ELENA DAHLBERG, Uppsala University

Occasional Latin poetry from the Great Northern war (1700-1721): propaganda, self-image and invectives

The Great Northern war (1700-1721) was a conflict that involved basically all the countries in the Baltic region. By the turn of the century, the Swedish realm included Finland, Ingria, Estonia, Livonia, parts of Pomerania and some other territories in northern Germany. In 1700, Sweden was suddenly attacked from three different sides. The attackers were Saxony-Poland, Denmark and Russia. The question of bellum justum was then raised once again. It was also a period of fierce propaganda writing. To divide this propaganda literature into categories is not an easy task. I use here my own stipulative definitions and provide two main groups of propagandistic writings. The first category consists of official polemical documents and includes such texts as declarations of war and war pamphlets. The other group is constituted by occasional literature. We find there fictive letters, allegorical fabulae, orations and poems. All this discourse was conducted in Latin. In the present paper, I shall focus on the sub-category occasional poetry. The poetry from the time under discussion is characterized by nationalistic pathos and religious zeal. War poems produced in Sweden thus mirror the principal ideologies of the late Carolean age, e.g. the superiority of the Lutheran Faith and the glory of the Gothic heritage. Also invectives on the personal level are usual. In my talk, I shall pay special attention to the occasional poetry by Swedish, Danish and Russian Neo-Latin authors. We shall see an obvious interaction between the poets from these three countries and sometimes even harsh attacks that they deliver against each other in their verses. I have tried to bring together the texts that are both representative of the period and entertaining as regards their contents and language.

GEOFFREY EATOUGH, University of Wales

Talking to Europe: Camden's Documentaries

In Camden's Britannia Britain is another world separated from Europe; in his Annals the separating sea has become the bond which makes Britain an integral part of Europe, the channel of her prosperity and dangers. Burghley and Cotton among others gave Camden access to a wide range of governmental documents, and Camden chose the annalistic format to present the history of the reign of Elizabeth. One can fall into the trap of seeing this format as restrictive and the documents and their events dictating the narrative, but in Camden's words Burghley primordia regni Elizabethae filo historico contexere iussit. Camden is the weaver of the tale, the years are the show cases for a variety of stories, many of them sensational, of European significance. History may be primarily commemorative, but almost immediately it becomes didactic. It had lessons for the Stuart age in which Camden wrote, but lessons for all time and certainly for European nations. It was appropriate that the language in which it was written was Latin, and in fact none of the translations which emerged are satisfactory. It has to be read in Latin. Camden has many styles and reasons for these styles. The harrowing forensic style in which Mary Queen of Scots is examined, is followed by the theatricalities of her execution, the shameful behaviour of Elizabeth who needs a committee to rescue her, then by a detailed account of political implosion in France, which indicates what could have happened in Britain, and back to calm waters with Elizabeth gloriously rooting out corruption in the monopolies, redirecting the country's wealth into the public domain to the betterment of her people. Government meant attention to detail. Events are unpredictable, which
means also that one must be careful of beating the nationalistic drum, and especially so with a European readership. The closing of the Antwerp market sent English traders on a northeasterly trajectory, which led to Russia and dreams of China. It also led to piracy, the untaxable profiteers of the period. Among the achievements of Elizabeth are the refoundation of the English navy using a public-private initiative and the control of rampant inflation, if you can believe the figures. Camden had a sense of humour. Laurence Humfrey did not get the promotion he deserved in the Anglican Church perhaps because he did not stick close to the church’s line of adiaphora.

PAUL GWYNNE, American University of Rome

A tale of two cities: topos, topography and topicality in neo-Latin epic

From the moment Homer described the Greeks massing around the walls of Troy the city under siege became an essential component in the epic narrative. Although less dominant in later Latin epic the motif remained constant. Virgil’s Aeneid begins with the siege at Troy while Book Nine is devoted to the siege of the Trojan camp at Ostia. The first great set piece of Lucan’s Bellum Civile is Caesar’s siege of Massilia; likewise the narrative of Silius Italicus’ Punic is initiated by Hannibal’s attack on Saguntum; Statius Thebaid is set almost entirely around the walls of Thebes. The motif of the city under siege continued into neo-Latin epic. The exploits of the Italian condottieri, who saw themselves as latter day Scipios and Caesars, were retold in their victories in siege warfare. Book Three of Francesco Filelfo’s unfinished Sphortias celebrates the victory of Francesco Sforza at Piacenza while the Volaterrais, a four-book epic by Naldo de’ Naldi (c. 1432-1513) on the war between Florence and Volterra (1472) culminates with the Sack of Volterra by Federigo da Montefeltro. While these two examples whitewash the brutalities of these vicious campaigns to praise the dedicatee, another type of siege motif evolved which portrayed the events from the point of view of those within the city walls, making the besieged city as much the locus of these epics as Troy had been for Homer. Titles such as Albertino Mussato, De Obsidione Domini Canis Grandis de Verona ante Civitatem Paduanam (1328) and Fuscus Paracletus Cornetanus De Malvetiis (1408-87), Tarentina (1460-5), four books on the Barons’ war, attest to the popularity of this sub-genre. This paper, however, will concentrate upon Pierre de Blarru (1437-1510), Nanceid (printed posthumously in 1518), which describes the victory of René, Duke of Lorraine over Charles, Duke of Burgundy, at the siege of Nancy in 1477; and Francesco Rococciolo (1460/70-1528), Mutineis, ten books on the riots in Modena (1510-17), which celebrates the resistance of the Modenese against Julius II. This paper will contrast the corporate heroism of these siege epics with the heroic individualism of the Homeric epic tradition.

TRINE HASS, Aarhus University

Intertextuality and identity construction in Hans Philipsen Pratensis’ Daphnis (1563)

In 1563, the Nordic Seven Years War between Denmark and Sweden broke out. This war about borders, trade, and political symbols impacted literature too. On each side, there is an eagerness in the literature of this period to demonstrate Classical erudition and, not least, to demonstrate how the country in question is a natural heir to Classical Antiquity, politically and culturally. This paper will focus on the poem, Daphnis, from the year of the outbreak, by a Danish author, Hans Philipsen Pratensis. In the charming eclogue, Pratensis honours a prominent Danish priest and composer of hymns, Hans Thomesen (Daphnis), on the occasion of his wedding. This poem has been the focus of attention of prominent Danish neo-Latinists: Karsten Friis-Jensen, Minna Skafte Jensen, and Peter Zeeberg. They have discussed the political implications and explained most of the allegories (Friis-Jensen, 1987), analyzed how
Pratensis models a refrain in his poem on Vergil’s eighth Eclogue (Zeeberg, 2008), and how, in this refrain, he also draws on a previous work of Danish neo-Latin pastoral, Erasmus Lætus’ *Bucolica* of 1560 (Skafte Jensen, 1988). In this paper, I will suggest another instance of intertextuality with Erasmus Lætus in *Daphnis* and discuss how the two types of intertextuality, intertextuality with a Classical author and with a contemporary countryman, contribute to Pratensis’ construction of regional and/or national identity in the poem.

**HANS HELANDER, Uppsala University**

**Neologisms in Neo-Latin**

There has been a tendency to regard Neo-Latin as a (more or less) blurred mirror of ancient Latin, and nothing else. Even in recent studies by otherwise excellent Latinists we may meet with the statement that Latin of the Early Modern and Modern period is a static language, which in the lexical field exhibits ‘a certain development (incorporation of post-classical words; neologisms), but this evolution has remained of a very limited character’. My aim is to show that this is a misleading view, which gives a false picture of the role of Latin in the Early Modern age and makes us blind to the vitality and innovative potentiality of the Latin language. Early Modern Europe witnessed the rise of the nation state, unprecedented geographical discoveries, the Protestant movement and the Counter-Reformation. This is also the age of the scientific revolution, in all the various disciplines. Latin was the vehicle of all the new ideas, beliefs and insights generated by these processes, from Early Renaissance up to the end of the eighteenth century. It was absolutely necessary to treat all the expanding knowledge in all areas in Latin. This role necessitated the introduction of neologisms on a large scale.

**NOREEN HUMBLE, University of Calgary**

**Xenophon’s *Cyropaedia*: exploring the target audiences of Latin v. vernacular translations**

This paper will explore the target audiences of Latin and vernacular translations of Xenophon’s *Cyropaedia* in the 15th and 16th centuries as expressed through the rhetoric in the prefatory material (dedicatory letters and letters to the readers) in order to determine what sort of boundaries, if any, are evident, particularly whether or not vernacular translations were a) aimed at a different type of audience (for example, among Latin translations there seems to be a different emphasis in the approach taken by Reformed humanists who dedicate translations of the work primarily to younger, unformed princes as a didactic manual, compared to other translations which present the work for a dual audience: the dedicatee who is already a Cyrus or surpasses Cyrus, and a wider audience who do have some benefit to gain from reading the examples therein), or b) had different expectations of their audiences and their interests (e.g. Domenichi’s Italian translation of 1548 makes reference to a contemporary debate found in Castiglione and Tasso concerning the fictional nature of the *Cyropaedia* and the superiority of fiction and poetry, a concern not found in the prefatory material to Latin translations).
MARIANNE PADE, Accademia di Danimarca, Rome

In Gallos: Renaissance Humanism and Italian Cultural Leadership

In a recent article on “The Renaissance as the Concluding Phase of the Middle Ages” (Bolletino dell'Istituto Storico Italiano per il Medio Evo 108, 2006), John Monfasani reviews a number of important discussions of the concept and originality of the Italian Renaissance and of the question of periodization. To Monfasani the main point is not so much if the cultural interests and achievements of the Italian humanists were radically different or more brilliant than those of medieval intellectuals. The main point is that they were Italians, and he agrees with Kristeller who pointed out that even if one denies that there was a Renaissance, one cannot deny that there was a Renaissance of Italy. From a relatively backward position before the fourteenth century, Italy had become important by the late fifteenth century as cultural forms developed there in the two preceding centuries began to exert decisive influence on the rest of Europe. Monfasani actually contends that “the Renaissance was a period of Italian cultural leadership in Europe displacing traditional French cultural leadership, and that the end of the Renaissance was the reassertion of French cultural leadership in the seventeenth and eighteenth centuries in a world that increasingly rejected medieval traditions.” In my paper I shall discuss whether the displacement of the long French cultural hegemony was a conscious act on the part of the Italian humanists and if the development of Italian humanist Latin played any part in the process.

DIRK SACRÉ, Katholieke Universiteit Leuven

Landor on Neo-Latin

Walter Savage Landor was England's last important bilingual (Latin-English) poet. His Latin poetry has been studied by eminent scholars like James Binns and Dana Sutton; but, until now, nobody seems to have paid serious attention to his Latin prose and his essays, in which he discussed the Neo-Latin tradition and held a plea in favour of writing in Latin: he did so at a time when this was becoming obsolete. My purpose is to study especially these prose works in their contexts and to compare Landor's positions to those of other writers of the period.

NIENKE TJOELKER, Ludwig Boltzmann Institute for Neo-Latin Studies

Irish Identity in the Threnodia Hiberno-Catholica (Innsbruck, 1659)

The Threnodia Hiberno-Catholica, sive Planctus Universalis Totius Cleri et Populi Regni Hiberniae was published under the pseudonym of F. M. Morisonus, ordinis observantiae, S. Theologiae Lector, Praefatae Cruelitatis testis ocularis in Innsbruck, 1659. Although often mentioned as an important historical source for our knowledge of the atrocities of Cromwell against the Irish in the 1650s, little research has been done into this work since Brendan Jennings published the work in 1947 with a short introduction. Jennings argued that its author was Father Maurice Conry, O.F.M., and not Bonaventure O'Connor, O.F.M., who is also often identified as author, even though he is also the author of one of the approbations of the work. In this contribution, I aim to clarify this pseudonym and its function in the work. Secondly, this paper will analyse the literary strategies used by the author in his characterisation of the Irish. In the work, they mainly derive their identity from their Catholicism and oppression by the
English. In contrast to them are the English heretics, and Cromwell in particular, who is described as *Arco-tyrannus* ('archtyrant'). I will also examine the function of the approbations in the formation of identity. Finally I will try to answer the question, why the author published the work in Innsbruck and elucidate the role of the Irish Franciscans in the spiritual life in the Tyrol.