



*The Nymph of the Spring, Lucas Cranach the Younger, ca. 1540 and 1550, wikipedia*

## > Organisation

### Project B2-5 of the Cluster of Excellence: “The Neo-Latin Emblem Literature”

Seminar für Lateinische Philologie des Mittelalters  
und der Neuzeit  
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Coordination: Cornelia Selent

## > Venue

Hörsaalgebäude des Exzellenzclusters  
Room JO 101  
Johannisstraße 4  
48143 Münster

## > Registration

until 21.01.2016  
nymphs2016@uni-muenster.de

A conference of the **Cluster of Excellence “Religion and Politics”** of the University of Münster. Some 200 academics from more than 20 disciplines in the humanities and social sciences and from around 14 countries deal with the relationship of religion and politics across epochs and cultures: from the world of ancient gods and Judaism, Christianity and Islam in the Middle Ages and the Early Modern Period to the current situation in Europe, America, Asia and Africa. It is nationally the largest research association of its kind and of the 43 Clusters of Excellence in Germany, it is the only one to deal with religion. The German Federal Government and the Federal States support the project with 33.7 million euros in the Excellence Initiative’s second funding phase from 2012 to 2017.

### Cluster of Excellence “Religion and Politics”

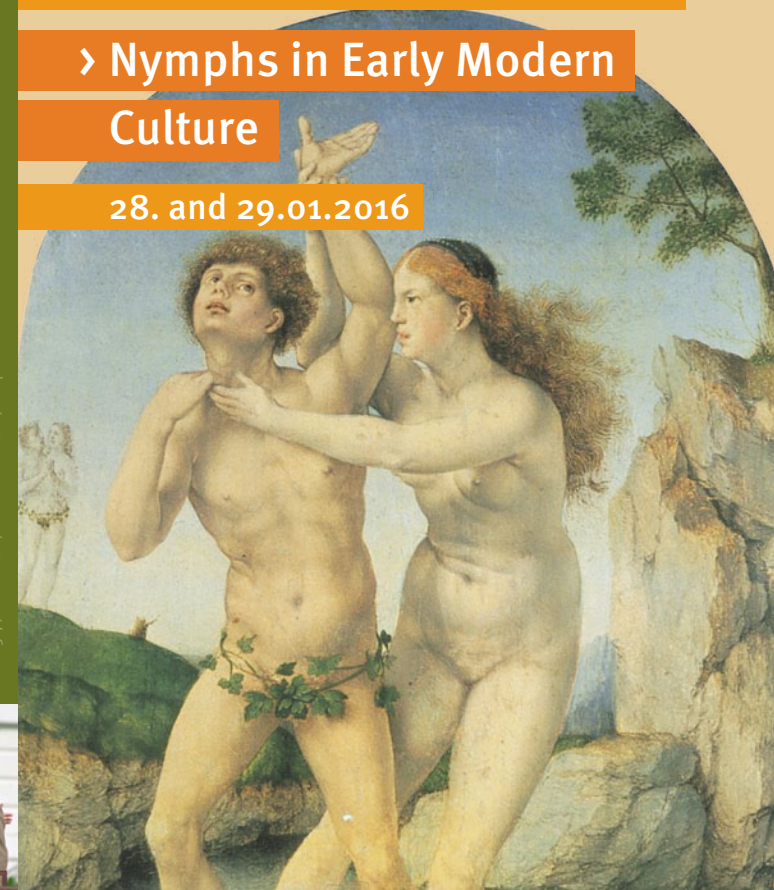
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Workshop of the Cluster of Excellence “Religion and Politics”

## > Nymphs in Early Modern Culture

28. and 29.01.2016



Picture Credits: The Metamorphosis of Hermaphrodite and Salmacis, Jan Gossaert, ca. 1517; Vince Musi/The White House; wikipedia





*Diana and Callisto, Palma Vecchio, ca. 1525/1528, wikipedia*

## > Nymphs in Early Modern Culture

Nymphs, a well-known part of classical mythology, abound in early modern literature, visual arts, architecture, and music; they are present in various discourses, genres, media, and contexts. We find them in bucolic, elegiac and lyrical poetry, emblem books, aetiology, mythological and antiquarian treatises, in mythological painting, and courtly villa- and garden architecture, to name but a few contexts. Although nymphs also appear as sumptuously dressed aristocratic virgins, a big part of their fascination is of course their nudity. They appear as being embedded in or even interwoven with 'natural' environments, where they roam freely – in marked contrast to female decorum of the 14th – 18th centuries: the vision of a nude nymph, freely roaming the forests and meadows, does not easily correspond to the early modern anthropology that so decidedly underwrites women's public invisibility.

The remarkable appearance of nymphs in early modern literature, painting, sculpture, architecture, and music, and their significance and semiotics, has – apart from Warburg's aesthetic reflections on the 'nympha' – hardly ever been conceived as a research topic in its own right. The workshop will thus inquire what precisely the concept of a nymph denotes and connotes in various discourses, with respect to aspects as diverse and even contradictory as sexuality, fertility, chastity, urbanity, courtliness, violence, lack of civilisation and empathy. We will ask whether, despite this diversity, there might be a notion of the nymph that unifies them all, or whether, on the contrary, the 'nympha' might be far better grasped by mapping out the specific functions the signifier of a 'nympha' fulfills in various contexts and, above all, media.

## > Programme

### Thursday, 28.01.2016

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|--------------|--|
| 09:00–09:15  | Welcome and Introduction<br><b>Anita Traninger and Karl Enenkel</b>  |
| 09:15–10:00  | Pleasures of the Imagination.<br>How to Imagine Narrated Nymphs<br><b>Anita Traninger, Berlin</b>                                      |
| 10:00–10:45  | Renaissance Nymphs as Go-Betweens in<br>Religious, Territorial and Political Areas of Tension<br><b>Andreas Keller, Berlin</b>         |
| Coffee Break |  |
| 11:15–12:00  | Salmacis, the Dangerous Nymph: Rape by<br>Women, Loss of Manliness, and the Transgression<br>of Gender<br><b>Karl Enenkel, Münster</b> |
| 12:00–12:45  | <i>Sive bibas sive lavere tace</i> . Nymphs, Inspiration<br>and the Agency of Matter<br><b>Anke Kramer, Vienna</b>                     |
| Lunch Break  |  |
| 14:30–15:15  | Tamed Gazes. Cranach's Fountain Nymphs as the<br>Object of Pictorial Self-Reflection<br><b>Elke Anna Werner, Berlin</b>                |
| 15:15–16:00  | Aesthetic Legitimation or Renunciation?<br>Harsdörffer's Musical Nymphs<br><b>Damaris Leimgruber, Zürich</b>                           |
| Coffee Break |  |
| 16:30–17:15  | The Mediality of the Nymph in the Cultural Context<br>of Pirro Visconti's Villa at Lainate<br><b>Mira Becker, Berlin</b>               |
| 17:15–18:00  | Bathing Nymphs in the Garden of the King<br><b>Eva Krems, Münster</b>  |

### Friday, 29.01.2016

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|--------------|--|
| 09:00–09:45  | Boccaccio's <i>Commedia delle ninfe fiorentine</i> –<br>an Artistic Failure?<br><b>Tobias Leuker, Münster</b>  |
| 09:45–10:30  | <i>Nympharumque leves cum Satyris chori</i> .<br>Elegiac and Pastoral Nymphs in the Poetry of<br>the Quattrocento<br><b>Christoph Pieper, Leiden</b> |
| Coffee Break |  |
| 11:00–11:45  | Founding Sisters. Nymphs and Aetiology in<br>Humanist Latin Poetry<br><b>Christian Peters, Münster</b>   |
| 11:45–12:30  | A Nymph, <i>Dovizia</i> or a Sibyl.<br>Polysemy of the Figure of the Maiden in the<br>Tornabuoni Frescoes.<br><b>Agata Chrzanowska, Durham</b>       |
| Lunch Break  |  |
| 14:30–15:15  | <i>Venez plorer ma desolation</i> :<br>Lamenting and Mourning Nymphs in Culture<br>and Music around 1500<br><b>Wolfgang Fuhrmann, Vienna</b>         |
| 15:15–16:00  | The Figure of the Nymph as a Way of Staging<br>Affects in <i>stile rappresentivo</i><br><b>Michaela Kaufmann, Frankfurt am Main</b>                  |
| Coffee Break |  |
| 16:30–17:15  | Montaigne and the Vanished Nymphs<br><b>Alexander Roose, Ghent</b>   |
| 17:15–18:00  | The Nymph in Theory and Practice.<br>The <i>dominae nocturnae</i> in Early Modern<br>Antiquarianism<br><b>Bernd Roling, Berlin</b>                   |