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ACHILLES STATIUS, A PORTUGUESE LATIN POET

IN LATE 16th CENTURY ROME⁽¹⁾

JOZEF IJSEWIJN

The study of the Greek and Roman Classics and the literature in Latin are important constituents of Renaissance and Baroque culture in Rome before and after the Sacco di Roma of May 1527 which many consider as a watershed between the humanistic age proper and the Counterreformation era. In the course of the sixteenth century a certain evolution is noticeable which is characterised by the strengthening of the christian component, especially under the rule of Pius V (1566-1572): it is marked by an increase of pious poetry such as psalm paraphrases, praises of the Holy Virgin and other saints, numerous editions and translations of patristic texts, etc. All this does not mean, however, that the purely classical component disappeared: one has only to think of the scholarly work of the Lateran canon Fulvio Orsini, the commentaries on ten orations of Cicero by Paullus Manutius, the first edition by Egio and Tetti of Apollodorus' *Bibliotheca Mythologica*, the adaptation in Latin verse of Longus' famous Daphnis and Chloe by Laurentius Gambarara even before the Greek text had been printed, etc. Not surprisingly, therefore, both components are quite clearly present in Statius' scholarly and literary work.

The literary and scholarly culture of later 16th century Rome has not yet received all the attention it deserves and the interest in it is certainly lagging tremendously behind that in the visual arts. This is all the more regrettable since we know that, in fact, painters, sculptors and architects turned to contemporary scholars and poets for advice. Did not the famous art collector and scholar Fulvio Orsini act as the official counsellor of the brilliant artists at the service of the Farneses? Moreover,

(1) I would like to thank mr. G. J. McAleer who saved me from a number of errors of English.

Latin was not yet isolated from the living culture of the day. Poets could easily write in both Latin and the vernacular. In 1570 when Rome suffered from a disastrous drought and Pius V was praying for rain the famous poet Torquato Tasso composed a splendid Latin ode *Ad Nubes*⁽²⁾. What has not yet been noticed is the fact that Statius' *carmen* LII⁽³⁾ is without doubt another poetic testimony of that same disaster and the same prayers. Statius is certainly more moralising in his poem than Tasso, but it is worthwhile to put the two compositions together for comparison.

With this comparison of Tasso and Statius we touch upon a most typical feature of scholarship and literature in Rome, viz. the fact that they were carried on in a truly international environment: not only Romans and Italians, but scholars and poets from all over the Western world took part in it⁽⁴⁾: one of the great masters of the Sapienza University in the later sixteenth century was a Frenchman, Marcus Antonius Muretus. The best history and atlas of Scotland of the time was published in Rome by a Scottish bishop, John Leslie, in 1578. Two years later Gerardus Vossius, a Limburgian from the diocese of Liege, published a bilingual edition of the *Orationes* of St. John Chrysostomus. In this truly European environment we find also a Portuguese scholar and poet, Achilles Statius⁽⁵⁾.

Achilles came to Rome sometime during the pontificate of Paulus IV Farnese, who was the pope from 23rd May 1555 to 18th August 1559. Maybe he had already arrived at the end of the reign of Julius III, who died on 23rd March 1555. In the Vallicelliana manuscript B 106, one of those in that Roman library which contain papers once belonging to Statius as well as later copies of his writings, one reads on f. 178 (= 187)^v a humorous *lex hortensis* in archaic Latin written for the

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- (2) The text has been published several times. It can easily be found, *i. a.*, in Carol Maddison, *Apollo and the Nine: a History of the Ode* (London 1960) and J. IJsewijn, *Companion to Neo-Latin Studies*. First edition (Amsterdam 1977), pp. 336-337.
- (3) For practical reasons I follow the numbering adopted by Marina La Tella Bartoli in her edition "A proposito di Aquiles Estaço e dei 'Carmina' del codice Vallicelliano B 106", *Annali dell'Istituto Universitario Orientale. Sezione Romanza*, xvii (Naples 1975), 293-362. The text of poem LII, as of many others, is marred by many false readings. Correct the following errors (I first quote the printed text, then the correct reading): v. 8 Itaque] Itque; v. 9 par coelum] per coelum; v. 18 turpis] turpius; v. 27 valuti] veluti; v. 40 quae est] quae dicta est; v. 46 celestis] caelestis.
- (4) See J. IJsewijn, "Scrittori latini a Roma dal Barocco al Neoclassicismo", *Studi Romani* 36 (1988), 229-249.
- (5) For scholarly work on Statius see Isaltina das Dores Figueiredo Martins, *Bibliografia do Humanismo em Portugal no Século XVI*. Textos humanísticos Portugueses 3 (Coimbra 1986), pp. 156-157, nrs. 2111-2126.

Villa Giulia⁽⁶⁾. Whether this may be interpreted as a sign that Stadius has seen Julius III is open to debate. We are on more solid ground with a letter on f. 218^v in the same codex dated 29th July 1553. It mentions the wish of Achilles' father that he set out at last to Italy: "*Scripsit ad me nuper adeo Barrus meus placere patri ut in Italiam iter olim optatum mihi iam tandem susciperem.*" Furthermore, we know from the same collection of documents that Stadius wrote a poem to congratulate Paul IV with the end of a war (most probably the war against Spain and the campaign of the duke of Alba)⁽⁷⁾, and another one on a disastrous inundation of the Tiber⁽⁸⁾. The war alluded to was formally ended on 12th September 1557, the inundation took place three days later on the 15th⁽⁹⁾. We can take it for granted that Stadius was witness to both events in Rome. But we badly need a reliable edition of all the letters and poems of Stadius, which can only be made in Rome as too many texts are illegible on microfilm.

What I have said so far implies that Achilles Stadius established himself in Rome at about the time when a famous bilingual French poet, Joachim Du Bellay, was leaving it. This poet returned to his homeland at the end of September 1557⁽¹⁰⁾. Stadius and Du Bellay may still have met each other, since in Rome both were friends of the Latin poets Basilius Zanchius and Laurentius Gambara. Two years after Du Bellay's departure another great French humanist arrived in Rome, Marcus Antonius Muretus, who was to become the pride of the Sapienza University. At that time he was only the secretary of Cardinal Ippolito (II) d'Este, who had come to attend the Conclave after the death of Paul IV in which Pius IV was elected⁽¹¹⁾.

Muretus was not the only one who earned a living at the service of a Cardinal. In fact, it was a most common way for scholars and poets to gain their daily

(6) I publish the text hereafter *in appendice*, pp. 315-316.

(7) Text (an unfinished rough copy) in Ms. Vallic. B 106, f. 215^r, *inc.*: *Iam tandem positus quoniam discedis ab armis / Paule pater, domitique tibi victique quiescunt / iam populi...*

(8) Carmen lxviii. In v. 10 correct : ...in Tuscos in..., to ...in Tuscos is...

(9) See, i.a., P. Pecchiai, *Roma nel Cinquecento*. Storia di Rome xiii (Bologna 1948), p. 95; S. Delli, *I Ponti di Roma* (Roma 1977), p. 28.

(10) See R. Cooper, "Nouveaux documents sur le séjour italien de Du Bellay", in G. Cesbron (ed.), *Du Bellay. Actes du Colloque international d'Angers... 1989* (Angers 1990), vol. 2, pp. 399-419; G. H. Tucker, *The Poets Odyssey. Joachim Du Bellay and the Antiquitez de Rome* (Oxford 1990); J. IJsewijn, "Joachim Du Bellay's Patriae Desiderium", *Humanistica Lovaniensia* 40 (1991), 244-261.

(11) See J. IJsewijn, "Marcus Antonius epistolographus", in *La Correspondance d'Érasme et l'épistolographie humaniste. Colloque international...1983* (Brussels 1985), pp. 183-191.

bread. Orsini, as we know, was living with and serving the Farnese Cardinals, Ranuccio and Alessandro. Joachim Du Bellay had been in charge of the household of his uncle, Cardinal Jean Du Bellay, the French ambassador in Rome. And Statius himself got a job as a librarian of Cardinal Guido Ascanio Sforza. As a consequence, all these humanist scholars and writers were living in close contact with one another, meeting in the palaces and villas of their protectors in Rome and in neighbouring villegiature places such as Tivoli and Caprarola. This intimate acquaintance with the Roman upper class provides the background to one of Statius' most interesting, but now largely forgotten works, an album of ancient Roman portrait sculpture, *Inlustrium virorum ut extant in Urbe expressi vultus*, containing 52 full-page engravings and printed in 1569. A new facsimile edition would be most welcome⁽¹²⁾.

To the same palaces and libraries, in which Statius and his friends could be found, many a visiting scholar and poet from abroad made his way to pay his homage to such luminaries of the humanistic world as Muretus, Orsini, Cardinal Sirlito in the Vatican Library and many others. Often enough they left, or afterwards sent, Latin poems as a token of friendship and gratitude. There are some interesting such examples concerning Achilles Statius from the pens of the Hungarian scholar Johannes Sambucus and the German poet Paulus Melissus. Among the famous *Emblemata* of the first one, printed at Antwerp by the Plantin Press in 1564, one⁽¹³⁾ is dedicated to Statius, and others to several Roman friends of the same circle, Sirlitus, Muretus and, of course, Orsini. Sambucus had visited Rome twice, first during his stay in Italy in the years 1554-1557 and again in the latter part of 1562. He may have met Statius on either occasion or even twice. In any case, the emblem bears witness of a more than just fleeting contact.

Paulus Melissus, one of Germany's greatest poets of the 16th century, was in Rome in the autumn of 1578, where he stayed with Muretus. A close friendship with Statius must have developed, of which at least five poems and some letters bear testimony. When Melissus had left Rome he continued to send poems to his Portuguese friend. Not only that, but in a long ode *Ad Romam* ⁽¹⁴⁾ he recalls his friend in words which it is worthwhile quoting:

(12) There are copies at Coimbra, University Library, London (cf. *British Museum STC of Italian Books*, p.645) and Harvard (R. Mortimer, *Italian 16th Century Books in the Harvard College Library*, Cambridge, MA., 1974, n° 173).

(13) p. 177. I used the reprint edition *Bibliotheca Hungarica Antiqua*, xi (Budapest 1982).

(14) Melissi *Schediasmata Poetica, secundo edita multo auctiora* (Paris 1586), pp. 278-282.

*Te litterarum denique vindicem,
Stati, poetarum eximium decus,
Non insalutatum relinquam
Lotichii socium...*

Now, this is most interesting. Stadius is called a champion of learning, an ornament of the poets and a companion of Lotichius. The last detail seems to be hardly known to Stadius' biographers. Lotichius is, of course, the renowned German elegiac poet, who has traveled and studied for about six or seven years in France (Paris and Montpellier) and Northern Italy (Bologna and Padua) between 1550 and 1557⁽¹⁵⁾. From Melissus' verse we can deduce that Lotichius and Stadius had known each other either in France (at Paris?) or in Italy, maybe at Padua. In any case this bit of information throws new light on Stadius' whereabouts between his sojourn in Louvain, Brussels and Paris and his arrival in Rome, and it reveals that he was also at that time searching the company of poets. At Rome his best friends were poets too!

Small wonder, therefore, that he befriended Melissus and that this one called him the pride of the poets. The number of poems Melissus addressed to his Portuguese colleague shows us that he had found in him a kindred spirit. Unfortunately, the poetic work of Stadius himself is hardly accessible. His early *Sylvulae Duae* (Louvain 1547) survive in barely one copy at Brussels⁽¹⁶⁾ and most of his other poems lay hidden in manuscripts in the Vallicelliana in Rome, in the Vatican, in the Ambrosiana in Milan and perhaps elsewhere. From the Vallicelliana manuscript B 106 an incomplete and very bad edition was printed at Naples in 1975⁽¹⁷⁾. This edition carries an unacceptably high number of false readings and misprints; it does not provide us with any historical or other explanations and it obscures the understanding of the poems by destroying their original order and coherence. As a matter of fact, it is entirely impossible to study Stadius' poetry in this abortive edition and this explains why it has never been put to profit, as far as I can see, to further our knowledge of Stadius' life and work. This is a real pity, because some of these poems are

(15) St. Zon, *Petrus Lotichius Secundus: Neo-Latin Poet* (Bern 1983).

(16) Royal Library, shelf mark VB 64262 A1. Contrary to what is generally said no mention is made in this little volume of Petrus Nannius, the professor of Latin of the Louvain *Collegium Trilingue* in the years 1539-1557. The mention is probably found in the second, Paris edition (1549), which I did not see. Cf. F. Leite de Faria, *Estudos bibliograficos sobre Damiao de Góis e a sua época* (Lisboa 1977), p. 476; 485.

(17) See note 3 above.

highly interesting documents revealing a lot about the poet, his joys and sorrows and the friends and colleagues around him. It is not my purpose now to go into the whole collection, but I will limit myself here to presenting the central poem LVI addressed to Laurentius Gambara.

Gambara seems to have been Statius' closest friend after the death on 17th November 1561 of Gabriel Faernus, the famed Roman fabulist, with whom he had made great friends in his early Roman years, when they were roving together in and around Rome in long excursions and learned conversations⁽¹⁸⁾. Poem LVI was probably written in 1565 or thereabouts, in any case after the death of the Benedictine poet Honoratus Fascitellus, d. 1564, and before that of the scholar Benedictus Aegius (Egio) which occurred in 1567. Most likely it was written at the difficult moment caused by the death of Statius' maecenas Cardinal Guido Ascanio Sforza, who died on October 6, 1564⁽¹⁹⁾. In fact, the poem is addressed to Gambara as a poet of metamorphoses, because Statius has suddenly got grey hairs. This 'metamorphosis' was a consequence of some sudden sorrow and grief: "*Me mens aegra senem curaque fecit edax*" he wrote in the preceding poem LV to a certain Ulpius⁽²⁰⁾, whom I am not yet able to identify, but who might be Johannes Antonius Vulpius, a friend of Paullus Manutius⁽²¹⁾. Be this as it may, what could have been that "cura" which made Statius an old man in no time? I take it to be the death of the Cardinal. Such a loss could have tremendous consequences for scholars and poets depending on such a lord. The effect was much the same as when in our days someone's credit card is withdrawn without notice and one's bank account frozen indefinitely. Among some unpublished letters⁽²²⁾ of the Spanish humanist Vives, which came to the University Library of Louvain in 1989, we learn about the consequences of such an unexpected death. Vives was travelling from Louvain to Bruges when he got the shattering news that his patron Cardinal de Croy had died. He had to break off his journey immedia-

(18) See poem LIV on the death of Faerno, and correct the following errors: v. 5 requieram] requiram; v. 22 Estremumque] Extremumque; v. 36 ac] hac.

(19) See Eubel, *Hierarchia*, vol. III, p. 23.

(20) Correct the following errors : v. 16 caese] caede; v. 18 haec] hac; v. 21 cui sunt(...)] cuius sunt. The allusions in the poem, especially at the end, are far from clear and a better knowledge of Statius' life may lead to a totally different interpretation of the poem.

(21) On the first of June 1568 Manutius sent him from Rome his letter VIII 22 and thanked him for some inscriptions he had transmitted. See Manutius' *Epistolae*, VIII 22 (Lyons 1582), p.299.

(22) They will be edited in the journal *Humanistica Lovaniensia* from vol. 41 (1992) onwards.

tely because that news had put him at once without money or credit. One easily imagines that Sforza's death may have been a similar blow to Statius, whose comfortable life was at stake. To find a new and generous patron immediately was not that simple, as we know from other examples in sixteenth century Rome. Another poem of Statius to a Farnese⁽²³⁾ seems to indicate where he began to look for help. The poem to Gambara may also have been part of a move to elicit sympathy and help. In any case Statius says that many other friends besides Gambara will notice the change in his appearance. He takes that occasion to draw a survey of all his learned and influential Roman acquaintances, and so doing made the poem a unique document for all who study Roman humanism in the later sixteenth century. There is, alas, a serious drawback, although it completely escaped the attention of the modern editor. The poem is incomplete; it breaks off after verse 66. The reason for this is not that Statius left it unfinished. Quite clearly a whole quire of the manuscript was lost at an early stage and certainly before the leaves of the bound volume were numbered. The part of the manuscript containing the poem consisted originally of eight quires numbered I to VIII in Roman figures. Quire IV and VII are now missing, and our poem breaks off at the end of quire III (f. 108^v = 117^v). The catch-words "*Atque alii*" in the right corner at the bottom of the page indicate the beginning of verse 67, which is lost. Indeed, the manuscript, as we have it now, continues with quire V, where follows poem LXXIII, beginning "*Multa quidem adveniens...*", which must be the last part of another and earlier poem addressed to Sforza. Its first part is gone together with the last of LVI and, possibly, some other poems⁽²⁴⁾. Because of this mutilation of the text an unknown number of names of other friends are irretrievably lost, most probably those of Muretus and the Ovidian scholar Hercules Ciofanus, which are lacking and whose absence is rather surprising. Equally important, is the loss of the conclusion of the poem which might have given us a clue as to the real aim and intent of the poem.

Still, as it is, the list of names is interesting enough. It includes famous names such as Orsini, Onofrius Panvinius, Basilius Zanchius, Latinus Latinus, the Spaniards Antonius Augustinus and Johannes Verzosa, etc. Less known friends and correspondents of Fulvio Orsini are also present such as Petrus Magnus and Guido

(23) Poem LXV. Correct in v. 7 *ingenis*] *ingeniis*; v. 9 *cui vis*] *cuivis*; v. 18 *impluere*] *implevere*.

(24) I thank Marc Laureys, who checked the manuscript in the Vallicelliana Library.

Lollius. Most of the names are easily identifiable even when they are hidden under mythological allusions such as the poet Amaltheus, who is introduced as "*nomine nutricis notus ubique Iovis*", bearing the name of the goat Amalthea which fed Zeus. In some cases the use of the first name leaves us in doubt. If the Paullus of v. 43 is almost certainly *Paullus Manutius*, we feel less sure with the *Iulius* of v. 41, who may be the young poet *Julius Roscius Hortinus*, or *Julius Monachus*, another correspondent of *Fulvius*, or more probably, *Julius Pogianus* (+ 1569), whom *Paullus Manutius* also praises as a "*exquisite eloquentiae vir*"⁽²⁵⁾. In one case the reading of the manuscript, at least on the microfilm, is baffling: the poet mentioned in v. 54 seems to be *Petrus Bargaeus*, but the text seems to have "*larga*" rather than "*barga*". However, since the name is not written with an initial capital – many other names are written with a minuscule too – it may be a b as well as a l.

Let us now have a look at the poem, cleared from the numerous errors of the printed edition on the basis of a new reading of the manuscript:

- Laurenti**, nova mutatas in corpora formas
 Qui canis, et miris robora facta modis,
 Partem opere in tanto, modo si sinis auctor, habebo,
 Et facies alia est facta repente mea.
- 5 Non ego sum nullis infectus tempora canis,
 Qualis eram paucos scilicet ante dies.
 Candida non mihi barba fuit; nunc candida barba est;
 Nix subito vultus obsidet alta meos.
- 10 Ante expectatum veluti celer ingruit hostis,
 Ponit et in nostro castra inimica solo.
 Nec referes tibi lecta aut fando audita, sed istis
 Visa oculis, vates tu tibi testis eris.
 Nec tu testis eris tantum, cui ficta canuntur,
 Non uni facies haec tibi visa mea est.
- 15 Mille viri testes; scribes tu testibus illis,
 Laudibus illorum mille ~~re~~tebit opus.
Pantagathum dices; vere hunc felicia possunt
 Dicere Varronem saecula nostra suum.
- 20 Proximus huic studiis atque annis **Aegius**, eadem
 Illi, et Romano patria Callimacho.
 Dicetur vario **Sirlettus** carmine: quid non
 Legit, et hic quid non commeminisse potest?
 Huic felix scripto quoque **Florebellus** in omni
 It comes; hos pietas conciliatque fides.
- 25 Tuque utinam speciem simul hanc, **Faerne**, videres,
 Quam rapuit propero mors inopina gradu.

(25) Epistolae II 3; cf. IX 19.

- Et vos, o diversa tenet quos terra, sodales,
 Tu, **Sigucelle** pater, tuque, **Latine**, simul.
 Tres animae insignes, Veterum quacunq̄ laborant
 30 Scripta quibus studium restituisse fuit.
Lollius hos sequitur studio oblectatus eodem,
 Addit et huic fandi copia rara decus.
 Addetur bonus arte simul **Marianus** eadem;
 Restituit manibus scripta sed ille piis.
 35 Mors vetuit **Zanchum**, mors cernere **Fascitellum**,
 Par vatum canos nobile posse meos.
 Nec videt Hispanis hos **Augustinus** ab oris,
 Ereptum maeret quem sibi Roma virum.
 Pro quibus uteris **Maffeo** teste, iuvat quem
 40 Reliquias Urbis dum legit, esse pium.
 Necnon testis erit facundi **Iulius** oris,
 Se dederunt faciles cui Ciceronis opes.
 Et nimium culti **Paulus** sermonis amator,
 Quodcumque est ausus scribere, quoque modo.
 45 Et **Sophiae** laetis **Aldobrandinus** in hortis,
 Qui Latio donat Graecia quicquid habet.
Fulvius hic comes est; illi Latiaeque Camoenae
 Ingenium felix Graiaque Musa dedit;
 Quique potest unus scriptores **Tettius** omnes
 50 Edere, quos aetas illa vel illa tulit;
 Quique facit numeris **Venusini** proxima vatis
Frizolius, miro vinctus amore tibi.
 Et paribus studiis Musaque simillimus ipsi
 Frizolio doctus **Barga** canendus erit.
 55 Et **Versosa** meus, quo clara Hispania vate est,
 Qua vehit auriferas dives Iberus aquas.
 Ingenio dices neque tantum nomine **Magnum**,
 Seu pedibus iunxit, seu quoque solvit opus.
 Quique suos numeris vulgavit mollibus ignes,
 60 Nomine **nutricis** notus ubique **Iovis**.
 Nec tu transieris, cui circumfusa iuventus
 Excolitur, claro nomine **Caesarium**.
 Tot notum scriptis quis nomen nescit **Onuphri**,
 Qui nobis variam condidit historiam.
 65 Non indictus erit florenti **Silvius** aevo,
 Palladiae meritis frondis ab arte decus.
 Atque alii [...

This text is now perfectly clear and understandable and shows the easy flow of Statius' Latin verse. Although not a genius, Statius could write charming verses about himself and his friends and they deserve a better lot than the 1975 edition has bestowed upon them. A comprehensive study of the complete works of Statius and a reliable edition of his original writings, published and unpublished, would mark a real progress in the study of humanism, not only in Portugal, but in Europe.

APPENDICES

1. PROSOPOGRAPHIA Carminis LVI.

- v. 1: *Laurentius Gambara* from Brescia (1506-1596), a leading Latin poet in Rome in the second half of the 16th century, and a close friend of Basilius Zanchius (cf. P. Manutius, *Epist.* III 28). His poetry (i.a. an epic on Christ. Columbus) has been published repeatedly at Rome and at Antwerp. Cf. H. Hofmann, "Cristoforo Colombo, esploratore fra Medio Evo e Rinascimento", *Studi umanistici Piceni = Res Publica Litterarum* 11 (1991), 75-90.
- v. 17: *Octavius Pantagathus* (= Bagatto; Pacato) (+ Rome 1578), monk and learned friend of Fulvio Orsini. Cf. P. de Nolhac, *La Bibliothèque de Fulvio Orsini* (Paris 1887), pp.260-261.
- v. 19: *Benedictus Aegius* (Egio) of Spoleto, learned philologist, professor at Perugia (+ 1567). In his preface to the *Editio princeps* of Apollodorus' *Bibliotheca* he mentions several of the scholars and poets, who are listed in Statius' poem (Orsini, Sirleto, Zanchi, etc.). See L. Jacobilli, *Bibliotheca Umbriae, sive de scriptoribus provinciae Umbriae* (Foligno 1658), p.71; B. Botfield, *Prefaces to the First Editions of the Greek and Roman Classics and of the Sacred Scriptures* (London, 1861), pp. 475-481 (see especially pp. 480-481); P. de Nolhac, *o.l.*, passim (add to *index nominum* : p. 355).
- v. 21: *Guglielmus Sirlettus* (1514-1585), Cardinal and head of the Vatican Library. See G. Denzler, *Kardinal Guglielmo Sirleto (1514-1585), Leben und Werk* (Munich 1964); P.E. Commodaro, "Il Cardinale Guglielmo Sirleto, 1514-1584", *La Provincia di Catanzaro* III 4 (Catanzaro 1985); I. Backus - B. Gain, "Le cardinal Guglielmo Sirleto (1514-1585), sa bibliothèque et ses traductions de saint Basile", *Mélanges de l'École française de Rome: Moyen âge - Temps modernes* 98 (1986), 889-955; L. Calabretta - G. Sinatora (edd.), *Il Card. G. Sirleto (1514-1585). Atti del Convegno... 1986* (Catanzaro, 1989).
- v. 23: *Antonius Florebellus* from Modena (+ 1574), bishop of Lavello (Bari) since 24 August 1558. Author of a *Vita Jacobi Sadoleti* (1554) and several orations to Pius IV and V. Cf. Eubel, *Hierarchia*, III p.221.
- v. 25: *Gabriel Faernus* from Cremona (+ 17 XI 1561), famous as a fable poet. Statius mourns his death in poem LIV. Cf. G. Faerno, *Favole Scelte*, eds. R. Gnoli e F. Barberi (Rome 1970); Roberta Galli, "La favola nel Cinquecento e l'opera di Gabriele Faerno", in G.A. Tarugi (ed.), *Interrogativi dell' Umanesimo*

(Florence 1976), vol. II, pp. 199-210.

- v. 28: *Sigüicellus Johannes Baptista* (Sighicelli), a friend of Orsini, who has used his notes on Cato and Columella in his own *Notae ad M. Catonem, M. Varronem, L. Columellam de re rustica* (Rome, 1587). Cf. P. de Nolhac, *o.l.*, p.52.
- v. 28: *Latinius Latinus* from Viterbo (ca. 1513- 21 I 1593), learned philologist. Cf. D. Sacré, "Unveröffentlichte Epigramme Latino Latinis auf Aonio Paleario", *Wolfenbütteler Renaissance Mitteilungen* 11 (1987), 66-68.
- v. 31: *Lollius Guido* (Lolgio) lived mostly in Paris in the seventies and eighties. Friend of Paullus Manutius (cf. *Epist.* II 28). On a certain occasion he spoke about a journey to France in the Farnese villa at Caprarola. Cf. P. de Nolhac, *o.c.*, p. 15 and *passim*.
- v. 33: *Marianus Victorius* of Rieti, an anti-erasmian patristic scholar in Rome in the sixties and seventies. Editor of the letters of St. Jerome (Rome 1565-71), printed by Paullus Manutius. Cf. A. Sacchetti Sassetti, *La vita e gli scritti di Mariano Vittori* (Rieti 1917).
- v. 35: *Basilus Zanchius* of Bergamo (1501-1558), regular Lateran canon, head of the Vatican Library, scholar and internationally renowned poet, especially for his *De horto Sophiae libri II*. Many editions between 1535 and 1747. In the dedication letter to F. Orsini of his edition of Apollodorus Aegius calls Sirleto and Zanchi "acerrimi iudicii viros ac duo velut reipublicae litterariae sydera fulgentissima". See P. de Nolhac, *o.c.*, *passim*; G. Ellinger, *Geschichte der neulateinischen Literatur*, vol. I (Berlin 1929), pp.267-269; Jeanne Bignami Odier, *La Bibliothèque Vaticane de Sixte IV à Pie XI* (Vatican, 1973), *passim*; A. Perosa - J. Sparrow, *Renaissance Latin Verse. An Anthology* (London 1979), pp. 305-308.
- v. 35: *Honoratus Fascitellus* from Isernia (1502-1564), a Benedictine monk, bishop and Latin poet, who came to Rome under Paul III. His poems were published by J. V. Meola, Naples 1776. Cf. G. Ellinger, *o.c.*, pp.260-261; Lucia Gualdo Rosa, "Epigrammi latini del Sannazaro", *Vichiana*, N. S. 4 (1975), p.87, n. 17; Silvia Rizzo, "Congetture di Battista Egnazio ad orazioni di Cicerone", *Miscellanea Augusto Campana* (Padova 1981), pp. 671-680 (v. 674-677).
- v. 37: *Antonius Augustinus* (Agustin), from Zaragoza (1517-1586), a famous Spanish scholar, who after many years spent in Rome returned to his native land and died as bishop of Tarragona. See *Epistolario de Antonio Agustin* (Salamanca,

- 1980sqq.) A. Agustín, *Alveolus...Introducción, preparación, notas y traducción de C. Flores Selles* (Madrid, 1982); A. Garcia y Garcia, "El tratado 'De Annatis' de Antonio Agustín", *Zeitschrift Savigny-Stiftung f. Rechtsgeschichte, kanonist. Abt.*, 74 (1988), 391-411; *Jornades d'Història "A. Agustín i el seu temps"* (Barcelona, 1988-90).
- v. 39: *Marcus Antonius Maffeus*, archbishop of Chieti (since 1553) and Cardinal since 9th June 1570. He was the commissioner of Pius IV for the restoration of ancient churches in Rome in danger of collapsing. Eubel III, p.43, nr.6; Cosenza III, p.2057.
 - v. 41: *Iulius* probably is *Iulius Pog(g)ianus* from Luni (1522-1568), famous for his eloquence (Paulus Manutius, *Epist.* II 33; IX 19). He translated St. John Chrysostome's *De Virginitate* (Rome 1562), and edited i.a. the Breviary of Pius V (1568). His letters and orations have been published in 4 volumes by H. Lagomarsini, Rome 1756-62. See P. de Nolhac, *o.c.*, pp. 268-269. There were, however, other Julii among the friends and correspondents of Orsini, Muretus etc. such as Julius Roscius Hortinus (from Orte), but this one may only have been a young student in the mid sixties. Cf. G. Papponetti, "Julii Roscii Hortini Lusur Pastorales", *Humanistica Lovaniensia* 35 (1986), 76-124.
 - v. 43: *Paullus* is almost certainly the well-known humanist, epistolographer and printer *Paul(l)us Manutius* (1512-1574), called from Venice to Rome by Pius IV in 1561 to organise the Roman People's Printing Office (Stamperia del Popolo Romano - Aedes [typographicae] Populi Romani). See Fr. Barberi, *Paolo Manuzio e la Stamperia del Popolo Romano (1561-1570)* (Rome 1985); G. Costa, "Paolo Manuzio e lo Pseudo-Longino", *Giornale storico lett. Italiana* 161 (1984), 60-77.
 - v. 45: *Aldobrandinus*, a member of the illustrious family of Florentine origin established in Rome under Paul IV. Statius probably alludes to *Giovanni Aldobrandini* (1525-1573), bishop of Imola, who became a Cardinal under Pius V on 9th June 1570 after having served the popes from 1554 onwards (Eubel, III, p.44, nr.13; p.213); however, one cannot entirely exclude *Ippolito* (1536-1605), the later Pope Clement VIII (1592-1605), although his curial service only began about 1568 (Eubel, III, p.51, nr.9). See for both *DBI* s.v. Aldobrandini and Clement VIII.
 - v. 46: *Fulvius Ursinus* or Orsini (1529-1600), the famous scholar at the service of the Farnese Cardinals. See P. de Nolhac, *o.c.*, and J. Ruysschaert, "Fulvio

Orsini, son père, ses prénoms et les Orsini de Mugnano", *Mélanges de l'école française de Rome: Moyen Age - Temps modernes* 99 (1987), pp.213-229.

- v. 49: *Scipio Tettius* from Naples, a philologist and friend of Muretus and Orsini. He published a *De Apollodoris...commentarius* in Aegius' edition of Apollodorus' *Bibliotheca* (Rome 1555). His free thinking ultimately caused his disgrace and he ended his life as a papal galley slave. Manutius mentions him in *Epist.* VII 14 together with Statius and Davanzatus as friends of Antonius Merula. Cf. Tiraboschi, VII 3° p. 1511; P. de Nolhac, *o.c.*, p.5; p.90.
- v. 52: *Friz(z)olius Laurentius Solianensis*, a little-known poet, author of a *Dialogus unicus de ipsius Lillii [Gregorii Gyraldi] vita et operibus*, printed with Giraldi's works in Venice 1552. Some epigrams are found in the *Bibliotheca Ambrosiana* (Milan), ms. N 156 together with other compositions by P. Manutius, Joannes Caesarius, Franciscus Davanzatus and Achilles Statius himself. The manuscript once belonged to Statius' Paduan friend, J. V. Pinelli from Genua. Cf. P.O.Kristeller, *Iter Italicum*, I, p.302.
- v. 54: *Barga*, if the reading is correct, must be *Petrus Angelius Bargaeus* (1517-1596), a famous wandering Neo-Latin poet. He came to Rome only in 1574, when he began to divide his time between his professorship at Pisa and his service of Cardinal Ferdinando de' Medici; Statius may have known him nonetheless, as he was a famous poet already in the early sixties. See G. Ellinger, *o.c.*, pp. 290-294; P.M. Brown, "Pietro degli Angeli da Barga: 'Humanista' dello Studio di Pisa", *Italica* 47 (1970), 285-295; *DBI* 3, pp. 201-204.
- v. 55: *Johannes Verzosa* from Zaragoza (1523-1574), a Latin poet who by the way of Paris (1538), Louvain (1544) and Trent finally came to Rome in 1558. In Rome he rendered services to the king of Spain. He died there on 24 February 1574. See *Epistolas de Juan Verzosa, estudio, traducción y notas de J. López de Toro* (Madrid 1945); P. Laurens - Claudie Balavoine, *Musae Reduces. Anthologie de la poésie latine dans l'Europe de la Renaissance* (Leiden 1975), t.II, pp. 245-253; J. Alcina Rovira, "La poésie néo-latine en Espagne au XVIe siècle", in P. Tuynman, G. C. Kuiper, E. Kessler, *Acta Conventus Neo-Latini Amstelodamensis* (München 1979), pp.10-24.
- v. 57: *Petrus Magnus* is little known. Some oration and a letter to Orsini (Vat. lat. 4105, f. 19; see P. de Nolhac, *o.c.*, p.136, n.1) are mentioned. On 5 July 1572 Muretus sent a "*Oratio nuper hic habita a Petro Magno*" to his friend Paulus Sacratius in Ferrara (*Epist.* III 21).

- v. 60: *Amaltheus* is the name of three brothers and Latin poets from Oderzo. Statius must be speaking of either *Hieronymus* (1506-1574) or *Johannes Baptista* (1525-Rome 23 II 1573), both of them talented love poets. The first wrote also poems in honour of Paulus IV and Pius V, the second was in Rome from early 1562 to September 1565, which is precisely the time when Statius wrote his poem. In 1562 he was one of the co-founders of C. Borromeo's *Accademia delle Notti Vaticane*. He returned to Rome in 1568 and became pontifical "cubicularius secretus". See Ellinger, *o.c.*, pp.299-302; *DBI*, s.v.
 - v. 62: *Janus Caesarius* of Castiglione Cosentino (ca. 1506 - 1568?) was professor at the Sapienza. On 5 December 1572 Muretus took over his chair of eloquence. In 1565 his *Orationes et Poemata* were published in Rome. See Ellinger, pp. 280-281; E. Giordano, "Giano Cesareo", in P. De Lisio (ed.), *La Cultura umanistica nell' Italia meridionale* (Naples 1981), pp. 123-136.
 - v. 63: *Onuphrius Panvinius* from Verona (1530 - Palermo, 1568), a most learned antiquarian, theologian and Church historian, since 1556 at the service of the Vatican Library. Cf. P. de Nolhac, *o.c.* , p.15; K. Gersbach, "The Books and Personal Effects of Young Onofrio Panvinio, O.S.A., in Vat. Lat. 7205", *Analecta Augustiniana* 52 (1989), 53-76.
 - v. 65: The Roman *Silvius Antonianus* (1540-1603) was famous as an orator at the Curia. He began his career as a professor of Humanities at the Sapienza (1563-66), but soon resigned to become a priest under St. Filippo Neri and to apply himself to the problems of children's education. In 1599 he became a Cardinal. See Frajese V., *Il popolo fanciullo. Silvio Antoniano e il sistema disciplinare della Controriforma* (Rome 1988).
2. Text of the [*Lex Hortensis*] (Cod.Vall. B 106, f. 178^v)

Hoc in suburbano omnium si non quot orbis,
 At quot in Urbis sunt ambitu pulcherrimo
 Ad honestam potissimum voluptatem facto
 Honestae voluptatibus cunctis fas honestis esto.
 Sed ne forte quis gratis ingratus siet,
 Iussa hec ante omnia capessunto.
 Quovis quisque ambulando, ubivis quiescunto,
 Verum hoc extra somnum circumsepta,
 Illud passim quidlibet lustrando, ast nec hylum
 Quidem usquequo attingunto.
 Qui secus faxint quidquamve elepserint aut
 rapserint, non iam ut honesti moribus sed
 ut furtis onusti in erucem pessumam arcantor.
 Ollis vero, qui florum frondium pomorum

Olerum aliquid petierint, villici pro anni
Tempore pro rerum copia et inopia proque
merito cuiusque largiuntor.

Aquam hanc, quod Virgo est, ne temeranto,
sitimque fistulis, non flumine, poculis,
non osculo aut volis extinguunto.

Piscium lusu oblectantor, cantu avium
Mulcentor, at ne quem interturbent
Interim cavento.

Signa, statuas, lapides, picturas et caetera
Totius operis miracula quamdiu lubet
Obtuentor, dum ne nimio stupore in ea
Vortantur.

Si cui quid tamen haud ita mirum videbitur,
hinc ea causa quae nemo mirari sat
quivit aequo potius silentio quam ser-
monibus iniquis praeterito.

Dehinc proxumo in templo Deo ac divi
Andreae* gratias agunto vitamque et salutem
Julio 3° P. Max., Balduino eius fratri**
Et eorum familiae universae plurimam
Et aeviternam precantor.

Huic autem suburbano speciem atque
Amplitudinem pulchriorem in dies maio-
remque ac in eo quicquid inest felix
Faustum perpetuum optanto.

Hisce actis valento et salvi abeunto.

* S. Andrea in Via Flaminia, built for Julius III in 1550-1553 by Vignola near the Villa Giulia.

** Baldovino Dal Monte, one of Julius' two brothers. Although not the titular Secretary of State under Julius III he managed the affairs of the Secretariate with great skill and competence.