

Friday 4 December

8:30-9:30 Registration. The Registration desk is in front of auditorium 22.0.11. (Building 22) See [map](#).

9:30-10:30 Welcoming Address:
Jørn Boisen, Head of Department of English, Germanic and Romance Languages
Plenary (in auditorium 22.0.11)

KEYNOTE | Anamnesis: Romantic Recall

Prof. Joep Leerssen (University of Amsterdam; coordinator of Study Platform on *Interlocking Nationalisms*)

Chair: Robert Rix (Copenhagen University)

Part of Romantic historicism is its salvage instinct: the urge to document living traditions (folktales, dialects, customs), threatened by modernity, before they fall into obsolescence. This “salvage paradigm” is well known but tends to obscure another, equally characteristic mode of the Romantic approach to collective memory: the urge to resuscitate a past that is already dead, to revive a cultural memory that is already post-mortem. Retrieving manuscripts found in attics or reassembling ancient cultural expressions from their ruined, fragmented *disiecta membra*: this archeology of culture can be traced from Ossian to Görres. It informs one of the most potent political expressions of Romantic historicism - the idea of the nation as a Sleeping Beauty, awaiting something that can be called a revival, renaissance, resurgence, rebirth or reawakening.

10:30- 10:45 Coffee Break – served outside auditorium 22.0.11.

10:45-12:15 **1. Monuments and Memorialisms** (27.0.47) | Chair: Lis Møller (Aarhus University)

Picturesque Roots: French Romantic Archaeology Between Folklore and Science

Alexandre Bonafos (University of South Carolina)

Following the Revolutionary violence against the monuments of the past, French domestic travel became increasingly archaeological: artists, in particular, made sure to depict as many old edifices as possible, collecting them in inventories of sorts for an eager public. These travelers alerted a forgetful nation of the fate of monumental remains while celebrated them in lavish lithographic series that placed the monuments in the forefront. It may seem odd for us today to associate the Romantic age and its picturesque rendition of monuments with the birth of the modern archaeological science. And yet, the movement that gave rise to the fanciful Troubadour scenes and picturesque renditions of local people and places also witnessed the transition from antiquarianism to archaeology. This paper will present some of the paradoxes inherent in the Romantic approach to the monumental past, oscillating between folklore and science, image and text, poetic and analytical discourses, by analyzing the constant dialogue that took place in France from the 1820s to the 1840s between artists and savants in the quest to salvage what came to constitute the most visible historical roots of the nation: its architectural landmarks. I will focus on the ways in which the Picturesque and Romantic Travels in Old France, a series illustrating the monumental heritage in the French regions, came to compete with official efforts to preserve the monuments that promoted a more methodical vision of heritage, embodied by the Inspector of Historical Monuments, Prosper Mérimée. Ultimately, the preservation of the French monuments that we inherited might have its roots somewhere in the interaction between artists and administrators, rather than in the sole vision of professional conservationists. After all, did not Viollet-le-Duc, the epitome of rationalist conservation in the 19th century, start his career and life-long commitment to architectural preservation as an artist in the Picturesque and Romantic Travels in Old France?

Enclaves of the past: The clock in “Marthe und ihre Uhr” (1848) and the saloon in “Im Saal” (1849) as keepers of memories in Theodor Storm’s early novellas

Miriam Strieder (University of Innsbruck)

Scholars have examined the writings of Theodor Storm with respect to cultural memory¹, thus proving that memory and preservation of the past are central concerns in his novellas. Memory fulfils sophisticated functions such as constructions of identities, legacies, charging space with memorial content, and works on many levels. The first two of Storm’s novellas, “Marthe und ihre Uhr” and “Im Saal”, which in the edition of 1851 Storm himself declared to be “Sommergeschichten” or “Situationen”, lack a coherent plot. Instead they centre on the process of remembering. These processes are triggered by certain items – the quaint clock in “Marthe und ihre Uhr” and the ancient saloon in “Im Saal”. Both do not only preserve the individual memory but also include notions about art, architecture and social orientation of the past because the narrator describes them in detail and allows for a glance beyond the individual memory. The paper shall examine these descriptions and analyse them in context with the process of remembering, thus connecting individual memory with the social memory of art and architecture. A further point of interest are the women who are the ones actively remembering: Marthe seems to gain mythical dimensions while the memories of the grandmother in “Im Saal” result in the future becoming the past again.

Megalithic sites in Romanticism: aesthetic and political strategies of constructing the past

Ana-Stanca Tabarasi-Hoffmann (Johannes-Gutenberg Universität Mainz)

This paper is dealing with German and Danish literary and artistic interpretations of late Neolithic and Bronze Age megalithic sites during Romanticism. While archaeological and antiquarian myth-building about megaliths had been common in Europe since the 16th century, being connected with Protestant emancipation from Catholicism, this tendency was clearly enhanced by the reception of the Ossianic forgery during 18th century. Furthermore, it was transformed into the "invented tradition" of considering the sites representations of an "ancient freedom" of the "Germanic", "Nordic" or "Gothic" "ancestors". On the grounds of noblemen who reacted to political marginalization threats, megaliths were employed as a strategy for legitimising dynastic reign (often in opposition to the French and Prussian kings or Habsburg emperors, who were using Classicist monuments to emphasize the *translatio imperii*). Examples of the use of real or fake dolmens as means of selfrepresentations and political intentions can be encountered in landscape gardens such as Wörlitz, Gotha, Weimar and Hohenzieritz in Germany, or Frederiksberg, Jægerspris and Lejre in Denmark, and in the texts and paintings promoting them. During Romanticism, however, this discourse about megalithic monuments as part of a culture of memory is subject to notable changes in arts and literature, and it is this turn I would like to present in my paper. New strategies of naturalisation and aesthetics (such as the emphasis on "atmospheres"), the ideal of a "new mythology", an interest for "Nordic landscapes" as well as a turn from local dynastic patriotism to nationalism in the context of the Napoleonic wars are leaving their mark on the rendition of megaliths, and the connection of Christian with Germanic or Nordic allegories is part of this idealized depiction. This is what I would like to illustrate by analysing literary examples by Achim von Arnim, Friedrich Schlegel, Ludwig Gotthard Kosegarten, N.F.S. Grundtvig as well as paintings by Caspar David Friedrich, Carl Gustav Carus and Johan Christian Dahl.

2. Reception and Mediation (in 27.0.49) | Chair: Simon Frost (Bournemouth University)

Manuscripts of Dvůr Králové and Zelená Hora as points of reference in the formation of modern Czech literature in the Central European context

Dalibor Dobiáš (Czech Academy of Sciences)

The aim of this paper is to examine the supranational reception of the *Dvůr Králové* and *Zelená Hora* manuscripts in literature and art of the Czech lands, and thus to define the function of these romantic hoaxes in the formation of modern Czech culture as a European culture in the 19th century. In contrast to previous research, which focused on a discussion of the origins and authors of the „medieval“ manuscripts, the paper now focuses on the hitherto practically unexamined literary and artistic form of their reception since their discovery in 1817 and 1818 until their criticism as modern hoaxes in 1886. The paper considers both romantic hoaxes to be social and artistic phenomena at the same time (cf. „Romantic Nationalism“, J. Leerssen) and it argues, they functioned in literature and art of the multinational 19th century Czech lands as a sign of the natural (original) Czech national culture, which in the course of the 19th century was foregrounded in various ways in a number of conflicts over the uniqueness within Europe of this culture and its modern artistic values. The paper focuses especially on the ways in which literary and other artistic works identified with this culture by reference to the manuscripts (eg. Karel Hynek Mácha, Karel Jaromír Erben, Božena Němcová) and in which they dealt with the influence the manuscripts gained (eg. modern adaption of their epic models). It analyses also the effect which these references to the manuscripts had within the framework of European artistic trends.

Arab Muslim Reception of Soren Kierkegaard: A Thread in Existentialist Tapestry of Cultural Memory

Mohd. Sanaullah (Aligarh Muslim University Aligarh India)

As founder of existentialism, Soren Kierkegaard (1813-1855) stands as epitome of 1700-1850 era cultural memory with his emphasis on priority of concrete human reality over abstract thinking. Existentialism made inroads to Arabia, Persia and India influencing a number of notable thinkers, poets and men of letters such as Abdurrahman Badawi (1917-2002), Suhail Idris (1925-2008), Khalil Hawi (1919-1982), Safdi Muta' (1929-), Adonis (1930-), etc, whose profound works successfully formed a school named Arab existentialism. Badawi's *Existentialist Time* (1943) and *Al-Adaab* of Suhail Idris were the foremost receptors of existentialism in Arabia. Arabia's philosophical and literary circles received Kierkegaard in a number of academic enterprises. Imam Abdel Fattah wrote *Soren Kierkegaard Raid Al-Wojudia: Hayatuhu wa Atharuhu* (Beirut: Dar Al-Tanwir, 1983), while Dr. Muhammad Ali Abdel Mu'ti is author of another biography of Kierkegaard: *Soren Kierkegaard: Mu'assis al-Wojudia Al-Masihyah*. Dr. Yusuf Hasan wrote *Falsafat Al-Din Ind Kierkegaard* (Cairo: Dar Al-Kalima, 2001). Usama al-Qaffash translated *Silence unto Death* as *Al-Maradh Tariq al-Mawat*, while Mujahid Abdel Mun'im Mujahid rendered *Kierkegaard* by Frithiof Brandt (1892-1968) into Arabic. *Qadaya Islamiya Mu'asira* (2013, Nos 55-56), edited by the Iraqi thinker Abdel Jabbar Al-Rifa'i, is fully dedicated to the philosophy of Kierkegaard. The Iranian Hadi Sabziwari (1797-1873), a contemporary of Kierkegaard and India's Mohammad Iqbal (1877-1938) were among the Muslim thinkers outside Arabia who echoed existentialism in their discourses. Iqbal's concepts of *Khudi* and *Bekhudi* represents the existentialist lines of philosophizing, often quoting Nietzsche (1844-1900), while Sabziwari upholds the primacy of individual existence over the essence, saying: إن الوجود عندنا أصيل....دليل من خالفنا علي (We conceive existence to be primary and the argument of our opponent to be ailing...) The paper aims at introspecting the Arab, Persian and Indian Muslim reception of Kierkegaard and existentialism within the context of West-East cultural memory.

'In Good Queen Bess's Golden Days': memories of Elizabethan England, 1688-1850

Freyja Cox Jensen (University of Exeter)

English identity, in the long eighteenth century, was closely bound up with notions of Protestant particularism, and insularity: England as an island nation, chosen by God, standing strong in the face of Catholic threats from abroad. But this was not a newly self-fashioned image; rather, it reflected an idea of Englishness that first found its full expression in the England of Elizabeth I, the virgin queen who stood firm against the Armada and embodied a very English Protestantism. This memory of Gloriana played an important role in the construction of Englishness from 1688 on, as a succession of less-than wholly English monarchs sat upon the throne. In the face of decades of

challenges by the heirs of the Stuart line, how was the cultural memory of the Elizabethan past constructed and deployed? By whom, and to what ends? The role of Elizabeth in eighteenth-century art and literature is well-known, and her function as an exemplar in the early-nineteenth century has similarly received scholarly attention, but more popular perceptions of Good Queen Bess and her 'merrie England' are, so far, under-explored. This paper traces the reception of the Elizabethan age in popular song, in the years following the so-called Glorious Revolution, to examine the role of memory in constructing late-Stuart and early-Hanoverian models of Englishness, and how this, in turn, left its traces on our modern cultural memory. Using ballads printed between 1688 and 1850, it explores the ways in which ideas Elizabeth and her England were appropriated and reshaped in ballad culture. The images and tunes with which the words were paired are also considered as 'containers' of memories that interacted with and inflected the printed text, along with the relationship between the ballads' circulation in print, and their dissemination and re-remembering in oral transmission. The paper will be illustrated with performances of the songs.

3. Oriental Pasts (in 27.0.09) | Chair: Christoph Bode (Ludwig-Maximilians-Universität München)

Persian Romantics: Shelley, Byron, and the Persian Inspiration

Elham Nilchian (Islamic Azad University)

The British Romantics drew on and were mainly inspired by two different aspects of Oriental culture and literature: exoticism and mysticism. On the one hand, the Romantics were fascinated with that side of the Orient which represented finery, luxury, voluptuousness, sensuousness, tyranny, and vengeance. On the other hand, the Romantics were captivated by Oriental mysticism, particularly Persian Sufism. In other words, the Romantic subject, in search of a perfect self, showed a keen interest in the other side of the Orient which dealt with a spiritual unity of the self with the ideal other. This paper explores the influence of Persian Sufi Literature on the development of the concepts of self and other in English Romantic poetry. The paper discusses a range of representations of the Orient in the Romantic era in England, including the translations and adaptations rendered by eighteenth-century Oriental pre-Romantic scholars such as William Jones and Isaac D'Israeli. The paper considers the notions of self, idealisation, and annihilation in the poetry of Percy Bysshe Shelley and George Gordon Byron in particular along with the Persian Sufi literature from which these Romantic poets have drawn their inspiration and influences. An attempt is made to explore the extent to which the Romantic subject's desire for union with the ideal other is made possible through idealisation of and dissolution in the beloved in the literary historical context of the Romantic and Sufi traditions.

Imaginative Memory or The Object Represented

Josefine Baark (University of Cambridge and University of Hong Kong)

'Cross-cultural' artefacts were not merely traded; they were semantically and culturally re-constructed. This paper will focus on a small, though significant, portion of a sizable and coherent body of work that sprang forth when creative, artistic Danish minds were exposed to an influx of new material artefacts from faraway lands. The courtly theatrical display that based its design on the material artefacts arriving from the East is best considered through the chinoiserie room at Frederiksberg Castle, where the walls are covered in images that recall those found on the new, foreign objects. This unique room, commissioned by Frederik IV around 1709, is a liminal space where artefacts were in flux and where creative use of what is new, unknown and 'other' was not fixed. The ability of artefacts to become active participants in the cultural encounter is to some extent contingent on the concept of memory and its relationship to material objects. Scholars, such as those in *Material Memories*, a collection of essays edited by Marius Klint, Christopher Breward and Jeremy Aynsley, seem drawn to the related ideas of communication and dialogue as theoretical tools with which to comprehend cultural encounters: 'Evocation (of look, taste or lustre) implies an open dialogue between the object, the maker and the consumer in constructing meaning'. The

concept of craftsmen, their artefacts and the consumer, all communicating, remembering and projecting, allows the objects the agency needed to achieve the cultural impact. Conversely, the potential for miscommunication can be seen as a vital part of this agency. Using as my theoretical framework the delineation of the process of cultural translation or mistranslation, my paper will track the subtle changes in imaginative memory that accompanied cross-cultural contact in early eighteenth century Denmark.

The troublesome memory of Granada: The dispute over the Oriental past in Romantic Spain
Xavier Andreu-Miralles (Aarhus)

At the beginning of the nineteenth century, the Spanish uprising against Napoleon and the emergence of Romanticism spurred a Europe-wide reappraisal of the Spanish nation and its past. The dark hues of the "Black Legend" were replaced by new ones, brighter and more colourful, especially in the European portrayal of Spain as an Oriental land. Several authors highly esteemed the chivalric ballads that sang the praises of the first "romantic love", learnt by the Christian Spaniards from the Moorish during the Middle Ages. Now then, this process also had deep consequences for a new understanding of Spain in the "modern" Europe. The Muslims became the cornerstone of the romantic interpretation of the nation's past, but also a central element in the definition of the current Spanish people, calling into question the full adscription of Spain to European modernity. The Oriental heritage seemed to explain the backwardness and moral fall of modern Spain. Spanish authors -also taking part in the new aesthetics and in the reevaluation of their nation's past- had to face these romantic representations of Spain in order to stand up for the modernity (and morality) of their nation. They disputed and negotiated the cultural memory of Spain, in a process in which the new romantic views were appropriated and reassembled in an original way. This paper illustrates the main coordinates of this process through an analysis of the work of the great Spanish romantic writer José Zorrilla (1817-1893). For this author, the identification between the Spanish nation and the defense of the Christian faith became both proof of the relevance of Oriental Spain for European civilization and a guarantee of the purity and morality of the country.

12:15-13:15 **4. Representing Gender** (in 27.0.09) | Chair: Anna Sandberg (Copenhagen University)

Restricted Access to the Past – the Past as Obstacle: A case of female romantic poetry
Gunilla Hermansson (University of Gothenburg)

The turn towards national history around 1800 and the process of making the past accessible in the public sphere has been discussed under the heading *Free Access to the Past* (Lotte Jensen et al 2010). This paper propose to put the adjective "free" in brackets, in light of the fact that access could never be completely unrestricted for neither the cultural mediators nor the receiving public. Material circumstances, power relations, social norms as well as shifting fashions made the past rather into a regulated and regulating construction. When Julia Nyberg's (Euphrosyne) mentor, P.D. Atterbom reviewed her first volume of poetry in 1823, he made it clear that some "pasts" were inaccessible for female writers. He praised Nyberg's portrait of a viking maid for its "admirable truth", but her attempt to write an ossianic poem could only fail, for the world of Ossian was a gloomy "nevermore", defective in a true, idealistic-religious world view. Thus, the problem with Nybergs' attempt to capture the world of Ossian, according to Atterbom, was not that it implied a crossing of national borders, nor so much the border between heroic masculinity and passive-suffering femininity but that of understanding and mastering a godless universe. This indeed implies restrictions also for what versions of a national/Norse past would be acceptable. Nyberg composed poems, romances, ballads, songs and dramatic pieces with a variety of themes. The fact that she did not exploit the Norse tradition as thoroughly as Esaias Tegnér or Karl August Nicander had consequences for the international reception and dissemination of her work. When the international interest in Swedish

literature rose from the 1820s and onward, Nyberg was among the Swedish poets whom the German cultural mediators *intended* to translate. However, they prioritized the “Geatish” school and when the larger translation projects failed, Nyberg’s poems were among the shipwrecked. Thus, in the case of Nyberg, the idea of accessing and actualizing the past was complicated by gender norms, and on the other hand had the effect of becoming a demand, and therefore a barrier when contemporary literature was constructed as cultural memory, as literature with an “afterlife” (Erl).

Foremothers of Poetry

Fulya Kincal (University of Kirklareli)

In "Tradition and the Individual Talent", T.S. Eliot makes "tradition" as the "mind of Europe", and offers a remarkable vision of culture that lives, evolves, and is altered by the creation of new works. This article puts forth two very important aspects of criticism; tradition and impersonality of art and poetry. According to theory of tradition, the writer must have faith in some system of writing and that a work of art must conform to the past tradition in such a way that it alters the tradition as much as it is directed by it. Corresponding to Eliot's views on tradition, a poet must also present a feeling or emotion in an objective way not just personally commented upon by himself/herself. This view of tradition and impersonality was also equally influential as a theory of female poetry. Building from this, I believe that a tradition of female poets beginning with Felicia Hemans (1793 – 1835) and moved through Elizabeth Barrett Browning (1806-1861) and terminating with Amy Levy (1861-1889) have devised a poetry that speaks loudly across the centuries. This language is resulted from innumerable experiences of the same type of joys and sorrows that have been repeated countless time in the memories of women's past. Moreover, it also carries a loyal and self-preserving instinct in female efforts on behalf of each other's work. Independently of Romanticism and Modernism, this tradition of female poets developed and explored their own poetic traditions and techniques. Their works are instrumental in clearing a space in the arena of poetry in which women poets could operate. They wrote boundaryless poems which created a theory of female poetic tradition which is also a detailed exploration of the intersections of gender and poetic tradition. They wrote of a shared accessible world from an diffused and uncentered point of view which demonstrates the close connection to their foremothers and descendants.

5. *Ekphrasis and Cultural Memory* (in 27.0.47) | Chair: Kasper Guldborg (Aalborg University)

Ekphrastic interventions in Cultural Memory

Craig R. Lamont (University of Glasgow) and David Kinloch (University of Strathclyde)

Ekphrasis - or the verbal representation of visual art to quote Heffernan's useful if contested definition- has been a staple feature of cultural response to the so called 'visual turn' over many decades. Ekphrastic poetry, sometimes criticised for its reliance on descriptive narrative and mimesis, has in recent years been subject to more radical forms of practice and theorising and offers an imaginative practice-led means of interrogating the formation of cultural memory. This paper asks what role ekphrasis can play in this dynamic process basing its arguments in a British Arts and Humanities Research Council funded project which involved Scottish poet, David Kinloch, in the creation of a book length sequence of ekphrastic verse that mapped the cultural relations between Scotland and France over five centuries. Kinloch will explain the way in which this project transformed his understanding of ekphrasis focussing in particular on his interpretation of an iconic 18th century portrait by the painter Sir Henry Raeburn. Joining him in this discussion between ekphrasis and cultural memory is Craig Lamont, a writer and student of literature and cultural memory. Lamont will engage directly with Kinloch's poetry and theories, providing insight into the dilemmas that face practicing writers and academics who deal with memory. Both will then examine the Glassford Family Portrait (c. 1767): a painting of the famous Glasgow merchant's family which reveals the city's complicity with slavery. Between Kinloch's poetic response to the portrait and

Lamont's insight into its provenance and interpretation during a major exhibition in 2014, the contestable and interchangeable nature of ekphrasis and cultural memory will be discussed.

6. Visual Arts (in 27.0.49) | Chair: Karina Lykke Grand (Aarhus University)

Construction of National Memory by English Romantic Artists William Wordsworth and Benjamin Robert Haydon

Asya Rogova (St. Petersburg State University)

To understand and evaluate overwhelming contemporary events and live through the crisis in all spheres of life English romantics needed to understand themselves, to reestablish their national identity, and create their own system of values as well as literature and art for their expression. This was impossible without appeal to their national history and setting up a necessary context for perception of the present-day issues, and led to the popularity of the study of the past, the rise of historical genres in arts and keen interest in memory - individual and collective, cultural - its mechanisms (memorizing, keeping, forgetting) and their functioning. Reflection of these processes in arts is of special interest. A telling example present English romantics, poet and historical painter, W. Wordsworth and B.R. Haydon. Highly interested in these matters philosophically-minded sensitive observers of the work of cultural and personal memory they kept trying to find ways and means to connect past and present, establishing a necessary perspective. As correlated works of sister-arts intensify and explain each other, we turn for illustration to those which originated as part of their decades-long dialogue about art, duties of an artist, memory and life turning into history. Those dedicated to the most important event of the time, its influence, and place in the history of the country and the whole world - the battle of Waterloo. Regarding it some 20-25 years later through its impact and its famous heroes allows artists to get a minimum perspective and to present their response to the event at a final stage of its development in the context of personal and cultural memory, thus participating in construction of national memory. Equally these painting and poems are considered in the context of general perception of the battle, its heroes, and its site as well as earlier responses to it of Wordsworth and Haydon.

Literary almanacs and the transnational circulation of historical imagery in Europe during the first half of the nineteenth century

Eveline Deneer (Université Paris I – Panthéon Sorbonne, Paris and Technische Universität, Berlin)

The decades around 1800 witness the heyday of literary almanacs, a genre that had solidly embedded itself in the European cultural landscape over the preceding two centuries. Especially in France and Germany, the craze for these small "jewels" goes anything but unnoticed. A recurrent theme in reviews and discussions is the increasing attention for visual imagery inserted in these volumes, which, according to some, attracted the public's attention more efficiently than their literary content. The German editor Johann Friedrich Cotta was largely responsible for an innovation that would influence the nature of this imagery in Germany and beyond. His *Almanach des Dames* (1801-1840), a German-French enterprise in more than one perspective, combined the German eighteenth-century tradition of richly illustrated *Historische Calender* with the interest for reproduction prints of famous art works incited by the publication, in Paris, of illustrated catalogues of the famous Musée du Louvre. His formula soon proved to be successful on both sides of the Rhine, and beyond. In the *Almanach des Dames* as well as in other almanacs that more or less follow Cotta's innovation, the increasing interest for the past, among other themes, reflects in the choice for literary subject matter as well as in the selection of the engravings. This study proposes to take a closer look at the way these almanacs contributed to the circulation of historical imagery across Europe, and between France and Germany in particular. Reducing paintings to small vignettes and/or juxtaposing them to actual illustrations, these almanacs form a stage for curious cross-cultural encounters, in which official "high brow" debates on art play a secondary role. Much more, these encounters teach us a great deal about the way in which historical imagery is used (and re-used) in the less elitist, but remarkably transnational context of literary almanacs.

13:15-14:00 Lunch. Lunch is served in the Cafeteria building 23 (upstairs).

14:00-15:30 **7. Genre/Baltic** (in 27.0.49) | Chair: Paula Henrikson (Uppsala University)

Ethnic and Social Imagination in Transition: Introducing Romantic Genres in the Baltic Realm

Lone Kølle Martinsen (University of Southern Denmark), Linda Kaljundi (Tallinn University, Estonia), and Ilona Pikkanen (University of Tampere, Finland)

The post-Napoleonic times witnessed major transformations in thinking about the boundaries of nations, brought along by the reorganisation of socio-political power, as well as by the spread of new, transnational media and genres. Emblematic to the nineteenth century was not only the Romantic fascination towards the past, but also the development in tandem of scholarly and fictive forms of constructing the past, which was increasingly defined in national terms. This session proposes to focus on different aspects of historical imagination in the multi-ethnic realms of the Baltic Sea. The core argument is that the imaginative forging of geographical borders and of ethnic and social relations had a profound impact on the formation of national units, and that the construction of this imagination was enabled by constant interaction between different mnemonic media, and by transnational transfers, appropriations and adaptations. The papers aim to show how European borderlands not only reused examples adapted from the centres of European nation building but also showed significant innovation in appropriating and developing Romantic European media and figures of cultural memory. The individual presentations have following foci: first, the crucial social and political work performed by Danish historical novels in the early 19th century; second, processes of selection, appropriation and imaginative amplification at work when histories of a multinational empire (Sweden) were modified to meet the needs of national history writing (Grand Duchy of Finland); and third, transnational webs of socio-political and generic influences, which contributed centrally to the first attempt of depicting the history of the Baltic Provinces of the Russian Empire in images.

8. Music 1 (in 27.0.47) | Chair: Anna Sandberg (Copenhagen University)

Joseph von Eichendorff and Othmar Schoeck: Invoking Pre-Revolutionary Pasts in Late Romantic Literature and Late Romantic Music

Simeon Thompson (University of Bern)

In his study *The Romantic Age*, Charles Rosen describes the effects of romantic music set to romantic poetry as evoking “a past twice removed.” The idea points to the fundamental temporal disconnect between the related traditions of literary and musical romanticism. In this regard, it seems all too fitting that the ‘late’ romantic Eichendorff received his most devoted musical treatment during the late period of musical romanticism, roughly 100 years after his works were originally published. In the Eichendorff settings of Swiss composer Othmar Schoeck (1886-1957) in particular, the poet’s preoccupation with a ‘lost’ past serves the composer’s own treatment of memory and nostalgia. This paper explores the various ways in which Schoeck’s music both intensifies and conflates the distances between various pasts (his own, Eichendorff’s) and presents. Schoeck also navigates German and Swiss cultural spheres, themselves deeply related but in many ways disconnected. The past that Eichendorff invokes and idealizes is the pre-revolutionary world of his childhood; indeed, ‘romanticism’ itself is already viewed as if in retrospect. This perspective informs his anti-revolutionary, even anti-Enlightenment worldview, one whose political implications had taken on new weight by the time Schoeck set his works. With his opera adaptation of the novella *Das Schloss Dürande* (1836; adapted 1937-41), aspects of a past both removed and made present reached an extreme, coinciding with political extremes: the operatic update of Eichendorff’s anti-revolutionary tale received its first performance under the Nazi regime, which had itself promised to

“erase the year 1789 from history.” At the same time, a composer popularly referred to as “the last romantic” was staging “the end of romanticism” (as Schoeck’s friend described the novella) at a time when it looked again as if the world was being torn apart by radical political forces.

To Bury A King With Music – the funeral music for Gustav III as commemorative and contextual

Annika Lindskog (University College London)

“Divine Kraus! I have just heard a funeral music which has but one fault: it was so beautiful that I, because of it and for as long as it lasted, did not think of the funeral itself, nor of him who was being buried. Forgive me this, o shadows of my King! You have yourself brought Kraus to us – now you see the consequences.” | The funeral services for the assassinated Gustav III of Sweden in May 1792 contained two specially written pieces by the court composer Joseph Martin Kraus: a *Symphonie funébre* and a *Funeral Cantata*. On his royal appointment 11 years earlier, German-born and educated Kraus had on the King’s order been sent back to Germany, France and Italy on a four year tour to ‘study the theatres’, before returning to Stockholm. Gustav III had been educated mainly in France, and used primarily French models (as well as artists, writers, actors and musicians) to develop a nationally contingent Swedish culture in parallel with political and social reforms. And Stockholm itself sat at a cross-road of European influences and domestic conditions – the relative poverty and lack of structured opportunities for many of its inhabitants articulated with enduring clarity and acuteness in the songs of Carl Michael Bellman (also a court employee). This paper seeks to ask to what extent the funeral music negotiates, in and through itself, these interconnections with, and intermediality between, local and intercultural parameters. As the *Symphonie funébre* dramatises emotional responses with muffled timpani announcements, melancholic contemplation and a funeral hymn, but also incorporates confident and resplendent major passages that in part echo earlier compositions for triumphatoric state functions, it articulates on one hand the collective shock and grief, and on the other initiates a process not just of commemoration but also of memorialisation. In the *Funeral cantata* (for orchestra, choir and soloist) these aspects are more sharply, and perhaps overtly, negotiated as it expressively bemoans the assassination and contemplates its consequences from a national perspective. Responding thus to the occasion, these pieces could be understood then not just as merely functional, but as both expressing and moulding a collective idea of Swedish specificity and context.

Johann Friedrich Reichardt’s *Mignon*: from an educational *Kunstlied* to a transcultural vision

Dagmar Reichardt (University of Groningen, The Netherlands)

This talk aims to present the German composer Johann Friedrich Reichardt (1752-1814) who wrote 140 songs based on Goethe’s poems, and 5 choirs on various Goethe’s texts, by focusing on Reichardt’s famous Mignon’s song (*Kennst du das Land...?*), created by Goethe in his novel *Wilhelm Meisters Wanderjahre* (1795/96). In this period, Europe was shaken by political agitation as well as deeply involved in processing the first outcomes of Enlightenment. Reichardt certainly recurred to traditional vernacular patterns of how to make music out of fiction, thus romantically transmitting „Italomania“ to future generations. In this paper, I will argue though that he was also a - so far underestimated – prolific polymath and cultural figure who was very much concerned about the raise of the modern nation in Germany. His frequent travels to France and the journal *Deutschland*, that Reichardt edited, driven by revolutionary enthusiasm, in the same year 1796, mirror his commitment to contribute to the challenges of building up a national identity, cultivating cultural memory and creating a transcultural vision. Finally, Reichardt’s life-work-balance (*Reichardts Garten*) and his eagerness to form with his “Kunstlied” a musical mass-medium that could orally ‘spread the word’ in order to divulgate educational goals, do illustrate how intellectuals were oscillating between Romanticism and Enlightenment at the time.

9. Medievalism (in 27.0.09) | Chair: Robert Rix (Copenhagen University)

National Ballad Canons and Transnational Scholarship

Lis Møller (Aarhus)

The so-called ballad revival of the late 18th century and the beginning of the 19th was one of the decisive phenomena of the romantic era in Northern Europe. Following Percy and Herder, English, Scottish, German, and Scandinavian antiquarians and philologists devoted themselves to the task of collecting and editing traditional popular ballads, and traditional balladry became the object of literary criticism as well as of philological and historical research. It is certainly no coincidence that the new discipline of (national) literary historiography arose in conjunction with the ballad revival. The recovery and the reappraisal of the ancient ballads were essential to the establishment of a vernacular national-literary canon reaching back into the Middle-Ages – especially in a country like Denmark whose medieval literature is mainly Latinate. However, the national rhetoric surrounding the ballad revival of the romantic era should not blind us to its crucial transnational aspect. As Jayne Winter has recently reminded us, 18th and 19th century ballad collectors and scholars ‘acted in a broader international context and were informed by each other’s translations and rewritings’ – and, we should add, by each other’s scholarship. Though subscribing to the national rhetoric of the day, the ballad translators, editors, and scholars acted as members of a romantic-age ‘republic of letters’. The transnational character of national romantic ballad scholarship is the topic of my paper which falls into two main sections. In the first I propose to study the impact of two translations of Danish ballads, Robert Jamieson’s *Popular Ballads and Songs* (1806) and Carl Wilhelm Grimm’s *Alddänische Heldenlieder* (1811), on two Danish publications essential to the national canonization of the Danish popular balladry, namely the first 19th edition of the Danish ballads, W.H.F. Abrahamson, Rasmus Nyerup, and Knud Lyne Rahbek’s *Udvalgte danske Viser fra Middelalderen* [Selected Danish ballads from the Middle-Ages] in five volumes (1812-14), and Christian Molbech’s *Bemærkninger over vore danske Folkeviser fra Middelalderen* [Remarks on our Danish popular ballads from the Middle-Ages] published in 1823. In the second section I shift the perspective to Svend Grundtvig’s Danish translation of English and Scottish ballads, *Engelske og skotske Folkeviser* (1842-46) – a project which aims to show the close relationship between British and Danish balladry.

‘Dignified Sensibility & Friendly Exertion’: Joseph Ritson and George Ellis’s Metrical Romance(ë)s

Genevieve Theodora McNutt (University of Edinburgh)

The first years of the nineteenth century saw the publication of two very different works on medieval romance: Joseph Ritson’s *Ancient English Metrical Romanceës* (1802) and George Ellis’s *Specimens of Early English Metrical Romances* (1805). Contemporaries were quick to present these works and their creators as rivals. Ritson, a vocal atheist and political radical, had built his reputation upon demands for rigorous and transparent editorial accuracy, and vicious attacks upon respected writers. Ellis, a noted conversationalist and contributor to the *Anti-Jacobin*, cultivated a witty, urbane style, presenting early material to a refined readership from an ironic distance. This paper will demonstrate that, despite their differences, Ritson and Ellis both worked within the collaborative networks which made literary-antiquarian work possible at the start of the nineteenth century. Contemporary rumour claimed that Ellis had arranged for the publication of Ritson’s *Romanceës*. An examination of the correspondence between Ellis and Walter Scott suggests that in its strongest form this claim is unlikely. However, this masks a more significant and widespread pattern. The study and publication of early English literature in this period relied upon a network of scholars, one flexible enough to include men as dissimilar as Ellis and Ritson. Transcripts exchanged through this network were a crucial intermediary between medieval manuscripts and nineteenth-century print. Writers working within this network were aware of the planned work of others, and routinely assisted and accommodated each other. An examination of the works of Ritson and Ellis, and the relationship between them, demonstrates the importance of this collaborative network, even in the extreme case of these potential rivals.

The emergence of Danish nationality and the status of the Danish and Icelandic languages in Iceland

Auður Hauksdóttir (University of Iceland)

Denmark and Iceland shared a common history for around 560 years, a history in which the presence and influence of the Danish language in Iceland is often a prominent factor in relations between these two countries. This is especially true of the second half of the 18th and first half of the 19th centuries, when concepts of nationality and the Romantic Movement took root in Denmark and later in Iceland. This paper discusses the effects of the emergence of Danish and Icelandic nationality on the status of the Danish and Icelandic languages in Iceland. The paper examines the role of Icelandic literature and the Icelandic language in the formation of Danish nationality, discussing Danish interest in Icelandic manuscripts and the importance of medieval literature in providing source material for Danish history and the new Romantic literary movement. Growing national awareness in Denmark, leading to opposition against German influence on the Danish language, probably served as a model for Icelandic attitudes towards Danish influence. Academic Danish interest in Icelandic language and culture influenced Icelanders' attitudes to their own language and culture and inspired Icelandic national sentiment and love of the mother tongue. The paper also explains how this emphasis on the mother tongue in all aspects of Danish national and public life, together with increased use of Danish in education and publishing, strengthened the status of Danish in Iceland and encouraged the learning of Danish by Icelanders. In conclusion, the paper shows how increased national awareness in Denmark and the promotion of the Danish language had simultaneous strengthening and weakening effects on Danish and Icelandic in 19th-century Iceland.

15:30 Bus will take conference participants to the Black Diamond (The Danish Royal Library). Both those who want to walk and those taking the bus will meet outside 22.0.11 no later than 15:45.

16:15 Tour of the Royal Library

17:00-18:00 Plenary (Meeting Room Blixen)

KEYNOTE | The Viewing Nation in the British Romantic Period

William St. Clair (University of London)

Chair: Simon Frost (Bournemouth University)

William St Clair will discuss how in the late eighteenth/early nineteenth century, a sense of the imagined community of 'nation' was carried to readers by illustrations in books. He will show how the political economy structures of copyright and technology, new and unique to that age, enabled huge new constituencies to imagine the 'nation' both topographically and as a cultural entity existing across time. Besides images in powerpoint, some examples of the actual materiality will be shown.

18:00-21:00 Wine reception in the Black Diamond

Bus will not take conference participants back to the university campus. However, there is easy access to buses and metro from the Black Diamond.

Saturday 5 December

Coffee is served outside auditorium 22.0.11 from 8:30.

9:00-10:00 Plenary (in auditorium 22.0.11)

KEYNOTE | The Finnish Art Society: Establishing a National Museum and a National Story of Art

Susanna Pettersson (Finnish National Gallery)

Chair: Karina Lykke Grand (Aarhus University)

In the 19th century Finland, the key driver of the Finnish visual arts scene was the Finnish Art Society that had been founded in 1846. It mastered all the fields from art education to exhibiting and collecting art therefore quickly growing into a fine arts power structure. The Society, being at the time the sole actor in the field, influenced and even defined the contents of Finnish art thus encouraging the implementation of a nationalistic agenda. The aim of the presentation is to discuss how the Finnish Art Society's collection came into being within the historical and political context. The central thesis is that the collection was primarily built for educational purposes: first for teaching the art students and then the public at large, and that the contents of the collection were built accordingly. The national character of the collection grew simultaneously with the developments of Finnish art. Core questions are how the story of Finnish art came into being, who the creators of the story were and what the philosophical basis used for value judgement was.

10:00-10:15 Coffee Break. Coffee is served outside auditorium 22.0.11.

10:15-12:15 **10. Space** (27.0.49) | Chair: Cian Duffy (Copenhagen University)

Utopias about the Past in the Writings of the German Romantics

Leena Eilittä (University of Tampere)

This paper analyses the way the past is represented and, simultaneously, constructed in the works of the German Romantics. In particular, the representations of the past in the writings of Novalis and Eichendorff will be compared and contrasted. In his essay "Europa oder Christenheit" Friedrich von Hardenberg (Novalis) wrote about the medieval era which he perceived as superior to his own. In contrast to his own time which found itself in the process of secularization, the medieval era was profoundly religious, allowing people to feel as part of a community with each other and a closeness to God. Novalis yearns for this era to come into being again in the future. Similarly, in the poetry of Joseph von Eichendorff there is a utopian notion of the past in which life was meaningful. This past state appears in Eichendorff's poetry as a stable era when the processes of modernization had not affected people's relationships to each other and to nature. Life was thought to be more harmonious because of undisrupted continuation of ancient traditions. By drawing upon recent secondary literature this paper takes a critical, more psychological look of these nostalgic notions of the past which, as Thomas Pfau has pointed out, never existed as such but were emotional constructs of the past eras.

Cultivating the Un-Cultural: Literary Romanticism and the Philosophy of Place

Peter Henning (Lund University)

In later years, questions of space and place have gained an increasing significance within academia – suggesting that we treat issues of ecology and geography with the same rigor as history. This 'spatial turn' can in many ways be understood as a reaction to the perceived threat of globalization – changing not only the way distance and difference is conceived, but also the way in which we experience memory and remembrance. French historian Pierre Nora has for instance diagnosed

Europe of today as suffering from a profound case of cultural amnesia: 'We speak so much about memory because there is so little of it left'. Instead, contemporary society is left with sites and tokens referencing 'environments of memory' that no longer exist. The question though, is whether this sense of loss can be characterized as an effect of modernity, or if it in fact forms an intrinsic part of our conception of 'place' and 'memory' to begin with? To investigate this we must turn to the romantics. The Romantic poets were perhaps the first to discover the notion of terroir, investing things and places with an increased degree of historicity and concern for origin. At the same time, this fascination with heritage also manifests itself in a frequent thematization of the unattainable or irrevocably lost – simultaneously elevating and distorting subjectivity in regard to place. My paper will thus attempt to explore this tension of cultural memory in Romantic literature – hereby hoping to address important issues also in the contemporary discussion on memory and place.

Charles Lamb and Thomas de Quincey in the Balzacian Shop of History

Jennifer Wawrzinek (Freie Universität Berlin)

In his collection of short essays entitled *Suspiria de Profundis*, meaning "sighs from the depths", Thomas de Quincey uses the trope of the palimpsest as a means of articulating a form of memory recollection that traverses iterative structures of layering, whereby masses of material can be collected into temporal hierarchies of succession. He describes the brain as a mighty palimpsest, similar to a "membrane or roll cleansed of its manuscript by reiterated successions" in such a way as to make way for a new "succession of thoughts" whilst maintaining traces of the old ones (*Confessions* 139). It is significant then that *Suspiria de Profundis* was conceived by de Quincey as the sequel to his earlier masterwork entitled *Confessions of an English Opium Eater*, in which the author recounts his peripatetic wanderings through the streets of London in a way that can be seen very much as an early British model of the *flâneur*. Charles Lamb, in his collection entitled *Essays of Elia*, similarly walks the streets of London, celebrating defunct institutions such as the South Sea House, constructing what Ranciere elsewhere refers to as "the rhythm of the future" from the "commodities and fossils of the curiosity shop" (*Dissensus* 166). Even though Walter Benjamin has famously described the *flâneur* as the "creation of Paris" (*Selected Writings* 263), both de Quincey and Lamb have been seen as earlier English models of the peripatetic urban street-wanderer, for whom history is not what Didier Maleuvre describes as "a road winding through the thicket of historical events" but rather "the flash of remembrance in which all historical layers exist simultaneously" (*Museum Memories* 278). In this paper I will argue that if culture can be seen as the level of experience that is subject to social organisation (through the work of writing for example), then the peripatetic wanderings of Lamb and de Quincey, whose palimpsestic tracings of the London city streets can be seen to shift an emphasis from linguistic models of cultural experience to ones that are affective and non-linguistic, thereby configures cultural memory as the site of experiences that are irreducibly social although not necessarily meaningful. Rather than understanding the social as a fixed and determinate set of relationships, Lamb's "trembling with delight before a shop-window or a puppet show" (*Edinburgh Review* LXXVII 1843), and de Quincey's "fantastical searchings of opium" both suggest that the reconception of culture as affective experience enables the multiple strata of memory to be endlessly reconstructed according to the shifting vagaries of space and time as a collective re-remembering, or what Benjamin, after Proust, refers to as "the experimental rearrangement of furniture in the half sleep of early morning" (*Arcades Project* 491).

Evidencing European astronomical networks from the Royal Observatory's Library catalogue and archives

Helen Frances Pilkington (Birkbeck University – University of London)

In 1835, George Biddell Airy was appointed as the new Astronomer Royal at the Royal Observatory in Greenwich near London. The previous Astronomer Royal, John Pond, suffered from alcoholism and this had led to various errors creeping into the measurements for the Nautical Almanac, the celestial navigation tables carried by all British ships. As part of his overhaul of the Royal

Observatory back to a place of national pre-eminence, George Airy focused on the Library and acquired nearly 400 works in the period 1835-1838, meticulously cataloguing them along with correspondence and receipts. This paper will argue for a multi-lingual European bibliographic network of astronomers throughout the Royal Observatory's history and will consider three aspects. First, I will consider the historical European networks of the seventeenth and eighteenth centuries that Airy aimed to recapture. Most of the books published in this period that Airy acquired were in either Latin or laterly French and could be condered the "classics" of astronomical thought since 1600. Secondly, I will examine the early nineteenth century intellectual trends that Airy aspired for the Royal Observatory to rejoin. Due to the innovations at Dorpat and Königsberg in the early nineteenth century, German language books were a central purchase for Airy to be part of these discussions. Thirdly, I will look at the re-admission of the Royal Observatory into the European network of observatories with the exchanges of journals and periodicals. Ranging from St Petersburg to San Fernando and even to Madras, India, these networks of information exchanges were truly global networks, even if actors, like Airy who styled himself as the "British Astronomer" from the 1840s, were participating in them to bolster their national prestige.

11. *Antiquarianism and Philology* (in 27.0.47) | Chair: Robert Rix (Copenhagen University)

Pan-Scandinavism, Memory and Philology – The construction of the modern nation, the Royal Society of Northern Antiquaries and Carl Christian Rafn's letters
Kim Simonsen (University of Amsterdam)

The role of literature in the formation of the Nation in the early 19th century has not been properly explained. We need to understand the full spectrum of the transnational political role of literature in general. As well as how networks of national philologists used the cultural source material to elevate the nation. A crucial aspect of this new orientation involves accounting for the range and dynamics of European cultural nationalism and the role played by editorial scholarship, which can be characterised as a method for promoting the written memories of a culture — not as a passively documented past but as a performance of the past enacted to influence the course of the future. Scholars have mentioned that the philologist Carl Christian Rafn and Det Kongelige Nordiske Oldskriftselskab (The Royal Nordic Society of Antiquaries) were at the forefront of mediating the culture and image of Scandinavia to the entire world, but we need to see the letters of Rafn in the context of modern cultural nationalism research, where the existence of intercultural communication is an indisputable matter of fact. The Grimm Brothers and Walter Scott, for example, sparked a popular trend for folktale collections and historical novels in various countries; national revivals are also well documented in the historical record, a transfer which took place across Europe and made medieval vernacular literature accessible and paved the way for modern philology. Transposing this general line of inquiry to a more specific one, this paper explores how the transfer of ancient literary material – using the Royal Society of Northern Antiquaries and the letters of Carl Christian Rafn as primary resources - played a role in creating the modern Danish nation as well as influencing the relations between several Nordic nations that were connected by Rafn extensive network. In short, this paper seeks to establish the specific "when" and "where" of cultural nationalism as primarily seen through the implementation and development of the discipline of philology.

N.F.S. Grundtvig in London 1829–1831: A Danish Anglicist non grata
Klaus Nielsen (Aarhus University)

The first half of the 18th century saw an upsurge of antiquarian societies and publications projects, that all to some extent sought to reinforce the self-image of the nation. Recent work in cultural studies and the history of editing have illustrated how philology was often deeply rooted in politics and how cultural heritage could be appropriated across borders. An intricate example of this can be found in N.F.S. Grundtvig's Bibliotheca Anglo-Saxonica (1830) – a prospectus outlining the plans for

a ten volume edition of Anglo-Saxon manuscripts including Beowulf, Caedmon and the Exeter Book. Priest, poet, historian, and philologist, N.F.S. Grundtvig, was a central character in Danish romanticism. In his view the close bond between the ancient cultures of the Nordic countries and England meant that philological studies of Anglo-Saxon manuscripts – which had been neglected in England – could easily be done by a Dane. English scholars, who had only recently become aware of how valuable this part of their cultural heritage was, saw things differently. Although Grundtvig's project made progress and despite subscriptions by amongst other the King and the archbishop of Canterbury, Grundtvig was overtaken by The Society of Antiquaries who found the plans of the Danish Anglicist »a reproach to English scholars« and »a disgrace to England«. The story itself is intriguing, and in my paper I will present the details of the controversies. The findings are the result of my work on the critical edition of Grundtvig's text from 2014. In addition I will relate the case to research in the history of editing and cultural heritage studies and to similar examples of the clash between philology and politics e.g. Grundtvig's translation of Heimskringla which was curbed by the separation between Norway and Denmark in 1814.

The Invigorating Childhood Memories of the North: On the Critical Writings and Poetry of Grímur Thomsen

Gylfi Gunnlaugsson (The Reykjavik Academy)

Grímur Thomsen (1820-96), one of the most renowned of Icelandic poets, wrote most of his verse in middle age and later. In his earlier years he contributed to the cultural discourse in Denmark. At the age of seventeen he had left Iceland for Copenhagen, where he lived for the next thirty years. He completed a university degree in aesthetics in 1845. In 1840-62 he published extensively in Danish, mostly on literary subjects, but also history and politics. His major writings consist of books on contemporary French poetry (1843) and Lord Byron (1845). He also wrote a series of essays, most of them published in 1846, on Old Icelandic literature and its importance to contemporary Nordic writing. His message was that a true renaissance of Nordic culture was contingent upon writers, artists and other cultural leaders in the Nordic countries familiarising themselves with that heritage, and making use of it: "if [the North] is to be reborn, not only nationally but also historically and poetically, it must truly, seriously look back to its childhood memories and immerse itself in its own old spirit as this is found preserved in all forms – in Icelandic literature." It is hard to tell what impact the essays had at the time, but Grímur's writings on literary themes were generally influential in Denmark. This is evidenced, for instance, by Hans Christian Andersen's delight when Grímur wrote a favourable review of his collected works (see *Mit Livs Eventyr* 1855: 566). In the verse he composed in his later years, Grímur often found inspiration in Old Norse literature; but his attitude to it differs from that expressed in the essays. The essential change is that Grímur has moved on from Hegelism to individualism. He no longer sees this literature as a manifestation of the Nordic spirit; but he regards it as worthwhile to revisit it in a new form, because it presents so many examples of individuals who, in testing conditions, fail neither themselves nor others.

Rasmus Rask in St Petersburg (1818-1819)

Alderik H. Blom (University of Oxford)

Rasmus Rask (1787-1832) is regarded, together with Jacob Grimm and Franz Bopp, as one of the founders of comparative philology. After various journeys to Iceland and Sweden, he travelled through Finland to St Petersburg in 1818, from where he proceeded eventually to Bombay, only to return to Denmark in 1823. During his stay in St Petersburg he attempted to draw the attention of local scholars to the Scandinavian languages. In doing so he formed important connections with benefactors such as Count Nikolaj Rumjantsev, and historians and philologists of the Imperial Academy such as Friedrich von Adelung, Christian Martin Joachim von Frähn and Johann Philipp Krug. However, the most important and lasting friendship he made was with Ivan Nikolaievitch Lobjko, who acquired from Rask an intimate acquaintance with Old Norse literature. Lobjko subsequently went on to become a professor of Russian language and literature at Vilnius, but was one of the first Russian scholars to study Old Norse sources and use them to throw light on early Russian literature and history. This paper will map for the first time the extent, nature and influence

of Rask's connections in St Petersburg, focusing in particular on his scholarly connections with Lobjko. It will draw especially on Lobjko's autobiographical writings, which were published only in 2012.

12. National Memories (in 27.0.09) | Chair: Paula Henrikson (Uppsala University)

Rethinking the 'island of saints and scholars' and the harmonious country of the past
Ciaran McDonough (National University of Ireland – Galway)

Largely due to the works of nineteenth-century antiquarians, the image of Ireland that was promoted during the Cultural Nationalist movement at the end of that century was of an island that had a long history of scholarship and that could claim a vast number of saints; a learned people who helped convert Europe to Christianity, while their British neighbours were overrun with pagans. Such a notion was founded and developed by the translation of hagiographies and other religious texts by antiquarians and, as translation was one of the key antiquarian projects in the nineteenth century, it had a lasting and popular appeal. The antiquarians who made these translations were members of learned societies, which had strict rules about sectarianism, requiring meetings and works to be free of political and religious discussions. They were promoted as a neutral space, where anyone who could afford the subscription fee was welcome, regardless of religious or political beliefs. While the societies could enforce a ban on Catholic versus Anglican debates, it was unable to prevent the two opposing factions of "paganist" and Christian scholars. Looking in detail at the years 1830-1848, this paper will examine debates within antiquarian circles predicated on completing "paganist" and Christian versions of Ireland's past. It will consider how these discussions impacted upon the learned societies, which were trying to promote the past as a neutral entity, free from religious division.

'Truly it is an awful thing for a man to forswear his native land': Memories of Scotland in John Galt's *Lawrie Todd* and Grant Thorburn's *Forty Years' Residence in America*
Jennifer Scott (Simon Fraser University)

John Galt's 1830 novel, *Lawrie Todd*, tells the tale of a Scottish emigrant who finds financial and cultural success in America. However, the eponymous protagonist refuses to enter the American political arena as he feels it would be a betrayal to his Scottish heritage. Galt based his best-selling North American novel on the unpublished autobiography of fellow Scottish emigrant Grant Thorburn. Although Galt's version of Thorburn's life story is largely unchanged, there is one important difference: Scottishness and a loyalty to Scottish heritage and culture is a key thread in *Lawrie Todd*, whereas Thorburn wholeheartedly embraced his new American identity. I will argue that this important difference—a fictional, narrative loyalty to Scottishness—is not simply a canny authorial decision to appeal to Galt's established readership. Galt's adaptive decision also supports a larger agenda: the ongoing support of a colonial, corporate enterprise. Galt was a businessman as well as an author, and by reading *Lawrie Todd* alongside the Thorburn texts that inspired the novel, this paper will show how cultural memory and its transatlantic legacies move beyond the cultural milieu to exert influence on a growing global financial sector. Using foreign property investment schemes, Scottish language and cultural referents, and transatlantic travel in his North American texts was simply another reminder to Galt's readers of the ongoing importance of Britishness even in the New World. Galt was committed to the enterprise of colonial capitalism and financial investment projects throughout his entire life, and his literary career was another avenue through which he hoped to promote his corporate interests. By comparing Thorburn's narrative, devoid of Scots language and with few cultural references to Galt's adaptation thereof, I will show how Galt attempted to deploy the literary marketplace as another tool to promote colonial corporate expansion.

Thou Shalt Not Forget: Polish Literature and Blocked Memory

Aleksandra Rychlicka (University College London)

Texts, and more specifically literature, have always been one of the most powerful memorial signs. In fact, Pierre Nora claims that 'Memory has known only two forms of legitimacy: historical and literary'^[1]. But if history is written by the victors, then literature could be said to serve the underdogs. In this power equation, history in the nineteenth-century Poland - Poland that due to the Third Partition in 1975 disappeared from the map of Europe for 123 years - ceased to be viewed as trustworthy and hence literature was expected to record and guard the forbidden past. Since memory has known only two legacies, the paper suggests, Polish remembrance originated in literature, not history. The 'abnormality' of Polish literature, however, was not only in its tangible power but also the duty it suddenly obtained as both the chief archive for cultural memory and the symbolic locus of socio-political ideas. Nora points out that in France 'history was holy, because the nation was holy'^[2]. In Poland, however, it was not literature itself that was holy, but the function it performed for the holy memory provided literature and writers with the uncommonly powerful status. The relevance of writers was not absolute, but in fact relative: what mattered was not the virtue of their profession, but that as writers they could perform certain services that the nation required and could not obtain elsewhere. The paper examines how the wounded historic memory -to use Paul Ricour's typology of memory abuses - resulted in literature becoming one of the greatest archives for the memory of Eastern European nations, and how this capacitytransformed it into such an exceptionally powerful instrument. My argument relates this particular chronology to the demand for relentless remembering manifested as a duty to give testimony, characteristic of Polish literature.

“The tale about the red fire” versus “faith in unnatural absurdities”: Cultural memories of the witch trials in Romanticism and Enlightenment

Helena Bodin (Stockholm University and the Newman Institute in Uppsala)

“Häxan i Konung Carls tid” [The Witch in King Carl's Time], a poem and song by C. J. L. Almqvist in his famous “Songes” (*Törnrosens bok. Andra delen*, 1849), is an indispensable piece in anthologies of Romanticism in Swedish literature. By deictic gestures and by mediating a regional oral collective memory it stages the fate of a woman who was burnt as a witch, while her children were left watching. An earlier and much less known text on the same theme, yet not satisfactorily edited, is “Sannfärdig Berättelse: Om det för 100 år sedan förelupna grufveliga Trulldoms-Oväsendet i Sverige” [Truthful Story: About the Dreadful Witchcraft-Noise in Sweden Taking Place 100 Years Ago], dating from 1771 and written by clergyman Jöns Horneaeus, who inquires into the causes and origins of the witch trials in north-eastern Sweden, in Torsåker in Ångermanland in 1674-75. Like Almqvist's dense song, Horneaeus' extensive prose text, entitling itself a “truthful story”, mediates collective (and also individual) memories of the so-called Big Noise, the witch trials, but – as demonstrated by Oja (2004) – from the point of view of enlightened reason. The aim of this paper is to compare and discuss these two texts, conventionally representing Romanticism and Enlightenment, from the point of view of cultural memory studies, focusing the role of media for the construction of memory in culture (Erll 2011). This is done by exploring what strategies and devices Almqvist and Horneaeus respectively used in order to convey cultural memories of the witch trials. Which significance does their choices of genre and medium have? Which kinds of sources and explanations did they prefer? The comparison demonstrates, that both texts bring into play similar features – dreams, storytelling, priests, women accused of being witches, children, and fires – but they do so with differing purposes, and sometimes with unexpected effects.

12:15-13:15 **13. Jane Austen** (in 27.0.09) | Chair: Kasper Guldberg (Aalborg University)

Modern Memory in the 21st Century Film Adaptations of *Pride and Prejudice*

Rachael Diang'a (Kenyatta University, Nairobi)

The essence of costume, make-up and set design in film gains meaning beyond the mere clothing and decoration of the *mise-en-scene*. Meaningful use of these elements of film analysis play significant role in placing a film's story within its historical, geographical, socio-cultural and economic setting, hence influence how meaning in film is generated. More specifically, the nature of costume,

make-up and set design help in emphasizing characterization. Jane Austen's novel, *Pride and Prejudice* has been a motivation for several films over the years. The novel's 18th realist representation of the modern age is one of the key elements that embody *memories* of the period. In this paper, I enquire two films adapted from Jane Austen's *Pride and Prejudice*, focusing on their modes of re-creating the modern age through costume, make up and set design. The films under study here are Gurinda Chadha's *Bride and Prejudice* (2004) and Joe Wright's *Pride and Prejudice* (2005) Therefore; I first aim at identifying the two films' attempt to create a relationship with the temporal setting of the story (as told by Jane Austen). Secondly, the paper provides a comparative analysis of the sets, costume and makeup of the two films, frequently drawing commonalities and disparities as applicable.

Encountering Memory: From the Naval Community to Friends in Jane Austen's *Persuasion*
Lu Tzu-Ping (National Chengchi University, Taiwan)

Renowned for her adept handling of marital materials, English novelist Jane Austen had been rethinking the memory of love from a national angle of naval community. This paper examines Austen's last novel-*Persuasion* (1818) - through the filter of friends. It first places friends, within the framework of sincerity and utility, as a vital element that locates an urge of an altered power-displacement of the British gentry-family in the eighteenth century. It then investigates, such an alteration, the rising influence of friends is, in fact, attributed to the legacy of the Royal Navy. The naval conduct of utility has been both penetrated into the British community and its memory of iconic heroism. This paper argues that by tracing Austen's elevation of the community of friends, we are able to grasp a haunting memory of the British society that is constructed by the national navy, which still haunts both the British iconic heroism and the idea of contemporary friendship.

14. Danish Art History (in 27.0.47) | Chair: Karina Lykke Grand (Aarhus University)

Farther even than Paris: The Aesthetics of the Periphery in Early Nineteenth-Century Denmark

Thor Mednick (The University of Toledo, Ohio)

This talk discusses Danish art in the first half of the nineteenth century as an index of national romantic sensibilities and priorities in general, and argues that in certain cases the "Danishness" that allegedly permeated these images was heavily inflected by the Copenhagen-centric culture of the period. The highly centralized structure of the Danish State in the nineteenth century, in which political power and cultural authority were concentrated in the capital, has been widely acknowledged and described, as have the stark material and ideological contrasts between urban center and provincial periphery that this situation engendered. The significance of art in this context, however, has not been fully explored. For instance, the "discovery of Jutland," as Steen Bo Frandsen famously described it, depended upon the visual arts as an easily interpretable means of familiarizing the public with this largely mysterious territory. In doing so, as will be demonstrated, they also often asserted and reinforced the public's understanding of Jutland as a literally and ideologically peripheral territory at once subject, and inferior, to the center of Copenhagen. As a case in point, this talk considers the works produced by Martinus Rørbye (1808-1848) during his two visits to Skagen, in 1833 and 1847. On a peninsula often referred to as the "Danish Siberia," no location was more remote, more forbidding, and in more need of rehabilitation than Skagen. Popular perception holds that the Skagen of myth did not emerge until the 1870s, and yet there are ways in which the groundwork for this myth had been laid some decades before. Written descriptions, dating back to the 1700s, portrayed Skagen in wild and uncivilized terms that put especial emphasis on its inhospitable and dangerous natural conditions. Rørbye's images of the place, however, tended to sublimate these conditions in visual terms that were at once comfortingly stable and eminently legible to a viewer steeped in the aesthetic traditions of Copenhagen.

Remarks on the construction of a national Danish art history

Gertrud Oelsner (Aarhus University)

Art historian N.L. Høyen (1798-1870) has been considered synonymous with the national turn in Danish art history, especially his seminal lecture “On the conditions of the development of a Scandinavian national art” has been regarded a point of departure for a national romanticism which was believed to succeed an earlier (and different kind of) romantic period. In a Danish context this earlier period has often been designated The Golden Age, alluding to a period believed to be characterized by an overwhelming amount of artistic brilliancy. Høyen was the most esteemed art historian of the time and he achieved annual funding for several years in order to write the first Danish art history, and as part of his research he conducted a journey to the two southern duchies, succeeded by an inspection journey to Jutland in 1830. As no written art historical survey of Danish art existed, he literally had to invent one himself by examining the country for hidden and forgotten art historical treasures. Eventually, his findings were never compiled in an art historical survey, but the final report of his travellings to Jutland, his letters and his sketch books testify to both his method and his actual findings. Despite these early, but rarely mentioned, records, Høyen’s influence on Danish art history is generally believed to be most important from 1840 and onwards, and from this follows a bisection of the golden age of Danish art: Before and after 1840. I hold this bisection to cause unproductive trenches, and I will, therefore, suggest an art historical methodology focusing on the continuation and repetition of motives. Such a methodology would widen the perspective on both the golden age and the national romantic respectively and would help identifying recurring motives and interests, traversing the crucial years around 1840 and thereby linking the hitherto bisected 19th century Danish art history. In this paper I will discuss the construction of the Danish national art history and the role Høyen has been assigned in the nationalization of Danish art history, and I will propose that a transnational perspective on Høyen and the long 19th romantic century will provide new insights into this widely debated period in Danish art. In this paper I will present some of the conclusions from my fort coming Ph.D. thesis and among them a transnational inspired geographical reading of artists preferred places and geographies in Denmark.

13:15-14:00 Lunch. Lunch is served outside of auditorium 22.0.11.

14:00-15:30 **15. Music 2** (in 27.0.49) | Chair: Cian Duffy (Copenhagen University)

Gerstenberg – A German Writer and Aestetician between Music and Poetry in Copenhagen
Ursula Rüger (University of Konstanz)

In my contribution I would like to introduce the aestetician and critical writer Heinrich Wilhelm von Gerstenberg (1737-1823) as representative of discussions on intermedial processes between music and literature in the 18th century. The German writer and literary critic Gerstenberg lived in Copenhagen (1765-1775) for ten years. During this time, which was his most productive writing period, he shared fertile correspondences with other writers such as Bernstoff, Klopstock. Regarding his position in the literary discourse Gerstenberg can be described as a figure of transition and crossover: He is working in two countries, Germany and Denmark, he is studying the relationship of two arts, poetry and music, and he is situated between two literary periods the Sturm und Drang period and Romanticism. In his intermediate role he gains an important voice in literary and aesthetic debates in Germany as well as in Denmark, participating in important aesthetic discussions of the 18th century. Also, his writings bear the idea of crossover: Both, in his theoretical and literary writings Gerstenberg focuses on the interplay of music and language. Most notably is his conception of the German melodrama, of which he was one of the first literary figures in Germany to deal with. One literary figure combining the two arts, music and poetry, is the figure of

the bard. Thus, the figure plays an important role in Gerstenbergs' writings. It implies a connection to Northern mythology that is as well inscribed into Gerstenbergs literary work. Although Gerstenberg plays a pioneer-role in the 1760is – and 70is, the current cultural memory in the last decade of his life has nearly forgotten him. So the work with Gerstenbergs is not only a parameter for important discourses of the time, but also a parameter for the progressing society, which is stepping out of its own cultural origin.

The Bagpipe and the construction of Cultural Memory in long Eighteenth-century Britain

Vivien E. Williams (University of Glasgow)

The bagpipe originated in India over 3000 years ago, but today it is largely known as Scotland's national instrument. Many notions surrounding our perception of the bagpipe today were formed in the Romantic Era. In the eighteenth century the bagpipe was stereotyped in literature and art in strictly Scottish terms, especially with the advent of Jacobitism. After the '45, what was once the instrument played by 'savage Scots' progressively turned into a Romantic emblem, bearing the memory of a virtuously martial past. With Romanticism the bagpipe became associated with feelings of the Ossianic North, as well as ancient Roman military practice; it was perceived as a dying tradition in danger of extinction. These (often contrasting) notions are, at best, flawed; yet, collective memory seems to have re-interpreted and preserved them, in various forms, until present day. These views determine how Scotland and its traditional instrument are understood in the twenty-first century. Much of the bagpipe's history is composed of a collective, selective memory. There are a number of bagpipe-related stereotypes in literature and spoken word: 'stories' and themes which are reiterated, over-embroidered, and which one must analyse in context in order to understand the cultural heritage of the instrument. Memory, perception and interpretation are key words for much bagpipe-related literature and art. The bagpipe has been culturally 'memorialised': there is a whole apparatus of cultural signifiers built around it. When objects or people become cultural identifiers, they become so deeply embedded within their national culture that they are symbolically charged with social, political and religious significance. My presentation will be an interdisciplinary study of the literature, art, and music which developed around the bagpipe during Romanticism, and its impact of cultural memory on the modern interpretation of Scotland's national identity worldwide.

'Matter of Doubtful History': Eulogising the London Ballad-Singer

Oskar Cox Jensen (King's College London)

The fondness for traditional ballads among British antiquarians, and the use of ballads in constructing national identities, is a relatively familiar story, from Pepys to Percy, Ritson and John Bell, and ultimately Cecil Sharp et al. In nineteenth-century London, minor writers, most notably the collector Charles Hindley, even valorised the urban broadside. The untold story, however, is that of the ballad's singer, a reviled figure for more than two centuries: a byword for vulgarity and nuisance deprecated in court records and the writings of Goldsmith and Wordsworth alike. It was only when the ballad-singer became silenced in the decades after Waterloo that Londoners began to exhibit nostalgia, sentimentalising the singer in a subtle reworking of an ongoing nationalist discourse. This paper will examine these nostalgic representations of the singer, focusing on the writings of, among others, Charles Dickens, William Harvey, and Douglas Jerrold. I will probe the relationship between memory and reality, to explore how the singer was used by early Victorians to address a particular crisis of modernity by constructing a bucolic, urban pastoral vision of their city's past. Amidst renewed concerns about noise, technology, and the invasion of both public and private space, the English singer of the past was rewritten in a manner that had little to do with reality, and everything to do with contemporary angst. In thus redirecting scholarly attention in song and memory from the folk collector to the city dweller, this paper also shifts from the ballad text, to the agent of its dissemination – a process that emphasises the intermedial disparity between literary representation and actual musical practice. And it presents us with a nostalgia for the ballad that was, whatever its exponents professed, wholly unaccompanied by a wish to see its true revival! Oskar Cox Jensen is

a researcher on the ERC-funded project 'Music in London, 1800–1851'. His doctorate in History was read at Christ Church, Oxford, examined by John Barrell and David Hopkin, resulting in the monograph *Napoleon and British Song, 1797–1822* (Palgrave, 2015). He has also published in journals including *Cultural and Social History*, has several book chapters forthcoming, and is co-editing a volume for Chicago UP entitled *The Art of Miscellany: Charles Dibdin and Late Georgian Culture*.

16. *Genre and Mediation* (in 27.0.47) | Chair: Kasper Guldberg (Aalborg University)

Litany and Its Prosodic Memory at the Turn of the Nineteenth Century

Witold Sadowski (University of Warsaw)

In the conference presentation litany will be considered not as much a liturgical form as a literary genre, which is hardly discernible in the Scandinavian literature, but is widespread in, among others, French, English and Polish poetry. In the years ca. 1760–1830 this genre underwent revision, which however meant neither its transformation nor the blasphemous litanies in the spirit of Baudelaire, but was a return to its previous forms and meanings. The challenges of modern science, new religious trends, national awakening as well as political turmoil of that time let poetry paradoxically restore old resources of the genre that were not discernible in the official litanies despite the denomination. In the first part of the presentation the examples of French, English and Polish poems (by Voltaire, Smart, Mickiewicz and others) will be analysed, where litany is treated as a form of cosmological treatise, political manifesto, rhetorical speech, or philosophical meditation. Poetics of these works, which may at first seem unusual in a litany, had in fact its prototypes in the history of the genre, what examples from the ancient, i.e. Middle-Eastern, and medieval, i.e. not only Latin, literature show. In the second part a question will be posed how in the period of Enlightenment and Romanticism it was possible to restore those “lost” aspects of the litany genre. The birth of the modern sciences was exemplified by among others the first thorough studies on the history of litany, which then appeared. It will however be claimed that in the genres such as litany an important semantic message is rendered by the prosodic layer of the text. This cultural storage which will be called prosodic memory let the genre remember about what has been withdrawn from the surface layer of the poems and save it over the ages.

On Nations and Devils: The Remediation of the Hostis Humani Generis Concept in French Revolutionary Culture and German Romantic Nationalism

Steve Howe (University of Luzern)

Taking initial orientation from Dan Edelstein's recent work on the associations between natural rights theory and French revolutionary violence, this paper looks to map a significant, though neglected, mode of cultural transfer from France to Germany around 1800. Departing from received arguments that locate the ideological source for the Terror in the tradition of classical republicanism, Edelstein instead traces the connections to a 'natural republicanism' rooted in eighteenth-century literary narratives and the myth of a 'golden age' of justice where positive laws are unnecessary and natural virtue reigns. A corollary to this idealisation of the mythical past is the reactivation of the natural right concept of the hostis humani generis, the 'enemy of the human race', as a legal-moral category that legitimises extra-legal violence against any individual who transgresses the laws of nature (and thus those of the new patrie) and which emerges as a powerful weapon in the Jacobins' rhetorical arsenal. Here, an attempt will be made to chart how such discursive strategies travel into German Romantic efforts to write the nation in the early nineteenth century, as politically-engaged authors likewise construct an image of national Self and Other in terms of an oppositional code of 'humanity' and 'anti-humanity', culminating in the essentialization of the enemy – in this case, the French themselves – into an irredeemable, devil-like hostis that requires eradication. As shall be argued, such inverted borrowings from French revolutionary culture are, in the process of transfer, inscribed with particular Germanic national content and meaning via their localisation in relation to a stock of vernacular myths and narratives including, most prominently, the account of the

chieftain Arminius, whose successful campaign for liberty from the invading Romans in AD 9 is reframed and remobilised as an inspirational exemplar and precedent for the necessarily brutal struggle against the modern-day devil Napoleon.

The literary afterlives of a Greek ‘martyr of religion and love’: Henry Gally Knight’s Phrosyne: a Grecian Tale (1817), Alexandros Rizos Rangavis’s Phrosyne (1837) and the making of cultural memory

Martha Papaspiliou (King's College London)

This paper focuses on the commemoration of Phrosyne Vasileiou, a historical figure who became a symbol of Greek resistance against Ottoman rule, by two romantic writers, the British poet and travel writer Henry Gally Knight and the Greek writer, politician and diplomat Alexandros Rizos Rangavis. Phrosyne Vasileiou, who lived in the city of Ioannina between 1771 and 1801, became popular by her turbulent life, which was marked by her love affair with one of the sons of Ali Pasha of Ioannina, and also by her death sentence, ordered by Ali himself. More importantly, Phrosyne owes her fame to the profusion of afterlives she enjoyed in nineteenth century high and popular culture. Although a request for her sanctification was rejected by the Orthodox Church, Phrosyne was declared a ‘martyr of religion and love’ in transnational memory through her commemoration by a wide network of intellectuals in Europe. From Byron to Pouqueville and from Gally Knight to a large number of Greek writers and artists, Phrosyne was commemorated as a ‘martyr’ in media as diverse as literature, travel writing, historiography, and the performing and visual arts. This paper attempts a comparative approach of the two earliest literary depictions of Phrosyne and makes a case for Rangavis’s text as adaptation of Gally Knight’s poetical synthesis. Particularly, this paper concentrates on the role that the aesthetics of Romanticism played in the cultural sanctification of Phrosyne and explores the parameters of intertextuality, intermediality and cultural transfer in order to elucidate the complex processes that contributed to her establishment as a ‘martyr’ in transnational memory.

17. National Identities (27.0.09) | Chair: Lis Møller (Aarhus University)

‘National’ Poetry and its ‘Poisonous’ Effect. The Case of Stateless ‘Nations’ Discussed on the Basis of Adam Mickiewicz’ *Konrad Wallenrod* (1828)

Agata Teperek (University of Stockholm)

This interdisciplinary paper, combining literature studies, memory studies and nationalism research, attempts to answer the question, how the Polish national poet Adam Mickiewicz (1798–1855) – or more exactly the implied author in his early work – perceived the role of Romantic poetry in mnemonic terms. Moreover, it looks at the problem of collective memory from a post-modern perspective, focusing on individuals instead of on communities. The Polish-Lithuanian Commonwealth ceased to exist in 1795. Paradoxically, the loss of independence was followed by the heyday of Polish ‘national’ culture. Mickiewicz’ narrative poem *Konrad Wallenrod* depicts (seemingly) medieval wars between the Teutonic Order and the Grand Duchy of Lithuania, but it can be read in context of the 19th century’s nation-building. On the whole, the poem is seen here as a meta-text (one of the characters is Brad), defining goals of Romantic poets: to keep memory of the past (that is, cultural memory [Jan Assmann]) alive, kindle love of the motherland, support collective identity and initiate a liberation movement. The bard functions, thus, as memory guard and leader of the nation. Thus, literature is a medium of collective memory (Astrid Erll) – it stores and transmits crucial contents as well as acts as a cue. There is no doubts that literature contributed to the survival of the Polish memory culture. However, as far as well-being of individuals is concerned, the impact of poetry can be described in vampiric terms (Maria Janion): Poetry embodying collective memory resembles poison, infecting people with nationalistic way of thinking. They tend to forget about their own happiness and sacrifice themselves for the common good.

Rethinking regionalism in the context of Dutch cultural nationalism: the case of Gelderland

Lotte Jensen (Radboud University)

The nineteenth century is known as the era in which nationalism flourished throughout Europe, but at the same time it was the age in which regionalism really took off. In the Netherlands the same process can be witnessed: from the 1820s and onwards many provinces started cultivating their own cultural identity. This can, for instance, be witnessed in the appearing of regional newspapers, local societies, folkloric traditions, imagery and almanacs such as the *Geldersche Volks-almanak*, *Overijsselsche almanak voor oudheid en letteren*, *Friesche volks-almanak* and *Drentsche volksalmanak*. These publications paid ample attention to local authors, histories, landscapes, and folk tales, thus contributing to the shaping of regional identities. These regional differences have been overshadowed by the strong national focus of nationalism studies, but recently regionalism has been put on the research agenda again. As Astrid Erll rightly points out, ‘regions are important (...) and in many ways a more “natural” framework of collective memory than the nation, because they tend to bind social collectives together through shared natural environments’ (Erll 2010: 312). This paper discusses the interplay between nineteenth-century Dutch nationalism and regionalism, and the role played by memories of the past in the realization of distinct regional identities. Particular attention will be paid to the province of Gelderland. Situated in the east of the country, its surroundings, traditions and history differ much from the rest of the Netherlands. Poets and novelists used this ‘otherness’ to create a distinct identity; through repetition there gradually arose a fixed repertoire of images and commonplaces. This paper will show how a distinct identity of Gelderland was shaped in literary sources, by focusing on four recurring themes: tourism, landscape, history and rural life.

Taras Shevchenko and Johann Wolfgang von Goethe – The outer and inner independence of men as romantic motifs within the context of a national uprising

Anja Lange (German Academic Exchange Service, Kiev)

Friedrich von Schlegel, a German poet, described the time of Romanticism as: “Sie will, und soll auch Poesie und Prosa, Genialität und Kritik, Kunstpoesie und Naturpoesie bald mischen, bald verschmelzen, die Poesie lebendig und gesellig, und das Leben und die Gesellschaft poetisch machen [...]” (“She [Romanticism] wants and should mix poetic and prose works, genius and critics, poetry of art and nature. She should poeticize life and society [...]”) Schlegel also says that for him everything is romantic that represents to us a sentimental content in a fantastical form. This article aims to show the romantic content Schlegel is speaking about in the works of the German writer Goethe and the Ukrainian poet Shevchenko. The terms “people” and “nation” will be of a particular interest to show how one can become independent as a person (inner independence) and as mankind (outer independence). The independence of the people is a key motif for both authors that will be shown in Shevchenko’s “Kateryna” and Goethe’s “Faust: Second Part of the Tragedy” against the backdrop of the national uprising and the national situation at the beginning of the 19th century in both countries. In this article the focus lays especially on the romantic background of these ideals. In the time of Romanticism, nationality became another issue for poets to deal with. Therefore it should start with a closer look at the nations at the beginning of the 19th century to show the national romanticism that can be found in Shevchenko as well as in Goethe.

18. Classicism (in auditorium 22.0.11) | Chair: Anna Sandberg (Copenhagen University)

Memories of North and South

Paula Henrikson (Uppsala University)

I will take as my point of departure the traditional view that in ancient ruins, the classicist saw antiquity revived, while the romanticist saw melancholy and decay, and that this contrast is one

expression of an absolute distinction between classicism and romanticism. Behind this model lies the idea that romantic interest in ruins was mainly or purely aesthetic, and that the fascination with decay had to do with aesthetical nostalgia, melancholy, and existential reflection. In my paper I will instead defend the idea that romantic experiences of the ruin were less the consequence of melancholic subjectivity, but rather resulted from the experience of historical transition in the age of revolutions, and also that the continuity with classicist ideas of the ruin has been underestimated. My examples will be descriptions of ruins by Swedish travellers to the Mediterranean, illuminating the transnational character of European romanticism.

The Politicization of the Ancient-Greek Myth

Panagiota Varvitsioti (Friedrich Schiller University)

“The politicization of the ancient-greek myth. The reception of the ancient-greek mythology from the english, german, italian and greek romantic literature in the century of the establishment of national states and the creation of national identities.” (Dr. Panagiota Varvitsioti) | The ancient Greek myth is disposable and inexhaustible, because he contains universal, archetypal traits which emphasize the human in general. Therefore he builds the frame in which each author since the greek antiquity addresses the human nature in his own language and while he reflects the sociopolitical concerns of his era. In this way the myths contribute either to the shape of a social, cultural, national identity or to the debate about it which leads to the reinterpretation and revision of the traditional patterns and motives. Since the early 19th century many romantic authors enrobe the myth with the garment of the major political issues of their own era: The anticipation of the French revolution or the reaction to its failure and to the disillusioning experiences over the following years. In this way they can approach under the garment of myths, to which they may be familiar but on the same time they are being handed down by a foreign culture and report on stories of the far past, contemporary issues which are difficult to talk about. In the same time they use the glorious ancient myth in order to confirm worldwide the importance of their contemporary issues. Greece is a special case regarding the European romanticism. There was no fight neither for the emancipation of the middle-class nor for the constitution of the middle-class society as a nation. There was rather struggle for national identity and entity while trying to bridge over the historical gap in the development of Greek culture. Therefore the contemporary scholars are trying after the foundation of the Hellenic state in 1830 to show the continuity of the ancient and modern-Greek world. In parallel to the blossom of the ethnology it occurs an aesthetic orientation to a romantic classicism. Thereby the ancient myths are combined with elements of the Greek popular- and folklore tradition. Within this paper the focus lies in the politicization of the ancient Greek myth by authors like Vittorio Alfieri, Ugo Foscolo, Friedrich Schlegel, Gottfried Herder, Friedrich Hölderlin, Heinrich von Kleist, Paul Heyse, Percy Bysshe Shelley and their influence on greek authors of the 19th century as the national greek poet Dionysios Solomos and Anreas Kalvos. It is thereby shown how the archetypal mold of the myth is filled with contemporary, anthropological, social and political context and issues, which may miss its ancient brilliance but still remains significant.

Robert Southey: The story of The Three Bears

Sabina Akram (Anglia Ruskin University)

This paper will examine Robert Southey’s tale ‘The Story of the Three Bears’ and will argue that it was written with a more significant political and social agenda than it has hitherto been credited with. ‘The Story of the Three Bears’ was first published in Southey’s large multi-text work, *The Doctor* (1834). Quoting George Gascoigne, Southey claimed that ‘The Story of the Three Bears’ is ‘a tale which may content the minds of learned men and grave philosophers’. Following this assertion I will argue that Southey’s tale can be likened to the Greek myth of Tereus and Philomena, who are depicted in Gascoigne’s *The Stele Glass*. By comparing the old Woman--who prefigures Goldilocks in the story-- to the character of Philomena, this paper will show how Southey’s tale can be seen to demonstrate Southey’s social concerns during this period. I will argue that the old Woman has been robbed of her innocence, abandoned by society and, as a result, forced to find shelter in the bears’ home. The tale is better known today as the fairy tale Goldilocks

and the Three Bears, with Southey's original tale changing and evolving over time. His protagonist – named an 'old Woman' and considered to be a 'vagrant' – was transformed into a little girl in subsequent retellings by other authors, whereas his original trio of three male bears went on to become be a family of bears consisting of a father, mother and child. With these significant changes taking place within the Victorian period, I will argue that the tale evolved to reflect the society it was being retold to, rather than staying faithful to the text of 1834.

15:30-15:45 Coffee Break

15:45-17:15 Plenary (Auditorium 22.0.11)

KEYNOTE | Habitats of Memory: Scott's Materialism and Its Afterlife

Prof. Ann Rigney (Utrecht University; convenor of Utrecht Memory Studies and Network in Transnational Memory Studies)

Chair: Cian Duffy (Copenhagen University)

This paper will provide an integrated analysis of Scott's historical fiction and his antiquarianism. It will argue that his historicism was fed by a thoroughgoing materialism and an ecological approach to memory that provided an influential blueprint for memory work in the nineteenth century. In presenting this case, my paper will challenge the distinction drawn by Pierre Nora (1984-1992) between environments (*milieux*) and sites of memory (*lieux de mémoire*).

19:00 Conference Dinner at [Spiseloppen](#), Christiania.

Addresses:

University of Copenhagen, Amager
Humanities main building
Karen Blixens vej 4, 2300 Copenhagen S.
(Conference venue is in building 27)
Click on [Map](#)

The Royal Library (The Black Diamond)
Søren Kierkegaards Plads 1
1016 Copenhagen K
Click on [Map](#)

Spiseloppen Restaurant
Bådsmadsstræde 43,
1407 Copenhagen K
Click on [Map](#)