

The article compares 16th century love poetry in Zadar literary circle regarding the correlation between the nature of amorous relation and the ways in which the Petrarchistic thesaurus is present or absent in the text. The subject of interest is a poem by the city notary public Jerolim Vidulić, love poems in the pastoral lines of Zoranić's *Planine*, six love poems by Šime Budinić written around 1560, and four prose love letters which might be the remains of an anonymous reference book from the 16th century.

The analysis of Petrarchan canon in versed lines of Zoranić's *Planine* reveals a semantical organization in the manner in which the poems are incorporated into the prose lines of the pastoral novel and the semantical relation between the order of poems and their content: the love theme has an external frame (the theme of tombstone) and is divided into three interrelated minicycles connected with the Neoplatonic idea of spiritual development of the lover from the worldly love to the revelation of the Meaning.

Based on four Zadar love letters the transferability of their communication framework to other literary genres and the functional compatibility of their rhetorical *ornatus* and comic *genre* of love dialogues in Benetović's comedy entitled *Hvarkinja*, created at the same time, can be noticed.

LOVE POETRY IN ZADAR IN THE 16th CENTURY

1.

Love poetry of the Early Modern Period in Zadar literary circle comprises a poem by the city notary public Jerolim Vidulić¹ recorded in the notary register, as well as the love poems and prose in the pastoral sections of Zoranić's *Planine*,² six love poems by Šime Budinić, also recorded in the notary regis-

¹ Jerolim Vidulić appeared as a notary as early as 1456, and died in 1499, and since the majority of Croatian lyrists began to write love poetry in their youth, we can assume that during the mid-15th century beside Vidulić in Zadar there must have existed some other Petrarchists.

² *Mountains* by Zoranić, according to the text by Zoranić himself, was written in 1536, and printed in 1569. In the novel, the author also mentions his works *Ljubveni lov* and *Vilenica*, whose titles also suggest the pastoral content, and love passages which, in accordance with the topic, form a regular component of such literary works from the late twenties / early thirties of the 16th century in Zadar.

ters in 1560 and four love letters written in prose,³ which might be possible remnants from an anonymous manual from the 16th century.

Despite its genre unrelatedness, presented body of texts will be the subject of interest of this work. Specifically, I join the epistolary prose with poetry because of a similar content, style, disposition of the same motives, and partly because of similar courtship function of songs and love letters. It also seems useful to draw attention to the historical-cultural context of the detruncation of the Zadar literary corpus of the Renaissance, as well as to the diffusion of similar discourses in unrelated genres, and to the interesting particularity of under-researched works and works that serve as testaments to the significant culture of Zadar literary Renaissance.

1.1.

The foreign reader will also be helped by the diachronic overview of texts in understanding the fate of the 15th century Zadar literature. These texts testify to the transition of romance themes to other genres, and their descent to a lower, popular level a century later. Certainly, those works will not be the subject of analysis in this paper. They will only be used for a literary-historical contextualization of the 15th century literature and for setting the incentive framework for some new researches regarding the subject of popularization of the adopted themes and the gradual loss of artificial texts in the Zadar area.

After the Renaissance, in this thematic sense, a collection of folk poems is interesting, called *Stara baba* and attributed to an unknown author (editor), friar John of Zadar. The collection was printed in Venice, most probably before 1630, and its first known edition dates back to 1655. Finally, here we can also include three collections of love poems, two of which were printed: *Mantinjade* and *Sloge ljubvene* by Ivan Meršić⁴ of Pag from 1647.

³ They were published by HRVOJE MOROVIĆ, *Iz petrarkističkog ljubavnog epistolara*, in: *Sa stranica starih knjiga*, Split 1968, pp. 49-61.

⁴ Meršić began to write poetry, in all likelihood, in the early 17th century and, in his advanced age, published two out of three compiled collections of poems. They were published in Venice by Marco Ginammi in 1647 and were subsequently lost, to be recently discovered by Tomislav Bogdan. Since little has been written about Meršić (although with 330 associated texts he belongs to the most fertile lyricists in the older Croatian literature), I refer to the following related articles: SVETOZAR PETROVIĆ, *Problem soneta u starijoj hrvatskoj književnosti*, «Rad JAZU», Zagreb, 350 (1968), pp.

This short list may possibly be extended to include the works with mythological, pastoral and eclogue themes, due to their love-themed passages, whose stylistic mannerism and amorous conventions corresponded to the conventions of the lyric poetry of the Early Modern Period. Love fragments of an anonymous eclogue, named after the characters of two shepherds, *Boljeta* and *Lilas*, which is often attributed to Zoranić, could also be added to the list.⁵ Then, there is also a love layer in the mythological poem *Izvarsita i nesrićna ljubav i smart Pirama i Tižbe* by Brne Karnarutić, then the layers of an anonymous mythological poem named *Istorija od Filomene hćere kralja Pandijana*,⁶ and the poems with pastoral passages in Baraković's *Vila Slovinka* - an allegorically layered pastoral-travelogue poem from the first half of the 17th century.

The aforementioned list certainly does not include all love poetry of the Early Modern Period which was created in Zadar area, but only the most notable remnants of those poems. Data about the texts were preserved almost by accident, which tells us something about the specific historical circumstances in which the Early Modern culture of Zadar disappeared. The texts preserved in the notary registers, such as the poem by Vidulić and the incidental records of some poems from the 16th century by Budinić, are a fortunate coincidence, not the usual way of preserving literary heritage; just as we would not know much about Zoranić without the information from the text of his novel if, by a twist of fate, the only copy of *Planine* had not been

5-303 (about Meršić on pp. 65-78 and pp. 212-244); FRANJO ŠVELEC, *Ivan Mršić otvara novo područje hrvatskoj pjesničkoj riječi*, in: *Iz starije književnosti hrvatske*, Zagreb 1998, pp. 127-135; TOMISLAV BOGDAN, *Iznova otkrivene pjesme Ivana Mršića*, in: *Hrvatska književna baština 2*, Zagreb 2003, pp. 147-181; Ib., *Prešućeni paški pjesnik Ivan Mršić*, in: *Prešućeno, zabranjeno, izazovno u hrvatskoj književnosti i kazalištu*, «Dani hrvarskeg kazališta», 33, Zagreb - Split 2007, pp. 44-68.

⁵ An anonymous eclogue from Zadar, purchased in 1976 at a public auction in London, was attributed to Zoranić by Josip Vončina on the basis of its linguistic analysis. Cf. JOSIP VONČINA, *Na tragu pravome piscu*, «Colloquia Maruliana», 3, 1994, pp. 139-149.

⁶ *Istorija od Filomene hćere kralja Pandijana*, the sixth metamorphosis by Ovid recomposed in alexandrines, was first printed in 1672, and attributed to various authors: to the unknown Friar Ivan of Zadar, who is today considered to be only the editor of this text and several others from the 17th century, to Ivan Tanzlingher Zanotti, to Ivan Caretić, to Ivan Meršić, and sometimes also to Karnarutić. Cf. examined history of the manuscript and unknown authorship: AMIR KAPETANOVIĆ, *Jezične značajke i filološka obrada fra Ivanove «Filomene» iz XVII. stoljeća*, «Rasprave Instituta za hrvatski jezik i jezikoslovlje», edited by Nada Weiss [et al.], 29 (2003), pp. 131-155. The work was edited by Kapetanović in *Hrvatska književna baština*, 3, 2004., edited by Dunja Fališevac [et al.], pp. 229-261.

preserved. There would be nothing in literary history which could undoubtedly point to his important position in the cultural mosaic of Zadar.

The fact that a part of the literary heritage and texts that inhabitants of Zadar possessed or were acquainted better with was better preserved on the margins of Zadar's cultural area - on the island of Pag⁷ or even further, in Bakar⁸ - because the marginal area of the islands and the coast were less exposed to the direct impact of the Ottoman wars, is a proof of insufficient care taken about the preservation of romance and pastoral content in times of war in Zadar as an important literary centre at the time. Zadar was obviously in a more difficult situation compared to the other urban centers of Dalmatia. However, with regard to the status and fate of poetry, the involvement in epic poetry in Zadar region is generally much more noticeable, while love poetry was, presumably, less produced in comparison to southern Croatia, where the tendency to lyrical themes and lack of epics are usually interpreted in a very diplomatic manner - by avoiding topics that could harm the relations between the Republic of Dubrovnik and the mighty Ottoman Empire.

2.

In addition to the cultural circumstances that affected both the blossoming and withering of other genres in the 15th and 16th century, the basic theoretical and methodological starting points are also worth mentioning in this approach to love poetry. The semantic analysis of the phenomenon called Petrarchism within the European frame has been done by Tomislav Bogdan, on the basis of the concepts presented by the German romanists Klaus W. Hempfer and Gerhard Regn in the 1980s and 1990s. In accordance with their theories, Bogdan proposes a more specific and more selective un-

⁷ On the island of Pag, *Robinja* by Lucić is preserved as a folk variant, where it has been regularly put on stage ever since, and the appearance of Ivan Meršić, who wrote in a popular tone in artificial form under the influence of former love poetry was not accidental, at the time when Zadar no longer abounded in famous literary names.

⁸ In the remote Bakar a text related to *Historija od Filomene* was preserved, whose author's name is lost as well as the name of the author of *Robinja* from Pag. KRSTO PAVLETIĆ recorded it (*Grčka priča o Prokni i Filomeli kod Hrvata*, «Vienac», XXVI (1894), 20, pp. 320-323; 21, pp. 333-335; 22, pp. 349-351; 23, pp. 362-366), in the words of Pepa Medanić, and N. M. Petrovskij proved that by its philological characteristics it coincided with the texts from Zadar. Cf. NESTOR M. PETROVSKIJ, *Der Philomelamythus in der kroat. Volksdichtung*, «Archiv für slavische Philologie», vol. 22, pp. 608-612.

derstanding than those previously established in literary historiography, Croatian literary historiography in particular. Petrarchism in this view limits itself to the direct poetic intimacy with Petrarca's *Canzoniere*, especially bearing in mind the love relationship, as it is represented in the *Canzoniere*: unrequited love of a man to an inaccessible woman with mixed feelings of bitterness and joy of love, and a feeling of bliss because of the very gift of being in love with a divinized woman as well as a sense of being privileged because of his love sufferings. So, Petrarchism should not be a common term for the Renaissance love poetry because of its immanent elements of court poetry and sensual love poetry of an ancient origin, which are contrary to the Petrarchan system of values.⁹

Most Croatian poets of the 16th century only partly wrote poems based on the concept of higher Petrarchan conception. There are relatively few poets whose *Canzonieres* confirm that their authors were familiar with the basic guidelines of Petrarchism - that love leads Petrarca to conflicting emotional and mental states with gnoseological repercussions of transition from earthly love to the divine.

For example, it is indicative that a smaller amount of love poetry in Croatia demonstrates clearly established distinction between contemplative and sensual love poetry. These poets certainly are Džore Držić, Karlo Pucić, Petar Zoranić, Dinko Ranjina and, for example, Dominko Zlatarić. The majority of Croatian love poems form a complex phenomenon that involves the deposition and intertwining of the layers of folk poetry, and poems which have a distinct trace of troubadour layer, then of lyricism of *Quattrocento*, of the so called *petrarchismo cortigiano*, and of Petrarch himself and of classical high-Petrarchism of which Pietro Bembo was the loudest advocate in terms of the stylistic measure and sophisticated taste.

The distinction between southern Italian poetry (*lirica cortile*) and the original Petrarchism is easier to be made in the epicenter - in Italian poetry - than in the other European love poetry of the 16th century. Consequently, it does not seem to be invalid to call the love poetry of the 15th and 16th century, outside Italian borders, using a broad and vague term such as Petrarchism, yet with an obligation to clarify the use of the term.

⁹ Cf. more on that in TOMISLAV BOGDAN, *Love and Petrarchism Lyric*, «The art of words», LIII (2009), 3-4, pp. 245-278.

3.

An analysis of the elementary glossary is indispensable to us, because in the Zadar area in the above-mentioned preserved group of poems there are those whose stratification layers bear witness to a varied lyrical legacy. For example, Vidulić's poem starting *Ako mi ne daš lik, pogiba život moj* was written as a dialogue between lovers: the sweetheart undoubtedly returns love and the lovers exchange compliments, admiration, love and bliss. The language of the interlocutors belongs to the same stylistic register of predictable commonplaces of love topic. Thus, the female voice of the lyrical subject is not marked by elements of popular rhetoric of the kind encountered in the female voice of rare poems from the Dubrovnik area.¹⁰ Moreover, the abstract conventions, present for two centuries, are equally present in the rhetoric of amorous dialogues, and the identification of the sweetheart in terms of her level of education is not lacking.¹¹

Therefore, with clearly declared love on both sides through a verbal exchange of affection, the poem demonstrates that its world view belongs to another tradition more than to the original Petrarchism. Of older layers, the *Quattrocento* (15th century) love poetry is traceable to some extent, the kind of poetry on which Šiško Menčetić relies in part of his poems,¹² intertwined with significant layers of troubadour heritage¹³. Indirectly, double-rhymed twelve-syllabic line confirms the affiliation to the already established metric formations, and as the poem so far has been the oldest found love poem on the eastern Adriatic coast, it indirectly bears witness to Zadar as one of the centers of Croatian love poetry of the Early Modern period. If we review the phraseology, style, and the relationship between the lovers, we will see in it the interweaving of Petrarchism and the other aforementioned related species of love poems. Love peril, the signs of suffering and bliss, Petrarchan fa-

¹⁰ Cf. more on this: TOMISLAV BOGDAN, *Lice ljubavi*, Zagreb, 2002.

¹¹ «Franca ni Italija nima tvoje prilike,
Tuskana ni Inglitera gospoje tolike;
Mudrosti velike, veće negor Palimon,
Liposti anjelska, nima tolike on».

¹² Cf. more examples which prove this can be found in the work of MIRKO TOMASOVIĆ, *Jeronim Vidulić, petrarkist prije Šiška i Džore*, in: *Vila Lovorka*, Split, Književni krug, 2004, pp. 15-18.

¹³ Chivarlous element confirms the motif of a maiden giving her faith and promising her affiliation with the loved one: «A sada očito veru ja ću dati / i tvom gospom ja se budu zvati».

vorite lexemes and divinization testify of indivisible common heritage. How Vidulić consciously distinguished and interwove generic layers of love poetry, we do not know, as only one love poem has been incompletely preserved.

4.

Love poetry in Zoranić's *Planine* is an important component of pastoral novel, blended in a pastoral-viatours layer - a motif quest for a cure for unrequited love according to the functional model of love poetry in *Arcadia* by Sannazaro. Sannazaro's poetry is thematically pastoral and conventionally Petrarchan in its discourse of romantic relations. This is also what basically Zoranić's poetry is about, as unrequited love for divinized women is a regular pastoral and lyrical theme of love works in the *Planine*,¹⁴ and what the author clearly writes about on several occasions,¹⁵ which confirms the status of the male amorous lyrical subject explicated in the poems of the novel.

What makes Zoranić's poetry specific with regard to its Italian original is a more complex functionality of the work at the level of the content and semantics, which is not only idyllically Sannazarian. Specifically, in addition to being an essential part of the value of Archadian lifestyle of one group of Zoranić's noble shepherds, which includes composing love poetry as part of the conventions of courtship to shepherdesses, Zoranić gives the lyrical sections specific tasks; in terms of their composition, content and semantics; he fits them not only in the theme-compatible project of Zoran's

¹⁴ Mirko Tomasović has recently addressed an affirmative attitude by Zoranić towards Petrarch: «Influence is noticeable in Zoranić not only in regard to the setting, the basic orientation and the phraseology of love verses and prose passages, but also in the understanding of the very phenomenon of love». Cf. Mirko Tomasović, *Zoranić i Petrarca*, in: *Vila Lovorka*, cit., pp. 91-109, particularly p. 92. See also the paper by the same author in which he warns of several intertextual places and quotes from Italian poets in Croatian literature: *Petrarkizam u hrvatskoj renesansnoj prozi (Galantni zbor u «Planinama»)*, in: *Petrarca i petrarkizam u hrvatskoj književnosti*, Proceedings of international symposium held from 27th to 29th September, 2004 in Split, edited by Bratislav Lučin and Mirko Tomasović, Split, Književni krug, 2006, pp. 167-174. About different aspects of *Planine* by Zoranić, see proceedings of the two conferences held on the occasion of 450th and 500th anniversary: «Zadarska revija», 18 (1969), 5; *Zadarski filološki dani 3 (Petar Zoranić i njegovi suvremenici, Slavenski prostori u putopisnoj literaturi i književnosti, Znanstveni rad akademika Dalibora Brozovića)*, Proceedings, edited by Divna Mrdeža Antonina, Zadar, 2009.

¹⁵ Zoranić supports his quite certain stance with a paraphrase of Petrarch's reflections in *Triumphs*: «Ništar manje ne manje slasti od tužbena poja priijmam neg bih od čestita prijal pojući» (Ch. VII).

trip¹⁶ taken in order to recover from unrequited love, but he gives the love sections a specific function within the frame of the search for Meaning by the shepherd Zoran as well as within the frame of carrying out the task set before him by the fairy Croat, who gives him an assignment: to praise the origin of the natural beauties of the heritage.

For the time being we will leave aside the reader's understanding of the meta-level of Zoran's multi-aimed search, in order to address its basic literal level: the relationship of the quest to find cure for his seven-year love suffering and the content of the love verses, due to our realistic expectations that by analyzing the verses and the author's interpretation of romantic conventions of his time, we will find the answer to how Zoranić implemented Petrarchan convention and how it functions in the modeling the present-ed pastoral areas.

Giving up love suffering in the neo-platonic convention can mean at least three things: first, one of the passing crises in the state of love worship, after which the lyrical subject emotionally returns to his sweetheart, usually more loyal and convinced of the fatality of love relations; secondly, the desire for a love cure is sometimes only one of the stages in the metamorphosis of the feelings of love, in which the lover experiences a spiritual enlightenment according to the neo-platonic concept, because love longing made him more sensitive and open for a higher stage - the spiritual love of God; then, the desire to give up love may have an unambiguous feature, and may indeed indicate the need that the earthly love for a woman should be declared unworthy. In the latter case, it would semantically imply the ideological break with the Petrarchan convention.

At first sight, shepherd Zoran appears to be inclined to the latter view of love. On several occasions he is given clear warnings about the futility of earthly love by two authoritative guides - the fairy Croat and Juraj Divnić. In the preface itself he is admonished by the fairy Croat «Zač tako preskorisno i presprudno misalju turvitaš» and the shadow of his spiritual master, the bishop of Nin Juraj Divnić, warns him to leave, «kip smrdeće ženčice» and undertake more serious issues. However, it seems that arguments could be found for the assumption that Zoran's need for the liberation from the misery

¹⁶ Shepherd Zoran, the main character, a poet and a traveller, also represents the author himself, as explained by Zoranić in the novel.

of love could be placed on the scale of metamorphic meaning and replacement of a secular love for a woman with spirituality, or the search of the meaning in the other spheres of literary themed worlds and values.

The lyrical-romantic verse corpus comprises Žiljbil's tombstone, three cycles of poems on three days of rest passed during May ritual shepherds' ceremonies, a metamorphosis lament and a love tombstone at the end of the novel. It is obvious that the lyrical sections in the *Planine* are incorporated in the prose with a specific plan, as a compositional and thematic whole of a closed system, meaning they are not a randomly incorporated series of love poems semantically and thematically unrelated to each other.

4.1.

The opening lyric poem is a love of metamorphosis and a lament of Zoran's ancestor Žiljbil¹⁷ written in stone shortly before his death, in a state of love derangement and sorrow due to the separation from the beloved fairy. Therefore it functions as a tombstone to a lover who is a victim of love, and it seems significant that the final poem is also a tombstone inscription, but to a woman - lovely Jela - of whom Zoran takes leave in his native Nin. Žiljbil's tombstone has a lyric-narrative tone, which in the manner of the metamorphosis explicates in detail a love story, while Jela's tombstone, in terms of the genre and, in accordance with the genre, is an enigma of the details and a possible referential reality. With the contextualization of the events further on in the text - we read that Zoran, after a short leave-taking from Jela, goes to the celebration of Divinić's parish fete - possibly the leave-taking seems to be an allegorical gesture: on Jela's grave Zoran takes leave of the Petrarchan *Donna*, regardless of whether it is a girl or the poet's mother,¹⁸ and promises to move from Petrarchism to existential issues in his writing.

The character of Jela appears again in the fairy from the introductory poem of the cycle of love poems performed on the first day of the three day fete: we find her as Bornik's dear Jelina in the acrostic of the first poem

¹⁷ Lyric-narrative lament functions as a metamorphosis by which the aura of the Ovidian explanation of the world is bestowed to the origin of Zoranić, as it highlights the fact where the lily in the family crest of his kindred Tetačići originates from, to which his grandfather Zoran belongs (Ch. II).

¹⁸ In the history of literature there were speculations that Jela might be Zoranić's mother Elizabeta of famous humanist family Medulić from Zadar.

(Capt. VI). In the problematic issues of the relationship between “realism” and the conventions of Petrarchism about the character of Jela certainly worth mentioning in the first poem is also the inter-textual signal which points to Petrarch, «ne tiči me rukom jer sam cesarova». Likewise, it appears that Jela also possesses other conventional literary meanings since the name of Jela/Jelina may be associated with “fir”/hind - an animal from the phraseological inventory of love poetry, especially pastoral. Maybe we can also foresee that there was a convention to give characters amorous names in the way typical of a wider circle, such as Nika and Ljubica, in Dubrovnik writers, rather than this being a reflection of reality in the text. In the context of the different layers of Zoranić’s novel the symbolism of a fir tree cannot be neglected, which appears abundantly as an amorous symbol in the above-mentioned three day pastime.

The carefully arranged amorous verse segment of the *Planine* is perceptible in terms of the content and semantic layer, and partly in the metric one as well. The first day of pastime, in a pastoral area, presented by Zoran’s prose description of the topical *locus amoenus* (Cap VI), shepherds are entertained with songs by Bornik, Vlade, Sladmil, Zvonko, Plinko, Zoran, Jasniki, Sipko and Zelenko. The songs are accompanied by various musical themes inherent in the introduction of the first encounter with the sweetheart or the definition of one’s own state of unconditional loyalty and love desire, as well as the modeling of messages for your darling via an apostrophized messenger - poem or audience, because in only two lyric poems the lyrical subject addresses the sweetheart directly (Vlade and Zvonko).

The pastoral element can also be seen in a typical meeting point of the shepherds on a glade with a wellspring (*Axis Mundi*), where the shepherdesses also drop by to fetch water, as well as in having fun in the company by singing songs, but the theme of the songs is that of a typically Petrarchan discourse rather than the pastoral and sensual one. Not even the fact that the first three songs with acrostic are addressed to the shepherdesses, who have just arrived at the well, makes questionable the neo-platonic concept, because from the conventional gestures of the girls (listening carefully to shepherds’ songs, lowered eyes, flushing, unnecessarily long stay at the well) it can be noticed that their service pleases them, but with the work done, they leave the shepherds without openly demonstrating affection. Giving comments of the poetic procedures in the prose sections (pauses) in between the songs, the shepherds warn readers rather than listeners, about

the acrostic and a tormented appearance of the performers and “accentuate” the truth of the song content. The canonical stylistic means also warn about the Petrarchan pattern and model, especially with the two songs taken from the *Canzoniere*: except for the poem with a dominant inter-textual character - the motif of the Caesar’s hind - which also introduced in the cycle a remake of the sonnet *Pace non trovo*.¹⁹

Eight of nine songs from the sixth chapter are in double-rhymed twelve-syllable line organized in quatrains, the ninth, *Zelenka*, is a lengthy poem in twelve-syllable strophoids. Although with the number of verses they tend to sonnet structures or indicate that the sonnet is their pattern, like *Mira ne nahodim*, it is clear that Zoranić was not inclined to the sonnet just like the other poets along the eastern Adriatic coast, even in cases when they translated the sonnet form or any other oververse known forms of Italian love poetry.²⁰ Zelenko’s poem tends only in content, but not in verse to the madrigal form, and unlike the previous ones which address personal experiences of love, in it, the usual confessional tone is replaced with the discussion of the omniscient lyric subject about the “history” of the genesis of love, the creation of feminine beauty and love of nature in the human world. The creators of the idea are Venus, Cupid and Nature. Cupido creates the eyes, Apollo creates the hair, and Nature creates “Apples”, while Pallas Athena and Diana give women virtue and intelligence. Nature makes a path out of roses, a string of pearls, a coral, as well as blood and milk. The discussion also introduces a sensual component of love as a sin in the symbolism of the apple-inter-textual character of sin at different semantic levels, of a mythological origin²¹ - but it also introduces a transcendental component of

¹⁹ Cf. on this: TOMISLAV BOGDAN, *Novi stari prijevodi iz Petrarkina «Kanconijera»* in: «Petarcarca i petrarkizam u hrvatskoj književnosti», edited Bratislav Lučin and Mirko Tomasović, Split, 2006, cit., pp. 453-469.

²⁰ Cf. on this: SVETOZAR PETROVIĆ, Problem soneta u starijoj *hrvatskoj književnosti*, Rad JAZU, 350, 1968.

²¹ Here are these verses:

«Pak jabuku vazam iz desne hti stavit
Onu, dim, kom Adam smrt navede na svit;
S live hti naresit prsi jabukom tom,
S ke sud nerazborit razori Trojon svom;
[...]
Ovdika prozira jabuke medvene,
Od kih svak umira kroz želje ljubvene». (Ch. VI).

love as Zelenko's eventually compares his wife with Virgin Mary, through the virtue and the name Mary of his sweetheart. The motivational aspect of the creation of an ideal woman offers, in spite of the ancient mythological woof, an unequivocal link with the creation of Virgin Mary: God of Love wanted an ideal woman for his home among people full of hatred.²² The content framework created in this way also constitutes a system of signs, the basis for the explanation of one's own love pain,²³ but also functions as a final comment on the view of love, represented through different points of view of individual love stories of the previous shepherds.²⁴

Generally, the education of shepherds, on the first day of the May pastime performers, indicates their literary origin: they are an elementary and the most widespread type of noble shepherds of the pastoral idyll of Sannazaro's *Arcadia*, which Italian literature abounds in. It is mentioned on several occasions, that these are shepherds of Katunari. From their thematic selection and localization of mythological hypocrisy and meticulous knowledge of the localities it is quite clear that the Katunari are a referential context to the literary noble shepherds from the area of Nin and Zadar.

²² «Ri Ljubav: - Sprav ter stvori kip jedan
Veće od svih gizdav, kadi bude moj stan,
Jer na svit nijedan ne mogu ugljedat
Koji bi dostojan božastvo me prijat.
Zato hti nastojat takov mi stan stvorit
Gdi se budu gizdat i radostan živit;
I da doli na svit češčekrat dohodim
Ki sasvim ogrdit svud omrazom vidim. ». (Ch. VI).

²³ Final verses reveal the sense of explaining love genesis:
«[...] i darovah ovoj cvitak me mladosti
I voća ću takoj do stare starosti.
Ljupke me dvornosti petje nehitreno,
Dali srčenosti primi prisrčeno;
Vilo, umiljeno prim' čista ljubinja,
Jime božanstveno v srcu mem od prija,
Ko j' pismom složeno MAR, razum moj I JA.» (Ch. VI).

²⁴ In the final prose commentary by shepherd Zoran, he claims the poem by Zelenko as the most beautiful and the most valuable one amongst those he has heard and warns of its philosophical dimension: «Kako udunuti vagljeni pri goruču ognju ali kako kad žarko sunce isteče sve zvizde pomrknu prid vekšom svitlostju, tako pismi jine pri ovoj biše. Velika imičstva i velika tega zaisto vidí mi se da ta pisanca bi, jer lipote ali stvari u ljustvu prilične vele hitro i s načinom složene bihu u njoj, ke ja mnju da nigdar podobnije rečene jesu i zaisto svitovnoj ženi ne pristoje se».

Even the old shepherd Sidmoj, father of Zoran's friend Sladmil, demonstrates the knowledge of mythology and the history of the noble Tetačić when meeting with Zoran, which suggests education that rustic shepherds in the literature of the early modern period did not demonstrate.²⁵

Their names, activities, shepherd's crooks, relationships and rituals indicate the referential reality of geographical and cultural space and Zoran's homeland and heritage of an imaginary mythological origin. However, the literary world of the shepherds from the area, which is the *locus amoenus* of a leisurely life, is their undeniable dimension. This seems, indeed, particularly remarkable because of the necessary contrast with the area of the shattered and destroyed Arcadia (*locus horridus*), with which Zoran is faced in the second part of the journey where the referential reality is definitely present.

4.2.

On the second day, the Arcadian shepherds (in Chapter eight), recite poems as part of the celebrations marking the first of May. In the mythological weft of the novel, which Zoranić used profusely as a hotbed for implementing different meanings, the May celebration may have been selected in order to introduce the mythologization of the Native Arcadia area in the context of ancient mythology and convenient intertextual allusions.²⁶

Regardless of the intra-semantic complex and origin of motifs, the mythological source is compatible with folk *instrumentarium* (shepherds gather «with fiddles, harps, and rebegas and zurles»), and all four May Day songs are specific morning services, greetings to nature and the Sun and praise of love. It is indi-

²⁵ In Croatian literature, noble shepherds were suppressed by the more dominant type of rustic shepherds which expanded simultaneously with the development of pastoral scene in which a comical layer is being introduced since Džore Držić, and it completely dominates the scene in pastoral comedies by Marin Držić, where rustic shepherds appear as a type of multifarious meaning, primarily set as a counter-balance or functional supplement to noble shepherds and as a fundament for bearers of different meaning.

²⁶ There is an evident intertextual allusion to ancient mythology: to the oldest and most beautiful daughter of Pleione from the Mount Kyllini in Arcadia, goddess of mountains and fields, then there is also a link to Roman mythology: Greek Maia is usually associated with the goddess of spring, to which the month of May is dedicated and Maia Maiestas, or allusion to the commonality with Maja Zlatogorka from Slavic mythology, protectress of fields. Other meanings and connections to mythological spring rituals can also be found: for example, the apotropaic power of green on St. George's Day in Slavic and other cultures, then the meanings attributed to the holy fir tree, or those once attributed to Lada.

cative that the four performers (Jerslav, Ljubmil, Poljko, Slavko)²⁷ chose Slavić, Danica, Zora and Sunce as their interlocutors and supporters in the miseries of love, rivals in the beauty with the sweetheart (the Sun) and the messengers of love confessions and messages (of course, nominal rather than real addressees because the actual addressee is the beloved one). These are, of course Petrarchan and pastoral topics, which in the offered context also share referential meanings with the space of folk tradition, and functionally they are presented as part of a pagan ritual. In the stated order they were introduced into the poems, in accordance with the order of appearance at dawn.

Despite the mythological and pagan ambientalization, the style, lexis and phraseology of the poems performed on the second day do not differ from the previous group of poems, in the same way as the amorous relationship remains within the Neoplatonic love canon. The common thread with the previous poems is also the dedication to Jela expressed with the symbolism of the fir tree which was planted into Poljko's chest by the God of Love. Furthermore, Zoranić's firm adherence to the second group of poems in the area of artificial Renaissance literature is clearly demonstrated by the use of metric forms. All poems are written in the triplets consisting of three sestets and one twelve-syllable line. Such a poly-metric combination (sestet are the basis of symmetric twelve-syllable line) is not uncommon in the older writers of Dubrovnik and Hvar.

In the evening of the same day of the fete (from Chapter VIII to XIII), singing is replaced by fiction storytelling of the educated elderly shepherds about mythological love insincerity, to which the mythological aura of posting and meanings are continually added, and about the selected locations of the Croatian area. The theme of love is woven according to the ancient, physical and sensual convention of love of mythological deities. The new layer of the amorous discourse, incompatible with the Petrarchan or Neoplatonic, suggests emphasis on the maturity of the pastoral narrators due to which they were probably allowed to talk about the physical aspect of a

²⁷ Names of the shepherds seem to possess certain semantic coloring, which makes them more suitable in the set of meanings attributed to revelers celebrating love and fertility rites, than providing any reason to assume that they might be borrowed from cultural circle of Zadar belonging either to Zoranić's contemporaries or predecessors. This, of course, does not exclude possible allusions to some of them. However, except for the recognition of Marulić in the character of Marul the shepherd, we know nothing definite in that regard.

realized love. A different semantic field adjectival or common noun basis of their names (Medar, Repelja, Valjko, Miroj and Sidjak) indicate their reputation, maturity, seriousness, or appearance.

Five such prose chapters with metamorphoses end with a poem of Grapko's in octo- syllabic triplets of the popular tone (with an instruction on the margin to sing *U zuk: a ti devojko šegljiva*, the poem was found and published by Franjo Fancev)²⁸ with the initial verse *Pasite drobne travice*. The poem alludes to the love celebration of the shepherds and the feast of the fertility of nature - the prayer tone of the magic invokes the spell of wealth with no work of human hands. In the folk theme the artificial love poem is imbued which is reminiscent of a similar one by Sannazaro.

4.3.

On the last, third day of idleness, the shepherds continue to socialize singing songs to the desire of Darbolja, a respected Katunaro. The songs are a dispute in an eclogue form, but despite such a specific genre change, they are a kind of recapitulation of the songs which were sung on the previous two days. In turn, different views of love presented in the previous poems are expressed, and a mixture of styles, poetic conventions and artificial folk poetry, love and spiritual issues are demonstrated and performers of all ages are alternate. An amalgam of different traditions is presented and a wide repertoire of verses. For example, Sladoje's and Dragoljub's song *Bište želje ljuvene* performed as a kind of dispute of love, in the chorus directly emphasizes heroes and wenches and with those chivalrous and folklore names for young men and girls, and the instruction to perform *U zuk Drazi mi goru projdoše* evokes troubadour tradition of poetry, but the song was written in a triplet of two heptameters of a three-part eleven-syllable line, which certainly is not a folk verse, but Roman, mainly, from love poetic repertoire. The other stylistic devices are entirely artificial as well.

Sladmil and Plinko recite the poems in the form of an eclogue competing who will be worthier in praising their chosen ones Ružica and Ljubica, give them worthier gifts and entertain the audience with riddles. The origin of the poems is revealed by the following remark: «mnil bih da ste iz nekih ple-

²⁸ FRANJO FANCEV, *Dosad najstarija poznata hrvatska pučka pjesma iz sjeverne Dalmacije*, in: *Zbornik u čast Bogdana Popovića*, Beograd, published by Library Geco Kon, 1929, pp. 116-120.

menitih gradov poj izveli, jer ne samo na način gizdav od poja ukazali ste da i nutrinje dumboke misli izveli ste» (Chapter XIV). «Način gizdav od poja» and «nutrinje dumboke misli» imply the artificial poetic tradition which is also confirmed by the choice of double-rhymed twelve-syllable quatrains.

In the form of pentasyllabus sestets of the crossed rhyme Slavko and Bornik compete with each other by representing the quality of their chosen ones, their reactions to courting and in grading the intensity of their own emotions in the form of *impossibilia*. Eclogues, praises and *impossibilia* are closer to the musical *Quattrocento* poetry than to the classicism of Petrarch, but remain within the Code of songs of unrequited love.

4.4.

The third day of resting Rajko and Svitko round the competition in the verses of spiritual content. With the quotes of *Psalms* and wise sayings, typical also of the pastoral and eclogue species, as well as of the endings of love *Canzoniere*s in which spiritual lyrics demonstrates the growing stage of secular love into the love for God, Rajko and Svitko confirm the metamorphic Petrarchan stage of transition to the level of spirituality. The tombstone to Jela makes the external frame which additionally confirms the reach of a spiritual *plateau*.

Spoon, cup, fiddle, harp, arch with a quiver and arrows and javelins are the gifts which are given to the competitive couples of pastoral love poetry on the first two days. Their symbolism is taken from a locally marked pastoral context, as well as that of the knightly troubadours', and the gifts of wreaths made of blossoming olive and myrtle to the shepherds having symbolic, spiritual names (Rajko and Svitko) emphasize the attitude to the preference of spiritual values.

4.5.

It is difficult to argue with certainty about Vidulić's Petrarchan education on the basis of one poem only, but Petar Zoranić in the *Planine* profusely explicates to the reader that he skillfully deals with Renaissance poetic schools and that he is no stranger to humanistic view on literature. In the final chapter of the novel, the *aporia* about the value of poetry as a statement of individuality, or as a statement in the service of collectivity will serve to the author to think about the value of poetry in general. Specifically, Zoranić's reference to St. Jerome is not just a reference to the teacher of the mother tongue, the legendary founder of the Glagolitic alphabet, but also to the advocate of the *studia humanitatis* who advocated poetry as a mediator of divine truth

(*poeta theologus*). Flanked by Jerome are Augustine, Cassiodorus or Isidore of Seville, in the same company are also writers and thinkers. Discussions on the value of poetry of pre-platonic times are restored in expressing acrimonious, opposing viewpoints in the 13th century and extending through Dante, Petrarch, Boccaccio, Salutati and Poliziano and della Fonte.

In addition, Zoranić explains and corroborates advice by St. Jerome and J. Divnić on the eternal truth and the alleged futility of love poetry: Zoranić's response to Divnić signals a topical diversion, already demonstrated in the praise to the country as a primary theme of the *Planine*: Zoranić actually takes Dante's ideas about literary topics slightly modifying them. Namely, in the piece of writing *De Vulgari Eloquentia*, Dante enumerates three lofty themes (*Salus, Venus, Virtus*).²⁹ *Venus* is incriminating for Zoranić's earlier thematic interest according to Divnić, because he resents his exalting the «kip smrdeće ženice uzvisuje» so Zoranić justifies himself to his teacher that his new spiritual theme is only love wrapped in allegory.

Also, when Zoranić himself points out in the marginal notes along with the meaning of his poetry: «Ne slidim Martu ali Liju, da Rakel i Mariju» it should really be looked at what he himself notes: the controversy of *Vita activa / vita contemplativa* - a thought of Petrarch, formed in the verse, *Per Rachel ho servito et non per Lia*, not only the well-known thought of Dante. It is significant that in the sequel of the discussion about the same theme (Chapter XXIV.) Zoranić evolves identical ideas about the dispute of physical and spiritual love, which are expressed by Petrarch in his *Secretum*.

5.

Six love poems by Šime Budinić which were hand-written in his notary registers around 1560- have already been discussed at length elsewhere³⁰ and here only the observations relevant to the underlined Zadar literary context will be pointed out.

The relationship and statement of the lyrical subject to the object of desire also differs in the small sample of Budinić's poems rather specifically and to the extent sufficient to separate the influence of two traditions: one

²⁹ Cf. on this ERICH AUERBACH, *Mimeza*, Zagreb, Znanje, 2004, p. 184.

³⁰ *Ljubavne pjesme Šime Budinića*, in: «Renesansa i renesanse u umjetnosti Hrvatske», Zbornik Dana Cvita Fiskovića II, edited by Predrag Marković and Jasenka Gudelj, Zagreb, 2008, pp. 381-394, IDEM in: «Književna smotra», XXXIX, (2007), 143 (I), pp. 123-135.

Petrarchan and the other *Quattrocentist*. In the poems of a more accentuated Petrarchan origin a more determined role was played by the author's apparent preference to Marian poetry, because in the poems of the Neo-platonic worldviews the boundary between the Petrarchan *Donna* and *Madonna* is erased, while in the poems of the elder tradition of *Quattrocento* he approaches the legacy of the domestic variety of troubadour tradition and the 15th century love poetry. He is relatively close to the style and motifs present in Menčetić's poetry or for that matter to the themes promoted in Lucić's *canzoniere*. A great deal of topical and phraseological correspondence of Lucić's *canzoniere* and Budinić's poems bear witness to this.³¹

Phraseological correspondence of Budinić's poems with Zadar love letters seems contextually relevant: certain stylistic and unusual phraseological formulations are what they have in common. For example, in the verse, «ka si sama meni / pritergla žilice kroz pogled ljubveni» he uses the unconventional expression «pritergnute žilice» of an unknown origin, and a similar syntagm is also found in the first Zadar letter: women «koje odkidaju žilami sardašce» (pg. 53). Their characteristic is the stylistic imbalance and a hybrid of rhetorical canons, but only sporadically, since the intellectual concept of figural realization, *stile acuto* in Budinić does not dominate as in his love letters in which the author often uses the language potential which is beyond the limit of stylistic taste.

In the 17th century, it will be possible to quite clearly recognize the unity of Budinić and Ivan Meršić of Pag: many phrases from Meršić's rhetorical holdings are similar with the phraseology of the analyzed Budinić's poems, which, of course, does not indicate mutual dependence but the context of the local language and phraseological colorism.

6.

Zadar anonymous love letters are similar to letters from vove epistolaries, abundantly present in the culture of the neighboring Italy (eg. very famous are *Refugio Amanti* by Giovanni Antonio Tagliente,³² Venice, 1530, and the

³¹ Lucić was only one of the members of the society of Hvar poets present in Zadar. On literary contacts between the citizens of Zadar and those of Hvar witness, for example, commendations and epistolography by Hortezije Bartučević and Brne Karnarutić, Hektorović and Pelegrinović. Budinić wrote a commendation to a certain *Jeđupka*; it is assumed that it was for the one written by Pelegrinović.

³² Information about the authorship of this manual was issued by SMILJKA MALINAR in the article *Petrarkizam kao potonulo kulturno dobro: četiri pisma iz zadarskoga rukopisa I.a 44*, in: *Petrarca*

epistolary by Antonio Francesco Doni, *Pistolotti Amoroſi*, Venice, 1530, or *Lettere Amoroſe*, Venice, 1569, by Alvise Paſqualigo and *Quattro Libri di lettere amoroſe* by Girolamo Parabosco, Venice, 1557).

Parts of the letters are recognizable finished formulations of amorous thoughts and feelings, typical situations of an encounter with the sweetheart, general places of the analyticity of the lover's mental state, of a detailed introspection. The consumed equipment of stylistic and known moralistic and gnomic formulations dominate, and what often distinguishes them from Petrarchan lyrics is only a lack of metric design³³ in the patterns typical of the verse of the Croatian early modern period.

The above-mentioned love epistolaries have been interpreted differently in the history of literature: as epistolary novels, of which some are associated with an experienced love story recorded in the actual letters of the author or any of his acquaintances, as well as the prose treatment of selected thematic assemblies of love *canzonieres*, as a philosophical discussions about love, framed in the formulaic patterns of epistolary-graphic reference books or a reference book, a pattern for writing personal love letters. It cannot be said with certainty what the status and function of Zadar letters was like. Also, whether they were part of a larger epistolary, we can only speculate. However, a support for the affirmative opinion is definitely the data that they were published in a journal containing a variety of literary essays, drama and poetry, anonymous ones (such as the version of the *Passion of St. Margaret*) and signed by authors (one poem by Hanibal Lučić, Dominko Zlatarić, Andrija Čubranović, Stjepo Đorđić and Juraj Baraković).

The literary-historical and cultural aspects of the analysis of Renaissance love epistolary was dealt with by the romanicist Smiljka Malinar, who approached them as popular readings of a lower cultural level, to which Petrarchan love convention moved according to the pattern of transition from a high to low culture, already known in Croatian science of literature under the established term of "the sunken cultural property" by the German

i petrarkizam u hrvatskoj književnosti, cit., pp. 155-165, particularly p. 156.

³³ Rhythmic arrangement can be observed in the sentence structure, as well as syntactic parallelism, anaphoric constructions and associations to the rarer forms of verse: «Pisah ti dva od moih listov/ i na nijedan nimah odgovora.// Ako je za nemoći, mućim.// Ako je za ne htit, tužin se.// Ako si zabila, osujuju te» (III, p. 56).

ethnologist Hans Naumann, which was adapted to the needs of the study of science and literature by Zoran Kravar in the studies of literary baroque.³⁴ Therefore, since a comparative analysis of Zadar and Italian love letters and epistolary has been done and it is quite sufficient for the understanding of the nature and function of cinquecentist love letters, this paper will pay attention to the specific aspect of their reception effect, which the mentioned work did not deal with. Attention will be paid to the use value of love epistolary, or the interference of love epistolary and love discourse in the communication convention with literary genres in which it appears. However, if we accept the explanation that love epistolary is an example of the “sunken cultural property”, then its functional transfer into other literary genres bears witness more to a reverse cultural process than the interference of genres, than to low and high culture.

By taking the example of Držić’s relation to discourses of love poetry, Tomislav Bogdan has for the most part explicated the issue of the comic aspect of love speech in the comedy. Bogdan also made a useful contribution to understanding of similar processes in the Early Modern Period. However, the relationship between Zadar epistolary and Benetović’s *Hvarkinja* is of a somewhat different nature, despite the fact that Benetović, of course, transcends the default regional framework. This is something I will reflect upon on this occasion; particularly in order to end this overview of Zadar romance corpus of the 16th century by setting forth the example of a connection between the Zadar cultural circle and domestic cultural centers.

These are comedies of the Early Modern Period based on the pattern of erudite ridiculous comedy in which love problems, particularly Petrarchism, had worldview influence of a limited range or it became the subject of comic criticism. In both types of comic varieties we often encounter a number of functions of Petrarchism and a view of it: first, an affirmative view of the Petrarchan worldview is present in the conversation of a young couple in love, which appears as a focal point in the range of comic types and is expressed with the rhetorical formulations and stylistic means of Petrarchan canon. On the other hand, in the examples of discussions in the

³⁴ Cf. on this ZORAN KRAVAR, *Barok kao potonulo kulturno dobro*, in: *Nakon godine MDC*, MH, edited by Dept. of Dubrovnik, Dubrovnik 1993, pp. 161-191.

very rituals of seduction by Petrarchan patterns, Petrarchism as a worldview or a rhetorical manner becomes a parodic theme.

It can be noted that the condensed stylistic ornamentality of love epistolary proved to be highly usable in comedy-writing. As an affirmatively accepted expression it is detectable in the prose sections of love introspection and courtship rituals of the young lover Karlo³⁵ in Benetović's drama *Hvarkinja*, in Pera's love miseries, as well as in content-wise similar conversations of the other characters on the theme of love and courting gestures of lovers, as well as in the criticism of the behavioral pattern "of the present day youth".

For example, the young lover Karlo laments over his own ill-fate in which he was dragged by the unhappy love for dear Perina. The motive of anxiety and insomnia is a lyrical topos: «Kolikrat izmučivši vazdan, ovi trudni život moj, kada noć odivaše ovi svit tminami, svaki umarli človik vadnjeni ostavi[v]ši, daval bi pokoja tilu svomu, svaka zvir i ptica u jame i gnizda svoja pokojaše, a mukon zemja mučaše, ja na vrhu svega stvoren'ja trudniji, ne mogše san na ove trudne oči». (*Hvarkinja*, I/1).

In Zadar's third letter an anonymous writer complains of anxiety and lack of sleep: «Ni blaguju u dne, ni spim u noći, ljubim mrak, a gardin svitlost. I zato ne čudim se da ono ča učini sarce i čuje sarce».³⁶

Benetović introduced to *Hvarkinja* a comic version of the same motif of the lover who lists the manifestations of his restlessness. However, he puts the lament into the mouth of an atypical lover such as the old widower Mikleta from Dubrovnik. It is the same rhetorical pattern; what only changes is the *gradatio* by hyperbolyizing and throwing in the terms of mundane everyday speech: «gospođe, vrh svih gospoja ljepša, vridnija i uzvišenija! Ovo ti šalje moj gospodar Mikleta de Giorgi koji rad tvoje ljepote uzdiše, sahne, blijedi, ne ji, ne spi, ne hodi, ne sidi, ne stoji, ne leži, a da o tebi ne misli» (III /3).

The comic aspect of this statement is intensified and experiences a real comic climax in the periphrastic version of Mikleta's messenger, servant Bogdan who was given the task to pass on the words to the widow Polonia: «[...] koj rad tvoje ljepote jaoh gori, da je već kao klas konkvasan na suncu... Daj govor, jeda se naučim ono: ne ji, ne spi, ne spiye, ne kopa, ne ore, ne kuha, ne misi, ne tke, ne prede, još ono pu, u, u» (III/3).

³⁵ «[...] lipota angelska Perinina i zrak nje očiju toliko je ustanovitila ljubav u sarcu momu, da je od potrebe - hteći 'u izneti iz sarca moga, izneti jisto sarce iz života moga. A to je neuzmožno» (II/1).

³⁶ HRVOJE MOROVIĆ, *Iz petrarkističkog ljubavnog epistolara*, cit., p. 56.

Neither troubadour topics, sometimes typical of the love epistolary, bypass the rhetoric of young lovers in comedies. Admittedly, the focal point of the comedy may also have referential values towards reality like the one on the preservation of female honor. Leaving aside this dimension, we have yet to demonstrate its occurrence in both genres. Firstly, in the first Zadar letter: «[...] ni poklje te ugljedah, ne bih tebe poželi, ni pokle te poželih, ne bih stavi perikul tvoj glas i moj život, no oba dva ba bismo dali razpravljanja onim ki znadu».³⁷

The same topos is the key place of Perina's confidence in Karlo. He tells her via her maid Dobra to save the honor of the young mistress: «[...] kako zaboga, za čast vašu ne ov nevoljni život bih izgubil, da tisuća jimajući ih» (II / 3), and on another occasion, Dobra's imploring confirms: «[...] da bih ja ni s jednom himbom k onoj mladici hotil govoriti, nego molim nebesa da ovu našu ljubav utvrde parvu i bez himbe do konca našega» (III/5).

The appearance of the lady at the window is not a completely consumed motif in Croatian Petrarchan 15th and even 17th century poetry (the most famous examples come from Menčetić's poetry and a poem by Horacije Mažibradić), and we also find it in Zadar letters,³⁸ Budinić's poetry and Benetović's *Hvarkinja*.³⁹ In the revealed examples, *pojavljivanje na ponistri* is connected with ladies' underwear, and leaves a strong impression on the observer: arousing love or jealousy.

The rhetorical requisites also come from the treasury of Petrarch: *ex-empla*, similes, *figura etymologica*, *gradatio* in both genres: «[...] ako me ne vidiš činiti riku od suz, ne viruj da ne gori sarce, jer plamikom od iznutra konšumaje se mokrina od očiju vanskih. Jere učinila je žerava i (i)zgorila je sarčene kriposti. [...] Kunem ti se, da ognjen koji jiman u nutra u kriposti sarčane, da dimom bi omaza nebesa, a zemlju bih učinil žeravu».⁴⁰

³⁷ Ivi, p. 52.

³⁸ «Narešiti oči, narediti lišca, otkati obarve, omehčati obraz, umešiti zubi, rumeniti usne, rastresti vlasi, raskrižati ruke, raztegnuti vrat, obući se lipo i dojtj na ponistru, ne znam koi sinjali su ovo, a ne hotiti biti ugljedana». Ivi, pp. 52-53.

³⁹ «[...] razumnu da na ponistri u košulji sidi [...] najrazumnija i pomjivija na gizde i taščine dan trati ovako: spi do obida, obidva u postelji, po obidu dvi ure okol rudim, tolikimi gostaricami, susurkami, vodami, smolami, ulji, masti i tanta horami da pasaje depenture (III/7); [...] Izabela, vladaj se dobro i imaj pomnju od kuće, a najveće, ne čini da ti ljudi zamiraju. Čuvaj se ponistre! Ne pristoji se, znaš sama, dobrim ženam, kad nisu muži doma, da jih živ duh vidi» (IV/1).

⁴⁰ HRVOJE MOROVIĆ, *Iz petrarkističkog ljubavnog epistolara*, cit., pp. 56-57.

A similar construction is also noted in the eloquence uncontrolled by metric laws of Karlo's speech, regardless of differences in functional combinations: «Kako to dakle, o čudnovata silna ljubavi, slatka i medena vidn'ju a žuka i čemerna kušan'ju, ja nevojan prihinjen od zraka sunčenoga očijuh moje drage Perine, mneći doteći izvarsito dobro, upal sam, o ljubavi, u tvardju uzu nego si podala do sada umarlomu tilu, i koliko si veoma užgala plamenom sarce moje, toliko većem si mramorom utisnula njeje, da u to za nju nasliduj[u]ći, došal sam jedna ljudska pripovist. [...] Ne drugo nego što znadeš koliko je vrimenta da služin suncu momu, koje je priko mire užgalo sarce moje a svoje omramorilo, da ne mogu najti prigode za mal hip slišan biti ili čuti njeje slatki glas k meni; i da bih nimal ufan'je od prijazni koju jiman s nje divojkom, napokon da neću kugod sladkost iz ovog gorčila izneti, scinim, bih jur svaršio dni moje»(I/1).

The correspondence of the rhetorical requisites and topics is rare, but the differences in the function are stratified. We should also add to them the difference between the good taste of the known Petrarchan expression of epistolary prose and the ritual prose patterns of the courtship of young lovers in Benetović's comedy. More elegant is the expression of the young lovers than the expression of Zadar love letters.

7.

A clear support of the original Petrarchism is quite discernable only in some fragments of Zoranić's *Planine*, while the remaining fragments of Zadar love poetry have it only in traces.

The other writers intertwine Petrarchan themes implanting them into the foundations of earlier accepted poetic traditions converted into an amalgam. Due to the fact that only pastoral and pastoral-mythological poetry and prose of Zadar poetry have been preserved, without comic touches in the pastoral writing, some of which can be found in Dubrovnik poetry, the dominant tone of pastoral idyl is clear evidence of the partial compatibility of Zadar poetry with Petrarchan discourse.

Preserved traces of love poetry of rhetorical and stylistic tones of *quattrocentist* love tradition are rare, and we find them in fragments: in the poem by Jerolim Vidulić and in three of the six preserved poems by Šime Budinić. They correspond mostly to the poetry of Šiško Menčetić and Hanihal Lucić, a poet from Hvar.

ZADARSKO LJUBAVNO PJESNIŠTVO U 16. STOLJEĆU

U članku se uspoređuje ljubavno pjesništvo 16. stoljeća u zadarskom književnom krugu s obzirom na odnos prema prirodi amorozna odnosa i načina na koji je u tekstu prisutan ili odsutan petrarkistički tezaurus. Predmet interesa su jedna pjesma gradskoga notara Jerolima Vidulića, ljubavne pjesme u pastoralnim dionicama Zoranićevih *Planina*, 6 ljubavnih pjesama Šime Budinića, zapizanih oko 1560. godine te četiri ljubavna pisma pisana prozom, što su možebitni ostaci iz anonimnoga priručnika iz 16. st.

Analiza petrarkističkoga kanona u stihovanim dionicama Zoranićevih *Planina* otkriva semantičku uređenost u načinu ukomponiranosti pjesama u prozne dionice pastoralnog romana i semantičke veze između redosljeda pjesama i njihova sadržaja: tema ljubavi posjeduje vanjski okvir (tema nadgroblja) i podjelu na tri unutarnja miniciklusa međusobno povezana neoplatoničkom idejom duhovnoga razvoja zaljubljenika od svjetovne ljubavi do otkrića Smisla.

Na osnovi četiriju zadarskih ljubavnih pisama uočava se prenosivost njihova komunikacijskoga okvira u druge književne žanrove i funkcionalna podudarnost njihova retoričkoga ornatusa i komičkih *genre* ljubavnih dijaloga u Benetovićevoj smješnici i *Hvarkinji*, nastaloj u istom vremenu.

LA LIRICA AMOROSA A ZARA NEL XVI SECOLO

Nell'articolo viene analizzata la lirica amorosa del circolo letterario zaratino del XVI secolo, dal punto di vista della natura di rapporto d'amore e del modo in cui il *thesaurus* petrarchesco è presente o assente nel testo. L'oggetto dell'analisi comparata sono una poesia del notaio zaratino Jerolim (Girolamo) Vidulić, le liriche amorose nelle parti di intonazione pastorale del romanzo *Planine* di Petar Zoranić, 6 liriche amorose di Šime Budinić, scritte intorno all'anno 1560 e 4 lettere d'amore in prosa, che probabilmente furono parti rimaste di un manuale anonimo del Cinquecento.

L'analisi del canone petrarchesco nelle parti in versi del romanzo *Planine* di Zoranić rivela l'organizzazione semantica nel modo in cui le poesie sono incorporate nelle parti narrative del romanzo pastorale e le relazioni di significato tra l'ordine delle poesie e il loro contenuto: il tema dell'amore ha una cornice esterna (il tema delle iscrizioni sepolcrali) ed è suddiviso in tre minicicli collegati tra di loro dall'idea neoplatonica di maturazione spirituale degli amanti, dall'amore profano fino alla scoperta del Senso.

In base all'analisi di quattro lettere amorose di Zara, si nota l'applicabilità della loro cornice comunicativa in altri generi letterari e la somiglianza funzionale del loro *ornatus* retorico con il genere (*genre*) comico dei dialoghi amorosi nella commedia di Martin Benetović *Hvarkinja*, risalente allo stesso periodo.