DOI: 10.11649/sm.3050

Slavia Meridionalis 24, 2024
Article No.: 3050

Citation:
Ferri, A. (2024). Ludovik Paskvalić in the light of literary history in the 19th and early 20th century. *Slavia Meridionalis*, *24*, Article 3050. https://doi.org/10.11649/sm.3050

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Ludovik Paskvalić in the Light of Literary History in the 19th and Early 20th Century[1]

Introduction

Ludovik Paskvalić (1500–1551) was a Renaissance poet from the Bay of Kotor. He belongs to the line of succession of the distinguished Paskvalić family, whose important names marked the history of Kotor and the Bay of Kotor. He grew up with his poet father, raised on a humanist model of life and work. During his maturation, Paskvalić witnessed a historically unfavourable moment, namely unrest in the Mediterranean between warring parties, with

[1] The work includes reworked and supplemented parts of the author's doctoral dissertation, entitled "Ludovik Paskvalić – Bokokotorski pjesnik XVI vijeka", defended on June 27, 2022 at the Faculty of Philology in Belgrade before a committee: Dr. Slavko Petaković (mentor), Dr. Dušica Todorović (member of the committee) and Dr. Gordana Pokrajac (commission member).

This work was supported by author's own expense.

Competing interests: no competing interests have been declared.

Publisher: Institute of Slavic Studies, Polish Academy of Sciences.

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the Republic of Venice on one side and the Ottoman Empire on the other. As a passionate patriot, he did not hesitate to defend his city and country from attacks from the East with weapons after completing his studies and returning to Kotor, which is why he was a volunteer in the Venetian army. Paskvalić also worked as a lawyer before the court, but at the same time – as an excellent chronicler of his time – he left traces in his verses about his life and a turbulent time, but also about the lives of his contemporaries who shaped the century in which he lived and created.

This is exactly why his two poetry manuscripts, one in Italian "Rime volgari"[2] [Vulgar rhymes] (1549) and the other in Latin "Carmina"[3] [Poems] (1551) are valuable monuments of Bokelian Renaissance poetry. Despite their historical value and literary significance, Radoslav Rotković notes that Ludovik Paskvalić is "one of the first of our poets to be included in foreign anthologies and the last to receive this honour in his own country" (Ротковић, 1975, p. 109). We believe that the reason for this statement is Paskvalić's decision – like many Renaissance poets – to create his works in foreign languages, thus accepting the risk of being lost among the numerous writers who wrote in Italian and Latin. But in the spirit of the literary convention of the time under which he created, he also believed that in this way he would secure fame for himself in the wider world. Paskvalić's Italianist activity produced significant and deeper benefits that are noticeable during analysis of the reasons for his decisions not to create in his mother language, although he encouraged some of his contemporaries to do so through his verses. His work in Italian had deeper implications, especially at a historically sensitive moment. Through his verses, Paskvalić supported the protectorate of the Venetians, strengthening the common fight against the penetration from the East, which came from areas that were not close to Bokelian people. This intellectual and cultural support had a greater role than literature itself because it contributed to the strengthening of the alliance and the cohesion between the people of Venice and the Bay of Kotor at a decisive moment. Paskvalić's verses became a means of connecting and preserving the identity

[2] *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.

[3] 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 Iolitum et fratres De Ferrariis, MDLI.

of the community and at the same time encouraged the preservation of territorial integrity. However, the literary legacy of this poet from the Bay of Kotor left in foreign languages significantly contributed to his long-term absence from the regional memories of significant cultural figures of the 16th century on this side of the Adriatic Sea.

An overview of Ludovik Paskvalić's reception in the 20th century

At the beginning of the 20th century, Leon Emile Kastner expressed a well-founded suspicion that the English writer Thomas Lodge (1558–1625) had plagiarized Ludovik Paskvalić's sonnets in his collections (Kastner, 1907, pp. 155–161). This discovery shed new light on the reception of Paskvalić's works far beyond his homeland and contributed to a more serious understanding of his artistic skills. In his work, Kastner comparatively cites the original on one side, while on the other side he presents a version of the verses of this English Elizabethan poet, intending to point out the manner of this plagiarist who, in addition to the French poets, drew on the same literary sources as the younger Paskvalić, namely Sannazaro, Petrarch, Bembo and Dolce. Kastner notes that twenty-four of Lodge's total of thirty-eight sonnets are plagiarisms from foreign sources and that it would therefore be more correct to write that his collection is only an "exercise in translation from Italian and French", i.e., "shameless literary theft", and that only time will show the true sources of the remaining twelve sonnets. However, as art does not recognize borders, three and a half centuries after the printing of Paskvalić's work, the poems of this "rather obscure Venetian poet", as Kastner calls him without knowing his true origin, reached London via continental Europe.

Enrico Carrara, writing about bucolic poetry, was the first to notice that some of Paskvalić's verses in his Latin collection of poems have characteristics of pastoral poetry (Carrara, 1908, p. 40). Although Carrara dedicated only a few sentences to the poet from the Bay of Kotor in his work, it is significant that he realized that – although on the cover of his Italian collection he is listed as a Dalmatian – Paskvalić is primarily from Kotor. In addition, after Appendini (1811), Carrara was a scholar who did not miss the importance of Lodovico da Ponta, better known in literature as Pontano.

Đuro Kerbler believed that we would know Paskvalić's youth better if we were able to shed light on the character and work of the "teacher" Pontano (Körbler, 1916, p. 8). In order to unravel the mysterious personality of Kotor's renaissance "teacher", he makes the first wrong conclusions, which he states are "formed with due caution".

Aware of the modest amount of biographical data known until then, Kerbler scrupulously hints in his introduction that "he can give little new information" about the life of the poet from the Bay of Kotor. What can be attributed to Kerbler as a merit in enriching Paskvalić's biography is his up to that time most detailed review of the poet's father (Körbler, 1916, p. 8), as well as the final resolution of the poet's year of death. The progress in literature studies dedicated to Paskvalić was possible because Kerbler was the first to base an analysis of Paskvalić's poems on the printed version of both collections. Until then, authors had based their conclusions on insights gained from the manuscripts or works of their predecessors. Kerbler studied the internal structure and organization of both of Paskvalić's works in detail. He noticed that the Latin collection also contains poems that belong not to the poet from the Bay of Kotor but to distinguished writers and poets of that time (Körbler, 1916, p. 2). Kerbler believes that Paskvalić's Latin verses are devoid of special poetic value but that they contain traces of many historical events. He corrected the errors of his predecessors by stating the exact number of Italian poems of each type (Körbler, 1916, p. 5). The author specifically referred to the figure of the ideal sweetheart in the verses of the poet from the Bay of Kotor, considering that the choice of words with which Paskvalić paints in his verses allows him to significantly differ from his contemporaries, i.e., to move away from the stereotypical Petrarchan manner of depicting women.

A critical review of Kerbler's work was given by Walter Ljubibratić (1916). Directly, and occasionally with sharp rhetoric, Ljubibratić writes that the title of his predecessor's work is too broad because the study presents a detailed account of collections which, no matter how extensive they are, cannot offer "the history of literature in a certain period"; they can only present the direction of literature and the literary taste of a period, but by no means an entire period. Ljubibratić considers his colleague's views extremely unprofessional, and in this he finds the reason why Kerbler failed to evaluate the poems of three poets (Ludovik Paskvalić from Kotor and two poets from the end of the 16th century from Dubrovnik: Sabo Bobaljević Mišetić and Mihail Monaldi) as verses that have no value and lack a personal note. After the part

in which he talks about how he complains about his colleague, Ljubibratić looked back at Paskvalić and made a negative statement about him – about his poetry. However, citing the years in which Paskvalić's collections of poems were published, Ljubibratić made a mistake, writing that a Latin collection of poets from the Bay of Kotor was published in 1561, which was a decade later than the "Carmina" collection saw the light of day in Venice (Ljubibratić, 1916, p. 84). Ljubibratić is particularly harsh when expressing his opinion about Paskvalić's female poetic character, considering that she lacks originality and authenticity (Ljubibratić, 1916, p. 93).

Arnolfo Bacotich based his views regarding Ludovik Paskvalić on the printed edition of his Italian collection (1926), but also on an insight into the works of his predecessors: Appendini and Rafaelli (1845). The founder of the publication in which Bakotić's work was published, Antonio Cippico, donated to the library of "Archivio Storico", together with other valuable works of famous Dalmatians, a printed edition of the collection "Rime volgari", from which Bakotić reprinted the title page and the dedication that follows it in his work. This, in addition to completing the biographical information about Paskvalić's friends to whom he directed his poems, which was not done by Bakotić's predecessors, is the novelty of this work. However, when he already had before him the printed edition of the collection that was missing from Appendini, Bakotić did not fulfil his intention to complete the biography of the poet from the Bay of Kotor with data that was unknown until then. The scholarly public already knew all of the above at that time. According to Bakotić, the "reputable poet from Dalmatia" was unfairly neglected by Giusto Fontanini (1754), Giuseppe Valentinelli (1855), and all other Italian and foreign biographers. Despite the works of his predecessors to which he refers, who accurately determined the year of death of the poet from the Bay of Kotor, Bakotić makes the mistake of writing that Paskvalić lived in the period around 1500–1550. If we accept that he was not familiar with Kerbler's (1916) work, it is surprising that he made the mistake despite his own writing, in which he states that Paskvalić's Latin hymnal was published in 1551 with the help of the poet's friend Lodovico Dolce "[…] al quale egli li aveva spediti qualche mese prima di morire". The pronoun "egi" unequivocally refers to Ludovik Paskvalić. In accordance with the above, Bakotić's carelessness is surprising, especially during the excessive accumulation of quotations that lack detailed literary studies. Ten reprints of Paskvalić's poems represent the greatest contribution of Bakotić's work from the Italian collection, which was united under

the title "Rime Diverse". The poems are given in their entirety, but structural, content, linguistic, or any other analysis is absent.

Arrigo Zink (1926) devoted himself to highlighting, as he states, the unforgivable irregularities presented by Đuro Kerbler, which may result in readers' well-founded suspicion of the scholarly foundation of Kerbler's conclusions. According to Zink, there are two main shortcomings of Kerbler's study. The first is poor knowledge of our literature and our language, which results in erroneous conclusions, misconceptions and inaccurately stated views. The other is the lack of a clear method on which Kerbler based his research. Zink believes that Kerbler completely neglected analysis of the spirit of the writers whose works he took as an example that should offer a framed picture of the literature of Dalmatia in the 16th century, of which Kerbler considers the Bay of Kotor to be an integral part. He limited himself to a few rare, mostly formal observations that are not sufficient to justify his final assessments, illustrating only external events from the poet's life and ignoring the environment in which the above-mentioned writers grew up and the circumstances under which they created, which, according to Zink, undoubtedly had to leave a mark on them and their work (Zink, 1926, p. 7). Kerbler's only merit is in the attempt, made with inadequate means, to tear the writer from oblivion. However, with his careless work, he leaves the scholarly public without a detailed analysis of the aesthetic evaluation of the works of the presented poets. Zink states that of the three poets from Kerbler's study, he only knew Paskvalić because Flamini (1898, p. 203) mentioned him in his work about Petrarchists, while he did not even come across the names of the other two in the literature (Zink, 1926, p. 7). Karara drew Zink's attention to Ludovik Paskvalić's Latin work. He believes that Karara got the information about the poet from the Bay of Kotor from the works of a certain author, Bongi (1890). Although Zink correctly stated the page on which Paskvalić is mentioned in Bongi's book, he notes with regret that he did not have the opportunity to consult it. We believe that the reason for this lies in inadequate storage of materials in the past, which often resulted in damage or permanent loss of important materials. However, we have found the mentioned work and present several short but meaningful observations made by Salvatore Bongi about the poet from the Bay of Kotor and his work.

In his work, Bongi gives the title of Paskvalić's Latin collection:

> Ludovici Pascalis Iulli Camilli, Molsae, et aliorum illustrum poetaum Carmine. Ad Illustriss. et Doctiss. Marchionem Auriae Bernardinum Bonisatim per Luduvicum

Dulcium nunc primum in luce aedita. Cum Privilege. Venetiss apud Gabrielem Iolitum et fratres de Ferrariss. MDLI

From the above title, but also based on the second collection "Rime volgari", Zink concludes that Ludovico Paskvalić published the first collection of poems in 1549, and that he was from Kotor, Dalmatia, but later settled in Venice (Zink, 1926, p. 10). This information is not correct, but it is now clear from where other scholars could have obtained it. Bongi writes that Venice is the city that the poet from the Bay of Kotor ennobled with the verses he addressed to it, which unequivocally indicates that he was familiar with the content and not just the titles of Paskvalić's works. He also knows that the second collection was published in 1551, but that the poet from Kotor was not alive at that time, and that Ludovico Dolce's verses, together with several poems by other authors, as can be read from the title, were combined into a collection which according to Bongi is "assai pregevole e non comune" (Bongi, 1890, p. 332).

Although he pointed out many errors and corrected the incorrect statements of his predecessors, Zink made a mistake in stating that 1550 was the year of Paskvalić's death (Zink, 1926, p. 11). By analysing Zink's work, we notice that he interpreted that Paskvalić died a few months after the printing of his first collection of poems, not a few months before the publication of his second.

Following researchers who in previous years dealt with correcting incorrect data from Paskvalić's biography and attempts to complete it, as well as with analyses of sonnets from his songbooks, Alice Walker once again put the issue of Paskvalić's – who she, following Kastner, incorrectly called an Italian poet – plagiarism in his verses (1927) in the centre of interest. Concerning her English predecessor, Walker analysed in detail the reasons why Lodge attributed his plagiarized sonnets to Lodovico Dolce. The only explanation for the confusion that arose over the authorship of certain plagiarized sonnets is that the English poet intended to give himself importance – he wanted his work to be respected and appreciated. Walker devoted most of her work to the argumentative refutation of Dolce as the main role model, comparing his lyrics with the Italian originals written by Ludovik Paskvalić. The only explanation for the confusion surrounding the authorship of certain sonnets could be the fact that Paskvalić's "disputed" verses were found in Dolce's "Rime" collection, which is kept in the British Museum. However, Walker noticed that the Elizabethan poet still indicated that he took one poem from Paskvalić, which confirms without a doubt that he was aware of from whom

he "borrowed" the other sonnets. Walker claims that the total number (as was known by then) of sonnets that the Elizabethan writer "borrowed" from Pasqualić is much higher. For us, the above is of inestimable importance, especially if we know that one of Lodge's best-rated sonnets of is precisely a translation of a sonnet by Ludovik Paskvalić.

Sidney Lee (1904) briefly referred to the poet from the Bay of Kotor, repeating the findings of his predecessor. However, even this brief mention is significant because, thanks to it, Paskvalić remained present in anthologies of English and therefore also European poetry. In his work, Lee writes that Elizabethan sonnets were directly borrowed from Italian sonnets and that the Petrarchan model was the guiding star of the sonnet throughout the Elizabethan era, although it changed a lot from the time of Dante and Petrarch to Constable and Lodge[4].

Josip Torbarina (1931) analysed the Italian influence on the poets from Dubrovnik. He detailed the relations between the Republic of Dubrovnik and Italy, emphasizing the importance of education, that is, the presence of Italian teachers in our region (Torbarina, 1931, p. 20). Torbarina (1934) writes about Ludovik Pasqualić in more detail in the paper "Lodovik Pasqualić from Kotor in English Literature", which is dedicated to clarifying the possible reasons why 16th-century poets from Dubrovnik wrote in Italian. From the way Torbarina writes about the poet Dinko Ranjina (1536–1607) from Dubrovnik, it is noticeable that he had no understanding of Paskvalić and others like him who wrote in a non-native language.

There is no new information about the life of the poet from the Bay of Kotor in Torbarina's work. The author himself indicated that he had copied everything from the work of Đuro Kerbler (1916). However, Torbarina made progress in that he analysed the influence that Paskvalić's work had on the Elizabethan poet Lodge, and he was the first to provide some significant biographical information about him. We learned that his life was similar to Paskvalić's, which perhaps explains why Lodge chose to plagiarize other poets, but mostly Paskvalić. Considering that so far only English authors have written about these "borrowings", Torbarina was the first to comparatively analyse one of Thomas Lodge's sonnets alongside Paskvalić's original. An important segment of Torbarina's work is the first mention of the fact that the Elizabethan poet Lodge inspired one of the most respected English writers, namely Shakespeare,

[4] Henry Constable (1562–1613) and Thomas Lodge (1557–1625) were English poets.

which led to the suspicion that Ludovik Paskvalić indirectly influenced this giant of English literature.

Giuseppe Praga (1939) dealt with Paskvalić's sonnets addressed to his fellow citizens, thus giving his opinion on the poet from the Bay of Kotor. In his work, Praga was on a path to resolving the confusion surrounding the "teacher" Pontano, about whose life not much was known, except that poets from Kotor dedicated sonnets to him in which they glorified his erudition. However, his assumption that Paskvalić's sonnet addressed to his fellow citizen Đorđe Bizanti[5], a representative of the famous Kotor patrician family, was actually addressed to the far more famous priest Trifun at that time, will lead to future researchers' further misconceptions.

Josip Torbarina (1941) shed light on Ludovik Paskvalić from the point of view of a soldier and a patriot through analysis of his verses, but also through the letters that the poet from the Bay of Kotor exchanged with his famous friends. Certain letters are not part of any of Paskvalić's printed collections of poems, which makes them all the more precious. Srećko Vulović (1892), a priest from Perast who was also a professor at Kotor High School, collected these letters while he was writing about Hajrudin Barabrosa's raids on Kotor during the 16th century. Since Kotor was a city where literature in the Italian language flourished, it was part of the Republic of Venice, which protected it from the Turks, thus its poets had the opportunity to leave us testimonies about the battle of Herceg Novi without fear of the Turks' reaction. In neighbouring Dubrovnik, an independent republic, due to fear of possible steps by the neighbouring Ottoman Empire, poets there were very considerate when leaving written traces that mention Turks in their native language. Until this work, scholars who were interested in the life of the poet from the Bay of Kotor already wrote that Paskvalić spent part of his youth in the slavery of pirates, and that he was later a paid soldier of Venice. Torbarina analysed and corroborated these two events from Ludovico's life in more detail with the intention of offering readers a rounded picture of a poet who, during his life, was directly involved in the struggles of Christians with Hayreddin Barbarossa on several occasions.

The extra-literary framework of the period in which Paskvalić and his contemporaries worked inevitably reflected on the poet's collections of poems,

[5] Đorđe Bizanti (1490–1560) – a poet from the Bay of Kotor, the first follower of Bembo's reform of Petrarchist lyrics and a relative of the Catholic bishop and humanist Trifun Bizanti.

helping us to retroactively trace the poetic-stylistic elements and the ways in which the Petrarchan, Italian, and domestic literary heritage were adopted (prosodic patterns, themes, motifs, etc.) and modelled. Arturo Cronia (ca. 1946) dealt with the historical, economic, social, cultural, and linguistic context of the period that includes the end of the 15th century and the entire following century, as well as the general characteristics of the poetry that was born in that period, i.e., during the Renaissance, thus giving a clearer picture of the time in which Ludovik Paskvalić lived and created. He classified the poet from the Bay of Kotor together with several other cultural workers who worked in the same period, denying their originality, considering that technique and form came before pleasure and inspiration for poets from "cinquecento" (Cronia, ca. 1946, p. 299). He singled out Paskvalić based on the perfection of his poetic form. Cronia devoted special attention to the field of semantics, writing about the meaning of Paskvalić's choice to give the forest the symbolic name 'Dubrava' in his poems. He believes that this was indicative of Dubrovnik and, in this interplay of semantic symbols and signs, Paskvalić concealed the name of the central city of the Republic of Dubrovnik (Cronia, ca. 1946, p. 1953).

With this paper, this is where we conclude the chronological section of the reception of the works of Ludovik Paskvalić. In the following years, due to the wartime events and the animosity that arose among individuals and nations, scholars from the ex-Yugoslav states allowed political animosity to influence their conclusions regarding the poet from the Bay of Kotor. Due to all the aforementioned factors, it is necessary to dedicate a special work to researchers of Paskvalić's character and work until the end of the 20th and the beginning of the 21st century.

Conclusion

Ludovik Paskvalić, nobleman's son, lawyer, patriot, polyglot and defender of his hometown from the Turks, is best known as a Renaissance poet from the Bay of Kotor and author of two poetry collections written in Italian and Latin. Possible reasons for his decision to create in non-native languages can be explained by the influence of the literary imperative of the time under which he created, which encouraged poets to faithfully imitate their literary role models, even in terms of the language in which they created their

works. In addition, "immortality" was highly valued among Renaissance poets, which is one of the reasons why Paskvalić decided not to write in his native language – he wanted to surpass the borders of his native country with his fame. The socio-political context is always reflected in literature, so this poet, who grew up in Kotor, a city stuck between two antagonistic powers (the Venetian Republic and the Ottoman Empire), realized early on that the *Serenissima*, i.e., its protectorate, guaranteed peace to the inhabitants of Kotor and that writing in the Italian language was a way not only of expressing gratitude and respect but also of preventing the penetration of the Turks' language, religion and customs, which were recognised as a threat to him and his compatriots. Regardless of the reasons, the decision not to create his works in his native language largely determined the reception of Paskvalić's poetic manuscripts. The 20th century began with Kastner, thanks to whom the work of the poet from the small Bay of Kotor reached London. Despite Kastner's erroneous conclusion that the poet from the Bay of Kotor is an "unknown Italian", the importance of this work for the reception of Paskvalić's work outside the region, and especially outside the Italian-language literary world, is exceptional. This paper pays tribute to Paskvalić's poetic talent through analysis of the poems of the English Elizabethan poet Thomas Lodge, who, in the spirit of imitation, plagiarized some of Paskvalić's verses without citing their source. A few years later, Walker addressed the topic of plagiarism, arguing that it was a deliberate and conscious act that, therefore, should not fall under the literary conventions of the era. In the meantime, Carraro wrote about Paskvalić, who noticed his bucolic potential, revealing to us the muses that the poet from the Bay of Kotor was fuelled by, but he was also the first to draw attention to the importance of Pontano, a friend to whom Paskvalić addressed several epistles but whose unclear identity tormented scholars for years. Kerbler relied on writings about Pontano but also completed Paskvalić's biography by drawing attention to previously unknown information about his father, also precisely determining the year of death of the poet from the Bay of Kotor. Despite the undeniably valuable conclusions presented by Kerbler in his work, his views are often disputed. In the same year after the publication of his work (1916), Ljubibratić made a series of claims denying the validity and relevance of Kerbler's writings. Ljubibratić was also the first researcher to express himself unfavourably in relation to Paskvalić's poetic skills, which had been praised until then. When writing about Paskvalić after completing his studies, Ljubibratić himself made a mistake regarding the residence of

the poet from the Bay of Kotor that would later continue to be copied by certain researchers of Paskvalić's life who did not check the veracity of previous works. Unlike the beginnings of the reception that followed in the century when Paskvalić's works were created (16th) and even later, which was mainly based on the reprinting of individual sonnets of poets from the Bay of Kotor and less on analysis of biographical data about the poet, Bakotić in 1926, after a long break, reminded the scholarly public of 10 sonnets, uniting them under the title "Rime Diverse". The breakthrough that this work brings is that it consults the work of Salvadore Bongi, about whom Zink left a record, although he did not manage to track him down. A short note on Paskvalić testifies that Bongi was familiar with the content of Paskvalić's poetic manual in Latin, unlike Zink, who believed that he only knew its title. For us, the positive assessment that Bongi made of Paskvalić's Latin verses is more important. Torbarin indirectly acknowledged the poetic talent of the poet from the Bay of Kotor, writing about Lodge's "borrowed" verses in one of his three works. In addition, he shed light on him as a soldier and patriot, but he also introduced into scholarly circles a worm of doubt that the great Shakespeare was also indirectly powered by Paskvalić's poetic well. Although the 20th century is long after the time when Paskvalić appeared on the world literary scene with the publication of his songbooks, for literature studies it was still not a sufficient historical step to correct all the errors that had been written for years. All untruths would be corrected in the years after 1945, up to the most recent works that can be brought into direct and functional connection with the poet Ludovico Paskvalić, as will be discussed in a new paper.

We are of the opinion that it is necessary to share the reception of the character and works of Ludovik Paskvalić due to the historical moments that followed the end of World War II. Faced with new social circumstances, researchers who were engaged in the study of Paskvalić's legacy had to reassess his role and significance in a changed context, which led to the revision and reinterpretation of historical facts and cultural achievements, thus reflecting on the narrative about the poet Paskvalić. Through analysis of the relevant literature, it is visible that many studies from the period after 1945 are subject to certain ideological influences, which resulted in the reduction of certain aspects of Paskvalić's creative treasury. Due to all these factors, future works on this topic should strive to integrate new perspectives in order to recognize the complexity of Paskvalić's legacy in the light of the wider social context and his lasting impact on the cultural fabric of that period.

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Ludovik Paskvalić w świetle historii literatury od XIX do początków XX wieku

W artykule została podjęta kwestia oddziaływania i recepcji dzieła Ludovika Paskvalicia (1500–1551), renesansowego poety żyjącego w regionie Zatoki Kotorskiej. Celem jest chronologiczne przedstawienie procesu rozpowszechniania jego twórczości, jak również wskazanie na pojawiające się na jego temat nieścisłości w literaturze przedmiotu. Szczególna uwaga poświęcona została znaczeniu poety dla kultury chorwackiej, zwłaszcza w świetle faktu pisania przez niego wierszy w językach włoskim i łacińskim.

Słowa kluczowe: Ludovik Paskvalić; poeta; Zatoka Kotorska; recepcja

Ludovik Paskvalić in the light of literary history in the 19th and early 20th century

The paper raises the question of the influence and reception of the work of Ludovic Paskvalić (1500–1551), a Renaissance poet who lived in the Bay of Kotor region. The aim is to provide a chronological account of the ways in which his work was disseminated, as well as to point out inaccuracies appearing in the literature on him. Particular attention is given to the poet's significance for Croatian culture, especially in light of the fact that he wrote poems in Italian and Latin.

Keywords: poetry; Ludovik Paskvalić; the Bay of Kotor; reception

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1954-2024

Publication History: Received: 2023-08-08; Accepted: 2024-03-13; Published: 2024-11-25