

RENAISSANCE LIBRARIES AND THE ORGANISATION OF INFORMATION

Fourth NNRS Conference
Helsinki 26-28 September 2018



Fourth Conference of the Nordic Network for Renaissance Studies

RENAISSANCE LIBRARIES AND THE ORGANISATION OF INFORMATION

Helsinki 26-28 September 2018

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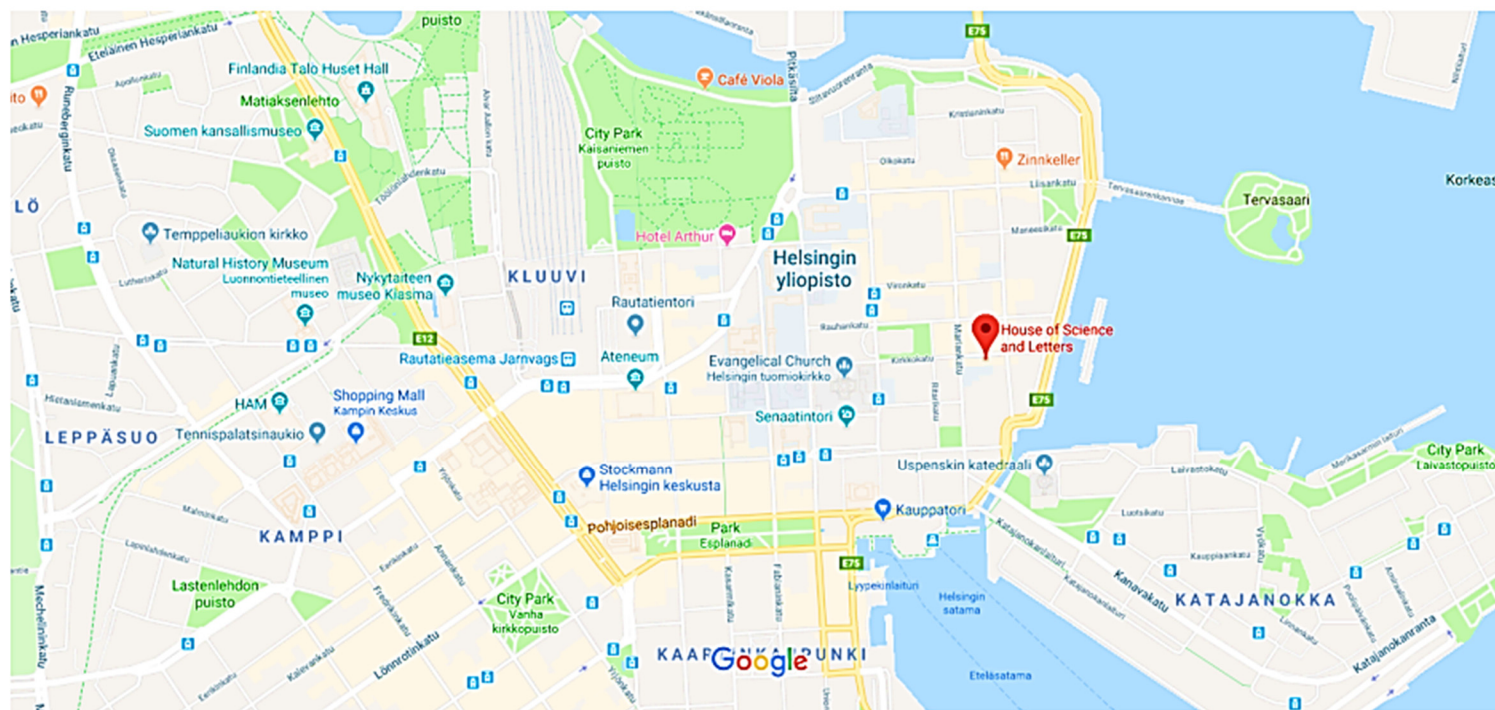
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Conference site <https://sites.google.com/view/nnrs-helsinki2018/>

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PROGRAMME

TUESDAY 25 SEPTEMBER 2018

Venue: Department of Languages/Ancient languages and cultures

University of Helsinki

Metsätalo, Unioninkatu 40A, 00170 HELSINKI

17.30-18.30 *Registration*

18.00-19.30 *Reception organised by the Nordic Network for Renaissance Studies*

WEDNESDAY 26 SEPTEMBER 2018

Venue: House of Science and Letters

Kirkkokatu 6, 00170 HELSINKI

8.30-9.15 *Registration*

9.15-9.30 **Opening** room 104

9.30-10.30 **Plenary 1** room 104

Chair: Outi Merisalo (University of Jyväskylä/Lamemoli/NNRS)

Bernd Roling (FU Berlin/Lamemoli), *Renaissance libraries and the rise of early modern medieval studies*. The case of the Academia Julia in Helmstedt

10.30-11.00 *Coffee*

11.00-12.30 Parallel sessions 1-3

12.30-14.00 *Lunch break*

14.00-15.30 Parallel sessions 1-2

15.30-16.00 *Coffee*

16.00-17.30 ***Visit to Monrepos library (eighteenth-nineteenth c.)***

Venue: National Library, Unioninkatu 36, 00100 HELSINKI

18.00-20.00 ***Reception organised by the University of Helsinki***

Venue: Teachers' common room, Main Building, Unioninkatu 34, 00100 HELSINKI

THURSDAY 27 SEPTEMBER 2018

Venue: House of Science and Letters,

Kirkkokatu 6, 00170 HELSINKI

9.00-10.00 **Plenary 2 room 104**

Chair: Outi Merisalo (University of Jyväskylä/Lamemoli/NNRS)

Angela Quattrocchi (University of Reggio Calabria), *Lo spazio dei dotti. Arte e architettura delle biblioteche rinascimentali*

10.00-10.30 *Coffee*

10.30-11.30 Parallel sessions 1-3

12.00-18.00 *Excursion to Porvoo/Borgå*

12.00-13.00 *bus to Porvoo*

13.00-15.00 *Lunch at Restaurant Zum Beispiel, Rihkamakatu 2, 06100 PORVOO*

15.00-17.00 *visit to Borgå Gymnasium Library (Lukiokatu 10, 06100 PORVOO) and the Old Town of Porvoo*

17.00-18.00 *bus to Helsinki*

FRIDAY 28 SEPTEMBER 2018

Venue: House of Science and Letters

Kirkkokatu 6, 00170 HELSINKI

9.30-10.30 **Plenary 3** room 104

Chair: Marianne Pade (Danish Academy, Rome/Lamemoli/Aarhus University/NNRS)

Kristian Jensen (British Library, London), *The Bodleian Library Catalogues of 1605 and 1620*.
Acquiring, structuring and using knowledge.

10.30-11.00 *Coffee*

11.00-12.30 Parallel sessions 1-3

12.30-14.00 *Lunch*

14.00-15.00 Session 1

15.00-15.30 *Coffee*

15.30-16.30 **Project presentations** room 309

Chair: Johann Ramminger (Thesaurus Linguae Latinae, Vienna/Munich)

Simone **Allegria**, *S. Croce*; Irene **Ceccherini**, *The Canonici project*; Jakub **Kujawiński**, *MedPub*;
Michał **Muraszko**, *Inventory of the cathedral library in Gniezno*.

16.30-17.30 **Closing of the congress** room 104

19.00-22.00 ***Final banquet at*** Restaurant *Sipuli*, Kanavaranta 7, 00160 HELSINKI

SESSIONS

WEDNESDAY 26 SEPTEMBER 2018

9.15-9.30 *Opening room 104*

9.30-10.30 *Plenary 1 (Rolling) room 104*

10.30-11.00 *Coffee*

11.00-12.30

Section 1 room 309

Organising libraries I

Chair: Raija Sarasti-Wilenius (University of Helsinki)

Johann **Ramminger**, Thesaurus Linguae Latinae, Vienna/Munich, *In Praise of Libraries*. The semantics of book-collections

Annet **den Haan**, Aarhus University, *The Vatican as the new Alexandria*. Ancient models for Renaissance libraries in fifteenth-century Italy

Peter **Gillgren**, University of Stockholm, *The original design of Skokloster library* (c. 1665)

Section 2 room 312

Reconstructing libraries I

Chair: Jakub Kujawiński (University of Helsinki/MedPub/University of Jyväskylä/Lamemoli/University of Poznań)

Maddalena **Signorini**, University of Rome Tor Vergata, *An unconventional Humanism*. Giovanni Boccaccio's library

Simone **Allegria**, University of Siena, *La biblioteca francescana del convento di Santa Croce a Firenze*

Adele **Di Lorenzo**, LabEx Religions et sociétés dans le monde méditerranéen (Resmed Paris-Sorbonne), *Libri in viaggio*. Avventure e percorsi della biblioteca itinerante dell'umanista domenicano Pietro Ranzano (XV secolo)

Section 3 room 313

Organising books I

Chair: Miika Kuha (University of Jyväskylä/Lamemoli)

Aino **Liira**, University of Turku, *Features of organisation and layout in the indices to the Middle English Polychronicon*

Adrián **Ares Legaspi**, University of Seville, *Organising the information in Renaissance manuscripts in the Castilian Kingdom*. Material strategies in Santiago de Compostela's books and libraries

Antonia **Cerullo**, University of Cassino and Southern Lazio, *Liturgical music manuscripts in Montecassino during the Renaissance period*. Abbot Squarcialupi's commission

12.30-14.00 *Lunch break*

14.00-15.30

Section 1 room 309

Organising libraries II

Chair: Samu Niskanen (University of Helsinki/MedPub/Jesus College, Oxford)

Marianne **Pade**, Danish Academy in Rome/Aarhus University/NNRS/Lamemoli, *Storage of books - storage of knowledge*

Astrid M.H. **Nilsson**, Lund University, *Royal Marginalia*. King Eric XIV of Sweden as organiser of knowledge

Patrizia **Carmassi**, Herzog August Bibliothek Wolfenbüttel/DFG, “*On the shoulders of the Humanists*”. Accumulation of libraries: accumulation of knowledge?

Section 2 room 312

Reconstructing libraries II

Chair: Birgit Ebersperger (Bavarian Academy of Sciences)

Grigory **Vorobyev**, Russian Academy of Sciences, Saint Petersburg, *The Greek manuscripts of Demetrius Chalcondyles*. Towards a reconstruction of a private library

Giovanna **Murano**, Florence/Lamemoli, *Nuove acquisizioni di libri appartenuti a Giovanni Pico della Mirandola*

Nadia **Cannata**, University of Rome La Sapienza, *Linguistic culture in Renaissance Rome*. The Vatican collections, Bembo and Colocci's libraries (1500-1545)

15.30-16.00 *Coffee*

16.00-17.30 *Visit to Monrepos library*

18.00-20.00 *Reception organised by the University of Helsinki*

THURSDAY 27 SEPTEMBER 2018

9.00-10.00 Plenary 2 (*Quattrocchi*) room 104

10.00-10.30 Coffee

10.30-11.30

Section 1 room 309

Reformation and counter-reformation in library culture

Chair: Susanna Niiranen (University of Jyväskylä/Lamemoli)

Peter **Sjökqvist**, Uppsala University Library, *The catalogues of the Braniewo and Poznań Jesuit Colleges at Uppsala University Library*

Benjamin **Hübbe**, Herzog August Bibliothek Wolfenbüttel/Lamemoli, *Hermann von der Hardt (1660–1747) on the transmission of Luther and on Reformation history*

Section 2 room 312

Reconstructing libraries III

Chair: Giovanna Murano (Florence/Lamemoli)

Miika **Kuha**, University of Jyväskylä/Lamemoli, *The library of Doge Leonardo Donà (1536–1612)*

Lorenzo **Amato**, University of Tokyo/Lamemoli, *First notes on Giovan Battista Strozzi the Younger's Roman library*

Section 3 room 313

Organising information I

Chair: Gottskálk Jensson (University of Copenhagen/University of Iceland)

Mikhail **Sergeev**, Herzen University, Saint Petersburg, *Compiling the universal library*. The second and the third editions of C. Gessner's *Bibliotheca universalis* (1551, 1555)

Svorad **Zavarský**, Slovak Academy of Sciences, *Curiosiora et selectiora variarum scientiarum miscellanea as a substitute for a library and a shortcut to its contents*

12.00-18.00 Excursion to Porvoo (fully booked, sorry!)

FRIDAY 28 SEPTEMBER 2018

9.30-10.30 Plenary 3 (Jensen) room 104

10.30-11.00 Coffee

11.00-12.30

Section 1 room 309

Meaningful memories. (Re-)organizing memories from the Humanist archives

Chair: Annet den Haan (Aarhus University)

Maren Rohde **Pihlkjær**, Aarhus University, *Changing memory through new translations*. Reorganizing the conception of democracy

Trine Arlund **Hass**, Danish Academy/Aarhus University, *Remembering Caesar*. The organization of Erasmus Laetus' biography of Gaius Julius Caesar in *Romanorum Caesares Italici* (Frankfurt am Main 1574)

Anders Kirk **Borggaard**, Aarhus University, *Constructing Christian*. Creating a memory through the transformation of Classical and Biblical literature

Section 2 room 312

Organising information II

Chair: Lorenzo Amato (University of Tokyo/Lamemoli)

Sofie **Kluge**, University of Southern Denmark, *The library of Don Quixote*. Labyrinths of information in Renaissance Spain

Gottskálk Jensson, University of Copenhagen/University of Iceland, *Arngrímur Jónsson (1568–1648) and the library of Northern antiquities*

Tua **Korhonen**, University of Helsinki, *Manuel Moschopoulos' Περί σχεδῶν (1545) and other Greek prints in the library of the Royal Academy of Turku (Finland)*

Section 3 room 313

Libraries as objects of prestige

Chair: Patrizia Carmassi (Herzog August Bibliothek Wolfenbüttel/DFG)

Mattias **Ekman**, University of Oslo, *Co-locating the library with the Kunstkammer*. Princely suites of learning in Gottorf, Copenhagen and Stockholm in the mid-seventeenth century

Organising books II

Mari-Liisa **Varila**, University of Turku, *Scribal strategies of organising text and information in manuscript copies of sixteenth-century printed books*

Organising information III

Eirik Arff Gulseth **Bøhn**, Oslo School of Architecture and Design, *Without order and at random*. Jacopo Manilli's 1650 guidebook to the Villa Borghese

12.30-14.00 Lunch break

14.00-15.00

Section 1 room 309

Organising information IV

Chair: Irene Ceccherini (Bodleian Library, Oxford)

Britt-Marie **Karlsson**, University of Gothenburg, *Hélisenne de Crenne popularizing Virgil's Aeneid in sixteenth-century France*

David Hasberg **Zirak-Schmidt**, Aarhus University, *Truth? Memory, amnesia, and historical knowledge in All is True*

15.00-15.30 Coffee

15.30-16.30 Project presentations room 309

16.30-17.30 Closing of the congress room 104

19.00-22.00 Banquet (fully booked, sorry!)

ABSTRACTS

Simone **Allegria**, Università di Siena

26 September, 11.00-12.30

Section 2 room 312, Reconstructing libraries I

*Nulla post Laurentianam bibliothecam Florentiae libris vetustis referta est,
quam bibliotheca Sanctae Crucis, quae praeclara domus est
Fratrum Minorum Conventualium*
(Jean Mabillon, *Iter Italicarum*, 1686)

Il primo nucleo della Biblioteca di Santa Croce inizia a costituirsi ai tempi dell'insediamento della comunità francescana a Firenze (1209-1211). Intorno alla metà del XIII secolo è attestato una scuola, detta *studium*, presso cui erano ammessi anche laici. Probabilmente ha frequentato la biblioteca dello *studium* di Santa Croce anche Dante Alighieri fra il 1291 e il 1295. Nel 1364 Santa Croce diventa sede della quarta Facoltà teologica francescana (dopo Bologna, Padova e Perugia) e da questo momento in poi la sua *collectio librorum* si fa più ampia e variegata. Padre Tedaldo della Casa, letterato ed esperto nelle opere del Petrarca, dà alla biblioteca un carattere umanistico trasformandola in un centro di nuovi interessi. Grazie a Tedaldo la raccolta si arricchisce di testi teologici e relativi alla storia dell'Ordine ma soprattutto testi e di autori classici. Altri donatori seguirono l'esempio di Tedaldo: Cosimo de' Medici, Giovanni de' Medici, Nicolò Spinelli e Sebastiano Bucelli, responsabile della Biblioteca, a cui sono attribuite le acquisizioni di ben 37 codici, quasi tutti di autori classici latini. Nel 1427 l'Arte dei Mercatanti o di Calimala, proprietaria di una parte del Convento, si assumeva le spese di incremento e di manutenzione dei manoscritti e la biblioteca trovava anche una nuova adeguata sede nella parte sud del primo chiostro, al piano primo. La biblioteca si presentava, secondo la tradizione italiana e fiorentina, come un'unica aula rettangolare con settanta plutei disposti su due file, *ex parte ecclesiae* e *ex parte claustris*, dove trovavano collocazione 785 codici catenati.

Lorenzo **Amato**, University of Tokyo/Lamemoli

27 September, 11.00-12.30

Section 2 room 312, Reconstructing libraries III

Giovan Battista Strozzi the Younger (Florence 1551-1635) was one of the most prominent scholars of his time, with connections to some of the most influential artists, intellectuals and scientists of early modern Italy (e.g. Vincenzo and Galileo Galilei, Gabriello Chiabrera, Ottavio Rinuccini). He was also considered an excellent poet and philologist.

After his death Strozzi's Florentine book collection became part of the Strozzi library, now held by the Florentine State Archive (ASF, Carte Strozzi-Uguccioni, today Carte Stroziane, Terza Serie).

During his long stay in Rome, Strozzi the Younger also put together a library mirroring the Florentine one. Until the recent publication of the *Incipitario della lirica italiana dei secoli XV-XX* by Fabio Carboni there was little information available on Strozzi's Roman library. Through the *Incipitario* volumes on the Vatican collections, it is possible to identify a nucleus of manuscripts (BAV, Vat. Lat. 8818-8866), which are either autographs by Strozzi the Younger or written by members of his cultural circle, or bear a note of possession (Vat. Lat. 8852, 8854, 8855, 8856, 8858, 8860, 8866). These manuscripts, which contain the same texts as ASF, CS III 170, 174, 175, 176, 187, 192, present autograph annotations and other personal interventions (drawings, etc.) indicating the private character of these books.

In this paper I shall cross-reference the Vatican manuscripts with the manuscripts now at the Florentine State Archive and the Newberry Library (Chicago), rich in poems and texts of various nature sent to Strozzi the Younger by his correspondents, in order to better define and describe this nucleus of Strozzi's Roman library. Furthermore, I shall outline perspectives for future investigations on Strozzi libraries and their impact on the crucial passage from Late Renaissance academic culture to modern philosophical and scientific traditions.

ORGANISING THE INFORMATION IN RENAISSANCE MANUSCRIPTS
IN THE CASTILIAN KINGDOM.
Material strategies in books and libraries at Santiago de Compostela

Adrián **Ares Legaspi**, University of Seville

26 September, 11.00-12.30
Section 3 room 313, Organising books I

Writing culture became increasingly common throughout the Kingdom of Castile during the fifteenth century, above all in cities where the activity of some institutions led to the establishment of a large number of libraries. This was the case of Santiago the Compostela, one of the most important religious centres in Castile at that time.

The aim of this paper is to analyse the material strategies employed by scribes to organise the information contained in books. The most common tools were the creation of indices and lists of subjects. We shall examine the function of these practices, as they led to faster reading and to an easier comprehension of the message. Moreover, the reader could save time in searching for information, instead focusing his attention on the part of the book which most interested him. In this regard, we shall apply the methodology of history of culture and ideas to examine how the mentality of contemporary society is reflected in the indices and lists of subjects, as they may be considered manifestations of the rationality and efficiency reached by Renaissance culture.

In addition, as material elements of book production, these strategies were manifested in the outward appearance of manuscripts: use of a specific script, illustration etc. We shall also conduct a palaeographical and codicological study of lettering in the indices and lists of subjects as well as decoration in order to identify their role in creating a sense of hierarchy. These elements make it possible to study the development of strategies used in the organisation of information from the fifteenth to the sixteenth century, as well as the influence of art and culture movements (both Castilian and foreign, above all Italian) on the choice and the material elaboration of these strategies.

CONSTRUCTING CHRISTIAN.
Creating a memory through the transformation of Classical and Biblical literature

Anders Kirk **Borggaard**, Aarhus University

28 September, 11.00-12.30
Section 1 room 309, Meaningful memories.
(Re-)organizing memories from the Humanist archives

When King Christian III of Denmark-Norway died on New Year's Day 1559, his death marked the end of one of the most eventful periods in Danish history. In the year that followed, Humanists would sing his praise and fashion memories of this most pious of Lutheran kings, who transformed Denmark and brought her firmly into the Renaissance. After gaining regal power in the last civil war in Denmark, the Count's Feud, Christian carried out the Lutheran Reformation in the Danish Realm, and as an inherent part of this move, he reformed the educational environment after the Humanist, Melanchthonian model, *and from this the Church of Denmark looks forward to an eternity | of priests to teach the true sacraments of God*, as Johannes Sascerides put it in his *Epicedium* (vv. 379-380). Thus, Classical texts and Lutheran teachings were synthesized in a relationship of *sine qua non*, thereby offering a potent pool of common *stored memory* ready to be activated by the inventive Humanist.

Following the methodology of cultural memory studies, this paper examines how a *functional memory* of Christian III is constructed using the transformative Lutheran canon of both Biblical and Classical *archives* in the *Epicedium in obitum serenissimi potentissimique principis Christiani Tertii Danicae &c. Regis*. (Hafniae 1559) of Johannes Sascerides. This will be done through an analysis of how the work incorporates references to and uses models from both Classical and Biblical literature present in the mental *archives* of the Northern European Humanist, and how these influence and transform each other into a re-organized archive of information, in turn fashioning the image of the deceased king. To this end, the paper will investigate which episodes from the life of Christian have been chosen for the *functional memory* in the *Epicedium*, and in what passages Sascerides employs the dormant potential of Biblical and Classical memory, thus using the poetic license given by both the Muses and God to combine what seems to be incongruent *loci* in organizing the memory of Christian.

WITHOUT ORDER AND AT RANDOM.
Jacopo Manilli's 1650 guidebook to the Villa Borghese

Eirik Arff Gulseth **Bøhn**, Oslo School of Architecture and Design

28 September, 11.00-12.30
Section 3 room 313, Organising information III

With its abundant collection of ancient statuary and modern paintings, the Villa Borghese in Rome constituted something of an Early Modern visual catalogue of Roman myths and history and the narratives of Scripture, laid out in an ordered and contained space. Writing in 1650, Jacopo Manilli, who presided over the villa's vast collection of artefacts, described it as a *compendium of the ancient magnificence of Rome*, amplifying the recurrent Early Modern analogy between books and buildings. The statement appears in Manilli's guidebook to the villa, the first such book dedicated to a single, secular architectural site in Italy. Spanning nearly 200 pages, the guidebook adds up to an exhaustive list of artefacts, described along an itinerary through space. If the Villa Borghese constituted the *book of Ancient Rome*, Manilli provided its ordering and exegesis in octavo.

This paper considers this relationship between the site and its guidebook, as printed and actual spaces that organised the collective memory of Rome. While Manilli himself describes his text as giving little adherence to order, his trajectory organises the unfolding of mythical and historical narratives for the visitor passing through a space where images interact to form sequences and sculptures are described as *looking at each other*. Conceived as a substitute for costly additions and alteration to the collections, Manilli's book was an important device for the glorification of his patron, Marcantonio II Borghese, and with copies appearing in numerous British collections, the author's explicit ambition to preserve and increase the fame of the site through print seems fulfilled. The paper therefore considers the guidebook as an itinerant inventory among a growing number of travelling texts that disseminated collections in the middle of the seventeenth century.

LINGUISTIC CULTURE IN RENAISSANCE ROME.
The Vatican collections, Bembo and Colocci's libraries (1500-1545)

Nadia **Cannata**, Università di Roma I La Sapienza

26 September, 14.00-15.30
Section 2 room 312, Reconstructing libraries II

After being elected Cardinal in 1539, Pietro Bembo moved to Rome and took up residence in Campo Marzio. In 1993 the inventory of his library, as it was in 1545, was discovered and later published (Danzi 2006). Bembo's residence in Rome from 1539 was not his first sojourn in the city, since he had visited many times since 1485 and lived there from 1513 to 1521, during the early years of the long composition of the *Prose della Volgar Lingua*. Angelo Colocci took up residence in Rome in 1494, never to abandon the city until his death in 1547. His library and his interests in early Romance literature, languages and linguistics have also been well documented (respectively by Debenedetti 1911, Berardi-Bologna 2008 and Cannata 2012).

This paper aims at giving a dynamic picture of the making of the two libraries belonging to these great scholars during the first half of the century and at monitoring, through their growth and progressive shaping, the development and changing perspective through which Bembo and Colocci conceived of linguistic and literary studies. In particular, this study aims to clarify the cultural foundations of the study of Romance linguistics in the early European Renaissance.

What the private libraries of Bembo and Colocci ended up containing will be complemented by the study of what the Vatican collections held at the time (also against the backdrop of the Sack of Rome in 1527), what the two Humanists were able to find in the Vatican and what they sought to acquire from elsewhere. This might further enable modern scholars to chart a picture of what books, over time, generated changes in Bembo and Colocci's ideas about linguistic studies in general and Romance linguistics in particular.

ON THE SHOULDERS OF THE HUMANISTS.
Accumulation of libraries: accumulation of knowledge?

Patrizia **Carmassi**, Herzog August Bibliothek, Wolfenbüttel/DFG

26 September, 14.00-15.30
Section 1 room 309, Organising libraries II

Starting from the library of the philologist and book collector Marquard Gude († 1689), the paper aims to analyze the value which Gude put into the libraries, manuscripts and books which had been possessed by previous famous scholars. In which balance stood, on the one hand, the search for new manuscript evidence for Latin and Greek Classical texts – wherever these texts would come from – and, on the other, the desire to have books and manuscripts which had been annotated or simply read by eminent scholars? Did ownership of earlier libraries of Humanists have a social and cultural component within the established patterns of communication in the *res publica litteraria*? Or did it represent for the single new collector the possibility to assert and establish his own identity along the lines of earlier learned scholars through the medium of the book? Paratextual elements in the manuscripts of Gude's collection and the reorganization of his library by Gude himself could provide very useful elements in order to initiate the investigation and try to answer these questions.

LITURGICAL MUSIC MANUSCRIPTS IN MONTECASSINO DURING THE RENAISSANCE.
Abbot Squarcialupi's commission

Antonia **Cerullo**, University of Cassino and Southern Lazio

26 September, 11.00-12.30
Section 3 room 313, Organising books I

In the Renaissance the Abbey of Montecassino renewed its prestige, thanks especially to the *libri corali*, a particular book typology used by the monastic community to celebrate liturgy with music. According to my preliminary survey, the book fund now includes 70 liturgical music manuscripts dating from the fifteenth to the nineteenth century.

The rich but little-known Renaissance production of manuscripts at the initiative of Abbot Ignazio Squarcialupi, makes it possible to establish the historical and cultural role played by the Abbey after its incorporation, in 1504, into the Congregation of St. Justin, which, from that moment on, was called the Cassinese Congregation.

The religious and cultural revival, linked to the birth of the Cassinese Congregation, re-inforces the unity and the development of cultural exchange between affiliated Italian monasteries, encouraging the production of luxurious liturgical music manuscripts and highlighting the prestige of the Congregation as well as that of its related abbeys and their abbots. One of the main figures of this cultural revival, Abbot Squarcialupi commissioned 14 liturgical manuscripts in the first part of the sixteenth century. These volumes were decorated by the greatest masters of the time, such as Giovanni Boccardi, Aloyse da Napoli and Matteo da Terranova.

Liturgical manuscripts in churches and libraries during the Renaissance are important for understanding the variable development of monastic libraries during the fifteenth and sixteenth centuries. These volumes were used for office or mass and sometimes their texts and music were modified according to the development of liturgy. Moreover, these manuscripts were placed on large music stands for the choir to read. They had particular features connected to book-making processes, the *mise en page*, the presence of two levels of writing (letters and notes) and different miniatures depending on the hierarchy of the texts and the specific institutions where holding the manuscripts. Consequently, manuscripts commissioned by Abbot Squarcialupi are essential for understanding the cultural and liturgical development of Montecassino and its library during the Renaissance.

THE VATICAN AS THE NEW ALEXANDRIA.
Ancient models for Renaissance libraries in fifteenth-century Italy

Annet **den Haan**, Aarhus University

26 September, 11.00-12.30
Section 1 room 309, Organising libraries I

Seeking patronage for writing and printing projects, fifteenth-century Humanists compared their patrons to Classical models who had set an example by sponsoring learning and scholarship. One example of such a comparison is that of the Pope to the Ancient King Ptolemy of Egypt, who ordered the New Testament to be translated from the Hebrew for the collection of the library of Alexandria, which was to contain all the books in the world. Like the Egyptian King, the Pope built up a library that was to be the ultimate collection of knowledge. The Vatican library had become the heir of the library of Alexandria. This comparison appears in the preface to the *editio princeps* of Jerome's letters, printed by Sweynheym and Pannartz in Rome in 1468. The preface was written by the Humanist Giovanni Andrea Bussi (1417-1475) and addressed to Pope Paul II (1464-1471).

Bussi was not the first Humanist to evoke the image of Ptolemy and the Alexandrian library. It appears in the writings of Petrarch (*On the Remedies for Both Kinds of Fortune* 1.43 and *Letters to Friends* VII.4), and also in Giannozzo Manetti's biography of Nicholas V (1455), in which he praises the Popes building programme and literary patronage. It seems no coincidence that Bussi evokes the image of Ptolemy in his preface, since he encourages Paul II to follow the example of Nicholas V.

In my paper, I shall investigate Humanist rhetoric about library patronage, concentrating on the image of Ptolemy and the Alexandrian library. I shall address the significance of this particular image and explore if it was used strategically by Bussi and other Humanists seeking Papal patronage. To this end, I shall discuss the context in which Bussi's preface appeared, and compare it with other Humanist texts written in the context of Papal patronage, using Manetti's *Life* of Nicholas V as a starting point.

LIBRI IN VIAGGIO.

Avventure e percorsi della biblioteca itinerante
dell'umanista domenicano Pietro Ranzano (XV secolo)

Adele **Di Lorenzo**, LabEx *Religions et sociétés dans le monde méditerranéen*
(Resmed Paris-Sorbonne)

26 September, 11.00-12.30

Section 2 room 312, Reconstructing libraries I

Il domenicano siciliano Pietro Ranzano (Palermo, 1428 – Lucera, 1492), celebre umanista, vissuto presso le più importanti corti italiane e europee, rappresenta una figura paradigmatica, divisa tra uffici ecclesiastici, legati al suo ruolo vescovile e quelli diplomatici e culturali, legati alle corti reali di Ferrante d'Aragona e di Mattia Corvino. Autore di opere ecclesiastiche e teologiche affianca ad esse una ricca produzione in prosa e poesia. Attraversa tutta la sua vita la monumentale opera, tra le altre, di ispirazione storico-geografica, antiquaria, erudita, gli *Annales omnium temporum*. Gli otto volumi, che hanno subito una tormentata storia di scorporo e perdite, sono conservati tuttora nella Biblioteca Comunale di Palermo; un sapere enciclopedico tiene salda una materia magmatica ispirata alla realizzazione di una cronaca eusebiana, *ab origine humanitatis*, fino all'attualità dell'autore.

La biblioteca di Ranzano è formata da testi compositi tra storia del cristianesimo e mitologia, storia antica, autori greci e latini, cronache contemporanee. Un sapere immenso, tramandato da manoscritti e incunaboli (ad es. la traduzione straboniana di Guarino Veronese; il Tolomeo di Jacopo Angeli, il Tucidide di Lorenzo Valla), testimoni custoditi nelle sedi di lavoro privilegiate dal domenicano: la Biblioteca Vaticana, la Biblioteca Palatina di Napoli, nel glorioso palazzo di Buda, nei conventi di san Domenico di Palermo, di Napoli e di Perugia. Una biblioteca itinerante, dispersa in più luoghi battuti nell'arco di decenni di viaggi e di uffici; un patrimonio di *auctores* e di conoscenze che lo accompagna nelle aspirazioni, nei progetti letterari, nelle condivisioni intellettuali. A questo processo sembra curioso ripercorrere il farsi e il disfarsi del poliedrico scrittoio dell'uomo di chiesa, dell'umanista di grido, del frate predicatore, del letterato e storico, umile successore dei *viri prudentissimi* che hanno fatto le glorie dell'Italia.

CO-LOCATING THE LIBRARY WITH THE *KUNSTKAMMER*.
Princely suites of learning in Gottorf, Copenhagen and Stockholm in the mid-seventeenth century

Mattias **Ekman**, University of Oslo

28 September, 11.00-12.30
Section 3 room 313, Libraries as objects of prestige

When a new culture of collecting took off in Central Europe in the second half of the sixteenth century, libraries were commonly re-positioned alongside systematic arrangements of *naturalia* and *artificialia*. In 1572 Archduke Ferdinand II saw the completion of four connected wings at Ambras castle in Tirol to house in architectural sequence an *antiquarium*, an armoury, a *Kunstammer* and a library (also called, *püecherkunstcamer* ‘book *Kunstammer*’). When this exemplary suite of rooms dedicated to learning was referred to as *bibliotheca et Musaeum*, it recalled the illustrious research facilities *mouzeion* and library in Ptolemaic Alexandria, and the great philosophical schools of Aristotle and Plato in Athens. On a more pragmatic level, the co-locating of book resources with material objects supported princely aspirations for encyclopaedic learning, representation and to promote courts as centres of learning.

This paper will contribute with a study of the establishment of royal and ducal libraries next to *Kunstammern* in the Nordic region. At Stockholm in 1648–9, Queen Christina ordered the reconstruction of parts of *Tre Kronor* castle to cater for her fast-growing collections. Some seven library rooms were furnished next to the *Kunstammer*. In Copenhagen castle, King Frederick III established his library and *Kunstammer* around the same years, but growing acquisitions spurred him to erect a separate building with a large hall to house his library, located underneath an eight-room *Kunstammer* suite. At the same time, his cousin, Duke Frederick III similarly established his *Kunstammer* halls above the library rooms in Gottorf castle.

I shall address these developments by looking at architectural dispositions, institutionalisation and practices of use. I shall analyse the Nordic examples in relation to renowned courtly precedents, such as that in Ambras, and theoretical considerations of the relationship between libraries and *Kunstammern* by figures such as Samuel Quiccheberg, working for the Bavarian court. Differently from prevailing practice to study late Renaissance libraries and *Kunstammern* as two separate institutional and architectural phenomena, I shall ask specifically what lies in the combination of the two functions with regard to early modern knowledge culture.

THE ORIGINAL DESIGN OF SKOKLOSTER LIBRARY (C.1665)

Peter **Gillgren**, Stockholm University

26 September, 11.00-12.30

Section 1 room 309, Organising libraries I

Skokloster Castle was built for Carl Gustav Wrangel between 1654 and 1676 and holds one of the most important collections of sixteenth- and seventeenth-century books in Sweden. While the present library consists of seven rooms and was furnished in a baroque style around 1800, little is known about the original seventeenth-century design. The library was organized and arranged by Master Conrad Bütner in 1665 at the command of Wrangel to serve the education of his children. It was situated at the top floor, where Bütner also had his private chamber.

Beside many of the books, traces of the original library include a library catalogue consisting of about 2400 books, architectural plans and a model of the castle, a few book shelves and long tables still at the castle and five portraits of Greek thinkers: Socrates, Pythagoras, Thucydides, Solon and Homer. The Greek scholars represent different types of knowledge and learning. Socrates the philosopher, Pythagoras the mathematician, Thucydides the historian, Solon representing law and Homer poetry. This indicates that the portraits were used as shelf marks, directing the user of the library to different kinds of literature.

The aim of this paper is to present a reconstruction of the original library, its siting at the castle, its furnishing and general organisation.

Gottskálk Jensson, University of Copenhagen/University of Iceland

28 September, 11.00-12.30

Section 2 room 312, Organising information II

This paper attempts to sketch the changing contours of Old Norse-Icelandic book culture in the aftermath of the Reformation, when Medieval collections were being displaced and weeded out to make room for a new kind of book-knowledge that was conformant with the religious and political realities of the day. The process in question was destructive at first but began to evolve more constructively, primarily through the bolstering of royal and university libraries, when the Scandinavian states consolidated into two absolute monarchies. In the middle of the sixteenth century, as is evidenced by surviving codices, fragments, and book lists in ecclesiastical charters, thousands of parchment manuscript in Latin and Old Norse-Icelandic were still to be found in the book chests of the cathedrals and monastic houses of Iceland or in the private possession of landed gentry and clerics. A number of Icelandic books had also found its way to Norway, a country which had formerly enjoyed close political ties and a common language with Iceland. Towards the end of this period, however, the vast majority of Old Norse-Icelandic books had become the prized possessions of Scandinavian royal and university collections — even those held in the private libraries of aristocrats and university professors would eventually find their way there through donations. Meanwhile in Iceland most manuscripts were copied before export to secure their contents and new printed books in the local idiom, seen as identical with Ancient Gothic, were produced in large print runs at the episcopal see of Hólar. Hence there existed in Iceland, during this period of transition when revising Scandinavian history and identity had become imperative because of the breakup with the Roman Church, an exceptional convergence of old and new knowledge which made educated Icelanders uniquely equipped to act as selective transmitters and transformants of the Nordic past within the framework of the Lutheran monarchy.

A seminal figure in this rethinking of the Nordic was the Icelandic priest Arngrímur Jónsson. His Latin works, written for the Danish king and printed in Copenhagen, London, Hamburg, Leiden, and Amsterdam, related the poetry and sagas of Old Norse-Icelandic manuscripts and restructured their contents in accordance with the templates of Humanist history all the while he was both actively engaged in the copying of manuscripts and shipping them off to Denmark and in directing the mass production of new Lutheran literature at the Hólar printing press. His endeavours, and those of his collaborators and successors, would inaugurate a new brand of knowledge in Scandinavia, the Library of Northern Antiquities.

REMEMBERING CAESAR.

The organization of Erasmus Laetus' biography of Gaius Julius Caesar
in *Romanorum Cæsares Italici* (Francoforti ad Maenum 1574)

Trine Arlund **Hass**, Danish Academy in Rome/Aarhus University

28 September, 11.00-12.30

Section 1 room 309, Meaningful memories.

(Re-)organizing memories from the Humanist archives

Gaius Julius Caesar has a remarkable legacy. He has left his mark in many different fields, and throughout history his person and deeds have been portrayed in both positive and negative ways.

This paper will examine the organization of the portrait of Julius Caesar in the Danish Humanist Erasmus Laetus' work *Romanorum Cæsares Italici, ad Maximilianum II, inuictissimum Romanorum Imperatorem, semper Augustum &c.* (Francoforti ad Maenum 1574). The portrait will be viewed through the lens of cultural memory studies (see especially Aleida Assmann) as the result of a *selection* from a *storage memory* of Caesar consisting of both contemporary and ancient descriptions in biographies and other genres. I am going to attempt to identify which sources Laetus has selected for his portrait, what elements he selects from these sources and how he reorganizes them in his own texts.

The point of departure is the formal organization of both work (length and placement of the biography compared to other biographies in the collection, paratexts *et sim.*) and text (which events are narrated? How are they arranged and prioritized?). To measure the latter, narratological concepts such as *fabula*, *story*, *text*, *time*, *frequency* and *rhythm* will be applied.

The results of this analysis will be discussed with regard to the purpose of the work as it is described and expressed in the dedicatory letter as well as to the reception of Caesar on a wider scale.

HERMANN VON DER HARDT (1660–1747) ON
THE TRANSMISSION OF LUTHER AND ON REFORMATION HISTORY

Benjamin **Hübbe**, Herzog August Bibliothek Wolfenbüttel/Lamemoli

27 September, 10.30-11.30

Section 1 room 309, Reformation and counter-reformation in library culture

This paper will portray the contentious scholar Hermann von der Hardt (1660–1747) as an early modern book historian and collector of writings. In his *Autographa Lutheri aliorumque celebrium virorum* (1690/1691/1693) he collected several documents regarding figures of the Reformation period, adding a lengthy preface and epilogue discussing the value of collecting and transmission of (Lutheran) texts. As the full title of the work reveals, von der Hardt had a clear view of the dates of the *Aetas Reformationis* (1517–1546, as he states) and of the necessity of collecting and systematizing contemporary documents, especially the ones barely known, in order to illustrate the history of Reformation in the German territories.

In this paper I shall ask a series of questions. How did von Hardt intend to document Reformation history by collecting several rare texts regarding Luther? How did he wish to arrange them together with other texts out of the personal context of the Reformation? What were his guidelines in collecting and arranging the material? How does he define the crucial term *autographa* for the purpose of his compilatory work? And which role does he attribute in his preface and epilogue to libraries for that matter, especially to the holdings of the University of Helmstedt?

Through these questions I shall outline some basic characteristics of Hermann von der Hardt as a collector and bookhistorian in Helmstedt and the way in which he intended to write Reformation history basing himself on library material. As I shall try to show, Hermann von der Hardt may be placed in the context of Baroque book historical tendencies and seen as a scholar that specifically distinguished between Medieval and Reformation literature.

THE CATALOGUES OF THE BODLEIAN LIBRARY OF 1605 AND 1620.

Adapting an institution to external change

Kristian **Jensen**, British Library

28 September, 9.30-10.30

Plenary 3, Room 104

In my talk I set out to examine the first two published catalogues of the Bodleian Library, the first published in 1605, the second in 1620.

Bearing in mind the risk for misinterpretation which arise from assuming that contemporary concepts like libraries and catalogues reflect perennially existing phenomena I wish to investigate how these two catalogues can be used as sources for understanding the intellectual purposes of the institution in question and how these purposes worked within a wider international , institutional setting with pre-existing habits and patterns for private and institutional book provisions confronted with changing expectations of universities and changing structures of academic communication.

Britt-Marie **Karlsson**, University of Gothenburg

28 September, 14.00-15.00

Section 1 room 309, Organising information IV

In 1541 the first translation into French prose of the first four books of Virgil's *Aeneid* was published, indicating Hélienne de Crenne as translator. This edition is interesting not only from the point of view of translation studies, but also because of the way in which Virgil's masterpiece is introduced and presented. One thing that is noteworthy is that the books, or songs, of Virgil's epic poem are in this edition divided into chapters, introduced by headings summarizing the contents of each chapter, something we do not find in for example Octovien de Saint-Gelais' 1509 translation of the *Aeneid* into French decasyllabic verse, a translation that Crenne is otherwise heavily indebted to. Furthermore, commentaries added in the margins of the text explain Roman mythology and beliefs to the readers.

The text of the *Aeneid* itself is preceded by a dedication to Francis I, King of France, not only praising his extensive learning but also explaining and motivating certain additions made to Virgil's epic by the translator. Then follows the first chapter, consisting of a *Vita Virgiliana*, which is to a great extent inspired by medieval renderings of Virgil as a magician. In addition to presenting readers unable to read Virgil in Latin with a French version of part the *Aeneid*, considerable effort is thus put into facilitating the reading and comprehension of Virgil's epic in view of a less learned public.

In this context it is also interesting to consider the materiality of the book, combining the folio format, typical of publications addressing scholarly readers, with text in Roman type, at the time more common in popular literature. If this was a strategy used in order to reach a broader public, we may rightly ask how successful it was, since Crenne's *Aeneid* was never re-edited. These are features and questions which will be discussed in the present contribution.

THE LIBRARY OF DON QUIXOTE.
Labyrinths of information in Renaissance Spain

Sofie **Kluge**, University of Southern Denmark

28 September, 11.00-12.30
Section 2 room 312, Organising information II

As the royal library of Philip II at the Escorial, the Simancas archive, and private collections such as that of the Count-Duke Gaspar de Olivares demonstrate – the latter holding more than 2700 printed books and more than 1400 manuscripts – Renaissance Spain certainly matched its European rivals in bibliophilic and archival fervour. In that first age of information, all kinds of data were meticulously collected and organized, in the Peninsula and in the colonies, according to the latest trends and ideas. Yet, as the famous destruction of the library in *Don Quixote* 1.6-7 demonstrates, libraries and archives were not seen as unequivocally triumphant symbols of enlightened humanism. They were, rather, considered ambiguous labyrinths of information where one could lose one's way and even one's mind if not careful. Thus, in Renaissance Spain, the organization of information in libraries and archives, physical and metaphorical, went hand in hand with the burning of books.

Considering this dialectic, it seems entirely logical that *Biblioteca hispana nova* (1672) and *Biblioteca hispana vetus* (published posthumously in 1696) by the great seventeenth-century bibliographer Nicolás Antonio should be complemented by his *Censura de las historias fabulosas* (published in 1742). In this fascinating work, Don Nicolás used his enormous erudition to counter the *alternative facts* set forth in the false paleo-Christian chronicles which were allegedly discovered by the Jesuit pseudo-historian Román de la Higuera in the late sixteenth century and published in 1619 under the title *Fragmentum Chronici sive omnimodae historiae Flavii Lucii Dextri Barcinonensis*. With its unravelling of historical forgery, the *Censura* provides an Ariadne's thread through the labyrinths of information.

What we find in this work is, obviously, a proto-Enlightenment idea of the advancement of historical understanding through the outmaneuvering of credulous fables. Like the new literary spirit rising from the ashes of Don Quixote's mendacious books, a new conception of historiography emerges from Nicolás Antonio's demolition of the hodge-podge of fact and fiction characterizing not only the false chronicles, but indeed Renaissance historical writing broadly. My paper will analyze the ideas of historical veracity and the truthful organization of information found in the *Censura* and discuss the different rhetorical, noetic, and indeed aesthetic strategies used to stimulate readers' reflection on the nature of historical truth and promote correct decoding and assessment of historical information.

MANUEL MOSCHOPOULOS' ΠΕΡΙ ΣΧΕΔΩΝ (1545) AND OTHER GREEK PRINTS
IN THE LIBRARY OF THE ROYAL ACADEMY OF TURKU (FINLAND)

Tua **Korhonen**, University of Helsinki

28 September, 11.00-12.30

Section 2 room 312, Organising information II

The first university of Finland, the Royal Academy of Turku had a library quite well endowed with Classical literature for being a small provincial University established as late as 1640. This was due to a few donations from the Royal Library of Stockholm including the so-called Queen Christina donation. However, it was General Torsten Stålhandske's booty from 'Thirty Years' War that is essential as to the old prints of Classical authors in the library. In 1646, General Stålhandske's widow gave the 900-volume library of Martinus Matthiae, Bishop of Aarhus, to the library. The bishop's collection included many precious sixteenth-century editions of Greek Classics, such as the following three incunabula: Plotinus in Latin (Florentiae 1492), Diogenes Laertius (Venetiis 1497) and a compilation of Greek and Roman authors (Venetiis 1499).

Several catalogues were made of the Academy library during the seventeenth and eighteenth centuries (Kempe 1655, Wallenius 1682, Arosius 1725, Pryss 1738, Haartman 1755). That important figure in Finnish Neo-Humanism, Professor H.G. Porthan, gives valuable information about the collections in his history of the library published between 1771 and 1787.

In this paper, I shall concentrate on Greek prints – mostly those from the library of Martinus Matthiae – and their possible availability and use in the library of the Royal Academy of Turku. Due to the Great Fire of Turku in 1827, only 11 printed works from the Matthiae library have been preserved. I shall focus on Περὶ σχεδῶν, the so-called schedographic Greek textbook and grammar written by the Byzantine scholar Manuel Moschopoulos. The first edition (Basileae 1545), today at the National Library of Finland, has interesting handwritten annotations by two, possible three hands, which confirms that it had been in wide use.

THE LIBRARY OF DOGE LEONARDO DONÀ (1536–1612)

Miika **Kuha**, University of Jyväskylä/Lamemoli

27 September, 10.30-11.30

Section 2 room 312, Reconstructing libraries III

This paper will examine the library of Doge Leonardo Donà (1536–1612) with a particular focus on an autograph library catalogue including bibliographical information and personal comments.

The library of Doge Leonardo Donà was one of the richest private libraries of Early Modern Venice with *c.* 750 printed and 80 manuscript books, functioning as a repository of information on governmental matters. The importance of this aspect is indicated e.g. by the presence of numerous historical works and maps also reflecting the patron's general interests.

Only few autograph catalogues of Venetian Early Modern libraries are presently known, a fact that highlights the importance of Doge Donà's catalogue as source for the practice of organizing knowledge during this period. It also shows Donà's engagement evidenced by numerous volumes with his annotations. The catalogue divides the books into the following categories: *Historici* (154 items), *Poeti* (43), *Authori vari* (251), *Logica. Philosophia* (35), *Matematica. Cosmographica. Geographia* (30), *Di legge* (26), *Di theologia* (207), *Scritti a mano di vari generi* (74).

The manuscripts of the Donà Dalle Rose family library (*c.* 500 items) were donated to the Correr Museum Library in 1881. The location of the printed books is currently unknown. Several volumes probably ended in the Correr Museum Library. Other possible destinations include Venetian libraries, both public (e.g. Biblioteca Nazionale Marciana) and private (Donà family archive, the library of Cassa di Risparmio di Venezia).

FEATURES OF ORGANISATION AND LAYOUT IN THE INDICES TO THE MIDDLE ENGLISH
POLYCHRONICON

Aino **Liira**, University of Turku

26 September, 11.00-12.30
Section 3 room 313, Organising books I

Ranulph Higden's *Polychronicon*, a universal chronicle compiled in the fourteenth century, and its Middle English translation by John Trevisa are accompanied with extensive alphabetical subject indices. In his printed edition, William Caxton (1482, *STC* 13438) replaced Trevisa's English index with one he compiled himself, using Higden's Latin index as his starting point. In the subsequent editions printed by Wynkyn de Worde (1495, *STC* 13439) and Peter Treveris (1527, *STC* 13440), the index has been organised differently: the keywords in Caxton's index, following the manuscript tradition, are grouped by alphabet and refer to books and chapters, whereas de Worde (and Treveris' reprint) divide the index according to books, providing folio numbers in addition to chapter references.

In my presentation I shall compare the organisation and presentation of Caxton's, de Worde's and Treveris' indices with reference to the *Polychronicon* manuscripts. Further insight into the reorganisation of indices is provided by a sixteenth-century manuscript fragment, Beinecke Rare Book & Manuscript Library, Osborn a20, which has been copied from print. The index is a paratextual element important for navigation, and I discuss how changes in the indices – for example, their layout, headings and other paratextual devices, and the arrangement of the entries – may enhance or reduce the usability of the index as a navigational tool.

The study is part of my ongoing doctoral dissertation project in which I examine paratextual communication and framing in the manuscripts and printed editions of the Middle English *Polychronicon*.

Giovanna **Murano**, Firenze/Lamemoli

26 September, 14.00-15.30
Section 2 room 312, Reconstructing libraries II

Custodita gelosamente per venticinque anni, la straordinaria (per contenuti e dimensioni) biblioteca di Giovanni Pico della Mirandola (1463-1494) iniziò a disperdersi all'indomani della morte del suo acquirente, il cardinale Domenico Grimani (1461-1523). Divisi in base alla materia scrittoria, i manoscritti membranacei furono destinati alla biblioteca dei canonici di Sant'Antonio di Venezia e da qui giunsero in alcune delle più grandi collezioni d'Europa, in Francia, in Spagna e in Germania; i manoscritti cartacei e gli stampati, invece, furono destinati al patriarca di Aquileia, Marino Grimani (1488/89-1546).

Le dense pagine che Giovanni Mercati nel 1938 ha dedicato ad alcuni codici di Pico rintracciati nella Biblioteca Apostolica Vaticana nel fondo Ottoboniani Latini offrono una ricostruzione di quanto accaduto ad un importante gruppo di codici giunti in eredità a Marino Grimani e provenienti dalla biblioteca di Pico, ma altri manoscritti furono acquistati direttamente per la Biblioteca Vaticana dal cardinale Sirleto.

Sulla base degli inventari della biblioteca di Pico e delle note di ingresso presenti in un registro vaticano risalente agli anni che seguirono la morte di Marino Grimani ho identificato alcuni manoscritti appartenuti al giovane filosofo che saranno presentati in occasione di questo convegno per la prima volta.

ROYAL MARGINALIA.
King Eric XIV of Sweden as organiser of knowledge

Astrid M.H. Nilsson, Lund University

26 September, 14.00-15.30
Section 1 room 309, Organising libraries II

Eric XIV, King of Sweden (1533-1577) owned a library of over 150 volumes. In 1568, an inventory, still preserved, of his book collection was drawn up. Most of his books were probably destroyed in 1697, when the old royal palace in Stockholm burned to the ground. In this paper, I shall discuss the four extant books, and the marginalia found in them, as an example of how Eric used his books for organising knowledge.

My main focus is Eric's personal copy of *Historia de omnibus Gothorum Sueonumque regibus* (1554) by Johannes Magnus, arguably the most influential work of Swedish history ever. In the margins of this work, King Eric drew over a hundred tiny pictures, which correspond to underlinings in the text, as a way of organising the information found into categories. My ongoing study aims at identifying the meaning of the little pictures, and at investigating if and how he used the information in other writings, in order to explain why it was important to him. The other extant volumes represent three different disciplines: history (Sabellico, *Enneades*), geography (Strabo, *De situ orbis*), and astronomy (Stadius, *Ephemerides*).

King Eric is, however, not known mainly as a learned Renaissance prince, but for his dramatic life. In 1568, he was deposed after murdering several noblemen in a fit of mental instability. Together with other information, this episode has led later scholars to consider him insane, schizophrenic or a psychopath, though this is actually uncertain. In any case, Eric spent the remainder of his life in prison, and his mental condition deteriorated in the final years. His younger brother John took over as king, and allegedly had his brother murdered with arsenic in a bowl of pea soup. Unfortunately, Eric's suspicious death and his reputation as a murderous madman tend to overshadow other aspects of his life, such as his considerable erudition.

Marianne **Pade**, Danish Academy, Rome/Aarhus University/NNRS/Lamemoli

26 September, 14.00-15.30
Section 1 room 309, Organising libraries II

habeo Rome domum, habeo libros
(letter to Sixtus IV, 1477)

Niccolò Perotti (1430-1489), long-time secretary of Cardinal Bessarion and the author of, amongst other things, some of the most important grammatical and lexicographical works of the fifteenth century, several times mentions his own library. We do not possess a catalogue of it, but over the years scholars have identified a growing number of manuscripts belonging to it or which Perotti either copied or annotated.

In my paper I shall try show the connection between the books owned and/or annotated by Perotti and his original works. My methodological point of departure will be the typology of reading in the fifteenth century suggested by James Hankins. Two of Hankins' typologies are *doctrinal* and *imitative reading*. The aim of *doctrinal reading* is to use the text of *auctores* as an peg upon which to hang moral lessons and an encyclopedic knowledge of all arts and sciences. This is accomplished by linking key words or passages in the text to marginal glosses or lemmatic commentaries; the material text itself thus becomes a kind of memory palace to help the reader retain what he has learned. *Imitative reading*, developed out of doctrinal reading, became the predominant form of reading among Italian Humanists. The purpose of this form of reading was not only to acquire the *doctrina* of *auctores*, but also to be able to imitate systematically the discourse of the best ancient writers.

What makes Perotti's books remarkable is the copious amount of annotation they often contain. I shall use Hankins' typology to analyze how Perotti prepared his books to facilitate retrieval of knowledge for his own works, and how, in its turn, his *opus magnum*, the *Cornu copiae* was materially structured to further the process of *imitative reading*.

CHANGING MEMORY THROUGH NEW TRANSLATIONS.

Reorganizing the conception of democracy

Maren Rohde **Pihlkjær**, Aarhus University

28 September, 11.00-12.30

Section 1 room 309, Meaningful memories.

(Re-)organizing memories from the Humanist archives

In 1452 Lorenzo Valla finished the first ever Latin translation of Thucydides' *Historiae*, which gave Renaissance Humanists access to an almost forgotten praise of the Athenian democracy. In this paper, I shall focus on the differences in the storage memory, visible in the translation of Pericles' funeral oration, between Thucydides' original audience, i.e. the citizens of the Athenian democracy, and the Renaissance audience of Lorenzo Valla's translation. The storage memory is the compact shelving of cultural memory; it consists of large amounts of memories that form the foundation of the individual's knowledge, and not all memories are active simultaneously. In accordance with this concept, I shall argue that the memory of democracy among Renaissance Humanists is based on the available Classical texts on the subject as well as their experience of the political situation in Renaissance Italy. However, until the translation of Thucydides, the available Classical texts are by authors who do not celebrate the Athenian democracy, such as Cicero and Plato, which means that the prevailing storage memory of the Athenian democracy in the Renaissance is unfavourable. Through this paper, I shall examine how the storage memory of Valla's Renaissance readers influences Valla's translation, and how Valla adapts his translation to the change in storage memory and thereby contributes to the reorganization of the conception of democracy.

LO SPAZIO DEI DOTTI.
Arte e architettura delle biblioteche rinascimentali

Angela **Quattrocchi**, Università di Calabria

27 September, 9.00-10.00
Plenary 2, room 104

La relazione presenta una panoramica delle biblioteche pubbliche rinascimentali superstiti nell'Italia settentrionale e centrale, analizzate dal punto di vista delle varie forme di organizzazione dello spazio fisico dipendente dalle funzioni della biblioteca e nella loro evoluzione tipologica.

Partendo dalla condizione attuale si propone una lettura e interpretazione dello spazio architettonico analizzando il processo di trasformazione subito nell'intervallo temporale compreso tra la sua realizzazione e la situazione odierna, considerando i numerosi danni provocati dai conflitti bellici.

La disposizione degli ambienti della biblioteca, quale luogo di incontro tra libri e lettori, viene analizzato nelle diverse componenti lessicali, decorative e cromatiche e nelle sue differenti sfaccettature tipologiche espresse nel Rinascimento italiano.

Un excursus nell'arredo mobile funzionale alla dotazione e alla consistenza della collezione libraria e alla sua classificazione accompagnerà la lettura e comprensione architettonica della biblioteca fino ad arrivare allo studio ergonomico espresso nella geniale inventiva contenuta nei disegni di Michelangelo per la Laurenziana di Firenze.

IN PRAISE OF LIBRARIES.
The semantics of book collections

Johann **Ramminger**, Thesaurus Linguae Latinae, Vienna–Munich

26 September, 11..00-12.30
Section 1 room 309, Organising libraries I

Books were an integral part of the learned armory of the Early Modern intellectual. Collecting them was not only necessary for access to the knowledge contained, a collection of books was in itself a hallmark of the cultured individual or refined social body (called *bibliotheca publica* – irrespective of its actual ownership), coveted no less for the material objects than for the knowledge it stored. Thus libraries – known firsthand, by hearsay or not known at all – are often mentioned in Humanist writing.

The paper will discuss how the quality of a library is perceived by analyzing *bibliotheca* and *libreria* together with an adjective denoting its quality in a Latin corpus of Humanist and confessional writers from Bruni to Erasmus and Melanchthon. Libraries are praised in identical terms regardless of whether they are actually known to the speaker or not. Clearly the terms of praise have little to do with the libraries themselves, but serve as social markers of the esteem libraries are held in in Early Modern society (*locuples, dives, incunda* ...). Thus the values connected with libraries (richness and variety of knowledge, multilinguality) belong to a value system also applicable to the ideal user, and could be transferred eventually to the library's owner, no matter whether he had actually the time and disposition to read his books or not.

RENAISSANCE LIBRARIES AND THE RISE OF EARLY MODERN MEDIEVAL STUDIES.
The case of the *Academia Julia* in Helmstedt

Bernd **Röling**, Free University Berlin

26 September, 9.30-10.30
Plenary 1, room 104

After the establishment of the reformation in 1568 the Dukes of Brunswick built up a large library of Medieval texts, gathered from Augustinian and Cistercian monasteries such as Wöltingerode and Marienthal in Lower Saxony, which became the basic collection of the Early Modern university of Helmstedt. While the cataloguing of the material now at the Herzog August Bibliothek Wolfenbüttel and at the Staats- und Universitätsbibliothek Göttingen has made extensive progress during the last few years, research on the library's founding role in the formation of Early Modern Medieval studies has barely started despite its acknowledged importance for the academics of Helmstedt. How did the *Bibliotheca Julia* contribute to the work of Early Modern scholars like Polycarp Leyser IV, author of the first history of Medieval Latin literature, or scholars like Hermann Conring, Johann Georg Eckhardt, Hermann von der Hardt, Johann Andreas Schmidt, and especially Georg Wilhelm Leibniz, who all used its materials to shape a new image of the Middle Ages in the seventeenth century? The vital role of the manuscript collection, which included not only catechetical literature but also poetry, for this first generation of German medievalists will be demonstrated by a few striking examples.

COMPILING THE UNIVERSAL LIBRARY.

The second and third editions of C. Gessner's *Bibliotheca universalis* (1551, 1555)

Mikhail **Sergeev**, Herzen University, Saint Petersburg

27 September 10.30-11.30

Section 3 room 313, Organising information I

Bibliotheca universalis, a universal bibliography of learned literature, the alphabetical and systematic parts of which appeared in 1545-1549, was initially conceived by Conrad Gessner as a long-term project, which presupposed scholarly collaboration for its fulfillment. It was being continued by Gessner himself until the last years of his life in various forms, such as his prefaces to the editions of Hieronymus Tragus (1552), Valerius Cordus (1561), Iodocus Vuillichius (1563) and Galen (1562), his dense annotations in the margins of his own copies of the 1545 and 1555 editions of *Bibliotheca*, as well as his *Appendix Bibliothecae* (1555) and the auto-bibliographical letter to W. Turner (1562).

Moreover, from 1551 onwards four revised editions of the alphabetical volume were printed in Basel (1551) and Zurich (1555, 1574, 1583), for which Conrad Lycosthenes, Josias Simmler, and Johannes Fries were responsible. Two editions came out in Gessner's lifetime and must have been approved of by him, even the first one. Despite being strongly abridged and issued without Gessner's consent, it served as the basis for 1555 and subsequent editions. These works have attracted, however, but little attention among Gessner scholars.

In this paper, I shall examine the main sources of *Elenchus scriptorum omnium* (1551) by C. Lycosthenes and the approaches to information management applied therein. Furthermore, I shall analyze the influence of Lycosthenes' abridgment on the bibliographical descriptions contained in *Bibliotheca universalis*. Then I shall discuss the treatment of *Elenchus* in the following version of *Bibliotheca* edited by J. Simmler in 1555.

AN UNCONVENTIONAL HUMANISM.
Giovanni Boccaccio's Library

Maddalena **Signorini**, University of Rome Tor Vergata

26 September, 11.00-12.30
Section 2 room 312, Reconstructing libraries I

It is well known that a library is not merely a book repository but an orderly collection which reflects the cultural interests (and history) of the individual(s) who assembled, accrued, and used or use it. Therefore a library has the potential of becoming an invaluable tool to explore not only the thoughts and inclinations of its owner, but also – if a series of libraries are compared with each other, as I propose to do – also to identify and outline, across time, some shared perceptions and conceptions about knowledge, its preservation and transmission.

In this paper, I shall discuss the libraries of four of the most important intellectuals of Italian Early and Full Renaissance: Petrarch (1304-1374), Giovanni Boccaccio (1313-1375), Coluccio Salutati (1331-1406) and Sozomenus of Pistoia (1387-1458). Through a comparison I shall attempt to demonstrate how Petrarch, Coluccio and Sozomenus respond to a common idea of humanism well attested in the Florentine Renaissance, whereas Boccaccio's library – despite its equally learned and innovative character – appears as somewhat eccentric, so to speak, very much in line with Boccaccio's specific literary interests and activity as a copyist.

THE CATALOGUES OF THE BRANIEWO AND POZNAŃ JESUIT COLLEGES
AT UPPSALA UNIVERSITY LIBRARY

Peter Sjökvist, Uppsala University Library

27 September, 10.30-11.30

Section 1 room 309, Reformation and Counter-Reformation in library culture

Because of Sweden's involvement in many wars on the continent during the seventeenth century, Uppsala University Library today holds several collections originating in other parts of Europe. Important libraries were taken as war booty on repeated occasions by the Swedish armies. The books were taken off their shelves, packed and sent to Sweden, where they became substantial additions to the relatively poor university library at Uppsala, which had been founded in 1621. Books were taken from Poland, Germany, Denmark, Bohemia, etc.

In 1626 the Jesuit College Library of Braniewo and the chapter library of Frombork (Poland) were taken as booty and brought to Uppsala. In 1655–56 vast collections were taken as booty from different religious institutions in Poznań (Poland), primarily from the Jesuit College, the library of which was taken in its entirety, but also from the monasteries of the Dominicans and the Bernardines. The books from this place eventually ended up at Uppsala University Library with the private library of the Swedish nobleman Clas Rålamb in 1693. One 1570 library catalogue from Braniewo and two drawn up in 1609 and 1610 from Poznań were part of the booty.

In this paper my intention is to discuss and contrast the Jesuit College catalogues, the Braniewo catalogue in the first place, with the shelving and classification system of Uppsala University Library during its first decades of existence, thus continuing the efforts initiated by Gert Hornwall in an important article from 1969. The seventeenth century is a time of strong religious conflict and antagonism in Europe, and it did not take place only on the battle field, but also in academies, in church pulpits and in propaganda. What happens, and how could we understand what happens, when epistemological traditions of the Jesuit order materialize in a Lutheran context, as it was at Uppsala University Library during the first half of the seventeenth century?

SCRIBAL STRATEGIES OF ORGANISING TEXT AND INFORMATION IN MANUSCRIPT COPIES
OF SIXTEENTH-CENTURY PRINTED BOOKS

Mari-Liisa **Varila**, University of Turku

28 September, 11.00-12.30
Section 3 room 313, Organising books II

The interaction between manuscript and print during the later Renaissance period has recently been highlighted by scholars working on the history of the book. However, manuscript copies of printed books are rarely vital for the purposes of textual editing, and they have not yet been central to scholarship on textual transmission. This is despite the fact that copying from print to manuscript was common in the early era of print – a fact that has been pointed out by many scholars. It has even been suggested that the introduction of print may actually have increased the production of manuscripts, as printing increased the availability of exemplars in general.

From the latter half of the fifteenth century onwards, many readers would have encountered texts in both media. In library catalogues, the two media were typically not separated until the seventeenth century. Manuscript and print gatherings were also commonly bound together. However, to some degree, the different technologies conditioned the ways in which texts were produced in manuscript and print. For example, colourful pages were easier to produce in the handwritten medium, while print rendered ruling the page unnecessary.

This paper explores a selection of English manuscripts copied from sixteenth-century printed books. I shall examine how early modern scribes interpreted their printed exemplar and how they translated the structure and layout of their source from one medium into the other. Special attention will be paid to paratextual elements facilitating information retrieval and non-linear reading strategies, such as titles, indices, and marginalia.

THE GREEK MANUSCRIPTS OF DEMETRIUS CHALCONDYLES.

Towards a reconstruction of a private library

Grigory Vorobyev, Russian Academy of Sciences, Saint Petersburg

26 September, 14.00-15.30

Section 2 room 312, Reconstructing libraries II

The Byzantine scholar Demetrius Chalcondyles (1423–1511) is known as the responsible of the first printed edition of Homer and as a teacher of prominent Humanists, such as Politian and Reuchlin. Numerous identifications of Chalcondyles' handwriting made in the past decades permit to reconstruct the profile of his home library, which consisted of both autograph manuscripts and those that he purchased or had someone transcribe for him. Besides, almost all the books belonging to Theodore Gaza were bequeathed to him, though it is not clear if Demetrius in fact possessed them. During Chalcondyles' Florentine period (1475–1491) his books were apparently deposited at the private library of the Medici and some of them remained there when he moved to Milan, which led to a reorganization of Demetrius' own library.

After an attempt to reassess the history of Chalcondyles' library, the paper will present a case of reorganization inside it. As shown by codicological analysis, Demetrius built up his collection of Plutarch's *Moralia* (now Florence, Biblioteca Medicea Laurenziana, Plut. 80.28, 80.29 and 56.24) as distinct blocks transcribed according to a similar page layout in several phases between the late 1460s and the early 1480s. Later he reassembled the quires, probably following a new vision of how the *Moralia* should be read, and thus made up a book of three volumes, provided with a new *pinax*. This example demonstrates how the knowledge could be reorganized not only inside a library, but also inside a book.

CURIOSIORA ET SELECTIORA VARLARUM SCIENTIARUM MISCELLANEA AS
A SUBSTITUTE FOR A LIBRARY AND A SHORTCUT TO ITS CONTENTS

Svorad **Zavarský**, Slovak Academy of Sciences

27 September, 10.30-11.30

Section 3 room 313, Organising information I

This paper will discuss a lifelong library-related project of the Central European Jesuit polymath Martinus Szent-Ivany (1633-1705) who served for many years as prefect of the library and director of the printing office at the University of Trnava (in present-day Slovakia), besides holding various teaching and administrative posts at the same institution. Szent-Ivany's extraordinary passion for books was widely known. It is recorded of him by one of his early eighteenth-century biographers that he used to say that no prison would be more difficult for him to endure than a library filled with works of the best authors where it would be forbidden to look inside the books or even touch them.

The project discussed in this paper is Martinus Szent-Ivany's *Curiosiora et selectiora variarum scientiarum miscellanea* (1689–1709), a nine-part collection of dissertations, observations, and chronological synopses. The author informs us that it was intended to compensate for the needs of those who were interested in acquiring knowledge but their progress in self-education was impeded either because they had no access to libraries or because they were short of time owing to their distracting occupations or because they lacked basic education in the sciences and thus were unable to orient themselves in the labyrinth of information they found. His project was thus explicitly designed both to substitute a public library and to be a shortcut to benefiting from its contents. His *Miscellanea* was not an encyclopaedia like that of J. H. Alsted, nor was it a common-place book like the one published by Theodore Zwinger or Laurentius Beyerlinck, nor had it any similarity to the *Bibliothecae* of J. A. Fabricius: it was not intended to construct a system of universal science, nor was it primarily meant as an inventory of arguments concerning various subjects, nor did it provide bibliographical data. Since the author explicitly conceived of it as a substitute for a library, the project of *Miscellanea* — its structure, organization, and the way the author used and transformed information which he mainly excerpted from the books kept in the university library in Trnava — can show us how early modern readers used libraries and what they actually expected from using them. In addition, comparing the way information is organized in the *Miscellanea* with the way it was arranged in the library the author used when compiling his work may also bring interesting results. Such comparison is possible thanks to Szent-Ivany's catalogue of the Trnava university library from 1690.

TRUTH?

Memory, amnesia, and historical knowledge in *All is True*

David Hasberg **Zirak-Schmidt**, Aarhus University

28 September, 14.00-15.00

Section 1 room 309, Organising information IV

Accompanying the Second Folio of Shakespeare's collected plays (1632) is an anonymous, celebratory poem praising the dramatist as a writer history plays: *A mind reflected ages past whose cleere,/ And equall surface can make things appeare/ Distant a Thousand yeares, and represent/ Them in their lively colours, just extent.* Shakespeare's true art, the anonymous admirer says, is his ability to make the past come to life in front of the audience, to rescue from oblivion the great heroes of the nation's past. In short, Shakespeare is praised for his ability to make the audience *remember* the forgotten past.

The early modern English history play has, for a long time, been acknowledged as an important factor in the development of early modern historiography and popular historical consciousness. At a time when oral culture was still the dominant mode of information transmission, the theatre's mediation of information and knowledge was essential. However, the mechanics of the history play are not exclusively made up of the act of remembering the past. As recent scholars have pointed out, forgetting the traumatic or problematic aspects of the national past is just as intrinsically connected with the genre.

In this paper, I shall examine the dialectic of memory and forgetting in one of Shakespeare's late plays, *All is True* (*Henry VIII*), most likely from 1613 – a play so obsessed with the representation of truth that it, as one scholar has remarked, renders the concept suspect. However, in *All is True*, forgetting is just as central to the narrative as remembering is. Taking off from an examination of the ambivalent representation of history and historical truth in the play, I wish to discuss aspects of early Stuart notions of history and historical knowledge. From this perspective, *All is True* can be read as a prolonged meditation on the nature of historical knowledge, one that puts the dialectic between collective memory and amnesia on centre stage. In this process, the play self-consciously reflects on the theatre's role and ability as a transmitter of historical knowledge and truth.

MEANINGFUL MEMORIES.
(Re-)organizing memories from the Humanist archives

Panel: **Borggaard, Hass, Pihlkjaer**

28 September, 11.00-12.30
Section 1 room 309

In this session the conference theme is approached through Aleida Assmann's concepts of cultural memory studies. Libraries both physical and actual, as well as the conceptual libraries of Classical and Humanist texts – are considered archives or forms of storage memory. Here, knowledge or memories are stored; they are not without active potential but in the storage stage they are passive. Assmann describes storage memory as *the 'amorphous mass' of unused and unincorporated memories that surround the functional memory like a halo.*

Stored memories can be reactivated and put into use. When Humanists write about Classical events, characters and concepts, when they write in Classicizing Latin or when they employ Classical literary forms it can be described as representations of functional memory. According to Assmann *functional memory is highly selective, and only gives presence to a fraction of memory's contents.* The papers of this panel look at the flexible relationship between storage and functional memory in order to examine the organization of information in various cases of Humanist literature.

SOME HISTORY

Olaus Magnus, *Carta marina et descriptio septemtrionalium terrarum ac mirabilium rerum in eis contentarum* [...].
Veneciis 1549.



Monrepos manor and library



Ludwig Heinrich von Nicolay (1737-1820), by Mauring, from *Das Landgut Monrepos in Finnland* (2nd ed. 1840).

The Karelian isthmus and the area east of river Kymi, part of the Kingdom of Sweden from the late thirteenth century onwards, were annexed by Russia in the first half of the eighteenth century. They were attached to the dynamics of the new, international capital, Saint Petersburg. By chance a most remarkable library survived the perils of the twentieth century to bear witness to the Age of Enlightenment in Russia. In 1769, D'Alembert turned down the invitation of Catherine II to become tutor to the heir apparent, Grand Duke Paul, and suggested instead a promising young friend of his and Diderot's, Ludwig Heinrich Nicolay (1737-1820), professor of logic and metaphysics at the University of Strasburg. Like so many other Western Europeans of the time, Nicolay (from 1782 von Nicolay)

embarked on a brilliant Russian career during the reigns of Catherine II and Paul I, his former pupil. He was appointed Councillor of State in 1796 and President of the Academy of Sciences at Saint Petersburg in 1798. In 1788 he bought an estate called Monrepos near Viipuri, which he built into a Neo-Classical manor surrounded by an English park.

Ludwig Heinrich von Nicolay, whose bibliophile interests predated his arrival in Russia, built up a large library together with his friend, Franz Hermann Lafermière, another Alsatian in Russian service. The library, termed *Bibliothèque des deux amis*, was theoretically, though not physically, split when Nicolay married a wealthy heiress. The Nicolay part of the collection continued to grow beyond Ludwig Heinrich's lifetime and that of his son, the diplomat Paul von Nicolay (1777-1866), until 1867.

Ludwig Heinrich von Nicolay normally ordered his books abroad, putting to use his extended network of friends, acquaintances and agents, such as the well-known Berlin bookseller and publisher Friedrich Nicolai (1733-1811), with whom he also entertained a lively correspondence over several decades.

The Neo-Humanistically oriented Nicolay senior collected Classical authors both in the original and in translations. His special favourites Horace, Ovid and Tibullus, are represented by several editions and translations, illustrated by Boucher, Eisen, Cochin and Gravelot. De luxe editions of the great German translations of Homer, Theocritus, Bion and Moschus, Aristophanes, Aeschylus, Vergil and Horace by Nicolay's personal friend J.H. Voss (1751-1826), as well as those containing Wieland's translations of Lucian and Horace represent the German Neo-Classicism at its most aesthetical. Nicolay senior's intellectual curiosity extended from vulcanology to history, and his Neo-Humanism made him espouse the new approach to the arts proposed by Winckelmann, whose every work he ordered for his library. Both theory and meticulous documentation of monuments and works of art seem to have been central concerns of his, as illustrated by sumptuous volumes by Piranesi and works on the ruins of Herculaneum. The library is a reflection of the personality and interests of the first lord of Monrepos and his son. In its heyday, the manor was a holistic work of art and a monument

to the way of life of late eighteenth-century and early nineteenth-century Imperial court at Saint Petersburg.

For fear of a German invasion during the First World War, in 1916 most of the library was transferred and deposited at, later donated to, Helsinki University Library. (O.M.)

Porvoo and Borgå Gymnasium library

The site of Porvoo (Sw. Borgå), on Porvoonjoki (Sw. Borgå å), has been inhabited and used for trading since the Iron Age. In addition to local Finnish-language population, in the thirteenth century there was an important immigration from mainland Sweden. The Royal highway from Turku in the West to Viipuri (Sw. Viborg, German Wiborg, Russian Vyborg, now in Russia) on the Karelian isthmus, passed through the site of Porvoo as early as the thirteenth century. The city of Porvoo, one of the six medieval cities of Finland, is attested in documents in 1351, and was granted city rights around 1380. The oldest parts of the Cathedral may, however, be dated to the thirteenth century.

Porvoo had a short spell of international prominence in the Napoleonic era, when Czar Alexander I, who conquered what remained of the Eastern part of the Swedish Realm during the Finnish War of 1808-1809, summoned the Estates of Finland to a Diet in Porvoo Cathedral in March 1809. While the Estates swore an oath of allegiance to Alexander as Grand Duke of Finland (a title inherited from Swedish times), Alexander confirmed the Swedish absolutist constitution of 1772 and solemnly promised to maintain in the Grand Duchy the Lutheran religion and the Swedish language as language of administration. Full in the spirit of the programme of reforming Russia according to Western models, initiated by Peter I, Alexander's treatment of the annexed territories lay the foundations for the political, cultural and economic development of Finland.

In 1710, during the Great Northern War, the gymnasium of Viipuri, established in the seventeenth century, had been closed down. The library did not survive. After Sweden had lost her Baltic provinces and the Karelian isthmus in the peace of Uusikaupunki (Sw. Nystad) in 1721, Frederick I, King of Sweden, re-founded the gymnasium in Porvoo in 1723. In 1728 the gymnasium was provided with a library, in accordance with the 1724 School order of Sweden. Porvoo benefited from several donations in the eighteenth century, among which that of the first full-fledged Neo-Humanist of the Academy of Turku, Henrik Gabriel Porthan. The library holdings contained Cicero, Livy, Virgil, Cornelius Nepos, Caesar, Ovid, Tacitus, Horace, Terence, Catullus and Lucretius, Cato the Elder, Varro, Suetonius, Sallust, Seneca and Pliny the Elder. Further donations followed suit in the nineteenth and twentieth centuries. Borgå Gymnasium library is the oldest public library of Finland still in use. (O.M.)

PRACTICAL INFORMATION

CONFERENCE VENUES

25 September 2018

Metsätalo, Unioninkatu 40A, 00170 HELSINKI (registration and NNRS reception)

26-28 September 2018

House of Science and Letters, Kirkkokatu 6, 00170 HELSINKI (congress)

National Library, Unioninkatu 36, 00100 HELSINKI (visit to Monrepos library, 26 September 2018)

University of Helsinki, Main building, Teachers' common room, Unioninkatu 34, 00100 HELSINKI (University of Helsinki reception, 26 September 2018)

Restaurant Zum Beispiel, Rihkamakatu 2, 06100 PORVOO (27 September 2018)

Borgå Gymnasium, Lukiokatu 10, 06100 PORVOO (27 September 2018)

Restaurant Sipuli, Kanavaranta 7, 00160 HELSINKI (28 September 2018)

RESTAURANTS AND COFFEE SHOPS IN THE CENTRE OF HELSINKI (SELECTION)

Within a radius of 0-200 m from the House of Science and Letters

Kuurna (creative Finnish-international, dinner only, very small, so do reserve!), Meritullinkatu 6, 00170 HELSINKI, <http://www.kuurna.fi/>

Rodolfo (Italian), Kirkkokatu 5, 00170 HELSINKI, <https://www.ravintolarodolfo.fi/>

Tiedekahvila (soups and salads), ground floor, House of Science and Letters

200-600 m

Korea House, Mariankatu 19, 00170 HELSINKI, www.koreahouse.fi

Tiedekulma/Think corner café (soup and salad bar), Yliopistonkatu 4, 00100 HELSINKI, <https://www.helsinki.fi/en/think-corner/for-visitors/tiedekulma-cafe>

Zinnkeller (traditional German), Meritullinkatu 25, 00170 HELSINKI, <http://www.zinnkeller.fi/>

On Senate Square and in immediate surroundings

Aino (creative Finnish-international), Pohjoisesplanadi 21, 00100 HELSINKI, <http://www.ravintolaaino.fi/en/>

Bryggeri (gastropub), Sofiankatu 2, 00170 HELSINKI, <http://bryggeri.fi/>

Café Engel (coffee house, lunch), Aleksanterinkatu 22, 00170 HELSINKI, <https://www.cafeengel.fi/>

Olo (fine dining, dinner only), Pohjoisesplanadi 5, <https://olo-ravintola.fi/?cn-reloaded=1>

Salutorget (creative Finnish-international), Pohjoisesplanadi 15, <http://www.salutorget.fi/en/front-page/>

Sunn (traditional international), Aleksanterinkatu 26, 00170 HELSINKI, <http://ravintolasunn.fi>

Savotta (picturesque Finnish), Aleksanterinkatu 22, 00170 HELSINKI,
<https://www.ravintolasavotta.fi/>
Vaelsa Ristorante e taverna (Italian), Pohjoisesplanadi 9, 00170 HELSINKI, <http://vaelsa.fi/>

600-800 m

Kappeli (traditional Finnish-international), Eteläesplanadi 1, 00130 HELSINKI,
<https://www.raflaamo.fi/fi/helsinki/kappeli/menu>

TRANSPORT

Public transport (tube, buses, trams, local trains): <https://www.hsl.fi/en>

Airport transportation

Train from and to the airport: Airport railway station (between T1 and T2) – Helsinki railway station, approx.. 35 mins

Airport bus: e.g. Finnair City Bus from airport T2, platform 10; T1, platform 11 to Elielinaukio (Helsinki railway station) and back (adults one way, web 6,80 €, driver 6,90 €; return 12,50 €, driver 12,60 €), approx.. 30 mins.

Taxis: between 30 and 60 €

Helsinki Card (for free transport, free entry to more than 20 sights, etc.):

<https://www.helsinkicard.com/>

Taxi by phone: e.g. 01000700

Citybikes, <https://kaupunkipyorat.hsl.fi/en>

MUSEUMS AND SIGHTS (SELECTION)

Amos Rex (art – past, present and future), Mannerheimintie 22–24, 00100 HELSINKI,
<https://amosrex.fi/en/>

Atenium (Finnish and international art), Kaivokatu 2, 00100 HELSINKI (opposite the Main Railway Station)

City Museum (free entry, several venues, e.g.Sederholm House, Aleksanterinkatu 16-18, 00170 HELSINKI, https://museot.fi/searchmuseums/?museo_id=21158),

<http://www.helsinginkaupunginmuseo.fi/en/>

Kiasma (Finnish National Gallery, contemporary art; designed by S. Holl),
<https://kiasma.fi/en/>

National Museum, <https://www.kansallismuseo.fi/en/>

Suomenlinna/ Sveaborg fortress, <https://www.suomenlinna.fi/en/>

Sinebrychoff Art Museum (European art), <https://sinebrychoffintaidemuseo.fi/en/>

Extensive coverage of sights and events: <https://www.myhelsinki.fi/en/>

OPERA AND CONCERT VENUES (SELECTION)

National Opera, Helsinginkatu 58, 00260 HELSINKI, <http://oopperabaletti.fi/en/>

Helsinki Music Centre, Mannerheimintie 13A, 00100 HELSINKI,
<https://www.musiikkitalo.fi/en>

Finlandia Hall (designed by A. Aalto), Mannerheimintie 13E, 00100 HELSINKI,
<https://www.finlandiatalo.fi/en>

SAUNAS AND POOLS

Allas Sea Pool (spa complex with a large pool area and saunas), Katajanokanlaituri 2a, 00160
HELSINKI, <https://www.allaseapool.fi/en/>

Löyly (design sauna, traditional wood-heated and smoke sauna), Hernesaarenranta 4, 00150
HELSINKI, <http://www.loilyhelsinki.fi/en/front-page/>

Tervetuloa konferenssiin!
Välkommen till konferensen!
Welcome to the conference!

