Robert Brown, *On the Gin-Act*: A Latin Poem Attributed to Samuel Johnson.

The Latin poem *On the Gin Act*, signed by "Ardelio," was attributed to Samuel Johnson (1709–1784) in 1808 by his former associate John Nichols and appears among *Poems of Doubtful Authorship* in modern editions of Johnson's poetry. This article focusses on three aspects of the poem to support the conclusion that Johnson was not the author: the use of the pen name "Ardelio;" the scansion of "lenimen;" and the obscurity of the phrase "pensilibus fusis."

Samuel Johnson, Latin poem, Gin Act, Gentleman's Magazine, Ardelio, false quantity.

Susann El Kholi, Ein Gedicht des Leonhartus Albertus auf den Tod der Kaiserin Maria (gest. 1603) als Lehrstück habsburgischer Genealogie – zugleich eine Rezeptionsspur der *Laudatio funebris* des Georgius Bartholdus Pontanus.

Leonhartus Albertus, a Czech poet from the age of Emperor Rudolph II, devoted a poem, printed in his *Epigrammata* (1603), to the death of Empress Mary of Spain. The verses, addressed to Albertus' pupil Ladislaus Ludwig Bezdružický of Kolovrat, are not a typical epicedium but primarily a poem of didactic character on the genealogy of the Habsburg dynasty, that naturally also includes praise of the Habsburgs. Among the three characteristic features of an epicedium, *praise* is predominant and combined with information on Mary's family ties as an imperial (great-)granddaughter, daughter, wife and mother, whereas *lamentation* is only slightly touched upon and *consolation* entirely lacking. The poem was inspired by the *Laudatio funebris* on Mary of Spain by the Prague canon Georgius Bartholdus Pontanus. Besides Pontanus, Albertus is the only author from the Bohemian region dealing with this topic.

Czech Humanism; Didactic Poetry; Habsburg Panegyric; Epicedium; Leonhartus Albertus; Georgius Bartholdus Pontanus; Empress Mary of Spain; Ladislaus Ludwig Bezdružický of Kolovrat.

Niklas Gutt, "Expediam topper corgo decermina magna" – Julius Caesar Scaliger's *Paedagogus* (1574).

Julius Caesar Scaliger's satire *Paedagogus* depicts a pedagogue who instructs his pupil to use the most obsolete and archaic language possible and practically demonstrates his teachings by resorting to a hyper-obsolete Latin style himself. As authority for this style, the pedagogue invokes Erasmus of Rotterdam. This paper aims to shed light upon the more obscure parts of the text and to contextualize it within the broader discourse on Ciceronianism. It is argued that while Scaliger is alluding to Erasmus's *Ciceronianus* and *Adagia*, he exaggerates, distorts, or even contradicts many of Erasmus's views on Ciceronianism. In fact, Scaliger's goals appear to go beyond merely expressing disdain for Erasmus. In constructing verses in obsolete Latin, he demonstrates his own philological skills and challenges the readers to decipher the complexities of the poem. The obscure style is thus not only an object of superficial ridicule, but also contributes to the satire's erudite entertainment value.

Apuleianism, archaism, Ciceronianism, Erasmus, satire, Julius Caesar Scaliger.

Stephen Harrison, Papal Paradise: Maffeo Barberini's Epistle to Lorenzo Magalotti.

This piece provides a Latin text of, an English translation of, and the first literary commentary on, a hexameter epistle of 1609–1612 by Maffeo Barberini, the future Pope Urban VIII, to his friend and relative Lorenzo Magalotti, inviting him to come from Rome to the papal estate of Castel Gandolfo. It shows how the poem combines the classical framework of Horace's *Epistles* with other allusions to other Latin poets (Statius, Martial and Virgil) to create a rich and innovative literary texture, and how it presents praise of Pope Paul V, master of both writer and addressee.

Barberini, Maffeo; Magalotti, Lorenzo; Pope Paul V Borghese; Horace; Statius; Martial; Virgil.

Walther Ludwig, „Nunc est legendum, nunc hilari manu volvenda charta …" Gruters Inschriftenwerk von 1602/03, dessen Umkreis und Empfehlungsgedichte.
The *Inscriptiones antiquae totius orbis Romani* by Janus Gruter, first published in Heidelberg in 1602, were the most important work of this great humanist. The volume numbers ca. 1650 pages in-folio. Its significance is first shown in the context of both earlier and later editions of inscriptions from the 16th to the 18th century. For a long time Gruter's edition remained the fundamental epigraphical collection, which later editions sought to supplement or to surpass. A second chapter deals with the symbolic woodcuts and the copperplates that adorn the title pages of these epigraphical editions. The third tries to clarify the complex printing history of Gruter's edition. The fourth deals with its sources (116 books and 101 private letters). Chapter V analyzes the distribution of Gruter's inscriptions into 18 Classes and the 24 Indices, and gives an interpretation of the first page of the *sylloge* as an example of his editorial method. Chapters VI-X are devoted to the 50 liminary poems (by 46 authors) praising Gruter's great work, some of which are analyzed in detail. In these, Gruter is compared to ancient gods, semi-gods, and heroes; we read that his merits deserve a golden statue; that he was a new wonder of the world and resurrected ancient Rome.

Janus Gruter, publication history and reception of his *Inscriptiones*, early modern epigraphical scholarship, liminary poems.

Walther Ludwig, Gruters *Delitiae poetarum Germanorum* (1612) und andere *Delitiae*.
Between 1608 and 1614, Janus Gruter published 15 volumes in-12° with almost 600,000 verses on ca. 18,000 pages. Together they fill a shelf of 96 cm long. They contain an anthology of Neo-Latin poems by Italian, French, German and Dutch poets. Gruter clearly wanted to give his contemporaries and posterity an anthology of the modern Latin poems of the most productive European nations. He aimed for a collection of elegiac, hexametric, and lyrical poems. The venture began when the Frankfurt publisher Jonas Rosa asked Gruter to add some poems to a reprint of the two-volume *Carmina illustrium poetarum Italorum* of Ioannes Mathaeus Tuscanus, first published in Paris in 1576–1577. In my article I investigate the development of that idea up to the series of 15 volumes, discover how Gruter chose the term 'Deliciae' or 'Delitiae' for it, and explain the common structure of the volumes. I analyze the ways in which Gruter arrived at his selections and editorial decisions, as well as his occasional slight amendments to the texts of the original poems. It remains a mystery why he preferred to use pseudonyms for his *Delitiae* ("Ranutius Gherus" and "A. F. G. G."), but there is no doubt that these both stand for Janus Gruter from Antwerp.

Neo-Latin anthologies, Ioannes Mathaeus Tuscanus, Leodegarius de Quercu, Aegidius Periander, Janus Gruter as editor of *Delitiae poetarum Italorum, Gallorum, Germanorum* and *Belgorum,* Caspar Cunradus, Friedrich Taubmann.

Nik Nicheperovich, The genres, intertexts, and politics of Jacopo Sannazaro's pomegranates: *Elegies*, 2, 10.
This article offers a discussion of Sannazaro, *Elegies* 2, 10 by considering the poem's style, its literary connections, and its historical context. The argument is developed in six sections. The first suggests that the speakers of the poem, a collection of pomegranates, play upon their position between reality and fiction by providing an indeterminate picture of their identity, origin, and appearance. The second proposes that this indeterminacy extends to the poem itself, revealing it as an elegy made from epigram. The next three sections map the poem's literary network: the third discusses links with examples from Sannazaro's Latin verse, epigram 1, 16 and elegies 1, 1 and 2, 4; the fourth, with several ancient intertexts from Ovid and Propertius; and the fifth, with the end of Sannazaro's *Arcadia*. The last section reads the poem against an important contemporary backdrop: the conquest of the Kingdom of Naples at the beginning of the sixteenth century.

Sannazaro, elegy, epigram, genre, intertextuality, pomegranates.

Lukas Reddemann, Staatsbeschreibung als Exilliteratur und die normative Kraft der Buchreihe. Die *Respublica Bohemiae* (1634) des Paulus Stranskius und die niederländischen ‚Republiken‘.

Paulus Stranskius' *Respublica Bohemiae* (1634) is published as a volume of the Dutch 'Republic'-series of state descriptions. Stranskius' state as a protestant exile is pivotal for the conception of the work, as is shown in the dedication and the epilogue. He supports the cause of the protestant estates and speaks in favour of the Kingdom of Bohemia being independent from the Holy Roman Empire. According to him, the occurrence of religious tensions since the early 15th century constitutes the background of a larger development leading to the Bohemian Revolt in 1618 and subsequently to the emigration of protestant scholars. As an exile, however, Stranskius underlines his affiliation to the European 'res publica litteraria' by incorporating references to classical literature as well as jurisprudence. Accordingly, he publishes his work as one of the 'Republics' and thus aims to give to his ideal of the Bohemian state a rank equal to other states whose descriptions were published in this very series.

Paulus Stranskius (Pavel Stránský), Exile, Republics (book series), Bohemian history, 'respublica litteraria'.

Clemens Schlip, Die *Amores* des Simon Lemnius: Ein Erotiker auf dem Weg zum Epiker.

The article takes a closer look at the *Amores* by the Swiss (Grisons) poet Simon Lemnius (1511–1550) and their meaning. In a first step, the characteristics of Lemnius' erotic poetry (especially its outspokenness and some of the principles of composition recognizable in this collection) are pointed out. In a second step, the poetological program of Lemnius' *Amores* is brought to light, as the poet outlines it in this work explicitly and implicitly, above all in some allegorical scenes, which, simply put, proclaim a conflict between the Muses and Amor. It is shown that Lemnius playfully and deliberately hints in this collection on his great plan regarding another genre (sc. Epic poetry) and that the *Amores* are also to be seen as an appeal to influential Grisons to enable him to follow this self-chosen task. This interpretation is at last confirmed by a look at Lemnius' later poetic output.

Simon Lemnius, *Amorum libri IV* (1542); erotic poetry; epic poetry; poetological reflections; literary patronage; Grisons humanism.

Dana F. Sutton, The Sixteenth Century "Pompa" in England and Scotland: A Neglected Kind of Neo-Latin Performative Poetry.

This article looks at the "pompa" ("parade, procession"), a special kind of polymetric performative piece normally performed at a royal court, in which the various participants (usually Apollo and the Muses) cross the performance area or come forward seriatim to deliver a short address. Authors of such pieces include such prominent Humanists as John Leland, George Buchanan, Thomas Watson, and (although it is written entirely in hexameters and was not performative) provided the fundamental idea for Gabriel Harvey's 1578 *Smithus vel Musarum Lacrhymae*, itself the model for Harvey's friend Edmund Spenser's 1591 *Teares of the Muses*. The idea of having Apollo and the Muses appear in an English or Scottish context had a historical basis in the immigration of a number of distinguished Italian Humanists (including Polydore Vergil) in the early decades of the sixteenth century. And while these "pompae" were ostensibly written to flatter some individual in power, they also had the effect of reminding the audience of poetry's ability to glorify and memorialize the great (as is further emphasized by the fact that the poet is displaying his ability to compose in a dazzling variety of meters).

"Pompae" and masques, Minor dramatic forms, Lyric poetry, George Buchanan, John Leland, Gabriel Harvey, Edmund Spenser.