

Petar Zoranić, *Planine* (1569-2019)

ABSTRACTS

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Zoranić's *Planine*, Hektorović's *Ribanje* and Matvejević's *Brevijar*: The Mediterranean in the Light of Cultural Geography

All the works mentioned in the title of this presentation elude classification. In addition to the generic labels employed by literary historians each work could be described with the Arabic term *rihla*, signifying both *travel* and *travel narrative* while also including descriptions of travel and ideas associated with travel, internal or external. Although these three works chronologically stretch over four hundred and fifty years—from *Planine*, composed by 1536, to *Ribanje i ribarsko prigovaranje*, dating to 1556, and finally to *Mediterijanski brevijar*, published in 1987—*Brevijar* is a universal and timeless text that can serve as a cultural guide through works that have the South as their subject. Because *Brevijar*'s links to the works of the two Renaissance writers are particularly rich, this presentation will argue that it can almost serve as their interpreter. Thus, the presentation will trace the transformation of the key terms in cultural geography from the sixteenth to the twentieth century, such as representation, geopolitics, identity, tradition, cartography, space, place, landscape, the nature-culture relationship, and will ask how they might be critically reread. The aim is to show how political geography sets borders which cultural geography in turn strives to transcend. The Mediterranean is a case in point because sea borders are impermanent, elusive, fluid. By adopting the title of a book by Lakoff and Johnson, one could say that for centuries the Mediterranean has been “a metaphor we live by.”

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Zoranić's *Planine* Between the Mythic and the Rational Cultural Worldviews

This presentation is based on the stages of the cultural evolution model devised by Jean Gebser and Ken Wilber, according to which each of the five cultural worldviews—archaic, magic, mythic, rational, and existential—implies a different value system shared by a social group and hence a different understanding of art. The hypothesis is that Zoranić's *Planine* occupies a transitional site between the mythic and the rational worldviews. The rational stage is analyzed first: authorial self-consciousness, awareness of space and perspective, the use of Renaissance literary conventions. The elements of the mythic stage are analyzed second: the employment of art in the service of collective agendas, the subordination of individual needs to those of the community, the allegorizing of narrative space. The presentation thus traces a certain tension between personal and collective interests or between the need for an autonomous vs. a utilitarian literature while also considering the attempts to integrate the two worldviews.

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Planine* and Francesco Colonna's *Hypnerotomachia Poliphili

Owing to its extraordinary verbal and visual structure, its rich elaboration of imaginary architectural, pictorial, and archeological details, as well as its unusual diction replete with newly coined words designed to render the Italian language archaic by combining it with Latin and Greek, *Hypnerotomachia Poliphili* (*Poliphilo's Strife of Love in a Dream*, 1499) had for a long time been ascribed to Leon Battista Alberti, but more recently its author has been identified as Francesco Colonna, a Dominican friar from Venice. The journey prompted by disappointed love, the many erudite references, and the manner in which classical sources are intertwined with notable reminiscences of Dante, Petrarch, and Boccaccio make *Hypnerotomachia* a precursor of Caviceo's love narrative *Il Peregrino* (1508) as well as of Sannazaro's *Arcadia*, which in turn provided the model for Zoranić's poetic work. Colonna's book enjoyed a considerable and long-lasting European reputation in pictorial arts and in literature; the most obvious although not the sole reason for including it among the wide range of sources from which Zoranić drew is undoubtedly the hybrid relationship between medieval allegory and the mystical journeys of self-discovery, the neo-Platonic elements and the complex network of Renaissance citationality.

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Conceptualizing the Mind in *Planine*

This presentation first examines the concepts of (un)consciousness, wit, reason, and thought as they are articulated and contextualized in *Planine* and then compares Zoranić's deployment of them with the correspondent expressions in Vetranović's *Pelegrin* and Baraković's *Vila Slovinka*. Specific phrases and collocations are founded upon the conventional and universal conceptualization of the mind as a spatial repository and a material object. Variations in conceptual content, normally defined by cultural norms, depend also on authorial intention and on the literary-linguistic framework, while in some cases they might be affected by history and geography.

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The Thematic Worlds of *Arcadia* and *Planine*

The central place among the multiple sources informing Zoranić's *Planine* indisputably belongs to Sannazaro's *Arcadia*. Sannazaro's influence on the first and only pastoral novel written in Croatian has been especially well studied with respect to the direct borrowing of content and the use of comparable poetic devices. This presentation will extend the existing comparative studies by focusing on the deeper, abstract level of literary semantics. For although the idea of

“Arcadia” is often associated with “harmony,” “tranquility,” and “simplicity,” this fictional space is semantically complex and not entirely free of contradictions and conflict. *Arcadia* and *Planine* are linked by the mutual interpenetration of ontologically different worlds: mythical, eschatological/sacred, fictional/pastoral, and real. The functions and characteristics of these worlds suggest both the differences and the similarities between the two works, and they constitute the foundation for the analytical part of the presentation, which also takes into account the logic of thematic worlds of ancient bucolic literature as well as of other Renaissance Arcadias.

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Petar Zoranić’s *Planine* in the Light of Ecocriticism

Recent years have seen a considerable advance in the study of earlier literary periods from the perspective of ecocriticism, and an increasing number of scholars interested in ecocritical approaches are now turning to literary texts dating from the sixteenth and seventeenth centuries. In the dedicatory epistle addressed to Matej Matijević, Zoranić points out that he has decided to write *Planine* in order to celebrate the beauties of his native land, thus creating a unique work within the Croatian literary tradition. Idyllic scenes from *Planine* are associated with life in nature as a positive experience, and this presentation will examine the dynamics of the relationship between *reality in itself*, which accommodates objects and phenomena from our surroundings, and its perception or representation within a predefined textual frame (R. Watson). In Zoranić’s *Planine*, the desire for a return to nature as a source of knowledge as well as of consolation is registered in the relationship between actual places, defined by names and etymological interpretations, and their imaginary connotations. The author’s interest in things and phenomena found in the space through which he travels results in an interesting type of early modern discourse that easily lends itself to ecocritical analysis.

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Intertextual Connections: Francesco Petrarca’s *Secretum* and Petar Zoranić’s *Planine*

Literary historians recognized early on a rich intertextual network characterizing Zoranić’s *Planine* on both the narrative and the semantic level. Some of the central threads in this network lead to the oeuvre of Francesco Petrarca, especially to his *Canzoniere* and the *Trionfi*. This presentation will focus on the equally important but hitherto insufficiently studied intertextual connections that exist between Petrarch’s Latin work *Secretum meum* and the notion of a healing journey in Zoranić’s *Planine*. Special attention will be devoted to the following: the conflict between corporeal and spiritual principles; the introspective attitude and self-pity of the “fictional authorial subject”; the search for a cure for love sickness through a journey; the struggle with the problem of permanence in a time-bound world and the desire for fame; *accidia* and the will upon which human happiness, understood within a moral framework, depends; the metaphor of the Elysian Fields, and so forth.

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The Framing and Layering of Zoranić's Language

This presentation situates Zoranić's language in space (the Čakavian basis of Zoranić's language and the linguistic features that set him apart from other Renaissance writers) and in time (the features of early modern Čakavian as employed by Zoranić and his reliance on earlier language use). Within these frameworks, a range of different stylistic and sociocultural layers identifiable in Zoranić's prose and verse will be interpreted on the basis of specific examples.

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Catalogues of Supernatural Beings in Zoranić, Baraković, and Vetranović: The Monstrous (*monstruosus*) Between the Miraculous (*miraculosus*) and the Marvelous (*mirabilis*)

The appearance of strange or supernatural beings in older literature has been interpreted in a variety of ways: as part of a carnivalesque culture rooted in a pre-Christian period upon which were subsequently grafted “subversive meanings” (Fališevac, 2006), or as a “Christian borrowing” from the realm of medieval marvels to which were subsequently attached specific moral functions (Grmača, 2015), while grotesque deformity has also been studied within the framework of Renaissance philosophical anthropology, which posits *divinitas*, *humanitas* and *feritas* as three different levels of existence (Rafolt, 2009). The aim of this presentation is to examine the function of the monstrous in *Pelegrin*, *Planine*, and *Vila Slovinka* by situating the appearance of catalogues of monsters within Le Goff's typology of “the Western supernatural,” which from the medieval period onward develops in areas that Le Goff labels *mirabilis* (“our marvelous with its pre-Christian roots”), *magicus* (“the Satanic supernatural”), and *miraculosus* (“the Christian supernatural,” or “the miraculous”). The pressure that is exerted from the direction of “the miraculous” (*miraculosus*) toward the area of “the marvelous” (*mirabilis*) is read by Le Goff as a form of ideological pressure originating within the Church and designed to push a great deal of “the marvelous” toward the superstitious so that “the miraculous” could be liberated from “the marvelous.” In this respect, when we consider the borrowing of images from the realm of “the marvelous” and their deployment within allegorical contexts and in connection with the theme of pilgrimage in the works of Vetranović, Zoranić, and Baraković, we need to ask whether it is possible to speak of “the marvelous” at all, or whether we are not witnessing a simple transformation of the theme within a Christian context—what Le Goff sees as a way of controlling the marvelous.

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Zoranić's Fluency

The title page of the first edition of Petar Zoranić's *Planine* points out that the book contains "inside itself" pastoral songs, stories, metamorphoses of young men and women, as well as many other things. However, the first edition of Zoranić's *Planine* also contains things that are "beside itself": the transtextual elements that tell us, for instance, how old the author was, which works he had written before writing *Planine*, what would be worth noticing during reading, or in what manner specific places in the text should be interpreted (the imperative *nota* and the analogical prompting *prilicha* are the most frequent marginal notes found in *Planine*). *Planine* is similarly "beside itself" when on many occasions we are told whence some of its sections spring and where our reading should flow in order to reach a better understanding of the work. Zoranić thus becomes Zoran's first reader and interpreter, while his interventions both clear up and muddy the waters in which the readers fish for meaning. By focusing on several examples where Zoranić uses Petrarch's poetry, this presentation will consider how the marginal notes in the first edition of Zoranić's *Planine* at once help us read this work and distract us from reading it well.

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Metamorphoses, Similes, Webs, and Pretenses in the Service of Truth

Some of the key concepts from Zoranić's *Planine* listed in the title of this presentation indicate the variety of ways in which Zoranić treats different levels of reality. His discourse is almost always indirect, most frequently symbolic, then allegorical and anagogical, while he also adopts a series of masks, *personae*, roles, and voices belonging to others. With regard to the composite, citational, and palimpsestic nature of *Planine*, including the considerable role played by Classical and foreign-language texts both engaged with and mediated, it could be argued that "metamorphosis" (transformation, transmutation) defines Zoranić's foundational authorial approach, his translational and adaptational absorption of Latin and Italian material into the Croatian language.

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Teaching Zoranić's *Planine* in Croatian Vocational Schools

This presentation describes the pedagogical approach to Petar Zoranić's *Planine* in the context of the Croatian vocational school classroom. The correlational-integrational educational model is established by connecting individual segments of *Planine* to the subject matter of other classes, primarily history and geography. There are a number of topics in the vocational school general curriculum that can be linked to the Croatian Language classroom and to Zoranić's *Planine*: The Causes and Centers of Humanism and the Renaissance; Outstanding Humanists; Humanism and the Renaissance in the Culture and Literature of the Croatian People; Global Relationships and Contacts; Croatia Under the Ottoman Threat; Tourism and Its Effects;

Population Structure; Migrations in Croatia: Historical Considerations and the Modern Village–City Divide; Rural Settlements and Urban Systems, and so on.

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A Miniature “Canzoniere” in Zoranić’s *Planine* Compared with the Eclogues from Sannazaro’s *Arcadia* and Similar Poems by Dalmatian Authors

As in Sannazaro’s *Arcadia*, in Zoranić’s *Planine* verse segments are interpolated within a larger prose narrative. In Zoranić, the narrative is focused on the journey of the narrator, the shepherd Zoran, who is seeking relief from love sickness. The initial pastoral songs are for the most part Petrarchan love poems whose performative dimension within the work does not exclude the possibility of reading them as “self-standing” units. In the second half of *Planine*, the poems become more varied and are linked to specific narrative elements and to the activities of individual characters. Alongside traditional eclogues, lover songs, and complaints, we find poems which explicitly examine love as an emotion and love poetry as the medium of its expression. Toward the end, the verse segments constitute examples of religious poems and epitaphs. The function of the verse segments in *Planine*, therefore, is comparable to the function of eclogues in *Arcadia*. However, taken together, the poems in *Planine* also constitute a conceptual unity, while the narrative frame, the characters, and the medium through which they communicate hardly preclude their comparison with the lyric poems of Zoranić’s Dalmatian contemporaries. Given that Zoranić’s poems in *Planine* provide early instances of Dalmatian Petrarchan poetry, probably unaffected by the mediation of Pietro Bembo, and that Zoranić is the first to introduce into his Petrarchan poetry Sannazaro’s pastoral sensibility in addition to metrical variety combined with the dominance of the rhymed twelve-line couplets, it would be interesting to compare his poetic efforts with those of his near contemporaries, Ludovik Paskalić and Hanibal Lucić. The paucity of poems in *Planine* should not prevent us from considering them as a self-standing collection, especially when we remember that *Planine* contains as many poems as Lucić’s miniature Croatian *canzoniere*.

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New Information on the Poet Bernardino Chrisolpho

Croatian literary historians mention Bernardino Chrisolpho as the translator from Vicenza who turned a Latin work by Marko Marulić (*Dialogus de laudibus Herculis*) into Italian under the title *Delle eccellenti uirtu, & marauigliosi fatti di Hercole* (Venice, 1549). The translation was dedicated to Marzia Grisogono, a noblewoman from Zadar who in the mid sixteenth-century was living in Venice. The same noblewoman was the dedicatee of Ludovik Paskalić’s collection of poetry written in Italian, featuring several sonnets explicitly addressed to her. However, Croatian literary historians do not seem to register that in the early work of Italian scholars Chrisolpho was sometimes referred to as being from Zadar (*Zaratino*). Nor do they mention the fact that Chrisolpho also dedicated his translation from Isocrates to Marzia Grisogono (*La prima oratione d’Isocrate a’ Demonico*, Venice, 1548), or that he was the translator of the

Tablet of Cebes from Greek into Latin (*Cebetis Thebani Tabula*, Venice, 1549). Chrisolpho is also known to have written original poems in Italian and Latin, which survive in manuscript. Given that Chrisolpho is Zoranić's near contemporary, that he is praised by other Italian writers, and that he is connected to the literary circle of Dalmatian authors in mid-sixteenth century Venice, he can be profitably compared with Zoranić.

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Josip Torbarina and Zoranić's *Planine*

This presentation will consider the publications of Josip Torbarina, a renowned translator of Shakespeare into Croatian and a native of Zadar, in which he discusses Zoranić and his *Planine*. Torbarina approaches Zoranić from the comparative perspective. He considers Zoranić to be a writer "of great erudition" who was significantly influenced by foreign writers (Vergil, Dante, Petrarch, Sannazaro), but who also deliberately relied on the native literary tradition, thus producing one of the most dynamic works of Croatian Renaissance literature. Understandably, Torbarina's interpretations of Zoranić also feature both explicit and implicit connections with a number of early modern English authors.

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Who Was the First Reader of Petar Zoranić's *Planine*?

Petar Zoranić finished composing *Planine* in 1536, but the work was not printed until 1569, after the author's death. Published in Venice, the first edition of Zoranić's work has survived in only one exemplar, today preserved in the Library of the Croatian Academy of Sciences and Arts in Zagreb, where it arrived as part of the collection acquired by the Academy from Ivan Kukuljević Sakcinski in 1868. Given the prehistory of the only surviving copy of *Planine*, this presentation will consider Sakcinski's visit to Venice (*libreria Bonvecchhiato*) and his relationship with Giuseppe Valentinelli from the Marciana Library. It will also consider the insufficiently studied archival data concerning the publication of *Planine* reported by Miroslav Pantić in 1978. The aim of the presentation is to reconstruct the context within which "the first Croatian novel" was printed, starting from the fact that it appeared from the Venetian press of Domenico Farri, a publisher whose chief interest was the printing of bestsellers. The authors whose books were printed by Farri are among the authors relied upon by Zoranić in the composition of his work and cited in the margins of the first edition, such as Vergil (1567, 1568), Diogenes Laërtius (1566), Dante (1569), Petrarch (1570), Boccaccio (1589), and Sannazaro (1591, 1599). The same Venetian publisher also printed the statute of the city of Zadar (*Statuta iadertina*). Special attention will be drawn to printers' devices (*inspice signum*) as well as to the fact that the illustration on the title page of *Planine* is identical to what is found in Petar Hektorović's *Ribanje i ribarsko prigovaranje*, published in Venice a year earlier (1568) but issuing from the press of Giovanni Francesco Camocci, as well as in the works of Vergil in Italian translation (*Buccolica, Georgica et Eneida*, 1567, 1568) and in *Le Trasformazioni Di M.*

Lodovico Dolce Tratte Da Ovidio (1570), printed by Farri. Thus conceived, the presentation constitutes a contribution to the study of the early distribution of Zoranić's *Planine*.

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Petar Zoranić and Petar Hektorović

This presentation is divided into three parts: 1. *Planine* as a cycle; 2. the comparison of *Planine* with *Ribanje i ribarsko prigovaranje i razlike stvari ine*; 3. the editorial thriller that connects these two books. Zoranić and Hektorović are two Dalmatian Renaissance authors who have a great deal in common: both are authors of cycles that are today read as novels and both cycles are foundational texts in the Croatian cultural tradition. Hence, both authors are mandatory reading in the school curriculum in Croatia. Despite this fact, or perhaps precisely because the two authors have been so canonized, the two books remain puzzling in their structure and insufficiently studied in their intertextual relationships. Both texts describe journeys by using everyday language: *Planine* describes a seven-day hike in the hinterland of Zadar, while *Ribanje* describes a cruise between the islands of Hvar, Brač, and Šolta. Both texts describe "ordinary folks" and their oral poetry: the former describes shepherds, the latter fishermen. Both texts are interested in native, "indigenous" literature, and both describe relationships between "natives" and "foreigners." Both authors, in their late-humanist relinquishing of Latin as the language of the elite, addressed their readers in the Croatian literary language, which was still uncodified and to which they refer as "Croatian," "Dalmatian," "Slavic," or simply as "our language." Both texts were printed in Venice around the same time (Hektorović's in 1568 and Zoranić's in 1569) and both are preserved in unique copies, while the authorial manuscripts have perished. At first glance, Zoranić and Hektorović appear as doubles or as interchangeable followers of a single dominant school. But as pioneers of Croatian vernacular literature they did not have, if we exclude Marko Marulić, any local models which they could follow. Their common foreign models were Ovid, Dante, and Sannazaro. Here, the parallels end. The concluding part of the presentation will focus on the important differences between these two texts as well as on the typographical puzzle that connects them.

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Pastoral Trials: The Profane and the Sacred in Petar Zoranić's *Planine*

Prompted by the marginal note that distinguishes between *vita activa* and *vita contemplativa* as well as by the observation on the four biblical female figures (Leah and Martha, Rachel and Mary) found in the final, twenty-fourth chapter of Petar Zoranić's *Planine*, this presentation considers the problematic nature of the relationship between acting and thinking as it is featured in the shepherd Divnić's (Juraj Divnić) trial of the work's narrator Petar (Petar Zoranić). It will be argued that the final vision of Juraj Divnić accompanied by St. Jerome and the nymph Truth points toward the reading of *Planine* as entirely constructed on the contrast between the active and the contemplative life, corporeality and spirituality, the Dionysian world of abandon and the Apollonian world of dreams. Although the surface structure of Zoranić's *Planine* is

dominated by *vita activa*, the novel's structure at the level of character and space tends toward the revelation of the sacred cosmos as opposed to the profane chaos.

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Politics and Pastoral in Renaissance Zadar: The Congratulatory Eclogue by Jerolim Kršava Addressed to Leonardo Loredan

In 1501, during a severe Venetian-Ottoman conflict that was to have catastrophic consequences for Dalmatian cities, the new Venetian doge became Leonardo Loredan. Like that of every new doge, Leonardo's appointment prompted humanists from all parts of the Venetian Empire to write congratulatory panegyrics. Among the learned subjects of the Serenissima who directed poems to the new doge we find a Zadar humanist Jerolim Kršava, who wrote for the occasion a pastoral eclogue: *Aegloga in creatione Leonardi Lauretani principis Veneti illustrissimi*. This work, hitherto unknown to Croatian literary historians, is preserved in a manuscript compiled to be presented to the new doge himself. This presentation will situate the eclogue in its generic and political context and will compare it, given its pastoral theme and its place of origin, with Petar Zoranić's *Planine*.