

Prozopografija
pristopi, besedila in tehnologije

Prosopography
Approaches, Texts and Technologies

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23.–25. september 2026

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Ljubljana, 2026

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Prozopografija je, preprosto rečeno, znanstveno in zgodovinsko preučevanje posameznikov (iz gr. *prosōpon*, »oseba«) in skupin ljudi, pri čemer posebno pozornost namenja načinom, kako se ti med seboj povezujejo in stopajo v medsebojne odnose. Je metodološko orodje za analizo posameznikov, njihovih dejanj in njihovih reprezentacij.

Zanimivo je, kako se stvari obrnejo. Sprva izraz *prozopografija* ni imel veliko opraviti z razmeroma nevtralnim pomenom grške besede *πρόσωπον* (*prosōpon*), ki lahko pomeni »obraz«, »masko«, »vlogo« ali, ne nazadnje, »osebo«. Ko se je izraz prvič pojavil in prišel v sistematično rabo, je bil pravzaprav bliže temu, kar danes imenujemo »biografija«: (niz) literarnih portretov slavnih oseb.

Že bežen pregled naslovov del humanistov 16. in 17. stoletja pokaže prav to: v središču njihovega zanimanja so bili opisi znamenitih oseb. Hkrati pa so se izoblikovale tudi druge pomožne zgodovinske vede, med njimi sistematično preučevanje skupih in le napol izpovednih virov, kakršni so napisi na kamnu, ki so o osebah pogosto povedali komaj kaj več kot njihovo ime in starost. Zato ni presenetljivo, da so v teh raziskavah osrednji pomen dobile *skupine* in ne *posamezniki* – sčasoma pa je to postalo pomembno tudi za zgodovinske raziskave nasploh. Če je Theodor Mommsen menil, da *prosopographia* ni ravno najboljši izraz za to, kar je skušala doseči *Prosopographia Imperii Romani* – a je bil pač uveljavljen in zato uporaben –, bi lahko rekli, da se je krog sklenil: od (nevtralnega) grškega izraza *prosōpon* prek renesančne *prosopographia* do sodobnega sistematičnega zbiranja in primerjanja podatkov o določeni skupini zgodovinskih oseb.

Na tem mestu ne bo odveč opozoriti na razliko med *homo* in *persona*. Medtem ko *homo* označuje človeško bitje, ima *persona*, podobno kot sorodni grški izraz *prosōpon*, bolj relacijski, od okoliščin odvisen pomenski razpon: označuje lahko obraz ali lik, pa tudi vlogo, funkcijo ali položaj, v katerem se človek pojavlja in deluje. Razlika je pomenljiva. Moški ali ženska (ἄνθρωπος – ἀνὴρ – γυνή, *anthrōpos* – *anēr* – *gynē*) sta celota doživetih izkustev, medtem ko lahko osebo razumemo bolj relacijsko. O imenu na nagrobniku iz 18. stoletja morda ne moremo

povedati skoraj ničesar, vendar je to že *oseba*. Lahko bi torej postavili, da je temeljna razlika med biografijo in prozopografijo ta, da prva za svojo razlagalno enoto praviloma jemlje posameznika, druga pa izhaja iz posameznikov kot prepoznavnih vozlišč v polju odnosov.

Zgodovinski viri nam v bistvu redko omogočajo dostop do človeka kot biografske celote; posameznike nam namesto tega omogočajo prepoznati skozi njihove posamezne *personae*: kot nosilce funkcij, člane družin ali institucij, udeležence kupčij, dopisovalce, zaščitnike, priče, avtorje ali nosilce imen in nazivov. V tem smislu neposredni predmet prozopografske raziskave pravzaprav ni človeško bitje *per se*, pač pa zgodovinsko razpoznavni *prosōpon* oziroma *persona*: posameznik, kakor postane prepoznaven skozi določene lastnosti, odnose, dejanja in izraze.

Prav to skuša osvetliti tudi pričujoča konferenca. Prispevki segajo čez različna obdobja, prostore, žanre in vrste virov – od antike in srednjeveškega sveta do modernih in sodobnih kontekstov, od arhivskih in epigrafskih sledi do književnosti, materialne kulture, institucionalnega spomina in digitalnih podatkov. Nekateri izhajajo iz posameznikov, drugi iz družin, rodov, institucij ali omrežij; nekateri osebe srečujejo v zgodovinskih virih, drugi v literarnih in legendarnih pripovedih; spet tretji se sprašujejo, kako je mogoče identitete in odnose s pomočjo digitalnih tehnologij predstaviti, modelirati, povezovati in vizualizirati. Vsem je skupno zanimanje za številne načine, na katere osebe postajajo zgodovinsko razpoznavne, ter za spoznanja, ki se odprejo, ko posamezne sledi postavimo v medsebojna razmerja. Širina pristopov, besedil in tehnologij, predstavljenih na konferenci, tako ni zgolj naključna značilnost prozopografije, temveč kaže na njen temeljni potencial: da od oseb prehaja k odnosom in od odnosov k bogatejšemu razumevanju zgodovinskih svetov, v katerih so te osebe živele.

Prosopography is, simply speaking, the scholarly and historical study of individuals (from the Greek *prosōpon*, meaning “person”) and groups of people, with particular attention to the ways in which they relate to and interact with one another. It provides a methodological tool for analysing individuals, their actions, and their representations.

It is funny how things work out. Initially, the term *prosopography* had little to do with the vagueness and neutrality of the Greek word *πρόσωπον* (*prosōpon*), which can mean “face”, “mask”, “role”, or, down the line, “person”. In fact, when the term was first introduced and systematically used, it seems to have been closer to what we today understand as “biography”: (a series of) literary portraits of famous persons.

Skimming through the titles of sixteenth- and seventeenth-century humanists reveals just that: descriptions of eminent persons were of central interest. At the same time, however, other ancillary historical disciplines were taking shape, among them the systematic study of scant and only half-confessional sources such as inscriptions in stone, which often provided little information about persons beyond their names and ages. Unsurprisingly, then, *groups* rather than *individuals* emerged as centrally important to these studies – and, eventually, to historical studies more generally. If Theodor Mommsen thought that *prosopographia* was not quite the best term for what was being attempted in the *Prosopographia Imperii Romani*, but that it was well established and hence useful, we might say that the circle had been completed: from the Greek *prosōpon*, open enough in its meaning, through Renaissance *prosopographia*, to the modern systematic collection and comparison of information concerning a defined group of historical persons.

A useful distinction may be drawn here between *homo* and *persona*. While *homo* designates the human being, *persona*, like the Greek *prosōpon* with which it became closely associated, possesses a more relational and situational semantic range: it may designate a face or character, but also the role, capacity, or position in which a human being appears and acts. This distinction is particularly useful and, indeed, meaningful. A man or a woman (ἄνθρωπος – ἀνὴρ – γυνή, *anthrōpos* – *anēr* – *gynē*) is a

totality of lived experiences, while a person might be understood more relationally. We can say next to nothing about a name on a tombstone from the 1700s, but that is already a *person*. We might therefore make the distinction that, while biography tends towards the individual as its explanatory unit, prosopography begins with individuals as identifiable nodes within a field of relations.

Historical sources rarely make the *homo* accessible as a biographical totality; rather, they render individuals identifiable through particular *personae*: as holders of offices, members of families or institutions, participants in transactions, correspondents, patrons, witnesses, authors, or bearers of names and titles. In this sense, the immediate object of prosopographical inquiry might be understood not as the human being *per se*, but as the historically legible *prosōpon* or *persona*: the individual as they become identifiable through particular attributes, relations, actions, and representations.

This is also what the present conference seeks to explore. The contributions gathered here move across periods, regions, genres, and types of evidence – from antiquity and the medieval world to modern and contemporary contexts, from archival and epigraphic traces to literature, material culture, institutional memory, and digital data. Some begin with individuals, others with families, clans, institutions, or networks; some encounter persons in historical records, others in literary and legendary narratives; still others ask how identities and relationships can be represented, modelled, connected, and visualised through digital technologies. What they share is an interest in the many ways in which persons become historically legible, and in what can be learned when individual traces are placed in relation to one another. In this sense, the breadth of approaches, texts, and technologies represented here is not incidental to prosopography but characteristic of its potential: to move from persons to relations, and from relations towards a richer understanding of the historical worlds they inhabited.

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PROGRAMME

Wednesday, 23 September 2026

PRE-EVENT

Gosposka Hall at ZM GIAM ZRC SAZU, Gosposka ulica 16, Ljubljana

18.00–19.00 Guest lecture

- **Sandra Rebok:** Friends or Foes? Spain and the American Revolution
(co-hosted by the Embassy of Spain in Ljubljana)

Thursday, 24 September 2026

DAY 1

Atrium ZRC SAZU, Novi trg 2, Ljubljana

9.00–9.30 Registration & Coffee

9.30–9.50 Welcome speeches

- **Mija Oter Gorenčič,** Chair of the ZRC SAZU Scientific Council
- **Gregor Pobežin,** Head of the Institute of Cultural History ZRC SAZU

9.50–10.30 Methodological Approaches to Prosopography 1

- **Francesca Luigia Massaro:** On the Trail of Returns. For a Study of Veterans in the Long Post-War Period in Italy (1945–1960): Potentiality and Challenges
- **Valentina Janković Barbarić:** Nobility as Patrons and Consumers of Cultural Goods: Insights from Family Archival Records

10.30–10.45 Discussion

10.45–11.10 Coffee break

11.10–12.10 Between Art and Lived Experience

- **Alina Dana Weber:** Prosopography and Fiction: Thomas Mann's *Magic Mountain* (*Der Zauberberg*, 1924)
- **Sara Gumina:** From Embroidery to Lived Space: Experience and *Prosopographical* Construction in Chiara Villani's "Peasant Wunderkammer"
- **Selma Haciosmanoglu:** From Individuals to Networks: A Prosopographical Reconstruction of Children's Musical Culture in the Late Ottoman Empire and Early Turkish Republic, 1876–1946

12.10–12.30 Discussion

12.30–14.00 Lunch break

14.00–15.00 Digital Prosopography: Databases, Linked Open Data, Semantic Modelling, Visualisation

- **Matthias Schlögl:** Bridging Prosopographical Research through Pragmatic Digital Integration – The Prosopographical Research Platform Austria (PFP)
- **Eleni Makrygiorgou:** Modelling the Friction of Identity: A Semantic Analysis of Inquisition and Material Culture in Sixteenth-Century Venice
- **Ahac Meden, Uroš Šmajdek:** Defining Data Uncertainty in the PZSBL

15.00–15.30 Discussion with coffee break

15.30–15.50 AGRFT 80

- **Simona Ješelnik, Ana Jerman Obreza, Miha Grum, Matej Tomažin:** The Online Exhibition AGRFT 80

17.00–18.30 Roundtable: Lives of collections

Friday, 25 September 2026

DAY 2

Atrium ZRC SAZU, Novi trg 2, Ljubljana

8.40–9.10 Registration & Coffee

9.10–9.30 Methodological Approaches to Prosopography 2

- **Ivan Dimitrijević:** The Concept of the Clan: Between the Person and the Society

9.30–10.30 Greco-Roman Antiquity

- **Karol Zielinski:** The Homeric Changes to the Traditional Image of Odysseus
- **Rok Ribič:** “Acerrimus belli concitator”: A Prosopographical Study of Antonius Primus’ Military Network in 69 AD
- **Gregor Pobežin:** Scipio’s Cronies: A Prosopographical Attempt at (Re-)Constructing the Numantine Connection

10.30–10.50 Discussion

10.50–11.30 Medieval Worlds 1

- **Vytas Jankauskas:** Prosopography and the Study of Legendary Narrative (The Case of the *Lithuanian Chronicles*)
- **Mija Oter Gorenčič:** Mapping the Networks of the Counts of Cilli: A Prosopographical Approach

11.30–11.50 Discussion with coffee break

11.50–12.30 Medieval Worlds 2

- **Peter Štoka:** Institutional Memory and Social Networks in the Benedictine Cartulary of St Nicholas of Oltra (1072–1569)
- **Neža Zajc:** The Hagiography and Hagiographers as the Precursor of the Cultural-Historical Value of the Sanctity’s Virtue

12.30–12.40 Discussion

12.40–14.00 Lunch break

14.00–15.00 (Early) Modern Contexts

- **Ines Sabotič, Veronika Novoselac:** The Collector’s Canon: Ivan Ulčnik and Amateur Prosopography in Zagreb (1934–1955)
- **Matej Hriberšek:** The Historical Chronicle *Bosnia Seraphica* by Fr. Maurus Fajdiga as a Prosopographic Source

15.00–15.20 Discussion

15.20–15.30 Final remarks

Special (technical) session (available at <https://prosopography.zrc-sazu.si/en/technical-session/>)

- **Shalala Bagirova:** Erik Biering: From Entrepreneurship to Diplomacy / *panel* (Early) Modern Contexts
- **Khatira Hajiyeva:** A Prosopographical Analysis of the European Union’s Special Representatives in the South Caucasus: An International Historical Perspective (2003–2026) / *panel* Methodological Approaches to Prosopography
- **Aykan Mehdiade:** Digital Analysis of the 1897 Imperial Census: Educational Patterns in the Governorates of Elisavetpol and Baku / *panel* Digital Prosopography: Databases, Linked Open Data, Semantic Modelling, Visualisation



ABSTRACTS & AUTHORS



Erik Biering: From Entrepreneurship to Diplomacy

The drilling of the first oil well in 1872 and the reforms of the same year transformed Baku into one of the world's leading centres of the oil industry. These changes stimulated rapid growth of the petroleum sector, attracted foreign investment, created new employment opportunities, and strengthened the city's role in global business networks. In this context, Danish entrepreneur and diplomat Erik Andreas Mathias Biering began his activities in Baku. He arrived in 1901 at the invitation of his half-brother, Adam Gottlob Biering, who worked in the oil industry for companies associated with the Nobel family. At that time, Erik was employed in Hamburg's commercial sector and came to Baku with a scholarship from the Danish Wholesale Merchants' Association. After his arrival, Biering founded a commercial enterprise supplying equipment and technical materials to the oil industry. In his memoirs, he described Baku as a city where Eastern and Western cultures intersected. He noted the coexistence of the traditional old city and the rapidly developing European-style modern districts. Later, he established E. F. Biering & Co., an agency and commission-based company supplying oil industry equipment. The company's success allowed him to expand his business activities significantly. In 1906, he founded a factory producing oilfield equipment, and in 1907 he obtained a concession for telephone communications in Baku and its surrounding areas. He also held senior positions in several financial and commercial institutions, including the Baku Commercial Bank. Due to his organisational skills and entrepreneurial activity, Biering was appointed Danish vice-consul in 1904, consul for the Caucasus in 1908, and also served as Norwegian vice-consul from 1905 onwards. Alongside his business and diplomatic work, he was active in philanthropy, contributing to organisations such as the Northern Society and the Children's Hospital. Through his activities, Erik Biering became one

of the most influential representatives of the Scandinavian community in Baku and played an important role in the city's economic and social development in the early twentieth century.

*

Shalala Baghirova is an Associate Professor at the Department of Caucasus Studies and History of Azerbaijan, Azerbaijan University of Languages. She holds a PhD in History. Her research interests include non-Muslim communities in Azerbaijan in the late nineteenth and early twentieth centuries, their social organisations, as well as the activities of foreign entrepreneurs and diplomats in Azerbaijan.


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The Concept of the Clan: Between the Person and the Society

This paper argues that the prosopographic approach to reconstructing social networks and power relationships can be enhanced by incorporating the concept of the clan as an associative structure positioned between the individual and the broader social sphere. While introduced in nineteenth-century social anthropology by Lewis H. Morgan to analyse both the Roman gens and pre-modern societies (such as Native American tribes), the term is used here in a manner different from its traditional anthropological definition. Rather than a “unilateral exogamous descent group” focused on primal kinship, protection, and basic juridical or economic functions, this paper views the historical reality of the clan as more amorphous and porous. Originally the concept of the clan has been employed to explain all that was believed not to belong to modernity. Indeed, it was conceived as a stage in history’s development and as a premodern form of power. Such developmental theory of historic time is rooted in a historiosophic conception of history, that is, in the idea that history is on the move in itself and by itself towards an end. Drawing on Christopher Smith’s work on the Roman Clan (2006), this study proposes that while clans rest on blood ties, they expand by co-opting new members based on fidelity and trust, making friends and acquaintances highly influential figures within the structure. Finally, the paper explores the utility of this concept in medieval studies, analysing the accounts of the clan provided by Otto Brunner and Jacques Heers.

*

Ivan Dimitrijevic teaches philosophy at the Faculty of “Artes Liberales” at the University of Warsaw. Since 2024, he has been the Vice-Dean for International Cooperation and Faculty Development. His research interests include political philosophy, philosophy of praxis, and conceptual history. His most recent

monographs are devoted to the conceptual history of the political and practical aspects of concepts of the madness, work, and movement: *Critique and Care: Madness Before and After Basaglia* (2022, in Italian), *Dispute on Work* (2022, in Polish), and *To Go and to Arrive at the Same Time: Four Essays in the Critique of Therapeutic Politics* (2023, in Polish). His most recent publications also include “The Society without Government and the Recovery of Political Praxis: Alessandro Biral between Crisis and Politics,” in *The Resistible Crisis of Italian Thought*, edited by F. Dal Bo and C. Salzani (SUNY Press, 2026).



The Online Exhibition AGRFT 80

(with Simona Ješelnik, Ana Jerman Obreza and Matej Tomažin)

This year, the Academy of Theatre, Radio, Film and Television (AGRFT) celebrates its 80th anniversary. The jubilee is not only an opportunity to look back on the Academy's past, but also to reflect on its present position and future directions. The online exhibition *AGRFT 80* (<https://razstava80.agrft.uni-lj.si/>) complements this perspective with a selection of archival materials that reveal how the Academy has evolved over time. The Academy's history has been shaped by numerous social transformations and, in particular, by the persistent issue of finding suitable premises. The documentary and audiovisual materials are organised around a map conceived as a playing field with multiple points of entry: the Academy's four successive homes, where visitors encounter individuals – students, teaching staff, and other employees – as well as events associated with them. Confronting its own history, including its less comfortable aspects, allows the Academy to foreground questions about the institution's very essence: How free is it in its thinking and creative practice? What is the dynamic of change along the fine line separating education from the marketplace?

As the designer of the *AGRFT 80* exhibition website, Matej Tomažin conceived a digital space that presents its content in a clear, accessible, and visually coherent manner. As part of the exhibition's overarching concept – a playful game that guides visitors through different spaces and periods in AGRFT's history – he brought together curatorial logic, user experience, and technical implementation, paying particular attention to accessibility, responsiveness, and readability across different devices. The website was designed as an exhibition medium in its own right, enabling visitors to intuitively explore the works, authors, and archival materials on display. Particular emphasis was placed on developing dynamic elements that help visitors navigate and discover the site's

wide-ranging content. These include “Obrekovalnica”, a distinctive online chat room; the “Črna skrinjica” (Black Box) archive; and various algorithms designed to identify the visitors' interests to the online exhibition.

*

Miha Grum has been employed at the University of Ljubljana's Academy of Theatre, Radio, Film and Television (AGRFT UL) since 2006, where he heads the Film Archive and Documentation Unit within the Centre for Theatre and Film Studies. He graduated from the Faculty of Arts, University of Ljubljana, with a degree in German Studies. His professional work encompasses the organisation, preservation, documentation, and study of archival film materials and other documentation, primarily relating to the history of the Academy. His work focuses on preserving, processing, and ensuring access to film heritage, as well as integrating it into research and teaching.



***From Embroidery to Lived Space:
Experience and Prosopographical Construction
in Chiara Villani's "Peasant Wunderkammer"***

Between 1920 and 1925, Chiara Villani (1890–1958), a peasant woman and embroidery teacher active in the village of Cansano (Abruzzo, Italy), transformed her home into a fully immersive decorative environment, transposing onto wall surfaces the cross-stitch motifs traditionally used in domestic textile production. Executed within a sixteen-square-metre room inside the Castle of Cansano, this intervention represents a unique case of translating a decorative artistic language into an architectural and spatial device.

This paper proposes to reinterpret this experience not merely as an isolated instance of individual creativity, but as a form of expression deeply rooted in lived experience, capable of illuminating, through a prosopographical lens, the social, cultural, and symbolic structures of a rural community in the early twentieth century. The decoration, structured according to rigorous symmetrical schemes derived from embroidery practice and populated by stylised figures (angels, birds, floral and geometric motifs), configures the domestic space as a narrative device in which individual biography, technical knowledge, and collective tradition intersect.

From this perspective, the environment created by Villani emerges as a site of both self-representation and shared identity construction, in which female aesthetic practices – traditionally confined to the domestic sphere – acquire a function of social visibility and cultural transmission. The use of the room as both a living and teaching space further allows the intervention to be understood as a relational node, revealing informal networks of learning, hierarchies of skill, and dynamics of artisanal knowledge transmission.

The presence of symbols associated with the Fascist regime, such as the fasces and the figure of the soldier, introduces an additional layer of interpretation, suggesting that the decorated space also functioned as a site of negotiation between individual experience and dominant ideology. In this sense, Villani's work offers insight into how everyday aesthetic practices contribute to shaping and reflecting political, social, and cultural affiliations.

Through this case study, the paper ultimately argues that vernacular and so-called “minor” forms of artistic expression can serve as privileged sources for a form of prosopography “from below”, capable of reconstructing not only individual lives but also collective configurations, relational networks, and identity models within marginal or under-documented contexts.

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From Individuals to Networks: A Prosopographical Reconstruction of Children's Musical Culture in the Late Ottoman Empire and Early Turkish Republic, 1876–1946

In the late Ottoman Empire, children's songs emerged not merely as pedagogical materials but as cultural instruments through which new models of citizenship and social identity were articulated. During the late nineteenth and early twentieth centuries, educational reforms increasingly positioned music as a medium through which modern values and collective identities could be communicated to younger generations. Prior to the nineteenth century, musical expressions addressing children largely consisted of lullabies, religious hymns, and patriotic songs intended to cultivate communal values. By the late nineteenth century, children's songs began to emerge as a distinct musical and pedagogical genre specifically designed to address the intellectual, emotional, and moral development of children.

This study examines a curated selection of children's songs composed between 1876 and 1946, spanning the transition from the late Ottoman Empire to the early Turkish Republic. The research draws upon a corpus of nearly 2,000 songs compiled from more than one hundred printed sources, including music education manuals and pedagogical publications of the period. The lyrics are analysed using Norman Fairclough's *Critical Discourse Analysis* framework. The findings demonstrate that children's songs functioned as instruments of cultural mediation through which political ideals, moral values, and models of modern citizenship were communicated. By examining how childhood, nationhood, and social ideals were articulated in these texts, the study highlights the role of musical repertoire in shaping cultural discourse during a transformative period in Turkish history and how this repertoire served as a sonic vehicle for modernisation and nation-building.

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Selma Haciosmanoglu is a scholar of Turkish music and cultural history. She completed her PhD with a dissertation titled *Discourse Analysis of Children's Songs from the Late Ottoman Period to the Early Republican Era (1876–1946)*. Her research focuses on the intersections of music, education, ideology, and cultural transformation in late Ottoman and early Republican society. She currently teaches Turkish music and works on interdisciplinary projects connecting music, cultural studies, and media production.


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A Prosopographical Analysis of the European Union's Special Representatives in the South Caucasus: An International Historical Perspective (2003–2026)

This paper examines the collective biographical profile of the European Union's Special Representatives (EUSRs) for the South Caucasus through the application of a prosopographical methodology. The primary aim of the study is to identify both the shared and distinctive characteristics of the special representatives who have played a significant role in conflict management mechanisms in the region and in securing more effective support from international actors, as well as to evaluate their effectiveness in the resolution of regional conflicts. Within the framework of the research, a specialised database was compiled on the basis of official biographies, archival sources, and media reports.

The study analyses the profiles of prominent diplomats who have held the position of EU Special Representative for the South Caucasus since 2003, including Heikki Talvitie, Peter Semneby, Philippe Lefort, Herbert Salber, Toivo Klaar, and Magdalena Grono. For the purposes of prosopographical analysis, socio-professional characteristics – such as national background, educational training, language proficiency, previous regional experience, and career trajectories – were categorised into a set of analytical parameters. By employing digital history methods, the internal networks and interconnections among these parameters were visualised and systematically examined.

The findings demonstrate that the personal profiles of the Special Representatives have exerted a substantial influence on shifts in the European Union's policy towards the South Caucasus. The majority of the representatives were experienced diplomats specialising in European or post-Soviet affairs and possessing advanced proficiency in at least one foreign language. Furthermore, their prior professional careers frequently involved close cooperation with international organisations

such as the OSCE and the United Nations. These institutional transitions underscore the EU's emphasis on multilateral diplomacy in its approach to the South Caucasus. The analysis also identifies the role of such diplomacy within the EU mission in Armenia and in the management of ethno-political crises. A diachronic comparison reveals that, in response to geopolitical developments in the region – notably the wars of 2008 and 2020 – the profiles of the representatives evolved towards figures increasingly oriented towards crisis management and security-related tasks. This evolution makes it possible to identify the defining characteristics of the model of the “successful diplomat”.

The research enables an interpretation of the European Union's foreign policy not solely through official documents and formal declarations, but also through the human factor and the context of the “diplomatic elite” responsible for managing these processes. The study highlights the role of collective individual characteristics in enhancing the EU's political engagement in the region, ensuring effective coordination of foreign policy actions, and developing a coherent strategy in the post-conflict period. Ultimately, the paper offers a compelling digital example of how the prosopographical method can be successfully applied in contemporary research on political history and international relations.

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Khatira Hajiyeva has been engaged in pedagogical activity at the Azerbaijan University of Languages since 1995. She is currently an Associate Professor and Head of the Department of Caucasus Studies and History of Azerbaijan at the University. In 2004, she successfully defended her PhD thesis titled “Leading Western States and NATO in Azerbaijan's Foreign Policy”. Her current research focuses on the South Caucasus in the foreign policy of the European Union. Having conducted research in this field for nearly 20 years, she has also examined relevant archival documents at the Historical Archives of the European Union in Florence, Italy. She is the author of over 60 articles and 4 books in this context. She has recently submitted her doctoral dissertation (Dr. Hab.), titled “The South Caucasus in the Foreign Policy of the Leading

Institutions of the European Union”, for defence. Furthermore, she has actively participated in numerous international conferences.

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The Historical Chronicle Bosnia Seraphica by Fr. Maurus Fajdiga as a Prosopographic Source

Between 1777 and 1780, the Franciscan friar Maurus Fajdiga wrote the historical chronicle *Bosnia Seraphica*. Across three volumes totalling 1,238 pages, he presented the history of the Franciscan Order from their arrival of the Minor Brothers in the Balkans up to his own time, as well as the history of the fifteen Franciscan monasteries existing at that time. The manuscript is currently held in the archives of the Slovenian Franciscan Province of the Holy Cross in Ljubljana. In addition to a historical account of the Franciscans' activities and numerous historical facts, the work also features profiles of individuals who left a special mark on the history of the Order and significantly shaped its course. Among them are prominent representatives of the Order who later became saints, as well as certain provincial superiors who oversaw both the material and spiritual development of the province, individuals noted for their religious zeal, and numerous lesser-known names – individual friars who, through their special merits, feats, or exceptional personal qualities, brought fame both to themselves and to the Order. *Bosnia Seraphica* is a fine example of a prosopographic source that requires an interdisciplinary approach; only the interweaving of various levels of research and elements allows us to arrive at reliable results. It is a veritable treasure trove of names of figures who played an important role in this historical development. Here we find not only the numerous members of the Franciscan Order, of whom hundreds are mentioned, but also a constellation of names from the political, military, and social elites, as well as many people from the ranks of the common folk who were connected in various ways to the history of the Franciscans. Some individuals are merely mentioned, while others are the subject of more extensive chapters; descriptions of certain figures are scattered throughout various parts of this comprehensive work.

The work itself also serves as a prosopographic source for understanding the author Maurus Fajdiga, the purpose of his work, and its impact. This paper will present the significance of *Bosnia Seraphica* as a prosopographic source, the various challenges encountered in its analysis, the advantages and disadvantages of traditional and contemporary digital approaches to prosopographic research on the work, and several practical prosopographic examples it offers.

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Dr Matej Hriberšek is an Associate Professor of Latin and Greek at the Department of Classics, Faculty of Arts, University of Ljubljana. His areas of expertise include Greek and Latin grammar, didactics, ancient metrics, rhetoric, history of linguistics, lexicography, literary translation, late Latin, medieval and modern Latin literature. He is the author of numerous scientific articles, seven monographs, the Editor-in-Chief of the Latin-Slovenian Dictionary and the revised Greek-Slovenian Dictionary, a member of the International Commission for the Thesaurus Linguae Latinae, and a member of the editorial boards of the journals *Monitor ISH*, *Studia universitatis hereditati*, and the *Acta Ecclesiastica*.

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Prosopography and the Study of Legendary Narrative (The Case of the Lithuanian Chronicles)

Prosopographical methodology is used only to a very limited extent in Lithuanian historiography. It represents a relatively new methodological approach to the study of Lithuanian history. This approach can be fruitfully applied to the study of legendary history. The *Lithuanian Chronicles* preserve a legendary historical narrative ranging from the settlement of the Lithuanian elite in Lithuania to the period of the authors who compiled the chronicles. A significant part of this narrative is clearly legendary. The problem arises from the fact that some accounts refer to real historical individuals who are nevertheless embedded within the legendary or semi-legendary sections of the narrative. This situation calls for the development of a new methodological framework. A prosopographical approach to these issues may prove highly productive.

Prosopographical analysis would allow for a clear structuring and reconstruction of the collective image of the legendary hero. The application of this method to questions of legendary history could, at least in part, rehabilitate legendary history as a valid object of historical inquiry. It is generally under-researched, with only isolated fragments typically being analysed. Within legendary history, it is possible to distinguish not only mythical or legendary plots but also, through them, to reconstruct certain historical processes. This requires, however, different analytical approaches.

The content of the chronicles is not random. It is based on Lithuanian historical folklore and incorporates historical war songs, which allows us to develop a model for interpreting legendary heroes. The application of prosopographical methods in this context would be particularly productive. It would make it possible to construct a collective representation of the legendary hero, through which the characteristics of legendary narratives could be systematically analysed. The identification

of semi-legendary narrative layers and the comparison of prosopographies would be particularly useful for testing such a model.

This paper is devoted to addressing the problem of interpreting the least clearly defined intersections between legendary and historical narrative traditions.

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Vytas Jankauskas, PhD in History (since 2011), conducts research on the social structures, historiography, and Christianisation of the Grand Duchy of Lithuania. He is the author of two monographs dedicated to the study of the Lithuanian elite, has published approximately sixty scholarly articles, and has presented papers at conferences in nearly all European countries.

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Nobility as Patrons and Consumers of Cultural Goods: Insights from Family Archival Records

Cultural, social, intellectual, and spiritual patronage constituted one of the key elements in the construction and representation of noble identity in early modern Europe. As members of the social elite, noble families not only acted as patrons and commissioners of artistic and cultural production but also participated actively in the consumption of a wide range of cultural goods, luxury commodities, and everyday material objects. In doing so, they formed an important segment of the clientele upon which networks of artisans, merchants, and other intermediaries depended.

This paper examines these processes through the analysis of archival records preserved in the family fonds of three noble families whose estates were located in continental Croatia: the Vojkffy, Sermage, and Čikulini families. The study is primarily based on craftsmen's and merchants' accounts, inventories, property registers, and related documentation preserved within the respective family archives. By focusing on the surviving evidence of acquisition, commission, and consumption, the paper seeks to assess the potential of private family archives as sources for the study of noble patronage and material culture. Particular attention is devoted to the types of documents that have survived, the patterns of purchasing and commissioning they reveal, and the categories of goods and services that occupied a prominent place in the economic and representational strategies of noble households.

More broadly, the paper addresses the relationship between patronage, consumption, and the construction of aristocratic identity. It explores the everyday practices through which patronage was enacted and examines how accounting records, inventories, and property registers can illuminate the aspirations, values, and social ambitions that underpinned noble engagement with cultural production and consumption.

In doing so, the paper contributes to a deeper understanding of the role of material culture in the processes of social representation and self-fashioning among the early modern nobility.

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Valentina Janković Barbarić received her PhD in Early Modern History from the University of Zagreb in 2013. She currently holds the position of Assistant Professor in the Department of History at the Catholic University of Croatia in Zagreb.

Her research interests encompass the cultural and social history of the early modern period, the history and identities of noble families, and the history of everyday life. She is also a member of the Croatian Science Foundation project *Models of Patronage: Patrons, Artists, and Audiences in Zagreb in the Seventeenth and the Long Eighteenth Century*, which explores the dynamics of cultural patronage and artistic production in early modern Zagreb.

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The Online Exhibition AGRFT 80

(with Simona Ješelnik, Matej Tomažin and Miha Grum)

This year, the Academy of Theatre, Radio, Film and Television (AGRFT) celebrates its 80th anniversary. The jubilee is not only an opportunity to look back on the Academy's past, but also to reflect on its present position and future directions. The online exhibition *AGRFT 80* (<https://razstava80.agrft.uni-lj.si/>) complements this perspective with a selection of archival materials that reveal how the Academy has evolved over time. The Academy's history has been shaped by numerous social transformations and, in particular, by the persistent issue of finding suitable premises. The documentary and audiovisual materials are organised around a map conceived as a playing field with multiple points of entry: the Academy's four successive homes, where visitors encounter individuals – students, teaching staff, and other employees – as well as events associated with them. Confronting its own history, including its less comfortable aspects, allows the Academy to foreground questions about the institution's very essence: How free is it in its thinking and creative practice? What is the dynamic of change along the fine line separating education from the marketplace?

As the designer of the *AGRFT 80* exhibition website, Matej Tomažin conceived a digital space that presents its content in a clear, accessible, and visually coherent manner. As part of the exhibition's overarching concept – a playful game that guides visitors through different spaces and periods in AGRFT's history – he brought together curatorial logic, user experience, and technical implementation, paying particular attention to accessibility, responsiveness, and readability across different devices.

The website was designed as an exhibition medium in its own right, enabling visitors to intuitively explore the works, authors, and archival materials on display. Particular emphasis was placed on developing dynamic elements that help visitors navigate and discover the site's

wide-ranging content. These include “Obrekovalnica”, a distinctive online chat room; the “Črna skrinjica” (Black Box) archive; and various algorithms designed to identify the visitors’ interests to the online exhibition.

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Ana Jerman Obreza is a dramaturg whose professional practice spans a variety of media. Alongside her work in theatre, she writes for the stage, radio, film, and television, and is also a theatre and film critic. She has collaborated with the Centre for Theatre and Film Studies on several projects involving the digitisation of archival materials and, as a co-author of the *AGRFT 80* online exhibition, contributed to the development of its concept.

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The Online Exhibition AGRFT 80

(with Ana Jerman Obreza, Miha Grum and Matej Tomažin)

This year, the Academy of Theatre, Radio, Film and Television (AGRFT) celebrates its 80th anniversary. The jubilee is not only an opportunity to look back on the Academy’s past, but also to reflect on its present position and future directions. The online exhibition *AGRFT 80* (<https://razstava80.agrft.uni-lj.si/>) complements this perspective with a selection of archival materials that reveal how the Academy has evolved over time. The Academy’s history has been shaped by numerous social transformations and, in particular, by the persistent issue of finding suitable premises. The documentary and audiovisual materials are organised around a map conceived as a playing field with multiple points of entry: the Academy’s four successive homes, where visitors encounter individuals – students, teaching staff, and other employees – as well as events associated with them. Confronting its own history, including its less comfortable aspects, allows the Academy to foreground questions about the institution’s very essence: How free is it in its thinking and creative practice? What is the dynamic of change along the fine line separating education from the marketplace?

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wide-ranging content. These include “Obrekovalnica”, a distinctive online chat room; the “Črna skrinjica” (Black Box) archive; and various algorithms designed to identify the visitors’ interests to the online exhibition.

*

Simona Ješelnik has been employed at the University of Ljubljana’s Academy of Theatre, Radio, Film and Television (AGRFT UL) since 2003, where she heads the Theatre Archive and Documentation Unit within the Centre for Theatre and Film Studies. She graduated from AGRFT with a degree in dramaturgy. Her work encompasses the collection, documentation, study, and interpretation of archival and documentary materials relating to theatre, with a particular focus on the history of the Academy. She is dedicated to preserving theatrical heritage and ensuring its accessibility for teaching and research, while also making these materials available to the wider professional community. Since 2004, she has contributed to the development of the *eKumba* database (<http://kumba.agrft.uni-lj.si>) at the Centre for Theatre and Film Studies. She has also been involved in creating both physical exhibitions, including *70 Years of AGRFT* at Trubarjeva 3, and online exhibitions (<https://partizanskogledalisce.agrft.uni-lj.si/>, <https://razstava80.agrft.uni-lj.si/>).

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Modelling the Friction of Identity: A Semantic Analysis of Inquisition and Material Culture in Sixteenth-Century Venice

This study develops a semantic prosopographical framework for representing contested identity in early modern Venetian Greek networks. Under the imperative of producing FAIR historical data, the CIDOC-CRM ontological framework has become a dominant solution for re-expressing archival material in a semantically structured format. Yet its event-centric architecture remains limited in representing the performative and context-dependent nature of identity in historical documentation. This study argues that identity in early modern sources is negotiated, institutionalised, and often contested. It therefore asks: how can semantic modelling account for identity as a context-bound performance embedded in judicial and material records?

The project examines ontology use in a microhistorical reconstruction of a Greek prosopographical network in Venice, proposing a modelling strategy grounded in institutional facts and speech act theory. Rather than treating identity as static, this approach encodes it as the outcome of assertions, accusations, categorisations, and symbolic actions articulated by different actors. The strategy is tested through a microhistorical study of Greek identity in Venice between 1560 and 1600, using a curated dataset of Inquisition trials and household inventories. The implementation leverages AAAo (<https://www.sari.uzh.ch/en/ordea/aaa.html>), a CRMbase extension, to represent layered assertions, perspectival statements, and recursive identity claims that conventional event-based modelling does not adequately capture.

Inquisition documents map strategically deployed identities: accusations, confessions, negotiations, and condemnations all produce formally recorded identity positions. These are inherently relational and shift depending on speaker, authority, and circumstance. By contrast,

domestic inventories provide insight into material agency and self-fashioning – icons, garments, books, and ritual objects that signal affiliation beyond institutional categorisation. Linking these disparate archival fonds within a knowledge graph reveals structured tensions between institutional attribution and domestic practice.

The case of Manusso Marà, a Candiot physician accused of Lutheranism, illustrates this friction. His intellectual curiosity was reframed by inquisitors as “Lutheranism”. While trial records foreground suspicion and non-conformity, his inventory situates him within a learned Greek milieu, surrounded by texts and objects. Modelling both documentary strands exposes identity not as assimilation or resistance alone, but as a dynamic interplay between institutional imposition and material persistence – what this study conceptualises as material resilience. This case illustrates how a single individual’s prosopographical profile is constructed through contradictory institutional and material attestations. To formally represent these dynamics, new ontological extensions have been developed to encode symbolic acts, expressions of intent, accusations, and condemnations as structured assertions rather than simple event descriptions. Ultimately, this framework demonstrates how FAIR-aligned semantic infrastructures can accommodate perspectivism, advancing both early modern Mediterranean identity studies and digital historical methodology.

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Eleni Makrygiorgou is a PhD Candidate at the University of Teramo, specialising in the social fabric of the intra-Greek community. Her research focuses on the intersection of microhistory and formal knowledge representation, particularly the challenges of modelling complex identities within the CIDOC-CRM framework. Her current paleography experience in cross-fonds archival research at the State Archive of Venice (ASVe) for Greek and Venetian paleography is assisting her in exploring the use of ontological extensions (AAAo) to capture institutional agency and historical speech acts.

● ● **MASSARO, Francesca Luigia** ● ●

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On the Trail of Returns. For a Study of Veterans in the Long Post-War Period in Italy (1945–1960): Potentiality and Challenges

The paper aims to present a methodological reflection of prosopographic interest around a specific case study: Italian veterans of the Second World War in the post-war period. The most important sources were a group of diaries and memoirs (differing in terms of writing style and date of composition), which reconstruct the biographies of around fifty Italian veterans who, following military defeats, experienced war imprisonment. These biographies were compared with other types of sources, from printed sources to documents from institutional and political party archives.

The group analysed consisted of veterans held in different prison camps, specifically those run by British or Soviet forces. The study intertwines the twenty years of Fascist rule, the years of conflict and imprisonment, and above all the years following the end of the conflict, particularly the first decade of the Italian Republic.

The sources used were interrogated through the following questions: Who were these veterans? What was their geographical origin, social background, and level of education? What was their relationship with Italian Fascism and the violence of war? These questions aim to reconstruct the first part of veterans’ biographies. At this point, the next questions were: What was the return like for these former prisoners? How did they adapt to their new lives in peacetime and how did they respond to the birth of the Republic? To what extent did their geographical origin, social class, and level of education influence the different political orientations adopted during the post-Second World War reconstruction years? What “paths” did their memories follow over time? And what measures were adopted and what memory policies were developed by the Italian Republic in subsequent years concerning the veterans?

The study of Italian veterans brings with it both possibilities and challenges. The analysis of this collective biography highlights several long-term historiographical issues. Furthermore, the comparative study of different profiles makes it possible to reconstruct a broad and complex picture of the group, as well as to identify common characteristics, general patterns and internal connection networks. The methodological potential is closely intertwined with the challenges, as the extreme variety of subjects makes immediate attempts at synthesis and universalisation difficult. The use and cross-referencing of different types of sources – from “ego documents” to the classic administrative and statistical sources – appear to be the most fruitful way to conduct a prosopographic investigation, combining essential quantitative analysis with thoughtful qualitative analysis.

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Defining Data Uncertainty in the PZSBL

(with Uroš Šmajdek)

Historical databases, by their very nature, contain information that is incomplete, ambiguous, imprecise, or internally inconsistent. The Database of the Slovenian Biographical Lexicon (PZSBL) discussed here brings together data on individuals, including biographical events such as births and deaths, name variants, occupations and activities, related persons, and the sources from which this information was obtained. A more in-depth consideration of uncertainty in such a database not only contributes to a better understanding of historical events, but can also facilitate the generation of new knowledge and data through auxiliary tools such as visualisations.

Previous research on uncertainty in cultural-historical collections (Windhager et al., 2019) has shown that uncertainty can occur across various data dimensions, including temporal, relational, spatial, and provenance dimensions. Building on this approach, we propose a two-level model for defining uncertainty in the PZSBL database: provenance uncertainty and data uncertainty.

Provenance uncertainty describes uncertainty associated with the characteristics of data sources. We consider whether a source is primary or secondary, as well as its type, such as a manuscript, interview, questionnaire, lexicon, etc. We also record uncertainty at the level of the individual source, focusing on the quality of the data obtained from that source and assessed to date. This makes it possible to adjust uncertainty estimates interactively.

Data uncertainty describes uncertainty arising from the characteristics of the data themselves. At the level of an individual person, it takes into account factors such as the completeness of the record, the amount of available biographical information, missing attributes, and similarities or ambiguities between different entries. This enables us to

identify individuals whose identities are more difficult to establish with confidence due to the limited amount of information available about them. It also allows us to define uncertainty arising from a high degree of similarity between the data associated with two or more individuals, where it cannot be established with certainty whether the records refer to the same person or to several different people.

We also consider data uncertainty at the level of individual attributes. In the case of names, we distinguish less certain forms of representation, such as abbreviations and pseudonyms. For locations, uncertainty may arise from ambiguous historical place names or from the specification of a broader region rather than a precise location. Dates may be represented only by a year, a time span, or an approximate temporal designation. Attributes such as occupation or activity may likewise be less certain due to non-standardised or inconsistent definitions. A particular case of data uncertainty arises when multiple sources provide conflicting information. Its assessment therefore depends on the provenance certainty of the sources, the number of sources, and the degree of agreement between them, while also accounting for the possibility that inaccurate information may be repeated across the majority of identified sources.

The two dimensions are complementary: provenance uncertainty describes the reliability of individual sources, while data uncertainty describes how comprehensively and unambiguously an individual is represented in the database. Together, they provide a basis for the structured assessment of uncertainty at the level of individuals and for the further development of computational and visualisation methods for quantifying and representing uncertainty.

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Digital Analysis of the 1897 Imperial Census: Educational Patterns in the Governorates of Elisavetpol and Baku

The *Russian Imperial Census* of 1897 remains one of the most comprehensive demographic resources for the study of the South Caucasus in the late nineteenth century. The census data of the Elisavetpol and Baku governorates, despite their considerable scholarly potential, have seldom been the subject of systematic digital analysis, and the educational dimensions of this source have received particularly limited attention. The present paper is a prosopographic and quantitative study of literacy and educational data recorded in the 1897 census in the two governorates under consideration. The study is based on the original published volumes stored in the Presidential Library of Russia.

The census recorded a variety of educationally relevant variables, including literacy in different languages, the language of instruction, and attendance at confessional and secular schools. The paper reconstructs collective educational profiles of the population by ethnic, religious, gender, and administrative categories by digitising and structuring these data. The resulting dataset permits a comparative analysis of literacy rates between the urban and rural populations, as well as between the two governorates as different administrative and socio-economic units.

The paper raises several important questions: What was the educational level of the different communities of the Baku and Elisavetpol governorates? What can we learn about social stratification, access to imperial institutions, and the role of confessional networks in education from patterns of literacy and schooling? And how does the 1897 census, when approached through digital prosopographical methods, become a tool for reconstructing collective social identities, not just a collection of individual statistics?

Methodologically, the paper draws on the framework of digital prosopography, conceptualising census entries not as individual data points but as structured biographical traces which, when aggregated, trace out the contours of social groups. Through the use of relational data modelling and visualisation techniques, the analysis maps educational geographies across the two governorates, revealing patterns that have been largely overlooked by traditional narrative historiographies. The paper also reflects on the methodological challenges inherent in working with imperial census data: questions of categorisation, the politics of enumeration, linguistic complexity, and the limitations of self-reported data. In so doing, it engages with broader discussions in the field of digital prosopography on source criticism and the epistemological stakes of quantitative approaches to historical populations.

The study situates the 1897 census in the broader history of education in the South Caucasus and provides a model for the application of digitised imperial statistical sources to prosopographical research on regions that are still underrepresented in digital humanities scholarship.

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The Collector's Canon: Ivan Ulčnik and Amateur Prosopography in Zagreb (1934–1955)

(with Ines Sabotič)

Ivan Ulčnik (1880–1963) was not a professional historian, but a municipal tax official in Zagreb, the founder and long-serving president of the Society of Zagreb Citizens, and a tireless collector. His archive, comprising seventeen boxes of newspaper clippings, photographs, postcards, and notes, has been described as a “small encyclopaedia of Zagreb”. Between 1934 and 1955, he published approximately seventy biographical and thematic articles in the journal *Zagreb* (Review of the Society of Zagreb Citizens), devoted to mayors, parliamentary representatives, entrepreneurs, artists, noble families.

This paper examines Ulčnik's contributions as a form of amateur prosopography and as a practice of shaping Zagreb's urban collective memory. The corpus is analysed on two levels: first, through the individuals and themes that Ulčnik considered worthy of remembrance, and second, through the ways in which he represented them. The individuals are classified according to social and professional categories, geographical origin, gender, period of activity, and type of entry. The articles themselves are analysed with regard to Ulčnik's selection criteria, narrative strategies, and use of sources. The paper thus seeks to demonstrate how Ulčnik's choices contributed to the formation of a Zagreb-based collector's canon and to explore how he understood and evaluated the urban and national elites of the late nineteenth and early twentieth centuries.

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Veronika Novoselac is a Teaching Assistant at the Department of History of the Catholic University of Croatia in Zagreb. She graduated from the Catholic University of Croatia in History and Communication Studies. She is currently enrolled in the postgraduate (doctoral) programme in History.

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Mapping the Networks of the Counts of Cilli: A Prosopographical Approach

The Free Lords of Sanneck (Žovneški), who were elevated to counts in 1341 and acquired the title of princes in 1436, rose meteorically within just one hundred years to become one of the leading, most influential, and elite noble dynasties of the late Middle Ages in Central Europe and, to some extent, beyond. Through diplomacy and an exceptionally well-conceived marriage policy, they established a powerful and carefully structured social network that extended across Europe, from the courts of the Iberian Peninsula in the west to Poland, Lithuania, and Prussia in the north, from Dubrovnik in the south to the Ottoman court in the east. The family achieved great success in 1405 with the marriage of Barbara of Cilli to Sigismund of Luxembourg, who, at the height of his political career, was King of Hungary, King of Germany, King of Bohemia, and later Holy Roman Emperor. However, this was not their only triumph. Barbara and Sigismund's daughter, Elizabeth, married Albert II of Habsburg, King of Hungary, Bohemia, and Germany, thus becoming Queen of Hungary, Bohemia, and Germany herself. In the fifteenth century, the Cilli family was also linked by marriage to the Polish Jagiellonian rulers, the Hungarian palatines, the leading Croatian noble dynasty of the Frankopans, the Bavarian Dukes of Wittelsbach, the Silesian Princes of Teschen-Glogau, the Saxon House of Wettin, the Serbian despots of the Branković family, the Hungarian barons of the Hunyadi family, and even the Ottoman court, as the sister-in-law of the last Count of Cilli was the sultan's wife. Despite their remarkable rise and influence on contemporary European politics, their artistic heritage has never been systematically studied, nor has the potential of prosopographical research been fully exploited for the interpretation and understanding of their artistic commissions. This paper therefore presents an approach to investigating the social network of the Counts

of Cilli and assessing its influence on their decisions regarding artistic patronage and the conception of their commissions.

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Mija Oter Gorenčič is Head of the France Stele Institute of Art History at ZRC SAZU and Chair of the ZRC SAZU Scientific Council. Her research focuses on medieval art, particularly medieval iconography, monastic art, and artistic patronage by medieval noble families. She is also an Associate Professor at the Department of Art History, University of Maribor. She has led five national research projects and one bilateral Slovenian–Austrian project. Among several awards and scholarships, she received the Joint Excellence in Science and Humanities scholarship from the Austrian Academy of Sciences. She is currently leading the research project *The Art Heritage of the Counts of Cilli*.

POBEŽIN, Gregor

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Scipio's Cronies: A Prosopographical Attempt at (Re-)Constructing the Numantine Connection

The Jugurthine War (112–105 BC) presented Rome with a surprisingly persistent military and political problem. What might have been expected to constitute a relatively short campaign against the Numidian king instead lasted six years, saw a succession of Roman commanders, and became closely associated in the Roman historical tradition with corruption, aristocratic competition, and the growing political tensions of the late Republic. The obvious question is: how did Jugurtha do it? How did he manage to hold out against Rome for so long? This paper approaches the problem from a somewhat different direction; through the personal connections he may have established during his earlier service with the Roman army in Spain.

Before becoming Rome's enemy, Jugurtha had fought alongside Roman troops at the siege of Numantia in 134–133 BC, commanding a contingent of Numidian cavalry in the army of Scipio Aemilianus. The Numantine campaign was itself an important point of convergence for a generation of Romans who would subsequently and – given their lineage – inevitably play prominent roles in the political and military history of the Republic. Among those connected with the Celtiberian and Numantine Wars were Tiberius Gracchus, Gaius Marius, members of the Metelli, and Scipio Aemilianus and his wider political circle. Jugurtha's participation therefore placed the future Numidian king within a particularly significant Roman military and aristocratic environment. But these prominent names are only the most visible part of a much larger group of men whose careers and connections are considerably more difficult to trace.

Taking this shared Spanish experience as its starting point, the paper offers a prosopographic schizzo of the individuals and networks (possibly) surrounding the Numantine and Jugurthine Wars. It asks

whether Jugurtha's later dealings with Roman commanders, senators, envoys, and political intermediaries can be better understood by reconstructing connections originating during the Spanish campaigns. Particular attention is paid to the less conspicuous figures who appear at the margins of our sources, but who may have provided precisely the sort of personal connections through which Jugurtha could navigate Roman political and military circles.

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Gregor Pobežin is an Associate Professor and Senior Research Fellow at the Institute of Cultural History, ZRC SAZU, which he has headed since 2017, and an Associate Professor at the Faculty of Humanities, University of Primorska. His principal research interests include Greek and Roman historiography, particularly Sallust, ancient history, classical philology, narratology, and the use of sources by ancient historians. His research also extends to the reception of classical culture, Neo-Latin historiography and literature, epigraphy, and the intellectual and cultural history of the northern Adriatic and Slovenian historical space. He is the author and co-author of several monographs and numerous scholarly articles, as well as translations and critical editions of Greek and Latin texts.

Since 2023, he has headed the ZRC SAZU research programme *The (New) Cultural History of Intellectual Heritage: Slovenian Historical Space in its European Context* (P6-0440). At the University of Primorska, he coordinates the humanities component of *AID HCH – Break Through in Humanities and Cultural Heritage with Artificial Intelligence* (J7-60128). He is also the initiator and organiser of *Divina – Days of Andreas Divus of Justinopolis*, an annual international symposium devoted to Neo-Latin culture and the classical tradition.



Friends or Foes? Spain and the American Revolution

In recent years, the key role of Spain in the American Revolution, and more specifically the crucial support the Spanish Crown provided throughout the events, starting as early as 1775, has received increasing attention in academia and society. In both Spain and the United States, this interest has led to a series of publications, conferences, lectures, and exhibitions that have brought these topics to a broader audience. This effort has been necessary to correct the long-standing silencing of the various ways Spain supported the Patriots and to explain its motives for doing so.

The reasons for the creation of a narrative that, for much of the time since the American Revolution, has focused solely on France's support are obvious: a considerable part of Spain's crucial aid was sent through secret channels, so it received less public awareness and credit; the post-war rivalry between Spain and the United States contributed significantly to an intentional "downplaying" of Spain's role during the Revolution; and from the beginning, the very idea of receiving support from the Spanish Crown, with its strongly Catholic orientation, was not well received by all patriots. A combination of persisting historical prejudices, negative stereotypes, and biases against Spain's colonial empire, along with general resentments against Catholicism, were important factors in this context.

This lecture uses the 250th anniversary of the Declaration of Independence as an ideal platform to address this historical inaccuracy and shed light on Spain's role in the American Revolution from a global perspective (1775–1883). It does so by using a prosopographical approach, given that Spanish involvement in the war was not simply a matter of state policy but rather a network of individuals – ministers, diplomats, military officers, merchants, financiers, governors, administrators, translators, intermediaries, and intellectuals – who connected Spain

with the Viceroyalty of New Spain, particularly Cuba and Louisiana, with France, and the emerging United States.

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Sandra Rebok is a historian and cultural scientist specialising in eighteenth- and nineteenth-century intellectual networks and transnational cooperation, imperial expansion and exploration voyages, with a particular focus on the connection between the Spanish Empire and the US nation-building process. She has spent sixteen years at the Spanish National Research Council, worked for the German Institute for Foreign Cultural Relations, and held a three-year Marie Curie Fellowship at the Huntington Library, awarded by the European Commission. She is currently a Senior Fellow at the Center for US-Mexican Studies within the School of Global Policy and Strategy at the University of California, San Diego, and a Research Associate in the History Department at the University of San Diego. Dr Rebok has over twenty years of scholarship on Alexander von Humboldt, Thomas Jefferson, and other leading minds of the Enlightenment. Through her two current book projects, which analyse Jefferson's strategic pursuits in the Spanish and Mexican Southwest and the role of the Viceroyalty of New Spain in the American Revolution, she continues her research in global and interconnected history.

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“Acerrimus belli concitator”: A Prosopographical Study of Antonius Primus’ Military Network in 69 AD

The paper aims to conduct a prosopographical study of a group of military and political actors who emerged during the events of 69 AD, the so-called Year of the Four Emperors. Through a prosopographical analysis of the political and military figures associated with Marcus Antonius Primus, the legionary legate of the Seventh Galbian Legion, the paper examines the formation, composition, and development of his military network. Antonius Primus, whom Tacitus famously characterised as the most ardent instigator of war (*acerrimus belli concitator*), played a decisive role in securing the Flavian victory during the civil wars of 69 AD. The origins of Antonius Primus’ network may be traced to the military council held at Poetovio in August 69 AD, where support for Vespasian’s cause was consolidated among the Danubian legions. The paper follows the subsequent evolution of his military network throughout the Flavian offensive in Italy, carried out by military forces from the Danubian and Balkan provinces, culminating in Primus’ capture of Rome and the death of Vitellius in December 69 AD. Particular attention is devoted to the commanders and military officers who formed Primus’ circle of associates and accompanied him on the march towards Rome. By reconstructing their careers, roles in the campaign, and connections with Primus, the study traces the development of the military network that emerged around him during the Flavian campaign. By reconstructing Primus’ military network, the paper aims to explore how personal and military relationships facilitated the concentration of military authority in the hands of Antonius Primus – a senator whose career had previously been marked by political setbacks and who was later able to emerge as the leading military commander of the Flavian war effort in Italy. Through a prosopographical examination of the key military actors involved in the campaign and their connections with

Primus, the study seeks to provide a clearer understanding of the dynamics that shaped the Flavian offensive, its course, its outcome, and its contribution to Vespasian's accession to power. More broadly, it aims to contribute to a more nuanced understanding of military leadership, personal networks, and the exercise of power during one of the most turbulent periods of Roman imperial history.

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Rok Ribič is an MA student in History and Classical Philology at the Faculty of Arts, University of Ljubljana. His research focuses on the political and military history of the early Roman imperial period, with particular emphasis on the provinces of Pannonia, Dalmatia, and Noricum. He is currently completing two master's theses: the first examines the role of military units from the wider Illyrian region during the civil wars of 68–70 AD, while the second employs a prosopographical approach to investigate political and military networks in 68–69 AD. His broader research interests include Roman imperial prosopography, and ancient historiography, particularly the works of Tacitus.

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Ines Sabotič is a Full Professor at the University Department of History, Catholic University of Croatia. She graduated from Université Paris 1 Panthéon-Sorbonne, where she also obtained her master's degree and PhD. She has been employed

at the University since 2012. During this time, she has served as Vice-Rector for Academic Affairs, Head of the Department of History, and Head of the Doctoral Programme in History, and has taken on other responsibilities.

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Bridging Prosopographical Research through Pragmatic Digital Integration – The Prosopographical Research Platform Austria (PFP)

The Prosopographical Research Platform Austria (PFP) offers a novel, non-invasive approach to integrating heterogeneous prosopographical datasets without requiring projects to abandon their existing tools or data models. PFP addresses a core challenge in digital prosopography: how to connect dispersed, often incompatible datasets while preserving their autonomy, provenance, and scholarly value. Rather than imposing a monolithic system, PFP embraces a pragmatic, modular architecture that harmonises data through open standards – particularly CIDOC CRM, RDF, and SHACL – while leaving source datasets untouched in their original formats.

At its heart, PFP functions as a *knowledge graph* that aggregates and links entities across projects. Each dataset is stored in a versioned, named graph, ensuring traceability and non-destructive updates. A provenance layer records the origin of every statement, while a *consolidation layer* resolves the problem of duplicate entities (e.g., the same historical person described in multiple datasets under different identifiers). Using “owl:sameAs” relations and shared authority files (such as GND identifiers), PFP generates unified UUIDs for entities, allowing the platform to expose a single, aggregated view of an entity while retaining links to the original records. For example, the writer Arthur Schnitzler appears in both the Österreichisches Biographisches Lexikon (ÖBL) and Personen der Moderne (PMB) datasets; PFP recognises these as the same individual and merges their data into a single, queryable entity.

The platform’s technical design reflects lessons learned from prior digital humanities projects (most notably InTaVia: <https://intavia.eu>): (1) reuse established tools (e.g., GitLab for versioning, Prefect for ETL workflows), (2) validate rigorously (via SHACL shapes to enforce data

consistency), and (3) minimise disruption to running systems. The only custom component, RDFProxy, bridges the gap between the SPARQL endpoint and user-friendly interfaces by mapping query results to structured, nested data models. This modular design allows for independent component replacement while supporting key standards: RDF for the database backend and JSON APIs for the frontend.

PFP is still heavily under development, but nonetheless already integrates data from 11 datasets created at the Austrian Academy of Sciences (OeAW). The data is accessible via GIT (<https://gitlab.oeaw.ac.at/acdh-ch/pfp/pfp-source-data>), SPARQL (<https://qllever-ui.acdh-dev.oeaw.ac.at/pfp>), and a beta version of the API (<https://pfp-api.acdh-dev.oeaw.ac.at/docs>). The PFP knowledge graph currently contains well over 140,000 person proxies, about 12,000 institution proxies, and nearly 60,000 place proxies.

The presentation will give a brief overview of the technical setup and focus on its application in humanities research and future development.

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Matthias Schlögl is a Lead Research Software Engineer at the ACDH. He has more than ten years' experience in using and developing digital tools for social sciences and humanities research. He received a diploma in International Development from the University of Vienna and worked at various national and international institutions, including the University of Bath and the Berlin Social Science Center, before joining the ACDH in 2015.

At the ACDH he is currently coordinating the Prosopography and Networks team within the research unit DH Research & Infrastructure.

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Defining Data Uncertainty in the PZSBL

(with Ahac Meden)

Historical databases, by their very nature, contain information that is incomplete, ambiguous, imprecise, or internally inconsistent. The Database of the Slovenian Biographical Lexicon (PZSBL) discussed here brings together data on individuals, including biographical events such as births and deaths, name variants, occupations and activities, related persons, and the sources from which this information was obtained. A more in-depth consideration of uncertainty in such a database not only contributes to a better understanding of historical events, but can also facilitate the generation of new knowledge and data through auxiliary tools such as visualisations.

Previous research on uncertainty in cultural-historical collections (Windhager et al., 2019) has shown that uncertainty can occur across various data dimensions, including temporal, relational, spatial, and provenance dimensions. Building on this approach, we propose a two-level model for defining uncertainty in the PZSBL database: provenance uncertainty and data uncertainty.

Provenance uncertainty describes uncertainty associated with the characteristics of data sources. We consider whether a source is primary or secondary, as well as its type, such as a manuscript, interview, questionnaire, lexicon, etc. We also record uncertainty at the level of the individual source, focusing on the quality of the data obtained from that source and assessed to date. This makes it possible to adjust uncertainty estimates interactively.

Data uncertainty describes uncertainty arising from the characteristics of the data themselves. At the level of an individual person, it takes into account factors such as the completeness of the record, the amount of available biographical information, missing attributes, and similarities or ambiguities between different entries. This enables us to identify individuals whose identities are more difficult to establish with

confidence due to the limited amount of information available about them. It also allows us to define uncertainty arising from a high degree of similarity between the data associated with two or more individuals, where it cannot be established with certainty whether the records refer to the same person or to several different people.

We also consider data uncertainty at the level of individual attributes. In the case of names, we distinguish less certain forms of representation, such as abbreviations and pseudonyms. For locations, uncertainty may arise from ambiguous historical place names or from the specification of a broader region rather than a precise location. Dates may be represented only by a year, a time span, or an approximate temporal designation. Attributes such as occupation or activity may likewise be less certain due to non-standardised or inconsistent definitions. A particular case of data uncertainty arises when multiple sources provide conflicting information. Its assessment therefore depends on the provenance certainty of the sources, the number of sources, and the degree of agreement between them, while also accounting for the possibility that inaccurate information may be repeated across the majority of identified sources.

The two dimensions are complementary: provenance uncertainty describes the reliability of individual sources, while data uncertainty describes how comprehensively and unambiguously an individual is represented in the database. Together, they provide a basis for the structured assessment of uncertainty at the level of individuals and for the further development of computational and visualisation methods for quantifying and representing uncertainty.

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Institutional Memory and Social Networks in the Benedictine Cartulary of St Nicholas of Oltra (1072–1569)

The *Cathastico de scritture de S. Niccolo d'Ultra Diocesi Justinopolitana* (1072–1569), preserved in the Central Library of Koper, represents the only known surviving cartulary of the Benedictine monastery of St Nicholas of Oltra near Capodistria/Koper. Although compiled in the late sixteenth century, the manuscript preserves copies, summaries, and references to documents dating from 1072 onwards. The source contains records of donations, leases, purchases, exchanges, testaments, legal disputes, exemptions, papal privileges, and economic transactions connected to the monastery and its landed possessions across northern Istria. Despite its exceptional historical value, the manuscript has remained largely unexplored within both Slovenian and broader Adriatic historiography.

This paper approaches the *Cathastico* as both an instrument of institutional memory and a prosopographical source for reconstructing social and economic networks in medieval and early modern Istria. Particular attention is devoted to the recurring appearance of noble families, clerics, notaries, tenants, benefactors, and communal officials whose interactions reveal long-term continuities in landholding, patronage, and monastic administration. Through the analysis of personal names, legal formulae, property relations, and documentary patterns, the paper examines how the monastery functioned as a nodal institution connecting the urban elite of Capodistria with its agrarian hinterland and with wider ecclesiastical and political structures linked to the Patriarchate of Aquileia, the Holy Roman Empire, and later the Venetian Republic.

The contribution further explores the methodological value of cartularies as prosopographical corpora. Although the *Cathastico* was primarily intended to preserve legal memory and property rights, its

structure simultaneously produced a layered record of collective identities and institutional relationships extending across several centuries. The repeated preservation of certain names, places, and legal relations demonstrates how monastic communities constructed continuity and authority through documentary practice. In this sense, the manuscript provides important insight into the mechanisms of institutional self-representation, the preservation of social authority, and the transformation of regional networks between the High Middle Ages and the early modern period.

Finally, the paper reflects on the broader interdisciplinary potential of the source, particularly for future prosopographical and digital humanities approaches, including relational databases, spatial mapping, and network analysis of historical actors and places within the northern Adriatic region.

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Peter Štoka is a graduate theologian, holds a Master's degree in Theology, and is a Doctoral Student in Humanities at the University of Primorska, where he researches the Benedictine cartulary of the monastery of St Nicholas of Oltra (1072–1569). He is Head of the Department for Local History and Book Heritage at the Central Library of Koper and a Co-Editor, together with Gregor Pobežin, of the scholarly series *Bibliotheca Iustinopolitana*. He co-organises the international symposium *Divina: Days of Andreas Divus of Justinopolis* and edits the series *Rara Iustinopolitana*, dedicated to editions of works by Koper humanists and Neo-Latin authors from the northern Adriatic region.

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The Online Exhibition AGRFT 80

(with Simona Ješelnik, Ana Jerman Obreza and Miha Grum)

This year, the Academy of Theatre, Radio, Film and Television (AGRFT) celebrates its 80th anniversary. The jubilee is not only an opportunity to look back on the Academy's past, but also to reflect on its present position and future directions. The online exhibition *AGRFT 80* (<https://razstava80.agrft.uni-lj.si/>) complements this perspective with a selection of archival materials that reveal how the Academy has evolved over time. The Academy's history has been shaped by numerous social transformations and, in particular, by the persistent issue of finding suitable premises. The documentary and audiovisual materials are organised around a map conceived as a playing field with multiple points of entry: the Academy's four successive homes, where visitors encounter individuals – students, teaching staff, and other employees – as well as events associated with them. Confronting its own history, including its less comfortable aspects, allows the Academy to foreground questions about the institution's very essence: How free is it in its thinking and creative practice? What is the dynamic of change along the fine line separating education from the marketplace?

As the designer of the *AGRFT 80* exhibition website, Matej Tomažin conceived a digital space that presents its content in a clear, accessible, and visually coherent manner. As part of the exhibition's overarching concept – a playful game that guides visitors through different spaces and periods in AGRFT's history – he brought together curatorial logic, user experience, and technical implementation, paying particular attention to accessibility, responsiveness, and readability across different devices.

The website was designed as an exhibition medium in its own right, enabling visitors to intuitively explore the works, authors, and archival materials on display. Particular emphasis was placed on developing dynamic elements that help visitors navigate and discover the site's

wide-ranging content. These include “Obrekovalnica”, a distinctive online chat room; the “Črna skrinjica” (Black Box) archive; and various algorithms designed to identify the visitors’ interests to the online exhibition.

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Matej Tomažin is committed to fostering an equitable, accessible, and interconnected visual arts landscape in Slovenia. As Director of the Artopolis Institute, he develops projects that bring together art and digital tools, helping emerging Slovenian artists gain greater visibility and access to the art market. His work spans curating, public relations, visual and web design, production, and the organisation of cultural events. Through his collaboration with the Cona Institute and his independent projects, he also supports the development of intermedia art, educational programmes, and digital platforms. His work contributes to building a more open and inclusive arts community that is accessible to a wider public.

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Prosopography and Fiction: Thomas Mann’s Magic Mountain (Der Zauberberg, 1924)

Thomas Mann’s novel *The Magic Mountain* (1924), a renowned work of world literature, self-identifies as a “Zeitroman”, a portrait of an era. By narrating all aspects of everyday life at a sanatorium for pulmonary diseases frequented by middle-class patients in the Swiss Alps within a precise timeframe (from 1907 to 1914), the text identifies this bourgeois microcosm as a bygone and thus historical phenomenon obliterated by the First World War. In doing so, *The Magic Mountain* reconstructs the “collective biography” of this social class and thus opens itself to an approach through prosopography.

This paper proposes an experiment in interdisciplinary analysis and methodology situated between historical research and literary interpretation: it will examine *The Magic Mountain* in a prosopographic vein and reflect on the interdisciplinary benefits of this approach. I will analyse a set of significant textual elements that correspond to the parameters of a prosopography, such as the novel’s historically accurate geographical and chronological settings or its design of the main protagonist as an “individual type” in Max Weber’s sense and as a “constructed individual” in Pierre Bourdieu’s sense, i.e., as an average figuration of late nineteenth-century middle-class characteristics. I will further discuss how the biographies and onomastics of several characters are woven together with historical information about the era’s material culture, medicine, and popular culture. The result of this investigation will reveal the novel as a sociology of the international capitalist bourgeoisie and its internal, social and ethnic divisions and power struggles within the economic context of their lifestyle.

This analysis is conceived as a case study of the usefulness of works of modern fiction with realistic ambitions, such as *The Magic Mountain*, for prosopography in particular and historical research more generally.

When literary authors might consciously or unconsciously use methods close to or of prosopography to compose the subject matter of their fiction, their novels become documents fit for historical examination; but the literary qualities of their narratives offer additional advantages, especially helping to avoid two pitfalls of prosopography: one, according to Weber, is the trap of “objectivity” – of mistaking scientific concepts for everyday-life concepts; the other, according to Bourdieu, is a lack of reflection on how power struggles within a social field continuously shape that field. Obviously and unmistakably “fictional”, literary texts leave no doubt that their mode of language use is located somewhere between empirical reality and imagination. But precisely this creative language also connects directly to emotional and psychological truths (rather than reporting on them), thus illuminating how human tensions and conflicts, rather than empirical factors alone, shape socio-historical phenomena.

Ultimately, a prosopographical analysis of *The Magic Mountain* offers an instructive example for the mutual benefits of interdisciplinary cooperation between prosopography and literary research. These benefits extend beyond the unquestionably valuable cataloguing of fictional characters into forays into the immaterial depths of fictionalised social worlds, thereby contributing to historical understanding.

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Dr Alina Dana Weber is an Associate Professor of German at Florida State University (FSU) and serves as Chair of the International Society for Cultural History. She is the author of the ethnographic and cultural-historical study *Blood Brothers and Peace Pipes* (2019) and the editor of two essay volumes. Weber has published in *Deutsche Vierteljahrsschrift*, *German Studies Review*, *Seminar*, and elsewhere. She has received several fellowships and awards and is currently working on new cultural-historical contextualisations of two German texts of world literature, E. T. A. Hoffmann's novella *Nutcracker and Mouse King* (1816) and Thomas Mann's novel *The Magic Mountain* (1924).

The Hagiography and Hagiographers as the Precursor of the Cultural-Historical Value of the Sanctity's Virtue

The present paper aims to re-evaluate prosopographical research in the field of medieval hagiography, with particular reference to the nomenclature and identities of the hagiographers themselves. These writers, translators, and transmitters of saints' lives functioned as a transregional community of textual agents whose shared philological, theological, and manuscript practices had a significant impact on medieval (biographical) cultural-historical consciousness. Rather than treating hagiography as merely devotional, the study argues that it constituted a central intellectual and cultural matrix from which medieval life writing emerged across the Latin West and the Orthodox East.

Approaching hagiography as a mode of culturally embedded textual production, the paper examines the vita as a narrative form where language, theology, and cultural memory converge. The characteristic lexicon of sanctity was grounded in biblical intertextuality and patristic conceptualisations, while the creative differentiation (partly formalised) of virtues (intralingually and through paraphrase) shaped the content of the hagiographical genre. In the absence of copyright legislation and the concept of exclusive ownership of written compositions, unacknowledged citations, borrowings, and the copying of patristic authorities constituted a significant element of hagiographic rhetoric and style. In this context, it is important not to disregard metaphrasis – not only in ninth-century Metaphrastic hagiography – as a Byzantine concept of rewriting and to recognise its significance for a new phase of textual and material transformation, both tangible and intangible. Self-authorship remains largely submerged yet is discretely enhanced through the individual response to the challenges of one's divine destiny and the ultimate (ascetic height) goal of (spiritual) production.

Methodologically, the paper adopts a prosopographical lens to reconstruct hagiographers as historically situated actors embedded in networks of monastic culture, translation, and intellectual exchange. The transmission of vitae – from Greek into Latin, from Byzantine Greek into Old Church Slavonic, and within multilingual monastic environments – formed a sub-European textual network in which hagiographers functioned as theologians, philologists, and cultural mediators; St Maximus the Greek (1469–1555/6) exemplifies this composite role, demonstrating how individual agents navigated and unified multiple cultural and intellectual traditions while preserving and rearticulating hagiographical content through evocative and transformative treatments across languages.

By analysing shared narrative strategies – such as expressions of humility, the vocabulary of humbleness, the encyclopaedia of miracles, and the intertextual layering involved in constructing the ascetic path – alongside a cultural-historical examination of the relevant terms, the study considers the function of “(im-personal)” names (cf. Keats-Rohan 2007: 151, 155) in relation to differentiated notions of impersonal identity. At the same time, it attends to written records and their precise referents, understood as the primary anthroponymic function of names. The study thus shows how hagiographical techniques became largely uncatalogued foundations of medieval biography and continued to shape early modern conceptions of holiness, personal identity, and personhood.

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The Homeric Changes to the Traditional Image of Odysseus

Comparative studies allow us to reconstruct Odysseus' image and his role in the oral pre-Homeric tradition. In this tradition, he is not the protagonist of the epic but rather, as a representative of the trickster type, the antagonist of the hero-protagonist. Both polarised figures represent two types of behavior assessed by the audience in terms of their usefulness for the survival of the community. In his readiness for sacrifice, the hero displays an altruistic attitude, positively valorised as moral behaviour. The trickster's egoistic behaviour moves away from moral principles, but it can also ultimately bring benefit to the whole community. Like that of the trickster-antagonist, the behaviour of the hero-protagonist is ambivalent, as it can likewise harm the community, which – though temporary – often takes on the dimension of a disaster. Odysseus' similarities to the god Hephaestus have been recognised previously by some scholars, and they do not seem to be coincidental: both characters reveal traits of crafty and dangerous dwarves, who are also excellent craftsmen and can wield magic. The author(s) of the *Odyssey* and, to some extent, of the *Iliad* reconfigure and transform this traditional character in a manner typical of oral tradition, which has always been open to reinterpretation.

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miłosna Saffony w aspekcie oralności (The Sun in Despair: Sappho's Love Lyric Poetry in the Aspect of Orality, 2006), Worldview in Narrative and Non-narrative Expression: The Cognitive, Anthropological, and Literary Perspective (2021, co-editor), and The Iliad and the Oral Epic Tradition (2023).

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