

***Latinitate donati*, Translating into Latin, 1450–1800: Actors, Aims, and Functions of Early Modern Translations into Latin**

Text 1: *Ut rem sacram pro fabulis Terentii agamus*

...Heus. Dicam modestius,
Dicamque, quod tibi placebit optime.
Extorsit hoc nobis tua importunitas,
Ut rem sacram pro fabulis Terentii
Agamus. ...
Quia non decet malis personas fingere
Bonas. Malus manebit usque malus.
...

(...) Today, I will speak more modestly, and I will speak of things that will please you the most. Your lack of propriety has compelled us to enact a sacred story instead of Terentian tales. [...] Since it is not right to represent good people through evil. Evil will remain evil to the end. (...)

Sixt Birck, *Susanna Comoedia tragica* (Augsburg 1537), *Prologus*, without pagination

Text 2: Repeating *Susanna's* Success

Non satis mihi uisum est, Viri Clarissimi, hoc pium et nobile drama uestra duntaxat agere munificentia, nisi hoc typis excusum sub uestro nomine in orbem Christianum spargerem, fore sperans, ut (quemadmodum *Susanna* nostra ante sex annos) in pluribus agatur ciuitatibus non sine singulari Chistianae Reipublicae fructu. Interea ualere eos iuebimus, qui controuertunt, utrum hoc exercitium aliquid operae precii ad iuuentutis studia adferat, quum in multam aetatem haereant, quae a primis imbibuntur annis. Quid autem utilius, quam teneros animos studio pietatis et amore patriae imbui?

It seemed not enough, famous men, to bring this pious and noble drama on stage in your town only, if I might be able to spread it printed under your name throughout the Christian world, hoping that (as our *Susanna* was six years ago) it might be performed in many cities and not without bearing exceptional fruit for the Christian Republic. Meanwhile, we will let those prosper who disagree, if this exercise might be worth the effort for young people's studies, although the things absorbed in their youth persist through many years of age. And what would be more useful than to imbue those delicate souls with the pursuit of faith and love for their homeland?

Sixt Birck, *Judith Drama Comicotragicum* (Augsburg 1539), fol. Aiii^r.

Text 3: Sinapius on Morata's Translations

Nequaquam igitur praetermisi, per primam occasionem in bibliotheca fratris, reliqua Olympiae monimenta diligenter inquirere. E quibus reperta, & nuper Vuirceburgo ad me transmissa, describi, et per hunc tabellarium ad te perferri volui, moram et cunctationem meam diligentia et ubertate forsitan compensaturus. Verum hoc te perpendere velim, quae ex Boccacio [sic] transtulit, in adolescentia sua Olympiam composuisse, ne minus elaborata, aut quoad stylum ab aliis illius scriptis dissentire videantur.

Therefore, I used the very first opportunity to look for any remaining works of Morata in my brother's library. From those which were found and sent recently to me from Würzburg, I wanted to transcribe them and send them to you through this 'messenger', so that I might maybe compensate for my delay with diligence and comprehensiveness. Indeed, I want you to thoroughly consider that (those writings), which she translated from Boccaccio, Olympia had composed in her youth, so that they seem less polished or to differ significantly in style from her other writings.

Chilian Sinapius to Curione (15 July 1562) [=Letter 81 in Parker (2003), p. 207], in Morata, *Opera omnia* (1562), p. 225 [fol. P^r]. The translation is taken from Parker (2003), p. 2007, with only one slight modification.

Table 1: Comparison of the Beginning of Boccaccio's *Decameron* I.2 with the Latin Translations of Morata (1562) and Paganutius (1580).

Boccaccio, <i>Decamerone</i> I.2	Neiphile. Ex Ioannis Boccaccii <i>Decamerone</i> , Olympia Morata <i>interprete</i> .	M. Antonii Paganutii fabulae sex ex Ioan. Boccaccio ex Italico in Latinum conversae.
Abraam giudeo, da Gianotto di Civignì stimolato, va in corte di Roma; e veduta la malvagità de' cherici, torna a Parigi e fassi cristiano. [...] Si come io, graziose donne, già udii ragionare, in Parigi fu un gran mercatante e buono uomo, il quale fu chiamato Giannotto di Civignì, lealissimo e diritto e di gran traffic d'opera di drapperia; e avea singular amistà con uno richissimo uomo giudeo, chiamato Abraam, il qual similmente mercatante era e diritto e leale uomo assai. La cui dirittura e la cui lealtà vegghendo Giannotto, gl'incominciò forte ad increscere che <i>l'anima d'un così valente e savio e buono uomo per difetto di fede andasse a perdizione</i>. E per ciò amichevolmente lo cominciò a pregare che egli lasciasse gli <i>errori della fede guidaica</i> e ritornasse <i>alla verità cristiana</i>, la quale egli poteva vedere, sì come <i>santa e buona, sempre prosperare e aumentare</i>; dove <i>la sua, in contrario, diminuirsi e venire al niente</i> poteva discernere.	ARGUMENTUM. Abrahamus Iudaeus à Giannoto Cuiigno ad Christi suscipiendam fidem extimulatus, dicit se prius velle Romam proficisci, et Antistitum mores perspicere. Ubi Perspecta eorum vita turpissima, Lutetiam revertitur, fitque Christianus. Quemadmodum ego, uenustissimae matronae, aliquando patrem meum narrantem <u>audiui, Mercator quidam Parisiis fuit, cui</u> Giannoto Cuiigno <u>nomen fuit</u>, uir bonus, integer, et rectus, qui magna et ampla negotia in pannis habebat. Huic cum opulentissimo Iudaeo, qui Abrahamus appellabatur, arcta quaedam necessitudo erat, qui et ipse Mercator non infimus, sed singulari aequitate, <u>fideque</u> praeter caeteros habebatur. Cuius uirtutes cum Giannotus admiraretur, coepit valde secum angere <u>tam praeclarum uirum, tanto ingenio tantaque humanitate praeditum, religionis errore perditum iri</u>. Itaque amice eum orare coepit, errores Iudaicae superstitionis relinqueret, seque ad Christianam ueritatem conuerteret, quam ipse cernere poterat, ut <i>sanctam et bonam, in dies augeri ac dilatari: suam vero diminui</i>, ac paulatim aboleri.	Abramus Iudaeus a Iannotto Cuiignio stimulatus, Romam proficiscitur, atque inde cleriocorum improbitate, et peruersa uiuendi ratione Perspecta, Lutetiam Parisiorum reuersus, Christianus efficitur. Ego lectissimae atque ornatissimae foeminae, olim fama atque auditione accepi, magnum quondam, et bonum virum Lutetiae fuisse, <u>Iannotto Civignio nomen erat</u>, hominem summa fide summaque iustitia, qui mercaturam panni omnis generis maximam faciebat, atque eo magna et ampla negotia habebat. Huic cum quodam Iudaeo nomine Abramo, homine locupletissimo, et item mercatore insignis <u>fidei</u> ac probitatis summa necessitudo, et domesticus usus intercedebat. Cuius quidem Iudaei ea erat doctrina, ea sapientia, atque ea morum et uitae integritas, ut aegre ferendum Iannotto uideretur <u>tantum virum, tam prudentem religionis defectu ac uitio aeternis cruciatibus mactatum iri</u>. Quamobrem coepit illum amice et hortari et monere atque etiam rogare, ut relictis Iudaeorum erroribus, vera Christi religionem susciperet et amplecteretur. <i>Quam</i> ueluti omnium sanctissimam atque optimam uidere erat in dies florescentem illustriorem fieri, cum interim <u>Iudaeorum religio</u> quotidie magis ac magis inclinaret ad occasum, atque ad interitum recideret.

Text 4: *nobilissima ista uirago Gallica, Georgia Montanea nostra, conditrix*

Ecquid uero nobilissima ista uirago Gallica, Georgia Montanea nostra, conditrix praesentium Emblematum Christianorum (quae antehac caractere Latino-Gallico dumtaxat edita in linguis, Hispanica, Italica, Germanica, Anglica et Belgica nunc luce donamus publica) condigna sua laude priuabitur? Neutiquam. Verum quum (breuitati dilectae studeo) uinum uendibile suspensâ haederâ non indigeat, ad ipsa Montaneae nostrae emblemata, pietatis omniumque uirtutum uiua exemplaria beneuolum Lector^em ablegatum uolumus, ubi satis superque LEONEM EX VNGVE (ut ueteri prouerbio dicitur) cognoscet.

But will that deprive this most noble, valiant French woman, our Georgette de Montenay, founder of the present Christian emblemata (which, before, was only published in a Latin-French edition, we present to the public now in the languages Spanish, Italian, German, English, and Dutch) of her well-deserved praise? By no means. But (I am striving for pleasant *brevitas*) since good wine does not need advertisement, I want to direct the benevolent reader to de Montenay's emblemata themselves, living examples of faith and all virtues, where you will recognize more than enough (as the old saying goes) the 'lion by its claw'.

Unckel, *praefatio*, in: de Montenay, *Monumenta Emblematum Christianorum Virtutum tum Politicam, tum Oeconimicarum Centuria una adumbrantia* ... (1619), pp. 6–7 [A3^v-A4^r].

Text 5: The Author-Translator's Metamorphosis

De Th. Campanella, T. A.		On Tommaso Campanella, T.(obias) A.(dami)
ADPENSA Mundi tinniens in angulo,	1	Ringing, pinned onto a corner of the world,
Dormire forte dum placet mortalibus,		While mankind only wants to sleep, the little bell
Multum sonando suscitât Campanula,		startles them with sonorous chiming,
Quis, inquit, aes inquietum audaciter		'Who', ask they, 'wants to suffer the daringly
Nobis molestum sic ferat? Quin tollimus.	5	restless bronze, only bothersome to us? Let us take it
		down!'
Secreta paucis nunc sonat Campanula		Hidden away the little bell now sounds for a few
Gravem misella contrahens aeruginem.		only, covering itself with green rust, the poor thing.
Detergeat grauem Mea ô aeruginem,		May my (bell) shake off the heavy rust, and thus she
Sic personabit clarius Primae Sacra		will sound even louder, the holy servant of the First
Mentis ministra, purior Campanula.	10	Thought, purer even, the little bell.

Tommaso Campanella, *Realis Philosophiae Epilogisticae Partes Quatuor* (1623), [d4^v], without pagination.

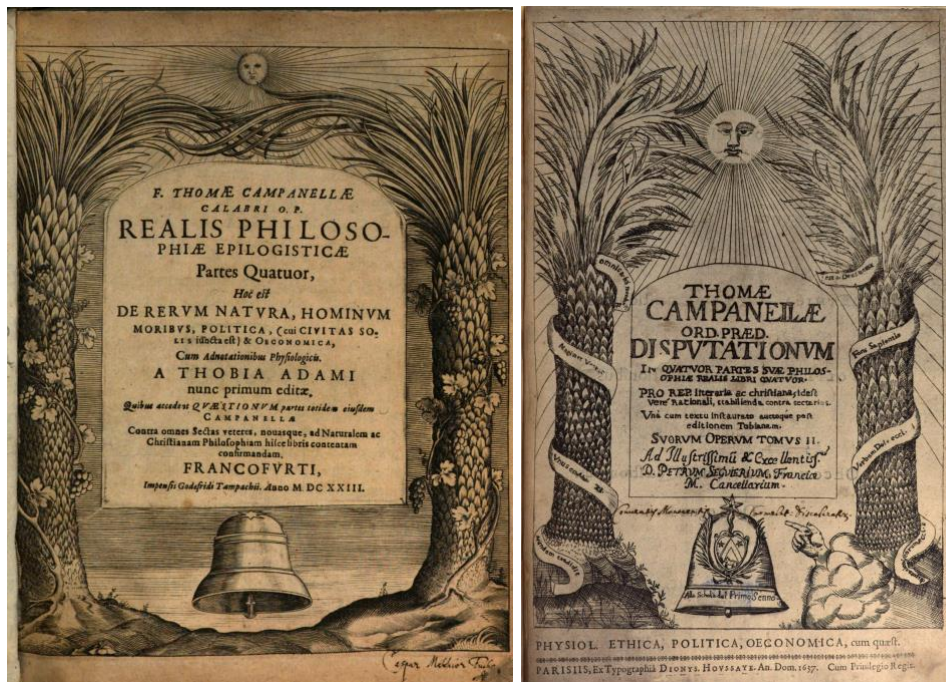
Text 6: With the Author's Approval

...in hanc etiam Campanellae Philosophiam incidebas, quam Italice & Latine ex parte degustatam, totam tamen tunc non cognivisti, non minus fortassis iucundam & charam, qua(m) Dionysio Platonis fuit elucidatio, cui nec veritate, nec rationum solliditate ullatenus cedit. Iam uero integriorem, probeque revisam, auctam & quasi recoctam, & publicis typis descriptam cum ita mihi liceat ex voluntate Autoris exhibere...

...you frequently delved into this philosophy of Campanella, which, sampled in bits and pieces in Italian and Latin, you ultimately did not understand in its entirety then, maybe not less delightful and clear than Plato's explanations were to Dionysius, who did not succeed despite truth and argument. But now, since I was allowed to publish this more complete, diligently revised, enlarged, and refined version, and in print, according to the author's wishes, ...

Tommaso Campanella, *Realis Philosophiae Eilogisticae Partes Quatuor* (1623), fol. 3a^r.

Fig. 2: Comparison of the Title Pages (1623 and 1637)



Tommaso Campanella, *Realis Philosophiae Epilogisticae Partes Quatuor*, Frankfurt: Gottfried Tampach 1623 (digitized by Bayerische Staatsbibliothek München: Res/4 Ph.u 15x; urn:nbn:de:bsb:10008353-7), title page and Tommaso Campanella, *Disputationum... philosophiae realis libri quatuor*, Paris: Dionysus de Houssaye 1637 (digitized by Bayerische Staatsbibliothek: Res/2 Ph.u 16-2, urn:nbn:de:bsb:12-bsb10944126-0), title page.

Text 7: *Nunc Autor*

Hoc in uolumine dabimus *Physiol. Ethic. Polit. Oec.* olim a clarissimo uiro Tobia Adami correcta, et *Philosophicis Apologeticis* considerationibus in laudem Autoris roborata. Nunc Autor *Adnotationes* detraxit multas et *epilogismum medicinae*, et *Apologeticum*: quoniam medicinalia eius in lucem prodire: Et huic *disputationes* contra *Sectarios*, et *dissertatio* pro *instauratione scientiarum* adjunguntur. Vale.

In this book, we will give you the *Physiology, Ethics, Politics, and Economics* which were once straightened out by the very famous man, Tobias Adami, and solidified through philosophical apologetic examinations in praise of the Author. Now the Author has retracted many commentaries and the *epilogismum medicinae* as well as the *Apologeticum*, since his medical writings have been published; and to those the arguments against sects, and the discussion in favor of the establishment of the sciences are added. Goodbye.

Campanella, *Disputationum...Realis Philosophiae libri quatuor* (1637), *Ad lectorem praelucidarium*, without pagination.

Text 8: Conring on Tegli's Translation

Adfero tibi, Generose Aluensleui, Machiauellici Principis Latinam uersionem, ueterem illam quidem atque a Silvestro Telio Fulginate olim confectam, ita tamen a me nunc castigatam mutataque, ut noua haud immerito fortassis haberi possit. Vertit nimirum ille Telius non ineleganter quidem si dictionem spectes, sed parum fideliter: ut saepenumero sensum uel nullum uel plane alium a Machiauellici mente, lectoribus exhibuerit, quaedam nec attigerit, consilio incertum an negligentia. Est uero in boni interpretis officio non tam elegantiam sectari, quam praestare fidem; quae nobis proinde maxime fuit curae, spreto nonnihil dictionis ornatu, ut quem ipsemet quoque Machiavellus uidetur insuper habuisse, siue de industria siue quod accurate scribendi docentique artis fuerit imperitus.

I send you, generous Alvensleben, the Latin translation of the Machiavellian [II] *Principe*, the well-known old one that Silvestro Tegli of Fogliano once did, but now ultimately corrected and changed by me in a way that it could rightfully be seen as a new one. Of course, that Tegli translated quite elegantly, if you look at his way of expression, but hardly faithful [*sc.* to the Italian original]: so much so that he, in numerous places, for the readers, either made no sense or one completely different from Machiavelli's thought; and he did not mention certain points, either on purpose or out of negligence. It is, however, the task of a good translator not so much to aim at elevated style as rather guarantee faithfulness; this was, therefore, particularly my pursuit, spurning the adornment of skillful expression, just as Machiavelli himself too, seems to have felt it superfluous, either because he lacked industry, or he was not skillful in the artistry of writing and teaching.

Hermann Conring, *Princeps* (1660), fol. a2^{r-v}.

Text 9: When Reading a Text is not Enough

Amice Lector.

Machiauellici Principem in latinum sermonem uerti: tum quod satiari nequirem ratiocinia eius legendo; cum quod, ut Latine, sic Belgice nimis quam sordide traductus sit. Meo autem in uertendo et linguae genio liberrime indulsi; non uerba totidem anxius uerbis, sed sensum reddidi, mentemque Florentini notationes ei adieci aliquot [...].

Dear Reader.

I translated Machiavelli's *Il Principe* into Latin: for one, because I could not be satisfied (just) by reading his thoughts, and also because he had been translated into Latin as well as into 'Belgian' all too meanly. But as I translated, I freely indulged in the inspiration of language; not anxious to render the words in an equal number of words, I translated their meaning and thought of the Florentine, and I added some annotations (*sc.* in the form of footnotes) [...].

Caspar Langenhert, *Princeps* (1699), fol. 426^r.

Text 10: Joseph Trapp: *Interpres sum, non Auctor*

De laudibus Miltoni taceo; illum encomiis celebrare quid aliud esset, quam Soli (quod aiunt) lucernam accendere? ...Frustra hic quaeritur Versificatio Virgiliana: Virgilius ipse, si uirbius esset, et Paradisum Amissum in linguam suam transferret, necesse haberet, ni vehementer fallor, numeros non suos, sed Lucretianos, imo Horatianos in Sermonibus, istis locis identidem adhibere.

Idem dictum uelim de Terminis artis (quos uocant) Logicis, et Metaphysicis: Eos aliquoties usurpare uoluit Miltonus; et quis sum ego, ut ab illo audeam recedere? Interpres sum, non Auctor: Ille hisce Termini usus est; nos etiam utimur; et dignum est patella operculum. Voces istae, non diffiteor, nunquam sunt classicae, interdum uix Latinae; praeterea sonum edunt auribus neutiquam gratum. Sed rogo iterum, quid faciendum? Verbo dicam; si quis haec, atque his similia, stilo Virgiliano potest exornare; mentem Miltoni eodem tempore exprimere, eiusque stili, quo etiam hisce locis utitur, imaginem exhibere, quod ut fiat curare, me iudice, officium est Interpretis; do manus: Ego, fateor, non possum.

I will be silent on praising Milton; What would it be to celebrate him with *encomia* other than to ignite a lamp for the sun (as they say)? In vain, one searches for a Virgilian versification: Virgil himself, if he was reincarnated, and translated *Paradise Lost* into his language, would, if I am not gravely mistaken, necessarily have used not his own metrics, but those of Lucretius, or better yet, those of Horace in his *Sermones*, to these very lines again and again.

I would say the same about the logical and metaphysical limits of art (as they say): I wanted more than once to take them into possession, but who am I, that I dare to depart from him? I am the translator, not the author: He used the terms at these positions, I am using them too; and the 'lid fits the plate' Those words, I do not deny it, are never classical, sometimes hardly Latin; moreover, their sound is by no means acceptable to the ears. But I ask once more, what should be done? I will say it in one word: if anyone can adorn this (epic) or anything similar to this in Virgilian style, and simultaneously express Milton's thought, and display the imagery of his own style, that he also uses in the same lines; to see to this, is, in my opinion, the task of the translator; I surrender: I confess, I cannot do it.

Joseph Trapp, *Johannis Miltoni Paradisus amissus Latine redditus*, vol.1 (1741), *Praefatio*, fol. A2v–A3r.

Text 11: Caspar Ens: *...non tam Interpretis quam Autoris personam egerim*

At quanto melius est alterius exemplo quam suo malo sapientem fieri! Hic finis unusunicus huic libello: cuius materia mihi suppeditauit Mattaei Alemanni Regii quondam secretarii et grauissimi uiri de Gusmano Alfaracio Hispanica lingua conscripta Historia, uicies quarter edita: ita tamen ut non tam Interpretis quam Autoris personam egerim.

But how much better is it to become wise from another man's bad example than one's own! Only this one purpose has this present book: whose material was supplied to me by the tale about Guzmán de Alfarache, composed in Spanish by Mateo Alemán, once secretary to the king and a most dignified man; but in a way that I fulfill not so much the role of the translator as the author.

Caspar Ens, *Vitae humanae proscenium* (1623), *Ad lectorem*, without pagination.