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When Latin gets sick: mocking medical language in macaronic poetry

ABSTRACT

Macaronic poetry is a curious cultural phenomenon, having originated in classical antiquity and taken its standard form in the 15th century in northern Italy. Its basic feature is mixing of linguistic varieties for a humorous effect. In this paper, connections between macaronic poetry and the language of medicine have been observed at three levels. Firstly, starting with the idea of language as a living organism, in particular Latin (Renaissance language *par excellence*), its illness, from a humanist point of view, brought about by uncontrolled contamination with vernacular, serves as a stimulus for its parodying in macaronic poetry; this is carried out by systematically joining together stable, "healthy", classical material with inconsistent, "contagious" elements of the vernacular. Secondly, a macaronic satire of quackery, Bartolotti's *Macharonea medicinalis*, one of the earliest macaronic poems, is analysed. Finally, linguistic expressions of anatomical and pathological matter in macaronic poetry are presented in some detail, as in, for example, the provision of a disproportionately high degree of scatological and obscene content in macaronic texts, as well as a copious supply of lively metaphors concerning the body, and parodical references to medical language that abound. Furthermore, anatomical representations and descriptions of pathological and pseudo-pathological conditions and medical procedures are reviewed as useful as displays of cultural matrices that are mirrored in language.

Linguistic mixing, be it intentional or inadvertent, exists wherever linguistically distinct groups come into contact.[1] As a rule, linguistic varieties do not have the same social value because the groups that use them are socially different. In literary

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works linguistic mixing is sometimes used to depict or to criticise social practices reflected in the use of the language. One of the literary genres that takes this device to the extreme is macaronic poetry, a curious mixture of languages, consisting, in its most prototypical form, of Latin and another language, Latin providing grammatical structure, grammatical endings and vernacular yielding partial lexical segments. In addition, its contents are mostly humorous, burlesque or satirical. Various cultural relations, almost invariably involving Latin, are mirrored in this type of poetry. The tradition originated in 15th century northern Italy and reached its peak in the 16th century; by the 19th century, when Latin was not generally used any more, macaronic literature lost its dynamism and became an occasional pastime of the learned and the focus of antiquarian interest.[2]

Since, at the time of the rise of macaronic poetry, Latin was the language of learning, including medicine, it is expected that an analysis of the Latin in macaronic poetry and its interaction with other linguistic varieties in the same, can reveal changes in the relative social position of various groups. Of course, other literary genres also reflect their respective social contexts, but in macaronic poetry, thanks to its specific linguistic form, these appear in particular ways. As will be suggested in the article, this link between macaronic style and medicine can be observed on three levels: that of the genre itself (the metaphor of dead and sick language), that of a single work (macaronic poem dealing with medicine) and that of individual usages (various anatomical and pathological conceptualisations).

I will limit the discussion to Italian authors (with occasional references to macaronics in other languages) because they represent the most original and fruitful part of the tradition. Work of other European nations is vast and could not be covered by a single article. It presents a continuation of Italian themes, and conclusions following an analysis of non-Italian works would probably not be very different.

1. When a language gets sick

Not only professionals, but also linguistic laymen often use expressions that metaphorically represent the fact that languages in many respects resemble living beings. The conceptual metaphor underlying this usage can be expressed thusly: LANGUAGES ARE ORGANISMS. To mention only a few: *dead language*, *mori-*

[2] For the basic information and further literature see Sacré (2011). Quotes from ancient authors follow the standards adopted in TLL, where editions used are listed. For the abbreviations, see the *List of abbreviations* at the end of the paper. According to the usual practice in cognitive linguistics, I will use capitals for the conceptual metaphors.

bund language, *living language*, *ancestor language*, *descendant language*, *cognate language*, *parent language*, *language family*, *language evolution*, *linguistic stock*, *linguistic genealogy*, *linguistic borrowing* and so on. The view of language as an organism is as old as the investigation of language, but it was especially popular in 19th century when Darwin's evolutionary theory and interest in the origin and development of language concurred in the genealogical (pedigree) theory proposed by German linguist August Schleicher (1821–1868). This was the beginning of naturalism in linguistics, based on the thesis that languages are organisms with life cycles, from birth to maturity to old age to death.

The facet that concerns us here is that of the corruption of a language. Terms like *good usage*, *linguistic error*, *bad style*, *excessive borrowing*, *contamination* and so on, point to the fact that some people (and sometimes this attitude is institutionalised) feel that there are ways of using a language that lead to its deterioration and eventually to its decline and disappearance. Therefore, some societies construct a standard, a variety of language that is preserved in an approximately fixed state and given an official status. If a variety of language gains some dignity by virtue of the importance or quality of works written in it, it becomes what is called a classical language.[3]

1.1. Latin as a sick language

A good example of the use of all the biological metaphors is the case of Latin. Its extremely long and culturally rich history, with multiple upturns and declines, with classical status and an entire range of interlinguistic contacts and less esteemed forms, gave rise to a variety of views of its development.

The period that concerns us here is the transition between the Middle Ages and the Renaissance, and the site of our focus is Italy. During the Middle Ages, Latin ceased to be spoken as a mother tongue, but it remained in use in the Church, in literature and generally among the learned. However, with no unitary social force that would standardise its usage throughout the Europe, Latin split into varieties, more or less distant from the Classical Latin. Every profession had its own slang, and divergences from the classical norm did not arise only in vocabulary, but also in phonology and grammar. Moreover, new languages had stemmed from Latin; these were now the native languages of the population, and they started to take over the usage domains from Latin, one by one. In Italy, thanks to Dante, Petrarch and other writers, a new standard language, based on the Tuscan dialect, began to arise as a literary device, suppressing other dialects and seriously challenging Latin.

[3] See e.g. Ammon 2004 (for standard languages) and Mioni 2004 (for classical languages).

Finally, in literary works, scholarly usage, and even preaching, linguistically mixed texts were not uncommon.[4] Latin was seriously sick and ready to dissolve.

However, from 14th century on, the humanist movement tried to restore the dignity of Classical Latin. First Italians, and then other Europeans, gave it a breath of fresh air that would delay its fall into disuse for another four or five centuries. Works of old masters of style and ancient grammarians were persistently discovered, new manuals of classical variety were written, and strong standards of usage were established. Humanists disdained and derided simplified Medieval Latin used by university professors, students, clergy, lawyers, doctors and clerks not only in their everyday conversation, but also in their written works.

1.2. Macaronic poetry as a portrait of a sick language

This is the configuration in which macaronic poetry was born at the end of the 15th century. It is one of the most peculiar products of humanism: comic poetry written in a mixed language. An example will suffice to illustrate it (non-Latin parts are boldfaced):

> *An poterit* ***passare*** *maris mea* ***gundola scoi****os,*
> *quam* ***recomandata****m non vester* ***aiutt****us habebit?* (Bal 1.7–8)
> Will my gondola be able to pass the islands of the sea,
> If your help will not have recommended it?

One part of the macaronic project was the parody of the pretentious misuse – as the humanists saw it – of Latin by individuals who wanted to add to their style by partial or total employment of unauthorised varieties of Latin. These individuals were considered corruptors of good Latin, who caused harm to the language itself. In some of the earliest macaronic poems, Latin was perceived as a wounded language:

> *Aspicies, lector, Prisciani vulnera mille*
> *gramaticamque novam, quam nos docuere putane,*
> *et versus quos nos fecimus post cena cantando.* (Tif 39–41)
> You shall see, reader, thousand wounds of Priscian[5],

[4] See e.g. Lazzerini (1971), Paccagnella (1973).

[5] Priscian of Cesarea (c. 500) was the most famous ancient Latin grammarian and a paradigmatic grammarian for the most part of the Middle Ages and Renaissance. In another early macaronic poem, Fossa's *Virgiliana*, one of the characters (a pretentious pedant) is called *Priscianus*. A later macaronic poet even shows his comic disdain for grammarians by using an obscene corporeal metaphor: "*Bergamascus, poeta poetarum, sive poetorum, quia 'poeta' est generis masculini, contra coionicam regulam grammatistarum; in 'A' generis feminini sunt.*" (Bol C3r) "Bergamasco, poet of poets [*poetarum* – the correct form of the 1st declension, where most of the nouns are feminine], or poets [*poetorum* – form invented by analogy to 2nd declension, where majority of nouns are masculine], because 'poet' is of masculine gender, against the bollock-rule of lousy grammar teachers; nouns in '–a' are feminine."

and new grammar we were taught by bawds,
and verses that we made singing after dinner.
Furthermore,
Hic Priscianus adest confractus membra, cerebro, et conqueritur. (Fos 8–9)
Priscian is here, his limbs are broken and his brain smashed, and he weeps.

With grotesque linguistic combinations, achieved especially by inventing hybrid words but also by distorting grammar and semantics, macaronic poets allegorically display the pathological and, for humanists, unsatisfactory condition of the Latin language. By pushing the imitation of such uses over the edge of tolerance, they stress the absurdity and the possible natural outcome of the then-common irregular and loose approach to usage. In this way, the conceptual medical metaphor is directly brought to life at the basic level of establishing a literary genre and defining its poetics. This made it possible for authors to convey indirect messages and judgements by the mere choice of the linguistic form.

2. Against quackery

However, medicine is not only present in macaronic works implicitly. As always, many people claimed to have resources for treating wounds and diseases, usually in order to make money, in spite of not having been recognised by "official" medicine. Quackery was severely criticised by the contemporary intellectuals.[6]

> "[Medical practice] would seem to have been an obvious subject for a macaronic poet. The charlatans who were so prominent in medicine were typical macaroni, for they invited the contempt of the learned by their pseudo-scientific orations and their false claims to have studied under famous masters at great universities." (Schupbach 1978: 149)

Indeed, macaronic tradition shows this tendency from its very beginning. *Tosontea*, probably the earliest macaronic poem, alludes to quackery: Toseto's older brother is going to learn the craft of healing with herbs:

Compater nanque est noster: te multa docebit
atque insegnabit herbis medigare feritas." (Tos 25–26)
For he is our godfather: he will teach you many things
and guide you to cure wounds with herbs.

[6] E.g. by G. Cardano (1536).

> In the same poem, doctor Mengus promises Toseto a good and fast education (Tos 74).

Sometimes general medical practice is the target of the attack, especially in later macaronics:

> *Libera nos, Domine, a manu medicorum,*
> *qui curam non habent incarceratorum.* (Bol C8v)
> Deliver us, Lord, from the hands of the doctors,
> who do not care for the imprisoned.

A typical figure of the pretentious doctor appears in a 17th century macaronic comedy. In Stef (52, 55–61) doctor Papardellus diagnoses Gnocchus' disease: fluid from his brain has evaporated, and that is the cause of his madness. Papardellus' reference to ancient medical authorities is mockingly reinforced by Cialdo's "*autós épha*", a statement of authority; then, in a series of long monologues, Papardellus gives a cure consisting of a special and nearly impossible-to-comply-to diet, with pills mixed from exotic ingredients. Afterwards, Cialdo, an impostor, gives an alternative diagnosis: the illness is called "*maginatio*" and is a consequence of excessive liquid in brain. He cites ancient authorities, too. His "psycho-social" therapy – be nice and consent to everything the patient says, does or wants – is used as a part of his fraud. Additionally, the hypocritical greed of physicians is alluded to in Stef (61): Papardellus at first refuses to receive money for his service, but it does not take much to persuade him.

The awareness of the close relationship between the macaronic tradition and medicine has been enhanced since the discovery of the manuscript of *Macharonea medicinalis*, a macaronic poem written by Gian Giacomo Bartolotti (1491–1530) in two stages, 1494 and 1509. Bartolotti, a medical writer himself (he wrote the treatise *Dell'antica medicina*), composed this macaronic poem about an unnamed *facchino* (porter), who becomes a medical practitioner in Venice. Med is a macaronical version of the protests against quackery that colleges of physicians used to send to judicial authorities (Schupbach 1978: 154).

Bartolotti's macaronic poem begins with a very harsh invective against quacks, attacking their practices:[7]

> *Perhoché più non se extima un vero et continuamente medico, ma più presto biasmato et private et publice, et li imperiti et ignoranti sommamente sono comendati. Adesso e permesso e licito medicare ogni caso diffi-*

[7] The introduction is published in Schupbach (1978: 168–169), and I reproduce his translation from pp. 150–151.

> *cile et mortale a frati, a done, a rustici quali sono senza noticia vera de l'arte.* (Schupbach 1978: 168)
>
> For a true, full-time physician is no longer esteemed, but rather blamed, both privately and publicly, and the untrained and the ignorant are highly praised. Nowadays permission to treat any difficult and mortal case is granted to monks, to women, and to peasants who are without any true knowledge of the art. (Schupbach 1978: 150)

Bartolotti's main character is a quack, called *fachinus*, who dresses fashionably to make an appearance of a good doctor (Med 147–153). It is, furthermore, implied that one of the signs of the medical vocation are an excessive interest in excrements (Med 36–40) and obscene physical anomalies (the fact that a person has four testicles [Med 43–45, 181] and four buttocks [Med 46]). This comes to a grotesque end in Med 92–94, where the candidate for a doctor tries to guess from the excrement what a person was doing while eating. This scatological obsession is expressed linguistically in neologism *merdicus*, a combination of *medicus* "physician" and *merda* "excrement" (Med 91, 142).

> The art of medicine is parodied in Med 285–419; first its treatment is announced:
> *Ne tamen apaream totum consumere librum*
> *in fotistoriis, etsi sint omnia vera,*
> *attamen est tempus laudes cantare medendi*
> *et simul hoc parvo finem metire libello.* (Med 230–233)
> Lest I appear to waste entire book
> in fuck-stories, be they as true as they are,
> it is though time to sing the praises of the art of healing
> and at the same time to put an end to this small book.

But the promise is fake, because the poet goes on writing about obscenities (under the guise of medicine). The description of medicine is divided into four parts, according to the then-usual division of the field (cf. Schupbach 1978: 152–153): the subject-matter of the medicine (by presenting the fachinus as a herb-seller, a profession that was often accused of quackery), anatomy (a solemn dissection of a bedbug is conducted), medical practice (the fachinus is described as a doctor you would not want to have any business with), and theoretical medicine. The final division (Med 403–419) presents, in a mock-account, a very perverted and for the most part obscene theory; some of the conclusions are as follows: that the soul is situated in

the testicles; that a big navel is a sign of a big penis;[8] that Vergil must have had big testicles; that tiny worms from the sperm bite female vulvas; the momentous medical information that heads are harder on the rear part; and so on.

> The poet acknowledges that his presentation is poetic and somewhat exagerrated:
>
> *Ma se, forsi, cossa alchuna fusse scrita che paresse contro il debito deta, questo bisogna imponere al poetico furore qual alchuna volta passa fina ale cosse quodamodo impossibile.* (Schupbach 1978: 169)
>
> But if, perhaps, I have written anything which, it may seem, ought not to have been said, it must be put down to poetic madness, which sometimes proceeds as far as the impossible. (Schupbach 1978: 151)
>
> Be it as it may, he claims that it is only a reflection of the reality:
>
> *Niente di meno, niuna cossa è deta qual non habia misterio in sé, et soto velamento et colore poeticho habiamo precise et veridicamente narrato la vita, progenie, costumi, doctrina et praticha di questo tale ignorantissimo medico, non mosso da malivolentia ne livore alchuno, ma solum per exprimere la mera et pura veritade, quale sempre dhebe essere aperta et chiara et a qualunche homo manifesta.* (Schupbach 1978: 169)
>
> Nevertheless, nothing is said which does not have some concealed truth within it, and under the veil and colour of poetry I have precisely and truthfully narrated the life, progeny, customs, doctrine, and practice of this most ignorant doctor, moved not by malevolence or jealousy, but only to express the pure undiluted truth which must always be open, and clear and manifest to every man. (Schupbach 1978: 151)

Although he writes in a comic manner, he feels a strong resentment: "*Mi movo a sdegno et lamentomi fra mi stesso*" (Schupbach 1978: 169). "I am moved to indignation, and do lament within myself" (Schupbach 1978: 151).

Comical macaronic language was sometimes used for serious goals. When it came to satirising quackery, the message of the linguistic choice could be described in following terms. Just like Latin, if mixed with a vernacular, it becomes weird and grotesque because it represents the blend of the correct, authoritative and traditionally verified, with the inaccurate, unsanctioned and inconsistent; hence, mixing of the

[8] This is certainly related to the fact that (large) nose functions as a phallic symbol in the carnevalesque literature (Paccagnella 1979: 82).

uninitiated into recognised medical tradition results in weird phenomena, hardly bearable to the human mind. Furthermore, using the basest obscene and scatological vernacular expressions – like the ones that we will meet in next section, and which Bartolotti's poem uses regularly – within the noble form of the epic hexameter and placed side-by-side with serious words and esteemed names, intensifies contrasts and increases the eccentricity of the work itself. It is a matter of the direct interplay between the form and content that makes sense only in the context of its own time and space.

3. World through body

It is not only these general levels that connect macaronic poetry with medicine. This kind of literature is very corporeal, as it deals with basic human needs for food and sex; it represents in a lively manner diseases and wounds, and its contents, therefore, give significant moment to the description of the body and its pathological conditions. Language mixing is connected to Renaissance theological and literary orientation towards the human, carnal component of Christ, thus promoting touch – contrary to medieval speculation – as a primary instrument of perceiving the world (see Scalabrini 2003: esp. 16, 105–111, 123–131). This is in accord with the overall focus on the human, as revealed by the etymology of the word *humanism* (*humanus* < *homo* "human"). Transferring the relation to the symbolic level, pure, classical Latin can be compared to the divine, mystical, unreachable part of Christ's nature, while mixing with the vernacular, irreverent and low parallels the fact that Jesus was also a man who could be touched and was also a sexual being.

Another component, as already pointed out in relation to Med, is the grotesque orientation of such literature. A high, classical framework (Latin as a dignified language; heroic dactylic hexameter as a metrical frame; ancient, biblical and mythological motives) is brought into close contact with a world of herb-sellers, quacks, students, peasants and petty criminals, with regular explicit obscenities and excessive gastronomical episodes. Since various language idioms have always been perceived as variously dignified, healthy and acceptable, their mixing sharpens the effect of this opposition (see Bernardi Perini 2001: 328).

In the following subsections we will observe the ways macaronic writers linguistically conceptualise the body. First, we will focus on anatomical details, paying special attention to metaphorical wording and to the area of scatology and obscenity. Then we will see the ways poets represent pseudopathological and pathological conditions, from physical diseases to mental disorders and from injuries to cures.

3.1. Anatomy

Macaronic descriptions of the body are often grotesque. Protagonists are frequently bizarrely ugly (e.g. Fos 34–87), and the pictures are mostly hyperbolic, thus accomplishing a humorous effect through distorting cultural schemes. Such descriptions can dignify, but also degrade their objects. Sometimes people are likened to animals, e.g., when senses of taste and smell are compared to monkeys and dogs, respectively:

> *Et simias gustu, canes avanzat odore:*
> *cum dico canes, opus est intendere bracos.* (Tif 470–471)
> He outdoes monkeys with his taste and dogs with his smell:
> when I say dogs, I intend hounds.

However, metaphoric expressions are more interesting, because they reflect the cultural context to which works belong. Like language in general, and especially language of literary style, the language of macaronic poetry often conceptualises abstract notions through the body. Metaphorical usage is very frequently used poetic device, which draws from everyday language, but also builds upon it. The whole body, its parts, its functions and its defects can be represented metaphorically.

Cognitive linguistics has developed theoretical tools for dealing with metaphors by generalising them to so-called conceptual metaphors. Such research has been used in medical practice, too. Santarpia et al. (2010) propose a complete metaphorical description of the body as an alternative to anatomical description; the authors claim that the research of poetical metaphors can be used in neuroscience and as a tool in the therapy of psychiatric patients. Their model, called "Literary Construction of the Body", classifies bodily metaphors into categories at superordinate (bold), and basic and subordinate (italics) levels (I survey them with examples of the usage given by the authors):

- **BODY IS A CONTAINER**
  - *BODY IS A COVERING* ("Where the limbs veil the soul")
  - *BODY IS A BUILDING* ("The body is the shelter of the soul")
- **BODY IS AN OBJECT**
  - *BODY IS A NATURAL ELEMENT* ("Whose heart burned")
  - *BODY IS AN INSTRUMENT* ("The body, used like a tool to win the individual battle")
- **BODY IS AN ORGANISM**
  - *BODY IS AN ANIMAL* ("This submissive wildcat, heart of a tiger or bear")
  - *BODY IS A PLANT* ("My limbs did not remain there | neither green nor ripe")

- **BODY-SYNAESTHESIA category** ("Here, in life's last light, your body still breathes")
- **BODY-METAMORPHOSIS category** ("See Tiréslas *[sic!]*, | who changed from male to female, | bit by bit")
- **BODY IS DIVINE**
  – *BODY IS SUPERNATURAL* ("Truly, like an angel in a human body")
  – *BODY IS A SACRED OBJECT* ("Your flesh is bread, your blood is wine")
- **BODY-ABSTRACT category** ("I offered you my body as a movement of happy sadness")

Analysis of metaphorical expressions containing references to body and body parts reveals the presence of some of these conceptual metaphors and the literary effects achieved through them. I will give some examples of first two groups, which are the most common.

Thus the BODY IS A CONTAINER conceptual metaphor is manifest in various subordinate-level metaphors, e.g. BRAIN IS A RECEPTACLE FOR ALCOHOL: "*Dulcibus hic opus est mustis impire cerebrum.*" (Med 665) "Now the brain should be filled up with sweet must."; "*Moscatella caput centum implevere chimaeris.*" (Bal 1.509) "Must filled up the head with hundred monsters."; Bal 2.500,[9] and more complex examples like READING IS EATING, e.g. "*mangiare libros*" (BasS 289) "to eat books" (it also requires metaphor BODY [PART] IS A RECEPTACLE FOR INFORMATION)[10] and LOVE IS EATING, e.g. the loved person is sweet ("*dulcis*") and compared to food (Beg 1773: 186).

There are examples of the metaphor BODY IS AN OBJECT, expressed in the form BODY IS A NATURAL ELEMENT, e.g. "*immas illa buellas* | *brusarat*" (Beg 1773: 200) "it (i.e. the thirst) burned the vitals".

Metaphor BODY IS AN ORGANISM is present for example as the basic-level metaphors BODY IS AN ANIMAL, e.g."*lumina gatae*" (Tif 322) "(human) eyes of a cat" for a glutton[11], and BODY PART IS A HUMAN, which is a classical *pars pro toto* situation: the person is – sometimes grotesquely – reduced to a part of the body, which is thereby represented as the only one relevant in that particular moment: e.g. "*ingrato contristat labra sapore*" (Cap 434) "makes the lips feel grief from unpleasant

[9] See also Ecc 166. We can mention here the conviction that wine is necessary for poetical invention (Med 671–675).

[10] Fossa's character Priscian takes this metaphor literaly (Fos 228–229) and really eats books in order to become smart and erudite.

[11] Later on, gluttony will be attributed to cats, e.g. "*gateque lecarde*" (Tif 610) "and greedy cats"). There are similes as well, e.g. "*oculos parvos ut gatte habere videntur*" (Fos 47) "they seem to have tiny eyes, like cats" (similar in Vig 27).

taste"; "*bucam habet immensam semper magnare paratam*" (Vig 28) "he has an immense mouth, always set to eat"; then, phrase "*perdere testam*" (Bal 7.10, 10.131, 10.266) "lose one's head" meaning "lose one's life"; finally, more elaborated"*naso tirare*" (Stef 32) "to pull one's nose (i.e. leg)" as an image of making fun of somebody (which requires subordinate-level metaphor OFFENCE TO A BODY PART IS OFFENCE TO A HUMAN).[12] There is also a conceptual metaphor BODY IS A HUMAN, e.g. "*chiappavit corpora sumnus*" (Beg 1773: 211) "dream grasped the body".

> An interesting example is provided by the following lines:
> *Buchaque [si mihi] esset grandis qualem Polyfemus habebat —*
> *vel dicam melius, quantum foramina furni?*
> *virtutum minimam vix possem dicere partem.* (Med 12–14)
> And if I had mouth as big as Polyphemus had –
> or, should I rather say, as an oven opening?
> I would hardly be able to recount a tiny part of his virtues.

Size of the mouth is perceived as an indicator of the talking potential. An underlying metaphor could be expressed like this: BIGGER CAN BE USED MORE (more generally: BIGGER IS MORE). The conceptualisation does not have to refer to the body and it is not necessarily metaphoric in all cases (e.g. a longer pencil can be used longer or, given a fixed time period, more intensely than a shorter one).

Anatomical conceptualisations of abstract human functions (mind and emotions) – so-called *embodiment* – are represented differently in different cultures. Ancient European culture centred both mind and emotions for the major part in the heart. Present-day dualism between head/brain as the locus of mind, and heart as the centre of emotions, always existed to some extent, but it did not fully take hold until the 17th century, when the empiricism and Cartesian philosophical turn claimed to establish it on scientific grounds (see Sharifian et al. 2008: 3–7). In macaronic poetry, which tries to achieve liveliness in the narration, we find a vast array of such conceptualisations, more commonly than in technical or even ordinary speech.

In typical macaronic poetry, the locus of mind is placed in both heart and head. Heart as the seat of the reason is not infrequent in the earliest works of the tradition, e.g. "*arcana sui dum corde volutant*" (Fos 122) "while they were giving much thought to secrets"; "*lambicat ingenio, distillat corde, misurat*" (Bal 6.379) "licks with mind, sifts with heart, measures"; "*itque novas semper meditans in corde magagnas*"

[12] Another kind of example is perceiving brain as being harmed by an unpleasant sound, e.g. "*sentin ut rumpunt cerebros cridore?*" (Zan 130) "do you hear how they crack the brains with their noise?" (similarly Zan 687, Mos 456).

(Bal 10.10) "goes and always thinks about new tricks in his heart"; "*lumina cordis*" (Bal 18.282) "the eyes of the heart" (further examples: Med 476; Bal 12.155, 17.689, 25.412 – parallelly with the brain; Zan 580).

Nevertheless, intellectual processes are predominantly located in the head/brain, e.g. "*incipiens pulchram cum magna facere testa | disputationem*" (Fos 216–217) "starting to create a nice essay with his big head";[13] "*voltare cerebrum*" (Med 727) "roll one's brain" as an image of a hard question which torments a person; *grattare caput/testam* "scratching one's head" as a symptom of thinking, e.g. "*Gratta caput, revocat capitis grattatio mentem.*" (Zan 887) "Scratch your head: scratching your head brings back your thought." (very similar in Ecc 87; the expression appears also in Fos 397, Zan 54 and Bal 1.257, 2.336, 4.192, 5.71, 6.79, 7.274, 8.155, 15.65, 16.227, 21.370, 22.173, 24.732; it is uncommonly frequent in *Baldus*, where it gives an image of thinking, undecidedness and confusion, but also of reaction to itches caused by dirt and head lice). There are many places with similar conceptualisations (e.g. Med 170, 311, 601, 727; Bal 2.107, 2.350, 4.242, 6.378, 6.449, 7.142, 9.276, 10.3, 14.362, 15.155, 15.367, 17.177, 22.585, 25.481; Zan 54, 753, 879, 1157; Mos 154).

Various traits of personality are generally conceptualised in early macaronics as being in the heart; thus virtue, e.g. "*cor magnanimum*" (Bal 21.224) "brave heart" (further examples: Bal 1.258, 3.137, 3.480, 6.495, 10.132, 17.515, 19.92, 19.266, 21.11, 24.306; Mos 3.25); politeness, e.g. "*Est gentilis amor, vult cor gentile, galantum.*" (Zan 758) "It is a gentle love that requires a gentle heart." (similarly Bal 14.126); kindness/sympathy, e.g. "*sed Baldus natu gentilis, corde benignus*" (Bal 3.574) "but Baldus, noble by birth, kind in heart" (see also Bal 10.354); obstinacy, e.g. "*cor Leonardus habet diamante probatius omni*" (Bal 17.91) "Leonardus has heart harder than diamond" (also Bal 17.255); arrogance, e.g. "*Stat male nobilium sub corde superbia simper.*" (Bal 12.243) "Arrogance is always under the heart of the ill-innobled."; malice, e.g. "*corde cativo*" (Bal 23.77) "with wicked heart".

Rarely, the head is presented as the seat of virtue, e.g. "*omnes virtutes habet in testa ficatas*" (Fos 193) "he has all virtues stuffed into his head".[14]

As one would expect, emotions are placed in the heart; thus grief, e.g. "*cor perdite, plange*" (Bal 17.694) "wretched heart, cry" (see also Bal 2.27, 5.432, 7.377, 17.576, 17.700, 24.585); perplexity, e.g. "*obstuperant dudum Guidonis corda*" (Bal 2.333) "Guido's heart has been perplexed for a long time"); anger, e.g. anger is under the

[13] Recall the metaphor BIGGER CAN BE USED MORE, mentioned previously.

[14] Note that Bartolotti, a medical writer, in Med 405 implies that common opinion has it that soul is placed in the brain: "*Vult animam coleis, cerebro non, esse ficatam.*" "[The quack] claims that soul is stuffed in bollocks, not in the brain."

chest: "*gerens rabidam sub pectore bilem*" (Beg 1773: 212) "carrying an insane wrath under the chest" (see Bal 6.36);[15] worry and calmness, e.g. "*Sed precor, in pacem cor vestrum ponite, mater.*" (Bal 3.406) "Please, mother, put your heart in peace." (also Med 530; Bal 7.626; Zan 850); fear ("*horribili corda pavore tremunt*" (Mos 2.464) "they tremble with a horrible fear in their hearts" (further examples: Mos 3.320; Bal 10.130, 24.486; Stra 100); impatience, e.g. "*Cor brillat sociis spadas rancare guainis.*" (Bal 24.185) "The heart bounces to draw swords for the sheaths."); joy, e.g. "*Vult contra sortem cor semper habere zoiosum.*" (Bal 2.23) "Always wants to have a happy heart against the fate." (also Bal 12.58, 20.432, 22.576; Zan 443).

Predictably, the seat of love is also conceptualised as being in the heart. Numerous metaphors are based on this embodiment: the god of love pierces a lover's heart (Zan 55), giving the heart is giving love (Bal 20.717),[16] a loved person's face is pressed into the lover's heart (Beg 1779: 311), a loved person is in the lover's heart (Bal 4.296), a loved person is the lover's heart (Bal 10.357; Beg 1779: 319), the lover gives his heart to a loved person (Beg 1773: 184), a loved person steals the lover's heart (Fos 130), the lover's heart is the loved person's heart (Beg 1773: 184), the lover is his heart (Bal 7.55), personified love conquers the heart and triumphs in it (Beg 1773: 185),[17] the lover's heart (and his eyes) has desire for the loved person (Beg 1773: 186), the heart gives rise to love (Bal 19.204), love presses on the heart (Beg 1773: 186), love is attached to the heart (Beg 1773: 186), a loved person drives a sword into the lover's heart (Beg 1773: 189).[18]

Considering the importance of grotesque and bizarre elements in macaronic poetry, it is no wonder that scatological and obscene concepts play a significant role. Many descriptions of characters abound with scatological details (e.g. the description of Vigonza in Vig 17–66).

At the basic level, we find an abundance of scatological vocabulary (see e.g. a list in Paccagnella 1984: 90). Non-metaphorical scatological details are not infrequent, e.g. a bizarre juxtaposition with a verb of eating, e.g. "*hanc nunquam lassat spadam magnando cacando*" (Tif 613) "he never leaves this sword – not when eating, not when shitting", or an illustration of dogs showing joy by urinating (Fos 141), with emphasis laid upon the physiological connection between an emotion and excretion.

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[15] An example of an emotion placed in the brain: "*'Pone', inquit, 'si vis, cerebrum paulisper acasam'.*" (Bal 10.436) "He says: 'Leave your brain (= hot head) at home for a moment'."

[16] Folengo uses "*corada*" "entrails" in Bal 7.164.

[17] Folengo has "*coradella*" "entrails" in Zan 58.

[18] Intense love can be perceived as a wound ("*sberleffo*", Beg 1779: 311, 319); it can also kill a person (Beg 1773: 185). There is also classical phrase *cordi habere* "to like", "to want" (Tif 387, 390, 588; Med 966; Bal 23.123).

There are also many metaphorically based scatological details. Let us review some of them. There are expressions based on the conceptual metaphor WORLD IS A BODY, e.g. Ragusa is "*situata in Culibus orbis*" (Fer 5) "placed in the posteriors of the world"); then, COMMUNICATING NONSENSE IS DEFECATION,[19] e.g. the poet says on the beginning of the poem: "*Ecce iterum, sotii, venit mihi voia cacando.*" (Med 425–426) "Behold, comrades, I feel like shitting again.", (similarly in Tif 570–572); furthermore, the verb *coionare* is employed in the meaning "to bullshit" (about philosophers), e.g. "*Qui non credit, legat pedantes | de hac re docte coionantes.*" (Bol D5v) "Who does not believe, let him read the pedants, who bullshit about this academically." (similarly, Cap 251); in addition, COMMUNICATING NONSENSE IS URINATION, e.g. vulva of a Muse pouring out verses: "*effondasque solitos versus de potta rogamus*" (Fos 189) "we also ask you to pour out regular verses from your cunt"; finally, DISRESPECTING SOMETHING IS DEFECATING ON IT, e.g. "*Regibus incago, papis rubeisque capellis*" (Bal 2.279) "I shit on kings, popes and red hats" (see also Bal 11.484, 16.281; Bel 34; Bol D8v; Ors 33).[20]

Fixation on the body and its basic functions is also reflected in the frequency and variety of obscene details, which is characteristic of macaronic poetry in general (cf. Paccagnella 1979: 81). The simplest form of this is the employment of sexual taboo vocabulary.[21]

Sometimes euphemisms are humorously employed: we have the mock-censure *cacephaton* "shameful to say" in Med (35, 125, 325, 656, 774),[22] or an eponym *priapus* (Med, 13 times).

As in language in general, macaronic obscenities frequently have a metaphorical source, but they are here used more regularly and with more imagination and humorous intention. For a complete picture to emerge, a more detailed and systematic analysis would be necessary, and comparisons between the macaronics, Classical Latin and contemporary works in pure Latin or vernacular could reveal a great deal about relationships between culture and language.

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[19] Known already in antiquity, e.g. "*cacata carta*" in Catullus 36.1 (see TLL 3.8.858–859).

[20] Additionally: DISRESPECTING SOMETHING IS SHOWING RUMP TO IT, e.g."*Incagant iuri monstrantque culamina legi.*" (Bal 3.540) "They shit on justice and show their butocks to the law." (taken over and modified in Bel 73).

[21] A catalogue of sexual vocabulary in early Paduan macaronics is given in Paccagnella (1979: 90). The phenomenon is not confined to Italians: e.g. Pacheco's macaronic poem contains many words from the germanesque argot of prostitution and picaresque literature (Domínguez Leal 2007: 107).

[22] It is mocking because sometimes the poet impolitely says *coionis* "buttocks" in the same verse (37, 125). One can notice a pun on *cazzo* "a cock" and that *cazephaton*, regularly a neuter, is here employed in masculine gender, which is more appropriate for penis.

Nevertheless, we can observe here a few conceptual metaphors to illustrate their use. For example, there is the well-known metaphor SEX IS EATING, which comprises, on a lower level, the metaphor SEXUAL URGE IS HUNGER,[23] e.g. "*saciam ... futendi*" (Tif 22) "fed with fucking" (gastronomical verb *saciare* is in a connection with sexual *futendi*; see also Tif 158), or (FEMALE) GENITALS ARE CONTAINERS, which can have the following metaphors at the subordinate level: VULVA/ANUS IS A CAVE[24] (e.g. Tif 529–537, repeated by Med 134–135 and hyperbolically stressing the possibility of ships to navigate in it)[25] and VULVA/ANUS IS A SHOP (with the connotation of frequent and free entrance by various people), e.g. "*si nuper in vestram me vis intrare botegam*" (Med 205) "if you want me to enter your shop now" (see also Med 938), or SOMETHING DAMAGED IS A PASSIVE SEXUAL PARTNER, e.g. "*hoc, sotii, vos recordare potestis | si non est cerebrum vobis hac volta fututum*" (Med 437–438) "comrades, you can remember this if your brains are not fucked up this time."

3.2. Pathology

Apart from representations of the body in general, the area of pathology is frequently employed in humorous literature. Various conceptualisations of body and its relation to the environment and to psychical conditions come to prominence in describing diseases, wounds, cures and death. These are often grotesque and frequently reflect popular (mis)conceptions about the functioning of the body.

Firstly, there is a rich supply of what could be termed quasi-pathological bodily effects, i.e. states that are not necessarily pathological in a strict sense, but are represented as being direct physical consequences of an emotion or a state of mind. Sometimes they are clearly metaphorical (e.g. pulling the heart out from the heel), sometimes they are literal and approach authentic processes (e.g. to die of hunger), the zone between them being one of a gradual transition rather than a sharp boundary. These are hyperbolic for the most part, and they reflect cultural matrixes. Usually the effects involve scatological discharge of waste matter from the body by urination, defecation and sweating (and are therefore scatological), or death, caused by intense emotions.

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[23] It is common in carnival literature, as noticed by Paccagnella (1979: 81–83).

[24] Pubic hair is metaphorically represented as a wood around the cave, which could also correspond to the metaphor GENITALS ARE LANDSCAPE OBJECTS.

[25] TLL does not give this meaning under *antrum* (there is only "mouth"); however, Ausonius (*Epigrammata* 106.8) uses the metaphor *("luteae Symplegadis antrum*" "cave of the muddy Symplegades"), with conjoined metaphorical use of Symplegades reaching back to Martial (*Epigrammata* 11.99.5: "*sic constringuntur gemina Symplegade culi*" "thus, in double Symplegades, buttocks are bound together"). There are also examples of a more general *caverna*, but only in technical texts (Scribonius Largus, *Compositiones* 95; Plinius Maior, *Naturalis historia* 28.106, 30.138; *Mulomedicina Chironis* 229; see TLL 3.646.41–45).

As the connection between emotions and excessive physiological effects are not a common phenomenon, and such metaphorical use is avoided in professional medical literature and to some degree in non-humorous literary works, it is expected that the frequency of such expressions in macaronic literature would be relatively high. Here are some examples: to freeze the face of anger (Beg 1779: 311, 319); to sweat from wonder (Med 920); to urinate from laughter (BasG 2), to defecate from laughter (Tif 12; Med 42), from wonder (Med 703–704), from fear (Med 526, 884; Bal 10.130, 12.516, 24.486; Stra 38), from hearing the name of Rome (Cap 232), from reading bad poems (Bol A1v); to have stomach problems from excitement (Beg 1773: 185); to look like you have eaten lizards (Stef 22); to feel sick from an encounter (Zanc 157); to loose appetite from love (Zan 790); to suffer from insomnia as a consequence of love (Beg 1773: 186); to have the heart pulled out from the heel (Bol A4v); to be paralysed by fear (Med 1022); to have the head/brain broken by annoyance (Stef 23, 64); to burn with love (Fos 438; Beg 1773: 189); to die of laughter (Bal 12.194, 15.84, 15.99; Bol title page, A3r), of fear (Tif 668; Fos 450), of wonder (Med 300, Med 624), of joy (Vig 125; Med 41), of affection (Med 1016), of love (Agl 95),[26] of emotional pain (Beg 1773: 187), of anger (Bal 17.539), of hunger (Tif 228, 366; Vig 261; Med 61; BasS 33; Bal 4.201, 14.234), of thirst (Vig 261), of cold (Vig 262; Med 449), of overeating (Bal 6.450), of heat (Vig 262; Med 253), of lice (Vig 260), of diarrhoea (Vig 263), of itches (Vig 274), of toil (Stef 22)[27]; to rise from the dead by the sight of certain persons (Bol B7r), by good wine (Stef 28).

As already suggested, there is not always a clear boundary between quasi-pathological states and pathological conditions proper. Physical diseases appear frequently as part of curses and oaths cast by an author or by a character. Thus the poet's curse cast on Vigonza (*Deprecatio poete in Vigonzam*, Vig 256–276) is full of undesired medical conditions. In Capello's *Deprecatio* a venereal disease is called upon the detractor's tongue, because he "bites" his poems (Cap 102).[28] These are used as insults, e.g. "*Sunt cacasangui semper transversa loquentes.*" (Fos 99) "They are blood-shitters, they always speak fallaciously."; "*contra cacasangues*" (Agl 10) "against blood-shitters", they can be compared to the consequences of emotional states, e.g. "*Per urbem te video andare melancolicum, | quasi in panza haberes dolorem colicum.*" (Bol D3r) "I see you walking in the city depressed, as if you have pain of colics in your stomach.", or be related to their causes, be they physiologically

[26] Lover is sometimes represented as a sick person (e.g. Beg 1773: 184).

[27] Toil as dying: Stef 23.

[28] Further examples: "*Veniat tibi fistula!*" (Stef 44) "May fistula come to you!"; "*Tibi cagasanguine vegnat, | fistola, giandussam, lebram cum fulmine, cancrum!*" (Fos 416–417) "May you shit blood and get fistula, boils, leprosy with calamity, and cancer!".

founded, e.g. "*Noli tamen nimium potare | si vis tibi Martinum stare.*" (Bol D5v) "However, do not drink too much, if you want your Martin (i.e. penis) to stand straight", or not, e.g. (about people who stand stiff) "*pertigas si tamquam comedissent*" (Agl 113) "as if they have swallowed a bar" (Croatian has an equivalent phrase, with "broom": "kao da su progutali metlu"; cf. English "as stiff as a ramrod").

In grotesque literature, references to various kinds of mental disorders are employed in enhancing poetical effects. Some such phenomena are at the border between mental disorders and moral features, for example, gluttony, e.g. "*semper magnare paratus*" (Tif 574) "always set to eat" (pathological glutton Paulus is depicted in detail in Tif 370–471; another one, Stranius, in Tif 573–591; then there is Vigonza in Vig 28–33), and lying (in Tif 169–170 and 177–185 we encounter a detailed description of a pathological lier). Other borderline cases bear a social stigma. A moderate form is stupidity, e.g. Angelus of *Virgiliana* is stupid: "*vacuum cerebro portans caput*" (Fos 184) "carrying head void of the brain"*;* "*mente carentem | naturaque levem*" (Fos 101–102) "lacking mind and simple by nature); Vigonza: "*mazucum*" (Vig 180) "stupid"; Bartolotti's fachinus, too: "*coionus*" (Med 16) "bollock" (an anatomical metaphor), as well as readers: "*turba coionorum*" (Med 565) "a bunch of bollocks"; the poet himself is sometimes declared as stupid (Bol C3v, C5r).[29] The more severe condition, and more strictly pathological, is madness: e.g. Vigonza is crazy: "*matus*" (Vig 119, 150); then, Capello's Cabrinus: "*mattus*" and "*furiis motus*" (Cap 96, 99) "crazy" and "driven by furies", and Forlinus, too: "*mattus*" (Cap 101). It sometimes happens that madness is the main subject of a poem.[30]

Some diseases/characteristics are obscene, e.g. we meet nymphomaniacs (Tif 22, 158, 557–570; Vig 1–4, 47–48), as well as satyromaniacs (Med 78–81). It is interesting that psychological sexual disorders and abuse are not always represented as being socially unacceptable, e.g. *fachinus* of *Macharonea medicinalis* lost his job not because he participated in sex excessively, but because he injured a monk by not having used saliva as a lubricant during anal intercourse (Med 118–119).

Injuries, on the other hand, can be used as a literary device for conveying a cultural message. Thus Berta's five wounds (*Baldus*, redaction T c. 95r, as cited in Scalabrini 2003: 120) correspond to the five wounds of Jesus, which is a very strong biblical reference representing a form of religious parody. Furthermore,

[29] We also meet a parody of the preconception that all old people are wise and right in their heads (Stef 31).

[30] Beguoso 1779: 311, *De quodam amico*: "*amicus perdidit | iudicium multam et acquistavit amentiam*" "a friend lost his reasoning and acquired a lot of madness" (note that mental sanity and insanity are conceptualised as objects which are in possession of a person and can be lost and acquired).

Muses, as a part of the inherited (and parodied) classical poetic and divine beings, can be grotesquely anthropomorphised by inducing a scene of physical injuries ("*Nec mea Musa potest tantos calzare stivalos: | si calzet, collum rumperet illa suum.*" [Stef 19] "Nor could my Muse wear so large boots: if she would wear them, she would break her neck."). Thus the poet achieves not only a humorous reference, but also a resolute distance.

Injuries are employed to enhance the effect of omnipresent obscenities. Thus one can die of intercourse with a too-well-endowed man, e.g. "*Tota putanarum spasmo caravana moribat.*" (Med 887) "A whole band of whores died of spasm." (also Med 937–939). There is also a metaphor of sex as the wounding of a woman with a spear; curiously, she can be cured only by repeated sex (Cap 95–96).[31] Moreover, a sexual handicap can be socially stigmatised, e.g. "*ut iuvenis qui est castratus | a puellis omnibus est odiatus*" (Bol C7r) "like a young man that is castrated is hated by all girls".

Seeing that macaronic poetry does not lack scatological interests, it is not surprising that injuries often affect posteriors (e.g. "*Unus illorum sibi rupit forte culatam | in medio cascando viam.*" (Stra 47–48) "One of them injured his arse by accident having fallen in the middle of a road." There is also a grotesque image of bowels laid open by wounding in battle and throwing out excrement (Beg 1773: 212).

Various forms of cures appear in several contexts. These can be presented within proverbs, e.g. "*Vulneris occulti nunquam medicina trovatur.*" (Stef 24) "The cure for the hidden wound can never be found." Braybrook (1999: 187) finds in the title of Belleau's *Dictamen* a punning reference to *dictamnum* (Fr. *dictame*), a medicinal herb used by Venus in *Aeneid* (12.411 et sqq., see TLL 5.1.998.17–19), which can serve as a pointer to the symbolic role of the poem as poetical balm. Sometimes cures bear literary references, e.g. a weapon that wounds and heals (Bal 9.182) recalls, via Dante, Pliny the Elder and Ovid, Achilles' spur that restores Telephus (Scalabrini 2003: 115).

However, the most suggestive forms of cures appearing in macaronic poems are in the service of bizarre and obscene body modifications. We have examples of aesthetic surgery *ante litteram*, e.g. "*et parvas tetas facit venire tetazas | et parvas potas facit venire potazas*" (Tif 226–227) "and he makes small tits become boobs, and he makes small pussies become big beavers"; furthermore, dr. Caciocavallo uses (successfully) various methods to extend his penis (Med 859–864); finally, there is the drinking of mother's milk as a way to achieve sexual potential (Med 66–68).

[31] Bolla takes up the motive (Bol D4r).

We will conclude this survey with a curious example of a kind of voodoo doll practice (which is not strictly a cure, but is still in medical scope):

> *Est negromantes: factis cum cera figuris*
> *et cum gusellis in panza, in corde ficatis*
> *martellum facit cunctis venire putanis.* (Tif 216–218)
> He is a sorcerer: he makes wax figures
> and sticks needles in their bellies and in their hearts,
> making jealousy come to them.

Conclusions

Every literary practice, to a greater or a lesser degree, reflects its own social context. Macaronic poetry is no exception. Since it was based on Latin, and since it developed in the period when Latin was in crisis as "the language" of learning, and medicine in particular, it does not come as a surprise that manifold relationships between macaronic poetry and medicine come about. I hope to have shown that these relationships can be observed on at least three levels:

- macaronic poetry as an allegorical representation of language illness,
- criticism of quackery (and medicine) in poems, and
- grotesque portrayals of the body and of the pathological conditions.

Mixing of socially clearly distinguished and variously valued linguistic material, with the addition of grotesque contents, was one of the responses to the manifold crises that struck Renaissance Europe: social (rise of bourgeoisie and of the new, capitalist economic system competing with medieval feudalism), religious (birth of the Reformation and Protestantism), scientific (turn from scholastic speculation to empiricism), political (Machiavellian ideas about a new type of ruler; discovery and increased contact with the New World) and finally linguistic (humanist Latin; increasing use of other languages in science and literature; standardisation of national languages). Renaissance Europe was frequently perceived by contemporaries as going through a period of dissolution of old social structures and emergence of new ones, often by means of painful metamorphoses. A contrast between problematic polarities in all these areas found its expression in linguistic fusion of incompatible elements, taken from thoroughly opposed linguistic stocks. A society that was – together with language that had given its activities a common base for more than a millennium – seriously endangered and ready to collapse or to be transformed into something different, was conveniently represented through this peculiar, "sick" linguistic form.

At a more concrete level, medicine itself was also undergoing changes during the Renaissance. Rationalist and empirical methods, strictly founded on accurate observations, gradually replaced theological and philosophical abstract speculation. Literary works, including some macaronic poems, reflect the struggle between the "official" medicine and folk practices that had gained ground during the Middle Ages on the ruins of ancient medical knowledge. Here again unusual linguistic choices helped the authors enhance the satirical effect and convey a stronger message. Furthermore, physicians used to be targets of literary attacks, just like other professions. Although this was not specific to medicine, a few examples of this are also given.

Linguistic medical usage in macaronic poetry deserves special attention. Poets commonly take expressions used in medicine and alter – or, more precisely, distort – them at the level of expression (official Latin terminology is contaminated with nonprofessional dialectal vocabulary) and at the level of contents (body parts are often oversized and unnatural, physiological functions strange and oddly combined, and medical procedures perverted and amusing). Presence of and emphasis on metaphors that connect the body with the world points to the Renaissance obsession with the body; one that questions itself and creates a critical distance by parodising, satyrising and exaggerating everything. Conceptualisations of the body through metaphors are a regular ingredient of everyday language, even when we deal with the technical language of medicine. In literary works, especially when they tend toward the grotesque, these metaphors are intensified and brought under a particularly strong light. The advancement of medicine and its clash with folk healing practices gave rise not only to professional treatises, but also to literary experiments, among which macaronic poetry presents some of the most extraordinary and direct examples. Macaronic poetry brings technical details down to colloquial slang, drives them to absurdity and sharply contrasts the repulsiveness of their appearance, their "ugly" reality, with the polite technical language of doctors and "normal" poets, thus questioning the hypocrisy inherent in our social norms.

List of abbreviations[32]

Agl: Giovan Giorgio Aglione, *Macharonea contra macharoneam Bassani* (in: Delepierre 1852: 244–250)

Bal: Teofilo Folengo, *Baldus* (in: [Folengo] 1911a: 47–349, 1911b: 3–139)

BasG: Bassano [Mantovano], *Ad magnificus dominus Gasparus Vescontus ...* (in: Folengo 1977: 998–999)

[32] Last numbers of entries indicate verses; in entries marked by asterisk last numbers indicate pages.

BasS: Bassano [Mantovano], *Contra Savoynos* (in: Folengo 1977: 999–1001)

Beg 1773: [Bassani] 1773 *

Beg 1779: [Bassani] 1779 *

Bel: Remy Belleau, *Dictamen metrificum de bello huguenotico et reistrorum piglamine, ad sodales* (in: Belleau 1867: 123–131)

Bol: Bolla 1604 *

Cap: Guarino Capello, *Macharonea in Cabrinum Gagamagogae regem* (in: Delepierre 1862: 91–102) *

Ecc: Teofilo Folengo, *Eccloga sexta* (in: [Folengo] 1911b: 287–292)

Fer: Giorgio Ferrich, *Carnovalis Ragusini decriptio macaronica* (MS in the Archive of the Franciscan Library in Dubrovnik, n. 180: 122–128)

Fos: Evangelista Fossa, *Virgiliana* (in: Folengo 1977: 983–997)

Med: Gian Giacomo Bartolotti, *Macharonea medicinalis* (in: Schupbach 1978: 169–191)

Mos: Teofilo Folengo, *Moscheis* (in: [Folengo] 1911b: 141–181)

Ors: Cesare Orsini, *Capriccia macaronica* (in: [Orsini] 1653) *

Stef: Bernardino Stefonio, *Maccaronis forza* (in: [Stefonio] 1869: 17–74) *

Stra: *Strages innocentium* (in: Livingston 1916: 186–191)

Tif: Tifi Odasi, *Macharonea* (in: Paccagnella 1979: 114–133)

TLL: *Thesaurus linguae Latinae*

Tos: Corado [Padovano], *Tosontea* (in: Paccagnella 1979: 109–113)

Vig: *Nobile Vigonce opus* (in: Paccagnella 1979: 134–142)

Zanc: Partenio Zanclaio, *Cittadinus macaronicus metrificatus…* (in: Delepierre 1862: 155–179) *

Zan: Teofilo Folengo, *Zanitonella* (in: [Folengo] 1911b: 1–44)

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Šime Demo

Kad se latinski razboli: parodiranje medicinskog jezika u makaronskoj poeziji

SAŽETAK

Makaronski je stil osobit kulturni fenomen, čiji tragovi sežu u antiku, a standardnu je formu dobio u sjevernoj Italiji u 15. st. Osnovna je njegova karakteristika miješanje jezičnih varijeteta radi postizanja komičnoga efekta. U ovom su članku veze između makaronskoga pjesništva i jezika medicine promotrene na tri razine. Prvo, polazeći od sveprisutne ideje o jeziku, osobito latinskome (renesansnome jeziku *par excellence*), kao živom organizmu, njegova – iz humanističkoga očišta – bolest, nastala nekontroliranom kontaminacijom narodnim jezicima, promatrana je kao poticaj za njegovo parodiranje u makaronskom pjesništvu, provedeno sustavnim povezivanjem stabilnog, "zdravog" klasičnog materijala s nekonzistentnim, "zaraznim" elementima narodnoga jezika. Drugo, analizirana je makaronska satira nadriliječništva, Bartolottijeva *Macharonea medicinalis*, jedna od najranijih makaronskih pjesama. Konačno, detaljno su izneseni načini jezičnoga izražavanja anatomskih i patoloških pojedinosti u makaronskom pjesništvu. S obzirom na neproporcionalno visoku prisutnost skatološkog i opscenog sadržaja u makaronskim tekstovima, kao i veliku količinu živih metafora vezanih za tijelo, brojne su parodijske referencije na medicinski jezik. Nadalje, anatomske reprezentacije i opisi patoloških i pseudopatoloških stanja, kao i medicinskih postupaka, pokazuju se zanimljivima i zato što se iz njih mogu iščitati kulturne matrice koje se u jeziku zrcale.