

XVITH INTERNATIONAL CONGRESS
OF THE INTERNATIONAL ASSOCIATION
FOR NEO-LATIN STUDIES (IANLS)



OFFICIAL PROGRAM

VIENNA, 2 – 7 AUGUST 2015

CONTEXTUS NEOLATINI

NEO-LATIN IN LOCAL, TRANS-REGIONAL AND WORLDWIDE CONTEXTS

NEULATEIN IM LOKALEN, TRANSREGIONALEN UND WELTWEITEN KONTEXT

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Als „praefectus urbis“, als Bürgermeister der Stadt Wien, freut es mich besonders, dass unsere schöne Stadt und vor allem unsere Universität Wien Gastgeber für den weltweit größten Kongress für Neolatinistik ist. Auf dieser international besetzten Veranstaltung der IANLS ist es Ziel der Forscherinnen und Forscher, Beiträge und Schwerpunkte zur breiten Anerkennung des Neulateinischen zu setzen. Ein Ziel, das nur möglich ist, wenn die Bedeutung der Sprache verwandten Disziplinen und der interessierten Allgemeinheit begreiflich gemacht werden kann.

Das „Neulatein“ entwickelt sich in der Zeit der Renaissance und darf so als Wiedergeburt des klassischen Latein gesehen werden, als eine neue „Goldene Latinität“. Die Tatsache, dass Neulatein durch die folgenden Jahrhunderte lebende Sprache vor allem der Wissenschaft aber auch der Literatur war, widerspricht völlig unserem heute oft gebräuchlichen Sprachusus von der „toten“ Sprache. Große Forscher wie Kepler, Kopernikus oder Galilei, aber auch bedeutende Denker des Humanismus verwendeten die lateinische Sprache in ihrer vollen Quantität und vollkommenen Qualität als internationales Verständigungsmittel. Diese Kommunikation steht als Fokus auch im Mittelpunkt des IANLS-Kongresses: als Ausrichtung im weltweiten Kontext, vor allem und auch in unserer digitalisierten Welt.

Meine guten Wünsche für den Erfolg Ihrer international bedeutsamen Veranstaltung begleiten alle Teilnehmerinnen und Teilnehmer. Ein herzliches Willkommen in unserer Stadt, die Erinnerungen an Wien werden Sie hoffentlich lange begleiten.

A handwritten signature in black ink, reading "Michael Häupl".

Dr. Michael Häupl
Bürgermeister und Landeshauptmann von Wien

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OPENING CEREMONY

Monday, 3 August 2015, 09.00 a.m., Big Ceremonial Hall

Susanne WEIGELIN-SCHWIEDRZIK
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Dean of the Faculty of Philological and Cultural Studies



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Institute of Classical Philology, Medieval and Neo-Latin Studies



Franz RÖMER
Second Vice-President of the IANLS



Craig KALLENDORF
President of the IANLS

PLENARY PAPERS

Hans HELANDER (Uppsala)

Why was it necessary for Neo-Latin authors to coin new words?

Monday, 3 August 2015, 10.00-11.00



Avelina CARRERA DE LA RED (Valladolid)

*Non tenentes caput...:
Fe, razón y monstruos en Pedro de Valencia (1555-1620) y Francisco de Goya (1746-1828)*

Tuesday, 4 August 2015, 11.00-12.00



Fabio STOK (Roma)

I poeti di Federico da Montefeltro

Wednesday, 5 August 2015, 11.30-12.30



Virginie LEROUX (Reims)

*Ecriture et réseau: la dimension sociale et collective de la composition
poétique chez Jean Second et ses frères*

Thursday, 6 August 2015, 16.30-17.30



Ludwig BRAUN (Würzburg)

Das erstaunliche Petrus-Epos des Antonio Mirabelli

Friday, 7 August 2015, 17.00-18.00

CONSPECTUS CONSESSUUM

Session 1 = HS 30



Session 2 = HS 32



Session 3 = HS 7



Session 4 = HS 23



Session 5 = HS 42



Session 6 = HS 31



Session 7 = HS 28 (Besucherzentrum des Veranstaltungsmanagements)



Session 8 = Institute of Classical Philology, Medieval and Neo-Latin Studies

Sunday, 2 August 2015

16.00-18.00
19.00

Registration (Aula)
Welcome Reception (Arkadenhof)

Monday, 3 August 2015

08.00-09.00
09.00-10.00
10.00-11.00
11.00-11.30

Registration (Aula)
Opening Ceremony (Big Ceremonial Hall)
Plenary Lecture 1: *Hans Helander* (Big Ceremonial Hall)
Coffee Break (Small Ceremonial Hall)

11.30-13.00	Session 1 = HS 30	Session 2 = HS 32	Session 3 = HS 7
	<i>Wit and Invective</i>	<i>Variations of Poetry: Elegy and Decadence</i>	<i>Jacob Balde</i>
Chair	MARC LAUREYS	HEINZ HOFMANN	FLORENCE BISTAGNE
	DIRK SACRÉ: <i>Chorus Musarum</i> : Caustic Muses. The Poet Janus De Bisschop Revisited	CHRISTOPH PIEPER: <i>Die Cyris</i> des Basinio da Parma oder: Der Dichter spricht	VALÉRY BERLINCOURT: <i>Entre poétique et savoir antique: les commentateurs de Stace face aux jeux funèbres de la Thébaïde</i>
	ROSWITHA SIMONS: <i>Gaudeo materia gladiandi more scolaris</i> . Die lateinische Invektivendichtung anlässlich des Todes Karls des Kühnen von Burgund (1477) zwischen mittelalterlicher und humanistischer Literaturtradition	FRANCESCO CABRAS: Petrarchism in Jan Kochanowski's elegies. A comparison with the Neo-Latin situation	DAVID ANDREW PORTER: The Prosody and Satire of Jakob Balde
	JAN PAPY: <i>Drunken Germans</i> . Christophorus Hegendorphinus's <i>Encomium ebrietatis</i> (1519) in its historical and literary context	LARS NYBERG: French decadent Latin poetry: Gautier, Baudelaire and Rimbaud	PHILIPP WEISS: Höfische, städtische und überregionale Repräsentationsräume in barocker Kasualdichtung am Beispiel von Jacob Baldes <i>Epithalamium</i> (1635)

13.00-15.00

Lunch

Session 4 = HS 23	Session 5 = HS 42	Session 6 = HS 31	Session 7 = HS 28
<i>(Fictional) Journeys</i>	<i>Letterwriting</i>	<i>History and Politics I</i>	<i>Alegre and Nebrija or Neo-Latin in Mexico and Spain</i>
MINNA SKAFTE JENSEN	ASTRID STEINER-WEBER	FRANZ RÖMER	RICARDO DA CUNHA LIMA
CARLO SANTINI: Simmetrie, dittici e politici nel <i>Klim</i> di Ludvig Holberg	ROBERT SEIDEL: Der Briefwechsel des späthumanistischen Gelehrten Nikodemus Frischlin (1547-1590): Edition, Regesten, Kommentar	GEOFFREY EATOUGH: <i>Bellum offensivum in America ... fore compendissimum</i> : William Camden's presentation of the great English policy debate of 1598	CAROLINA PONCE HERNÁNDEZ: El conocimiento y el bien moral en las <i>Institutiones Theologicae</i> de Francisco Javier Alegre
MILLER KRAUSE: The Invention of Le Moyne's <i>Gallorum in Floridam ... altera navigatio</i>	KRISTI VIIDING: <i>Oro, ut consilium latine exprimi cures...</i> Der Rigaer Humanist David Hilchen und die spät-humanistische Sprachenmischung in Osteuropa	BARBARA SASSE TATEO: Humanistische Chronik und Volksbuch: Die Barbarossa-Biographie des Johannes Adelphus Muling und ihre Quellen	MARÍA LETICIA LÓPEZ SERRATOS: Los velos de la lengua latina: un discurso sobre infidelidad en la obra jesuita mexicano Francisco Javier Alegre (siglo XVIII)
XAVIER ESPLUGA: Lake Garda revisited: Andrea Mantegna, Samuele da Tradate and Felice Feliciano searching for Roman inscriptions	VIOLETA MORETTI: Vernacular instances in Paulus Ritter's verse epistles	DANIEL ÁLVAREZ GÓMEZ: El <i>Compendium</i> de las Constituciones de Cataluña de Narcís de Sant Dionís	FELIPE GONZÁLEZ VEGA: Estilemas narrativos en la <i>Tertia Quinquagena</i> de Antonio de Nebrija (Alcalá: Brocar, 1516)

15.00 – 16.30	Session 1 = HS 30	Session 2 = HS 32	Session 3 = HS 7
	<i>Special Session: Neo-Latin Drama and Vernacular Theatre</i>	<i>Special Session: Jesuit Neo-Latin Emblem Books, and the Didactic Use of Images</i>	<i>Giovanni Pontano</i>
Chair	JAN BLOEMENDAL	KARL ENENKEL	ANTONIO IURILLI
	HOWARD B. NORLAND: Thomas More's Martyrdom as Represented in London and Rome	KARL ENENKEL: Enargeia Fireworks: Jesuit Image Theory in Franciscus Neumayr's Rhetorical Manual (<i>Idea Rhetoricae</i> , 1748)	FLORENCE BISTAGNE: Une lettre de Pontano a Francesco Sforza, Pierpont Morgan Library, Misc. Italian, MA 2569: hybridation linguistique et prestige de la langue
	ALEKSI MÄKILÄHDE: Intertextuality and Allusions in Neo-Latin School Drama	CHRISTIAN PETERS: Prognostic Fame and Didactic Use: Jesuit Emblem Books as Mirrors of Princes	ELÉONORE VILLALBA: La fortune des <i>Naeniae</i> de Giovanni Pontano chez les poètes néo-latins espagnols au XVI ^e siècle
	JAMES A. PARENTE, JR.: The Tragedy of Queenship: The Historical Dramas of Jacobus Zevecotius	GRÉGORY EMS: The Adventures of the Soul in an Emblematic Manuscript of the Belgian Royal Library	FRANCESCO SAVERIO MINERVINI: Sul latino del Pontano: le osservazioni dell' Abate di Grisolia nella seconda metà del Settecento

16.30-17.00

Coffee Break (Small Ceremonial Hall)

Session 4 = HS 23	Session 5 = HS 42	Session 6 = HS 31	Session 7 = HS 28
<i>Letters and Eulogy</i>	<i>Special Session: Latine loqui pene solus in Latio: Rabelais, le latin et le néo-latin</i>	<i>History and Politics II: Special Session: Hugo Grotius: historio- grapher, diplomat and political thinker</i>	<i>Neo-Latin in Croatia</i>
KRISTI VIIDING	MIREILLE HUCHON	JEANINE DE LANDTSHEER	LAV ŠUBARIĆ
DIANA SORIĆ: Antun Vrančić's "Occasional" Letters in the Light of the Humanistic Treatises of Letter-Writing	OLIVIER PÉDEFLOUS: Les références juridiques dans la correspondance latine de Rabelais	HENK NELLEN: Hugo Grotius and the right of resistance	LUKA ŠPOLJARIĆ: Profile of a Dalmatian Protohumanist: Ivan Sobota of Trogir in the Light of his Correspondence
ERZSÉBET BORBÁLA SÖRÖS: Paolo Giovios <i>Elogium</i> als Vorbild von Antun Vrančić	CLAUDE LA CHARITÉ: Le système orthotypographique de Rabelais en latin	JAN WASZINK: Grotius as historian: Tacitism, realism and natural law	IRENA BRATIČEVIĆ: Epigrams in Bošković's manuscript collection at the Bancroft Library (University of California, Berkeley)
SÁNDOR MÁTÉ TÓTH: <i>Laus Laudonis</i> – Ein in Vergessenheit geratener neu- lateinischer Dichter: Hödl Joachim, der Beograd und den Feldmarschall Laudon besang	ROMAIN MENINI: Rabelais éditeur d'Aulu-Gelle chez Gryphe	LYDIA JANSSEN: Hugo Grotius's <i>Historia Gotthorum</i> : ancient history in the service of early-modern politics	MISLAV GREGL: Baltazar Adam Krčelic's <i>Dissertatio ex inscriptione Sztenjevicensi de veteri Andautonio Pannoniae olim oppido</i>

17.00 – 19.00	Session 1 = HS 30	Session 2 = HS 32	Session 3 = HS 7
	<i>Epic Poetry – multifold</i>	<i>Neo-Latin and the (Visual) Arts</i>	<i>Special Session: Cultura popolare e cultura accademica nell’opera di Giovanni Pontano e nella Napoli Aragonese</i>
Chair	VIBEKE ROGGEN	CRAIG KALLENDORF	MICHELE RINALDI
	HERMANN KRÜSSEL: Zu Ignaz Josef Kuiks <i>De Lapsu Napoleonis Bonaparte seu Epicedion Jacobinismi: Abrechnung des Dichters mit Napoleon in Wien</i> (1816)	COLETTE NATIVEL: Rubens, peintre néo-latin ou vernaculaire?	MICHELE RINALDI: Tradizioni dotte e tradizione popolare nelle opere astrologiche di Giovanni Pontano
	HEINZ HOFMANN: <i>Magnis nata triumphis insula: Malta in the Liladamus</i> of Jacques Mayre (1685)	THOMAS PENGUILLY: Narcisse et Protée, ou les risques du philologue au miroir de l’emblématique	MARIO DEL FRANCO: Latinità, letteratura volgare e devozione popolare nel <i>De laudibus divinis</i> di Giovanni Pontano
	GIACOMO DALLA PIETÀ: Francis at a crossroads. Francesco Mauri’s <i>Franciscias</i> . An introduction	JULIA HAIG GAISSER: Theme and Variation in the <i>Coryciana</i>	
		MARC LAUREYS: Unveiling the Calumny of Apelles: Caspar Dornavius’s <i>Calumniae repraesentatio</i>	

19.30

Buffet Dinner (Wiener Rathauskeller)

Session 4 = HS 23	Session 5 = HS 42	Session 6 = HS 31	Session 7 = HS 28
<i>Functions of Poetry</i>	<i>Latin Language</i>	<i>History and Politics III</i>	<i>Digital Approaches</i>
CHRISTOPH PIEPER	JOHANNES AMANN-BUBENIK	INGRID DE SMET	JOHANN RAMMINGER
RICARDO DA CUNHA LIMA: <i>Les pasquilli d'Antonius Goveanus</i>	ELISABETH KLECKER: Formen und Funktionen des Lateinischen auf dem Pressburger bzw. Wiener Fürstentag von 1515	RICHARD FRANK: Sigonio: Philology to History	KATARZYNA JASIŃSKA-ZDUN / MAGDALENA TURSKA: A digital edition of Ioannes Dantiscus' texts and correspondence
JANIKA PÄLL: <i>Idem latine ... aliud latine: the functions of pairing Greek and Latin poems from Early Modern Livonia in a European context</i>	JOSEF ESKHULT: Latin and the history of languages: the role of Latin in the early modern European conceptualization of the linguistic past	AGNES JUHÁSZ-ORMSBY: Commemorating Royal Entries. William Lily's Verses for Charles V's Triumph in London (1522)	GORANA STEPANIĆ: Deities in Big Numbers. A Digital Analysis of the Mythological Apparatus in Three Croatian Neo-Latin Epics
HANS NOLLET: All that glitters is (not) gold, or why Justus Lipsius (1547-1606) inserted poems in his <i>Diva Sicheimiensis</i>	L'UDMILA BUZÁSSYOVÁ: The Chapters <i>De voce</i> and <i>De litteris</i> in Renaissance Grammar and Petrus Ramus's dichotomies in Nudožerinus's <i>Grammaticae Bohemicae libri duo</i> and the anonymus's <i>De litteratura Slavorum germanissima</i>	ISTVÁN LÁZÁR: Rhetorica et historia. Descriptio Matthiae, regis Hungarorum in operibus Antonii Bonfini	SUSANNA DE BEER: Mapping Humanist Visions of Rome. A Digital Approach to the Literary Appropriations of the Eternal City
MARÍA DE LOURDES SANTIAGO: Un modelo neolatino de la literatura cinegética: <i>Alcon sive de cura canum venaticorum</i>	ANNAMARIA LESIGANG-BRUCKMÜLLER: <i>Viennae autem nomen...</i> Frühneuzeitliche (lateinische) Forschungen über den Ursprung des Namens der Stadt Wien		ŠIME DEMO: Structure of the vocabulary in macaronic Latin. A digital approach

Tuesday, 4 August 2015

09.00 – 10.30	Session 1 = HS 30	Session 2 = HS 32	Session 3 = HS 7
	<i>Austria's Praise and Vienna's Glory</i>	<i>Latine loquamur!</i>	<i>Petrarch I</i>
Chair	ANNAMARIA LESIGANG-BRUCKMÜLLER	KURT SMOLAK	LAURA REFE
	JOHANNES AMANN-BUBENIK: Ein Flüssekonzil zu Ehren Kaiser Maximilians II.: Das <i>carmen</i> „Danubius“ des Augustinus Eucaedius	KARL AUGUST NEUHAUSEN: De duobus varii generis libris Latino sermone compositis, quibus Ioannes Conradus Schwartz ineunte saeculo XVIII. plagium quodcumque litterarium reprehendit et condemnavit	Hartmut Wulfram: ‚Nie wieder Avignon‘: Die Adynata in Petrarca's <i>Epistula metrica</i> 3, 28
	NICOL SIPEKIOVÁ: <i>Viennae oppugnatio et defensio...</i> a Jesuit school drama on the Battle of Vienna	ADÁM SZABÓ: Magister Sacri Palatii Apostolici pro antitrinitariis arguit? <i>Receptio Annii Viterbensis in Transylvania</i>	ALEXANDER WINKLER: Petrarca's <i>Africa</i> in der Tradition des lateinischen Epos
		LÁSZLÓ SZÖRÉNYI: <i>Orationes solennes die Sancti Ladislai habitae et discipuli Hungari Universitatis Viennensis</i>	VIBEKE ROGGEN: Frame and narrative in Petrarch's <i>Africa</i>

10.30-11.00

Coffee Break (Small Ceremonial Hall)

11.00-12.00

Plenary Lecture 2: *Avelina Carrera de la Red*
(Big Ceremonial Hall)

12.00-14.00

Lunch

Session 4 = HS 23	Session 5 = HS 42	Session 6 = HS 31	Session 7 = HS 28
<i>Neo-Latin Novel I: Special Session: The Neo-Latin Novel: General Ideas</i>	<i>Special Session: Traduire en Français le De regno et regali potestate de William Barclay (1600)</i>	<i>History and Politics IV</i>	<i>Neo-Latin in Bratislava and Trnava</i>
FLORIAN SCHAFFENRATH	BERNARD BOURDIN	PATRICK BAKER	CHRISTINE WULF
STEFAN TILG: The Neo-Latin Novel: corpus, research, prospects	BERNARD BOURDIN / ISABELLE BOUVIGNIES: Pourquoi traduire le <i>De regno</i> de William Barclay?	GÁBOR PETNEHÁZI: The <i>Commentarii</i> of Ferenc Forgách and the European historiography in the second half of the XVI th century	DANIEL ŠKOVIERA: Valentin Ecchius: <i>ex poeta vir politicus</i>
FARKAS GÁBOR KISS: Readers of 17 th -century Neo-Latin novels in East Central Europe	LUCIE CLAIRE: Aspects méthodologiques de la traduction du <i>De regno</i> de Barclay	JOHN K. HALE: Thomas Hobbes's Verse Autobiography, 1679-1681	ZOLTÁN CSEHY: <i>Hortus formosissimus</i> . Nicolaus Istvánffy e il gruppo letterario di S. Radéczy in Posonio (oggi Bratislava)
	CARINE FERRADOU: Le Latin de William Barclay dans le <i>De regno et regali potestate</i> : exemples d'une langue en évolution et enjeux traductologiques	ROGER S. FISHER: Law Pedagogy and History in Thomas Watson's <i>Compendium memoriae localis</i>	JOZEF KORDOŠ: <i>Tyrnavia crescens II</i> – the Second Panegyric on George Lippay

14.00 – 15.30	Session 1 = HS 30	Session 2 = HS 32	Session 3 = HS 7
	<i>Philology: Grammar and Lexicography</i>	<i>Special Session: Les poèmes religieux d’Ercole Strozzi</i>	<i>Petrarch II</i>
Chair	LIKA GORDEZIANI	JEAN-LOUIS CHARLET	HARTMUT WULFRAM
	ANNELI LUHTALA: Scholastic Influence in Humanist Treatises on Syntax	BÉATRICE CHARLET-MESDJIAN: La religiosité d’Ercole Strozzi d’après sa poésie religieuse	GIULIA PERUCCHI: La biblioteca scientifica di Francesco Petrarca
	JOHN CONSIDINE: Neo-Latin lexicography in the shadow of the <i>Catholicon</i>	DOMINIQUE VOISIN: La poétique des <i>Odes</i> et du <i>Proseuchon liber</i> d’Ercole Strozzi	LAURA REFE: Petrarca lettore di Cicerone: il ms. 552-2 della Médiathèque du Grand Troyes
	CLEMENTINA MARSICO: Medieval Latin in Lorenzo Valla’s vocabulary	JEAN-LOUIS CHARLET: La métrique des <i>Odes</i> d’Ercole Strozzi	DANIELA MAIRHOFER: Statius and Petrarch’s <i>Africa</i>

15.30-16.00

Coffee Break (Small Ceremonial Hall)

Session 4 = HS 23	Session 5 = HS 42	Session 6 = HS 31	Session 7 = HS 28
<i>Neo-Latin Novel II: Special Session: The Neo-Latin Novel in the Habsburg Empire</i>	<i>Special Session: Erasmi Roterodami Paraphrasis in Novum Testamentum</i>	<i>History and Politics V</i>	<i>Special Session: L'Italia e il Regno di Napoli come sede di una Nuova Grecia nella poesia di Giovanni Pontano</i>
FLORIAN SCHAFFENRATH	ERIC MACPHAIL	GEOFFREY EATOUGH	ANTONIETTA IACONO
ISABELLA WALSER: Of Persian Heroes, Greek Philosophers and Roman Gods: The Allegorical Mode in Ertl's <i>Austriana regina Arabiae</i> (1687)	JEAN-FRANÇOIS COTTIER: Quatre paraphrases et un évangile, ou comment réécrire sans répéter	FRANZ RÖMER: Die älteste Kommentierung der <i>Germania</i>	ANTONIETTA IACONO: Territorio, poesia ed erudizione nel <i>De hortis Hesperidum</i> di Giovanni Pontano
FLORIAN SCHAFFENRATH: Der verschwundene Aeneas in Székelys <i>Aeneas Habsburgus</i> (1695)	JAN BLOEMENDAL: Narration and Exegesis in Erasmus's Paraphrases of Luke	MARIJKE CRAB: Of Monsters and Men. Renaissance Commentaries on Suetonius' <i>Lives of the Twelve Caesars</i>	C. VERA TUFANO: Mythology and Territory in Pontano's <i>Eclogae</i>
JONATHAN MEYER: Stranger than fiction: An unconventional Neo-Latin novel called <i>Leopoldus II. in campo Rákos</i> (1790)	MIEKSE L. VAN POLL-VAN DE LISDONK: Die <i>Paraphrasis in Novum Testamentum</i> im Rahmen von Erasmus' Bibelarbeiten	RAF VAN ROOY: Latin as a variable language. Livy's <i>Patavinitas</i> through Early Modern eyes	

16.00 – 18.00	Session 1 = HS 30	Session 2 = HS 32	Session 3 = HS 7	Session 4 = HS 23
	<i>Neo-Latin Poetry, from Source to Function</i>	<i>Neo-Latin in the Sky or Neo-Latin and Science</i>	<i>Special Session: Metodología para el estudio de los textos médicos latinos humanísticos: aspectos lingüísticos y literarios</i>	<i>Neo-Latin as “Medium“</i>
Chair	ROBERT SEIDEL	THOMAS GÄRTNER	MARÍA-TERESA SANTAMARÍA HERNÁNDEZ	JUDITH RICE HENDERSON
	ARNOLD BECKER: Ambiguität und Einheitlichkeit als Beurteilungskriterien in der neulateinischen Horazrezeption	SVORAD ZAVARSKÝ: Between the Universe and Universal Knowledge. Martinus Szent-Ivany’s <i>Curiosiora et selectiora variarum scientiarum miscellanea</i> (1689-1709)	MIGUEL ÁNGEL GONZÁLEZ MANJARRÉS: Humanismo médico y medicina del Renacimiento. Aclaraciones, enfoques, metodologías	MIKOLAJ SZYMANSKI: <i>Exempla Latina – Szymon Birkowski’s Appendix to De compositione verborum</i>
	CHRIS L. HEESAKKERS: Humanistic ambitions of the first Dutch university, as reflected in Janus Dousa’s <i>Nova poemata</i> (Leiden 1575)	PETER ZEEBERG: Paratextual strategies in Tycho Brahes’s <i>De Nova Stella</i> (1573)	MARÍA-TERESA SANTAMARÍA HERNÁNDEZ: El latín de la medicina humanística y la barbarie médica: claves lingüísticas de un enfrentamiento parcial	SANJA PERIĆ-GAVRANČIĆ: <i>Institutiones linguae Illyricae</i> (1604) and <i>Thesaurus linguae Illyricae</i> (1649) – how the authority of the Latin language provided the legitimacy to a vernacular
	EVA VAN HOOIJDONK: Poetry for the Dutch cause	WOLFGANG KOFLER: Ptolemaios in Basel: Selbstinszenierung durch Bild und Text in Sebastian Münsters <i>Cosmographia</i>	ANA ISABEL MARTÍN FERREIRA: Entre la filología y la ciencia: La literatura médica sobre enfermedades infantiles en los siglos XV-XVII	
		REINHOLD F. GLEI: Neulatein als Sprache der Mathematik	ROCÍO MARTÍNEZ PRIETO: La difusión del humanismo médico español: procedimientos para el análisis de su proyección en algunas obras	

Session 5 = HS 42	Session 6 = HS 31	Session 7 = HS 28	Session 8 = Inst. of Class. Philology, Medieval & Neo-Latin Studies
<i>Commentary and Conjecture</i>	<i>History and Politics VI: Special Session: Transformationen antiker und mittelalterlicher Historiographie und Biographie im Renaissance-Humanismus</i>	<i>Swedish Neo-Latin</i>	<i>Structure and Texture</i>
DANIELA MAIRHOFER	BERND ROLING	ELENA DAHLBERG	LUCIA GUALDO ROSA
LIKA GORDEZIANI: Petite fabrique d'adages modernes chez Érasme: réflexions sur la créativité érasmiennne	PATRICK BAKER: The Historian and His Art: Thoughts on Historiography in Quattrocento Italy	PETER SJÖKVIST: Congratulatory texts from professors to students in Swedish dissertations	DONATELLA COPPINI: Dame col mazzolino: poesia latina, poesia volgare e arti figurative nel Quattrocento fiorentino
FABRIZIO CRASTA: Il commento di Leonardo Dati alla Città di vita di Matteo Palmieri: commento o autocommento?	JOHANNES HELMRATH: Serielle Biographie und Nation: Die <i>Catalogi</i> des Johannes Trithemius	BERNHARD SCHIRG: Olof Rudbeck (1630-1702) and the Fate of Atlantis	VALERIA DI IASIO: Il libro di <i>lusus</i> : prime note sulla struttura del <i>Liber tertius</i> di Marcantonio Flaminio
TOR IVAR ØSTMØE: What is a conjecture? The cases of Lambin, Bentley, and Peerlkamp on Horace	RONNY KAISER: Wozu Mittelalter? Antike und mittelalterliche Geschichtsdarstellungen in humanistischen Editionen und Kommentaren	LISA HEINE: Movement of Borders and Identity – Swedish Nationality in Michael Wexionius Gyldenstolpe's Epitome	GIOVANNI FERRONI: Fra Germania e Italia: le <i>De M. Antonio Flaminio expositae narrationes</i> di Joachim Camerarius
MARIE-ROSE LOGAN: Guillaume Budé's Hercules "Ogmios" in the <i>Annotationes ad Pandectarum Libros</i> , XI.3.1.3	MAIKE PRIESTERJAHN: Transformationen in Paolo Emilios <i>De Rebus Gestis Francorum</i>	ARNE JÖNSSON: From AV-GVST-VS to GVST-AV-VS	ALEJANDRA GUZMÁN ALMAGRO: Martin del Rio between philology and demonology

Wednesday, 5 August 2015

09.00 – 11.00	Session 1 = HS 30	Session 2 = HS 32	Session 3 = HS 7
	Heroides, <i>Letters and Book Transfer</i>	<i>Cosmography and Astronomy</i>	<i>Religion and Philosophy I</i>
Chair	ANNE-MARIE LEWIS	WOLFGANG KOFLER	RAIJA SARASTI-WILENIUS
	TERESA BAIER: Germania-Allegorien in der Heroidendichtung der Frühen Neuzeit	CAROLINE STARK: Humanist Cosmographers	WALTHER LUDWIG: Philosophy and Theology not in a Burlesque Mode: The <i>Pantheisticon</i> of John Toland
	THOMAS GÄRTNER: Mimetische Briefe. Eine Sondergestaltung neulateinischer Heroidenbriefe	ARON ORBÁN: Cosmic symbolism and self-representation in Conrad Celtis' birthday poems	VALERY REES: A sojourner in Florence: Neoplatonic themes in the <i>Hymni naturales</i> of Marullus
	JOHANNA SVENSSON: Humanism and Lutheran Confessional Culture. Letters by Clergymen in 17 th -century Denmark		ANTONIO IURILLI: Alla ricerca del paradiso di carta: la biblioteca perfetta di Erycius Puteanus e di Giacinto Gimma
	ANNIKA KUUSE: The structure of hexameter in 17 th -century academic occasional poetry		JUAN J. VALVERDE ABRIL: La diferenciación de las traducciones latinas de la <i>Política</i> de Aristóteles

11.00-11.30

Coffee Break (Small Ceremonial Hall)

11.30-12.30

Plenary Lecture 3: *Fabio Stok* (Big Ceremonial Hall)

12.30-14.00

Lunch

14.00-15.00

Poster Presentation

15.30-17.30

Optional Sightseeing Tours in Vienna

Session 4 = HS 23	Session 5 = HS 42	Session 6 = HS 31	Session 7 = HS 28
<i>Neo-Latin on all Continents</i>	<i>Neo-Latin, History and Erudition</i>	<i>Special Session: Humanist Networks of Central and East European Humanism (1420 to 1620) – Towards a new biobibliography</i>	<i>Neo-Latin in Italy</i>
SARI KIVISTÖ	ELIE BORZA	CHRISTIAN GASTGEBER	BARBARA SASSE TATEO
OLIVIA ISIDRO VÁZQUEZ: Los himnos latinos de William Lampart, hacia la formulación de un estilo en el autor: aspectos sintáticos y métricos	GÁBOR BRADÁ CZ: Die Wirkung des römischen Geschichtsdenkens auf die ungarische Geschichtsschreibung des Humanismus	ENIKŐ BÉKÉS / PÉTER KASZA: Centers of Humanist Networks in Hungary	LUCIA GUALDO ROSA: Giovanni Aurispa e la sua attività al servizio della sede apostolica
ELKE STEINMEYER: Neo-Latin in South Africa	GYÖRGY SZABADOS: „Historiographia Hungaro-Latina“ – On the Neo-Latin roots of the Hungarian erudition	VRATISLAV ZERVAN: Nicasius Ellebodius, sein Leben, seine Netzwerke und seine Griechisch-studien	IDA GILDA MASTROROSA: Biondo Flavio storico di Roma antica nel I libro delle <i>Decades</i>
AKIHIKO WATANABE: Pietro Paolo Palumbo's <i>Non Recedat Volumen</i> (1573): Illustrated Elegiacs and Japanese Christians	GYÖRGY PALOTÁS: Politics of the Habsburgs in the Poems of Michael Verancius (1514-1571)	MARTA VACULINOVÁ / LUCIE STORCHOVÁ: Humanism in Bohemian Lands: Scholarly and Literary Practice, 1480-1640	FRANCESCA NIUTTA: Latin translators of Zosimus' <i>Historia nova</i> in sixteenth-century Europe
		CHRISTIAN GASTGEBER: Das humanistische Postulat: (Neu)latein nicht ohne (Alt)Griechisch – der transalpine Befund und das Herausbilden von überregionalen Netzwerken	

Thursday, 6 August 2015

09.00 – 10.30	Session 1 = HS 30	Session 2 = HS 32	Session 3 = HS 7
	<i>Love</i>	<i>Theatre</i>	<i>Religion and Philosophy II</i>
Chair	LYDIA JANSSEN	AKIHIKO WATANABE	JOAQUIN PASCUAL BAREA
	ELWIRA BUSZEWICZ: Latin, the vernacular and body language in the discourse of love. Konrad Celtis and <i>Hasilina Sarmata</i>	DANIEL J. NODES: From Pulpit to Comic Stage: The <i>Samarites</i> of Petrus Papaeus	GUY CLAESSENS: The <i>Timaeus</i> in the Seventeenth Century: Jens Bircherod's <i>Τιμή Τιμαίου</i>
	EVA SIMON: Paul Flemings <i>Suavia</i> . Ein Meisterwerk der neulateinischen erotischen Dichtung	MAGDALÉNA JACKOVÁ: Subjects of Jesuit School Plays from Provincia Bohemia SJ (1700-1750)	MARIA SORAYA AHN RIOS: Latin Vocabulary of the Supernatural in Ulrich Molitor's <i>De Lamiis et Pythonicis Mulieribus</i> (1489)
	JEANINE DE LANDTSHEER: Rooms for Rent in the House of Love! The Case of Benito Arias Montano		SYLVIA BROWN: Early Quakers and the Uses of Latin, 1655-1700

10.30-11.00

Coffee Break (Small Ceremonial Hall)

11.00-13.00

IANLS Business Meeting (Big Ceremonial Hall)

13.00-14.30

Lunch

Session 4 = HS 23	Session 5 = HS 42	Session 6 = HS 31	Session 7 = HS 28
<i>Rhetoric</i>	<i>Book Collections & Book Transfer</i>	<i>Women I</i>	<i>Special Session: Die Entdeckung der Landschaft</i>
MARJORIE CURRY WOODS	KARL AUGUST NEUHAUSEN	FRANCESCA NIUTTA	MARTIN KORENJAK
MARIA-ASUNCIÓN SANCHEZ-MANZANO: On <i>amplificatio</i> / <i>auxesis</i> in rhetorical treatises 1650-1700	CRAIG KALLENDORF: Commentaries, Censorship, and Printed Books in a Transnational Context	CHIARA KRAVINA: Trasmisione e fortuna di un ‚best seller‘ rinascimentale: il <i>De re uxoria</i> di Francesco Barbaro e il volgarizzamento di Alberto Lollio	WILLIAM BARTON: <i>Prospectus</i> – Landschaft auf Latein
JUDITH RICE HENDERSON: Historicizing the Renaissance Historiography of Rhetoric	NEVEN JOVANOVIĆ: De scriptorum in Croatia et in Tyrolide numeris, saeculis, nexibus	ANNE-MARIE LEWIS: Exemplary Women in the Latin Letters of Mary Stuart, Queen of Scots	MARTIN KORENJAK: <i>Prata rident</i> . Stimmung in neulateinischen Landschaftsbeschreibungen
	MICHAL CZERENKIEWICZ: International Neo-Latin Book – Transfer: the Case of the Officina Plantiniana and Christophorus Schedel sr.	PIETA VAN BEEK: <i>Vita bonum fragile est</i> : the lost eulogies of Rotger zum Bergen in honour of Anna Maria van Schurman	JOHANNA LUGGIN: Landschaft und Land: Die Konzeptualisierung eines vereinten Großbritannien in Landesbeschreibungen des 16. und 17. Jhs.

14.30 – 16.00	Session 1 = HS 30	Session 2 = HS 32	Session 3 = HS 7
	<i>Special Session: Oratoria nuziale e poesia epitalamica nell'Italia del pieno e tardo Rinascimento</i>	<i>Special Session: Sakralerotik</i>	<i>Religion and Philosophy III: Special Session: Religious PR in late Neo-Latin drama and poetry</i>
Chair	SEBASTIANO VALERIO	RUTH MONREAL	STEFAN TILG
	MAURO DE NICHILLO: Retorica e antiquaria nell'oratoria nuziale umanistica	RUTH MONREAL: Verliebt in Maria – Lateinische Mariendichtung in Form von Eklogen und Elegien	SIMON WIRTHENSOHN: Boethius als Mittler jesuitischer Glaubenspropaganda
	MICHELE MONGELLI: Il <i>Carmen nuptiale in Divam Hyppolitam et Alphonsum Brutiorum ducem</i> di Elisio Calenzio	JAKOB JUNG: Flirtversuche mit Gott – Die <i>Eclogae</i> des Pierre Mambrun	VALERIO SANZOTTA: Religiöse Orden und lateinische Dichtung im 18. Jahrhundert: Das Beispiel der Accademia dell'Arcadia
	SEBASTIANO VALERIO: Guerra, amore e poesia nell'epitalamio di Giovanni Tommaso Filocalo per Fabrizio Maramaldo e Porzia Cantelmo	JULIA WINNACKER: Jesus als ‚Objekt der Begierde‘ in <i>Vidas Christias</i>	

16.00-16.30

Coffee Break (Small Ceremonial Hall)

16.30-17.30

Plenary Lecture 4: *Virginie Leroux* (Big Ceremonial Hall)

17.30-18.00

Coffee Break (Small Ceremonial Hall)

18.00-19.00

Presentation: Neo-Latin Handbooks & Companions
(Big Ceremonial Hall)

19.00-20.00

Guided Tours: (1) *Der Wiener Kreis*
(2) *The Main Building of the University*

Session 4 = HS 23	Session 5 = HS 42	Session 6 = HS 31	Session 7 = HS 28
<i>Royal Neo-Latin: Treatises about and for Kings</i>	<i>Neo-Latin Activities in Modern Times</i>	<i>Women II: Special Session: English Women Translators and Men of the Cloth</i>	<i>Neo-Latin in Spain</i>
CHRIS HEESAKKERS	ELKE STEINMEYER	BRENDA HOSINGTON	PAULINO PANDIELLA GUTIÉRREZ
GIOVANNI ROSSI: Il trattato <i>De regno et regis institutione</i> (ca. 1484) di Francesco Patrizi, umanista senese	BARBARA DOWLASZ: Die Catull-Rezeption in der neulateinischen Versnovelle des 20. Jahrhunderts: Versnovelle vs. kürzere Gedichte	ELIZABETH MCCUTCHEON: Margaret More Roper: Correspondent and Translator of Erasmus	MARIANO MADRID CASTRO: ¿Leyó Miguel de Cervantes a Baptista Mantuano?
NOREEN HUMBLE: Xenophon's <i>Cyropaedia</i> : Latin and vernacular translations and their target audiences	LAV ŠUBARIĆ: The Tübingen Call of 1808: For and against Latin	PATRICIA DEMERS: <i>A cōmoción within the very bowels of the soule</i> : Reading Lady Anne Bacon	ALEJANDRO MARTÍNEZ SOBRINO: El origen del ensayo a partir del comentario a los autores: el caso de Jodoco Badio Ascensio y sus comentarios familiares al <i>Ars horaciano</i>
ASTRID NILSSON: Johannes Magnus' <i>Historia de omnibus Gothorum Sueonumque regibus</i> (1554) and the Case of Gostagus	PIROSKA BALOGH: Latin, National Identity and the Language Question in Hungarian Journalism: Cultural Intentions on the <i>Ephemerides Budenses</i> (1790-1793)	BRENDA HOSINGTON: Translation as Re-creation: Jane Owen's <i>Antidote against Purgatory</i> and Roberto Bellarmino's <i>De gemitu colombae siue lacrymarum libri tres</i>	JOAQUÍN PASCUAL BAREA: Minerva en Hispania: elogio de la ciencia española en el contexto de Europa en el tratado en latín de Rodrigo Caro sobre los dioses antiguos (1629-1641)

Friday, 7 August 2015

09.00 – 10.30	Session 1 = HS 30	Session 2 = HS 32	Session 3 = HS 7
	<i>Special Session: Neo-Latin Literature in Manuscript: Challenges in Editing and Interpretation</i>	<i>Love and Marriage</i>	<i>Religion and Philosophy IV</i>
Chair	VICTORIA MOUL	OUTI MERISALO	BRUNO SCHNEEWEISS
	VICTORIA MOUL: Neo-Latin Poetry in English Manuscripts, c. 1550-1700	GRAŻYNA URBAN-GODZIEK: The Elegiac Eschatology: Jan Kochanowski's Elysian Circle of the Love Suicide Poets	LENKA FIŠEROVÁ: The Subject of Logic and its Place in the Educational Process at the University in the 18 th Century
	ELIZABETH SANDIS: Tackling the grey areas: the <i>Life of White</i> as an editing project	JOLANTA MALINOWSKA / JOSÉ C. MIRALLES MALDONADO: Epic chronicle of wedding ceremony in the <i>Epithalamium O. M. Sigismundi Augusti et Elisabes Ferdinandi filiae</i> by Petrus Royzius Maureus (1506-1571)	KATARINA KARABOVA: The Latin Textbooks of Philosophy of the University of Trnava (1635-1777)
	BIANCA FACCHINI: Towards an edition of Mussato's <i>De lite inter Naturam et Fortunam</i> : textual dilemmas and hermeneutic possibilities	ÁGNES MATÉ: La trasmissione testuale della <i>Historia de duobus amantibus</i> nel suo contesto geografico europeo	REKA LENGYEL: An 18 th -century "Faust" at the Reformed College of Debrecen: Stephanus Hatvani and his <i>Introductio ad principia philosophiae solidioris</i> (1757)

10.30-11.00

Coffee Break (Small Ceremonial Hall)

Session 4 = HS 23	Session 5 = HS 42	Session 6 = HS 31	Session 7 = HS 28
<i>Special Session: Per una rilettura di alcune opere del Pontano</i>	<i>Neo-Latin and the Vernacular I</i>	<i>Natural History and Didactic Poetry</i>	<i>Neo-Latin and Poland</i>
MARGHERITA SCIANCALEPORE	HARM-JAN VAN DAM	ARON ORBÁN	PABLO TORIBIO PÉREZ
CLAUDIA CORFIATI: Ritratti di contemporanei nei <i>Dialoghi</i> del Pontano	ROGER P. H. GREEN: Latin and vernaculars in early modern Scottish Neo- Latin	DENNIS MIEDEK: Giovanni Pontanos Poetik der <i>admiratio</i> : Das Verhältnis von Theorie und Praxis am Beispiel der Lehrgedichte	ROSA M ^A MARINA SÁEZ: La construcción de la imagen del carácter polaco en la poésia de Pedro Ruiz de Moros: tradición y originalidad
LAURA MITAROTONDO: La crisi politica nel lessico della modernità: incidenza del <i>De Fortuna</i> di Pontano in Machiavelli	CHRISTOPHE GEUDENS / TOON VAN HAL: The use of proverbs in the Neo-Latin World. Did Neo-Latin function as an intermediary for phraseological exchange between the vernaculat languages?	BARBARA MILEWSKA- WAŻBIŃSKA: Who was the author of the <i>Septem sidera</i> attributed to Copernicus?	ANNA SKOLIMOWSKA: <i>Fratres et Sorores Ganeae, Secta Cuspidea, Bibones et Comedones</i> – reality of humanist court circles in 16 th -century Cracow or literary convention?
MARGHERITA SCIANCALEPORE: Note sulla fortuna del Pontano nel Settecento	GERARD GONZÁLEZ GERMAIN: Text and Context in Giovanni Vespucci's Latin Preface to his School Translation of Sallust's <i>Catiline</i>		

11.00 – 12.30	Session 1 = HS 30	Session 2 = HS 32	Session 3 = HS 7
	<i>Special Session: Nuovi approcci allo studio del testo: Le frontiere digitali</i>	<i>Special Session: Angelo Colocci</i>	<i>Religion and Philosophy V</i>
Chair	PAOLA TOMÈ	MAIA WELLINGTON GAHTAN	JAMES A. PARENTE, JR.
	PAOLA TOMÈ / SABRINA MINUZZI: Aspetti concreti nella circolazione degli incunabuli nell'Europa umanistica: il caso dell' <i>Orthographia</i> di Giovanni Tortelli	MAIA WELLINGTON GAHTAN: Angelo Colocci: Collections	KATEŘINA BOBKOVÁ- VALENTOVÁ: Latino come lingua di comunicazione nelle case religiose in Boemia
	SABRINA MINUZZI: Colmare il divario tra la tradizione manoscritta e le edizioni moderne: ISTC, TEXT-inc, MEI per lo studio della produzione, distribuzione e ricezione dei libri a stampa del XV secolo	NADIA CANNATA: Angelo Colocci: Editions	ALENA BOČKOVÁ: <i>Historia Sancti Nepomuceni</i> of 1729 and its Period Translation in the Context of Baroque Translations
	PAOLO MASTANDREA / ANTONIO PISTELLATO / LINDA SPINAZZÈ: Strumenti informatici per lo studio della letteratura Latina e Neolatina	INGRID ROWLAND: Colocci & Vitruvius – a comparison	ERIKA JURIKOVA: <i>Oratio funebris et piis manibus</i> . Literary Forms of Mourning in Baroque Literature

12.30-14.30

Lunch

Session 4 = HS 23	Session 5 = HS 42	Session 6 = HS 31	Session 7 = HS 28
<i>Curricula</i>	<i>Neo-Latin and the Vernacular II</i>	<i>Special Session: The Poetics and Vocabulary of Neo-Latin Translation</i>	<i>Special Session: Aspects of Proto-Humanism in the Southern Low Countries</i>
SONJA SCHREINER	ARNE JÖNSSON	MARIANNE PADE	MICHIEL VERWEIJ
ROBERT DULGARIAN: <i>Et pariet modulos nepotes</i> : a university background and an agonistic context for Marvell's Latin epigram <i>Upon an Eunuch. A Poet</i>	NICOLAS DE MAEYER: <i>Illustre est Lovanium et Belgium Jansenio</i> . Cornelius Jansenius and the <i>Oratio de interioris hominis reformatione</i> (1628)	MARIANNE PADE: Early Neo-Latin theory of translation and medieval poetics	MICHIEL VERWEIJ: Books from Italy. The first signs of Humanism in the Southern Low Countries
CHRISTINE WULF: Inschriften an Lateinschulen – Aushängeschilder für eine humanistische Grundbildung im Spannungsfeld von <i>pietas</i> und <i>eruditio</i>	GIANMARIO CATTANEO: Francesco Filelfo and the <i>Vernacula Lingua: the Exercitatuunculae Latinae et Italicae</i>	TRINE ARLUND HASS: Helius Eobanus Hessus and Theocritus	IDE FRANÇOIS: Neo-Latin Consolation Literature in the Low Countries
KLAUS HEYDEMANN: Eine Kunstübung in der Auslaufphase. Das Verfassen lateinischer Texte in österreichischen Gymnasien unter der Regierung Kaiser Franz I.	HARM-JAN VAN DAM: Neo-Latin or vernacular? Petrus Scriverius (1576-1660)	JOHANN RAMMINGER: Latin words for 'to translate' in fifteenth-century Humanism	JEROEN DE KEYSER: Francesco goes to Gallian Wood. Filelfo's interaction with Burgundy and France

14.30 – 16.30	Session 1 = HS 30	Session 2 = HS 32	Session 3 = HS 7
	<i>Evaluation and Translation of Literature</i>	<i>Technical Literature</i>	<i>Religion and Philosophy VI</i>
Chair	JULIA HAIG GAISSER	REINHOLD F. GLEI	ROGER FISHER
	RODNEY JOHN LOKAJ: Spoleto: A Centre of Humanistic Learning	SONJA SCHREINER: Podagra, (un)gelöst? Thomas Sydenhams englisch-lateinischer Spagat zwischen Gicht, Wassersucht und Hysterie	ERIC MACPHAIL: Jean Bodin et l'éloge de la superstition
	XAVIER VAN BINNEBEKE: <i>Carmen pulchro certamini destinatum</i> . The <i>Certamen Poeticum Hoeufftianum</i> (1845- 1978): A study of the documentary sources	BRUNO SCHNEEWEISS: William Harveys <i>Exercitatio anatomica de motu cordis et sanguinis in animalibus</i> im Diskussionsfeld zeitgenössischer Kritik	ANNET DEN HAAN: The New Testament Translation of Giannozzo Manetti (1396-1459)
	SARI KIVISTÖ: The Seven Criteria of Evil Books	CAROLIN RITTER: England's First Public Museum – a Triumph over Nature and the East <i>The Museum Ashmoleanum</i> by John Dolben (1662-1710), recited at Encaenia in 1679	PABLO TORIBIO PÉREZ: Anti- Trinitarian representations of Church History: the case of Benedykt Wiszowaty's <i>Medulla historiae ecclesiasticae</i>
	STEFANO DI BRAZZANO: De Graecae Anthologiae epigrammatis Latine primum a Caspare Vrsino Velio Silesio poeta redditus	JOHN LEEDS: Verbal Mood and Aristotelian Doctrine: The Grammar and Medicine of Thomas Linacre	E. J. HUTCHINSON: The Uses of Classical Literature in Niels Hemmingsen's <i>De lege naturae apodictica methodus</i> (1562)

16.30-17.00

Coffee Break (Small Ceremonial Hall)

17.00-18.00

Plenary Lecture 5: *Ludwig Braun* (Big Ceremonial Hall)

18.00

Closing Ceremony (Big Ceremonial Hall)

19.30

Conference Dinner (Rent a Bim → 10er Marie)

Session 4 = HS 23	Session 5 = HS 42	Session 6 = HS 31	Session 7 = HS 28
<i>Neo-Latin in Eastern Europe</i>	<i>Neo-Latin and Religion</i>	<i>Neo-Latin and Ideology</i>	<i>Knowledge and its Transfer</i>
MYROSLAW TROFYMUK SEN.	HERBERT BANNERT	JAN PAPY	JOHN CONSIDINE
MYROSLAW TROFYMUK JUN.: Die neulateinischen Dichtungen von Ireneus Falkowski	KATHARINA KAGERER: Text und Bild im Dienst der lutherischen Konfessionalisierung: Die lateinisch-deutschen Inschriften der Aegidienkirche in Hülse	PAUL J. STAPLETON: Juan Latinos's Poetry of a neo-Classical <i>Hispania</i>	ELIE BORZA: <i>Commentatio, Prolegomena et Variarum Lectiones</i> : différents aspects du commentaire humaniste
OLEKSANDRA TROFYMUK: Das literarische Erbe des Het'man der Ukraine Philipp Orlik, eines weithin vergessenen Politikers und Schriftstellers	ELIA MARINOVA: Die Pfarreigeschichte von Altbeschenowa im Kontext der lateinischen Historiographie des 18. Jahrhunderts	MAXIM RIGAU: Lepanto in the Neo-Latin Epic Poetry of Spain: Joannes Latinus versus Franciscus Pedrosa	DAVID MARSH: Erasmus' <i>Adagia</i> as a Cultural Encyclopedia
FLORENTINA NICOLAE: The Modernization of the Byzantine Spirit through Neo-Latin: The <i>Orthodoxa Confessio</i> of Petrus Mogilas	KURT SMOLAK: <i>Vicit</i> . Die marianischen Oden Cölestin Leuthners O.S.B.	SÍLVIA COLL-VINENT / ALEJANDRO COROLEU: Joan Estelrich and the reception of Vives in inter-war Europe	MARJORIE CURRY WOODS: <i>Partes orationis</i> : Parts of a performance
GÁBOR ALMÁSI: Faking the National Spirit: False Historical Documents in the Service of the Hungarian National Movement (early 19 th century)	NIKOLAUS THURN: Ludwig Helmbold und die Humanistenode	HAN LAMERS: „Dove va il latino?": The Use of Latin during the <i>Ventennio Fascista</i> (1922-1943)	

Saturday, 8 August 2015

09.00-19.00

Excursion to Melk

ABSTRACTS – PAPERS & POSTERS

Latin Vocabulary of the Supernatural in Ulrich Molitor's *De Lamiis et Pythonicis Mulieribus* (1489)

MARIA SORAYA AHN RIOS (Universitat de Barcelona, Facultat de Filologia llatina)
mahnrios7@alumnes.ub.edu – Thursday, 09.30-10.00

In the present contribution we explore the Latin lexicon of witchcraft in one of the first illustrated incunabula dedicated to demonology: Ulrich Molitor's *De Lamiis et Pythonicis Mulieribus*, printed by Johan Otmar in Reutlingen. Analyzing the specific vocabulary employed in *De lamiis* enables an approach towards a deeper comprehension of the evolution of Ancient Latin lexicon on the supernatural and its prevalence within the Early Modern imaginary of witchcraft. Despite the fact that Ulrich Molitor's work is often known for being annexed to the prominent *Malleus Maleficarum* (1487) written by the Dominican inquisitors Jakob Sprenger and Heinrich Institoris, it possesses nonetheless several differences in regards to its context, structure, intentionality and content. It must be emphasized that it has never been scrutinized from a linguistic perspective although the title has come up in several studies concerning the birth of the pre-Renaissance witch. However, these studies still lack a profundity of discernment in the examination of the specific terms related to demonology and witchcraft, which constituted almost a new genre of literary rhetoric that reached its highest point during the 15th and 16th centuries.



Faking the National Spirit: False Historical Documents in the Service of the Hungarian National Movement (early 19th century)

GÁBOR ALMÁSI (Ludwig Boltzmann Institute for Neo-Latin Studies, Innsbruck)
almasi.gabor@gmail.com – Fr, 16.00-16.30

In 1828, a false Latin letter, allegedly from 1621, was published in the Viennese *Archiv für Geschichte, Statistik, Literatur und Kunst*. The letter was written in the name of James I, King of England, addressing the Transylvanian prince Gabriel Bethlen with reference to the deep affinity between the two distant lands and promising financial help for Bethlen's religious-political fight against the Habsburgs. Two days later another Latin document appeared, presenting Austria's weird political strategy towards Transylvania and Hungary in the age of Bethlen. Although the likelihood that the document was false was mentioned by the historian Dezsö Dümmerth, it was discarded also because the journal was published by Baron Hormayr, an "agent of secret police". The aim of this paper is to distinguish through a philological-historical analysis the make-belief from the false and potentially true elements of the texts. This involves the parallel study of the intellectual, political and historiographical contexts of the early 19th and early 17th centuries. The publication of the documents, which circulated in manuscript as early as 1811, fits into the framework of the national movement of Hungarian intellectuals, which championed Magyar language and culture and rejected the Latin culture in the multiethnic Kingdom of Hungary.



El *Compendium* de las Constituciones de Cataluña de Narcís de Sant Dionís

DANIEL ÁLVAREZ GÓMEZ (Universitat de Barcelona, Facultat de Filologia Ilatina)
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En las Cortes de Barcelona (1412-1413) que presidió Fernando I, rey de Aragón, se aprobó una Constitución que determinaba la recopilación en el original latino y su traducción al catalán de todo el corpus jurídico de Cataluña. Su ordenación siguió las rúbricas de los primeros diez libros del Código de Justiniano. El proyecto (llamado Compilación) fue iniciado por juristas de la talla de Bonanat Pere y Jaume Callís, en una primera comisión; y lo continuaron Francesc Basset y Narcís de Sant Dionís, comisionados *a posteriori*. La Compilación, sin embargo, resultó parcialmente fallida. El último de los mencionados, Sant Dionís, escribió un opúsculo latino (llamado *Compendium*) que, estructurado igualmente según el código justinianeo, sirviera a los especialistas de enquiridion. Lo tradujo también al catalán. La obra ayudó a juristas como Tomás Mieres a tener una panorámica precisa e inmediata de las leyes del Principado, además de fungir como guía para su consulta en los textos que las reproducían *in extenso*. El *Compendium* latino es un breve manual que sobrepasa a la Compilación, porque cita o resume mayor número de leyes. La edición de los tres manuscritos latinos que lo contienen, y que aquí se presenta (CTE), debe dar cuenta de ello.



Francesc Alegre: *opera minora*

DANIEL ÁLVAREZ GÓMEZ (Universitat de Barcelona, Facultat de Filologia Ilatina)
PERE BESCÓS PRAT (Universitat Pompeu Fabra, Departament d'Humanitats)
GEMMA PELLISSA PRADES (Universitat de Barcelona, Departament de Filologia Catalana & Harvard University, Department of the Classics)
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→ POSTER SESSION

The volume *Francesc Alegre: opera minora* is scheduled for release in 2015 in *Els Nostres Clàssics series* (Ed. Barcino). Francesc Alegre (1450-1508) is both a translator and a representative author of the interesting literary atmosphere of Barcelona at the end of the 15th century, although his work has often been neglected by critics. The book encompasses a study and the edition of seven 'minor' works of his corpus, which will be completed with a second volume dedicated to Alegre's *Transformacions*, a translation into Catalan of Ovid's *Metamorphoses*. *Francesc Alegre: opera minora* is the result of the collaboration of the three presenters of this poster.



Ein Flüssekonzil zu Ehren Kaiser Maximilians II.: Das *carmen* „Danubius“ des Augustinus Eucaedius

JOHANNES AMANN-BUBENIK (Wien)
amann.bubenik@aon.at – Tuesday, 09.00-09.30

Das 1591 Hexameter umfassende Gedicht *Danubius* des Augustinus Eucaedius aus Livland ist ein Beispiel der besonders im 16. Jahrhundert beliebten Kaiserserien und Habsburgergenealogien. Anlässlich der Rückkehr des Kaisers Maximilian II. nach Wien beruft der König der Flüsse, Danubius, ein Flüssekonzil ein. Der Fluss beschreibt dabei die Taten der Kaiser von Rudolf I. bis Maximilian II., dem das letzte Drittel der Rede, das mit einem Binnenproömium eingeleitet wird, gewidmet ist. Dieses Werk zeigt nicht nur die Einflüsse

antiker Autoren, etwa wenn er mit einem Vergilzitat Wien als neues Rom kennzeichnet, sondern es hat auch eine von zeitgenössischen Autoren beeinflusste Rahmenhandlung: In Joachim Mynsingers Epos *Austrias* beruft der Flussgott Danubius ebenfalls ein Flüssekonzil, bei dem die Nymphe Leucothoe und Danubius die Abstammung der Habsburger bis zu Karl V. und Ferdinand I. darstellen. Eine strukturelle Parallele ist der von Mynsinger und Eucaedius eingesetzte *versus intercalaris*. Ein weiteres zeitgenössisches Modell ist Riccardo Bartolinis Epos *Austrias* über den Bayerisch-Pfälzischen Erbfolgekrieg, wo ebenfalls ein von Danubius einberufenes Flusskonzil eine Rolle spielt. Die bei Bartolini und Eucaedius in diesem Krieg betonten Herrschertugenden Maximilians I. weisen voraus auf die Darstellung derselben Tugenden bei seinem gleichnamigen Urenkel im Werk des Eucaedius.



Germania-Allegorien in der Heroidendichtung der Frühen Neuzeit

TERESA BAIER (Johann Wolfgang Goethe-Universität Frankfurt am Main)

teresa.baier@gmx.de – [Wednesday, 09.00-09.30](#)

Die nahezu allen Latinisten mehr oder minder vertraute, auf den römischen Dichter Ovid zurückgehende Textgattung der Heroiden-, Heroischen oder Heldenbriefe wurde nach gelegentlichen Wiederbelebungsversuchen im Mittelalter von Autoren des Humanismus und des Barock bereitwillig aufgegriffen und oftmals in verschiedener Weise modifiziert. Der einstmals erotische Inhalt konnte durch einen tagespolitischen oder religiösen ersetzt, der Schreiber oder Adressat des Briefes typisiert werden. Seit der ersten Hälfte des 16. Jahrhunderts provozierten die von Osmanen und konfessioneller Spaltung ausgehenden Bedrohungen des Römisch-Deutschen Reiches insbesondere in der Kasualpoesie die Herausbildung eines neuen Heroidentypus, welcher eine allegorische Germania-Gestalt, d.h. ein personifiziertes Deutschland, zum Gegenstand hat. Zahlreiche protestantische und katholische Autoren, insgesamt vor allem Melanchthon-Schüler, bedienten sich nun einer solchen Germania-Gestalt, welche entweder selbst Klagebriefe mit flehentlichen Hilfsgesuchen an Herrscher, Würdenträger und andere allegorisierte Länder richtet oder solche von diesen empfängt. In fast allen dieser Schreiben findet sich die Beschwörung einer glorreichen germanischen Vergangenheit einerseits, antiosmanische (und bisweilen antirömische) Agitation andererseits. Anhand dessen soll der Frage nachgegangen werden, welches integrative oder polemische Potential die Gattung des Heroidenbriefes in sich birgt und in welcher Weise sie zur Propagierung einer weithin wirksamen Deutschland-Idee beitragen kann.



The Historian and His Art: Thoughts on Historiography in Quattrocento Italy

PATRICK BAKER (Humboldt-Universität zu Berlin, SFB 644 „Transformationen der Antike“)

patrick.baker@cms.hu-berlin.de – [Tuesday, 16.00-16.30](#)

→ *Transformationen antiker und mittelalterlicher Historiographie und Biographie im Renaissance-Humanismus* (org. Bernd ROLING; further speakers: Johannes HELMRATH, Ronny KAISER, Maike PRIESTERJAHN)

The question of how history should be written was one of the pressing concerns of 15th- and 16th-century humanism. The work done in this area by figures like Giovanni Pontano, Francesco Patrizi, and Jean Bodin is well known. Less so, however, is the contribution made to the *ars historica* by the many writers and translators of history. Yet it was common for practicing historians to make programmatic theoretical and methodological statements about their own art in their work. Prefaces were common hosts to such thoughts, as those familiar with Leonardo Bruni's *Historiae florentini populi* and Lorenzo Valla's *Gesta Ferdinandi*

regis know. Another locus for speculation was dedicatory letters to Latin translations of Greek history. In the process of praising patrons and friends, translators often remarked on the nature of historiography and criticized the ancient historians. Here an important text is Pier Paolo Vergerio's dedication to the emperor Sigismund in his Latin version of Arrian. In this paper I shall explore the range of humanist thought on the *ars historica* as it is found in such sources, focusing primarily on 15th-century Italy. My object is not only to collate and categorize various points of view, but even more so to show how this body of thought fits into a larger tradition in which humanists transformed ancient ideas about historiography for incorporation into their own literary canons and production.



Latin, National Identity and the Language Question in Hungarian Journalism: Cultural Intentions of the *Ephemerides Budenses* (1790-1793)

PIROSKA BALOGH (Eötvös Loránd University Budapest, Faculty of Humanities, Institute of Cultural Studies and Hungarian Literature)
sorsbona@t-online.hu – Thursday, 15.30-16.00

What were the cultural intentions of Latin journalism in Hungary and in the Habsburg Monarchy around the turn of the 19th century? – It is a very complicated and interesting question. The aim of my inquiry is to explore the background of Latin language usage in journals of Hungary. There is a good example to analyse: the weekly Latin newspaper, entitled *Ephemerides Budenses*, which was edited by Mihály Tertina and Pál Spielenberg between 1790-1793, and published in Buda. I try to answer the following questions: Why did the editors choose the Latin language for their newspaper? What was their vision of treatment of the diversity of languages in Hungary? What kind of roles and functions did they reserve for the Latin language? Can we find any relationship between the language question and national identity in the text of *Ephemerides Budenses*. We have an important point of reference too: another weekly Latin newspaper, entitled *Ephemerides Vindobonenses* and edited by József Keresztúry, which was published in Vienna between 1776-1785.



Prospectus – Landschaft auf Latein

WILLIAM BARTON (Ludwig Boltzmann Institut für Neulateinische Studien, Innsbruck)
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→ *Die Entdeckung der Landschaft* (org. Martin KORENJAK; further speakers: Martin KORENJAK, Johanna LUGGIN)

In den Volkssprachen entstanden die modernen Begriffe „Landschaft“, „landscape“, „paysage“, „paysage“ usw. im 18. Jahrhundert. Damals erhielten diese Worte, die schon lange gebräuchlich gewesen waren, zusätzlich zu ihrer ursprünglichen Bedeutung eine Reihe von neuen Assoziationen, die sie bis heute behalten haben. „Landschaft“ bezog sich nicht mehr nur auf ein bestimmtes Stück Land, sondern bekam ästhetische Konnotationen, die aus seiner Verwendung in Schriften über Kunst und aus geographischen Beschreibungen entstanden. Neulateinische Autoren waren weder taub noch blind für diese Veränderungen in der Wahrnehmung der natürlichen Umwelt – ganz im Gegenteil: Bereits zweihundert Jahre vor den Volkssprachen registrierte die neulateinische Literatur höchst sensibel den sich abzeichnenden Wahrnehmungswandel. Wie aber sollte ein Autor eine „Landschaft“ auf Latein bezeichnen? Welche Ausdrücke sollte er verwenden, um die Denotation und die zahlreichen Konnotationen abzudecken, die der Begriff heute in den Volkssprachen hat? Der Vortrag bietet zunächst einen kurzen historischen Überblick über die verschiedenen

lateinischen Ausdrücke für „Landschaft“. Danach konzentriert er sich auf den Begriff *prospectus*, der in diesem Zusammenhang eine besonders bedeutsame Rolle spielte. Meine Belege werden sowohl aus der geographischen Literatur als auch aus Texten zur Landschaftsmalerei stammen, die sich seit dem 16. Jahrhundert entwickelte.



Ambiguität und Einheitlichkeit als Beurteilungskriterien in der neulateinischen Horazrezeption

ARNOLD BECKER (Institut für Klassische und Romanische Philologie, Universität Bonn)
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Die Themenstellung des Vortrags lässt sich festmachen an Julius Caesar Scaligers Kritik, Horaz werde dem von ihm in Vers 23 der *Ars Poetica* aufgestellten Kriterium für Dichtung (*Denique sit quodvis, simplex dumtaxat et unum*) selbst nicht gerecht, weder in der *Ars Poetica* noch in anderen Teilen seines Werkes. Immer wieder haben Philologen Mehrdeutiges im Werk des Horaz problematisiert, so dass die Frage angebracht scheint, wie in humanistischen Kommentaren, die ja häufig aus dem Lehrbetrieb hervorgegangen sind, mit Mehrdeutigem und Uneinheitlichem im Werk des Horaz verfahren wird. Ausgangspunkte dieser Untersuchung sind neben der *Ars Poetica* die drei Palinodien in Horazens lyrischem Werk (Epode 17, c. 1,16 und 1,34) und die Auseinandersetzung mit diesen Gedichten und den (scheinbaren) Widersprüchen und Widerrufen in frühneuzeitlichen Kommentaren (vor allem Landino, Mancinelli, Badius und Jacob Cruquius). Als einschlägig für die Beurteilung erweisen sich u.a. die Kategorien der ironischen Sprechhaltung und *urbanitas*, der dichterischen *varietas* und der *inconstantia*.



Mapping Humanist Visions of Rome. A Digital Approach to the Literary Appropriations of the Eternal City

SUSANNA DE BEER (Universiteit Leiden)
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In my paper I will discuss the possibilities that Digital Humanities have to offer for research in the field of Neo-Latin. The project I will present is a spin-off of my current book project, which revolves around the image of Rome in humanist Latin poetry. It analyzes the poetic references to ancient and medieval Roman places of memory, both physical and literary. To do justice the wealth of literary sources, the different perspectives from which they can be approached and their interdisciplinary interest I am designing an interactive web research collaboratory, in which these texts can be stored, shared, searched and visualized on a map of Rome. By combining different kinds of digital tools, they are classified by means of metadata and tags, concerning e.g. the author, literary motifs, monuments, stories, or ancient models. However, users can also consult the full text and click on elements of their specific interest to find related texts. This will enable the user to trace e.g. the importance of Virgil's *Aeneid* for the Renaissance image of Rome, find all poems that deal with the Capitoline hill as *lieu de mémoire*, or visualize a poetic walk through the City.



Centers of Humanist Networks in Hungary

ENIKÖ BÉKÉS (Budapest, HAS, Institute for Literary Studies)

PÉTER KASZA (University of Szeged, Faculty of Classical Philology and Neo-Latin Studies)

pseudoenike@hotmail.com; petrusfalx@gmail.com – Wednesday, 09.00-09.30

→ *Humanist Networks of Central and East European Humanism (1420 to 1620) – Towards a new biobibliography* (org. Christian GASTGEBER; further speakers: Vratislav ZERVAN, Marta VACULINOVÁ, Lucie STORCHOVÁ, Christian GASTGEBER)

The aim of this paper is to present the network system of two key figures of Hungarian Humanism, that of Janus Pannonius and Stephanus Brodericus. Therefore we will not focus primarily on the literary analysis of their works, but rather on the function and nature of their artistic and political relationships. With this approach we would like to offer two case studies that would serve as models of the Hungarian side of the Central and East European prosopography project. Janus Pannonius' literary activity is well known also for the international scholarship, consequently this paper will outline his most important connections with Italian humanists and demonstrate the role of this network in the formulation of Hungarian Humanism and in the art patronage and cultural politics of King Matthias Corvinus. The second part of the paper will discuss Stephanus Brodericus (ca. 1480-1539), one of the most famous humanists of the Hungarian Kingdom in the 16th century. The critical edition of his Europe-wide correspondence was published in 2012. This edition makes it possible to sketch up the network of this important humanist-diplomat on a wider basis. The lecture is going to demonstrate the types of Brodericus' connections, which were not restricted only to fellow-humanists, but thanks to his diplomatic activity comprised many rulers and leading politicians of his time as well.



Entre poétique et savoir antique: les commentateurs de Stace face aux jeux funèbres de la *Thébaïde*

VALÉRY BERLINCOURT (Universität Basel)

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La complexité référentielle qui caractérise la *Thébaïde* de Stace, épopée latine traitant d'un sujet grec et reflétant une riche tradition littéraire, est manifeste dans le récit étiologique des jeux organisés à Némée en mémoire d'Opheltès, l'enfant tué par un serpent consacré à Zeus (livre 6). Ce récit offre une occasion privilégiée d'observer quel intérêt les commentateurs néo-latins des 16^e et 17^e s. prêtent respectivement à deux questions alors primordiales dans l'exégèse d'une épopée classique: l'*imitatio* et les *realia*. La présente communication sera centrée sur un ouvrage rarissime et largement ignoré: le commentaire sur la *Thébaïde* publié en 1620 par Eméric Crucé – un personnage beaucoup plus connu pour ses travaux sur les *Silves* de Stace. Les notes de Crucé sur la *Thébaïde* seront mises en perspective par rapport à celles de Bernartius (1595), Barclay (1601), Gronovius (1653), Barth (1664-65) et Beraldus (1685). On montrera que la démarche de Crucé se distingue par des stratégies particulières – dans l'exploitation des sources antiques, dans l'attitude face aux ouvrages modernes, dans la construction du discours exégétique – et que de telles spécificités peuvent être mises en relation avec le fait que ce commentateur possède un statut marginal par rapport aux érudits de son temps.



Carmen pulchro certamini destinatum. The Certamen Poeticum Hoeufftianum (1845-1978): A study of the documentary sources

XAVIER VAN BINNEBEKE (Universtà degli Studi di Messina / C. Arrius Nurus Fellow, Leuven, Katholieke Universiteit, Seminarium Philologiae Humanisticae)

xbinnebeke@hotmail.com – Fr, 15.00-15.30

The Royal Academy of Sciences of the Netherlands organized from 1845 to 1978 annually a Neo-Latin poetry contest at the instigation and in memory of Jacob Hendrik Hoeufft (1756-1843). This *Certamen poeticum Hoeufftianum* became the principal tilting-ground for generations of Neo-Latin poets. Nigh to a thousand pieces by authors from over a dozen countries have recently been discovered by the speaker in Haarlem and Amsterdam. They form the core of the *Certamen*-archive and include superb and occasionally entirely unknown compositions by captivating men like Diego Vitrioli, Johannes van Leeuwen, Giovanni Pascoli, and Hermann Weller. But also numerous less accomplished works are present, sent in anonymously (according to the regulations) by poets of varied social standing – Sicilian village priests, cardinals, schoolteachers, or members of prominent learned societies, academies, universities. In the paper the contents of this tremendously rich body of Neo-Latin poetry is examined. Besides a brief presentation of the autograph highlights of the collection, a handful of case studies is discussed that exemplify use and context of Neo-Latin in the nineteenth and twentieth century: pertinent samples commenting in Neo-Latin verse the Crimean War, more homely elegies on beloved dogs and cats, or, for instance, learned ekphrasis and poetry by fiercely opposed philologists.



The Certamen Poeticum Hoeufftianum (1845-1978): An overview of the documentary sources

XAVIER VAN BINNEBEKE (Universtà degli Studi di Messina / C. Arrius Nurus Fellow, Leuven, Katholieke Universiteit, Seminarium Philologiae Humanisticae)

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→ POSTER SESSION

The Royal Academy of Sciences of the Netherlands organized from 1845 to 1978 an annual Neo-Latin poetry contest, the *Certamen Poeticum Hoeufftianum*. In September 2012 I discovered in Haarlem and Amsterdam its nearly complete archive. Cast in a comprehensive format the poster is set to provide a detailed overview of the extant documents and their archival structure to all conference participants. It will offer an insight into the subjects treated by some two hundred poets active between 1845 and 1978. A series of essential connections will furthermore be addressed that are to transform the research prospects and methodologies in the field of 19th- and 20th-century Neo-Latin poetry.



Une lettre de Pontano a Francesco Sforza, Pierpont Morgan Library, Misc. Italian, MA 2569: hybridation linguistique et prestige de la langue

FLORENCE BISTAGNE (Maître de Conférences à l'Université d'Avignon)

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Les lettres de Pontano au nom des rois de Naples sont connues depuis le début du XX^{ème} siècle où elles ont été éditées par Erasmo Percopo et utilisées surtout en soutien à la

reconstruction du personnage de Giovanni Pontano comme homme politique de premier plan, représentant l'insertion du Royaume de Naples dans le concert des nations de la péninsule italique. Mais elles sont aussi un exemple, sur fond de débat sur la langue latine par rapport au(x) vernaculaire(s), d'hybridation entre le vulgaire et le latin, qui permet de donner un prestige au vulgaire tout en le rendant universellement compréhensible, *illustre, cardinale, aulico, magistrale* comme voulait Dante dans le *De Vulgari Eloquentia*. Nous analyserons comment la situation de diglossie, voire triglossie (avec le catalan, langue de l'administration), du Royaume de Naples débouche alors sur l'utilisation d'une langue latine renouée mais hybride avec le vulgaire napolitain comme langue de communication mais aussi sur l'utilisation d'un vulgaire de prestige, hybride avec le latin.



Narration and Exegesis in Erasmus's Paraphrases of Luke

JAN BLOEMENDAL (Huygens Institute, Royal Netherlands Academy of Arts and Sciences, The Hague)
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→ *Erasmii Roterodami Paraphrasis in Novum Testamentum* (org. Eric MACPHAIL; further speakers: Jean-François COTTIER, Miekske L. VAN POLL-VAN DE LISDONK)

As is known, the *Paraphrases in Novum Testamentum* were part and parcel of Erasmus' New Testament Project, which comprises a new translation, a new Greek text, annotations and paraphrases. The author highly valued these paraphrases. Starting with the Epistles, published by Dirk Martens in Louvain and Michaël Hillen in Antwerp, Erasmus ended with the Gospels and the Acts, which he published with Froben in Basel. I will look at the paraphrases on Luke, the most narrative gospel, in which love of one's neighbour is especially stressed. This was conform to Erasmus's own theology as expressed in *Enchiridion*. Is Erasmus's interpretation of the stories of the gospel steered by his own theology and if so, to what extent? Which Church Fathers did he follow for his interpretations?



Latino come lingua di comunicazione nelle case religiose in Boemia

KATEŘINA BOBKOVÁ-VALENTOVÁ (Historický ústav Akademie věd České republiky)
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Il contributo affronta l'uso del latino come lingua di comunicazione nell'ambiente degli ordini religiosi in Boemia nel XVII e nella prima metà dell'XVIII secolo. Esso fornisce una panoramica della frequenza e delle forme di uso del latino in concorrenza con le lingue vernacolari, cioè il tedesco e il ceco. Mostra le varie funzioni del latino come lingua di rappresentazione, di comunicazione scritta (ufficiale e personale) e il linguaggio della conversazione quotidiana, riassume anche le ragioni per l'applicazione. La ricerca si basa sullo studio di due gruppi differenti dei documenti. Il primo rappresenta documenti biografici e storiografici elaborate senza alcune ambizioni letterarie – lo scopo era elencare le persone o gli eventi. Sequito sarà particolarmente lo scopo specifico e percezione di testi, e confrontati con testi simili scritte in ceco o in tedesco. Il secondo gruppo è rappresentato da tali documenti dei Gesuiti, tra cui era l'uso del latino in tutti i livelli di comunicazione abituale e ben noto. Il presente discorso si concentrerà principalmente sui documenti di comunicazione quotidiana attiva, cioè i diarii dei collegi ed i cosvetudinari particolari o provinciali. Viene toccata anche la capacità di percezione uditiva passiva del latino attraverso la lettura, le predicazioni ed gli esortazioni.



Historia Sancti Joannis Nepomuceni of 1729 and its Period Translation in the Context of Baroque Translations

ALENA BOČKOVÁ (Charles University in Prague)

a.bockova@volny.cz – [Fr. 11.30-12.00](#)

The paper focuses on the work of the Jesuit historian Maximilianus Wietrowsky's *Historia Sancti Joannis Nepomuceni* (1729) and its Czech translation of 1730. The topic of this work reflects a significant phenomenon of the Nepomucene cult which formed an indispensable part of Czech religious life in the Baroque era. The origin of the text corresponds with the canonization of the Saint in 1729, after which John of Nepomuk became the most worshipped of the Czech saints, revered both within and beyond the geographical boundaries of Bohemia. The study is based on the recent research of early modern Latin and Czech literature which remained part of the European cultural sphere throughout the 17th and 18th centuries. This gave rise to multilingual (mainly Latin, Czech and German) editions of literary works. Apart from the literary-historical, linguistic-stylistic and translation analysis of both works the paper outlines a wider cultural and historical context and examines both texts with regard to elements that were characteristic for the period of their creation. The paper concludes with an outline of the forthcoming annotated edition of both works, which will maintain the trend of recent Latin textual editions while preserving all of the period and genre specifics of the texts.



Commentatio, Prolegomena et Variarum Lectionum: différents aspects du commentaire humaniste

ELIE BORZA (Université Catholique de Louvain)

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La philologie consiste en l'étude historique des textes. Plus particulièrement, en l'étude formelle de ceux-ci dans les différents manuscrits qui nous ont été transmis, dans le but d'en réaliser l'édition critique. Ce fut là le travail essentiel des humanistes de la Renaissance. Les commentaires ne furent néanmoins pas délaissés. Quelle était la conception du commentaire à cette époque? Grâce aux trois exemples développés ci-après, on verra que les humanistes n'avaient pas une idée unique du commentaire. En effet, Joachim Camerarius (*Commentatio explicationum omnium tragoediarum Sophoclis*, 1556) s'attelle à une explication mot à mot, ou phrase par phrase. François Portus (*In omnes Sophoclis tragoedias Prolegomena*, 1583) rédige des observations plus générales. Piero Vettori, enfin (*Variarum Lectionum libri XXXVIII*, 1582), n'a pas l'objectif de commenter un auteur, mais plutôt d'expliquer les corrections qu'il apporte au texte. L'objectif de ce travail n'est pas de présenter une vision exhaustive du commentaire humaniste. Il s'agit plutôt de montrer trois types de travaux, avec Sophocle comme prétexte, qui sont, selon moi, représentatifs de la manière de faire à la Renaissance.



Pourquoi traduire le *De regno* de William Barclay?

BERNARD BOURDIN (Institut Catholique de Paris, Faculté des Sciences sociales et politiques)

ISABELLE BOUVIGNIES (Unité Mixte de Recherche 5037 « Institut d'Histoire de la Pensée Classique », France)

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→ Traduire en Français le *De regno et regali potestate de William Barclay (1600)* (org. Bernard **BOURDIN**; further speakers: Lucie **CLAIRE**, Carine **FERRADOU**)

La traduction du *De Regno et regali potestate adversus Buchananum, Brutum, Boucherium...* comble un vide entre *Les Six Livres de la République* de Bodin (1576) et le *Leviathan* (1651) de Hobbes. Son auteur y dénonce sous le vocable « monarchomaque » ceux qui veulent renverser les rois : tant les protestants qui dénoncèrent la tyrannie de Charles IX, du fait de la Saint-Barthélemy, que les Ligueurs qui en appelèrent au renversement d'Henri IV parce qu'il était protestant. Barclay est d'abord un juriste. Aussi convient-il de situer sa doctrine dans le contexte de la montée en puissance, en France et en Angleterre, des doctrines de la légitimité du droit divin des rois. L'ouvrage corrobore des thèses déjà développées au cours des guerres civiles de religion par le juriste De Belloy (1540-1612), mais sa parution, deux ans après la fin des divisions politico-religieuses du Royaume, est de nature à clore le cycle en donnant une assise théorique à l'« absoluté » de la monarchie. La doctrine juridique de Barclay constitue un travail capital. En témoigne, parallèlement à la France, le développement de la même doctrine au service de la monarchie Stuart, *L'Apologie pour le serment de fidélité* (1609) de Jacques I^{er} d'Angleterre.



Die Wirkung des römischen Geschichtsdenkens auf die ungarische Geschichtsschreibung des Humanismus

GÁBOR BRADÁCS (Historisches Institut der Universität Debrecen)

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Der Vortrag behandelt die Geschichte der ungarischen Geschichtsschreibung vom Beginn des 15. Jahrhunderts bis zum Ausgang des 16. Jahrhunderts, bzw. von der Verbreitung des humanistischen Geschichtsdenken am Hof des Königs Matthias Corvinus von Ungarn bis zum Anbruch der protestantischen Geschichtsphilosophie in der ungarischen Literatur. Die Untersuchung befasst sich schwerpunktmäßig mit der Rolle und Bedeutung der politischen Ideen und Tugenden des antiken Rom, die in der ungarischen Historiographie des Humanismus oftmals vorkommen, sowohl in den lateinischen, als auch in den ungarischen und deutschen Geschichtswerken dieser Epoche. Anfänglich wirkte dieses römische Gedankengut durch die Vermittlung italienischer Humanisten (besonders Aeneas Sylvius Piccolomini, Callimachus Experiens oder Antonio Bonfini) auf die humanistische Geschichtsschreibung Ungarns, später aber entwickelte sich eine merkwürdige historiographische Tradition, deren Verfasser in Italien oder in den nordalpinen Ausbildungsstätten des Humanismus unterrichtet worden waren (Miklós Oláh, Antal Verancsics, György Szerémi, Ferenc Forgách, János Zsámboky / Johannes Sambucus, Miklós Istvánffy, Gáspár Heltai). Ein besonderes Augenmerk liegt auf den wichtigsten Begriffen der römischen und humanistischen politischen Philosophie (*fatum*, *fortuna*, *virtus* oder *necessitas*), ihrem Kontext und ihrer Funktion im humanistischen Geschichtsdenken Ungarns.



Epigrams in Bošković's manuscript collection at the Bancroft Library (University of California, Berkeley)

IRENA BRATIČEVIĆ (University of Zagreb, Faculty of Humanities and Social Sciences,
Department of Classical Philology)
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The Ragusan Ruđer Bošković (1711-1787) was an esteemed and influential lecturer and scholar throughout Europe in the second half of the eighteenth century. His treatises encompassed a broad range of disciplines, from mathematics, physics, geometry, optics, earth science, and engineering to natural philosophy and astronomy. These scholarly works together with Bošković's efforts to communicate his scientific thought in verse (a notable instance being his epic poem *De Solis ac Lunae defectibus*) were written in Latin and Italian. But Bošković was also a poet of ordinary events and human relationships. This is particularly evident in the hitherto unstudied collection of his manuscript poems, for the most part autographs, held today in the Bancroft Library at the University of California, Berkeley. The collection contains around 400 Latin epigrams. A number of these were improvised on the spot, revealing Bošković's ingenuity and his mastery of the epigrammatic form. This presentation will consider the social occasions that prompted the epigrams, a number of which were meant to entertain. It will also consider the life of these texts after their original performance: who recorded them, when, and with what purpose in mind.



Early Quakers and the Uses of Latin, 1655-1700

SYLVIA BROWN (Department of English, University of Alberta, Edmonton)
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George Fox, the founder of Quakerism, wrote in his journal for 1657 that Latin, as well as the other learned languages of Hebrew and Greek, were “all but the teachings of the natural [i.e. unredeemed] man” and “not the way to make ... ministers of Christ”. Given these assumptions, it would be surprising if Quakers of Fox's generation produced any Latin writings at all. Yet they did. This paper will consider the Latin texts produced and distributed by the Quakers, a sect which defined itself by its rejection of worldly or university learning and whose earliest followers were generally unlettered artisans. The paper will consider the paradoxes and the practicalities of this situation. How, practically, were these Quaker Latin tracts composed, translated, printed, distributed, and received? Under what circumstances were Quaker suspicions of ‘Roman’ or ‘humane’ learning suspended in order to reconceive Latin in Quaker terms, as a useful agent in spreading the truth and witnessing to a universal ‘Divine Light’? Finally, was there anything distinctive about the Neo-Latin produced by Quakers, as there certainly is in the English written by Quakers?



Latin, the vernacular and body language in the discourse of love. Konrad Celtis and *Hasilina Sarmata*

ELWIRA BUSZEWICZ (Kraków)
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Lewis W. Spitz called Konrad Celtis (1459-1508) “the German Archhumanist”. In 1502 this poet laureate published his collection of verse, *Quattuor libri amorum secundum quattuor latera Germaniae*, in Nuremberg, and in it presented his travels and love affairs, as indicated

by the titles of its constituent parts, *Hasilina Sarmata*, *Elsula Norica*, *Ursula Rhenana*, and *Barbara Cimbrica*. These love stories are set in a framework of time and space, corresponding to successive periods in the poet's life (boyhood, adolescence, youth or in fact maturity, and old age), and different parts of the world (East / the Vistula, South / the Danube, West / the Rhine, and North / the Baltic). My aim in this paper is to conduct a metalinguistic examination of Book One, on Hasilina, a girl from Kraków. Celtis, whose general impression of the "Sarmatians" was not very favourable (he regarded them as culturally inferior), presents a love discourse conducted in three languages. Ideally he would have liked a learned lover, a *connoisseuse* of Latin poetry (*Ad Hasilinam a se relegatam quomodo et qualem philosophus amare debeat*), but Hasilina did not match this ideal, what's more she did not know any German. The poet had to resort to the services of a go-between and interpreter, as he says in the elegy *Ad Bernardum Viliscum Roxolanum quo interprete ad puellam usus erat*, in which the basic languages of the love dialogue are presented. Thanks to Bernard Konrad even learns a few words of Polish, but the fundamental language in the exchange between the lovers is body language, articulated in delightful grunts and absolutely literal tongue-twisting (*flectere linguam*) during kisses.



The Chapters *De voce* and *De litteris* in Renaissance Grammar and Petrus Ramus's dichotomies in Nudožerinus's *Grammaticae Bohemicae libri duo* and the anonymus's *De litteratura Slavorum germanissima*

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Most of the *Artes grammaticae* of the late antiquity start with the "phonetic" complex of *De voce* followed by the description of the speech constituents starting with the letter in the chapter *De litteris*. This complex is the product of the long tradition, the roots of which lay in the philosophical works of Plato and Aristotle with the significant constitutive shift in the Hellenistic stoic philosophy when the complex *Peri fones* was formed. In spite of critical voices towards the complex both from grammarians as well as from philosophers, the chapter *De voce* remained almost unchanged and had a firm position in teaching guaranteed by the authority of Donat and Priscian also in the Middle Ages. Humanists change the structure of the introductory passages in the Latin grammars they form reducing significantly the content of the chapters *De voce* and *De litteris*. Iulius Caesar Scaliger in *De causis linguae Latinae libri tredecim* criticizes the traditional definitions of the terms *vox*, *elementum* and *littera*. In the paper the changes in the "phonetic" complex in the Renaissance grammars will be discussed and the way how Scaliger's views and the views of other humanist authors are reflected in the grammars of Slavic languages (e.g. the anonymous *De litteratura Slavorum germanissima* from the end of the 16th century).



Petrarchism in Jan Kochanowski's elegies. A comparison with the Neo-Latin situation

FRANCESCO CABRAS (Università degli Studi di Milano)
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It is widely known that Neo-Latin elegists liked to contaminate their Latin couplets with images or quotations from the Petrarchist poetry. I will confine myself to some examples. Landino, *Xandra* I 14 is a translation of Petrarca's *RVF CXXXII*; *Xandra* I 7 is an imitation of the Petrarchan sextine; the same structure of the books are modelled on Petrarch: they are strewn with anniversary elegies, which remember the key-moments of the relation between

the poet and his *puella* (e.g., Landino, *Xandra* I 2,15-20; I 3, 19-20; II 7,1-2; II 8,45-46; Ioannes Secundus, *El. Sol.* I-III); the *spiritus* of the poet lives *in alieno corpore* (Landino, *Xandra* II 18, 25-28); the girl is inflexible and “icy”, despite she makes the poet burn (Ioannes Secundus, *El.* II 3; II 4). The style is telling too: generally Petrarchan poetry is based on “binary oppositions”, like cold/hot; to burn / to freeze. Nothing similar is to be found in Kochanowski’s elegies, the most representative poet of the Polish Renaissance. Mieczysław Brahmer in 1927 was one of the first scholars to notice this surprising eccentricity of the Polish Renaissance literature (not only of Kochanowski). I focused my attention on the Latin elegies of the author, less studied than the Polish works are, and as a result, I have to confirm that the Brahmer’s impression have to be confirmed: the traces of direct imitation of Petrarca’s Italian poetry are extremely rare and they are almost everytime explainable thanks to a common model (e.g. Prop. I 18,1-4 was probably the starting point both for Petrarca *RVF XXXV* and Koch., *El.* II 9,17-18). I will present the elegies of Kochanowski from this particular point of view, comparing them to the works of other Neo-Latin poets he was surely familiar with (Secundus, Pontanus, Landino, Strozzi). What is more surprising is that Kochanowski spent five years in Padua (between 1550 to 1558); he was surely up to date with the contemporary literary trend, he evidently read and appreciates other Neo-Latin poets; he wrote a couple of epigrams on the tomb of Petrarca. But he evidently and consciously set the Petrarchan model aside. Why did this happened is the question I would like to answer.



Angelo Colocci: Editions

NADIA CANNATA (Dipartimento di Studi Europei, Americani e Interculturali, Università degli Studi di Roma La Sapienza)

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→ Angelo Colocci, *Collecting and Modernity* (org. Maia Wellington GAHTAN; further speakers: Maia Wellington GAHTAN, Ingrid ROWLAND)

My contribution, closely associated with that of Maia Gahtan, will concentrate on the textual issues arising in the edition of the *epigrammatari*, which collect works by major authors, drawing both on their personal collections and on other minor anthologies, at least ten; and are itself preserved in at least four different manuscripts. It constitutes a work-in-progress, although the intention of publishing it as a unit is clear. The epigrams are organised in several categories some of which are more polished than others. *Pictura vel imagines*, counting approximately 200 poems, is one of the most interesting category of all since it deals with speculation about the relationship linking visual arts and poetry, and because many of the poems it contains are *ekphraseis* of modern pieces of art, many lost or problematic as to their identification, others which are of great historical interest. None of the previous collections, *Coryciana* included, had a comparable scope or breadth: the work seems both a striking example of the foundation of modernity, as well as the desperate attempt to salvage, a few years after the Sack of Rome, the memory of a civilization about to dissolve and be left to the care of memory alone.



Francesco Filelfo and the *Vernacula Lingua*: the *Exercitatuunculae Latinae et Italicae*

GIANMARIO CATTANEO (Università degli Studi di Firenze)

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In a letter to his friend Marco Aurelio (30 January 1477) Francesco Filelfo (Tolentino 1398 – Florence 1481) says: *Ex universa Italia Ethrusca lingua maxime laudatur. Hoc autem*

scribendi more utimur iis in rebus quarum memoriam nolumus transferre in posteros. But, in the preface of the *Exercitatuunculae Latinae et Italicae*, which were published in 1483 in Milan, he admits: *Legant et edificent diligenter omnes adulescentuli eloquentiae cupidi hoc exercitatuuncularum genus [...] quo duce non solum Latinae linguae flosculos decerpent, verum etiam ipsius linguae vernaculae, quod non ab re fuerit.* In this paper I shall try to explain this “contradiction” and to reconstruct the opinion Filelfo had about the *vernacula lingua* and its relationship with the *Latina lingua* – with examples from the *Exercitatuunculae*, the *Epistolae* and other works by Filelfo (especially his commentary on Petrarch). I shall also make a brief comparison between Filelfo’s and other humanists’ ideas about vernacular language (I will not focus my attention on the well-known Leonardo Bruni’s *Dialogus*, but on less-known sources such as Lorenzo Valla’s *In Antonium Raudensem* and Giorgio Valla’s *De expetendis et fugiendis rebus*).



La religiosité d’Ercole Strozzi d’après sa poésie religieuse

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→ *Les poèmes religieux d’Ercole Strozzi* (org. Jean-Louis CHARLET; further speakers: Dominique VOISIN, Jean-Louis CHARLET)

Au tournant du siècle, Ferrare connaît une effervescence religieuse exceptionnelle. Les prêches de Savonarole, enfant du pays issu d’une grande famille de médecins humanistes, trouvent un accueil plutôt favorable auprès d’Ercole d’Este, qui lui-même, après la perte de son épouse en 1493, se tourne vers le réconfort de la foi, et dont la politique de grands travaux contribue au développement des ordres mendiants. Jean Pic, originaire de la région et formé au studio Ferrarais, fonde la kabbale chrétienne et rapproche christianisme et philosophie. Enfin, en 1502, Alfonso d’Este épouse Lucrèce Borgia dont on admirera comme duchesse de Ferrare la piété et la moralité. C’est dans ce climat qu’Ercole Strozzi, produit de cette ambiance humaniste, compose ses odes lyriques à la Vierge et pour l’année liturgique, ses célébrations en distiques de Marie, de la Trinité et du Sauveur, ses méditations hexamétriques sur la grandeur divine et la faiblesse humaine. L’étude de la doctrine et du sentiment religieux qu’exprime cette poésie nous introduira dans la singularité religieuse de Ferrare.



La métrique des *Odes* d’Ercole Strozzi

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→ *Les poèmes religieux d’Ercole Strozzi* (org. Jean-Louis CHARLET; further speakers: Béatrice CHARLET-MESDJIAN, Dominique VOISIN)

Le recueil lyrique d’Ercole Strozzi intitulé *Carminum liber* comprend neuf poèmes: huit poèmes religieux et une neuvième ode inspirée par Horace. Cette dernière pièce, qui rivalise avec l’*Ode à la fontaine de Bandusie* (*carm.* 3,7) est écrite, comme son modèle, en strophe asclépiade B. Les huit odes religieuses sont écrites pour trois d’entre elles en quatrains de dimètres iambiques, le mètre des *Hymnes* d’Ambroise de Milan, repris par Prudence et par tout le Moyen Age latin; pour trois autres, en strophes sapphiques, mètre adopté en latin par Catulle, développé par Horace et introduit dans l’hymne chrétienne par Prudence. L’Ode 6 est écrite en stances de quatre dimètres anapestiques catalectiques, forme introduite par Prudence dans l’hymnodie chrétienne. Enfin l’hymne 7 est écrite en trimètres iambiques, mais dans des strophes originales par rapport à Prudence. On s’efforcera de situer Ercole Strozzi dans l’histoire de ces mètres et formes lyriques.



The *Timaeus* in the Seventeenth Century: Jens Bircherod's *Τιμή Τιμαίου*

GUY CLAESSENS (KU Leuven)

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The *Timaeus* is the only dialogue of Plato with a continuous commentary tradition from Antiquity up to the Renaissance – from the Neoplatonic interpretation of Proclus, to the Christianizing approach of the School of Chartres, to the conciliatory reading of Marsilio Ficino. It is generally believed that this time-honoured tradition came to a complete standstill in the seventeenth and eighteenth centuries, and that it was only revived in nineteenth-century Germany. In this paper, however, I will examine a previously unstudied seventeenth-century commentary by the Danish professor and bishop Jens Bircherod [Janus Bircherodius, 1658-1708], the full title of which is *Τιμή Τιμαίου, sive in philosophi Platonis dialogum de universi natura, vel (uti inscribitur) Timaeum exercitatio historico-philologico-philosophica prima* (Copenhagen, 1682). I will investigate how Bircherod received the commentaries by his predecessors, and how he dealt with the central themes of that tradition, e.g. the eternity of the world and the alleged coevality of God and prime matter.



Aspects méthodologiques de la traduction du *De regno* de Barclay

LUCIE CLAIRE (Université de Picardie Jules Verne)

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→ Traduire en Français le *De regno et regali potestate de William Barclay (1600)* (org. Bernard BOURDIN; further speakers: Bernard BOURDIN, Isabelle BOUVIGNIES, Carine FERRADOU)

En ce qu'elle ne possède pas d'équivalent strict, l'entreprise collective de la traduction française du *De regno* de Barclay soulève une multiplicité d'enjeux méthodologiques. Par conséquent, cette communication se propose de retracer la genèse et l'élaboration de la méthode que l'équipe des traducteurs a tenté de mettre en place. Cette méthode s'est construite pas à pas : si, nécessairement, des choix de principe ont été opérés en amont de la traduction, ils ont à plusieurs reprises été malmenés par l'épreuve pratique de la mise en français du texte latin et ont dû parfois être redéfinis. Quelques études de cas seront proposées, qui traiteront des problèmes divers rencontrés par l'équipe de traducteurs, problèmes touchant à la traduction de certains concepts juridiques et politiques de la pensée de Barclay, à la question des annotations (aussi bien celles de Barclay que celles des traducteurs) ou encore à l'indispensable harmonisation d'un travail écrit à plusieurs mains. Les différentes solutions successivement envisagées et finalement retenues seront présentées à l'occasion de cette communication, qui entend être une fenêtre ouverte sur l'atelier de traduction du *De regno*.



Joan Estelrich and the reception of Vives in inter-war Europe

SÍLVIA COLL-VINENT (Universitat Ramon Llull)

ALEJANDRO COROLEU (ICREA-Universitat Autònoma de Barcelona)

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In the early months of 1941 a bibliographical exhibition was held at the Bibliothèque nationale in Paris to commemorate the four-hundredth anniversary of Joan Lluís Vives's death. The event was organised by the Majorcan writer and politician Joan Estelrich (1896-1958), who during the Spanish Civil War between 1936 and 1939 had been Franco's head of

cultural propaganda in France. The purpose of this paper is to examine the contents of the bibliographical exhibition and analyse Estelrich's interest in Vives and other Renaissance Latin writers such as Guillaume Budé. Attention will also be paid to Estelrich's hitherto unknown manuscript study *Homo Homini Amicus* (held at the Biblioteca de Catalunya in Barcelona), which sheds light on Joan Estelrich's overall research on Joan Lluís Vives and on Renaissance humanism. Other tracts by Estelrich on the circulation of Vives in the New World in the sixteenth century will also be taken into account.



Neo-Latin lexicography in the shadow of the *Catholicon*

JOHN CONSIDINE (Department of English, University of Alberta, Edmonton)
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The last large-scale alphabetized dictionary of the Middle Ages was the *Catholicon* of Johannes Balbus, completed in 1286. It was derided by Erasmus and other humanists, but evidently appreciated by their contemporaries: printed editions appeared in a steady stream from 1460 to 1520. By the latter date, new dictionaries which advertised their affinities with the Latinity of Valla and Perottus had been published: the *De priscorum proprietate verborum* of Junianus Maius (editions from 1475 to 1490) and the *Dictionarium* of Ambrosius Calepinus, which began to circulate in manuscript by 1487, and was printed in more than two hundred editions, many of them richly augmented with polyglot material, from 1502 until the 1770s. No responsible lexicographer ever ignores the dictionaries of predecessors – so what did Maius and Calepinus learn, and take over, from the *Catholicon*? To what extent can their ostensibly humanistic dictionaries even be seen as reworkings of their great medieval predecessor? Why did Maius' dictionary cease to be republished in 1490, while the *Catholicon* continued for decades more? These lexicographical questions have an important bearing on the engagement of Neo-Latin writers and readers with the linguistic heritage of late mediaeval Latin.



Dame col mazzolino: poesia latina, poesia volgare e arti figurative nel Quattrocento fiorentino

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Il mazzolino di viole donato dalla donna amata all'innamorato costituisce un topos della lirica quattrocentesca, in volgare e in latino: dopo il sonetto sulle viole di Buonaccorso da Montemagno il Giovane, in volgare, si cimentano, quasi a gara, sul tema, Bernardo Pulci, in volgare; Lorenzo de' Medici, in volgare; Girolamo Benivieni, in volgare; Angelo Poliziano, in latino, prelevando l'argomento di origine quasi popolareggiante dalla forma sonetto e trasferendo, ampliato e 'snaturato' da una fitta trama di riecheggiamenti intertestuali, nella classica struttura elegiaca. L'immagine simbolica e suggestiva del fiore, oggetto di importanti studi, fra gli altri, da parte di Giovanni Pozzi e Domenico De Robertis, si presta, in questa particolare declinazione, a nuove considerazioni. Meno diffusamente noti, sviluppano emulativamente il motivo altri testi provenienti dalla zona latina della produzione poetica umanistica, che presentano variazioni sul tema e inducono a esaminare i loro rapporti con prodotti delle arti figurative.



Ritratti di contemporanei nei *Dialoghi* del Pontano

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→ Per una rilettura di alcune opere in prosa del Pontano (org. Margherita SCIANCALEPORE; further speakers: Laura MITAROTONDO, Margherita SCIANCALEPORE)

Per quanto riguarda i *Dialoghi* di Giovanni Pontano la critica si è raramente cimentata ad indagare la rappresentazione del mondo contemporaneo, che pure inequivocabilmente dà struttura e sostanza a quelle pagine, ma ha privilegiato l’analisi dei contenuti ora satirici ora didattici, l’interpretazione del messaggio ultimo dell’autore, non sempre univoca e lineare, e lo studio dei problemi di datazione e in genere delle questioni testuali e di tradizione. Partendo dalla più recente bibliografia, rappresentata anche da nuove edizioni con traduzione di alcuni di questi testi, si intendono analizzare le modalità con cui l’autore incastona i suoi messaggi e i suoi contenuti “didattici” in una scenografia costruita sul modello della esperienza reale, offrendoci ritratti, o più spesso veloci schizzi, dei personaggi a lui più familiari e regalandoci in questo modo una vivace ed entro certi limiti attendibile immagine della cultura partenopea. Riuscire a delimitare i confini tra finzione drammatica e autentica rappresentazione è impresa ardua, ma le ipotesi che saranno formulate in questa sede non sono che l’inizio di un percorso di ricerca sull’Accademia Pontaniana, di cui si avverte oggi, in ambito scientifico, urgente bisogno.



Quatre paraphrases et un évangile, ou comment réécrire sans répéter

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latindiderot@gmail.com – Tuesday, 14.00-14.30

→ *Erasmii Roterodami Paraphrasis in Novum Testamentum* (org. Eric MACPHAIL; further speakers: Jan BLOEMENDAL, Mielske L. VAN POLL-VAN DE LISDONK)

Érasme, dans sa préface adressée à Charles Quint (*Ep.* 1255) se défend de vouloir faire de ses *Paraphrases* sur les Évangiles une harmonie évangélique qui contredirait sa volonté générale de lisibilité : «*Si à partir d’eux tous j’élaborais un récit suivi et continu – mais essayer de concilier les passages divergents des Évangélistes ne serait pas autre chose qu’errer dans un labyrinthe –, je n’aurais pu rédiger mes paraphrases avec la lisibilité voulue*». On est donc en droit de considérer que lorsqu’il recourt pour la réécriture d’un passage à un autre évangile c’est bien par souci de clarté, comme lorsqu’il propose une version harmonisée du récit du baptême du Christ ou de sa passion. J’aimerais dès lors étudier dans ma communication, en me fondant sur la comparaison textuelle de certains passages des *Paraphrases* sur Matthieu, Marc, Luc et Jean, comment Érasme réécrit le texte des quatre Évangiles en les harmonisant mais sans se répéter, tout en conférant à chacune de ses paraphrases une saveur particulière.



Of Monsters and Men. Renaissance Commentaries on Suetonius’ *Lives of the Twelve Caesars*

MARIJKE CRAB (Katholieke Universiteit Leuven, Faculty of Arts)

marijke.crab@arts.kuleuven.be – Tuesday, 14.30-15.00

As monsters rather than men: that is how the Latin historian Gaius Suetonius Tranquillus portrayed the first Roman emperors. Not surprisingly, then, his *Lives of the Twelve Caesars*

(“a fascinating potpourri of fact, rumor and scandal”, dixit Stadter 2007) have amused, shocked and intrigued readers from Late Antiquity onwards. Although in the Early Modern period, when the rise of absolute monarchs made his *Lives* increasingly relevant to the readers’ own times, Suetonius’ work became even more popular than it had been in the Middle Ages, its *fortuna* in the Renaissance is largely unexplored. In order to find out how Suetonius’ biographies from Caesar to Domitian were read and used in the Early Modern period, this paper offers a first survey of his Latin commentary tradition, which runs from Domizio Calderini (1475) to Isaac Casaubon (1611) and includes the names of leading humanists such as Poliziano, Beroaldo, Sabellico, Erasmus, Vives, Lipsius and many others. Starting from the idea that during the Renaissance, the ancient historians were not only studied for pleasure but still more for their utility (*historia vitae magistra*), in this paper I will consider Suetonius’ *Lives of the Caesars* as potential literary models, antiquarian-historical sources, mirrors-for-princes and vehicles for political propaganda.



Il commento di Leonardo Dati alla Città di vita di Matteo Palmieri: commento o autocommento?

FABRIZIO CRASTA (Università di Firenze)
fabriziocrasta@hotmail.it – Tuesday, 16.30-17.00

Le *Expositiones in Civitatem vitae* di Leonardo Dati (1408-1472) rappresentano un’opera del tutto singolare nel panorama della letteratura fiorentina del Quattrocento. Un commento latino ad un’opera volgare scritta da un contemporaneo, l’amico umanista Matteo Palmieri (1406-1475), che si configura come una guida imprescindibile per orientare la lettura di un poema complesso e denso di riferimenti intertestuali come la *Città di vita*. Alcune epistole scambiate dai due umanisti dimostrano come questo monumentale commento non soltanto risponda a una precisa richiesta del Palmieri, ma rappresenti anche l’esito di una forma di collaborazione tra i due intellettuali. Il commento sembra avere come principale scopo quello di chiarire i contenuti del poema, svelarne il senso allegorico, indicarne le fonti. Ma l’acribia e la precisione del commentatore inducono al sospetto che l’opera sia stata composta sotto stretta sorveglianza dell’autore, o che egli stesso vi abbia contribuito; un aspetto affascinante e del tutto inedito che sarà principale oggetto della mia comunicazione, volta anche a mostrare alcuni esempi del rapporto tra le due opere sul piano strettamente linguistico.



Hortus formosissimus. Nicolaus Istvánffy e il gruppo letterario di S. Radéczy in Posonio (oggi Bratislava)

ZOLTÁN CSEHY (Comenius University Bratislava, Dept. of Hungarian Language and Literature)
csehy@stonline.sk – Tuesday, 09.30-10.00

Nicolaus Istvánffy, poeta e storiografo (*Historiarum de rebus Ungaricis libri XXXVII*) ungherese studiò a Padova e compose una sola raccolta poetica latina di 68 carmi su modello „padovano“. Ho già rivelato nelle mie ricerche che Istvánffy mette in atto un programma poetico all’italiana connesso alle tradizioni padovane, innanzitutto a Pietro Bembo, Andrea Navagero, Baldassare Castiglione e a Marco Antonio Flaminio. Questo modello di poesia umanistica era adattato anche nella poesia di mecenate, S. Radéczy, ed i membri del gruppo letterario (G. Purkircher, J. Sambucus, Nicasius Ellebodius Casletanus etc.) lo usavano come aspetto del self-fashioning. Possiamo affermare che Istvánffy e Radéczy furono poeti assai consapevoli del suo programma che trattando gli eventi storici dell’Ungheria tentò di adeguarsi formalmente quanto più possibile alle convenzioni stilistiche e poetiche della sua

epoca. Scelgono i riferimenti intertestuali con molta cura e consapevolezza, tenendo presente la possibilità di una fusione che, in caso fortunato, può comportare intere sovrastrutture di significati secondari. Creavano un ambiente intertestuale adeguato al tema trattato, all'insegna dell'interscambiabilità dei generi.



International Neo-Latin Book-Transfer: the Case of the Officina Plantiniana and Christophorus Schedel sr.

MICHAŁ CZERENKIEWICZ (National Library of Poland, Department of Early Printed Books)
m.czerenkiewicz@interia.pl – Thursday, 10.00-10.30

The paper aims at presenting intercultural and transregional aspects of the Neo-Latin book trade, printing, and managing of international imprint as exemplified by the letters kept at the Plantin Moretus Museum, addressed to Christophorus Schedel sr. (? – 1653). The latter was an important printer in early modern Cracow. He published in this city the works of such eminent Neo-Latin writers as e.g. Simon Starowolski or Andrzej Kanon SJ. Schedel, however, exceeded the Polish market of early printed books. His Latin correspondence with the officina of Balthasar II Moretus (1615-1674), the nephew of Balthasar I, is a good testimony of the close connections between the literary culture of the Commonwealth of Poland and the prominent printing house in the Southern Low Countries. The correspondence with Christophorus Schedel sr. is a part of a bigger collection. The letters preserved in Antwerp, addressed to other figures, explored recently by Dirk Sacré, are a valuable source to be acquainted both with the international book-exchange, sale, and the 17th-century readers' predilections.



Francis at a crossroads. Francesco Mauri's *Franciscias*. An introduction

GIACOMO DALLA PIETÀ (Università Ca' Foscari, Venezia)
giacdal@tin.it – Mo, 18.00-18.30

My proposal is a concise analysis of the lengthy Latin poem (nearly 13,000 lines) entitled *Franciscias*, written by the Franciscan cleric Francesco Mauri during the latter half of the 16th century, and first published in 1570. The poem is constructed according to the Aristotelian canon, which requires unity of action, an introductory narrative *in medias res* and frequent digressions (for example, the scene in which Saint Francis is at a crossroads, and must choose between the path of Pleasure and that of Virtue). The poet also seeks to adapt the figure of the saint to new religious precepts established by the counter reformation. The resulting narrative is rather fragmentary and confused, but not lacking interest. The Franciscan sources which the poet generally refers to are the *Legenda Major* of Saint Bonaventure and the *Fioretti* by Saint Francis. I propose, insofar as it is possible, a comparative analysis of the poem, with contemporaneous Italian language poetry (for example: *L'Italia Liberata da' Goti* by Gian Giorgio Trissino) and comparisons with the most celebrated poem *Christias* by Marco Gerolamo Vida.



Neo-Latin or vernacular? Petrus Scriverius (1576-1660)

HARM-JAN VAN DAM (VU University Amsterdam)

hj.vandam@quicknet.nl, h.van.dam@vu.nl – Fr, 12.00-12.30

Petrus Scriverius (Pieter Schrijver) is generally considered as the trailblazer of Dutch Renaissance poetry in the vernacular, because in 1616 he published the collected Dutch verses of Daniel Heinsius, scholar and famous Latin and Greek poet. In his *Introduction* he mixed praise, propaganda and prescriptions for this ‘new’ vernacular poetry. This is in line with the patriotic antiquarian books which Scriverius produced. He also edited ancient Latin texts and composed Neo-Latin poetry, while at the same time he was a staunch propagandist of Dutch language and literature, and wrote learned works and poetry in the vernacular. A respected scholar and friend of the Leiden humanists, a private citizen and literary broker with good connections in Dutch city elites he had a foot in both the Latin and the vernacular camp. In my paper I investigate Scriverius’ aims and methods in his choice of language: what did he write in Latin or vernacular, when, for which public and why? The emphasis will be on Scriverius’ Dutch and Latin poetry and his *Album Amicorum*. I will suggest that in 17th-century Holland too there was more overlap between a ‘Latin’ and a ‘Dutch’ public, and more mutual esteem than is often thought.



Francesco goes to Gallian Wood. Filelfo’s interaction with Burgundy and France

JEROEN DE KEYSER (KU Leuven)

Jeroen.DeKeyser@arts.kuleuven.be – Fr, 12.00-12.30

→ *Aspects of Proto-Humanism in the Southern Low Countries* (org. Michiel [VERWEIJ](#); further speakers: Michiel [VERWEIJ](#), Ide [FRANÇOIS](#))

In his seminal article about “La fortuna del Filelfo nei Paesi Bassi”, Jozef IJsewijn addressed the presence and reception of Francesco Filelfo’s printed works in ‘Germania inferior’ in the late 15th and early 16th century, i.e. after the author’s demise. In this paper I will take another angle, discussing both the picture of Quattrocento Italy and its new humanist culture that Francesco Filelfo was depicting especially in the manuscript copies of his writings that he was himself sending across the Alps, and at the same time assessing what Filelfo’s views on the northern kingdoms themselves might have been. Filelfo indeed dedicated his collection of *Odes* to King Charles VII of France – and hoped in vain to be able to travel across the Alps to pay the King a visit. He also wrote long ‘public’ letters to the Burgundian dukes Philip the Good and his son and successor Charles the Bold. Interestingly, he also addressed more ‘private’ accompanying and follow-up letters to several courtiers and dignitaries at the French and Burgundian courts, which help to shed some more light on Filelfo’s stances and intentions.



Latinità, letteratura volgare e devozione popolare nel *De laudibus divinis* di Giovanni Pontano

MARIO DEL FRANCO (Università degli Studi di Napoli Federico II, Dipartimento di Studi Umanistici)

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→ *Cultura popolare e cultura accademica nell’opera di Giovanni Pontano e nella Napoli Aragonese* (org. Michele [RINALDI](#); further speaker: Michele [RINALDI](#))

Il contributo proposto concerne le influenze culturali e letterarie che hanno ispirato la stesura dei quattordici carmi in distici elegiaci di cui si compone il *De laudibus divinis*, opera poetica

in lingua latina a tema religioso di Giovanni Pontano (1429-1503), illustre letterato e uomo politico della Napoli aragonese. Per quanto riguarda i *fontes* latini di età classica, tardoantica e medioevale, va rilevato come il Pontano abbia fatto riferimento a un canone di autori che costituisce un'assoluta novità rispetto a quanto si riscontra per altre tra le sue più celebri opere poetiche, in particolare con l'inclusione degli autori di ispirazione cristiana; un altro aspetto della questione degli ipotesti riguarda la possibile influenza, sulla lirica religiosa pontaniana, della poesia duecentesca e trecentesca in volgare, con riferimento soprattutto alla *Commedia* dantesca e alle *Laudi* umbre di tradizione popolare. Ancora, ci si propone di sottolineare come la dimensione culturale e religiosa dei carmi del *De laudibus* sia influenzata dalle forme di devozione popolare diffuse nella capitale del Regno aragonese, e dall'intreccio tra religiosità pubblica e potere politico che caratterizzò il governo dei Trastàmara.



Illustre est Lovanium et Belgium Jansenio. Cornelius Jansenius and the Oratio de interioris hominis reformatione (1628)

NICOLAS DE MAEYER (Katholieke Universiteit Leuven, Faculty of Arts)
Nicolas.demaeyer@arts.kuleuven.be – Fr, 11.00-11.30

The widely renowned theologian Cornelius Jansenius (1585-1638) is often connected with major political and religious polemics, resulting in the controversial jansenistic movement, and with his *magnum opus*, the *Augustinus*, a vast synthesis of Augustinian thought. However, several other works by the Belgian theologian, popular in their own days, are now forgotten due to the *Augustinus*' monolithic status. One of these, his *Oratio de interioris hominis reformatione*, a short treatise on human sin, gained specific popularity through its French translation by Robert Arnauld d'Andilly (*Discours de la réformation de l'homme intérieur*) during the controversies between the pro-jansenistic abbey of Port-Royal and Cardinal Richelieu. This paper offers a first extensive presentation of the *Oratio*'s – nowadays widely neglected – content. In short, I will present the historical background which resulted in the publication of the *Oratio* in 1628; an extensive discourse analysis, focusing on the stylistic qualities of the text, as it was profoundly influenced by the works and language of Augustine; and, thirdly, the *Oratio*'s reception, concentrating on the relations between Jansenius' original Latin text and its popular vernacular translations (especially Arnauld d'Andilly's French translation), which were intensively read during the seventeenth and eighteenth centuries, among others by Blaise Pascal.



A cõmocion within the very bowels of the soule: Reading Lady Anne Bacon

PATRICIA DEMERS (Department of English and Film, University of Alberta, Edmonton)
patricia.demers@ualberta.ca – Thursday, 15.00-15.30

→ *English Women Translators and Men of the Cloth* (org. Brenda HOSINGTON; further speakers: Elizabeth MCCUTCHEON, Brenda HOSINGTON)

The use or service of Lady Bacon's godly style within the tumultuous world of 16th-century English religious discourse and within contemporary scholarship debating her role as translator and mother illuminates several interconnected ways of reading her work in her time and our own. Anne Cooke translated a total of nineteen of the sermons of the ex-Franciscan Bernardino Ochino from the Italian on topics of predestination, election, and, as the paper title's excerpt declares, the effects of the Spirit on the soul. A similar daring and boldness of language characterized her enduring English translation of Bishop John Jewel of Salisbury's *Apologia Ecclesiae Anglicanae*, printed without change by Archbishop of Canterbury

Matthew Parker and subsequently enjoined on the Church of England as the standard text. This learned matriarch's later letters to her sons Anthony and Francis and her advocacy of nonconforming clergy show her awareness of the power of sharp reprimands. While consistency is one element of this proposed reading of Anne Bacon, so is the disjunction of inconsistency and the possibility of some equivocation in her role as a lady-in-waiting for Queen Mary.



Structure of the vocabulary in macaronic Latin. A digital approach

ŠIME DEMO (University of Zagreb)
sdemo@hrstud.hr – Mo, 18.30-19.00

Macaronic Latin is a variety of Neo-Latin that is usually defined as a mixture of Latin with an Embedded Language (hence: EL) characterised by attaching Latin endings to EL's stems. Additionally, such style may contain more or less pure Latin or EL words, as well as syntactical or semantical departures from the classical norm. So far, this linguistic form has not been a subject of a cross-linguistic statistical analysis. In the paper we will use an annotated digital corpus of macaronic poems from eleven languages in a close analysis of its vocabulary. By classifying various types of macaronic words and observing their relative frequencies we expect to come closer to answering the following questions: whether there are only three types of macaronic vocabulary (Latin, EL, hybrid) or the situation is more complex; what are the percentages of various word types, including hybrid words (which define macaronics); whether it is possible to observe any values that significantly correlate with the language used as the EL, or genetical linguistic group to which the EL belongs (Germanic, Romance, Slavic).



The New Testament Translation of Giannozzo Manetti (1396-1459)

ANNET DEN HAAN (Rijksuniversiteit Groningen)
annet.denhaan@gmail.com – Fr, 15.00-15.30

In the middle of the 15th century, the Florentine humanist Giannozzo Manetti (1396-1459) produced a new Latin translation of the New Testament from the original Greek. His Latin version of the New Testament was the first since Jerome's Vulgate, and it predates Erasmus's *Novum Instrumentum* by half a century. Modelling his version after the Vulgate, Manetti drew inspiration from the translation theory of Jerome and Leonardo Bruni. In addition, he was influenced by Lorenzo Valla's *Collatio Novi Testamenti*, which was written in the same period. Manetti left no notes to explain his translation choices, but the writing process of the text can be reconstructed in some detail from his personal copy of the translation and from the Biblical sources in his library. The aim of this paper is to show how Manetti's translation method can be traced from the textual evidence provided by his manuscripts and to compare his translation practice with his theory. Furthermore, it investigates to what extent Manetti's translation was influenced by Valla's notes on the New Testament.



Retorica e antiquaria nell'oratoria nuziale umanistica

MAURO DE NICHILLO (Dipartimento di Lettere Lingue e Arti. Italianistica e Culture comparate – Università degli Studi “Aldo Moro” di Bari)

mauro.denichilo@uniba.it – Thursday, 14.30-15.00

→ Oratoria nuziale e poesia epitalamica nell'Italia del pieno e tardo Rinascimento (org. Sebastiano VALERIO; further speakers: Michele MONGELLI, Sebastiano VALERIO)

L'oratoria nuziale umanistica, strutturata sul modello codificato nei tardi trattati di precettistica retorica greca riscoperti dagli umanisti, dà ampio spazio a seconda delle circostanze ora all'elogio del matrimonio ora a quello degli sposi. Nel primo caso la *laus coniugii*, sostanziandosi di motivazioni cristiane, si carica delle ragioni del dibattito umanistico *de re uxoria* sul significato e sul valore del matrimonio, ma produce anche talora, prevedendo la scaletta retorica lo svolgimento del predicato della *dignitas* e/o della *vetustas*, più o meno ampi inserti antiquari con preziosi *excursus* sulle consuetudini, gli auspici e i riti nuziali di epoche e popoli diversi. Se ne discuterà, prendendo spunto da alcune orazioni scritte in occasione di nozze di principi aragonesi negli ultimi decenni del Quattrocento, da esse risalendo ad alcuni *exemplaria* assunti ben presto a modelli del genere, quali l'*Oratio in laudem matrimonii* di Poggio Bracciolini e la *De dignitate matrimonii* di Giannantonio Campano.



De Graecae Anthologiae epigrammatis Latine primum a Caspare Vrsino Velio Silesio poeta redditus

STEFANO DI BRAZZANO (Liceo classico e linguistico „F. Petrarca“, Trieste)

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Verba faciam de epigrammatum e Graeca Anthologia, quam Planudeam uocant, Latine uersorum collectione quam episcopo Tergestino Petro Bonomo, uiro de litteris in aula Caesarea apprime merito necnon tunc temporis regionibus Germanicis regendis triumuiro, desponsam una cum aliis poematum libris quattuor anno 1522 prelis Frobenianis Basileensibus mandauit uir doctus Caspar Vrsinus Velius Silesius, uniuersitatis Vindobonensis alumnus, qui in ea urbe mortuus est anno 1539 cum annum aetatis ageret XLVII. Quae quidem 92 Latina epigrammata, quorum aliquot postea in florilegium illud pernotum a Cornario et Alciato ibidem anno 1529 typis mandatum ascita sunt, maximi momenti esse uidentur, quippe quae plus uno saeculo antiquiora sint quam quae Hugo ille Grotius, inter annos 1625 et 1635 totam Anthologiam Latine reddens, confecit. Agam singillatim de ipso epigrammatum delectu, de textu Graeco ratione ambarum impressionum, Lascariana scilicet anni 1494 et Manutiana anni 1503, habita a Velio recepto, de uertendi modo consilioque necnon de poeta antiquorum recentiorumque auctorum imitatore.



Il libro di *lusus*: prime note sulla struttura del *Liber tertius* di Marcantonio Flaminio

VALERIA DI IASIO (Università degli Studi di Padova)

valeria.vidi@gmail.com – Tuesday, 16.30-17.00

Degli otto libri di *Carmina* di Marcantonio Flaminio ad aver goduto delle maggiori attenzioni critiche sono la parafrasi poetica dei Salmi (*Liber septimus*) e il 'canzoniere' di Hyella (*Liber quartus*). Per quanto riguarda la poesia pastorale, che occupa un posto tanto singolare nella vicenda letteraria dell'umanista serravallese, risulta di particolare interesse ampliare la

riflessione al *Liber tertius*, collettore della prima esperienza flaminiana relativa ai *lusus*. Come è noto, il genere del *lusus*, non strettamente aderente all'imitazione di un modello classico, gode di uno *status* genetico incerto che si presta ampiamente all'indagine delle parentele sia con la poesia classica – per quanto riguarda le fonti – che volgare – per quanto riguarda forma e stile in rapporto alla tradizione. In questa sede ci si propone quindi, in senso preliminare al discorso sulle fonti classiche (da Virgilio a Catullo, con la significativa presenza dell'elegia), di restituire il profilo di quell'attenta regia autoriale capace di conferire alla silloge, priva di svolgimento diegetico, l'aspetto di un corpo coeso, eleggendo il dato dell'intratestualità a vero e proprio sigillo di un preziosissimo gioco letterario in grado di assurgere, proprio nella declinazione flaminiana, a modello di genere nel panorama medio cinquecentesco.



Die Catull-Rezeption in der neulateinischen Dichtung des 20. Jahrhunderts: Versnovelle vs. kürzere Gedichte

BARBARA DOWLASZ (Wien)

barbara.dowlasz@univie.ac.at – [Thursday, 14.30-15.00](#)

Seit der Wiederentdeckung der Catullhandschrift sind im Laufe der Jahrhunderte zahlreiche neulateinische Gedichte entstanden, die an Catull anknüpfen; zu erwähnen sind hier vor allem die Dichter der Renaissance, wie Pontanus, Marullus oder Johannes Secundus. Seit dem Ende des 19. Jahrhunderts wird eine Wiederbelebung der Catull-Rezeption beobachtet, wobei zwischen zwei Hauptströmungen unterschieden werden kann: der neulateinischen Versnovelle und den kürzeren Gedichtformen. Wenn aber die Dichtung des 15. und 16. Jahrhunderts in der Wissenschaft ein großes Interesse fand, wird die neulateinische Literatur des 19. und 20. Jahrhunderts – bis auf wenige Studien, u.a. von Dirk Sacré – vernachlässigt. Im Kongressbeitrag werden die beiden Wege der Catull-Übernahme in der lateinischen Dichtung des 20. Jahrhunderts charakterisiert und verglichen, wie auch ihre wichtigsten Vertreter genannt. Besonders betont werden die kürzeren Gedichte: Es wird präsentiert, welche catullischen Motive, Metra und Gattungen hier rezipiert wurden, wie die Sprache und der Stil gestaltet wurden. Es wird darauf hingewiesen, dass die kürzeren catullischen Gedichte dieser Epoche sich in dieser Hinsicht der Dichtung der Renaissance sehr ähneln und sich gleichzeitig von der Versnovelle-Strömung wesentlich unterscheiden.



Et pariet modulos nepotes: a university background and an agonistic context for Marvell's Latin epigram Upon an Eunuch. A Poet

ROBERT DULGARIAN (Emerson College, Boston, Massachusetts)

xdulgarian@aol.com – [Fr, 11.00-11.30](#)

This paper will consider Andrew Marvell's fragmentary Latin epigram *Upon an Eunuch. A Poet* (*Nec sterilem te crede*) in light of Marvell's acquaintance with the poetic circle gathered around Thomas Stanley in the latter 1640s, and in particular in light of the emerging evidence of a poetic rivalry with the poet John Hall. Hall's brief English satire *An Eunuch*, like most of the verse satires in Hall's 1646 *Poems*, is more strenuous than pointed, capping a heterogeneous catalogue of scurrility with a pair of rather obvious classical commonplaces. The few Latin lines of Marvell's poem, in contrast, exemplify a real depth of classical and scholastic learning, reading a relatively obscure classical gloss upon an Iliadic reference in terms of the neo-Aristotelian analyses of language current at Cambridge during the period of Marvell's study (1633-1641). Reading Marvell's *Upon an Eunuch* as a riposte to Hall thus not only demonstrates the depth and flexibility of Marvell's underrated talent as a Neo-Latin poet,

but also neatly exemplifies how the early modern Cambridge curriculum could prepare a student to marshal the formidable resources of Neo-Latin poetics and classical and scholastic learning in poetical combat.



Bellum offensivum in America ... fore compendissimum: William Camden's presentation of the great English policy debate of 1598

GEOFFREY EATOUGH (University of Wales Trinity Saint David)
geoffanne.eatough@hotmail.co.uk – Mo, 11.30-12.00

The English were offered peace in Europe based on a treaty with France and Spain, which some felt would have confined England to Europe under a Spanish hegemony. Camden in his *Annals* presents the issues in what look like two speeches, but are his chosen summaries of what was said on the day, concise and forceful. The peace argument has weak foundations and two years later the English were to find themselves enmeshed in the battle of Nieuport, dangerously close to England. The war party had accepted that England's war must be offensive, therefore at a distance and be fought in America, where it would be cheaper and more convenient, if accompanied by settlement, since *Europaeis nihil maioribus votis expetitur quam liberum in America commercium*. Almost every sentence in these summaries demands response, as do the responses. I look at the promoter of war, the Earl of Essex who, thwarted, descended into a religious depression characterised by *sententiole*, oracular utterances, which Camden, no lover of Essex' kind of religion, parades for our amusement perhaps, but which can be seen as first seeds of a revolution. Camden was deeply worried by Puritans with close links to the deity.



The Adventures of the Soul in an Emblematic Manuscript of the Belgian Royal Library

GRÉGORY EMS (FRFC-project *Pensée figurée et expérience mystique*, Université catholique de Louvain)
gregory.ems@uclouvain.be – Mo, 16.00-16.30
→ *Jesuit Neo-Latin Emblem Books, and the Didactic Use of Images (org. Karl ENENKEL; further speakers: Karl ENENKEL, Christian PETERS)*

Among the collection of emblems composed by the Jesuit colleges of Brussels and Courtrai, studied by Porteman in 1996, the Belgian Royal Library holds an unknown emblematic manuscript (KBR, ms. 20.329 B) quite different from the rest of the collection, even though some clues suggest that it might be an Antwerp Jesuit booklet. Each emblem is arranged on two large pages: the left page is composed of an artful and carefully crafted picture, accompanied by Latin and Flemish poems, framed by some Latin anagrams; the right page contains a substantial commentary in both Latin and Flemish. This booklet with dozens of emblems mixes different emblematic traditions: devotional, meditational and love emblematics, involving *Amor divinus* and *Anima* in several situations aiming at defining the relation between the soul and God. In my paper I will analyze the structure of this intriguing emblem book and the complex connection between the various components of the emblems and their accompanying commentary.



Enargeia Fireworks: Jesuit Image Theory in Franciscus Neumayr's Rhetorical Manual (*Idea Rhetoricae*, 1748)

KARL ENENKEL (Westfälische Wilhelms-Universität Münster)

kenen_01@uni-muenster.de – Mo, 15.00-15.30

→ Jesuit Neo-Latin Emblem Books, and the Didactic Use of Images (org. Karl ENENKEL; further speakers: Christian PETERS, Grégory EMS)

The Jesuit priest, teacher, and preacher Franciscus Neumayr authored one of the most important rhetorical manuals of the 18th century, the *Idea Rhetoricae*, which first appeared in 1748. Unlike, for example, that of Masen's *Palaestra eloquentiae ligatae*, Neumayr's rhetoric was certainly intended to be used in Jesuit school education, by teachers as well as students. As the full title of the *Idea Rhetoricae* shows, it was one of his foremost goals to adapt classical rhetoric to *daily contemporary use* (*de [...] praxi et usu artis quotidiano*), which meant, in the end, religious use by the ministers of the Catholic Church (*usu [...] ecclesiastico*). These thoughts are the basis of a substantial part of Neumayr's *Idea Rhetoricae*, book three, on the "Devices and application of emotional rhetoric" ("Praecepta, Praxis, Usus Rhetoricae Moventis"). It is in this framework that Neumayr developed a specific kind of image theory, or theory of *evidentia* as a means to evoke emotions – a theory he considered applicable and useful for Jesuit pupils, priests, and preachers. One of the most important features of the new rhetorical image theory was the status Neumayr gave to the visual arts. In Quintilian and other classical and early modern rhetorical writings it is frequently the case that the process of creating rhetorical *evidentia* is called 'depingere', 'to paint'. And this certainly also goes for Erasmus's image theory in *De copia*. 'To paint', however, is in these instances used only in a *metaphorical* sense, as a manner of speaking. (For example, Erasmus says in *De copia* that *evidentia* is defined as 'to express things as it were with colours' ('ceu coloribus expressam') 'so that we seem to have painted the scene rather than described it, and the reader seems to have seen rather than read [it]' ('ut nos depinxisse, non narraſſe, lector ſpectaſſe non legiſſe videatur'). Cf. English transl. by Knott, 577, lines 12-13; Latin text ASD I, 6, p. 202, lines 162-165.) In a marked difference, Neumayr takes the close connection between rhetorical *evidentia* and the visual arts much more seriously, almost literally. In his rhetorical course, he focuses several times on the visual arts, and he includes them in the rhetorical process, for example by using paintings with religious topics, statues of saints, other artefacts and objects, and architecture as a valid means of persuasion, e.g. in sermons.



Latin and the history of languages: the role of Latin in the early modern European conceptualization of the linguistic past

JOSEF ESKHULT (Uppsala University)

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The recognition that languages have a history emerged in the Renaissance (1350-1650). This knowledge of the historical dimension of languages gradually increased in the subsequent centuries. In this process, the Latin language played a threefold role. It served (1) as a well-documented ancient language providing historical linguistic data for comparison, (2) as the historical carrier of metalinguistic insights into language, and (3) as a heuristic basis for coining new metalinguistic concepts and terms. (1) As the common ancestor of Romance language, Latin provided the framework for dealing with linguistic change. The discovery of classical Latin in its historical specificity in the Renaissance promoted a historical perspective on languages. This influenced the conceptualization of the historical kinship of other language groups. (2) Latin etymological, grammatical, and rhetorical terms such as *additio*, *detractio*, *immutatio-permutatio*, *transmutatio*, *proprietas*, *puritas* were important in the metalinguistic

conceptualization of the linguistic past. (3) As the principal language of scholarship, Latin was the basis for creating new metalinguistic terms, e.g. *evolutio*. My paper will elucidate and explore the role of Latin in these respects by surveying pertinent treatises by representative language theoreticians, e.g. by Georg Stiernhielm, Albert Schultens, Johan Ihre, Johan Georg Wachter, Frans Michael Franzén.



Lake Garda revisited: Andrea Mantegna, Samuele da Tradate and Felice Feliciano searching for Roman inscriptions

XAVIER ESPLUGA (Universitat de Barcelona)

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On the 23th or 24th of September of an unknown year (1462, 1463 or 1464), the painters Andrea Mantegna and Samuele da Tradate, at that time working in Mantua for the Gonzaga, and the antiquarian Felice Feliciano from Verona (and maybe also other scholars) seem to have taken part in a survey along Lake Garda, searching for Roman antiquities and inscriptions. The account of this archaeological excursion – one of the first of this kind in the Renaissance – was written in Latin by Feliciano, inspired by the *Venatio Actiaca* of Cyriacus of Ancona. The aim of this paper is to analyse the five different testimonies of the account in order to identify the textual transmission, the exact date of the event, the participants, and the literary models that lie behind this archaeological and epigraphic account (following Myriam Billanovich's 1989 paper). Finally, the study will serve to contextualize the event and will explain some of the missing links in Feliciano's biography.



Towards an edition of Mussato's *De lite inter Naturam et Fortunam*: textual dilemmas and hermeneutic possibilities

BIANCA FACCHINI (University of California, Berkeley)

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→ *Neo-Latin Literature in Manuscript: Challenges in Editing and Interpretation* (org. Victoria MOUL; further speakers: Victoria MOUL, Elizabeth SANDIS)

Up until now Albertino Mussato's unpublished philosophical dialogue *De Lite inter Naturam et Fortunam* (ca. 1325) has been known by scholars only in the partial transcription by Andrea Moschetti (1927), based on the codex B.P. 2531. Reading Mussato's work in its totality, taking into account its other, and principal, manuscript (5.1.5 in the "Biblioteca Colombina y Capítular de Sevilla") can throw new light on the overall contents of this text, its topics and sources. This paper will examine closely some passages of the *De lite* which pose particular challenges to the critical editor. While placing Mussato's work against its cultural background, it will also show that the *De lite* can enhance our understanding of the origins of humanism and the emergence of Neo-Latin; indeed, the narrative strategy of the dialogue, its themes and literary conceptions are intimately related to the activity of re-discovery, study and discussion of classical authors such as Cicero and Seneca *tragicus* among the 'proto-humanists' of the early 14th century.



Monastic Enlightenment and the Benedictine Republic of Letters

CORNELIA FAUSTMANN (Verein zur Erforschung monast. Gelehrsamkeit der Frühen Neuzeit, Wien)

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→ POSTER SESSION

Bernhard Pez (1683-1735), an erudite Benedictine monk of the abbey of Melk, intended to compile a dictionary of the Benedictine writers of all countries and all ages. For this purpose, he maintained an extensive correspondence with leading scholars all over Europe, by which he discussed specialised questions, was informed of academic news and received copies of manuscripts and book catalogues from other libraries. These sometimes represent the only remaining trace of medieval texts since lost. Bernhard Pez was not able to complete his dictionary, but he published his materials in two major collections of sources; Bernhard's brother and co-worker Hieronymus Pez (1685-1762) compiled an outstanding source edition concerning medieval Austrian history. The research of the brothers Pez is rooted in baroque monastic erudition; at the same time it stands at the beginning of catholic Enlightenment: critical methodologies for the verification of textual traditions were expected to create the soundest basis of faith. FWF Start Project Y-390 "Monastic Enlightenment and the Benedictine Republic of Letters" (active 2008-2014) elaborated on these topics in various ways: form the edition of substantial parts of the Pez correspondence and the online publication of the Pez papers to various collections of essays addressing related issues in the history of pre-modern scholarship and its historiography.



Le Latin de William Barclay dans le *De regno et regali potestate*: exemples d'une langue en évolution et enjeux traductologiques

CARINE FERRADOU (Université d'Aix-Marseille / Université de Paris IV – La Sorbonne, Equipe d'Accueil 4081 « Rome et ses renaissances »)

carineferradou@yahoo.fr – Tuesday, 10.00-10.30

→ Traduire en Français le *De regno et regali potestate de William Barclay (1600)* (org. Bernard BOURDIN; further speakers: Bernard BOURDIN, Isabelle BOUVIGNIES, Lucie CLAIRE)

Juriste écossais ayant vécu en France et dans le duché de Lorraine, William Barclay écrit en Latin une œuvre s'attaquant notamment à trois auteurs de langues latine et française, son compatriote Buchanan, et deux penseurs français, Junius Brutus (l'auteur anonyme des *Vindiciae contra tyrannos*) et Jean Boucher. Le choix du Latin est motivé par plusieurs raisons qui feront l'objet de remarques préalables à une analyse non exhaustive de la pratique de la langue latine spécifique à Barclay. Certains exemples morphosyntaxiques et lexicaux extraits du Livre II du *De regno* révèlent des phénomènes qui, sous la plume de Barclay, marquent un écart par rapport à la pratique « classique » et normative de la langue latine, attestant l'évolution de celle-ci sous l'influence des langues vernaculaires utilisées dans la vie quotidienne du XVII^e siècle. Cette réalité linguistique est un paramètre non négligeable pour les traducteurs en français moderne. De la question « Par quels moyens linguistiques Barclay a-t-il exprimé la complexité de sa pensée? » découlent certaines stratégies de traduction permettant de restituer le plus fidèlement possible l'argumentation de l'auteur tout en faisant écho au contexte politico-juridique dans lequel il évolua.



Fra Germania e Italia: le *De M. Antonio Flaminio expositae narrationes* di Joachim Camerarius

GIOVANNI FERRONI (Università degli Studi di Padova, Dipartimento di Studi Linguistici e Letterari DiSLL)

giovanni.ferroni@unipd.it – [Tuesday, 17.00-17.30](#)

Le *De M. Antonio Flaminio expositae narrationes* composte da Joachim Camerarius (1500-1574) e pubblicate a Norimberga presso l'editore Gerlach nel 1572 rappresentano un importante momento della fortuna nella Germania protestante dell'opera di Marcantonio Flaminio (1498-1550). Di quest'opera, fin ora mai studiata, si fornirà una prima valutazione critica che ne illustri il significato all'interno dell'opera dell'autore e per la ricezione europea di Flaminio. L'anziano Camerarius s'interessa della figura di Flaminio non tanto come poeta quanto come autore spirituale ed esponente di spicco del movimento riformatore in Italia. Egli, infatti, traduce dal volgare in latino alcune lettere di Flaminio già stampate alcuni anni prima in Italia all'interno di alcune antologie di lettere che, come la critica ha più volte rilevato, furono un importante veicolo di propaganda spirituale. L'umanista tedesco esamina, ora approvandole ora respingendole, le opinioni teologiche di Flaminio e ne ricostruisce, sempre dal punto di vista della sua fede riformata, il percorso biografico e le relazioni personali. L'opera, che riproduce, in piccolo, il modello della *Narratio de Helio Eobano Hesso*, diviene quindi per Camerarius un'occasione non solo per riflettere sulla figura di Flaminio ma per fare anche un bilancio e dare un giudizio complessivo sullo stato della religione in Italia.



The Subject of Logic and its Place in the Educational Process at the University in the 18th Century

LENKA FIŠEROVÁ (Department of Classical Languages, Trnava University)

l.fiserova@gmail.com – [Fr, 09.00-09.30](#)

The research on text production is one of effective means to understand the scientific life at the university as well as its undercurrents. A wide range of printed academic scripts on varied subjects supplies this valued possibility also to the *Universitas Tyrnaviensis* (1635-1777). It is known that philosophical disciplines at the University of Trnava had to surmount several changes in the 18th century, especially in its second half. The evidence is quite well based in the production of philosophical treatises. There are more models which outline the process of thinking and various methods used by authors writing didactic textbooks. In the focus of the paper stands the handbook *Institutiones logicae* published by Trnava University Press in 1757. Its author, a Jesuit and doctor of philosophy John Ivancsics, was at that time the ordinary professor at the University of Trnava. The attention is paid not only to the characteristics of the contents, but also to the methodology and didactic worthiness of the treatise. Furthermore, the paper discusses the author's Greek sources and tries to define the measure of influence of his predecessors.



Law, Pedagogy and History in Thomas Watson's *Compendium memoriae localis*

ROGER S. FISHER (Department of Humanities, York University)

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The English poet Thomas Watson (1556-1592) delivered an oration in Latin on the theory and technique of memorization at a public lecture in London on June 6, 1583. The oration was

dedicated to Pfalzgraf Albert Alasco (Adalbert Laski), a Polish nobleman, alchemist, and ambassador. Although the purpose of Watson's treatise on mnemonics is not expressly stated, a close reading suggests that Watson had a practical, pedagogical purpose in writing the treatise. Watson deals at length with the rules for memory training, the proper classification of memories, and the usefulness of memory training for learning obscure vocabulary. Watson's education in law and his continuing association with members of the Inns of Court have been downplayed by biographers, although Watson always identified himself as a former student of law. In addition, there are several references in the *Compendium* to the importance of memory training for judges, advocates, and students. These clues suggest that Watson delivered the oration to an audience of law students and practitioners at one of the Inns of Court, with perhaps an oblique message for the occasion's honoured guests, the ambassador and the philosopher Giordano Bruno, two unorthodox Catholics visiting England in a religiously and politically turbulent time.



Neo-Latin Consolation Literature in the Low Countries

IDE FRANÇOIS (KU Leuven)

Ide.Francois@kuleuven.be – Fr. 11.30-12.00

→ *Aspects of Proto-Humanism in the Southern Low Countries* (org. Michiel VERWEIJ; further speakers: Michiel VERWEIJ, Jeroen DE KEYSER)

In this paper I will explore the genre of consolation literature in the Netherlands in the fifteenth and early sixteenth centuries and assess to what extent these writings are influenced by the classical Greek, Roman and Christian models and in particular by Francesco Filelfo's *Consolatio ad Iacobum Antonium Marcellum de obitu Valerii filii*, which has been coined "one of the most important consolatory works of the age". This *Consolatio* went through at least six reprints before 1500, while several manuscript copies still surviving in northern libraries turn out to descend from those incunabula. I will discuss in particular consolatory writings produced in the Low Countries before and during Erasmus's lifetime – who explicitly mentions Filelfo's *Consolatio* –, for example J. Clichtoveus' *De doctrina moriendi* (Antwerp, 1520).



Sigonio: Philology to History

RICHARD FRANK (University of California, Irvine)

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The *Fasti Capitolini*, a record on stone of Rome's chief magistrates from 753 BC to AD 13, was discovered in the Forum in 1546. Within four years Carlo Sigonio produced an edited text with full commentary, thus providing a continuous history of Rome's first 766 years. In succeeding years he continued the account to cover the history of the Roman Empire and then of the Kingdom of Italy down to AD 1286, an extraordinary achievement. Two aspects are noteworthy: (1) It was based on original sources; (2) It was accurate and objective. For example: in describing the struggles of the early 13th century, he notes that Otto of Brunswick was welcomed by Bologna, even though he had been deposed and excommunicated by the pope. Cardinal Sirletus objected: "It is not proper to say this." Sigonio responded that the local chronicles report that Otto was received with full honors, and to saying anything else "would corrupt history. Nothing could induce me to write anything so false." Michel Foucault has described the development of scholarly disciplines, but left out an important stage: professionalization. Sigonio was a professional, and he would not let even a prince of the Church interfere.



Mimetische Briefe. Eine Sondergestaltung neulateinischer Heroidenbriefe

THOMAS GÄRTNER (Institut für Altertumskunde, Universität Köln)
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Winfried Albert hat in seinem Buch *Das mimetische Gedicht in der Antike* (Frankfurt 1988, 24) folgende Definition eines „mimetischen Gedichts“ gegeben: „eine poetisch gestaltete zusammenhängende Rede, die eine als Sprecher auftretende Person in einer Szenerie äußert und in der sie auf Vorgänge oder Geschehnisse Bezug nimmt, die sich während des Sprechens in der Szenerie ereignen und eine Szenerieveränderung bewirken“. Eine vergleichbare Erscheinung lässt sich auch bei einer Vielzahl neulateinischer Heroidenbriefe nachweisen. Während der Schreiber seinen Brief formuliert, schreitet die Handlung, welche in dem Brief thematisiert wird, voran bzw. es vollzieht sich im Zusammenhang mit dieser Handlung eine Veränderung am Schreiber oder am Adressaten, so dass der Schreibvorgang nicht – wie in den meisten ovidischen *Heroides* – an einem Ruhepunkt der Handlung plaziert ist, sondern diese geradezu mimetisch begleitet. Der Vortrag leitet das Phänomen von antiken Prototypen ab und verfolgt es an mehreren Beispielen aus verschiedenen Untergattungen des neulateinischen Heroidenbriefs, einerseits an antikisierenden mythologischen Briefen, andererseits an christlichen Ausformungen, sogenannten *Heroides sacrae*. Auf diese Weise ergeben sich neuartige Gestaltungsmöglichkeiten, indem z.B. eine Selbstverstümmelung, die Apotheose eines Helden oder die Passion eines Märtyrers mimetisch in einen Heroidenbrief einbezogen wird, und der Brief wird zu einem narratologisch einzigartigen, nur mit dramatischen Rheseis vergleichbaren „Simultanbericht“.



Angelo Colocci: Collections

MAIA WELLINGTON GAHTAN (Museum Studies Department, Istituto Lorenzo de' Medici, Firenze)
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→ Angelo Colocci, *Collecting and Modernity* (org. Maia Wellington GAHTAN; further speakers: Nadia CANNATA, Ingrid ROWLAND)

While the collecting of objects and texts has an exceedingly long and rich history, there are some key moments when these phenomena have taken on exceptional importance in relation to each other. For the ancient world, one thinks of Posidippus and Hellenistic gem collections or the manuscripts collecting the epitaphs of Homeric heroes, some presumably inscribed, some not. In this paper which forms a pendant to Nadia Cannata's I would like to consider a collection and editorial project the so-called *epigrammatari* collected by Colocci in the 1530s that aimed to create a "Latin Anthology" on the model of the "Greek Anthology" recently published in its Planudian form. It is preserved in three Vatican manuscripts (and possibly a fourth one housed in Harvard) which Nadia Cannata and I are studying in view of an edition and English translation. Using the categories adopted from that Byzantine collection and including both ancient and contemporary epigrams mixed together, this large collection is the biggest and most impressive of its time. For this paper I will concentrate on certain of the categories that lend themselves to comparisons with other contemporary collections of a more material nature.



Theme and Variation in the *Coryciana*

JULIA HAIG GAISSER (Bryn Mawr College)

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The early 16th-century Roman humanists wrote reams of occasional verse on set subjects. Their art was competitive and playful, and they delighted in ringing changes on the themes provided by a given topic. Favorite subjects include the *Laocoon*, the courtesan Imperia, and the death of Raphael, but the most notable artifact of their activity is the *Coryciana* (1524), a collection of 399 poems written by over 100 poets for the annual celebration of St. Anne's day by Johannes Goritz (Corycius). Their subject was the altar commissioned by Goritz in the church of S. Agostino with Sansovino's statue group of St. Anne, the Virgin, and the Christ Child. The poets' central themes are the numinous power of the statues, the generosity of Goritz, and the artistry of Sansovino, but over 100 poems also refer to the role of the poets as interpreters. In this paper I will discuss the play of themes in some of these metapoetical poems and suggest that in them the poets present themselves as creators of the altar on a par with Goritz and Sansovino, as essential participants in the religious occasion, and as part of a divinely inspired human trinity.



Das humanistische Postulat: (Neu)latein nicht ohne (Alt)Griechisch – der transalpine Befund und das Herausbilden von überregionalen Netzwerken

CHRISTIAN GASTGEBER (ÖAW, Wien)

christian.gastgeber@oeaw.ac.at – Wednesday, 10.30-11.00

→ *Humanist Networks of Central and East European Humanism (1420 to 1620) – Towards a new biobibliography* (org. Christian GASTGEBER; further speakers: Enikő BÉKÉS, Péter KASZA, Vratislav ZERVAN, Marta VACULINOVÁ, Lucie STORCHOVÁ)

Die Lektüre der Klassiker weckte schon bei den ersten Humanisten sehr bald das Bedürfnis nach der komplementären Ergänzung: der griechischen Sprache und Literatur. Dieses Kenntnis blieb jedoch nur einem kleinen Kreis vorbehalten. Sehr bald begann – auch zur Behebung des Sprachmankos – eine intensive Übersetzungswelle ins Latein. Der transalpine Humanismus blieb in dieser Hinsicht sehr rückständig und konnte das Postulat einiger bilingualer Humanisten nach der essentiellen Grundkenntnis des Griechischen, um überhaupt das Lateinische zu verstehen, nur lückenhaft erfüllen. Als Studenten in Italien konnten sie teilweise diese Form des nunmehr bilingualen Humanismus heimbringen, aber die Verbreitung war sehr zögerlich. Inzwischen diente der bilingue Humanismus aber auch als eine Form der Herausbildung einer Elite und von Netzwerken unter den Humanisten. Es dauerte bis in das 16. Jh. hinein, ehe sich auch im Norden Griechisch so weit etablieren konnte, dass es Teil neulateinischer Literatur wurde. Dies wurde zum neuen Anspruch der lateinischen Gelehrtenliteratur. Scipione Carteromaco, Mitarbeiter der Offizin des Aldus Manutius und Mitverfasser der Statuten der Neakademia, hatte dies in seiner Lobrede auf das Griechisch 1504 klar festgehalten und im Einzelnen exemplifiziert: *non nisi graeca lingua duce procedere latinam posse verissime affirmari potest.*



Companion to Central and East European Humanism. An international project

CHRISTIAN GASTGEBER (ÖAW, Wien)

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→ POSTER SESSION

The poster presents a new bio-bibliographical project (in English) on humanists in the Central and Eastern European area which will be executed in cooperation with six countries and their national research institutes for Classical and Neo-Latin studies, for book history, text transmission as well as with libraries. De Gruyter will publish these volumes (at present, 7 are planned) to supplement the *Verfasserlexikon* by a separate companion of the mentioned areas.



The use of proverbs in the Neo-Latin World. Did Neo-Latin function as an intermediary for phraseological exchange between the vernacular languages?

CHRISTOPHE GEUDENS (KU Leuven)

TOON VAN HAL (KU Leuven)

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Whereas much research on Erasmus' *Adagia* has already been conducted, a thorough study of the use of Neo-Latin proverbs in the Neo-Latin world in general is as yet lacking. This exploratory paper aims at (a) advancing a typology of proverbs and idioms that occur in Neo-Latin texts, (b) discussing the uses and functions of Neo-Latin phraseology (with special attention paid to rhetorical texts and to the differences between German and Italian humanism), (c) assessing to what extent Neo-Latin may have served as an intermediary for the exchange of proverbs in the different vernacular languages (see Piirainen 2008). Helped by the fact that humanist scholars tended to signal proverbs translated from their own vernacular into Latin by adding phrases such as 'quod vulgari sermone dicitur' or 'quod nostris hominibus in proverbia est' (Tournoy & Tunberg 1996), the paper will partly rely on corpus-based research of digitized Neo-Latin texts.



The Changing Face of Aristotle's *Logic* at Louvain University (1425-1797). Continuity and Innovation in Student Notebooks and its European Context

CHRISTOPHE GEUDENS (KU Leuven)

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→ POSTER SESSION

An important source for the history of the Old University of Louvain (1425-1797) is the large collection of student notebooks dating back to the period in question. These manuscripts, dictated by the various professors and zealously written down by the students, offer an unparalleled view of the Louvain university environment. This corpus not only enables us to discuss on a micro level the constitution of the university curriculum and the transfer of knowledge within the classroom walls, it also gives us a unique opportunity to determine how Louvain University positioned itself in the ever changing university climate of Early Modern Europe. It is the goal of the present research project to study the surviving manuscripts dealing with the instruction of logic, a hitherto neglected aspect in the

documentation of the Louvain educational tradition. To what degree were humanist interpretations of logic (and especially the dialectical systems of Petrus Ramus and Rudolph Agricola) adopted at Louvain university, in secondary literature invariably depicted as a 'scholastic stronghold'? And what was the fate of the scholastic logical doctrines in an era dominated by Cartesian philosophy?



Neulatein als Sprache der Mathematik

REINHOLD F. GLEI (Seminar für Klassische Philologie, Ruhr-Universität Bochum)
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In diesem Beitrag wird der Gebrauch des (Neu-)Lateinischen als Sprache der Mathematik am Beispiel zweier berühmter mathematischer Standardwerke untersucht: Leonhard Eulers *Introductio in Analysin Infinitorum* (1748) und Carl Friedrich Gauß' *Disquisitiones Arithmeticae* (1801). Beide Schriften waren nahezu ohne Vorgänger und begründeten völlig neue Zugriffe auf die mathematischen Disziplinen der Funktionen- bzw. Zahlentheorie. Im Zentrum des Vortrags steht die Frage nach der mathematischen Terminologie in ihrem Verhältnis zur (neu-)lateinischen Gebrauchssprache einerseits und zur nicht-verbale Formelsprache andererseits. Es soll gezeigt werden, wie Euler bzw. Gauß das Sprachproblem gerade in diesen an eine größere gebildete Fachöffentlichkeit gerichteten, einführenden und zugleich grundlegenden Schriften gelöst und warum sie sich dabei des Lateinischen bedient haben, obwohl dessen Gebrauch als allgemeine Wissenschaftssprache schon zu Eulers Zeit keineswegs mehr selbstverständlich war. Da hierzu kaum Selbstaussagen der Autoren vorliegen, wird sich die Beantwortung dieser Fragen vor allem auf die Interpretation impliziter Hinweise, d.h. auf die Texte selbst, stützen. Ferner wird zu fragen sein, ob es zwischen der mathematischen Sprache Eulers und Gauß' signifikante Unterschiede gibt und worauf diese gegebenenfalls zurückzuführen sind.



Text and Context in Giovanni Vespucci's Latin Preface to his School Translation of Sallust's *Catiline*

GERARD GONZÁLEZ GERMAIN (Villa I Tatti – The Harvard University Center for Italian Renaissance Studies: Mellon Visiting Fellowship)
gerardggermain@gmail.com – Fr, 10.00-10.30

The Tuscan translation of Sallust's *Bellum Catilinae* that Giovanni di messer Guidantonio Vespucci wrote in 1490 – when he was only twelve years old – has been known to scholars since the 18th century, when A. M. Bandini, in his *Vita e lettere di Amerigo Vespucci*, first draw attention to it and edited its Latin preface, directed to Giovanni's father. The manuscript (Biblioteca Moreniana, ms. Bigazzi 296), however, has raised almost no further interest, and both the translation's text and context remain hitherto unstudied. Many aspects make this document particularly interesting: translations of classical texts into the vernacular were not part of the school or university curriculum in Renaissance Italy; the production of a fair copy of a school exercise is certainly uncommon, while the prominent political role of both Guidantonio and Giovanni in late fifteenth- and early sixteenth-century Florence calls for a deeper comprehension of this singular episode in Renaissance education. The recent identification of Giovanni's private tutor *Augustinus* – mentioned in the preface as the ultimate responsible for the translation – with Agostino di Matteo Vespucci allows for a complete new reading and understanding of both the preface and the whole work.



Humanismo médico y medicina del Renacimiento. Aclaraciones, enfoques, metodologías

MIGUEL ÁNGEL GONZÁLEZ MANJARRÉS (Universidad de Valladolid)

miguelan@fyl.uva.es – Tuesday, 16.00-16.30

→ Metodología para el estudio de los textos médicos latinos humanísticos: aspectos lingüísticos y literarios (org. María-Teresa SANTAMARÍA HERNÁNDEZ; further speakers: María-Teresa SANTAMARÍA HERNÁNDEZ, Ana Isabel MARTÍN FERREIRA, Rocío MARTÍNEZ PRIETO)

El humanismo es la corriente cultural con más lustre del Renacimiento. Pese a haberse extendido en la historiografía a casi todo los ámbitos del saber, parece exigible a todo humanista el abordaje filológico de los textos antiguos, en especial los grecolatinos. Ello incluye las ciencias y también, obviamente, la medicina. Cualquier médico que escriba, pero no haga “filología” en su más amplio sentido o manifieste preocupaciones filológicas y lingüísticas, no sería en principio humanista, sino médico del Renacimiento con mayor o menor influjo del – por así decir – ambiente humanístico. Los médicos humanistas exigen, para su estudio cabal, una metodología esencialmente filológica, que ha de completarse siempre, como es obvio, con otros enfoques científicos. Los médicos no propiamente humanistas del Renacimiento necesitarían también la perspectiva filológica cuando se quiera analizar sus obras, sus géneros, sus modelos, pero en ellos habría de cobra r más valor su pura actitud científica. Con algunos ejemplos de medicina y farmacología, en definitiva, tratamos aquí de reflexionar sobre el asunto y, a la postre, determinar la necesidad de conciliar filología y ciencia para sacar el máximo provecho de los autores concernidos.



Estilemas narrativos en la *Tertia Quinquagena* de Antonio de Nebrija (Alcalá: Brocar, 1516)

FELIPE GONZÁLEZ VEGA (Ikasketa Klasikoak Saila, Euskal Herriko Unibertsitatea)

felipe.gonzalezvega@ehu.es – Mo, 12.30-13.00

El objeto del presente trabajo se centra en la naturaleza ensayística y narrativa de la miscelánea de tema bíblico, que el humanista español Antonio de Nebrija publicó con el título de *Tertia Quinquagena* en 1516. Prestaremos especial atención a las marcas retóricas gracias a las cuales el comentarista de un texto dota de sentido ético los saberes desplegados y se sobrepuja en sujeto narrador: digresiones, descripciones, enumeraciones, apropiación de los sentidos autoriales (citas explícitas implícitas). Son frecuentes las razones de vida y tiempo con que Nebrija orienta la significación de sus trabajos gramaticales. Con tales incrustes biográficos Nebrija, en primera instancia, pone a prueba y en valor sus conocimientos lingüísticos e intenta solventar las incertidumbres e inexactitudes de las palabras cuestionadas. Nosotros queremos preguntar además, si en estas experiencias del signo lingüístico con la realidad añade Nebrija un plus de significación. Cuando el sujeto narrador fusiona las cosas gramaticales y hechos de vida, concediendo a esa fusión un sentido teleológico, explicativo y unificante, entonces ese ‘yo’ se figura autobiográfico. Esta propensión narrativa y autorial implícita del comentario fraguará con el tiempo en nuevas formas autónomas del pensamiento y de la prosa de ideas renacentistas: los *Essais* (Montaigne y Bacon).



Petite fabrique d'adages modernes chez Érasme: réflexions sur la créativité érasmienne

LIKA GORDEZIANI (Université de Paris VII – Diderot)

likagordeziani@yahoo.fr – Tuesday, 16.00-16.30

Érasme, dans les *Prolégomènes* de ses *Adagiorum chiliades*, affirme qu'« un proverbe est adaptable à toutes les situations » et qu'on peut les employer à loisir, « avancer ainsi le même adage sous plusieurs formes différentes ». Dans son *De duplici copia verborum ac rerum*, il va jusqu'à dire que pour enrichir notre discours, nous pouvons non seulement recueillir les figures proverbiales chez des auteurs classiques, mais les inventer nous-mêmes. L'humaniste admet donc un rapport assez libre aux adages. En effet, le lecteur des *Chiliades* s'aperçoit assez tôt qu'il n'a pas devant lui qu'un simple recueil d'expressions latines et grecques commentées, mais un véritable chantier de nouveaux adages fondés sur la matière antique. Mais en quoi consiste précisément la nouveauté de ces adages? Quelles sont leurs fonctions, outre le fait qu'ils servent sans doute à la *copia* et la *varietas*? À quel point est-ce légitime de considérer ces nouvelles formules comme des adages, dans la mesure où la tradition leur fait défaut? Ce sont là des questions que nous nous posons et auxquelles nous tâchons de répondre en partie dans notre communication consacrée à la petite fabrique d'adages modernes de l'humaniste de Rotterdam.



Latin and vernaculars in early modern Scottish Neo-Latin

ROGER P. H. GREEN (Classics, School of Humanities, University of Glasgow)

Roger.Green@glasgow.ac.uk – Fr, 09.00-09.30

In volume and variety the Neo-Latin poetry written in Scotland and by Scots abroad in the 16th and 17th centuries is at least as notable as that of England (though the scholarly attention devoted to it has been much less), and Scottish Neo-Latin poetry is now at last being studied in depth and in its own right. This paper will address important questions, many of them now being increasingly asked about the status and functions of Neo-Latin in other countries, about the ways in which the relationship of Latin and the Scottish vernaculars might be understood. Seeking to answer the question of why and when Latin was preferred, it will examine various political, religious and social contexts of the Neo-Latin verse of Scotland, and also the evidence of code-switching by an author. It will take issue with various models of conflict, rivalry and unavoidable decline that have been assumed in some standard histories.



Baltazar Adam Krčelić's *Dissertatio ex inscriptione Sztenjevicensi de veteri Andautonio Pannoniae olim oppido*

MISLAV GREGL (Croatian Institute of History, Department of Latin Historiography)

mgregl@isp.hr – Mo, 16.00-16.30

Baltazar Adam Krčelić (1715-1778), a Catholic priest and canon of the bishopric of Zagreb, was a renowned historian and a chronicler of his own time – which was the cause of his many conflicts that were often reflected in his writings. However, some works of his vast, mostly Latin, oeuvre have remained untranslated and unprinted until today. One of these works is the *Dissertatio de Andautonio*. Although his basic thesis in this work has long since been obsolete (he argued that the ancient Roman settlement of Andautonia was located in the Western suburb of present-day Zagreb as opposed to the South-Eastern as it has since been established), it still represents a valuable source for an 18th-century scholar's way of thinking

(and writing), as well as his knowledge of ancient history, archaeology, epigraphy, numismatics and other relevant disciplines. Therefore, Krčelić's use of ancient, medieval and early modern sources, his influence on other authors, his discourse and language (which, among his contemporaries, was sometimes stigmatised as "monstrous") will be analysed in this paper.



Giovanni Aurispa e la sua attività al servizio della sede apostolica

LUCIA GUALDO ROSA (Roma)

luciagualdo@libero.it – Wednesday, 09.00-09.30

Partendo dagli appunti raccolti negli anni '70 del secolo scorso da mio marito Germano, archivista presso l'Archivio Segreto Vaticano, e dal suo spoglio sistematico sia dei fondi vaticani sia del fondo camerale dell'Archivio di Stato di Roma, per un articolo sull'Aurispa che non fu mai realizzato, intendo completare i dati a nostra disposizione su un umanista, i cui meriti per la riscoperta dei massimi autori greci e latini sono ben conosciuti ed apprezzati in campo filologico. Questi documenti infatti mettono in luce un aspetto meno noto della sua biografia e cioè la sua strenua e continua attività sia in curia sia al servizio della sede apostolica ed il favore costante di cui godette presso tutti i papi (e gli antipapi), almeno negli ultimi quarant'anni della sua vita, dal 1419 (Martino V) al 1459 (Pio II).



Martin del Rio between philology and demonology

ALEJANDRA GUZMÁN ALMAGRO (Dept. of Latin Philology, Universitat de Barcelona)

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In the present contribution we analyze the cross-references in the early philological comments by the Jesuit Martin del Rio (1551-1608) and in his later and most important work *Disquisitionum magicarum libri sex* (or *Disquisitiones magicae*) in order to examine the connections between Del Rio's interests in philology, magic and demonology. More precisely, we focus on his annotated edition of Seneca's tragedies and, secondly, we consider other works such as the *Emendationes* of Iulius Solinus. In the case of Seneca, Del Rio approached to the texts from different perspectives, including wide excursus on religious and supernatural aspects, such as in the tragedies *Medea* or *Oedipus*. The *Disquisitiones*, in turn, reveal his deep knowledge of classical texts and especially of Seneca, who is profusely quoted. The critical readings of classical authors show Del Rio's philological competence but also his early interests in magic and demonology. Among the conclusions, there is the possibility that Del Rio already gathered the materials for the erudite *Disquisitiones* while undertaking philological activity.



Thomas Hobbes's Verse Autobiography, 1679-1681

JOHN K. HALE (University of Otago)

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The text of 1681 is not Hobbes's considered words but a mixture of correction and miscorrection. Collating the variants through four states shows this. The first two states show the development of Hobbes's self-expression. The third is close to the first two, whereas the fourth differs, at times strikingly. 1681 presents a more panegyric face, and is in some respects a travesty. Hobbes wanted his poem valued for its life-record, its medium, and its

main themes. It is both apologia and versified CV. Its modes of allusion include Lucretius and Ovid. The whole work exhibits *pietas*, toward successive benefactors. These touches deserve appreciation at long last. The flowers of rhetoric are employed, despite Hobbes' own suspicion of rhetoric (another main theme). But his paramount theme, as in *Leviathan*, is fear. Physically timorous, intellectually bold: this paradox is on view throughout the *Vita*. From the opening of the poem, on the fear of the Spanish Armada which brought his mother into labour, fear is the theme, and philosophic thought is the remedy. This is why the 1681 rewording of the ending, erasing thought and remedy, is such a travesty.



Helius Eobanus Hessus and Theocritus

TRINE ARLUND HASS (Aarhus University)

klftjah@cas.au.dk – Fr, 11.30-12.00

→ *The poetics and vocabulary of Neo-Latin translation (org. Marianne PADE; further speakers: Marianne PADE, Johann RAMMINGER)*

When Helius Eobanus Hessus (1488-1540) issued his *Bucolicon* in 1509, he proclaimed himself to be the first to publish a Latin collection of bucolic poems in Germany. The work made him famous, and it seems that the bucolic genre stuck to him throughout his career: in 1528 he reissued the bucolic poems under the title *Bucolicorum idyllia*, even though he, as he remarks himself, may be considered to have passed the appropriate age for composing poetry of this sort. The title of the second edition indicates that his interest in pastoral has taken a new direction for he has turned the original eclogues into idylls, thus indicating a focus on the Greek archetypal poems rather than the Renaissance favourite model, the Vergilian eclogues. This new focus is visible also in his commentary on Vergil's *Eclogues* from 1529 in which he points out loans and allusions to Theocritus in the poems. In 1531 the confirmation of the new focus culminates with his publication of the first Latin translation of the entire Theocritean corpus. This paper examines the development in Hessus' conception of bucolic poetry in relation to his translation of Theocritus.



Humanistic ambitions of the first Dutch university, as reflected in Janus Dousa's *Nova poemata* (Leiden 1575)

CHRIS L. HEESAKKERS (Universities Leiden and Amsterdam)

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When in the 1560s the Netherlands revolted against the government representing their king, Philip II of Spain, Philip sent a Spanish army to regain them. After the Spaniards had captured and cruelly punished several towns, they besieged Leiden from October 1573 until October 1574, when the fields around Leiden were inundated and a Dutch fleet had arrived. In December William of Orange, the leader of the "Dutch Revolt", asked the deputies of Holland to think about founding a university, preferably in Leiden. The deputies charged Leiden's former commander, the nobleman and Neo-Latin poet Dousa and two colleagues, to prepare the foundation. Within a few weeks the inauguration was announced for 8 February. After a service in St Peter's church, a procession was formed partly by allegorical persons, such as *Sacra Scriptura* with the Evangelists, *Iustitia* with Papinian e.a., *Medicina* with Hippocrates e.a., and *Minerva* with Plato e.a. Their talk was in Latin disticha. Two months later, Dousa's *Nova poemata*, including the disticha mentioned, was at the printer's. This paper tries to trace the humanistic ambitions in Dousa's poetry.



Movement of Borders and Identity – Swedish Nationality in Michael Wexionius Gyldenstolpe’s Epitome

LISA HEINE (Neo-Latin and Rhetoric School of Culture and Education, Södertörn University)
lisa.heine@sh.se – Tuesday, 17.00-17.30

In Early Modern Sweden, significant political and territorial changes occurred since the Swedish realm had extended over the Finnish region and the Baltic area. A need arose to spread knowledge about these regions. One example of literature dealing with these changes is the *Epitome descriptionis Sveciae, Gothiae, Fenningiae, et provinciarum subjectarum* from 1650; it depicts aspects of history and daily life in the Swedish realm and had a clearly educational purpose answering the need to move well-educated Swedish citizens to rather unknown areas with quite exotic inhabitants in order to build up a functional administration. A second important purpose of the *Epitome* must have been to advertise the Swedish Nation as a Great Power abroad. Hence, this work of literature can be seen as an illustrious example of scholarly reflection about the self-image and national identity of the Swedish people. By examining this educational aspect of the *Epitome*, my paper aims at presenting valuable information about how the moving of both territorial and mental borders shows in the Swedish National identity in Early Modern Times.



Serielle Biographie und Nation: Die *Catalogi* des Johannes Trithemius

JOHANNES HELMRATH (Humboldt-Universität zu Berlin, Institut für Geschichtswissenschaften, Lehrstuhl für Mittelalterliche Geschichte II)

helmrathj@geschichte.hu-berlin.de – Tuesday, 16.30-17.00

→ *Transformationen antiker und mittelalterlicher Historiographie und Biographie im Renaissance-Humanismus* (org. Bernd ROLING; further speakers: Patrick BAKER, Ronny KAISER, Maike PRIESTERJAHN)

Der Humanist und Benediktinerabt Johannes Trithemius (1462-1516) brachte im Kloster Sponheim eine der bedeutendsten Humanistenbibliotheken zusammen. Vor allem durch seine beiden biobibliographisch angelegten *Catalogi* spielt er gerade für die Gattung der Biographie im Renaissance-Humanismus eine bedeutende Rolle: So legt Trithemius nämlich mit dem *Catalogus scriptorum ecclesiasticorum* (Basel 1494), den er im ersten nachchristlichen Jahrhundert beginnen und in seiner eigenen Gegenwart mit sich selbst enden lässt, eine nationenübergreifende Literaturgeschichte vor. In seinem *Catalogus illustrium virorum germaniam ... exornantium* (Mainz 1495) dagegen, der im dritten Jahrhundert nach Christus einsetzt und ebenfalls in seiner eigenen Gegenwart mit der Person des Trithemius endet, rückt er dezidiert die nationale Perspektive in den Fokus und erfasst allein deutsche Gelehrte, um auf diese Weise den Nachweis für eine bereits seit langem existierende deutsche Gelehrtenkultur zu erbringen. Der Vortrag führt die serielle Struktur und biobibliographische Arbeitsweise der *Catalogi* vor, die in der Tradition eines Hieronymus und Vinzenz von Beauvais stehen. Darüber hinaus zeigt er die hohe Bedeutung der *Catalogi* für den nationalen Diskurs der deutschen Humanisten und für deren Wiederentdeckung und Appropriation der Autoren des Mittelalters (‘Renaissance medievalism’).



Historicizing the Renaissance Historiography of Rhetoric

JUDITH RICE HENDERSON (University of Saskatchewan)

Judith.Henderson@usask.ca – Thursday, 09.30-10.00

Neo-Latin rhetoric as a foundation of humanism and pervasive influence on Renaissance life and education has been vigorously investigated following mid-20th-century pioneers such as Kristeller, Ong, and Yates. The humanists themselves historicized ancient language arts as they recovered classical manuscripts and used them to distinguish their own from “medieval” grammar, logic, and rhetoric. Then as the Latin West became increasingly “confessionalized,” so too rhetoric teachers and practitioners began to define themselves into schools of thought along confessional and / or other intellectual fissures: Ciceronian vs. Anti-Ciceronian or Senecan, Ramist vs. Philippist vs. Aristotelian, etc. Today, scholars should go beyond writing the history of Renaissance rhetoric to historicizing the Renaissance and Reformation / Counter-Reformation historiography of rhetoric. By the 17th century, rhetoric teachers were frequently listing their immediate sources and teachers, recommending contemporary authorities, contextualizing their instructions in larger rhetorical controversies, and thus historicizing the rhetoric of their own time. Contributing to research on Neo-Latin pedagogy, this paper samples the historiography of rhetoric found in 17th-century rhetorical textbooks, especially guides to letter writing; encyclopedias of the arts and philosophy; and related works of humanist scholarship in the Latin West.



Eine Kunstübung in der Auslaufphase. Das Verfassen lateinischer Texte in österreichischen Gymnasien unter der Regierung Kaiser Franz I.

KLAUS HEYDEMANN (Institut für Europäische und Vergleichende Sprach- und Literaturwissenschaft EVSL: Abteilung Komparatistik, Universität Wien)

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Nach einer knappen einleitenden Charakteristik der Organisation der Gymnasien soll das Aufgabenfeld des Latein-Schreibens möglichst praxisnah dargestellt werden. Den Ansatzpunkt dazu bilden die zeitgenössischen Vorschriften und Unterrichtsmittel. Im Staate des österreichischen Kaisers hielt sich der Kern der alten Latein- bzw. Gelehrtenschule insofern, als der Muttersprache der ‚Zöglinge‘ und der ‚Professoren‘ kein eigenes Fach zugewiesen war. Interesse verdienen in solcher Lage weniger die Anbindung der rednerischen Ausbildung an die lange Tradition und ehrwürdige *auctores* als Fragen der Applikation der vermittelten Kenntnisse und Fertigkeiten im gegebenen ‚kulturpolitischen‘ Rahmen. Wie immer man den damaligen Status des österreichischen Gymnasiums im Vergleich mit anderen Staaten des Deutschen Bundes oder auch mit entsprechenden Schulen in Großbritannien einschätzen mag, die Frequentanten und Absolventen waren von einer spezifischen Literarizität geprägt, freilich in unterschiedlicher Tiefe. Diese Literarizität begünstigte die Aufnahme ‚neuer‘ lateinischer Literatur in der ‚akademischen‘ (schmalen) Schicht des expandierenden Lesepublikums; gegenwärtig aber ist eine solche Literarizität aufgrund der gewandelten Bedingungen für den altsprachlichen Unterricht im sogenannten sekundären Bildungssektor alles andere als ein ‚selbstverständliches‘ Phänomen.



Theses publice ventilandae – A presentation of the dissertations from Swedish gymnasia (1623 – ca. 1820)

AXEL HÖRSTEDT (University of Gothenburg)

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→ POSTER SESSION

In this poster I present my study on the dissertations from Swedish gymnasia, a school form that was introduced during the reign of Gustavus Adolphus Magnus in 1623. The texts, more than 500 printed dissertations, have never been investigated thoroughly before. Sweden, in the mid-18th century, had roughly ten *gymnasia*, each with seven *lectores* (or *praeceptores*) and one *adjunctus*. These teachers were each obliged to dispute publicly in Latin at least twice every four months. The students on the other hand were practicing the art of argumentation once a week (every Saturday). The dissertations which I am studying are of various forms and content. Many of them are called *theses* (ca. 150); some are short – two or three pages –, others longer – up to twenty pages. In my poster I will present these texts, show some examples, put them in an historic-educational context, discuss how they changed over time, and propose a theory why they eventually, about 1820, disappeared completely.



Magnis nata triumphis insula: Malta in the *Liladamus* of Jacques Mayre (1685)

HEINZ HOFMANN (Universität Tübingen, Philologisches Seminar)

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The epic poem *Liladamus* by the French Jesuit Jacques Mayre (1627-1694) was published for the first time in Paris in 1685 and, in a second and revised version, in Avignon in 1686. In its 25 books Mayre narrates the history of the Order of the Knights of St John from their departure from Rhodes to the foundation of the new headquarter of the Order on the island of Malta in 1530. The title of the poem – *Liladamus* – is the latinized form of the name of Philippe de Villiers de L'Isle-Adam (1464-1534) who was Grand Master of the Order from 1521 until his death in 1534. He is the epic hero who conducts the withdrawal of the Knights from Rhodes and leads them, after many adventures and battles, to their new destination in Malta. The poem is a gigantic refashioning of the basic structures and many single episodes of the *Aeneid*: its plot and action are centred around the Mediterranean but lead the hero Liladamus also to other countries north of the Alps. In this huge texture of various narrative strings, different localities and numerous characters, the island of Malta itself figures mainly in books I, XX, XXII and XXV. In the paper I shall discuss a few passages dealing with Malta, assessing, as it were, the narrative structures and some of the classical models of Mayre's poem and its importance as a literary monument for the history of Malta, the Order of the Knights of Malta and its Grand Master Philippe de Villiers de L'Isle-Adam.



Poetry for the Dutch cause

EVA VAN HOOIJDONK (Vrije Universiteit Amsterdam)

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In this paper I will present some results of my PhD research into the dynamics of Neo-Latin and the Vernacular in the poetry of Daniel Heinsius (1580-1655) and Hugo Grotius (1583-1645). I will show how the interplay between Dutch vernacular and Neo-Latin poetry in the

17th century was influenced by Patriotism, Reformation and Renaissance by discussing some Latin patriotic poems by Hugo Grotius and some Dutch patriotic poems by Daniel Heinsius. Whereas Grotius clearly defends the Dutch Republic for a foreign audience, Daniel Heinsius uses the same patriotic themes to create a vernacular Dutch Renaissance literature. In their attitudes toward their subject, the poets take different views on the Dutch Republic and on the role of literature within their patriotic program. These differences, as well as the many similarities between the poems of the two poets, will be discussed in the context of the dynamic interplay between Dutch and Latin in 17th-century Holland.



Translation as Re-creation:
Jane Owen's *Antidote against Purgatory* and Roberto Bellarmino's
De gemitu colombae siue lacrymarum libri tres

BRENDA HOSINGTON (Université de Montréal / University of Warwick)

hosington@hotmail.com – Thursday, 15.30-16.00

→ *English Women Translators and Men of the Cloth* (org. Brenda HOSINGTON; further speakers: Elizabeth MCCUTCHEON, Patricia DEMERS)

To translate a text is to rewrite it, for translation is not simply a linguistic exercise but a re-creative one. Moreover, it constitutes a cultural transfer, influenced by socio-historical and ideological contexts and requiring adaptation to a new readership. Jane Owen's reworking of a chapter from Roberto Bellarmino's 1617 *De gemitu colombae siue lacrymarum* in her 1634 *Antidote against Purgatory* is a perfect example of such re-creative translation. A member of a well-known English recusant family, she lived at a time of Catholic persecution and this colours her translation. Shifting Bellarmino's Counter-Reformation emphasis on sin, repentance, reform, and a release from purgatory through others' prayers and good works, she stresses both the sufferings of those English Catholics tortured and executed for their faith and the pains of purgatory awaiting others who waver in their loyalty to the Church. Her preface performs the traditional paratextual function of a 'threshold', leading us into the translation by making clear its context and purpose, while by being addressed to the 'worthy and constant Catholicesses of England', it reinforces its specificity. Owen's *Antidote* thus successfully transfers an internationally-orientated Neo-Latin text into a translated one appropriate for an English readership.



Jesuit School Theatres in the Work of Emericus Tolvay

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→ POSTER SESSION

Jesuits working in the school system inserted also the theatre, which was of high didactic and educational value. Such spectacles were performed three or four times a year in the classroom, at the beginning of the school year and on various other occasions – also to the public. The poster deals with the theatre in Jesuit schools, particularly in the work *Ortus et Progressus Almae Archiepiscopalis Societatis Jesu Universitatis Tyrnaviensis* (1725) by Emericus Tolvay. This work was the first printed history of Trnava University. As the author mentions every major theatre performance, we have an ideal opportunity to get a lot of interesting information.



Xenophon's *Cyropaedia*: Latin and vernacular translations and their target audiences

NOREEN HUMBLE (Department of Greek and Roman Studies, University of Calgary)
nmhumble@ucalgary.ca – [Thursday, 15.00-15.30](#)

Xenophon's *Cyropaedia* was widely disseminated in the early modern period in Latin as well as in various vernacular translations. When looking at the prefatory material to the Latin translations (i.e. the dedication letters and letters to the readers) there appears a different emphasis in those done by humanists before the Reformation (and by Catholic scholars after the Reformation) than in those done by humanists of various Reformed faiths, in respect of how their dedicatees are supposed to read them. In the former there is a tendency to note that the dedicatee can in fact learn nothing from the *Cyropaedia* because he already surpasses Cyrus, while in the latter younger, unformed princes are the preferred dedicatees, and they are most definitely meant to learn useful lessons from reading the work. In addition to exploring this difference further, in this paper I would also like to compare the dedicatory strategies of vernacular translations to determine whether or not they mirror those of the Latin translations or show signs of addressing different purposes for different audiences.



The Uses of Classical Literature in Niels Hemmingsen's *De lege naturae apodictica methodus* (1562)

E. J. HUTCHINSON (Classics Department, Hillsdale College)
ehutchinson@hillsdale.edu – [Fr, 16.00-16.30](#)

Niels Hemmingsen (Nicolaus Hemming; 1513-1600), the Danish Lutheran humanist – pupil of Melancthon; theologian, philosopher, and professor of Greek, dialectic, and theology at the University of Copenhagen; honored with the sobriquet *Praeceptor Daniae* – authored, among other noteworthy works on theology (for example, the *Enchiridion theologicum*) and exegesis (*De methodis libri duo* and several biblical commentaries), a treatise that is significant in the history of legal philosophy, his *De lege naturae apodictica methodus*. Throughout this work, which argues for a close link between the Decalogue and the law of nature, Hemmingsen cites hundreds of passages from classical literature, including authors such as Hesiod, Pindar, Sophocles, Xenophon, Menander, Aristotle, Terence, Lucretius, Cicero, Propertius, Ovid, Seneca, Lucan, and Claudian. As yet there has been no systematic attempt to investigate how his use of classical sources coheres with his scriptural and philosophical arguments vis-à-vis the natural and Mosaic laws. In my paper, I shall examine the range of uses to which Hemmingsen puts sources from ancient Greece and Rome in his synthesis of Mosaic and natural law, with a special focus on his use of Roman poetry in philosophical and theological contexts.



Territorio, poesia ed erudizione nel *De hortis Hesperidum* di Giovanni Pontano

ANTONIETTA IACONO (Università degli Studi di Napoli Federico II, Dipartimento di Studi Umanistici)
aniacono@unina.it – Tuesday, 14.00-14.30

→ *L'Italia e il Regno di Napoli come sede di una Nuova Grecia nella poesia di Giovanni Pontano* (org. Giuseppe GERMANO; further speaker: Carmen Vera TUFANO)

Nel poema *De hortis Hesperidum* l'umanista Giovanni Pontano propone nella sua piena maturità artistica una rilettura ardita ed innovativa di un certo numero di miti (quali, per esempio, il ratto dei pomi delle Esperidi da parte di Eracle e il mito della morte di Adone e della sua metamorfosi nell'albero di cedro), allo scopo di celebrare la città di Napoli ed il suo territorio come un novello giardino delle Esperidi. Il grande Maestro fissa così nei suoi versi, da un lato, una nota tipica del paesaggio napoletano, ma ripropone anche un motivo carissimo a tutta la sua produzione letteraria, cioè la celebrazione della sua patria elettiva come ricettacolo della *sapientia*, attraverso l'adozione di miti che già un'antica tradizione aveva utilizzato a simbolo di *sapientia* iniziatica. L'intervento mira a chiarire tale operazione letteraria che implica un radicale impegno ideologico da parte del suo autore, che dà vita ad un poema in cui prevale una dimensione metapoetica di matrice quasi neoterica.



Los himnos latinos de William Lampart, hacia la formulación de un estilo en el autor: aspectos sintácticos y métricos

OLIVIA ISIDRO VÁZQUEZ (Universidad Nacional Autónoma de México)
ordisivo@gmail.com – Wednesday, 09.00-09.30

William Lampart de origen irlandés llegó a Nueva España en el año de 1640, fue detenido por la Santa Inquisición en 1642 y condenado a la hoguera por más de 200 delitos diecisiete años después, entre ellos la herejía; alrededor de 1655 el Santo Oficio encontró la obra literaria, *Regium psalterium*, en la celda de Lampart escrita en sábanas por lo que mandó trasladarla para su escrutinio. La obra ha llegado a nosotros a través de su proceso inquisitorial, mismo que se encuentra en el Archivo General de la Nación de México, consta de 918 salmos y 17 himnos cristiano-católicos compuestos en lengua latina. En la presente comunicación, tomando como referencia únicamente los diecisiete himnos del total de la obra, ofreceré, a través de un análisis sintáctico y métrico, una selección de distintos pasajes significativos en los que se pueden observar, además de resquicios de tradición clásica, una serie de elementos que permitirán formular un estilo literario en el autor, no sólo por el fondo que se presenta en los textos sino también por la forma.



Alla ricerca del paradiso di carta: la biblioteca perfetta di Erycius Puteanus e di Giacinto Gimma

ANTONIO IURILLI (Università degli Studi di Palermo)
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Collocate cronologicamente all'inizio e alla fine del XVII secolo, le scritture bibliotecarie di Erycius Puteanus e di Giacinto Gimma costituiscono importanti snodi della cultura bibliotecaria di un secolo decisivo per l'avvio della moderna riflessione sulla conservazione e sulla fruizione del patrimonio librario, nonché sul ruolo stesso della biblioteca nella promozione e nel controllo del sapere. Il mio *paper* rilegge quelle scritture e le colloca nei diversi territori culturali dei loro autori, facendone emergere il comune spirito di innovazione

e il livello di consapevolezza della funzione che la biblioteca assume nelle vertiginose trasformazioni epistemologiche indotte dalla crisi dell'aristotelismo.



Subjects of Jesuit School Plays from Provincia Bohemia SJ (1700-1750)

MAGDALÉNA JACKOVÁ (Institute of Czech Literature, Prague)

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In the 17th and 18th centuries, Jesuit theatre played an important role in the Bohemian lands, providing the first theatre experience to thousands of students in their schools. From this production, more than 200 complete texts of Latin plays destined for individual classes of Jesuit grammar schools preserved. Most of them come from the first half of the 18th century. Plays of this type were rarely published in print and as far as we know, have not survived abroad, apart from a few exceptions. So, thanks to this, we can discover an important, but little known form of the Jesuit theatre. In my paper, I will present these plays with respect to their subject. We will see, that from this point of view, two types of plays are represented in the repertory of the Bohemian Jesuit gymnasia from 1700-1750. One group of plays draws on the mediaeval heritage and continues to dramatize – in different guises – a struggle over the human soul. The other is the Jesuit drama on profane subjects, with a focus on familial relationships (frequently combined with power struggle and court intrigue) and friendship.



Hugo Grotius's *Historia Gotthorum*: ancient history in the service of early-modern politics

LYDIA JANSSEN (KU Leuven / FWO-Vlaanderen)

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→ Hugo Grotius: historiographer, diplomat and political thinker (org. Lydia JANSSEN; further speakers: Hank NELLEN, Jan WASZINK)

In 1655, the posthumous print of Hugo Grotius's *Historia Gotthorum* first appeared. This work had been written during Grotius's time as Swedish ambassador in Paris and was explicitly placed in the service of the Swedish cause. The *Historia Gotthorum* presents the reader with a set of editions and translations of late antique texts about the Goths, introduced by seventy pages of *Prolegomena* which provide a survey of Gothic history. Like Grotius's other historiographical works, the *Historia Gotthorum* had an important political dimension. By presenting the ancient Goths as the ancestors of early modern Sweden, he provided his employers with the prestige that came from ancient roots and legitimized Sweden's claims to political influence within Europe as the rightful heirs of the Gothic nation. Thus, Grotius inscribed himself into a broader European tradition which connected early modern nations to ancient peoples. In this presentation, I will examine Grotius's strategic use of historical texts in the construction of Sweden's Gothic past and explore the *Prolegomena*'s function within the *Historia Gotthorum* as a reading key to guide the audience to the desired interpretation of these works in function of Sweden's Gothic ancestry.



A digital edition of Ioannes Dantiscus' texts and correspondence

KATARZYNA JASIŃSKA-ZDUN (Faculty of "Artes Liberales", University of Warsaw)

MAGDALENA TURSKA (Faculty of "Artes Liberales", University of Warsaw)

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Ioannes Dantiscus (1485-1548), a humanist, Neo-Latin poet and prominent diplomat in the service of the Polish kings left a considerable correspondence. The letters document his broad contacts with the intellectual elites of Renaissance Europe, e.g. with Erasmus, Copernicus, Vadianus, Campensis, Bonamico, Goclenius, Gemma Frisius, Eobanus, Gnapheus, Melancthon, Alfonso de Valdés, Vicelius etc. The research project conducted at the University of Warsaw prepares both a paper and a digital edition of Ioannes Dantiscus' texts and correspondence. For the purpose of digital publication we needed to collect and create (in digital form) the text transcriptions (TEI / XML files), facsimiles and an extensive database of metadata. Our solution was a computer system to preserve and edit transcriptions, metadata and images. Clear separation of data model and presentation layer allows us to achieve high consistency and flexibility in presentation. The presentational module allows the reader to search the data with graphic interface and presents information in various modes – e.g. narrowing scope of the output or presenting the transcriptions in a way similar to printed publication.



From AV-GVST-VS to GVST-AV-VS

ARNE JÖNSSON (Centre for Languages and Literature, Lund)

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Gustav II Adolf, Gustavus Adolphus, was King of Sweden from 1611 to 1632. When he ascended the throne, Sweden was on the verge of collapse. During his reign, however, she recovered and rose to the status of one of the great powers of Europe and became a model of early modern government. In the process, Sweden became more thoroughly latinized than in any period before or since in her history. Classical learning was put into good use in promoting the prestige of the realm. The fact that GVSTAVVS was an anagramme for AVGVSTVS and that Gustavus Adolphus, like Augustus, became a restorer of the *patria* was taken as a point of departure for using Augustus and ancient Rome as a basis for a rich imagery to celebrate the achievements of the Swedish king. In my paper I will primarily analyse the various applications of the Augustus-Gustavus theme in poetry, historiography and dissertations but also add some comments on how the Augustan poets' discussions of the relationship between Greek and Roman poetry stimulated the Swedes to discuss the role of Latin literature in Sweden in relationship to literature in Swedish.



De scriptorum in Croatia et in Tyrolide numeris, saeculis, nexibus

NEVEN JOVANOVIĆ (Facultas philosophica Universitatis Zagradiensis)

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Parvae sunt partes orbis terrarum Croatia et Tyrolis; attamen in utraque vigeat paene praeter opinionem studium Latine scribendi. Quod studium erat sicut tessera cuius ope viri docti cuiuscumque nationis, maximae an minimae, divitis an pauperis, vicissim aemularentur. Notitia bibliographica docet in Croatia ab anno 976 usque ad annum 1984 auctores 1296 scripsisse opera Latina alicuius momenti 3866. In Tyrolide vero a saeculo XIII^o usque ad novissima tempora plus quam 2000 auctores plus quam 7000 opera composuerant. Sed in

singulis saeculis quot auctores floruerint, ut in Croatia, ita in Tyrolide? Is numerus qua ratione iunctus sit cum numero totius populi, et ea ratio progressu temporis creveritne an decreverit? Quae fuerint auctorum vicissitudines, quo modo se invicem laudaverint et sublevaverint? Quae genera litteraria quibus praeponderaverint temporibus? Opera sintne plura scripta versu an oratione soluta? Numerus operum quo nexu ligetur cum vi et momento eorum? Haec et alia nobis investiganda proposuimus indagazione litteraria et digitali, qua in re ratio nostra similis est aliquantum ei, quae iam “lectio e recessu” (*distant reading*) appellata est a Franco Moretti (*Graphs, Maps, Trees: Abstract Models for Literary History*, 2005). Cum possit lectio sine lectione videri, est tamen accessus ad comparationem litterarum, ut dicitur, sociologicam.



Commemorating Royal Entries. William Lily's Verses for Charles V's Triumph in London (1522)

ÁGNES JUHÁSZ-ORMSBY (Department of English, Memorial University of Newfoundland)
ajormsby@mun.ca – Mo, 17.30-18.00

The news pamphlet memorializing Charles V's 1522 entry to London (entitled *Of the tryumpe and the verses that Charles themperour and the kyng of England Henry the viii were saluted with passyng through London*) comprises the English grammarian and schoolmaster William Lily's (c.1468-1522) Latin verses for the pageants along with their free English translations, an introduction, and conclusion in rime royal by an anonymous translator. Formally, *The tryumpe* belongs to a group of popular newsletters published both in England and on the Continent in bulk at a low price shortly after the entries took place. The 1522 pamphlet is, however, quite atypical and, instead of providing a comprehensive record of the event, it focuses entirely on the poems recited at the various stages of the entry. In this paper, I will examine this poetic account not only within the context of contemporary newsletters, but also in relation to the then newly emerging humanist anthologies commemorating notable public events. In particular, I will compare it to the carefully constructed collection of John Leland's and Nicholas Udall's Latin-English verses composed for Anne Boleyn's 1533 royal entry to London.



Flirtversuche mit Gott – Die *Eclogae* des Pierre Mambrun

JAKOB JUNG (Giengen / Brenz)

jakob-jung@gmx.de – Thursday, 15.00-15.30

→ *Sakralerotik in der neulateinischen Dichtung* (org. Ruth MONREAL; further speakers: Ruth MONREAL, Julia WINNACKER)

Der Jesuit Pierre Mambrun gerierte sich im Frankreich des 17. Jahrhunderts als „christlicher Vergil“. So verfasste der insbesondere als Lehrer von Pierre-Daniel Huet bekanntgewordene Geistliche ein Epos *Constantinus sive idololatria debellata* (1652). Ein Lehrgedicht, *De cultura animi*, schrieb er ebenso wie literaturtheoretische Traktate, wobei sein Gesamtwerk von aristotelischen Einflüssen und wiederkehrenden christlichen Themen gekennzeichnet ist. Auch die *Eclogae* (1661), welche die vergilische Trias vervollständigen, weisen ebendiese auf. Das dem Aristotelismus entstammende Streben nach literarischer Einheitlichkeit führt dazu, dass Mambrun die Eklogensammlung einer Symmetrie folgend mit neun Gedichten gestaltet. Zugleich intendieren die einzelnen Eklogen eine stärkere Gattungseinheit, als das beim Vorbild Vergil der Fall ist. Fromm in ihrer Thematik sind vor allem drei der Gedichte: Das eine ist ein Dialog zwischen Kain und Abel, das zweite ein Lobpreis der Geburt Christi – und die dritte Ekloge ist eine Allegorie auf die Schwierigkeiten, zu Gott und zum ewigen Leben zu gelangen; dieses Ziel wird von einer schönen, aber abweisenden Frau verkörpert.

Der Vortrag soll zeigen, welche erotischen Aspekte Mambruns Darstellung aufweist und welche Funktion sie innerhalb der Argumentation haben.



Oratio funebris et piis manibus. Literary Forms of Mourning in Baroque Literature

ERIKA JURIKOVA (Trnava University)
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Baroque literature was offering various possibilities to express sadness and comforting of the surviving relatives. The occasional texts of Hungarian provenance include funeral and consolation speeches. Their authors are more or less famous personalities of political and church life. One of the most productive authors of funeral and consolation texts in the 2nd half of the 17th century was Joannes Kery (1638-1685), an educated member of the order of St. Paul the Hermit, and the bishop of Vác in the last years of his life. The contribution will deal with an historical and literary analysis of his texts and their inclusion in the context of Hungarian Baroque literature. When writing speeches Kery proved his in-depth knowledge and rhetorical skills. The author will point out composition procedures of the works, rhetorical and stylistic procedures used as well as his inspiration in ancient mythology and life and institutions, ancient and medieval literature. Based on the analysis it will be possible to evaluate the historical background of the works' origin, their literary and aesthetic value. The contribution will also point out the didactic use of Kery's work when teaching rhetoric.



Text und Bild im Dienst der lutherischen Konfessionalisierung: Die lateinisch-deutschen Inschriften in der Aegidienkirche in Hülse

KATHARINA KAGERER (Akademie der Wissenschaften zu Göttingen, Arbeitsstelle „Die Deutschen Inschriften des Mittelalters und der frühen Neuzeit“)
katharina.kagerer@mail.uni-goettingen.de – Fr, 14.30-15.00

Um 1577 entstand in der Kirche von Hülse (Niedersachsen) ein aufwendiges Bild- und Textprogramm aus elf alt- und neutestamentlichen Szenen, kulminierend im Jüngsten Gericht, wobei jeweils eine lateinische und eine niederdeutsche Inschrift beigegeben ist, meist in Versform. Zum Teil werden Texte bekannter Autoren verwendet (Prudentius, Vida, Melanchthon), zum Teil dürfte es sich um Gedichte handeln, die eigens für den Bildzyklus verfasst wurden; hinzu kommen Bibelzitate. Die Bildkomposition wiederum ist inspiriert aus zeitgenössischer Druckgraphik, insbesondere von den Bibelserien des Jost Ammann. In den ungewöhnlich vielgestaltigen Bildbeischriften lassen sich zwar gewisse Tendenzen einer unterschiedlichen Akzentsetzung in den lateinischen und volkssprachlichen Texten erkennen: Die lateinischen Gedichte dienen häufiger der wertenden Kommentierung und setzen größeres Vorwissen beim Leser voraus. Die Vermittlung zentraler Punkte der lutherischen Theologie, insbesondere der Rechtfertigungslehre, findet eher auf Deutsch statt. Doch beansprucht dies keine Ausschließlichkeit. Es gilt zu untersuchen, wie Bild und Text in ihrer je unterschiedlichen Medialität hier zusammenwirken, um dem Kirchenraum eine eindeutige konfessionelle Ausrichtung zu geben; unterstützt wird dies durch weitere Inschriften und Bilder an der zeitgleich entstandenen Kanzel und Empore, mit denen Luther zum neuen Propheten und Apostel stilisiert wird.



Wozu Mittelalter? Antike und mittelalterliche Geschichtsdarstellungen in humanistischen Editionen und Kommentaren

RONNY KAISER (Humboldt-Universität zu Berlin, SFB 644 „Transformationen der Antike“)
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→ *Transformationen antiker und mittelalterlicher Historiographie und Biographie im Renaissance-Humanismus*
(org. Bernd ROLING; further speakers: Patrick BAKER, Johannes HELMRATH, Maïke PRIESTERJAHN)

Dass die römisch-griechische Antike für den Renaissance-Humanismus eine herausragende Bedeutung hat – nicht zuletzt deshalb, weil humanistische Gelehrte selbst dezidiert auf antike Texte und Autoren rekurren – ist wohl unumstrittene *opinio communis*. Doch welche Bedeutung kommt den ebenfalls von Humanisten wiederentdeckten und der Gelehrtenwelt zugänglich gemachten mittelalterlichen Texten zu – vor allem in der Beschäftigung mit (nationaler) Geschichte? Dieser Frage möchte der Vortrag nachgehen und anhand humanistischer Editionen und (in lateinischer Sprache verfasster) Kommentare skizzieren, welche jeweiligen spezifischen Funktionen antike und mittelalterliche Geschichtsdarstellungen im humanistischen Diskurs speziell im deutschsprachigen Raum des späten 15. und frühen 16. Jahrhunderts übernehmen. Dazu werden zunächst antike Autoren wie Sallust, Nepos, Livius und Sueton in den Blick genommen. In einem zweiten Schritt rückt der Vortrag mit Hrotsvit von Gandersheims Werken (ed. pr. Nürnberg 1501), dem Gunther von Paris zugeschriebenen *Ligurinus* (ed. pr. Augsburg 1507), Otto von Freising's *Gesta Friderici Primi* (ed. pr. Straßburg 1515), Einhard's *Vita Caroli Magni* (ed. pr. Köln 1521) und Widukinds *Res gestae Saxonicae* (ed. pr. Basel 1532) mittelalterliche Geschichtsdarstellungen ganz unterschiedlicher Textsorten in den Fokus. Dabei soll insbesondere nach der nationalen Dimension humanistischer Aneignungen von mittelalterlichen Texten und Autoren gefragt, und davon ausgehend Überlegungen zur Bedeutung derartiger Appropriationen für den ansonsten so antikeaffinen Renaissance-Humanismus angestellt werden.



Commentaries, Censorship, and Printed Books in a Transnational Context

CRAIG KALENDORF (Texas A&M University)
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The subject of this inquiry is three commentaries, in Latin, to the works of Virgil whose sixteenth-century printing history raises a series of broader questions. The commentaries (by Christoph Hegendorf, Philipp Melancthon, and Johannes Fries) are presented anonymously in a series of Lyonnaise editions from the last third of the sixteenth century and in a 1586 Venetian reprint, and they have been physically removed from a copy of the 1556 Mainz edition where they are named on the title page. Some investigation reveals that the commentators were all Protestants, and the problems result from efforts to disseminate their works in Catholic countries. The Lyonnaise printers removed the offending names in order to be able to continue selling the commentaries on both Catholic and Protestant countries, while the monastic provenance of the defective Mainz edition shows how a book containing Protestant authors could be purified for use by good Catholics. This episode in book history confirms the need for Neo-Latinists to pay attention to books as physical objects as well as carriers of texts; it also shows that censorship, trade, and religion regularly crossed national borders in the Neo-Latin world.



The Latin Textbooks of Philosophy of the University of Trnava (1635-1777)

KATARINA KARABOVA (The Department of Classical Languages, University of Trnava)
kkarabova@gmail.com – Fr, 09.30-10.00

The education in philosophy in the 17th and 18th centuries served in some sense as a preparation for theological studies. In the second half of the 18th century, modern methods of teaching were applied also in the field of philosophy. These new methods are adopted by the professors of the University of Trnava (Universitas Tyrnaviensis, 1635-1777) as well, who promptly react to the new trends by publishing several interesting didactic texts, in which they present various philosophical theories. Further more, their endeavour to equip the students with a proper didactic means in the specific field of studies cannot be regarded just superficial, since the theories presented in these texts often reflect on the actual trends in the contemporary philosophy and thinking as we know it from the works of the foremost philosophers of the era (Descartes, Leibniz, Newton). The author analyzes the contents of the textbooks by several authors in order to point out the features of philosophical thinking that the Tyrnavian professors have in common with their great contemporary philosophical models. This leads her to a conclusion that the Tyrnavian philosophers did reflect on the modern philosophical problems of the era.



Readers of 17th-century Neo-Latin novels in East Central Europe

FARKAS GÁBOR KISS (Ludwig Boltzmann Institute for Neo-Latin Studies, Innsbruck)
Farkas.Kiss@neolatin.lbg.ac.at – Tuesday, 09.30-10.00
→ *The Neo-Latin Novel: General Ideas (org. Florian SCHAFFENRATH; further speaker: Stefan TILG)*

Recent scholarship has repeatedly stressed the popularity and importance of novels in the Neo-Latin literature of the 17th and 18th centuries, and several, previously neglected political or heroic novels, as the works of J. Barclay or G. de Waha-Baillonville, have received new attention. However, we still know relatively little about the actual readership and the popular reception of these texts. This paper approaches the problem by focusing on three different aspects: first, the patterns of patronage and dedication in the later editions reveal the most important target groups of these texts in the eyes of the contemporaries. Second, the paratextual evidence in vernacular translations allows us to draw conclusions about how translators conceived the purpose of their work and how they imagined their relation to the reading public. Third, manuscript copies of printed editions reveal a group of readers, who were eager to make personal copies of these Neo-Latin texts.



The Seven Criteria of Evil Books

SARI KIVISTÖ (Helsinki Collegium for Advanced Studies)
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My paper examines what I would call a moral philosophy of books in the early modern period. The importance of this topic derives from the fact that in 17th- and 18th-century Europe there appeared numerous philosophical and other writings on the criteria of good and bad books (*de criteriis boni et mali libri*). These works, written in Latin, discussed features which were believed to make a book good or bad in an aesthetic and, more importantly, a moral sense. External criteria were related to binding, covers and typography, whereas internal criteria concerned such qualities as the accuracy, truthfulness or usefulness of the contents.

The idea of goodness did not merely include formal or aesthetic features; it was associated with didactic, sacred or metaphysical qualities. Books were still invested with moral values, and it appears that different fields of learning had their own special criteria for assessing these qualities. My paper will examine these general criteria and classifications of good and bad books, with a special emphasis on theological books.



Formen und Funktionen des Lateinischen auf dem Pressburger bzw. Wiener Fürstentag von 1515

ELISABETH KLECKER (Institut für Klassische Philologie, Mittel- und Neulatein, Univ. Wien)
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Als Kaiser Maximilian I. am 16. Juli 1515 die Jagiellonenkönige Wladislaw von Ungarn und Sigismund von Polen bei Trautmannsdorf an der Leitha begrüßte und damit den sog. Ersten Wiener Kongress eröffnete, tat er dies in lateinischer Sprache – vertrat also Latein das Englisch moderner Gipfeltreffen? Ausgehend von Forschungen zum Lateingebrauch der (spät)mittelalterlichen Diplomatie wird versucht, die kommunikative Rolle des Lateinischen funktional und situativ zu präzisieren und zu differenzieren zwischen Vertragstexten, kirchlichen Feiern, sowie Reden und Berichten. Der fachspezifische Blickwinkel kann irreführend sein: Für ein literarischen Aspekten, insbesondere klassischen Mustern geltendes neolatinistisches Interesse erscheint das Ereignis geradezu als Bühne humanistischer Bildung – wie es der Darstellungsabsicht der humanistischen Autoren entsprach: Den für die Positionierung innerhalb gelehrter Netzwerke zentralen Reden wurde jedoch von Seiten der Fürsten bestenfalls dekorativer Wert zugestanden, sodass sich Hinweise auf fürstliche Lateinkompetenz als Vereinnahmung für die eigene Sache („Humanismuswerbung“) lesen lassen. Die angebliche Monopolstellung des Lateinischen ist zu hinterfragen, wenn Vertragstexte zur Verständnissicherung lateinisch und deutsch verlesen wurden und die Verbindungen des ungarischen Hofes wie Maximilians burgundische Prägung Präsenz des Französischen nahelegen. Zum Verständnis von Maximilians Grußworten war jedenfalls weniger Sprachkenntnis vorausgesetzt als (selbstverständliche) Vertrautheit mit der Osterliturgie, durch die das lateinische Psalmenzitat zum *symbolic code* für das Hauptthema des Treffens, die Türkenabwehr, werden konnte.



Ptolemaios in Basel: Selbstinszenierung durch Bild und Text in Sebastian Münsters *Cosmographia*

WOLFGANG KOFLER (Inst. f. Sprachen und Literaturen Leopold-Franzens-Universität Innsbruck)
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Ab dem im Jahr 1545 in Basel erschienenen Zweitdruck findet sich in Sebastian Münsters *Kosmographie* an gleich zwei verschiedenen Stellen eine Abbildung, die den griechischen Astronomen und Geographen Ptolemäus zeigt. In der sechsten Auflage, welche die letzte zu Lebzeiten des Autors ist und zum ersten Mal keinen deutschen, sondern einen lateinischen Text bietet, wird die Darstellung durch eine neue Version ersetzt. Nach einem Überblick über die ikonographiegeschichtlichen Besonderheiten der beiden Holzschnitte fragt der Vortrag nach den Gründen für den Wechsel und nach der Funktion, welche die neue Version in dem nun lateinischsprachigen Band erfüllt. Ausgehend von einem Vergleich mit den bisher bekannten Porträts des Basler Humanisten kommt er zum Ergebnis, dass die Darstellung Teil des in dem Werk auch sonst betriebenen *self fashioning* ist, in dessen Rahmen sich Münster zum neuzeitlichen Nachfolger des Ptolemäus stilisiert. Die Ausführungen schließen mit einem

Ausblick auf das Schicksal der Abbildung in den nach dem Tod des Verfassers veröffentlichten Auflagen der *Kosmographie*.



Tyrnavia crescens II – the Second Panegyric on George Lippay

JOZEF KORDOŠ (Katedra klasických jazykov, Trnavská univerzita v Trnave)
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In 1707, a work *Tyrnavia crescens* was published by the University Press of the Universitas Tyrnaviensis, the Jesuit university founded in Trnava (Tyrnavia, Tyrnau, Nagyszombat) by Cardinal Peter Pazmany in 1635. According to a contemporary custom, this work was published to honour a solemn graduation of the fresh *doctores* of the year that took place on 30th August 1707 in Trnava. The work is anonymous; however, it is ascribed to Stephanus Csiba SJ, an erudite Jesuit, since he was at that time professor of poetics and rhetoric at the Universitas Tyrnaviensis. The five patrons of Trnava chosen to be celebrated in this panegyric are Cardinal Peter Pazmany, the Archbishops of Ostergom, George Lippay and George Szelepcsényi, Archbishop of Kalocsa John Telegdy, and Bishop of Eger Ferdinand Palffy. However, the work itself does not consist of five panegyric speeches, as one might infer from its title and from the number of the addressees, since the fourth and the shortest speech is dedicated to both John Telegdy and Ferdinand Palffy. The paper will focus on the second panegyric dedicated to Archbishop George Lippay.



Prata rident. Stimmung in neulateinischen Landschaftsbeschreibungen

MARTIN KORENJAK (Ludwig Boltzmann Institut für Neulateinische Studien, Innsbruck)
martin.korenjak@uibk.ac.at – Thursday, 09.30-10.00
→ *Die Entdeckung der Landschaft* (org. Martin KORENJAK; further speakers: William BARTON, Johanna LUGGIN)

Stimmung gilt seit einem wirkmächtigen Aufsatz von Georg Simmel aus dem Jahr 1913 als konstitutive Eigenschaft einer Landschaft. Erst indem wir eine Stimmung in einen Naturausschnitt ‚hineinsehen‘ oder aus ihm ‚herauslesen‘, die jedes Detail durchdringt, entsteht eine Einheit, die mehr ist als eine Summe einzelner Bäume, Felsen, Wolken usw. – eben eine Landschaft. In der historischen Landschaftsforschung wird gemeinhin behauptet, die Zeit vor dem 18. Jahrhundert habe weder den Begriff der landschaftlichen Stimmung noch das Phänomen selbst gekannt. Dies lasse sich an vormodernen Naturschilderungen ablesen, die rein additiv vorgingen und sich in der Aufzählung von Einzelheiten erschöpften, ohne daraus ein landschaftliches Ganzes mit einer charakteristischen Stimmung zu formen. Es lässt sich jedoch leicht zeigen, dass diese Vorstellung falsch ist. Wort und Begriff der Stimmung sind zwar tatsächlich modern, die Sache aber war schon lange davor bekannt. Die neulateinische Literatur hat sogar, teils im Rückgriff auf antike Vorläufer, eine Reihe spezifischer Techniken landschaftlicher Stimmungsbeschreibung entwickelt, die von ‚omnia-Formeln‘ über den Einsatz von Stimmungsverben (*prata rident*, *lugent*) bis hin zur Beschreibung atmosphärischer Phänomene (Lufttemperatur, Wind, Sichtverhältnisse) reichen. Der Vortrag wird dies an ausgewählten Textbeispielen veranschaulichen.



The Invention of Le Moyne's *Gallorum in Floridam ... altera navigatio*

MILLER KRAUSE (The University of Florida, Gainesville)

miller.krause@ufl.edu – [Mo, 12.00-12.30](#)

In the second of his series of books on America, Theodor de Bry claims that he bought from Jacques Le Moyne de Morgues' widow a French original of the history he prints in Latin, the *Gallorum in Floridam Americae provinciam altera navigatio, duce Laudonniero, anno M.D.LXIV.*, along with the images from which he made the engravings for the book. The authenticity of those engravings is dubious, and the history certainly copies from René Goulaine de Laudonnière's *L'histoire notable de la Floride*. In this paper, I compare Laudonnière's French account with the *Gallorum ... altera navigatio* to examine the discrepancies between them, places where the Latin account suppresses or modifies episodes from Laudonnière's history, such as the elimination of any mention of his chambermaid and other irregularities reported to the Admiral, or supplies what Laudonnière elided in *praeteritio*, such as the piratical raid on Havana. I also situate these techniques of invention within the wider Huguenot historiography that Frank Lestringant describes and suggest that de Bry or a confederate wrote the *Gallorum ... altera navigatio* taking as his model Urbain Chauveton's Latin translation of Nicolas Le Challeux and the anonymous *Requete au roy*.



Trasmissione e fortuna di un 'best seller' rinascimentale: il *De re uxoria* di Francesco Barbaro e il volgarizzamento di Alberto Lollio

CHIARA KRAVINA (Scuola Normale Superiore Pisa)

chiara.kravina@sns.it – [Thursday, 09.00-09.30](#)

Nella produzione di Francesco Barbaro (Venezia, 1390-1454), politico e umanista tra i più autorevoli e rappresentativi della sua epoca, speciale fortuna ebbe il trattato latino *De re uxoria*, concepito per omaggiare le nozze di Lorenzo di Giovanni di Bicci de' Medici con Ginevra Cavalcanti, celebrate nel 1416. Il successo arriso sin da subito al testo, vero e proprio *best seller* rinascimentale, ne garantì una rapida diffusione in tutta Europa, soprattutto in area tedesca, tanto che ancora nel 1933 Percy Gothein ne forniva una traduzione dal titolo *Das Buch der Ehe*. Il contributo si propone di indagare la diffusione manoscritta dell'opera, soprattutto in contesti trans-regionali, attraverso la disamina dei *marginalia* presenti in 26 nuovi codici (di cui quattro conservati all'*Österreichische Nationalbibliothek* di Vienna) da me individuati e non contemplati tra i 107 del censimento curato da Claudio Griggio nel 1992. Valutando inoltre il rapporto del testo latino con la trasposizione in volgare toscaneggiante del fiorentino Alberto Lollio (Venezia, 1548), si cercherà di definire la pratica versoria impiegata e la linea di tradizione del trattato da cui è stato ricavato il volgarizzamento.



Opera scriptorum Latinorum natione Croatarum usque ad annum MDCCCXLVIII typis edita by Šime Jurić: Sources for Research on Neo-Latinity in Croatia and its possibilities as an electronical data base

LUCIJA KREŠIĆ (Latin Language Department, Centre for Croatian Studies *Studia Croatica*, University of Zagreb)

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→ POSTER SESSION

The bibliography of the Croatian Neo-Latinity *Opera scriptorum Latinorum natione Croatarum usque ad annum MDCCCXLVIII typis edita* was published in two major volumes in Zagreb (Croatia) – in 1968 (*Index alphabeticus*) and in 1971 (*Index systematicus*). The bibliography has been drafted in accordance with the Prussian instructions by Šime Jurić, bibliographer and head of the Collection of Manuscripts and Old and Rare Books at the National and University Library in Zagreb. The printed edition of the bibliography comprises 4,500 bibliographic items. When converted into the machine readable format catalogue, which is distinguished within the Catalogue of the National Library by its Latin as cataloguing language, the bibliography was amplified by 2,000 more items. The works included in the bibliography were selected by the criteria of language (the work written in Latin), of author (the author was Croat), and of time and place of publishing (the work published on the Croatian historical territories after the appearance of the first incunabula and before 1848, when Latin ceased to be the official language in Croatia). The poster throws light on the criteria used in this bibliography, on its importance for the researches of the Croatian literature in Latin language, and on its possibilities as an electronical data base for the studies of Croatian Neo-Latinity.



Zu Ignaz Josef Kuiks *De Lapsu Napoleonis Bonaparte seu Epicedion Jacobinismi*: Abrechnung des Dichters mit Napoleon in Wien (1816)

HERMANN KRÜSSEL (Universität Bonn)

Heckelen-kruessel@web.de – Mo, 17.00-17.30

In Pressburg erschien 1816 das 1067 Hexameter umfassende Gedicht *De Lapsu Napoleonis Bonaparte seu Epicedion Jacobinismi*. Der Autor, der ehemalige Jesuit Ignaz Josef Kuik (1741-1833), geboren im ungarischen Köszeg an der österreichischen Grenze, wirkte seit 1812 als Priester in Wien-Zwischenbrücken. Geprägt von der eigenen Biographie und Erfahrungen in Wien wie der Plünderung der Zwischenbrückener Johannes-Nepomuk-Kapelle durch die Franzosen (1809), rechnete Kuik mit Napoleon und dem Jakobinismus scharf ab, um in epischen Zügen Napoleons Gegenspieler, vor allem Alexander und Franz I., zu preisen und seine ganze Hoffnung auf die Heilige Allianz zu setzen. Nach dem Rückblick auf die Folgen der Französischen Revolution setzte Kuik mit Napoleons Einmarsch in Polen ein, um die Jahre 1812-1815 kenntnisreich, auch aus Sicht von Napoleons Handlungsmotiven, zu beleuchten. Im Mittelpunkt des Vortrags soll stehen, wie Kuik als Dichter die Stimmung in Wien kurz nach Beendigung des Wiener Kongresses und der Gründung der Heiligen Allianz mittels eines lateinischen Gedichtes, paradoxerweise eines Epicedions, zum Ausdruck gebracht hat. Darüber hinaus haben auch weitere Dichter ab 1815 die lateinische Sprache als Mittel einer Abrechnung mit Napoleon genutzt.



Benutzungsmöglichkeiten des Projektes „Narrative Quellen der geistlichen Orden in Böhmen und Mähren in der frühen Neuzeit“

HEDVIKA KUCHAŘOVÁ

KATEŘINA BOBKOVÁ-VALENTOVÁ (Königl. Kanonie der Prämonstratenser vom Strahov, Strahover Bibliothek, Prag – Histor. Inst. der Akad. der Wiss. der Tschechischen Republik)

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→ POSTER SESSION

In Rahmen des Projektes (Laufzeit 2014-2016) werden Typologie, Inhaltscharakteristiken, Verwendung und Distribution der narrativen Quellen in einzelnen Klöstern und Ordensprovinzen erforscht. Das wichtigste Forschungsinstrument des Projektes ist eine Datenbank, die – dank ihrer standardisierten Methodik – eine detaillierte Evidenz von Quellen sowie ihrer Urheber ermöglicht. Sie lässt jedoch auch solche Herangehensweisen gelten, die auf eine tiefere Analyse der Form der Texte sowie ihrer Verwandlungen und auf die Erforschung der Funktionen der historiographischen Texte inner- und außerhalb des Ordensmilieus zielen. Sie behandelt auch die Biographien der identifizierten (möglichen) Autoren und ihre Beweggründe zur Niederschrift der Werke. Eine der Fragen, die bei der Analyse der Texte gestellt wird, ist diejenige nach der Möglichkeit und dem Bedarf des Einsatzes der Volkssprachen in Konkurrenz zum üblichen Latein.



The structure of hexameter in 17th-century academic occasional poetry

ANNIKA KUUSE (University of Helsinki)

Annika.Kuuse@helsinki.fi – Wednesday, 10.30-11.00

The purpose of the paper is to analyse the syllabic and rhythmic structure of the Neo-Latin hexameter of Latin occasional poetry in dissertations written in the *Regia Academia Aboensis* and *Academia Dorpatensis*. Statistical analysis combined with comparative analysis when necessary is the method of the research. The description of verse feet using the methods of statistical analysis enables the research of the rhythmical structure of verse and its regularities at the syllabic level. I observe three parameters of the hexameter structure: quantity, syllables, and accent variations considering the positions and verse feet. At first, I will take a look at the syllabic modification, the tendencies in syllable count in the hexameter of the given period, analysing both feet separately and verse as a whole. The incidence of the contractions demands special attention, but the historical roots of the development of the Neo-Latin hexameter are also taken under observation in order to see to what extent it had diverged from its ancient sources. The paper also aims to find answers to questions that arise when the author, who composes the writings in Latin is not himself a native speaker of Latin and there are no living people who use the Latin language as their native tongue.



Le système orthotypographique de Rabelais en latin

CLAUDE LA CHARITÉ (Université du Québec à Rimouski)

claude_la_charite@uqar.ca – Mo, 15.30-16.00

→ Latine loqui pene solus in Latio: *Rabelais, le latin et le néo-latin* (org. Mireille HUCHON; further speakers: Olivier PÉDEFOUS, Romain MENINI)

Dans *Rabelais grammairien* (1981), Mireille Huchon a montré à quel point Rabelais était soucieux d'imposer, dans sa propre œuvre française comme dans les éditions qu'il a publiées

de poètes vernaculaires, son système orthotypographique qu’il a appelé lui-même « censure antique ». Dans notre livre à paraître *Rabelais philologue et le Pronostic d’Hippocrate*, nous montrons que, loin de se limiter au français, ce phénomène s’observe dans chacune des langues que l’humaniste maîtrisait. Dans le cas du grec ancien et de l’édition d’Hippocrate en langue originale, ce système s’assimile à une « censure ionienne ». Dans le cadre de cette communication, nous nous proposons de mettre au jour le système orthotypographique de Rabelais en latin, que ce soit dans les textes qu’il a rédigés dans cette langue (lettres à Budé et à Érasme, épîtres dédicatoires), dans les différentes éditions qu’il publie d’auteurs néo-latins (Giovanni Manardo, Bartolomeo Marliano, Ange Politien) ou encore dans son édition des traductions humanistes de traités d’Hippocrate et de Galien (Niccolò Leonicensi, Guillaume Cop, Andrea Brenta). Nous tenterons de proposer une typologie des caractéristiques rabelaisiennes autant pour les graphies, la ponctuation que les signes diacritiques.



“Dove va il latino?”: The Use of Latin during the *Ventennio Fascista* (1922-1943)

HAN LAMERS (Institut für Klassische Philologie, Humboldt-Universität zu Berlin)
han.lamers@hu-berlin.de – Fr, 16.00-16.30

In this paper, I will shed light on the role of Latin as a means of promoting Italian fascism during the *ventennio fascista* (1922-1943). I will argue that, under Mussolini’s regime, Latin was both imagined as a national and perfectly ‘fascist’ language and used as a means of propagating fascism worldwide. Studies of the reception of ancient Rome in Italy during this period have investigated the notion of *romanità* as a way to justify fascism’s claims to cultural eminence and the regime’s imperialistic ambitions. Even so, the role of Neo-Latin texts in fascist culture (from epics about Italian imperialism in Africa to inscriptions on Roman monuments) has remained unexplored. Starting from fascist views on the Latin language (e.g. Mussolini, Carlo Galassi Paluzzi, Aurelio Giuseppe Amatucci), I will discuss the cultural premises and ideological claims underlying the use of Latin during the *ventennio fascista*. Examples from epigraphy (e.g. the famous Latin inscription at the Piazza Augusto Imperatore and Giorgio Pasquali’s almost forgotten inscriptions at the Arco dei Fileni in Libya) will allow me to demonstrate that Latin served to promote and emphasize (but never to criticize) the presence of Mussolini and Italian fascism locally, nationally, and internationally.



Rooms for Rent in the House of Love! The Case of Benito Arias Montano

JEANINE DE LANDTSHEER (Seminarium Philologiae Humanisticae, KU Leuven)
jeanine.delandtsheer@arts.kuleuven.be – Thursday, 10.00-10.30

Between 1568 and 1575 the Spanish theologian Benito Arias Montano lived in Antwerp to supervise the edition of Plantin’s *Biblia polyglotta*. Montano’s correspondence shows his enthusiasm in meeting a large number of scholars in various fields whose knowledge and methods he greatly admired. In his influential biography of the printer Max Rooses suggested that Plantin and many of his learned friends had associated themselves with a dissident sect, the *Domus* (or *Familia*) *caritatis*, founded by Hendrik Niclaes. Subsequent studies of either Plantin’s circle or the *Family of Love* took Rooses’ interpretation for granted without re-examining the sources or reinterpreting them with the help of new material. Ben Rekers in his biography of Benito Arias Montano alleged that the Spaniard also became a member of the sect. More recently, however, scholars became aware that the influence of the *Familia*

caritatis may be largely overestimated and should be studied again, particularly with regard to Plantin and his network. In my paper I will reconsider the supposed links between Benito Arias Montano and the *Domus Pietatis* with the help of the recently published correspondence between Plantin and his Spanish friend.



Unveiling the Calumny of Apelles: Caspar Dornavius's *Calumniæ repraesentatio*

MARC LAUREYS (Universität Bonn)
m.laureys@uni-bonn.de – Mo. 18.30-19.00

Lucian's ekphrasis of a (lost) painting by Apelles in his declamation *Against Believing Slander too Rashly* enjoyed a rich afterlife in the Renaissance among scholars and artists alike. The description in Lucian's work was not only repeatedly edited, translated, and used as a source for artistic representations of calumny, but also referred to and commented upon in various literary and scholarly contexts, sparking a host of ethical debates, allegorical interpretations, and antiquarian investigations. In this paper I propose to deal with one of the lesser known interpretations of Lucian's text, the *Calumniæ repraesentatio*, composed by Caspar Dornau (Dornavius) in 1616 and reprinted in his collection of writings on calumny, published under the title *Homo-Diabolus* in 1618. In his analysis, presented as a lecture for students, Dornavius adduces a wealth of classical and biblical sources to unravel all implications of Lucian's description and interprets Lucian's account essentially as a moral and religious allegory. I intend to analyze Dornavius's exposition of this topic against the double background of the philological exegesis of Lucian's treatise in Renaissance humanism and the theoretical reflection on calumny in the early modern republic of letters.



Rhetorica et historia. Descriptio Matthiae, regis Hungarorum in operibus Antonii Bonfini

ISTVÁN LÁZÁR (University of Szeged)
pov1@freemail.hu – Mo. 18.00-18.30

Antonius Bonfini, humanista Asculensis, anno 1486. in regiam Matthiae Corvini pervenit, proculdubio non sine praeparatione; antea enim, ut magister in urbe Recineto, iam necessitudines cum aula regis Neapolitanensis habuerat. Illic pluries facultas ei dabatur, ut legatos variis officiis muneribusque fungentes conveniret, immo ipsam Beatricem oratione in urbe salutavit, cum illa iter in Hungariam fecit, matrimonium cum rege Matthia Corvino celebrandi gratia. Postquam Bonfini in regiam pervenerat, primum circa reginam officia habebat, deinde (vere anni 1487) iam Matthias ei commisit, ut tractatum Filareti (Antonii Averulini) ad architecturam pertinentem ex lingua Italica in Latinam verteret, et paulo posterius, ut historiam Hungarorum (*Rerum Ungaricarum decades*) conscriberet, quamvis Bonfini hoc munus tantummodo post regis mortem finiret. In operibus praedictis regem ad unguem descripsit: tum in praefatione tractatus Filareti, tum in opere historico, post enarrationem mortis Matthiae. Oratione mea indagabo, quam similitudinem hae imagines de Matthia factae habeant, nam de textibus valde differentibus agitur. Praefatio (ut omnia huius generis opera) rhetorica est imbuta, neque auctor bene regem noverat, cum illam dedicationem concinnavit. Librum autem historicum sine ira et studio scribere voluit, sed eo tempore iam diu familiaritatem cum rege habuerat.



Verbal Mood and Aristotelian Doctrine: The Grammar and Medicine of Thomas Linacre

JOHN LEEDS (Florida Atlantic University, Davie)

jleeds@fau.edu – [Fr. 16.00-16.30](#)

The grammatical and medical writings of Thomas Linacre (1460-1524), physician and Neo-Latin humanist, reveal a shared philosophical outlook. In his Latin grammars, Linacre adds a sixth verbal mood, the potential mood, to the five he inherited from Priscian. In fact, he classifies almost all the uses of what we now call the subjunctive mood under this new heading. I argue that Linacre, in so doing, turns away from what had been an essentially rhetorical approach to the moods, as “affections of the mind”, toward a philosophical view instead. This thesis is confirmed by a survey of Linacre’s translations from Galen. These texts show his view of natural process to be thoroughly Aristotelian, based as it is on a fundamental distinction between two aspects of reality, the potential and the actual. Thus, by subsuming most of the subjunctive functions under his own potential mood, Linacre in effect establishes an Aristotelian verbal system in which one set of morphological characteristics signifies potentiality while another set, the indicative, signifies actuality. I argue, moreover, that Linacre’s view is largely correct.



An 18th-century “Faust” at the Reformed College of Debrecen: Stephanus Hatvani and his *Introductio ad principia philosophiae solidioris* (1757)

REKA LENGYEL (Institute for Literary Studies, Hungarian Academy of Sciences)

lengyel.reka@btk.mta.hu – [Fr. 10.00-10.30](#)

Stephanus (István) Hatvani (1718-1786) is considered one of the most significant and influential scholars of the 18th century in Hungary. He received his medical degree and a doctorate in theology at the University of Basel where his tutors in mathematics were the Bernoulli brothers. From 1749 he taught theology, philosophy, astrology, mathematics, chemistry and botany in the Reformed College of Debrecen. Practicing medicine and pharmacology, he was also the chief pastor of the Reformed Church. Conducting scientific experiments in his laboratory, he was commonly called “the Hungarian Faust”. In his principal work, a philosophical-scientific work written for educational purposes, entitled *Introductio ad principia philosophiae solidioris*, Hatvani argues against the rationalism of Descartes and describes his own philosophical theories. Following the ancient philosophical tradition (Aristotelian, scholastic philosophy), he also propagates modern ideas (e.g. the theories of Newton, Leibniz, Wolf). As a widely used coursebook, the *Introductio* became a primary source of relevant information about the new scientific results for the Hungarian readers and – due to the combination of different genres and styles – it can be considered as a literary production as well.



Viennae autem nomen... Frühneuzeitliche (lateinische) Forschungen über den Ursprung des Namens der Stadt Wien

ANNAMARIA LESIGANG-BRUCKMÜLLER (Institut für Klassische Philologie, Mittel- und Neulatein, Universität Wien)

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In seiner Lobrede auf Wien aus dem Jahre 1750 schreibt Johann Christoph Gottsched, der Name „Wien“ gehe auf den römischen Prätor *Flavius Fabianus* zurück. Welcher Quelle entnahm er diese Behauptung? Aeneas Silvius Piccolomini bemühte sich in seiner *Historia Austriacalis* (ca. 1455) zu beweisen, dass der Name „Wien“ auf „aliquem Romanum gentis Flaviae“ zurückgehe. Wolfgang Lazius versuchte 1546 in seiner ersten Stadtgeschichte Wiens (*Rerum Viennensium commentarii*), diese Theorien zu untermauern, indem er sie auf Namen aus Tacitus' *Historien* stützte (auf den Prätor *Lucius Annius Fabianus* bzw. die Armeeeinheit *Ala Flavianiana*). Der Präfekt der Hofbibliothek, Petrus Lambecius, stellte 1669 in seinen *Commentarii de Bibliotheca Caesarea Vindobonensi* ausführliche Forschungen zum Namen der Stadt an, überführte dabei Lazius der Widersprüchlichkeit und betonte, dass Wien mit dem antiken *Vindobona* gleichzusetzen sei. Dies bestätigte schließlich Mitte des 18. Jh. auch Franz Christoph Scheyb anhand der von ihm neu edierten *Tabula Peutingeriana* und setzte den Diskussionen ein Ende, indem er sowohl den römischen Namen *Vindobona* als auch das deutsche *Wien* auf keltische Wurzeln zurückführte, was (zumindest für *Wien*) auch heute noch angenommen wird. Von all diesen Autoren ist Gottsched der einzige, der den Prätor *Flavius Fabianus* als möglichen Namensgeber anführt. Lässt sich dafür eine Quelle identifizieren?



Exemplary Women in the Latin Letters of Mary Stuart, Queen of Scots

ANNE-MARIE LEWIS (Department of Languages, Literatures & Linguistics, York University)

amlewis@yorku.ca – Thursday, 09.30-10.00

In 1853, Ludovic Lalanne discovered a small manuscript in the Imperial Library of Paris. This manuscript consisted of 64 Latin letters (most with corresponding French versions in another hand) written in 1554-55 by the young Mary, Queen of Scots. Although the letters are addressed to real people, they are probably not real correspondence but a *cahier de corrigés*, a workbook composed of French letters written either by Mary or her *praeceptor* for translation into Latin. These letters were part of the curriculum set to prepare Mary for the extemporaneous Latin oration on the topic of the education of women that she was to deliver, in early 1555, in the great hall of the Louvre before members of her family and the French court. Mary's letters remain unexamined as a source for humanistic culture and education. This paper will evaluate the references to the exemplary women named in Mary's letters as evidence for her education in the behavior and values necessary for her to function as wife, mother, and queen and compare her catalogue of women with those found in earlier sources, such as Politianus' letter to Cassandra Fidelis and the commentary on this letter by Franciscus Sylvius Ambianus (1523).



Les pasquilli d'Antonius Goveanus

RICARDO DA CUNHA LIMA (Universidade de São Paulo USP)

rcl@usp.br – Mo, 17.00-17.30

Dans les années 1550, António de Gouveia (Antonius Goveanus) a écrit quatre *pasquilli*, dont deux sont adressés au pape Paul IV et deux au roi français Henri II, tous portent sur le même

thème: l'intervention de l'armée française dans les guerres d'Italie. L'un de ces poèmes, adressé au souverain pontife, reste toujours inédit et se trouve dans le Manuscrit n° 8139 de la Bibliothèque nationale de France. Je l'ai récemment découvert, au cours de mes recherches destinées à produire une édition critique de l'œuvre poétique complète d'António de Gouveia. Le *pasquillus* (« pasquil » ou « pasquinade ») est un sous-genre de la poésie épigrammatique, typique du seizième siècle, né en Italie et adopté par les poètes néo-latins en France. Cette forme littéraire, au ton polémique marqué, relève du genre satirique. Dans ces poèmes engagés, texte et contexte restent intrinsèquement liés. Considérant de telles caractéristiques, je souhaite, dans cette communication, présenter et analyser les quatre *pasquilli* de l'humaniste portugais, en m'intéressant en particulier à la pièce inédite, de façon à éclairer sa composition rhétorique au regard du contexte historique et culturel.



Guillaume Budé's Hercules "Ogmios" in the *Annotationes ad Pandectarum Libros*, XI.3.1.3

MARIE-ROSE LOGAN (Soka University)
mlogan@soka.edu – Tuesday, 17.30-18.00

This paper will focus on the importance of the relationship Budé establishes between the Greek Herakles and the Celtic Hercules (Hercules Ogmios). I have chosen this passage because in it Budé highlights connections of his own between "persuasion" and "eloquence", notions that are of primary importance in the development of Budé's thought as well as that of the Northern humanists such as Erasmus and Germain de Brie. Furthermore, the Pléiade poets – especially Pierre de Ronsard – were deeply influenced by Budé's fashioning of a Celtic Hercules. They do invoke the Hercule Gaulois in many of their poems. One of the goals of my presentation is to articulate both, the explicit and implicit connections between the humanistic and the following generation of poets.



Spoletto: A Centre for Humanistic Learning

RODNEY JOHN LOKAJ (University of Rome „La Sapienza“)
rodneylokaj@gmail.com – Fr, 14.30-15.00

The paper intends to explore the success in 15th-century Spoleto, a relatively small town in central Italy, of a local religious school run by Augustinians in fostering humanistic culture and Neo-Latin literature. The school was housed in a monastic complex dedicated to Saint Nicholas of Bari. The most highly-prized pupil to emerge from this school was Giovanni Pontano, who then went to study elsewhere (Perugia, Naples) and find ultimate success on the international scene, but many others also emerged. Among these were: Benedetto de' Reguardati, Cherubino da Spoleto, Giovanni di ser Buccio da Spoleto, Gregorio da Spoleto, Pier Francesco Giustolo, Pierleone Leoni and Benedetto Egio. Relatively little studied either individually or as a group with common origins, the aim of the paper is also to re-establish just exactly what these common origins were, why this small school in Spoleto was indeed so successful, and to what extent these humanists continued to carry the hallmarks of their early schooling into their later careers.



Los velos de la lengua latina: un discurso sobre infidelidad en la obra del jesuita mexicano Francisco Javier Alegre (siglo XVIII)

MARÍA LETICIA LÓPEZ SERRATOS (Colegio de Letras Clásicas, Facultad de Filosofía y Letras, Universidad Nacional Autónoma de México)

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1767 fue el año en que salieron los jesuitas desterrados de México por decreto del Rey Carlos III. Hay sobre la mesa una gran cantidad de razones que los historiadores plantean para explicar tal decisión; lo cierto es que una de las diligencias en que se pidió que se tuviera el mayor cuidado fue en el control de los documentos y trabajos escritos de los padres. Por este hecho, Francisco Javier Alegre tuvo que reescribir en Bolonia “de memoria” sus *Memorias para la Historia de la Provincia que tuvo la Compañía de Jesús en Nueva España*. También en el destierro en Italia escribió Alegre una obra de capital importancia para la historia del pensamiento filosófico, político y teológico de los jesuitas mexicanos: las *Institutionum Theologicarum libri XVIII*, trabajo en el que nuestro autor elabora un minucioso recuento de los principales tópicos culturales del siglo XVIII, analizados desde la perspectiva de la ciencia teológica y estructurados de acuerdo con los principios de la tratadística escolástica y en un latín tamizado de argumentación humanística. En esta ponencia analizaré las formas lingüísticas del discurso latino de nuestro autor en la proposición X del libro VII, en el que se discute sobre la naturaleza de la infidelidad y se plantea si tienen fundamento jurídico o doctrinal los actos de los pueblos que imponen su credo a otros.



Philosophy and Theology not in a Burlesque Mode: The *Pantheisticon* of John Toland

WALTHER LUDWIG (Universität Hamburg)

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John Toland (1670-1722) was one of the earliest thinkers of the European Enlightenment. Educated as a Catholic, he converted to the Anglican church, and finally abandoned the Christian religion altogether and acquired a pantheistic belief. He had a thorough humanistic education. His writings were mostly in English, but he used Latin for a couple of books, among them the *Pantheisticon* (1720), and for his own epitaph. He found attention by historians of philosophy, but they on the whole neglected his Latin writings with their humanistic background. The most recent monograph about him was written by Daniel Fouke in 2007: *Philosophy and Theology in a Burlesque Mode. John Toland and ‘The Way of Paradox’*. There, he summarizes his interpretation of the *Pantheisticon* in this way: It “was neither a candid expression of his personal religion, nor a simple joke. It constructed a travesty of institutional religion through a subversive interplay of philosophy, rhetoric, and fiction. It was a philosophical comedy with a serious purpose.” Fouke’s study was well received by critics, but I shall try to show that his neglect of the Latin text led him to a totally erroneous view.



Landschaft und Land: Die Konzeptualisierung eines vereinten Großbritanniens in Landesbeschreibungen des 16. und 17. Jhs.

JOHANNA LUGGIN (Ludwig Boltzmann Institut für Neulateinische Studien, Innsbruck)

Johanna.Luggin@neolatin.lbg.ac.at – Thursday, 10.00-10.30

→ *Die Entdeckung der Landschaft* (org. Martin KORENJAK; further speakers: William BARTON, Martin KORENJAK)

Ein zentraler Aspekt des sich in der Neuzeit ausbildenden Konzeptes der Landschaft ist dessen politische Implikation. Die Idee eines „Landes“ wird nun mit konkreten Räumen verknüpft, die als politische und naturräumliche Einheit aufgefasst werden. Die sich in dieser Zeit ausdifferenzierenden Vorstellungen nationaler Identitäten in verschiedenen Teilen Europas äußern sich in einer verstärkten Thematisierung des Naturraumes der *patria* und der Darstellung des Verhältnisses des Bürgers zur heimatlichen Landschaft. Zahlreiche englische Literaten thematisierten etwa am Übergang der elisabethanischen Herrschaft zur Ära der Stuarts die Vorstellung eines vereinten „Britanniens“ und beschrieben die verschiedenen Landesteile als einen geschlossenen Naturraum. Dies geschah in Prosa ebenso wie in poetischen Werken, in lateinischer ebenso wie in der Volkssprache. Der Vortrag zeigt, wie William Camden mit seiner *Britannia* (London 1586) die politische Identität des Landes neben einer historischen auch auf eine landschaftliche Basis stellte und damit den Bedürfnissen sowohl der Untertanen Elizabeths I. als auch der Bürger des unter Jakob I. vereinten Großbritanniens entgegenkam.



Scholastic Influence in Humanist Treatises on Syntax

ANNELI LUHTALA (University of Helsinki, Department of World Cultures, Classical Philology)

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In my paper I will explore the influence of Scholasticism in humanist treatises on Latin syntax, produced in Italy and England in the late 15th and early 16th century. It is a remarkable feature of medieval culture that the dialectical method pervaded all levels of grammar teaching, and it is in the Middle Ages that the subject / predicate distinction, borrowed from dialectic, was integrated into the mainstream of both pedagogical and more advanced grammar. As a result of the humanist educational reform, the role of the subject and predicate distinction became marginal, and it is not until the late 18th century that it was assimilated into the mainstream grammatical tradition again. It was indeed one of the aims of the early humanist grammarians to replace the role of logic in grammar teaching with that of rhetoric and to study ancient grammatical authorities such as Donatus and Priscian in their authentic form, deprived of Scholastic influence. My study will focus on the works of several Humanists (e.g. Lorenzo Valla, Niccolo Perotti, Sulpitius Verulanus, Erasmus, John Anwykyll, John Colet, and William Lily) comparing their syntactical doctrine with that of their late medieval predecessors.



Margaret More Roper: Correspondent and Translator of Erasmus

ELIZABETH MCCUTCHEON (University of Hawaii, Honolulu)

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→ *English Women Translators and Men of the Cloth* (org. Brenda HOSINGTON; further speakers: Patricia DEMERS, Brenda HOSINGTON)

Margaret More Roper was one of the very few women to whom Erasmus wrote and the first person to translate one of his works into English. She was a young child when they met (he was visiting her father), and More subsequently kept him well informed about her

extraordinary intellectual development. Unfortunately, only one of her many letters to him, interestingly in holograph, has survived, while two of his letters to her are extant. In the first, written in December, 1523 and published in 1524, Erasmus dedicated his commentary on two hymns of Prudentius to her, shortly afterwards representing her as Magdalia in his colloquy on “The Abbot and the Learned Lady”. Roper finished her translation of Erasmus’s *Precatio dominica*, his commentary on the Lord’s Prayer, that same year. Five years later they exchanged letters that further document the nature of their relationship. This paper will integrate the backgrounds, personal, social, political, intellectual, and religious, for their letters and her translation of the *Precatio* with the rhetorical strategies and voices each employed, showing how Erasmus contributed as mentor and sponsor to Roper’s place in the Republic of Letters.



Jean Bodin et l’éloge de la superstition

ERIC MACPHAIL (Indiana University)
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Dans le *Colloquium Heptaplomeres*, Jean Bodin fait dire aux interlocuteurs de son dialogue, qu’il vaut mieux avoir une religion fausse que n’avoir aucune religion de tout vu que l’athéisme, comme l’anarchie, autorise tous les crimes. Dans sa *Méthode de l’histoire* (1566), Bodin avait inséré un pareil éloge de la superstition à la fin du chapitre six, qui traite des différentes formes de gouvernement et qui prône la supériorité de la monarchie. Son chapitre se termine par un bref discours qui insiste sur le rôle de la religion dans la formation du prince. Tant que le prince est imbu de religion et qu’il se croit sous la surveillance du pouvoir surnaturel, il sera un bon prince, car seule la peur de dieu (ou des dieux) peut le contenir en son devoir. Pour vérifier ses dires, Bodin renvoie à Polybe, qui termine le livre six de ses *Histoires* par une appréciation un peu scandaleuse de l’utilité de la superstition chez les Romains. S’inscrivant ainsi dans une longue tradition de l’éloge de la superstition, Bodin éclaire les deux volets de son idéologie hétérodoxe, qui valorise l’efficacité politique des croyances religieuses.



¿Leyó Miguel de Cervantes a Baptista Mantuano?

MARIANO MADRID CASTRO (Universidad Nacional de Educación a Distancia in Motril, Granada)
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La obra de Baptista Spagnuoli (Baptista Mantuanus) tuvo desde sus inicios una rápida difusión por todo el continente. Su lectura se prolongó durante siglos, por lo que su influencia en diferentes autores europeos es patente. Particularmente intensa es la proyección de este autor en la literatura inglesa, cuestión abordada por quienes se han ocupado de la obra del carmelita en esta órbita geográfica, en especial por Wilfred P. Mustard y más recientemente por Lee Piepho. La introducción del Mantuano en la Península Ibérica está atestiguada desde la época de eclosión de su obra (1474 – ca. 1530), con el correspondiente reflejo en la literatura castellana. Éste se explica bien por el contacto directo del público con el original, bien a través de obras enciclopédicas utilizadas por autores españoles (caso de las de Ravisio Téxtor, citado ya por Mustard en su edición de las *Églogas*, y sobre el que se han realizado recientes e interesantes trabajos). Esta intervención se centrará en la obra original de Miguel de Cervantes, de la que se expondrán y analizarán aspectos que podrían apuntar a evidencias de que el célebre escritor conocía la obra de Spagnuoli.



Intertextuality and Allusions in Neo-Latin School Drama

ALEKSI MÄKILÄHDE (University of Turku)

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→ Neo-Latin Drama and Vernacular Theatre (org. Jan BLOEMENDAL, further speakers: Howard B. NORLAND, James A. PARENTE, Jr.)

The *Orationes* manuscript (CCA Lit. MS E41, Canterbury Cathedral Library) is an important and hitherto relatively unknown source for Neo-Latin school drama. The book was compiled by George Lovejoy, the headmaster of the King's School, Canterbury, and it contains drama and speeches composed and performed by the students of the school in the latter half of the 17th century. The languages used in the texts are English, Latin and Greek, and although some of the texts are monolingual, many of them contain frequent switching between the three languages. My on-going PhD project focuses on the discourse strategies of the plays, including e.g. multilingual practices, the use of address forms, and intertextuality. The present paper discusses the intertextuality achieved in the *Orationes* plays through quotations from both Classical and Neo-Latin sources. In particular, it will be argued that these can be used as evidence (in addition to official school documents) when trying to reconstruct the curriculum of the King's School in the 17th century. It will also be shown that the allusions are often employed as a narrative device in order to project the world of grammar onto the early modern stage.



Stattus and Petrarch's *Africa*

DANIELA MAIRHOFER (Institut für Klassische Philologie, Mittel- und Neulatein, Univ. Wien)

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Both poets, Statius and Petrarch, considered their epic poem a *magnum opus* and believed that it would secure them fame for the future, as becomes clear from the text itself. Publius Papinius Statius, a Roman poet of the 1st century AD, composed his epic poem, the *Thebais*, c.80 – c.92 AD in dactylic hexameters and divided it into twelve books in imitation of Virgil's *Aeneid*. As Statius (he acknowledges his debt to Virgil in the epilogue), Petrarch follows Virgil very closely in his *Africa*. Independently, however, Statian influence is strongly evident, too, and shall be the interest of the proposed paper.



Epic chronicle of wedding ceremony in the *Epithalamium O. M. Sigismundi Augusti et Elisabethae Ferdinandi filiae* by Petrus Royzius Maureus (1506-1571)

JOLANTA MALINOWSKA (The "John Paul II" Catholic University of Lublin)

JOSÉ C. MIRALLES MALDONADO (University of Murcia)

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Epic passions of Renaissance poets remaining most willingly in the circle of contemporary issues also turned towards descriptive narration, concentrating on events taken from national history, and on heroic motives associated with authentic figures of rulers and leaders. Petrus Royzius expressed his special predilection for epic poetry by writing occasional verses to celebrate weddings in the royal Jagiellonian family. This paper sets out to examine his poem entitled: *Epithalamium O. M. Sigismundi Augusti et Elisabethae Ferdinandi filiae*, written in 1543, which is worthy of mention as a specimen of nuptial verse constructed in a pure epic convention. In his epithalamium Royzius gives a detailed and vivid report of the wedding

ceremony. He lays particular stress on native elements: historical, cultural and political issues connected with Polish customs and tradition. Although Royzius seems to follow very faithfully the wedding festivity that he witnessed, as we will try to show, the influence of the Classical tradition (especially epic poetry) is evident in his nuptial poem, which is also modeled on the Classical and Christian epithalamium. Through these models and ancient and modern theory on the composition of epithalamia, we will analyze Royzius' wedding poem for the King of Poland Sigismundus Augustus and the Austrian archduchess Elisabeth.



La construcción de la imagen del carácter polaco en la poesía de Pedro Ruiz de Moros: tradición y originalidad

ROSA M^a MARINA SÁEZ (Universidad de Zaragoza)

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Pedro Ruiz de Moros (Alcañiz, ca. 1515 – Vilna, 1571), poeta y jurisconsulto aragonés cuya actividad profesional y literaria se desarrolló en la corte de Segismundo I y Segismundo II Augusto de Polonia, ofrece en su obra poética un interesante retrato de la sociedad polaca de la época, retrato en el que, aparte de las observaciones personales del poeta, se aprecian ciertos elementos tomados de la tradición clásica y que eran aplicados habitualmente a la descripción de los pueblos bárbaros. En este estudio se trata de analizar el tratamiento de dichos elementos tradicionales por parte de Ruiz de Moros, su combinación con otros originales y su adaptación al contexto que describe. Interesa además destacar aquellos elementos resultantes del choque cultural vivido por el poeta español durante su estancia en Polonia.



Die Pfarregeschichte von Altbeschenowa im Kontext der lateinischen Historiographie des 18. Jahrhunderts

ELIA MARINOVA (Sofia Universität „St. Kliment Ohridski“, Lehrstuhl für Klassische Philologie)

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1738 wurde im Temescher Banat die Ansiedlung Altbeschenowa von katholischen Bulgaren gegründet, die nach dem Tschiprowzi-Aufstand aus Bulgarien und nach 1737 aus der Walachei fliehen mussten. Damit wurde der Anfang der Pfarregeschichte *Historia Parochiae Oppidi Óbessenyö* gemacht, die – wenn auch in einem kleineren Umfang – die dreiteilige Struktur des *Archivium tripartitum* des Franziskaners Blasius Kleiner aufzeigt. Die eigentliche *historia parochiae* wird durch zwei ‚Vorgeschichten‘ eingeführt: eine kurze Darstellung der Geschichte der Bulgaren bis zum Jahr 1268; eine Schilderung der ersten Missionsreisen der Franziskaner in die von den Türken eroberten Länder und der Flucht der bulgarischen Katholiken nach 1688. Der ‚neuzeitliche‘ Teil, der den Zeitraum 1738-1820 umfasst, hat ebenfalls einen heterogenen Charakter: Die Darstellung wird durch umfangreiche Zitate aus den Berichten der Visitatoren, durch mehrere Personenkataloge und einen aus den *Ephemerides Posonienses* entnommenen Artikel, wie auch durch den emotionalen Bericht des Pfarrers Paulus Radovics über den Aufruhr der Bulgaren im Jahr 1813 veranschaulicht. Im Vortrag sollen die Gründe für diese ungewöhnliche Gestaltung der Chronik von Altbeschenowa geklärt werden; sprachliche und inhaltliche Parallelen zu anderen Pfarregeschichten des 18. Jahrhunderts wie auch zur zeitgenössischen lateinischen Historiographie über die Bulgaren inner- und außerhalb der Grenzen des Osmanischen Reiches sollen herangezogen werden.



Erasmus' *Adagia* as a Cultural Encyclopedia

DAVID MARSH (Rutgers University)

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In the vast realm of the editions and compositions produced by Erasmus of Rotterdam, two works stand out for their decades-long evolution and expansion: the *Colloquia* and *Adagia*. For their successive editions clearly mark the progressive steps in the author's artistic and intellectual biography, just as in classical music one might interpret the string quartets of Haydn or the piano sonatas of Beethoven. The *Colloquia* fuse the classical genre of dialogue with an emerging discourse that prefigures early modern theater and fiction. The *Adagia* in turn offer an encyclopedic compilation of classical antiquity based on literary and linguistic fragments culled from the widest possible survey of texts. I deliberately use the term "encyclopedic" for two reasons. First, the canonical form of the encyclopedia presents each topic (entry, lemma) with a brief linguistic and semantic gloss, often followed by a more extensive essay; and Erasmus' proverbs are couched in precisely this manner. Second, Erasmus' approach to the rediscovery and revival of classical culture insists on the complementarity of *res* and *verba* (things and words). Since the 18th century, German scholars have produced learned *Realwörterbücher* and *Realenzyklopädien*; and we may characterize Erasmus' *Adagia* as a sort of *Verbalenzyklopädie*.



Medieval Latin in Lorenzo Valla's vocabulary

CLEMENTINA MARSICO (Università degli Studi di Firenze)

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In the first prologue to the *Elegantie lingue latine*, Lorenzo Valla celebrates Latin as the main heritage of Ancient Rome and *prius* of every culture. In his effort to entirely restore this language, Valla presents Latin as an "absolute", ignoring the fact that it was essentially rendered obsolete by historical development. From this, his contempt for medieval authors and their Latin, and his total lack of interest in vernacular literature and language. However, in some exceptional cases Valla uses – in spite of his theories –, typical medieval expressions that were not recorded in Classical Latin. This paper aims to present and analyse some of these medieval forms found in the *Elegantie*, in the *Raudensiane note* and in the *Antidota* against Poggio Bracciolini (for example, the nouns *dispicientia* and *commissio* – the latter, with the meaning of "assignment" –, the adjective *momentoso* – with the meaning of "important" –, the exclamation *perecastor*). The following issues will therefore be clarified: the context in which the form is used (analysing, when possible, the author's corrections in the second or third redactions of the reference works), the possible explanation of Valla's misunderstanding, and, finally, the "success" or censorship of these specific uses in later Neolatin writers.



Entre la filología y la ciencia: La literatura médica sobre enfermedades infantiles en los siglos XV-XVII

ANA ISABEL MARTÍN FERREIRA (Universidad de Valladolid)

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→ *Metodología para el estudio de los textos médicos latinos humanísticos: aspectos lingüísticos y literarios* (org. María-Teresa SANTAMARÍA HERNÁNDEZ; further speakers: Miguel Ángel GONZÁLEZ MANJARRÉS, María-Teresa SANTAMARÍA HERNÁNDEZ, Rocío MARTÍNEZ PRIETO)

Aún está por hacer el elenco de los escritos sobre pediatría publicados en el período que abarca los siglos XV y XVII, concretamente en la época de esplendor del humanismo médico. Nos proponemos realizar una recopilación de estas fuentes, tanto de las editadas en latín como de las compuestas en lengua vernácula (atendiendo preferentemente al caso español), y establecer un método de aproximación a estas obras mediante el que se pueda distinguir claramente cuáles se insertan en la tradición medieval, cuáles se enmarcan en el humanismo médico de corte filológico, cuáles pertenecen simplemente a lo que puede denominarse “humanismo ambiental” y cuáles tienen su origen en motivos coyunturales (epidemias, crisis sanitarias locales, etc.). Para clasificarlas y analizarlas vamos a atender a los siguientes aspectos:

1. Lengua utilizada (latín/vernáculo)
2. Público destinatario de los textos y lugar de publicación
3. Género literario en el que se inscriben
4. Contenido e intención de las obras
5. Fuentes en las que se basan

Se trata de una investigación de conjunto sobre esta literatura monográfica, que aún no se ha hecho ni con el detalle ni con el rigor debidos, aunando el método filológico y los datos aportados por la historia de la ciencia.



La difusión del humanismo médico español: procedimientos para el análisis de su proyección en algunas obras

ROCÍO MARTÍNEZ PRIETO (Universidad de Castilla-La Mancha)

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→ *Metodología para el estudio de los textos médicos latinos humanísticos: aspectos lingüísticos y literarios* (org. María-Teresa SANTAMARÍA HERNÁNDEZ; further speakers: Miguel Ángel GONZÁLEZ MANJARRÉS, María-Teresa SANTAMARÍA HERNÁNDEZ, Ana Isabel MARTÍN FERREIRA)

La difusión del humanismo médico en España se manifestó en algunas obras que, sin ser plenamente humanistas, participaron de muchos de sus principios. Para detectar esta proyección pueden emplearse diversos procedimientos, que constituyen una metodología fundamentalmente filológica centrada en el análisis del texto objeto, con el apoyo de otros recursos complementarios. Dichos procedimientos se materializan en el estudio del empleo de fuentes, lenguas y recursos expresivos llevado a cabo por el autor, así como de la postura adoptada por el mismo frente a los diversos testimonios utilizados y a la materia tratada en el escrito. Por último, un rastreo de las posibles ediciones (textos originales o ediciones en latín o griego, traducidas o comentadas) consultadas por el autor a la hora de extraer los datos de las fuentes para la elaboración del texto puede ser de gran utilidad para aportar datos sobre el conocimiento que poseía de las lenguas clásicas e, incluso, sobre su actitud, formación y recursos. Todos estos métodos serán analizados e ilustrados con ejemplos extraídos de obras en las que parecen proyectarse muchos de los principios del humanismo médico.



El origen del ensayo a partir del comentario a los autores: el caso de Jodoco Badio Ascensio y sus comentarios familiares al *Ars* horaciano

ALEJANDRO MARTÍNEZ SOBRINO (Ikasketa Klasikoak Saila, Letren Fakultatea, Euskal Herriko Unibertsitatea)

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El objetivo persiguido con la comunicación es poner de manifiesto la naturaleza ensayística y narrativa del comentario escolar que el humanista flamenco Jodoco Badio Ascensio publicó con el título de *Quinti Horati Flacci de Arte Poetica opusculum aureum ab Ascensio familiariter expositum* en 1500. La idea es prestar especial atención a las marcas textuales (en las digresiones, descripciones, enumeraciones, etc.) gracias a las cuales nuestro comentarista, a través de los saberes que despliega en ella, dota a su exégesis de un sentido añadido al meramente explicativo, es decir, nuestra intención es intentar descubrir hasta que punto el carácter eminentemente práctico de sus comentarios permite vislumbrar la aparición posterior del género ensayístico. Nos hemos decantado por esta obra y este autor por su importancia e influencia en la cultura francesa y europea, puesto que el autor es considerado promotor del segundo Renacimiento francés, y este comentario, junto con que hizo sobre Terencio, es contemplado como el tratado sobre la comedia y la teoría dramática francesa, castellana e italiana.



Strumenti informatici per lo studio della letteratura Latina e Neolatina

PAOLO MASTANDREA (Ca' Foscari University of Venice)

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→ *New Perspectives in Textual Studies: Digital Frontiers for the History of the Book and the Interpretation of the Text / Nuovi Approcci allo Studio del Testo: Le Frontiere Digitali per la Storia del Libro e l'Interpretazione Testuale* (org. Paola TOMÈ; further speakers: Paola TOMÈ, Sabrina MINUZZI) – Fr, 12.00-12.30

Presenteremo qui una collezione di strumenti digitali utili dedicati all'interprete e all'editore del testo di ambito latino e neolatino. I nuovi archivi elettronici sempre più ampi e specializzati insieme ad applicativi dedicati allo studio di vari aspetti stilistici diventano per lo studioso strumenti preziosi e quasi indispensabili. Verranno illustrati con varietà di esemplificazioni e applicazioni metodologiche: Database testuali di ampio respiro dedicati per lo più alla poesia in lingua latina lungo tutto il suo percorso storico (Musisque Deoque, Poeti d'Italia in Lingua Latina, Memorata Poetis). Utili soprattutto per gli studi sull'intertestualità: la raffinatezza delle varie opzioni di ricerca insieme alla qualità dei testi filologicamente controllati e garantiti offrono non solo la possibilità di verificare e supportare 'dipendenze' e 'riutilizzi' scontati, ma anche di aprire nuove occasioni di confronto e di indagine. Strumenti per la scansione automatica metrica e ritmica (Pede Certo, Cursus). Risorse costruite con l'obiettivo di sollevare lo studioso dalla suddivisione quantitativa di versi, nel caso della poesia esametrica, e di clausole, nel caso della prosa. La possibilità di ottenere automaticamente tabelle statistiche sull'uso delle varie tipologie metriche permette anche al latinista non esperto in metodi d'indagine quantitativi di confrontarsi con l'interpretazione di dati esatti ed oggettivi. Tutti i database qui citati sono attualmente consultabili al sito: <http://www.mqdq.it/>.



Biondo Flavio storico di Roma antica nel I libro delle *Decades*

IDA GILDA MASTROROSA (Università di Firenze, Dipartimento di Storia, Archeologia, Geografia, Arte e Spettacolo SAGAS)

idagilda.mastrososa@unifi.it – Wednesday, 09.30-10.00

Concepite come disamina di vicende ed episodi caratterizzanti della storia medievale, le *Historiarum ab inclinatione Romani imperii decades*, completate nel 1453, presentano nel libro d'apertura una sezione utile ad analizzare oltre alla posizione di Biondo Flavio sul tema del declino della potenza di Roma antica e sui fattori che contribuirono a determinarlo anche l'approccio dallo stesso adottato più in generale nell'interpretazione della storia romana e nell'uso di criteri di periodizzazione. In tale contesto, si segnalano osservazioni e rilievi dell'autore che ne lasciano emergere il metodo storiografico, cioè il rapporto non passivo con gli autori della tradizione classica, pagana e cristiana, la tendenza ad acquisire i dati delle fonti entro una prospettiva che recupera il modello universalistico, la capacità di ricavarne fra l'altro testimonianze di natura epistolare accreditandone la valenza documentaria. Alla luce di tali elementi, saranno presi in esame passaggi compresi nel I libro delle *Decades* utili a mettere a fuoco la valutazione da parte di Biondo di aspetti quali il progressivo consolidamento dell'espansionismo romano, il ruolo giocato a partire dall'età repubblicana da alcune figure nella costruzione dell'impero dell'urbe e in rapporto alla trasformazione del sistema politico-istituzionale, la minaccia a più riprese derivante dalle popolazioni barbariche.



La trasmissione testuale della *Historia de duobus amantibus* nel suo contesto geografico europeo

ÁGNES MÁTÉ (Uniwersytet Warszawski)

mate.agnes.klara@gmail.com, gallyi@freemail.hu – Fr, 10.00-10.30

La *Historia de duobus amantibus* di Enea Silvio Piccolomini era un vero e proprio *bestseller* dell'epoca premoderna. La storia amorosa è sopravvissuta in cc. 90 manoscritti, e migliaia di esemplari delle sue circa 70 edizioni incunaboli e cinquecentine sono custodite nelle diverse collezioni del mondo. Inoltre, la *Historia* piccolominea fu tradotta una tredicina di volte in nove diverse lingue prima della fine del Cinquecento. Negli anni passati dal 2007, ho esaminato 35 manoscritti e 45 edizioni latini della *Historia* piccolominea, considerando anche il loro rapporto con delle versioni vernacolari della storia amorosa. Secondo i miei risultati sei varianti testuali emergono dalla tradizione latina come fonti delle traduzioni nate in italiano, in tedesco, in francese, in spagnolo, in inglese, in ungherese, in polacco ed in danese. Almeno tre di questi sei varianti possono essere considerati *varianti regionali* della *Historia* latina, il cui predominio caratterizza la ricezione del testo piccolomineo in aree geografiche ben definibili. Dal punto di vista della sua tradizione testuale possiamo addirittura parlare delle varianti mediterranee e quelle nordiche della *Historia de duobus amantibus* piccolominea, rispecchiate anche dalle sue relative traduzioni in lingue vernacolari.



Rabelais éditeur d'Aulu-Gelle chez Gryphe

ROMAIN MENINI (Centre d'études supérieures de la Renaissance, Université François-Rabelais de Tours)

romain.menini@hotmail.fr – Mo, 16.00-16.30

→ Latine loqui pene solus in Latio: *Rabelais, le latin et le néo-latin* (org. Mireille HUCHON; further speakers: Olivier PÉDEFLOUS, Claude LA CHARITÉ)

Aulu Gelle, à partir de 1532, est un écrivain-phare du catalogue de l'imprimeur-libraire lyonnais Sébastien Gryphe. Si l'on n'ignore pas l'influence décisive de l'auteur des *Nuits attiques* sur la fiction pantagruéline, il est en revanche passé inaperçu que la réédition de son œuvre en 1537 à l'Ecu du Griffon portait la griffe de Rabelais l'éditeur de textes. Nous prouverons la nécessité d'une telle attribution à partir d'une étude des variantes orthotypographiques, ainsi que des nouvelles manchettes apparues en 1537, manchettes qui reflètent les préoccupations grammaticales, littéraires, philologiques ou médicales de celui qui fut un peu plus qu'un simple correcteur dans l'officine de Gryphe. Dès lors, qu'on ait pu distinguer – à raison – Rabelais derrière l'édition de Macrobe sortie en 1538 du même atelier n'étonne guère: qui était plus à même d'apprécier les *Saturnales* qu'un fin lecteur des *Nuits attiques*?



Stranger than fiction: An unconventional Neo-Latin novel called *Leopoldus II. in campo Rákos* (1790)

JONATHAN MEYER (Johns Hopkins University)

ioannes.meyer@gmail.com – Tuesday, 15.00-15.30

→ *The Neo-Latin Novel in the Habsburg Empire* (org. Florian SCHAFFENRATH; further speakers: Isabella WALSER, Florian SCHAFFENRATH)

This paper will explore a curious and fascinating Neo-Latin novel written at the end of the 18th century by Joseph Keresztury (1739-1794), an ex-Jesuit lawyer and long-time *agens aulicus* in the Habsburg court. Entitled *Leopoldus II. in campo Rákos: Visio Eleutherii Pannonii*, the novel features a prophetic protagonist named Eleutherius Pannonius, “the free Hungarian,” who falls asleep in 1790 and wakes up twenty years in the future, when the kingdom of Hungary has become a veritable paradise on earth. This innovative Latin novel follows almost none of the established conventions of the Neo-Latin novelistic tradition. It is the first Latin example of a futuristic utopia, or *uchronia* – a genre invented in the enlightened milieu of the late eighteenth century by important pioneers in the vernacular. It is written in a biblical style reminiscent of the Vulgate, and people, places, and events in the novel are dressed up in biblical garb. However, in keeping with the tradition of Neo-Latin novels inaugurated by Barclay's *Argenis*, the novel is a thoroughly political work, laying out a blueprint for political, economic, and social reform against the background of the Hungarian diet of 1790.



Giovanni Pontanos Poetik der *admiratio*: Das Verhältnis von Theorie und Praxis am Beispiel der Lehrgedichte

DENNIS MIEDEK (Universität Osnabrück)

dmiedek@uos.de – Fr, 09.00-09.30

Die im Dialog *Actius* dargelegten poetologischen Überlegungen Pontanos wurden in der Forschung bereits mehrfach in den Blick genommen. Im Anschluss an die Stil- und Wirkungsprinzipien der Rhetorik (*docere, delectare, movere*) und der Horazischen Poetik

(*delectare, prodesse*) nennt Pontano als oberstes Ziel der Dichtung das Erregen von Bewunderung. Allerdings hat man sich bisher allein mit der Theorie beschäftigt, ohne Pontanos eigene Dichtung zu untersuchen, um dort die praktische Umsetzung sowie die Folgen seiner Poetik aufzuzeigen. Diesem will sich der Vortrag am Beispiel der Lehrdichtung widmen. Dabei wird zunächst die Auswirkung der Poetik auf die weniger sorgfältig konzipierte übergreifende Struktur der Lehrgedichte und die im Gegensatz dazu ausgefeilten Einzelpassagen in den Blick zu nehmen sein. Dann wird zu zeigen sein, wie nun innerhalb dieser ausgearbeiteten Abschnitte konkret *admiratio* beim Leser erzeugt wird. Zudem wird zu klären sein, wie Lehrdichtung, die naturgemäß dem *docere / prodesse* dient, umgesetzt wird, wenn das Ziel der Dichtung die Bewunderung bildet, die vielmehr mit dem *delectare* und *movere* übereinstimmt. Wie gelingt eine Synthese aus diesen beiden Zielen? Dazu wird abschließend der Einsatz des Mythos in den Blick genommen, den Roellenbleck einst als „vollends zum bloßen Stilprinzip abgestempelt“ bezeichnete, der aber essentieller Bestandteil ist und erst eine der *admiratio* verpflichtete Lehrdichtung ermöglicht.



Who was the author of the *Septem sidera* attributed to Copernicus?

BARBARA MILEWSKA-WAŻBIŃSKA (Institute of Classical Studies, University of Warsaw)
wazbinska@uw.edu.pl – [Fr, 09.30-10.00](#)

A collection of Latin odes entitled *Septem sidera*, attributed to Nicolaus Copernicus, was first published in Krakow in 1629 in the printing house of Franciscus Cezary. Jan Brożek (Ioannes Broscius), a celebrated mathematician and professor at the Academy of Cracow, wrote a preface to this book and dedicated it to Pope Urban VIII. In his introduction Broscius claims to have found the Latin poems amidst the documents left by Nicolaus Copernicus. Georgius Krókowski, a Polish scholar, analyzed this collection nearly 90 years ago in his book *De septem sideribus quae Nicolao Copernico vulgo tribuuntur* (Cracoviae 1926). Krókowski argued that the poems contained distinctive features of *parodia sacra*. The scholar concluded that the cycle of *Septem sidera* was probably written within Jesuit circles. My paper ventures to examine the poetic imagery and content of Latin odes as well as to provide evidence that the poems were written in the second half of the 16th or in the 17th century, which is to imply that they could not be created in the times of Copernicus. Finally, I attempt to discuss the titular question of the authorship of this cycle.



Sul latino del Pontano: le osservazioni dell'Abate di Grisolia nella seconda metà del Settecento

FRANCESCO SAVERIO MINERVINI (Università degli Studi di Bari "Aldo Moro")
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Le opere di Giovanni Pontano, uno dei maggiori poeti latini del Rinascimento continuano tutt'oggi a sollevare l'interesse dei critici come mostrano le recenti edizioni del *de principe* (2003) e del *de fortuna* (2012), insieme ad una mai sopita indagine sull'erudizione e sulla ricerca filologica che sostenne la produzione del segretario di Alfonso il Magnanimo. La vitalità della prosa pontaniana (sia latina che volgare) ha attirato l'attenzione dell'abate Michelangelo Grisolia (1751-1794), "regio professore di etica nell'accademia militare", il quale utilizza la propria vocazione all'analisi filologica e linguistica per condurre una più ampia discussione sulla questione del potere, dall'*origine della sovranità* ai *doveri del principe*, all'*eroe domestico* (*I doveri del principe*, 1784; *Il principe eroe*, 1786; *L'eroe domestico*, 1787); le opere di Grisolia sono, infatti, traduzioni 'ragionate' ("con sue

annotazioni storiche, critiche morali, e politiche”) di altrettante opere di Pontano quali ad esempio i due libri del *de fortitudine domestica*, il *de principe*; in esse si assiste alla armoniosa fusione tra le considerazioni filologiche e linguistiche con le coeve inquietudini riformatrici dello studio napoletano particolarmente sensibile a quella tematica politica e insieme culturale di cui Pontano garantiva un illustre precedente.



Colmare il divario tra la tradizione manoscritta e le edizioni moderne: ISTC, TEXT-inc, MEI per lo studio della produzione, distribuzione e ricezione dei libri a stampa del XV secolo

SABRINA MINUZZI (University of Oxford)

sabrina.minuzzi@mod-langs.ox.ac.uk – Fr. 11.30-12.00

→ *New Perspectives in Textual Studies: Digital Frontiers for the History of the Book and the Interpretation of the Text / Nuovi Approcci allo Studio del Testo: Le Frontiere Digitali per la Storia del Libro e l'Interpretazione Testuale* (org. Paola TOMÈ; further speakers: Paola TOMÈ, Antonio PISTELLATO, Paolo MASTANDREA, Linda SPINAZZÈ)

La relatrice presenterà tre banche dati internazionali per lo studio dei libri a stampa del XV secolo. Il catalogo degli incunaboli Short-Title (ISTC) è il database internazionale di tutte le edizioni europee del XV secolo, creato dalla British Library con il contributo di istituzioni di tutto il mondo. Si forniranno esempi di nuovi miglioramenti che permettono ora una ricerca più sofisticata al suo interno, sia sotto il profilo quantitativo che qualitativo. Il TEXT-inc. è un nuovo database creato sul modello dell'Oxford Bod-inc. che ambisce a costituire un *corpus* di tutti i testi stampati nel XV secolo, in cui annoverare anche autori secondari, lettere e componimenti poetici di dedica, e tutte le informazioni paratestuali disponibili nelle copie inserite. La banca dati MEI (“Material Evidence in Incunabula”) mira invece a raccogliere dati materiali (note di possesso, decorazioni, note manoscritte etc.) relative all'uso delle copie superstiti di edizioni del XV secolo. Nel corso della relazione si forniranno esempi di dati materiali tratti da edizioni neolatine allo scopo di valutare le pratiche di lettura relative a tali tipologie di libri.

<http://www.bl.uk/catalogues/istc/>

<http://incunabula.cerl.org/cgi-bin/search.pl>

<http://incunables.bodleian.ox.ac.uk/home>



La crisi politica nel lessico della modernità: incidenza del *De Fortuna* di Pontano in Machiavelli

LAURA MITAROTONDO (Dipartimento di Scienze politiche Università degli Studi di Bari “Aldo Moro”)

laura.mitarotondo@uniba.it, laura.mitarotondo@gmail.com – Fr. 09.30-10.00

→ *Per una rilettura di alcune opere in prosa del Pontano* (org. Margherita SCIANCELEPORE; further speakers: Claudia CORFIATI, Margherita SCIANCELEPORE)

Il trattato *De Fortuna*, pubblicato postumo nel 1512, rappresenta un momento nevralgico nell'ultima fase della riflessione politica e filosofica di Giovanni Pontano, sebbene vada considerato in un rapporto di forte continuità con il *De principe*, il *De oboedientia* ed i trattati sulle virtù morali. Le considerazioni sull'uomo, fra la possibilità razionale del dominio della fortuna e la soggezione alla dimensione astrologica, conferiscono all'opera il sapore di un'amara e disincantata meditazione sul tramonto del Regno aragonese. In questa scrittura, in cui si fondono naturalismo e razionalismo, viene discussa, con un approdo negativo, la possibilità che l'uomo possa esercitare un governo sulla natura e praticare quel libero arbitrio che gli consenta di decidere e agire sugli equilibri della *societas*. Dall'opera emerge una

serrata dialettica fra virtù, volontà e fortuna che viene approfondita successivamente nella letteratura politica del XVI secolo, e nell'opera di Machiavelli. Il lavoro si propone di verificare l'incidenza del concetto pontaniano di fortuna, in parte innovativo, in Machiavelli, riservando attenzione alla specificità di un lessico della politica che recepisce i temi della crisi e la necessità del ricorso alle virtù pratiche.



Il *Carmen nuptiale in Divam Hyppolitam et Alphonsum Brutiorum* ducem di Elisio Calenzio

MICHELE MONGELLI (Dipartimento di Lettere Lingue e Arti. Italianistica e Culture comparate – Università degli Studi di Bari “Aldo Moro”)

michele.mongelli@alice.it – Thursday, 15.00-15.30

→ Oratoria nuziale e poesia epitalamica nell'Italia del pieno e tardo Rinascimento (org. Sebastiano VALERIO; further speakers: Mauro DE NICHILLO, Sebastiano VALERIO)

L'umanista napoletano Elisio Calenzio compose un *Carmen nuptiale* per il matrimonio fra Alfonso duca di Calabria ed Ippolita Sforza, celebrato nel 1465. Nell'epitalamio, strutturato secondo il classico accostamento di quadri descrittivi armonizzati con raffinati intarsi di gusto classico-paganeggiante, Calenzio descrive il lungo viaggio per la *deductio* della sposa, che abbandona il proprio padre e le lombarde terre natali per giungere a Napoli, dove prenderà la mano del principe ereditario alla corona aragonese. L'intervento mira ad analizzare il riuso della tradizione epitalamica classica – genere su cui l'umanista innesta velati rimandi tratti principalmente dall'*epos* virgiliano e ovidiano – all'interno del *carmen* e, contemporaneamente, gli elementi di originalità tematica e strutturale, da ricercare in particolare nella descrizione dei genitori degli sposi, del viaggio di Ippolita e del banchetto nuziale. Si metteranno inoltre a fuoco i luoghi in cui traspare, seppur in un testo di natura fondamentalmente occasionale ed encomiastica, l'ideologia del Calenzio riguardo la natura del matrimonio, la relazione fra coniugi e il rapporto fra genitori e figli, riscontrabile anche in alcune lettere comprese nel suo epistolario *ad Hiaracum*, composto e raccolto nel medesimo periodo di stesura del *carmen nuptiale*.



Verliebt in Maria – Lateinische Mariendichtung in Form von Eklogen und Elegien

RUTH MONREAL (Hamburg)

ruth.monreal@gmx.de – Thursday, 14.30-15.00

→ Sakralerotik in der neulateinischen Dichtung (org. Ruth MONREAL; further speakers: Jakob JUNG, Julia WINNACKER)

In der lateinischen Mariendichtung, die im Zuge der Gegenreformation insbesondere im Umfeld des Jesuitenordens aufblühte, begegnen nicht selten die Formen der Elegie und der Ekloge, also Formen, bei denen in der antiken Gattungstradition erotische Thematiken eine gewisse Rolle spielen. Nun ist die Liebe eines katholischen Christen zur Heiligen Jungfrau und Gottesmutter Maria eine vergeistigte, ganz und gar unkörperliche Angelegenheit. Darin unterscheidet sie sich deutlich von der Liebe, wie sie in antiker Eklogen- und Elegiendichtung, speziell der römischen Liebeselegie, vorkommt. Im Vortrag soll aufzuzeigen versucht werden, welche Bedeutungsinterferenzen sich durch lexikalische, motivische und strukturelle Anklänge ergeben können, wenn ein christlicher Dichter der Liebe zu Maria in einer Elegie oder Ekloge Ausdruck verleiht. Ausgegangen wird zunächst von den *Eclogae sacrae* des Renatus Rapinus S.J. (1620/1-1687), einem Zyklus von 13 Gedichten über das Marienleben. Wie der Dichter selbst es in seinen *Réflexions sur la poétique* von einem Eklogendichter fordert, orientiert er sich an Theokrits *Eidyllia* und Vergils *Eklogen*. Als ein

weiteres Beispiel dienen die Elegien und Eklogen in den *Amores Parthenii* des Thomas Ravasinus (1665-1715).



Vernacular instances in Paulus Ritter's Latin verse epistles

VIOLETA MORETTI (Dept. of Romance & Classical Philology, Juraj Dobrila University of Pula)
vmoretti@unipu.hr, violeta_moretti@hotmail.com – Mo, 12.30-13.00

This presentation is based on the analysis of the Latin verse epistles by Paulus Ritter (Senj 1652 – Vienna 1713). The author incorporated a number of Croatian words and (occasionally) verses, as well as a few larger parts of vernacular text, into his epistles (ca. 9000 lines). Given the fact that here we deal with a literary genre whose purpose is to convey real contents, the use of the vernacular is, expectedly, most prominent for place names and anthroponyms (the Croatian ones as well as those from other languages found in Ritter's surroundings, i.e. mostly Hungarian and German). Here we outline the author's general usage of the vernacular in the given *corpora* and present our conclusions about his motives for this. We attempt to define the various circumstances defining his choice between vernacular or Latinized variants of the onyms in question, especially with respect to the metrical limitations set by elegiac couplet. Finally, we explain the stylistic effects of the Croatian elements in his verses. We believe that the conclusions of this presentation could shed additional light on language and stylistic features in the Latin poetry of the Early Modern period.



Neo-Latin Poetry in English Manuscripts, c. 1550-1700

VICTORIA MOUL (King's College London)
victoria.moul@kcl.ac.uk – Fr, 09.00-09.30

→ *Neo-Latin Literature in Manuscript: Challenges in Editing and Interpretation* (org. Victoria MOUL; further speakers: Elizabeth SANDIS, Bianca FACCHINI)

This paper explores the challenges involved in a large-scale research project of selection, transcription, translation and commentary of Neo-Latin verse in early modern English manuscripts, in order to produce a durable electronic edition of the selected material as well as literary analysis of the corpus as a whole. It will discuss both the technical and digital challenges inherent in such a project, and the advances in literary and historical scholarship made possible by such a large-scale approach to entirely neglected material: the project promises to offer, for the first time, a guide to the typical genres and forms of such Latin manuscript verse, and to the typical occasions and addressees which most often prompted such manuscript entries, whether transcriptions of existing Neo-Latin verse, or original compositions. The paper will give an indication of the political and cultural as well as specifically literary interest of this material.



Rubens, peintre néo-latin ou vernaculaire?

COLETTE NATIVEL (Université Paris 1, Panthéon-Sorbonne)
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Les études iconographiques relèvent les sources antiques des peintures de Rubens (Elizabeth Mc Grath), d'autres soulignent qu'il peint « en flamand » (Sveltana Alpers). Nous voudrions montrer comment l'oeuvre rubénienne dépasse cette contradiction apparente (celle aussi du Rubens italien versus Rubens flamand, voir Michael Jaffé) en parlant un « langage » pictural universel, ou du moins « européen », c'est-à-dire néo-latin. Nous nous fonderons sur l'oeuvre

de Rubens la plus « européenne », à savoir sa production artistique liée à la représentation de la paix. Conscient du drame qui se joue dans une Europe divisée et menacée par les infidèles (*Les conséquences de la guerre*, Palazzo Pitti), Rubens, diplomate, invente un nouveau langage pictural international nourri de culture antique et de pensée moderne (Juste Lipse), mais aussi de sa langue flamande qui s'exprime dans *La Kermesse* (musée du Louvre). Notre analyse, qui peut sembler paradoxale (la notion de « langage » pictural étant habituellement liée à celle de « style »), s'appuiera sur les rhétoriques et les poétiques anciennes et modernes (en particulier Scaliger) que Rubens maîtrise parfaitement. Bref, nous voulons montrer que, plus qu'un peintre « baroque », Rubens est un peintre néo-latin.



Hugo Grotius and the right of resistance

HENK NELLEN (Huygens Institute, The Hague)

henk.nellen@huygens.knaw.nl – Mo, 15.00-15.30

→ *Hugo Grotius: historiographer, diplomat and political thinker* (org. Lydia JANSSEN; further speakers: Jan WASZINK, Lydia JANSSEN)

This paper deals with the justification of the Dutch Revolt in two authoritative treatises written by the famous humanist Hugo Grotius (1583-1645). The first work, *De Iure Praedae*, proclaimed the right of seizing booty in an officially declared war. It dates from the period 1604-1606, but remained in manuscript until long after Grotius' death. The second work, *De Iure Belli ac Pacis*, saw the light in 1625 and soon gained fame as a seminal work on the law of war. *De Iure Praedae* contains a pronounced defense of the Dutch Revolt in an argument that was largely maintained in *De Iure Belli ac Pacis*, although the right to resist the lawful sovereign is more strictly qualified by then. The paper studies this development, putting Grotius' growing reservations against the historical context and motives for writing these works. In order to highlight the changes in his position, reference will also be made to other works by Grotius, for example the *Commentarius in Theses XI* (1603-1609), *De Antiquitate* (1610) and the *Annales et Historiae* (published posthumously in 1657).



De duobus varii generis libris Latino sermone compositis, quibus Ioannes Conradus Schwartz ineunte saeculo XVIII. plagium quodcumque litterarium reprehendit et condemnavit

KARL AUGUST NEUHAUSEN (Institut für Klassische und Romanische Philologie, Univ. Bonn)

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De plagio litterario plagiariisque inde a renatis iam litteris permulti scriptores Latini crebris operibus disputaverunt; illorum autem auctorum, qui deinceps ante saeculum XVIII. de litterariis plagiis disseruerunt, principem Iacobum fuisse Thomasium commentatione demonstravi publicata recenter. Itaque nunc animus fert ostendere, quantopere Latinis scriptoribus ceteris, qui post Thomasii decessum in plagium grave litterarium inquisiverunt, praestiterit Ioannes Conradus Schwartz anno 1676 Coburgi natus ibidemque mortuus anno 1747. Etenim idem auctor Latinus, cuius opera plurima copiose politeque concinnata dudum fere prorsus iacent oblivione contrita, anno 1701 adulescens XXV annorum Halae Magdeburgicae protulit eam dissertationem, cui titulum indidit *Tentamen de plagio litterario*; hoc in libello simili videlicet adhibita ratione, quali Platonem usum legimus iuvenem contexuisse dialogos, fictas quasdam personas, inter quarum ordinem Cogitator sive Cartesius eminet, ingeniose de plagio litterario colloquentes inducit. At vero paucis annis post idem auctor eandem rem alia penitus inita methodo tractavit opere eo, quod anno 1706 Lipsiae publici iuris factum inscribitur *De plagio litterario liber unus*. Nam hoc libro plus quam

ducentas paginas continente tricenarius Aristotelico more totam plagii litterarii materiem perscrutatus in XVI capita multoque plures singulas paragraphos distributam ita complexus est tamque luculenter exposuit, ut specimen perquam utile posteris proderet, quo plagium quodvis litterarium detegi posset.



The Modernization of the Byzantine Spirit through Neo-Latin: The *Orthodoxa Confessio* of Petrus Mogilas

FLORENTINA NICOLAE (Ovidius University of Constanța)
nicolae_flori@yahoo.com – Fr. 15.30-16.00

Petrus Mogilas (Petru Movilă, 1596-1646), Romanian by his aristocratic origins, Metropolitan of Kiev and founder of the Academy of Kiev, developed an intense activity of promoting the values of Orthodoxy inside the Ukraine and also across Europe, in the context of an increasing extension of the ideas of the Calvinist reformation towards East. In 1640 he finished his *Orthodoxa Confessio Fidei Catholicae et Orthodoxae Ecclesiae Orientalis*, which was approved by the Patriarchy of Constantinople in 1643. The book – structured into 361 questions and answers – was written in Latin and then translated into Greek, followed by many other languages (English, Dutch, German, Hungarian, etc.). This paper aims to underline the importance and impact of this Neo-Latin text which was accepted as one of the official “Confessions” of the Orthodox Church. Its origins can be traced back to Saint Augustine’s *Enchiridion ad Laurentium sive de fide, spe et caritate*, which was also an important text in the confessional dialogue of the 17th century.



Johannes Magnus’ *Historia de omnibus Gothorum Sueonumque regibus* (1554) and the Case of Gostagus

ASTRID NILSSON (Lund University)
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The last Catholic archbishop of Sweden to hold residence in his see at Uppsala, Johannes Magnus (1488-1544), was the author of a major work about Swedish history: the *Historia de omnibus Gothorum Sueonumque regibus*. Johannes Magnus left Sweden in 1526, spent the rest of his life away from his home country and eventually died in Rome, where his work was published posthumously in 1554. One reason for the long exile was the gradual introduction of Protestantism in Sweden by King Gustavus Vasa. The *Historia de omnibus Gothorum Sueonumque regibus* consists of over 200 portraits of Swedish kings, beginning with Magog, the grandson of Noah. An interesting case among the kings is Gostagus (Ostanus), who is said to have ruled Sweden in the 7th century. This tyrant is generally considered an invention of Johannes Magnus’, intended as a malicious portrait of Gustavus Vasa, only safely displaced in time, probably as a vengeful, Catholic display of dislike for a Protestant king. In this paper, I propose a different view of Gostagus and his function within Johannes Magnus’ work.



Latin translators of Zosimus’ *Historia nova* in sixteenth-century Europe

FRANCESCA NIUTTA (Collezioni Manoscritte e Rare, Biblioteca Nazionale Centrale di Roma)
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Zosimus is considered the first historian of the fall of the Roman empire. His *Historia nova*, written at the beginning of the sixth century, during the Middle Ages was the object of a total

damnatio memoriae owing to its strong anti-Christian character; it survived in a single manuscript (Vat. gr. 156). It was rediscovered at the end of the Quattrocento; in the following century its fame spread and scholars all over Europe were greatly interested in it and tried to obtain copies of the text. My paper intends to present a survey of the translations that were then made. In particular, I will focus on the so far unidentified author of the translation for Onophrius Panvinius, the little known but important and prolific Giovanni Battista Gabia. Only towards the end of the century (1576) was a complete Latin edition of the work published by Joannes Löwenklau; it decidedly contributed to Zosimus' revival in the following centuries.



From Pulpit to Comic Stage: The *Samarites* of Petrus Papaeus

DANIEL J. NODES (Department of Classics, Baylor University, Waco)

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The *Samarites* (Cologne, 1537) is a didactic comedy by 16th-century Flemish dramatist Petrus Papaeus. Despite the playwright's humble protestations that his work was *rudis* and *inculta*, the *Samarites* was early recognized for literary elegance. The play offers a rich example of Neo-Latin hybrid dramatic literature, blending elements of ancient Roman comedy by adding to the gospel narrative with characters from Roman comedy like parasites and a courtesan. Medieval mystery play is represented by allegorical figures representing virtues and vices. Academic dramatic traits of the Renaissance are present as well through the playwright's concern for meter and use of Hellenized names. This paper will show that the play is also a noteworthy witness to patristic and medieval exegetical traditions connected with the biblical parable of the Good Samaritan. Composed within the Catholic doctrinal tradition after the Protestant Reformation, the work is considered the first treatment of this parable for the stage. It precedes more aggressive dramatic treatments of doctrinal issues in plays like the *Phasma* of Nicholas Frischlin (1580). The discussion focuses on the tradition of spiritual and allegorical reading of parables, which presents the spiritual exegesis as the necessary basis upon which to build all practical moral and ethical lessons.



All that glitters is (not) gold, or why Justus Lipsius (1547-1606) inserted poems in his *Diva Sichemiensis*

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At the end of his life, when he once and for all embraced the Catholic faith, Justus Lipsius published his *Diva Sichemiensis sive Aspricollis: nova eius beneficia et admiranda* (Antwerp, 1605), a devotional treatise relating the marvellous events provoked by the divine powers of the Virgin Mary at Scherpenheuvel in Brabant, near the North-South border of the Netherlands, a region torn up by religious dissidence. Lipsius presents this specimen of Counter-Reformation polemic as an historical monograph and adorns his prose with poems and classical references. One of his main sources is a similar treatise written in Dutch by Philips Numan (ca. 1550-1617), town secretary of Brussels: *Historie vande miraculen die onlanx in grooten getale ghebeurt zyn door die intercessie ende voorbidden van die Heylighe Maget Maria. Op een plaetse ghenoeemt Scherpen-heuvel by de Stadt van Sichen in Brabant* (Brussels, 1604). In this paper, we examine the analogies and discrepancies of both Marian histories from the angle of linguistics (Neo-Latin vs. vernacular) and stylistics (classical *topoi* vs. biblical metaphors; poetry vs. prose), attempting, in particular, to determine the purpose

and the added value of Lipsius' poetic supplement. We conclude by briefly glancing at the delicate matter of the humanist's confessional identity.



Thomas More's Martyrdom as Represented in London and Rome

HOWARD B. NORLAND (University of Nebraska)

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→ *Neo-Latin Drama and Vernacular Theatre* (org. Jan BLOEMENDAL, further speakers: Aleksis MÄKILÄHDE, James A. PARENTE, Jr.)

Thomas More's martyrdom was represented in two plays in the first twelve years of the 17th century: a play written about 1600-04 in English for the popular theatre in London by Munday, Chettle, Dekker, Heywood, and Shakespeare; and in 1612 an anonymous Latin play for performance at the Jesuit English College in Rome. A comparison of the two versions reveals significant variations in interpretation, and dramatic values, as might be expected, but surprisingly, though aspects of his character are portrayed differently, More is represented as a man of the people in both. His relationship with his family in the English text contrasts most significantly with the Latin text no doubt because of the Jesuit directive against women's roles on stage as the focus shifts from More's wife and daughters to his son. Finally the conflict between More and the king is perceived altogether differently. In the Jesuit version Henry VIII is seen as a headstrong tyrant foolishly destroying his best counsellor, while in the English drama the king never appears on stage and the issue of the loyalty oaths and the succession are virtually ignored.



French decadent Latin poetry: Gautier, Baudelaire and Rimbaud

LARS NYBERG (Lund)

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The so-called decadent French poets' penchant for silver Latin and early Christian literature in opposition to the academic curriculum has often been noticed by scholars, but seldom profoundly studied. Huysman's scathing denigration of Vergil, Horace, Caesar and Cicero in the third chapter of his novel *À Rebours* (1884) is famous, almost a literary program. The term "decadent" originates in Désiré Nisard's critical survey of silver Latin poetry in his *Études de mœurs et de critique sur les poètes Latins de décadence* (1834), which was a more or less oblique critique of the romantic Hugo and his *cénacle*. Nisard's text had a – from an academic point of view – unsalutary effect on the new generation: the young men turned the word "decadent" into a highly appreciative term. Baudelaire, Gautier and Rimbaud were excellent Latinists and seem to have had an admirable mastery of the classical meters. In my work in progress, a monograph on French decadent Latin poetry from the nineteenth century, I concentrate on the Latin poems written by Baudelaire, Gautier and Rimbaud, placing them in a more general context. The focus is on the word "decadent" and these writers' use of Latin in their iconoclastic opposition to the academic curriculum.



Cosmic symbolism and self-representation in Conrad Celtis' birthday poems

ÁRON ORBÁN (Central European University, Budapest, Hungary)
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In the Latin poetry of Conrad Celtis, a pioneering figure of German Humanism, the first poet laureate of Germany, one can find – among others – two ideas that permeate his whole oeuvre: on the one hand, Celtis was highly interested in the relations between micro- and macrocosm (a basic idea of the age, as a consequence of many – e.g. Stoic, Neoplatonic – traditions); on the other hand, he was convinced of the elected status of the (humanist) poet, of his divine inspiration and his strong relation to the celestial sphere. The two ideas often overlap, creating a symbolism that combines Greek-Roman mythological, Christian, Platonic and astronomical-astrological elements. The poet demonstrates his (or his *sodales*'s, his patrons') astrologically favorable birth and *laureatio* with horoscopes or allusions to certain planetary positions. The solar symbolism has a key role in Celtis: the Sun dominates over other planets, and Apollo figures more frequently than any other god, often in a ritualistic setting (epiphany before the poet; sacrifice to Apollo at celebrations). Other mythological figures (Orpheus, Bacchus etc.) also participate in this cosmological-poetological symbolism, the ideas of which have their classical, medieval, or Italian Renaissance traditions, and their parallels in contemporary German intellectual life.



What is a conjecture? The cases of Lambin, Bentley, and Peerlkamp on Horace

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A conjecture is a remedy formulated by a scholar on a transmitted text, in a passage where this text seems impossible or unsatisfactory. Thus of a given conjecture, the question that one would most obviously ask is if it succeeds in restoring an authentic text. But conjectures can also be seen in the context of reception, as interpretations reflecting a state of knowledge and the specific priorities of a cultural context. One reason for doing so is that there are a lot of them: on Horace alone, the *Repertory of Conjectures on Horace* (freely accessible on the web) contains 7500 from c. 1500 to today. In my talk I shall give a few examples of discussions of conjectures from commented editions of Horace by Lambin (France, 1561-67), Bentley (England, 1711) and Peerlkamp (Holland, 1834). The examples are from my thesis *Poeta noster* (Univ. of Oslo, 2014). I shall ask how the discussions reflect pedagogical and *non-belles lettres* contexts, how the scholars distinguish “real” conjectures from other types of suggestion and how they thematize the textual criticism of earlier scholars.



Early Neo-Latin theory of translation and medieval poetics

MARIANNE PADE (Danish Academy at Rome)
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→ *The poetics and vocabulary of Neo-Latin translation* (org. Marianne PADE; further speakers: Trine Arlund HASS, Johann RAMMINGER)

The Greek scholar and diplomat, Manuel Chrysoloras (c. 1355-1414) has often been given the honour of having introduced a new, modern method of translation to Western Europe. We

know from manuscripts used during his lessons that he required his elementary pupils to make interlinear, word-for-word translations, but taught his more advanced students a different method of translation. It was described by Cencio de' Rustici, a student of Chrysoloras' in Rome, in the preface to his translation of Aelius Aristides, *Dionysus* (1416). According to Cencio, Chrysoloras distinguished between 1) literal translation, *conversio ad verbum*; 2) translation of sense, *conversio ad sententiam*; and 3) free translation, *immutatio*. Of these he preferred the second method, but stressed that the translator should take care that the *proprietas* of the Greek was not changed. Modern scholarship has discussed what Cencio actually meant by *proprietas graeca*. Taking as its point of departure Cencio's term *proprietas*, the paper will explore the connection between Neo-Latin theory of translation and medieval poetics, as for instance found in commentaries on Horace's *Art of Poetry*, where the concept of *proprietas* is of central importance.



Idem latine ... aliud latine: the functions of pairing Greek and Latin poems from Early Modern Livonia in a European context

JANIKA PÄLL (Tartu University Library Science Centre)

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In occasional collections dedicated to births, graduations, weddings, funerals, coronations or other important events, as well as in paratexts to printed works by humanists we find several multilingual poem clusters. These can include sacred languages (Greek-Latin-Hebrew, sometimes also Syrian), Latin and / or Greek (and / or Hebrew...) with one or more vernacular languages (German, Swedish, French etc.), which often represent the homeland of the author or addressee. The display of efficiency in sacred languages or of someone's importance in different regions is more evident in the poem clusters in three or more languages, the wish to be understood locally in pairs of poems including translations into local vernacular languages, but the pairing of Greek and Latin poems seems to be emblematic of humanist literary culture. Although far away from great centres, we see most European tendencies reflected in printed collections from 17th-century Dorpat, Reval, Riga and Mitau, although with local colour. The paper presents the study of the collections of European old prints from Tartu University Library and the corpus of humanist Greek-Latin poem couples from Early Modern Livonia. The European old prints collection functions as random choice sample for comparison with the Livonian corpus. Some typical poem couples are studied more thoroughly.



Politics of the Habsburgs in the Poems of Michael Verancius (1514-1571)

GYÖRGY PALOTÁS (Faculty of Arts, University of Szeged)

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Michael Verancius is a humanist of the 16th century from Central Europe. He was born in Dalmatia. He studied in Padua, Cracow and Vienna. He was a loyal poet of King John I. He also had influential supporters (e.g. Piotr Tomicki) from Poland. Later, he had close contacts with the Habsburg dynasty. This century's vicissitudinous events considerably affected his poetry. His activities can be divided into three periods. In the first period (1527-1544), he was a little known but central humanist of Zápolya's circle. He supported Zápolya in many poems when he was in Poland and Transylvania. He attacked the propaganda of the Court of Vienna with political poems in polemical tone. His *querelae* (1528) are remarkable because of their genre questions and political attitude. In the middle period (1544-1563), this radical tone decreased and he wrote rather unbiased poems in Šibenik. Having been disappointed in the confused politics, he retired from these subjects. In the last period of his life (1564-1571) in

Bratislava and Vienna, a certain German orientation can be observed. I will attempt to outline this unfairly neglected but exceptionally complex and thoughtful oeuvre from the political viewpoint of Zápolya's faction (Hungarian) and Ferdinand's faction (German).



Drunken Germans. Christophorus Hegendorphinus's *Encomium ebrietatis* (1519) in its historical and literary context

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The prodigy Christophorus Hegendorphinus (1500-1540) made his name in Leipzig humanist circles as a poet, lawyer, theologian and pedagogue. Not only did he witness the fierce theological debates between Andreas Karlstadt, Johann Eck and Martin Luther during the *Leipzig Disputation* in 1519, in that same year he also devoted his literary talent to the writing of three rhetorical pieces, an *Encomium ebrietatis*, an *Encomium sobrietatis*, and an *Encomium somni*. All three *encomia*, written during the plague of July 1519, have been inspired on Erasmus's *Encomium Moriae*, all three have been printed and have been reprinted in more elaborate versions. The *Encomium ebrietatis* was even reissued as a much longer *Declamatio in laudem ebrietatis* in 1526. Moreover, it appears that Hegendorphinus did imitate Erasmus and Mosellanus in different ways. In this paper it will be demonstrated how Hegendorphinus's *Encomium ebrietatis* is more than an imitation of Erasmus's *Praise of Folly*. In 16th-century Germany, where drinking was a widespread *Nationallaster*, the theologian and pedagogue Hegendorphinus equally based his (ironic) encomium on Eobanus Hessus's *De generibus ebriosorum et ebrietate vitanda*. Still, much more historical, philosophical, theological and literary backgrounds seem to have influenced and shaped Hegendorphinus's more elaborate *Declamatio* of 1526.



The Tragedy of Queenship: The Historical Dramas of Jacobus Zevecotius

JAMES A. PARENTE, JR. (University of Minnesota, Dept. of German, Scandinavian and Dutch)
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→ *Neo-Latin Drama and Vernacular Theatre* (org. Jan BLOEMENDAL, further speakers: Howard B. NORLAND,
Aleksi MÄKILÄHDE)

Neo-Latin tragedy experienced an efflorescence in the seventeenth-century Low Countries. Playwrights on both sides of the religious divide recast the biblical repertoire of the sixteenth century into sacred tragedy and introduced new historical topics from antiquity to the present. Among Netherlandic Neo-Latin dramatists, Jacobus Zevecotius (1590-1642) occupies an unusual place, for his three plays, the tragedies *Rosimunda* (1621) and *Maria Graeca* (1623; a reworking of an earlier *Maria Stuarta* play), and the tragicomedy *Esther* (1621), have received comparatively scant attention. In my paper, I will focus on Zevecotius's tragedies within the context of Neo-Latin and vernacular literary traditions. Both tragedies are based on topics in early medieval history, and in particular on women enmeshed in political machinations against their exceptionally cruel consorts. I will address the following points: (1) the reasons for Zevecotius's selection of these unusual subjects; (2) Zevecotius's problemization of queenship, gender, and sexuality; (3) the relationship between these early historical works and his later Dutch dramas; and (4) the way in which *Rosimunda* exemplifies Neo-Latin drama as a transnational intermediary between Renaissance tragedy in Italian (Giovanni Rucellai, *Rosmunda*, 1525) and historical drama in Swedish (Urban Hjärne, *Rosimunda*, 1665).



Minerva en Hispania: elogio de la ciencia española en el contexto de Europa en el tratado en latín de Rodrigo Caro sobre los dioses antiguos (1629-1641)

JOAQUÍN PASCUAL BAREA (University of Cadiz)
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Analizo el capítulo dedicado a Minerva por Rodrigo Caro en su obra *Veterum Hispaniae deorum manes sive reliquiae*, conservado autógrafo en la Bodleian Library de la University of Oxford (Ms. D' Orville 47) y en una copia manuscrita del siglo XVIII del Museum Meermanno / Huis van het boek de La Haya. El autor refiere la isla y los templos consagrados en Hispania a Minerva (asimilada a Palas y Bellona), así como las inscripciones latinas, monedas, lucernas y referencias de Estrabón y Avieno sobre su culto, con especial atención al ámbito bético e hispalense. Como prueba de la predilección de esta diosa hacia Hispania entre todas las naciones del mundo, exceptuando a Grecia e Italia, refiere además los hombres ilustres en letras de Hispania en Época Romana (los dos Senecas, Lucano, Mela, Columela, Quintiliano, Marcial...) y Tardía (Prudencio, Juvenco, Paciano, Isidoro, Leandro...), la Academia fundada por Sertorio en Osca en el s. I a.C. y la Universidad de Salamanca en su tiempo, y a los humanistas Alonso Fernández de Madrigal, Antonio de Nebrija, Alonso López Pinciano, Antonio Agustín, Benito Arias Montano, Francisco Suárez, Francisco Sánchez de Las Brozas y Pedro Chacón.



Les références juridiques dans la correspondance latine de Rabelais

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→ Latine loqui pene solus in Latio: *Rabelais, le latin et le néo-latin* (org. Mireille HUCHON; further speakers: Claude LA CHARITÉ, Romain MENINI)

Guillaume Budé, dès leur premier échange épistolaire en 1521, gratifie Rabelais d'un satisfecit ès matières juridiques, ayant bien repéré sa solide pratique du droit. La lettre à Budé n'est pas un cas isolé. Dans *Rabelais et l'Italie* (1991), Richard Cooper a déjà proposé une élucidation accrue des sources des lettres latines de Rabelais, mais la *Quellenforschung* juridique reste incomplète. Ma communication proposera d'ajouter d'autres passages utilisés par Rabelais et d'étudier les procédures d'insertion de ces formules qui sont souvent des énoncés sur-assertés, disponibles pour le découpage et la reprise dans un nouveau texte.



Narcisse et Protée, ou les risques du philologue au miroir de l'emblématique

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Nous nous proposons d'étudier deux emblèmes de l'humaniste milanais André Alciat (1492-1550), dans lesquels se fait jour une réflexion sur la philologie et ses apories : *Φιλαντία* (publié en 1546) et *Antiquissima quaeque commentitia* (publié en 1542). Dans le premier, le beau Narcisse, allégorie de l'amour de soi-même, devient une représentation symbolique des savants qui, au mépris de la tradition, cherchent à fonder de « nouvelles doctrines », qui ne sont rien d'autre que le fruit de leur propre *phantasia*. Dans le second, Protée, le Vieillard de la Mer, donne lieu à une réflexion sur l'arbitraire de l'interprétation des *signa* légués par l'Antiquité, en tant qu'ils sont soumis à l'invention, à la *phantasia* de l'exégète. À travers ces

deux figures mythologiques, c'est à une mise en scène de ses propres conceptions du travail du philologue que se livre Alciat, qui clame bien souvent dans son oeuvre, notamment juridique, toute la difficulté de la recherche de la vérité historique, faisant preuve en la matière de la plus extrême prudence et préférant toujours la modestie à l'assertion.



Institutiones linguae Illyricae (1604) and *Thesaurus linguae Illyricae* (1649) – how the authority of the Latin language provided the legitimacy to a vernacular

SANJA PERIĆ GAVRANČIĆ (Institute for Croatian Language and Linguistics, Zagreb)
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The paper deals with the ways in which Latin and its grammatical and lexicographic heritage were involved in the first attempts to codify the Croatian language in the 17th century. Two starting points in the history of Croatian language standardization will be presented – its first grammar and first dictionary. *Institutiones linguae Illyricae* (1604) by Bartholomaeus Cassius, despite closely following Latin grammatical models, laid the groundwork for an autonomous grammatical tradition. Jacobus Micalia's *Thesaurus linguae Illyricae* (1649), a trilingual dictionary with Croatian entries translated into Italian and Latin was intended for Latin language learning while simultaneously promoting Croatian language heritage. The authority of the Latin language assured both of these works the status of exclusivity. The excerpts from the perfaces of these works will explain the historical and cultural circumstances under which the term *lingua Illyrica* became a concept of a unitary literary language (*lingua communis*) recommended by the church authorities in Rome for the propagation of religious life (*propagatio fidei Catholicae*) in regions under Turkish dominion (*in Turcarum regionibus*).



La biblioteca scientifica di Francesco Petrarca

GIULIA PERUCCHI (Firenze)
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Nella ricchissima miniera costituita dalla biblioteca petrarchesca, una sezione non trascurabile, e tuttavia ancora scarsamente studiata, è costituita da opere latine di carattere strettamente scientifico, oltre che da testi contenenti al proprio interno *excursus* di argomento geografico, cosmologico, matematico. Il contributo illustrerà i modi con cui Petrarca lesse, interpretò e postillò questi testi, facendoli dialogare tra loro e ponendo a frutto tale processo ermeneutico nei propri scritti, tanto latini quanto volgari. L'analisi prenderà le mosse dal ms. Paris, Latin 6802, codice contenente le annotazioni vergate da Petrarca in margine alla *Naturalis historia* di Plinio il Vecchio: le postille pliniane (di cui l'autrice del contributo ha portato a compimento l'edizione critica integrale, di prossima pubblicazione) sono infatti il punto di avvio, ricezione e verifica della riflessione petrarchesca sulle scienze naturali, sulle tecniche artistiche degli antichi e sui più ampi campi inerenti cosmologia, botanica, zoologia, mineralogia. Il discorso si allargherà alla conoscenza petrarchesca di altri testi chiave del sapere scientifico latino, concentrandosi sulle postille inedite ai codici contenenti il commento di Calcidio al *Timeo* platonico e il *De nuptiis Philologiae et Mercurii* di Marziano Capella, il commento di Macrobio al *Somnium Scipionis* e il trattato *De architectura* di Vitruvio.



Prognostic Fame and Didactic Use: Jesuit Emblem Books as Mirrors of Princes

CHRISTIAN PETERS (Westfälische Wilhelms-Universität Münster)

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→ *Jesuit Neo-Latin Emblem Books, and the Didactic Use of Images* (org. Karl ENENKEL; further speakers: Karl ENENKEL, Grégory EMS)

Jesuits – individuals and *collegia* – were among the most prolific authors of emblematic books and media in the Early Modern Period. At least an estimated quarter of all emblem books are supposed to have been published by the Society. At the same time, the order's attempts at advising and influencing political leaders – current or to-be – as confessors or educators were widespread and successful enough to make it – or rather the notion of it with the Society's critics – contribute more than just a little to the order's suppression in 1773. Against the background of these aspects, it is the more astounding that only a relatively small number of emblem books dedicated to political didactics or serving as mirrors of princes has been published by Jesuit authors or institutions, a lot of which have slipped or just brushed scholarly attention so far. Simultaneously, there is a large amount of occasional gratulatory or panegyric emblems of Jesuit origin, which more often than not also have an explicitly didactic or paraenetic edge to them by way of tying the praise to a certain spectrum of princely virtues of demeanours. This contribution, as a sample of a larger study to follow, aims at presenting a small selection of Jesuit emblem books and publications such as Johannes Heumont's *Fama Postuma* (Graz 1609) or Johann Kreihing's *Emblemata Ethico-Politica* (Antwerp 1661) that have an explicitly or implicitly didactic function in the Jesuits' political involvements. Set against the respective political or courtly background, it shall be of interest not only how the influential mirrors-of-princes tradition is expanded creatively by the "new" medium of emblem books, but also what advantage the emblems' authors and users might have attributed to the emblem's specific mediality over conventional genres of political discourse and instruction.



The *Commentarii* of Ferenc Forgách and the European historiography in the second half of the XVIth century

GÁBOR PETNEHÁZI (Institute for Literary Studies, Hungarian Academy of Sciences)

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As counsellor, secretary and chancellor of two Holy Roman emperors (Ferdinand I and Maximilian II) and two Transylvanian princes (John Sigismund and Stephen Báthory), Ferenc Forgách (1535-1577) was a paradigmatic figure of the political elite of early-modern Hungary. In his *De statu reipublicae Hungaricae Ferdinando, Johanne, Maximiliano regibus ac Johanne secundo principe Transylvaniae commentarii* (a history of Hungary from 1552 to 1570, written in the 1570s but unpublished until the 18th century), he depicts – in Tacitean and Sallustian manner – a deep-down corrupted Hungarian aristocracy, guided by strictly material interests and finds his patriotic ideal in the mythicized golden-age of king Mathias Corvinus (1458-1490). The *Commentarii*, however, is not merely a national history: the international context (German and French wars of religion; the revolt of the Netherlands; inner affairs of Ottoman Empire) constitutes an integral part of the work. Among Forgách's numerous sources can be found vernacular and Neo-Latin histories, commentaries, *historiae* by Johannes Sleidanus, Jean de Serres, Celio Secundo Curione, Sebestyén Tinódi as well as oral testimonies and even gossip, to which he gives sometimes more credit (e.g. in the story of Don Carlos) as his written sources.



Die *Cyris* des Basinio da Parma oder: Der Dichter spricht

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Der zwölf Gedichte umfassende Zyklus *Cyris* des Basinio da Parma spielt in der Entwicklung der elegischen Poesie des 15. Jahrhunderts eine bedeutende Rolle. Die Gedichte verherrlichen die Liebe, die durch Heirat der Geliebten und durch Kriege bedroht ist, und konstituieren zugleich auch die Stimme des Dichters. Mein Vortrag möchte die Sammlung, die noch in Basinios Zeit in Ferrara entstand und somit seinem Frühwerk zuzuordnen ist, nach gattungskonstituierenden Themen und literarischen Techniken befragen, mit denen Basinio die noch in der Entwicklungsphase befindliche neulateinische Liebeselegie als eigenständige Gattung definiert. Besonderer Nachdruck wird dabei auf die Rolle des dichtenden Ichs gelegt, das Basinio in seinen späteren Werken (*Liber Isottaeus*, *Hesperis*) sehr prominent ins Zentrum des Interesses rückt. Die Analyse wird zeigen, dass auch im früheren Werk ein vergleichbares dichterisches Selbstbewusstsein anzutreffen ist. Wie in Cristoforo Landinos *Xandra* und anderen Werken der Zeit bestätigt auch die *Cyris*, dass elegische Poesie sich besonders dazu eignete, über ihren thematischen Rahmen hinauszudeuten und zum Repräsentanten des Dichters zu werden.



El conocimiento y el bien moral en las *Institutiones Theologicae* de Francisco Javier Alegre

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Francisco Javier Alegre, jesuita mexicano del siglo XVIII, escribió una magna obra sobre instituciones teológicas en 18 libros. Debido a la expulsión que sufrieron los jesuitas de todos los dominios del imperio español (1767), esta obra fue publicada en Venecia en 1789 pero es sin duda un importante y amplio documento que contiene las ideas que los jesuitas divulgaban en la Nueva España. En esta ponencia, se presentarán y relacionarán las ideas de Alegre, sobre la capacidad del hombre para conocer cualquier verdad natural y a partir de ello, actuar moralmente bien. Se tratan aspectos relacionados con el libre arbitrio, el auxilio de la gracia, las resoluciones del Concilio Tridentino, etc. Se revisan los argumentos y la construcción del discurso filosófico, y con todo ello se demuestra la postura humanística del jesuita mexicano.



The Prosody and Satire of Jakob Balde

DAVID ANDREW PORTER (University of Cambridge)
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The Neo-Latin poet Jakob Balde (1604-1668) is well known for his mastery of classical Latin and his poetic accomplishments. Although Balde's Latin satires have not eluded scholars, the metrical and other technical aspects of his verse composition have attracted little critical attention. I intend to present a detailed metrical and stylistic analysis of Balde's *Medicinae gloria per satyras XXII asserta* (1651) and *Satyra contra abusum tabaci* (1656). These studies demonstrate how Balde's satirical works reflect his poetic skill and originality, and reveal how Balde analysed, adopted and adapted the various styling of the ancient Roman satirists. Although model poets, such as Ovid and Virgil, were meticulously discussed in early modern poetic treatises, the early modern critical discussion of satire focused on etymological and historical questions to the neglect of metrical concerns, which left the imitation of the unique

style of ancient satire to the ingenuity of individual poets. This left room for the poet to add a unique measure of inventiveness and adaptability to classical imitation when writing Latin verse satire. Therefore, this will highlight an underappreciated aspect of Balde's poetic composition and process of creative imitation. I will also compare Balde's satires to those of other Neo-Latin poets.



Transformationen in Paolo Emilios *De Rebus Gestis Francorum*

MAIKE PRIESTERJAHN (Humboldt-Universität zu Berlin, Sonderforschungsbereich 644 „Transformationen der Antike“)

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→ *Transformationen antiker und mittelalterlicher Historiographie und Biographie im Renaissance-Humanismus* (org. Bernd ROLING; further speakers: Patrick BAKER, Johannes HELMRATH, Ronny KAISER)

Paolo Emilio Coimos Nationalgeschichte der Franken, *De Rebus Gestis Francorum* (1539), gilt seit seiner Veröffentlichung bis ins 18. Jahrhundert als Vorbild für das Verfassen von französischer Nationalgeschichte und als Wegbereiter des Renaissance-Humanismus in Frankreich. Mit dem von Karl VIII. beauftragten neuen Geschichtswerk über die Franken wurden die mittelalterlichen *Grandes Chroniques de France* in ihrem Status als offizielles königliches Geschichtswerk abgelöst. Emilios Werk *De Rebus Gestis Francorum* bietet sich besonders gut für Transformationsstudien an, weil bei seiner Analyse ein Wandel in der Darstellung von Geschichte offensichtlich wird (bspw. im Umgang mit den in der französischen Tradition fest verankerten Inhalten wie der trojanischen Herkunftserzählung, dem ersten Frankenkönig Faramund, der Taufe Chlodwigs oder etwa der Darstellung Karls des Großen). So lassen sich darin im Vergleich zu mittelalterlichen Vorgängerwerken einerseits und vernakulären Historiographien andererseits mehrgliedrige Transformationsketten nachweisen, die sich von der Antike über das Mittelalter bis in den Renaissance-Humanismus verfolgen lassen. In dem Vortrag sollen einzelne Fallbeispiele von Transformationen französischer Vergangenheit und deren Einfluss auf das Geschichtsbild der Franken vorgestellt werden.



Latin words for ‘to translate’ in fifteenth-century Humanism

JOHANN RAMMINGER (Thesaurus Linguae Latinae, Bayerische Akademie der Wissenschaften)

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→ *The poetics and vocabulary of Neo-Latin translation* (org. Marianne PADE; further speakers: Marianne PADE, Trine Arlund HASS)

The extensive reflexions concerning translation theory which were part of the literary culture of the Quattrocento provided the impetus for a large-scale renovation and expansion of the classical Latin vocabulary for ‘to translate’. The words used reflect the interpretation necessary for translation (*interpretari* = *interpret* / *translate*) as well as the acculturation of a text taking place when it is reproduced in another language (*transfere*, *traducere*, both functioning local metaphors); the latter was an innovation of Leonardo Bruni who uses it first in his controversial translation of the Nicomachean Ethics; it is taken over by Guarino and used widely in humanist Latin (and enters many Romance languages) – despite being an exact (and thus superfluous!) synonym of *transfere*; Niccolò Perotti is one of the few humanists who shows scepticism towards the innovation. The transformational character of translating is often expressed in positive terms (*convertere gentilem*, ‘to convert / translate a gentile/Greek author’) – in pronounced difference to modern sceptical views (cp. the Italian proverb ‘traduttore/traditore’).



A sojourner in Florence: Neoplatonic themes in the *Hymni naturales* of Marullus

VALERY REES (School of Economic Science, London)

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The interest of Michael Marullus in Neoplatonic themes has generally been ascribed (when recognised at all) to the paganizing influence of Gemistos Plethon. However, the invocations embedded in his *Hymni naturales* suggest that it may be more useful to view these poems within the tradition of Orphic singing to the lyre as revived by Marsilio Ficino in Florence. It is therefore worth looking again at Marullus's connections with Ficino's circle in Florence, especially during the years he spent there between 1489 and 1494. This marks the time of Ficino's own most intense engagement with Neoplatonic texts, including the completion and publication of his Plotinus commentary (1492), and, perhaps more relevantly, his rediscovery of Proclus's commentary on Plato's *Republic*, also in 1492, with its important statements on the nature of the gods. These throw a new light on the structure of Marullus's hymns, published in 1497, and lend weight to considering them as an expression of yearning for the return of the soul in exile to its homeland, a yearning that is fully in tune with Ficino's Christian Platonism.



Petrarca lettore di Cicerone: il ms. 552-2 della Médiathèque du Grand Troyes

LAURA REFE (Roma)

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Il ms. 552-2 della Médiathèque du Grand Troyes, una delle più ricche raccolte ciceroniane del Trecento, commissionato probabilmente dalla veronese famiglia della Scala ad un atelier dell'Italia del Nord e finemente decorato da splendide miniature, appartenne a Francesco Petrarca (1304-1374). L'umanista lasciò sui suoi margini centinaia di annotazioni di varia tipologia: ci sono postille che commentano lo stile dell'oratore, note mnemotecniche (sommari, segni di riferimento, monogrammi per nota, *maniculae*, graffe, ecc.), appunti sul contenuto religioso dei trattati, paragoni tra i precetti ciceroniani e la tecnica oratoria del XIV secolo, rinvii ad altri autori, correzioni apposte al testo. Il presente contributo intende tracciare una breve storia del manoscritto e offrire una panoramica delle postille petrarchesche più interessanti, tuttora inedite, che forniscono una chiave di lettura del modo in cui Petrarca studiò le opere ciceroniane, si confrontò con lo stoicismo dell'oratore, valutò le sue tecniche retoriche, reinterpretò l'antichità classica.



Lepanto in the Neo-Latin Epic Poetry of Spain: Joannes Latinus versus Franciscus Pedrosa

MAXIM RIGAUX (Ghent University – FWO Flanders)

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The Battle of Lepanto (October 7, 1571) inspired an artistic outpouring throughout the Western world. Among the various poetic initiatives by Spanish subjects, two epic poems written in Neo-Latin have survived. The first one, *Austrias Carmen*, consists of two books and was published in 1573 by the black poet Joannes Latinus. Franciscus Pedrosa's *Austriaca sive Naumachia*, which has six books, was sent to Philip II around 1580. In spite of the author's wishes, as expressed in the prologue directed to the Spanish king, his manuscript remained unpublished. Both authors were professors of Grammar and Rhetoric at the cathedral schools

of their respective cities, Granada and Guatemala. The present article will explore how the epic poems elaborate the story of Lepanto by drawing on different aspects of their prime model, Virgil's *Aeneid*. While Pedrosa uses traditional (Neo-Latin) epic strategies, such as the catalogue of heroes and the divine council, Latino discards many of them and opts for a more original interpretation. In addition, I will draw attention to a unique characteristic of Latino's epic, that is, his visual language, which attempts to show rather than simply retell the naval battle.



Tradizioni dotte e tradizione popolare nelle opere astrologiche di Giovanni Pontano

MICHELE RINALDI (Università degli Studi di Napoli Federico II, Dipartimento di Studi Umanistici)

Mirinald@unina.it – Mo, 17.00-17.30

→ *Cultura popolare e cultura accademica nell'opera di Giovanni Pontano e nella Napoli Aragonesese* (org. Michele RINALDI; further speaker: Mario DEL FRANCO)

Le *Commentationes in centum sententiis Ptolemaei* di Giovanni Pontano sono un'opera astrologica in due libri nella quale l'umanista presenta, accompagnandola con un commento personale, la sua traduzione del celebre *Centiloquium*, la silloge di cento aforismi astrologici attribuiti a Claudio Tolomeo. Pubblicate postume nel 1512, esse furono ristampate almeno dodici volte fino al 1658; fino ad oggi non sono mai state tradotte o pubblicate in edizione critica, anche se, insieme con l'altro ponderoso trattato *De rebus coelestibus*, costituiscono il nucleo portante delle ricerche astronomico-astrologiche del Pontano. Il *De rebus coelestibus* è, invece, una esposizione sistematica della dottrina astrologica, che nelle edizioni a stampa si estende per ben quattordici libri. In entrambe queste due opere del Pontano la riscoperta dei modelli classici dell'astrologia greca e latina (Tolomeo, Manilio, Firmico Materno) convive con una spiccata attenzione per le nuove dottrine introdotte dall'astrologia medievale e umanistica, nonché per le tecniche divinatorie veicolate dall'astrologia araba e da quella popolare. In molti casi, tra queste differenti tradizioni si stabilisce un complesso rapporto di osmosi, poiché l'umanista tende a verificare lo statuto e la legittimità di tali nuove pratiche divinatorie sulla base di un serrato confronto con i modelli antichi.



England's First Public Museum – a Triumph over Nature and the East. The *Museum Ashmoleanum* by John Dolben (1662-1710), recited at Encaenia in 1679

CAROLIN RITTER (Frankfurt)

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John Dolben, the son of the same-named Archbishop of York, student of Christ Church, Oxford, and later politician, composed 137 hexameters about the foundation of the Ashmolean Museum and its benefactors John Tradescant and Elias Ashmole. It describes how natural specimens and artefacts from all over the world find their way into the Oxford University museum of curiosities: In Dolben's imagery Nature had been taken hostage and brought home across the sea, Eastern empires had been bereaved of their treasures. Some of the exhibits described can even be identified in Tradescant's museum catalogue such as a wax work of Phaethon in the sun god's chariot or a picture of St George and the dragon carved into a cherrystone. The author relives Tradescant's voyage and compares it to Bacchus' triumph over India, also recalling Alexander the Great's expeditions to the East. In my paper I will show, how Dolben draws on several ancient models, not only on Vergil, Ovid, Pliny the

Elder, Statius, Silius Italicus and Juvenal but also on Lucretius' *De rerum natura* in order to illustrate human victory over Nature and England's power over new parts of the world.



Die älteste Kommentierung der *Germania*

FRANZ RÖMER (Institut für Klassische Philologie, Mittel- und Neulatein, Universität Wien)
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Um 1480 fertigte ein deutscher Student Mitschriften von mehreren Vorlesungen des Pomponius Laetus an, darunter auch von einer, die die *Germania* des Tacitus zum Gegenstand hatte. Die hier präsentierten *commentarioli* sind wesentlich älter und reichhaltiger als die ersten gedruckten *Germania*-Kommentare, haben aber trotz ihrer Erwähnung in zwei Katalogen bisher keine weitere Beachtung gefunden. Eine erste Durchsicht zeigt, dass Pomponius (oder der Student?) im Gegensatz zu den ersten *Germania*-Rezipienten wie Piccolomini oder Campano auf eine (tages)politische Auswertung verzichtet und sich statt dessen auf realkundliche und sprachliche Erklärungen konzentriert. Vielfach stellt Pomponius seine Belesenheit unter Beweis, etwa wenn er gleich zu Beginn auf den Germanen-Exkurs im „103.“ Buch des Livius hinweist (vgl. Per. 104), oder wenn er alle sieben Donaumündungen, von denen Tacitus nur die Zahl nennt, mit ihren Namen anführt. Gelegentlich zieht er auch Parallelen zu seiner eigenen Zeit, so mit der Feststellung *Daci nostro tempore dicuntur Walachi*. In den Randzonen der Zivilisation lässt er der Phantasie viel Spielraum, ähnlich wie es beim Älteren Plinius zu beobachten ist. Die von Pomponius benützten Quellen reichen von der antiken Fachliteratur bis zu den im Humanismus besonders beliebten *Hieroglyphica* des Horapollo.



Frame and narrative in Petrarch's *Africa*

VIBEKE ROGGEN (Dept. of Philosophy, Classics and History of Art and Ideas, Univ. of Oslo)
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The hero in Petrarch's epic is the greatest of all Roman heroes, Publius Cornelius Scipio – who was honoured with the name *Africanus* because of the victory over the Carthaginian leader Hannibal in the Second Punic War. The historical setting was therefore well selected as a basis for a traditional epic. However, the narrative itself does not start until verse 152. First the reader is met with invocations of the Muse and of the Christian God, followed by a dedication to King Robert of Sicily. Then follows a discussion of the Punic Wars and their reasons – mainly *invidia*, according to Petrarch. Likewise, at the end of the epic, after the narrative itself there is a kind of epilogue in two parts: the first describes, through a *praeteritio*, Scipio's death in exile – and even this is explained through *invidia*. The latter part treats the fate of the *Africa* and is addressed to the epic itself. The paper analyses the functions of this “frame” and discusses how it influences our reading of the narrative.



Il trattato *De regno et regis institutione* (ca. 1484) di Francesco Patrizi, umanista senese

GIOVANNI ROSSI (Università di Verona, Dipartimento di Scienze giuridiche)
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Francesco Patrizi (1413-1492) fu un uomo politico ed umanista senese. Esiliato da Siena per aver congiurato contro il governo cittadino fu creato poi vescovo di Gaeta (1461) da parte di Pio II, suo amico e protettore. Il suo nome è legato principalmente alla stesura di due trattati politici di grande successo, in lingua latina, dedicati rispettivamente alla descrizione delle caratteristiche proprie della forma di governo repubblicana e di quella monarchica. La presente relazione intende approfondire i contenuti del trattato *De regno et regis institutione*, in IX libri, scritto negli anni 1481-1484, molte volte ristampato e tradotto in varie lingue moderne. Lo spostamento dell'attenzione dalla repubblica al regno fu dovuto verosimilmente alla ammirazione nei confronti di Alfonso duca di Calabria, futuro re di Napoli col nome di Alfonso II, al quale l'opera è dedicata. In tale trattato Patrizi dà prova di grande cultura e di profonda conoscenza delle fonti classiche (filosofiche e storiche, sia greche che romane) e fornisce una versione umanistica aggiornata degli *specula principum* medievali, dedicata ad ammaestrare e consigliare il sovrano, nel coltivare le virtù più consone al governo regale, mediante il recupero della riflessione etico-politica sviluppatasi tra antichità e Medioevo sulla figura del sovrano.



Colocci & Vitruvius – a comparison

INGRID ROWLAND (Department of Architecture, University of Notre Dame, Rome Campus)
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→ Angelo Colocci, *Collecting and Modernity* (org. Maia Wellington [GAHTAN](#); further speakers: Maia Wellington [GAHTAN](#), Nadia [CANNATA](#))

My contribution will compare Angelo Colocci's studies of Vitruvius, measure, and architecture with Maia Gahtan's and Nadia Cannata's examination of his collection of *epigrammatari*. Both Vitruvius and Colocci saw architecture as an extremely broad discipline that included engineering and city planning, intimately connected to all the liberal arts, and in which the analytical terms (*genus, dispositio, ordo*) are often exactly the same as those for rhetoric, painting, and poetic composition. Colocci's own encyclopedic vision of Rome was conditioned to a far greater extent than I used to realize by the city's medieval legacy in art and architecture; he knew a sparsely populated city still filled with medieval colonnades and open porticoes as well as ancient ruins, in which the basic tenets of classical composition still held with such remarkable tenacity that even the most acute viewers could still confuse ancient and medieval buildings with one another. From this revised awareness of Rome's physical state in the early sixteenth century I hope to arrive at a more profound understanding of the architectural studies undertaken by Colocci and Raphael in the early 16th century and the Vitruvian Academy in subsequent decades.



Chorus Musarum: Caustic Muses. The Poet Janus De Bisschop Revisited

DIRK SACRÉ (Seminarium Philologiae Humanisticae, Katholieke Universiteit Leuven)
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In 1700 De Bisschop issued in Leiden *Chorus Musarum*, a booklet of Latin poems, often *Spielereien* carried to extremes. Such poetry was uncommon in the Northern Low Countries. Therefore, the scholar who some fifteen years ago called attention to this volume, supposed that its obscure author must have been of Flemish origin. However, many questions about the poet's life and activities remained unsolved. A new look at De Bisschop's collection of Latin verse and research in Roman and Belgian archives enable us to fill in the gaps and to reconstruct the poet's life, who turns out to have been a Jesuit, born in 1638 in Ruiselede (near the city of Tielt, Flanders) and discharged from the *Societas Iesu* in 1675. The archives allow us to follow his life in the Society of Jesus and to shed light on his dismissal. Furthermore, they make it possible to contextualize his poems, by linking these to the various Jesuit colleges where De Bisschop lived. Finally and most importantly, it appears that not all, but a great number of copies of the *Chorus Musarum* contain a very long *Echo in Ignaticolas* (pp. 277-328), presented as a semi-poetic echo-composition, and undoubtedly one of the most virulent attacks ever written against the Flemish Jesuits, for in it De Bisschop presents the names of dozens of Jesuits with their alleged vices and their crimes (not seldom adding the crime scenes), as witnessed by himself. Though it will be impossible to discuss every accusation (this would require a thorough study of all the Jesuit manuscript archives related to the *provincia Flandro-Belgica* from the years 1650-1675, kept in Belgium and in Rome), I will attempt to explore some of the cases mentioned and to give a rough sketch of how this poet sought to discredit by all means the Society of Jesus for his Dutch readers.



On *amplificatio* / *auxesis* in rhetorical treatises 1650-1700

MARIA-ASUNCIÓN SANCHEZ-MANZANO (Instituto de Humanismo y Tradición Clásica, Univ. of León)
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Aristotle's understanding of the subtle *auxesis* in the speaker's scope on the exposed facts suggested a wide range of resources to graduate the distinctive capability of language to express the truth. The Latin tradition, as it is basically known from Cicero's, *ad Herennium's* and Quintilian's works, encompasses the high style and the emotional effect which goes closely conjoined with *amplificatio*. The reception in the second half of 17th century reached a deep insight into the rhetorical grounds through the humanist philology. In addition, the humanist rhetorical elocution made profit from ancient grammatical texts providing a list of tropes and schemes. Thereafter, Scaliger's poetic is deemed a masterful piece of superior coherence and concentration. Further comments on Greek rhetorical texts were given over to an attempt to define the relevant place these advances can play in the communication structure of speech. Hence the association stated in the 17th century between the poetic strengths and the rhetorically suitable form and content (arising from their narrative possibilities), the latter entailed a generous freedom to the speaker's choice. Such freedom may carry the level of poetic efficiency beyond the assigned range to each part of the speech. The *progymnasmata* exercises and the comments on Hermogenes' *Ideae* essentially provided renewed efficient resources. Seen in this context, the ancient rhetoricians suggested also the employment of a less tightly knit structure of prose genres. The *amplificatio* allowed the rhetorical speech the power to stir deep emotions, in which *pathos* is closely approached. But the Neo-Latin high style limited the excess by certain ethical constraints. The discussion will focus on the function of *loci*, the dependence of short amplified episodes on arguments, the

development of such episodes from *loci*, the difference *amplificatio/digressio*, and the choice of the style features in some consummated treatises by Caussin, Pelletier, Masen Du Cygne, Pomey and Deken.



Tackling the grey areas: the *Life of White* as an editing project

ELIZABETH SANDIS (Merton College, Oxford)

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→ *Neo-Latin Literature in Manuscript: Challenges in Editing and Interpretation* (org. Victoria MOUL; further speakers: Victoria MOUL, Bianca FACCHINI)

Sir Thomas White (1492-1567) founded St John's College, Oxford shortly after becoming Lord Mayor of London. As a businessman, with courtly and commercial connections, the story of his life stretches well beyond the halls of academe, taking us deep into the material world. It is, therefore, interesting to see how a young graduate student from St John's, named Griffin Higgs, decided to tell White's story, setting it to the music of Latin verse hexameters and dramatising the interventions of Minerva and Jupiter which apparently led to the foundation of the Oxford college. In this paper I explore the challenges and delights of editing this manuscript poem, with its creative dose of epic fantasy interwoven with historical narrative. The relationship between the *Life of White* and the other works found in this manuscript has important implications for date and authorship, whilst the detail of the marginalia subsequently added to Higgs' piece raises questions of nuance and tone, contextualising interpretations of the work in the atmosphere of intercollegiate rivalry at Oxford University.



El latín de la medicina humanística y la barbarie médica: claves lingüísticas de un enfrentamiento parcial

MARÍA-TERESA SANTAMARÍA HERNÁNDEZ (Universidad de Castilla-La Mancha)

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→ *Metodología para el estudio de los textos médicos latinos humanísticos: aspectos lingüísticos y literarios* (org. María-Teresa SANTAMARÍA HERNÁNDEZ; further speakers: Miguel Ángel GONZÁLEZ MANJARRÉS, Ana Isabel MARTÍN FERREIRA, Rocío MARTÍNEZ PRIETO)

Una actitud tópica de los médicos filólogos del Humanismo renacentista fue su oposición a la medicina medieval en forma y contenido, lo que viene a significar su oposición al latín en que los textos médicos medievales estaban escritos y a los conceptos que expresaban. Esta idea, cierta en términos generales y pregonada por los propios humanistas, debe ser, sin embargo, matizada y puesta en su justo término, precisando sobre qué aspectos concretos se planteó realmente, porque, a pesar de las declaraciones teóricas, dicha oposición no afectó siempre a todas las facetas de la medicina medieval. En este trabajo nos proponemos presentar que fundamentalmente se trató de una polémica de tipo lingüístico, relativa al latín y muy especialmente a la parcela concreta del léxico médico. A la vez señalaremos algunos recursos y procedimientos metodológicos que permiten llegar a esta conclusión, haciendo hincapié en las fuentes que permiten localizar el léxico médico implicado. Para ilustrar la cuestión, ofreceremos el testimonio que brindan los escritos de algunos médicos humanistas españoles.



Un modelo neolatino de la literatura cinegética: *Alcon sive de cura canum venaticorum*

MARÍA DE LOURDES SANTIAGO (Universidad Nacional Autónoma de México)
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En mi participación analizaré la estructura general de dos poemas escritos en latín: el primero, el *Cynegeticon* (*Las cinegéticas*), atribuido a Gratio (siglo I a. C.), autor probablemente de origen siciliano; el segundo, llamado también *Cynegeticon*, obra del cartaginés Nemesiano (siglo III d. C.), así como del poema neolatino *Alcon sive de cura canum venaticorum*, escrito en el siglo XVI y que ha sido atribuido tradicionalmente al escritor veronés Hieronymus Fracastorius (1478-1553), aunque, según algunos estudios recientes, pudo haber sido obra de otro escritor italiano, Hannibal Cruceius (1509-1577). Mi intención es identificar, a partir del análisis, cuáles son las principales características morfológicas, sintácticas y lexicológicas que distinguen estos tres poemas didácticos entre sí; busco, asimismo, poner en evidencia las diferencias relativas a la estructura y composición de los hexámetros que los constituyen. Estoy convencida de que el análisis de estas tres obras cinegéticas me dará luz sobre la evolución de la lengua latina y me permitirá determinar las características generales del neolatín presentes en el poema del siglo XVI.



Simmetrie, dittici e polittici nel *Klim* di Ludvig Holberg

CARLO SANTINI (Università degli Studi di Perugia)
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Quasi a metà del diciottesimo secolo (1741), a Lipsia, viene pubblicato un romanzo in latino (*Nicolai Klimii iter subterraneum*) da un anonimo che in breve tempo risulterà essere il noto e prestigioso poeta e commediografo danese Ludvig Holberg, che intendeva con il nascondere il suo nome sottrarsi alla censura imperante in Danimarca e con l'impiego di una lingua franca parlare agli intellettuali europei. Il successo in patria fu assicurato dalle voci su un imminente sequestro, cui si aggiunse la versione danese e una nuova edizione latina, corredata da qualche ritocco, all'estero la traduzione nelle principali lingue. Il *Klim* è stato per lo più esaminato dal punto di vista didascalico, dove appare evidente la tematica illuminista della relatività degli usi e costumi di vari stati e popoli antichi e moderni (Swift; Montesquieu), mentre sono state poco esplorate le vertiginose prospettive della struttura dell'opera. Queste consistono nel passaggio del personaggio tra i pianeti e il firmamento dell'universo in cui più vivo è il richiamo ai paradigmi e paradossi ereditati dalle letterature greca e latina.



Religiöse Orden und lateinische Dichtung im 18. Jahrhundert: Das Beispiel der Accademia dell'Arcadia

VALERIO SANZOTTA (Ludwig Boltzmann Institut für Neulateinische Studien, Innsbruck)
valerio.sanzotta@neolatin.lbg.ac.at – Thursday, 15.00-15.30

→ *Religious PR in late Neo-Latin drama and poetry* (org. Nienke TJOELKER; further speaker: Simon WIRTHENSOHN)

Dieser Vortrag bietet einen Überblick über die bisher vernachlässigte lateinische religiöse Dichtung der Accademia dell'Arcadia im Rom des 18. Jhs. Speziell die Dichtungen von kirchennahen Mitgliedern der Arcadia sind ein lohnendes Forschungsfeld. In ihnen schlagen sich die Versuche der religiösen Orden nieder, die kulturelle Debatte in den literarischen

Akademien zu beeinflussen. Durch vergleichsweise populäre und ‘einfache’ Formen wird versucht, ein Publikum zu erreichen, das potenziell über akademische Kreise hinausgeht. Offensichtlich ist das am Beispiel des Schultheaters, zu dem sich noch andere Formen wie anakreontische Dichtung, Hymnen oder Lobreden auf Heilige gesellen. Zwar ließ die Vereinspraxis der *Arcadia stricto sensu* keine direkte Begegnung mit einem großen Publikum zu, doch gleichzeitig gab es eine Reihe von öffentlichen Veranstaltungen – z.B. Lesungen, auch in Kirchen –, an denen die Mitglieder der *Arcadia* teilnahmen. Am Ende des Vortrags steht eine Überlegung, wie sich die pastorale Fiktion der in Einfachheit lebenden Arkadier zu einer auf Öffentlichkeit zielenden Kommunikationsstrategie verhält. Diese Überlegung wirft auch weitere kulturgeschichtliche Fragen auf.



Humanistische Chronik und Volksbuch: Die Barbarossa-Biographie des Johannes Adolphus Muling und ihre Quellen

BARBARA SASSE TATEO (Dipartimento di Lettere Lingue e Arti. Italianistica e Culture comparate – Università degli Studi “Aldo Moro” di Bari)
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Die erstmals 1520 in Straßburg gedruckte Schrift *Barbarossa. Ein wahrhaftige beschreibung des Lebens und der Geschichte Kaiser Friedrichs I.* des Humanisten und Arztes Johannes Adolphus Muling († 1522) war die am weitesten verbreitete Quelle zur Geschichte Kaiser Friedrichs I. in der Frühen Neuzeit. Deren Entstehung inseriert sich in den nationalen historischen Diskurs des zeitgenössischen Humanismus, insbesondere des Elsässer Kreises um Sebastian Brant und Jakob Wimpfeling. Es handelt sich um eine Kompilation von Quellen unterschiedlicher literarischer Gattungszugehörigkeit und Provenienz; neben den mehrheitlich lateinischen Werken, mittelalterlichen und zeitgenössischen (darunter Sebastian Brants *Geschichte Jerusalems*, eine Lebensbeschreibung Barbarossas von Johannes Eck und die frisch gedruckte *Weltchronik* des Johannes Nauclerus), finden sich auch Auszüge aus dem 1519 erschienenen *Volksbuch vom Kaiser Friedrich Rotbart*. Damit fungierte Muling nicht nur als Vermittler der lateinischen Barbarossa-Literatur in die Volkssprache (er selbst verstand sein Werk als Übersetzung); vielmehr verknüpfte er auch die jeweils unterschiedlichen Redetraditionen, die diese ausgebildet hatten, direkt miteinander und förderte dadurch die nachhaltige Wirksamkeit der Barbarossa-Figur als kollektiven Mythos, dessen Narrative bekanntlich bis in der Moderne hinein weiter fort- und umgeschrieben wurden. Durch eine genauere Analyse der inhaltlichen Struktur von Mulings Werk sollen die dort präsenten Nahtstellen zwischen humanistischem und volkssprachlichem Diskurs aufgezeigt und über den Text hinaus in Bezug zu seinem Gesamtwerk gesetzt werden.



Der verschwundene Aeneas in Székelys *Aeneas Habsburgus* (1695)

FLORIAN SCHAFFENRATH (Ludwig Boltzmann Institut für Neulateinische Studien, Innsbruck)
florian.schaffentrath@neolatin.lbg.ac.at – Tuesday, 14.30-15.00
→ *The Neo-Latin Novel in the Habsburg Empire* (org. Florian SCHAFFENRATH; further speakers: Isabella WALSER, Jonathan MEYER)

1695 erschien in Tyrnau ein kurzer neulateinischer Roman unter dem Titel *Aeneas Habsburgus*, der wahrscheinlich vom Jesuiten Ferenc Székely (1658-1715) verfasst wurde. Die knappe, dem eigentlichen Text vorangestellte, Einleitung macht deutlich, dass es im Folgenden in allegorischer Umschreibung um die Geschichte Rudolfs von Habsburg gehen

soll, der den Aufstieg der österreichischen Herrscherfamilie durch seine geschickte Politik und seine militärischen Fähigkeiten in die Wege leitete. Diese Angaben aus der Einleitung sind jedoch nur ein Teil der Wahrheit, denn der Roman zerfällt in drei große Abschnitte, in deren mittlerem Aeneas / Rudolf überhaupt keine Rolle spielt. Ziel des Vortrages ist es, diesen mittleren Teil des Romanes, der am Hof des Königs Sonalphus (gemeint ist Alphons X. von Kastilien) spielt, zu analysieren und seinen Bezug zu den rahmenden Teilen mit ihrer Aeneas-Handlung herauszuarbeiten. Dieser Mittelteil zeichnet sich auch dadurch aus, dass in ihm besonders typische Romanmotive (Seesturm, Piratenangriff, Intrigen, Gefangenschaft) auftauchen, die wohl auch zur Fiktionalisierung des Gesamtwerkes dienen sollen.



Olof Rudbeck (1630-1702) and the Fate of Atlantis

BERNHARD SCHIRG (Freie Universität Berlin, SFB 644 „Transformation der Antike“)
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This paper deals with the impact Olof Rudbeck's *Atlantica* had on 18th-century scholarship. In 1679-1702, this Swedish philologist, doctor, geologist, zoologist, botanist, philosopher, entrepreneur, poet and composer published a bilingual work (Latin-Swedish) led by one single objective: In order to provide the intellectual background for a dramatically expanded Swedish empire, the four volumes of Rudbeck's *Atlantica* claim Scandinavia to be the mother of all civilization. For this purpose, their more than 4000 pages give a creative reinterpretation of early history, the Bible and mythology. In addition to linguistic studies linking Swedish to the Adamic language, Rudbeck considers classical myths to be a deteriorated account of Nordic phenomena and historical events, as he also tries to prove by tracing Plato's Atlantis back to Uppsala in Sweden. Over generations, Rudbeck's *Atlantica* remained a constant point of reference within the Swedish academic system. His elaborations on linguistics or mythology sparked an astonishing amount of dissertations: Considerably funded by the crown, scholars at universities all over the Swedish empire maintained Rudbeck's approach, defending it against criticism and trying to incorporate the latest scientific progress. Presenting case studies of Latin dissertations, this paper provides an insight into this widely unstudied system of 'Rudbeckianism'.



William Harveys *Exercitatio anatomica de motu cordis et sanguinis in animalibus* im Diskussionsfeld zeitgenössischer Kritik

Bruno SCHNEEWEISS (Wien)
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William Harveys epochales Werk zur Funktion des Blutkreislaufes bricht mit den seit der Antike tradierten Lehren Aristoteles' und Galens. Es ist somit nicht überraschend, dass eine intensive, zumeist ablehnende Reaktion der *res publica litterarum* folgte. Eine naturwissenschaftliche, auf eigenen Beobachtungen basierende Diskussion konnte von den Gegnern Harveys nicht geführt werden, man war gezwungen, zu den Prinzipien und Techniken der Rhetorik, insbesondere der Invektive, Zuflucht zu nehmen. Als bedeutendste Kontrahenten Harveys sind Caspar Hofmann aus Altdorf und Jean Riolan von der Sorbonne zu nennen. Es kam zu intensivem Schriftverkehr zwischen dem *Anatomicus Neotericus* und den Bewahrern der alten Lehre, der ein bemerkenswertes literarisches Können und Wissen der beteiligten Autoren beweist. Wie schon Petrarca in seinen *Invectivae contra Medicum (litteris tuis lectis, risum me cohibere nequisse noveris)* lächelt auch Hofmann über die neue Lehre in seiner *Apologia pro Galeno (subrisi, cum legerem, fateor, miratusque adeo sum, unam falsam hypothesin persuadere potuisse tantum nefas!)*. Es entbehrt zudem nicht einer gewissen

Ironie, dass Hofmann in der Rolle eines zweiten Meletos die Jugend vor dem verderblichen Einfluss Harveys zu bewahren bemüht ist (*haec nunc in publicum do eo fine, ut adolescentes discant fugere portenta talia*). Harveys Antwort auf die Invektiven seiner Gegner ist durch subtilen Zynismus gekennzeichnet. So prophezeit er mit Bezug auf Horaz *carm. 3,30* Unsterblichkeit eines Werkes Riolans', welches er zuvor wegen seiner falschen Aussagen zu *de Motu Cordis* in einem umfangreichen Brief kritisiert hat (*vivet in aeternum celebris libellus, nominisque tui gloriam, (pereunte etiam marmore) posteris enarrabit*).



Podagra, (un)gelöst? Thomas Sydenhams englisch-lateinischer Spagat zwischen Gicht, Wassersucht und Hysterie

SONJA SCHREINER (Institut für Klassische Philologie, Mittel- und Neulatein, Universität Wien)
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Wie begegnet ein Soldat einem Feind? Er bekämpft ihn. Was macht ein Arzt mit einem Patienten? Er therapiert ihn. Was tut ein chronisch kranker Militär mit medizinischer Ausbildung? Er schreibt mehr als nur ein Standardwerk und revolutioniert die Heilkunst durch präzise Anamnese, messerscharfe Analyse und unermüdliche Propagierung des *bedside teaching*. All diese Kriterien erfüllt der gemeinhin als *English Hippocrates* bezeichnete Thomas Sydenham (1624-1689), dessen Leben und Wirken im Zentrum zahlreicher medizinhistorischer Publikationen steht, dessen *latinitas* aber bisher kaum Beachtung gefunden hat: Das (verständliche) Interesse am Inhalt hat die Analyse der (fach)literarischen Ausformung nahezu vollständig überlagert – und damit auch die sprachliche Entwicklung eines klinischen Praktikers: Nach drei Jahrzehnten, während derer Sydenham selbst an massiven Gichtschüben laborierte, konnte er seine Erkenntnisse nicht mehr selbst zu Papier bringen, sondern diktierte sein Spätwerk *Tractatus de podagra et hydrope* (1683) in lateinischer Sprache. In jüngeren Jahren hatte er Englisch den Vorzug gegeben und seine Manuskripte im Zug der Publikationsvorbereitung ins Lateinische übersetzen lassen. Ein systematischer Querschnitt durch Sydenhams ebenso umfang- wie folgenreiches OEuvre soll diese Lücke zu schließen versuchen und aufzeigen, in wessen Nachfolge Sydenham selbst steht und welche Tradition er (mit)begründet hat.



Note sulla fortuna del Pontano nel Settecento

MARGHERITA SCIANCALEPORE (Bari)

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→ Per una rilettura di alcune opere in prosa del Pontano (org. Margherita SCIANCALEPORE; further speakers: Claudia CORFIATI, Laura MITAROTONDO)

Il pensiero politico di Giovanni Pontano è stato sempre studiato nell'essenza del suo messaggio, valutato nel contesto in cui esso maturò e in relazione agli eventi che lo ispirarono o alle finalità il più delle volte 'pedagogiche' che ne motivarono l'esposizione sistematica. Raramente, invece, se ne è indagata la fortuna intesa sia come ricezione sia come divulgazione. È questo il caso delle edizioni approntate dall'abate Michelangelo Grisolia, ecclesiastico di origine mormannese e professore di etica presso la Reale Accademia Militare di Napoli, il quale negli anni Ottanta del XVIII secolo pubblicò due opere pontaniane con testo latino a fronte accompagnato da relativa traduzione, ovvero il *De principe* (*I doveri del principe*, 1784) e i due libri che compongono il trattato *De fortitudine* (*Il principe eroe*, insieme alla traduzione del plutarchiano *Ad principem ineruditum*, 1786; *L'eroe domestico*, con un *Saggio su gli dieci libri dell'Etica di Aristotele a Nicomaco*, 1787). L'intervento

intende analizzare la ricezione delle teorie politiche dell'umanista nel tardo Illuminismo italiano e, nello specifico, esaminare il valore artistico della traduzione del *De fortitudine*, opera peraltro tuttora inedita, verificando l'influenza che essa ha potuto esercitare nella speculazione filosofica del Grisolia.



Der Briefwechsel des späthumanistischen Gelehrten Nikodemus Frischlin (1547-1590): Edition, Regesten, Kommentar

ROBERT SEIDEL (Institut für deutsche Literatur und ihre Didaktik, Johann Wolfgang Goethe-Universität Frankfurt am Main)

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Ein in Frankfurt und Heidelberg angesiedeltes Forschungsprojekt verfolgt das Ziel, die gesamte überlieferte Korrespondenz des Späthumanisten Nikodemus Frischlin zu ermitteln, kritisch zu edieren sowie durch Regesten und Kommentare gründlich zu erschließen. Mit dieser Ausgabe wird nicht nur ein zentraler Teil der Produktion eines wichtigen Autors der deutschen Literatur- und Kulturgeschichte zugänglich gemacht; vielmehr werden darüber hinaus zeittypische Konkurrenz- und Ausschließungsmuster im Zusammenprall höfischer, akademischer und genuin ‚humanistischer‘ Interessen zur Zeit des Übergangs von ständischer zu frühabsolutistischer Herrschaftsform an einem repräsentativen Einzelfall freigelegt. Frischlin war ein Gelehrter von überregionaler Bedeutung und einer der produktivsten Lyriker und Dramatiker der zweiten Hälfte des 16. Jahrhunderts. Seine poetischen Werke sind zumindest in Teilen bereits erforscht, und die schillernde Figur des streitbaren Gelehrten hat vielfach Beachtung gefunden. Im Widerspruch zu dieser Wertschätzung steht die bisherige Vernachlässigung von Frischlins Korrespondenz. Während die Briefwechsel der wichtigsten deutschen Frühhumanisten sowie der Reformatoren längst in kritischen Ausgaben vorliegen, sind die Briefe von und an Frischlin nicht nur bislang unedierte geblieben, sie wurden nicht einmal umfassend gesichtet. Die zeitgenössische Ausgabe von Frischlins *Epistolae et praefationes* (1606) versammelt lediglich Widmungsbriefe und Vorreden zu gedruckten Schriften, die umfangreiche private und amtliche Korrespondenz ist nicht berücksichtigt. Der Vortrag wird die kulturhistorische Bedeutung von Frischlins Korrespondenz kurz skizzieren sowie das Editionsprojekt vorstellen.



Paul Flemings *Suavia*. Ein Meisterwerk der neulateinischen erotischen Dichtung

EVA SIMON (Wien)

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Anhand von Paul Flemings 1631 herausgegebener Gedichtsammlung *Suavia*, bestehend aus 20 Kussgedichten und 26 Gedichten anderen Inhalts, lässt sich sehr gut die Tradition der europäischen lateinischen erotischen Dichtung im Gegensatz zur volkssprachlichen Liebesdichtung aufzeigen. Beide gehen zurück auf die *quinque lineae amoris* des Terenz-Kommentars von Aelius Donatus: *visus, allocutio, tactus, osculum, coitus*. Während sich die idealisierende Dichtung der Troubadours und später der Petrarkisten auf die erste Stufe beschränkt, so behandelt die scherzhafte lateinische Dichtung die vierte Stufe, wobei bisweilen auf die fünfte Stufe verwiesen wird. Legitimiert werden die Schlüpfrigkeiten durch die Berufung auf die Antike, besonders auf Ovid und Catull. Bestimmte Motive werden immer wieder abgewandelt, und gerade der Bezug auf die Werke der Vorgänger nach dem Prinzip der *Imitatio* und *Aemulatio* macht den Reiz dieser Gattung aus: der neulateinische Dichter rechnet als *poeta doctus* mit dem *lector doctus*, der Freude daran hat, diese Anspielungen zu verstehen. Fleming verweist ja bereits mit dem Titel seines Werkes auf sein

Vorbild *Liber Basiorum* des Johannes Secundus. Die enorme Gelehrsamkeit sowie die Freude an der Variation überlieferter Motive machen die Lebendigkeit dieser Dichtung im Allgemeinen und den Reiz von Flemings Sammlung im Besonderen aus.



Gaudeo materia gladiandi more scolaris.
Die lateinische Invektivendichtung anlässlich des Todes Karls des
Kühnen von Burgund (1477) zwischen mittelalterlicher und
humanistischer Literaturtradition

ROSWITHA SIMONS (Zentrum für Mittelalter- und Frühneuzeitforschung, Universität Göttingen)
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Der Tod Karls des Kühnen, des Herzogs von Burgund, vor Nancy (5. Januar 1477) löst insbesondere im deutschsprachigen Raum eine Welle invektivischer Dichtung aus. Wegen seiner gewaltsamen Expansionspolitik verhasst, hatten humanistische Autoren wie Wimpfeling bereits während der vorangegangenen kriegerischen Auseinandersetzungen mit polemischer Dichtung gegen Karl den Kühnen Partei ergriffen. Sein Tod wird nun in frühhumanistischen Kreisen zum Anlass, in einer Art literarischen Wettbewerbs lateinische Spottepicedien und -epitaphien zu verfassen, zu sammeln und auszutauschen. Wie an Paratexten, Titeln etc. erkennbar, ist die literarische Herausforderung und Ambition für die Abfassung dieser Hohn- und Spottgedichte mindestens ebenso wichtig wie der historische Anlass selbst. Dabei ist diese Dichtung – in den einzelnen Gedichten in je unterschiedlichem Maße – durch ein auffälliges Nebeneinander mittellateinischer und humanistischer Dichtungsformen charakterisiert. Derart an einer Schnittstelle zwischen älteren Literaturtraditionen und neuer Ästhetik angesiedelt, lässt sich an dieser Dichtung zum Tod Karls des Kühnen paradigmatisch aufzeigen, wie stark die überbordende Invektivendichtung des Humanismus nicht allein der Antike, sondern ebenso dem Mittelalter verpflichtet ist, und werden Kontinuitäten und Neuerungen gegenüber mittellateinischen Traditionen erkennbar.



Viennae oppugnatio et defensio...
a Jesuit school drama on the Battle of Vienna

NICOL SİPEKIOVÁ (Trnavská univerzita, Filozofická fakulta)
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The Battle of Vienna in 1683 represented one of the most cardinal battles during the wars between the Habsburg dynasty and the Ottoman Empire. This military event became a historical theme for the school drama by Jesuit P. Gabriel Kapi (1658-1728), who wrote a dramatic piece entitled *Vienna Austriae defensa et liberata* (1686). Kapi depicted in this work an event, which had directly affected his life. In fact, after the first year of his study Kapi had to interrupt his theological studies and leave Vienna, when the army of the Ottoman Empire approached the town. Kapi's drama is divided into three acts. In the first act the wounded *defensor Viennae*, count Ernst Rüdiger von Starhemberg appears; in the second *liberator Viennae* the King of Poland, Jan III. Sobieski is watching the town standing on a hill and calls upon to fight against the barbarians. The last act describes the crushing defeat of the Ottomans and the condemnation of the Grand Vizier Kara Mustafa to death. The goal of my contribution is to analyse the mentioned school drama in terms of its contents as well as from the formal and linguistic viewpoint in the broader context of the Jesuit drama and theatre.



Congratulatory texts from professors to students in Swedish dissertations

PETER SJÖKVIST (Enheten för äldre tryck och specialsamlingar, Uppsala universitetsbibliotek)
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A very common ingredient in early modern dissertations from the Swedish Realm was congratulatory texts from the friends of the respondent. Among them we now and then also find texts by the respondent's teacher, who was usually the *praeses* during the oral defence. In my paper I want to account for some results from an ongoing project on this group of texts. Partly this concerns purely statistical data: how common are these texts? When in time do they occur? Where among the liminary texts can they usually be found? Is poetry or prose more common? Are any congratulatory texts written in other languages than Latin, etc. But it also concerns the content of the texts, and, as paratexts, their relation to the bodies of the dissertation: what are the professors doing with the texts, and what reasons do they have for composing them? For in contrast to most other occasional literature, we here meet texts where the writer is located higher in the social hierarchy than the addressee. Accordingly the motives must be of a different kind as well.



Fratres et Sorores Ganeae, Secta Cuspidea, Bibones et Comedones – reality of humanist court circles in 16th-century Cracow or literary convention?

ANNA SKOLIMOWSKA (Faculty of “Artes Liberales”, University of Warsaw)
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From biographical studies on Andrzej Krzycki (1482-1537) and Ioannes Dantiscus (1485-1548) – Neo-Latin poets and courtiers in the service of King of Poland Sigismund I Jagiellon – we learn that as young men they apparently belonged to a kind of “social club” of Cracow courtiers that scholars have dubbed the “Society of Boozers and Gluttons” (*Bibones et Comedones*). The existence and activity of this frivolous organization has been reconstructed from erotic epigrams found in the *Corpus Cracianum* and from Dantiscus' correspondence. These sources have been interpreted by some as testifying to the Cracow humanists' Renaissance free thinking, while others see them as proof of the moral depravity of these future members of the episcopate and senators of the Kingdom of Poland. The recently published results of Witold Wojtowicz's research on Krzycki's poetry, underlining its conventional and parodistic character, put its earlier literal interpretations into question. These suspicions find corroboration in Dantiscus' correspondence. There is no denying that Cracow courtiers abandoned themselves to drunken revelries, but the institutionalization of this fun appears to be a strictly literary trick. Listing the allegedly existing *Bibones et Comedones* society next to humanist learned societies such as Rome's *Academia* and Vienna's *Sodalitas Collimitiana* is completely unjustified.



Valentin Ecchius: *ex poeta vir politicus*

DANIEL ŠKOVIERA (Bratislava – Trnava)
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Valentinus Ecchius Lindaviensis (1494? – 5. 7. 1556), in Lindau geboren, in der Leipziger und dann in der Krakauer Universität immatrikuliert, fand seinen Mäzen in Alexius Thurso und machte sich in nordostslowakischen Bartfeld / Bardejov sesshaft. Beim Stadtrat konnte er sich durch seine lateinischen Verse und Dialoge behaupten. 1526 wurde er zum ersten Mal

sogar zum Stadtrichter bestellt. Infolge der katastrophalen Niederlage des ungarischen Heeres bei Mohács (29. 8. 1526), als im Land chaotische Verhältnisse ausbrachen, entschloss er sich wieder seine Musen einzuschalten und versuchte durch das Gedicht *Ad proceres Hungariae exhortatio* seine Mitbürger und den Rest des Adels für Ferdinand Habsburg gegen Johannes Zápolya als König Ungarns zu gewinnen.



Vicit: Die marianischen Oden Cölestin Leuthners O.S.B.

KURT SMOLAK (Institut für Klassische Philologie, Mittel- und Neulatein, Universität Wien)
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Cölestin Leuthner (1695-1759) war u.a. am Salzburger Benediktinergymnasium Rhetorikprofessor unter Fürsterzbischof Leopold Anton von Firmian. Ebendort veröffentlichte er 1730 eine Sammlung lateinischer Kleindichtung von vier Epigrammbüchern, einem lyrischen und einem elegischen Buch. Im Themenspektrum finden sich ein Heroidenbrief Maria Stuarts an Elizabeth und, im Lyrikbuch, vier Oden an die Gottesmutter. Beide Sujets sind hinsichtlich der politischen Ereignisse im Erzbistum keinesfalls *nugae*, sondern Äußerungen katholischer Geisteshaltung: Die katholische Maria Stuart, ‚Märtyrerin‘ der anglikanischen Elizabeth, trägt den würdigsten christlichen Frauennamen. Gerade die Würde der Gottesmutter schien aber von den Reformierten gemindert. Diese verwies Firmian 1731/32 seines Landes. Wenn Leuthners Lyrikbuch mit einem Panegyricus auf die ‚wundertätige Gottesmutter‘ des Salzburger Wallfahrtsortes Maria Plein beginnt, ist dies mehr als Ausdruck persönlicher *devotio*: Die Nähe eines *numen praesens* wird vermittelt. Eine Fürbitte für Firmian am Gedichtschluss weist dieses als politische Ode aus. Oden 4 und 15 enthalten eine Bitte an Maria für einen Studenten beziehungsweise eine ‚wunderbare‘ Brandlöschung auf dem Marienberg von Iffeldorf durch Tauben, Vögel marianischer Reinheit, aber auch der Venus. Und mit Marienminne endet das Schlussgedicht der Sammlung, Nr. 24, ein Epinikion auf die Unbefleckte Empfängnis der apokalyptischen Frau. Hiermit wird eine katholische Position markiert: Maria, ‚Siegerin‘ über Sünde und Protestantismus – eine höchst politische Botschaft.



Paolo Giovios *Elogium* als Vorbild von Antun Vrančić

ERZSÉBET BORBÁLA SÖRÖS (Univ. Szeged, Lehrstuhl für Klass. Philologie und Neulatein)
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Paolo Giovio wollte mit seinen zwei Büchern die antike Gattung des Elogium in der Mitte des 16. Jahrhunderts wiederaufleben lassen (*Elogia Doctorum Virorum*, Venedig, 1546, und *Elogia Virorum Bellica Virtute Illustrium*, Florenz, 1551). Die Texte von Giovio sind meistens gedrängt, sie stellen auf einmal eine historische Persönlichkeit oder Zeitgenossen gemäß ihren Ämtern, Ereignissen, äußeren Eigenschaften oder einer charakteristischen Tat, die ihre Beurteilung beeinflusst, vor. In Ungarn hatte Giovio ganz früh einen Nachfolger, Antun Vrančić. Der erste Band könnte – aus chronologischen Gründen – Antun Vrančić als Vorbild dienen (ihr Briefwechsel bestätigt das), als er ein Elogium auf das Leben und den Tod seines vor kurzem verstorbenen Freundes, Orbán Batthyány (*Elogium Urbani Bathiani*, Manuskript, um 1548) verfasste, das mehrere historische, gattungstheoretische und interpretatorische Fragen an den Leser stellt. Diesen satirischen und enigmatischen Text hat Vrančić in einer bedrängten politischen Lage, in den 1540er Jahren am Karlsburger Hofe der Königinwitwe Izabella verfasst. Mit Unterstützung des schwer zu rekonstruierenden historischen Hintergrundes versuche ich das früher unbekannte Manuskript zu interpretieren und nachzuweisen, was für eine Beziehung es zwischen den *Elogia* von Giovio und Vrančić

gibt, wie Vrančić diese Gattung auswertet und polysem macht, wie Giovios Nachfolger in Ungarn sie als ein Instrument der politischen Satire anwendet.



Antun Vrančić's "Occasional" Letters in the Light of the Humanistic Treatises of Letter-Writing

DIANA SORIĆ (University of Zadar, Department of Classical Philology)
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Croatian humanist, diplomat and Primate of Hungary, Antun Vrančić (1504-1573), in a period of 35 years, i.e. from 1538 to 1573, wrote about 800 letters, mostly in Latin, and only in a few cases in Italian and Hungarian. Most of the letters are published in the Hungarian edition Szalay-Wenzel in the series *Monumenta Hungariae historica*. In Vrančić's epistolographic corpus I identified a considerable number of letters that could be called "occasional" as they are written on some specific events or occasions, for example, letters of consolation (*epistolae consolatoriae*), letters of recommendation (*epistolae commendaticiae*), letters of petition (*epistolae petitoriae*), etc. These letters will be examined in the context of the rules given in the theories of letter-writing of humanistic treatises, the *ars epistolandi* (especially the treatise *De conscribendis epistolis* by Erasmus Rotterodamus, and the homonymous manuals of F. Niger and J. L. Vives) in order to determine their possible influence on composition of Vrančić's letters. In this paper I will analyze separately the structure and the content of Vrančić's letters according to the rules that are offered in the mentioned manuals.



Profile of a Dalmatian Protohumanist: Ivan Sobota of Trogir in the Light of his Correspondence

LUKA ŠPOLJARIĆ (University of Zagreb, Faculty of Humanities and Social Sciences, Dept. of Classics)
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Dalmatia was one of the first regions outside the Italian peninsula that witnessed the diffusion of the humanist movement. This paper will address the question of this diffusion by focusing on the rarely discussed figure of Ivan Sobota of Trogir (†1467). Sobota belonged to the second generation of local humanists and has left us with altogether fifteen letters composed across a period of some twenty years. This paper will analyze these letters in order to provide insight into his life trajectory, his humanist interests, and his social network. It will serve as a case study of the *Croatica et Tyrolensia* project: a project that seeks to map out the learned connections of the Croatian and Tyrolean early modern intelligentsia and ultimately provide parallel digital textual-prosopographical-bibliographical databases of Croatian and Tyrolean Latinists.



Juan Latino's Poetry of a neo-Classical *Hispania*

PAUL J. STAPLETON (University of North Carolina at Chapel Hill)
stapleton@unc.edu – Fr, 14.30-15.00

In 1573 Juan Latino, who has been called "the first person of sub-Saharan African descent to publish a book of poems in a Western language," published *Ad Catholicum pariter et inuictissimum Philippum*, which includes the epic *Austrias carmen* and a series of epigrams

dedicated to the Spanish royal family and the pope. In his epic, scholars have noted that in celebrating the Battle of Lepanto (1571) Latino adopts Virgilian language, closely mimicking the account of the Battle of Actium in Virgil's *Aeneid*. I would like to demonstrate that Latino also adopts Greek and Roman literary language in his epigrams, shaping Spanish national identity in Classical terms, linking Spain with the Greco-Roman past. Originally a slave, Juan de Sessa the poet had already shaped his own identity in a similar fashion, choosing to rename himself *Joannes Latinus* mainly because he was a professor of Latin at the University of Granada, but also as a way to link himself with a Greco-Roman culture of which he was not really a part, given his self-identification as a "black Ethiopian." Just as he does for himself, however, Latino also adopts that same Classical culture for his king and country, via his Neo-Latin epigrams.



Humanist Cosmographers

CAROLINE STARK (Howard University)

carolinestark@hotmail.com – Wednesday, 09.00-09.30

As a metaphor for the creation of the universe and of poetry, the act of weaving conceptualizes the process of linking together discrete (and often disparate) parts to create a unified whole. Two fifteenth-century scientists and poets of the cosmos writing in Naples, Lorenzo Bonincontri (1410 – c.1491) and Giovanni Gioviano Pontano (1429-1503), focused their scholarly and poetic efforts not only on the world at large but also their specific place in it. They drew inspiration from the Classical authors of Antiquity and from their own contemporaries to answer questions both immediate and eternal. This paper examines the "weaving together" (*contextus*) of the local, the trans-regional, and the universal and of the ancient and modern in the cosmographical works of Bonincontri and Pontano, especially Bonincontri's *De rebus naturalibus* I and II and Pontano's *Urania*. By examining their use of the local and the specific to question and understand the global and the universal, this paper argues that their engagement with the contemporary world in all its many contexts both motivates their questions and informs their answers.



Neo-Latin in South Africa

ELKE STEINMEYER (Classics Programme, University of KwaZulu-Natal Durban)

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In the extensive field of Neo-Latin Studies worldwide, scholarship on Neo-Latin texts in South Africa is still in its infancy stages. This might be due partially to the fact that there is no systematic let alone complete overview of the existing material to date. What is known of Neo-Latin literature written in South Africa or by South African writers depends on the random interest of a small number of scholars, students or librarians. It is also generally assumed that there is still a multitude of yet undiscovered manuscripts in some local libraries such as the Cape Archives in Cape Town or the Killie Campbell Collections in Durban. This paper intends to present an overview – to the best of my knowledge – of the existing literature and scholarship and to provide an outlook for further research in South African Neo-Latin.



Deities in Big Numbers. A Digital Analysis of the Mythological Apparatus in Three Croatian Neo-Latin Epics

GORANA STEPANIĆ (Juraj Dobrila University of Pula, Department of Humanities)
gstepanic@yahoo.com – Mo. 17.30-18.00

It is well known that Neo-Latin epic, including Christian epic, widely employs the ancient mythological apparatus. The phenomenon has been studied as one of the prominent and most obvious characteristics which the epic genre ‘owes’ to Antiquity, usually on the basis of individual texts. In this paper I am going to present the results of a digital experiment performed on three chronologically distant Christian epics by Croatian Neo-Latin authors (Jacobus Bonus from Dubrovnik, *De uita et gestis Christi*, 1526; Caietanus Vicich from Rijeka, *Jesseidos libri XII*, 1700; Josephus Ciobarnich from Makarska, *Dioclias*, ms. ante 1846, ed. 1881). The experiment consisted in isolating and analyzing all proper names of classical origin from the total of 26000 verses. Working on large amounts of text and with big numbers, I am trying to gain an ‘objective’ insight into the status of the mythological apparatus in the three poems and draw conclusions on how it was used, in which contexts, how its relative frequency reflects the doctrinal rigor of their authors or the ideological or aesthetic preferences of their respective periods.



The Tübingen Call of 1808: For and against Latin

LAV ŠUBARIĆ (Ludwig Boltzmann Institut für Neulateinische Studien, Innsbruck)
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In March 1808 the *Allgemeine Zeitung*, a newspaper published in Tübingen, announced a competition, sponsored by an anonymous Hungarian patriot, for the best essay on whether Hungarian should replace Latin as the official language in the Kingdom of Hungary. The so-called Tübingen call, actually secretly orchestrated by the Viennese imperial authorities in order to better grasp the intellectual climate in Hungary, generated 21 submissions, and at least three further essays were inspired by it. After the fire in the archive in 1927 had destroyed all submissions, only two of these texts were known, both endorsing introduction of Hungarian and abolition of Latin. Recently, two further manuscripts and one printed pamphlet have been identified as responses to the call, two in favour of Latin and one recommending replacing it with German. This paper examines the arguments for and against Latin in the five surviving essays. Seen in the context of the late Enlightenment and Romanticism these texts give a multi-faceted picture of contemporary attitudes towards Latin and the values ascribed to it.



Humanism and Lutheran Confessional Culture. Letters by Clergymen in 17th-century Denmark

JOHANNA SVENSSON (Lund University)
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The 17th century saw the culmination of what has traditionally been called “Lutheran Orthodoxy”. A rather underestimated period until recently, the time of “Lutheran Orthodoxy” has started to attract a fairer share of attention within the concept of Confessional Culture (recently coined by Professor Dr. Thomas Kaufmann). An enormously important but sometimes slightly overlooked part of this culture was the classical heritage. In Denmark, the parishioners of rural villages may have associated their pastor principally with Luther’s

Catechism, but the pastor himself (whose first name was, by the way, often (E)rasmus) was quite as familiar with Erasmus' *Adagia* and the works of Cicero, Pliny and Seneca. The Danish clergy of the seventeenth century was often remarkably well educated, and probably took it for granted that a pastor should be able to express himself in a beautiful and elaborate Latin. A collection of Latin letters written by clergymen in the Danish (later Swedish) province of Scania in the late seventeenth century gives a fascinating insight, but also food for thoughts. Was the Latin culture as thriving as the letters seem to indicate, or was it in fact in decline? And was the interplay between humanist and Lutheran elements always without friction?



“Historiographia Hungaro-Latina” – On the Neo-Latin roots of the Hungarian erudition

GYÖRGY SZABADOS (Hungarian Mediaevistic Research Group, Hungarian Academy of Sciences – Institute and Museum for Military History – University of Szeged – Hungarian National Archives)
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With the coronation of King István I (1000-1038), the new Hungarian Kingdom joined the Western Christianity. From his time until the first part of the 19th century the Latin language dominated the Hungarian literacy. Although the Reformation reached Hungary, and brought development for the vernacular culture, the leadership of the Latin language stayed firm. These circumstances prevailed in writing history too, from its beginning (second part of the 11th century) to the 18th century when Hungarian historiography attained the standard of scholarship. My aim is to frame this process and the connections with other disciplines (e.g. geography). György Pray SJ treated the early history within its Eurasian context using for example Chinese sources in French translation (1761). István Katona SJ summarized the past of Hungary in 42 volumes from the beginning till 1810 (1778–1817). Both of them used the pattern of the Counter-Reformational *Annals* elaborated by Caesar Baronius. With Katona's lifework ended the era of “Historiographia Hungaro-Latina”. Then the vernacular culture got the official role. Nevertheless the erudition in the period of the “national awakening” was based on this heritage, thus Latin can be regarded as a “father-tongue” of the Hungarian culture.



Magister Sacri Palatii Apostolici pro antitrinitariis arguit? Receptio Annii Viterbensis in Transylvania

ÁDÁM SZABÓ (University of Szeged)
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Inter manuscripta ecclesiae antitrinitariae in Transylvania partes cuiusdam operis inveniuntur, quod Annii Viterbensis, theologus et humanista Italus exeunte saeculo 15. conscripsit. Hic liber fragmenta quorundam auctorum Graecorum, Latinorum orientaliumque, nec non commentarios eisdem textibus adhaerentes continet, et inscribitur *Antiquitatum Variarum* sive *Antiquitates Annii*; durante saeculo 16. famam magnam adeptus est, donec humanistae eruditi comprobaverunt omnia fragmenta ab ipso voluminis auctore ficta esse – quamquam nonnulli fuerunt, qui hoc argumentum haud libenter acciperent. Annii enim colligato suo totam historiam antiquam rescripsit, asseverans Noam post diluvium in Italiam migrasse et illic multos filios genuisse, ex quibus populi Europaei provenirent. Stemmata ab Annio allata dilectionem magnam adepta sunt, et reges, principes magnatesque variarum nationum summo opere conabantur familias suas progeniei Noae adiungere. Observandum est, quod Annii potestatem Ecclesiae Catholicae, praesertim auctoritatem Romani Pontificis hoc libro confirmare voluit, antitrinitarii Transylvanienses tamen putaverunt se operae pretium facturos

esse, si eum saltem manuscriptis sibi conservarent. In oratione mea causas huius iudicii mirabilis aperire volo, et repraesentare, quomodo argumenta Annii materiam pro theologia tam extrema praebuerint. Maxime rationes sequentes tractabuntur: opiniones de philosophia litterisque Graecis, et utilitas philologiae linguarum classicarum atque orientalium in Sacra Scriptura explicanda.



Orationes solennes die Sancti Ladislai habitae et discipuli Hungari Universitatis Viennensis

LÁSZLÓ SZÖRÉNYI (Institute for Literary Studies of the Research Centre for the Humanities of Hungarian Academy of Sciences)

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In Universitate Viennensi Natio Hungarica ex discipulis Hungaris, Croatis atque Slavonis constabat, eius regula anno 1414 est edita. Articulus primus praescipit, ut die Sancti Ladislai, eiusdem Nationis patroni annuatim festa celebrarentur. In universum 109 orationes notae sunt, quarum 82 nomen quidem oratoris, 52 textum ipsum nobis praebet. Anthologia quoque earum typographice expressa est, quae orationes excellentissimas continuit. Saepissime professores rhetoricae illa opuscula conscripserunt, et ingeniosissimi discipulorum ea perdiscere et recitare debebant, nonnunquam autem tam eruditi atque ambitiosi fuerunt, ut ipsi orationes concinnarent. Oratores semper ex nobilissimis ac ditissimis iuvenibus electi sunt, quoniam eorum fuit pro festo convivioque pecuniam solvere. Aliquando etiam magnates imperii, immo imperator in celebratione interfuerunt. His orationibus veluti fontibus uti possumus, qui ad quaestiones politicas vel historico-philosophicas Regni Hungariae et regis eius temporis pertinent, nec non ad necessitudinem inter nationem Hungaricam et familiam Habsburg, quae post annum 1527 semper mutationes patiebatur. Auctor orationis clarissimae Nicolaus Zrínyi vocatur, qui postea non solum “banus Croatiae” creatus est, sed etiam maximus poetarum Hungarorum aetatis “baroque” vocatae existimatur, praeterea tractatus historicos, militares et politicos conscripsit. Sed operae pretium est alios quoque oratores observare, quamvis hactenus satis neglecti fuerint.



Exempla Latina – Szymon Birkowski’s Appendix to *De compositione verborum*

MIKOLAJ SZYMANSKI (Warschau)

mikszyman@poczta.onet.pl – Tuesday, 16.00-16.30

Norden in his commentary to the sixth book of the *Aeneid* refers to the treatise *De compositione verborum* by Dionysius of Halicarnassus, in order to find a theoretical basis for the effects attained by Virgil through the use of various vowels and consonants. This idea to apply Greek theory to Latin practice occurred to another scholar three centuries earlier. Szymon Birkowski appended to his edition and Latin translation of Dionysius’ treatise (published in Zamosc in 1602 and 1604) *Exempla Latina, Graecis Dionysii respondentia*. Birkowski illustrates with passages from Latin poetry and prose the stylistic patterns and devices discussed in *De compositione verborum*. This part of Birkowski’s work outlived his edition and was reprinted as late as 1747. The task undertaken by Birkowski led him to many interesting observations: he discovered a passage of the *Aeneid* that could be easily transformed into a Sapphic stanza and showed that some odes by Horace can be read as artistic prose. This new approach to Latin style, sanctioned by Dionysius’ authority, made Birkowski’s work attractive for 17th- and 18th-century readers, more concerned in Latin literature than in Homer and Demosthenes.



Ludwig Helmbold und die Humanistenode

NIKOLAUS THURN (FU Berlin)

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Ludwig Helmbold (1532-1598) ist als lutherischer Kirchenlieddichter (EG 365 *Von Gott will ich nicht lassen*) bekannt; als Verfasser lateinischer Gedichte ist er größtenteils vergessen. Er studierte in Leipzig und Erfurt und lehrte in seiner Geburtsstadt Mühlhausen (Thüringen) und Erfurt, wo er 1562 Professor an der philosophischen Fakultät wurde; 1566 wurde er zum Poeta Laureatus gekrönt. Seit 1570 zurück in Mühlhausen, veröffentlichte er mehrere Bände von Oden, die von den Mühlhausener Komponisten Johann Eccard und Joachim a Burgh vertont wurden und dem Gebrauch an der dortigen Lateinschule dienen sollten; die Gedichte wurden 1626 gesammelt in Mühlhausen neu aufgelegt. Vornehmlich an diesem Werk soll den Spuren gefolgt werden, die eine bestimmte musikalische Kultur des 16. Jahrhunderts in der lateinischen Dichtung hinterließen: metrische Sondererscheinungen, Entwicklung neuer Verse unter dem Einfluss der sog. Humanistenoden, Gedichtlängen und Eigenheiten des Gedankenaufbaus. Dies soll in ein allgemeines Bild der Wechselbeziehung von Musik und Text im 16. Jahrhundert eingebettet und so in seiner Besonderheit mit der nicht-musikalischen, lateinischen Dichtung Helmbolds verglichen werden.



The Neo-Latin Novel: corpus, research, prospects

STEFAN TILG (Albert-Ludwigs-Universität Freiburg, Seminar für Klassische Philologie)

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→ *The Neo-Latin Novel: General Ideas* (org. Florian SCHAFFENRATH; further speaker: Farkas Gábor KISS)

Neo-Latin novels entertain, develop political and philosophical ideas, and promote religious reformation. They take readers to exotic places like Arabia and America or may be set in a European university town. They use a variety of narrative devices to tell their stories and they make their audiences think, laugh, and cry. In short, they do pretty much of what modern novels do. But while the vernacular novel has long been in the centre of modern language studies, Latinists have cared little about the Latin novel of the early modern period: ‘we do not even have a reliable and more or less complete list of Neo-Latin novels’ (J. IJsewijn and D. Sacré, *Companion to Neo-Latin Studies*, II, 1998, 256). What we also do not have is a longer methodological reflection upon the definition and the corpus of the Neo-Latin novel, on its state of research, and on how we could proceed in further scholarship. This talk should provide a starting point for such reflection.



Aspetti concreti nella circolazione degli incunabuli nell’Europa umanistica: il caso dell’*Orthographia* di Giovanni Tortelli

PAOLA TOMÈ (University of Oxford)

SABRINA MINUZZI (University of Oxford)

paola.tome@unive.it; sabrina.minuzzi@mod-langs.ox.ac.uk – Fr, 11.00-11.30

→ *New Perspectives in Textual Studies: Digital Frontiers for the History of the Book and the Interpretation of the Text / Nuovi Approcci allo Studio del Testo: Le Frontiere Digitali per la Storia del Libro e l’Interpretazione Testuale* (org. Paola TOMÈ; further speakers: Antonio PISTELLATO, Paolo MASTANDREA, Linda SPINAZZÈ)

La comunicazione presenterà le prospettive attuali e future della ricerca nel campo delle scienze umane digitali attraverso l’uso di banche dati progettate per organizzare, gestire, correlare e consultare i dati provenienti dalle prime edizioni a stampa. Paola Tomè ha

recentemente vinto una Marie Curie IEF presso la Facoltà di Medieval and Modern languages dell'Università di Oxford per studiare il ruolo di Giovanni Tortelli (1400c. – 1466), il primo bibliotecario di papa Niccolò V, nella diffusione degli studi greci nell'Europa Umanistica; Sabrina Minuzzi, titolare di una borsa di post-dottorato nel *15cBooktrade Project* (<http://www.mod-lang.ox.ac.uk/research/15cBooktrade/>) condotto da Cristina Dondi, si occupa della catalogazione e dello studio delle caratteristiche specifiche di incunaboli veneziani all'interno della banca dati MEI e nel database TEXT – inc.; sta inoltre portando avanti una ricerca personale sulle pratiche di lettura XV secolo. Le due co-relatrici affronteranno il tema proponendo congiuntamente i risultati delle loro ricerche sulle prime edizioni a stampa dell'*Orthographia* di Giovanni Tortelli. L'opera di Tortelli è un voluminoso dizionario sull'ortografia dei grecismi trasposti in latino; composto a metà del XV secolo (1452 ca.), fu ampiamente diffuso in tutt' Europa tra il 1471 e il 1504 (13 edizioni), complice la rivoluzione della stampa. Paola Tomè presenterà tre delle più importanti edizioni a stampa dell'*Orthographia*: la prima (Venezia 1471) è quella per cui Nicolas Jenson conio il suo bel carattere greco, utilizzato di frequente per le citazioni greche negli incunaboli latini; la seconda (Treviso 1477), riveduta e corretta dall'umanista Gerolamo Bologni, godette di quattro ristampe tra il 1477 e il 1488; la terza (Venezia 1493), arricchita dal *Tractatus de Orthographia* di Giorgio Valla, ebbe cinque ristampe a Venezia tra il 1496 e il 1504. Sabrina Minuzzi per parte sua utilizzerà i dati materiali delle copie esistenti di queste tre edizioni per monitorare la diffusione europea dell'opera di Tortelli.



Anti-Trinitarian representations of Church History: the case of Benedykt Wiszowaty's *Medulla historiae ecclesiasticae*

PABLO TORIBIO PÉREZ (Leibniz-Institut für Europäische Geschichte, Mainz)
ptoribioperez@gmail.com – Fr. 15.30-16.00

Benedykt Wiszowaty (d. after 1704) wrote his *Medulla historiae ecclesiasticae* (ca. 1690) in order to show that Socinian belief was in agreement with the most ancient Christian faith. This sort of Socinian *apologia historica* was directed not only against “orthodox” views, but also against other anti-Trinitarians, such as Christoph Sand, who in his *Nucleus historiae ecclesiasticae* (1669) had argued that Socinian denial of Christ's pre-existence was a doctrinal novelty with no support in ancient authorities. Wiszowaty's *Medulla* is an exceptional piece in the context of the Socinian production, since Socinians generally paid little attention to historical legitimation. The contents of *Medulla*, however, have only been dealt with by Lech Szczucki (*Socinian Historiography in the Late Seventeenth Century*, in F. Forrester Church and others, *Continuity and Discontinuity in Church History*, Leiden: Brill, 1979, pp. 285-300). I am currently preparing the first critical edition of Wiszowaty's *Medulla*, relying on the three known manuscripts which have preserved its text (Hamburg, Staats- und Universitätsbibliothek, and Cluj, Library of the Romanian Academy). In my paper I will discuss in further detail the contents of this work and its implications in the context of the “Radical Enlightenment”.



Laus Laudonis – Ein in Vergessenheit geratener neulateinischer Dichter: Hödl Joachim, der Beograd und den Feldmarschall Laudon besang

SÁNDOR MÁTÉ TÓTH (Universität Szeged)
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In der zweiten Hälfte des 18. Jahrhunderts kann die letzte Blüte der neulateinischen Tradition in Ungarn bemerkt werden, aber die Werke, die aus diesen Jahrzehnten stammen, wurden fast nicht bearbeitet. So geriet auch der österreichische jesuitische neulateinische Dichter Joachim Hödl (1724-1803) in Vergessenheit, der nach der Auflösung seines Ordens in Versec bei Beograd als Pfarrer arbeitete. Seine Elegiensammlung enthält 21 Gedichte und setzt dem Krieg und dem Sieg von Joseph II. und der Zurückeroberung von Beograd im Jahre 1789 ein Denkmal. Im Spiegel der westeuropäischen historischen Ereignisse wurde dem Triumph über die türkische Armee keine große Bedeutung beigemessen, aber wir finden wichtig, diesen Dichter und sein Meisterwerk über die gemeinsame österreichisch-ungarische Vergangenheit wieder zu entdecken. Nicht nur die Belagerung 1789 bekommt unwürdig wenig Aufmerksamkeit in den historischen Monographien, sondern auch Laudon, der den Sieg errungen hat, gelang es nicht, seinen verdienten Platz neben den hervorragenden Heerführern der Habsburger einzunehmen. Überdies verfügt Beograd in der ungarischen und europäischen Tradition als Tor des christlichen Europas seit dem Sieg im Jahre 1456 über eine besondere Symbolik, die 1789 noch lebendig war.



Die Tätigkeit des Institutes für Neulateinische Studien (Lwiw) im Kontexte der neulateinischen Studien in der Ukraine

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→ POSTER SESSION

Das Institut für Neulateinische Studien wurde 1995 in Lwiw von Myroslaw und Oleksandra Trofymuk im Rahmen ihres Entwurfs zur Entwicklung der neulateinischen Studien in der Ukraine gegründet. Es existierte bis 2004. Die Arbeit wurde möglich durch die Zusammenarbeit mit verschiedenen Stiftungen. Das Hauptprojekt des Institutes bestand in der Erstellung eines lateinisch-ukrainischen Wörterbuches, weil das erste und einzige lateinisch-ukrainische Wörterbuch von Julian Kobylanski, das 1912 in Wien gedruckt worden war, schon seit langer Zeit zu den antiquarischen Raritäten zählt. Der Generierungsprozess des Wörterbuches verlief unter Mitwirkung von Computerprogrammen und mündete 2001 in der Veröffentlichung des Wörterbuchs mit 30.000 Schlagwörtern. Eine zweite Auflage folgte 2012. Im Laufe dieser Jahre wurden auch andere Projekte realisiert. Zum Beispiel haben wir zwei Ausgaben der ukrainischen Verfassung vom Jahre 1710 publiziert. Diese Verfassung, die man auch "die Verfassung von Philipp Orlik" nennt, war in lateinischer und altukrainischer Sprache geschrieben. Darum haben wir eine prachtvolle Geschenkausgabe hergestellt, in der die alten Drucke beschrieben und reproduziert wurden: sowohl die beiden Originalfassungen in lateinischer und altukrainischer Sprache als auch die Übersetzungen in die gegenwärtige ukrainische und in die englische Sprache. Das Ziel dieser Geschenkausgabe war sowohl die Popularisierung dieses weithin unbekanntes Dokumentes der ukrainischen Geschichte als auch die Popularisierung der neulateinischen Studien. Neben den genannten Publikationen und lexikographischen Beiträgen haben wir auch viele Übersetzungen lateinischer Texte vorgelegt, insbesondere Briefe und internationale Verträge aus der Zeit des 17.-18. Jahrhunderts, und etwa 300 literaturwissenschaftliche Artikel zu Themen neulateinischer Werke veröffentlicht.



Die neulateinischen Dichtungen von Ireneus Falkowski

MYROSLAV TROFYMUK JUN. (Universität Lemberg)

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Ireneus Falkowski (Ірине́й Фа́льковський, 1762-1823) war Autor einer Reihe mathematischer Traktate und philosophischer, theologischer und literarischer Werke. Er war der letzte Rektor der Kyjivo-Mohylanska Akademie, an der er vorher studiert hatte und wo er eine Reihe von Lehrfächern, vorwiegend aber Theologie und Mathematik unterrichtete. Bischof und Autor zahlreicher Predigten, Auslegungen und Katechesen. Und schließlich war er Verfasser poetischer Werke, die er auf Deutsch und Lateinisch geschrieben hat. Mehrere dieser Werke hat Ireneus während seines Studienjahres im Tokai geschaffen und diese in einem Manuskript unter dem Titel *Opera poetica, quibus Elegiaci Heroici Sophici et Jambici versus continentur a Joanne Falkovsky elaborati AD. 1778* zusammengetragen. Diese Werke sind für die ukrainische Literatur von großer Bedeutung, weil Ireneus inmitten des vorgegebenen und übernommenen thematischen Rahmens klassischer Muster beispielsweise des Horatius oder Vergilius, an denen er sich orientierte, seine eigenen Skizzen entwarf und echtes ukrainisches Kolorit in Gestalt der lateinischen Vorlagen malt. Ein Beispiel hierfür könnte sein Gedicht *Descriptio quattuor temporum anni* sein, in dem sich mehrere Periphrasen der *Bucolica* Vergils finden, die aber nicht von römischen, sondern von „Kyjiver“ Landschaften künden. Bis heute war das literarische Erbe von Ireneus Falkowski unbekannt. Im Rahmen meiner Doktorarbeit habe ich seine Biographie und schriftstellerische Tätigkeit aufgrund der handschriftlichen Memoiren und der erwähnten Bände – es sind heute 92 Hefte bekannt – erforscht und beschrieben.



Das literarische Erbe des Het'man der Ukraine Philipp Orlik, eines weithin vergessenen Politikers und Schriftstellers

OLEKSANDRA TROFYMUK (Universität Lemberg)

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Philipp Orlik (Пилип Орлик, 1672-1742) war ein hochgebildeter ukrainischer Het'man, aber auch ein neulateinischer Dichter und Publizist. Er schrieb und sprach ukrainisch, kirchenslavisch, polnisch, bulgarisch, serbisch, italienisch, deutsch, schwedisch, französisch, altgriechisch und selbstverständlich auch die *lingua franca*: lateinisch. Sein literarisches Erbe besteht aus zwei poetischen Panegyriken von je 50 Seiten, einem umfangreichen *Diariusz* (Tagebuch) von ungefähr 3000 Seiten, politischen Manifesten und auch ungefähr 200 Briefen. Seine Korrespondenten waren führende politische Repräsentanten Schwedens, Polens, der Türkei und Österreichs. Philipp Orlik stammte aus einer alten Familie tschechischer Herkunft. Er studierte zuerst in Wilno, dann an der Kyjivo-Mohylanska Akademie. Er war sehr eng mit Het'man Ivan Mazepa verbunden (der war Taufpate seines Sohnes). Nach Mazepas Tode wurde er 1710 zum Het'man der Ukraine gewählt. Seit 1714 musste er ins Exil gehen. Hier hat er zuerst im schwedischen Königreich, dann in Polen und in der Türkei sein ganzes Leben der Sache der Unabhängigkeit der Ukraine gewidmet und vertrat und propagierte die ukrainischen Interessen in der politischen Arena Europas. Sowohl seine literarischen Werke als auch seine Briefe zeigen seine poetische Begabung, insbesondere seine gute rhetorische Ausbildung. Sie gehören stilistisch zum „Hoch“-Barock und schildern die Weltanschauung der Ukrainer. Während der russischen und sowjetischen Herrschaft gab es keinerlei Informationen über Philipp Orlik. Er war ausgeschlossen aus dem Kulturleben der Ukraine. Seit 1991 haben wir zusammen mit meinem Mann ungefähr 100 Übersetzungen und Artikel über seine Biographie und sein literarisches Erbe veröffentlicht. Meine Dissertation ist der Analyse seines Literaturerbes gewidmet.



Mythology and Territory in Pontano's *Eclogae*

C. VERA TUFANO (Università degli Studi di Napoli Federico II, Dipartimento di Studi Umanistici)
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→ *L'Italia e il Regno di Napoli come sede di una Nuova Grecia nella poesia di Giovanni Pontano* (org. Giuseppe GERMANO; further speaker: Antonietta IACONO)

Pontano's *Eclogae* bring out in many passages the celebration of a Neapolitan cultural identity. This praise is created through a complex mythology concerning Naples and an original poetical style which constantly uses biographical as well as classical references. The interconnection between poetry, mythology and actuality is part of an ideological operation that aims to claim a cultural primacy. In Pontano's poetry Naples appears at the same time as the matter, the seat and the origin of refined and erudite myths; thus the city and the author who praises that city insert themselves into an old and illustrious poetical tradition. The ancient myths and the classical tradition echoed in Pontano's poems represent a source of lasting prestige for the Neapolitan culture; the new original myths created by the author reaffirm the value of the old legacy; yet through many references to the political and literary reality of that time the poet relates the mythological dimension to the history and tries to exalt the supremacy of the dynasty that is custodian of this eminent tradition. In this way Pontano's poetry connects past with present, mythology with reality, literature with political praise in a well-structured ideological system. This paper will show how Pontano's eclogues are a representative sample of this literary, mythological and ideological transfiguration of the Neapolitan territory in the Aragonese culture.



The Elegiac Eschatology: Jan Kochanowski's Elysian Circle of the Love Suicides Poets

GRAŻYNA URBAN-GODZIEK (Faculty of Polish Studies, Jagiellonian University Krakow)
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The 'love suicide' motif is not frequent in the Neo-Latin poetry, even in elegy – which, thanks to its subject matter is the most predestined genre to this element. The classical elegy did not elaborate on this subject (only the *Heroides* did). However, the vision of a suicide as the only possible escape from an unhappy and frustrating love seems to be the key motif in the second book of Jan Kochanowski's *Elegiarum libri quattuor*. In the last elegy of the volume this suicide is finally executed and brings relief, yet it is done only in a dream. But what is more, Kochanowski, considering this ultimate solution and trying to console himself, creates an intriguing Elysian circle for the poets, all love suicides. Its inhabitants include Sappho, Lucretius and Orpheus, and certainly this place for the blessed souls is also hoped for destination for an unhappy lover, fitting into the character of the elegy. The proposed paper will deal with the problem of the classical and medieval literary sources of the love suicide motif and such an unusual vision of Elysium.



Humanism in Bohemian Lands: Scholarly and Literary Practice, 1480–1640

MARTA VACULINOVÁ
LUCIE STORCHOVÁ (Prag)

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→ *Humanist Networks of Central and East European Humanism (1420 to 1620) – Towards a new biobibliography (org. Christian GASTGEBER; further speakers: Enikő BÉKÉS, Péter KASZA, Vratislav ZERVAN, Christian GASTGEBER)*

The main goal of our paper is to discuss a project submitted in April 2015 to the Czech Grant Agency which will become a base for the “Czech volume” of the *Companion to Central and East European Humanism*. Its main focus is on humanist literary communities that wrote in Latin, Czech, German and – less frequently – in Hebrew and operated in parallel in the multi-ethnic Bohemian Lands during “the long 16th century” and how they influenced each other’s creative habits (literary techniques, choice of genres, treatment of ancient pretexts) and social scholarly practices (acquiring of patronage, networking, scholarly communication). With some exaggeration, we might, along with Ian Green, consider Bohemian humanists “second-class citizens and ‘denizens’ of the republic of letters”. If we set aside the unique intellectual network of Bohuslav Hasištejnský of Lobkovic in the first decade of the 16th century, it was not until the early 1550s when the first regular scholarly communication in Latin was established in the Bohemian Lands. In the following decade, a literary field tied to the University of Prague emerged. A particular form of Ciceronianism was practised here which influenced also works in vernacular languages and was apparently typical of other Central-European lands affected by Melanchthon’s school reforms with its emphasis on drill, excerpting, memorizing and imitation. It seems to be precisely the combination of a strong institutional influence and “average level” of school humanism in Bohemia with its strong emphasis composing of every-day letters and above all occasional poetry which provides a stimulating model for analysis of humanism in the whole *Companion to Central and East European Humanism* series. Insofar as we start from P.O. Kristeller’s concept, in which the “professional role” of the humanists is crucial, it exhibits the entire spectrum of research questions our project seeks to answer. The cardinal question is what characterised the individual literary communities in parallel during this period. How did their literary techniques, preferred genres and model readers resemble or differ from each other? In what cases and situations did they begin to approach and influence each other? Did some segments of literary production (e.g. poetry, drama or instructive prose) show greater dynamics of interaction? What type of Classical texts and periods were preferred (patristic, Golden Age Latin writers) and how did various groups of humanist authors treat them? How did they work with the (e.g. philosophic) contents of ancient works? Last but not least, we want to present some of the problems our team had to face while writing the proposal and finalizing the list of humanist authors who will be a part of the volume (e.g. chronological scope, personal names, etc.).



Guerra, amore e poesia nell’epitalamio di Giovanni Tommaso Filocalo per Fabrizio Maramaldo e Porzia Cantelmo

SEBASTIANO VALERIO (Dipartimento di Studi Umanistici – Università degli Studi di Foggia)
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→ *Oratoria nuziale e poesia epitalamica nell’Italia del pieno e tardo Rinascimento (org. Sebastiano VALERIO; further speakers: Mauro DE NICHILLO, Michele MONGELLI)*

L’epitalamio, composto dal tardo umanista Giovanni Tommaso Filocalo in occasione delle nozze di Fabrizio Maramaldo e Porzia Cantelmo, è un lungo carme in esametri in cui anzitutto vengono esaltate le virtù belliche del Maramaldo, prima che il suo nome finisse per

identificare nella lingua italiana, per antonomasia, il traditore vigliacco. Composto nel 1532, il componimento poetico non può fare a meno di proporre le nozze tra i due nobili napoletani quale modello di convivenza pacifica, in cui l'ardore bellico del Maramaldo e la sua passione vengono mitigate e ricondotte al servizio della "pace", che l'autore auspica che torni presto, dopo le drammatiche vicende che avevano interessato l'Italia della prima metà del sec. XVI e che erano culminate nel "sacco di Roma" del 1527. Il matrimonio diventa dunque occasione per auspicare che una nuova età di pace, una nuova età dell'oro intervenga, e che alla forza dell'amore si inchini uno dei signori della guerra tra i più valorosi che l'Italia aveva conosciuto, come Filippo Maramaldo, viene considerato dal Filocalo altamente significativo.



La diferenciación de las traducciones latinas de la *Política* de Aristóteles

JUAN J. VALVERDE ABRIL (Universidad de Granada)

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El fenómeno de la traducción al latín de la obra del Estagirita se extiende desde la Edad Media hasta el siglo XVII. Por lo que respecta a la *Política* son en total nueve las traducciones latinas completas conservadas (las de Moerbeke, Bruni, Estreby, Périon, Sepúlveda, Lambin, Vettori, De la Ramée y Giffen), además de otras dos parciales (Toxites y Montecatino). Los factores que determinan la necesidad de seguir ofreciendo nuevas traducciones latinas de este tratado aristotélico son muy variados: primero hay que considerar los avances producidos en el conocimiento del texto griego; segundo, los cambios sufridos en los principios teóricos sobre los que se elabora la traducción; y tercero, y estrechamente relacionado con ello, la evolución operada en los estilos literarios latinos; y es que la polémica sobre el ciceronianismo también asaltó el campo de las traducciones latinas de Aristóteles. En este sentido, el estudio comparativo del léxico empleado (sobre todo en la versión de conceptos filosóficos) puede ofrecer datos preciosos para la caracterización estilística de cada una de esas versiones, así como revelar la actitud con la que cada intérprete afrontaba la traducción del tratado aristotélico.



Vita bonum fragile est: the lost eulogies of Rotger zum Bergen in honour of Anna Maria van Schurman

PIETA VAN BEEK (Research Institute for History and Art History, Utrecht University)

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All over Europe, even in the most remote corners, you will find the books and correspondence of the learned lady and first female university student Anna Maria van Schurman (1607-1678). One of her eulogists was the Nordic historian and professor Rotger zum Bergen of Riga who visited Van Schurman in Utrecht and published several long Latin eulogies in her honour. Although she only died in 1678, he published his *Vita bonum fragile est* in which he commemorated Van Schurman's death, in 1655. His remarkable publications have not been studied yet. That is no wonder because most of Zum Bergen's work was burned in the fire that attacked the Anna Amalia library in Weimar in 2003. Recently I found his work on Van Schurman elsewhere. In my lecture I will analyse the Latin eulogies and laudatory poems by Rotger Zum Bergen using inter alia the framework of I. Kajanto on the Latin panegyrics to Christina, Queen of Sweden.



Die *Paraphrasis in Novum Testamentum* im Rahmen von Erasmus' Bibelarbeiten

MIEKSKE L. VAN POLL-VAN DE LISDONK (Huygens Institut der Königlichen Akademie der Wissenschaften, Den Haag)

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→ *Erasmi Roterodami Paraphrasis in Novum Testamentum* (org. Eric MACPHAIL; further speakers: Jean-François COTTIER, Jan BLOEMENDAL)

Die Bibel war Erasmus' Kerngeschäft, und er verfasste vor allem zu diesem Text Erläuterungen und Darlegungen, die er mit verschiedenen Titeln überschrieb: So kennen wir seine *Enarrationes in Psalmos*, d.h. Erasmus' Kommentare zu 11 der 150 Psalmen. In seinen *Annotationes in Novum Testamentum* verteidigte und erklärte Erasmus seine eigene lateinische Fassung des Neuen Testaments, während er im Zusammenhang damit viele andere Themen behandelte. Erasmus' *Paraphrasis in Novum Testamentum*, die jetzt im Mittelpunkt unseres Interesses steht, ist ein Werk von ganz anderer Art, auch wenn es sich um das Kommentieren desselben Textes, nämlich des Neuen Testaments, handelt. Erasmus hat diesen anderen *Approach* desselben Textes u.a. an mehreren Stellen seiner Briefe umschrieben (cf. Ep. 1274, ll. 38-39; Ep. 1342, l. 929 usw. Cf. Chomarat, *Grammaire et Rhétorique*, p. 587). Im zu haltenden Vortrag werde ich nach einigen kurzen Vorbemerkungen versuchen, zwei (vielleicht mehr) Passagen der *Paraphrasis* bzw. *Annotationes* miteinander zu vergleichen, oder eher durch ihre Kontrastierung darzulegen, was besonders die Eigenart der *Paraphrasis* ist. Es wird sich wenigstens um die *Paraphrasis in Hebr. 6, 4-6* bzw. die *Annotationes in Hebr. 6, 4-6* handeln.



Latin as a variable language. Livy's *Patavinitas* through Early Modern eyes

RAF VAN ROOY (KU Leuven, Faculty of Arts, French, Italian and Comparative Linguistics)

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Quintilian informs us twice that Asinius Pollio rebuked Livy for having a certain *Patavinitas* in his speech. However, no further information on this particularity of Livy's language is offered; this led later scholars to propose several diverging interpretations of Pollio's criticism, not only in recent times, but also in the works of Early Modern authors such as Georgius Haloinus (ca. 1470-1536/1537), Theodorus Bibliander (1509-1564), and Claudius Salmasius (1588-1653). My paper aims at (1) offering an overview of the ways in which Livy's *Patavinitas* was approached and understood in a number of Neo-Latin writings (e.g. Haloinus' 1533 *Restauratio linguae Latinae* and Salmasius' 1643 *Funus linguae Hellenisticae*), (2) contextualizing these views within the Early Modern debate on language variation, and (3) contrasting them with the conception of Latin as an invariable language, which is most famously championed by Laurentius Valla (ca. 1407-1457) in his first *praefatio* to the *Elegantiae*, but also by, among others, Johannes Lodovicus Vives (1492/1493-1540) in his *De ratione dicendi* (1533).



Books from Italy. The first signs of Humanism in the Southern Low Countries

MICHEL VERWEIJ (Department of Manuscripts, Royal Library of Belgium, Brussels)

michiel.verweij@kbr.be – Fr, 11.00-11.30

→ *Aspects of Proto-Humanism in the Southern Low Countries* (org. Michiel VERWEIJ; further speakers: *Ide FRANÇOIS*, *Jeroen DE KEYSER*)

At the beginning of Neo-Latin were manuscripts of classical authors, in Italy as well as elsewhere. When Humanism spread, the same process was seen again and again. Often private persons were involved, rather than institutions: former students in Italy, ecclesiastics with contacts at the Curia, Italian immigrants. In this paper I propose to sketch the history of some of these manuscripts and the way they influenced the rise of proto-humanism in the Southern Low Countries. Did the Bruges merchant of Italian descent Anselmus Adorno bring his volume of Rufus Festus as a souvenir from his Italian tour? How did the works by Flavio Biondo, brought from Rome by Dirk van Tulden, abbot at Park near Leuven, influence the library of Park Abbey? What happened with the Italian manuscripts of the *Romuleon* by Benvenuto da Imola and the *Libellus de sanitate* by Guido Paratus at the court of the Dukes of Burgundy? The renewed interest in classical literature awakened by these volumes was to be the first step towards the outstanding flourishing of Humanism in the Low Countries, and at the same time the diversified answers to these questions explain certain characteristics of Humanism and Neo-Latin literature in this area.



Oro, ut consilium latine exprimi cures... Der Rigaer Humanist David Hilchen und die späthumanistische Sprachenmischung in Osteuropa

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Die einzige aus Nordosteuropa bekannte, aber bis jetzt unedierte Sammlung von humanistischen Briefen stammt vom Rigaer Juristen und Syndikus David Hilchen (Humanistename Heliconius, 1561-1610). Schon 1880 schrieb Theodor Schiemann in der Allgemeinen Deutschen Biographie im Artikel über Hilchen: „Von größtem Interesse sind namentlich seine Briefe, von denen 715 erhalten sind.“ Das Briefcorpus wurde vom Rigaer Juristen C. von Ceumern der humanistischen Gewohnheit entsprechend in sechs Bücher unterteilt. In den zwei ersten Büchern sind offizielle Briefe, in zwei weiteren im Auftrage und Namen von anderen Personen geschriebene, und die letzten zwei beinhalten die *epistolae familiares* an polnische, litauische, deutsche, italienische, französische und niederländische Humanisten, z.B. an Justus Lipsius, Johannes Caselius, Isaak Casaubonus etc. Die Darstellung der polnischen, deutschen und livländischen politischen und kulturellen Verhältnisse (Hilchen wohnte seit 1603 als *exul* in Polen) gibt den Briefen sowohl historischen als auch literaturhistorischen Quellenwert – sie bestätigen die Verbreitung der für den Humanismus wichtigen gelehrten Briefkultur in die weitesten Teile des latinisierten Europa. In meinem Vortrag werde ich die Briefsammlung vom sprachlichen Aspekt aus behandeln: Welche Sprachen verwendete Hilchen neben Latein, und welche Aussagen machte er über die Wahl und den Gebrauch der gelehrten und der modernen Sprachen?



La fortune des *Naeniae* de Giovanni Pontano chez les poètes néo-latins espagnols au XVI^e siècle

ELÉONORE VILLALBA (Université Paris-Sorbonne)

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Cette communication se propose de revenir sur un exemple de circulation des pratiques poétiques néo-latines dans un cadre international, plus précisément entre l'Italie et l'Espagne au XVI^e siècle. Le poète napolitain Giovanni Pontano (1429-1503) est l'auteur, au sein du vers latin, travaillé dans un sens mélodique, d'innovations poétiques dont certains tenants théoriques sont exposés dans son dialogue l'*Actius*. Un exemple célèbre en est l'invention du sous-genre de la berceuse (*naenia*) et de sa langue expressive qui multiplie les diminutifs hypocoristiques d'origine catullienne. Nous voudrions examiner l'empreinte stylistique laissée par cette expérimentation chez quelques néo-latins espagnols du XVI^e siècle (Garcilaso de la Vega, Benito Arias Montano), qui connaissent ces *naeniae* par les trois éditions vénitiennes des *Pontani opera* parues dans le premier tiers du siècle. Notre intention est de montrer que le travail sur la langue latine mené par Pontano a tôt fait autorité parmi eux, et a informé, à la manière de l'œuvre d'un auteur classique, leur conception du latin poétique.



La poétique des *Odes* et du *Proseuchon liber* d'Ercole Strozzi

DOMINIQUE VOISIN (Université de Nice)

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→ *Les poèmes religieux d'Ercole Strozzi* (org. Jean-Louis CHARLET; further speakers: Béatrice CHARLET-MESDJIAN, Jean-Louis CHARLET)

La poésie religieuse d'Ercole Strozzi s'exprime dans quatorze poèmes inscrits dans deux recueils intitulés *Carminum liber* et *Proseuchon liber*. Ces poèmes sont remarquables par la variété de leurs rythmes, la complexité de leurs sujets et la diversité de leurs tons. Ils peuvent aussi bien prendre la forme traditionnelle des hymnes mariales des heures de la Vierge, que celle d'une paraphrase de la doctrine unitaire ou encore de l'exhortation. On étudiera leur composition générale et particulière, la *contaminatio* créatrice entre poètes antiques choisis et sources bibliques et chrétiennes, l'influence éventuelle de la poésie religieuse antérieure ou contemporaine (en particulier de la poésie religieuse florentine), le recours aux ornements stylistiques et à la rhétorique classique. On s'interrogera sur l'origine et la signification de leur polymétrie. On s'efforcera de montrer comment cette réécriture humaniste contribue, par la sobre séduction de son esthétique, à faire valoir les motifs religieux concernés et quel ascendant elle a pu exercer.



Reassembling the Republic of Letters, 1500-1800 A digital framework for multi-lateral collaboration on Europe's intellectual history

THOMAS WALLNIG (Universität Wien)

CORNELIA FAUSTMANN (Verein zur Erforschung monast. Gelehrsamkeit der Frühen Neuzeit, Wien)

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→ POSTER SESSION

The early modern communications revolution allowed scholars to scatter correspondence across Europe, knitting together the international, knowledge-based civil society crucial to that era's intellectual breakthroughs and formative for many of modern Europe's values and institutions. The current IT revolution provides means for reassembling and disseminating this

precious literary heritage for the first time while fostering new forms of scholarly cooperation. In pursuit of these aims, this Action will (1) undertake a historiographical reconsideration of the place of the Republic of Letters in Europe's cultural formation; (2) coordinate the intensive discussion amongst librarians and archivists, IT experts, and scholars needed to plan a state-of-the-art digital system within which to collect a pan-European pool of highly granular data on the Republic of Letters; (3) design tools for navigating, analysing and visualising this huge pool of data, and for facilitating new forms of international and interdisciplinary scholarly collaboration, thereby consolidating a new virtual Republic of Letters; and (4) experiment with using this system to engage the broader public with the cutting-edge technical and scholarly work on this key phase of European cultural and intellectual integration.



Of Persian Heroes, Greek Philosophers and Roman Gods: The Allegorical Mode in Ertl's *Austriana regina Arabiae* (1687)

ISABELLA WALSER (Ludwig Boltzmann Institute for Neo-Latin Studies, Innsbruck)

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→ *The Neo-Latin Novel in the Habsburg Empire* (org. Florian SCHAFFENRATH; further speakers: Florian SCHAFFENRATH, Jonathan MEYER)

When the Bavarian jurist Anton Wilhelm Ertl conceived his *Austriana regina Arabiae* in 1687, a novel centering on the Habsburg struggles against France and the Ottoman Empire in the 17th century, he applied the contemporary novelistic mode of allegory to his text. Not only did he thereby have the plot of the novel correspond with the actual political events of the time, but the characters acting would also be provided with real historical persons behind their mere literary existence. Their naming ranges from Persian, Arabian, Greek, Latin and German and although the distribution of the names sometimes might look arbitrary at first glance, they seem to be deliberately and wittily chosen on closer inspection. In accordance with the principles that have come to be known as 'semantic partiality' or 'allegoric polyvalence' this paper sets out to examine in how far the names of heroes, thinkers and deities of the past can actually affect a text of such great political importance like the *Austriana*.



Grotius as historian: Tacitism, realism and natural law

JAN WASZINK (University of Amsterdam / Erasmus University Rotterdam)

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→ *Hugo Grotius: historiographer, diplomat and political thinker* (org. Lydia JANSSEN; further speakers: Hank NELLEN, Lydia JANSSEN)

Hugo Grotius (1583-1645) is viewed primarily nowadays as a jurist and co-founder of the system of international law, while his other works are considered only occasionally, such as his extensive literary, theological or historical oeuvre(s). His historical works are very political in nature, and among their conspicuous characteristics is a flexibility of tenets and approaches, in response to the political contexts and aims they pursue respectively. For example, *De Antiquitate Reipublicae Batavae* of 1610 has a morally and juridically 'principled' stance (though it also uses a clever rhetorical strategy to achieve its aims), while the *Annales et Historiae de Rebus Belgicis*, written in the same period, subscribe to the 'realist' and morally relativistic discourse of the Tacitist reason of state-literature. In spite of this transient appearance however, some of these themes made important contributions to Grotius's later and more famous works such as *De Iure Belli ac Pacis* (1625). In this paper I

shall look at the contribution of the realism in Tacitism and Reason of State to Grotius's theory of natural law.



Pietro Paolo Palumbo's *Non Recedat Volumen* (1573): Illustrated Elegiacs and Japanese Christians

AKIHIKO WATANABE (Otsuma Women's University Tokyo)
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The kind of Neo-Latin that was imported and practiced in late 16th-early 17th-century Japan by Jesuit educators and their local pupils is as yet imperfectly documented and understood, despite its obvious value in clarifying the cultural history of the island nation in a worldwide context. This paper contributes to this topic by examining the emblematic pamphlet *Non Recedat Volumen* (Rome: 1573) which happens to be the only known surviving collection of Latin verses once kept in the Japanese Jesuit Seminary. Containing 43 Ovidian distichs (some of them cribbed from the late antique Ps. Claudian and others of as yet unknown authorship) placed below copperplate illustrations of scenes from the New Testament, the booklet served as a conduit not only of Western visual arts but also of the remarkable European fusion of classical and Christian literary traditions into the feudal Japanese Catholic community. As such it is an artifact of great value in Japanese cultural history as well as being an interesting sample of early Jesuit efforts to combine classical training, Christian piety and contemporary printed art.



Höfische, städtische und überregionale Repräsentationsräume in barocker Kasualdichtung am Beispiel von Jacob Baldes *Epithalamium* (1635)

PHILIPP WEISS (Graduiertenschule *Distant Worlds*, LMU München)
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Die zweite Hochzeit Kurfürst Maximilians von Bayern, der im Jahr 1635 die Habsburgerin Maria Anna ehelichte, hat in der zeitgenössischen Publizistik wegen der immer noch aktuellen Kriegswirren weniger Niederschlag gefunden als vergleichbare frühere Festereignisse. Dennoch besitzen wir zwei Dokumente aus dem Kreis der Münchener Jesuiten, die in exemplarischer Weise zeigen, wie sich Herrscherpanegyrik, bildungspolitische Ordensinteressen und nicht zuletzt die persönlichen dramatischen Lebensumstände der Autoren in Werken bündeln, deren regionalgeschichtliche Einbettung konstitutiv für die dichterische Konzeption ist. Jacob Baldes *Epithalamium*, ein episches Hochzeitsgedicht in knapp siebenhundert Hexametern, das ich ins Zentrum meines Beitrags stellen werde, führt in einem an Statius und Claudian orientierten erzählerischen Rahmen drei Formen regionaler Bezugnahme vor: Die einleitende Beschreibung des Münchener Hofgartens zeigt in der Form einer topographischen Ekphrasis den herrschaftlichen Raum als Repräsentationsobjekt. Der zweite Hauptteil, die Brautwerbungsrede der Bavaria vor Kaiser Ferdinand II. in Wien, stellt das Regionaleignis zeitlich und räumlich in eine gesamteuropäische Perspektive. Schließlich kommt im dritten Hauptteil, der in einem raffinierten intertextuellen Spiel eine Persiflage des monumentalen Festdramas *Nabuchodonosor* aus der Feder des Jesuiten Andreas Brunner darstellt, die Stadt und damit der bürgerliche Raum als Bezugsgröße ins Spiel. Ausgangspunkt meines Beitrags ist eine demnächst erscheinende kommentierte Ausgabe von Jacob Baldes *Epithalamium* in den Münchener Balde-Studien.



Imago Vitae Monasticae – An important Source of Eastern Monasticism for Byzantine-Slavic Tradition in Slovakia

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→ POSTER SESSION

Latin writing tradition as an important part of writing culture in the local Church of the Byzantine rite in Slovakia was used in many historiographical and administrative writings and it was applied in parallel with Church Slavic. Due to this fact it is perceived as an integral part of cultural identity and official writing culture. We present the authority Juraj Joannikij Bazilovič, “the father of historiography”, who was a major cultural and religious personality at the turn of the 18th to the 19th century. His work *Imago Vitae Monasticae*, unique in its period and region, represents an important source of Eastern monasticism.



Petrarcas *Africa* in der Tradition des lateinischen Epos

ALEXANDER WINKLER (FU Berlin, Institut für Romanische Philologie)

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Mit einiger Berechtigung kann von Petrarca unvollendeter *Africa* als dem ersten Epos der Renaissance gesprochen werden. Dies geht konform mit der von Petrarca mitverantworteten und von vielen lange Zeit treu vertretenen Ansicht, er selbst sei der erste moderne Mensch, stehe nach dunklen Jahrhunderten an der Schwelle zu einer neuen Zeit. So wichtig Petrarca Abwendung von seiner Gegenwart und der programmatische Rückbezug auf die Antike auch ist, darf dennoch nicht übersehen werden, dass Petrarca bei alledem ein Kind seiner Zeit ist und sein Schaffen nicht zuletzt auch vor dem Hintergrund der zeitgenössischen Literaturproduktion und -rezeption verstanden werden muss. In meinem Vortrag möchte ich daher einen besonderen Fokus auf mögliche Kontinuitäten in Petrarca's Umgang mit dem lateinischen Epos legen und die *Africa* in ihrem unmittelbaren literatur- und geistesgeschichtlichen Umfeld verorten. Es gilt insbesondere zu ergründen, welche Bedeutung so weit verbreitete Texte wie etwa die *Alexandreis* des Walter von Châtillon, den Petrarca im Zusammenhang mit seinem Epos nur am Rande erwähnt, für die *Africa* gehabt haben können.



Jesus als ‚Objekt der Begierde‘ in *Vidas Christias*

JULIA WINNACKER (Hamburg)

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→ *Sakralerotik in der neulateinischen Dichtung* (org. Ruth MONREAL; further speakers: Ruth MONREAL, Jakob JUNG)

Waren Jesus und Maria Magdalena ein Liebespaar? Dieses Eindrucks kann man sich kaum erwehren, wenn man betrachtet, wie Marco Girolamo Vida ihre erste Begegnung in der *Christias*, seinem Epos über Jesu Leben und Tod, ausgestaltet: Dort bewundert Maria – in ihren weiblichen Reizen in Szene gesetzt – den schönen Körper (*praestans corpus*) Jesu und verschlingt seine stattlichen Züge mit den Augen. Diese von körperlicher Sinnlichkeit geprägte Szene übersteigt bei weitem die Informationen, die Vida aus seiner inhaltlichen Hauptquelle, dem Neuen Testament, beziehen konnte. Auch andernorts schmückt Vida sein Epos mit erotischen Elementen aus. So sind auch Männer der Schönheit von Jesu Körper verfallen: Pilatus fühlt sich augenblicklich von der Attraktivität Jesu fasziniert und kann sich an ihm nicht sattsehen. Der Jünger Johannes gesteht, dass er für Jesus mehr als nur Sympathie

empfinde und schwärmt von der fesselnden Wirkung, die die körperliche Anmut Jesu hervorrufe. Was es ist, das Jesus in *Vidas Christias* so attraktiv und unwiderstehlich macht, und welche Intention Vida mit seinen erotischen Darstellungsprinzipien verfolgt, soll der Vortrag erschließen.



Boethius als Mittler jesuitischer Glaubenspropaganda

SIMON WIRTHENSOHN (Ludwig Boltzmann Institut für Neulateinische Studien, Innsbruck)

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→ *Religious PR in late Neo-Latin drama and poetry* (org. Nienke TJOELKER; further speaker: Valerio SANZOTTA)

Unter den aus der antiken Geschichte bezogenen Episoden, die vom Jesuitentheater in den Dienst konfessioneller Überzeugungsarbeit genommen wurden, nimmt der Tod des Boethius eine herausragende Stellung ein: In dieser Episode konnte nicht nur der Märtyrertod eines rechtgläubigen Christen – als solcher galt Boethius dem Mittelalter und der Frühen Neuzeit – vorgeführt werden, sondern mehr noch der von Häretikern herbeigeführte Tod einer moralischen Instanz, deren Redlichkeit und vorbildliche Gesinnung man als in seinen Texten verbürgt ansah. Boethius konnte dem Katholiken der nachreformatorischen Zeit daher in zweifacher Hinsicht als Lehrmeister gelten: zum einen vermittels seiner Philosophie, zum anderen durch die Standhaftigkeit, die er in seinem Martyrium bewies. Das Jesuitentheater hat sich dieses Stoffes aus diesem Grund häufig angenommen. Szarota druckte in ihrer monumentalen Periochensammlung Periochen zu acht Boethius-Stücken ab, die zwischen 1627 und 1721 aufgeführt wurden. Diese Bühnentradition hat wiederum einen interessanten dichterischen Text inspiriert: In einem anonymen Innsbrucker Kurzepos aus dem Jahr 1726 wird der *Boethius catholicus* der Jesuitentragedien erneut refunktionalisiert. Er tritt hier in den Dienst poetischer Gelehrtenpanegyrik. Der Vortrag soll die Entwicklungslinien der jesuitischen Instrumentalisierung der Boethius-Vita bis ins 18. Jahrhundert nachzeichnen. Besonderes Augenmerk soll den literarischen Strategien gelten, die der breitenwirksamen Inszenierung des Stoffes zugrunde liegen.



Partes orationis: Parts of a performance

MARJORIE CURRY WOODS (Department of English, The University of Texas at Austin)

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At the Uppsala conference of the IANLS I presented preliminary work on marginal glosses in fifteenth-century manuscripts of school texts that identify parts of speeches according to terminology drawn from the classical *partes orationis*: *exordium*, *narratio*, *divisio* (often omitted or replaced with the more medieval *petitio* from the *artes dictaminis*), *confirmatio*, *confutatio*, *conclusio*. Often the original meanings of the terms are creatively adapted to narrative verse texts. For example, glosses in one manuscript of the *Aeneid*, the parts of Aeneas's explanation of his departure as alternating *confirmations* (reasons FOR leaving) and *confutations* (reasons AGAINST staying). Such glosses not only offer an analysis, if unconventional, of the organization of a speech, but also suggest kinds of gestures and bodily movements to accompany them. Those in Aeneas's speech, for example, might elicit alternating gestures of agreement and disagreement and/or turning in different directions to emphasize the verbal pattern. In my lecture I will talk about the range of ways that such glosses are deployed in manuscripts of the *Aeneid*, *Achilleid*, and *Ilias latina*, focussing on those that provide clues to how students may have literally embodied literary speeches (by women as well as by men) in the late medieval and early modern classroom. The recent book by Quentin Skinner on *Forensic Shakespeare* explores the *partes orationis* from the point of

view of a later, a vernacular author writing specifically for performance and offers additional insights into this tradition.



Inschriften an Lateinschulen – Aushängeschilder für eine humanistische Grundbildung im Spannungsfeld von *pietas* und *eruditio*

CHRISTINE WULF (Akademie der Wissenschaften zu Göttingen, Inschriftenkommission)
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An privaten und öffentlichen Gebäuden ausgeführte Inschriften sind dank ihrer großen und nachhaltigen öffentlichen Wirkung zu allen Zeiten als Medien der Selbstrepräsentation eingesetzt und wahrgenommen worden. Das gilt auch für die städtischen Lateinschulen des 16. und 17. Jahrhunderts. Ihre oft recht ausführlichen, selbstverständlich lateinischen und meistens in artifiziellen Metren verfassten Inschriften haben das Selbstverständnis und den Bildungsanspruch der Schule demonstriert. Die Inschriftentexte gewähren einen authentischen Einblick in die zeitgenössische Vorstellung, wie sich idealerweise eine humanistische Grundbildung im Spannungsfeld von *pietas* und *eruditio* entfalten sollte. Die zumeist von den Lehrern der Schule eigens für diesen Zweck verfassten Texte changieren je nach Autorprofil zwischen biblischer Metaphorik und Anklängen an antike Autoritäten. Einige besonders ambitionierte Beispiele lassen sich geradezu als Aushängeschilder für die gelehrte Kompetenz ihrer Urheber und damit als Werbung für die Schule lesen. Das im Vortrag ausgewertete Textmaterial stammt nahezu ausschließlich aus kleineren Landstädten, in denen im Zuge der reformatorisch-humanistischen Bildungsbemühungen neue Lateinschulen eingerichtet oder bestehende Schulen baulich erweitert worden sind.



„Nie wieder Avignon“: Die Adynata in Petrarca's *Epistula metrica* 3,28

HARTMUT WULFRAM (Institut für Klassische Philologie, Mittel- und Neulatein, Univ. Wien)
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Da die Petrarca-Forschung sich traditionell auf die volkssprachige Lyrik konzentriert, stellen die *Epistulae metricae* ein immer noch zu wenig beachtetes poetisches Hauptwerk des „Vaters des Humanismus“ dar. Von der großen Kunstfertigkeit dieser hexametrischen Kleinodien zeugt auch die *Epistula metrica* 3,28. Sie besteht aus einem einzigen, 21 Verse umfassenden Satzgefüge, das immer neue Unmöglichkeiten aus der menschlichen und natürlichen Welt aneinanderreicht. Diese müßten als Bedingungen erfüllt sein, ehe das poetische Ich bereit sei, seinen Entschluß zu revidieren. Wie die (im von Petrarca selbst edierten ‚Gedichtbuch‘) voranstehende Epistel an denselben Adressaten zeigt, will Horaz (bzw. seine *persona*) nicht mehr an den päpstlichen Hof nach Avignon zurückkehren. Mein Vortrag möchte die z.T. vertrackte Gelehrsamkeit der Adynatareihe aufarbeiten, den pagan-antiken sowie den christlich-mittelalterlichen Traditionsstrang der Denkfigur beleuchten und schließlich nach den poetologischen Implikationen fragen, wobei Petrarca's programmatischer Anschluss an das erste Epistelbuch des Horaz im Mittelpunkt steht.



Between the Universe and Universal Knowledge: Martinus Szent-Ivany's *Curiosiora et selectiora variarum scientiarum miscellanea* (1689-1709)

SVORAD ZAVARSKÝ (Ján Stanislav Institute of Slavonic Studies, Slovak Academy of Sciences Bratislava)

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Martinus Szent-Ivany SJ (1633-1705), a distinguished scholar at the university of Trnava (*Tyrnavia*) and one of the most prominent Neo-Latin authors of the Hungarian Kingdom, conceived his *Curiosiora et selectiora curiosiarum scientiarum miscellanea* as a compendium of contemporary knowledge. Consisting of four types of texts – *dissertationes*, *observationes*, *ephemerides* and *synopses chronologicae*, it was partly meant to make up for the lack of a certain kind of information missing in the university curricula of the time. At the beginning of his *Miscellanea*, Szent-Ivany defined the world as ‘the work consisting of the heavens and the earth and all the created things that were, are and will be within them.’ This modification of the standard Pseudo-Aristotelian definition is a fitting description of the contents of the nine-volume œuvre: proceeding from a general view of the cosmos, the author goes through various subjects of the physical world and human history to finally get to proposing a universally applicable method of acquiring and passing on knowledge, thus continuing the Jesuit tradition represented by S. Izquierdo, A. Kircher or C. Knittel. In my paper I shall attempt to reveal the internal logic of this extensive Neo-Latin corpus of texts written over a period of thirty years and interpret it within the context of the Neo-Latin scientific prose of the period.



Paratextual strategies in Tycho Brahe's *De Nova Stella* (1573)

PETER ZEEBERG (Society for Danish Language and Literature, Copenhagen)

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The Danish nobleman and astronomer Tycho Brahe (1546-1601) published his first scientific work, *De nova et nullius ævi memoria prius visa stella ... contemplatio mathematica*, in Copenhagen 1573. This small book is famous as a breakthrough for modern exact science: based on unbiased analysis of systematically collected and verified data, its conclusions undermined the established Aristotelian picture of the universe. But the scientific treatise is only part of the book. Nearly a third of the contents is paratext: title page, introductory letters, laudatory poems by friends, and poetry by the author, placed both before and after the main text. These texts seem carefully planned and arranged by the author in order to meet expected criticism and create the right picture of himself and his work. Central themes are the conflict between aristocratic ideals and a career in science and the international importance of Tycho Brahe's scientific project. The paper will attempt to analyse the paratext in *De nova stella* as a coherent sequence of texts.



Nicasius Ellebodius, sein Leben, seine Netzwerke & seine Griechischstudien

VRATISLAV ZERVAN (Bratislava; Institut für Mittelalterforschung, Abteilung Byzanzforschung, Österreichische Akademie der Wissenschaften)

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→ *Humanist Networks of Central and East European Humanism (1420 to 1620) – Towards a new biobibliography (org. Christian GASTGEBER; further speakers: Enikő BÉKÉS, Péter KASZA, Marta VACULINOVÁ, Lucie STORCHOVÁ)*

Über das Leben des Nicasius Ellebodius sind wir relativ gut unterrichtet. Verdienstvolle Vorarbeiten zu seiner Biographie leisteten besonders D. Wagner und T. Klaniczay. Von dem recht reichen ungedruckten Material, das nach dem Tod des Ellebodius 1577 in Pressburg in den Besitz von Giovanni Vincenzo Pinelli kam und nachher in der Biblioteca Ambrosiana aufbewahrt wurde, hat die Forschung ihre Aufmerksamkeit mehr auf die wichtige Kommentartätigkeit des Ellebodius zu den Werken von Aristoteles, Aristophanes, Michael Synkellos gerichtet. Ein Desiderat der Ellebodiusforschung bleibt bisher die Edition seiner regen Korrespondenz mit Pinelli und Blotius, die aber von Zs. Romano Kovács und Zs. Maurer angekündigt wurde. In meinem Beitrag möchte ich auf die Netzwerke des Nicasius Ellebodius eingehen, die noch nicht sehr bekannt sind. Das betrifft besonders den vermuteten, doch bisher nicht nachweisbaren Kontakt zu seinem Gönner Kardinal Granvelle, einen Eintrag im *Album amicorum* von Veit Seytz und den Bücheraustausch mit Bischof in Neutra Zacharias Mossóczy.



SPECIAL SESSIONS

Neo-Latin Drama and Vernacular Theatre

Praeliminaria: JAN BLOEMENDAL

This panel will examine the symbiotic relationship between Neo-Latin drama and vernacular theatre through the analysis of examples from early modern England and Rome, the Netherlands, and Poland. In all three instances, the engagement with vernacular praxis enables Neo-Latin playwrights to refashion their material, to accord it with their distinctive interpretation of tyranny, political resistance, gender, and sexuality. The panel is conceived as methodological model for conjoining the analysis of Neo-Latin and vernacular writing and demonstrating the interdependence of those two traditions.

1. HOWARD B. NORLAND: Thomas More's Martyrdom as Represented in London and Rome
2. ALEKSI MÄKILÄHDE: Intertextuality and Allusions in Neo-Latin School Drama
3. JAMES A. PARENTE, JR.: The Tragedy of Queenship: The Historical Dramas of Jacobus Zevecotius



Traduire en Français le *De regno et regali potestate* de William Barclay (1600)

Praeliminaria: BERNARD BOURDIN

Publié à Paris en 1600, le traité *De regno et regali potestate* de William Barclay n'a jamais été traduit en Français. Si les six livres de cette œuvre polémique ont pu sembler ne pas avoir l'envergure d'ouvrages comme *La République* de Bodin, ils représentent un jalon intéressant dans l'évolution de la philosophie politique européenne au tournant du XVII^e siècle. La situation personnelle de Barclay, Écossais catholique enseignant le droit à l'université de Pont-à-Mousson (duché de Lorraine), en lutte contre ceux qu'il est le premier à appeler les « monarchomaques », en fait un défenseur de l'absolutisme qui mérite d'être redécouvert de nos jours. Les trois communications proposées abordent l'aventure collective de la traduction en français contemporain des six livres du *De regno et regali potestate* sous trois angles complémentaires:

- Les idées de Barclay dans le contexte européen de 1600,
- Aspects méthodologiques de la traduction du *De regno* de William Barclay,
- Le Latin de William Barclay: exemples d'une langue en évolution et enjeux traductologiques.

1. BERNARD BOURDIN / ISABELLE BOUVIGNIES: Pourquoi traduire le *De regno* de William Barclay?
2. LUCIE CLAIRE: Aspects méthodologiques de la traduction du *De regno* de Barclay
3. CARINE FERRADOU: Le Latin de William Barclay dans le *De regno et regali potestate*: exemples d'une langue en évolution et enjeux traductologiques



Les poèmes religieux d'Ercole Strozzi

Praeliminaria: JEAN-LOUIS CHARLET

L'*editio princeps* posthume de l'*aldine*, dans laquelle les poèmes latins du poète ferrarais Ercole Strozzi (1474-1508) semblent classés selon deux critères, le genre métrique et le sujet, s'ouvre sur deux recueils d'inspiration essentiellement religieuse mais de mètres variés. Ainsi, le recueil liminaire (neuf odes), exalte la Vierge Marie excepté le dernier *carmen*, qui chante le Sandalo, source d'inspiration paternelle. La veine religieuse se poursuit dans un *Proseuchon liber* remarquable par un double changement de mètres: trois célébrations en distiques élégiaques (la Vierge et la Trinité), puis trois méditations en hexamètres (la vanité des plaintes et des passions humaines, l'élévation de la pensée de la Création à Dieu, la nécessité des lumières de la foi). À partir de ces deux recueils, nous proposons une session sur Ercole Strozzi et sa poésie religieuse. Béatrice Charlet-Mesdjian (université

d'Aix-Marseille) examinera la religiosité d'Ercole Strozzi d'après les *Odes* et le *Proseuchon liber*. Dominique Voisin (université de Nice) analysera la poétique des *Odes* et du *Proseuchon liber*. Jean-Louis Charlet (université d'Aix-Marseille) étudiera la variété métrique du recueil des *Odes*. Nous espérons provoquer une discussion (et de nouvelles recherches?) sur la singularité de la Renaissance religieuse à Ferrare et sur la poésie néolatine qui s'y est développée autour des Strozzi.

1. BÉATRICE CHARLET-MESDJIAN: La religiosité d'Ercole Strozzi d'après sa poésie religieuse
2. DOMINIQUE VOISIN: La poétique des *Odes* et du *Proseuchon liber* d'Ercole Strozzi
3. JEAN-LOUIS CHARLET: La métrique des *Odes* d'Ercole Strozzi



Jesuit Neo-Latin Emblem Books, and the Didactic Use of Images

Praeliminaria: KARL ENENKEL

The Jesuit's special interest in visual images and visual arts, and their use in school education, poetry, rhetoric, and didactic literature comes to the fore in the impressive production of Jesuit Neo-Latin emblem books which are – partly due to the great number of printed books and manuscripts – still under-researched. The session will shed light on this fascinating genre, in print and in manuscript. Special attention will be paid to the didactic orientation of the genre, and the connection between Neo-Latin emblem production, and Jesuit education and rhetorical training. Among others, the question will be discussed whether there are specific features that may point to a Jesuit “image theory“ in the framework of rhetorical education. Furthermore, a special focus will be on Jesuit Latin emblem books as didactic instruments for the transfer of political ideas and dogmas, for example in Jesuit mirrors of princes.

1. KARL ENENKEL: Enargeia Fireworks: Jesuit Image Theory in Franciscus Neumayr's Rhetorical Manual (*Idea Rhetoricae*, 1748)
2. CHRISTIAN PETERS: Prognostic Fame and Didactic Use: Jesuit Emblem Books as Mirrors of Princes
3. GRÉGORIE EMS: The Adventures of the Soul in an Emblematic Manuscript of the Belgian Royal Library



Angelo Colocci, Collecting and Modernity

Praeliminaria: MAIA WELLINGTON GAHTAN

The idea of this session is to take a closer look at some of the lesser-known and unpublished writings and textual collections made by Angelo Colocci within the broader context of Roman humanistic and curial culture of the 1520s and the 1530s.

1. MAIA WELLINGTON GAHTAN: Angelo Colocci: Collections
2. NADIA CANNATA: Angelo Colocci: Editions
3. INGRID ROWLAND: Colocci & Vitruvius – a comparison



Humanist Networks of Central and East European Humanism (1420 to 1620) – Towards a new biobibliography

Praeliminaria: CHRISTIAN GASTGEBER

1. ENIKŐ BÉKÉS / PÉTER KASZA: *Centers of Humanist Networks in Hungary*
2. VRATISLAV ZERVAN: *Nicasius Ellebodius, sein Leben, seine Netzwerke & seine Griechischstudien*
3. MARTA VACULINOVÁ / LUCIE STORCHOVÁ: *Humanism in Bohemian Lands: Scholarly and Literary Practice, 1480-1640*
4. CHRISTIAN GASTGEBER: *Das humanistische Postulat: (Neu)latein nicht ohne (Alt)Griechisch – der transalpine Befund und das Herausbilden von überregionalen Netzwerken*



L'Italia e il Regno di Napoli come sede di una Nuova Grecia nella poesia di Giovanni Pontano

Praeliminaria: ANTONIETTA IACONO (ORG. GIUSEPPE GERMANO)

La poesia Giovanni Pontano realizza attraverso l'erudizione un preciso impegno programmatico del suo autore. Con piena consapevolezza critica ed attraverso la rifunzionalizzazione della memoria erudita classica l'umanista mette in moto un processo di trasfigurazione e nobilitazione letteraria dei luoghi che avevano rappresentato lo scenario della sua vita pratica e la cassa di risonanza del suo mondo emotivo ed immaginario. Da poeta e da umanista il Pontano sente ed afferma se stesso sullo stesso piano dei classici, ma, per questo motivo, egli non accetta nel proprio sistema letterario un' inferiorità del presente rispetto al passato: così, il recupero e l'appropriazione di quel passato diventa per lui uno strumento per conferire nuovo valore al presente e per porlo sullo stesso piano ideale del passato. Così, si rileva un *fil rouge* che attraversa tutta l'opera poetica pontaniana e che mira quasi alla creazione di una Nuova Grecia, con un rinnovato mondo di erudizione, mitologia ed immaginazione, una Grecia italiana e, più ancora, napoletana. Si tratta di un'operazione culturale ardita, squisitamente letteraria e tutta umanistica nel suo spirito, che ci permette di valutare la grande vitalità ed attualità dell'erudizione classica nel quadro della poesia e, più in generale, della letteratura umanistica.

1. ANTONIETTA IACONO: Territorio, poesia ed erudizione nel *De hortis Hesperidum* di Giovanni Pontano
2. C. VERA TUFANO: Mythology and Territory in Pontano's *Eclogae*



English Women Translators and Men of the Cloth

Praeliminaria: BRENDA HOSINGTON

The proposed session will present papers on three early modern Englishwomen, Margaret Roper (1505-1544), Anne Bacon (1527-1610) and Jane Owen (fl. 1617-1625), who translated texts by three churchmen. While it is no longer believed that Englishwomen were limited to translating religious texts, neither is it believed that they worked silently and privately, deprived of any social, political or religious agency. An examination of these three women translators will in fact demonstrate that they saw themselves as being well able to play a role in the religious disputes of their time through their translations of writings by eminent men of the cloth. Roper could further English Erasmianism in the face of Protestant threat by translating one of his devotional works while engaging in that most humanist of activities, the cultivation of friendship; Bacon provided an English version of a crucial Neo-Latin defence of the Anglican church written by Bishop John Jewel in the early years of Elizabeth I's reign, one that would become the standard text distributed throughout England; Owen

contributed to the English recusant cause with a text interweaving her own thoughts and beliefs with her translation of parts of a Neo-Latin text composed by that prominent Italian Counter-Reformation theologian, Roberto Bellarmino.

1. ELIZABETH MCCUTCHEON: Margaret More Roper: Correspondent and Translator of Erasmus
2. PATRICIA DEMERS: *A cōmocion within the very bowels of the soule*: Reading Lady Anne Bacon
3. BRENDA HOSINGTON: Translation as Re-creation: Jane Owen's *Antidote against Purgatory* and Roberto Bellarmino's *De gemitu colombae siue lacrymarum libri tres*



Latine loqui pene solus in Latio: Rabelais, le latin et le néo-latin

Praeliminaria: MIREILLE HUCHON (Université Paris-Sorbonne)
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Cette séance vise à éclairer le rapport de Rabelais au domaine latin et néo-latin dans le prolongement de l'article fondateur de Richard Cooper « Rabelais's neo-Latin writings » (1984). À la lumière de la formule flatteuse que Rabelais emploie à l'endroit de son mécène Jean Du Bellay, le seul qui sache parler latin dans le Latium, les communications étudieront le rapport de Rabelais au latin et au néo-latin dans sa correspondance, son système orthotypographique et ses travaux d'édition.

1. OLIVIER PÉDEFLOUS: Les références juridiques dans la correspondance latine de Rabelais
2. CLAUDE LA CHARITÉ: Le système orthotypographique de Rabelais en latin
3. ROMAIN MENINI: Rabelais éditeur d'Aulu-Gelle chez Gryphe



Hugo Grotius: historiographer, diplomat and political thinker

Praeliminaria: JEANINE DE LANDTSHEER (ORG. LYDIA JANSSEN)

While nowadays Grotius is known mainly for his contribution to early modern legal scholarship, he was also active as a historiographer. His historiographical oeuvre was closely linked to his political and legal thinking and to his own political activities. This session will explore some of Grotius's works from the perspective of his closely interlinked activities as a historiographer and diplomat. Henk Nellen will explore Grotius's justification of the Dutch revolt at two moments in his life and highlight the changes in his view in reference to his historiographical works about the Dutch Republic. Jan Waszink will then focus on how themes from his historiographical works have made contributions to Grotius's theory of natural law. Finally, Lydia Janssen will zoom in on Grotius's *Historia Gothorum* as a politically motivated presentation of the Goths as the ancestors of the Swedish against the background of Grotius's function as Swedish ambassador in Paris.

1. HENK NELLEN: Hugo Grotius and the right of resistance
2. JAN WASZINK: Grotius as historian: Tacitism, realism and natural law
3. LYDIA JANSSEN: Hugo Grotius's *Historia Gothorum*: ancient history in the service of early-modern politics



Die Entdeckung der Landschaft

Praeliminaria: MARTIN KORENJAK

Der Begriff der Landschaft, in dem ein bestimmter Ausschnitt der Erdoberfläche als einheitliches Ganzes aufgefasst und zum Objekt der Anschauung wird, ist aus dem heutigen Alltagserleben wie aus der Freizeitgestaltung nicht mehr wegzudenken. Er gilt gemeinhin als typisch modernes Konzept, das

erst im Laufe des 18. Jahrhunderts entstanden sei. Dabei wird der Umstand vernachlässigt, dass der Landschaftsbegriff auf eine lange frühneuzeitliche Vorgeschichte zurückblicken kann, die sich in erster Linie in lateinischen Texten der Epoche manifestiert. Der Landschaftsbegriff an sich findet sich dort ebenso grundgelegt wie etwa die ästhetische, touristische und politische Auffassung von Landschaft. Damit leistet die neulateinische Literatur, in der sich auch viele andere Aspekte der modernen Mentalität vorgeprägt finden, einen wichtigen Beitrag zur Entstehung der heutigen Landschaftswahrnehmung. Die eben formulierte These soll in drei Vorträgen belegt und konkretisiert werden.

1. WILLIAM BARTON: *Prospectus* – Landschaft auf Latein
2. MARTIN KORENJAK: *Prata rident*. Stimmung in neulateinischen Landschaftsbeschreibungen
3. JOHANNA LUGGIN: Landschaft und Land: Die Konzeptualisierung eines vereinten Großbritanniens in Landesbeschreibungen des 16. und 17. Jhs.



Erasmi Roterodami Paraphrasis in Novum Testamentum

Praeliminaria: ERIC MACPHAIL

At the moment that the volumes containing the critical edition of Erasmus' Paraphrases on the New Testament are being prepared for ASD (Ordo VII), this session would like to give the opportunity to three of its editors to touch on questions they face when working on these texts. This session offers a forum for discussion among all those interested in the New Testament rephrasings by the Rotterdam European humanist.

1. JEAN-FRANÇOIS COTTIER: Quatre paraphrases et un évangile, ou comment réécrire sans répéter
2. JAN BLOEMENDAL: Narration and Exegesis in Erasmus's Paraphrases of Luke
3. MIEKSKE L. VAN POLL-VAN DE LISDONK: Die *Paraphrasis in Novum Testamentum* im Rahmen von Erasmus' Bibelarbeiten



Sakralerotik in der neulateinischen Dichtung

Praeliminaria: RUTH MONREAL

In neulateinischen Gedichten christlichen Inhalts kommt es vor, dass gerade auch durch die literarische Orientierung an antiken Vorbildern erotische Kontexte evoziert werden, die zu den vordergründig behandelten christlichen Themen in einem gewissen Kontrast stehen. Wir untersuchen an ausgewählten Werken, welche ästhetische Wirkung antike Erotik in christlich-religiösem Zusammenhang haben kann, und fragen, ob und auf welche Weise diese Wirkung von den Dichtern intentional eingesetzt wird.

1. RUTH MONREAL: Verliebt in Maria – Lateinische Mariendichtung in Form von Eklogen und Elegien
2. JAKOB JUNG: Flirtversuche mit Gott – Die *Eclogae* des Pierre Mambrun
3. JULIA WINNACKER: Jesus als ‚Objekt der Begierde‘ in *Vidas Christias*



Neo-Latin Literature in Manuscript: Challenges in Editing and Interpretation

Praeliminaria: VICTORIA MOUL

This session will explore the distinctive challenges involved in working with unpublished Neo-Latin literature in manuscript. It will explore both the technical challenges of palaeography, transcription, provenance and related editorial matters, and also the particular challenges for literary interpretation and analysis offered by manuscript material. The three papers will between them discuss the editing of

both prose and verse texts, and will strike a balance between a large-scale discussion of the editing and presentation of a wide variety of material as part of a single ambitious project (paper 1) and the smaller-scale challenges involved in the editorial decisions associated with two particular and unusual texts (a seventeenth-century verse biography, in paper 2, and a fourteenth-century prose dialogue, in paper 3). As well as a chronological and geographical range, the panel has been designed to showcase scholarship in this area from an established scholar developing a very large research project (paper 1), an early career post-doctoral scholar who has already built a reputation in the field (paper 2), and a promising doctoral student (paper 3). The three contributors also reflect the diversity of disciplinary affiliations among scholars of Neo-Latin literature, since they are working within, respectively, departments of Classics, English and Italian.

1. VICTORIA MOUL: Neo-Latin Poetry in English Manuscripts, c. 1550-1700
2. ELIZABETH SANDIS: Tackling the grey areas: the *Life of White* as an editing project
3. BIANCA FACCHINI: Towards an edition of Mussato's *De lite inter Naturam et Fortunam*: textual dilemmas and hermeneutic possibilities



The poetics and vocabulary of Neo-Latin translation

Praeliminaria: MARIANNE PADE

From the beginning of the fifteenth century Latin readers witnessed an explosion both in the production of Latin translations from the Greek and in theoretical writings on translations. Humanist translation is generally seen as differing from medieval translation both with regard to theory and practice: during the Middle Ages translations had primarily been of philosophical or scientific texts, whereas in the Renaissance, starting with Petrarch's and Boccaccio's interest in Homer, Western readers began to be interested in other aspects of the Greek cultural heritage, such as historiography, satire, rhetoric, biography, pastoral, epic and didactic poetry, and eventually also lyric poetry and drama. Moreover, one finds changing conceptions of what would be a satisfactory Latin garb for a Greek work. The papers will address the question of tradition and innovation in Neo-Latin theory of translation, of the connection between Neo-Latin poetics and translation method, and of developments in the vocabulary used to describe translation.

1. MARIANNE PADE: Early Neo-Latin theory of translation and medieval poetics
2. TRINE ARLUND HASS: Helius Eobanus Hessus and Theocritus
3. JOHANN RAMMINGER: Latin words for 'to translate' in fifteenth-century Humanism



Cultura popolare e cultura accademica nell'opera di Giovanni Pontano e nella Napoli Aragonese

Praeliminaria: MICHELE RINALDI

Nella seconda metà del secolo XV Napoli costituisce uno dei centri culturali più vivaci della penisola italiana. Nella capitale del Regno Aragonese gli studi umanistici, animati da brillanti figure di intellettuali (come Antonio Beccadelli, Lorenzo Valla, Giovanni Pontano, Elisio Calenzio, Iacopo Sannazaro) convivono con i variegati interessi di una Corte che, specie sotto il Regno di Ferrante I d'Aragona (1458-1494), mostra una vivace apertura alle tradizioni romanze, alle letterature volgari ed alla tradizione popolare. Punto di incontro ideale di tali differenti tradizioni è senza dubbio l'opera di Giovanni Pontano la quale appare porsi come una sintesi dei principali aspetti della cultura del suo tempo; nell'opera pontaniana confluiscono infatti i dotti interessi dell'Accademia napoletana, la fine reinterpretazione dei modelli classici latini e greci, la tradizione scientifico-astrologica e quella popolare; e sempre all'ombra del magistero pontaniano si formano alcune delle personalità culturali più importanti del secondo Quattrocento come Elisio Calenzio e il più giovane Iacopo Sannazaro. Indagare il complesso intreccio di tradizioni dote e di tradizioni popolari che si realizza nell'opera del

Pontano e dei suoi sodali costituisce, dunque, un contributo importante alla ricostruzione della cultura neolatina dell'Italia del Quattrocento.

1. MICHELE RINALDI: Tradizioni dotte e tradizione popolare nelle opere astrologiche di Giovanni Pontano
2. MARIO DEL FRANCO: Latinità, letteratura volgare e devozione popolare nel *De laudibus divinis* di Giovanni Pontano



Transformationen antiker und mittelalterlicher Historiographie und Biographie im Renaissance-Humanismus

Praeliminaria: BERND ROLING (FU Berlin, Inst. für Griechische und Lateinische Philologie)

bernd.roling@fu-berlin.de

Die vier Beiträge konturieren jeweils unterschiedliche Aspekte von Transformationen antiker und mittelalterlicher Historiographie und Biographie im lateinischen Renaissance-Humanismus. Ausgehend von der Beobachtung, dass sich Humanisten stilistische Elemente und historiographische sowie biographische Darstellungstechniken v.a. antiker Texte aneignen, um etwa die Historie europäischer Nationen zu erneuern und so mittelalterliche Vorgänger wie auch zeitgenössische Konkurrenten zu verdrängen, fragen wir unter dezidiert transformationstheoretischen Gesichtspunkten nach humanistischen Aneignungstechniken sowie nach spezifischen Funktionen antiker wie auch mittelalterlicher Geschichtswerke und Biographien im humanistischen Gelehrtenfeld. Dabei fokussieren die Vorträge bewusst auf unterschiedliche Textsorten (historiographische Texte, Epen, Kommentare, Editionen etc.), die sowohl für sich allein stehen und insofern auch eigene Zugriffe auf Antike und Mittelalter generieren als auch in einem transgenerischen Spannungsverhältnis zu anderen Textsorten stehen, die paradigmatisch sind für das humanistische Gelehrtenfeld, und daher gerade in ihre jeweiligen regionalen, nationalen und supranationalen Kontexte einzuordnen sind.

1. PATRICK BAKER: The Historian and His Art: Thoughts on Historiography in Quattrocento Italy
2. JOHANNES HELMRATH: Serielle Biographie und Nation: Die *Catalogi* des Johannes Trithemius
3. RONNY KAISER: Wozu Mittelalter? Antike und mittelalterliche Geschichtsdarstellungen in humanistischen Editionen und Kommentaren
4. MAIKE PRIESTERJAHN: Transformationen in Paolo Emilios *De Rebus Gestis Francorum*



Metodología para el estudio de los textos médicos latinos humanísticos: aspectos lingüísticos y literarios

Praeliminaria: MARÍA-TERESA SANTAMARÍA HERNÁNDEZ

En esta sesión, que está constituida por cuatro intervenciones, nos proponemos presentar los procedimientos metodológicos requeridos para la investigación y el estudio de los textos latinos del humanismo médico, especialmente español, desde la perspectiva filológica. En este sentido, se abordarán cuestiones como el tipo de latín utilizado, la introducción de la lengua vernácula, la utilización de fuentes grecolatinas antiguas, el peso de la tradición medieval, el género literario empleado en algunas disciplinas concretas de la medicina, así como la proyección de los principios filológicos del humanismo médico en escritos no propiamente humanistas. Para todo ello, se ofrecerán claves de tipo metodológico relativas al tipo de escritos, parcelas (léxico, expresión literaria, crítica textual, traducciones...) e instrumentos de estudio de los que hay que partir necesariamente para esclarecer esas cuestiones, dada la condición de filólogos de los médicos humanistas. Además, se ofrecerán como complemento los ejemplos de algunos autores y textos representativos.

1. MIGUEL ÁNGEL GONZÁLEZ MANJARRÉS: Humanismo médico y medicina del Renacimiento. Aclaraciones, enfoques, metodologías
2. MARÍA-TERESA SANTAMARÍA HERNÁNDEZ: El latín de la medicina humanística y la barbarie médica: claves lingüísticas de un enfrentamiento parcial
3. ANA ISABEL MARTÍN FERREIRA: Entre la filología y la ciencia: La literatura médica sobre enfermedades infantiles en los siglos XV-XVII
4. ROCÍO MARTÍNEZ PRIETO: La difusión del humanismo médico español: procedimientos para el análisis de su proyección en algunas obras



The Neo-Latin Novel: General Ideas

Praeliminaria: FLORIAN SCHAFFENRATH

The Neo-Latin novel has drawn more and more attention in recent years. This session addresses some general issues regarding definition and corpus, translation and reception, as well as truth-status and relation to other genres. It is also meant to explore avenues for further investigation.

1. STEFAN TILG: The Neo-Latin Novel: corpus, research, prospects
2. FARKAS GÁBOR KISS: Readers of 17th-century Neo-Latin novels in East Central Europe



The Neo-Latin Novel in the Habsburg Empire

Praeliminaria: FLORIAN SCHAFFENRATH

Among other things, the Neo-Latin novel was a literary genre with some importance for the political development in the Habsburg Empire during the 17th and 18th centuries. In this special session, three very different examples will be discussed in order to show the variety in possible in this field: a mythological, an historical and a biblical novel will be dealt with.

1. ISABELLA WALSER: Of Persian Heroes, Greek Philosophers and Roman Gods: The Allegorical Mode in Ertl's *Austriana regina Arabiae* (1687)
2. FLORIAN SCHAFFENRATH: Der verschwundene Aeneas in Székelys *Aeneas Habsburgus* (1695)
3. JONATHAN MEYER: Stranger than fiction: An unconventional Neo-Latin novel called *Leopoldus II. in campo Rákos* (1790)



Per una rilettura di alcune opere in prosa del Pontano

Praeliminaria: MARGHERITA SCIANCALEPORE

Considerando l'importanza che hanno rivestito per tutto il Cinquecento le opere in prosa del Pontano a partire dall'edizione curata dall'amico e discepolo Pietro Summonte subito dopo la morte dell'umanista, si avverte oggi ancora la mancanza di studi critici che ne affrontino nuovamente la complessità e dal punto di vista dei contenuti, su cui pure molto è stato scritto, e dal punto di vista dello stile, delle strutture retoriche così abilmente utilizzate dall'autore e in fine della fortuna che ebbero nel Rinascimento e oltre, dell'eredità insomma lasciata dal Pontano alla cultura italiana moderna. I tre interventi di questa sezione, ognuno dedicato ad un aspetto della scrittura dell'intellettuale umbro, intendono, partendo da una tradizione di studi oramai consolidata, avviare un percorso di riflessione su alcune questioni fondamentali per la comprensione e l'interpretazione di queste opere.

1. CLAUDIA CORFIATI: Ritratti di contemporanei nei *Dialoghi* del Pontano
2. LAURA MITAROTONDO: La crisi politica nel lessico della modernità: incidenza del *De Fortuna* di Pontano in Machiavelli
3. MARGHERITA SCIANCALEPORE: Note sulla fortuna del Pontano nel Settecento



Religious PR in late Neo-Latin drama and poetry

Praeliminaria: STEFAN TILG (ORG. NIENKE TJOELKER)

The session focuses on the use of Latin literature as a medium of religious ‘public relations’ *ante litteram*. Christian, and especially Catholic, institutions and individuals were on the forefront of developing such PR in Latin. They combined a general inclination towards Latin (as time-honoured language of Christianity) with an intended emotional impact to further religious disciplinatio, edification, and exhortation. While examples from the age of confessionalization (16th and early 17th centuries) are relatively well known, the role of Latin religious PR in the later 17th and 18th centuries is still underresearched. This session will put its emphasis chronologically on later Neo-Latin and thematically on significant texts which either influenced actual debates or enriched the range of literary and cultural expression (e.g. by re-interpreting traditional genres, by creating new ones, or by providing models for vernacular literature).

1. SIMON WIRTHENSOHN: Boethius als Mittler jesuitischer Glaubenspropaganda
2. VALERIO SANZOTTA: Religiose Orden und lateinische Dichtung im 18. Jahrhundert: Das Beispiel der Accademia dell’Arcadia



New Perspectives in Textual Studies: Digital Frontiers for the History of the Book and the Interpretation of the Text / Nuovi Approcci allo Studio del Testo: Le Frontiere Digitali per la Storia del Libro e l’Interpretazione Testuale

Praeliminaria: PAOLA TOMÈ

This communication will present current and future perspectives of research in the field of the digital humanities applied to early printed editions and Latin and Neo-Latin texts.

1. PAOLA TOMÈ / SABRINA MINUZZI: Aspetti concreti nella circolazione degli incunabuli nell’Europa umanistica: il caso dell’*Orthographia* di Giovanni Tortelli
2. SABRINA MINUZZI: Colmare il divario tra la tradizione manoscritta e le edizioni moderne: ISTC, TEXT-inc, MEI per lo studio della produzione, distribuzione e ricezione dei libri a stampa del XV secolo
3. ANTONIO PISTELLATO / PAOLO MASTANDREA / LINDA SPINAZZÈ: Strumenti informatici per lo studio della letteratura Latina e Neolatina



Oratoria nuziale e poesia epitalamica nell’Italia del pieno e tardo Rinascimento

Praeliminaria: SEBASTIANO VALERIO

Il *Panel* intende proporre un breve percorso sulla scrittura epitalamica in età umanistico-rinascimentale. Dietro il fitto paludamento retorico che spesso caratterizza la letteratura fiorita attorno alle nozze di personaggi importanti per la storia politica italiana, è possibile scorgere motivi ricorrenti e importanti caratteri specifici che fanno sì che spesso le nozze, celebrate con componimenti lirici o con orazioni, vengano viste come occasione propizia per promuovere una riflessione di tipo culturale e

civile. L'occasione mondana delle nozze finisce così per trasformarsi in riflessione etica sui fondamenti stessi della convivenza civile e per offrire lo spunto per trasportare le vicende politiche contingenti in una dimensione universale. La Sessione intende indagare momenti ed episodi di questa storia, lungo il corso dei secoli XV e XVI, partendo dai presupposti teorici e giungendo ad esaminare alcuni significativi esempi del "genere" epitalamico.

1. MAURO DE NICHILO: Retorica e antiquaria nell'oratoria nuziale umanistica
2. MICHELE MONGELLI: Il *Carmen nuptiale in Divam Hyppolitam et Alphonsum Brutiorum ducem* di Elisio Calenzio
3. SEBASTIANO VALERIO: Guerra, amore e poesia nell'epitalamio di Giovanni Tommaso Filocalo per Fabrizio Maramaldo e Porzia Cantelmo



Aspects of Proto-Humanism in the Southern Low Countries

Praeliminaria: MICHIEL VERWEIJ

The flourishing of Humanism in the Low Countries is well known and is resumed in a few first class names: Erasmus, Lipsius, Leuven, Leiden. The preceding period, which saw the slow rising of a humanistic interest, has been the subject of less attention. For the extreme north of the area, the town and region of Groningen, much has been done, starting from the emblematic figure of Rudolphus Agricola. For Holland, some studies have been dedicated to Erasmus's immediate predecessors. For the Southern Low Countries the main publication is still a 1975 article by Jozef IJsewijn. This session proposes to throw some light on aspects of the rise of proto-humanism in the southern provinces of Flanders, Brabant, Hainaut and Liège: how did manuscripts of classical texts produced in Italy find their way to the north, together with the first humanist works? In what way did individual Italian humanists, such as Francesco Filelfo, try to establish contacts with circles on the other side of the Alps? How did specific literary genres such as the *paean* develop in the period of early Humanism and what was their relationship to medieval and to Renaissance poetry?

1. MICHIEL VERWEIJ: Books from Italy. The first signs of Humanism in the Southern Low Countries
2. IDE FRANÇOIS: Neo-Latin Consolation Literature in the Low Countries
3. JEROEN DE KEYSER: Francesco goes to Gallian Wood. Filelfo's interaction with Burgundy and France



PRACTICAL INFORMATION

Registration on site:

Registration will be open from 16.00-18.00 on Sunday, 2 August and begin at 08.00 a.m. on Monday, 3 August in the Aula of the University Main Building (Universitätsring 1, 1010 Wien). Congress packages, including programs, name tags, lunch tickets, a city map, WLAN-vouchers valid for the whole week, and much more will be distributed there. From Tuesday onwards registration will be possible next to the wardrobe in front of the Small Ceremonial Hall.

Chairing a Session:

We thank all colleagues who were so kind to function as chair(wo)men. (There will be a chair(wo)man's form in the Congress package.) Please hand it in at the information desk next to the wardrobe in front of the Small Ceremonial Hall.

Accompanying Events:

In addition to the Congress itself, the Congress fee also includes several sightseeing options in Vienna (Wednesday afternoon), a Viennese classical concert & a theatre performance (Tuesday evening), the coffee breaks and several receptions. A special invitation for the Buffet Dinner by the Mayor of Vienna (Monday evening) and the meeting point for your individual sightseeing option are included in your Congress package.

Concert & Theatre Performance:

(sponsored by the Ludwig Boltzmann Institute for Neo-Latin Studies):

Opening: Heinz W. Engl (Rector of the University of Vienna)

Viennese & Austrian Music – Strings & Trumpets (arranged by Johannes Schöfnegger)

The program will be distributed before the concert.

Grex Posoniensis (Comenius University Bratislava)

Students of the Department of Classical and Semitic Philology and of the Department of Archiving and Auxiliary Sciences in History (*organised by Ludmila Buzássyová*)

„DIOGENES CYNICUS REDIVIVUS sive de compendiose philosophando. Ad scholae ludentis exercitia olim accommodatus auctore Iohanne Amos Comenio“

The Neo-Latin text will be distributed before the performance.

Lunch:

Lunch will be served from Monday to Friday in the Mensa (Universitätsstraße 7, 1010 Wien), which is on walking distance to the Main Building. You will be accompanied.

Please take your lunch tickets with you. A special meal (3 courses) will be served according to your (vegetarian) choice.

Audio-Visual Requirements:

All lecture rooms (7, 23, 28, 30, 31, 32, 42 & the Institute of Classical Philology, Medieval and Neo-Latin Studies itself) are next to each other and equipped with microphones, beamers and laptops resp. desktops. Please bring your presentation on a USB flash drive with you. There will be students for assistance.

Posters & Book Exhibition:

The Posters should be on site for the whole week, not only for the Poster Session. They will be presented together with the Book Exhibition, right in front of the Small Ceremonial Hall and the Senate's Chamber.

Lounge, Wardrobe, Message Boards:

Next to the Big Ceremonial Hall you will find a comfortable lounge (in the Senate's Chamber) equipped with computers and a message board presenting important news, announcements, changes of papers etc. The laptops you bring with you will work there as well. – Please use your WLAN-voucher which will be part of the Congress package.

Another message board will be placed next to wardrobe near the Small Ceremonial Hall which serves as catering area. Please wear your name tag there.

Sightseeing on Wednesday Afternoon:

The meeting point for all sightseeing options will be in the Aula of the Main Building of the University at 15.00 c.t. All groups will be accompanied.

Guided Tours on Thursday Evening:

On Thursday (19.00-20.00, after the *Presentation: Neo-Latin Handbooks & Companions*) you have the opportunity of two guided tours: (1) *Der Wiener Kreis* / (2) *The Main Building of the University*. Please indicate your interest at the information desk.

Conference Dinner:

The conference dinner will take place at the „10er Marie“ restaurant, a typical Viennese „Heuriger“. We are going there *agmine facto* by an oldtimer tramway. The meeting point is in front of the Main Building at 19.00 c.t.



Excursion:

The excursion to Melk will start at 09.00 at Wien Westbahnhof. Please be there on time. There is one group ticket for all participants which will be valid for the train, the guided tour to the monastery and the boat trip on the river Danube. – Lunch will be served on the boat about 14.00. – We will be back in Vienna at approx. 19.00.

MAPS

Umgebungsplan
Area Map



- U** Universität Wien
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www.univie.ac.at
- 1** Campus der Universität Wien
- 2** Standort Sensengasse
- 3** Fakultät für Chemie
Fakultät für Physik
- 4** Fakultät für Informatik
Institut für Publizistik- und
Kommunikationswissenschaft
- 5** UZA - Universitätszentrum
- 6** Zentrum für
LehrerInnenbildung
- 7** Fakultät für Wirtschaftswiss.
Fakultät für Mathematik
- 8** Rechtswissenschaftliche
Fakultät (Juridicum)
- 9** Lesesaal Teinfaltstraße der
Universitätsbibliothek
- 10** Standort Schenkenstraße
- 11** Fakultät für Psychologie
- 12** Neues Institutsgebäude (NIG)

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| Sehenswürdigkeit Sights | Eingang Entrance | U-Bahn Underground |
| Parkgarage Parking garage | Behinderten-Parkplatz Disabled parking spot | |

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Administrative/ Dienstleistungseinrichtungen	Betriebsrat Personalwesen und Frauenförderung Frauenförderung und Gleichstellung Raum- und Ressourcenmanagement Infrastruktur/Baummanagement Studienwesen und Lehren Studiensulzung Raum- und Ressourcenmanagement ArbeitnehmerInnen-Schutz und Sicherheit Studienwesen und Lehren Student Point Erste-Hilfe-Raum	Bücherei und Archivwesen Lehrbuchsammlung Bücherei und Archivwesen Erwerbungsabteilung Finanzen und Controlling Internationale Beziehungen Studierendenmobilitätsprogramme Offiziell-Magazin Peripersonal- und Hauptbetreuung Personalentwicklung Peripersonal- und Hauptbetreuung EDV-Koordination und Personalcontrolling/-administration Raum- und Ressourcenmanagement Leitung	Bücherei und Archivwesen Direktion Bücherei und Archivwesen Universitätsbibliothek Studienpräses Veranstaltungsmanagement Büro 2, Besucherraum und Sitzungszimmer Jubiläumsbüro	Internationale Beziehungen Öffentlichkeitsarbeit Personalwesen und Personalentwicklung Personaladministration	Fachbereichsbibliothek Geschichtswissenschaften Fachbereichsbibliothek Germanistik Das Büro des Arbeitskreises für Gleichbehandlungsfragen (Parteienverkehr)	
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Hörsäle	24 26	7 16 21 34	23 27 28 29 30 31 32 33 41		42 45 46 47 48 50	

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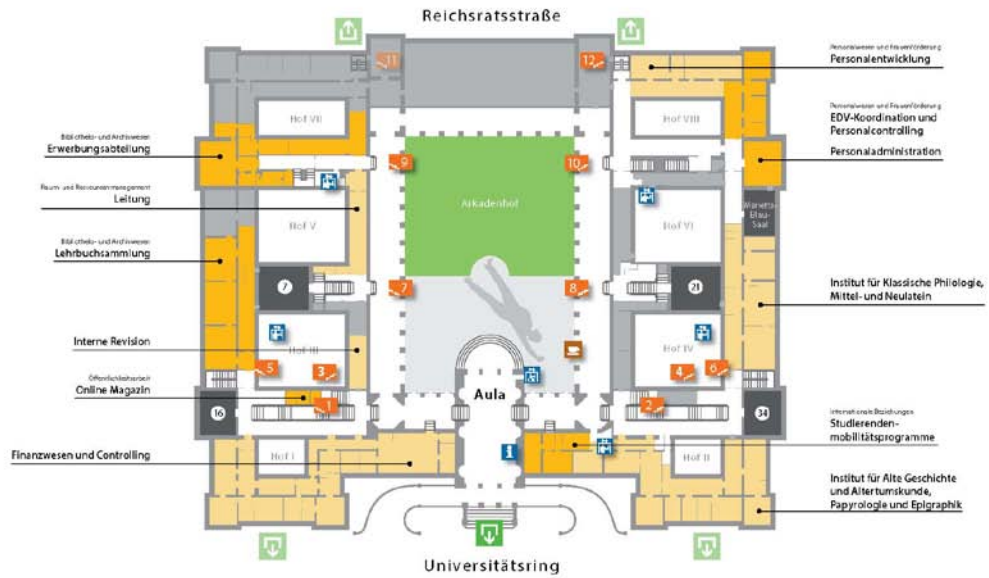
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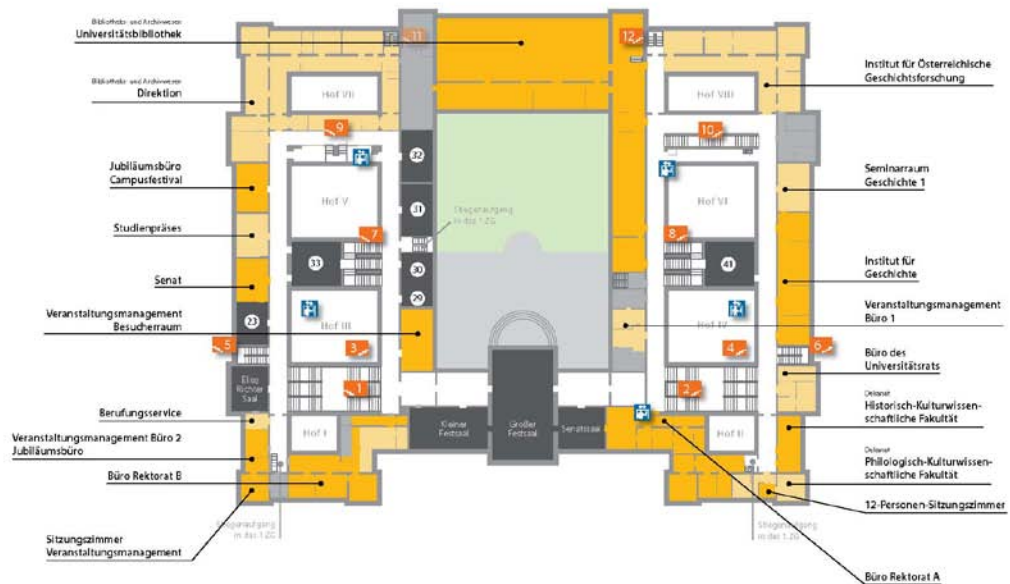
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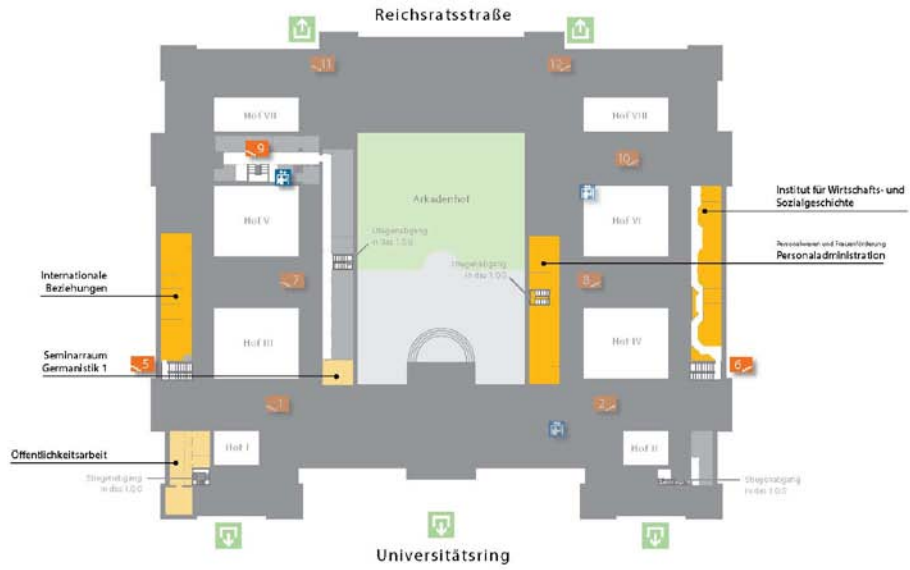
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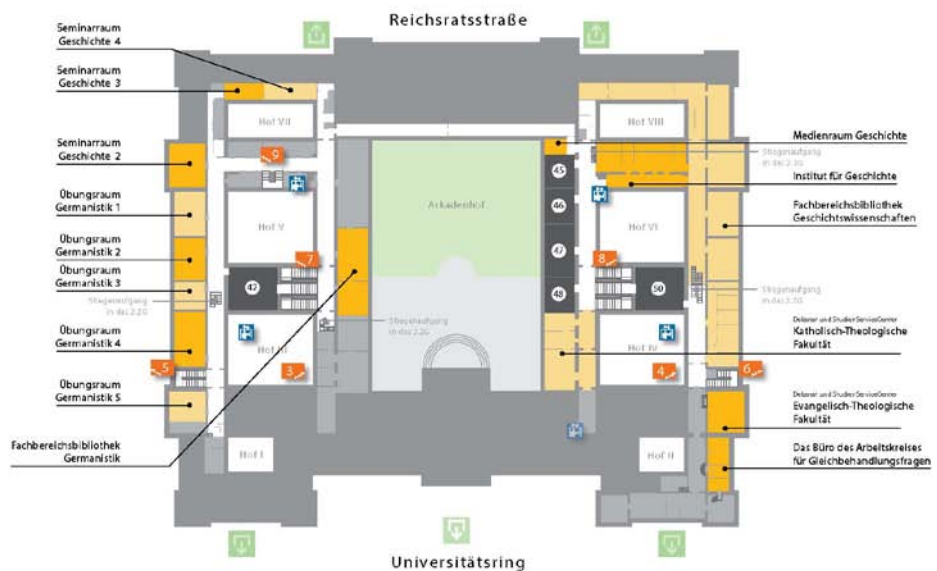
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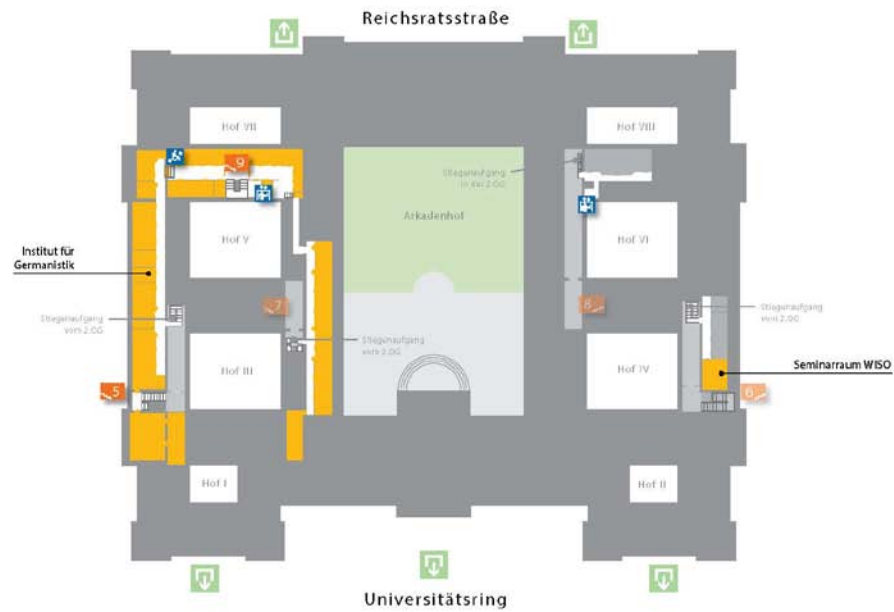
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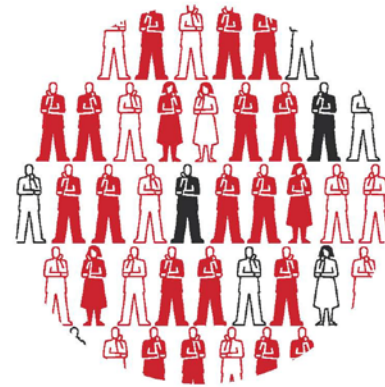
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DER WIENER KREIS

EXAKTES DENKEN
AM RAND
DES UNTERGANGS

20.05. – 31.10.2015
AUSSTELLUNG IM HAUPTGEBÄUDE
DER UNIVERSITÄT WIEN



ÜBER DEN WIENER KREIS

1924 gründeten ein Philosoph (Moritz Schlick), ein Mathematiker (Hans Hahn) und ein Sozialreformer (Otto Neurath) einen philosophischen Zirkel in Wien, um eine wissenschaftliche Weltauffassung zu entwickeln und zu verbreiten.

In regelmäßigen Abständen wurden philosophische Fragen diskutiert:

Wodurch zeichnet sich wissenschaftliche Erkenntnis aus? Haben metaphysische Aussagen einen Sinn? Worauf beruht die Gewissheit von logischen Sätzen? Wie ist die Anwendbarkeit der Mathematik zu erklären?

Junge Denker wie der Philosoph Rudolf Carnap, der Logiker Kurt Gödel und der Mathematiker Karl Menger stießen zur Gruppe, andere (wie Karl Popper und Oskar Morgenstern) standen im Nahverhältnis. Rasch wurde der Zirkel zur Hochburg des Logischen Empirismus. Er orientierte sich an Albert Einstein, Bertrand Russell und Ludwig Wittgenstein. Führende Köpfe in Prag und Berlin, Cambridge und Harvard griffen die Themen auf.



Moritz Schlick Hans Hahn Otto Neurath

1929 begann der Wiener Kreis öffentlich zu wirken, über den „Verein Ernst Mach“. Rasch wurde der Wiener Kreis zum roten Tuch für die antisemitischen und reaktionären Strömungen an der Universität Wien. Das politische Umfeld wurde zunehmend ungünstiger.

1934 starb Hahn. Der „Verein Ernst Mach“ wurde nach den Februarkämpfen verboten, und Neurath musste ins Exil fliehen. Schlick wurde 1936 von einem ehemaligen Studenten erschossen. Der Wiener Kreis löste sich auf. In der Nachkriegszeit fasste der Wiener Kreis in Wien nicht wieder Fuß. Doch er wirkte international weiter und ist aus der Geistesgeschichte des 20. Jahrhunderts nicht wegzudenken.

ÜBER DIE AUSSTELLUNG

Die Visualisierung von Philosophie ist eine Herausforderung für die multimediale Wissenschaftskommunikation. In der Ausstellung werden Peter Weibels Installationen verwendet, um einen reichen Fundus von Dokumenten, Bildern und Texten zu präsentieren.

Ein zentraler Teil der Ausstellung widmet sich der Geschichte der rassistischen und politischen Verfolgung, die zur Vertreibung des Wiener Kreises und zur brutalen Zerstörung von Wiens Goldenem Herbst führte.

Viele der wichtigsten Themen des Wiener Kreises sind heute noch wirksam. Eine direkte Linie führt von den abstrakten Untersuchungen von Carnap und Gödel zu den Computerprogrammen und Algorithmen, die unser Leben begleiten. Die „Wiener Bildstatistik“ von Otto Neurath hat zu den Piktogrammen geführt, die auf tau-

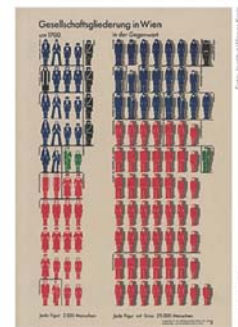
senden von Flughäfen die Besucherströme leiten. Der Wiener Kreis hatte engen Kontakt mit bedeutenden Persönlichkeiten aus Literatur, Architektur und den Natur- und Sozialwissenschaften. So galt etwa Schlick als der ‚Hausphilosoph‘ von Albert Einstein und Gödel wurde Einsteins bester Freund.

Wien spielte in der ersten Hälfte des 20. Jahrhunderts für die Philosophie eine ähnliche Rolle wie über Jahrhunderte für die Musik. In der Konstellation, die Denker wie Mach, Popper, Wittgenstein und Gödel umfasste, nahm der Wiener Kreis eine zentrale Rolle ein. Mord und Selbstmord, Verfolgung und Nervenzusammenbrüche, vor allem aber hitzige Kontroversen bestimmten seine Geschichte, von der Debatte zwischen Mach und Boltzmann über die Existenz von Atomen bis zu dem Streit zwischen Popper und Wittgenstein über die Realität philosophischer Probleme.

Die Ausstellung stellt einerseits die außergewöhnliche intellektuelle und kulturelle Blüte des Wiener Kreises, andererseits die Exzesse von politischem und antisemitischem Fanatismus, die zu seiner Zerstörung geführt haben, dar. Gleichzeitig wird die Internationalisierung und Weltgeltung dieser Philosophie thematisiert.



Manifest



Bildstatistik von Otto Neurath und Marie Reidemeister