

mentor Martial. In epigram 49, *In pręsens seculum*, he cites the names of Horace, Juvenal and Persius, stating:

*At si uiueret ille nunc uel ille,  
Nulla esset satyris satis papyrus.*

His reticence concerning Martial could be interpreted here as either subliminal or subversive, but in any case as an instance in which credit is not given where it is most obviously due. The relationship between Marulić and Martial continues to be somewhat of a puzzle and requires further attention and research.

This returns us to the question of purpose underlying Marulić's satire. Able and versed in its usage, he wrote it discriminately, consciously choosing whom he was to address and how much he was prepared to reveal. But in doing so, was he incensed by public injustices and voicing common aberrations, or was he using the satiric tone towards a different, more deliberate, end? Digressing from the ethical security of the doctrine, one could argue that in the satiric mode Marulić found a manner of expression that granted certain freedoms and a licence that went *beyond* the convention of form without losing the form entirely. Or, more precisely asserted: without him having to risk the loss of a safe place to retreat, if necessary. If this is in fact true, Marulić demonstrates not only a cunning ability to subvert his own readers' expectations, but also a clear ability to switch: exchanging the permanency of the inscription for a moment of stating, and opting to explore the latter.

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#### SUBVERZIVNA SATIRA: GLASGOWSKI STIHOVI

Za Marulove proučavatelje glasgowski stihovi predstavljaju anomaliju. No, unatoč njihovom značenju unutar Marulićevog djela, još se uvijek slabo proučavaju. Zasnovani na jedrim i jezgrovitim istinama o svakidašnjem životu, isto toliko otkrivaju svojom formom koliko i sadržajem. Promatrajući život epigramskim okularom, Marulić je u stanju prikazati čitav kaleidoskop složenih i raznolikih ljudskih iskustava, a satirički ton i kratka epigramska forma individualiziraju i, što je još važnije, izjednačuju svaki događaj, omogućavajući raznolikost zapažanja i komentara. Tako koncentrirajući svoju meditativnu inteligenciju, Marulić se usredotočuje na prigodu u kojoj se sam događaj zbio, objelodanjujući ne samo spektar živih prizora, nego i prizore kako su oni uhvaćeni u vremenu. Istančanost njegove metode nadilazi tekst kao takav i nudi uvid u namjere autora koji je odabrao upravo taj način za infiltriranje u svjetovni život. Taj posebni vid Marulićeva epigrama, međutim, neizbježno zasjenjuje vlastita jetka satira epigrama, koja se odbija od autorove refleksivne svijesti tako što se čini kao da se ograničava tek na iznošenje izvanjske lepeze uobičajenih ljudskih ludosti.