

# Early Modern Humanist Canons in East-Central Europe

APPROACHES TO READING AND RE-READING  
NEO-LATIN TEXTS

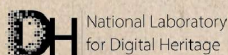
Budapest  
17–19 September, 2025.



Venue: RCH Institute for Musicology, Bartók room  
1014 Budapest, Táncsics Mihály u. 7.



PROJECT  
FINANCED FROM  
THE NRDI FUND



---

Early Modern Humanist Canons in East-Central Europe  
Approaches to Reading and Re-Reading Neo-Latin Texts  
Budapest, September 17–19., 2025.

Abstracts

September 17., Wednesday

**BÉKÉS Enikő (RCH Institute for Literary Studies)**

*Medieval or Renaissance? Shifting Canons in a Fifteenth-Century Medical-Astrological Treatise*

The aim of my lecture is to present the results of the critical edition of Galeotto Marzio's *De doctrina promiscua*. The fifteenth-century Italian humanist completed his medical-astrological treatise around 1490 and dedicated it to Lorenzo de' Medici. The text primarily discusses topics in the domain of astrological medicine, covering issues of astronomy, pharmacy, and physiognomy in this context, but also delving into poisons, various herbs, and talismanic magic. The treatise is largely based on Aristotle's natural philosophy and Galen's physiology, as well as the Arabic and Paduan reception of these, which are usually associated with the work of the Persian Avicenna and Professor Pietro d'Abano, a thirteenth-century physician, philosopher, and astrologer. These authors were canonized sources of late medieval medicine. However, examining the number and the role of quotations from classical authors in the work, we can conclude that Galeotto's erudition and argumentative technique were already rooted in Renaissance humanism. While identifying the frequent references Galeotto made to ancient authors, I became interested in the humanists' citation technique and in their methods of using quotations from classical texts. In my talk, I will present examples of how Galeotto incorporated literary texts into his work and the function they served in his argumentation. Finally, I will discuss this method in the broader context of humanistic education.

**Simona IARIA (University of Turin–University of Toronto)**

*Aeneas Silvius Piccolomini and his Humanist Canons*

In his epistles and treatises, especially between 1434/1436 and 1450, a period mostly spent beyond the Alps, Aeneas Silvius Piccolomini frequently proposes a selection of humanists such as examples of the new culture. The future pontiff also engages this canon in dialogue with the ancient world, changing, expanding, and narrowing it over time by including and excluding names and maintaining the presence of others according to criteria that, though not explicitly stated, are to be placed in relation to his readings, with his cultural interests and with those of his recipients, with the underlying objective of the context in which the chosen humanists were mentioned.

This paper aims to provide an overview of these canons and the circumstances that led Piccolomini to pay special attention to certain individuals (such as Leonardo Bruni, Ambrogio



Traversari, Guarino Veronese, Poggio Bracciolini), and the role that these humanists have in determining a definitive direction of Piccolomini's interests in historiography, moral and literary education.

**Ludovica SASSO (University of Münster–Dresden University of Technology)**

*Italian Neo-Latin Poetry on the 'Turks' for Matthias Corvinus Between Classical Models and the Search for a New Poetic Canon*

Among the so-called Renaissance humanists, writing Latin poetry was a ubiquitous activity concerned with both social events ('occasional poetry') and the broader societal, political, and spiritual issues of the day. It is thus not unexpected that nearly any fifteenth- and sixteenth-century poets would also address the Ottoman expansion, the so-called 'Turkish threat.' Previous research on the 'anti-Turkish discourse' has focused almost exclusively on prose. Poetic texts in Latin have largely been excluded from consideration. A peculiarity common to most of these poetic texts is that they re-functionalize ancient genres devoted to themes of love, grief, and mourning (e. g. the elegy), or mockery, contempt and derision (e. g. the epigram), and adapted them to the new theme of the Ottoman expansion in Western Europe. Several Italian poets (such as Alessandro Cortesi and Ugolino Verino), who were not necessarily engaged in political or diplomatic roles at the court of Matthias Corvinus, saw in him as a key figure against the Ottoman advance, celebrating him as a new canon of hero. This presentation will examine how these authors shaped their praise and exhortations according to classical canons while at the same time embedding themselves in a poetic tradition that emerged with the fall of Constantinople (1453), inaugurating a peculiar tradition of occasional poetry that might be designated *Türkenlyrik*, i.e., Neo-Latin poetry on the 'Turks'.

**Federico ROSSI (Università della Svizzera Italiana)**

*"Adiungit se tertium": Canon-Building and Self-Legitimation in Dante's Works*

In Dante's works, the construction of canons and lists of authors is a recurring motif that concerns not only classical literature but also the emerging vernacular literatures and even theology. This paper aims to address for the first time all these manifestations of the phenomenon within a common discourse. Dante's authority was so great that in many cases the canons he created actually shaped the history of literature to the point where we are no longer accustomed to perceiving them as groundbreaking; however, it is worth comparing them to the expectations of his contemporaries. In most cases, the construction of canons served as a means of self-legitimation, achieved by including Dante himself within the canon. This process can be compared to certain classical precedents, viewed through the lens of medieval *poetriae*, thus highlighting against this background the innovative nature of Dante's undertaking.

## FALVAY Dávid (Eötvös Loránd University)

### *Humanism in the Cloisters*

Italian (and, to some extent, French) scholars, in analyzing the literacy of Observant female communities in Umbria around 1500, have raised the possibility of considering these writers and their works as parallel to those of learned humanists in contemporary courts and cities.

As a case study within a larger comparative research project, this paper examines a specific parallel textual tradition in Hungary. This tradition was transmitted through a Latin work by Pelbartus of Temesvár and served as the direct source of vernacular codices copied by Hungarian nuns. In this textual tradition, an exemplum originating from the *Revelations of the Virgin Mary* undergoes a notable modification: Pelbartus omits two specific pieces of information regarding the alleged protagonist and author of the story – details which had been preserved in earlier textual variants, and which may have held significance for a Hungarian Franciscan friar.

This paper seeks to determine whether this textual feature should be understood as a natural outcome of spontaneous textual transmission, or whether it reflects a form of Humanist-like textual criticism.

## Elena CERQUA (La Sapienza University of Rome)

### *Reading the Song of Songs: Latin and Vernacular Texts on Enclosure*

The *Song of Songs* was one of the most widely commented-on biblical texts in the Middle Ages. Origen's *Homilies on the Song of Songs* provided a foundational interpretation, depicting the soul's journey towards God as taking place within a confined, protected space, from which it may contemplate the divine. This spatial metaphor, in which an enclosure shelters the soul while allowing it to look outward towards God, became a key framework for later medieval discussions of voluntary individual reclusion. I will examine how Origen's interpretation shaped medieval Latin and vernacular texts addressed to anchorites between the 12<sup>th</sup> and 13<sup>th</sup> centuries. I will focus on Aelred of Rievaulx's *De Institutione inclusarum*, in which the ideal anchoress is both physically enclosed and spiritually safeguarded, inhabiting a space structured by divine presence. I will also analyze the *Ancrene Wisse*, which extends this spatial imagery into the vernacular, reinforcing the idea of enclosure as both a protective boundary and a privileged site of contemplation. By exploring these texts in relation to Origen's exegesis, my paper will underline how the interpretation of sacred space in the *Song of Songs* shaped theological and practical discourses on enclosure. The anchorhold – like the allegorical places of the *Song* – is a space where the soul withdraws, not in isolation, but in order to direct its gaze outward, toward divine truth. By tracing the transmission of these allegorical and spatial themes across texts in different linguistic and cultural traditions, my paper will highlight the continuity of interpretation that transcends the Latin/vernacular divide. Despite variations in form and audience, these works collectively form a coherent exegetical tradition. Through their engagement with the *Song of Songs*, they contribute to a broader, more fluid canon of enclosure literature. This challenges rigid definitions of the literary canon, illuminating how exegetical traditions shape and interconnect diverse textual communities.

**Florian SCHAFFENRATH (University of Innsbruck)**  
*Commentaries as Sources for Early Modern Canones*

One of the major challenges in Neo-Latin Studies is the lack of a canon, in stark contrast to the situation in classical philology. It is clear that there were various *canones* in the early modern period and studying and analyzing these would help to better classify the many new discoveries (and rediscoveries) that are made in Neo-Latin Studies. In my presentation, I will explore how early modern commentary literature can be used as a source for canon analysis. To fit the conference framework, I will focus on works from the fifteenth and sixteenth centuries that were printed in Central and Eastern Europe.

**Dominika TOKARZ (Jagellonian University)**  
*At the Junction of Canons – the Heaven of Poets by Maciej Kazimierz Sarbiewski in the Light of Plato's Cave Myth*

Does the interpenetration of Sarbiewski's poetic concept of heaven and Plato's allegory of the cave, known from two canons (ancient and early modern), influence the reception of the Jesuit's panegyric odes? I intend to consider this question based on a selection of Sarbiewski's odes and a passage from Book VII of the 'State.' The representativeness of the literary-philosophical works of Plato and the Sarmatian Horace is obvious due to the fact that the authors' texts are inscribed in the narrative of their contemporary time and place (ancient Greece and sixteenth-century Rome). A comparative analysis and intertextual reading will highlight the similarities and differences between Sarbiewski's longing for heaven and Plato's concept of the good. This will be the starting point for the search for a mystical ideal space. The term 'heaven of the poets,' introduced by Professor Maria Chantry, will be used to define it in Sarbiewski's panegyric odes. Mysticism growing out of Platonism will turn out to be an attainable goal of existence. The availability of a world of ideas growing out of Platonism, which – as I intend to prove – resembles the poets' heaven in many respects, is indicated by the contestation camouflaged in the panegyrics. I will demonstrate that Sarbiewski's heaven constitutes the intentional reality in which he places the Barberini brothers with the intention of showing them their unrealized potential. The serene didacticism of the panegyrics realizes the compassion that, according to Plato, wise men should show to the prisoners of the cave. Sarbiewski's strategy, based on the prevailing custom at the time of creating panegyric laurels, was to liberate the soul from the 'corpus carcer.'

September 18<sup>th</sup>, Thursday

**KISS Farkas Gábor (Eötvös Loránd University)**

*The Literary Canon of Greek Education in Schools in Sixteenth-Century Hungary*

My presentation aims to provide an initial approach to the concept of the “humanist canon” through an examination of Greek authors used as school reading material in sixteenth-century Hungary. From Johann Honter’s printed works in Braşov to Johannes Mylius’s school in Kežmarok, I will review the available information on school reading material used in primary and secondary Greek language education in Hungary and analyze what literary value preferences emerge from the list of authors commented on. How is the break with medieval tradition reflected in these texts? What role do the educational curricula established by Melanchthon and Johannes Stigel play in the surviving Hungarian monuments?

**Vasileios PAPPAS (University of Ioannina)**

*The Modern Greek Translation of Ambrosio Marliano’s Theatrum Politicum by Ioannis Avramios*

The *Theatrum Politicum* is a Neo-Latin treatise on political ethics written by Ambrosio Marliano (1562–1632) and first published in Rome in 1631. It was a popular work in the West and also became known in East-Central Europe through numerous editions, reprints, and translations into several vernacular languages. A Modern Greek translation of the work was produced by the Cretan cleric Ioannis Avramios in 1716 and circulated in manuscript form for several years. The first printed edition of the Greek translation appeared in Leipzig in 1758, followed by three reprints in 1766, 1776, and 1802. The name of the translator mentioned in its title is Nikolaos Mavrokordatos, a ruler of Wallachia. However, it has been proven that Avramios was the actual translator. In this paper, I will first explain how this work is part of a broad literary canon, from antiquity (Cicero’s *De officiis*) to its own time period (Ioannis Mavrokordatos’ *Περὶ καθηκόντων* in 1722). I will also compare the Greek translation with the Latin original, aiming to highlight some of Avramios’ translation techniques. Finally, I will discuss the canon of the Greek and Roman authors represented in the book, based on the numerous Greek and Latin quotations it contains.

**JANKOVITS László (University of Pécs)**

*Iron Age and Golden Age in the Stauromachia of Stephanus Taurinus*

In the introduction to his epic poem representing the Dózsa revolt, the author, Stephanus Taurinus describes the purpose of his work as follows: “ut Marte meo tam initium, quam exitum plebei furoris [...] conscriberem,” i. e., “so that I may write in my own way both the beginning and the end of the rage of the commoners.” The work in question, entitled *Stauromachia*, opens with the horrors of the Iron Age and, just before its conclusion, features a prophecy of the Golden Age. In my study, I examine how and why the author incorporates the ancient myth of the ages into his epic poem.

### **Magdaléna JACKOVÁ (Institute of Czech Literature of CAS)**

#### *Palliata as a Model for Four Latin Plays from the Czech Lands*

The humanist period is a time of great development of interest in antiquity, including theatre. The comedies of Plautus and Terence were perhaps the most important inspiration for Neo-Latin drama and are today the only known representatives of the *fabula palliata* genre. Following the first printed edition of their plays in the early 1570s, numerous other editions, commentaries, etc. were published. The works of both playwrights were read in schools, with the language of Terence's comedies in particular being considered a model of spoken Latin. The *palliata* also inspired many aspects of Neo-Latin drama.

In my paper, I will try to show with concrete examples how the authors could have been inspired by the comedies of Plautus and Terence in terms of dramatic structure (especially the form and function of prologues) and plot construction, including the application of the *palliata* paradigm. My analysis will be based on four Latin plays written in the Czech lands between 1569 and 1607. These are *Tobaeus* by Jan Aquila z Plavče, *Bretislaus* by Jan Campanus Vodňanský and two plays by Andreas Rochotius: *Gedeon* and *Josephiados comoedia*.

### **Adrian PAPAHAĞI, Carmen OANEA (Babeş-Bolyai University)**

#### *Reading Humanists and Humanist Readings in Sixteenth-Century Cluj/Kolozsvár*

Humanism may have reached Cluj in the last decades of the fifteenth century. Dominicans from Cluj studied in Italy (e.g. Martin Frigh, Padua, 1479; Paul Nays, Perugia, 1490), and one of them, Nicolaus de Mirabilibus, even held a *disputatio* in the house of Lorenzo de' Medici. In 1488, the Dominicans acquired numerous books printed in Venice by Octavianus Scotus – some of which were perhaps humanistic texts. Unfortunately, one cannot claim that the oldest humanistic manuscripts kept in Cluj were used in this city in the fifteenth century. The two miscellanies containing texts by Leonardo Bruni, Colluccio Salutati, Pier Paolo Vergerio, and Poggio Bracciolini, were probably acquired in the nineteenth century by their donor, Farkas Cserey (1842). By examining the surviving books from the earliest Jesuit library in Cluj, we aim to show how a canon was created that included humanist authors alongside classical authors, and above all how local readers engaged with these texts. [See the complete version [HERE](#)]

### **Claudio GRIGGIO (University of Udine)**

#### *Il canone umanistico tra Ungheria e Veneto (Guarino, F. Barbaro, Giano Pannonio, Senofonte)*

Il testo di base è costituito da una nuova edizione di un'epistola di Guarino Veronese (n. 870 dell'Epistolario edito da Sabbadini, II, pp. 607-608) all'umanista veneziano e suo migliore allievo, Francesco Barbaro (n. 460 dell'edizione delle Senili in preparazione). La lettera sarà accompagnata da una traduzione italiana. Nel postscriptum, importantissimo, Guarino chiede con insistenza al Barbaro un incarico per Giano Pannonio. La testimonianza viene in parte mutilata dalla seconda parte dalle due principali fonti manoscritte (Guarneriano 28 = G; Vat. lat. 5220 = V<sup>12</sup>, con l'eccezione del manoscritto 1261 della Biblioteca Universitaria di Padova (= PaU<sup>1</sup>). Anche l'editore settecentesco Quirini omette il postscriptum, come pure il Sabbadini,



il quale – non ce lo aspetteremmo da un filologo di quella statura – fa salva solo la data Ferrara 5 febbraio 1453. Il contenuto dell’epistola dimostra che il Pannonio era acquisito al modello di formazione umanistico-classico che includeva anche la conoscenza della lingua greca e una buona cultura filosofica scientifica. Nei quattro anni successivi al 1453 il Pannonio, terminati gli studi a Ferrara, passò nell’Università di Padova per seguire i corsi di diritto canonico. A Ferrara deve aver appreso da Guarino l’interesse per Senofonte. Un codice senofonteo del maestro gli fu donato dal figlio Battista diventato suo amico. L’opera di Senofonte costituiva una delle principali novità del canone degli studi greci alla scuola di Guarino. Più in generale l’emendamento offre un’ulteriore occasione per sottolineare la migrazione dal Veneto all’Ungheria del modello pedagogico degli *studia humanitatis*.

The Humanist Canon between Hungary and Veneto: Guarino, Francesco Barbaro, Giano Pannonio, and Xenophon

This paper presents a newly edited 1453 letter from Guarino Veronese (Epistolario no. 870) to his most distinguished pupil, the Venetian humanist Francesco Barbaro (Senili no. 460 in the forthcoming edition). Particular emphasis is placed on the significance of the letter’s postscript, preserved only in manuscript 1261 of the University Library of Padua, in which Guarino urges Barbaro to secure a professional appointment for the young Giano Pannonio. This striking passage, omitted in both principal manuscript witnesses (Guarneriano 28 and Vat. lat. 5220), as well as in the editions of Quirini and Sabbadini, offers rare insight into the perception of Pannonio as a fully accomplished product of the Italian humanist educational model.

The paper argues that the letter testifies to Pannonio’s thorough assimilation into the classical humanist curriculum cultivated by Guarino, which included competence in Greek and a solid philosophical and scientific background. Following his studies in Ferrara, Pannonio continued at the University of Padua to pursue canon law. His interest in Xenophon, likely nurtured by Guarino, is reflected in the transmission of a Xenophontic manuscript originally owned by the teacher and later gifted to Pannonio by his son, Battista Guarino, who had become his close companion.

The paper highlights how this overlooked textual variant, and the related act of manuscript transmission illuminate the broader migration of the *studia humanitatis* from Veneto to Hungary, as well as the mechanisms through which intellectual authority and cultural belonging were negotiated in the early Renaissance.

### ERTL Péter (Eötvös Loránd University)

*Da satira anticuriale a preghiera anti-ottomana: episodi della fortuna del Liber sine nomine petrarchesco alla metà del XV secolo*

[From Anti-Curial Satire to Anti-Ottoman Prayer: Episodes in the Reception of Petrarch’s *Liber sine nomine* in the Mid-Fifteenth Century]

Petrarch’s collection of anti-curial letters, the *Liber sine nomine*, enjoyed considerable success among the Protestant Reformers of the sixteenth century. However, its reception in the preceding century remains largely unexplored. This paper aims to shed light on a little-known episode in the fifteenth-century reception of the work by examining the epistle of Bernhard von Kraiburg, chancellor of the Archbishop of Salzburg, on the fall of Constantinople and other miseries of his time. Bernhard’s letter, written in 1453 and addressed to Silvester Pflieger, the



Bishop of Chiemsee, was widely recognized and appreciated by his contemporaries. In addition to the surviving manuscripts, evidence of his success can be found in a prayer against the Ottomans ascribed to Pope Calixtus III in one of the codices. The author of this prayer, who remains unknown, reused the work of Bernhard, who in turn had taken large sections from Petrarch's *Liber sine nomine*. Thus, the poet's satirical words against the papal curia converged into an anti-Ottoman prayer attributed to a Pope.

### VÍGH Éva (University of Szeged)

*"Aegyptii per figuras animalium, sensus mentis effingebant": L'eredità della simbologia animale in Kristóf Lackner*

L'attività di Kristóf Lackner, il più importante autore ungherese di libri di emblemi del XVII secolo, è stata oggetto di proficue ricerche scientifiche negli ultimi decenni. Anche la questione delle fonti del letterato è stata ampiamente esplorata, in particolare le fonti del Florilegus Aegyptiacus in agro Semproniensi e della Coronae Hungariae emblematica descriptio, che rientrano pienamente nel canone umanistico. Tuttavia, non sono state analizzate in modo approfondito né l'influenza degli Hieroglyphica di Pierio Valeriano, la fonte più frequentemente citata per l'interferenza tra immagine e testo, né altre possibili influenze italiane. Il presente lavoro si focalizza su Valeriano e sulla questione della simbologia animale basata su un centinaio di animali reali e fantastici degli Hieroglyphica, un'opera che attinge abbondantemente da Orapollo, ripreso in un ambiente umanistico permeato di egiptomania. Poiché la rappresentazione zoomorfa negli emblemi di Lackner converge in modo sintomatico con gli esempi animali della raccolta di geroglifici di Valeriano, prendiamo in esame soprattutto il ruolo emblematico degli animali. Sebbene l'uso delle fonti classiche canonizzate dall'Umanesimo e lo studio comparato delle caratteristiche formali, strutturali e figurative siano il punto di partenza dell'analisi, la questione intrinseca dell'humanitas e dell'animalitas costituisce un importante contributo visualizzato alla storia della mentalità barocca contestualizzata da Kristóf Lackner.

#### *The Legacy of Animal Symbolism in Kristóf Lackner*

Recent academic studies have effectively focused on the work of Kristóf Lackner, one of the most prominent Hungarian creators of emblem books in the seventeenth century. These studies have explored the sources Lackner used, including Florilegus Aegyptiacus in agro Semproniensi and the Coronae Hungariae emblematica descriptio, both of which belong to the humanist literary tradition. However, the influence of Pierio Valeriano's *Hieroglyphica*, the work most frequently referenced regarding the relationship between visuals and texts, along with other possible Italian influences, has not yet been thoroughly examined. This paper focuses on Valeriano and the subject of animal symbolism, based on over one hundred real and imaginary creatures from the *Hieroglyphica*. Valeriano drew heavily on Horapollo and, in the wake of Egyptomania, recontextualized his work within a humanist framework. The paper concentrates on the symbolism of the animals, as the zoomorphic descriptions in Lackner's emblems resemble the animal representations in the *Hieroglyphica*. The comparative analysis begins with a formal, structural and figurative evaluation of the classical and humanist traits, while also addressing the notions of humanitas and animalitas and their influence on the Baroque mentality of the author, Kristóf Lackner.

### Mirella SAULINI (Archivum Historicum PUG)

*Canone e controcanone. Il caso della letteratura dei drammaturghi gesuiti*

[Canon and Counter-Canon. The Case of the Jesuit Theatrical Literature]

Jesuit tragedies, characterized by their didactic and religious purpose, represent a significant contribution to Neo-Latin poetry. They are influenced by the classical Senecan model of five acts with final choruses and lyrical interludes, as well as the *Ratio atque Institutio Studiorum Societatis Jesu*, which shaped their literary canon.

The *Ratio Studiorum* prescribed the use of Latin language, expected “sacred and pious subjects,” and excluded women from the character lists. Focusing on Italian Jesuit playwrights reveals that, over time, they upheld the didactic and religious purpose of tragedies while maintaining the classical model, yet they reinterpreted the *Ratio Studiorum*’s guidelines.

This paper examines the works of Stefano Tucci (1540–1597) and Alessandro Donati (1584–1640), who both featured female characters in their plays. Meanwhile, Bernardino Stefonio (1560–1620) incorporated historical themes and Leone Santi (1584–1652) composed some of his tragedies in the vernacular to improve accessibility. I will illustrate that Jesuit dramatists, following dramaturgical principles and audience expectations, established a counter-canon that ultimately evolved into the authentic canon of Jesuit theatrical literature.

### Virginia LAURIA (Sapienza University of Rome)

*Mocking Death: Erasmus and Holbein’s Reuse of Lucian of Samosata*

The close relationship between Erasmus of Rotterdam and Hans Holbein the Younger is well documented. Their collaboration took place in the print shop of Johann Froben, one of Basel’s most influential printers and Erasmus’s exclusive publisher. During their association (1515–1526), Erasmus played an active role in producing his books, personally selecting title pages and supervising typesetting, as well as choosing illustrations in some cases.

This study aims to contextualize Hans Holbein the Younger’s series of engravings, *Les Simulachres et Historiées Faces de la Mort* (1538), within its original production environment. The proposed hypothesis identifies Froben’s workshop as the place of creation and suggests that Erasmus himself acted as both the commissioner and the intellectual inspiration for the work.

Of Erasmus’s writings, *The Praise of Folly* is the one most deeply rooted in the *παρωδία* of Lucian of Samosata. However, classical parody is not merely a satirical device, but rather a sophisticated layering of models designed to surpass them. The classical tradition is therefore not just a point of departure, but the very mechanism that makes innovation possible. In this sense, Holbein’s *Simulachres* share the same characteristic: they inherit a well-defined iconographic tradition and reinterpret it through a modern lens. Moreover, irony is a central element in all the woodcuts, which subvert and rewrite the classical theme of the danse macabre. Through an iconological analysis of the engravings and a textual examination of *The Praise of Folly*, this study will reconstruct the dialogue between humanist and artist. This dialogue was shaped not only by Holbein’s familiarity with Erasmus’s writings but also by the wider influence of the commissioner’s aesthetic and ideological thought.

## DRASKÓCZY Eszter (RCH, Institute for Literary Studies)

### *'Imagines Mortis' in Sixteenth-Century Transylvania and Hungary: Authorial Strategies*

This paper examines the textual and visual legacy of Holbein's "Dance of Death" in sixteenth-century Central Europe, providing a new interpretation of György Pesti's Hungarian adaptation and its connection to earlier Latin versions by Georgius Aemilius and Valentinus Wagner.

Georgius Aemilius was a relatively unknown Lutheran schoolmaster from Siegen, Germany, who wrote epigrams and longer poems on religious subjects. His most influential work is the understudied *Imagines Mortis* ("Images of Death", 1545), an illustrated book containing the Hans Holbein the Younger's woodcut series "The Dance of Death." Georgius Aemilius created a new amalgam of poetic and artistic genres by combining biblical quotations and their poetic paraphrases with appended images. In the volume, 41 woodcut images are combined with brief biblical quotations above the images and four Latin verses below, highlighting the sins inherent in typical human situations and activities. These miniature poems function as exhortations to the reader and are rooted in the generic traditions of *meditatio mortis* and *danse macabre*.

Valentinus Wagner, a Lutheran minister from Braşov (Kronstadt), produced a Latin selection based on Aemilius' text, with a 1554 edition entitled *Imagines Mortis Selectiores* [...]. He made several significant alterations to his model, replacing Aemilius's four-line poems with his own 17 decastichs (i.e. ten-line Latin poems), and adding 19 engravings of his own, 15 of which are reproductions of Holbein's images.

According to scholarly research that has been published thus far, a sixteenth-century Hungarian translation of this emblematic ensemble by György Pesti is based on the 1554 Transylvanian edition of the Latin poem and woodcut images. However, my research has revealed that György Pesti's *Cancio de imagine mortis* follows Holbein's images and Aemilius' text, combining them with a "Life and Death *certamen*" (*The Dispute between Death and Life*). There is no evidence to suggest that Pesti would have been aware of Wagner's edition. As Pesti's poem lacks images in its surviving versions, I will examine how the absence of pictorial representations alters the text's interpretive strategies.

## HÁRI Kata (Eötvös Loránd University)

### *Antichrist's Interactions: Different Faces of the Antichrist and the Fifteen Signs Before Doomsday Picture Book and the Relation Between Them*

'Canon,' '(re)interpretation,' 'intermediation,' and 'transmission' are all exquisite catchwords for opening a discussion about blockbooks. Approximately one century from about the middle of the fifteenth century was a highly transformative period regarding the history of books, printed images, and their interaction. Blockbooks represent an enigmatic category of among the illustrated printed books from this period. In terms of the relationship between image and text, they might have played an influential role in shaping the illustrated typographic printed books that became the most widespread form of illustrated books by the end of the sixteenth century. This hypothesis can be supported through case studies about particular blockbook opuses. In my presentation, I study the case of the Antichrist and the Fifteen Signs Before Doomsday picture book. This text first appeared as the final chapter of the *Konstanz World Chronicle* (the earliest known illustrated copy of which was made around 1420). It was later copied as an



individual manuscript and was printed in both blockbook and illustrated typographical editions. I make a comparison between the text-image relationship in the various editions of the Antichrist picture book, in order to better understand the role of the blockbook editions in this progression.

September 19<sup>th</sup>, Friday

**Petra MUTLOVÁ (Masaryk University)**

*Mediating Hussite Literature*

The so-called Czech Reformation of the fifteenth century is a well-known period in Central European history. However, how we perceive the canon of the Hussite literature is a different issue. Texts from this period are often considered a part of a well-defined corpus, even though only the most prominent authors are known, and the majority of texts are attributed to them. As Mortensen (*Analecta Romana* 2017, p. 47) argued, accessibility is an important yet somewhat overlooked factor in the formation of the medieval literary canon. Some Hussite and anti-Hussite texts were only discovered and printed for the first time only in the sixteenth century when many of these texts were ascribed to certain authors or anonymized. Using a few examples, this paper will focus on the intermediaries that influenced the forming of the Hussite literary canon, including medieval cataloguers, early modern printers, and contemporary digital solutions, in order to reveal the various factors that played a role in this process.

**ALMÁSI Gábor (Independent Scholar, PhD)**

*Jacques Cappel Sr.: Fragmenta (1517)*

Who was Jacques Cappel senior and what was his only published work *Fragmenta* about? In this paper I will first present what little we know about this early French humanist and relying partly on the research of J. H. M. Salmon. I will also discuss the fascinating lives and works of Cappel Sr.'s four sons, whose political and intellectual orientation was greatly influenced by their father. I will then analyze the *Fragmenta*, beginning with the long dedication. Next, I will try to understand how this book of systematically organized excerpts of classical authors on Roman traditions fits into the genre of printed commonplace books as an early example. I will then present some of the book's chapters, give an overview of Cappel's Roman authors, and attempt to draw some conclusions with regard to his aims. Finally, a peculiar episode from Cappel's later years, when he was already serving as avocat-général in the parliament of Paris, which will be used to support my conclusions concerning his intentions.

**Danilo FACCA (Polish Academy of Sciences)**

*Bartholomäus Keckermann and the Canon of 'Logic': A Fading Aristotelianism*

Bartholomäus Keckermann (1572–1609), a professor at the Gdańsk gymnasium during the first decade of the 1600s, is considered one of the great reformers of academic teaching in the modern age. In the *Praecognita logica libri III* (1599), he presents a history of logic from remote antiquity to the most recent publications. The idea behind this work, which is also the basis of his reforms, consists in the “canonization” of Aristotelian logic. Among Keckermann's purposes is to provide a guide in navigating the vast sea of logical publications from the 1500s;

providing historical foundations for the polemic against the hated/loved Ramus; and establishing the Aristotelian logical canon as the foundation of the system of disciplines he presented in several publications. Ultimately, in the manner of his inspiration, the Paduan logician Jacopo Zabarella, Keckermann treats the canon of Aristotelian logic as an *exemplar* out of time, a kind of regulative model for the correct functioning of human thought, in which historical Aristotelianism tends to fade. I will argue for seeing in this the early manifestation of the “eclectic” (Brucker) tendencies that were to emerge in German “Aristotelian” philosophy in the first decades of the 1600s.

### **Lukas SPIELHOFER (University of Heidelberg)**

#### *Framing the Canon: Digital Tools and Humanist Paratexts in Sixteenth-Century Vienna*

This paper examines paratextual poetry in the works of Viennese humanists at the turn of the sixteenth century, focusing on the prefatory poems that accompanied early modern publications (e.g. humanist editions or translations of Latin and Greek works). These paratexts – integral elements of the humanist book – introduce readers to works and shaping their reception. The corpus of liminary poetry is vast and fragmented, which makes it difficult to analyze in a systematic manner. Here, digital tools (network analysis, digital editing, semantic enrichment) greatly facilitate analysis and offer new possibilities for identifying and interpreting large-scale patterns within this material. Drawing on examples from my recently completed digital edition of humanist paratextual poetry (<https://github.com/13spielh/LADEPO>), I demonstrate how digital methodologies can enhance research in the Humanities. In particular, I investigate the role of prefatory poems in canonizing past authors in the early modern period. The paper argues that exploring humanist editorial activity contributes to our understanding of canonicity, and illuminates how paratexts provide an intriguing perspective on the literary past to characterize their present.

### **LENGYEL Réka (RCH, Institute for Literary Studies)**

#### *A Poet of Two Nations: The Integration of Janus Pannonius’s Oeuvre into the History of Hungarian Literature*

The poetry of Janus Pannonius was discovered by Hungarian philologists and literary historians in the second half of the eighteenth century. His poems were published in several anthologies as well as in separate editions. A critical edition, equipped with extensive annotations and containing a large amount of his poems and prose works that had survived in manuscript sources, in addition to those published in previous editions, was published in Utrecht in 1784. Meanwhile, one important aspect of efforts to achieve Hungarian national independence was the development of a national literature. By the mid-nineteenth century, the literary canon almost entirely excluded texts by Hungarian authors written in Latin. How about the reception of Janus Pannonius’s oeuvre? Was he considered Hungarian or Croatian? How were his life and works discussed in handbooks and other publications written in Hungarian and Croatian? By answering these questions, we can develop a more accurate picture of the processes in the canonization of Neo-Latin literature and the diverse ways in which it occurred.



## **MÓRÉ Tünde (RCH, Institute for Literary Studies)**

### *How to Become a Famous Scholar? Creating a Canon of Protestant Theologians Through the Use of Early Modern Biographies*

The volume called *Loci Communes* was published in Basel in 1585. The book was published posthumously following the death of its original editor, István Kis Szegedi (1505–1572), a theologian from the Kingdom of Hungary, who had passed away a decade earlier. One of his students completed the work and published the volume as soon as he could. The author also wrote a preface about his professor's life. This biography received considerable attention, leading Melchior Adam to include it in his biographical collection [*Vitae Germanorum theologorum, qui superioris seculo ecclesiam Christi voce scriptisque propagarunt et propugnarunt*, Heidelberg: Rosae, 1620]. Szegedi subsequently emerged as the archetypal Protestant preacher of Royal Hungary. This paper focuses on the developments of the late sixteenth and early seventeenth centuries, during which this text was canonized. What factors contributed to the inclusion of biography in the canon of Protestant theologians? Which rhetorical arrangements contributed to its popularity? The paper aims to offer a comprehensive perspective on East-Central Europe. What strategies were employed when addressing Protestant scholars, and what significance did the biography genre hold in this context?