

sog. *devotio moderna* waren und die auf individuelle Formen der Frömmigkeit Wert legten und die mit ihnen verbundenen Sakramente der Kommunion und der Beichte. Den zweiten Teil dieses Kapitels nimmt die Besprechung von Schaffen und Denken der Autoren ein, die N. „die Vorläufer des Hussitentums“ nennt, das eine gewisse Einleitung für die folgende Epoche bildet. Ebenso wichtig sind die Analysen zur Literatur, die an der Prager Universität entstanden ist, wo Wissenschaftler gelehrt haben, die größtenteils Lehrer von Jan Hus waren.

Im Teil, der die Literatur in der Zeit der Luxemburger beschreibt, gibt es keinen eigenen Teil zum Predigtschrifttum dieser Zeit, Erwägungen über die Homiletik treten lediglich bei der Beschreibung des Schaffens einzelner Autoren hervor. Beispielsweise wurde das *exemplum* im Teil „Unterhaltungsliteratur“, neben der *Summa recreatorum*, untergebracht. Dadurch verliert es, wie es scheint, seine ursprüngliche, paränetische Funktion. Wenn der Leser sich das Entstehen des Predigtschrifttums in dieser Zeit vorstellen will, wird er gezwungen, nach Informationen zu suchen, die über den gesamten Teil verstreut sind (fast 200 Seiten); das erscheint ja umso wichtiger, als dass in dieser Zeit die Kanzel immer noch zu den wichtigsten Medien gehörte. Diese Idee der Autorin kann man vielleicht so erklären, dass im 14. Jahrhundert fast alle Geistlichen Predigten gehalten haben, also auch (oder vor allem) Universitätslehrer. Damit sich die Namen nicht wiederholen, wurde ihres homiletischen Schaffens bei jedem Namen beschrieben.

Wir haben es hier mit einem Buch zu tun, das gut durchdacht ist, präzise gegliedert und mit neuesten Forschungsergebnissen (z. B. stammt die Information über den Fund des lateinischen Fragments der *Chronik* von Dalimil aus dem Jahr 2005) aufwartet. Eines seiner besonderen Vorteile ist die Komplexität des Themas. Das Buch von N. bietet Informationen über die gesamte böhmische Literatur des Mittelalters, die in Latein verfasst wurde. Es bleibt zwar die Frage nach den bis jetzt nicht entdeckten Schätzen in den Handschriftenabteilungen der Bibliotheken, aber auch bei diesem Thema bleibt die Arbeit von N. eine, die auf dem Büchermarkt nicht übersehen werden darf. Sie erlaubt nicht nur das tiefe Kennenlernen der böhmischen Literatur, sondern stellt auch eine vergleichende Studie zur Geschichte der mittelalterlichen Literaturen im östlichen Europa dar.

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**Piotr Urbański (ed.), *Pietas Humanistica. Neo-Latin Religious Poetry in Poland in European Context*, Frankfurt/M.: Peter Lang, 2006, 310 pp., ISBN 978-3-631-55010-6.**

*Pietas Humanistica*, a collection of essays on Neo-Latin religious poetry in Poland, edited by Professor Piotr Urbański, is one of the most ambitious and most successful projects in Neo-Latin studies in recent years. This is a unique and exceptional project, the first book in English of this scope about Eastern European literature written in Latin in the Early Modern period.

The most important advantage of such a collective monograph is the opportunity to cover more topics than any one author can master. Such a collective work makes it possible to present a broad spectrum of views and discoveries. The diversity of this volume does not make it inconsistent: all contributions, regardless of the scholarly experience of their authors, are of remarkable quality. There are significant differences in style because some of the papers were written by native speakers of English, some were written in English by non-native speakers and some were translated into English by the language editor of the volume, Dr. Krzysztof Fordoński. Thanks to his effort, there are no stylistic incongruities in the book.

Although there is an exceptional variety of topics discussed, the volume was not divided into separate units. The chapters are placed in chronological order, from the synthetic overview of Latin religious poetry in Medieval Poland as a predecessor of Humanist poetry (a paper by Maciej Włodarski) to a short description of religious poetry in Szczecin (Stettin), published mostly in the 17<sup>th</sup> and 18<sup>th</sup> centuries (a contribution by the volume editor, Piotr Urbański).

Some papers have ambitions of presenting a synthetic overview of the selected problem, but most are case studies of the significant phenomena in Neo-Latin poetry in Poland. It is an unquestionable achievement of Professor Urbański that he managed to collect in a single volume papers devoted to all most significant Neo-Latin authors and works published in Polish-Lithuanian Commonwealth from the end of the 15<sup>th</sup> to the beginning of the 18<sup>th</sup> centuries and invited so many highly qualified scholars – both distinguished Polish scholars, already well published in Neo-Latin studies (Maciej Włodarski, Elwira Buszewicz, Ewa J. Głębińska, Janusz S. Gruchała, Barbara Milewska-Ważbińska, Jakub Z. Lichański, Józef Budzyński), excellent scholars from outside Poland interested in Polish Neo-Latin poetry (Ann Moss, David Money, Elizabeth Klecker and Jeanine De Landtsheer) and younger Polish scholars who have already proved their mastery in Neo-Latin studies (e.g. Anna Kapuścińska, Hanna Szabelska, Agata Chrobot and many others). It can be said without exaggeration that all important Neo-Latin poets and all important Neo-Latin contemporary scholars are included in the volume which can be called the first and highly representative monograph of Latin religious poetry in Renaissance and Baroque Poland.

The volume is constructed in such a way that all significant Neo-Latin poets are included here: Paul of Krosno, Stanisław Hozjusz (Stanislaus Hosius), Andrzej Krzycki (Andreas Cricius), Jan Dantyszek (Ioannes Dantiscus), Andrzej Trzeciński (Andreas Tricesius), Szymon Szymonowicz (Simon Simonides), Maciej Kazimierz Sarbiewski (Matthias Casimirus Sarbievius – deservedly discussed in four articles), Albert Ines, Wespazjan Kochowski, and Stanisław Konarski (Stanislaus Konarscius). The only major author missing here is Klemens Janicki (Janitius). There are also articles about: Latin epigrams collected by Szymon Starowolski (published in *Monumenta Sarmatarum*); drama and poetry devoted to King Bolesław the Bold; minor poets important for other reasons (*Hypomnena Franciscanum* by Maurycy Kiełkowski as an example of pattern poetry; school poetical prayer in Silesian grammar schools; parodies on religious themes of Horace in *Ipse faciet* by Jacob Monavius; and the final essay on Neo-Latin poetry in Szczecin/Stettin).

*Pietas Humanistica* is basically a collection of sophisticated case studies on particular poets and their works, written by authors whose erudition and learning is unquestionable and leads to fascinating observations. It is impossible to discuss in such a short review all valuable contributions published in the volume. Let me concentrate on a few articles which might be especially interesting for all students of literature in the Latin language.

In his article on Latin religious poetry in Medieval Poland, Maciej Włodarski characterizes a number of poems, most of them directly or indirectly connected with Roman Catholic liturgy. These poems are not expressions of humanistic piety and the only reason for including them in this volume might be an attempt to present the background of religious poetry during the age of Humanism. The author himself wrote in his conclusions that his “short overview of Latin religious poetry written in the Polish Middle Ages should allow the reader to see [not only the] formal richness of works created in this period but also the meticulous care the authors paid to proper choice, richness and variety of artistic devices [...]. It is difficult to state to what degree humanist poets relied upon the achievements of the Middle Ages. As far as religious works are concerned, these achievements might have been an important point of reference”. The author himself admits that there is not a direct link between typical Medieval religious poetry discussed in his essay and *pietas humanistica*.

The next article, by Rafał Wójcik, is devoted to an obscure poem *Conquesturus eram de te, Fortuna, miramque...* by Nicholas de Polonia. It was interesting to learn about the controversies of the motif of the *Fortuna* at the end of the Middle Ages and the beginning of the Renaissance, but the author concentrated in his article on pondering the authorship of the poem. Four possible

authors are taken into account but no solution to the problem of authorship of the poem was given and we could only admire the erudition of the author as a student of late Medieval literature and history.

The third article in the collection, about traditional Christian prayers in Polish Neo-Latin Poetry (from Paul of Krosno to Albert Ines) by Elwira Buszewicz, is the first paper in the volume devoted to humanist poetry and a brilliant piece of scholarship showing outstanding analytical skills. The metaphor of pouring new wine into old wineskin, taken from the Gospel of St. Luke, is used by the author to show “that the Neo-Latin poetry, also in the Christian piety domain, might have been a flexible medium for expressing complicated human thoughts and emotions”.

In her profound and thought-provoking study on *Paraphrasis in psalmum quinquagesimum*, another excellent Neo-Latin scholar of the younger generation, Anna Kapuścińska, provides very convincing evidence that “Hosius’ understanding of pagan and Christian sources is the main reason why his paraphrase can be called a Renaissance and humanistic poem as well as a propitiatory and penitential prayer. Doctrinal penetration, return *ad fontes* and open access to humanist intellectual culture produced this great and very early example of a new poetical method and language of psalmic poetry, probably the earliest in European Neo-Latin literature”.

The work of Hosius is one of the many examples discussed in the book which show that Neo-Latin poetry written in the Polish-Lithuanian Commonwealth is a partner on equal terms with Latin poetry written in Western Europe. At that time there were no real borders for the humanists. People like Hosius, Dantiscus or Sarbievius, well travelled and well educated, were authors of works famous among intellectual circles of Western Europe.

*Carmina* written by Andreas Cricius is another example of a poetic work written by a Polish poet who was a citizen of the world with no inhibitions about his education or poetical skills. Although he would never consider himself to be a “professional poet” (if there were any “professional poets” at that time!) and he treated his artistic work as a form of entertainment (sometimes very controversial), his poems are considered to be excellent examples of humanistic literary output. In her article Agnieszka Dziuba concentrates on about 20 poems entitled in Cricius’s collection of poetry *Carmina sacra*. The conclusions of the article are not revealing, but emphasize the originality of Cricius on the background of the mainstream religious poetry of the period: “Andreas Cricius, a person full of passion, tried to avoid monotony in his prayers using interesting poetical concepts [...]. Some of Cricius’s verses take interesting forms: epitaph, votive offering or poetical letter of recommendation [...]. His religious poetry is fresh and uncommon, written in correct Latin, testifying to the rhetoric[al] education of its author”.

In her inventive article on *Hymni aliquot ecclesiastici* by Joannes Dantiscus, Ann Moss discusses his hymns in the context of the Prudentian tradition and of other humanist hymns by Zacharias Ferreri (Ferrerius), a papal nuncio to Poland, and a Lutheran poet, Georgius Fabricius (Georg Goldsmid), “perhaps the most accomplished hymn-writer of the period to compose within the liturgical framework”. Ann Moss aptly observes that “Dantiscus [...] was at some pains to signal the dual heritage from which he has generated his hymns: on the one hand, the erudite and devout *docta pietas humanistica* of Erasmus and of the pre-Reformation, and, on the other, the office hymns of the breviary. Connecting both, there was Prudentius. Dantiscus himself, however, wrote new hymns, not commentaries either on Prudentius or on the office cycle”. An unknown poem by Dantiscus (the epitaph for Alfonso de Valdes in St. Stephen’s cathedral in Vienna) is discussed in an article by Anna Skolimowska.

It is not a surprise that in such a volume there are four articles (72 pages in total) about Maciej Kazimierz Sarbiewski, undoubtedly the most interesting Polish Neo-Latin poet of the period. The authors discuss his poetry from various perspectives. In her sophisticated and erudite study on “poetical incarnations of dialectical *Via Docendi*” Hanna Szabelska discusses two authors educated in the Aristotelian tradition, Philip Melanchthon and Maciej Kazimierz Sarbiewski, “to show the methodological consequences of taking onboard the most basic linguistic level in research on poetry”. Her analysis of only two poems, *Ad hospites Hamburgenses* by Melanchthon and *Ad*

*Philidium Marabotinum* by Sarbiewski leads to very interesting conclusions. Most importantly, according to the author “it seems essential to integrate the interpretation of Sarbiewski’s poetry with the dialectical rudiments of his education”.

Two other interesting articles on the mystery of Incarnation in the works of Sarbiewski (by Maria Łukaszewicz-Chantry) and on Sarbiewski’s religious epigrams (by Justyna Zaborowska-Musiał) are followed by an extensive, large scale study by David Money on *Aspects of the Reception of Sarbiewski in England: From Hils, Vaughan, and Watts to Coleridge, Bowring, Walker, and Coxe*. Following numerous previous studies on selected aspects of the reception of Sarbiewski’s works (among them an important contribution by the volume editor Piotr Urbański published in his *Theologia Fabulosa. Commentationes Sarbievianae*), Money adds much new comparative criticism to the already published research results on this subject. He proves how important Sarbiewski was for many generations of poets of the English language, from the 17<sup>th</sup> to the 20<sup>th</sup> century.

A few other Neo-Latin religious poets are discussed in *Pietas Humanistica* and all essays published in the volume present new aspects of the issues discussed: Ewa J. Głębińska writes about Szymon Szymonowicz (she is the author of an excellent book about Latin poetry of Szymonowicz), Agnieszka Borysowska concentrates on *Marian Poetry by Albert Ines*, one of the most interesting Jesuit authors, and Ewa Szczepan discusses Marian poetry by an eighteenth century writer, Stanisław Konarski, who is much better known in Poland as an active participant in the process of political and educational reforms in the age of Enlightenment. The poems he wrote as a young Piarist monk are interesting examples of religious lyrics in a Baroque style. Jarosław Nowaszczuk discusses prayers included in an extremely interesting collection of Latin epigraphs – *Monumenta Sarmatarum* by Szymon Starowolski. Janusz S. Gruchała in a convincing way rehabilitates the Latin poem *Rubus Incombustus* by Wespazjan Kochowski, treated condescendingly by older scholars who were unable to appreciate its advantages value as an original example of a literary species called *elogium*. Barbara Milewska-Ważbińska devotes her article to an interesting example of religious pattern (visual) poetry, *Hypomnena Franciscanum* by Maurycy Kielkowski. It should be appreciated that the rich heritage of visual poetry written in Latin in Poland is represented in this volume.

Other essays included in the volume are devoted mainly to single and minor authors and works (Joseph Wallner, Virgilius Gleissenberg, Jacobus Monavius). Two more contributions should be highlighted here: essays on school poetical prayer in Silesian grammar schools (by Józef Budzyński) and on Neo-Latin religious poetry in Stettin (by Piotr Urbański). They are important as short overviews of Neo-Latin writing in two regions which were not parts of the Polish-Lithuanian Commonwealth but for historical, cultural and economic reasons had close connections with the Polish lands. A lot of research still has to be done in order to present an objective and comprehensive overview of Pomeranian and Silesian Neo-Latin poetry and prose.

*Pietas humanistica* is a volume of exceptional value as the first such extensive survey of Neo-Latin poetry in the Polish-Lithuanian Commonwealth. Most major authors and problems were covered in the book. The editor was successful in inviting a group of leading scholars involved in studying Neo-Latin literature in Eastern Europe. The result of this collective work can only be admired. This is undoubtedly one of the most important books in Neo-Latin studies published in recent decades and it deserves the attention of all students of literature written in Latin.

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