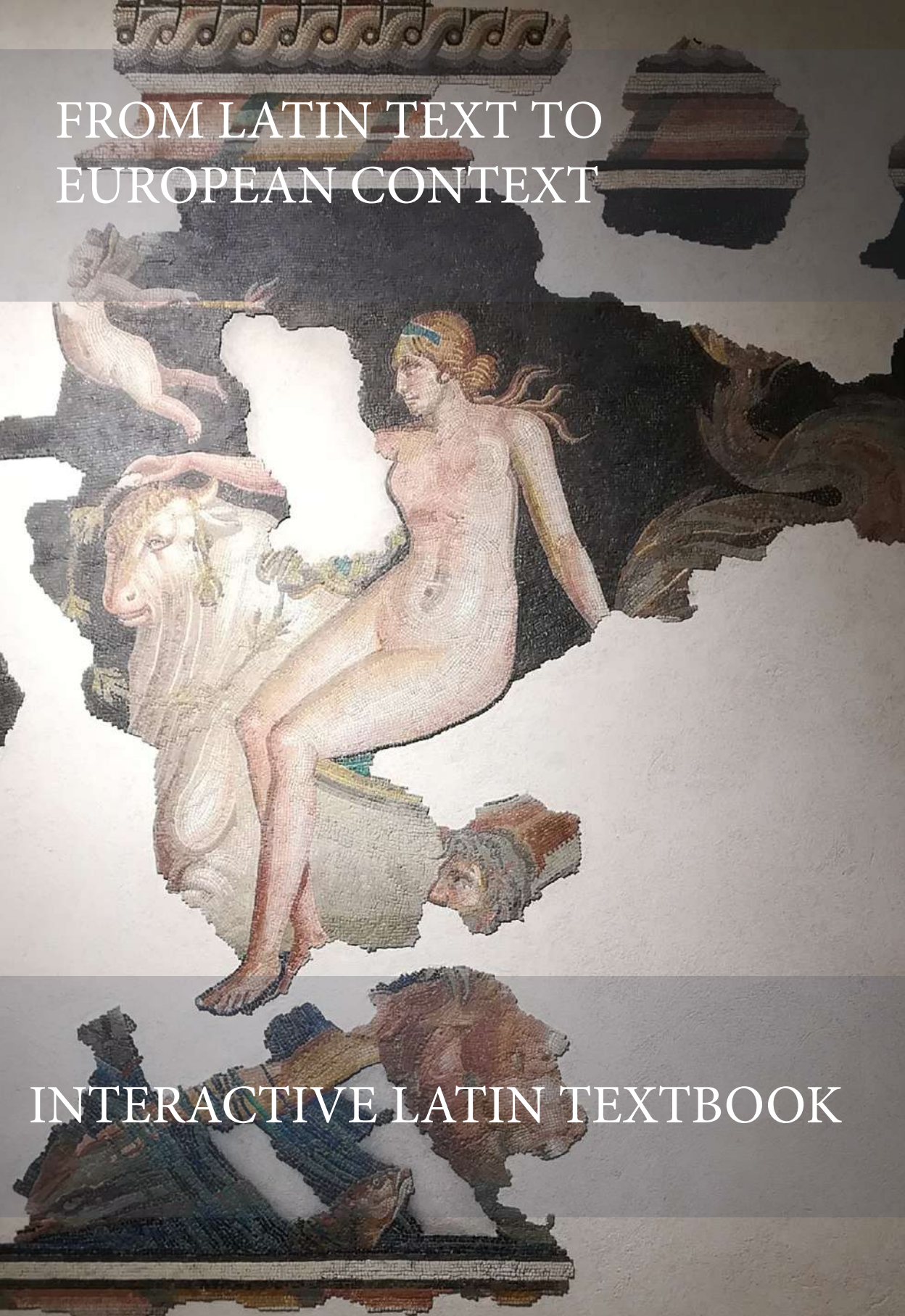


FROM LATIN TEXT TO
EUROPEAN CONTEXT



INTERACTIVE LATIN TEXTBOOK







Note: Qr codes are meant to allow easy download of audio clips: you will hear our students read the latin texts and you will be able to listen to the musical pieces described in the book.

Cover image: *The Abduction of Europe*, Aquileia, National Museum.
Picture shot during the first Student meeting, 31st January 2019.

European Interactive Latin Textbook

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INTRODUCTION

The European Interactive Latin Textbook is the result of the common work of the Italian and German teams, partners in the Erasmus+ project called “From Latin Text to European Context”, focused on the European dimension in learning Latin.

Participation in an international learning community of young people itself is an important part of European cultural heritage. With the foundation of the first universities – starting in Bologna in 1088 – learners, using Latin as *lingua franca*, got the chance to study all over Europe, to become acquainted with new theses and, discussing them with each other, to develop innovative new thoughts on several topics: responsibility for the environment, importance of education, interreligious dialogue etc.

Italian and German students worked in international groups to discuss texts written in Latin, belonging to the European tradition through the centuries, and compare them to their own reality.

Using the WebQuest method, each text has been connected with many cultural inputs coming from visual art and music, in order to better understand them and go deeper into their multi-level significance. In this way, approaching the Latin text translated in English – the modern *lingua franca* – the reader can also listen to pieces of music and see paintings, drawings or miniatures connected to the single texts from an historical or thematic point of view.

As part of the two-year project work, The European Interactive Latin Textbook, presents as well some additional features from the project activities: some texts has been read with the Italian and German school different pronunciations (ecclesiastical and *restituta*); some of them has been interpreted in a creative way, by drawing, filming or even dancing.

The contents has been focused on three main topics divided in:

part 1: “Man and Creation”

part 2: “Being young in Europe”

part 3: “Music and Education”

each of them containing several sections meant to develop the connection between the Latin texts and their European context.



MAN AND CREATION

From relationship to responsibility for nature and creation

The relationship between man and natural environment is probably the most essential one to reflect on.

Considering the European culture, we can see how this fundamental relationship was interpreted in different ways over the centuries, according to different points of view on man and nature.

We suggest to consider particularly how man has often been considered the center of creation, establishing an asymmetrical relationship between man and nature which sometimes allowed him to overcome nature, coming to a destructive relationship with it.

From a different point of view, maybe we could consider instead man as a part of creation, with a more balanced and responsible role towards nature, focusing as well on how he can explore and get to know many aspects of nature, and get amazed by what he discovered.

Before we get to explore these interpretations, we will start simply remembering how human beings have always felt the need to imagine how the world was born, narrating and showing the creation through art. In our case, we will explore a particular visual text which is aimed to connect images to the Biblical account of creation.

THE DOME OF CREATION

A visual text

From the most ancient times, man needed to imagine and explain how the world was created. The most famous story about the creation in the European culture is the *Liber Genesis* from the *Holy Bible*, part of the Jewish and Christian religions. For centuries art has offered visual documents of the account of creation, particularly sacred art. The one we chose was intended not only for illustrating the story of the *Liber Genesis*, but also for actually showing its words, combining in a unique piece of art images and words, of course in Latin.



GENERAL INTRODUCTION TO THE DOME OF CREATION



Located in the atrium of St. Mark's Basilica in Venice, the "Dome of Creation" tells the story from the *Bible's Liber Genesis*.

It is divided into three concentric circles running around a central medallion, all decorated with mosaic technique. The circles are divided in turns into panels which show twenty-six miniatures from the illuminated manuscript known as *Cotton Genesis*.

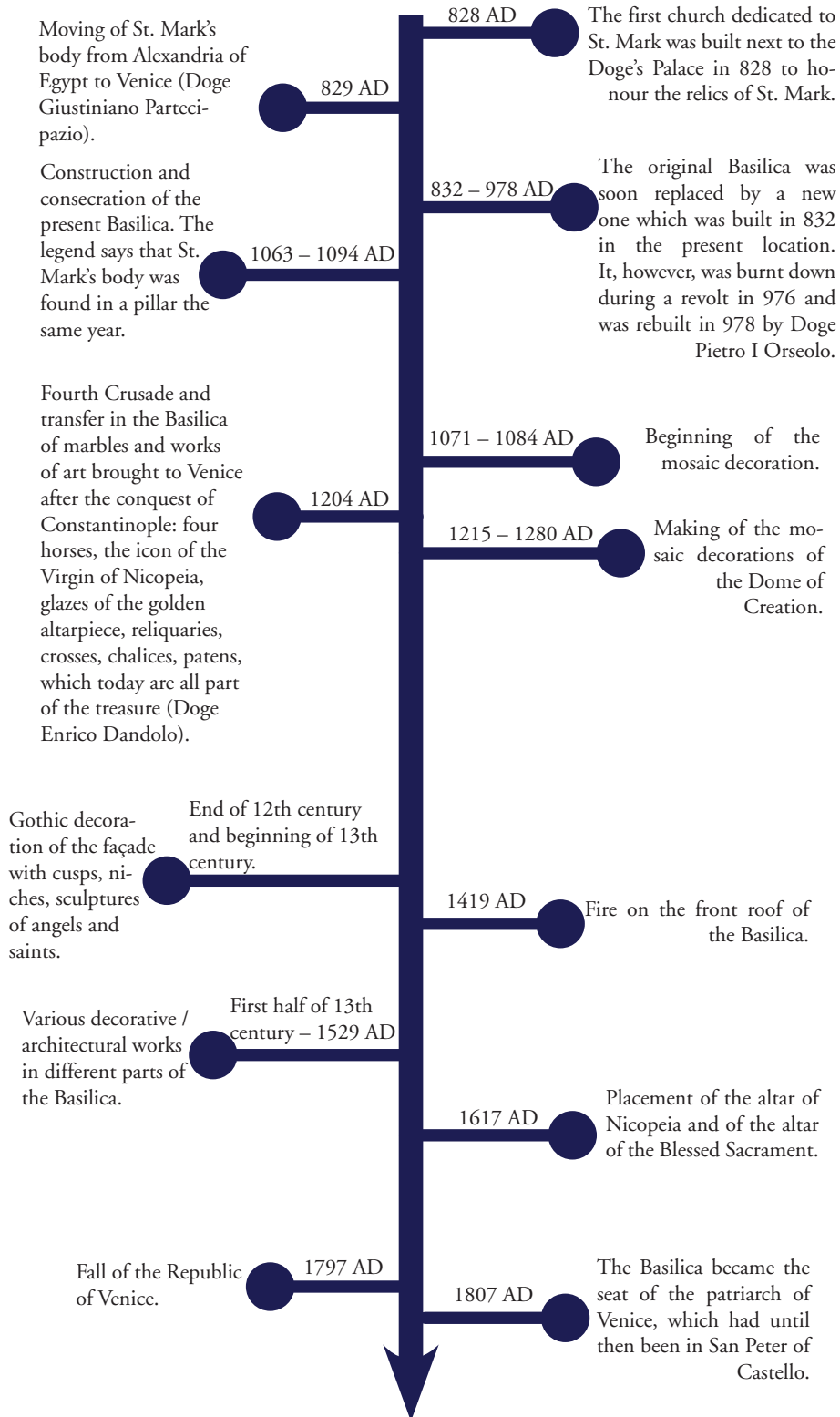
The panels of the inner circle represent the following scenes: the Spirit of God hovering on the waters, the division of light from darkness, the creation of the firmament, the separation of earth from water, the creation of plants.

The panels of the middle circle represent the creation of the Moon and the

Sun, of birds and fishes, the creation of land animals, of man, the blessing on the seventh day, the infusion of the soul in Adam, God letting Adam enter the Garden of Eden. The panels of the outer circle represent Adam giving names to animals, the creation of Eve, God introducing Eve to Adam, the temptation of Eve, Eve taking the forbidden fruit and giving it to Adam, Eve and Adam covering themselves with leaves, Adam and Eve hiding from God, the denial of guilt, the punishment of Adam and the curse of the snake, the dressing of Adam and Eve, the expulsion from the Garden of Eden and the condemnation to labour.

The Latin captions above the scenes provide an explanation of their contents. The central medallion is decorated with a peacock motif (an *opus pavonaceum*) dotted with stars.

One of the most interesting features of the inner circle of the dome is the representation of the Beardless Christ, after the ancient Apollonian model. This one differs from the iconography of Christ Pantocrator, also present in the Basilica, where Christ appears with a beard, seated on a throne in the act of blessing, holding the Holy Scriptures, according to the traditional Greek scheme.



THE CREATION

Genesis (1-3)

In p(rin)cipio creavit d(eu)s celum
e(t) tera(m) sp(iritu)s d(e)i ferebat
t(ur) sup(er) aquas luce(m) die(m)
e(t) tenebras nocte(m) fiat fi(r)
mam(en)tu(m) in medio aquaru(m)

fia(n)t luminaria i(n) fir(ma)me(n)to
celi dixit ecia(m) d(eu)s p(ro)duca(n)
t aq(u)e reptile a(n)i(m)e vive(n)tis et
volatile sup(er) t(e)ra(m) ium(en)ta et
o(mn)ia reptilia t(e)re i(n) g(e)n(er)
e suo faciam(us) ho(m)i(n)em ad
image(m) et similitudine(m) n(os)
tra(m) et b(e)n(e)dix(it) diei sept(im)
o(et) i(n)spiravit i(n) facie(m) ei(us)
spiraculu(m) vite ecia(m) vite i(n)
medio p(ar)adis lignu(m)que sciencie
boni

Apellavitq(ue) ada(m) no(min)
ib(us) suis cu(n)cta ani(m)a(n)cia
cu(m)que obdormisset tulit una(m)
de costis ei(us) (et) replevit carne(m)
p(ro) ea (et) dux(it) e adam (eam ad
adam) hic serpens loquitur eve (et)
decipit eam hic eva accipit pomu(m)
(et) dat viro suo hic adam et eva co
operiu(n)t se foliis hi(c) d(omi)n(u)s
vocat ada(m) (et) eva(m) late(n)tes
p(ost) arbores hi(c) d(omi)n(u)s i(n)
cr(e)pat ada(m) ip(s)e monstrat ux
ore(m) fuisse c(au)sam hi(c) d(omi)
n(u)s maledic(it) s(er)pe(n)ti cu(m)
ada(m) (et) eva an(te) se existe(n)

In the beginning God created the
sky and the earth. God's Spirit swept
over the waters and He called "day"
the light and "night" the dark. "Let
the sky be among waters". "Let bright
lights shine in the sky."

God than said: "Let the water fill
with living
creatures and let birds fly over the
earth". And He made livestock, every
kind of farm animal, and every
reptile as its type. "Let us make the
human being in our image and like
ness." And He consecrated the se
venth day. And to his face He blew
the breath of life. He sat down in the
middle of the Garden of Eden the
"tree of life" and the "tree of know
ledge of Good and Evil".

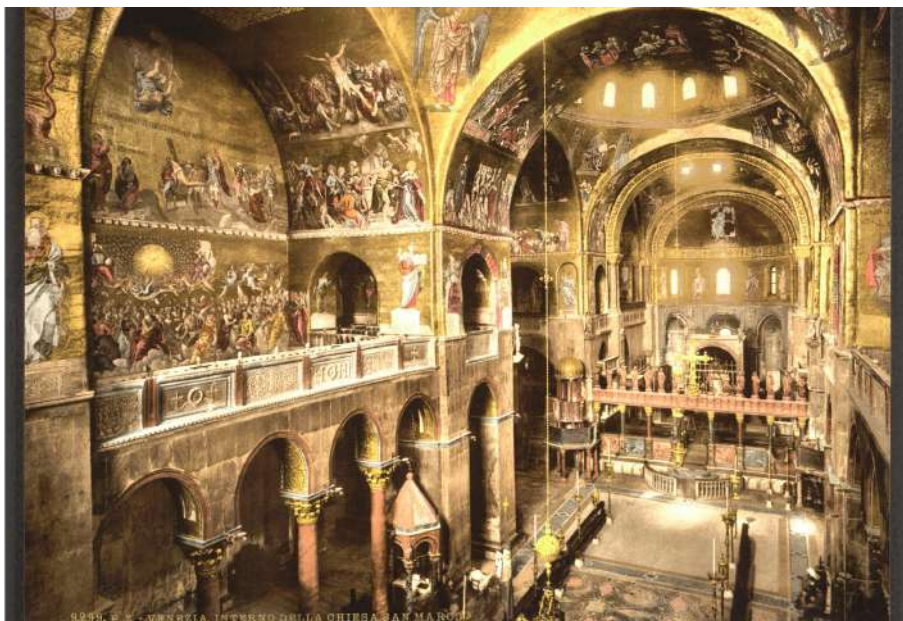
So Adam gave names to all the live
stock. And after he fell asleep, God
removed one of his ribs and closed
the flesh again in its place. And
brought it to Adam. Here the snake
talks to Eve and cheats her. Here
Eve takes the fruit and gives it to
her man. Here Adam and Eve cover
themselves with leaves. Here God
calls Adam and Eve who hide them
selves behind the trees. Here God
scolds Adam. He accuses the woman
of being the cause. Here God curses
the snake with Adam and Eve who is
in front of him. Here

ti(bus) hic d(omi)n(u)s vestit adam
et eva(m) hic expellit eos de paradiso
hic incipiu(n)t laborare.

God clothes Adam and Eve. Here he
sends them out of Eden. Here they
start to work with strain.

hic ardent cherubin cristi flama(t)a
calore sempre et eterni solis radiata
intore (nitore) mistica stant cheru-
bi(n) alas mo(n)strancia senas que
dominu(m) lauda(n)t voces promen-
do serenas.

Here burn the Cherubim fired with
Christ's heat and always radiating
the light of the eternal sun. Here are
the mystic Cherubim with their six
wings, praising God and singing to
him with clear voices.



This photochrome print of the nave of Saint Mark's Basilica in Venice is part of *Views of Architecture and Other Sites in Italy* from the catalog of the Detroit Publishing Company (1905).



The Latin text is essentially made of short sentences which describe the pictures, with no punctuation but with frequent abbreviations. Some of the abbreviations are highlighted as well by a dash above the words.

Words' desinences are generally removed, but sometimes also some central syllables are missing.

The style is simple because there are few subordinate clauses and the vocabulary is made of common words, most of which are used more than once. The subject in sentences tends to be always the same, so it is not difficult to understand the actions narrated. The text does not coincide perfectly with the original biblical



CREATION OF FISH

The scene is realised in the median circle and it takes place on the fifth day. The setting can be considered realistic because the birds are represented in the sky and the fish in the sea, their natural environment; moreover, the fact that both species are moving accentuates realism.

In the representation of the waters, the movement is rendered by the waves, painted in a different color than the sea.

The sea monster, Leviathan, appears several times in the Bible. It is represented in the center of the scene with its open mouth, teeth in sight, and an expression which arouses fear; its sizes are significantly greater than those of other fish. The monster represents the violence triggered by the sea.

In the scene most of the birds are shown in flight: among them we can distinguish, for example, the duck, the crane, the goose and the pelican.

Some of these animals have a symbolic meaning; for instance, the crane is the symbol of the good against the evil, Jesus fighting against the Devil. Moreover the pelican which, according to the legend, rips his breast with the beak in order to feed the offspring, symbolizes an act of absolute love and devotion, which refers to the sacrifice of Christ.



((())) Die Schöpfung by F.J.Haydn, Recitativo, Gabriel



((())) Die Schöpfung by F.J.Haydn, Aria, Gabriel



((())) Die Schöpfung by F.J.Haydn, Recitativo, Raphael



RA: VMACTOIA REPTIUA REIGNESVO FACIAMHOIEMADIMAGINE

TEVA ACCIPIT POMVZDAVIROSVO: HICADAMETE VACO OPERI

CREATION OF TERRESTRIAL ANIMALS

The scene is depicted in the second circle of the dome and it takes place on the sixth day. Christ is represented beardless and standing. One of his hands is extended to the animals, blessing them, while the other one holds the ferula. Christ wears a white tunic with a golden cape.

There we can notice the drapery of the dresses, which is obtained with the chiaroscuro effect. The movements and the figures though appear still rigid and plastic. There are twelve pairs of animals: lions, horses, bears, dromedaries, tauruses, wild boars, goats, donkeys, deers, hares, elephants, and leopards. They are irregularly located in space without any perspective referment.



(((Musical Note))) *Die Schöpfung* by F.J.Haydn, Recitativo, Raphael



CREATION OF MAN FROM MUD

The scene is depicted on the second circle of the dome and, like the previous scene (“Creation of Animals”), takes place during the sixth day of Creation. In this scene there are six angels in the background (meaning in fact the sixth day), and God is represented on the left.

The background is all made of golden tesserae, except from the base in green.

God is portrayed as a young man sitting on a throne, who is trying to make a human shape from clay. His face, as most of Byzantine pieces of art, is not very expressive but it is similar to the face of the man (in fact, according to *Genesis*, “God created man in his own image”).

In this case, gestures are not stressed because God is handling clay, and the clothing is a simple white tunic covered with a golden cape; he is wearing sandals and a round golden crown, so it is easier to distinguish him from angels.

Except from the one right behind God’s throne, all angels are slightly inclined to the left, as their heads are looking towards God. Angels are all looking at God’s work, they are wearing very light tunics (white with some green and light blue nuances) and are characterized by a static face, similar to God’s face. The first angel on the left and the last one on the right turn their hands toward God, while the others keep their left hands on their chests.

Man is still greyish because, in this scene, he is only a shape of clay; his face is similar to God and the angels’ ones, but his features are a bit coarser.

He is shorter and stockier than the angels because the scene shows a defined hierarchy in sizes: God is the most stately character and his importance is evident, even if he is sitting; on the contrary, man is slightly smaller, showing that he is less important.



Die Schöpfung by F.J.Haydn Recitativo, Uriel



RAVITĪ FACIĒ EISPIRACVLVITE ECIAVITEL

PORTA PARADISI

VADZENA QISN... VESTITADAMETI

INFUSION OF THE VITAL BREATH

The scene which represents God infusing the vital breath into the human being is located in the third circle from the central medallion. This moment of the creation takes place on the seventh day but, according to the representation, it follows a narrative pause. In this interposed scene, God consecrates the seventh day, represented as an angel.

In the infusion scene there are three characters: Adam, who always represents the whole humanity, God and a small winged human figure, which is the vital breath.

The general setting is not defined in detail because, except for the mainland, there are no decorations on the golden background which occupies two thirds of the whole scene.

Christ is represented frontally and his face is turned to the centre of the scene. In the centre of the picture there is God's hand carrying the vital breath. Christ's pose is not very different from the previous scene (where he's sitting on the throne), except for his right arm moving towards the human being which gives dynamism to the representation. Christ's face appears serious and majestic due to the importance of the gift he's going to give to man but which is still in his hand. Thus, the hand is given a prominent position in the scene, being also bigger than normal hands. Christ is dressed in a white vest and a majestic golden cloak.

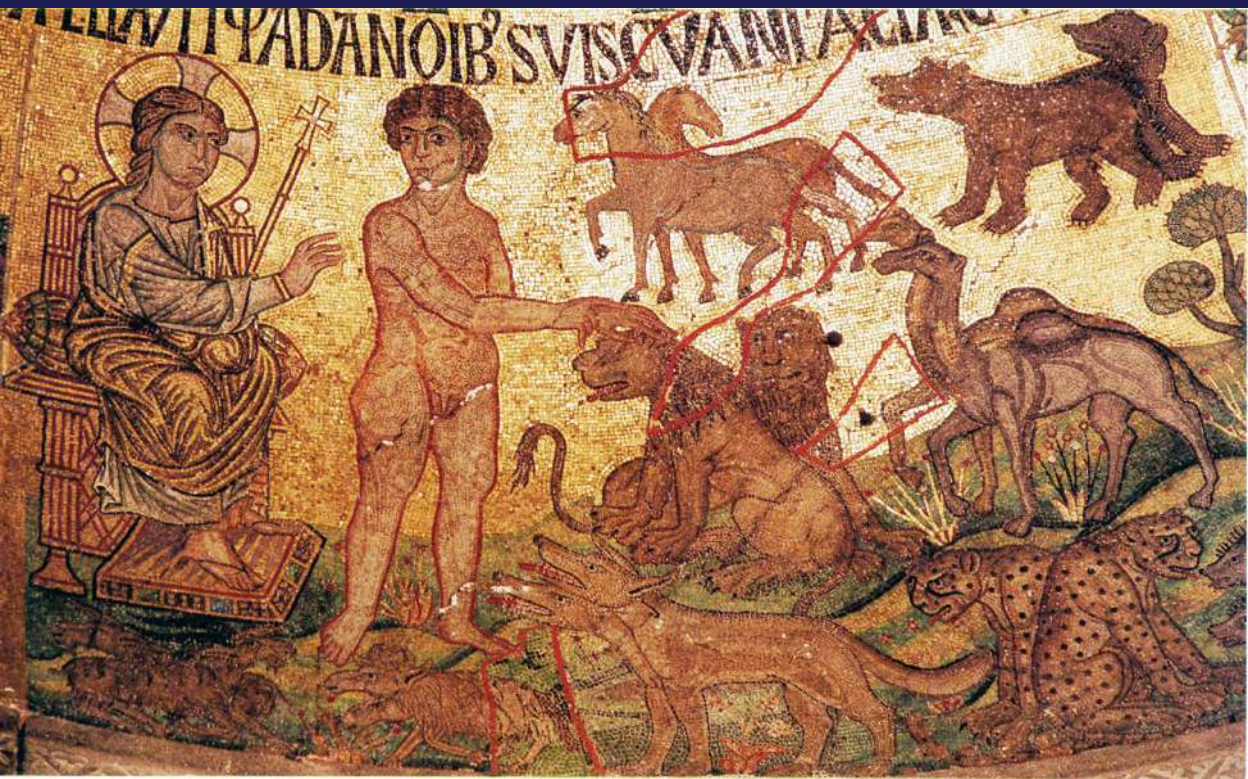
The use of golden color comes from the Oriental Byzantine tradition which can be found in all the mosaics of St. Mark's Basilica. Another Byzantine feature in this scene is related to the iconography of Christ: he's beardless, sitting on the throne with firm majesty, dressed in royal clothes.

Since man has received life, his skin is no longer dark but white-coloured. White is a symbolic colour representing the purity of God, who is always depicted white. The human naked body is represented with a realistic anatomy, except for proportions. His left hand, located under Christ's one in the act of receiving the spirit, looks bigger than the other parts of the body. Man has a serious expression and seems afraid of God while standing in front of Him, his face is gloomy and looking down, showing a marked lateral shadow.

The third figure is the symbolic representation of life. It has human features and is naked as Adam because it is going to be given to the humans but, since it comes from God, it is winged as the angels. It is smaller than God and Adam (created in His image and likeness) because it is a part of the divine the human beings will have inside them.



((())) *Die Schöpfung* by F.J.Haydn, Aria, Uriel



MAN GIVES NAMES TO ANIMALS

The scene is a panel in the fourth and last circle, which represents a moment of the sixth day of creation. The figures represented are those of Christ, man and seven pairs of animals irregularly located in space without perspective: lions, dogs, horses, bears, dromedaries, hedgehogs and leopards.

The scene is set in the Garden of Eden and appears flat, static and unrealistic, emphasized by the golden background.

Christ is represented on a throne with a serious expression. He has a stiff and solemn position and his right arm is lifted up in sign both of command and blessing. He is dressed in a fine white cloth with a gold cloak, around his head there is a golden halo in the shape of a white Greek cross. This figure is reminiscent of Byzantine art, both for the use of gold and for the iconography of the Beardless Christ. The face of Christ is similar to the face of man because, as in the *Scriptures*: “Let us create man in our image and likeness”.

Man is naked and his skin is almost white, indicating the end of his transformation from mud.

He is standing in front of Christ, looking up at him as waiting for command or advice, petting the head of one of the two lions. His body has neither realistic proportions nor perspective depth, as is typical of Byzantine art.

The characters' proportions in the scene have a hierarchical meaning: Christ and man are bigger than the animals, being more important because, as God says in *Genesis*: “Let man have rule over all the creatures”.



(((🎵))) *Die Schöpfung* by F.J.Haydn, Recitativo, Adam

MAN DOMINATES NATURE

A destructive relationship

Sometimes man seems to overcome nature, paying no attention to natural life. Considering only his needs, man becomes more and more destructive for the planet, and this is especially evident nowadays, when a lot of environmental issues come to general attention. From the global warming consequences to pollution, every day we face the destructive action of man against nature.

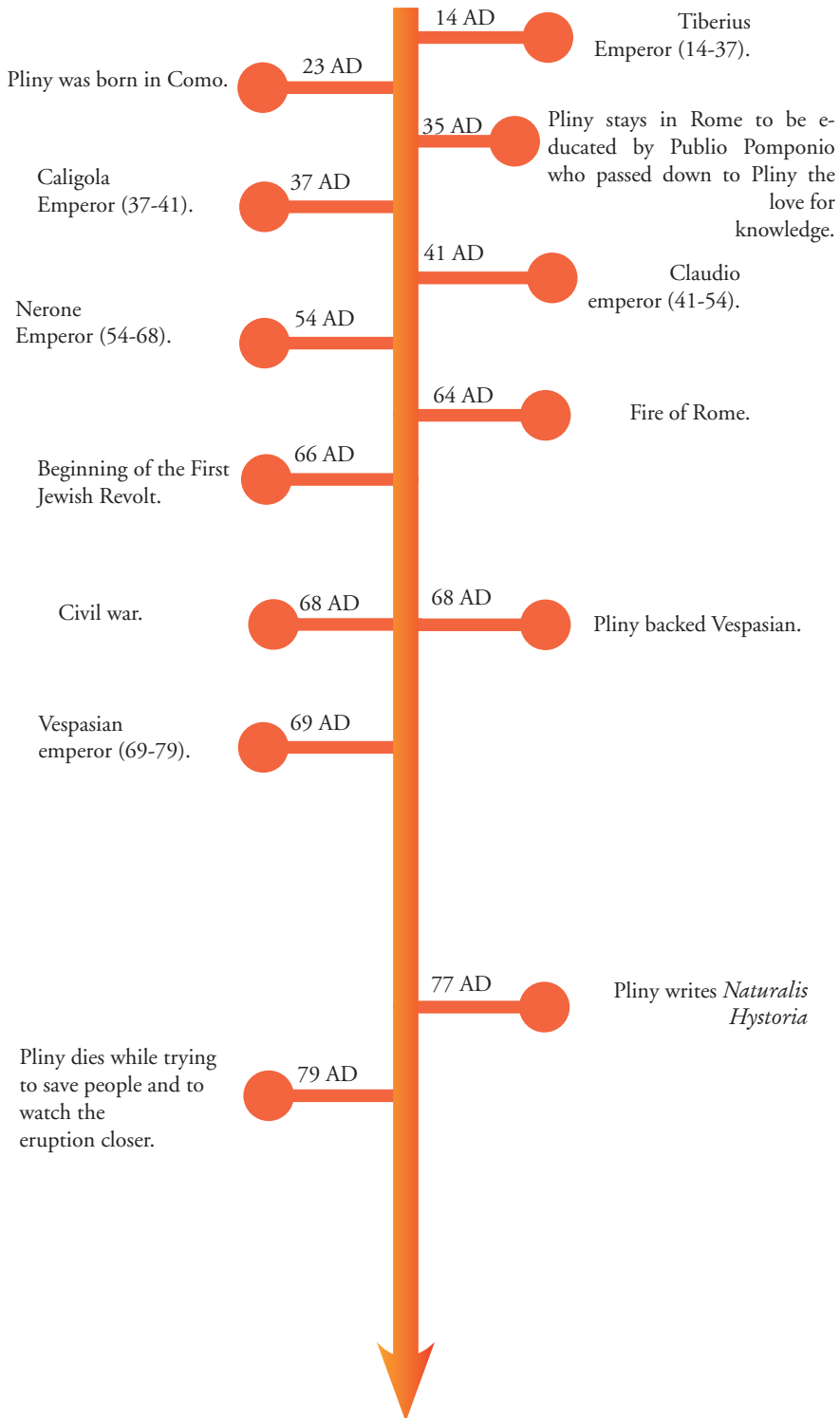




Maybe it could be surprising that the problem was well known since the Ancient Age (1st. century A.D.), as the reflection of Pliny the Elder let us understand. In his encyclopedic work named *Naturalis Historia*, he was probably the first one to write about this theme, both as a scientist and a writer. Even nowadays, many artists draw their inspiration from nature and fight to preserve the environment; one of the most famous is Ludovico Einaudi, a well-known contemporary pianist who played *Elegy for the Arctic* in June 2016 near the Svalbard Islands, in the middle of Norwegian sea. He performed upon a floating platform, near a glacier. His aim was to ask for protection for the Arctic: music suggests that men do not respect nature, recalling the same idea expressed by Pliny.



Ludovico Einaudi, *Elegy for the Arctic*, 2016



NATURALIS HISTORIA 18.1

Quoniam tamen ipsa materia accedimus ad reputationem eiusdem parientis et noxia: nostris eam criminibus arguemus nostramque culpam illi inputamus.

Genuit venena. Sed quis invenit illa praeter hominem? Cavere ac refugere alitibus ferisque satis est. atque cum arbore exacuant limentque cornua elephanti et uri, saxo rhinoceros, utroque apri dentium sicas, sciantque ad nocendum praeparare se animalia, quod tamen eorum excepto homine et tela sua venenis tinguunt? Nos et sagittas tinguimus ac ferro ipsi nocentius aliquid damus, nos et flumina inficimus et rerum naturae elementa, ipsumque quo vivitur in perniciem vertimus (...).

Since, however, through the very discipline, we add to the consideration of the Mother herself also the faults, we accuse her for our crimes and we blame her for our negligence. Yes, she begat poisons. Nonetheless, who did find them besides men? For birds and beasts it is enough to be careful and flee and, even though elephants and aurochs rub and sharpen their tusks on trees, rhinoceroses on rocks and, in the same way, boars make dagas from their fangs, the other animals well know that they gird themselves to harm; still, which one of them, besides men, dips its weapons in poison, too? We poison arrows and cause the iron itself to become something more noxious; also, we infect rivers and natural elements, and we spoil the air itself, which we need to live.



COMMENTARY

Pliny believes that men and animals relate with nature in different ways. In fact, even though animals can be harmful for each other, and then damage nature, they do it in order to survive, in a non-destructive way.

In the text the author underlines his point of view using adversative conjunctions and strengthening words meaning, in order to emphasize that all animals create damages to nature in their own way, but their damages still follow the natural rules.



Mosaics, Villa Romana del Casale, Piazza Armerina, 4th century.
In the first mosaic a hunter is killing an exotic animal, which seems to be a leopard or a cheetah, while he is riding a horse.

NATURALIS HISTORIA 33.1

Metalla nunc ipsaeque opes et rerum pretia dicentur, tellurem intus exquirente cura multiplici modo, quippe alibi divitiis foditur quaerente vita aurum, argentum, electrum, aes, alibi deliciis gemmas et parietum lignorumque pigmenta, alibi temeritati ferrum, auro etiam gratius inter bella caedesque. persequimur omnes eius fibras vivimusque super excavatam, mirantes dehiscere aliquando aut intremescere illam, ceu vero non hoc indignatione sacrae parentis exprimi possit. imus in viscera et in sede manium opes quaerimus, tamquam parum benigna fertilique qua calcatur. (...) illa nos peremunt, illa nos ad inferos agunt, quae occultavit atque demersit, illa, quae non nascuntur repente, ut mens ad inane evolans reputet, quae deinde futura sit finis omnibus saeculis exhauriendi eam, quo usque penetratura avaritia.



We are now going to deal with mines and with the wealth itself, as well as with the values of things, carefully searching for them down into the earth in several ways; as a matter of facts, somewhere they dig for riches, having a life striving for gold, silver, electrum and bronze; somewhere else, they extract, for luxury, precious stones and pigments for walls and painting; for recklessness, in another place they extract iron, which is appreciated even more than gold for war and slayings. We explore all of nature's lodes and we live above a pierced area, amazed that it tears apart or quakes every now and then, as this couldn't possibly derive from the resentment of our holy Mother. We penetrate into her bowels and we find resources in the abode of the Mani's as if the earth were a little favorable and fruitful where it is stressed. Those things kill us, they take us to the Underworld, those things that the Earth has hidden and buried, those which do not come into the world all of a sudden, therefore our mind, diving in the void, considers which will eventually be the future deadline for all ages when we will exhaust nature, up until greed will shove.

COMMENTARY

The author describes the destructive relationship between men and nature and highlights their behaviour toward its resources and ecosystem as if they wanted to dominate and manipulate it according to their desire. As evidence of this fact, it can be noticed how the author uses a lexicon which mainly focuses on the semantic field of generation and destruction. He also writes with anaphoric constructs to help the reader better focus on the concept.

Within the text some aspects from classical culture can be identified, as well: for instance, nature being considered mater, a mother. A famous reference lies in the Homeric Hymns, where the earth is sung as a universal mother, the highest representation of life. Another important aspect is the symbolism of the holiness hidden in nature, which, unlike nowadays, had an absolute importance in ancient times. Another connection with classical culture can be made with the religious theme of Hades.

Ancient Roman Music- *Synaulia II*

Ancient Roman Music was usually used for celebration or, with a few instruments, for the battle. Ancient woodwinds, strings and percussions were used to accompany dance or ritual. Other instruments were for example chitara, lyre, horn and some types of drums. The recreation of melody and instruments are based on philological studies and archaeological discoveries.





Mosaics, Villa Romana del Casale, Piazza Armerina, 4th century
Two men are loading some African animals onto a ship, probably to take them to Rome and show them in theatres and amphitheatres.

opus ingens occultiq; diuinitatis et quo nulli reperi possit manus. Nec singulis rebus contentum uita feceratio cum ad alios medicos deserta perueniret longius usq; dilatationibus futuris si misissemus. Sic insigneq; partibus consistit potueruntq; a uolentibus iungi.

Alj plinij scamoni natural' hystorie liber .xxviii. cephali. Inapic liber .vigesimus. in quo continetur medicane exhijs que i oculis feruntur.



Arumum hunc opus nature ostendit. q; oculos suos boni natura binus fit temp; cogemur igno ta ee perq; uiuat. Pe mo to par uis ac medici existimauerit notius uilitate ceptus. Pax seu in hys are bellis nature dixerim. oclia amittat q; rer; surdax ac sensu carenti q; magis miramur omnia ea homi cau sa quod greca syphacias appellauerit. quib; amicti constant ignes aquis restiguentib; Aquam sole teozante i lumam pariet. Altero alterius lumia deficiente silete. Atq; ut a sublimi oclibus reozam; ferunt ad se trahente magnetis lapide et alio mltis abige te sese adamante opij gaudius istagi h; oi cetera ui. et iunctis sanguine i byzano rāpente. Queq; alia in suis dicimus locis parua uel maiora mi ra. tū uenia sic annus. Sed a silue caubus ordiemur. pmiq; abozens hys.

Capitula primū de acamini siluestri medicane ples. Siluestre ee dixim; multo ista ma gni tudine satum. Ex eo fit medicam; tum quod uocatur elateris succo ex presso semini. Cur; causa nisi matura nis maceratur semē exilit oculorum

etiam peccato. Semina autē dectans una nocte postero die macerant. aridie Semen quoq; cinere conadunt ad cohendoam succa habundatiaz. q; u; expst; suscipiunt aqua celesti e atq; sub nocte uentice sole cogunt in pastillos ad ma gnos mortalium usus. **O**bsauca tes et uita oclor; genarq; uicera. **C**onadunt hoc succo tactis radiab; uita non tangi uuas ab aubus. **R**adix autem ex aceto cocta pedaga; illinunt. **S**uccoq; tenaz; color i medetur. **A**rdua ai resina spetigies et scabiem quam psoam et lichenas uocant paratons panos sanat et ex catrib; colorem reddit. **E**t foli orum succais sirdis auulo ai aceto i stillagur. **Capitulu .ij. de elaterio et**

Elaterii item de acamini medicane Tempus est autumo. nec nullus de medicamentis longiore euo durat. Inapic a trimatu. Si quis recentiore; uti uelit pastillos in uno sicili igne lento in aceto domet. Melius q; uentus erit. Quam uim uocentis; am; seuani et auctor et theophrastus. et usq; ad quinquagesimū lucenax lumia extinguit. Hoc enim ueni experimetur est si admodum prius q; extingnat sic illare sursum ac uersum cogat. Pallidum ac leue herbaceo ac scabio meli; ac leniter amax. **P**utant ceptus aduian ad alligato semine si trax non attingit. Partis uero si aueris i lana alligatus misentis lumb; sicut ita ut prius ab ea extimatur et rapi atur extra uomi ipsam. **C**ucumini qui magnificat nata sepui mambia mox marchadia cyrenis. **A**ly tradunt similem helocetio auis inter folia et ramos puenire magnitudine uias iuglandis semen. Est autem ad spetiem scorpios; eadu da reflecta si candida. **A**liqui ead ab eo scorpionis acamini uocant effi caassimū contra scorpionis leas q; se mine et elaterio et ad pinganduz u trisq; alios modis portione nulli ad diuidio dulo ad solidum. Copio sus necat. **S**ic et contra pterea sin bibitur et ydopias illi anginas et arreas cum melle q; oleo ue



CANTICUM SOLIS

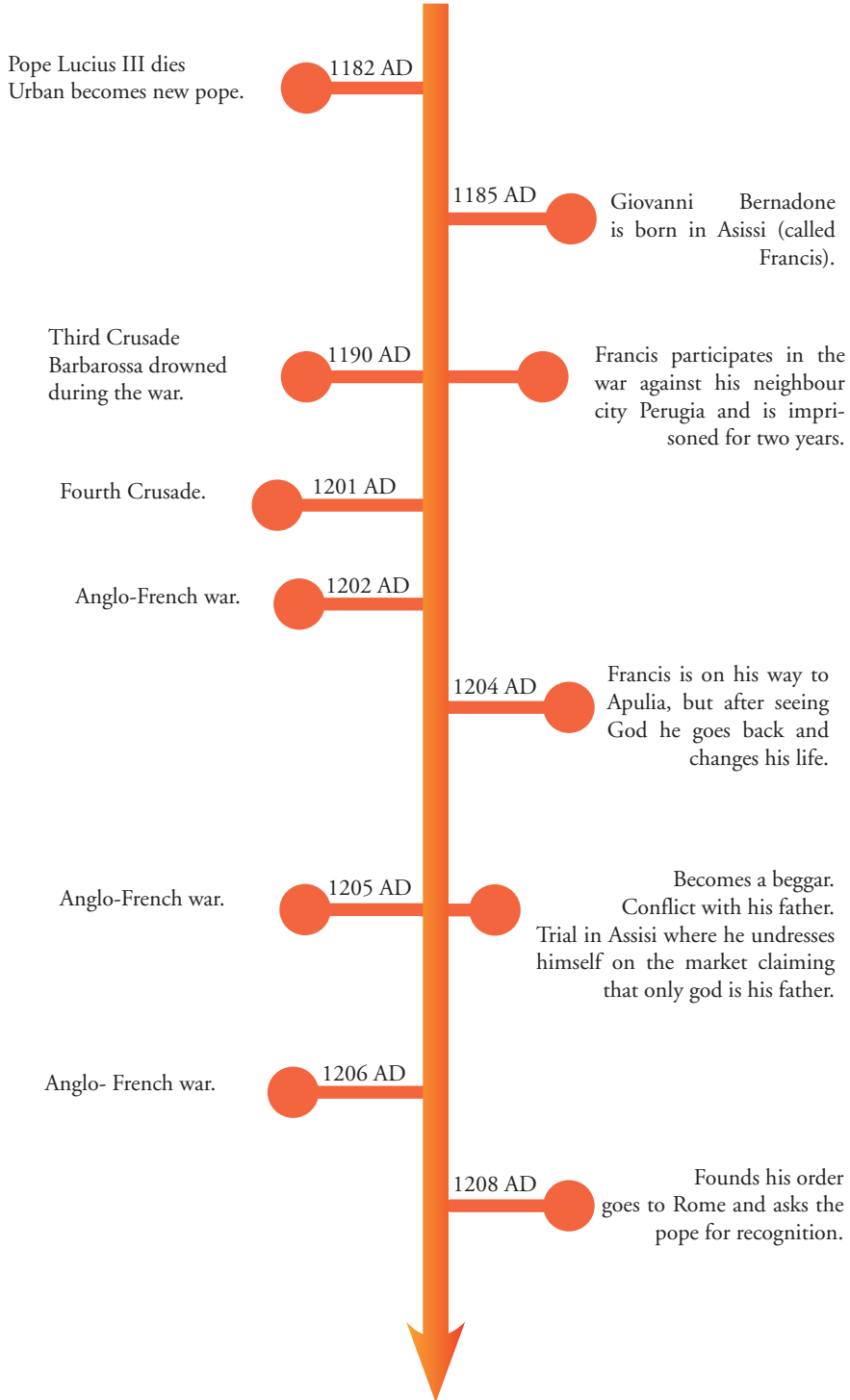
Francis from Assisi, Canticum Solis, 13th century

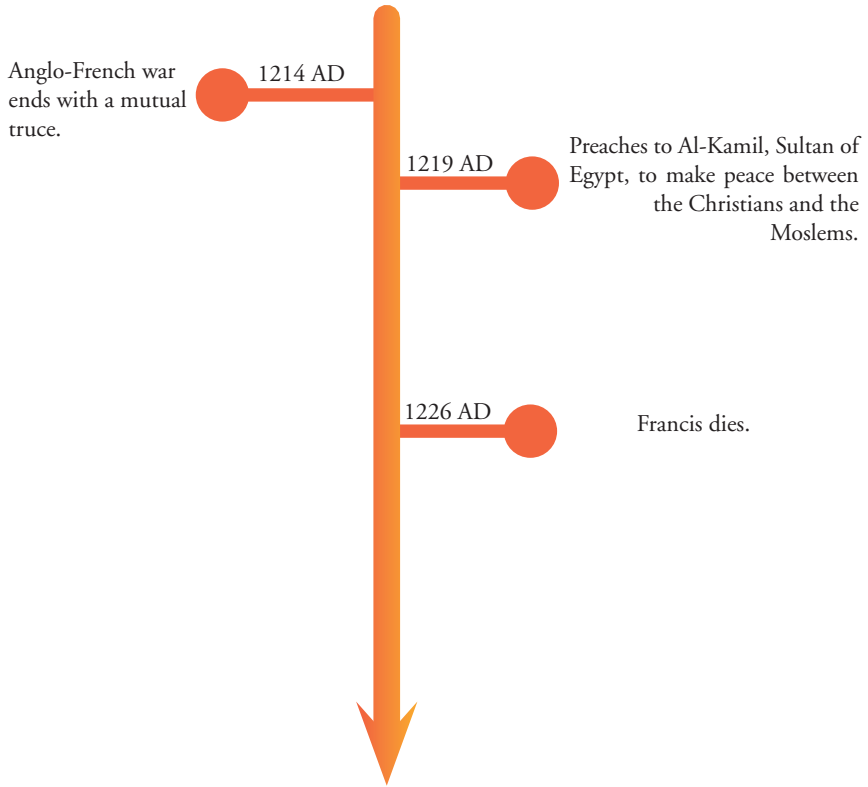
Can man consider himself as part of the creation? Is mankind something special - or just another species like horses, rats and daisies? Has mankind a special responsibility for creation and the environment? What is “typically human” as opposite to “typically animal”? Starting from a religious perspective, the text written in 1224 by Francis from Assisi, calls every creature “sister” and “brother”, suggesting that man has a deep and meaningful relationship with every aspect of nature, from the smallest ones to the mystery of death itself. Understanding that human life is nothing but a part of the all world surrounding it leads to understand the special responsibility of humankind for nature.

“Altissimu, onnipotente, bon Signore” ... these are the first words of the “Cantico delle creature” (*Canticum* or *Laudes Creaturarum*), also known as “Cantico di Frate Sole”, in its original Italian (= Umbrian) version. Only 20 years later, a Latin version came into being and became very soon an important part of the common European literal heritage - and certainly one of the most beautiful pieces of the Latin literature of the Middle Ages.



LIFE OF FRANCIS





ALTISSIME, OMNIPOTENS, BONE DOMINE

Altissime, omnipotens, bone domine, tue sunt laudes, gloria, honor et omnis benedictio, tibi soli referende sunt et nullus homo dignus est te nominare.

Lauderis, domine deus meus, propter omnis creaturas tuas et specialiter propter honorabilem fratrem nostrum Solem qui diescere facit et nos illuminat per lucem; pulcher est et radians et magni splendoris et tui, domine, symbolum prefert.

Laudetur dominus meus propter sororem Lunam et stellas, quas in celo creavit claras et bellas.

Laudetur dominus meus propter fratrem Ventum, ærem, nubem, serenitatem et propter omnia tempora, per que omnibus creaturis miisrat alimentum.

Laudetur dominus meus propter sororem Aquam, que est multum utilis, humilis, pretiosa et casta.

Laudetur dominus meus propter fratrem Ignem, per quem noctem illuminat; ille roseus est, rutilus, invictus et acer.

Laudetur dominus meus propter nostram matrem Terram, que nos sustentat et alit et producit varios

Most highly, all powerful, good Lord, thine are the praises, the glory, the honour and every blessing; to thee alone they shall be displayed, and no human being is worthy of calling thou by name.

Thou shall be praised, my almighty God, for all thy creatures and especially for of our honourable brother Sun, who lets the day begin and with his light brightens us:

He is beautiful and radiant and with a great splendor

and he is thy symbol, oh Lord! Shall my Lord be praised for sister Moon and the Stars,

who he created gleaming and beautiful in the sky.

Shall my Lord be praised for brother Wind,

for the air, the clouds, the pleasing weather and for of all the seasons with which he provides every creature with nourishment.

Shall my Lord be praised for sister Water,

who is very useful, modest, precious and pure.

Shall my Lord be praised for brother Fire,

by whom he lights up the night, as he is rosy, golden-yellow, invincible and ferocious.

Shall my Lord be praised for our mother Earth,

fructus et varicolores flores et herbas.

Lauderis, mi domine, propter illos,
qui pro tuo amore offensas dimittunt
et patienter sustinent tribulationem
et infirmitatem. Beate illi, qui in
pace sustinuerunt, quia a te, altissi-
me, coronabuntur.

Lauderis, mi domine, propter sore-
rem nostram Mortem, quam nullus
vivens potest evadere. Ve illis, qui
moriuntur in peccato mortali!

Beati illi, qui in hora mortis sue in-
veniunt se conformes tue sanctissime
voluntati, mors enim secunda non
poterit eis nocere.

Laudate et benedicite dominum
meum, gratificamini
et servite illi, omnes creature, dum
magna humilitate!

who keeps us alive and nourishes
and supplies with different kinds
of fruits and manifold flowers and
herbs.

Thou, my Lord, shall be praised, for
they who bear insults in the name of
thy love
and stand patient against poverty
and weakness.

Blessed be they who sustain these
deeds in peace
for by thee, oh highest, shall be
crowned.

Thou shall be praised, my Lord, for
our sister Death,
whom no living creature can escape
Woe for them who die in mortal sin!
Blessed be they who, in the hour of
their death, discover themselves
in compliance with thy holiest will
as the second death shall not harm
them.

Praise and bless my Lord, all crea-
tures on earth,
be thankful and serve him with great
humility!

COMMENTARY

The *Canticle of the Sun* by Francis of Assisi, written approximately in 1224 is about the praise and glory that God should receive through all the different, individual creatures. First published in Umbrian-Italian dialect, it was soon translated into Medieval Latin, thus becoming part of Medieval literature.

The *Canticle* can be divided into four parts: the first one (lines 1-10) focuses on the Lord, who is presented as all-powerful and, therefore, shall be praised. Special praise shall be provided for God's creation of the sun (l. 5: *fratrem Solem*), which, by enlightening planet earth, makes life possible. In this part the author also highlights the Sister Moon and the stars (l. 9: *sororem Lunam et stellas*), which are noticeable in the heavens together with their brother, the sun.

In the second segment (lines 11-21), the author presents the elements, which are wind (l. 11: *fratrem Ventum*), water (l. 14 *sororem Aquam*), fire (l. 16 *fratrem Ignem*) and Earth (l. 19 *nostram matrem Terram*) and describes them more explicitly. Wind is shown as a symbol for the seasons, which provide all the living beings with nourishment; water is clear and pure and, therefore, an important part of all life; fire is inviting and beneficial, presented as cordial but also ferocious; mother earth is the fundament, providing for food and beauty with crops and colours.

The third part (lines 23-32) focuses on the human beings, how they are supposed to serve the almighty and who have to consider death as part of the family (l. 27: *sororem nostram Mortem*); in its finality, Death brings us to God. Therefore, we should welcome death with open arms. Since man, in contrast to the aforementioned creatures possesses the abilities to do good and bad deeds, there are demands for living a good life.

The fourth part (lines 33-35) offers a final conclusion of the previous parts. Since God has created all the creatures, they all shall serve him with humility, whereas human beings should praise Him.

Many different stylistic devices are used in the text, the most frequent being the personification used extensively in describing the elements and creatures as siblings. In this family God is the father and mother Earth is at his side.

Another link is provided by the use of the homoeoteleuton (lines 11-21), which joins the words *sororem and fratrem*, thereby establishing a connection of the grammar that mirrors the relationship of all the creatures as parts of a family.

Another connection is established by the parallelism of *laudetur dominus meus propter...* followed by the Latin accusative. The repetitive use of this de-

vice focuses the reader's attention on the Lord, who is always there for us with the sun in the day and the moon in the night. Another obviously special use of language is the anaphora of the different forms of the verb *laudare*, which by its repetitive occurrence supports the author's message of God always being worthy of our praise and blessings.

In the *Canticle of the Sun* there are the celestial bodies, the elements, sister Death, the human beings and the almighty: many different characters are presented to the reader, with God being the most important one. His siblings, however, are placed in contrast to one another, which is prominent in the portrayal of one brother having ferocity, invincibility and cordiality, and his sister being portrayed with beauty, modesty, preciousness and purity.

Following the grammatical set up a development of the main characters becomes evident in their descriptions: God is being praised more and more until he becomes the Almighty, whereas the brothers and sisters appear only one time, so that they almost vanish in the background. This development must be understood as the creatures and elements are important but dependent on one another, while the Lord is the most important one and, therefore, needs to be placed above the others. The sole exception of this development is the portrayal of sister Death, because she is connected to the actions and decisions of humankind. Unlike God's other creatures, man can decide whether he wants to do good or bad things, whether to die having lived a productive life and doing good deeds or having lived in mortal sin. The moment of death decides which one between the eternal award, Heaven, or eternal punishment, Hell, is to be offered to the individual. And this is what makes sister Death so important, being holy and of unique character in this "family" of creation.



San Francesco, Cimabue (1290), Porziuncola's Museum, Assisi

MUSICAL ANALYSIS

Ludwig van Beethoven Symphony n. 6 ‘Pastoral Symphony’ 1st movement

The symphony n. 6 in F major Op. 68, called *Pastoral Symphony*, was composed by Ludwig Van Beethoven among 1807 and beginning of 1808. At that time Ludwig Van Beethoven used to stay in the countryside which fascinated him. When he was outside, in nature, he was hit in his soul and he rejoiced because of the immense pleasure.

Beethoven also wanted to add a subtitle to the opera, which he called “Pastorale”, as he had done previously with Symphony No.3. “Heroic”. To avoid doubts about the fact that the themes of the symphony were not at all descriptive, he added to the subtitle: “more expression of feeling than painting of sounds”.

And it is with this spirit that Beethoven composed the Sixth Symphony. Beethoven praises nature, thanking it and dialoguing with it, reflecting Saint Francis’ relationship with nature.





Drawn by Ann-Mariel
interpreted by Ann-Mariel, Tara, Lena and Emily

REACHING FOR THE SUN

Francis states that all the elements are one big family. That is why they are in one connection, it is like a circle.

The sun represents God, it is the biggest symbol of the picture, and it is located in the center, because it is almighty and because it is the head of the family. All the elements are around God, so they show the big family.

The cross in the middle of the sun shows death. It is near God, because death is like “the way to God”.

The stars and the moon are in the sky, like in the real world.

On the bottom you can see the earth: it is split in two parts, the left one is friendly and calm, and the right part is chaotic and dangerous.

On the calm side you can see the two women: sister water and mother earth.

On the dangerous one there are the brothers: wind and fire. The floor is dry and rough. On the bottom of the dangerous side, there is a human being dying. She is trying to get to the other side, but she can not. This shows that humans are the only members of the family who are able to decide between good and bad and they are able to commit sins.

MAN AT THE CENTER OF CREATION

An asymmetrical relationship

The idea that man can be one of the most important parts of creation – in fact the most important one – started to take place in the Humanistic and Renaissance Age (15th.-16th. centuries). According to a new vision of the world and the man's role in it, Humanists came to affirm the superiority of man on other creatures thanks to his intelligence and rationality. Pico della Mirandola was one of the most important Italian Humanists and his *Oratio de hominis dignitate* is considered a manifesto of this new vision of man after the Middle Age.

HOMO VITRUVIANUS

Leonardo da Vinci drew the *Vitruvian Man* in order to study the proportions of the human body, in an anthropocentric perspective. This drawing would have been the portrayal of all Renaissance art.

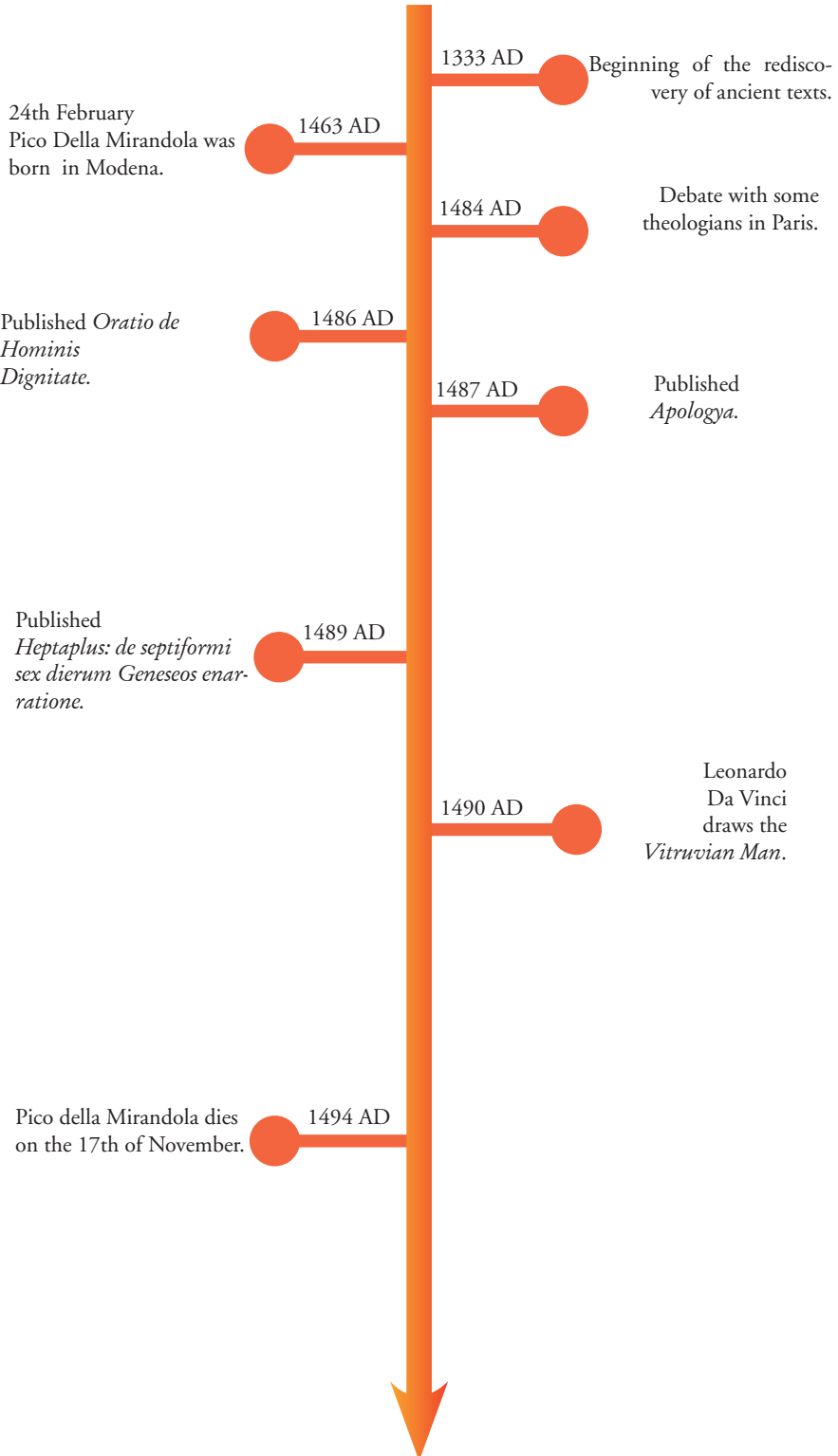
It is based on the sixth book of Marcus Vitruvius Pollio's *De architectura*, in which it is stated that it is necessary to reproduce the correct proportions of the human body if harmonious work is to be achieved.

Leonardo used an experimental calculation of proportions from different human bodies and he explained that the head, measured from the hairline to the chin, lies in the body 8 times.

Leonardo drew the body of the man inscribed in a square and a circle and he has only one body and one head; nonetheless, he has four arms and four legs. Already according to Vitruvius, the human shape could have been inscribed in those two geometric figures, because the square was the symbol of the earth, and the circle of the firmament; later on, the circular shape became a statement of God's heavenly powers, whereas the squared one of the human command on earth. Thus, Leonardo declared the centrality of humankind in the cosmos.



Leonardo Da Vinci's self-portrait, Leonardo Da Vinci, 1515 ca.
Royal Library Torino



ORATIO DE HOMINIS DIGNITATE

4.10

Iam sum[m]us Pater architectus Deus hanc quam videmus mundanam domum, divinitatis templum augustissimum, archanae legibus sapientiae fabrefecerat. Supercelestem regionem mentibus decorarat; ethereos globos aeternis animis vegetarat; excrementarias ac feculentas inferioris mundi partes omnigena animalium turba compleerat.

Sed, opere consumato, desiderabat artifex esse aliquem qui tanti operis rationem perponderet, pulchritudinem amaret, magnitudinem admiraretur. Idcirco iam rebus omnibus (ut Moses Timeusque testantur) absolutis, de producendo homine postremo cogitavit.

Verum nec erat in archetipis unde novam sobolem effingeret, nec in thesauris quod novo filio hereditarium largiretur, nec in subselli[i]s totius orbis, ubi universi contemplator iste sederet.

Iam plena omnia; omnia summis, mediis infimisque ordinibus fuerant distributa.

Sed non erat paternae potestatis in extrema faetura quasi effeta defecisse; non erat sapientiae, consilii inopia in re necessaria fluctuasse; non erat benefici amoris, ut qui in aliis esset divinam liberalitatem laudaturus in se illam damnare cogeretur.

4.10

Our supreme father, God, the maker, had already skillfully molded this earthly dwelling we see, the most venerable temple of divinity, with the laws of ancient wisdom. He had embellished the celestial region with the angelic intelligences, animated various globes with eternal souls and filled the vile and unkempt parts of the world with the varied array of animals. Nonetheless, when he finished his work, like a craftsman, he wanted someone to grasp the reason for such a great work, to love its beauty and to admire its vastness. Eventually, he came up with the creation of men, after he had already fulfilled all the other tasks, like Moses and Timaeus attest. But there was nothing among his archetypes from where he could mould his new progeny, nor in his treasures something which could be left to the new son in inheritance, nor a place was upon the seats of the universe where this contemplator could sit. All was filled; all things were already assigned to the highest, medium and lowest orders. Yet, it would not have been worthy of God's power to renege on the last work, which was almost finished; it couldn't be proper of his wisdom to waver for lack of intelligence facing a necessary task; it wasn't worthy of his beneficial love that the creature, who was destined

5.17

Statuit tandem optimus opifex,
ut cui dari nihil proprium poterat
commune esset quicquid privatum
singulis fuerat.

Igitur hominem accepit indiscretæ
opus imaginis atque in mundi po-
situm meditullio sic est alloquutus:
«Nec certam sedem, nec propriam
faciem, nec munus ullum peculiare
tibi dedimus, o Adam, ut quam
sedem, quam faciem, quæ munera
tute optaveris, ea, pro voto, pro tua
sententia, habeas et possideas.

Definita caeteris natura intra præ-
scriptas a nobis leges cohercetur.

Tu, nullis angustiis cohercitus, pro
tuo arbitrio, in cuius manu te posui,
tibi illam prefinies.

Medium te mundi posui, ut circu-
mspiceres inde comodius quicquid
est in mundo. Nec te celestem neque
terrenum, neque mortalem neque
immortalem fecimus, ut tui ipsius
quasi arbitrarius honorariusque pla-
stes et fctor, in quam malueris tute
formam effingas.

Poteris in inferiora quæ sunt bruta
degenerare; poteris in superiora quæ
sunt divina ex tui animi sententia
regenerari».



to praise divine generosity in the rest
of creation, would have been forced
to condemn it in themselves.

5.17

The optimum master eventually
established that to the one, whom
nothing he could have given of his
own, had to be assigned the different
qualities which belong to each crea-
ture.

And he picked up the man like work
of undefined nature and, after he
had put him in the world's core, he
spoke like this: "I did not give you,
o Adam, a particular place, nor a
specific appearance nor aim, so you
will get and preserve the dome, the
aspect, the purposes you will have
chosen thanks to your own vote and
advice.

The nature of the other creatures,
well defined by the laws I wrote, is
limited. Since you are not limited by
any hindrance, you will choose for
yourself thanks to your free will, in
whose hands I have put you. I have
placed you in the middle of the world
in order to let you easily admire from
there anything in the world.

I did not make you heavenly nor
earthly, mortal or immortal, so, as if
you were your own master and just
like a sculptor and maker, you will
sculpt yourself in the shape you pre-
fer. You will have the chance to de-
generate into lower creatures, which
are brutish; you can be reborn among
the higher ones, which are divine,
following the decisions of your soul".

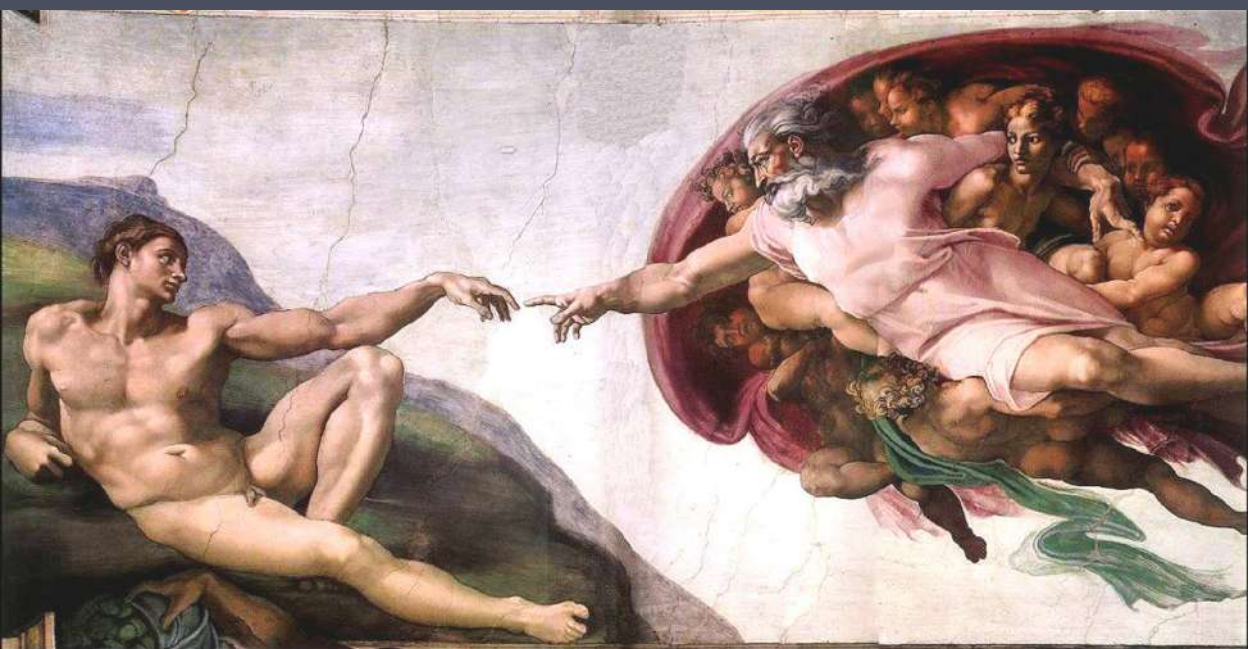
COMMENTARY

In his oration composed in 1486, Pico della Mirandola presents a new conception of humankind. Once man is no longer subjected to a divine despotism, he becomes a beloved creation of God, who gives him the gift of free will. In this text, the author describes how the creation of man, who is completely different from the other creatures, proves divine intelligence. God creates man so that there will be a creature able to appreciate the beauty of the work he has done. As already expressed in the title, the author wants to put attention on the word “dignity”, which stands for those peculiar features which make every man so different from any other creature. Therefore, dignity constitutes the true essence of man, thanks to which he can be fulfilled following his own will.

God, who endowed all the creatures with a precise nature, didn't want to deprive man of the freedom he needs to mould himself according to his own will. In this way, man can choose if he wants to elevate himself and strive for God or if he prefers to degrade himself to the level of the beasts; this possibility makes the man superior to all the other creatures.



Giovanni Pico della Mirandola
Cristofano dell'Altissimo



THE CREATION OF MAN

The Creation of Adam is a fresco painted by Michelangelo around 1511 and located in the vault of the Sistine Chapel. In a natural, bare background Adam's figure is semi-recumbent; he is going to rise from the ground directing his hand to God, who is surrounded and carried by highly realistic angels. Both God and Adam have outstretched arms and their index fingers are lifted up, just a moment before the contact, representing the effective metaphor of the vital spark passing from the Creator to the forged creature, Adam. Moreover Michelangelo wants to show the special relationship between man and God: man is the only creature able to perceive the existence of God. Adam's body still lacks the divine, miraculous breath which will make him a real man, endowed with intellect and spirit.

MUSICAL ANALYSIS

The piece of music *Sus une fontayne*, composed by Johannes Ciconia, represents the Renaissance innovation in the current Belgium. Ciconia was born in Flanders, a region with a strong bond to Florence, where the rediscovery of Classicism began. He travelled throughout Europe and, coming into contact with a lot of composers, he learned in particular the Ars Nova style. The piece is in late medieval style approaching the Renaissance one, according to the Ars Subtilior, characterized by a rhythmic complexity with a lot of syncopations and canons.



((())) Johannes Ciconia - *Sus una fontayne*

The piece *Par les bons Gédéons et Sanson délivré*, composed by Philipoctus da Caserta, has been chosen as an accompaniment for the reading of the *Oratio de hominis dignitate* because the author was one of the most important composer of the Italian Renaissance. In this composition he inserted Renaissance musical elements, like canons, sung in particular by the first voice. Philipoctus da Caserta became an important musician also for his music treatises.



((())) Philipoctus da Caserta - *Par les bons Gedeons et Sanson delivré*

Natare son
 puis que n'a ne
 fra me fuet
 puis ala fontaine
 ne lagor
 ym se est me
 tant est x
 un las ontor en buone
 e Celle ureu lia
 deudonee qle puer adun d'ustan a adustancee
 fin
 fa di gu
 te 7 nes noble for san
 etc.
 Enoz Enatenant.
 Dima Lenz Enatenant.
 Scandus punctus
 Ballate

Recueil de chansons italiennes et françaises, avec musique notée
 Bibliothèque nationale de France. Département des Manuscrits, NAF 6771, f. 84v

MAN EXPLORES NATURE

The wonder in the eyes of a scientist

Thanks to his innate curiosity, man has always explored nature, reflecting on what he sees and becoming more and more aware of physical phenomena. One of the most famous scientists in history was Galileo Galilei, in a way “the father of modern Science”. Combining observation, technology and mathematics, his discoveries came to demonstrate literally a new vision of the world. And amazed the scientist himself. In his *Sidereus Nuncius*, composed in 1601, Galileo announced what he incredibly saw through the telescope



Galileo was born in Pisa.

1564 AD

Studies Medicine at the University of Pisa.

1581 AD

The first Italian dictionary was published in Florence.

Professor of Mathematics of the same University.

1589 AD

Marriage with Marina Gamba.

1592 AD

Clement VIII became Pope.

Creation of the spyglass.

1609 AD

Validation of Copernicus' theory (heliocentrism)

Galileo was rewarded with an appointment as mathematician and philosopher of the grand duke of Tuscany. He published the "Sidereus Nuncius".

1610 AD

German astronomer Kepler publishes his cosmological book "The Harmony of the World".

Galileo is accused of heresy by the Church.

1615 AD

Galileo addresses one of his most famous *Copernican letters* to Christina of Lorraine (Grand Duchess of Tuscany).

“Il saggiatore” (creation of the scientific method) was published.



“Il saggiatore” was dedicated to the just elected Pope Urban VIII, Galileo’s personal friend and considered to be sympathetic to the new scientific theories

“Dialogue Concerning the Two Chief World Systems, Ptolemaic and Copernican” was published.



Galileo’s book got condemned by the Church and listed in the “Index librorum prohibitorum”. Pestilence started in Northern Italy.

Galileo was tried by the Church.



Galileo recanted the concept of the book and was allowed to return home.

Galileo became blind.



Galileo published his last work, “Dialogues Concerning Two New Sciences” (precursor of the modern Science).



There were some earthquakes in Calabria.

Galileo died in Florence.



Galileo was buried in the Basilica of Santa Croce in Florence.



I- Introduction

Magna equidem in hac exigua tractatione singulis de natura speculantibus¹ inspicienda contemplandaque² propono. Magna³, inquam, tum⁴ ob rei ipsius⁵ præstantiam, tum ob inauditam per ævum novitatem, tum etiam propter Organum⁶, cuius beneficio eadem⁷ sensui nostro obviam sese fecerunt.⁸



In this short essay, I shall clearly present to every single scholar of natural philosophy some great discoveries to be examined and considered. Great discoveries I say, for the importance of the topic itself, for the never-heard before innovation at the time, and also for the Device itself, thanks to which these same discoveries came to our knowledge.

1 *singulis de natura speculantibus*: in this expression there are a hyperbaton (*singulis speculantibus de natura*), a circumlocution and an alliteration of /s/. *speculantibus*: it's a present participle in case dative, plural which works as a noun; it originates from the verb *speculo*, as. (a verb concerning the sight) and it's a term complement.

2 *inspicienda and contemplanda*: they are two gerundivi in the accusative neutral plural case that with the verb *to be implied* they form the passive periphrastic construction.

3 *magna*: with this neuter substantivized we refer to the big Galileo's discoveries that he wants to show in the essay. This term is repeated on anaphora to emphasize and give significance to these discoveries.

4 *tum*: the iterated conjunction creates a polysyndeton with the repetition of this one. Galileo uses it in order to list with emphasis the reasons which make "great" his discoveries.

5 *ipsius*: it is a determinative adjective, attribute of *rei*; it has the function of simple reinforcement.

6 *organum*: it is a neologism coined by Galileo to indicate the instrument he invented: the telescope. Originally the term *organum* denoted the barrel of the organ or a generic instrument.

7 *eadem*: it is a determinative adjective, attribute of *sese*; it has iterative value, as it refers to an element already mentioned previously.

8 *lexical note*: two specific terms of the scientific setting are the gerundivi *inspicienda* (*inspicio* = look inside, carefully observe), and *contemplanda* (*contemplo* = look carefully, reflect). They refer to the sphere of sight. In fact, observation is the basis of the scientific method devised by Galilei himself. The verb "inspicio" indicates a specific, particular and in-depth interest, (in = internal), while the verb "contemplo" refers to the overall picture of what is observed (*cum* = totality).

The terms that express the pride of Galileo are *præstantia*, *inauditam novitatem per ævum* and the adjective substantivized *magna*.

II- The telescope

Mensibus abhinc decem fere, rumor ad aures nostras increpuit, fuisse a quodam Belga Perspicillum¹ elaboratum, cuius beneficio obiecta² visibilia, licet ab oculo inspicientis longe dissita, veluti propinqua distincte cernebantur; ac huius profecto admirabilis effectus nonnullæ experientia³ circumferebantur, quibus fidem alii præbebant, negabant alii. [...] Quod tandem in causa fuit, ut ad rationes inquirendas, necnon media⁴ excogitanda, per quæ ad consimilis Organi inventionem devenirem, me totum converterem; quam paulo post, doctrinæ de refractionibus⁵ innixus⁶, assequutus sum.⁷



About ten months after this moment, it came to our ears the news that a telescope had been realised by a certain Belgian, with the help of which the visible objects, although far away from the observer's eye, could be seen clearly, as if they were near; and, certainly, there was spread a lot of evidence about the efficacy of this astonishing tool, which some gave trust to, some others denied. [...] In the end this was the reason why I committed my whole self on searching for the causes, as well as on finding the ways, thanks to which I could turn up at the invention of a very similar Device; and I accomplished it a little later, basing my researches on the theory of reflections.

1 *perspicillum*: obtained from the verb *perspicio*, is “to look through”, in this context it is used to indicate the instrument with which Galileo makes his observations: the telescope.

2 *obiecta*: perfect neutral participle substantivized by the verb *obicio*, “to put forward”, that is “what is placed in front of the thought or the sight”, then the celestial bodies.

3 *experientia*: with this term Galileo refers to the evidence of the effectiveness of the instrument invented by the Belgian scholar.

4 *media*: neuter substantivized of the adjective *medius*, *a*, *um* “medium, balanced”, in Galileo the meaning is that of medium, instrument.

5 *refractionibus*: from the root of the verb *refringo*, is, “reject, contrast”, then indicates refractions, an optical phenomenon that involves light.

6 *innixus*: perfect participle of the verb *innitor*, *eris* “to lean on, to rely on”, here indicates the action to rely on tests and experiments to verify something.

7 *lexical note*: the terms that indicate the curiosity and emotion of Galileo are those that enhance the incredible possibility offered by the telescope: seeing objects as far apart as if they were close (*cuius beneficio obiecta visibilia, licet ab oculo inspicientis longe dissita, veluti propinqua distincte cernebantur*). Also in the second passage there is a great presence of terms concerning the sphere of sight (*visibilia, oculo inspicientis, cernebantur, inquirendas, refractionibus*). in this case some of the terms also appear from the general meaning and common use (*visibilia, oculo*), but as in the other step also often occurs a specific lexicon (*inspicientis, cernebantur, inquirendas and refractionibus*).

III- The observation of the moon

De facie autem Lunæ, quæ ad aspectum nostrum vergit, primo loco dicamus. Quam, facilioris intelligentiæ gratia, in duas partes distinguo, alteram nempe clariorem, obscuriorem¹ alteram²: clarior videtur totum hemisphærium ambire atque perfundere, obscurior vero, veluti nubes quædam, faciem ipsam inficit maculosamque reddit. Istæ autem maculæ, subobscuræ et satis amplæ, unicuique sunt obviæ, illasque ævum omne conspexit; quapropter magnas, seu antiquas, eas appellabimus, ad differentiam aliarum macularum amplitudine minorum, at frequentia ita consitarum, ut totam Lunarem superficiem, præsertim vero lucidiorem partem, conspergant; hæ vero a nemine ante nos observatæ fuerunt: ex ipsarum autem sæpius iteratis inspectionibus in eam deducti sumus sententiam, ut certo intelligamus, Lunæ superficiem, non perpolitam³, æquabilem, exactissimæque sphericitatis existere, ut magna philosophorum cohors de ipsa deque reliquis corporibus cælestibus opinata est, sed, contra, inæqualem, asperam, cavitatibus tumoribusque confertam.³

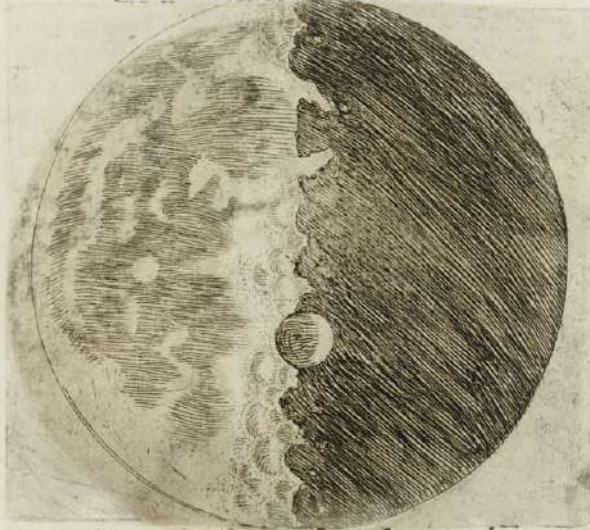


But we are going to talk first about the Moon's face which turns to our sight. And, in favor of a more immediate comprehension, I distinguish it into two parts, one clearer, darker the other: the clearer one seems to surround and to overspread all of the hemisphere, whereas the darker one, like some clouds, overshadows its own face and makes it stained. Therefore, these stains, being dark and quite wide, are visible to anyone, and people have always seen them; for this reason we will call them great, or rather ancient, different from other smaller stains in wideness; yet the amount of them together is such that they cover all of the moon's surface, but mostly the brighter side; actually, those stains have never been well observed by anyone beside us: moreover, from their very-often repeated observations, we are led to the conclusion that we have understood for sure that the surface of the moon is not polished, uniform and perfectly spherical, as a huge group of philosophers supposed about it and about other celestial bodies but, instead, it is irregular, rugged, characterized by cavities and growths.

1 *clariorem* and *obscuriorem*: majority comparative adjectives that act as an attribute to the two indefinite pronouns *alteram ... alteram*. Other adjectives (or adverbs) of degree greater than zero are the comparatives *facilioris*, *clarior*, *obscurior*, *minorum*, *lucidiorem*, *sæpius* and the superlative *exactissimæ*.

2 *alteram nempe clariorem, obscuriorem alteram*: a chiasmus that highlights the terms *clariorem e obscuriorem*.

3 *perpolitam, æquabilem, exactissimæque...inaequalem, asperam, cavitatibus tumoribusque confertam*: the two triads of adjectives have full correspondence to contraries only considering the last term of each sequence (*exactissimæ-cavitatibus tumoribusque confertam*), while the first two terms are placed in the chiastic position (*perpolitam, æquabilem-inaequalem, asperam*).



Hæc eadem macula ante secundam quadraturam
nigrioribus quibusdam terminis circumuallata conspi-
citur ; qui tanquam altissima montium iuga ex parte
Soli auersa obscuriores apparent, quæ verò Solem re-
spiciunt lucidiores extant ; cuius oppositum in cauita-
tibus accidit, quarum pars Soli auersa splendens ap-
paret, obscura verò, ac umbrosa, quæ ex parte Solis
sita est. Imminuta deinde luminosa superficie, cum
primum tota fermè dicta macula tenebris est obducta,
clariora mōtium dorſa eminenter tenebras scandunt.
Hanc duplicem apparentiam sequentes figuræ com-
mostrant.

COMMENTARY

Galileo's work is structured according to a logical order: there is an introduction, followed by the description of the discovery of the telescope and the use of the instrument. The introduction immediately clarifies the exceptional nature of the discoveries of Galileo's and the extreme innovation of the method employed.

The descriptive part of the text is less formal than the introduction. It narrates the invention of the telescope and Galileo's wish for constructing a prototype and for using it in his astronomical observation.

The direct observation of the lunar surface, thanks to the telescope, persuades Galileo that previous opinions were to be refuted. This part of the text can be divided in two: in the first one there is the observation of the moon, in which Galileo uses verbs related to the sphere of sight or verbs easily comprehensible to clarify the observed events; in the second one he interprets the observed data, using verbs related to objective reality (*existo*) and personal understanding (*intelligo*) given by the reflection on the phenomena.

Galileo refutes the positions of the philosophers on the lunar surface with a new method based on the observation and the processing of the collected data, which is the scientific method.

The verb he uses to describe the philosophical procedure is *opino* (to suppose), a verb connected to pure abstraction without any concrete evidence, while the verb linked to the scientific method is *intelligo*, which indicates the complete understanding of a phenomenon thanks to objective evidence. The style used is at the same time objective and commemorative of the scientist's discoveries, using a hypotatic syntax which allows him to express many concepts in the same sentence. This kind of prose is typical of scientific essays which look for declarative clearness in the introduction of what reported.

The wonder integrates into Galileo's narration by linking itself to the innovation of his discoveries, unheard in those times and therefore remarkable for the scientific community first, and then for the entire world. In the text wonder is clearly connected with Science rather than Magic.

By writing in Latin, Galileo made his discoveries official. In the same time, using the international language for culture, he allowed the scientific community to know them.

MUSIC ANALYSIS

Contrappunto per due liuti is a piece of music composed by the musician Vincenzo Galilei, Galileo's father. Vincenzo Galilei was born in 1525 in Florence, from a noble family. He undertook the musical career and developed a great way of composing madrigals and counterpoints and of playing the lute.

Contrappunto per due liuti's first edition was in 1584, it was performed with two voices or instruments. It was composed in Renaissance style.



The piece of music *A un giro sol de begl'occhi* was composed by Claudio Monteverdi, who was an important Italian's songwriter (he was born in Cremona, in 1567 - he died in 1643), he marked the transition from Renaissance music to Baroque music.

The composition, that is a part of the *IV Libro de Madrigali* (1603), is a madrigal performed with 5 voices (soprano, two contraltos, tenor and basso).

The text of the piece of music was a Giovanni Battista Guarini's composition (Ferrara 1538 - Venice 1612).

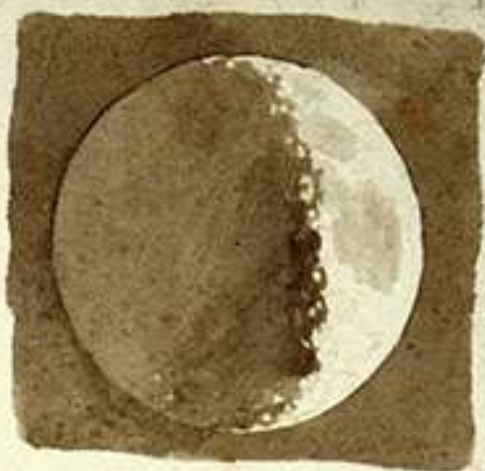




Giovanni Francesco Barbieri, called
“il Guercino”, *Endimione*, 1647,
Galleria Doria Pamphilj, Rome

In this painting there is a connection with Galileo's most important discovery: the telescope. This painting has been used more than any other by historians of science and culture in order to represent the age of the Scientific Revolution started by Galileo. The opera shows Endymion, a beautiful shepherd whom, according to the myth, Selene, goddess of the Moon, fell in love with. While he was sleeping, Selene came down on Earth and kissed him, and Endymion, who wanted to remember that pleasure forever, obtained from Zeus an eternal sleep, and he stopped growing old.

Ancient sources, such as the *Naturalis Historia* by Pliny the Elder, see Endymion as the first man who has ever recognised the beauty of the moon in every aspect.



Galileo Galilei
Drawings of the Moon,
November-December 1609

Galileo produced this extremely famous set of six watercolours of the Moon in its various phases “from life”, as he observed the Earth’s satellite through a telescope in the autumn of 1609. They represent the first realistic depiction of the Moon in history. Florence, Biblioteca Nazionale Centrale, Ms. Gal. 48, f. 28r.



BEING YOUNG IN EUROPE

As we live in different times and places, maybe we do not consider that, as young people and as students, we could have hopes, desires, challenges and ambitions similar to the ones of students from other countries or even living in different times, for instance in the Middle Age.

Reflecting on being young in a European context, we can take in consideration the position of young women, which in the past was often different from that of their male peers. It could be interesting to reflect why men choose to write about some of them (Cleopatra and Heloise, for instance) and if there is a “male” and a “female” way to deal with a protagonist of a story.

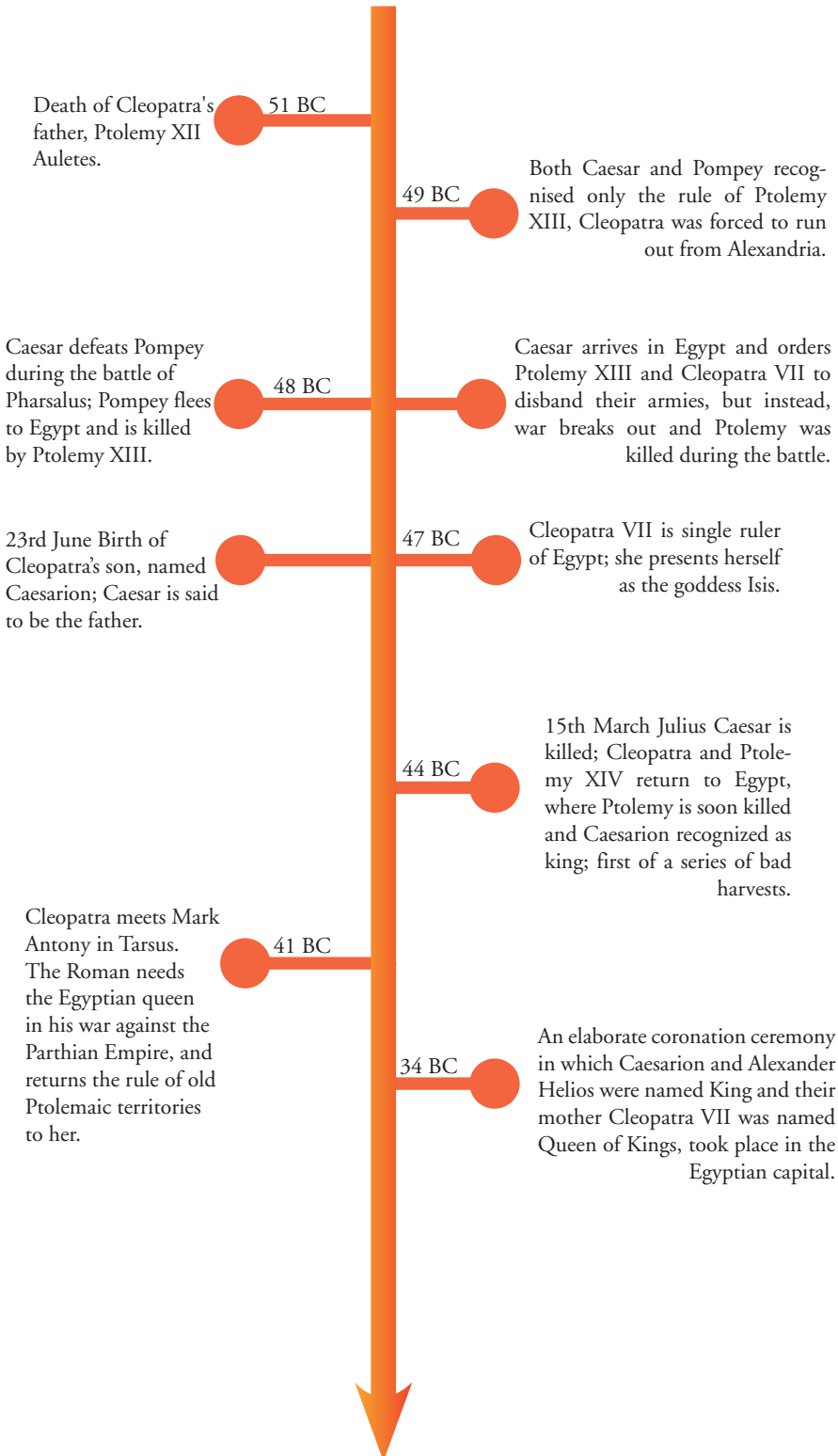
For youngsters also becoming a student is an exciting experience, both today and in medieval times. Young people of the Middle Ages certainly had to consider the same things which all students think about, for instance in which place they can find the university and the teachers which and who suits their plans best. Bologna for juridical studies, Salerno for medicine, Oxford and Paris for science were some of the most eminent universities in the Middle Age, and so they are nowadays.

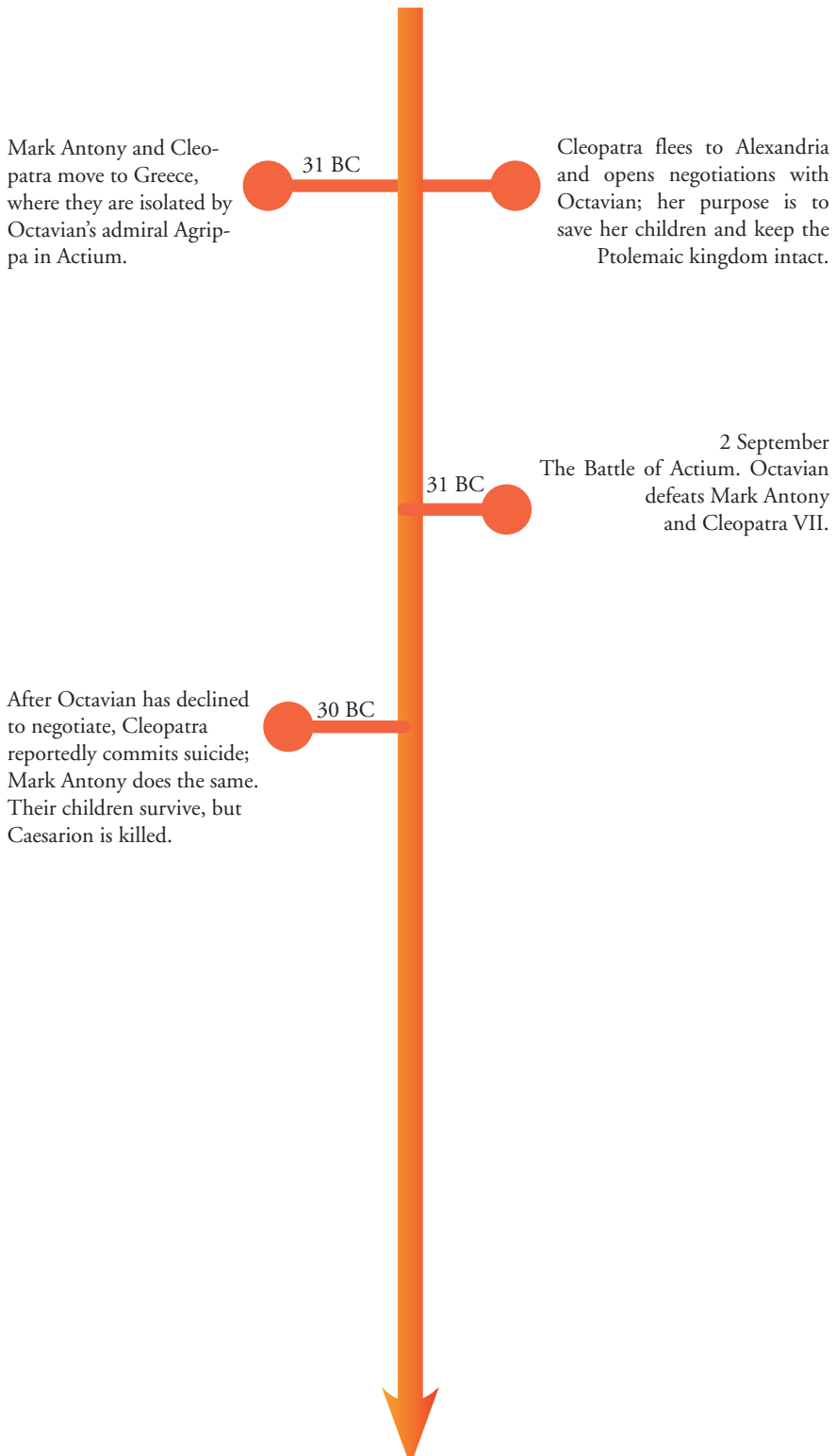
Besides studying, an important part of being young is certainly taking part in groups of peers, discussing and sharing experiences and, above all, having fun together. Not surprisingly, this was the case also in the Middle Age, as the *Carmina Burana* collection proves to us.

CLEOPATRA

Cleopatra, the ambitious young princess, soon queen of Egypt and lover of two powerful Roman generals such as Julius Caesar and Marcus Antonius, was always depicted as an immoral woman by authors both from ancient and medieval times. Particularly, in Boccaccio's point of view, Cleopatra had too many vicia and too few virtutes. Her character didn't seem to fit the opinion of a male Christian writer.







Mark Antony and Cleopatra move to Greece, where they are isolated by Octavian's admiral Agrippa in Actium.

31 BC

Cleopatra flees to Alexandria and opens negotiations with Octavian; her purpose is to save her children and keep the Ptolemaic kingdom intact.

31 BC

2 September
The Battle of Actium. Octavian defeats Mark Antony and Cleopatra VII.

30 BC

After Octavian has declined to negotiate, Cleopatra reportedly commits suicide; Mark Antony does the same. Their children survive, but Caesarion is killed.

BOCCACCIO, DE MULIERIBUS CLARIS

Boccaccio introduces Cleopatra

Cleopatra, Aegyptia femina, totius orbis fabula, etsi per multos medios reges a Ptolemaeo, Macedone rege et Lagi filio, originem traheret et Ptolemaei Dyonisii seu – ut aliis placet– Minei regis filia (sc. esset), ad imperandum, per nefas tamen, ipsi regno pervenerit, nulla fere re nisi hac et oris formositate (...) refulsit, cum e contrario avaritia, crudelitate atque luxuria omni mundo conspicua facta sit.

Cleopatra was an Egyptian woman rumoured all over the world. Although she descended, through many generations, from Ptolemy I Soter, Macedonian king and son of Lago, and she was born from Ptolemy XII Philopator or from Ptolemy Minnaei - as others say-, however, she gained the throne of the reign with impious acts. She shone almost for nothing but her physical beauty. On the contrary, she had been made famous everywhere in the world by her greed, cruelty and lust.



1 Goya - *Maia Desnuda*, 1800, Museo Nacional del Prado, Madrid

Cleopatra as sister and wife

Quod, eo quod familiarissima esset apud Aegyptios turpitudine matres filiasque tantum a coniugiis excludere, exsecutum est. Porro exurente Cleopatra regni libidine, ut nonnullis visum est, innocuum adolescentem eundemque fratrem et virum suum, quindecimum aetatis annum agentem, veneno assumpsit et sola regno potita est.

[Ptolemy's directive about the marriage] was accomplished because Egyptians had a repugnant tradition which stated to avoid only mothers and daughters in marriages. Therefore, Cleopatra, burning for the desire of the reign, as many understood, killed her 15-years-old innocent brother, [who was also her] husband with poison and she reigned alone.



2 Guido Reni- *Salomè con la testa del Battista*
1638 - 1639, Galleria Corsini, Rome



3 Klimt - *Giuditta*, 1901, Österreichische Galerie
Belvedere, Wien

The marriage of Cleopatra and Antony

Inde vero in fugam ex Parthis redeun-
ti Antonio accersita occurit (sc.
Cleopatra).

Antonius quidem cum fraude
Arthabazanem, Armeniae regem, ce-
pisset et thesauris permaximis spolia-
visset atque argentea catena vincum
traheret, ut avidam in suos amplexos
provocaret, effeminatus venienti (sc.
Cleopatrae) captivum regem cum
omni regio ornatu et praeda deiecit
in gremium.

Quo laeta munere cupidissima mu-
lier adeo blande flagrantem complexa
est, ut repudiatā Octaviā, Octaviani
Caesaris sorore, illam totibus affecti-
bus sibi uxorem iungeret.

Afterwards Cleopatra, having been
invited, ran to meet Antony, who was
coming back to Egypt fleeing from
the Parthians. Antony, having caught
Artabazanio, king of Armenia, with
a fraud and having deprived him of
his great treasure and dragged him,
bound with a silver chain, in order
to propel the greedy woman into his
embraces, threw in a seductive way
the captured king with all of his regal
ornaments and riches the on the feet
of Cleopatra, who was arriving. The
very lustful woman, content of this
present, hugged him in a such seduc-
tive way that he, burning of desire,
having renounced Octavia, Caesar
Octavianus' sister, was joined with
her in marriage with all his passion.



Cleopatra's seductive power

Cleopatra was a noble woman descending from the Egyptian ruler Ptolemy I Soter, a successor of Alexander the Great. She was probably born from Ptolemy XII Philopator (or maybe from Ptolemaeus Minnaei). She was a charming and powerful woman as she was the single ruler of the whole reign of Egypt. On the other side, she was unscrupulous, lustful and greedy.

Images [1] and [4] show similar characteristics: the woman lays naked on a bed with polished drapes, decorated using an oriental style; her position reflects her power to seduce thanks to her beauty and her high social position. She also was a mysterious character, according to other sources in fact, Cleopatra's father was Ptolemy XII Philopator (Ptolemaeus Dionysius). There is no information concerning Ptolemaeus Mineus.

In this text Boccaccio characterizes her figure negatively. She is said to be a matter of gossip all around the world in a negative sense.



4 Ingres, *Grande Odalisque*, 1814, Louvre Paris

Cleopatra's cruelty

Cleopatra is featured with cruelty and heartlessness: she is such a lustful woman that she is able to kill one of her closest relatives in order to obtain power. Boccaccio highlights Cleopatra's cruelty telling about Lysanias' murder. He suggests there were sources reporting this episode but he doesn't explain them in detail.

For this reason, she can be compared with Salome, image [2] and Judith [3]. Salome is a biblical figure represented by Guido Reni with the head of St. John the Baptist on a tray in her hands. Judith is one of the female figures most frequently painted by Klimt, she's a biblical heroine too, famous for having beheaded the Assyrian general Holofernes with her sword. Both these women, as Cleopatra, were capable of cruel actions to gain the power.



Paris, Bibliothèque Nationale de France, Fr. 599, f. 74r.
Queen Cleopatra on her throne

regard en ceur qui pour elle
 faisoient prieres recevoir
 la mort alaist delle moult
 desiree. Laquelle yle mistre
 ou boivel pour certain y si
 grant seure receut que non
 pas tant seulement du cruce
 roy la nue meit en tutece
 mais plusieurs hecles a son
 nom acust et adousta que
 ala mortalece de moez ne eust
 pu faire herodes le par prieres
 ferz tout lui eust pardonne.



**Cy sensue histoue de cleopa
 tre royue des egiptiens.**

Leo patre femme
 egiptienne fu
 renommee par
 tout le monde

Et se il est ainsi que come
 par plusieurs rois moiens
 de tholome de macedone roy
 Et de laige son filz par lignee
 soit descendu de tholome de
 uys. ou comme aucuns diet
 de unnee roy fu fille. toutes
 voies ala seingneure et do
 minacion du royaume mu
 stement yune. si ny a cause
 de quoy doit estre renommee
 fors de ceste cy. Et de la beaulte
 et de la forme. ne digne par
 louange dauou: non pour
 sa bonte. Comme par le con
 traire. par auarice y auarice
 et par luxure tout le monde
 delle au congnoissance. Car
 comme elle plaist a aucuns
 a celle fin que uous pregno
 au commencement. un roy
 de egypte apelles dems ou ma
 nce quant elle deust mourir
 premierement par le conseil
 de uiles sexar elle ordonna et
 laissa escrie en vnes tables
 que le plus amice de ses en
 fans. lilaime par nonn si
 comme aucuns dient preu
 droit a femme cleopatre la
 plus amicee de ses filles. et
 ainsi ensemble ces deux eust
 lui mort reguement. La que

Des cleres et nobles femmes, an anonymous French translation of Boccaccio's
De mulieribus claris
 1410, f. 131v *The death of Cleopatra*

Cleopatra's political influence

According to the text, Antony is described as a powerful, seductive and a lustful man, because he is said to have defeated a strong king and made Cleopatra fall in love with him thanks to his richness and his charm.

On the other hand, Cleopatra is described as a very beautiful and fascinating woman; she is also ambitious and she aspires to richness and power.

The meeting of Antony and Cleopatra (image [5]) by Giambattista Tiepolo (1747 Scottish National Gallery), is one of a few examples of paintings in which Antony and Cleopatra are together. Antony wears a typical Roman armour representing his power as a general. At his side, Cleopatra is dressed with a splendid rich dress with a wide neckline which highlights her sensuality. Thanks to her seductive power she was able to gain a great power prevailing over famous Roman generals such as Caesar and Antony.

Boccaccio chose Cleopatra as one of his *mulieres clarae* because she was wily and clever. She was also important for European history because she convinced Antony to repudiate Octavia. Therefore, she was the reason why the civil war between Antony and Octavian broke out.

Richard Strauss, “Dance of the Seven Veils”

The figure of Salome represented in the homonymous opera by Richard Strauss seems to resemble the figure of Cleopatra, described by Boccaccio in his *De Mulieribus Claris*. Salome, like Cleopatra, thanks to the power of her beauty and seduction manages to get from her father Herod what she wants, the severed head of John the Baptist. *Dance of the Seven Veils* is from the ballet *Salome*, composed in 1905, on the German translation of the French play *Salomé* by Oscar Wilde.





De Mulieribus Claris, Giovanni Boccaccio, Beinecke Library Marston MS 62, folio 3r

BEING A STUDENT IN MEDIEVAL EUROPE

Roger Bacon

For future (natural) scientists in the Middle Ages, the universities of Oxford and Paris were interesting places. And one of the most interesting professors of science was Roger Bacon.

He used mathematics and experiments to gain new knowledge. He encouraged his students to study foreign languages and to learn from both ancient Greek philosophers and Islamic scientists, especially when it comes to optics and to experiments which shall explain the nature of light. But he is also aware that there can be prejudices and pseudo-scientific thoughts which can keep a scientist from following an objective way of thinking and studying. And this is what the following text is about.

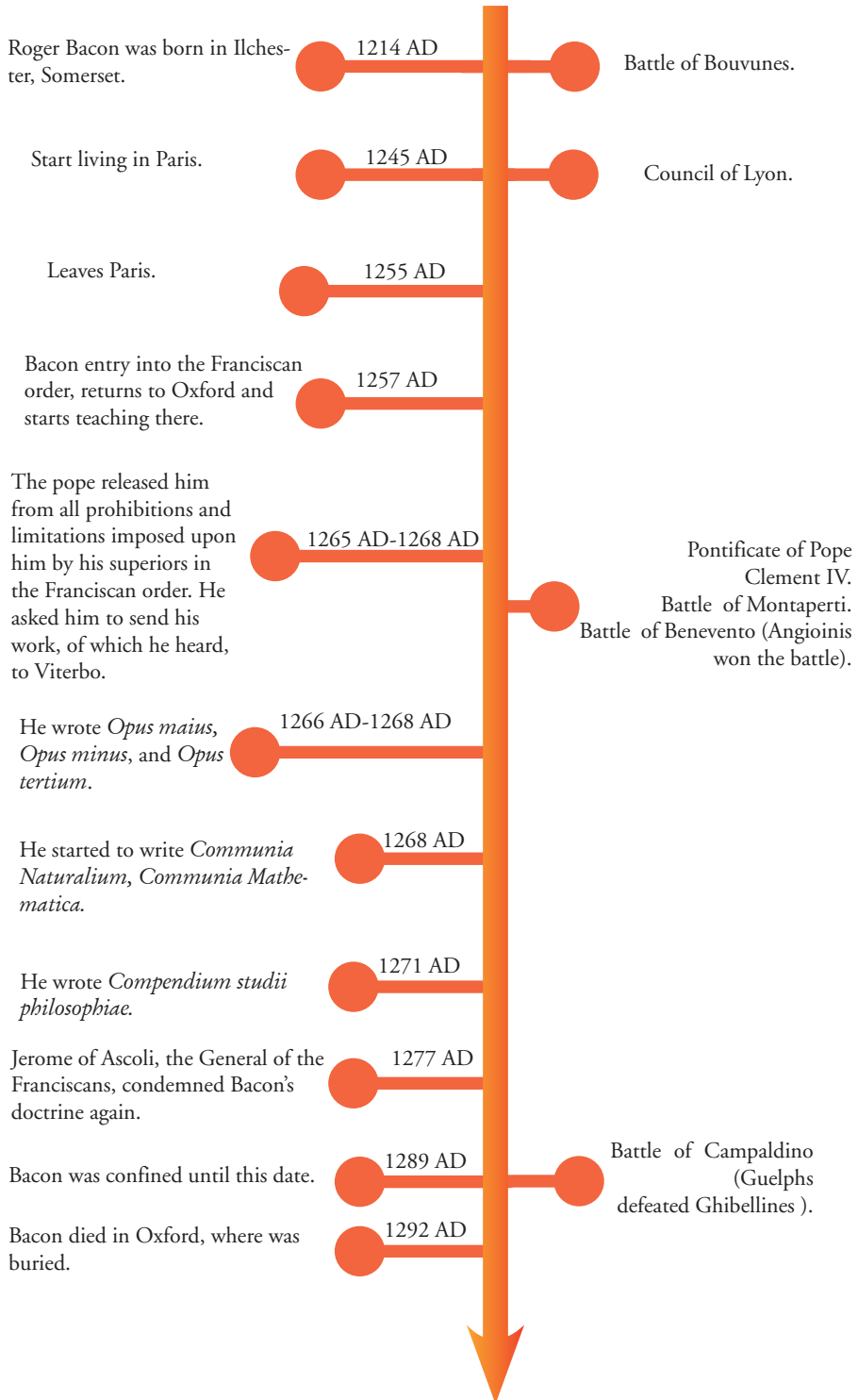
It's the very beginning of Bacon's *Opus Maius*, a manual for students of sciences.



AURELIUS. DE.
VOLONTINA. DUXIT

Roger Bacon's life

Historical events



Opus maius I 1

[1] Quatuor vero sunt maxima comprehendendae veritatis offendicula, quae omnem quemcumque sapientem impediunt et vix aliquem permittunt ad verum titulum sapientiae pervenire, videlicet: fragilis et indignae auctoritatis exemplum, consuetudinis diurnitas, vulgus sensus imperiti, et propriae ignorantiae occultatio cum ostentatione sapientiae apparentis.

[2] Ex his autem pestibus mortiferis accident omnia mala humano generi: nam ignorantur utilissima et maxima et pulcherrima sapientiae documenta et omnium scientiarum et artium secreta.

[3] Sed peius est, quod homines horum quatuor caligine excaecati non percipiunt suam ignorantiam, sed cum omni cautela palliant et defendunt, quatenus remedium non inveniant.

[4] Et quod pessimum est: cum sint in tenebris errorum densissimis, aestimant se esse in plena luce veritatis.

[5] Propter quod verissima reputant esse in fine falsitatis, optima nullius valoris, maxima nec pondus nec pretium obtinere et e contrario falsissima celebrant, pessima laudant,

[1] Actually, the biggest obstacles for comprehension of the truth are four, which impede all the wise men, and hardly allow someone to reach the true title of wisdom, that are: the example of frail and unworthy authority, the continuity of habits, the unskilled-sensed folk, and the concealment of their own ignorance with the exhibition of an apparent wisdom.

[2] To tell the truth, from these deadly epidemics happen all the bad things to human beings: in fact the most useful, the biggest and the most beautiful documents of wisdom are ignored and those of all the sciences and arts are secret.

[3] But it is worse that men, made blind by the fog of these four vices, do not perceive their ignorance, but they hide it and defend it with every type of device until they find a solution.

[4] And the worst is that even if men are surrounded by the most dense shadow of mistake, they believe to be in the full light of truth.

[5] Therefore, they consider the absolutely true things being false, the best one being without value, the biggest one having no importance nor price and, on the contrary, they

extollunt, vilissima caecutientes aliud esse omnem sapientiae fulgorem, fastidientes quae magna facilitate possunt adipisci.

praise the most false, they worship the worst ones, they raise the most coward, as they do not see that all the light of knowledge is another, as they are annoyed by those which they can understand easily.

[6] Et propter stultitiae magnitudinem ponunt summos labores, consumunt tempora multa, magnas expensas effundunt in iis, quae nullius utilitatis vel parvae sunt nec dignitatis alicuius secundum iudicium sapientis.

[6] And, due to the hugeness of their stupidity, they undertake the biggest labours, waste a lot of time, pour off a lot of money in those things, which have not got any utility or are insignificant nor have any dignity according to the wise men.

[7] Et ideo necesse est, ut violentia et malitia harum quatuor causarum omnis mali cognoscantur in principio et reprobentur et longe a consideratione sapientiae relegentur.

[7] Thus, it is necessary to know from the beginning the violence and the malice of these four motivations of every bad thing and to condemn and to relegate them far from the consideration of knowledge.

[8] Nam ubi haec tria dominantur, nulla ratio movet, nullum ius indicat, nulla lex ligat, fas locum non habet, naturae dictamen perit, facies rerum mutatur, ordo confunditur, praevalet vitium, virtus extinguitur, falsitas regnat, veritas exsufflatur.

[8] Indeed, where these things are established, no reason can move, no right can judge, no law can impose, there is no right, the natural order dies, the appearance of reality changes, the order gets confused, the vice prevails, the virtue switches off, the falsehood rules, the truth blows away.

[9] Et ideo nihil magis necessarium est considerationi, quam certa damnatio istorum quatuor per sententias sapientium electas, quibus non poterit contradici.

[9] Thus, nothing is more necessary for our analysis than an absolute condemnation of these four causes according to the considerations of the wise men, which can not be contradicted.



French miniature from a manuscript of Règle de St. Benoît
(Regula Benedicti), St. Gilles Abbey, 1129.
San Benedict gives his Rule to St. Maurus and other monks.

Perotin, *Viderunt omnes*, 13th century

Roger Bacon moved to Paris in 1245. At that time the Polifonic School of Notre Dame of Paris was one of the most important centres of music culture of all Europe. Students from all over the continent came there to study all the innovations about polyphony and notation. Perotin was a magister of the school and he contributed to increase the *Magnus Liber Organi*, a collection of ancient polyphonic compositions made by his predecessor Leonin.



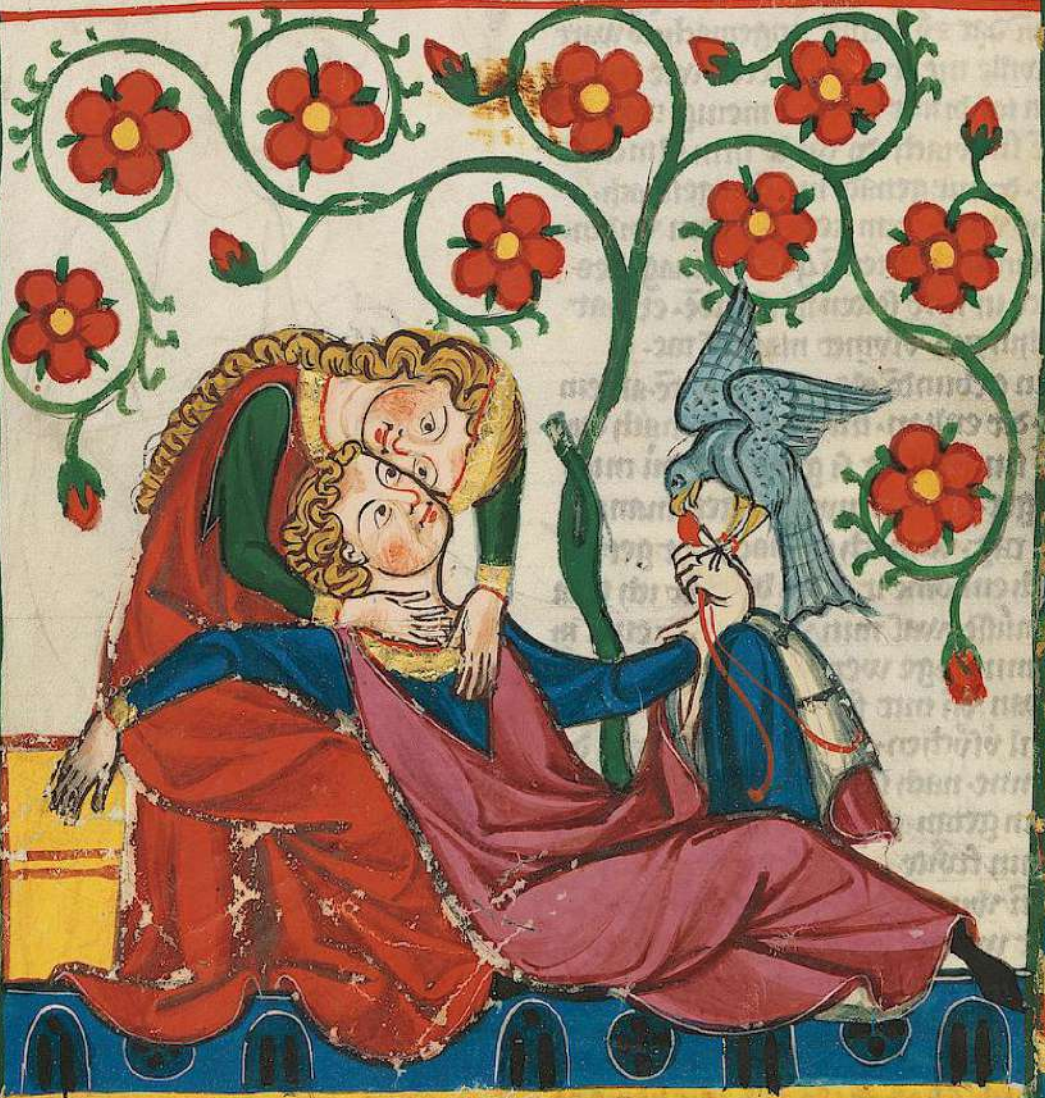
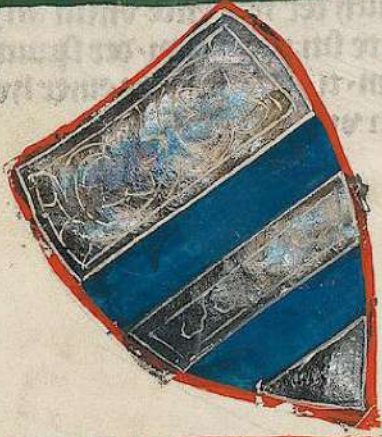
HELOISE AND ABELARD

The well known story of Héloïse d'Argenteuil tells us about a young brilliant woman of the 12th century remarkable for her knowledge of classical letters, which extended beyond Latin to Greek and Hebrew, and her passionate love with her professor Abelard.

The affair interfered with Abelard's career and once it was found out, the two lovers were separated, nevertheless they continued to meet in secret. Héloïse became pregnant and was sent by Abelard to be looked after by his family in Brittany, where she gave birth to a son. Abelard proposed a secret marriage so as not to mar his career prospects. Héloïse initially opposed it, but the couple were married. The marriage was eventually disclosed, and Abelard sent Héloïse to the convent at Argenteuil, where she had been brought up. Héloïse dressed as a nun and shared the nun's life, though she was not veiled. After being castrated by Heloise's uncle, Abelard decided to become a monk at the monastery of St Denis, near Paris. Before doing so he insisted that Héloïse take vows as a nun. Héloïse sent letters to Abelard, questioning why she must submit to a religious life for which she had no calling.

Despite her intelligence, culture and passion, it seems like Heloise was not free to decide for her own life, a common condition for young women not only in the Middle Ages.

In the text, from The letters to Heloise written by Abelard, we can see the very beginning of their love from Abelard's point of view.



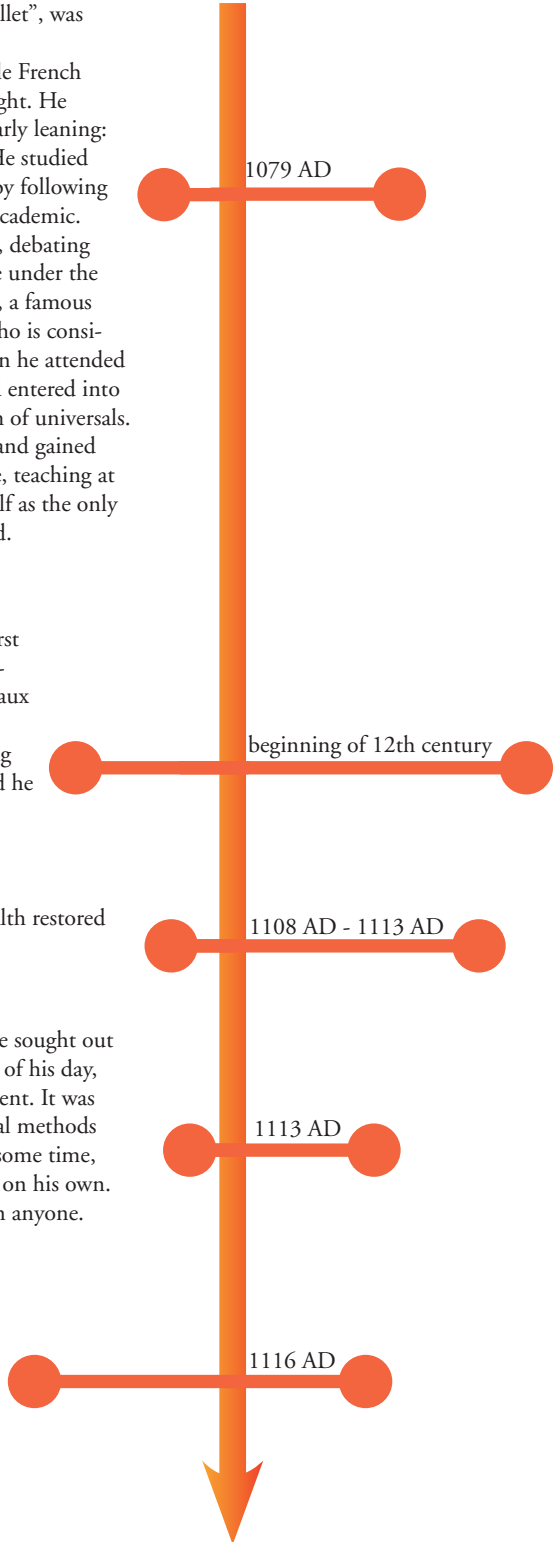
Abelard, originally called “Pierre le Pallet”, was born in Le Pallet, in Brittany. He was the eldest son of a minor noble French family. His father, Berengar was a knight. He encouraged Peter to pursue his scholarly leaning: he received early training in letters. He studied with enthusiasm dialectic and latin by following the logic of Aristotle and became an academic. Abelard wandered throughout France, debating and learning. He first studied in Loire under the tutelage of Roscellinus of Compiègne, a famous French theologian and philosopher who is considered founder of nominalism and then he attended William of Champeaux’s lectures, and entered into debate with William over the problem of universals. Abelard bested his teacher in debate, and gained his reputation as a dialectician of note, teaching at several schools. He grew to see himself as the only “undefeated” philosopher in the world.

Abelard set himself up as a lecturer, first at Melun and then at Corbeil, competing mainly with William of Champeaux (his ex teacher). He became a famous philosopher, logician and poet. During this period Abelard’s health failed, and he returned to Brittany for several years.

Abelard returned to Paris with his health restored and his ambition intact.

Abelard decides to study theology. He sought out the most eminent teacher of theology of his day, Anselm of Laon, and became his student. It was not a good choice: Anselm’s traditional methods did not appeal to Abelard, and, after some time, Abelard returned to Paris to continue on his own. That was the last time he studied with anyone.

Upon returning to Paris, Abelard became scholar-in-residence at Notre Dame, a position he held until his romantic entanglement with Héloïse.



*Ex Abaelardi
epistulis ad Heloisam*

Erat quippe in ipsa civitate Parisius adolescentula quaedam nomine Heloisa, neptis canonici cuiusdam, qui Fulbertus vocabatur. Qui eam quanto amplius diligebat, tanto diligentius in omnem – quam poterat – scientiam litterarum promoveri studuerat.

Quae cum per faciem non esset infima, per abundantiam litterarum erat suprema. Nam quo bonum hoc (litteratoriae scilicet scientiae) in mulieribus est rarius, eo amplius puellam commendabat et in toto regio nominatissimam fecerat.

Hanc igitur omnibus circumspectis, quae amantes allicere solent, commodiorem censui in amorem mihi copulare; et me id facillime credidi posse. Tanti quippe tunc nominis eram et iuventutis et formae grati praeminebam, ut quamcumque feminam nostro dignarer amore, nullam vererer repulsam. Tanto autem facilius hanc mihi puellam consensuram credidi, quanto amplius eam litterarum scientiam et habere et diligere noveram; nosque etiam absentes scriptiis internuntiis invicem liceret praesentare (...)

In huius itaque adolescentulae amorem totus inflammatum occasionem quaesivi, qua eam mihi domesticam et quotidianam conversationem familiarem

From
Abaelard's Letters To
Heloise

There was in Paris a young girl called Héloïse, granddaughter of a cleric, who was called Fulbert. And the more diligently he had applied in advancing her in all the knowledge of literature – as far as possible – the more he loved her.

And although her appearance wasn't the worst, she was the best thanks to her extensive knowledge of literature. In fact, this good thing (which means the science of the letters) is so rare in women, that it gave her more prestige, and she was the most famous girl all over the kingdom.

Therefore, considering all things which are used to attract lovers, I thought it was more convenient to unite her to myself in love; and I believed that I could do this very easily. Since at the time I was so famous and I sparkled so much thanks to youth and good appearance, that no matter what kind of woman I felt worthy of my love, I was not afraid of being rejected by any.

Instead, the more I believed that this girl would easily indulge me, the more I noticed that she loved and knew the science of the letters; and even when we didn't see each other it was possible to exchange written notes. Therefore, all immersed in the love of this young girl, whom I made

efficerem et facilius ad consensum traherem. In qua re quidem quanta eius simplicitas esset, vehementer admiratus non minus apud me obstipui, quam si agnam teneram famelico lupo committeret.

Primo domo iungebamur, deinde animo. Studium commune potestatem nos videndi nobis dabat. Magis magisque studium cum amore miscuebamur. Dum cuncti nos litteris studere putant, occulte nos amori dedebamus. Itaque, postquam libros aperuimus, plura verba de amore quam de litteris faciebamus. Plura erant oscula quam sententiae; Saepius manus ad sinum quam ad libros adducebantur; crebrius oculi cupidi ad oculos alterius quam ad scripta dirigebantur. Quid denique dicam? Nos ita cupidi eramus, ut nullam partem amoris omitteretur. Quidquid amor fingere potest, fecimus. Et quod ea gaudia antea nesciebamus, eo magis ardebamus. Et quanto magis haec voluptas me ceperat, tanto minus scholae operam dare poteram. Molestum mihi erat in scholam ire. Labor magnus erat nocte amori et diebus studio me dedere.



familiar to me during domestic and daily conversations, I waited for the occasion to bring her more easily to consent.

In this circumstance, I was very surprised and no less amazed at how simple the situation was, as if a tender lamb was offered to a hungry wolf.

We stayed together at home first, then we joined in the school. Studying together gave us the chance to see each other. We kept mixing together study and love more and more.

While others thought we were studying, we secretly abandoned ourselves to love. Therefore, since we opened the books, we talked more about love than about literature.

Kisses were more than words. Hands were more often carried to the chest than to the books; the eyes full of desire went towards the eyes of the other more frequently than to the books. What else can I say? We were so in love that no part of love was left out. We did whatever love can imagine. And, since we didn't know those joys before, we burned even more. And the more this pleasure had taken me, the less I could devote myself to studying. It bothered me to go to school. It was a great toil to dedicate myself to love at night and to study during the day.

Bernard de Ventadorn,
Can vei la lauzeta mover,
12th century

Bernard de Ventadorn was a French troubadour who lived in the 12th century. He was active among 1147 e il 1170. He wrote about forty-five compositions (including nineteen melodies). In his poems Bernard de Ventadorn contemplates female beauty and sensuality, alternating with meditations on the passing time and the fading of youth.

“Can vei la lauzeta mover” is one of the most popular Bernard’s songs (Dante himself paraphrased its opening in his *Paradiso*).

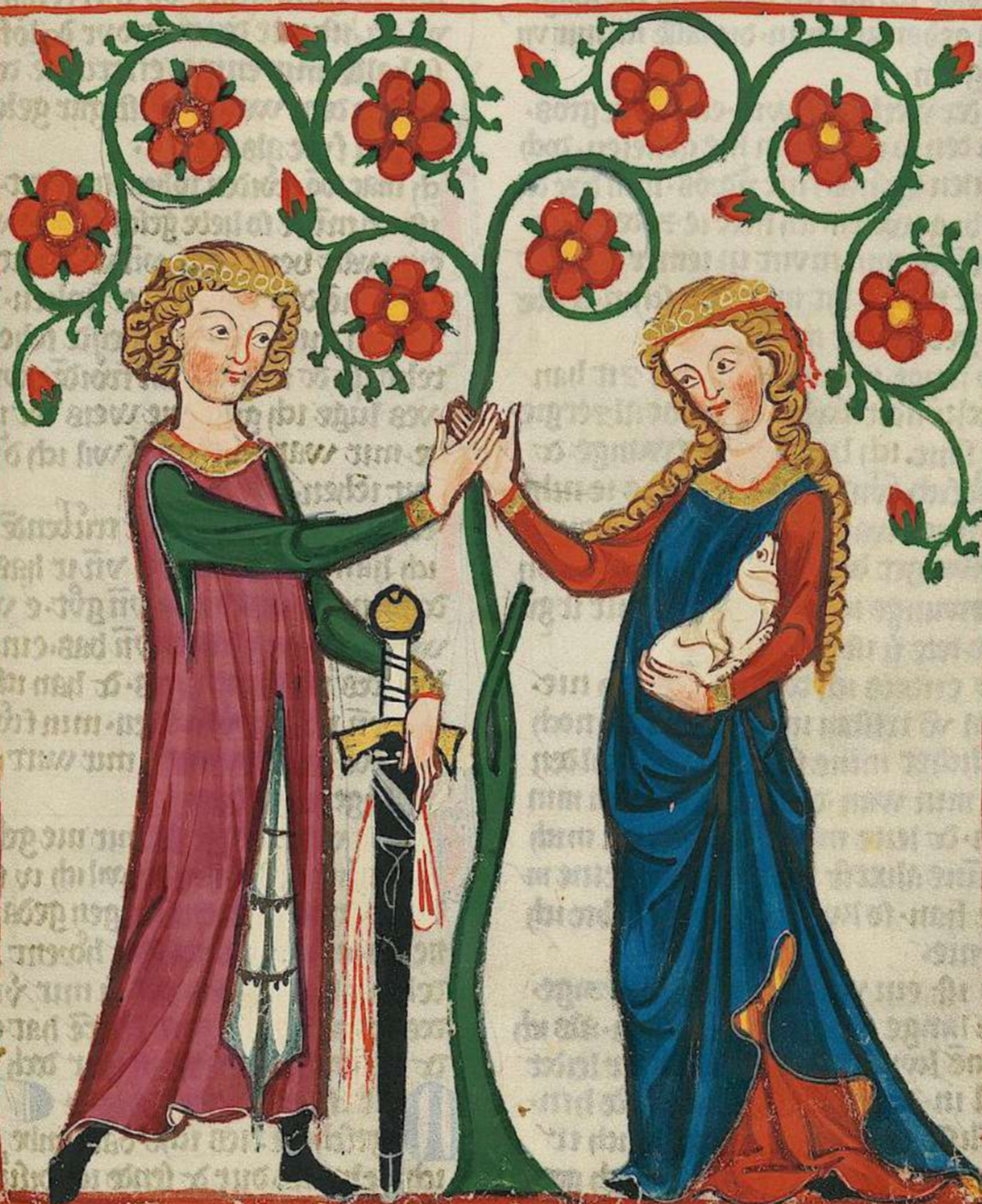
The song begins with a natural image in which the poet compares himself with a skylark (bird). The poet impersonates the character of the unhappy lover (typical of Provençal poetry) because of his beloved who does not correspond to his love.

At the end Bernard condemns all women for their lack of piety and he comes to the conclusion that love does not elevate the soul but destroys it.

The original song includes seven strophes composed of eight alternating rhyming verses ABABCDCD and four-part leave.

The melody used for each strophe is usually determined by the form of the stanza, in that phrase length often corresponds to line length and melodic and lyrical cadences tend to coincide.





Miniature from *Codex Manesse*, 14th century

The miniature represents Horheim Bernger Von Horheim (late 12th century), a German poet of the court of Henry IV. In this image the poet is depicted with his beloved holding a dog in her lap, a symbol of fidelity, while he holds a sword, symbol of the 'armor of the spirit'. Their hands join in the tree that seems to bloom upon their contact.

It comes from *Codex Manesse*, also known as the *Great Heidelberg Book of Songs* (Große Heidelberger Liederhandschrift around 1300). It is the most comprehensive collection of ballads and epigrammatic poetry in Middle High German language which includes many miniatures.

INTERPRETING BY DANCING

Carmina Burana - O Fortuna

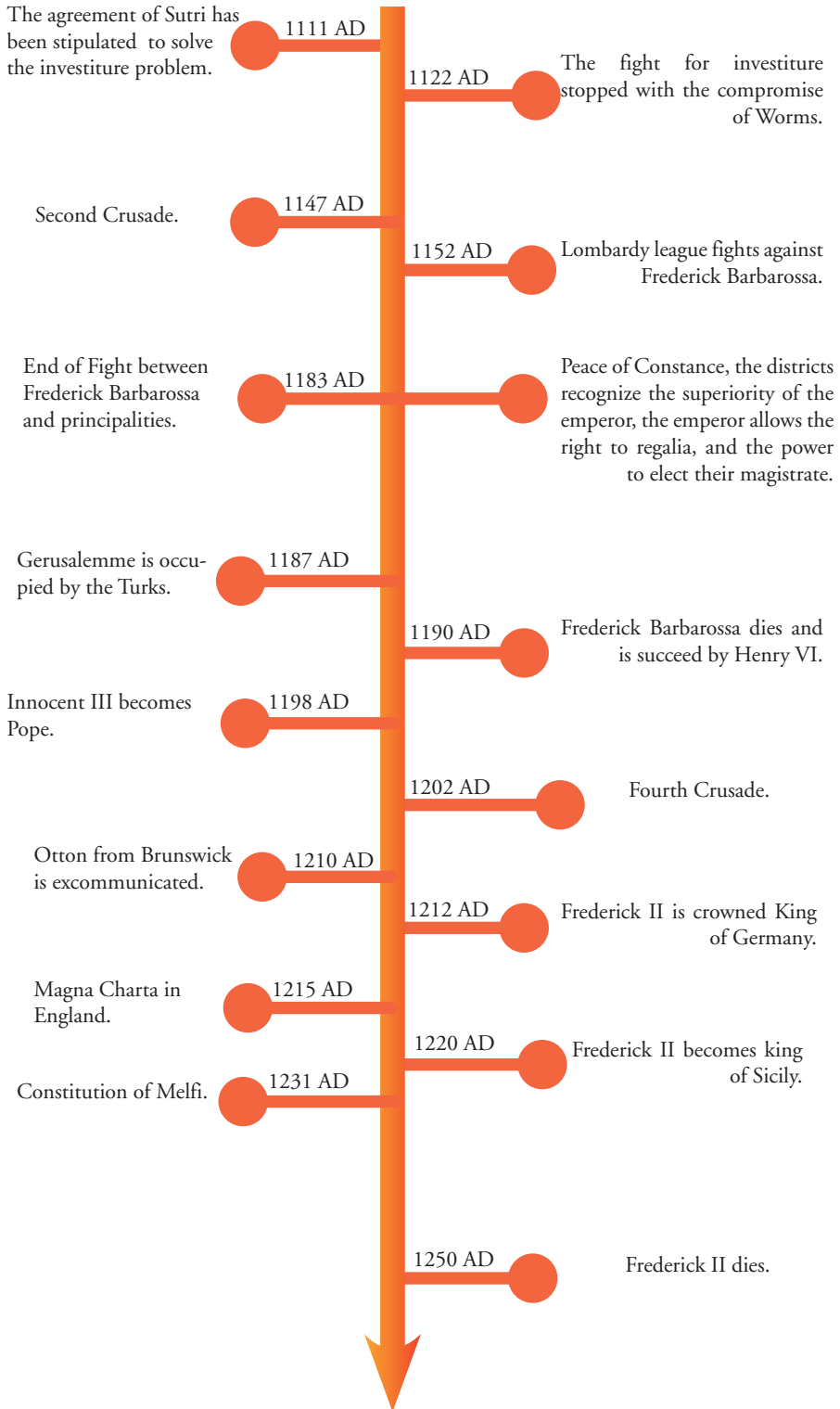
The *Carmina Burana*, a medieval collection, tells us about life and love, about the hope and happiness of young people in the past. They were written by students and clergy when Latin was the lingua franca throughout Italy and western Europe for travelling scholars, universities, and theologians. Most of the poems and songs appear to be the work of Goliards, clergy (mostly students) who satirized the Catholic Church.

Several centuries later, Carl Orff, a German composer, transformed some of these poems into music, a series of songs with full orchestral accompaniment.

The motive of the wheel of Fortune is important to him. It turns hope to disappointment, love to loss. But it can also bring you to the top again. Therefore the mighty hymn to Fortune (*O fortuna, velut luna, statu variabilis*) appears twice in Orff's composition: at the beginning and at the end.

The swing of the wheel as well as the motive of dance which appears again and again in the poems make Orff's *Carmina Burana* the perfect base for the dance choreography we created together trying to interpret its meaning by dancing.





Historical introduction

The so-called *Carmina Burana* are a collection of poems included in a manuscript written by itinerant scholars between the 12th and the 13th centuries. This manuscript contains 318 songs: most of them are written in Latin, but some others in German. Their contents are almost exclusively profane: didactic moralizing poems and satires, love songs and spring songs and verses about drinking and gambling. In addition to these songs, the manuscript contains two Latin plays: a Nativity play and a Passion play. Sometimes there are melodies or illustrations together with the texts. The poems were composed by three authors coming from the south of the Alps, according to their handwriting and the language they used. The manuscript was discovered by Johann Christoph von Aretin. The songs became famous after the composer Carl Orff (1895-1982), who turned them into a cantata entitled *Carmina Burana* in 1937.



Johann Christoph von Aretin



Carl Orff

O FORTUNA

O Fortuna
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

Oh Fate!
Like the moon
with your changeability
you always increase
or decrease,
the despicable life
now persists
and now then heals
with jokes the shrewdness of the mind,
lack,
strength,
it melts them like ice.

Fate enormous
and meaningless
you, movable wheel,
baleful condition,
vain wellness
always faint,
covered by shadows
and veiled
you strive me, too;
now through game
nude spine
I bear your evil deeds.

Destiny of wealth
and strength
against me
it is an increase
and a decrease,
always at the mercy of fate.
Right now,
without a break
feel the beat of the rope
because of fate
quiet the fort,
everyone cry with me!



AESTUANS INTERIUS

Aestuans interius
ira vehementi
in amaritudine
loquor meae menti;
factus de materia,
cinis elementi,
similis sum folio,
de quo ludunt venti.

Burning inside,
I'm speaking to my mind,
through fierce anger,
in bitterness:
because I am made out of material
of light elements,
I am like a leaf
the winds are playing with.

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti
sub eodem tramite
numquam permanenti.

Because it is the mark
of an intelligent man
to put on rocks
his foundation
I'm a fool and compare myself
to a lingering river
on the same bed
never stable.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis;
quaero mihi similes,
et adiungor pravis.

I am carried
like a ship without a sailor,
like an intangible bird
carried through the airways.
Shackles do not hold me,
a key does not hold me,
I am looking for similar
and I meet the corrupted.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
quae numquam in cordibus
habitat ignavis.

The heaviness of heart
seems hard to me;
the game is lovable
and sweeter the honey.
Whatever Venus orders
is enjoyable labor
which never lives
in the cowardly hearts.

Via lata gradior
more iuventutis,
implicor et vitiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

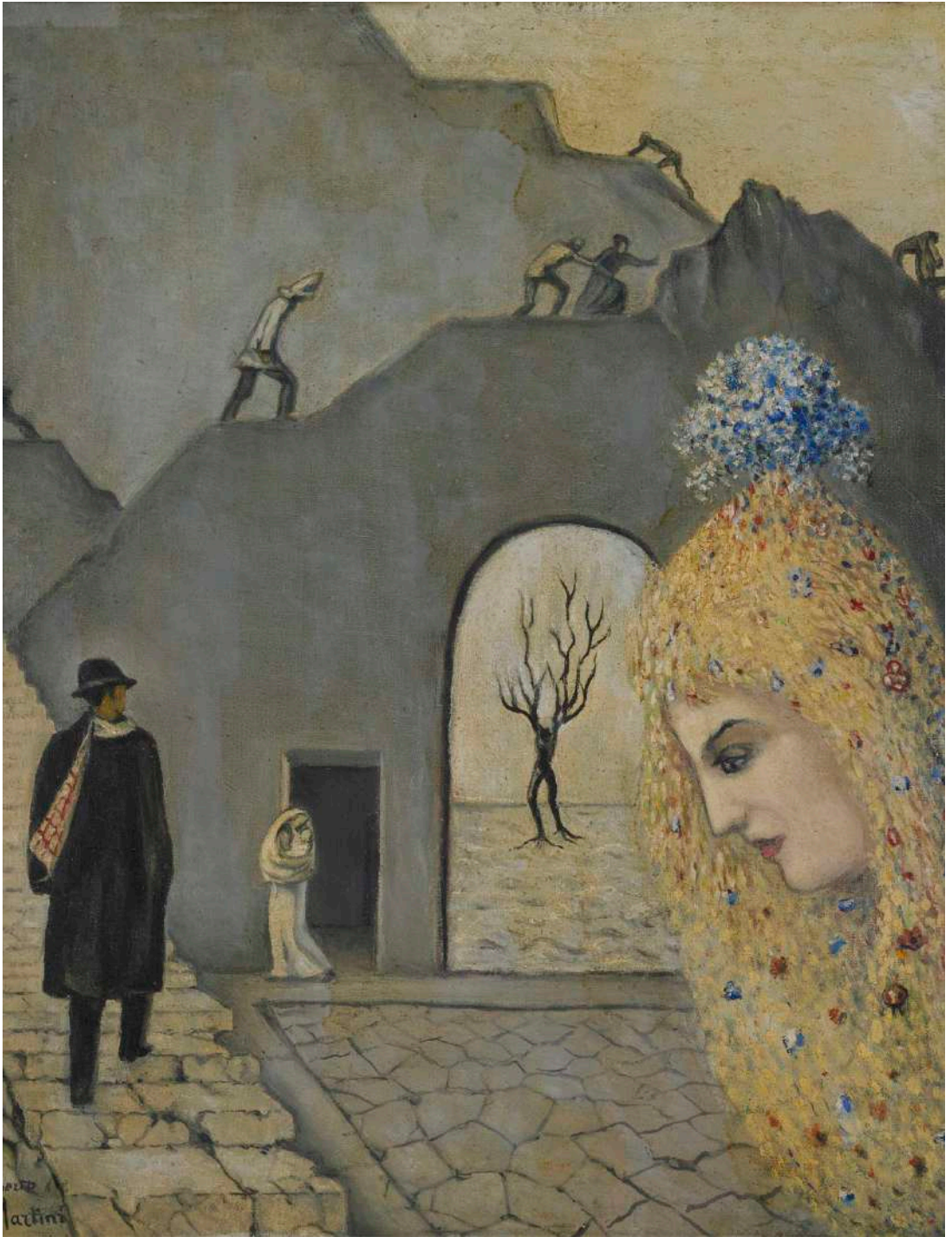
I step through wide lanes
as in my youth
I surrounded myself in vices
forgetful of honesty
coveting lust
rather than salvation
dead inside
I carry with me the flesh's cure.



Miniature from *Ovide Moralise* di Chretien Legouais (XIV sec.)

Miniature from *Ovide Moralise* 14th century

In Medieval and Ancient philosophy the Wheel of Fortune, or *Rota Fortunae*, is a symbol of the capricious nature of Fate. The wheel belongs to the goddess Fortuna who spins it randomly, changing the positions of those on the wheel: some suffer great misfortune, others gain windfalls. It became a common image in manuscripts of the book, and then other media, where Fortuna, often blindfolded, turns a large wheel of the sort used in watermills, to which kings and other powerful figures are attached.



LA SCALA DELLA FORTUNA

Alberto Giacomo Spiridione Martini was born in Oderzo in 1876 and died in Milan in 1954. He was an Italian draftsman, painter, engraver and illustrator. He was a precursor of the surrealist movement.

MUSICAL ANALYSIS

The piece *O Fortuna*, which is part of *Carmina Burana* of Carl Orff, presents some music/text's matches.

At the beginning and in half of the composition there is an immediately and evident change of the dynamic (from forte to piano) and of the beat (from 2/4 to 3/4). This choice probably derives for describing in a better way the main characteristics of the Fortune, that is the mutability. It grows and decreases, sometimes is with us or against us: it shows us the human impotence in front of the Fortune and the cruelty of fate. The chilling atmosphere of the choir tends to evoke the classic image of death brought back by the iconography of the Middle Ages: the horrendous skull wrapped in a black cloak with a scythe in hand. This state of variability is highlighted also by the presence of numerous rhythmic games and timbral artifices, which create great suggestion.

Variabilis: accelerando. After *Variabilis* from forte it becomes piano.

Dissolvit ut glaciem: the dynamic decreases as if to end; in reality it starts again more tense than before, keeping the piano.

Semper dissolubilis: it seems to end, but it starts again with the addition of the eardrums that give greater tension.

Sors salutis et virtutis michi nunc contraria, est affectus et defectus semper in angaria: the music suddenly becomes loud. It continues to accelerate and increase its dynamics until the end, with a final explosion characterized by the addition of percussion. All this trend highlights the invincible strength of Fortune.



Regno.

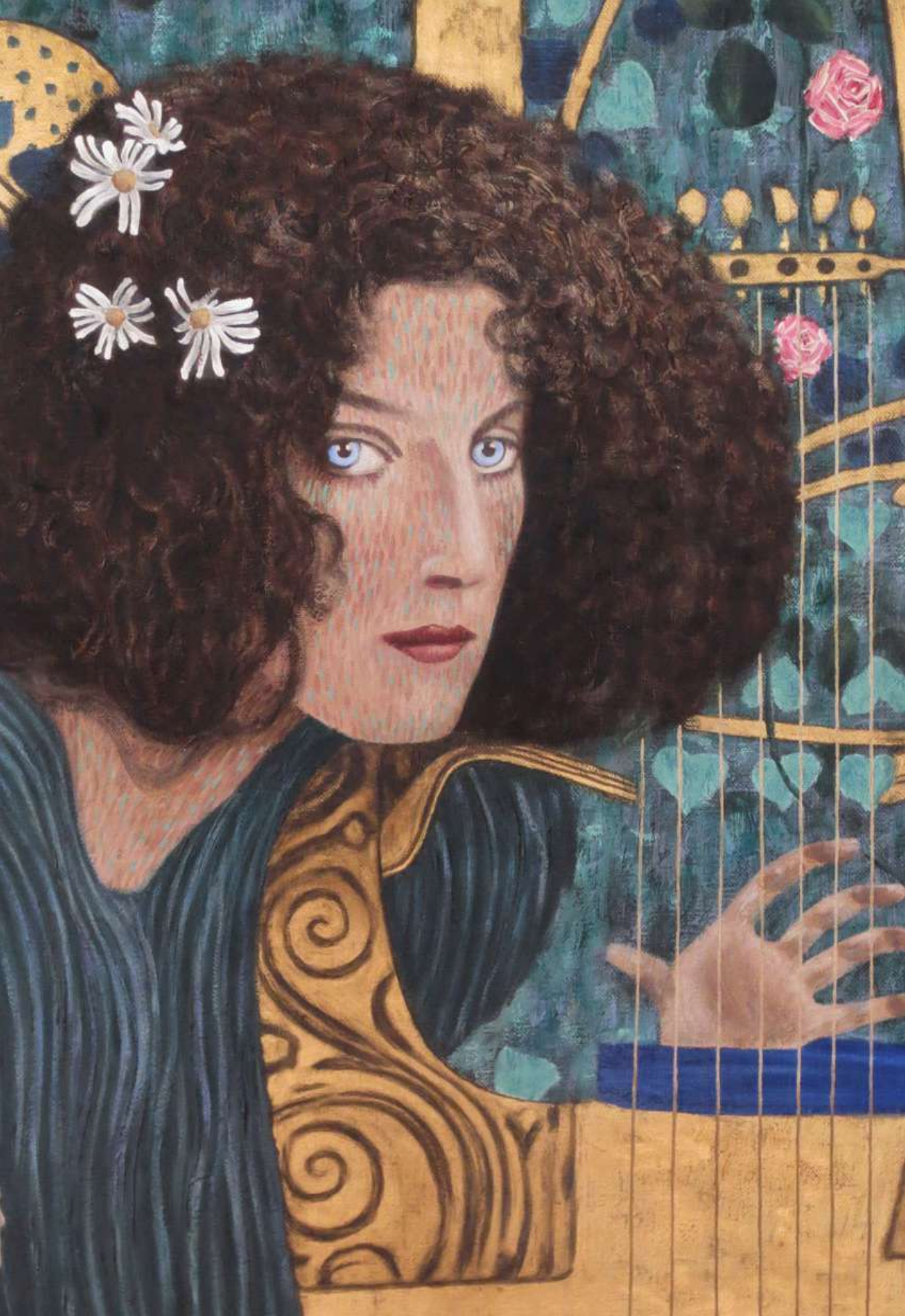
BIBLIOTHECA
REGIA
MONACENSIS.



regnabo

sum sine regno.

Regnum autem ambulans passu fere pari. prodigul non reclinat vitium auari. uirtus temperantia quadam singulari debet medium ad utrumq; uitium caute contemplari. **S**i legisse memoras ethicam caronis. in qua scriptum legitur: ambula cum bonis. cum ad dandi gloriam animum disponis. inter cetera hoc primum considera. quis sit dignus donis. **D**are fortuna uisus luna statu narrabilis temp crescit aut decrescit uita de restabilis nunc obdurat: tunc curat ludo mentis aciem ei estarem potestate dissoluit ut glaciem. **S**cel inmanis: manus rota tu uolubilis. st. cui malis uana salus semp dissolubilis obumbratam z uelatam in quoq; uiteris nunc primum uisum nudum sero tunc celeris. **S**os salutis: uirtutis in nunc uaria e affectu et



MUSIC AND EDUCATION

Latin and music - an inspiring combination

Music plays an important role in connection to Latin literature, in fact there are mythological texts which describe the origin of a musical instrument (e.g. the episode “Pan and Syrinx” in Ovid’s “Metamorphoses”), or narrative texts which uses the description of music for the characterization of a person (e.g. Achilles playing the lyra in the “Ilias Latina” - like in Homer’s “Iliad”).

Latin texts are used as well as lyrics in many pieces of vocal music (e.g. in Vivaldi’s “Sileant Zephyri” or Mozart’s “Laudate dominum”).

Furthermore, many Latin texts deal with the role and importance of music as a mean of education. Not only musicians or artists in general were interested in music, but also philosophers gave great importance to music and its many connections with other disciplines. Particularly, the connection between music and mathematics could sound quite strange to us, as well as the connection between music and philosophy, namely metaphysics and cosmology, seems a little hard to understand from a modern point of view. The three authors – Boethius, Isidorus and Johannes Tinctoris – we will take in consideration will help us to deepen and better understand these ideas.

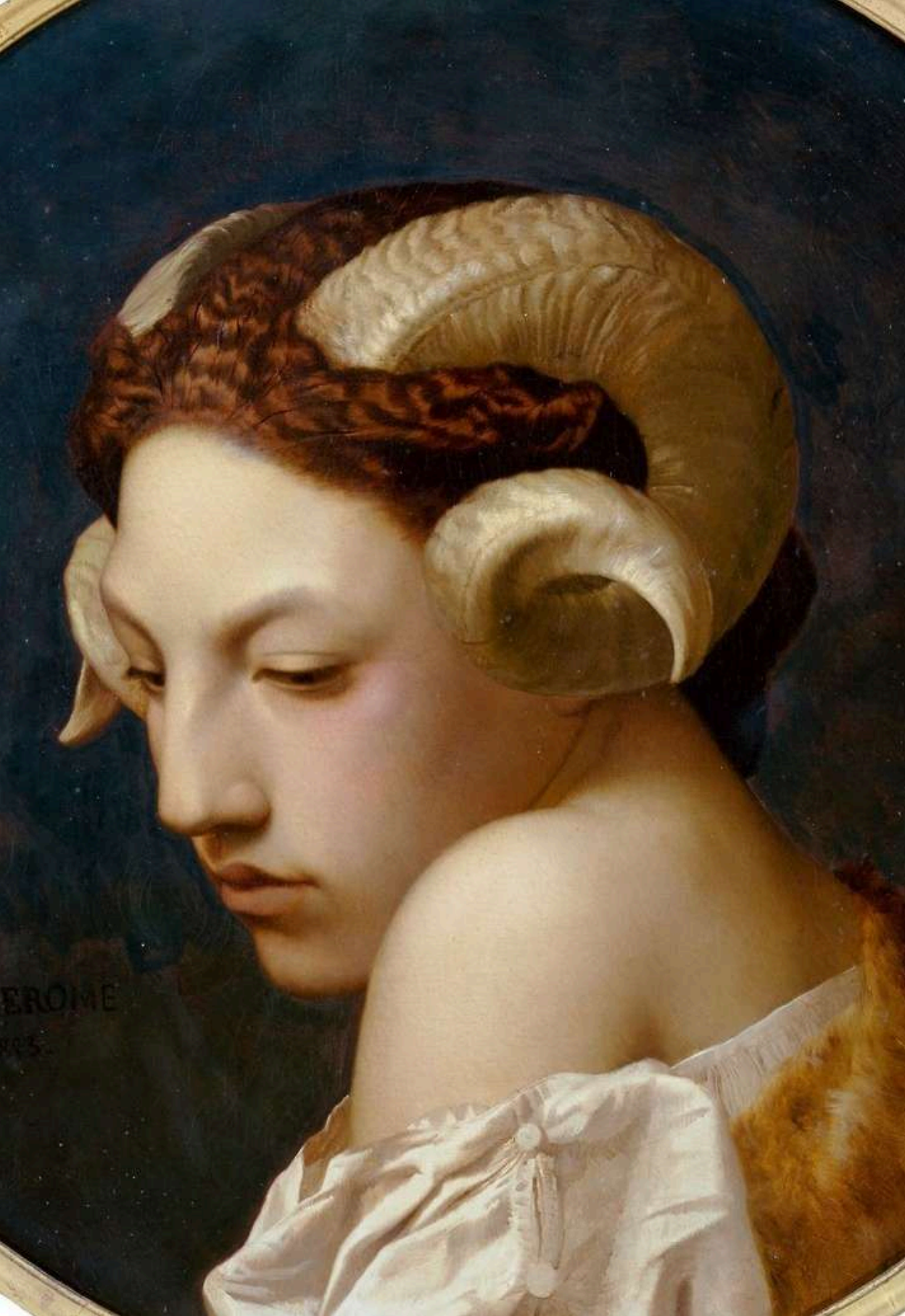


OVID

An inspiring European poet

The Roman poet Ovid is chiefly famed for the “Metamorphoses”, a long verse narrative which retells ancient Greek and Roman legends, unifying them as a sequence and through the theme of the title. The poem, originally written in Latin, was translated and much admired in the Middle Ages; it subsequently provided a rich source of subject matter for important pieces from European art (music, painting / sculpture, literature) which show us that Ovid is one of the most influential poets of Europe - being a source of inspiration for many artists from different times.

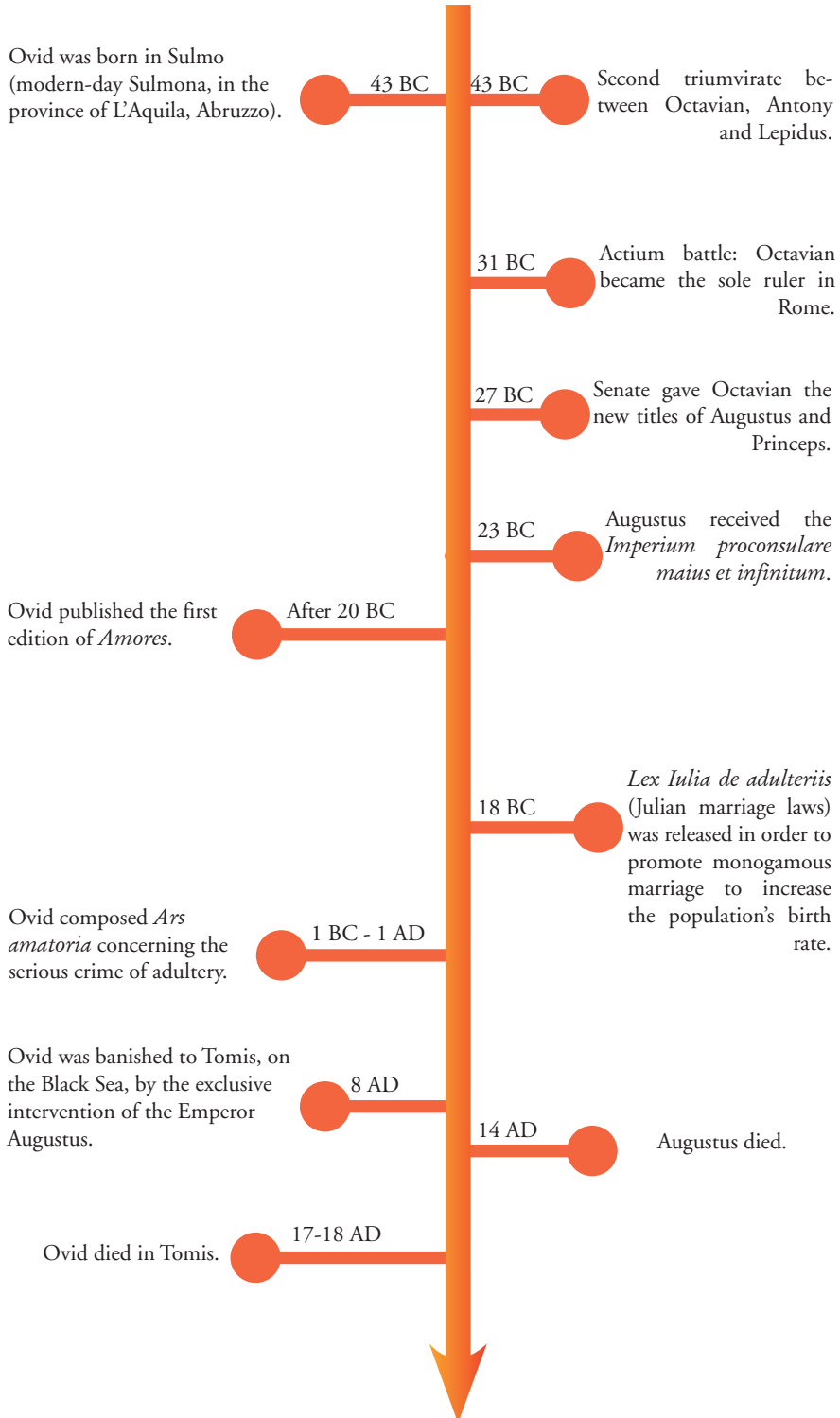
We will reflect especially about music inspired by the ancient myth of the nymph dryad Syrinx and the god Pan.



EROME
1885.

Ovid life

Historical events



Ovid, *Syrinx* (*Metamorphoses*, I 689-712)

In order to lull the hundred eyed giant Argos to sleep, the god Mercury plays on his flute. He also tells the story of the origin of his flute:

Tum deus "Arcadiae gelidis in montibus" inquit "Inter hamadryadas celeberrima Nonacrinas Naias una fuit; nymphae, Syringa' vocabant. Non semel et satyros eluserat illa sequentes et, quoscumque deos umbrosaue silva feraxque rus habet. Ortygiam studiis ipsaque colebat Virginitate deam.

Then the god (= Mercury) said: "Once upon a time in the cool mountains of Arcadia there was among the dryads (= tree nymphs) around the town Nonacris a very famous naiad (= water nymph). The (other) nymphs called her 'Syrinx'. More than once she had mockingly escaped the satyrs when they chased her and all the (other rural) gods whom the shadowfell forest and the fertile country soil houses. She herself honoured the goddess of (the island) Ortygia (= Diana) with enthusiasm and virginity.

Ritu quoque cincta Dianae Falleret et posset credi Latonia, si non Corneus huic arcus, si non foret aureus illi.

Dressed, too, in the style of Diana she would deceive you and could have thought to be Latonia (= Diana), if not her (Syrinx') bow were made of horn, the bow of the other (= Diana's) of gold.

Sic quoque fallebat. Redeuntem colle Lycaeo Pan videt hanc pinuque caput praecinctus acuta talia verba refert:... "Restabat verba referre (precibus spretis) fugisse per avia nympham, donec harenosi placidum Ladonis ad amnem Venerit; hic illam (cursum impredientibus undis), ut se mutarent, liquidas orasse sorores; Panaque,

In that way, too, she was deceiving. And Pan, when he came from the mountain Lykaeos, saw her and, wearing a wreath of spiny pine around his head, he said words as follows." And now he (= Mercury) had to tell those words and (he had to tell) that the nymph had despised his entreaties and had fled through the wilderness

cum prensam sibi iam Syringa putaret, corpore pro nympphae calamos tenuisse palustres; dumque ibi suspirat, motos in harundine ventos effecisse sonum tenuem similemque querenti; arte nova vocisque deum dulcedine captum, “Hoc mihi colloquium tecum” dixisse, “manebit”; atque ita (disparibus calamis compagine cerae inter se iunctis) nomen tenuisse puellae.

until she had come to the peaceful current of the sandy (river) Ladon; and that it was here that she, as the waves stopped her run, had begged her liquid sisters (= the water nymphs of the river Ladon) to transform her; and that Pan, when he thought that he already hold Syrinx as his own property, had hold reeds from the marshes instead of the nymph’s body; and that, while he sighed there, the winds which had been moved in the reed, had made a sound, tender and like that of a moaning human being; and that the god (= Pan), because he was touched by the new art and the sweetness of this voice, had said: “This (kind of) conversation with you will remain to me”; and that in that way, when he had joined reeds of unequal length together with wax, he had kept the name of the girl (= the name ‘Syrinx’).



Claude Debussy, *Syrinx* (*La flûte de Pan*).



Benjamin Britten, *6 Metamorphoses after Ovid: Pan*.



Carl Nielsen, *Pan og Syrinx*.

Syrinx and Pan – Musical interpretations

In the first piece, Debussy's "Syrinx" (1913) for flute solo, you can hear how Syrinx is running from Pan and how she lets him come closer before she runs again. That is because of the fast notes at the beginning (bar 1-5), then the music got slower notes (bar 6-8) and gets faster again (bar 9-17). In bar 18-24 Pan is about to catch Syrinx so she is getting transformed into reed before Pan can reach her. You can hear it because the music gets less teasing and more melancholic. From bar 24 until the end of the piece the mixed feelings of Pan are getting clear. At first, he sighs and then he plays on the reed, a fast and sad melody that is getting slower at the end because he realises his loss.

The second piece, "Pan" (1951) by Benjamin Britten for solo oboe, shows Pan's mixed feelings after Syrinx gets transformed. He is discovering the new instrument and what it can do. That makes him play softly. At the same time, he has lost Syrinx. His only love is nowhere to reach anymore. His anger and sadness get clear because of the staccato notes and the fast notes he plays. In the end he is getting slower and sad. That is how the piece ends.

At the beginning of the third piece - "Pan og Syrinx" (1918) by Carl Nielsen - Syrinx is alone. That is why the piece starts quiet and slowly. When Tremolo begins, Pan has discovered her beauty and started to desire her. It is also where Syrinx starts to be in danger so the piece gets louder. Now Syrinx is playing with Pan. The music is staying soft and teasing as well as fast. When it gets louder again Pan has almost caught her so she begs to be saved from Pan. Right after the big pause when the oboe starts playing is where her transformation into reed begins, because of the mystical sound. Pan has lost her out of his sight. The louder the music gets the nearer Pan gets to find Syrinx. When the snare drum makes a loud noise, Pan has found her. The fast and loud music shows how upset he is. The music is getting slower and quiet again. Then the oboe plays again. That is where Pan discovers the beautiful sounds coming from the reed when he blows into it. His anger is getting less. He is amazed by its beauty but realises that he has lost Syrinx but will always be reminded of her because of the instrument she left. Pan is sad about it. That is why the music fades out slowly.



Peter Paul Rubens,
Pan and Syrinx, 1517-1519
Museumslandschaft Hessen Kassel

Rubens, a Flemish painter (1577-1640) from Anversa, painted several scenes taken from Ovid's *Metamorphoses*. Some of these represent the myth of Pan and Syrinx and were realized by Rubens and his studio, including another important Flemish painter who is Pieter Brueghel.

This is a joint work by Rubens and Jan Brueghel the Elder for which Brueghel painted the landscape and Rubens the figures.

The painting represents the scene from Ovid's *Metamorphoses*, recalled in many details: the lustful shepherd-god Pan pursued the shy, virginal nymph Syrinx, who ran to a river to escape him, calling on her 'sisters of the stream' to turn her into a reed. Just as Pan attempted to seize the nymph, she was transformed and he was left holding not a beautiful maiden but a bunch of reeds. From these he made his pipes, ever since called the syrinx, whose lovely tones reminded him of his lost love.

Rubens, for whom Pan and the nymphs symbolise positive forces of nature, has based his Syrinx - modestly covering her loins with one hand and seemingly fending off the fast-closing Pan with the other - on the ancient Medici Venus, famous since the 16th century. Jan Brueghel the Elder, renowned for his life-like depiction of plants and animals, nestles the scene in a lively and luxuriant landscape.



Gian Lorenzo Bernini
Apollo and Daphne (1622 – 1625)
Galleria Borghese, Rome

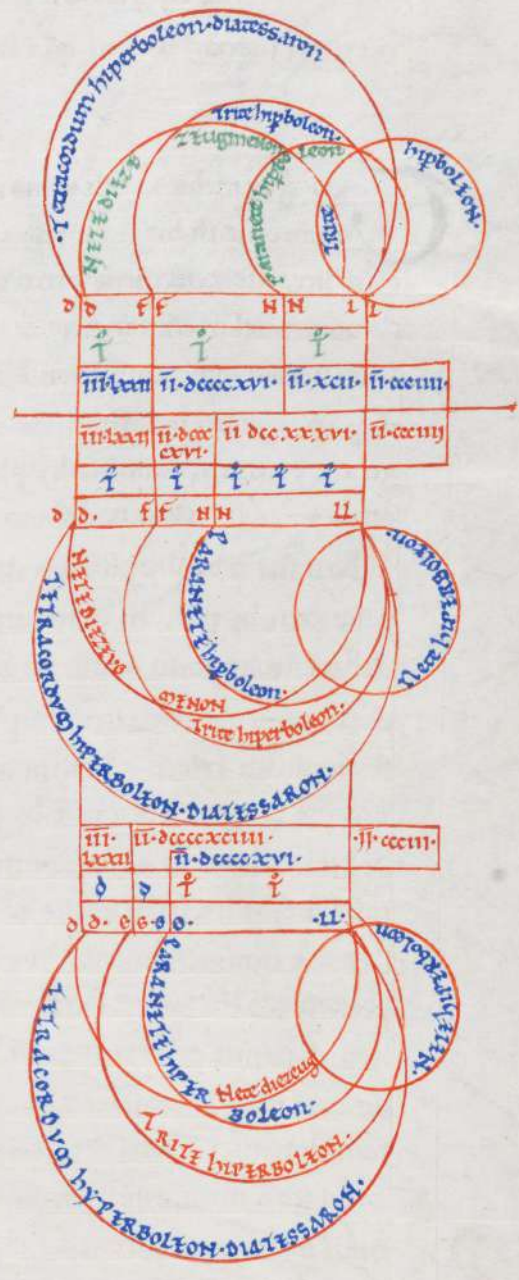
Bernini was an Italian sculptor and architect of the Baroque. Many of his sculptures were inspired by ancient mythology. *Apollo and Daphne*, made for the cardinal Scipione Borghese in Rome, is one example. The story behind the sculpture is told in Ovid's *Metamorphoses*: Apollo was chasing Daphne (like Pan was chasing Syrinx). In her desperation, Daphne asked her father, the river god Peneius, to change her appearance in order to save her from Apollo's threat. Daphne's request was fulfilled: she became a laurel tree. When Apollo embraced her, he could still feel her fear and tremble - the trembling of the branches of the laurel.

BOETHIUS

The science of music

The treatise *De institutione musica* by Boethius is the work from which the foundations of music theory are drawn throughout the Middle Ages. This work translates the ancient Greek system of organizing sounds into precise proportional relationships within a musical scale, then adapted to the needs of liturgical song and to the modal classification of Gregorian melodies. Although centered on musical mathematics applied to that sector of music that Boethius defines as “instrumental”, Boethius’ musical treatise is known to the medieval scholars also for the Platonic theme of cosmic harmony, which the Roman philosopher sees as realized in the inaudible music of the spheres.

leon diatonos ab ea ditonū distat. relinquitur spacū qd: int̄ necen die zeug-
 menon & triae hy-pboleon semitonū minoris. Qm̄ igitur tetraCORDUM hy-
 pboleon diatonici generis expleuimus. Nunc chromatica. et enarmonū ac-
 corda supplenda s̄ hoc m̄; Qm̄ enim paranete hy-pboleon ad necen hy-pbole-
 on in diatonico quidem genere tono distat. in chromatico ū trib' semitonis.
 in enarmonio ū duob' tonis. si distantā paranetes hy-pboleon & neces hy-
 pboleon diatonici generis supse-
 rumus. cuiusq; dimidium parane-
 te hy-pboleon que: diatonici ge-
 neris apponamus. habebimus
 numerū trib; semitonis ab hy-
 pboleon necē distantem & erit h̄
 in chromatico genere paranete hy-
 pboleon. Aufero igit de .ii. d. cxi.
 id: de paranete hy-pboleon diato-
 nici generis. .ii. ccciiij. id: necē hy-
 pboleon. relinquitur m̄. cclxxx-
 viij; hos diuido. erunt. cxiij.
 eosdem. adiciam. .ii. d. xcii. id: pa-
 ranete hy-pboleon diatonici generis.
 & erit michi. .ii. dcc. xxxvi. hec
 erit paranete hy-pboleon chroma-
 tica. .kkk; Rursus qm̄ triae hy-p-
 boleon uel diatonica uel chroma-
 tica duos tonos distat anete hy-p-
 boleon duob' tonis distat ab ea q̄
 ē. necē hy-pboleon. eadem erit in
 enarmonio genere paranete hy-p-
 boleon. que: in diatonico uel chro-
 matico triae hy-pboleon. .s̄. litterā
 insignita S; qm̄ triae hy-pboleon
 diatonici generis & chromatici ad
 necē die zeugmenon minus semi-
 tonium seruant. Constat autem



MUSIC, SCIENCE OF THE “QUADRIVIUM”

In the introduction to the treatise *De institutione arithmetica* Boethius uses, for the first time in the European culture, the term “quadrivium” to indicate the organization of mathematical sciences in four different disciplines: arithmetic, geometry, music, and astronomy. This organization is already present in Plato in the Republic, VII, and is followed by successive philosophers who place themselves in the Pythagorean-Platonic tradition, who recognize in the number the founding principle of the rational organization of the world. According to this, we can have scientific knowledge only when the mind is able to understand the numerical aspects that underlie the manifestation of sensitive things. So even the world of sounds, in its plurality and diversity of expressions, can be scientifically investigated by studying the heights of the intervals, reduced into mathematical parameters.

THE MUSIC OF THE SPHERES

According to Boethius, who recalls Platonic philosophy, the physical phenomenon of sound and music is only one aspect of what music really is. Music is in fact the totality of natural phenomena in which order and harmony are present, starting with the highest expression of this order, that is, the regular motion of the skies.

This idea is formalized in the *De institutione musica* by dividing the music itself into three major genres, namely music of the cosmos, of man and of instruments; three different realities, all three connected by the “power of harmony”. This famous tripartite division of music into “mundana”, “humana” and “instrumentalis” constitutes the best-known notion of Boethius’ conception of music since the Middle Age.

According to Boethius, the music of the celestial bodies is sonorous, and presents an “ordered relationship” of modulation corresponding to the rational order that determines the motion of the planets.

Together with the celestial reality, the earth reality also presents harmony among its components: in fact, the four Empedoclean elements that form every material substance (earth, air, water and fire) are in balance and proportion. And also, the cyclical course of time marked by the celestial rotations presents harmony, manifested on earth by the changing seasons.

Human music, according to the genre in which Boethius divides the totality of music, reflects this cosmic harmony. It is inaudible but can be perceived

through an internal analysis from which it emerges that the soul, the body and their combination in the human compound are structured components in admirable proportion. Boethius also demonstrates in this that he follows the Platonic idea of macro and microcosmic harmony exposed in *Timaeus*, but does not neglect to openly mention Aristotle and *De anima*, III, 9, when he emphasizes that the two components, rational and irrational, of the soul must be in perfect balance for the right psychic harmonization: harmony, Boethius reiterates, is always the conjunction of contrary things, and is the presence of opposing elements.

Ad quatuordecim uero partem hoc modo. Sic sonus. Inuendo duos uos p consonantiam a. b. Diacresaron uero ab. b. remitto ad. b. C. igitur. h. a. minor semitonij pars. qd oportebatur efficere;

Sigitur a tribus uos diacresaron aufeminus. apocome sic reliqua. Sic enim tres uos. a. b. b. c. e. d. Ab his aufeminus. a. e. diacresaron. C. igitur. e. c. semitonium minus. Apocome igitur est.

Hinc igitur apocome. si sic commatum sic sumemus. Ac primum quidem ad acutum. Remitto tres uos ab. u. eos qui sunt. a. b. ab eo qd. d. ad. e. diacresaron consonantiam inuendo. Et sic e. a. apocome reliqua;

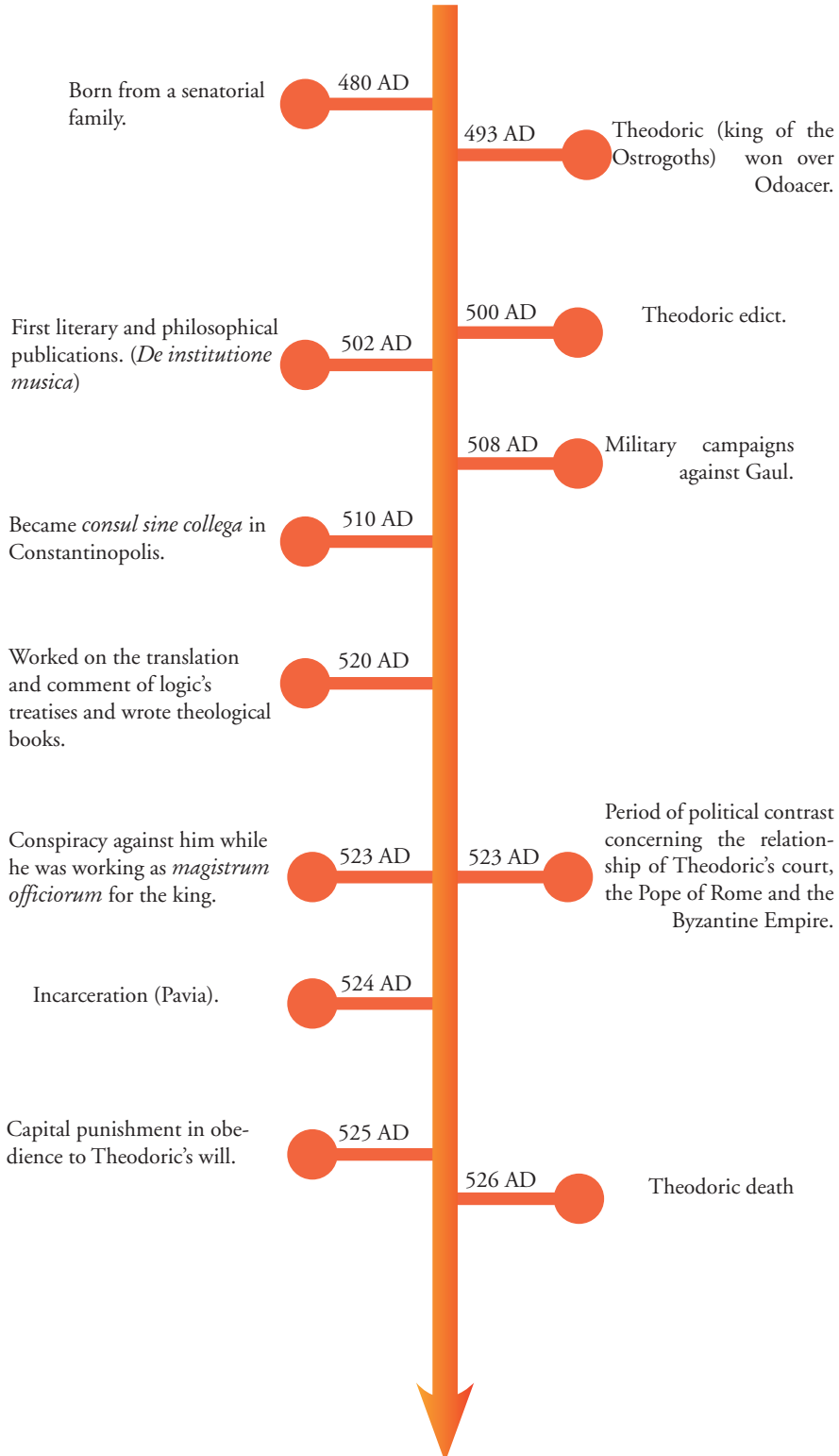
Quod si idem speciem ad quatuordecim uos uelimus efficere. sic hoc in. Sic sonus. a. Inuendo semitonium minus quod est. a. d. Remitto ab. d. omnium cum qui est. d. e. Ite igitur. a. e. ea qua requiruntur apocome.

Sic propositum ad acutam partem comma sumere. Sic sonus. a. Remitto apocome. a. b. Inuendo semitonium minus. b. c. e. qm semitonium minus apocome minus e. comma. comma. e. c. a.

St. Gallen, Kantonsbibliothek, Vadianische Sammlung, VadSlg Ms. 296, f.78r, Boethius, *De arithmetica*, *De institutione musica*

Boethius life

Historical events



De institutione musica

I,1

Unde fit ut, cum sint quatuor mathe-
theseos disciplinae, caeterae [=ma-
thematica, geometria et astronomia]
quidem ad investigationem veritatis
laborent; musica vero non modo
speculationi, verum etiam moralitati
coniuncta sit. Nihil est enim tam
proprium humanitati, quam remitti
dulcibus modis astringique contrari-
is. Idque non modo sese in singulis
vel studiis vel aetatibus tenet, verum
per cuncta diffunditur studia.[...]

Hinc etiam internosci potest, quod
non frustra a Platone dictum est,
mundi animam, musica convenien-
tia fuisse conjunctum.[...]

Unde Plato etiam maxime cavendum
existimat, ne de bene morata musica
aliquid permutetur. Negat enim esse
ullam tantam morum in republica
labem, quam paulatim de pudenti
ac modesta musica invertere. Statim
enim idem quoque audientium
animos pati, paulatimque discedere,
nullumque honesti ac recti retinere
vestigium, si vel per lasciviores mo-
dos inverecundum aliquid, vel per
asperiores ferox atque immane men-
tibus illabatur.

Nulla enim magis ad animum di-
sciplinis via, quam auribus patet.
Cum ergo per eas rhythmique modique
ad animum usque descenderint, du-
bitari non potest quin aequo modo
mentem atque ipsa sunt efficiant
atque conforment.

Music And Morality

Therefore, among the four mathe-
matical disciplines, three [i.e. mathe-
matics, geometry and astronomy]
have as their object the search for
truth, while music is not only con-
nected to speculation, but also with
morality.

Nothing belongs to human nature
more than relaxing oneself listening
to sweet harmonies and feeling tense
by the discordant ones: this is not
limited to individual tastes or indi-
vidual ages, but embraces everyone's
inclinations [...]

Accordingly, we can understand
what Plato did not say without rea-
son, that is, the soul of the world is
in close relationship with musical
harmony [...]

So, Plato considers it especially im-
portant to avoid changing something
about well-mannered music. And
he affirms that in the State there is
no greater ruin for customs as gra-
dually moving away from honorable
and discreet music. In fact, even the
minds of the listeners move away
gradually from the common emo-
tion: they don't keep their honesty
and integrity, if something impudent
comes into their minds through lust-
ful rhythms or something aggressive
and cruel through too rude melodies.
In every field there is no more di-
rect way than hearing to reach the
mind. And when, through this, the
rhythms and melodies have penetra-
ted the soul, there is no doubt that
they, according to their nature, influ-
ence and regulate the mind.

De institutione musica
I,1; 34

(I,1) Intendenda vis mentis est, ut id quod natura est insitum, scientia quoque possit comprehensum tene-ri. Sicut enim in visu quoque non sufficit eruditus colores formasque conspiciere, nisi etiam quae sit horum proprietates investigaverint: sic non sufficit cantilenis musicis delectari, nisi etiam quali inter se coniunctae sint vocum proportione discatur.

(I, 34) Nunc illud est intuendum quod omnis ars, omnisque etiam disciplina honorabiliorem naturaliter habeat rationem, quam artificium, quod manu atque opere artificis exercetur. Multo enim est majus atque altius scire quod quisque faciat, quam ipsum illud efficere quot sciat; etenim artificium corporale, quasi serviens famulatur. Ratio vero quasi domina imperat [...]

Quanto igitur praeclarior est scientia musicae in cognitione rationis, quam in opere efficiendi atque actu tantum, scilicet quantum corpus mente superatur! [...]

Isque musicus est cui adest facultas secundum speculationem rationemve propositam ac musicae convenientem, de modis ac rhythmis, deque generibus cantilenarum, ac de permixtionibus[...], ac de poetarum carminibus, iudicandi.

The Real
Musician

Intellectual strength must be well oriented, so that what is inherent in nature can also be appreciated on the basis of science.

In fact, even as far as sight is concerned, it is not enough for scholars to aim for colors and shapes without also seeking their properties, so it is not enough to feel delighted by musical motifs if you do not learn on what proportional ratio of sounds those motifs are connected among themselves.

Now it must be observed that every art and every branch of knowledge naturally has a deeper and more noble reason than the simple practice, pure manual activity of the performer. In fact, it is much more important to know what you are doing than to do what you know; manual practice is always in a servile condition, while reason dominates everything [...]

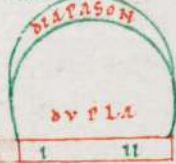
Therefore, how much nobler is musical science in its rational knowledge than in its practical executive activity, that is to say, how much mind is above body!

A true musician is therefore the one who possesses the faculty to judge – on the basis of the aforementioned rational speculation convenient for music– the modulation, rhythms and genres of melodies, their combinations [...] as well as the poems of poets.

unde p[ro]fic[er] fuerat eisdem undulis mandatur. Ita igitur cum aer pulsus fe-
cerit sonum: pellit alium primum: et quoddam in uocandum fluctum aeris aë;
Itaq; diffunditur et omnium circumstantium simul ferit auditum; Atq; illi
est obscurior uox qui longius steterit: qm ad eum debilioz pulsi aeris unda pue-

His igitur ita positis: dicendum uidet[ur] quoc[um]q; generib; omnis canelena c[on]stituit[ur].
De quib; armonice inuentionis disciplina considerat; Sunt aut[em] hec diatonu
chroma armonia. Ide quib; ita demum explicandum est: si prius de recta or-
dis differamus: et quemadmodum auctus neruozu numerus quo nunc plu-
ralitatis est usq; puenit; Id aut[em] fiet: si prius commemoremus quib; ppor-
tionib; symphonie musice miscantur.

DIAPASON SIMPLICE
NLL est hoc modo



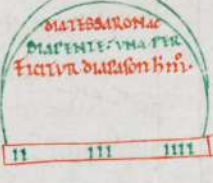
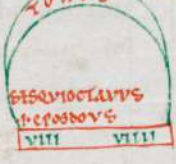
DIAPENTE VOX EAVT CON-
STAT HIS MVALE R I S.



DIATESSARON EAVT IN
HAC PROPORTIONE 7 11.



TONI SI HAC SESIMOCTAVA PROPOR-
TIONE CONDUCTI SIM HOC NOMB[er] VEST
CONSO



De consonantiis: et tono: et semitono.

Nam si uox uoci duplo sit acuta ul grauis: diapason consonantia fiet.
Si uox uoci sesquialtera p[ro]portione sit: uel sesquialtera: uel sesqui octaua:
acutior: grauiorq; diapente: ul diatessaron: ul tonum consonantia redda:
Item si diapason ut duo et quatuor: et diapente ut sex et quatuor: conungat[ur]:
aur: triplam que est diapason et diapente: efficiet symphoniam; Qd si bis dia-



Vasilij Kandinskij, *Composition VII*, 1913, Tret'jakov Gallery, Moscow

MUSIC AND ART: FROM BOETHIUS TO KANDINSKY

Boethius affirms that music is more than a practical subject, because it's made of thoughts and reason, but also higher than other arts, because music is a sort of soul which comes over the whole universe and it's directly connected to our morality.

The Pythagoreans were probably the first westerners at it when they declared: "The eyes are made for astronomy, the ears for harmony, and these are sister sciences." This relatively simple proposition was taken up by medieval (such as Boethius) and later sages, who developed it into a vast intellectual undergrowth of arcane and convoluted theories of how music and the mathematical proportions of creation were one and the same. So, music was elevated above the arts and considered in connection with philosophy, morality and painting too.

Considering this, Kandinsky had the idea of breaking down the barriers between the different arts, therefore the idea of music appears everywhere in Kandinsky's paintings. He believed shades resonated with each other to produce visual 'chords' and had an influence on the soul; not surprisingly, Kandinsky gave many of his paintings musical titles, such as *Composition* or *Improvisation*.

The *Compositions* are a sequence of paintings that aspires to be, in musical terms, a cycle of "symphonies". The *Improvisations* are, on the whole, less monumental, more dramatic, comparable to "concertos". Kandinsky himself called them "suddenly created expressions of processes with an inner character". And as for the *Impressions*, although this may seem less of an obviously musical title, we know that several of them were specifically written in response to the experience of hearing particular pieces of music.

To support his colour theories, Kandinsky appealed in his manifesto to the evidence of synaesthesia, the scientific name for the condition in which the senses are confused with one another. The significance of the kinds of colour connections that he is talking about leads Kandinsky on to a grandiloquent cascade of musical metaphor: "Our hearing of colours is so precise (...) Colour is a means of exerting a direct influence upon the soul. Colour is the keyboard. The eye is the hammer. The soul is the piano with its many strings. The artist is the hand that purposely sets the soul vibrating by means of this or that key. Thus it is clear that the harmony of colours can only be based upon

the principle of purposefully touching the human soul”.

The colours (and shapes) change in relation to one another. For Wassily Kandinsky, music and color were inextricably tied to one another. So clear was this relationship that Kandinsky associated each note with an exact hue. He once said, “the sound of colors is so definite that it would be hard to find anyone who would express bright yellow with bass notes or dark lake with treble. Scriabin – a composer of Kandinsky’s own generation – wrote out in schematic form his personal vocabulary of music-colour-emotion: C major = The Human Will = Deep Red, G major = Creative Play = Orange, and so on. Blue is the colour of quiet and internal reflection, but as it turns into dark blue (till black) it becomes dramatically intense, it’s associated with the cello; light blue instead, because of its energy and vividness, is related to the flute. Green is the colour of balance between dynamism and clam, it’s the colour of the violin. The most complex colour is violet, which is unstable and linked to the unusual instrument of bagpipe. Red is associated with the tuba due to its passionate, active, warm, and deep nature. Above all, orange is the colour of energy and movement and it’s brightness reminds the bell. Yellow means pure life, excitement and madness, it’s absolutely the colour of the trumpet.

Music played an important role in the development of Kandinsky’s abstract paintings. The famous Viennese composer Arnold Schönberg was one influence. Schönberg abandoned tonal and harmonic conventions in his compositions the same way that Kandinsky rejected the figure or recognizable object in favor of shapes, lines, and discordant colors in his work. He deployed color, line, shape, and texture to create a rhythmic visual experience that evoked an emotional response.

Carmina qui quondam
Boethius
De Consolatione Philosophiae

This piece, taken from *De Consolatione Philosophiae* by Boethius, is the result of a long and demanding study by the Cambridge scholar Sam Barrett. Although compositions such as that of Boethius were composed only for reading, it was customary in the Middle Ages to set music to the lyrics, to encourage their learning.

His study began after the discovery of a sheet of an 11th-century manuscript, believed to have disappeared after a German scholar removed it from the Cambridge University Library in 1840. This sheet represents a fundamental piece for the recovery of the songs of the period. They, at the time, were written with neums, particular signs indicating the melodic direction of a melody, but they don't specify the intervals between the various notes, and this was a big problem for the reconstruction and performances of such pieces. The only obstacle to their performance was the transposition into the sounds.

The “final jump” happened thanks to the help of a trio, expert in music and medieval singing, the group “Sequentia”, whose conductor, Benjamin Bagby, is famous for having brought back to life a repertoire ranging from Beowulf to *Carmina Burana*.

The scholars, analyzing the notation of numerous pieces, were able to discover some models on which many of the pieces were made.

The group experimented with scientific theories by testing them against the practical needs of singing and voice, taking into account the possibilities of the instruments of the time and the models discovered; after many attempts, they managed to reconstruct these pieces, allowing their execution.



Sequentia ensemble, *Carmina qui quondam*

ISIDORUS HISPALENSIS

Isidorus de Seville (6th-7th century AD) was a scholar and, for over three decades, Archbishop of Seville. He is widely regarded, in the oft-quoted words of the 19th. century historian Montalembert, as “the last scholar of the ancient world”.

At a time of disintegration of classical culture, and aristocratic violence and illiteracy, he was involved in the conversion of the Arian Visigothic kings to Catholicism, both assisting his brother Leander of Seville, and continuing after his brother’s death.

His fame after his death was based on his *Etymologiae*, an etymological encyclopedia which assembled extracts of many books from classical antiquity that would have otherwise been lost.

In his *De musica* he affirms that music is the only real knowledge, connected with the structure of the universe itself. Without music no discipline can be complete.

Moreover music has a great power over the human mind as well: it can change the perception of reality and, therefore, can modify human behaviour.

De musica, 27

Quid possit musica.

1. Itaque sine musica nulla disciplina potest esse perfecta, nihil enim est sine illa. Nam et ipse mundus quaedam harmonia sonorum fertur esse compositus, et coelum ipsum sub harmoniae modulatione revolvitur.

Musica movet affectus, provocat in diversum habitum sensus.

2. In proeliis quoque tubae concentus pugnantis accendit; et quanto vehementior fuerit clangor, tanto fit fortior ad certamen animus. Siquidem et remiges cantus hortatur. Ad tolerandos quoque labores musica animum mulcet, et singulorum operum fatigationem modulatio vocis solatur.

3. Excitos quoque animos musica sedat, sicut legitur de David, qui a spiritu immundo Saulem arte modulationis eripuit. Ipsas quoque bestias, necnon et serpentes, volucres, atque delphinas, ad auditum suae modulationis musica provocat. Sed et quidquid loquimur, vel intrinsecus venarum pulsibus commovemur, per musicos rhythmos harmoniae virtutibus probatur esse sociatum.

The power of music

1. So without music there can be no perfect knowledge, in fact there is nothing without it. For even the universe itself is said to have been put together with a certain harmony of sounds, and the very heavens revolve under the guidance of harmony.

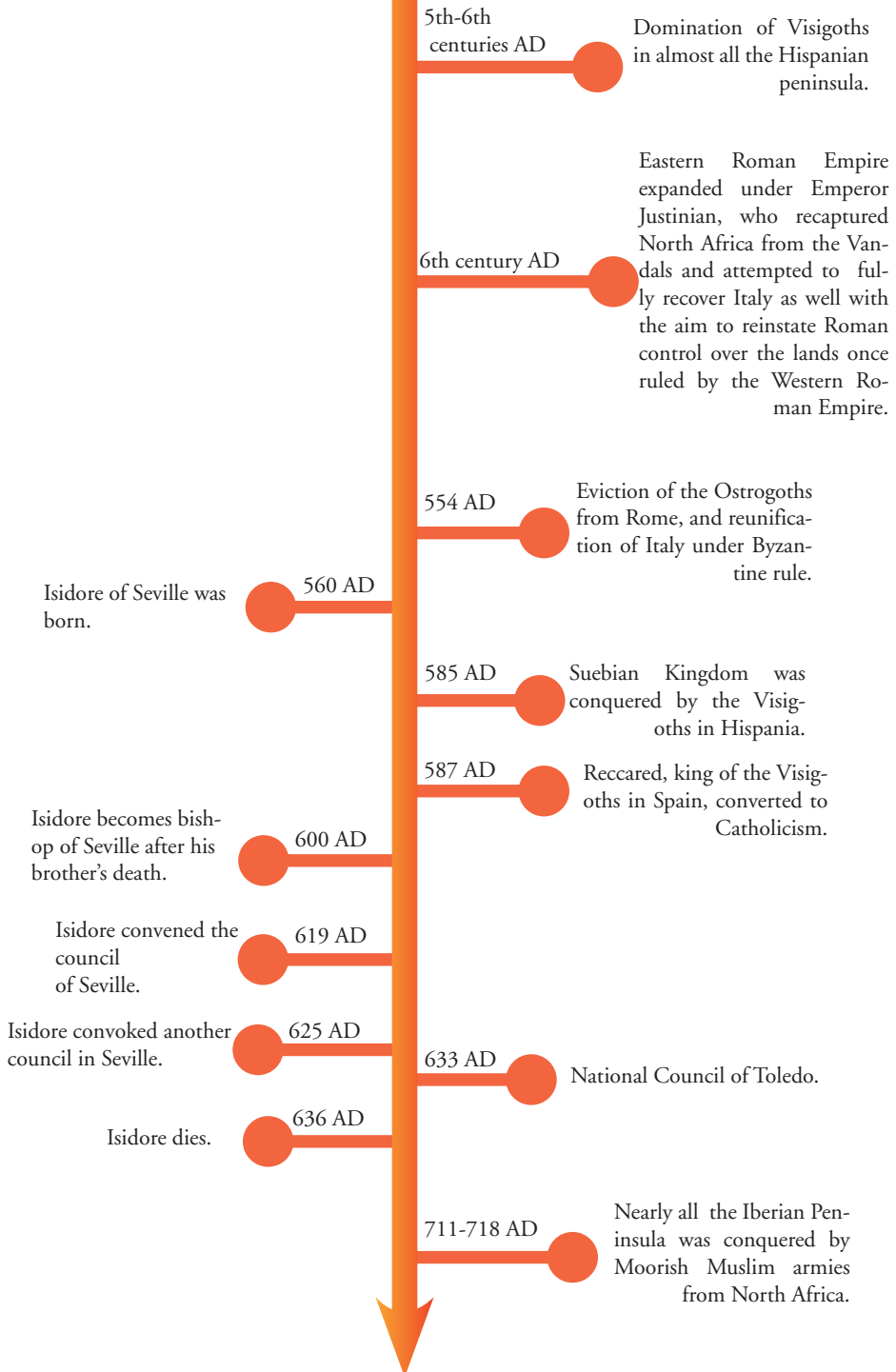
Music moves feelings and provokes the senses to different behaviors.

2. In battle the resounding trumpet fires the soldiers and the louder is its blare the more are their souls strengthened for the strife. The same way, singing encourages oarsmen. Music soothes the soul so that it can better endure the labors and the melody of a song lightens the weariness of every kind of work.

3. Music relieves also altered minds as it's told that David delivered Saul from an unclean spirit with the art of melody. Music also stirs the very beasts, even serpents and birds and dolphins, to want to hear its melody. But everything we speak about or everything which we are inwardly moved by, as seen in the beating of our veins, is proved to be the virtues of harmony through musical rhythms.

Isidorus life

Historical events





Henri Rousseau
The Snake Charmer, 1907
Musée d'Orsay, Paris

In this painting a woman with glowing eyes is playing a flute in the moonlight by the edge of a dark jungle with a snake extending toward her from a nearby tree. The painting has an asymmetric vertical composition with a detailed depiction of the jungle on the right and a woman playing the flute on the left, back-lit by moonlight from a full moon. A snake, charmed by the music, stretches horizontally across the painting. The composition is suggestive of the mysterious power of music on the human soul.



Schubert, *An Die Musik*

JOHANNES TINCTORIS

Jehan le Taintenier or Jean Teinturier, Latinised in Johannes Tinctoris (c. 1435 – 1511) was a Renaissance composer and music theorist from the Low Countries. He is known to have studied in Orléans, and to have been master of the choir there; he also may have been director of choirboys at Chartres. Tinctoris went to Naples about 1472 and spent most of the rest of his life in Italy.

He published many volumes of writings on music. While they are not particularly original, borrowing heavily from ancient writers (including Boethius, Isidore of Seville, and others) they give an impressively detailed record of the technical practices and procedures used by composers of the day. The writings by Tinctoris were influential on composers and other music theorists for the remainder of the Renaissance.

In his *Complexus effectuum musices*, the author reflects on the many effects music has on the human soul, considering particularly twenty of them.

Most of the effects considered are closely connected with spirituality. Music helps human beings to elevate their souls and to get in contact with divine and spiritual dimension.

Johannes' considerations underline the important connection between music and religion in European music history. Many of the most famous pieces of music in European tradition are, in fact, pieces of sacred music.

Explanatio



Complexus effectuum musicæ

Neque me credas velim omnes effectus ipsius liberalis ac honestæ musicæ (sic eam Aristoteles vocat hoc in opusculo) complecti verum tantum modo viginti, ut sunt

Deum delectare,
Dei laudes decorare,
Gaudia beatorum amplificare,
Ecclesiam militantem triumphanti
assimilare,
Ad susceptionem benedictionis
divinæ præparare,
Animos ad pietatem excitare,
Tristitiam depellere,
Duritiam cordis resolvere,
Dyabolum fugare,
Extasim causare,
Terrenam mentem elevare,
Voluntatem malam revocare,
Homines lætificare,
Aegrotos sanare,
Labores temperare,
Animos ad prælium incitare,
Amorem allicere,
Jocunditatem convivii augmentare,
Peritos in ea glorificare,
Animas beatificare.

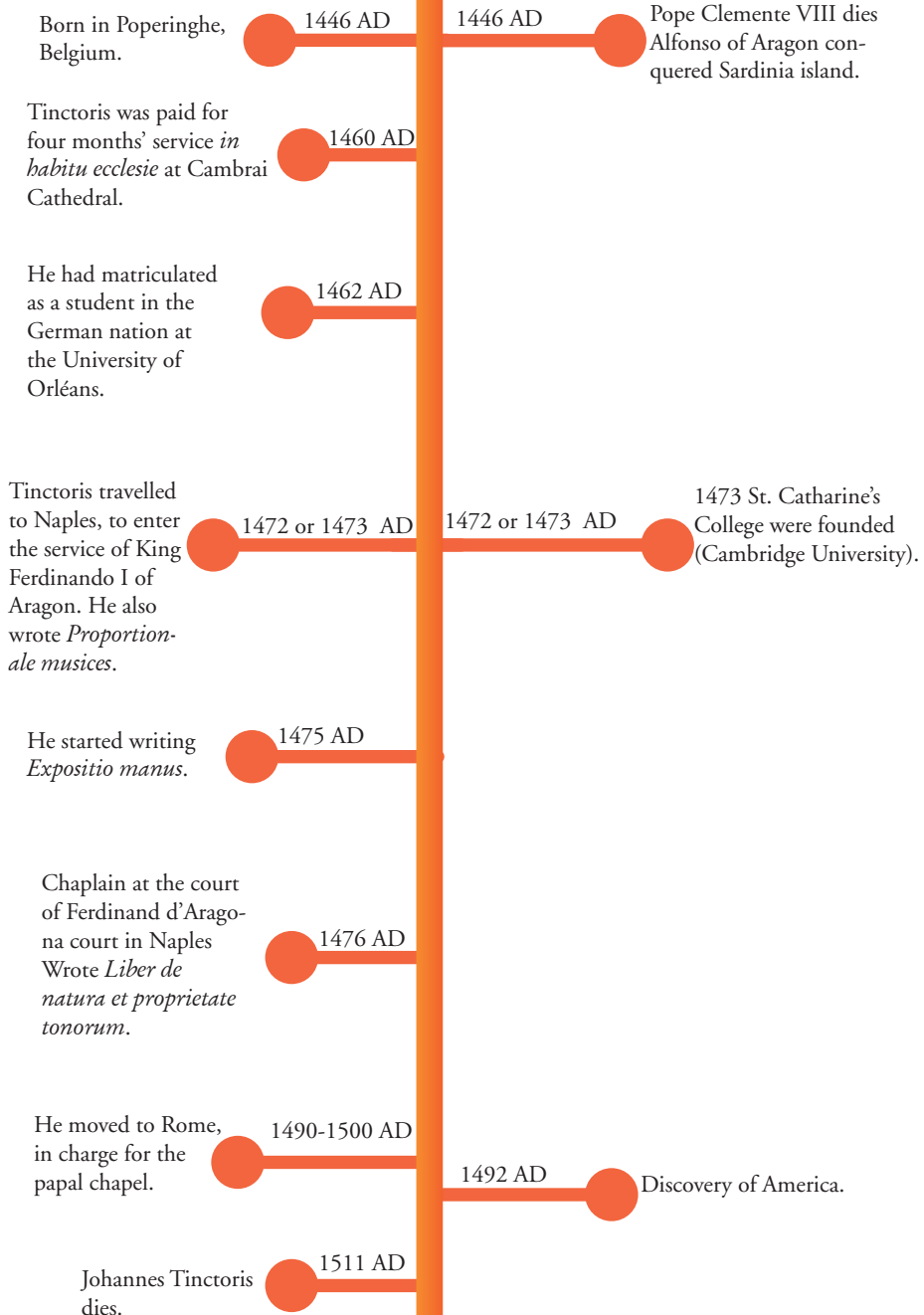
I don't want you to believe that I will embrace all effects of noble and virtuous music (so Aristotle defines it in his short treatise), but [I will consider] only twenty of them, which are

to please God,
to embellish the praises of God,
to amplify the joys of the blessed,
to make the pilgrim Church similar to the triumphant one,
to prepare the receiving of the divine blessing,
to move your soul to devotion,
to banish sadness,
to dissolve the hardness of the heart,
to scare away the devil,
to lead to ecstasy,
to raise the worldly mentality,
to cast back an evil will,
to cheer up mankind,
to heal the sick,
to soothe the labors,
to incite the soul to battle,
to attract love,
to increase the joviality of the banquet,
to glorify its experts,
to beautify souls.



Johannes life

Historical events





Joanni de Lornis. **I**ames Tincous inter musice pro
 fessores minimus. fraternam benivolentiam.
Quisq; ars preceptor ordinatissimus clarissime ito-
 lis atolefcens primo iuuentibus erudiri cupiebat.
 lac idest dulcedinem quorundam faciliu pnapioz
 exhibet. ne si fel idest amaritudinem difficilium ab in-
 itio preteret. animos eoz per diffidenciam auerteret.
 libne musicus quidam lannus celi admodum ingenij
 manum sapienatissime composare et primam arti so-
 noze operam daturu tanquam trachio leuis foret prin-
 apium. Quam quidem manum eadem causa commo-
 ti postmodum distilliora tractare sperantes in primis
 leuiter exponere proposuimus. et hanc eam expositio-
 nem tuo nomini. et honorissimo generosissimo q. a. scribitur.
Es dela Libreria de M. J. de Reyes



M-835
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MUSICAL ANALYSIS

Josquin Despres (around 1450 – Condé-sur-l'Escaut, 1521) is considered one of the most influential composers of the Franco-Flemish school. Josquin merges the counterpoint technique with the expressive needs and the respect for worlds and text.

Ave Maria is probably the most famous mottet (religious composition in which there are four voices, with a more or less developed counterpoint) written by Josquin probably between 1484-1485. The mottet celebrates the events of Virgin Mary's life.

The four voices enter in canon, from the highest to the lowest. Each verse has a compact counterpoint treatment and it ends with a cadence.



(((Musical Note))) Josquin Despres, *Ave Maria, Virgo serena*







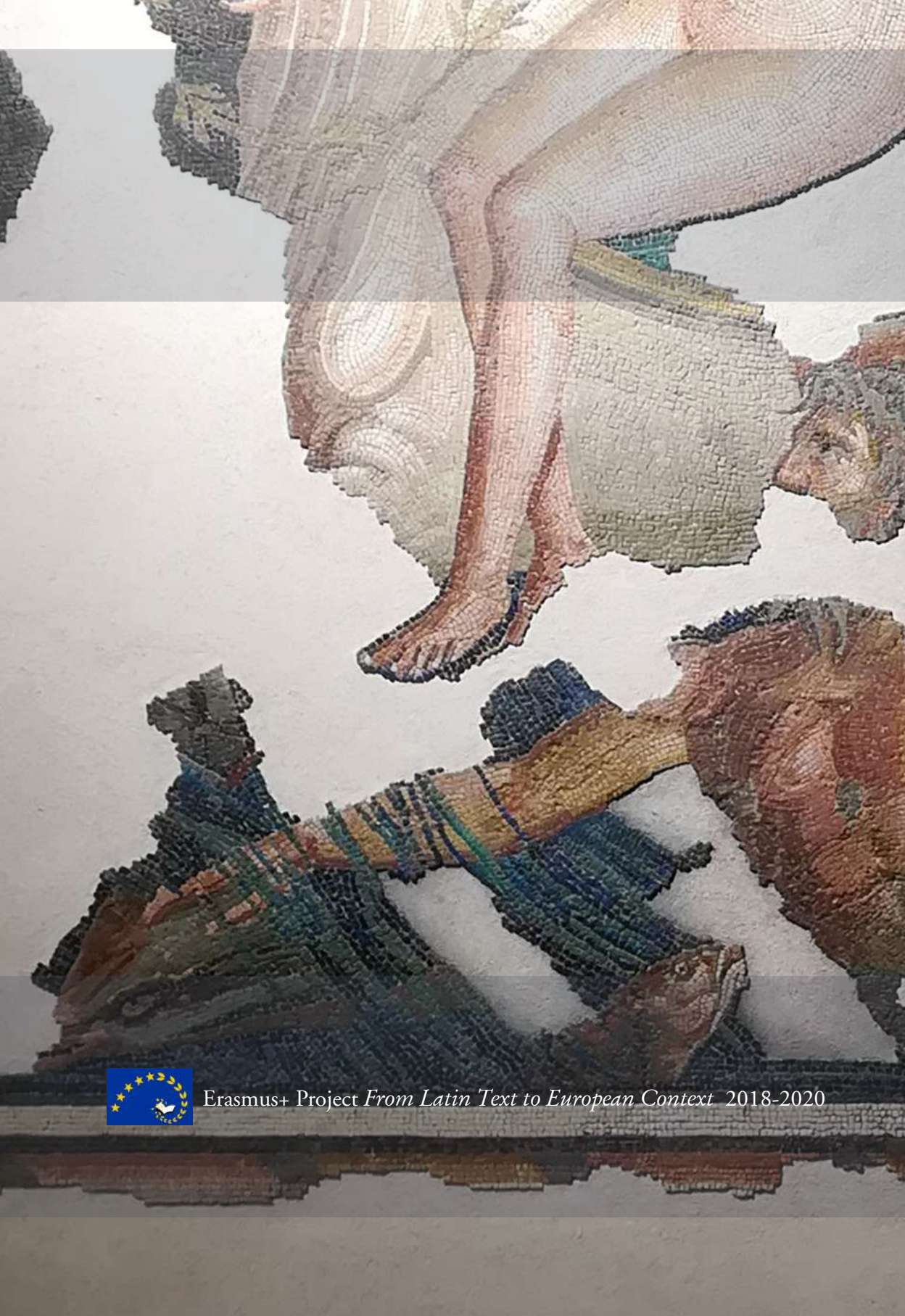
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