IMAGE + TEXT
Renaissance Folios and Later Engravings

Daura Gallery | Lynchburg College
October 24 – December 8, 2017

Elza C. Tiner, PhD, Curator
Professor of Latin & English
Lynchburg College
The integration of text and image is an ongoing theme in the visual arts, dating from proto-literate pictographs, to the cuneiform of Sumerian tablets and the hieroglyphics of Egyptian funerary papyri that were the domain of priests and shamans. Greek vase painters frequently inserted identification in narrative compositions so the viewer could identify the protagonist. The Roman codex (book) with integrated text and images became the preferred format for illustrated documents in the Classical period.

During the Middle Ages, Judaism, Christianity, and Islam all epitomized sacred texts as image. Artists of freely integrated letters and lines in manuscript illumination. These Medieval allegories and narratives from the Talmud, Bible, and Qu’ran, rendered in visual form, ushered in a golden age of text and image that reached its zenith during the 15th and 16th Centuries.
Renaissance and Baroque printmakers faced the question of the assimilation of text and image whenever applying an engraving burin or etching needle to a copper plate. Jan Wierix confronted this question in his engraving, *The Parable of the Good Samaritan* (in this exhibition), where he introduced the text in two columns, with each sentence listed A through I.

Another approach to text and image where the artist provides inscriptions, title, subject as if they were carved into the stone and surrounding architectural features, as in the engraving of St. Bernard of Clairvaux. A more common approach was to place inscriptions, dialogue, and commentary outside the margins of the image, as in Vergil's *Aeneid with Commentaries*, Liber Undecimus CCCLXXXI verso (both in this exhibition).

The integration of image with text, produced collaboratively by authors, scribes, painters, and engravers, mediate between the text and the expectations of the intended audience. This creates a complex form of expression, and a nuanced visual and intellectual experience. The art of printing, invented in the 15th Century, brought about the proliferation tomes that are the precursors of today's illustrated books. While the artistry of Renaissance folios and later engravings can be appreciated for their intricacy and beauty, few among us can adequately read the Latin text. As such, we are not fully aware of or able to understand the connection between the image and text before us. For the benefit of today's audience, the text must be translated into modern English. This exhibition, curated by Dr. Elza C. Tiner, does just that.

Dr. Barbara Rothermel  
Director of the Daura Gallery  
October 24, 2017
Exhibition Notes and Translations

The research for the exhibition “Image and Text” prepared during my sabbatical, spring and summer 2017, has been supported by Faculty Professional Development funding from Lynchburg College, Lynchburg, VA, USA, and by resources at the libraries of the Pontifical Institute of Mediaeval Studies and the University of Toronto, Canada.

My gratitude is expressed to Greti Dinkova-Bruun, Fellow and Librarian, Pontifical Institute of Mediaeval Studies, St. Michael’s College, University of Toronto, for assistance in identifying the Vergil commentators; and to Patrick Thériault, French Department, St. Michael’s College, University of Toronto, and to Glenda Cash, French Department at Lynchburg College, for their assistance with the translation of Isaac de Benserade.

Special thanks go to Barbara Rothermel, Director, Steve Riffee, Assistant Director, and Laurie Cassidy, administrative assistant, Daura Gallery; and to Museum Studies students Shelby Miller and James Robbins. Also, thanks go to Sally Selden, Dean and Vice President of Academic Affairs; Allison Jablonski, Associate Dean; Chip Walton, Dean, School of Humanities and Social Sciences; and Wendy Martin, Ann Furrow, Carol Martin and Julie Williams, administrative assistants, all at Lynchburg College, as well as the members of the Lynchburg College faculty personnel committee for their support of my sabbatical proposal.

Unless indicated otherwise, all translations from French, German, and Latin, plus identifications of the books, are my own work. Extended commentary, translations of annotations, and references are available on the Gallery’s website: www.lynchburg.edu/daura-gallery/exhibitions

Elza C. Tiner, PhD, Exhibition Curator
Professor of Latin & English
School of Humanities & Social Sciences
AENEAS MOURNS THE DEATH OF PALLAS

Header: Eneidos [fol. 370v]

Transcription of Latin Text: Aeneid, Book 11.43-50

Inuidit*r/ fortuna mihi: ne regna videres
Nostra neq(ue) ad sedes victor veherere paternas.
Non h(a)ec Euandro de te promissa parenti
Discedens\s/ dederam: cu(m) me complexus eunte(m)
Mitteret in magnu(m) i(m)periu(m): metue(n)sq(ue)
mone(n)sq(ue).
Acres esse viros: cum\t/ dura proelia gente.
Et nunc ille quidem spe multu(m) captus inani
Fors et vota[1] facit\x/: cumulatq(ue) altaria donis.

Translation of Latin Text:
Fortune despised me, such that you will not see
Our kingdoms, nor be conveyed, a victor, to your father’s court.
Departing, I had not made these promises for you to your parent.
When he embraced me as I was leaving, he sent me off to great command,
Fearing and warning that those men are strong: battles with a fierce race.
And now indeed, still seized by vain hope,

Commentary and Translation: Annotations in Left Margin
[Note: This is Servius’ commentary to “cum laeta...mihi” from the other side of the page.]
Quantu(m) noceret adversa, cum l(a)eta talem intulit casum. Videt(ur) aut(em)
dolere q(uod) queri no(n) po(test) de fortun(a)e crudelitate, q(uae) ei vno eode(m)q(ue)
t(em)p(or)e, et tanta (con)tulit b(e)n(e)ficia, et tale intulit da(m)nu(m).
How greatly adversities hurt, when joys introduce such misfortune. However, he is seen to
grieve because he is not able to complain about the cruelty of fortune, which at one and the
same time brings both such great benefits and such loss to him.

r Inuidit fortu(n)a mihi. S ervius: vt liber Pampine(us)[3] inuidit collibus vmbras.
r Fortune has despised me. Servius: just as the grapevine hates the shadowed places on the
hillsides.

s Discede(n)s dede(ram). SER(VIUS): κατὰ τὸ σιωπώμενον hoc intelligimus. Nam
s Departing I had [not] given. We understand this to mean that Aeneas was silent. For
[continues on other side of page, below].

Commentary and Translation: Annotations in Right Margin
s (cont’d from above) abscede(n)s nusq(uam) est Euandrum allocutus Aeneas.
s (cont’d) when he is leaving, nowhere does Aeneas say this to Evander [4].
t [5]: Cum dura proelia gente. subaudimus fore.
t battles with a fierce race. We infer that this will happen.
v Fors et vo(ta). S ervius: Fors et forte etiam vota sucipit. Potest et vnu(m) esse forset: id est
v Perhaps vows: Fors et and also forte support vota. Fors and et are one word, forset, that is,
forsitant.[6]
Cumulatq(ue) altaria donis. S(ervius): Et sacrificat et suscipit vota. Naturaliter autem queritur de errore mentis human(a)e.

And he heaps altars with gifts. Servius: And he makes sacrifices and takes vows. Naturally however he[7] is lamenting about the error of human character.

Characters in the Image:
Top: Troia: Banner over the city of Troy
Center: Eneas[8]: Aeneas, on horseback, mourning the death of young Pallas.
Bottom: Palas: Pallas, King Evander's son, slain by Turnus

Source: Sebastian Brant's 1502 edition of Vergil's Aeneid, with woodcuts, or later edition based on this one. A digitized version of this work is available from the Heidelberg University Library. Here is the full bibliographical reference: Publij Virgilij Maronis Opera: [cum quinque vulgatis commentariis ex politissimisque figuris]. Straßburg, 1502 [VD16 M 6937]. The five commentaries are those of Domitius de Calderiis (Domitius Calderinus, Domizio Calderini); Servius; Aelius Donatus; Cristoforus Landinus; Antonio Mancinelli.

Sebastian Brant, Brant also spelled Brandt (born 1457, Strassburg [now Strasbourg, France]—died May 10, 1521, Strassburg), satirical poet best known for his Das Narrenschiff (1494; The Ship of Fools), the most popular German literary work of the 15th century.

AENEAS MOURNS THE DEATH OF PALLAS (VERSO)

Header: Liber Undecimus CCCLXX
Book 11, page number in upper right corner: 370[r]

Transcription of Latin Text: Aeneid, Book 11.19-42
Nequa[1] mora ignaros (vbi primu(m) auellere ⌂ signa
Annuerint superi: pubemq(ue) educere castris)
Impediat: segnesq(ue) metus educere castris)
Interea ⌂ socios inhumataq(ue) corpora terr(a)e
Ma(n)dem(us) q(ue) solus ⌂ honos acheronte sub imo e(st)
Ite ait: egregias ⌂ animas q(uae) sanguine ⌂ nobis
Hanc patria(m) peperere suo: decorate sup(re)mis
Muneribus: moesta(m)q(ue) Eua(n)dri primus ad vrbe(m)
Mittatur palas: que(m)[2] non virtutis egentem
Abstulit atra dies: et ⌂ funere acerbo.
[3] Sic ait illachryma(n)s: recipitq(ue) ad limi(n)a gressu(m):
Corpus vbi exanimi positu(m) palantis acestes

Seruabat senior: qui parrhasio ⌂ Euandro
Armiger antefuit: sed no(n) foelicitus (a)equ
Tum comes auspitis caro datus ⌂ ibat alnumo ⌂
Circu(m) o(mn)is famulu(m)q(ue) manus: troianaq(ue) turba:
Et moestu(m) ⌂ Llliades crinem de more solut(a)e.
Vt vero Aeneas ⌂ foribus sese intulit altis:
Ingentem gemitu(m) tonsis ad sydera tollunt
Pectoribus: moestroq(ue) immugit regia luctu.
Ipse caput niuei ⌂ fultum palantis: et ora
Vt vidit: f(a)euq(ue) ⌂ patens in pectore vulnus
Cuspidis ausoni(a)e: lachrymis ita fat(ur) obortis.
Tene ⌂ inq(u)i t miserande puer: ⌂ cum ⌂ l(a)eta veniret

Translation of Latin Text:
“Lest any delay impede us unaware (when the gods first approve
Raising the standards and leading the youth from the camp)
And lest mindset, sluggish fears, slow us down.[4]
Meanwhile let us commit allied and unburied bodies to the earth,
Which alone is honor beneath Acheron’s depth.”

“Go,” he said, “honor with divine gifts the extraordinary souls
Who with their own blood acquired this fatherland for us,
And first have Pallas sent to Evander’s mournful city,
Whom, not lacking in courage, the dark day carried off,
and plunged into a bitter death.”

Thus he spoke, weeping, and walked to the threshold
Where aged Acestes was watching the body of lifeless Pallas,
But not with equally fortunate auspices:
who for Parrhasian[5] Evander was once arms bearer,
then assigned companion [to Pallas], he accompanied his dear ward.
Around all of the attendants and the troops was a crowd of Trojans,
And the Trojan women let down their hair in mourning, by custom.
Indeed, as Aeneas entered the high doors,
Beating their breasts, they raised a great wail to the stars:
And the headquarters resounded with sorrowful lamentation.
As he saw the head of snowy pale Pallas, propped up, and his face,
and the wound of the Ausonian[6] spear
Gaping in the smooth chest, he spoke thus, tears rising:
“Recall, O boy to be pitied, when happy [fortune] came,
Commentary and Translation: Annotations Surrounding the Text
[commentary cont’d from previous page]:
nus et pugna[m sperate parati. Bene ante ait p(rae)sumite: quasi
rem iam fui iurus: aut ei debere videatur certa victoria.
Vellere signa annuere(n)t sup(er)ei. S ervius: Ne in mora[7] sitis cu(m) captatis auguriis ad
bellu(m) exire coep(er)imus. Vellere aut(em) p(ro)prie dixit: quia Romana signa figeabant(ur)
in castris: et cu(m) ad bellum eundu(m) fuisset captatis auguriis euellebantur e terra, nam
alibi figi ea no(n) licebat: sed inter auguria etia(m) hoc habebatur: si auelle(nt)e(m) facile
seq(ue)re(n)t(ur): adeo vt cu(m) filio i(n) Arabis Parthico bello sit crassus occisus: qui iturus
ad p(ro)e]lium auellere signa vix potuit [8].
the gods first approve raising the standards. Servius: So that you do not delay when, after the
auspices have been taken, we have begun to go out to battle. However, he has said vellere
especially because Roman standards were fastened down in the camp, and after the auspices
were taken in order to go to war, they were plucked from the ground, for it was not permitted
for them to be fastened anywhere else, but among the auspices this was also believed, that if
they were easily removed, events would go well. Relevant to this point: in the Parthian war
with the Arabs, Crassus was killed along with his son, who, heading to battle, scarcely was able
to raise the standards.
Interea socios. SER(VIUS): donec obsidionis tempus adueniat. C(ristoforus Landinus):
Interea socios: Hoc aut(em) prou(n)ciat: vt no(n) p(er)emptis satisfaciat: verum vt
exemplo viuentes accendat ad re(m) strenue agendam.
Meanwhile the allied. Servius: until the time of the siege arrives. Cristoforo Landino:
Meanwhile the allied: However he proclaims this: that he not only gives satisfaction to the slain,
[but also] truly so that by example he may incite the living to the matter that must be carried
out energetically.
Qui sol(us) honos acheronte sub imo est. S ervius: “propter Centu(m) erra(n)t annos
volitantq(ue) h(a)ec littora circum” [9]. Et b(e)n(e) “achero(n)te sub imo”: Quia h(a)ec res ad
ymbras t(antu)m p(er)tinet: na(m) apud prude(n)tes homi(n)es nullius momenti sunt ista.
Which alone is honor beneath Acheron’s depth. Servius: “therefore they wander for 100 years
and fly around these shores.” And well [said], “beneath Acheron’s depth.” Because this matter
pertains only to the shades [of the underworld], for among wise men those things are of no
importance.
Egregias ani(m)as q(uae) sanguine nob(is). S ervius: Ingenti arte laudat potius q(uam)
misereatur extinctos: vt p(rae)se(n)tiu[m a(n)i(m)os in bella succendat.
Extraordinary souls who with their own blood. Servius: He praises with great skill rather than
lament the departed, in order to incite to war the spirits of those present.
Qu(a)e sanguine nobis hanc patria(m) peperere suo. CRI(stoforus Landinus)[10]: Duas
validissimas causas p(ro)ponit: q(u)i(b) us q(uod) egregio funere decorandi sint: ostendat: et
q(uod) suo sanguine ea(m) victoria(m) pepereru(n)t: qua qui superstites sunt adepti sibi sint
in Italia sedes: q(uo)d et hic honos nouissim(us) vltimusq(ue) sit. Et q(ua)m palas exern(us)

Primu(m) eni(m) propriis lachrymis omnia miseranda facit. Quis eni(m) moerore afficiat luge(n)te rege? Mouet deinde patrios ab aetate: Nam cum hactenus Euander foelicissimus fuerit: nunc demum senio confectus adolescentem spem unicae patris amittens: infoelicissimus sit factus. Mouet a luctu atque vlulatu omniu(m) circu(m)stanciis tantiu(m). Maxime aut(em) mouet a pulchritudin(е)e Palantis et (а)etate. Na(m) cu(m) natura ducе: maxime amem(us) pulchritudine(m). Vehementer dolem us in tenera aetate: ita crudelit(e)r extingui: vt pulcherrimum pectus durissimo ferro sit transfiguratum. Mouet ab orati(о)ne Aene(a)e q(uae) inprimis inuehit in iniq(u titanium) fortun(a)e qu(a)e illu(m) tam optime de se meritu(m) rebus suis paulo post foelicissimis futuris: ita inuide atque crudeliter praeripuerit: vt sua virtute partis patris non potuerit: nec q(uod) illi p(ro) triu(m)pho fuisset: in patria(m) victorio potuerit redire. Maxima aut(em) est illa commiseratio: quod ipse et Euander p(р)ter spem: tantam calamitate inciderint: nec parum est in eo: q(uod) tam anxie Euander ilu(m) co(m)mandavit. Na(m) timo(m) maximu(m) ostendebat.

Who with their own blood acquired this fatherland for us. Cristoforo Landino:

He proposes two very strong reasons, in which he shows 1) that they must be honored with an exceptional funeral and 2) that they brought about that victory by their own blood, from which those who are survivors have gained settlements for themselves in Italy, and that this honor is the newest and latest. And how Pallas is foreign born, has left his father, and is without a kingdom; he had been received most graciously and supported with aid and counsel: the same attention that the citizens showed. [Aeneas] prepares a special funeral worthy of [Pallas], also the son of a king and a most courageous youth. Truly the Poet continues this whole theme thus, such that nothing more sorrowful could be explicated, and he omits no material from which he could elicit some compassion, that he does not develop most seriously and thoroughly.

For first he has Aeneas lament the whole situation with his own tears. For who is not affected with sorrow for a grieving king? Then he moves the fatherly from the perspective of age: For although up to now Evander was most fortunate, now at last weakened by old age, losing the young man, the only hope of his father, he has become unfortunate. He moves [the audience] through Aeneas’ speech which at first attacks the iniquity of fortune which so excellently promised reward for himself in his own affairs a little while after in the most fortunate things to come, thus enviously and cruelly snatched it away with the result that he [Pallas] would not able to enjoy by his own courage [the kingdom] of his father, nor what had been promised to him in triumph, that he would be able to return home with victory. However this is the greatest appeal to compassion, that both he himself and Evander, on account of hope, fell into such a great misfortune, nor is there too little importance in it, because Evander so anxiously entrusted him[Pallas] to Aeneas. In fact, he[Evander] was showing the greatest fear.
Funere mersit acer[bo]. Servius: i(m)mature: translatio a pomis. 
plunged into a bitter death: unripe, a metaphor from fruit.

Qui parrhasio eua(n)dro. Servius: Archadico a ciuitate Archadi(a)e. Quam Donatus vult Parrham dicta(m) q(uo)d p(ro)cedit si parrha nome(n) est gr(a)ecum. Si aut(em) latinu(m) est: stulte sensit. nam nome(n) gr(a)ecu(m) latina(m) ethymologia(m) no(n) recipit.

Who for Parrhasian Evander. Servius: Arcadian from the region of Arcadia. Which Donatus wants called Parrha because he proceeds as if the noun is Greek. However, if it is Latin, this makes no sense, for a Greek noun does not take its etymology from Latin.

he used to accompany. Servius: in place of he had accompanied.

Alumnus is what is called τροφίμοσ in Greek, which is a noun. Because it is not Latin, in its place we may find the word nutritor (nourisher, care-giver). He has therefore replaced nutritus (male care-giver) with another noun and said alumnun.

And the Trojan women let down their hair in mourning, by custom. Servius: Namely we understand from this the female attendants to Aeneas. In fact, all the mothers: this is, he (Vergil) said that the noble women had remained in Sicily, with the exception of Euryalis’ mother, about whom we read “Your boy follows you, who alone from so many women ventured.”

Indeed, as Aeneas entered the high doors. Servius: For it is natural that interrupted lamentations be resumed after someone important has arrived. Thus in Statius: After the leaders entered, Archimorus wept anew.

Niuei fultum palantis. Ser(VIUS): Late patet hoc Epitheton: referri e(ni)m potest: et ad candorem pristine pulchritudinis: et ad pallorem ex morte venientem: et ad frigus: quod proprie mortuorum est: vt corpusq(ue) lauant frigentis et vngunt.

[m] the head of] snowy pale Pallas, propped up. This is clearly an epithet: for it is able to be referred to the radiance of youthful beauty, and to the pallor coming from death, and to cold, which is especially characteristic of the dead, as in They washed the body of [Misenus] becoming rigid and anointed it.

L(a)eui in pectore. Ser(VIUS): pulchro: puerili: no(n)dum setoso.
in the smooth chest. Servius: beautiful, boyish, not yet hairy.

tene. Ser(VIUS): Iteratio est: Nam supra ait: Lachrymis ita fatur obortis: sicut in q(u)i nto posuit. Et fidam sic fatur ad aurum. Et paulo p(ost) intulit: Dic ait: Sane sciendum: et allocutionem esse q(ua)lis illa vbi defletur Euryalus. Nam locis o(mn)ibus commouet miseratione(m) ab (a)etate: a tempore: vulnere: a spe parentis.

Recall. Servius: It is a repetition, for he says above, he spoke thus, tears rising, just as he placed in Book 5, and thus he spoke into a trusty ear. And a little after he introduces, He said, tell. Certainly it must be understood that this is a form of address of the sort in which he
mourns Euryalis. For in all of these places he inspires pity from age, from occasion, from injury, and from a parent’s hope.

p Puer. DON(ATUS): Puerum dixit Palanta: vt victoris minueret gl(or)iam. Nam alibi iuuenem dixerat.

p Boy. Donatus: He has called Pallas a boy, so that he might diminish the glory of the victor. For elsewhere he has called him a youth.

q Cum l(a)eta veniret inuidet fortu(n)a mihi. S ervius: Ac si dicet

q When happy fortune came, she despised me. Servius: As if he said[continues on the other side (see below)]

[1] Nequa: Read as two words, Ne qua

[2] Annotation e omitted here, though included with the annotations in the right margin.

[3] A paragraph marker ¶ appears at the start of this line to mark the end of Aeneas’ speech to his men after defeating Mezentius, the Etruscan king.

[4] B. Greenough’s edition has impediat segnisve metu sententia tardet, which better translates “or lest a sluggish mindset slow us down with fear.”


[7] in mora: literally in a delay

[8] Parthico bello: This is a reference to the defeat of the Romans led by Crassus at the Battle of Carrhae, 53 BC. After pretending to retreat and then attacking, in addition to firing a hailstorm of arrows, the Parthian cavalry surrounded the Romans and raised so much dust that the Romans were unable to see their commanders’ standards (Encyclopedia Romana).

[9] Centum errant annos volitantque haec littora circum: This line echoes Aeneid, Book 6.329, where, in his journey to the underworld, Aeneas sees the shades of the unburied dead flying about on the shores of the River Styx, unable to cross.

[10]Biographical Information from the Encyclopedia of Medieval Philosophy, article by Jill Kraye:

Cristoforo Landino (1424–1498) was a leading humanist in Medici Florence; he was known as an accomplished Latin poet and an enthusiastic proponent of the Italian vernacular. He lectured on Latin and Italian literature at the Florentine Studio from 1458 to 1497, numbering among his students Marsilio Ficino, the most important Renaissance translator, commentator, and promoter of Plato. ……

Cristoforo Landino was born in Florence in 1424; his family, originally from Pratovecchio in the Casentino, was of modest means. In his early youth, he pursued legal studies in Volterra, earning a doctorate at the age of 15; however, he disliked the law and returned in 1439 to Florence, where he attended lectures in the studia humanitatis given by Carlo Marsuppini (1398–1453) and also came under the influence of other prominent humanists such as Leonardo Bruni (1369–1444). After Marsuppini’s death, he sought to take over his chair in the Florentine Studio, but he had several rivals for the post, each supported by different factions within the city. In the end, the various disciplines covered by Marsuppini were divided between three scholars: the Byzantine John Argyropoulos (c. 1415–1487) taught philosophy; Francesco da Castiglione (c. 1420–1484) lectured on Greek; and Landino, who was a
specialist neither in philosophy nor in Greek, gained the chair of rhetoric and poetry in 1458, with the powerful support of Piero de’ Medici (1416–1469). In his long and successful career at the Studio, which lasted until 1497, the year before his death, Landino lectured mainly on the Roman poets (Virgil, Horace, Juvenal, Persius), and also on Cicero’s Tusculan Disputations and Familiar Letters, and on the Divine Comedy of Dante and the Canzoniere of Petrarch. His lectures formed the basis of the line-by-line commentaries, which he published in Latin on Horace (1482) and Virgil (1488), and in Italian on Dante (1481); all three were frequently reprinted and influenced the later critical tradition of these authors. Landino took the view that the great poets – above all Virgil and Dante, and also Juvenal – included philosophical truths in their writings; however, they hid these under the veil of metaphors and allegories, which he thought was the task of learned commentators like him to uncover. These truths, which were usually closely connected to Platonism, centered on ethics, with the poet seen as deploying his art in order to inspire readers to seek virtue and shun vice”

[11] Movet: In rhetoric, the critical theory for interpretation and composition during the Middle Ages and Renaissance, the word moves refers to the orator’s goal to cause the audience to experience specific emotions or to take action. Here Landino is describing how Vergil, through the character of Aeneas, evokes mourning for Pallas.

[12] Servius is one conduit through whom Ennius’ lines survive. Jackie Elliott has tabulated the fragments, suggesting a possible reconstruction. See Ennius and the Architecture of the Annales, 486 for this line.

“Quintus Ennius, (born 239 bc, Rudiae, southern Italy—died 169 bc), epic poet, dramatist, and satirist, the most influential of the early Latin poets, rightly called the founder of Roman literature. His epic Annales, a narrative poem telling the story of Rome from the wanderings of Aeneas to the poet’s own day, was the national epic until it was eclipsed by Virgil’s Aeneid” (Britannica.com).

“Annales, epic poem written by Quintus Ennius that is a history of Rome from the time of Aeneas to the 2nd century bce. Only some 600 lines survive” (Britannica.com).

[13] Because Pallas is dead, the imperfect tense ibat, meaning he used to accompany, should be understood as pluperfect ierat, he had accompanied.

[14] Soluto for solut(a)e; also the final e of more is partially erased.

[15] Que te sola puer tantis e mulieribus ausa prosequitur; Aeneid, Book 9.217-218. In Book 5, most of the other women stayed behind in Sicily after burning Aeneas’ ships (incited by Iris, sent from Juno).

[16] This line is not an exact quotation from Statius, but in other editions of Vergil’s Aeneid with commentaries, it is associated with Thebaid 6.37-43, for example in Symbolarum Libri XVII Quibus P. Virgilii Maronis Bucolica, Georgica, Aeneis. Ed. Jacobus Pontanus (1610): col. 2090. Here deflectitur (is turned aside) is an error for defletur (is mourned).

[17] Aeneid, Book 6.219; the Trojans perform funeral rites for Misenus, who was Aeneas’ trumpeter.

[18] Aeneid, Book 5.547; Aeneas orders Epytides, companion to his young son Ascanius, to bid him enter with his young cavalry at the end of the funeral games for Anchises, Aeneas’ father.

[19] Aeneid, Book 5.551; see n18 above.
VERGIL’S AENEID WITH COMMENTARIES

Page Header: Eneidos
Translation of Header: The Aeneid [This is fol. 381v]
Transcription of Latin Text: Aeneid 11.435-438
Idq(ue) placet: tantu(m)q(ue)z/ bonis co(m)munibus obsto:
Non adeo \z/ has exosan man(us) victoria fugit
Vt tanta \a/ quicqua(m) pro spe tentare recusem:
Ibo \b/ animis co(n)tra magnu(m) ve praestet achillem:
Translation of Latin Text:
if it pleases you, and I so greatly obstruct the common good,
Odious Victory has not yet deserted these hands,
That I should refuse to try anything with such great hope.
I will oppose him with courage even if he surpasses the great Achilles.

[Note: During the council, King Latinus wants to offer land to the Trojans, or help them with ships to find another place to settle. Drances also agrees that peace is preferable to war, urges that Latinus’ daughter be given to Aeneas, and blames Turnus for causing a lot of trouble. Filled with anger, Turnus is ready to go to war with the Trojans.]

Annotations in Left Margin: deuoti: qui pro salute imperatoris mortem subire parati essent. [1] [1] deuoti...essent: continuation of annotation y to line 434 on other side of this folio. z Tantumq(ue) bonis co(m)munibus obsto. S(ervius). Et in tantu(m) obsunt co(m)modis publicis: vt nisi solus dimicauero: co(n)cidat vniuersa respublica.
Translation of Annotations in Left Margin: The loyal: Those who are prepared to die for the safety of the commander. Also “and I so greatly obstruct the common good,” Servius: They so greatly obstruct benefits to the public that unless I alone fight, the entire republic will collapse. [A similar note appears in this edition: P. Virgili Maronis. Opera. Perpetva Adnotatione Illystrata in Vsum Scholarvm Daniae et Norvagiae. Ed. M. Iacobvs Baden. 1780. Vol. 2, 359, with a cross reference to Book VII, line 804, describing the Volscian commander Camilla who comes to Turnus’ aid in Book XI.]

Annotations in Right Margin: z No(n) adeo. S(ervius): No(n) mu(n)i/tu(m): na(m) verecu(n)de dicit asuetam esse manibus suis victoria(m). a Tanta pro spe. S(ervius). Vt solus dicar seruasse rem publicam. b Ibo animis contra. S(ervius) ac si diceret desunt vires
Translation of Annotations in Right Margin: z Not yet. Servius: Not defended, for he says shamelessly that the usual victory is in his hands. a With such great hope. Servius: That I alone am said to have saved the republic. b I will go with courage against. Servius: even if one says my strength is lacking.

Characters in the Image (Left to Right):
- King Latinus: King of Latium, Lavinia’s father; a messenger is bringing him a letter, probably the refusal of Diomedes to help the Latins fight the Trojans; hence his look of dismay;
- Amata: Lavinia’s mother, distressed; you can see her looking upward, distraught at the change of plans for her daughter’s marriage. Lavinia was originally betrothed to Turnus.
- Lavinia: Aeneas’ future bride
Laurentum, “an ancient city of Latium, situated near the sea-coast between Ostia and Lavinium, about 16 miles from Rome. It was represented by the legendary history universally adopted by Roman writers as the ancient capital of Latium, and the residence of king Latinus, at the time when Aeneas and the Trojan colony landed in that country” (William Smith, LLD, Ed., Dictionary of Greek and Roman Geography (1854).

Eneas (Aeneas), on horseback with his men: This excerpt from the Aeneid is annotated with marginal glosses or notes on either side of the main text. In the transcription, abbreviations expanded are indicated by parentheses. Insertions of letters above the lines are indicated by \ / . This system for transcriptions is from Michelle Brown, A Guide to Western Historical Scripts from Antiquity to 1600, 5-7. For the expansions of abbreviations carried into early printed books from manuscript practices, see Cappelli, Adriano. The Elements of Abbreviation in Medieval Latin Paleography.

Source: Sebastian Brant’s 1502 edition of Vergil’s Aeneid, fol. 381v, with woodcuts, or later edition based on this one. A digitized version of this work is available from the Heidelberg University Library. Folio 381 matches exactly. Here is the full bibliographical reference: Publij Virgili Maronis Opera: [cum quinque vulgatis commentariis ex politissimisque figuris]. Straßburg, 1502. The five commentaries are those of Domitius de Calderiis (Domitius Calderinus, Domizio Calderini); Servius; Aelius Donatus; Cristoforo Landinus; Antonio Mancinelli.

Sebastian Brant: Brant also spelled Brandt (born 1457, Strassburg [now Strasbourg, France]—died May 10, 1521, Strassburg), satirical poet best known for his Das Narrenschiff (1494; The Ship of Fools), the most popular German literary work of the 15th century.


Printer: Johann Grüninger (Vilà 310). “(active from 1483; d. 1531/3) Strassburg printer. His press produced c.175 editions in the 15th century and c.310 in the 16th. Grüninger used 34 different *fonts of type, more than any other German printer in the 15th century. Many of his editions, especially of German works, are illustrated with *woodcuts of exceptional quality” (Wagner).

Catalogue Entry: 2. Holzschnittzyklus in der Strassburger Ausgabe von 1502, angefertigt unter der Leitung von Sebastian Brant, zur Aeneis in der Standardversion offenbar 137 Holzschnitte enthaltend; Originalausgabe: VP 1502. A series of woodcuts in the Strasbourg edition of 1502, prepared under the direction of Sebastian Brant; 137 woodcuts of Aeneas are contained in the standard version (Trans. Tiner). Images from this 1502 edition were also used in later editions (Suerbaum 39).

1502 Edition: Suerbaum, paraphrased from the German: throughout the 16th c. most of the artists are not known (their works are not signed), sometimes only with an initial, or were identified as the editor, as in the case of Sebastian Brant for the 1502 edition of the Aeneid (37). Philip Hardie describes this edition, “a 1502 Strasbourg Virgil whose production was overseen by the humanist Sebastian Brant, author of the satirical Ship of Fools. Brant’s Virgil contains 214 woodcuts, whose blocks were re-used in later editions of Virgil, and whose designs provided models for images in other media, including maiolica and painting. Brant claims in an epigram at the end of his edition that, while others may expound Virgil in eloquent speech and teach him to schoolboys, he, Brant, wanted to use rustic pictures to publish him for the unlearned and country-dwellers, rather like the Biblia Pauperum, ‘Bible of the Poor,’
picture Bibles designed to teach the illiterate. The architectural settings and the clothes of the Brant woodcuts are still fully medieval” (192).

On the explanatory notes, called a commentary, as opposed to a gloss (closer to a translation, shorter explanation of specific words, often interlinear), see Rita Copeland, “Gloss and Commentary,” in *The Oxford Handbook of Medieval Latin Literature*. The commentary includes extracts from Servius’ (S) commentary on Vergil’s *Aeneid* and that of ‘D,’ Donatus, possibly Aelius Donatus, lost. See David Daintree, “The Virgil Commentary of Aelius Donatus - Black Hole or ‘Éminence Grisé?’” *Greece & Rome* 37.1 (April 1990): 65-79.

**LIBER UNDECIMUS CCCLXXXI**
**BOOK 11, FOL. 381R**

**Text:** *Aeneid* 11.415-434

**Image:** Verso, *Aeneid* with Commentaries

**Transcription of Latin Text:**

Rettulit in melius: multos alterna reuisens
Lusit \q/: et insolido \r/ rursus fortuna locuit.
Non \s/ erit auxilio nobis aetolus et arpi.
At mesapus \t/ erit: foelixq(ue) tolu(m)ni(us): et quos Tot populi misere duces: \v/ nec parua sequet(ur) 430
Gloria delectos lacio: et laure(n)tibus agris.
Est et \x/ volscorui(m) egregia de gente camilla
Agme(n) agens equitu(m): et florentes (a)ere cateruas.
Quod \y/ si me solu(m) teuci incertamina poscunt.

**Translation of Latin Text:**

Although (O if any of the usual courage were present!) 415
to me that one would be fortunate before others in his efforts
and outstanding in spirit who, lest he see such a thing,
yay dying and once and for all bit the soil with his mouth.
But if our wealth and youth, still intact, abound,
and Italian cities and their people offer aid,
But if glory comes to the Trojans with much bloodshed,
They have their dead, and the war-storm is equal for all,
so why do we, cowardly, falter on the first threshold?
Why do our limbs tremble at the sound of the trumpet?
Each changing day and season make many things better;
In turn Fortune played with many; and looking back
has placed them on solid ground again.
The Aetolian and Arpians will not help us,
But Messapius and fortunate Tolumnius will, and the leaders
So many people have sent: nor will small glory follow
the chosen ones from Latium and Laurentine fields;
And there is Camilla, from the distinguished nation of Volscians,
Leading her battle-line of cavalry and troops shining in bronze.

But if the Trojans urge me alone into the battles,
Annotations Surrounding the Text: [Cont'd. from fol. 380v, not shown here: y Oremus pace(m). C(ristoforus Landinus)[2]: Permisso est. Neq(ue) hoc ante pertulit qua(m) demonst

z Qua(m)q(uam) o si solite quicq(uam) virtutis ad esset. S(ervius): Non se inerti(a)e arguit: sed querit(ur) de virtute omissa p(er) negligentia(m). O aute(m) dolentis est exclamatio: et intelligim(us) i(m)morata(m) esse illic eius orat

z Although (O if any of the usual courage were present!). Servius: He does not reveal that he is idle, but he complains about the lack of courage through negligence. However 'O' is the cry of one grieving: and we understand that there is the underlying reason for his speech; for he is burning with grief because he was not able to say openly that he is about to die [of grief] rather than that the enemies must be called [into battle], which however he has said, gathering those to whom it pertains to perish, lest they catch sight of those things (that he is trying to hide, regarding his feelings).


a Before others. Servius: To be esteemed better than all others. Donatus: To me, that man is before others. Many know about Mezentius [whom Aeneas killed in Book 10].

b Fortunatusq(ue) labor(um). S(ervius): Sicut l(a)etor bonorum et e(st) gr(a)ecu(m)[3]

b And fortunate in his efforts. Servius: As if I rejoice in good things and the Greek is [3]

c [ne] tale videret. S(ervius): Te laudare vel hostes rogare: vel quod late(n)ter insinuat tradi alteri sibi an(te) despo(n)sata(m).

c lest he see such a thing: Servius: To praise you or to question the enemies: or what he insinuates beneath the surface, that she[4], betrothed to him previously, is being handed over to another man.

d Procubuit moue(n)s[5]. D(onatus): Quasi intelligat no(n) victu(m): sed sua voluntate cecidisse.

d he lay dying. Donatus: As if he understands that he has not been defeated, but has fallen by his own will.
e(1) *Semel ore momordit.* Servius: Cito co(n)festim, id est qui tota mortis celeritate consumptus est. Vulnere autem sole(n)t vel terram vel arma mordere; ne dolorem eor(um) indicet gemitus Lucanus de Pompeio: Timuit ne quis effundere voces vellet et (a)eterna(m) fletu corrumpere famam [6].

e (1) and once and for all bit. Servius: Right away, that is, he who has been consumed by the absolute swiftness of death. Moreover, the wounded are accustomed to bite either the ground or their weapons, lest their groans reveal their pain. Lucan, about Pompey: “He feared that someone would want to utter cries and destroy his lasting fame with weeping.”

e(2) *Sin et opes.* Cristoforo Landino: Oste(n)dit q(uod) no(n) sit cedendum: quia adhuc et opes et auxilia sup(er)sunt latinis: nec o(mn)ia perdiderunt: et id quod perdideru(n)t no(n) sua ignauia s(ed) aduersa fortuna qu(a)e mutari in meli(us) possit perdiderunt: Adiu(n)git postremo nec Troianos sine clade discessisse a pugna.

But if our wealth. Cristoforo Landino: He shows that it must not be abandoned; that till now both wealth and aid are there for the Latins; nor have they lost everything; and what they have lost is not by their own cowardice, but through adverse fortune they have lost what could be changed for the better. Finally he adds that the Trojans have not left the battle without destruction.

f *Vrbes ital(a)e.* SERVI(US): Quia diomedes peregrin(us) fuerat. Na(m) huc[7] dicit “habem(us) robur italu(m): no(n) gr(a)ecu(m) milite(m) inertem et dissolutu(m)”.

f Italian cities. SERVIUS: Because Diomedes had been a foreigner. For this says “we have Italian strength, not an inactive and dissolve Greek soldier.”

g *Sup(er)sunt.* Servius: Sup(er)abunda(n)t: adsunt vltraq(ue) bella deposcu(n)t.

g Abound. Servius: They are abundant; they are present beyond what the wars require.

h *Sin et troianis.* Servius: Mire agit p(ost) co(n)firmatas p(ar)tes suas Troianoru(m) vires i(m)minue(ns) quid e(ni)m p(ro)derat dixisse q(uod) sup(e(ss)ent lati(ni)s auxilia: si etia(m) Troianoru(m) integr(a)e vires p(ro)barent.

h But if glory [comes] to the Trojans. Servius: He behaves wonderfully belittling the strength of the Trojans after his own confirmed parties, for how good it is to have said that aid is abundant for the Latins if they would also test the entire strength of the Trojans.

i *Cu(m) multa gloria venit sangui(n)e.* Servius: Ac si diceret no(n) est iudicanda victoria: q(uae) per i(m)e(n)sa detrime(n)ta co(n)tingit: et hoc est vnde laudat. Salusti. Duces qui victoriam incrue(n)tato exercitu reportarunt.[8]

i Much glory comes with bloodshed. Servius: As if he said that victory that occurs with great casualties is not to be judged [negatively], and this is why he praises it. Sallust: Leaders who have reported victory by a blooded army.

k *Sunt illis sua funera.* Servius. Id est Troianis. Legitur et illi. Et aut Ane(a)e intelligimus: aut aduerbiu(m) loci pro illic vt in secundo patet. Istis ianua l(a)eto p(ro) istic.[9]

k They have their dead. Servius. That is, referring to the Trojans. And it is read regarding them. And either we understand that it refers to Aeneas or to an adverb in the passage, as in the following: That way to death is open.

l *Parque p(er) om(n)es.* Servius. Alibi. Qua(n)ta per id(a)eos s(a)euis emissa Mycenis.

l and [the war-storm is] equal for all. Servius. Elsewhere. How many were sent to Mycenae through fierce Idaeus.

m *Tempestas.* SER(VIUS). Ierit campos.

m The war-storm. It has approached the battlefields.

n Indecores. Servius. *Decor decoris facit: sicut auctor auctoris: decus decoris. sicut pecus pecoris. similiter facit in co(m)positone indecor indecoris. ergo in neutro co breuis e(st): Masculino p(ro)dicit(ur). vnde app(ar)et Systole(n) fecisse Virgi(lium). Na(m) indecores*
n(om)i(natiu)us est pluralis a masculino ab eo quod est indecor. Na(m) non poterit hic indecus facere. Neutr(m) e(ni)m in us terminatu(m) masculinu(m) ex se no(n) facit. Aut certe dicam(us) indecores declinatione(m) esse: cuius n(omina)t(iu)us singularis no(n) inuenit(ur).[10]

**n** Indecores. Servius: Decor makes [i.e., has genitive singular] decoris, just like auctor, auctoris; decus, decoris is like pecus pecoris. It is similar in formation to indecor, indecoris. Therefore, in the neuter word [decus, decoris] the co is a short syllable; in the masculine one [decor, decoris] it is a long syllable. Thus it appears that Vergil has made a contraction. For it will not be possible to use indecus here because the neuter word ending in -us does not become a masculine one. Or, indeed, let us say that its declension is that of indecores of which the nominative singular does not exist.

**o** In limine primo. S(ervius): Quasi in ipso initio et aditum inoelicitatis: et ad illud respexit quod supra dixerat simul agmine verso funditus occidimus.[11]

**p** Many days. S(ervius): It strongly emphasizes that which he had said, nor has fortune reversed, meaning: fortune as much as efforts; what exchanges happiness for the condition of the times. The word dies [day] [is synonymous with] tempus [time].

**q** Played. S(ervius): Decept vt quid natum totiens crudelis: tu quoq(ue) falsis ludis imaginibus.[12]

**r** And fortune has placed them on solid ground again. S(ervius): She will listen to many. And this is the meaning: She has put the oppressed back on a firm foundation, and a short while ago they were abandoned. Indeed she has played with and deceived the fortunate.

**s** The Aetolian and Arpians will not help us. S(ervius): He[Vergil] returns to the event that was taking place, but aid is refused. However by saying “the Aetolian” he [Vergil] lessens his [Diomedes’] power from a reminder of Greece[14]. Cristoforo Landino: There will be no aid. Although the Latins have abundant strength and wealth, the army of the enemies is no weaker, which [army] [to him (i.e., Turnus)] does not appear about to give up. And because replies had come from Diomedes, in which he denied that he was going to come with aid, he showed that there were many leaders who have already come. Therefore with all these arguments he not only diminishes the desperation of the situation, but also shows everything
to be easy; and he shows that everything is both shameful and dangerous when he who deliberates ought always to propose what is safe and honorable.

At Mesapus erit; foelixque tolumnius equos[15]. SER(VIUS): Bene duo iunxit: qu(a)e queruntur in bello: fortitudinem et foelicitatem. Nam de Mesapo iam legimus. Quem neq(ue) fas igni cuiq(uam) nec sternere ferro.[16] Vtru(m)q(ue) contra dyomedem dicit: quem dicendo gr(a)ecum inertem significat Infoelicitatem vero ei(us) supradicta legatorum verba testantur. 

But Messapius and fortunate Tolumnius will, and [the leaders] whom. Servius: He has joined two things well, those things that are sought in war: strength and good fortune. For we now read about Messapus, “whom no one can defeat with fire or iron.” However, he makes each [point] against Diomedes, whom, by calling him a Greek he signifies his idleness. Indeed, the aforementioned words of the envoys bear witness to his misfortune.

Nec parua sequetur gloria. S(ervius): Lyptotes figura[17]. minus enim dixit q(ua)m voluit. Nam hoc significat latina pubes[18] celerrim(a)e[19] victoriam adipiscetur q(ua)m vix gr(a)eci post decennium sint adepti.

But if the Trojans urge me alone into the battles. Servius: Because I have heard him. [The lines from which this is quoted are from Drances’ taunt of Turnus (Book XI.373-375): Etiam tu, siqua tibi vis, si patrii quid Martis habes, illum aspice contra, qui vocat.” (Perseus Digital Library)] [Even you, if you have any power, if you have any of the Mars of your father, look at him who calls.] He also uses devious speech: for he obliquely promises that he wishes to fight in single combat when he does not [mean it]. Similarly also in Book XII he says, speaking scornfully: Let the Latins sit and watch. Cristoforo Landino: But if me alone. This remained from these things which Drances had turned on him. Therefore he promises openly. If Aeneas wants this, let him have no hope of victory. Or, since he refuses the bravest man, if he is to perish at last, perhaps he is prepared to sacrifice his soul to his father-in-law and to the Latin people. That is, for the safety of his father-in-law and the Latins. For literally, deuouere is to expose something to death, whereupon the soldiers were called

but the Greek words, in Servius, are not shown here.
[5] mouens for moriens; see line 418.
[7] hic for hoc
[9] Aeneid, Book II, line 661, patet isti janua letho. Servius is explaining that isti (printed here as istic) can also be read as istic.
[10] Servius has noticed that, in the scansion of line 423, by analogy with the noun decor, decōris, m., indecor, indecōris should have a long o. The neuter decus, decoris, with short co, would have a plural decora, not decores. Therefore Servius suggests that Vergil has used the figure systole, where a long syllable is contracted, or shortened.
[12] Aeneid, Book I.407-408, Quid natum totiens, crudelis tu quoque falsis / ludis imaginibus? In the cross-reference, Aeneas is complaining to his mother, Venus, who has just revealed herself from disguise as a young girl out hunting.
[14] That is, the epithet distances our association of Diomedes as a fierce Greek warrior in the Trojan war.
[15] equos for et quos
[16] Book VII.691
[17] litotes: understatement, one of ten tropes of transferred meaning in classical rhetoric.
[18] latina pubes: Lavinia
[19] celerrimae for celerrime
[20] egraegia for egregia
[22] In other words, Servius is explaining that, since Camilla is a female warrior, Vergil cannot praise her on the basis of her gender, but instead he does so on the basis of her people, the Volscians.
[23] Teucri: the Trojans, people of Teucer, former king of Troy.
PERICLYMENUS AND HERCULES

*Metamorphoses*

**Top Left:** page number 436  
**Header:** Metamorphoses *en Rondeaux*[2]  
**Translation of Text:** Periclymenus had the ability to transform himself into whatever he wanted: one day, when he was fighting with Hercules and felt that he was losing [2], he changed himself into an eagle in order to escape and not allow himself to be killed by a blow to his flesh.  
**Translation of Latin:** Look! This is the death of Periclymenus.


**Source:** Isaac de Benserade (1613-1691), *Métamorphoses en rondeaux*, illus. Le Clerc, Chauveau, and Le Brun (Paris, 1676).

**Biography of Poet:** Isaac de Benserade. From Helena Taylor (see reference below): “In 1676, Isaac de Benserade, referred to as an ‘Ovide français’, better known for the *livrets* he wrote for court ballets, produced a version of the *Metamorphoses* written in ‘rondeaux’” (6).

**Latin Source:** Ovid, *Metamorphoses*, Book XII, lines 536-576.

**Background on Periclymenus:** Periklymenos (Periclymenus) was the eldest of son of King Neleus of Pylos who was granted the ability to change his shape by his grandfather Poseidon. When Herakles attacked the kingdom, Periklymenos assumed the form of a lion, an ant, a snake, a swarm of bees and an eagle, but was nevertheless vanquished by the hero. Periklymenos was also numbered amongst the Argonauts but had no role to play in the story besides a mention in the list of fifty heroes. (Theoi.com)

---

CIPPUS WITH HORNs

**Top Right Corner:** page number 435  
**Header:** [Metamorphoses] *en Rondeaux* [1]  
**Translation of Poem**[2]:

*Cippus with Horns*

A crown is charming, so it ought  
To be quite pleasing, however strong one is,  
But one who pursues it testifies to courage;  
One who refuses it shows even more courage:  
In Cippus one sees such an example.

One day he realized that he was followed,  
Because he had horns on his forehead;  
What do you think that this foretold for him?  
A Crown.

The Oracle said, pointing his finger,  
That when Cippus went to Rome,  
He would be chosen King by the common people,  
But, O wonder unknown to our age!  
He refused to enter where they awaited him.  
A Crown.
ON MALICE

Translation of Title:
Publius Vergilius Maro. On Malice or Envy
A Poem in Hendecasyllables

Latin Text of Poem:
Liuor tabificum malis venenum
Intactis vorat ossibus medullas,
Et totum bibit artubus cruorem.
(continued, verso)

Translation of Poem:
Envy, a corrosive poison, with evils
Devours marrow from intact bones,
And drains all blood from limbs.
(continued, verso)

Commentary: Left margin
ASCENSIUS.
Liuor tabiscu(m), etc. Monstratum est auaritiam, et iram infestissima esse vitia auaritiam quidem reipublicae. Iram vero, proximis. Auarus siquidem omnia venalia habet, vt pecuniam accumulet iracundus, quo te(m)pore ira parcitus est sanguinis, et

Translation of Commentary:
ASCENSIUS:
Envy with evils, etc. It has been shown that greed and anger are most dangerous vices; indeed greed for the republic, and anger, truly, toward neighbors. If indeed a greedy person has everything for sale so that he might accumulate money, and is prone to anger, at which time, from the anger of his blood, he is stingy, and
Commentary: Right margin

Translation of Commentary:
thirsting for revenge he raves, and he desires nothing so much as that whereby his enemy is injured. Now however our most ingenious poet shows that malice is most destructive to the one who has it. For it makes him pale, wasted, thin, and devoid of all happiness and goodness.

[1]sev for seu; Throughout, v for u is transcribed as u.
[2]Hendecasyllabvm: Hendecasyllabic poetry has eleven syllables per line, in the format explained at this site: “Meter and Scansion,” from Iona College.
[3]nis, et: Catchwords from left margin. The person assembling the pages for binding would use the catchwords to keep them in order. Catchword: “The first word of a page printed in the bottom right-hand corner of the preceding page” (Dictionary.com).
[4]Inuidia: Gloss in right margin
[5]Notations ee iij along with the catchword pertem, (the rest of expertem), appear below the line.

Source: This image matches perfectly the Opera Virgiliana published by Jean Crespin in Lyon, 1529, available online from the Réseau de Médiathèques, Montpellier, France. The full title is Opera Virgiliana cum decem commentis docte et familiariter exposita.

Contributors:
Pierio Valeriano, Giovan Pietro (1477-1560) . Illustrator (For more biographical information, see also here, at the Bnf). Note also however that the engravings are recycled from Sebastian Brant’s 1502 edition of Vergil’s works.
Jean Crespin (1520-1572), publisher. A biography of him is available online at the Virtual Museum of Protestantism.
This is a volume of works by Vergil, with commentaries and engravings, and the Appendix Vergiliana, a collection of poems attributed to him. The most commonly edited and translated poems from this group are listed in the Corpus Scriptorum Latinorum. Though authorship of these poems is now debated, in the Middle Ages and Renaissance they circulated with Vergil’s Georgics, Eclogues, and Aeneid.
David Scott Wilson-Okamura explains:
Note also that the renaissance Appendix was much larger than its modern counterpart. In addition to the Catalepton, Priapeia, Epigrammata, Dirae, Ciris, Culex, Aetna, and Copa mentioned by Aelius Donatus and Servius, Renaissance readers also had access to the Rosae, Est et non, Vir bonus, Elegia in Maecenatis obitu, Hortulus, De vino et Venere, De livore, De cantu Sirenarum, De die natali, De fortuna, De Orpheo, De se ipso, De aetatibus animalium, De ludo, De aerumnis Herculis, De Musarum inventis, De speculo, Mira Vergilii versus experientia, Mira Vergilii experientia, De quattuor temporibus anni, De ortu solis, De Herculis laboribus, De littera Y, and De signis caelestibus. (Virgil.org)

Commentator on De Livore: Jodocus Badius Ascensius
According to Paul White, Ascensius, also known as Badius, “was involved with the print publication of something approaching one thousand editions; the output of his own press between 1503 and 1535 amounted to no fewer than 719 editions” (1). He grew up in Ghent, studied at the university in Louvain, and in Ferrara and Bologna, but by 1500 he was living in Paris where he established his own press in 1503, with its unique engraving identifying the praelum ascensianum (White 1, 13-15). He also wrote over 70 commentaries, as well as Latin
grammar (White 1, 25-30). His works were used by many authors, including Montaigne, Ben Johnson, and Gavin Douglas, the last for his translation of Vergil’s *Aeneid* (White 11). He received his early education from the Brothers of the Common Life in Ghent and also maintained connections with the Carmelite order there (White 12). In addition to commentaries, he also wrote poetry and had connections with the humanist circles of his day. According to Colin Burrow, Ascensius’ edition was first printed in 1501, and “from 1517 onwards his edition was ornamented with handsome woodcuts, which had been originally carved to embellish Sebastian Brant’s edition of 1502” (Barrow 3).

**Result of Comparison with Sebastian Brant’s 1502 edition, section of Minor Poems at the back:** The same woodcut that appears with *De Livore* on page LXIX in Images 84-92 also appears in Sebastian Brant’s 1502 edition digitized at the University of Heidelberg Library.

**DE LIVORE (VERSO)**

**Header:** De Livore  
**Page:** LXX  
**Latin Text of Poem (continued):**

[Liour tabificum malis venenum  
Intactis vorat ossibus medullas,  
Et totum bibit artubus cruorem.]  
Quod quisq(ue) fuit, inuidetq(ue) sorti,  
(Vt debet) sibi pœna semper ipse est. [5]  
Testatur gemitu graues dolores:  
Suspirat, gemit, incutitq(ue) dentes:  
Sudatq(u)e frigidus intuens quod odit.  
Effundit mala lingua virus atrum.  
Pallor terribilis genas colorat.  
[10]  
Infelix macies renudat ossa.  
Non lux, non cibus est suauis illi:  
Nec potus iuuat, aut sapor Lyæi.  
Nec si pocula luppiter propinet,  
Atq(ue) haec porrigat, et ministret Hebæ,  
Aut tradat Ganymedes ipse nectar.  
Non somnum capit, aut quiescit vnquam.  
Torquet viscera carnifex cruentus.  
Vesanos tacitus mouet furores  
Intentans animo faces Erynnis. [20]  
Est talis, Tityiq(ue)* vultur intus,  
Qui semper lacerat, iecur comesti.  
Viuit pectore sub dolente vulnus,  
Quod Chironia** nec manus leuaret,  
Nec Phæbus, soboles ue clara Phœbi.  
[25]  
**Translation of Poem:**

Envy, a consuming poison, with evils,  
Devours marrow from intact bones,  
And drains all blood from limbs.  
For whoever rages, and hates another’s lot,  
(As it ought) envy is always its own torment. [5]
With a groan he attests to weighty woes:
He sighs, he groans, and gnashes his teeth:
And cold, he sweats, seeing what he hates.
An evil tongue pours out black venom.
Dreadful pallor colors his eyelids.
Unlucky atrophy bares his bones.
No light nor food is sweet to him.
No drink assists, nor taste of wine.
Not even if Jupiter offers drinks,
And Hebe presents and serves,
Or Ganymede delivers nectar.
He does not sleep, or ever rest.
A bloody hangman twists his guts,
Silent, he rouses insane furies
In his mind, waving torches of Erynys,
Inside he is like Tityos' vulture,
Who always tears the liver of his prey;
A wound lives in his throbbing chest,
That neither Centaury nor a hand,
Nor Phoebus nor his bright offspring
can heal.

*Tityos, yi, m., = Τιτυός, I a giant, son of Jupiter, slain by Apollo with arrows for his attempt on the chastity of Latona; and, as a further punishment, as he lay in the infernal regions stretched out over a space of nine jugera, a vulture kept feeding on his liver, which was as constantly reproduced (Lewis and Short, Latin Dictionary)

**Chironia: Centaury, a medicinal plant, named after Chiron, the most famous, and immortal, centaur with exceptional goodness and wisdom.

[https://www.rci.rutgers.edu/~gentian/genera/genChir.htm]
alteri vterq(ue) obcaecaretur. Itaq(ue) inuidus, non tam sibi prodesse, quam alteri nocere conatur. Veruntamen, vt plurimum auaritia inuiidiam generat, non semper autem. Nam nonnunquam alteri inuidemus, quod nos ipsi habere noluerimus. Sed de hac, nihil pulchrius quam poeta, adduci potest: quocirca ad ipsum accedamus.

Translation:
Whence Horace [says] in his Epistolae, “The envious grow thin at their neighbour’s riches./Sicilian tyrants invented no greater torture/Than envy”[1] (Epistolae 1.2.57-59). No wonder, therefore, that this disease is so dreadful. For if anyone has the highest charity, thus he is most perfect; it follows that he who labors with the greatest envy is most unfortunate. For he never has brotherly love, and envy blocks it, for finally he is called envious who is not able with good eyes to see the prosperity of another, how each one is most excellent, and, no less, he desires it as his own. Therefore we are able to despise the unfortunate, that is, to be unwilling to look at them out of contempt, but we only envy the fortunate, whence Martial [says], “You should envy everyone. O envious one, no one [envies] you,”[2] and in fact in agreement with this, all except the envious person will be fortunate, who surely is unworthy of good fortune, about which it is commonly said that there is nothing more just than envy. There is also a well-known author who desired that his eye keep the envious in [their] places. Indeed I believe that sometimes tormented by such great goods of people (if indeed it could happen), [the envious person] feels sorry for himself. Moreover, Phrygian Aesop, that most ingenious writer of fables, reveals the diseased mind of an envious person in the fable in which he shows the condition offered by a god to a greedy man and to an envious man, that whatever request they make, they should give away the thing obtained [twofold][3] to the other person. Therefore, when the greedy man ordered the envious one to make his request, he refused, fearing that the greedy man was going to be able to request something more massive. However, the greedy man, having been commanded to make his request: not forgetful of himself, nor departing from his nature, he asked that whatever the envious man requested, that he might have it twofold. When the envious man heard this, consuming [himself with envy] because a more abundant, double benefit would happen to the other, he asked that his eye be plucked out, whereby each [eye] (both eyes) would be lost by the other. And so the envious man tries not so much to benefit himself as to harm someone else. Nevertheless, likewise greed especially gives rise to envy, however not always. For sometimes we envy another for what we ourselves are unwilling to have. But concerning this, nothing more beautiful than the poem can be introduced. Therefore, let us proceed to it.

Liuor tabificu(m), etc.
Carme(n) hoc hendecasyllabon (id est) vndecim syllabarum, constat spondeo, dactylo, et tribus trocheis, quamuis in vltimo loco, propterea quod vltima syllaba indifferens est, etiam spondeus ponatur.

[Li uor/ta bi fi/cum ma/lis ve/ne num]
Pari modo et reliqua scandes. Liuor existens tabificum, idest generatium tabis venenum, vorat, deuorat, abglutit: medullas intactis (id est) non tactis ossibus. Liuor, est macula subnigra, quae ex contactu et compressu corporum inducitur. Iuue[nal]. “[Uv]aq(ue) conspecta liuorem ducit ab [uv]a”[4]. Et Tibullus, “Tu[m] succos, herbasq(ue) dedi quis liuor abiret, Quem facit impresso mutua dente Venus”[5]. Et quoniam inuidia similem maculam generat, et obscuuonem aspectum efficat, a multiu liuor vocatur, vt hic. Nam sicut candidus
This poem of hendecasyllables, that is, eleven syllables [per line], consists of a spondee, a dactyl, and three trochees. However, because the last syllable is either [long or short], a spondee may also be placed in last position.

The first line is scanned thus: Liuor (spondee); tabifi (dactyl); cum ma (trochee); lis ve (trochee); nenum (trochee).

You will scan the rest in the same way.

[The word Livor has a double connotation: envy and bruise.]

1. Envy manifests consumption, that is, a poison productive of consumption. It swallows, devours, congeals the marrow in intact bones, that is untouched (uninjured) bones.

2. A black and blue bruise, which is induced from physical contact and pressure. Juvenal: “Just as a grape becomes tainted by touching another grape” (Satire 2.81, trans. Kline). And Tibullus, “then I gave her juices and herbs to erase the bruises/ that mutual lovemaking makes out of teeth-marks” (Elegy 6.13-14, trans. Kline). And because envy produces a similar bruise and causes a repulsive appearance, it is called liuor by many. For just as the one who looks at all things with a positive eye and envies or detracts no one is called candid (shining, bright, cheerful), so on the other hand he is called Envious who, when he sees the dexterity of another, is devoured to the marrow by tenacious consumption. And when the natural energy (or moisture) which is in a positive person has been used up, he becomes completely livid. Whence one calls envy a consuming poison.

Venenum: Dictur enim quod veniat (id est) fluat per venas et medullas.

Poison: For it is said that it comes (that is) it flows through veins and marrow.


Consumption: However, blood with moistening, purer liquid, having been corrupted, is called tabes (consumption). Moreover, envy produces such, wherefrom it is called consuming poison. Moreover it is added pointedly.

Malis: Non tam quod præcipue mali sunt, qui alterius bona videre no(n) possunt: quam quod hoc venenum malis: hoc est inuidis dunktat nocium est. Nam luxuria, luxurioso delectationem affert: et colluxurioso, labem. Superbia miseris, quos fastidimus, molesta est avaritia, omnibus odiosa: ira offende(n)di, damnosa gula, hæredibus iniqua. Accidia quanuis desidibus dulcis, bonis tamen operationibus: quas aut deo, aut santis, aut parentibus, aut liberis, aut patri(a)e, aut reipublicæ debemus, summopere nocia est. Inuidia vero, inuidum dunktat cruciat, nam inuisus, semper beatus est: aut talis iudicatur. Quia ergo inuidia exedit inuidum, bene dixit Tabificum(m) malis: neq(ue) vero erit ta(m) ineptus interpres, qui dicat ta

With evils: Not so much that those who are unable to see the good [qualities] of another are especially evil, than that this is poison from sins: that is, [poison] to the envious, to the extent that it [envy] is harmful. For lust brings pleasure to the lustful person, and excessive lust, destruction. Pride is destructive to the unfortunate, whom we scorn; greed is repulsive to everyone. Anger is destructive to the one offending; gluttony is pernicious, unjust to heirs. Sloth, although sweet to the idle, nevertheless is extremely harmful for the good labors which
we owe to God or to the saints; or to parents or to children; or to the homeland or to the republic. Indeed envy, to the extent that it torments the envious person, for he is hated, is always blessed, or it is so judged. Therefore because envy consumes the envious, he [the poet] has spoken well *Tabicium malis* (consuming with evils).

Translation, Column B:

*bificum* (id est) *tabem*[7] facie(n)s: *malis* (id est) *maxillis*: tametsi *liuor* edax dicatur: quia oportet, vt prior syllaba breuis fit, quæ in dictione *malis*, semper, nisi adiectium fuerit, productur[8]. Nec obiiciendum est, quod inuidus aliis sæpe molestus est: quoniam sibi duntaxat per inuidiam nocet: aliis vero quia præter inuidiam alia quoq(ue) peccata habet, sunt enim multa familiaritate deuincta inter se.

*bificum*, that is, causing consumption (wasting away); *malis*, that is, with respect to *maxillis* (jaws), as if *liuor* (envy) is called *edax* (gluttonous). It is fitting [to the meter] because the first syllable which is in the word *malis* is short. Unless it is an adjective, it is always lengthened. Nor must it be objected that an envious person is often troublesome to others, since to the same extent he harms himself through envy, he is truly [troublesome] to others, because besides envy he also has other sins, for many [things] within himself have been destroyed by intimacy [with sins].

*Et totum bibit artubus cruorem*: Ex hac autem re (vt dixi) *liuor*.

And drains all blood from limbs: Moreover in this condition (as I have said) envy takes place.

*Quod quique furit, etc*: *Ratio* est quare *cruorem* ebibat. *Quod*, iest quia: *quisquis* (id est) quicunq(ue): *furit* (id est) *insanit*, et *irascitur*, et *inuidet sorti alterius*, *ipse est semper sibi pœna*, hoc est seipsum crucians: *vt debet*: quia *dicitur*, *lustius*, *inuidia nihil est*, quæ *crimine no(n)dim perfecto*, amorem cruciat, pro ense reflexo.

For whoever rages, etc: This is the reason why it drains blood. *Quod*, that is, *quia* (for or because): *quisquis*, that is *quicunque* (whoever); *furit*, that is, *insanit* (he rages) and he grows angry and he *hates the lot* of another, *envy itself is always its own torment*, that is torturing itself; *as it ought* because it is said that there is nothing more just than envy, which, by means of a crime not yet completed, it crucifies love with a sword turned back upon itself.


Lot: It is said (it means) whatever we are allotted, that is, whatever we receive from another so that we may repay him with interest. Moreover they say that Jupiter gave to each of his offspring part good and part bad, and therefore what we have received from God so that we may serve well is called *sors* (one’s lot). That also which is thrown to us by fortune is called *sors*: whence Horace [says] in his first satire: “Who made it happen, Maecenas, that what lot he has, whether reason gave or fate threw it to him, no one lives content with it?” Besides, *sors* refers to that money which the usurer lends at interest, that is, to lend for interest, which is said to be a capital offense by those learned in the law. Moreover, interest is profit, which is paid in addition to the principal of the loan. Finally, whatever we are allotted, that is, whatever we obtain by a certain chance is called *sors*. 
Sudat frigidus: Pulchra compositio, qua ostendit sudorem non esse naturalem: qualis est, qui ex vehementi calore apertis poris generatur.

Cold, he sweats: A pretty juxtaposition, in which he shows that the sweat is not natural. It is the sort which from strong heat is produced through open pores.


Seeing what he hates: Odit, present tense, has the sense of the past; however [the noun] is second declension. In fact, [the noun] odio (although once in Cicero’s De oratore you will have read odias) is very rare to find: and if it is found, it shortens its first syllable, like odium, the noun: however this first syllable ought to be long, just as it is in a previous two-syllable word: paucis, demptis.

Effundit mala lingua virus atrum: Mala lingua, nominativi sunt suppositales, illi verbo effundit, nam si legas Liuor effundit mala lingua (id est) per malam linguam, vt septimi casus[13] sint, versus non staret.

An evil tongue pours out black venom: Mala lingua, nominatives, are subjects to the verb effundit, for if you read Liuor effundit malā linguā, that is, by means of an evil tongue (in the ablative case, with long ā terminations), so that they are of the seventh case, the line would not stand.

Virus: Venenum: nunc tantum tres casus habet, olim etiam viri, in genituio repertum est.

Venom: Venenum (poison): Now it has only three syllables; also formerly in the genitive, viri [from the synonym of venenum, virus] has been found.

Pallor terribilis: Hoc est obscœnus aspectu.

Dreadful pallor: That is, ominous in appearance.

Genas colorat: Genæ sunt, quasi vestes, quibus oculus tegitur quum conniuit (id est) aperitur, et clauditur: que (vt dicit Ply(nius) olim, cilia dicebantur[14]. Pulchrum ergo est, quod inuid(us) in ea parte liuescit, qua peccat.

Colors his eyelids: The eyelids are, just like clothes, that by which the eye is covered when it has blinked; that is, when it is opened and shut, which (as Pliny says) once were called cilia. Therefore it is excellent that the envious person becomes livid in the part where he sins.

Infelix macies renudat ossa: Signate dicit, infelix macies, quia po(tes)et esse felix, vt est, quam maturo consilio per abstinentiam et ieium contraximus, pro salute animæ aut corporis, vtriq(ue) enim officit crapula.

Unlucky atrophy bares his bones: He says infelix macies metaphorically, because it is possible to be fortunate, as is the case when, with wise counsel, we grow thin from abstinence and fasting for the health of soul or body, since either treats intoxication.


Bares: This is aperit (it opens) and reveals the bones, drained of blood, with flesh wasted and natural moisture dried up.

Non lux, etc: Nihil est sanis, iucundius luce, vnde de Didone insaniente ex amore dicitur, Lucemq(ue) refugit, quod vicinæ mortis indicium est.[15]

No light, etc. Nothing is [more] healthy, more pleasant than light, whence it is said about Dido, going insane from love, “And she shunned the light, which is an indication of the nearness of death.”
Non cibus est suavis illi: Exhauseto enim sanguine, imminuta est virtus digestiua, qua sine nullus cibus, suavis est: vt patet in ægrotis. Suavis, hic trisyllabum est.[16]

Nor food is sweet to him: For drained of blood, his digestive health has been endangered, without which, no food is sweet, as is evident in the sick. The word suavis is here trisyllabic.

Non potus iuuat: Qui alias curas expellit, vnde est, “Adsit lætitiæ Bacchus dator”[17]

No drink assists: Which drives away other cares, whence “May Bacchus, bringer of joy, be present!”

Nec sapor Lyæi: Id est Bacchi, qui Lyæus dicitur, eo quod soluit hominem curis. λύω enim, est soluo: vnde mirandum est, quod qui nos liberet et solutos omnibus curis reddere solet, non iuuet inuidum: mirabilis quod nec sapor ipse iucundus sit. Mirabilius multo, quod potus suauissim(us) non iuuet, etiam si pocula luppiter ipse propinet, abs quo quia hospitalitatis deus est, tute sumi possent. Maxime autem miram(n)dum est, quod nec Hebe, deorum pincerna, et iuuenum dea: nec Ganymedes, omnium mortalium pulcherrimus puer, non posset tam delicate pocula dulcia a Ioue propinata ministrare, vt inuidium iuuet. Notae sunt fabulæ. Hebe, filia Iunonis, pincerna deorum est: quæ dum incautior pocula ministraret, et casu pudenda renudauit: ob quam rem iratus Iuppiter, Ganymedem pul

Nor taste of wine: That is, Bacchus, who is called Layean, because he releases men from their cares. For λύω est soluo I release, whereupon it is remarkable because he who is accustomed to render us free and released from all cares does not aid the envious man. It is even more remarkable because not even the taste itself is pleasing. More remarkable still is that the sweetest drink does not help, even if Jupiter himself provides the drinks, from whom, because he is the god of hospitality, could be accepted safely. However, especially remarkable is that neither Hebe, the cupbearer of the gods and the goddess of youths, nor Ganymede, the most handsome boy of all mortals, could serve such delightful sweet drinks sent by Jupiter in order to aid the envious man. The stories are well-known. Hebe, daughter of Juno, is the cupbearer of the gods, who, while rather she was rather carelessly serving drinks, and having taken an embarrassing fall, exposed herself, on account of which, Jupiter, angered, [18]

[6]sucus (or succus), -i, m. juice, moisture, spirit, or energy. The concept of moisture here perhaps refers to a concept of early medicine in which the body was governed by a balance of four humors, hot, cold, wet, and dry. An envious person has caused drying, deterioration, resulting in a “livid” or bruised appearance.
[7]the ending -ficus means making or causing, from the verb facio, facere to make.
[8]mālum, -i., n. is a noun meaning apple.
[9]Horace, Satire 1.1.3. Although Ascensius has sors here, Horace’s lines usually read thus: “Qui fit, Maecenas, ut nemo, quam sibi sortem/ seu ratio dederit seu fors obiecerit, illa /contentus vivat.”
[10]sors, sortis, f. can also mean principal of a loan: From Lewis and Short, “In partic., in mercant. lang. (prop. fortune, money; hence), capital bearing interest, principal.”
[11]Odias: This appears to be an error in an early printing or manuscript, for it is not in any of the recent editions of the De oratore.
[12] The verb to hate in Latin is also made with the noun odio, usually in the ablative case + esse; odio esse (to hate) is a common construction (see Lewis and Short). The first syllable of the noun odio is short, while that of the verb ódi (to hate, irregular verb) is long and thus fits the metrical pattern for the last foot, which Ascensius notes.


[14] Cilia for genae: “Extremum ambitum genae superiores antiqui cilium vocavere, unde et supercilia.” (Pliny, Nat. hist. 11.57.157, ed. Thayer); “The ancients used to call the edge of the upper eyelid cilium, from which we get supercilia (eyebrows).” Another translation for genae is cheeks, so the line could also be translated “A dreadful pallor colors his cheeks.”

[15] This exact line is not in the Aeneid, but in Book IV, when Dido is preparing for her death after Aeneas leaves, the scenes take place at night.


[17] Vergil, Aeneid 1.734. Queen Dido’s toast at the banquet welcoming Aeneas and his men.

[18] The page ends here. It is likely that this story concludes with Jupiter replacing Hebe with Ganymede at this feast. She later becomes the wife of Hercules. (For more on her, see her page at Theoi.com)

META SUDANS

Background: A large fountain that once stood next to the Colosseum, built in the second half of the 1st century CE, perhaps during the reign of Titus Vespasian and completed at the start of Domitian’s, by 81 CE (Longfellow 277). It served as a symbol of imperial power. What remained of it was removed for construction of Mussolini’s Via dell’Impero in 1936.

Source: Antiquae Urbis Splendor (1615), in three books is described as “a tour de force portrayal of Rome,” imagined, that “contain engraved and partly etched folios of nearly one hundred individual monuments accompanied by an explanatory text on folios that measure ca. 235 x 275 mm.” See Victor Tschudi, in Baroque Antiquity: Archaeological Imagination in Early Modern Europe (Cambridge: Cambridge UP, 2017): 4. Tschudi goes on to say, “These reconstructions, I shall argue, are no mere follies but rhetorical statements, masked as antiques, in the Catholic propaganda against infidels and heretics; in the dynastic aspiration of the Savoy and the Farnese to claim the position as heirs to the emperors; and in the rivalry between printmakers for the attention of sponsors to finance their publications” (5). Lauro’s book became a must-have for tourists visiting sites that included Rome. Some of the prints show tour guides, named. For example, in this image, we see tour guide Hans Gross. As Tschudi explains, “The print reconstructing the Meta Sudans shows Rome in ancient times (Fig. 37). Gathered around the famous sprouting fountain are women collecting water. Surprisingly, a group of people in seventeenth-century clothing enters from the side to mingle with the ancient
Romans. One of the newcomers unfolds a banner written in German announcing ‘Hans Gross,’ a citizen of Lucerne, and urging ‘pious, honest and dear Germans to come’” (86).


**Transcription of German on Banner:** Hans Gros Burger zu Luc[ern] kompt her kompther ihr frume Ehrliche liebe teutschen.

**Translation of German on Banner:** Hans Gross, a citizen of Lucerne, comes here, and pious, honest and dear Germans [should] come here. (Translated with assistance from Tschudi 86)

**Transcription of Latin below Image:** Huius adhuc cernuntur uestigia iuxta amphitheatrum Titi. Dicebatur Sudans, quoniam ex ea defluebant aquae abundantes ad reficiendos eos sitimq(ue) eorum sedandam qui spectaculis in amphitheatro interfuerunt. Dicitur in eius summitate stetisse Iouis statua uel potius pila coniectura ducta ex numismatibus Titi ubi eiusmodi meta cernitur. Erat haec compactae lateribus ad cognoscendum locum: uides hic ab uno latere amphitheatrum Titi, ab altero Arcum Constantini. Vides hic praeterea Ioannem Grossum Heluetium pro more suo nobilibus Germanis antiquitates ostendentem Romanas, cuius ipsi, ut etiam nobiles Galli, sunt inspectores curiosissimi, et merito quidem, nam praeter quam quod decet honestos uiros huiusmodi honesta occupatio ad ponendum tempus utiliter et cum uloluptate interim dum alij illud impendunt, pecuniasque profundunt in res cum honestate pugnantes et in plurima mala quae secum solet afferre otium malorum orum origo, proficiunt etiam hac cognitione ad cognoscendam rerum omnium uicissitudinem quomodo plurima nunc iaceant quae olim floruerunt, add quod multum facit haec cognition antiquitatis ad intelligendos et interpretandos profanos auctores.

**Translation of Latin:** Traces of this [object] are still seen next to the amphitheatre of Titus (the Colosseum). It was called Sudans (sweating) because abundant water flowed from it for refreshing the thirst of those who were attending shows in the Colosseum. It is said that a statue of Jupiter once stood on top of it, or rather a turning-post [1] derived from coins of Titus where posts of this type are seen. This [drawing] has been compressed on both sides for recognizing the place: you see here on one side the amphitheatre of Titus, on the other, the Arch of Constantine. You also see here Johann Gross of Switzerland in his usual manner showing Roman antiquities to German nobles, of which they themselves, like the French nobles as well, are the most curious observers. And deservedly so, for in addition to what befits honest men of this kind, honest activity for passing the time usefully, while others waste it on lust, and spend money on things at war with respectability and on very many evils which the root of all evils is accustomed to carry off with himself, with this learning they [these honest men] improve their understanding of the changing fortunes of all things: how very many things which once flourished now lie prostrate.

Add (to this benefit) what this recognition of antiquity does for understanding and interpreting non-religious authors.

[1] As in *metae*, turn-posts for chariot races in the Circus Maximus

**Artist:** Giacomo Lauro (1561-after 1635), engraver, starting in the 1580s and creator of antiquarian scenes imagined from classical authors and architecture. For a short biography and editions of his principal work, the *Antiquae Urbis Splendor*, see the British Museum website.
AMMON IN THE DESERT
Book of Genesis

Below, in two columns:
AMMON in Nitra squallentis cultor eremi
Multiplicis fulget fonte origo boni
Sacraque sparsurus pietatis semina fratrum
Vndique sollicito conuoca ore arearem.

Translation:
Ammon in the Desert, cultivator of the untilled wasteland, in manifold ways the source, he sparkles in a font of goodness, And about to sow the holy seeds of piety with his care-filled speech, from all sides he gathers a flock* of brethren.

Source: Oraculum anachoreticum; on this see Christine Göttler, “The Art of Solitude: Environments of Prayer at the Court of Wilhelm V,” Art History 40.2 (April 2017): 404-429.

Engravers and artist: Flemish brothers Jan I (1550–c. 1600) and Raphael I Sadeler (1560–1628/32) after designs by the Antwerp artist Maarten de Vos (1532–1603). The Sadelers produced five series of engravings: Solitudo (1585); Sylvae sacrae (1594); Trophaeum vitae solitariae (1598); Oraculum anachoreticum (1600), Solitudo sive vitae foeminarum anachoritarum (by 1603).
In all probability, the first of the Sadelers’ hermit series was begun in Antwerp shortly after the city was re-conquered by Spanish troops in 1585 and re-Catholicized, and then published in Frankfurt; the second of the series was published in Munich in 1594. Jan left Munich in 1595 and moved to Venice where he published, again with his younger brother Raphael, two other hermit series, the Trophaeum vitae solitariae in 1598, dedicated to Cardinal Enrico Caetano, papal legate to France, and the Oraculum anachoreticum in 1600, dedicated to Pope Clement VIII Aldobrandini. In addition, a fifth series with twenty-four female hermits, most of them engraved by Adriaen and Johannes Baptista Collaert, was published in Antwerp and dedicated by De Vos to Vaast de Grenet, abbot of the Benedictine abbey of St Bertin at St Omer (deceased in 1603). Dedicated to some of the leading representatives of Catholic Reform, the success of these hermit series among reform-minded collectors and lovers of art in Europe and beyond was unprecedented and points to a growing interest in what might be called practices of self-cultivation or care for the religious self. (Göttler)

On the Oraculum, see also here at the British Museum: http://www.britishmuseum.org/research/collectiononline/collection_object_details.aspx?objectId=1548984&partId=1
For biographies of the engravers, see here: Bryan, Michael, and George Stanley. A Biographical and Critical Dictionary of Painters and Engravers (1849).
THE DREAMS OF TWO PRISONERS
Genesis 40

Translation of Header: Joseph interprets the dreams of the prisoners. Page number 43 is in the upper right corner.
Translation of Caption: Joseph interprets the dreams of the master cupbearer and of the master baker of King Pharaoh.
Translation of Text: After these matters took place in which the Master Cupbearer and the Master Baker of King Pharaoh had been made prisoners, where Joseph, who was in charge of them, was also a prisoner, on the same night both of them had dreams which troubled them. On seeing them so upset, Joseph asked them why, and each one recounted his dream to him. The Cupbearer said, “In my dream it seems to me that I was seeing three grapevines, on which the grapes had ripened, from which I pressed the juice into the King’s cup, which I was holding; then I handed it to him.”

And Joseph said to him, “The meaning of this dream is good. It is that in three days you will be restored to your position. And I ask that you remember me and tell the King of my innocence.”

The Baker understood this good interpretation, and also told Joseph that he had dreamed that he was carrying three baskets of flour on his head. The topmost one was full of bread and the birds ate it. Jacob said to him, “I would be glad to give you a good interpretation, that there in three hours you will be hanged, and the birds will eat your flesh.” What Jacob had said thus came to pass, and the Cupbearer forgot him; meanwhile Joseph remained in prison for two more years.

Bottom of page: Genesis 40
(This passage is not word for word from Scripture, but has been excerpted from Genesis 40)


PHAROAH’S DREAMS
Genesis 41

Translation of Header: Interpretation of King Pharaoh’s Dreams. Page number 44 is in the upper right corner.
Translation of Caption: King Pharaoh had two dreams that his magicians were not able to explain, but after interpreting them, Joseph obtained the King’s favor.
Translation of Text: Two years had already passed, during which Joseph had been held as a prisoner when Pharaoh dreamed that he was next to a river, and he saw seven fat cows coming to graze in a meadow; next he saw afterward seven other thin cows, who were devouring the seven fat cows. Then the King awoke. Then he fell asleep again, and he had another dream, in which he saw seven fat ears on one stalk; then he saw seven other thin and wilted ones that were devouring the
seven grain-rich ones. Then the King woke up quite terrified; he wanted to know his magicians’ interpretations of these dreams, but none of them was able to interpret them. The Cupbearer then remembered Joseph, had him taken out of prison and brought before the King, who told him these dreams, at which Joseph said: “Sir, your two dreams are but one thing, and they signify that for seven years there will be great abundance of all good harvests, and afterwards seven years of great famine.” Subsequently the King appointed officials to have carried into the granaries a fifth of the good harvests from the land during the fertile years, in order to meet the needs of the seven years of famine. And the matter pleased Pharaoh, who said to his council, “Where could we find a man like this one to do what the spirit of God says?”

**Identification of Text:**

**EXPULSION OF HELIODORUS FROM THE TEMPLE**
*2 Maccabees 3:7-35*

**Text:**
II . Macc . III .
Angelus hunc caedit, Solymam qui misus in urbem.
Involat in sacras Heliodorus opes.
Belli duces istas, moneo, ne quaerite praedas,
Tota potest talis caedere castra manus.

**Translation of Latin:**
An angel kills this man who was sent into the city of Jerusalem.
Heliodorus despoils the holy treasures.
Those leaders of war, I warn: Do not seek booty.
A hand like this is able to slaughter an entire camp.

**Explanation in German,**
*(below the Latin):*
Hab’ Heliodor die Schläg! und kom(m)e nim(m)er wieder,
zu hohlen, was das Volk dem Tempel hoch verbürgt.
Ihr Feldherrn, stehet ab vom Raub der Kÿrchen-Güter:
weil eines Engels Faust auch ganze Läger würt.

**Translation of German:**
Heliodorus has been hit! and he never again returns
to empty what the people piled high for the temple.
Their commander stands aside from the plunder of church goods
because an angel’s fist also chokes the entire camp.

**Scripture:** 2 Maccabees 3:7-35
The Book of 2 Machabees (more commonly rendered 2 Maccabees) is an abridgement of another work, now lost, which describes the events surrounding the defeat of Antiochus IV Epiphanes and the rededication of the Jewish temple in the 2nd Century BCE. It’s canonicity (status as Holy Writ) was established later in the Christian era, and hence forms part of the deuterocanon (2nd canon). It is excluded from the Jewish bibles as well as modern
Protestant bibles. The Church of England, in 1571, affirmed that 2 Machabees, as well as several other books excluded from the Protestant canon, "the Church doth read for example of life and instruction of manners; but yet doth it not apply them to establish any doctrine" (The Thirty-Nine Articles of Religion, Article VI). [https://librivox.org/2-maccabees-by-douay-rheims-version-dr/]

Source: Historiae Celebriores Veteris Testamenti. Christoph Weigel, 1708.
Signatures: Left: Casp. Luïken fec(it). Right: Chr. Weigel exc(utit).
Artist: Casper Luïken (1672-1708), and his father, Jan Luyken (1649-1712), were book illustrators. Casper learned his trade from his father, and later went to Germany c. 1699, where he worked for the engraver and art dealer Christoph Weigel in Nürnberg. He returned to Amsterdam in 1704, where he married, but only lived until 1708. An article about them, "Jan and Casper Luyken, Book Illustrators," on the website titled Memory of the Netherlands by the National Library of the Netherlands explains:

In their time, Jan and Casper Luyken turned out not only to be extremely versatile, but also most prolific artists. In all, their production includes almost 4,500 different prints, of which about one fourth are Casper's work. Together, father and son collaborated on only 36 prints. Jan and Casper Luyken worked for more than a hundred publishing houses, in and outside Amsterdam. A special kind of relationship seems to have existed between Jan Luyken and the publisher Jan ten Hoorn, for whom he worked from 1679 until his death, illustrating as many as 76 books for him.

MARY OF EGYPT

Caption: In capital letters, centered: Maria Aegytiaca (Mary of Egypt). Right side on the same line: number 3
Below, in two columns:
Maria Aegypti nigra aestu atque horrida cultu,
A Zozimo, occultis viuere visa locis,
Exhalat Christi gustato corpore vitam
Atque sepulta cubat quam leo fodit humo.

Translation:
Mary of Egypt, with dark passion and ragged appearance seen by Zosimus to live in hidden places, after tasting the body of Christ, breathed out her life and she reclines, slumbering* as the lion digs in the earth.

*literally 'buried' but an alternate translation of sepulta is 'sleeping.' Since she is not yet buried in the image, I used the metaphorical translation.
PARABLE OF THE GOOD SAMARITAN


Header: Dominica XII post Pentec(osten)
Incidit in latrones viator
Luc. x Anno xxxii

Text: Column A
A. Capharnaum, ubi Legis peritus tentat IESUM
B. Reges & Prophetae, qui desiderarunt videre, quae
discipuli videbant, & non viderunt.
C. Hierusalem ad occidentem
Hiericus ad orientem; in medio spatio montes
D. Dominim, vbi viator incidit in latrones doriuntur
atorem latrones, spoliavit,

Column B
F. Adoruntur
vulnerant, et semivivo relieto abeunt.
G. Praeterit miserum hominem Sacerdos, illac iter faciens
H. Similiter Leuita
I. Samaritanus autem videns, venit ad eum; alligat vulnera eius, etc.
J. Impositum iumento ducit in stabulum

Translation of Text: 12th Sunday after Pentecost; A traveller falls among thieves
Luke 10; In the Year 32
A. Capernaum, where one learned in the law tested Jesus [1]
B. Kings and Prophets, who desired to see the things that the disciples were seeing, and
did not see them
C. Jerusalem to the west
D. Jericho to the east; in the middle space the mountains of the Lord[2], where a
traveller fell among thieves
E. The thieves assault the traveller, rob him, and leave him half dead. (literally
translated and leave, with him half-alive, semivivo)
F. A Priest going by there passes the wretched man.
G. A Levite does the same.
H. However, a Samaritan, seeing him, comes to him, binds up his wounds, etc.
I. Having put him on a mule, leads him to an inn. [3]

[2] Dominim for Domini, Hebrew ending -im?

Bottom Right: 33 and just below, cxxxvii

Signature: Anton.Wierx sculp(sit).

Artist: Antoon Wierix, engraver; drawing probably by Bernardino Passari Antoon II lived
1552-1604; he had two brothers, Hieronymus (Jerome) and Jan (Jean), who worked with him
at Antwerp. They produced many engravings on biblical themes.

Source: Plate 137 of Nadal, Jerome. Adnotationes et Meditationes in Evangelia: Quae in
sacrosancto missae sacrificio toto anno leguntur, cum evangeliorum concordantia, historiae

Catalogue: No. 1692 in M. Alvin, Catalogue raisonné de l’oeuvre des trois frères--Jean, Jérôme,
et Antoine Wierix (Brussels, 1866).
And see here for this image: http://catholic-resources.org/Nadal/033.jpg. See this website for an explanation and links to the entire collection of Nadal’s gospel illustrations: Illustrations of Gospel Stories from Jerome Nadal, S.J.

**Scripture:** Luke 10:25, 30-35.

**Background on this image:** This engraving is part of a collection, *Evangelicae Historiae Imagines*, comprised of 154 engravings after the drawings of Bernardino Passari, and a later re-use of the engravings in another collection, the *Adnotationes et Meditationes in Evangelia*, both compiled by Jeronimo Nadal and others. Six engravers worked on it, including the Wierix brothers, Jean and Adrien Collaert, and Charles de Mallery. The plan of this work was conceived by the Jesuit Jérôme Natalis [Nadal]. He chose and arranged the scenes and wrote the legends (captions). After Nadal’s death in 1580, the work continued. The frame of each engraving with the legends and key letters was printed in Rome, in 1586. Then, artist Bernardino Passeri (1540-1590, approximate life dates in *Cumulative Index* to the *Adnotationes et meditationes*, 116; sources vary as to his exact life dates) put his drawings on these leaves, the originals of which are all in the Royal Library of Belgium. These drawings were sent to the the Jesuit College at Anvers, and the work was distributed to the engravers. In 1593, the first edition of this collection appeared, with the title *Evangelicae historiae imagines, quae toto anno in missae sacrificio recitantur, in ordinem temporis vitae christi digestae. -- Auctore Hieronymo Natali, Societatis Jesu theologo. Antwerpiae Anno Domini MDXCIII [Images of the gospel story, which are read throughout the entire year at mass in the order of a composite life of Christ, by the Jesuit Jérôme Natalis [Antwerp, 1593]]. Two other editions followed, 1596 and 1647 (Alvin 333-334, trans. Tiner).

The same material was used in another collection, titled *Adnotationes et meditationes in evangelia*, also by Natalis [Nadal], from the press of Martin Nutius in 1595. Each page of this collection has two numbers, one in Arabic numerals to indicate the page from the *Evangelicae historiae imagines*, and one in Roman numerals to indicate the page from the *Adnotationes* (See Alvin 334). This is what we have here (though which edition is not clear). Note two sets of numbers, both Arabic and Roman numerals in the upper right corner.

From Walter S. Melion, Introduction to the *Cumulative Index* volume for the *Annotations and Meditations on the Gospels*:

Published posthumously by the Jesuit order after long and complicated negotiations with various printmakers in the Low Countries, Jerónimo Nadal’s *Evangelicae historiae imagines* (Antwerp: Ad nutum Societatis Iesu, 1593) consists of 153 large prints mainly engraved by Jan, Hieronymus, and Antoon Wierix of Antwerp. Closely keyed to the liturgical calendar, these folio-size images narrate the main events from the life of Christ, embedding them within landscape panoramas that depict the collateral places and circumstances described in the Gospels. The *imagines* were designed to operate in tandem with Nadal’s *Adnotationes et meditationes in Evangelia* (Antwerp: Martinus Nutius, 1595, in-folio), an elaborate sequence of spiritual exercises intended to assist the votary as he meditated on the *vita Christi* during the *feriae* and *festa* codified in the Roman Missal of Pope Pius V. Dedicated to Pope Clement VIII, the *Adnotationes et meditationes* (along with Ignatius’s [of Loyola] *Exercitia spiritualia*) qualifies as the order’s most significant evangelical instruments, and as such, of the Tridentine Church and of its commitment to sacred images as agents of spiritual reform, both personal and institutional. (1).

The Italian master draftsman Bernardino Passeri supplied the modelli ultimately utilized by the engravers; working in the mid-1580s, he based his designs on two
earlier sets of drawings, the first by Livio Agresti, the second by Giovanni Battista Fiammeri, a member of the Jesuit order. Fiammeri produced his drawings between 1579 and the early 1580s, adapting them to the series by Livio Agresti, drawn in the early 1560s under the supervision of Nadal himself. Agresti’s referents were the innovative woodcuts by Lieven de Witte in Willem van Branteghem’s gospel harmony, the *Iesu Christi vita, iuxta quatuor Evangelistarum narrationes, artificio graphices perquam eleganter picta* (Life of Christ, According to the Four Evangelists, Very Elegantly Portrayed through the Art of Drawing) (Antwerp: Mattheus Crom, 1537). (Melion 2)

Nadal died in 1580. Work on the project continued under the supervision of Nadal’s assistant, Jacobus Ximénez, who was working with another Jesuit, Emmanuel Jiménez, who assigned Christopher Plantin to contract the Wierix brothers as engravers. It was they who requested that Fiammeri’s red-chalk drawings be replaced (Melion 4). Bernardino Passeri did the majority of this work. However, Maarten de Vos was hired to make some revisions. One of these is the next image, the *Parable of the Tares*.

Crucially, the Jesuits ordered that eight of these modelli be replaced, undoubtedly at considerable expense: the celebrated print designer Maarten de Vos redrew at least five *imagines*--*Adoration of the Magi* (7), *Christ Teaches the Doctrine of Divine Mercy* (24), *the Parable of the Tares* (39), *Christ and the Canaanite Woman* (61), and *the Transfiguration* (63)--as these plates, inscribed “M. de Vos invent.” testify” (Melion 2).

Melion goes on to consider reasons as to why these eight were redone. For the *Parable of the Tares*, he suggests the following possible explanation, that it was redone explicitly to warn the viewer against heresy (see pages 18-20). Melion writes, providing a useful description of the image:

The primary change to *imago* 39, the *Parable of the Tares*, precisely corresponds to the Tridentine reading of this parable in Session 13, “Decree on the Most Holy Sacrament of the Eucharist.” [Figures 9 and 10 in Melion’s introduction to the Cumulative Index]. Maarten de Vos revised Passeri’s modello by shifting episode I, the burning of the tares, from its position left of center, to a more prominent position on the central vertical axis, immediately above the householder (H). He is shown ordering his servants to separate the wheat from the tares, so that the former may be bundled and stored, while the latter is destroyed. The bonfire now functions as a fulcrum between two scenes: at left, Christ teaches in / parables from a boat docked at Capharnaum; at right, the householder’s men enact the climax of the parable of the tares, carrying sheaves of wheat into the storehouse. De Vos retained all the features of Passeri’s original, excepting two: in addition to the new placement of episode I, he enlarged episode K and used it to counterbalance episode A. He retained the structural diagonal, extending from upper left to lower right that analogizes Christ (A) and His gesture of instruction, to the householder who twice gestures similarly (H&F). In episode H, he commands his men to burn the injurious weeds (sown nocturnally by the devil [C]) and preserve the nutritious grain; in episode F, he forbids his men from rooting out the tares, lest they inadvertently destroy the wheaten shoots.

De Vos made these alterations to foreground the analogy between tares and heresy upon which Nadal emphatically dwells. This analogy, as we shall see, conforms to the Tridentine usage. Episodes A, I, and K now constitute a triptych, whose three sections exemplify the parable’s main components, as parsed by Nadal. (Melion 17-18)

**Summary of Melion’s Interpretation:**

A = Christ, the sower of goodness, the Word, “evangelical seeds” (*semen Christi*) (Melion 18). I = tares, agents of corruption, are to be burned, on the householder’s orders (H). K = wheat, faithful Christians, to be saved.
The large fire symbolizes the burning of heretics under the authority of the Church: “[The Council of] Trent utilized this exact episode to/justify the eradication of all heresies concerning the Eucharist” (Melion 19-20).

References:
See also this website prepared by Walter S. Melion for an explanation and links to the entire collection of Nadal’s gospel illustrations: Illustrations of Gospel Stories from Jerome Nadal, S.J

THE PARABLE OF THE WICKED TENANTS

Header (translated): The parable of the vintners who kill their master’s son. Page number 71 is in the upper right corner. This is from the same book as for The Parables of the Unforgiving Servant.
Source of image: Abrégé de la vie et passion de Nostre Sauveur Jesus Christ avec les figures, et quelques réflexions sur les principaux mystères (Paris: Chez la two parts. The first part contains engraved scenes from the life of Christ. The second part contains engraved scenes from the crucifixion sequence. Each image has text below it, in two columns. Column A gives a summary of scripture illustrated by the scene; Column B related moral lessons. See here: (http://gallica.bnf.fr/ark:/12148/bpt6k5506516n/f144.image) for this image and a description of this text with engravings, at the Bibliothèque nationale de France. And here for information about the publisher: Bosc-Tiessé, Claire. Les îles de la mémoire: fabrique des images et écriture de l’histoire (Paris: Sorbonne, 2008): 315.
Translation of Text: Column A. 1. The head of a household planted a vine and having put up his estate for rent, rented it to some winegrowers and then went off on a long journey. 2. When the time of the harvest was approaching, he sent his servants to collect [the grapes], but the winegrowers treated the servants so badly that they would not ever go back there. 3. Finally he sent his son, in the expectation that they would show him more respect, but since they treated him even much worse than the servants, he resolved to punish these winegrowers and to rent out the vineyard to others who would be more trustworthy. Column B. 1. The Jews understood well that this parable was directed at them, and that they were the winegrowers of the synagogue that their God had rented like his vineyard, where they tended and brought good works like the fruits of the harvest. 2. These are the fruits that he tended by means of his
servants, the Prophets, but they were all killed or chased out or stoned by the Jews who likewise caused His own son to die. 3. To punish them, He has changed the vineyard, the winegrowers, and the synagogue into the church, and the unfaithful Jews into faithful Christians, who bring to him the fruits of virtue and of the merits that he expects.

THE PRODIGAL SON

**Scripture: Luke 15:13-20**

**Text:**

*Upper Left Panel:*
Latin Heading: Luc. XV.
Dissipavit substantiam sua(m) vive(n)do luxuriose.
Translation of Latin Heading: Luke 15
He wasted his fortune by living extravagantly.
German Caption: Luc. XV.13
Der Jüngling brachte sein Gut umb mit Prassen.
Translation of German Caption:
Luke 15:13
The youth squandered his estate with extravagant living.

*Upper Right Panel:*
Latin Heading: Luc. XV.
Mitti(ur) in villam adolescens ut pasceret porcos.
Translation of Latin Heading: Luke 15
The youth is sent to a farm in order to feed the pigs.
German Caption: Luc. XV.14. 1s
Da er nun alles das Seine verzehrt hatte, ward eine große Theurung ... und er fieng an zu darben.
Translation of German Caption: Luke 15: 14 1s
When he had consumed everything that he had, a great famine came...and he began to live in want.

*Lower Left Panel:*
Latin Heading: Luc. XV.
Cupie bat implere ventrem de siliquis.
Translation of Latin Heading: Luke 15
He wanted to fill his belly with husks.
German Caption: Luc. XV.16
Und erbegehrte seinen Bauch zu füllen mit Trebern, die die Säu aßen und niemand gab sie ihm.
Translation of German Caption: Luke 15:16
And he wanted to fill his belly with the slop that the pigs ate and no one gave it to him.

*Lower Right Panel (shown above):*
Latin Heading: Luc. XV.
Pater misericordia motus osculat(ur) filium.
Translation of Latin Heading: Luke 15
The father, moved by mercy, kisses his son.
German Caption: Luc. XV.20
Da der verlohrne Sohn noch ferne war, sahe ihn sein Vatter, u(nd) jammerte ihn, lieff und fiel ihm umb seinen Hals und küßet ihn.

Translation of German Caption: Luke 15:20
When the lost son was still far off, his father saw him and cried out to him, ran to him, embraced him, and kissed him.

Source: Biblia Ectypa: Christoph Weigel’s (1654-1725) engraved pictorial Bible (1695). From the Cardiff University Special Collections and Archives site: “The Biblia Ectypa is a fully engraved pictorial Bible, produced by the German artist Christoph Weigel and published in Augsburg in 1695. Instead of being an illustrated Bible (i.e. text embellished by illustrations), the Biblia Ectypa tells the whole Bible story entirely in beautifully-executed copper engravings. More than 830 highly detailed engravings are employed to tell hundreds of Biblical tales, with authentic costumes, architecture and social customs all skillfully captured. Each illustration is also accompanied by a short caption in Latin and an engraved quotation from the German Bible.”

THE CONTROL OF ANGER

Scripture: Matthew 5:21-25
Translation of Heading: Jesus teaches ways to control anger
Translation of Text: Column A

1. Our Lord says to the Apostles, and through them, to all of the faithful, that if their righteousness is not greater than that of the Scribes and Pharisees, they will never enter Paradise which is the Kingdom of Heaven.

2. For example, it was said to the Jews, “Thou shalt not kill”; but Our Lord says to Christians that they must never get angry against their neighbor and not offend in word, and much less so in deed.

3. And because anger is a kind of fire, it has various associated meanings, such as the fire of divine love, the fear of eternal fire, and the example of the Celestial Father, who is the model of all perfection for the Christians who are his children.

Column B

1. It is without a doubt reasonable, that we must be more virtuous and more perfect than the Jews because we have for our Master Our Lord, who promises us eternal rewards (biens, “good things”), while the Jews had Moses, who only promised them temporal rewards.

2. If we do not offend our neighbor in thought, word, or deed, we will have the sweetness of the Gospel which Our Lord recommended in order to guide us to perfection.

3. And finally this divine Master offers us the example of his Eternal Father who does good things for everyone, who wishes to give the Holy Spirit and his love to everyone, and threatens his same children with the fire of hell if they let themselves be overcome by the fire of this Sin.
PARABLE OF THE TARES

Header:
Dominica V post Epiphaniam
Parabola de Zizanijs
Matt. xiiij Anno xxxij

Text: Column A
A. IESVS e naui ad Capharnaum docet.
B. Pater familias bonum semen seminans.
C. Daemon zizania seminat ibidem noctu.
D. Seges maturescens
E. Serua mirantur nata esse zizania, eaque
   volunt eradicare, & agrum a noxijs

Column B
herbis perpurgare.
F. Pater familias prohibit fieri.
G. Seges matura.
H. Pater familias iubet,
I. Zizania collecta comburi.

Bottom Right: 39, and just below, xv
Artists: Antoon Wierix, after Maarten de Vos (1532-1603)
Signatures: lower left: M. de Vos inuent; lower right: Anton.Wierx sculp.
Translation: 5th Sunday after Epiphany; Parable of the Tares; Matthew 13, year 32
A. Jesus teaches from a boat at Capharnaum.
B. The householder sowing good seed
C. A demon sows tares at night in the same place.
D. A ripening crop
E. A servant is surprised that weeds have sprung up and he wants to remove them,
   and purge the field of harmful plants.
F. The householder prevents this from being done.
G. A ripe crop.
H. The householder orders,
I. that the weeds, collected, be burnt.
K. that the wheat be placed in the storehouse (granary).

Scripture: Matthew 13: 1-30 (See explanation above, Parable of the Good Samaritan.)
Source: Plate 15 of Nadal, Jerome. Adnotationes et Meditationes in Evangelia: Quae in
   sacrosancto missae sacrificio toto anno leguntur, cum evangeliorum concordantia, historiae
   (See Melion 1:1)
This image is also in Melion, intro., Cumulative Index to Nadal, Jerome, S. J. Annotations and Meditations on the Gospels, 1607 edition, Figure 10, described thus:

Antoon II Wierix, after Maarten de Vos, Parable of the Tares, engraving 234 x 147 mm.
In Jerónimo Nadal, Adnotationes et meditationes in Evangelia (Antwerp: Joannes Moretus, 1607), Imago 39, Chapter 15. Courtesy Saint Joseph’s University Press.


THE PARABLE OF THE SEED

Scripture: Matthew 13:3-23

Header (translated): The parable of the seed

Page number 32 is in the upper right corner

Translation of Text, Column A

1. Our Lord said that there was a man who sowed his field, but one part of the seed fell on the great road, another on the rocks, and another on thorns.
2. Then he added that part of this seed fell on good ground, and that having taken root and grown, it produced a large crop.
3. Finally he concluded, exclaiming, “Those who have ears for listening, let them listen!” and at the request of his Disciples, he explained this parable that they had trouble understanding at first.

Column B

1. According to his interpretation of Our Lord, St. Gregory the Great[2] says that this man represents God; this seed, his word; this field, the world or the human heart; this great road, the worries of the world; the rocks, hardened hearts, and these thorns, wealth.
2. But that this good earth signifies a faithful soul who receives humbly this divine word and causes it to bear fruit in good works.
3. Finally, if one listens with a good heart and with the appropriate attitude, it will produce first of all fear, then love, and finally union with God who is complete perfection.


Source: Abrégé de la vie et passion de Nostre Sauveur Jesus Christ avec les figures, et quelques réflexions sur les principaux mystères (Paris: Chez la veuve Joron, 1663, 1665): Part I, 32. This book is in two parts. The first part contains engraved scenes from the life of Christ. The second part contains engraved scenes from the crucifixion sequence. Each image has text below it, in two columns. Column A gives a summary of scripture illustrated by the scene; Column B related moral lessons.
THE PARABLE OF THE UNFORGIVING SERVANT
Scripture: Matthew 18:21-35


This book is in two parts. The first part contains engraved scenes from the life of Christ. The second part contains engraved scenes from the crucifixion sequence. Column A gives a summary of scripture illustrated by the scene; Column B related moral lessons. See here (ark:/12148/bpt6k5506516n) for this image and a description of this text with engravings, at the Bibliothèque nationale de France. And here for information about the publisher: Bosc-Tiessé, Claire. Les îles de la mémoire: fabrique des images et écriture de l'histoire (Paris: Sorbonne, 2008): 315.

This text appears to be the work of a woman, the widow Ioron, or Joron, who dedicated her work “of vingt ans,” 20 years, to the Duchess of Orléans. A note follows Part I explaining that she (Joron) was unable to complete it as one whole, and put the crucifixion sequence in Part II (the explanation follows page 74). The images are the work of Jerome Nadal, republished by the Widow Joron in 1663 and 1665. [Claire Bosc-Tiessé, “The Use of Occidental Engravings in Ethiopian Painting in the 17th and 18th Centuries,” in M. J. Ramos and I. Boavida, eds., The Indigenous and the Foreign in Christian Ethiopian Art on Portuguese-Ethiopian contacts in the 16th-17th centuries : papers from the fifth International Conference on the History of Ethiopian Art (Arrábida, 26-30 November 1999) (Aldershot: Ashgate, 2004): 83-102.

Header: (translated): The parable of the servant unforgiving to his companion. Page number 58 is in the upper right corner.

Translation of Text: Column A. 1. This unforgiving servant owed his master 10,000 talents, and he did not have the means to pay his debt, not a single talent. The master was patient; he even had such great pity that at the servant’s entreaty, the master cancelled the entire debt. 2. By chance after this, the servant encountered one of his companions who owed him 100 denarii, and grabbing him by the throat, he said to him that he must pay or he would strangle him. 3. After learning of the barbaric act of this evil servant, the master summoned him and threw him into prison until he paid the entire amount that he owed. Here it says, “I have treated you as my Celestial Father would have treated you if you do not forgive your neighbor with a good heart.” Column B. 1. This enormous sum represents the magnitude of our sins, for which our God forgives us, and for which we will be forgiven easily by His Goodness if we ask for forgiveness with a good heart. 2. But if after each light offense, which is only a small debt, we become unforgiving and inhumane toward other faithful people who are our brothers, God who is the Father of all[2] will treat us as would a harsh Judge. 3. This is the conclusion of the parable, and the warning of Our Lord, who obliges us to forgive those who have wronged us when they ask forgiveness of us, just as we would want [to be forgiven], as St. Augustine says: “God will pardon us when we ask forgiveness from Him.”

[1] NS: Abbreviation for Notre Seigneur, Our Lord; here Jesus is speaking, so the narrator replaces I with NS to indicate that Jesus is explaining the parable.
[2] Pere co(mm)un: Literally “the common Father,” more clearly rendered in English as “of all.”
JESUS THREATENS DAMNATION
Scripture: Gospel of John

Header (translated): Jesus threatens damnation of those who do not believe in his word. Page number 45 is in the upper right corner. This appears to be from the same book as Images 15-18.

Source of image: Abrégé de la vie et passion de Nostre Sauveur Jesus Christ avec les figures, et quelques réflexions sur les principaux mystères (Paris: Chez la Veuve Joron, 1663, 1665): Part I, 45. This book is in two parts. The first part contains engraved scenes from the life of Christ. The second part contains engraved scenes from the crucifixion sequence. Column A gives a summary of scripture illustrated by the scene; Column B related moral lessons.

See here: [http://gallica.bnf.fr/ark:/12148/bpt6k5506516n/f92.image](http://gallica.bnf.fr/ark:/12148/bpt6k5506516n/f92.image) for this image and a description of this text with engravings, at the Bibliothèque nationale de France. And here for information about the publisher: Bosc-Tiessé, Claire. Les îles de la mémoire: fabrique des images et écriture de l'histoire (Paris: Sorbonne, 2008): 315.

Translation of Text: Column A. 1. At the point of departing from this world, Our Lord says to the Jews who are planning his death that if they do not come to believe in him, they will die in sin. 2. Then he adds, “you are of the earth and as for me, I am of Heaven; you are of this world, and as for me, I am not at all from it.” 3. Finally, he concludes and threatens them with damnation if they do not believe in him because this sin of infidelity will be the cause of their final obstinacy and their eternal condemnation. Column B. 1. That is to say, you will remain hardened in this sin of infidelity, which is the source of all the other [sins], and you will die in it after having rejected so many reasons for your true belief and the means for your salvation. 2. The Jews were of this world because they followed the interests of the world and the maxims of the world, but Our Lord was of heaven, because he did not follow any but the interests and sayings of God. 3. The Holy Fathers remark thus, that the sins of habit, of familiarity, or of attachment (to things of this world) are ordinary causes of damnation of those who commit them [1]; because they want to live in mortal sin, they remain and die there, where they are damned.

[1] Autheurs: literally their “authors”; translated thus to avoid confusion with the present-day association with writers.
PREPARATION FOR THE CRUCIFIXION

Translation of Heading: Jesus has been sentenced to crucifixion.

Translation of Text: Column A
1. Finally this judge, fearing that he would incur the disapproval of the Prince, had [Jesus] arrested; but despite the hesitation on the part of [the judge Pilate's] wife as well as his own conscience, he presented him to the Jews again, saying, “Here is your King.”
2. “Crucify him!” they cried, “We recognize no other [king] than the emperor,” and seeing that [Pilate] washed his hands, protesting that he was not responsible for the death of this righteous man, they said, “The avenging of his blood falls upon us and upon our people.” Finally Pilate released Barnabas and handed over the execution of the Saviour to his enemies.

Column B.
1. That it is dangerous to lend an ear to temptation that keeps one from doing what is right and embracing the good that has been presented to us, instead engaging in great suffering and new sins.
Finally this is your sinner, who, at each sin that you commit, shouts to you that you do not at all know Jesus as your King, but as the creature that you wished would be crucified, and the avenging of his blood falls on your head forever.
And by giving complete freedom to your passions, you deliver your Saviour to the Cross and your soul to demons.

Source of image: Abrégé de la vie et passion de Nostre Sauveur Jesus Christ avec les figures, et quelques réflexions sur les principaux mystères (Paris: Chez la Veuve Joron, 1663, 1665): Part II, 29. This book is in two parts. The first part contains engraved scenes from the life of Christ. The second part contains engraved scenes from the crucifixion sequence. Each image has text below it, in two columns. Column A gives a summary of scripture illustrated by the scene; Column B related moral lessons.

HERMOGENES PREACHING TO THE PHARISEES

Caption:
\[
\text{A// Cum iterum in Iudea predicaret, Magus, quidem Hermogenes cum pharisieis misit discipulum suum Philetum ad S. Iacobum ut convinceret illum. Sed cum apostolus \text{B/} coram omnibus racionabiliter conuicisset et multa coram eo miracula fecisset, redijt ad Hermogenem. [Bottom of page, lower right corner: 4]}
\]

Translation: When the magician Hermogenes was again preaching with the Pharisees in Judea, indeed, he sent his student Philetus to St. James in order to persuade him. But when the apostle before all had convinced Philetus with reasoning and had performed many miracles in front of him, he returned to Hermogenes.
Note: A refers to Hermogenes, labelled on the left, seated, with his left hand raised, finger pointing upward, to indicate that he is making a point in discourse. The letter B is placed next to the apostle, St. James, center. To his right is Philetus, with his name just below.

Source of image: Unidentified.

ST. BERNARD OF CLAIRVAUX (1090-1153)

Header: S. Bernardus
Translation: St. Bernard
Burgundian, noble in writings and ancestry, first Abbot of Clairvaux, founder of 160 monasteries of the Cistercian Order, begun by St. Robert, Abbot of Molesmes, its initiator, in the year 1098. He died in the year 1153.
Cornelius Galle engraved [this]. I (=The Elder) Galle executed this work with privilege (legal permission).
Artist: Cornelis Galle (I)(1576-1650), after Peter Paul Rubens, c. 1586 - c. 1633. There is an example of this work in the Rijksmuseum, Amsterdam, here: H. Bernardus van Clairvaux

FASTI MARIANI: DEVOTIONAL CALENDAR

Title: St. Barbatanus, Confessor
Top of Image: MRA (Maria, the Virgin Mary)
Below Image: S(anctus) Barbatus Conf(essor)
Transcription of Latin Text:
Multum meruit de nobis Deus, qui et imeritis seipsum dedit nobis. Quid enim melius seipso dare poterat vel ipse? Ergo si Dei meritum quaeritur, illud est praecipuum, quia prior dilexit nos, dignus plane qui redametur praeertim si aduertatur, Quis, Quos, Quantumque amauerit.
S(anctus) Bern(ardus) de dil(igendo) Deo
Amor Dei
Pro tepidis Christianis

Translation of Latin Text:
God has deserved much from us, He who gave himself to us undeserving people. For what was He able to give better than Himself other than Himself? Therefore if the favor of God is sought,
that is most important, because He first loved us. He is clearly worthy, He who returns love for love, especially if it is noted Who loved, Whom and How much He loved.

St. Bernard of Clairvaux, *On Loving God*

The Love of God

For Apathetic Christians

**Source of Latin Text:** Bernard of Clairvaux, *De diligendo deo*, Ch. 1.

St. Bernard of Clairvaux (1090-1153), founder of Clairvaux Abbey in Burgundy that led to the development of the Cistercian Order, was author of many devotional texts. His approach to spirituality, invoking union with Christ with emphasis on love and affective worship, became popular in the later Middle Ages.

**Source of Image:** Andreas Brunner, *Fasti Mariani cum Illustrium Divorum Imaginibus et Elogiis prope DC in singulos Anni Menses Diesque Distributis S.S. Natales Distributis*. Vol. 2. (1630): 47. The title page gives the dedication, “Sermo Electori Maximilano Vtr. Boiar. Ducii a Sodalitate Mariana Monacensi Guica consecrati.” The image at Daura may be from a later edition. According to Worldcat, there are “84 editions published between 1609 and 1689 in 3 languages and held by 141 WorldCat member libraries worldwide.”

Brunner's *Fasti Mariani* is in two volumes, both available from the Hathi Trust. This is a 17th c. devotional manual or emblem book dedicated to Elector Maximilian I (Apr. 17, 1573-Sept. 27, 1651), Duke of Bavaria, by the Jesuit Sodality of Our Lady, whose symbol MRA (Maria) appears on all of the engravings. It is organized according to the church calendar, with a page for each saint arranged according to moveable feasts and the monthly calendar. Each entry includes spiritual instruction for devotional contemplation, plus an engraving and an excerpt from the life of the saint associated with each day. For New Year’s Eve, December 31, on fol. 47r, the piece for spiritual instruction is an excerpt from Bernard of Clairvaux, *De diligendo Deo (On Loving God)*, Ch. 1, with an engraving of St. Barbatianus above it; and on the other side, fol. 47v, is a paraphrase from the *Vita Barbatiani*.


**Printer:** Cornelius Leysser, “Monachii apud Corneliu(m) Leysseriu(m) Typ. A. 1630.” He was printer and publisher to Maximilian I in Munich, Germany, active there from 1625-1643 (CERL.org and Crowe 5).

**Engraver:** Johann Christoph Smisek (1585-1650): Identified with a digitized copy of the *Fasti* at the Bayerische Staatsbibliothek Digital Library. See their title page and notes here. See also the Deutsche Digitale Bibliothek site for his life dates and listing with the *Fasti Mariani*. The engraved title page of the *Fasti Mariani* has “HC Smi f(e)c(i)t.” In the *Checklist of Painters from 1200 to 1994 Represented in the Witt Library Courtauld Institute of Art, London*. 2nd ed. (London and New York: Routledge, 2013): 473, his first name also appears as Hans, thereby explaining the HC. There is no signature with the engraving on fol. 47r.

**St. Barbatianus** was born in Syria and later travelled to Rome c. 418 and Ravenna, where he became confessor and a member of the court of the empress Galla Placidia (425-437) in the first half of the 5th century. His biography was expanded in the 10th century. His miracles were associated with healing (Schoolman intro. xv-xxvi, 2). Many of them contain practical treatments, such as washing, that could have aided a cure. In his study of the influence of St. Barbatianus in the Middle Ages, Schoolman has also included a translation of the *Vita Barbatiani* (Appendix I, 155-165). The scenes in the image are from Ch. 12 and Ch. 14 of the *Vita*. In Ch. 12, St. Barbatianus’ vision of St. John the Evangelist, in the form of a holy man with a censer who also appears to the Empress Galla Placidia, who is founding a church dedicated to him at Ravenna. She is shown to the right, her hands together in prayer. As the vision fades,
he leaves behind his sandal, thus answering her prayers for relics for her church. In Ch. 14, a jealous husband had tried to kill St. Barbatianus, but was stopped, frozen, with his sword raised. With the aid of the saint, he was freed from paralysis and repented (*Vita Barbatiani*, trans. Schoolman 161-162).

**FASTI MARIANI, VOL. 2, FOL. 47V (VERSO)**

**Latin Text: Paraphrase of *Vita Barbatiani***

Barbatianvs Sacerdos Antiochias Rom(am) venit, credo vt virtus viri et prodigia facilius inde in orbem se diffunderent. Etenim cum sub aduentum suu(m) caecum alteramq(ue) oculis laborantem puella(m) curasset, oculos omnium in se vertit; et cum seruulum Imp(eratoris) Valentiniani per scalas praecipitem in pedes erexit, ipsum sibi Imperatorem deuinxit. Igitur a Placidia Augusta Rauennam deductus auctor huic coepit esse, vt D(iui) Ioannis, quem Evangelistam dicimus, honori templum augustum moliretur. Persuasit, et vbi ad fastigium fabrica fuit deducta, ecce ipse Diuus Ioannes Pontificali habitu insignis aedem sacrare visus est, et miraculi vestigium sandalium dextri pedis Augustae relinquere. Atque hoc templum, cum illi ia(m) totu(m) se Barbatianvs addixisset, miraculis pluribus decorauit. Nam Cruce (familiari iam medicina) & strumam a collo nobilissimi adolescentis, et a matrona sanguinis fluxam pepulit; atque haec cum grata saepius ad templum inuiseret, sinistra suspicione ductus maritus Barbatianvm in templo stricto ferro aggreditur. Sed manus, pes, lingua hominis tam diu in loco obliguerunt, dum facilis etiam in hostes Medicus Barbatianvs precibus suis emolijt.

**Source:** Filippo Ferrari, *Catalogus sanctorum Italiae in menses duodecim distributus* (1613): 821.
References:


Historiae Celebriores Veteris Testamenti. Engraver: Christoph Weigel, 1708.

The Illustrated Bartsch. ArtStor. Special thanks to Antonio Ricci at the Pontifical Institute of Mediaeval Studies, Toronto, for recommending this source.

Images and Visual Resource Collections
Online guide to image collections for faculty, researchers and students at the University of Toronto. http://guides.library.utoronto.ca/c.php?g=250820&p=1671965


Maurus Servius Honoratus see Servius


See also this website prepared by Walter S. Melion for an explanation and links to the entire collection of Nadal's gospel illustrations: Illustrations of Gospel Stories from Jerome Nadal, S.J


*Publ(ilia) Virg(ilib)ii Maro(n)is.* Ed. Sebastian Brant. Strassbourg, 1502. In the CD accompanying Suerbaum.


*Publ(ilia) Virgilii Maronis Opera: [cum quinque vulgatis commentariis ex politissimisque figuris].* Straßburg, 1502 [VD16 M 6937]. The five commentaries are those of Domitius de Calderiis (Domitius Calderinus, Domizio Calderini); Servius; Aelius Donatus; Cristoforus Landinus; Antonio Mancinelli.


[Complete translations, with images, is available on the Daura Gallery website: www.lynchburg.edu/daura-gallery]
About the Daura Gallery

The Daura Gallery serves Lynchburg College and the community beyond by providing opportunities for learning and enjoyment, by strengthening the creative and curricular life of the College, and by encouraging the interdisciplinary inclusion of the visual arts throughout the College.

The Daura Gallery is a teaching museum and learning laboratory that supports, challenges, and complements of the academic experience of Lynchburg College students, reflects the core values of the College, and deepens our understanding of the human experience and cultural diversity.

Hours: Monday – Friday, 9 a.m. – 4 p.m.
Closed Holidays and College Breaks.
Location: Dillard Fine Arts Center

Contact: Daura Gallery, Lynchburg College
1501 Lakeside Drive, Lynchburg VA 24501-3113
Telephone: 434-544-8349 / 544-8595 / 544-8343
Website: www.lynchburg.edu/daura-gallery

Daura Gallery at Lynchburg College
@dauragallery
@dauragallery

Lynchburg College does not discriminate on the basis of race, color, national origin, sex, pregnancy (including childbirth or related medical conditions including lactation), marital status, disability, age (40 and over), sexual orientation, sexual identity, or religion in its programs and activities, including admission to and employment at Lynchburg College.

Lynchburg College is in compliance with Title IX of the Education Amendments of 1972, which prohibits discrimination based on sex in educational programs and activities, including employment and admission. (Prohibited discrimination based on sex includes sexual harassment and sexual violence.) For questions regarding Lynchburg College's compliance, please contact the Director of Human Resources.

Image + Text: A Detective Odyssey
Lecture by Dr. Elza C. Tiner, Exhibition Curator
Sunday, November 5, 2017
2:00 p.m.
Daura Gallery