

NEULAT 26 (2024–2025)

Ludwig Braun, Mantuanus und die Astronomie. Eine unglückliche Liebe?

Abstract: In his verses, Mantuanus was fond of pointing out the position of prominent constellations at the time of great developments on earth. Sometimes however he got confused whether a star was rising or setting. The nature of early sky-globes and planispheres, who looked at the stars ‘from the outside’, might be the reason for this uncertainty. In his *Fasti* and elsewhere, Mantuanus reproduced the star-catalogue in the 5th book of Manilius, without seeing that these are so called paranatellontes and without realizing what this would imply. And then there is this tricky wandering of the equinox: if the sun stands at a given day somewhere, that does not mean, that exactly 1500 years earlier it was at the same position. But Mantuanus stands by no means alone among Neo-Latin poets in his failures mentioned. And in a way all these misinterpretations and errors are understandable: astronomy is no light matter.

Keywords: Baptista Mantuanus, astronomy, rising or setting of constellations, implications of paranatellontes, wandering equinox.

Siegmar Döpp, Ein „überaus feinsinniges“ Propemptikon (1674). Eine Stilanalyse

Abstract: In *De poesi hodiernorum politicorum*, Christian Weise (1642–1708) emphasises the Propemptikon, which the Societas Disquirentium in Jena dedicated to its member Eberhard Rudolph Roth on his appointment to the Ulm Gymnasium in 1674, as „highly subtle“. This poem, an „astute inscription“ of 47 lines, is translated into German and stylistically annotated here. It is shown that the poem – in accordance with some theorems by Jacob Masen, Emanuele Tesauro and Christian Weise – contains a number of typical elements of the „astute diction“, but expresses the authors’ central message, the emphasis on their strong inner bond with Roth, in an unusual way, and does so in a „highly subtle“ manner.

Keywords: Christian Weise, *De poesi hodiernorum politicorum*, Propemptikon, Societas Disquirentium, astute inscription, Jacob Masen, Emanuele Tesauro.

Susann El Kholi, Humanistische Türkenlyrik in den Epigrammata des Leonhartus Albertus

Abstract: Leonhartus Albertus, a Czech poet of the age of Rudolph II, touches upon the Long Turkish War in three poems published in his *Epigrammata* (1603). Two of them are addressed to Albertus’ cousin Caspar Prellius. One of the poems is a typical propempticon offered to Prellius, who is about to depart for the front in Hungary – the verses show the author’s humanist education. The other poem – a moral exemplum – gives a jocular warning to the addressee against prostitutes. The third poem discussed is an ecphrasis addressed to the utraquist priest Zacharias Bruncvík, showing the saga-hero of the same name (Bruncvík) as the ideal of a christian soldier fighting against the muslim enemy, who is symbolized by a dragon-devil. The hero is clothed in allegorical terms, a depiction which probably is influenced by Hrabanus Maurus’ work *De laudibus sanctae crucis*. Although the manuscript of *De laudibus sanctae crucis* from the abbey of Fulda (Vatican City, Reg. Lat. 124) was ordered in 1599 by Rudolph II and copied at Prague in 1600 (Paris, Bibliothèque de l’Arsenal, cod. 472), Albertus more likely knew the early print, edited by Jacob Wimpfeling in 1503, since he lacked close contacts to the imperial court. The lost original given to Zacharias Bruncvík presumably contained illustrations supporting the text.

Keywords: Czech Humanism, Propempticon; Exemplum, Ecphrasis, Leonhartus Albertus, Caspar Prellius, Zacharias Bruncvík, Hrabanus Maurus: *De laudibus sanctae crucis*, Bruncvík-Saga, Long Turkish War

Josef Förster, Václav Alois Svoboda, a Neo-Latin Poet of the First Half of the Nineteenth Century

Abstract: The article focuses on the Neo-Latin poetic works of Václav Alois Svoboda (1791–1849), particularly those included in his gymnasium anthology *Poëseos latinae Specimina* from 1832, reflecting his teaching career at various Czech gymnasiums. Svoboda, a notable Czech National Revival poet fluent in Czech, German, and Latin, is remembered in Germany for being the author of the first complete poetic translation of all of Seneca’s tragedies into German and for his globally influential poem *Sanct Wenceslaw und Podiwin*.

His works often intertwined classical themes with contemporary issues, influenced by German Neohumanism and the *Sturm und Drang* movement. Despite the low development of classical philology in the Czech lands, Svoboda's educational materials and poetic talent significantly enriched Austrian gymnasium education and contributed to the preservation of Latin, demonstrating the adaptability of the domestic literary environment at the turn of the modern era and Romanticism.

Keywords: Václav Alois Svoboda, Neo-Latin poetry, Sturm und Drang, Czech lands, Austrian gymnasium education, The Czech National Revival, 19th century.

Thomas Haye, Die Elegiensammlung des Mantuaners Ludovico Andreasi (1459–1505?)

Abstract: Under Margrave Francesco II Gonzaga (1466–1519) and his wife Isabella d'Este (1474–1539), the Mantuan court became a centre of contemporary artists and writers. Among them was the hitherto little-known poet Ludovico Andreasi (Ludovicus Andraseus). He dedicated a book of elegies (*libri elegiarum*) to Isabella, in which he not only laments various calamities, but also glorifies Francesco's deeds at the Battle of Fornovo (on the River Taro; 6 July 1495). The account is inspired by the preliminary work of Teofilo Collenuccio, a poet from Pesaro who died in the battle. This essay offers an editio princeps of the elegies and a literary analysis of the book.

Keywords: Ludovico Andreasi, elegy, Mantua, Battle of Fornovo, Teofilo Collenuccio.

Luke B. T. Houghton / Magdalena Rufin, Engelhard Funck and the Golden Age of Pope Innocent VIII

Abstract: This article presents a text, translation, and analysis of a celebratory elegy addressed by the Franconian humanist Engelhard Funck to Pope Innocent VIII on the occasion of a peace treaty with the kingdom of Naples. The likely date and political circumstances of the poem are identified, and attention is paid to the major literary sources and to Funck's manipulation of his source material. The analysis locates Funck's elegy within the tradition of Latin and Neo-Latin poetry celebrating the return of the Golden Age in the reign of contemporary dignitaries, and assesses the value of such occasional poetry for social and cultural historians of the early modern period.

Keywords: Aeneid; Claudian; elegy; fourth Eclogue; Fuchsmagen, Johannes; Funck, Engelhard; Golden Age; Horace; Innocent VIII, Pope; Neo-Latin; Ovid; panegyric; peace; pope; Rome; Tibullus; Virgil; Wimpfeling, Jakob.

Alexander Kuznetsov, Necesse est conspicilio uti, siue notae de optica humanistica

Abstract: The article deals with two Latin words for eyeglasses, 'conspicilium' (the most significant spelling), and 'specillum', and it seeks to study their origin and their representation in large Renaissance dictionaries. Unlike the other words, which were used for optical implements in early modern era, these two were believed to have denoted eyeglasses in Classical Latin. In fact, quotations from classical authors, which suggested the meaning 'eyeglasses', were originally fabricated or distorted by Niccolò Perotti (conspicilium), and, probably, Christoforo Landino (specillum). Both words in question appear in classical texts: 'specillum' is a medical tool, and 'conspicillum' is a rare Plautine word with uncertain meaning, thereby, we encounter with a special case of forgery, that is, a falsified lexical meaning. Surprisingly, it was accepted, and elaborated by Robert Estienne, and it seems to have been never doubted until mid-17th century. Metrical aspects of Perotti's forgery are also studied.

Keywords: Estienne, Robert; eyeglasses, latin terms; Iunius, Hadrianus; Landino, Christoforo; neo-latin lexicography; Perotti, Niccolò; Plautus; Renaissance dictionaries.

Walther Ludwig, Caelius Secundus Curio: Gelenius ~ Beatus Rhenanus: Erasmus

Abstract: A group of dedication letters in books of 1531, 1536 and 1554 is here interpreted. They have in common that the humanist editor of an almost finished edition of a classical author surprisingly died, before he could write a dedication letter to a special addressee, who had become known. A friend of the deceased helped out, edited the book and wrote a dedication letter to the intended addressee. He used the opportunity to include a first biographical obituary of the deceased. These are editions of Gregorius Nazianzenus,

Origines and Appianus, and obituaries of Pirckheimer, Erasmus and Gelenius, composed by Erasmus, Rhenanus and Curio. Parallels of thought and words make manifest that the later writers were aware that they took up and developed the tradition of this type of letter.

Keywords: humanist letter writing, obituaries of famous humanists, Caelius Secundus Curio, Desiderius Erasmus, Sigismundus Gelenius, Willibald Pirckheimer, Beatus Rhenanus.

Clemens Schlip, Athanasius Guggers *Hymni sacri* (1661) und *Odae sacrae* (1664). Der poetische und geistige Horizont eines St. Galler Dichtermönchs

Abstract: This essay is dedicated to the poetry collections *Hymni sacri* (1661) and *Odae sacrae* (1664), written by the Saint Gall Benedictine monk Athanasius Gugger. The two works are first presented in terms of form and content, categorised in the intellectual and local time horizon and examined with regard to their reception and possible purpose. This is followed by an examination of selected poems, organised by epoch (antiquity, the Middle Ages, modern times), which sheds light on essential elements of Gugger's thought. In addition to the poetic strategy of a *parodia Christiana*, a substitution or even surpassing of pagan antiquity through Christian content, which was important for his poetry, his knowledgeable interest in the Middle Ages, which, like late antiquity, offered him poetic role models, is particularly evident here. With a view to modern times, Gugger's inner openness to contemporary spiritual and pastoral innovations in the Catholic world is addressed.

Keywords: Athanasius Gugger, Abbey of Saint Gall, Religious poetry, *Parodia Christiana*, Reception of late antique and medieval Latin literature, Epoch of the Catholic reform.

Marta Spina, Petrarca postillatore di Agostino. Il codice Vaticano latino 458

Abstract: The Vat. lat. 458 is an Augustinian compilation widely annotated by Petrarch. This article offers an edition of Petrarch's marginalia, largely unknown until now. It furthers our understanding of his relationship with the works of Augustine and more generally the Fathers, like Athanasius, a matter that has become the focus of recent research and yet requires additional investigation. This paper also provides a new, updated description of the manuscript and so presents a more nuanced picture of what Petrarch read and understood as truly Augustinian. For example, while he emended some Pseudo-Augustinian passages with Cassiodorus' *De anima*, he did not detect interpolated excerpts of Augustine's *De Genesi* nor of Alcuin's *Interrogationes et responsiones in Genesim*. Together, these data allude to the complex background of Petrarch's reading and annotating of Augustine's works, most notably those on the nature of the soul, of knowledge, and sin.

Keywords: Augustine, Cassiodorus, Athanasius, Petrarch, marginalia, Petrarch's library.

Dana F. Sutton, A Declaration of Interdependence. The Interrelationship of Three Dramatic Traditions in Early Modern England

Abstract: This article shows in detail that, far from being mutually exclusive dramatic traditions, early modern English university drama (normally but not always written in Latin) and the London popular stage enjoyed a frequent and mutually beneficial interaction. The fact that they were normally written in different languages posed no insuperable barrier since any man who had completed a grammar school education (or nearly so) would have been capable of reading and learning from university plays. Hence, on the one hand, the plays of Shakespeare and other London playwrights sometimes show signs of influence of academic ones, and plays produced at Oxford and Cambridge not only reflect those of Shakespeare, Ben Jonson and others, but often cater to the same audience expectations, tastes, and relish for current 'fads.'

Keywords: English early modern drama, English academic drama, Shakespeare, Ben Jonson.