

ABSTRACTS

Salvador Ryan:

Title: “‘The old tune ... that Patrick played’”: claiming continuity while promoting change in Ireland’s Catholic Reformation’.

This paper concerns itself with Irish Catholic Reformation literature produced on the Continent in the late sixteenth through mid seventeenth centuries and the practical efforts which were made on Irish soil to implement the Tridentine reform it espoused. However, whether such measures should be regarded as novel was a question of some significance. On the one hand, Irish Catholic writers engaging in Counter-Reformation polemic were keen to argue that the Irish Church had not been in need of reform through the Middle Ages, and had represented instead a treasure-house of venerable saints and scholars of impeccable credentials, and, indeed that the popular practices of the Irish clergy and laity had been largely above repute (as against the many reports to the contrary penned by hostile commentators such as Giraldus Cambrensis). Thus, important early Irish Christian saints were increasingly portrayed as the most ardent promoters of the ideals of the Council of Trent. However, despite their valiant defence of the historical record of the Irish Church, few of these Catholic writers were under the illusion that all was well with the state of the Church at home. Those who were charged with implementing Tridentine reform at a popular level thus needed to walk a delicate tightrope – to implement change without making a fuss about the novelty of its prescriptions. And in many respects, the aims of many of the promoters of Tridentine reform in Ireland were modest indeed, and followed a path of accommodation rather than one of sweeping change. How this approach was reflected in the trajectory followed by popular religious belief and practice in Ireland through the seventeenth century will also be the subject of much of the discussion in this paper.

Henrik von Achen:

“Passion Piety: A Royal Vision and the visualization of the Passion of Christ
Two Lutheran Instruments of Affective Devotion in Denmark-Norway”

The paper offers a sketch of the increasing interest in the Passion as a vehicle of promoting an affective devotion in Lutheran Denmark-Norway, as such an interest was expressed in two specific motifs: ‘The Vision of king Christian IV’ in 1625 and ‘The Passion Clock’, the latter introduced in the early years of the 18th century. These motifs were produced in relatively large numbers, decorating a number of church interiors in both parts of the double-monarchy. They were instrumental in creating and articulating the growing interest in the Passion of Christ, placing the events to be remembered and Christ to be adored literally before the eyes of the congregations. In this, they might be said to articulate the development throughout the 17th century towards the motifs and practices of a Pietism which around 1700 became the official variant of state Lutherdom.

Arne Bugge Amundsen:

Title: “Lutheran Clergy, Power and Dynasties”

The paper will discuss the strategies of the Norwegian Lutheran clergy in the perspective of establishing social and cultural power in the 16th and 17th centuries. The discussion will

concentrate on the analysis of a specific case and specific sets of acting persons in the first 150 years of Lutheran culture in Norway.

In the Eastern part of Norway, a very central dynasty of clerical families developed in this period. The dynasty was centered around two generations of Lutheran bishops or superintendents of Oslo - Frans Berg and Jens Nielsen. For half a century, this dynasty regenerated through marital relations and cultural and social dependencies. The dynasty building was severely challenged by the Roman counter-reformation and its strategical efforts in Northern Europe. However, being able to surpass this challenge, the dynasty building still was able to sustain its successes throughout the 17th century.

Morten Fink-Jensen:

Title: "The bleeding corpse. Trial by ordeal in early modern Denmark and Norway."

When jurors found it difficult to decide the guilt or the innocence of someone accused of murder, a trial by ordeal could be brought forward as a means to determine the case. The accused was brought before the body of the murder victim and was forced to lay his or her hands on the corpse. If the wounds of the deceased then began to bleed, or if other unexpected visual signs occurred, it was considered to be a sign from God (*judicium Dei*) proving the guilt of the accused.

This custom, known as *jus feretri* or *jus cruentationis* (in German *Bahrrecht*), was widely applied throughout medieval Europe, but after the Lutheran Reformation of 1536 in Denmark and Norway the practice was in fact unwarranted from a legal point of view, and during the sixteenth and seventeenth centuries leading theologians of the Danish Church on several occasions spoke out against the use of the ordeal. Yet it continued to be put into use well into the eighteenth century with its outcome being accepted as evidence by law courts. On several occasions the ordeal was also overseen or even organized by clergymen. As this paper will attempt to discuss, the continued search for this particular *judicium Dei* can thus be seen as an example of a popular religious practise which was so much in demand that it was lent judicial and political legitimacy, even to the extent that it for a long time was possible to circumvent the official teaching of the Church.

Louise Nyholm Kallestrup:

Title: "Between the Devil and the Deep Blue Sea. Exorcism and Healing Magic in Post-Reformation Denmark"

Following the Lutheran Reformation in 1536 all accusations of witchcraft had to be raised at secular courts. The Danish Lutheran Church no longer retained legal influence. Accusations were raised by lay people and the judges were equally laymen. Danish theologians, the most prominent one being Niels Hemmingsen, remained by no means passive. They repeatedly drew attention to the insufficiency of the law, as the law did not enclose beneficial magic until 1617. Various theological treatises make it possible to analyze the official view of the Church, and these texts allow us to conclude that the condemnation of witchcraft among Danish theologians correspond to the ideas of their international colleagues. The theological elite was, however, merely a part of the Church, and in order to get a better understanding of the role played by the Church in the Danish trials of witchcraft, it is profitable to look further into the actual trials implicating clerics.

Clerics were involved in a number of witchcraft trials either as accused or as witnesses. Cases of demonic possession were another category of trials usually counting persons from

the clergy. More than 600 witchcraft trials from Jutland are preserved at the National Archive in Viborg, and about a dozen of these included accusations of demonic possession. The demonic possession varied from full blown possession, where the possessed suffered from violent attacks and with the demon speaking through the victim's mouth, to minor less serious cases where the evil spirit essentially referring to an illness. This paper explores the role of the clergy in trials of demonic possession, in order to get a better understanding of the role played by the reformed Church in trials of witchcraft.

Henning Laugerud:

Title: "The Reformed Eye. The Reformation and the Optics of Iconoclasm. Visuality and the culture of the gaze in the post-reformation period in the kingdom of Denmark-Norway

Iconoclasm, of all kinds one might say, is in a broad sense a question of representation and authority. In this paper I will take as my historical point of departure the iconoclastic actions and ideologies of the revolutionary reformers of the 16th and 17th Century Europe. Iconoclasm can be seen as a visual rhetorical strategy to define and implement a new and revolutionary religious ideology. My argument will be that it expresses a kind of "non-visual visuality", or a "visuality by negation". Without images, there would be no images to destroy. But this revolutionary religious movement is not only destroying but also creates a new kind of visuality or visual argument.

Paradoxically iconoclasm and this "reformation of the eye" were deeply rooted in medieval optics, theories of perception and theory of knowledge. And in this perspective it not only intersects with the political, but also the scientific, where religion and science are interconnected and where science was still an art.

Karsten Merrald Sørensen:

"Church and community-history in the Duchy of Schleswig c. 1500-1800. A transverse analysis of various social groups use of the churches."

The purpose of this paper is to examine both the interior and exterior of Schleswig churches as scenes of tension between people and authorities and the church understood as the house of God, devoted to religious practices. The chronological frame is the period c. 1500-1814.

Research in popular religion and the authorities' use of the church room after the Reformation, has for the Danish-Norwegian state mainly been concerned with the way, in which the teachings of Martin Luther was adopted. The church room was, however, a place used for many aims and in many contexts. Therefore, instead of looking at the church rooms' liturgical function. I intend to undertake a detailed source investigation of the individuals use of the Schleswig churches. This will be done both with regard to symbols, speeches and eg. who went to sacrament. In this way we should be able to get a better and richer understanding of the daily use of the various local churches. It may be expected that there existed a wide disparity between the peoples and the authorities' use of the churches in an area respectively dominated by free peasants and an area dominated by the landlord. The Duchy of Schleswig here appears to be a well-chosen study area exactly because it comprises such diversity regarding land ownership, having both areas full of free-holders and regions extremely controlled by manors.

John Ødemark:

Title: "The reformation of death culture and its genres"

My theme is the introduction of a reformed death culture in Denmark-Norway. How were new views of death and the afterlife transferred to, and received in, the monarchy? On the one hand, I focus upon the funeral sermon, a key Luther genre, and how this was "appropriated" by the nobility. On the other hand, I focus upon "popular" resistance to reformed notions of death found in the folkloric material.