

continuum, manifested through linguistic competence of both the Romance-speaking population and the Slavs, should by no means be ascribed ideological functions that language has today. In other words, the expansion of Venetian literacy in Dalmatia in the fourteenth century has nothing to do with any kind of planned or intentional linguistic policy: its acceptance in Dalmatia in the period when the Venetians, not only in Ragusan documents, are defined as *nostri hostes* clearly testifies to the fact that the use of Venetian idiom was not perceived as a mark of Venetian identity. The strength of Dotto's book lies in the fact that, following in the footsteps of Deanović and Folea, he decided to interpret the methods and contexts of the use of Venetian *scriptae* within a broader context of the medieval Mediterranean. In this world the idea of equating language with identity does not exist, writing in Venetian does not imply Venetian identity, but being an active participant of a wider cultural circle in which writing in this idiom has its clearly defined contexts and functions. After two centuries of crime committed in the name of language throughout Europe, such a view many still find difficult to understand. Diego Dotto deserves all compliments for having reminded us of this, but also for his excellent scientific contribution.

Nikola Vuletić

*Zbornik radova sa znanstvenog skupa Zbornik Nikše Ranjine. O 500 obljetnici (1507. – 2007.)* [Collected papers from the conference Zbornik Nikše Ranjine. On the 500th anniversary (1507-2007)], ed. Nikola Batušić and Dunja Fališevac. Zagreb: HAZU, 2009. Pages 210.

In 1507 Nikša Ranjina (Ragnina), a nobly-born thirteen-year-old Ragusan boy, future statesman and city chronicler, began compiling poems of his contemporaries that stirred his young soul and mind. Little did he know that his juvenile passion and collector's zeal would result in an impressive volume containing 800 poems, a paramount and an invaluable contribution to Croatian cultural heritage and, at the same time, the oldest collection of secular poetry in the Croatian language. The first critical edition of Ranjina's *Zbornik* was published by Vatroslav Jagić in 1870, and the second, textually more critical, was published by Milan Rešetar in 1937. These two editions are the basis of countless literary-historical and philological studies that elucidate its significance for the development of Croatian literary language and integration of Croatian literature into the European literary main-streams of the Renaissance.

Famous poets from Ranjina's collection are Šiško Menčetić, Džore Držić, Marin Krističević and Mato Hispani. Menčetić is the author of about 500 poems, and Držić of about 70. Two poems are unquestionably attributed to Vetranović, and one to Krističević and Hispani respectively. The first, most extensive and oldest part of the collection (some 600 poems), contains mainly the verse by Menčetić and Držić, while the second and third part contain about 200 mainly anonymous poems. Later Ranjina made an addition to the collection consisting of a small volume of about 15 poems which has been lost, the first lines having survived in the list of poems. *Zbornik* is particularly valuable as evidence on numerous anonymous poets from the end of the fifteenth and beginning of the sixteenth century, their poems appearing nowhere else but in this collection. Menčetić and Držić were by far the

foremost poetical figures of this and later periods, yet the work of anonymous poets contributes greatly to our knowledge of Dubrovnik's literary life of the time and to the popularity of this kind of poetry.

*Zbornik Nikše Ranjine* shows how Ragusan poets of the Renaissance adopted and reshaped the poetical love discourses from the domestic and European literary tradition, grandly introducing secular themes into Croatian lyric. Viewed traditionally, most important is their adaptation of Petrarchism to the Croatian language and the overall cultural milieu, yet equally significant is the influence of the medieval courtly love poetry of troubadours, Italian courtly love poetry, domestic lyric written 'in the manner of popular verse', love poetry of the antiquity and humanistic lyric in the Latin language.

Five hundredth anniversary of Ranjina's juvenile achievement that has gained in significance over the centuries was marked by a conference held in Zagreb on 21 and 22 November 2007 in the organisation of the Department of Philological Sciences of the Croatian Academy of Sciences and Arts (HAZU). Twelve papers submitted at this conference have been published by HAZU in 2009, this volume being best proof that *Zbornik Nikše Ranjine* continues to attract the attention of literary historians as well as linguistic scholars. The topics of the published papers cover a wide range of aspects of Ranjina's *Zbornik*, from the issue of reception and literary-historical controversies to the question of motif, genre, style, semantic features and intertextual influences.

The participants of the conference, authors of the papers, have devoted deserving attention to the reception of Ranjina's *Zbornik* in Croatian literary scholarship. In the introduction, a selection of poems from the *Zbornik* is followed by the extracts taken from the works of Vatroslav Jagić, Milan Rešetar, Svetozar Petrović, Josip Vončina and Tomislav Bogdan that recapitulate the main themes which attracted literary historians to study this collection. Then follows a paper entitled »Tko je Nikša Ranjina? [Who

is Nikša Ranjina?]<« by Rafo Bogišić, in which the author describes Ranjina's *Zbornik* as "one of the cornerstones of the edifice of Croatian literature and culture", a "representative corpus that will be the foundation of the future literary development". Collected poems testify to the emergence and flourishing of a mature poetic school in the vernacular, as well as to the great popularity of poetry in the Ragusan cultural circle. Antun Pavešković (»Književnopovijesna recepcija pjesnika Ranjinina zbornika [Literary-historical reception of the poets in Ranjina's collection]<«, pp. 191-210) discusses the reception of Ranjina's *Zbornik*, from the time of its production to the later literary-historical theses and conclusions. He considers Ranjina's compiling achievement crucial for defining the framework of modern (Ragusan) poetry. Its importance lies not only in the compiled and preserved literary heritage, but also as evidence of the new understanding of poetry, poet and readership. Its very existence speaks of the maturity of the literary scene in the then Dubrovnik, in which literature was part of social life with a cultivated and distinguished literary audience. The history of the reception of Ranjina's collection is being interpreted from the angle of the centre-periphery relationship, as well as the on the basis of Gans' theory of representation—i. e., generative anthropology. The author thus shows that older literary historiography leaned on the *Zbornik* mainly for reason of the construction of the national and cultural identity as well as authenticity. M. Kombol marks the shift in the assessment of the *Zbornik*, his focus being on the contextualisation of this lyric in European relations, on literary-historical patterns and tradition upon which the poetry of the selected poets rests.

Several papers deal with the topics of love and woman's beauty that dominate in the poems of Ranjina's *Zbornik*. In the contribution »*Zbornik Nikše Ranjine: Zrcalo renesansne ljepote [Zbornik Nikše Ranjine: Mirror of Renaissance Beauty]*« (pp. 27-36) Cvijeta Pavlović addresses the issue of the cult of youth and beauty, but also literary beauty, i.e. literary taste in the Renaissance. She correlates the Renaissance cult of

beauty with the cult of youth, arguing that *Zbornik Nikše Ranjine* represents a true testimony to this cult. (This is hardly surprising because the poets usually composed love verse in their youth and intended it for the youth of Dubrovnik, compiled by Ranjina as a young man. They testify to the intrinsic interest of the youth in themselves). The author pinpoints two types of female beauty in the *Zbornik*—the poets dedicate their verse to a rustic fair-haired maiden resembling a fairy, and a sophisticated lady from the city, their poetic approach differing in style and vocabulary. There are no realistic portraits of women, as their beauty exists in the colour, harmony, movement and light epitomised by them. Love is also the topic of Irvin Lukežić's paper entitled »Kupidon u Dubravi [Cupid in Dubrava]« (pp. 37-74), examining the favourite Petrarchan motif of the winged god of love and his dangerous arrows, either of gold or lead, from which no one can escape. The author describes the use of symbolism in literature from the antiquity to Humanism, with special emphasis on the motif of Cupid in Croatian Latinism, particularly that literary production which placed Cupid in the love setting of the poetry-imbued Dubrava. In *Zbornik Nikše Ranjine* Cupid remains the symbol of sensual love, "djeticać prokleti" [a little devil], responsible for the ailing hearts, shame and misfortune, or even envies the poet his mistress's beauty. The motif of Cupid also appears in Ragusan Renaissance drama, from wedding masquerades with a happy ending to Vetranović's *Istorija od Dijane* and Držić's *Trena* and *Grižula*. Love, in the guise of a notional, cognitive metaphor as defined by the conceptual theory of George Lakoff and Mark Johnson, is the focus of Amir Kapetanović in his paper »Pojmovne metafore za emocije u Ranjininu zborniku [Notional metaphors for emotions in Ranjina's *Zbornik*]« (pp. 109-121). Through an analysis of the possibility of reading emotions from gesture in the select medieval Croatian texts the author treads the field of the popular cultural history of emotions and gestures. In Ranjina's *Zbornik* he has detected love metaphors as war, illness, poison, fire, slavery, magic, insanity, possession,

economic exchange, travel, cosmic force and beasts, showing thus that the Petrarchists fail to reveal many aspects of love and other emotions.

A set of papers dealing with the semantic and formal aspect of Ranjina's *Zbornik* opens with a discussion by Dunja Fališevac, »Dosjetka, domišljatost i igre riječima kao formalne i semantičke sastavnice Ranjinina zbornika [Wit, witticism and puns as formal and semantic components of Ranjina's collection]« (pp. 77-94). Following in the footsteps of L. W. Forster, the authoress views Petrarchism as a manner, a tendency to ludism, wits, fallacious reasoning, conceit and jocundity in the experience and approach to love or some other poetic theme. She traces the roots of Petrarchan mannerism in the epigrammatic literature of the antiquity and Humanism as well as in Italian courtly love poetry. Many poems from Ranjina's *Zbornik*, especially those from the so-called Zlatar's collection, were conceived and written as witty, concettuous play on the thriving Croatian and Italian lyric traditions, departing thus from the poetry of Menčetić and Držić. In this paper Dunja Fališevac supports the thesis on the polydiscursiveness and pluralism of love lyric, including that of Croatia, the latter being unjustly reduced to Petrarchism only. Tomislav Bogdan in his paper »Pjesme 'Zlatarove' skupine [The poems of Zlatar's collection]« (pp. 95-107) also addresses the lyric conceptualism expressed in a tendency towards wit, pun, paralogical reasoning witnessed in a collection of anonymous poems from Ranjina's *Zbornik*, attributed to an obscure, unidentified, and perhaps non-existent poet Andrija Zlatar. In these poems introspection, idealisation of the beloved person, contemplation on the nature of the love relationship and sensuality are replaced by ludism in the approach, playfulness, hedonism, witticism. In author's opinion, epigrammatism of Ragusan love lyric is a sign of its Italianisation by adopting forms and techniques characteristic of the Italian courtly love poetry. Saša Lajšić has also explored non-Petrarchan sources of the poetics of the authors represented in Ranjina's *Zbornik*. Her paper

entitled »Pjesme 'na narodnu' u Zborniku Nikše Ranjine i u lirici Frana Krste Frankopana [Poems styled 'in the popular manner' in *Zbornik Nikše Ranjine* and in the lyric of Fran Krsto Frankopan]« (pp. 171-190) discusses the elements of popular culture and the conventions of Late-medieval poetry in the *Zbornik*. Although the authorship of these poems is known, they owe their form and style to the popular tradition, as they were written in octo- and decasyllabic form of specific composition, phraseology, vocabulary and symbolism. The author compares these poems with the lyric of Fran Krsto Frankopan styled in the same fashion—*na narodnu*, yet fully aware that Frankopan had not been familiar with Ragusan verse.

In an attempt to rejoin some famous, long-forgotten couples, Luko Paljetak embarks upon the search of the authors of several anonymous poems in Ranjina's *Zbornik* by solving acrostic (»Akrostihom do autora [In search of authors through acrostic]« (pp. 123-134). He holds that in the poem 743 Marin Držić describes his secret love for the married beauty Cvijeta Šumičić, while in the poems 722, 723, and 724 he found the much sought-after pen of Cvijeta Zuzorić and confirmation of the love already described in his *Skroviti vrt* between this gifted and admired beauty and the Ragusan patrician Niko Gozze. According to Paljetak, some other poems written in female gender are truly the verse of women, "an authentic woman's voice, an expression of woman's ability to articulate her own love desires". Unlike those written by masculine hand, they are characterised by an attached, realistic attitude towards the beloved as well as reserve when Petrarchism is in question. With authors, their personal relations and intertextual influences somewhat differently deals Mirko Tomasović in »Šiško Menčetić (1457.-1527.) i Marko Marulić (1459.-1524.)« (pp. 149-156). He draws a parallel between the content of Marulić's *De institutione* and Cerva's work *De veritate et mendacio officioso*, and also examines the connections between Marulić's *Judita* and Menze's *Pjesna o Isusu* in terms of metre, language and style. Thus he

establishes yet another link between the literary milieus of Split and Dubrovnik as well as the reflection of Marulić's work on Ragusan literature.

Lahorka Plejić Poje in the text »Menčetićeve pjesme o Kotoru i Zadru [Menčetić's poems on Kotor and Zadar]« (pp. 137-147) tends to tread in the field of the historical context behind the poems of Ranjina's *Zbornik*, but her interpretation of this context seems to go little further than the attempt itself. She leaves aside the long-drawn-out political gap between Dubrovnik and Kotor from the period when Kotor was ruled by Serbian and Bosnian lords, and later, when the city was one of the strongholds against the Ottomans. Menze's invectives against two Dalmatian towns have received neither the framework of Dalmatian Campanellism nor the typically Renaissance stereotyped representation of Europeans amongst themselves. As the authoress rightly asserts, although abounding in European literature of the age, the poems of such content were very rare in Croatian literature. Plejić Poje interprets these poems on the basis of their genre, valuating them as monologic satire inspired by regional patriotism.

Pavao Pavličić also shifts away from the prevalent love theme in an intriguing analysis of Menze's poem on the relationship between man and God described in only two lines (poem no. 15). Reflecting on these »Petnaest riječi [Fifteen words]« (pp. 157-168), the author comes forward with several interpretations of the possible meanings of these lines, and ultimately gives priority to an optimistic interpretation which speaks of man's fascination for the world and love bestowed upon him by God, and his joy in the profound understanding which he will achieve through a complete union with God. Some pessimism remains, however, concerning particularly man's worthiness of the God's bestowal and his limitations of the participation in the love of God. The anxiety the pessimism of these questions arises Pavličić ascribes to the sensibility of modern man.

The conference and the collected papers occasioning the 500th anniversary of *Zbornik*

*Nikše Ranjine* from diverse perspectives examine its literary dimension, evidently most inspiring, marked by numerous unsolved questions and attractive paths of research. Varying in topic, these contributions have raised fresh and intriguing questions, providing valuable answers about Ranjina's *Zbornik* from the viewpoint of contemporary literary history. Unfortunately, the cultural-historical contextualisation of the *Zbornik* remains neglected; in other words, Academy's project before us has completely ignored historical scholarship and what it should and has to say about the poets and poems of the *Zbornik* and their era. This fact clearly points to the lack of research on cultural history in Croatian historiography. Together with the wealth of the possible literary-historical studies, this flaw, too, can be understood as a path, direction of the future work on this invaluable literary but also cultural monument.

One of the initiators of the conference and editor of the collected papers, besides Dunja Fališevac, was Nikola Batušić. He fully devoted himself to this task with just as equal passion and scholarly zeal that had guided him in all of his previous projects. On this occasion I bid him farewell with my deepest respect.

Zdenka Janeković Römer

*Marin Držić: 1508-2008. Zbornik radova s međunarodnoga znanstvenog skupa održanog 5-7. studenoga 2008. u Zagrebu* [Marin Držić: 1508-2008. Collected volume from the international conference held from 5th to 7th November 2008 in Zagreb], ed. Nikola Batušić and Dunja Fališevac. Zagreb: HAZU, 2010. Pages 441.

On the 500th anniversary of the birth of Marin Držić, Croatian Academy of Sciences and Arts (HAZU) organised a conference entitled "Marin Držić: 1508-2008". Held in Zagreb from 5th to 7th November 2008, it gathered eminent Croatian and international scholars from various disciplines such as history of literature, philosophy, teatrology, Croatology and history. The conference resulted in a volume edited by N. Batušić and D. Fališevac, consisting of some 27 articles dealing with various aspects of Držić's life and work. In terms of form, the volume has 441 pages, several illustrations, each article being accompanied by a summary in both Croatian and English.

In order to ease the reading, in this review—not in the volume itself—the articles are arranged in five provisional groups, each dedicated to one important aspect of Držićology. The first group of articles tackles the issues connected to Držić's biography and the general historical context of his life and work. Thus, M. R. Leto suggests that the unknown comedy in which Držić played in Siena in 1542, getting arrested thereafter, was actually the comedy *Aurelia* written by an anonymous author. In his biographical essay R. Bogišić follows the three final "steps" of Držić's life: the episode with the prohibition and eventual approval of *Hecuba's* performance by the Ragusan authorities; Držić's decision to leave Florence postponing the conspiracy; finally, his death in Venice. N. Vekarić proposes that Držić's famous comedy *Dundo Maroje* contains strong autobiographical elements, suggesting that *Dundo Maroje* might be Držić's father and Maro Držić himself, as well as finding possible references to other members of the family in the