

Thomas Haye, Die *Fridericeis* des Priamus Capotius (1488). Ein Neubeginn antikisierender Epik im deutschsprachigen Raum?

In 1488, the Sicilian poet Priamus Capotius (d. 1517), an acquaintance of Konrad Celtis, stayed at the University of Leipzig, where he wrote a *Fridericeis*. The text of 666 verses is addressed to the Saxon Elector Frederick the Wise (1463–1525) and glorifies his ancestor, Frederick I (1257–1323), Margrave of Meissen and Landgrave of Thuringia, who had led a successful defensive struggle against the German kings Adolf of Nassau (1292–1298) and Albrecht I of Habsburg (1298–1308). In its close reference to the epic poetry of pagan antiquity, the text marks an important step in the reactivation of the genre within the German-speaking lands.

Priamus Capotius, epic, Frederick the Wise, Meissen, Thuringia.

Paul K. Hosle, The Rumor of Scipio Africanus' Divine Birth in Petrarch's *Africa*.

In this essay, I explore a sophisticated example of Petrarch taking over two prose sources, Livy's *Ab Urbe Condita* and Aulus Gellius' *Noctes Atticae*, in his discussion of Scipio Africanus' divine birth in his epic poem *Africa*. Petrarch skilfully combines both texts and carefully avoids both the former's emphatic rejection of and the latter's qualified neutrality toward the tale, without however endorsing its full veracity. Evoking Fama (Rumor), Petrarch deepens Vergil's notion of Fama as singing of truth and fiction in equal measure by reframing the stakes of the question in accordance with his own interpretative categories ('sermo' vs. 'sensus'). The story, although not taken as historical fact, is understood as a most fitting reflection of Scipio's supreme virtue, which far surpasses what can be expected of humans.

Petrarch, Livy, Aulus Gellius, Vergil, *Africa*, Fama, Scipio Africanus.

Walther Ludwig, Herder und die neulateinische Literatur.

Johann Gottfried Herder (1744–1803) was one of the four great authors of German literature who lived at Weimar around 1800 (the others being Goethe, Schiller, and Wieland). Herder turned 171 Latin poems of the greatest German Jesuit poet Jacobus Balde (1604–1668) into German verses. Chapter I. shows how these German poems were received and evaluated since their publication in three volumes, titled *Terpsichore*, in 1795 and 1796. The results contradict present-day notions of Herder's translating activity. Chapter II. demonstrates the principles of Herder's rather free translations by close comparisons of five poems of Balde and one of the Polish Jesuit Mathias Casimir Sarbievius (1595–1640) with their German remakes. Chapter III. asks what Herder knew in the field of Neo-Latin literature generally and especially in that of Jesuit Latin poetry, further for what reasons he chose Balde's poems for his reworking, and finally whether he composed other writings in Neo-Latin literature. These questions are answered with the help of his great library catalogues of 1776 and 1804 (its Neo-Latin part with ca. 300 books is here edited with corrections and supplements) and the edition of his letters, his unpublished works, his Fragments *Über die neuere deutsche Literatur*, published 1766/1768, and his *Briefe zur Beförderung der Humanität*, published in 1793/1797. Herder disdained Neo-Latin poetry in 1768, but praised it in 1796. What caused that change?

Johann Gottfried Herder, *Terpsichore*, Jacobus Balde, Mathias Casimir Sarbievius, Jesuit Latin poetry, Principles of translation, Neo-Latin literature in humanist library catalogues, Latin poetry in modern times.

Arne Mertens, Philip II and the Burgundian legacy: Pontus Heuterus and his *Rerum Burgundicarum libri sex* (1584).

This article aims to demonstrate how the Delft humanist, Catholic priest and historian Pontus Heuterus not only provided a history of the dukes of Burgundy in his *Rerum Burgundicarum libri sex* (1584), but also implicitly imparted a moral system to his readers. Following the examples of Roman historiography and biography, Heuterus described the lives of the four dukes of the House of Valois-Burgundy. In this article, we aim to show that Heuterus commented on the various crises

that were at hand throughout the Southern Netherlands, thereby giving his opinion on the political and religious disputes. Notwithstanding his own background as a Catholic priest, Heuterus maintained a reconciliatory narrative, hoping that the hostilities would end. Finally, by dedicating his work to the Habsburg monarch Philip II, Heuterus presented the ducal deeds as instructive lessons and paradigms of virtue. Special focus goes to Philip the Good who, as founder of the ‘Belgian’ state, most resembled the example of an ideal prince which Philip II should imitate and, if possible, emulate.

Pontus Heuterus, historiography, biography, Burgundy, Neo-Latin, Philip II.

Clemens Schlip, Ein sittenstrenger Jupiter, „Veneres duae“ und eine bayerische Adelshochzeit: das *Epithalamion* des Marcus Tadius Alpinus.

The article takes a closer look at the *Epithalamion* for the wedding of Oswald von Eck and Anna von Pienzenau in Munich (1544), written by the humanist and jurist Marcus Tadius Alpinus (1509–1562) from the Grisons, who spent most part of his life in Bavaria. In a first step, the not too well-known author and the content of his highly remarkable, but until now barely studied poem are presented. In a second step, two passages of the text are analysed more closely, which are particularly revealing with regard to the poem’s notion of (especially marital) love and sexuality. The first of these contains an interesting reinterpretation by Jupiter himself of the traditional mythological love stories between gods and mortal women. The second passage contains a fascinating reinterpretation of the two Aphrodites of Plato’s *Symposion*, a reinterpretation, which, it is argued, could be influenced by Erasmus of Rotterdam.

Marcus Tadius Alpinus, epithalamium, wedding poetry, two Aphrodites (Plato), sexuality, Erasmus of Rotterdam.

Uta Schmidt-Clausen, Ein Katalog in literarischem Gewand. Lorenz Beger’s *Thesaurus Brandenburgicus* (1696–1701) aus philologischer Sicht.

Lorenz Beger (1653–1705) was a librarian, an antiquarian and a prolific writer. From 1688 on, he was the head of the Brandenburg collection of antiquities in Berlin, in the service of the Elector Friedrich III. Beger’s *Thesaurus Brandenburgicus* (1696–1701), an illustrated catalogue in three folio volumes, is well known for its antiquarian scholarship and as a document of the Elector’s political ambitions. The following paper chooses a philological approach to the text of the *Thesaurus Brandenburgicus*, understood as literature. The most striking feature of the text is the dialogue form. To fulfill his twofold task – presentation of the collection and praise of its owner – Beger invented a fictional narrative: a fictitious foreign traveller visits the archeological collection and the residential city of Berlin. He meets the custodian. The two personae engage in learned discussions about the ancient artefacts. The narrative structure allows dialogical digressions about the Elector and his achievements. The article studies the different types of dialogue and the various purposes they serve. It analyses the manifold literary procedures which Beger uses in order to teach, to convince and to entertain his readers. Finally, the *Thesaurus Brandenburgicus* is contextualised in the tradition of Neo-Latin dialogue.

Lorenz Beger, *Thesaurus Brandenburgicus*, Berlin around 1700, Antiquarianism, Neo-Latin dialogue, Early museum catalogue.

Marta Vaculínová, Johann Clingerius, S.J., and his *Technopaegnon poeticum*.

In Neo-Latin poetry, the literary life of a certain period is often shaped by notable figures whose work becomes an object of imitation, as exemplified by Johann Clingerius (ca. 1557–1610) from Thuringia, a member of the Jesuit Order and professor of poetry and Greek at several Jesuit colleges. His relatively short teaching career in Olomouc from 1597 until 1598 left distinct traces, which were observed earlier (but unrelated to him as a person) and have recently been better explored, thanks to new findings. Extant printed books and manuscripts now make it possible to determine the extent of his influence, which shaped not only Bohemian and Moravian students,

but also to a large extent Polish students, as well as probably Hungarian students and which can be traced back to the early period of Clingerius's teaching career in Graz and Vienna. The prints from the Olomouc period contain abundant examples of *poesis artificiosa*, for which Clingerius had a special liking. It is also evidenced by the surviving manuscripts of his treatise *Technopaegnon poeticum*, which in some respects illuminate his poetic and teaching practices. Although the *Technopaegnon* was never published in print, it made its way into the printed scientific literature through the encyclopaedists Rudolph Goclenius the Elder and Johann Heinrich Alsted. Clingerius can thus rightly be placed among the theorists of the *poesis artificiosa*, namely chronologically between Julius Caesar Scaliger and J. H. Alsted.

Visual poetry, Jesuit poetics, Olomouc, Johannes Clingerius, cult of poetry, Neo-Latin manuscripts, text transmission.

Mareike Woortmann, Original und Kopie? Zum Verhältnis von John Owens *Epigrammatum libri X* und Henrik Harders satirischen *Epigrammata* (1679). Eine Annäherung.

Despite accolades by contemporaries beyond Denmark and his ongoing presence in modern Danish literary history, Henrik Harder (1642–1683) has not been researched as a poet of Neo-Latin epigrams. A first attempt of verifying or falsifying Edward Bensly to date unproven thesis of Harder being profoundly influenced by John Owen's epigrams in his own puns and points will be the aim of this paper. For this purpose both authors' epigrams treating fictional characters of the educational system will be contrasted. It becomes apparent that Harder does not merely copy Owen, but that he adds his own tinges in his satirical approach to his target audience – for example with his use of metrics or with his selection of students as his addressees, while the renowned Welsh focuses on the teachers. Nevertheless, in order to evaluate the relation of Harder's epigrams to Owen's œuvre and especially potential regional models in Danish or German Neo-Latin poetry, more detailed studies will be needed.

John Owen, Neo-latin epigram, Henrik Harder, satire on teachers, Danish Neo-latin poetry.