

Program
Seminar Early Modern Studies

June 9, 10–18, Odense Adelige Jomfrukloster, Karen Brahe Auditoriet, Odense
Arr. Center for Early Modern Studies, AU and Sofie Kluge, SDU

10.00–10.15: Arrival

10.15–10.45: Welcome and introduction. A round where all participants briefly tell about their current research topic (max 2 minutes per person)

10.45–11.30: Marianne Pade, Classical Philology, AU

Developments in the Philological Tool Set in Fifteenth-Century Italy

Recent scholarship has pointed to the Early Modern Period, and especially Renaissance Italy, as the place where many of the fundamental methodologies of the modern humanities were first defined. In my talk, I shall present some case studies related to editions of classical texts and biblical scholarship.

11.30 – 11.45: David Hasberg Zirak-Schmidt and Anastasia Ladefoged Larn: *Sophonisba in Early Modern Literature*: The character: Sophonisba and the special issue about her in *Nordic Journal of Renaissance Studies* (vol. 20) (sent out previously)

11.45-12.45: Lunch

12.45-13.30: Niels Nykrog, Comparative Literature, KU

The Early Modern Martyr Drama Between Parnassus and Calvary

This paper proposes a method for studying the martyr drama as a transnational genre in early modern literature. It begins by looking at two very different examples: The Roman actor martyr of Lope de Vega's *Lo fingido Verdadero* (Madrid, 1608) and the Georgian martyr queen of Andreas Gryphius' *Catharina von Georgien* (Breslau, 1649). From this it proposes a definition of the genre from its necessary as well as its commonly occurring elements, concluding with a perspective on the conflicts surrounding the secular treatment of religious subjects in the period.

13.30-13.45: Break

13.45–14.30: Laura Skinnebach, Art History, AU

Medieval liturgical drama and early modern fear of dolls

During the medieval period, the liturgical drama of the paschal *triduum*, consisting originally of *adoratio*, *depositio* and *elevatio*, developed into complex passion cycles. The plays were often performed by local actors, but from the 12th century, it became more and more common to include a wooden and jointed Christ doll to perform some of the bloodiest scenes. During the Reformation, these mechanical and animable images became the protagonists in Lutheran debates and campaigns against the living image. My paper will unfold the theological debates about life in the image, taking as a point of departure the treatise *Commonefactio de vera invocatione dei, et de vitandis idolis* by the Danish theologian Niels Palladius (1510-1560).

14.30–15.00: Break

15.00–15.45: Edward Payne, Art History, AU

Why “El Greco to Goya”?

Does Spanish art history begin with El Greco and end with Goya? A timeless catchphrase, “El Greco to Goya” is also a seductive trap. The biographical construction of Spanish art can be traced back to Antonio Palomino, nicknamed the “Spanish Vasari” for his *Lives of the Eminent Spanish Painters and Sculptors* (1724). This paper will question the extent to which the “El Greco to Goya” survey is a practical or a problematic model for narrating the history of the visual arts in the Hispanic world. What elements have been erased from this story, and what alternative “itineraries” might be proposed?

16.45–16.00: Break

16.00–16.30: Concluding remarks and future plans

16.30–17.30: Wine

18.00: Dinner (selfpaid) in town