

# COLLOQUIUM BALTICUM XIX TARTUENSE

*PHILOLOGIA MAGISTRA VITAE*

12–15 October 2022

University of Tartu  
College of Foreign Languages and Cultures

Lossi 3, Tartu  
(Conference area in the Lobby)

# PROGRAMME

## Wednesday, 12 October

- 16:00–16:30 **Registration**  
16:30–17:00 **Opening:** director of the College of Foreign Languages and Cultures, **Terje Loogus**  
**Introduction:** Neo-Humanist studies and Classical philology in Tartu, **Janika Päll**

### I session. Neohumanist studies and classics

Chair Janika Päll

- 17:00–17:30 **Kadi Kähär-Peterson** (Tartu)  
Karl Morgenstern vs Garlieb Merkel: Ancients and Moderns
- 17:30–18:00 **Anni Polding** (Tartu)  
Neo-humanism in Estonia at the beginning of the 19th century based on Karl Morgenstern's inauguration speech and seminar works of his students
- 18:00–18:30 **Asta Vaškeļienė** (Vilnius)  
Latin in Lithuanian Piarists education in the second half of the 18th century (**Zoom**)
- 19:00 **Reception at the Cafeteria of the University** (Ülikooli 20)

## Thursday, 13 October

### II session. Humanist poetry and philology in Sweden

Chair Ivo Volt

- 9:30–10:00 **Arsenii Vetushko-Kalevich** (Lund)  
Swedish latinists before modern philology: Samuel Älf and his *Carmina Suecorum Poetarum Latina*
- 10:00–10:30 **Johanna Svensson** (Lund)  
Occasional Poetry in *Alba Amicorum*
- 10:30–11:00 **Johanna Akujärvi** (Lund)  
The drama of translating Greek tragedy. Issues and debates in 19th century Sweden
- 11:00–11:30 **Coffee break**

### III session. Humanist poetry in Latvia and Lithuania

Chair Nijolė Juchnevičienė

- 11:30–12:00 **Toms Herings, Ojārs Lāms** (Riga)  
Tangible Realities of Neo-Latin Literature in the Collection  
of National Library of Latvia
- 12:00–12:30 **Gita Bērziņa, Ilona Gorņeva** (Riga)  
*Dicite luctus*: Characteristics of Epicedion Tradition in Poetic  
Texts of the 16th–17th Century Riga
- 13:00–15:00 **Lunch break**

### IV session. Modern approaches to antiquity

Chair Cajsa Sjöberg

- 15:00–15:30 **Lars Nyberg** (Lund)  
The Classicism and Latin Poetry of Charles Baudelaire
- 15:30–16:00 **Dina Eiduka** (Riga)  
Penelope in the Poetry of Modernist Poets: Female  
Modernism
- 16:00–16:30 **Ramunė Markevičiūtė** (Berlin)  
Salt of the Earth. Following the traces of non-human actors  
in early modern didactic poetry

## Friday, 14 October

### V session. Establishing canons

Chair Gita Bērziņa

- 9:30–10:00 **Vytautas Ališauskas** (Vilnius)  
Deconstructing Platonian Canon: *Deutero-Platonica* vs.  
*Bastard Dialogues*
- 10:00–10:30 **Mantas Tamošaitis** (Vilnius)  
In Search of Canonical Text: The Fluidity and Stability of  
Biblical Manuscripts as a Hermeneutical Problem in  
St. Augustine
- 10:30–11:00 **Tomas Riklius** (Vilnius)  
The canon of Classical authors and the Early Modern  
aesthetic theory
- 11:00–11:30 **Coffee break**

## VI session. Ancient Greek authors

Chair Kadri Novikov

- 11:30–12:00 **Lars-Ove Farnebo** (Lund)  
Praxagoras – a Greek physician
- 12:00–12:30 **Neeme Näripä** (Tartu)  
The disease in Aeschylus' *Oresteia*
- 12:30–13:00 **Nijolė Juchnevičienė** (Vilnius)  
Good mothers and bad mothers in Plutarch
- 13:00–15:00 **Lunch break**

## VII session. Different faces of philology

Chair Kaarina Rein

- 15:00–15:30 **Elena Ermolaeva** (St Petersburg)  
Humanist Greek poetry by the Leichoudes brothers and their students (late 17th–beginning of 18th cc.) **(Zoom)**
- 15:30–16:00 **Ilze Rūmniece, Katrīna Narbute** (Riga)  
καλός and τετράγωνος: insight into the contextual life of lexemes
- 16:00–16:30 **Marten Teemant** (Tartu)  
Correspondence of Johannes Vorstius
- 16:30–17:00 **Business meeting**

**Saturday, 15 October**

## VIII session: Teaching ancient poetry

Chair Neeme Näripä

- 9:30–10:00 **Fatima Eloeva** (Vilnius)  
One forgotten Philhellene or how to improve in ancient Greek
- 10:00–10:30 **Gintė Medzvieckaitė** (Vilnius)  
Between the search for authenticity and didactics: Early printed examples of the *Humanistenode*
- 10:30–11:00 **Dalia Andziulytė, Antanas Keturakis** (Vilnius)  
Teaching and learning Latin in the digital age
- Optional visit to the Estonian National Museum (ERM)

## Abstracts

### **Johanna Akujärvi (Lund):** The drama of translating Greek tragedy. Issues and debates in 19th century Sweden

In the history of Swedish translations of ancient literature from the 17th to the 19th century, certain trends are discernible as regards the choice of texts and the main occupation of the translator – none of the Swedish translators of ancient literature lived by those translations alone – as well as the manner of translation. The corpus of translated texts is not overwhelmingly varied and retranslations of a more select corpus are not uncommon. Many texts were retranslated at least once, a few repeatedly, in whole or in part.

This paper discusses Swedish translations of Greek tragedy produced in the 19th century, their translators, the contexts of translation, and reception. It aims to delineate and understand the patterns of change that the translations of drama undergo in the hundred years covered by the study.

### **Vytautas Ališauskas (Vilnius):** Deconstructing Platonian Canon: *Deutero-Platonica* vs. *Bastard Dialogues*

In the corpus of Plato's writings in the Thrasyllus, we find several texts (dialogues and letters) considered to be of dubious authorship. The authenticity of some of them is highly questioned and disputed. Sometimes the arguments are replaced by statistics of the opinions of authoritative scholars (for and against Plato's authorship).

Although many of these dialogues have been questioned since the time of Schleiermacher, the very idea of distinguishing between authentic and inauthentic Platonic writings goes back to antiquity. Antiquity also produced a very negative attitude towards inauthentic texts, which were nicknamed bastard works. However, scholarly discussion shows that it is not very easy to identify inauthentic dialogues with certainty. It is not possible to remove them from the Platonic canon nowadays.

Rather than regarding such dialogues or letters as bastard, it is better to view them as deuterocanonical in the sense of biblical canon. Some of these texts can be understood as a development of alternatives in Plato's philosophy, a kind of philosophical experiment, some as a development of peripheral themes. If we abandon the opposition "authentic" vs. "inauthentic", we can speak of different stages and criteria in the formation of the Platonic canon. This would make the question of dubious authorship a secondary one, and would allow the ideas of dialogues considered dubious or inauthentic to be integrated into the main canon's conceptual field.

## **Dalia Andziulytė & Antanas Keturakis (Vilnius): Teaching and learning Latin in the digital age**

During recent years, the world has witnessed a leap in computing services that has changed the way we interact with digital resources. Not only such fields as cloud computing or mobile apps development have opened seemingly never-ending possibilities to create and access learning resources, but also the emergence of user experience (UX) design has changed the way we design digital products.

In the first part of the paper, we will take a look at the most common features and trends that digital resources offer for Latin learners and compare them with the current Latin curriculum at universities. We argue that most digital resources have a strong trend to focus on the communicative approach to language learning, which in case of Latin would be *Latinitas viva*. While the standard Latin curriculum at universities often sets quite different goals for students who choose or have to study Latin, we will briefly discuss possible gains and losses of both approaches.

In the second part of this paper, we want to consider the fact that the world of ancient language studies in general is increasingly divided into two opposites: the academic or university studies, and schools of living Latin (and also living Ancient Greek). Currently, living Latin studies are supported mainly or even exclusively by private initiatives, even if sometimes taking place within the walls of the university. Could these two approaches unite and reinforce each other and what is needed to make it happen?

Our main argument will be that living Latin should be not only the way but also the purpose of learning. If we want to admit it into university, it is not enough to change the methods of teaching and learning. We must strive to create an environment in which Latin could and should be used as medium of communication, whether with the dead or the living.

## **Gita Bērziņa, Brigita Cīrule, Ilona Gorņeva (Riga): *Dicite luctus*: Characteristics of Epicedion Tradition in Poetic Texts of the 16th–17th Century Riga**

The practice of occasional poetry (when texts are created to mark a special occasion), having its beginnings in the ancient world – both in Greek and Roman examples – experienced flourishing in the period of neo-Latinism and humanism, with a culmination in the 17th century, when it can be evaluated not only as a significant literary phenomenon, but also an important social and cultural phenomenon.

In Livonia and Riga, this literary practice comes along with general changes in intellectual life and cultural breezes coming from Western Europe (especially Germany). Although the potential cases that are marked with a specially composed text are not so diverse, and therefore the genre spectrum of these texts is not as wide as in the Western European tradition, the most important types of occasional poetry are also created here.

The largest corpus of occasional poetry in Riga's culture is the dedications written for funerals, commemorating a deceased contemporary – a colleague, a friend, and especially a prominent person in society. These texts are called differently (*carmen lugubre*, *lessus*, *elogium sepulc(h)rale*, *honores exequiales*, etc.). The most common designation is *epicedium* (Lat. *epicedium* / *epicedion* 'funeral song').

In the narrower/more precise sense, it is mourning poetry, composed in elegiac distich which, according to the Italian humanist J. Scaliger (Scaliger, 1561), in its classical form includes both *laudatio*, or praise of the deceased, and *lamentatio*, or 'mourning' for the loss, as well as *consolatio*, 'consolation' to those left behind.

In a shorter or broader version, all the epicedic texts of the Riga corpus include these aspects; however, both the volume of the texts and the description of the deceased, the marking of the cultural environment and context, and the development of the mentioned aspects in the content and characteristics of expression (including the used motifs, images, comparisons, allusions, the utilization of ancient culture tradition, etc.) can be quite different.

The paper is intended to reveal the unifying and different aspects (the most striking variations) observed in the corpus of epicedic poetry of Riga relating to the 16th–17th centuries.

### **Dina Eiduka (Riga): Penelope in the Poetry of Modernist Poets: Female Modernism**

The beginning of the 20th century brought extensive political and social changes in Western society, under the influence of which the role of women in literature increased significantly. Female Modernism as a category (proposed by Jane Dowson in "Women, Modernism and British Poetry, 1910–1939: Resisting Femininity", 2002) unites female modernist poets, who focus on the depiction of women's experiences and the analysis of existing social constructions, while not losing their female identity, but revising it.

The paper examines the construction of the character of Penelope in the poetry of three female modernist poets – American (USA) authors Edna St. Vincent Millay and Dorothy Parker, and a Latvian author Aspazija. These authors reconsider the traditional or previously accepted division of female and male roles in society through the character of Penelope, creating a new, era-appropriate view of the mythical situation – placing the woman and her world of feelings in the foreground.

### **Fatima Eloeva (Vilnius): One forgotten Philhellene or how to improve in ancient Greek**

The paper presents an attempt to reconstruct the original method of mastering the Modern Greek, created for classical philologists by a talented researcher and classical philologist Jules David.

Jules David (Charles-Luis-Jules David, 1783–1854) belonged to a famous family that played an important role in the political and cultural history of France.

He was the son of Jacques-Louis David (1748–1835), apparently the most successful and well paid artist in the entire history of France, the creator of neoclassicism.

Today the name of Jules David is almost forgotten – meanwhile, as we will try to show, his scientific conception is an interesting attempt to establish a connection between the ancient and modern state of the Greek continuum. Jules David's *linguo-didactic* approach is innovative and unexpected – while discussing the norm of the Greek language, he managed to combine elegantly the descriptive and prescriptive aspects of the language analysis. His main work, the “Comparative description of the ancient Greek and Demotic Languages” (Συνοπτικός Παραλληλισμός της ελληνικής και γραϊκικής απλοελληνικής γλώσσας) became an interesting attempt to establish the parallels of the ancient Greek and New Greek languages.

In this brief and logically structured description, the scientist is guided mainly by didactic goals, confident that the classical philologists to whom he addresses his work, not being native Greek speakers, will be able to “recognize” ancient Greek grammatical forms in modern Greek paradigms and easily master the new for them, colloquial spoken Greek. In addition, as we will try to show below, Jules David set himself another, not very trivial task – basing on the convergence of Modern Greek and Ancient Greek, to make classical philologists feel that they are dealing with a living language, and not with a dead scheme.

We believe that this strategy of David, due to its originality, as it seems to us, escaped the attention of researchers and can be compared with the position of another outstanding neo-Hellenist and philosopher Nikolaj Bakhtin, the brother of philosopher Mikhail Bakhtin (1884–1950).

### **Elena Ermolaeva (St Petersburg): Humanist Greek poetry by the Leichoudes brothers and their students (late 17th – beginning of 18th cc.)**

The Greek monks from Kefallinia Island, the Leichoudes brothers Ioannikios (1633–1717) and Sofronios (1653–1730) were outstanding *didaskaloi*, religious writers and enlighteners. They received their education in Venice and in the University of Padua. Then, on the recommendation of Dositheos II, the Patriarch of Jerusalem, the Leichoudes brothers came to Moscow to set up the first higher education establishment in Russia, later called the Slavic-Greek-Latin Academy, where they taught Greek writing and *septem artes liberales*. They collaborated on numerous textbooks for the Academy and then for the Novgorod Seminar. Four manuscripts of Leichoudes' “Poetica” have been preserved in the Russian State Library of Moscow, the National Library of Ukraine in Kyiv and the Monastery of Iviron on Mount Athos. They have yet never been published.

I discuss the humanist Greek poems of secular content kept in the manuscripts of the “Poetica”, their transcription, translation, dialect, style, metric peculiarities, authorship, and possible dating. My special attention goes to the poem in the Sapphic stanza about the war against “Scythians”, kept in the manuscripts of Kyiv and Athos, and to three various versions of the elegiac couplets to Peter I in three different manuscripts.



I propose an interpretation of the centon made of verses from Lycophron's poem "Alexandra" which is found in two Moscow manuscripts of the "Poetica". Finally, my interest goes to the figure poem "Egg" in the Kyiv manuscript, probably written by Leichoudes' student as an imitation of Simias of Rhodes' poem.

### **Lars-Ove Farnebo (Lund): Praxagoras – a Greek physician**

The Greek physician Praxagoras of Cos was active around year 300 BC. He represents the transition between the Hippocratic and the Hellenistic periods in medicine. Praxagoras was the teacher of several renowned physicians active during the 3rd century BC. Although he wrote many books nothing of his writing has survived to our time. To learn about his teachings we have to rely on fragments and testimonies from the first centuries CE.

The lack of preserved texts maybe explains why so little has been published about Praxagoras in modern literature. Only two comprehensive books containing Greek texts with translation and comments have been published (Steckerl 1958 and Lewis 2017). I have searched the Greek literature available in the database Thesaurus Linguae Graecae for texts wherein Praxagoras is mentioned. In total Praxagoras was mentioned 197 times. The main source is the Roman physician Galen.

Praxagoras put much emphasis on the role humors in health and disease. When the body is in balance blood is produced from food and man is healthy. When the body is in imbalance humors, especially cold vitreous phlegm is produced detrimental to health.

Praxagoras was probably the first to make a clear distinction between arteries and veins, morphologically and physiologically. He thought that the role of arteries was to distribute pneuma, warm moist air, from the heart to the periphery of the body. This distribution was accomplished by an intrinsic activity in the arteries causing them to pulsate. He realized that observation of the pulse was important in the diagnosis of patients.

### **Toms Herings, Ojārs Lāms (Riga): Tangible Realities of Neo-Latin Literature in the Collection of National Library of Latvia**

At the end of the 17th century, a bio-bibliographic lexicon "Riga Literata" (Phragmenius, 1699) was published in Rostock, which included an overview of the literary activity of 53 authors in Riga during two centuries. The purpose of this paper is to evaluate how this phase of Riga's intellectual life is reflected in the collection of the NLL.

There are two important repositories of Neo-Latin heritage in Latvia – the UL Academic Library and the National Library of Latvia. The history of the formation of these two collections is significantly different. The Academic Library is a direct heir of the Riga library (Bibliotheca Rigensis, 1524). Its collection has been significantly damaged over the centuries, especially during the wars of the 20th century, but in general it is a large collection of ancient texts. The National Library

of Latvia was founded after the creation of the state and its collection was formed from various sources.

The Department of Rarities and Manuscripts of NLL, which preserves the values of national history, has also paid attention to Latvia's Neo-Latin heritage and collected the relevant publications rather diligently. Attention is also paid to the European heritage, but a special focus in the Neo-Latin collection is on texts reflecting the intellectual history of Latvia.

Thematically, the collection consists of four groups of materials. A significant part is materials dedicated to Riga – both poetry and prose. Special feature – visual materials. The biobibliographic materials are closely related to the history of Riga, but still stand out as a separate group. There is a wide range of materials related to education, which can be divided into two subgroups – language textbooks and Riga Gymnasium materials. Another set of materials consists of the works of Riga Neo-Latin poets.

### **Nijolė Juchnevičienė (Vilnius): Good mothers and bad mothers in Plutarch**

Plutarch was one of the first writers who systematically mentioned mothers by name and created iconic images of mothers in his works. In the beginning of nearly every biography in *Lives*, the name of the protagonist's mother is placed right next to the father's name. In both *Moralia* and *Lives*, Plutarch shows a considerable interest in motherhood and mothering. In *Moralia*, he discusses woman's 'nature' and her role in society and gives ethical recommendations. His image of a good woman coincides with her social roles as a wife and a mother. In *Lives*, Plutarch describes the manifestation of theoretical issues in the form of historical examples. Every *Life* includes at least one woman – Greek, Roman, or barbarian, both high and lowborn, educated and not, leading both private and public life. Women appear in the histories of men – as wives, sisters, daughters, courtesans, concubines or priests. Most of these women are also mothers, good or bad, and some of them are described as outstanding for their virtue, e.g. Agesistrata, Cratesicleia, Volumnia, Cornelia. These mothers have one thing in common – they are absolutely devoted to their sons. In the male-dominated world of Greece, father and son relations were exploited rather than that between mother and child, but this is not the case in *Lives*, where parental love is always illustrated in the form of motherly love for her son.

Sons, even when adults and actively engaged into political life, in Plutarch's *Lives* always remain 'the sons of their mothers'. Mothers are tremendously important in men's life, and particularly in statesmen's life. The influence mothers have on sons enables them to transgress the borders of their private sphere, the world of women, and step into the world of men, taking responsibility for the state.

On the other hand, sons show great respect for their mothers and yield to their wish. For Plutarch, a woman's love and devotion to her son proves her moral virtue, and women distinguished by their virtue should be publicly acknowledged. They set a standard for other women. In this sense, Plutarch advocates for making the most

private, enclosed and secret world of the Greek household – the world of women – public.

Greek literature was written almost exceptionally by men and was in general addressed to men. Accordingly, there is not much depiction of the mother/daughter relations, except for some mythologically based works or some poems of Sappho. Narratives about “historical” mothers’/daughters’ relations are scarce. Even Plutarch, who showed lively interest in the conception of motherhood, avoids discussing mothers of daughters, and relations between them. And when he seldom does, he stresses the sameness of daughter/mother identity and uses, in Paterson’s terms, the ‘trick of conflation of identities of the mother and daughter’ (Paterson 1994, 208).

There is only one illustration in *Lives* of interaction of mother and daughter as freestanding individuals. They are Agesistrata and Archidamia, the mother and the grandmother (of a maternal line) of Agis IV, the young successor to the Eurypontid throne. Their actions are motivated solely by the interests of Agis (which they identify with the interests of Sparta), to whom they are selflessly devoted. All the other instances of the mother/daughter relations in *Lives* occur in connection with the particular kind of family and a particular kind of relations into which the male relatives, be it a father, a brother or a son, are not included. Such family in *Lives* is solely a family of *hetairai*, and instances of the mother/daughter relations in Plutarch’s *Lives* are generally associated with courtesans. It is very interesting to note that the next Greek author who wrote about mother/daughter relations was Lucian of Samosata, who was born just after Plutarch’s death; in some of his *Dialogues of courtesans* (3; 6; 7) the characters are mother and her daughter, and one of them, or both, are courtesans. Three of the mentioned mother/daughter couples in *Lives* (Timandra/Lais, Oenante/Agathocleia, Demo/her mother) are designated as courtesans, both the mother and the daughter. Though they are staying together, it may be only out of necessity, because the aged mother who had taught her daughter the profession is absolutely dependent on her daughter.

The priority is given to the role of the daughter, over that of the mother. In the stories about *hetairai* there are no references to motherly or daughterly love, no mention of mutual loyalty and devotion. What holds them together is only necessity and economic self-interest. Still it is evident that they are the one and their experience of life is the same. The strained model of their families, incompatible with the traditionally approved one, is an indirect indication of their immorality.

Plutarch stands out considering the regard payed by him to the social importance of family in general and of mother particularly and in the way in which he discusses that role. In his *Lives* good mother is a mother of a son who is devoted to his state. Such motherhood in Plutarch’s view is the ultimate principle in decoding femininity.

### **Kadi Kähär-Peterson (Tartu): Karl Morgenstern vs Garlieb Merkel: Ancients and Moderns**

In 1810, Baltic German political thinker and journalist Garlieb Merkel (1769–1850) wrote to Karl Morgenstern (1770–1852). Merkel was curious about Morgenstern’s opinion on his newest publication „Ist das stete Fortschreiten der Menschheit ein

Wahn? Sendschreiben an Herrn Professor Dr. Heeren“ (Riga: Teubener und Treuy, 1810), in which he had argued for the idea of the constant progress of humanity. Morgenstern set out to defend the Ancients and explain why he believed in the absence of progress. The paper will focus on their main arguments and seek to trace the connection of their discussion to broader intellectual and political debates.

## **Ramunė Markevičiūtė (Berlin): Salt of the Earth. Following the traces of non-human actors in early modern didactic poetry**

“I love you more than salt”: In Grimms’ fairy tale *Princess Mouseskin* a king gets upset with his daughter when she uses this comparison to express how much she loves him. Only when deprived of the precious good he understands the power of her words and realizes that an insipid life without salt is not worth living.

Underestimating the role that seemingly trivial things play in society is characteristic of a world view in which only human actions matter. Nevertheless, there has always been a literary genre defying such a conception: in didactic poetry things are protagonists of the story. That seems to be one of the reasons why in the *Poetics* Aristotle excluded this genre from his concept of poetry defined as *mimesis* of human action.

A similar exclusion of non-human agents from social relations has been attested by Bruno Latour to modern sociology. In response to that, his Actor-Network-Theory restores significance to inconspicuous things by following their traces through social processes. In the following paper we want to take that as an example and follow the traces of salt in two scientific poems of the late 17th and 18th centuries written by the French authors Pierre-Daniel Huet and Pierre-Joseph Thoulhier d’Olivet. In doing so we want to show that didactic poetry is not an obsolete literary practice of the past, but rather one that challenges modern paradigms by portraying things that hold together not only society but also the past and present.

## **Gintė Medzvieckaitė (Vilnius): Between the search for authenticity and didactics: Early printed examples of the *Humanistenode***

The musical genre frequently referred to with the German term “Humanistenode” is one of the more peculiar outcomes of the interaction between humanist ideas and music. This cultural phenomenon characteristic of the German speaking territories during the sixteenth century had an influence on both the teaching of Latin and the musical practices of its place and time. Having their origins in the attempts to revive the “authentic” way of performing classical poetry, the Humanistenoden soon took a life of their own. The genre grew to comprise musical settings of a variety of Latin texts – classical, post-classical and newly composed. The common feature of them all was that the texts were written in classical metres and were set to music using a rather simple choral texture with a rhythmic shape that strictly followed the syllable lengths prescribed by the chosen metric schema. The low musical complexity and the precise rendition of metre made these compositions a good tool for teaching classical meters. Thus, most of the publications containing metrical poetry settings were produced for

school use, and the practice of singing “odes” remained among the staples of the German school curricula throughout the sixteenth century and even beyond.

This paper aims to look back at the beginnings of the genre. By revisiting some of the earliest printed editions that contain metrical settings of Latin classical verse, it will try to track the evolution of these compositions from exemplary renderings of ancient Roman poetry towards pieces aimed at pedagogical use.

### **Neeme Nāripä (Tartu): The disease in Aeschylus’ *Oresteia***

Sophocles’ *Oedipus Rex* is world-famous for the plague which threatens Thebes because of Oedipus’ bloodguilt. In Aeschylus’ *Oresteia* there is also a bloodguilt which is essential for the story. It begins already earlier when Agamemnon sacrifices Iphigeneia and culminates with Orestes’ matricide. But is there also a disease? This paper addresses this question and the answer is yes: there is a disease in the *Oresteia*, it just does not actualise in its fullest form. At first, under Troy, the disease is considered to be a pleasant one. Later back at home it turns out to be an imminent danger. But at the last moment the disease will be averted with the mutation of Erinyes, just like all other bad things.

### **Lars Nyberg (Lund): The Classicism and Latin Poetry of Charles Baudelaire**

The French poet Charles Baudelaire was, like most of his contemporary colleagues, deeply steeped in Greek and Latin literature. Though he had had his plethora of Latin literature of the Golden Age at school, he had a distinct penchant for Silver Latin and early Christian literature, a predilection that was later fervently embraced by his decadent and symbolistic heirs, e.g. Mallarmé and Huysmans. In Baudelaire’s most well-known work, *Les Fleurs du Mal* (1857), there is one poem in Latin, the medieval pastiche ‘Franciscae meae Laudes’, a rather blasphemous hymn to “a learned seamstress”, typical of Baudelaire and of “decadent” Catholicism. In my paper I would like to discuss and analyze this poem and also a few less well known Latin poems that Baudelaire wrote when still at school.

### **Anni Polding (Tartu): Neo-humanism in Estonia at the beginning of the 19th century based on Karl Morgenstern’s inauguration speech and seminar works of his students**

In the year 1802, Karl Morgenstern arrived at Tartu (at that time Dorpat) from Danzig Gymnasium to become a professor of rhetoric, classical philology, aesthetics, and history of art and literature at the Imperial Tartu University. Before coming to Tartu, he was a professor at Danzig Gymnasium where he gave the speech “Oratio de litteris humanioribus, sensum veri, honesti et pulchri excitantibus atque acuentibus”; at Tartu he gave a shorter German version of the same speech. His own *alma mater* had been Halle University where he studied under Friedrich August Wolf, one of the two “most ardent champions of classical education”. Wolf was one of the biggest inspirations for teaching methods, research topics and lecture

materials. One of Karl Morgenstern's aims coming to Tartu was to create a philological seminar similar to what he had participated in at Halle.

Having arrived in Tartu, Morgenstern proposed to the university curators to create the Philological Seminar, and his proposal was accepted. As the bureaucracy changed the curators' decision-making rights, the process of creating the seminar took longer than expected. Still, in the academic year of 1803/04, the Teachers' Institute was created, having three directors: Karl Morgenstern, Gottlob Benjamin Jäsche, and Georg Friedrich Pöschmann; after Pöschmann's death, the Seminar continued with two directors. The Teachers' Institute covered various topics, from ancient languages to even mathematics. As the institute still needed changes, it was discontinued in 1820, and at the beginning of 1821, the new Pedagogical-Philological Seminar was created which fulfilled Morgenstern's expectations more. The latter seminar put more emphasis on teaching ancient languages and for example, mathematics was cut off from the program. Each semester in the seminar ended with an essay written in Latin. The topics varied from ancient authors to philology to the everyday life of Ancient Greece and Rome.

My focus in studying this topic is the use of language and Neo-Humanistic ideas in the Pedagogical-Philological Seminar essays comparing them to Karl Morgenstern's inauguration speech and other academic scholars' texts. During my Master's studies, I was able to analyse the small sample of seven essays and compare the use of one of the keywords of the texts – *animus*. The Master's thesis showed that the students' use of language is similar to Karl Morgenstern's, and suggests a reason to continue with the study. Thus, during my PhD studies, I am studying the whole corpus of the Pedagogical-Philological Seminar (more than 100 works by about 50 authors) and also expand my reference corpus. I will use Transkribus program for the creation of electronic corpus. I will also focus on more aspects of the language use, not only the keywords. To do that, I am going to use computational methods, and my research belongs to the category of digital humanities.

## **Tomas Riklius (Vilnius): The Canon of Classical authors and the Early Modern Aesthetic Theory**

The Early Modern aesthetic theory is often conceived to be based on Aristotelian philosophy or Horace's *Ars Poetica*. Nonetheless, already in Leon Battista Alberti's *Della pittura*, published in 1439 and generally thought to be one of the most important and influential Renaissance treatises on visual art, there is little connection to Aristotle's *Poetics* or Horace's work. Later post-Tridentine Catholic authors, such as Giovanni Andrea Gilio, Gabriele Paleotti, and Federico Borromeo, who all wrote treatises on the Early Modern aesthetic theory, do not directly allude to Aristotle or Horace either. Aristotelian and Horatian influence is felt and ever-present, but the aforementioned Early Modern authors formed a different canon of Classical authors to provide contextual arguments for the formation of their artistic theories: Cicero, Quintilian, Pliny the Elder, Plutarch, and Xenophon. Thus, in this paper, I will attempt to define the canon of Classical authors in the Early Modern aesthetic theory and the intellectual background of its emergence.



## **Ilze Rūmniece, Katrīna Narbute (Riga): Καλός and τετράγωνος: insight into the contextual life of lexemes**

Occasional poetry texts that were created in the 16th and 17th centuries in Riga demonstrate their authors' knowledge of classical languages and ancient texts and ways of their application. In this regard, it is worth focusing on specific examples to be analysed in the report.

Worthy of attention is a poem dedicated to the death of Johannes Breverus (1616–1700), an outstanding personality of his time, the superintendent of Riga, pastor of the Dom and St Peter's Church, professor of rhetoric, poetics, history and theology at the Riga Academic Gymnasium. The author of the text is Johannes Ludovici (1682–?), who was still young, probably a student, at the time when he composed the poem.

The diversity of the languages of the occasional texts and their combination is peculiarly manifest in the Latin text, in the very introduction of the poem: written in capital letters is the Greek lexeme ΤΕΤΡΑΓΩΝΟΣ – 'four-cornered', which describes the value of the personality of Johannes Breverus, his excellence: Vir vere Vir / Et vere ΤΕΤΡΑΓΩΝΟΣ – 'a man, a real man and truly stable/grounded' (quadrilateral). The word that basically expresses a geometric shape – "quadrangular", in a certain context reaches an ethically descriptive designation. Why is something quadrangular considered good (because its shape is regular, stable, etc.)? In search of the answer, we intended to look at the different texts/contexts by ancient authors in Greek, also some in Latin (analogue: quadratus) that contain the mentioned lexeme, also seeking an explanation for the use of this Greek word in the Latin poetic text by Johannes Ludovici. Similarly, the Greek lexeme καλός always expresses the beautiful and/or the good and is quite variable in the interpretation of various translations. Perhaps, καλός and τετράγωνος correspond typologically to the same principle in terms of semantics (beautiful/correct form contains good content).

## **Johanna Svensson (Lund): Occasional Poetry in *Alba Amicorum***

Both *alba amicorum* (also called friendship albums) and occasional poetry have received a lot of scholarly attention recently. An aspect that tends to be forgotten is, however, the close link that exists between *alba amicorum* and occasional poetry.

An entry in an album was very often written on a special occasion, such as a day of graduation or defence of a thesis, a day of departure (from home or from a university town), a wedding, a conference etc. In case the author of the entry chose to write an original poem, the poem often belonged to the genre that we call "occasional poetry". In this paper, I will try to pinpoint the occasions on which entries in *alba amicorum* were most often written and also investigate the connection between *alba amicorum* and occasional poetry in general. As my point of departure, I will take the collection of *alba amicorum* housed at Lund University Library.

## **Mantas Tamošaitis (Vilnius): In Search of Canonical Text: The Fluidity and Stability of Biblical Manuscripts as a Hermeneutic Problem in St. Augustine**

St. Augustine is one of the greatest, most important biblical exegetes of all time, but the times he lived in present many challenges to the work of a great interpreter. The biblical text has a normative status and its commentary has multiple implications for both doctrinal development and the moral teaching of the Church, with direct social consequences. In assuming the responsibility of interpreter, Augustine faces several problematic aspects, ranging from the problems arising from the possibilities of textual reproduction at the time (Augustine has manuscripts, and their status differs), to the status of the transcripts themselves. The multiplicity of manuscripts poses the challenge of identifying the original reliable version of the text. Moreover, Augustine must rely on Latin translations rather than the original, which poses additional challenges: there is the problem of the fluidity of the text, the clash between the tradition of ecclesiastical doctrine (the tradition of the community of readers) and the multiple variants of the manuscripts and their translations, all of which lead to the interpreter's having to assume responsibility. The presentation will explore the problems that Augustine faces and the solutions he prefers, and how he deals with this problem in terms of doctrine, textual hermeneutics and moral education.

## **Marten Teemant (Tartu): Correspondence of Johannes Vorstius**

A convolute that was a gift to the University of Tartu Library in 1806 includes one part of the correspondence between Johannes Vorstius and Johann Moth during the 1660s, namely letters by Vorstius to Moth.

Johannes Vorstius (1623–1676) was a philologist, theologian and since 1662 a librarian to Friedrich Wilhelm, Elector of Brandenburg, in Cölln. Johann Moth (1639–1705) had studied law and since 1664 worked as an archivist for the Danish government in Copenhagen.

The letters discuss various topics, such as book exchange, theological disputes (especially concerning the so-called eucharistic controversy about the substance of eucharist bread), and occasionally contemporary political events.

## **Asta Vaškeliënė (Vilnius): Latin in Lithuanian Piarists education in the second half of the 18th century**

The presentation will introduce the set of instructions *Methodus docendi pro Scholis Piis provinciae Litvaniae* published by the Vilnius Piarist Printing House in 1762. This work was prepared by the Lithuanian Piarist Province based on the work by Polish Piarist Stanisław Konarski *Ordinationes Visitationis Apostolicae*, published in Warsaw in 1753–1754. The paper focuses on the peculiarities of the content of humanistic education and the role of Latin and the mother tongue in the reformed curriculum of the Piarists.



To summarise, it can be said that the Lithuanian Piarists, in preparing the *Ordinationes* brief and to some extent in formulating their own conception of the humanities, took up the main guidelines of Konarski. The possibility of combining grammar, poetics and rhetoric classes, the different lengths of classes in poetics and rhetoric, the interpretation of teaching content and the limitations of the lists of recommended literature provided by the *Methodus docendi* were due to objective reasons: the particularities of the school network, the state of the schools, the number of teachers and students, the poor state of libraries in the Piarist schools.

The features of the *studia humaniora*, characteristic of both the *Ordinationes* and the *Methodus docendi*, testify to the continuity of the Jesuit humanist tradition. Although in the Piarist educational system the literary exercises were attempted to be 'squeezed' into the time freer from studies (this is especially evident in Konarski's *Ordinationes*), they did not lose their relevance. The goal of having students master Latin, familiarise themselves with the genres of poetry and their theory, read good literature, and finally be able to create on their own, was an important guideline of the Piarist educational system.

### **Arsenii Vetushko-Kalevich (Lund): Swedish latinists before modern philology: Samuel Älf and his *Carmina Suecorum Poetarum Latina***

In 1753, a new professor poeseos was to be appointed in Uppsala. One of the five applicants was Samuel Älf (1727–1799), a skilled and already renowned Latin poet. Although the ability to write verses was one of the main criteria in the competition, the jury considered Älf to be too young for a professorship.

After several years as an associate professor (docent), Älf returned to his native province of Östergötland and became a dean in Linköping. There, he devoted himself to the project he had commenced already in his student years in Uppsala, namely building up a collection of Neo-Latin poetry written in Sweden.

Unfortunately, only a small part of the huge material collected in the following decades was published, and at the end of his life Älf donated his collection to the library of the Linköping gymnasium. Later it was moved to the Diocese Library. The collection contains 38 volumes in folio and 8 volumes in quarto, with the common title *Carmina Suecorum Poetarum Latina*.

Now, almost 230 years later, Samuel Älf's editorial project is being finished digitally, so that this treasure of Swedish Neo-Latin poetry would be both accessible and easily overviewed. The volumes are scanned and uploaded in Alvin, the content is structured and described in detail, and every poem provided with information on its genre, number of verses, meter, etc.

## Notes

## Notes



<https://colloquiumbalticum.ut.ee/cb2022>



Zoom access:

