



Abstracts (in alphabetical order)

1) Marco Conti, Rome (The American University of Rome)

Poetical Technique and Use of Sources in Early Carolingian Court Poetry: the Poems of Paul the Deacon

This paper will consist of two parts: 1) A brief examination of the historical-literary motives which caused the rebirth of a Latin Court Poetry in the Carolingian empire in the late eighth century, a rebirth that marked the return to a poetical form, which had been abandoned in Western Europe since the time of Venantius Fortunatus in the Merovingian Court. The rebirth of a Court Poetry required the use of Latin poems as an official medium for the praise of the emperor as well as a means of communication among the members of the court itself. As a consequence, it involved the employment of a specific poetical technique and classical sources to produce poems that were timely and ready to be recited or written in the form of a letter. 2) An examination of some significant sections of the poems of Paul the Deacon, who (together with Peter of Pisa) inaugurated the return of Court Poetry in the Carolingian empire. In the second part of the paper, I will analyse what specific poetical techniques they used and what classical sources to produce poems in a short time and according to necessity and circumstances. Paul the Deacon appears to be key figures in this particular aspect of Carolingian literature as (together with Peter of Pisa) he set the model and template for Carolingian Court Poetry, which will influence all later poets from Alcuin to Walafrid.

2) Elena Dahlberg, Uppsala

String Your Lyre Promptly! Magnus Rönnow's (1665? – 1735) Latin Poetry from the Great Northern War

The so-called Carolean period (1654–1718) in Swedish history was the heyday of Swedish Latinity, including poetry. Some Swedish Neo-Latin poets from the Carolean epoch stand out as true "literary economists", as they succeeded in delivering hundreds of verses within a mere few weeks by applying special compositional techniques. The talented poet Magnus Rönnow is a good example of one of these "literary economists". The majority of Rönnow's poems deal with the Great Northern War (1700–1721) and are dedicated to Charles XII of Sweden and his commanders. In addition to Rönnow's strategic choices for dedicatees and literary models, his poetic work is characterized by proliferation and efficiency. Proliferation describes the poet's creativity and productivity, with the ability to compose several poems on one and the same occasion. Thus, Rönnow produced two poems to celebrate the Swedish military success at Kliszów in 1702. Efficiency implies the poet's

ability to react in a timely and rapid manner to contemporary events. For example, he both wrote and published a poetic encomium on the Swedish general Magnus Stenbock within just two weeks of his victory at Gadebusch in 1712. My paper demonstrates how and why Rönnow and his contemporaries succeeded in composing and printing elaborate verses efficiently during the Carolean period. Special attention is given to the recurring patterns of imitation of ancient prototypes in Rönnow's poetry, and to his manner of processing and incorporating the reports that were issued directly after battles into the poetic narrative.

3) Susanna de Beer, Leiden

Reuse, Repeat, Recycle! An Intratextual Approach to the Economics of Poetry

The Economics of Poetry invites us to consider repetitions within the oeuvre of one single Neo-Latin poet as 'economic reuse' or 'pragmatic recycling', with an eye on external circumstances. Paradoxically, similar repetitions in classical Latin poetry are nowadays usually interpreted as 'allusive self-annotation' or 'sophisticated intratextual play' within the author's literary oeuvre. My paper aims at aligning these two approaches, by comparing the different types of repetition we encounter in classical and Neo-Latin poetry, and considering the question whether they indeed deserve different explanations. As an epilogue I will introduce some computational tools to detect poetic repetition, both as a practical aid to the Economics of Poetry, but also as a means to further integrate critical approaches.

4) Maria Teresa Galli (Innsbruck)

Reuse and Economy in Cento Poetry

Among various examples of texts reusing and recycling previous material, centos can be regarded as an extreme case; in fact some precise fixed rules *compel* cento poets to stitch together exclusively half-lines of a great *auctor* of the past, without adding words of their own. But are centos really limited to a mechanical recycling of pre-existing *cola*? This paper will investigate the various forms of economy discernible in *cento* praxis through some examples drawn from the Late Antique "patchwork poems" and from Capilupi's *centones*. The intention is to show that centos are on the one hand an "economical" way of writing, but on the other hand they hide a rich web of intertextual games and a witty, learned practice which are still worthy of further investigation.

5) Giuseppe Germano, Naples (Federico II)

Two versions of the Iuveniles ingenii lusus by Manilius Cabacius Rhallus in Berlin MS Hamilton 561 and in their Neapolitan editio princeps.

Manilius Cabacius Rhallus (Mistra, c.1447 - Rome, c.1522) composed a collection of Latin poems entitled *Iuveniles ingenii lusus* of which we have two principal witnesses: MS Hamilton 561 (Berlin, Staatsbibliothek, Preußischer Kulturbesitz) and the *editio princeps* published in Naples from the press of Johannes Pasquet de Sallo. The Berlin codex (MS Hamilton 561), dated between 1503 and 1507, is

dedicated to Cardinal Galeotto De Franciottis Della Rovere; the *editio princeps* appeared in Naples in 1520 and is dedicated to the Cardinal Giulio de' Medici, later Pope Clemente VII. In these witnesses the text of the poems appears substantially identical, except for a few details of little importance, but their structural organization is, however, profoundly reworked: it is particularly interesting to see how an author at the beginning of the sixteenth century could re-purpose an old text, not according the needs of a new dedication, but according the requirements and the literary taste of a new audience. The operation of reworking, in fact, in this case does not concern the microstructures of the text, but its macrostructures, in such a manner that the author could propose again, after some time had elapsed, the same work in a profoundly changed cultural context, trying to meet the new spirit of the age without expending too much energy.

6) Paul Gwynne, Rome (The American University of Rome)

The Economics of Eulogy. Johannes Michael Nagonius (c.1450–c.1510)

The Economics of Elegy traces the development of a funeral song contained within the patchwork epic composed by the itinerant poet (and occasional papal diplomat) Johannes Michael Nagonius (c.1450-c.1510). Originally written to celebrate a young member of the Orsini family, this lament, based upon the pseudo-Ovidian *Epicedion Drusi (Consolatio ad Liviam)*, was reworked throughout the poet's career and refashioned to mourn a variety of different personages related to, or allied with the dedicatee of the presentation manuscript. This set piece not only allows the poet to expand his panegyric to include deceased generations of his patron's family, but also opens a window onto the turbulent world of shifting political alliances in late fifteenth-century Italy.

7) Paul Gwynne, Rome (The American University of Rome)

Francesco Benci SJ, Quinque Martyres, Epic or Cento?

In July 1583 five Jesuit brothers, led by Rodolfo Acquaviva (1550-83), set out for the province of Salcete with the intention of founding a new church and mission in India. Their dream was almost immediately, and brutally, terminated by local opposition. When their massacre was announced in Rome it was treated as martyrdom. Francesco Benci, SJ (1542-94), professor of rhetoric at the Collegium Romanum, immediately set about celebrating their deaths in a six-book epic: *Quinque Martyres e Societate Iesu in India* (Venice: Muschius, 1591). This poem was the first of a new type of epic, distinct from, yet dependent upon, the classical tradition. For Benci remodelled Aeneas' divinely ordained mission to found Rome in terms of the hazards and glory of the Jesuit vocation. Close examination of the poem reveals how closely Benci has followed Virgil. This paper will present a couple of passages replete with Virgilian echoes and ask the question: epic or cento?

8) Antonietta Iacono, Naples (Federico II)

L'officina di un poeta del Quattrocento: la tecnica del riuso nella produzione poetica di Porcelio de' Pandoni

La relazione intende dimostrare la consuetudine al riutilizzo non solo di versi, tessere, sintagmi da parte di Porcelio de' Pandoni, ma anche di porzioni consistenti di carmi o interi componimenti in altri contesti letterari e per altri destinatari: una consuetudine che permette di delineare una vera e propria tecnica del riuso con precise strategie compositive, basate su una economia della composizione che prevede plausibilmente accanto ad una memoria poetica multipla (ad esempio, memoria dei modelli classici/ o di un canone di auctores e memoria della propria scrittura poetica) anche l'esistenza di sussidi come raccolte di incipit, clausole e tessere poetiche. La relazione fornirà una analisi di esempi concreti di varie tipologie di riutilizzo tratti da singoli carmi, epigrammi e poemi storici (un genere prediletto dal Pandoni).

9) Marc Laureys, Bonn

The aesthetics of mourning. Techniques of composition in Neo-Latin funeral poetry from Germany and the Low Countries (sixteenth and seventeenth centuries)

Funeral poetry is a type of occasional poetry for which often a deadline naturally imposed itself. Most of these poems were meant to be published, individually or in a collective volume, as quickly as possible after the death of the person honoured in these verses of mourning and commemoration; frequently they were intended to be recited at the funeral of the deceased. Early modern poetics offered standard rules for the fashioning of such poetry, and several classical authors, above all Statius in his *Silvae*, offered specific model poems, on which a Neo-Latin author could draw. In this lecture I propose to discuss classical and early modern notions of speedy composition, applied to Neo-Latin funeral poetry, and to illustrate some literary strategies and mechanisms a Neo-Latin author could adopt in an attempt to speed up the composition of his poem.

10) Donatella Manzoli, Rome (La Sapienza)

I centoni di Lelio Capilupi: poesia in economia?

Lelio Capilupi, a Latin poet from Mantua, who was active in Rome in the sixteenth century, provides a good example for the subject of the conference, Economics of Poetry. He was closely connected with the Gonzaga family and the Roman Curia; and is particularly famous for his *centones*. This paper discusses the five ways by which Capilupi modified the structure, the order and the recipients of his poems in the *editio princeps* (Rome, 1555). It argues that the changes Capilupi made were motivated by the new cultural and political situation in the Roman Church, where three popes were elected to the Chair of Saint Peter in rapid succession in the space of three months.

11) Christian Peters, Münster

Bella novabo. Basinio da Parma's (1425–1457) instant epics

Unlike many an itinerant humanist poet of the mid-quattrocento, Basinio da Parma (1425-1457) had success in finding a home and permanent patronage, spending the remainder of his life and career as court poet to Sigismondo Malatesta of Rimini, for whom he wrote several large-scale epic and didactic poems. Comparing these poems to smaller texts Basinio had produced in his earlier years betrays the poet's extraordinary capability of reusing and adapting older material to changing purposes or a shift in his patron's agenda.

12) Angelo Piacentini, Milan (Cattolica)

Versus caudati cum auctoritate: Matteo da Orgiano's eclogue to Gian Galeazzo Visconti

The paper aims to study an interesting type of Latin versification, the so-called *Versus caudati cum auctoritate*. These are Latin poems composed as *centones*, taking hexameters from other authors (the *auctoritates*), combining with original ones and disposing the verses in order to create rhyming couplets (*versus caudati*). I shall offer a brief history of this literary genre, that achieved no small diffusion in the fourteenth and at the beginning of fifteenth century, especially in Northern Italy, showing some examples: Petrarch's metric epistle *Ursa peregrinis*; the *Lamentatio Bertholdi*, a poem transcribed by Boccaccio himself in the famous "Zibaldone Laurenziano" (Florence, Biblioteca Medicea Laurenziana, Plut. XXIX 8). I will add some poems written by Pietro da Parma (c.1400), Uberto Decembrio (c.1360-1427) and Angela Nogarola (c.1400), focussing mainly on a laudatory eclogue of the poet Matteo da Orgiano from Vicenza. This eclogue, composed in 1388, as perfect cento of Virgil, *Eclogue 4*. Matteo da Orgiano addressed the poem to Gian Galeazzo Visconti, lord of Milan and "comes Virtutis", after the birth of his son Giovanni Maria Visconti. The poet described Gian Galeazzo and his son Giovanni Maria as the new heroes of a new Golden Age.

13) Elizabeth Sandis, Oxford

Playing Virgil at short notice: Oxford University entertains a special guest in 1583 with William Gager's Dido

Monarchs and other high-ranking dignitaries could pay visits to the universities of Oxford and Cambridge at very short notice (avoiding plague in London, for example). This paper investigates the University of Oxford's response to the arrival of a Polish diplomat, Adalbert Łaski (Albertus Alasco), in June 1583, an occasion when scholars were challenged to amuse and impress, but also to be creative under pressure. William Gager (1555–1622) rose to the challenge with his tragedy entitled *Dido*, which was performed for Łaski in Christ Church dining hall. His script is easily recognisable as a reworking of Books I and IV from Virgil's *Aeneid*, indeed the play relies on the audience's familiarity with this model to appreciate Gager's sense of humour and his interest in self-presentation. But this is a poem transformed into a different medium - how far does Gager's methodology represent a return to a comfort zone? How did Gager prepare this play in three weeks? And does the tone of his literary borrowings affect our interpretation of the *Dido's* contemporary references to university-court politics and foreign diplomacy under the reign of Queen Elizabeth?

14) Bernhard Schirg, Berlin (Freie Universität)

Spamming the Council of Milan. Pietro Lazzaroni (c.1420–c.1497) spreading his poems to Lombardian patricians

After his appointment as professor of rhetoric at the University of Pavia c.1480, Pietro Lazzaroni approached a large number of Milanese city officials with his poetic compositions. His skill in recycling and adapting previous compositions allowed the recently established professor to solicit the favour of patrons *in spe* with little effort. His texts, produced under the exigencies of a poet looking for patronage, represent significant case studies for the Economics of Poetry. While Lazzaroni repeatedly resorted to longer passages of reusable material, his attempts to individualize recycled *torsi* repeatedly entailed unique historical documents. The paper analyses the techniques Lazzaroni used to approach Gaspare Ambrogio Visconti, Giovanni Melzi and other dedicatees in the entourage of Ludovico Sforza, the Duke of Milan (r. 1480-1499), who decided the fate of the University of Pavia.

15) Keith Sidwell, Calgary

Short Cuts: or how to finish an epic when you hear your patron is dying. The Ormonius of the Irishman Demot O'Meara (1615)

The *Ormonius* of Dermot O'Meara (Dermotius Meara), published in London in 1615, is a five-book heroic poem celebrating the military exploits of Sir Thomas Butler, 10th Earl of Ormond. Evidence from the book itself shows that it must have been completed hurriedly and that the Earl's death occurred during the process of publication. This paper examines the circumstances surrounding the genesis of the poem and Ormond's patronage of O'Meara. By stylistic and literary comparisons between earlier parts of the work and the final part of Book 5, it attempts a reconstruction of the way in which the manuscript was finished and seen through the press.

16) George Hugo Tucker, Reading

Horatian Pyrotechnics in the Latin verse-cento. Rapid response to the discovery of the Gunpowder Plot, 5 November 1605

This paper explores the production 'economics' of the first published reaction in verse to the discovery 4-5 November 1605 of the Gunpowder Plot to blow up King James I of England and the Opening of Parliament: the eight-ode Horatian cento (or 'Rapsodia Octonaria') of Thomas Goad (Fellow of King's College, Cambridge), *Cithara Octochorda*, published anonymously in London in early December 1605, completed by Goad on 15 November (demonstrating a centonist's ability to respond rapidly to events through 'sewing' borrowed verses). Goad then expanded his *cento* to a ten-ode 'Decachordon', *Proditoris Proditor* ('Betrayed of Betrayer'), published under his initials in mid-February (following the conspirators' executions 30-31 January), with prose commentary and dedication to one of the trial judges, Privy Counsellor Lord Henry Howard. Goad thus adapted his work to still unfolding events, with an eye to political favour, supplanting his anonymous *Cithara Chorda* with his now avowed, amplified, updated *Proditoris proditor*.

17) Akihiko Watanabe, Tokyo (Otsuma)

Outdoing the Original? The Economics of Early Modern Japanese Latin Poetry

It is often said that the modern Japanese economy is locked in an attempt to outdo its Western exemplar, compensating with docility and technical sophistication what it may lack in originality. While arguing for cultural continuity is always perilous, and the dataset for early modern Japanese Latin poetry is admittedly quite small (8 definitely attributable elegiac verses, plus 30 elegiacs and 13 hexameters of uncertain authorship, which however were definitely either composed or copied within in the early modern Japanese Jesuit setting), metrical analysis of the latter suggests that not only did the Japanese Jesuit students of the late sixteenth to early seventeenth centuries successfully internalize the tradition of producing classicizing Christian Latin poetry, but in some respects even outdid their Western models. To be sure, early modern Japanese humanistic Latin tradition was to be completely eradicated after a mere few decades of existence because of severe anti-Catholic persecution that lasted from the seventeenth to nineteenth centuries. However, a comparison of the few tantalizing remains of Jesuit Japanese Latin poetry with its European models that were demonstrably available in Japan during the period does reveal a remarkably high level of metrics in the former, as if the Japanese were then, as now, engaged in an emulative competition with the West. Close examination of the surviving Japanese Latin poems also uncovers techniques for rapid composition like the use of space-fillers and common tropes which presumably the Western missionary preceptors had imparted to their pupils.