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THE RELATIONSHIP OF LUDOVIK PASKVALIĆ TOWARD LITERARY CONTEMPORARIES IN KOTOR IN THE 16TH CENTURY^{2**}

The topic of this paper explores the relationship between Ludovik Paskvalić (1500 - 1551), the poet from the Bay of Kotor and his literary contemporaries: Kamil Drago, Đorđe and Marjan Bizanti, Ivan Bon Boliris and the brothers Buća. Previous scientific studies have not been analyzing these friendships from a literary aspect, making this topic relevant and under-researched. A comprehensive insight into the mutual influences of literary creators who marked the cultural climate of Kotor during the 16th century indicates the importance of social ties, literary role models and mutual inspiration, illuminating the dynamic and inspiring atmosphere that shaped the literature of that period. Also, the chronicling style of writing that is recognizable by the poet Paskvalić, left significant testimonies about the life and work of his contemporaries. The intention of this paper is to complete the existing knowledge about this critical aspect of Paskvalić's life and creativity with the help of comparative, research and literary-historical methods, i.e. to provide a deeper understanding of the relationship between the circle of Renaissance writers from Kotor, which Paskvalić preserved from oblivion in with his verses.

Keywords: Ludovik Paskvalić, Kamilo Drago, Bizanti, Buća, renaissance, Kotor, The Bay of Kotor

1. Introduction

Ludovik Paskvalić is, according to the conclusion of Miroslav Pantić, “the best Renaissance poet of Kotor and one of the most important of our poets in Italian and Latin in the entire 16th century” (PANTIĆ 1990: 17). He is an offshoot of the Paskvalić patrician line, which gave Kotor and the Bay of Kotor a significant number of notable personalities. Several elements had an important influence on the formation of his poetic personality. In the first place is maturing with the poet's father on the classical literature, and then impersonating the Renaissance spirit in the oldest grammar school of that time, where learned local and Italian pedagogues, good connoisseurs of Renaissance doctrine, and often men of the pen themselves taught. The favorable geographical position of Pask-

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valić's hometown, the proximity to Italy, but also a specific historical period marked by the multi-year conflict between the great powers of the *Serenissima* and the Ottoman Empire in the Mediterranean, and due to which Kotor, together with the other towns of the Bay of Kotor, formed an administrative unit of the Republic of Venice, enabled this son of a nobleman, that like many other wealthy fellow citizens, he would get a university education in Italy, then the cradle of Renaissance culture. Paskvalić's patriotism and strong patriotism were echoed in his literary works.

The aim of this paper is to bring together in one place all of Paskvalić's contemporaries, the Renaissance poets from Kotor, to whom he directed poems in his two printed collections, with the intention of illuminating the reasons and importance of mutual influence, but also to illuminate the literary context in which the poets created in XVI century in Kotor. The intention is also to highlight some of Paskvalić's poems, which to this day are the only testimony to the creativity and reception of certain Renaissance poets from Kotor. The method we used during the research is comparative, research and literary-historical. In the introduction to the paper, we only gave a brief description of the life of Ludovik Paskvalić. We explained his strong patriotism and patriotism, which is recognized in his verses, in the chapter "Paskvalić's literary heritage and love for the Bay of Kotor", where we also presented the main characteristics of his printed poetry manuscripts. In the central chapter of the paper, we dealt in detail with the literary analysis of the sonnets that Paskvalić dedicated to his poet friends from Kotor. In the conclusion, we reflected on the topic of the paper, considered its relevance and importance for science, summarized the conclusions and stated the limitations of this paper, as well as our intentions in the future.

2. Paskvalić 's literary heritage and the love for the Bay of Kotor

Ludovik Paskvalić is the most developed poetic expression of Renaissance in Kotor. Like many poets from the Bay of Kotor, he was respected and appreciated in his time, but later somewhat forgotten. The subsequent interest of the scientific public in his literary legacy was undoubtedly contributed by the printing of a significant segment of his poetic oeuvre, which was thus plucked from oblivion. The literary legacy of the poet from the Bay of Kotor consists of two collections of poems, both printed in the Republic of Venice. The collection in Italian *Rime volgari*³ (1549) and another collection, written in Latin under the title *Carmina*⁴ (1551), were published after the writer's death, with the effort and commitment of his friend.

The Italianist poet's handbook is the first and during his lifetime the only published collection of poetry by poets from the Bay of Kotor. This songbook is a precious monument of Renaissance poetry from the first half of the 16th century in the Bay of Kotor, which brings together, as Paskvalić himself listed in the contents, 209 of his poems, of which: 178 sonnets, 13 madrigals, 15 canzones, 2 capitols and 1 stanza. The songbook in-

³ *Rime Volgari di M. Ludovico Paschale da Catharo Dalmatino non più date in luce*, In Vinegia, appresso Steffano et Battista Cognati al Segno de S. Moise, Con gratia et privilegio, M. D. XLIX.

⁴ Ludovici Pascalis, *Iviii Camilli, Molsea et aliorum poetarum carmina, ad illustriss. et doctiss. Marchionem Auriae Bernardium Bonifatium per Ludouicum Dulcium nunc primum in lucem aedita*, Venetiis, apud Gabrielem Iolitam et fratres De Ferrariis, MDLI.

cludes another shorter poem that was not written by Ludovik Paskvalić, but by his father Franjo. The collection is divided into two parts preceded by dedications to prominent members of the community, which was not uncommon during the Renaissance period. The first part of the songbook is longer and in accordance with the literary conventions of the era in which the work was written, it shows the documented love pilgrimage of the lyrical subject and his maturation along the way. In the second part of the same poetry collection, there are Paskvalić's commemorative pieces dedicated to his friends, the more prominent Bokelians and Italians.

Paskvalić's Latin songbook, significantly shorter and created later than the first published one, seems like a continuation of the second part of *Rime*, because it contains songs dedicated to friends, allusions to political events, but also those from which certain biographical details from the poet's stormy life can be recognized through careful analysis. The Latin collection is divided into four books, or four cycles. Sylves are found in the last cycle, while the previous three are full of elegies. In the introductory part of this Paskvalić's songbook, and according to the customs of the Renaissance the customs of poetics, there is a dedication. Unlike the previous two, this dedication was not written by Ludovik Paskvalić. The dedication was written on his behalf by his friend Lodoviko Dolče, because Paskvalić died a few months before the publication of this work.

The best years of Paskvalić's life coincided with the period of dominance of the Ottoman Empire in the Mediterranean. Then Kotor, a city in the middle of antagonistic powers (Turkey and *Serenissima*), voluntarily requested the protectorate of the Republic of Venice, with the intention of preserving its religion, but also its language and customs.

Despite the fact that he writes his poetry in languages foreign to him (Italian and Latin), Paskvalić's verses bear witness to his love for his homeland, his hometown and its people, i.e. they show that the poet is connected to the Bay of Kotor and that his creative being is directed towards the people and the soil from which it sprung. Analyzing Paskvalić's verses, we know that the Bay of Kotor was the center of culture during the Renaissance period and that Kotor was its main stronghold. The love that the poet feels for his city and its surroundings is also connected with the natural beauties he sings about. However, in Paskvalić's case, patriotism is additionally imbued with the feeling of forming an individual's identity and stem from a sense of belonging, all because of the war he was a direct witness of, but also a direct participant, defending his homeland with pen and weapon.

In his poems, Paskvalić left valuable information to scientific researchers, not only about himself but also about the life and works of other poets of his time. For us, his acquaintances and friendships with prominent figures of Kotor are particularly interesting and significant, which left their mark not only on the historical but also on the social-literary life and context of the 16th century.

The topic of this paper is related to the great interdisciplinary topic of friendship, which has intrigued researchers from the ancient period to the modern era (compare KANE 2011). Friendship is a deep intimate relationship with someone, but since ancient times it has penetrated into the private sphere, and friendship, from a historical perspective primarily between men, was what unites personal and public life (CANE 2011: 10). In antiquity, friendship was most often the subject of theoretical reflections, so in the

Renaissance, young men learned by heart ancient texts about friendship, such as Cicero's text "On Friendship" (KANE 2011: 11). In the Renaissance, friendship was linked to public life, men and government, and at the same time it was in harmony with taste, aspirations and feelings (CANE 2011: 11–15). Renaissance friendships rely on ancient concepts but are adapted to new times and circumstances (CANE 2011: 137). The goal of our work is to show, on the example of Paskvalić and his fellow citizens, how the concept of friendship, which united the private and public spheres, functioned in Renaissance Kotor.

PASKVALIĆ AND HIS LITERARY CONTEMPORARY AND FELLOW CITIZENS

During the Renaissance, the city of Kotor represented an undisputed literary center on this side of the Adriatic Sea⁵. It represented a link with Western civilization, but at the same time it was open to cultural influences from both the hinterland and the coastal cultural centers (DABINOVIĆ 1934: 129). The reasons why the city, bordered by the sea on one side and Lovćen on the other, stood out in terms of the conditions for the development of literature and literacy (compared to other cities that also formed the administrative borders of the Venetian province) can be explained by the proximity of the sea. This way, the goods, but also people were brought to Kotor. Not only did people come, but educated youth from Kotor's patrician families went to study in the world. Our poet Paskvalić was no exception. In this way, Kotor was a meeting place for members of various cultures and cities. The significant turnover of people in Kotor helped to create a suitable cultural climate. They inevitably brought with them part of the culture of the climate they came from, as well as their libraries, into their new living and working environment.

The school also played an important role in shaping the Renaissance man. During the Renaissance, there were many educated people in Kotor - not only foreigners, but also native, erudites. After the humanistic education they received in their hometown, the noblemen's sons went to nearby Italy for higher education. It was Italy, as an immediate neighbor, that contributed to the cultural opportunities that resulted in Kotor being among the first of our coastal cities that, to a much more modest and reduced extent, inherited the heritage of Humanism and the Renaissance. However, in the capital of the Bay of Kotor, at the beginning of the 16th century, following the cultural climate in Italy, a circle of prominent Renaissance poets appeared (KOVIJANIĆ 1953: 51–59).

Kovijanić (1953: 51–59) concludes that Paskvalić is the only one from the humanist circle of poets who left information about himself in his works. When we talk about other poets, in science there is a scarcity of data about their life and work, which is why rare data must be considered precious. Precisely because of their chronicling style of writing and because of the verses that artistically preserved the memories of some of the important historical moments and personalities, Paskvalić's verses addressed to friends from his pen are a significant literary as well as historical testimony.

Slobodan Prosperov Novak (1996: 304) believes that the poet from the Bay of Kotor was the first among his fellow citizens to enter into intense relationships with his numerous contemporaries. In the poems dedicated to his fellow poets, the poet from the

⁵ We dealt with the renaissance in the Bay of Kotor in detail in FERRI 2020.

Bay of Kotor celebrated the person to whom the poem was addressed, but also established an intimate connection between the poet and the reading public. In them, Paskvalić poetically glorifies his own hometown as the leading place of Renaissance literature, and singles out the poets he praises as the leading figures of that flourishing. In the occasional pieces, he often expresses his thoughts on the laws of poetry, which points to the literary sources from which he drew, as well as to the traditions on which he based his poetry. The most significant thing is that in these poems Paskvalić leaves testimonies about poets whose works have not been found to this day and gives an assessment of their poetry, as well as their reception among contemporaries. Because of all of the above, Pantić (1990: 9) believes that it is a great shame for science that all of Paskvalić's letters to his friends have not been preserved because they would without a doubt represent not only an important source for our "cultural and social history, but would certainly also be true literature".

In the Italian songbook, more precisely in its second part called *Rime diverse*, Paskvalić addressed many prominent figures of his time. Among them, we single out poems addressed to four of his fellow citizens: Đorđe Bizanti, Kamilo Drago and the brothers Buća. From these verses by Paskvalić, a greater degree of intimacy is felt compared to the poems he directed to other addressees, because of this they are not just a reflection of the poetics of the time in which they were created and are not necessarily the embodiment of the topos of ineffability and modesty. These songs are more tangible, more alive and more sincere. In them, one recognizes the reflection of reality, true friendship, the exchange of ideas and attitudes, as well as Paskvalić's knowledge of the literary legacy of his friends.

Paskvalić dedicated two epistles to his fellow citizen, Đorđe Bizanti, the first neo-Petrarchist from our area. Given that Đorđe Bizanti's verses, unlike Paskvalić's, were not adorned with concreteness, he did not leave many tangible traces of himself in them. That is why the verses left about him by fellow citizen Ludovik Paskvalić are particularly valuable. Based on the words he uses to describe him in his sonnets, appreciating his work and diligence ("La chioma d'un ch'i vostri studi honora"), it can be assumed that he knew Bizanti's mature works. Either Bizanti matured early, abandoning his youthful enthusiasm, or he had to be born earlier, in order to be in his thirties, that is, halfway through his life according to Dante, when Paskvalić writes about his maturity. Rotković (1977: 677) cites a chronological illogicality that completely challenges such assumptions. Considering the fact that he dealt with language problems in his collection of poems, Rotković concludes that it would be illogical if he dealt with the issue of language before Italian writers did in their works. When you add to that the fact that his songbook was published shortly after Bembo's, Rotković assesses that both, diametrically opposed feelings - youthful infatuation and submission to the grave - were created in a short time interval, not as a reflection of lived experience, but as part of the poetic fashion of the time. Rotković supports this with the words: "Bizanti is neither fiery enough when it kisses nor deep enough when it thinks" (1977: 677). Therefore, Rotković is sure, Paskvalić's sonnets refer to his entire literary activity, which causes "eterno honore" in readers, or Paskvalić must have known about Bizanti's writings created after 1532.

Rotković, comparing the poetic skills of two fellow citizens, Paskvalić and Bizanti, noticed that behind Paskvalić's chosen woman, no matter how typical, unlike Bizanti, for whom we do not even know whether she is black or blue, one can sense the outlines

of a “živog čeljadeta”⁶ (1977 : 679). The time gap of two decades between the two poets from the Bay of Kotor benefited Paskvalić more than the older Bizanti. As Rotković metaphorically wrote: “Bizanti was just tightening the strings on his violin, neither did he have enough of them for a full sound nor did he manage to harmonize them to sound diverse” (1977: 679). Although both poets - Bizanti and Paskvalić were fed from the same Tuscan and classical well, each of them incorporated motifs from the works of their literary role models in their rhymes in an authentic way. Using the example of contrast as one of the typical forms of love songbook, the stylistic-linguistic difference between the two residents of Kotor can be illustrated vividly. While Bizanti tried to separate fire and ice in his verses, Paskvalić often combined opposites (“Hor ardo in giacchio, et hor ne'l foco tremo”).

Paskvalić dedicated four sonnets to Vicko Buća (Vicenzo Bucchia), the eldest son of the noble Buća family from Kotor. Unsure of his poetic skills, modest according to the established Renaissance model (“Io di pensier noiosi e basi”, “Tanto l'ingegno mio basso e humile”), in his verses he expresses admiration for the preacher, but also for his fellow citizen whom, as and many others, spawned by Paskvalić's cramped and labored family (“Questa Valle terrena angusta e torta”). How much he appreciates the literary endeavors of the elder Buća, he expressed in verses in which he states that he would follow them, aware that he cannot match them and that he does not lack the will to do so, but rather the power of poetic expression:

„(...) Vedrai seguirmi i vostri bei sentieri:
Non che salir à par con voi mi sperì
Ma, almen che detto sie, che d'ir vi appresso
Le forze mi mancar, mà non la voglia.“
(*Rime diverse, sonet 32, 80*)

In the mentioned verses, the poetics of the era in which they were created, imitation of the style and rhetoric of the poet's role models can be recognized, which is why affected modesty and the topos of ineffability are interwoven.

Although the elder Buća is known for works of ecclesiastical content and theological writings in which he demystified religious dogmas, one gets the impression from Paskvalić's sonnets that he was also familiar with Buća's other works, in which the theological writer invoked some other muses, but also Cupid (“ Ond'hor trovato havendo in suo sostento Musa gentil comè la vostra”), which reveals that ancient works also served as his poetic source. In one of the poems addressed to his friend, Paskvalić expresses his regret that he was not able to address his beloved, who was sent from the heavenly realm to earth, in Buća's refined style, because that would have made her famous throughout the world, just as Buća's works made him famous.

„S'al gran valor che diè'l Motor superno,
Alla mia Donna, havessi stil simile
Fors' havrei spreme farmi sempiterno
Volendo lei fra nota à Battro e Thile.“
(*Rime diverse, sonet 33, 80*)

⁶ Translation: flash and blood

These are also poetic statements that, in addition to singing about Buća's poetic skill and talent, also reflect Paskvalić's poetic attitudes that are based on his Bembist background, that is, the Bembist idea that poets should return to a harmonious, linguistically clean and refined expression. Likewise, they rely on Platonist unity, that is, the obligation of poetry to teach, but in a chosen style, because of the opinion that only such poetry that followed the principles of ancient writers guaranteed eternal fame and name to the poets of the new age.

Comparing the sonnets addressed to Vicko Buća with other epistles addressed to close friends, it is noticeable that Paskvalić spent the most verses describing this friend.

„La fama de'l tuo vago e divo aspetto
Quant'io piu co'l mio stil la lodo e canto.
Mà tu Bucchia gentil che sei soggetto
A piu benigna e piu cortese Stella.“
(*Rime diverse*, sonet 33, 80)

The outlines of the physical characteristics of friends are devoid of individuality, they are vague and quite typified. However, when the clichéd patterns are ignored in the verses, there still remains in them enough sincere friendly admiration for the fellow citizen and the poet.

Paskvalić dedicated twice as many poems, two sonnets to be exact, to Vick's brother Franjo Buća (Francesco Bucchia - beginning of the 16th century - after 1557). It is not recorded in the historiography that the Franjo Buća, brother of the poet Vick, but also of the prominent municipal officials Trifun and Jeronimo, is referred to as hypocoristic (Franceschetto), as noted by Ludovik Paskvalić in the title of the first sonnet. Although he, like his brothers, performed public duties (judge in 1552, council of petitioners in 1557), Paskvalić praises his poetry in his verses. It is assumed that, like other Renaissance poets from the Bay of Kotor, he sang in Latin and Italian, however, his verses have not been preserved. Paskvalić's rhymes are all the more significant because they are the only confirmation of Franjo Buća's poetry. About the rhymes and style of his fellow citizen, Paskvalić declared as follows:

„Il suon leggiardo gratioso e chiaro
Delle vostre purgate e terse Rime“
(*Rime diverse*, sonet 36, 81).

considering them graceful and pure, worthy of making his friend Buća famous and securing his place among other famous souls. That is why Paskvalić encourages him to continue his poetic work.

„Cosi fra l'alme piu famose e prime
Sarete al mondo glorioso e chiaro,
Seguite dunque il vostro bel concetto.“
(*Rime diverse*, sonet 36, 81).

Paskvalić also considered Franjo Buća to be a more skilled poet than himself. It is a fact that the verses of many of his contemporaries, which he praised, have not been preserved until today, while his verses are still the subject of scientific interest for both

researchers on this side and on the other side of the Adriatic Sea.

„Perche quella virtù che falsamente
In me vi fa parer l'amico affetto,
Si vide in voi, non vana e apparente
Si come in me, mà senza alcun diffetto,
Che vi fà com'un Sol chiaro e lucente.“

(*Rime diverse*, sonet 36, 81).

The reasons for the stated modesty must be attributed to the topos, according to which it was not enough for others to speak of the poet as modest, but it was necessary for him to emphasize the same whenever he had the opportunity, so that the spoken words would leave a stronger impression on the reading public who was used to such singing models. Nevertheless, when Paskvalić is deprived of the poetic-typological and stylistic feature of appropriate poetry, which was reflected in the overemphasized and clichéd delivery of praise, science has over time found confirmations about the real persons to whom he addressed the poems that they existed, as well as that it is possible to confirm documented and things from their lives that the poet from the Bay of Kotor presented in his verses.

The last resident of Kotor to whom Paskvalić addresses in *Rime diverse* is Kamilo Drago (“Drago gentil, ch’in questo secolo rio). Although his verses have not been preserved, based on the words that Paskvalić addressed to him in the sonnet, we can conclude that they possessed a quality that managed to awaken hope in the readers that a historically extremely unfavorable period for the Bay of Kotor would end. Based on Paskvalić’s verses addressed to Kamilo Drago, we learn that Drago possesses the poetic skill, and that his poetry is “golden and silver”.

„Seguite la Virtù ch’in voi fiorio
D'altro pregio e valor ch'oro et argento
Per cui di raro honor, raro ornamento.“

(*Rime diverse*, sonet 53, 80)

Although he is writing to his sick friend, even in the collection in Latin, Paskvalić does not miss the opportunity to remind in the epistle that Kamilo Drago, the son of the old patrician family from Kotor (“culte Camille”) was a poet (*Carmina*, 12). We learn about this from Paskvalić’s poem in which, begging the gods to restore his friend’s health, he presents him as a person who is inspired by the muses, and then metaphorically offers his works to the heavenly altar, which is why he deserves mercy.

„Hic uacat Aonidum studijs faelicibus, e te
Et tua securus sacra beata colit
Dignus hic est igitur (si te tua sacra colentis
Cura monet) docta cui medeare manu.“

(*Carmina*, 13)

The friendship between the two patrician sons is best evidenced by the verses in which Paskvalić explains that it would not be a problem for him to expose himself to any

dare, that is, to contribute in any way to the recovery of his friend.

„Et certe, si uel precibus, uel uribus ullis,
 Arte tibi aut aliqua ferre ualeret opem;
 Pro te non fugeret quaecunq; pericla subire,
 Dum tibi prima foret restituenda salus.“
 (*Carmina*, 12)

Another renaissance poet from the Bay of Kotor whose poetry is known only from the testimony of his contemporary Ludovik Paskvalić (“Ille tuae cultor virtutis (...)”) (*Carmina*, 17) is Eugen Buća (“Ad Eugenium Bucchium”), a Latinist poet from Kotor. Analyzing the poem, written by Paskvalić to his dearest friend (“Et te dulcis amice meo gratissime cordi”) (*Carmina*, 17), it is possible to fill in the mosaic of Paskvalić’s life, which does not abound with a lot of biographical data. The song was written during the winter period and the snow in Crete, although the poet from Boko Kotor hopes to be able to personally deliver the message to his friend on his return to his homeland.

„Hanc (sifata sinent)citò perferet ipse salutem,
 Quam modò Gnosiaco mittit ad orbe tibi.
 Me tenet ignotis tellus Saturnia campis
 Hic, ubi perpetuas sustinet Ida niues.“
 (*Carmina*, 17).

This letter from Paskvalić is more sincere, and because of that, different from the previous ones he sent to his close friends. In it, he devotedly sang about his closeness with a friend in a way that he did not do in any of his songs addressed to close friends. That the friendship is mutual is confirmed by the verses in which Paskvalić compensates for the physical distance from his friend by re-reading the letter sent to him by Buća, which provides him with comfort, peace, tranquility that he cried out for in a foreign land, reminding him of his father’s land.

„Et modo scripta tua repetitur Epistola dextra,
 Qua nihil hic nobis gratius esse potest.
 Hanc semel atq; iteru, hanc terq; quaterq;reuoluo;
 Quoq; magis relego, hoc magis usq; placet.
 Grtia magna tibi, mihi tu solatia preabes,
 Unica tu mentis pax, requiesq; meae.
 Tu licet in gelidae degentem uallibus Idae,
 In medio patriae me tamen esse facis.“
 (*Carmina*, 17).

A Latin epistle in which Paskvalić addresses his friend Đorđe Bizanti⁷ (1490–1560), the first poet of the mature wave of the Renaissance from Kotor. And little is known about his life: that he finished high school in his hometown, and studied law in Padova, and that after his studies he worked as an arbitrator-judge in Kotor, after which he served as a chancellor on Hvar for some time. Like many Renaissance poets, Bizanti also held

⁷ *Carmina*, 49.

high positions in Kotor, such as a member of the Great and Small Councils and the Council of Petitioners. In Venice, in 1532, he printed a typical love songbook, *Rime amorose di Georgio Bizanti Cathareense*, which is his only surviving book. We learned about his poetic skills indirectly from the poems that his contemporary Ludovik Paskvalić sent to him in another part of *Rime*. The Latin poem could be divided into two parts according to its content. The introductory, shorter part is similar to the verses in Italian because they represent a Renaissance praise addressed to a friend whom Paskvalić predicts great fame in his verses. The second, larger part of the poem represents the legend of the origin of Kotor.

Unlike the passages from the *Rime diverse* in which he predicted eternal glory to almost every friend of his and that therefore act as a satisfaction of literary topos, rather than a reflection of sincere friendship, the praises that Paskvalić gives in the Latin hymnal are more concrete, and that's why they seem and more honest. To his fellow citizen, as we had the opportunity to see in the above verses, Paskvalić tangibly values poetic talent, comparing him with the role models of all Renaissance poets, that is, with the ancient classics, not in general, but very specifically. Praising his friend, Paskvalić talks about his own role models, style and poetics that he tried to imitate. Paskvalić reproaches his younger fellow citizen for his lack of empathy because his young heart has not yet been taken over by Cupid, which is why he lightly advises his friend to refrain from love follies.

„Qui ualet, heu facile sitienti consulit aegro,
Abstineat gelidis ut patienter aquis.“
(*Carmina*, 11).

The end of Paskvalić's poem is significant, in which he explains to his friend that he is gullible if he thinks that the ancient poets in their works reflected only the truth and empirically experienced love pains. This is a poetic statement that shows us that the poet from the Bay of Kotor relied on Aristotle, who believed that poetry is not a mere copying of reality, but a creative transposition of reality. In his desire for an eternal name, Paskvalić says in his poem, he often invents and enriches his rhymes with ornate falsehoods, and even in a letter addressed to Bolica, in order to make his work more beautiful and satisfy the typical form of the time in which it was created.

„Innumeri, quorum sunt nota poemata uates,
Quos sacer aerni nominis urit amor;
Fingere multa solent, e ueris iungere falsa,
Illicet ut uarium pulchrius extet opus.
(...)
Me quoq; qui uatum veneror vestigia, saepe
Cogit Apollineus fingere multa calor;
Et nunc tam duros tibi sum mentitus amores.“
(*Carmina*, 11).

Students of Paskvalić's works will always mention these verses when they feel that the poet from the Bay of Kotor is different, more concrete and more sincere in his posthumously published poetry collection.

In the previous epistle addressed to Bolica, Paskvalić, based on his own song,

built on the truth not only in order to get closer to the typical Renaissance description of love, but also so that the song would serve his younger fellow citizen Bolica to deal more cautiously with love adversities, which was certainly one of the goals of poetry and the expectations that readers had from works created in the new age.

3. Conclusion

In this paper, we analyzed the relationship between the Renaissance poet Ludovik Paskvalić and his literary contemporaries from Kotor: Kamil Drago, Đorđe and Marjan Bizanti, Ivan Bono and the Buć brothers. The literary aspects of Ludovik Paskvalić's poems addressed to his fellow citizens, have not been paid attention to in previous research. Bearing in mind that Paskvalić, as well as his fellow citizens, distinguished poets and cultural workers, are more important for our country than for the literature of the languages in which they created their works, we believe that it is possible to create a comprehensive picture of the literary climate through cumulative observation, reflection and analysis in Kotor during the 16th century, given through the pen not only of people who witnessed it, but through the prism of poets who shaped it with their literary and other activities. The aim of this paper is to find everything known, less known, or completely unknown about the friends of the Renaissance circle of poets from Kotor, which Ludovik Paskvalić recorded in his verses, united and critically reviewed in one place. We consider the topic of friendship among old poets important, because by means of a comparative analysis of verses with the additional help of research and literary-historical methods, we completed the idea of existing knowledge about the mutual influence of the Renaissance poets from Kotor, but also provided deeper insights into the importance of social ties, mutual inspiration and support, inspirational role models, but also about the dynamic atmosphere in the circle of Renaissance poets of that era. Although dedicating poems to prominent members of the community was an established practice during the 16th century, i.e. part of a literary convention, based on the analysis of Paskvalić's verses that he addressed to his friends, it is possible to determine that it was not about satisfying literary topos, but about sincere friendship in which a friend cares for a friend in illness, or during love woes, in which a friend complains to a friend about the cruelty of war and the nostalgia and love he has abroad for the common homeland, more precisely his hometown. The decision to address the same friends in two languages is a confirmation of the above. Based on Paskvalić's verses, it is noticeable that poets from Kotor supported each other, that they were familiar with the published works of their friends, as well as verses that were in manuscripts. Precisely because of this, Paskvalić's verses addressed to Kamilo Drago, Franjo and Eugen Buća are significant, which today serve as the only testimony that these names were poets of the 16th century. In addition to citing them as poets, he also honestly declares the value of their verses, but also the reception they received among contemporaries of that era. Writing about the muses that inspire them, Paskvalić testifies that the poets were fed from the same poetic source, i.e. that in their verses they inherited and reflected all the important achievements of the new era - the Renaissance, which gave priority to poetry over prose, whose talents were encouraged by the muses and reliance on classical art. Considering that Paskvalić left us as a legacy many more poems than

all his friends with whom he exchanged verse letters, the limitations of this work are reflected in the fact that due to the importance of the topic, it is not possible to include an analysis of the sonnet garland in this work, more precisely five songs that Paskvalić addressed to his friend from Kotor - Ludovico Pontano. Our intention is to devote ourselves to illuminating this literary relationship in the following paper.

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ODNOS LUDOVIKA PASKVALIĆA PREMA KNJIŽEVNIM SAVREMENICIMA U KOTORU
XVI VIJEKA

Rezime

Ovaj rad istražuje odnose bokokotorskog pjesnika Ludovika Paskvalića (1500 – 1551) sa njegovim književnim savremenima: Kamilom Dragom, Đorđom i Marjanom Bizantijem, Ivanom Bonom Bolirisom i braćom Buća. Dosadašnje studije nisu se bavile analizom ovih prijateljstava sa književnog aspekta, čineći ovu temu relevantnom i nedovoljno istraženom. Cilj ovog rada je da pruži uvid u međusobne uticaje ovih književnih stvaralaca, ukazujući na važnost društvenih veza, književnih uzora i međusobne inspiracije. Paskvalićev hroničarski način pisanja pruža svjedočanstva o životu i radu njegovih savremenika. Metodom komparativne analize uz istraživački i književno-istorijski pristup, rad se fokusira na očuvanje i razumijevanje odnosa među renesansnim pjesnicima iz Kotora. Paskvalić je u dvijema svojim štampanim pjesničkim rukovjetima sačuvao značajne stihove, otkrivajući važne biografske podatke o sebi, o svojim prijateljima po peru, ali i o književnoj klimi renesansnog Kotora. Stihovi ukazuju na uzajamnu podršku i inspiraciju među pjesnicima, te otkrivaju utemeljenost njihovih stihova u književne konvencije novog doba. Ograničenja rada nas podstiču da se u nekom narednom radu bavimo detaljnom književnom analizom sonetnog vijenca koji je Paskvalić uputio svom prijatelju Ludoviku Pontanu, čime bi se dodao djelić koji uokviruje mozaik presjeka kulturne klime u Renesansnom Kotoru koju je od zaborava u stihovima sačuvao pjesnik Ludovik Paskvalić.

Ključne reči: Ludovik Paskvalić, Kamilo Drago, Bizanti, Buća, renesansa, Kotor, Boka Kotorska

