



HISTORY OF LAW AND OTHER HUMANITIES

Edited by
VIRGINIA AMOROSI
and
VALERIO MASSIMO MINALE

HISTORY OF LAW AND OTHER HUMANITIES

The Figuerola Institute
Programme: Legal History

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HISTORY OF LAW AND OTHER HUMANITIES:
VIEWS OF THE LEGAL WORLD ACROSS THE TIME

Edited by
Virginia Amorosi
and
Valerio Massimo Minale

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THE METHODS FOR THE LEGITIMATION OF THE SUCCESSION OF JAMES II IN APHRA BEHN'S POEM FOR CORONATION

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1. *The historical background*

The more challenges James II (1685-1688) had succeeding his brother Charles II (1660-1685), the more popular he was at the time of his coronation in 1685. He had to face the Exclusion Crisis (1679-1681) when the Parliament intended to exclude him from the succession of the throne by duly legal instruments. However, the Parliament was dissolved several times after short months of debates. Moreover, James and Charles was in danger in the Rye House Plot (1683) when Cromwellian veterans tried to murder them. James even had to fight two risings immediately after his succession but both the Duke of Monmouth and the Earl of Argyll were captured and executed, so his suitability to wage war and defend his country was unquestionable.

In 1673 everyone who held public office was forced to take the oath of supremacy and allegiance besides several anti-Catholic declarations considering transubstantiation upon the Test Act. Obviously this could not be taken by a Catholic, so among others James had to resign from his offices. This conduct was an open confession that James was a Catholic and led to exclusion crisis and to the fear of Papist conspiracies and invasion, especially after his marriage with Mary of Modena. This hysteria culminated in the Popish Plot (1678-1681) that was a fictitious conspiracy that James and the Jesuits wanted to assassinate Charles.

Nonetheless, James's succession was a without any legal complications, and the parliament voted James all his brother's revenue, and, besides a new tax on sugar and tobacco. However, the Parliament refused to increase the number of the a standing army that James so demanded. On the surface James and his people could have great expectations toward his reign, though their future lay in the continent and in the hands of the great giants of the 17th century Louis XIV and William of Orange. Unfortunately, the defeated one of their struggle was James himself¹.

1 HILL (2002), pp. 193-199; GIBSON (2010), pp. 61-68; KENYON (1981), pp. 144-148; SCOTT (2014), pp. 228-229; BORUS (2007), pp. 78-164.

2. The panegyric poems for coronation as resources and instruments for the legitimation

Briefly these were the direct problems emerging from the events which James had to solve. The indirect problems were the challenges of legality and legitimacy. Apart from the succession of James, how can the power legitimize its own existence? What are the means the power uses? Why does it choose the specific instruments for legitimacy? Mostly, until when does and can it avail these techniques?

To examine these questions, we have selected the panegyric poems upon the coronation of James II as resources. The reason for this choice is that this encomiast poetry has an ubiquitously declarative function. So the poems were published and available for the whole society, i.e. for those who could not participate in the coronation ceremony. The primary role of these poems lay in setting and broadcasting the events for the public.

Another reason for analysis is that the declarations are to be regarded as norms in the early modern age, because the Stuart kings – i.e. the power – published their decrees and orders made in the Privy Council in the form of declaration or proclamation. The poetry of the coronations of course are not declarations and proclamations formally and materially, though its role is quite similar to them, since it is to be available personally and territorially for the whole country.

A further scope of the poems is to express the ceremonial establishment of the power of the monarchs and to indicate that the *ex lex state* i.e. the interval between the late and the actual monarch ceased². This way the poems bestowing encomiums on the monarchs and their glory are transformed into sort of declarative written texts. Our further proof is that these poems were several times published by the consent and financial subsidy of the monarch by the royal press.

So the publication of the poems was at least functionally and symbolically the enactment of the legal act of the coronation. Such publication was Francis Sandford's work³, that described the whole ceremony from the participants, through the environment, decoration until the last tiny cups and forks. The work even included dozens of drawings and tables. So Sandford fulfilled James's personal interest entirely with his opus.

2 SASHALMI (2006b), p. 48 nt. 145.

3 SANDFORD (1687).

Knowing that our statement can be argued, we risk the allegation that the panegyrics had some constitutive character besides the declarative one. Our proof is that the lack of the coronation created a sort of hiatus in the legality of the changing of powers. Still, certainly not the panegyrics constituted the power of the monarch, and not even the coronation itself, but the order of the succession to the throne, the election of the monarch by the estates, the mutual oaths of loyalty (acts of homage) and the anointing with holy oil or chrism altogether⁴. However, in some parts and centuries of Europe the coronation itself was the main legitimate factor in achieving the power⁵. Yet, the validity of these act was performed by the information received about them to the people absent, so the information made the coronation undoubtedly normative. We regard the panegyrics constitutive in this and only this aspect.

This publicity made the people be aware of knowing to whom they granted obedience, especially when the power was so personal as in the early modern age. So certain kind of declarative factor was necessary to be monarch lawfully. This publicity was reached by the flow of panegyrics. Our hypothesis is that these poems must have had other aims and functions besides the record of the ceremony, the broadcast for the society and the publication of the coronation as a legal act. One is the very obvious and emmanent flattery and blandishment to the monarch in behalf of receiving offices and donation, so it is just sycophancy. The immanent function that derives from the characteristics of the power and the text of the poems are slightly different. What were these immanent functions that the power so eagerly used to legitimize itself? My incentive is to reveal how the coronation poem of Ahpra Behn was the device for the legitimation of James II, though his title for the coronation was previously questioned, and his relentless Catholicism was a great obstacle and made fear of the Papists among the people⁶.

The poems were written in great quantity and quality, ranging from the poetasters to the real poets. The rhymesters' texts are only for adulation, however, the real poems are so complex that any time you read it, you can discover deeper and deeper layers to examine. The masterpiece of the poems

4 KISTELEKI (2016), p. 136.

5 For further details for the exceptions and the essential elements of coronation in Europe, see ECKHART (2000), pp. 78-84.

6 For the theory of absolutism see KISTELEKI (2011), pp. 68-105 and SASHALMI (2006a), pp. 11-38.

upon the coronation of James II, is the Pindarick Poem⁷ upon the Coronation of James II by Aphra Behn (1640-1689) one of the first women poets, playwright of the Restoration era. Her poem was written in the style of Pyndar, however, it has a structure of an epic, and has thirty stanzas so it is necessary to highlight only the very important and relevant themes. For this analysis we have chosen the following subtopics: 1) the coronation as an occasion; 2) the invocation of the Muse; 3) the denomination of the Monarch; 4) the aims, the rights and the duties of the Monarch; 5) the duty of the people.

3. *The coronation as an occasion*

Since the coronation gives a cogent, necessary but not sufficient legal title for the power, it appears in the poems dozens times. The coronation and the anointing belong to the sphere of public law, so the poem about them reflects their message to the public. On the other hand, the acts of homage are in the terrain of civil law so their private component is stronger figuring the dynastic proprietorship of the state. While the personal component appears in the personal idoneity of the monarchs such as victories in wars⁸.

The epithet ornaments for the coronation are among others that it is a *Divine Theme*⁹ that are poeticized several times being at the same time a *Mighty*¹⁰ and *Holy-Day*¹¹ as well. The divine and holy phrases refer to the anointing so to being the Chosen One, while they propagate that the ceremony is sacred and protected by God. We must appoint that in the age of wars of religion and knowing that James is an enthusiastic Catholic¹² these terminology are not just flowers of speech.

The expressed aim of the poem is *Beauty and Majesty*¹³ so the aesthetic and the grandeur sphere begins to intermingle. The other zeal is «to tender sense»¹⁴. «That future Lovers when they hear, / Your all-ador'd and wond'rous

7 Aphra Behn (1685). Further we cite only the number of the stanzas of the poem.

8 SASHALMI (2006b), pp. 102-103 and 125-126, KISTELEKI (2016), p. 136 and ECKHART (2000), pp. 78-84.

9 Several times in stanza III.

10 Stanza I.

11 Stanzas XIV, XV and XVI.

12 SCOTT (2014), p. 229.

13 Stanza III.

14 *Ibidem*.

character; (...) / May find the Holy Passions you inspire)»¹⁵. Since James had a widely known true passionate personality¹⁶ that appeared in his deep religion and in his speeches everyone was aware that James's passion was holy. This way, the sentiments of lovers *in abstracto* are joined with the character of the king, meanwhile the sacred holy protection is given to the his future lovers i.e. the British people *in concreto*.

The combination of the sentiments and the senses with the help of passion and music opens Heaven and brings the mighty triumph that the Earth blooms and that a universal joy spreads throughout the world while harmony above the people emerges on the blessed day («And Heav'n all open'd to survey / The Mighty Triumphs of the Blessed Day: / And Earth had drest herself in all her Bloom, / And sent abroad a universal joy! / [...] all was Harmony above») ¹⁷. This phrases are true Catholic terminology, forasmuch the universal joy literally means the universal good message i.e. the gospels of the Bible.

Due to the passion, the joy and the sanctity of the day, it is self-evident that the purposes of the ceremony are to disdain the vulgar thoughts, to eliminate the fatigues in and the worries of everyday life, to forget the pressing needs, to neglect the body, and finally not to complain at all, not to have the temptation of lovers. Since the day brings blessings and prophetic joy to the participants, the Paradise has arrived with James's coronation on this sacred holy-day («They disdain / A vulgar thought to entertain; / Big with Prophetick Joy, they lab'ring wait / To utter Blessings wonderful and great; / This day no rough Fatigues of Life shall vex, / No more Domestick Cares the mind perplex; / All common thoughts are lost in the vast crowd of Joy, / This Jubilee! this Sacred Holy-day! / The Soul resolves for Mirth and Play. / She leaves all Worldy thoughts behind, / And in Her hast out-strips the wanton Wind; / The Poor Man now forgets his pressing needs, / No Penury his exalted looks confess, / Neglects the Body, while the Soul he feeds / On fancy'd pleasures fearce arriv'd in guess. / No sad Complaints ascend the Sky's, / No Nymphs reproach'd in Lovers sighs, / Or Maid forsaken, bends her lovely eyes») ¹⁸. We have seen the solemnity, the majesty, the dignity and the sacrality from the citations, and since these appear several times by the Muse, we are to scrutinize the invocations of the goddess.

15 *Ibidem*.

16 KENYON (1981), pp. 144-148.

17 Stanza IV.

18 Stanza VI.

4. *The invocation to the Muse*

The poem starts this way: «Arise my Muse! Advance thy Mourning Head / And cease lamenting for the Mighty Dead!»¹⁹. At first it is easy to interpret get up, stand up my Muse, and stop crying for the dead king. This is the simplest narrative. The other names for the Muse are the continuation of this reading namely «soft Angel, little God, first Messenger of Heaven»²⁰. We have seen above that the task of the Muse is to bring joy, happiness, love and music. However, if we elucidate the first two lines again, it has totally different layer.

In the second stanza the Muse is the one «to whom the Great Command was given»²¹. However, we must ask why a Muse needs the Great Command. This power for command and the divine attributes of the Muse, makes us to investigate again the first two lines: «Arise my Muse! Advance thy Mourning Head / And cease lamenting for the Mighty Dead!». Why is the Muse lamenting? The lamenting person is James, who even published his early declarations with mourning sentences for his late beloved brother. The function of the Muse is to inspire only. So the Muse must not lament because then she can not give inspiration. The monarch is lamenting, and the Muse does not need any power for command.

Therefore, the first two lines are dedicated to the king. The poet wants to write about the coronation to the monarch, so the king personalizes the coronation and the inspiration at the same time. The king is the Muse. And the verbs arise and advance are meant to describe the power that shall expand, and the metaphor for the ultimate power, the Sun. In this aspect, the arise is not for standing up, but it is for the verb expand and rule my Lord. The first Messenger of Heaven has again a different explanation, if we consider James's Catholicism, because then he is the vicar, i.e. the earthly representative of God. The Sun can refer to James's cousin, Louis XIV, the Sun King who was more or less the role king either for Charles II or James II.

Thus, there evolved a serious political programme from the poetic tropes and aesthetics. This policy of the monarchs is apparent if we uncover their denomination.

19 Stanza I.

20 Stanza II.

21 *Ibidem*.

5. *The denomination of the Monarch*

The classical forms of denominations are to express his appearance and internal values such as «Beauty and Majesty in such a dress, soft Adonis²², Royal Hero, Hero of th'expecting World²³, Royal Sir²⁴, Charming Boy»²⁵. These characteristics are too general. Knowing the Bloody Assizes of Judge Jeffreys after the uprisings in 1685 when Jeffreys executed hundreds of people, the phrase «Merciful as that, when e're he can redress!»²⁶ seems to self-defence.

James was a successful soldier, admiral who even wrote a memoir of his experiences²⁷. Therefore it is not surprising that he is Mars, the «God of War, Conquering God, New Courage to the fainting Troops He gave / And by His great Example taught'em to be Brave»²⁸. Though the very core of exercising power is the command for the armed forces that gives the foundations for the power, this force without any intellectual encouragement is solely a matter of fact that is insufficient for any reasonable governance.

James appears again to have the religious attributes, however, these are combined with the martial virtues when he is a «Godlike Patron, Godlike King»²⁹ whose task is to defend its realm and people, and finally he becomes expressis verbis the «True Representer of the Pow'rs Divine!»³⁰ The titles «God of Luster»³¹ and «Glittering Monarch»³² are citing again the Sun, the metaphor of absolute and indivisible power that rules solely in the sky without any control or influence. So the word monarch, literally meaning the sole power, come true. This function for defence and having the uncontrolled power appeared as well in the fireworks on the Eve of the Coronation where

22 Stanzas III and VIII.

23 Stanzas II. and V.

24 Stanza II.

25 Stanza VIII.

26 *Ibidem*.

27 *Memoirs of the English affairs, chiefly naval, from the year 1660, to 1673. Written by His Royal Highness James Duke of York, under his administration of Lord High Admiral, &c. Published from his original letters, and other royal authorities, London, 1729.*

28 Stanza VII.

29 Stanza III.

30 Stanza VIII.

31 Stanza VII.

32 Stanza VIII.

the lights of the fireworks formed the words *PATER PATRIAE* and *MONARCHIA* in the sky. This was an unquestionable indication to the Sun King³³.

Another important attribute is that James as a monarch is the father of the people. The society is a great family whose head is the monarch. The father of this theory was Sir Robert Filmer (1588-1653) who argued that Adam was the first man and head of family, a patriarch. The family of that time was to be considered a kingdom, so Adam was the first king and a patriarch in one person and therefore had unlimited absolute power. This power was a natural right of the kings because the existence of a family based on nature and it was identical to the political power of the kings. After Adam's death, all of his successors as patriarchs and kings gained his power, so the kings were Adam's successors or at least had the same powers as him. The subjects as members of this great family had unconditional obedience to the kings and any revolt was contrary to nature and God³⁴. Filmer's main statement is the *Honour thy Father* from the Ten commandments that he enlarged to a political theory.

The patriarchalism had several meanings for the contemporaries. At first it meant that due to the direct line of succession i.e. the birthright James could not be excluded from the succession. That was the reason why James and Tories published Filmer's work only in 1679-1680, though he wrote it presumably in the 1630s³⁵. The other meaning is the emotional binding force, since if the whole society is one family and the monarch is the patriarch, nobody would revolt against him. The reason for it is not due to the regulation and that it was a crime, a patricide, but by the concept of the family³⁶.

James, the king is Adam in one person because he «(...) was the first Born-Man, / Heav'n did for an immortal Race design, / E're the first bright deluded Maid / To sense of Fear, the Lord of All betray's»³⁷. Moreover, the poems describes and indicates to the emotional influence and layer of patriarchalism, since James shall be «(...) remaining as thou art, brave, Love, true / Thou, in by King, will find Father too»³⁸.

33 SANDFORD (1687), p. 125.

34 FILMER (1991).

35 SOMMERVILLE (1991), pp. xxxii-xxxiv. TUCK (1986), pp. 183-186 and CUTTICA (2012), p. 86.

36 For patriarchalism and Robert Filmer see further, KONTLER (1997), pp. 102-111, RIGÓ (2017a), pp. 66-75 and RIGÓ (2017b).

37 Stanza VIII.

38 Stanza XXV.

6. *The aims, the rights and the duties of the Monarch*

We had several connections with the aims, rights and duties so far, therefore this chapter only touches briefly them. Being a monarch does not mean that you can only enjoy life. This reflects to the late Charles II who was feasting like the ancient hedonists: «Shake off the downy pleasures from thy eyes; / And from the softest Charms of Love, Arise!»³⁹.

Moreover, since the monarch, and only the monarch has the sword, the symbol of power, i.e. the right to use force and punish, his duty is «unusurpt maintain his Paradise»⁴⁰. This means that it is the protection against the internal and external enemies. Yet, this obligation and aim can usually be executed by rules, regulation and waging war, thus James would bring light of the peace into the darkness of danger: «And with life giving Rule the God maintains / The Glorious Empire of the Sun. / And all things smile and thrive that are in Nature found. / Now fiercer Rays of Brightness he assumes, / And ev'ry Minute do's enlarge his Beams; / Till to the farthest Poles their Influence spread, / And scatter Plenty where his Glory's shed. / While all the guilty fantsoms of the Night / Shrink from the Piercing terror of his Light!»⁴¹.

Finally, the wars inside and outside the realm, would lead to peace and the unification of Great-Britain would bring the glory so that the hostility was a thing of the past. However, besides the practical reasons, making peace is a divine obligation: «Each coming vulgar day, the Monarch show'd, / But this more Sacred, views Him all a God! / New youth and vigor fill His Royal Veins, / His Glorious Eyes young flames adorn; / A new Divinity in His looks, Proclames / That for Eternal Empire He was Born!»⁴² (...) Fortune and Nature still agree to make / Each present minute gayer than the last: / This gives you Empire! while Three Nations pay / Their willing homage to your Scepters sway»⁴³.

7. *The duty of the People*

The people had several functions in the political theories of the early modern age. On the one hand, due to the theory of popular sovereignty, the po-

39 Stanza V.

40 Stanza II.

41 Stanza VII.

42 *Ibidem*.

43 Stanza XI.

ple was the foundation of the power, therefore the monarch had only limited power whose limit is the people itself. Upon the social contract theories the monarch makes a contract with the people and the people delegates some or all of its power to the monarch. In the early modern age, the question was whether the people had the original power to delegate and transfer to the monarch, or the God had it and the people is only a transferor, or the people transferred the power to the king without withholding any part of it or it had maintained some for itself. These acts determined the creation of the forms of government, whether they should be parlamentairan or constitutional monarchies, or monarchy or even republic⁴⁴.

As we can see, the counterpart for parliamentarianism and popular sovereignty is the divine right and arbitrary power of the kings in which the people is not the subject and foundation of the power but the object. The people in this aspect is obliged to entire obedience⁴⁵: «The sleepless Crowds their early duties show, / Th'attending Hierarchies of Angels bow»⁴⁶. This is true even if the monarch's object is the salvation and protection of the people. In this context it is irrelevant whether the monarchs did acquired absolute power or it had only their main purpose to build one⁴⁷. The reason for this is, that if the monarch having either full arbitrary or just some limited power on the people, ruled without his sense of reality and sobriety or with the lack of tactics and strategy, then he would override the limits of his power by his presumption about it. Moreover, the people can do anything but adore and bless him: «They in the Hero view'd their coming King, / And from Their wonder fell to Worshipping»⁴⁸.

Therefore, it follows that the monarch wanted to possess both the divine, and secular power uncontrolled as being the divine ruler and having the arbitrary power so being absolute sovereign. The allegory is expressed evidently from the Old Testament, as James being Moses: «So when the Israelites all wond'ring stood, / With awful Rev'rence in the vale beneath, / They saw from far the Glory's of the God; / But to approach the Sacred Mount was Death! / His Dictates by the Holy Prophet came, / 'Twas He alone that did the pow'r

44 For the summary of these theories see DZELZAINIS (2001), pp. 32-49, SMITH (2010), pp. 343-347 and KONTLER (1986), pp. 7-36.

45 KISHLANSKY (1996), p. 267.

46 Stanza V.

47 SCOTT (2014), p. 231.

48 Stanza XIII.

receive, / To hear th' Almighty's voice and live; / It was enough for them below to view the Heav'nly flame»⁴⁹.

8. *Conclusions*

After having examined the poems and confronted it with the corresponding political events and theories, we can conclude that it has an intention other than to glitter the people and the monarch. We can make the statement that the coronation poem does fulfil the other purpose i.e. the legitimation of the monarch. This legitimation is carried out by the metaphors of the poem, because either the structure, the rhymes, or the pictures and the narrative are to broadcast the inner layer of understanding and interpretation of the poem. These metaphors and allegories are so multi-ambiguous that because of the pyndaric word order the subject and the object can be transposed and we can never be sure how to read it. This was the method by which the meaning and the purpose was stressed. Thus, Aphra Behn's Pyndaric Poem upon the Coronation of James II, after the relevant aesthetic approach, uncovers us the religious, absolutic, warrior and even the patriarchal conception of James II that has been traced and revealed through the metaphors.

Examining the poem, the above mentioned aesthetic and historical features of religion, power, wars, should be amended by the psychological methods for the legitimation of James II which are more serious than the visible declaration of powers in the poem. As we have seen, the poem was full with emotions that had the same purpose that the religious, historical and political legitimation. These emotions are to validate and ratify the significance of the coronation and are to make emotional bonds with the monarch so that none rebelled against him as the father or better to describe the patriarch of the nation.

49 Stanza XI.

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Western Europe. This paper argues that in the Netherlands the expansion of life-, health- and invalidity insurance was not only part of the juridification of society in the late 19th century, but that the insurance democratisation was facilitated by the cultural transmission to and dissemination of law amongst the (lower) middle-classes. This text examines media representations of insurance law, specifically advertisements, to understand how the law extended to and became part of ordering daily life for individuals in the Netherlands. The paper also demonstrates how insurance practices, and more particularly their legal foundations, helped to shape visual and material culture at a time when the Netherlands were stepping into the age of mass production and consumption.

RIBERI MARIO, *The Dreyfus Affair in Music. L'Hymne à la Justice of Albéric Magnard*

The paper wants to present a peculiar case of orchestral work composed by Albéric Magnard and inspired from a famous public affair.

Albéric Magnard (1865-1914) was a singular figure within the French music world. He began his musical studies at the Paris Conservatory but he grew disillusioned and decided to leave. He became a pupil of the French composer and teacher Vincent d'Indy (27th March 1851-2nd December 1931) and with him he studied composition. The two shared many ideas concerning musical form and aesthetics. Fundamentally, a Romantic, like d'Indy, he approached music as a representation of the inner life, but being an idealist, he sought perfect order, as sustained by beauty and justice. Music, for Magnard, was an art of thought.

When the *Affair Dreyfus* broke out, Magnard could not stand aside from the tumult and he declared himself a 'dreyfusard'. He became deeply absorbed in the fundamental issues surrounding the *Affair*, resigning his commission as an officer because his beliefs concerning them were so strong. In 1903 Magnard presented his *Hymn à la Justice* inspired by the *Affair Dreyfus*.

BALÁZS RIGÓ, *The Methods for the Legitimation of the Succession of James II in Aphra Behn's Poem for Coronation*

The paper examines a pindaric poem written by one of the first English woman poet, Aphra Behn, dedicated to the coronation of James II. After that, the work confronts it with the corresponding political events and theories. From this examination, it can be concluded that the poem has an intention other than to glitter the people and the monarch. Moreover, it turns out that the coronation poem does fulfil the other purpose i.e. the legitimation of the monarch. This legitimation is carried out by the metaphors of the poem, because either the structure, the rhymes, or the pictures and the narrative are to broadcast the inner layer of understanding and interpretation of the poem. These metaphors and allegories

are so multi-ambiguous that because of the pindaric word order the subject and the object can be transposed and we can never be sure how to read it. This was the method by which the meaning and the purpose was stressed. Thus, Aphra Behn's pindaric poem upon the coronation of James II, after the relevant aesthetic approach, uncovers us the religious, absolute, warrior and even the patriarchal conception of James II that has been traced and revealed through the metaphors. Examining the poem, the above mentioned aesthetic and historical features of religion, power, wars, should be amended by the psychological methods for the legitimation of James II which are more serious than the visible declaration of powers in the poem. As the author uncovers it, the poem was full with emotions that had the same purpose that the religious, historical and political legitimation. These emotions are to validate and ratify the significance of the coronation and are to make emotional bonds with the monarch so that none rebelled against him as the father or better to describe the patriarch of the nation.

FRANCESCO ROTONDO, *Reading a Travel Journal. The Melancholia of Gina Lombroso in Latin America*

The paper analyses Gina Lombroso's observations of the development of criminal anthropology in South America. In her travel journal, published in 1908, she focuses mainly on the Argentinian penitentiary institutions and mental hospitals and deems the establishment of these institutions as tangible signs of the rise of her father's beliefs.

In particular, the premises and internal structures for the convict and dangerous alienated people are equipped and managed according to the ideas of Italian criminal anthropology's followers.

However, as explained by the author, the huge spread of criminology in Argentina did not ultimately result in a change of substance of the national criminal law and criminal procedure

HESI SIIMETS-GROSS, *A Letter from Detention: The Edition of Letters of Livonian Humanistic Lawyer David Hilchen as an Interdisciplinary Challenge*

David Hilchen (1561-1610) was a *syndicus* of Riga, acknowledged as the central Humanist of Livonia and a key figure in terms of legal, linguistic, literary and educational influence. He has left an unpublished and unexplored Latin correspondence (ca. 800 letters), the object of a research and editing project. David Hilchen was a lawyer in the service of the city of Riga, the estates and the Polish king as well as the notary of the main Catholic bishop in the Protestant territory. He was later accused of high treason and sentenced to death. His letters offer a glimpse into the life of a talented and influential politician and Humanist who tries to defend himself from the attacks of his adversaries. The article focuses on