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The Poetic Works of Samuel Spilenberger (1572–1654)

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Abstract

The purpose of this paper is to present some of Samuel Spilenberger's occasional poems and to analyse them with regard to their content and from the philological point of view. Samuel Spilenberger, doctor, pharmacist and humanist (*1572, Levoča – †1654, Levoča) completed his medical education and gained experience and contacts during his studies in several German towns. In Basle in 1597, Spilenberger successfully defended his dissertation *Theses de morbo Hungarico*. He regularly reported on his studies to the authorities in the town of Levoča, who provided him with financial support. The great plague in 1600, which affected the beginning of Spilenberger's medical practice in Levoča, induced him to write other medical treatises (1622, 1634). Moreover, Spilenberger also published occasional poems, among which epithalamia (nuptial poems) and epicedia (funeral odes) predominated. His Latin and German poems can be found either as dedications at the beginning of other writer's works, or in separate collections together with works by other authors. These were occasional collections intended for various personages, for example Laurentius Ludovicus, Tomáš Schnell, Abrahám Cebanius, Juraj Thurzo or Dávid Frölich. The philological analysis of the presented poems by Spilenberger focuses on his application of models from ancient authors and at the same time it assesses the metrical and stylistic aspects of his verse. Some of the later poems, judging by their composition, are revised forms of the older versions.

Keywords

Samuel Spilenberger; occasional poems

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Samuel Spilenberger, physician and apothecary, doctor of medicine and philosophy, poet and entrepreneur, was born in 1572 and came from the Slovak town of Levoča, where he worked all his life.¹

Samuel Spilenberger studied between 1593 and 1595 at the university in Wittenberg, where he graduated in philosophy in 1594, then started his study of medicine at the university of Altford in Bavaria in 1595, and later continued in Strasbourg and Cologne.² He finally graduated in medicine in Basle, presenting his dissertation entitled *Theses de morbo Hungarico* in 1597.³ After his studies Samuel Spilenberger returned to Levoča in 1598, where he worked for the rest of his life as a successful physician, also acquiring several prominent patients. Among his specialist medical works, in 1622 Spilenberger wrote and published a paper on the plague entitled *Tempore infectionis, haec ante omnia observanda, quae sequuntur*,⁴ together with a version in German named *Zur Zeit der Infection soll man vor allen Dingen nachfolgende Mittel brauchen*.⁵ He later reworked this plague treatise and published it again in Levoča in 1634 with the title *Pestis Alexicacus renovatus* (Levoča, 1634).⁶ Samuel Spilenberger died on 11 June 1654 in Levoča at over 80 years of age.

The occasional poetry of Samuel Spilenberger

Samuel Spilenberger composed occasional poetry which he published together with other writer's poems in separate collections (wedding songs or funeral odes), or at the

- 1 In his preserved correspondence Samuel Spilenberger used the epithets *Leuchoviensis*, *Leuschoviensis Pannonius*, *Leuschovianus Scepusiensis*, sometimes separately or after his name. He used various spellings for his surname as well, e.g. *Spillenburg*, *Spillenburg*, *Spillenbergius*. He later also used the Latinized form of his name *Ludimontanus* (cf. Kredatusová 2007: p. 7).
- 2 His medical studies abroad were made possible by the town council of Levoča with special financial support from the trust fund established by Alexej Thurzo with the aim of promoting students' education. In his preserved correspondence Spilenberger regularly informed the town council of Levoča about the course of his studies, and submitted accounts of the usage of the funds granted to him (cf. Katona & Latzkovits 1990). Spilenberger commenced his studies in Altford on 2nd August 1595 (cf. Szögi 2011: p. 16). He undertook his practice as physician and apothecary with the well-known doctor Felix Plater (1536–1614) in Basle and the doctor Ján Dávid Ruland (1585–1648) in Regensburg (cf. Katona & Latzkovits 1990: pp. 182, 195); also Petrociová (1986: p. 465).
- 3 A digitalized version of the printed text is available via the website of Universitätsbibliothek Basel, <https://www.e-rara.ch/doi/10.3931/e-rara-9378>; accessed 15.4.2019. For an annotated translation of this dissertation see Spilenberger (2018).
- 4 The printed text is available in the Čaplovič Library in Dolný Kubín, reference R. (rara) II.176. A copy of this text is also available as an appendix to the Bakalár degree dissertation by Katharina BočKayová (see BočKayová 2017: Appendix B: Latin script dated 1622).
- 5 The printed text is available in the University and National Library in Debrecín, reference Q1478 (RMK II 423, RMNy 1279). A copy of this text is also available as an appendix to the Bakalár degree dissertation by Katharina BočKayová (see BočKayová 2017: Appendix C: German script dated 1622). In 1932 Róbert Horvay published an annotated version of this German script (see Horvay 1932: pp. 16–23).
- 6 A digitalized version of the printed text is available via the website of the National Széchényi Library, Budapest, <http://oszkdk.oszk.hu/DRJ/7764> [accessed 15.4.2019]. For an annotated translation of this medical script see BočKayová (2017).

beginning of other authors' works (commendatory poems). These works were predominantly epithalamia and epicedia, but there was also the occasional propemptikon. He wrote in Latin or in German, and in metrical terms Spilenberger mainly used elegiac couplets or hexameters, but he also composed eleven-syllable Phalaecian verse.

In this contribution I divide Spilenberger's poetic works into two periods, the first comprising his early poems written during his studies and initial medical practice, and the second consisting of the poems from his later, mature years. I consider the year 1634 as the beginning of his mature period, because in that year he started reworking and reissuing his earlier pieces, such as the already-mentioned plague treatise from 1622. He later similarly rewrote and reissued certain of his earlier poems. The year 1635 was also significant for his contributions to three collections of wedding poetry.

The early period poetry

During his studies at grammar school in Görlitz and at university in Wittenberg, Samuel Spilenberger became familiar with the classical paradigms of poetry and acquired the fundamentals of verse technique. In 1594 he published two poems, an epicedium and a propemptikon, which came out in separate collections, the epicedium in the collection called *Epitaphia ac ellogia in honorem ... Laurentii Ludovici, Leoberg(ensis) rectoris quondam scholae Gorlicianae* (Wittenberg, 1594)⁷ and the propemptikon in *Προπέμπτικα in honorem ... Thomae Schnelii ...* (Wittenberg, 1594).⁸ Both poems reveal the influence of Virgil's *Aeneid* and feature the name and the nominalist ideas of Philipp Melanchton.

In the collection of funeral odes published by the grammar school students in Görlitz on the occasion of the death of former rector Laurentius Ludovicus, in the first distich we recognize Dido's words from the *Aeneid*: ... *si bene quid de te merui ...* (Verg. A. 4,317) borrowed by Spilenberger thus: *Si bene quid de te meruit Viteberga Melanchton / Haud male Gorlicium dic meruisse senem.*

Melanchton's ideas of nominalism appear in the propemptikon published by Spilenberger together with his friends in their farewell collection for fellow student Thomas Schnell, returning from Wittenberg back to Levoča at the request of his parents, specifically in the distich: *Haud minus Aonidum, gaudens, studiosus in hortis, / Nomine, res sequitur: re sine nomen abit.*⁹

In addition to the Virgilian influence it is also possible to identify in this poem tropes from the contemporary German poet Petrus Lotichius Secundus (1528–1560). Similarities

7 A digitalized version of the printed text is available via the website of the Forschungsbibliothek Gotha, Universität Erfurt, https://archive.thulb.uni-jena.de/ufb/receive/ufb_cbu_00004771 [accessed 15.4.2019].

8 A digitalized version of the printed text is available via the website of the Staatsbibliothek zu Berlin, <https://www.deutsche-digitale-bibliothek.de/item/ULZ5MQPYZLG5KK53YUTSRAF7AOPWMJV4> [accessed 15.4.2019].

9 The ideas of Melanchton's nominalism feature in Spilenberger's work in a later period. An example of them may be found in his distich dated 1635 in the collection named *Gamelia votiva et beneprecatoria in solemnitate nuptiarum Iosephi Alaudae ...* (Levoča, 1635): *Pamphile sis procul hinc! qui non imitaris honestum, / Re non μισογύνης nomine μισογάμος.* There will be further mention of this distich later in this paper.

appear for example in Spilenberger's couplet: *Hunc ipsi super astra Duces, Manus omnis, Equique / Pulsaque, solenni Classica more! ferunt* with these lines by Petrus Lotichius Secundus: *Te magni super astra duces, validaeque cohortes, / Pulsaque solemnī classica more vehunt* (cf. P. Lotichii Sec., Eleg. liber V., Eleg. 2.7–8).¹⁰

In 1616 Abraham Cebanius composed a patriotic anti-Turkish poem called *Salutaris adversus animae pestem officina* (Bardejov, 1616),¹¹ in which he exhorts the citizens of Greater Hungary to unity and solidarity in the fight against the common Turkish foe, as well as proposing remedies for physical and mental pestilence. Spilenberger contributed a short commendatory poem as an introduction to this piece.

The Hungarian writer Arnold Ipolyi mentions in his 1887 work entitled *Bedegi Nyári Krizstina (1604–1641)* that Samuel Spilenberger composed a poem to mark the occasion of the wedding of Count Imre Thurzo and Krizstina Nyári, which took place on 7 November 1618. According to Ipolyi this poem remained in manuscript form, and was supposedly kept among the documents in the archives of the Orava dominion.¹² Having consulted the Slovak State Archive in Bytča, where according to signature this manuscript should be kept, and the Hungarian National Archive in Budapest, where the manuscript might otherwise be stored, in both cases in vain, I have to conclude that the manuscript of this wedding poem has most probably been lost.

In 1619 the printing-house of Daniel Schultz in Levoča issued a Latin primer entitled *Compendium grammaticae Latinae majus d. Philippi Melanchtonis* (Levoča, 1619).¹³ The editor of this great manual of Latin grammar, originally published in Görlitz and used in several schools in Greater Hungary, was the rector of the Levoča school M. Eliáš Ursinus. The introduction to this book was made up of poems by various authors, including commendatory verses written by Samuel Spilenberger.

I will mention some other poems composed by Spilenberger and published early in his writing career later in this contribution. These are namely the poems which he him-

10 Other verses by P. Lotichius may also be considered as borrowings, for example: *Est hominum opprobrium stultusque, pudorque Deorum* (Spilenberger) and *Pudor deorum, opprobriumque seculi* (see P. Lotichii Sec. Carm. Lib. I., Carm. XV); or ... *longo / Praemia Teutonicis parta labore locis* (Spilenberger) and *Amplaque victrici praemia parta manu?* (see P. Lotichii Sec. Eleg. lib. IV., Eleg. V.).

11 A digitalized version of the printed text is available via the website of the National Széchényi Library, Budapest, <http://oszkdk.oszk.hu/DRJ/7783> [accessed 15.4.2019].

12 According to A. Ipolyi the stack reference for Spilenberger's wedding poem is: *Árva vára levéltárában, fasc. 198, nro. 174. 1618. nov.7 Spielenberger Samuelis instantibus nuptiis Comitis Thurzó Epithalamium dedicat carmen* (see Ipolyi 1887: note 12). A digitalized version of this work is available via the website of the Hungarian Electronic Library, <http://mek.oszk.hu/05600/05698/html/#footnote-11> [accessed 15.4.2019].

13 The sole instance of this printed text (simplicat) is kept in the Slovak National Library in Martin, reference: SNK SD 46064. This great manual was dedicated by M. Eliáš Ursinus to the authorities of the five free towns of Košice, Levoča, Bardejov, Prešov and Sabinov, and he justified his dedication in the sense that these towns were at that time something like the Athens of Greater Hungary, because they taught the humanities, theology and philosophy and they expended considerable amounts supporting the education and upbringing of young people. Cf. Melanchton (1618: Epistola dedicatoria): [...] *In illis enim quinque civitatibus, Hungaricis Athenis, et artes humaniores, cum certis philosophiae partibus, atque theologiae locis sacris, dextre, sobrie, sincere proponuntur, et mores rite formantur, adeoque ipsum inibi coelum extruitur, ac exornatur terrenum.*

self later reworked and reissued, so I shall include them in my following account of his mature period, referring to them in terms of their publication in their final form.

The mature period of poetry

I consider the year 1634 as the beginning of Spilenberger's mature poetic creativity. This is the period in which he tended to return to older pieces, to rework them and publish them anew. In this way he reworked and supplemented his 1622 treatise on the plague and reissued it under the new title *Pestis alexicacus renovatus* (Levoča, 1634). Among other things the "new" treatise included a concluding poem before the appendix, a so-called "swan song" which Spilenberger recommended should be recited together with the sick if there was no longer any hope of their recovering from the disease.

Through comparison of texts I have established that this "swan song" of 1634 is itself a reworked and supplemented version of one of Spilenberger's earlier poems, which appeared in a 1612 collection of epigrams called *Ad Casparis Cunradi ... symbolum, Domini est salus ... Centuria IV.* (Olinae Elysior, 1612).¹⁴ The assertion that the poem from 1612 formed the basis for the new one in 1634 is supported for example by the correspondence of the first line of the second couplet in both poems.¹⁵

The year 1635 was a significant one in Spilenberger's poetic *œuvre*, because in a short time he contributed to three different collections of wedding poetry. On the occasion of the wedding of János Mariássy and Zsófia Palugyai he composed an epithalamium which was included in the collection entitled *Syncharma beneprecatorium in solennitatem nuptiarum ... Ioannis Mariasi de Markusfalva ...* (Levoča, 1635).¹⁶ This wedding song appears at the end of the collection, and it is also part of a larger group of poems named *Carmen ioco-serium polymetron*. Among the poems at the end of that collection there are pieces composed by several brothers of the bridegroom Mariassy using various metres: hexameters, Alcaic stanzas and elegiac couplets. Spilenberger's own poem is written in Phalaecian hendecasyllables with a dactyl in the second foot on a spondaic basis. This

14 A digitalized version of the printed text is available via the website of the Bayerische Staatsbibliothek, Munich, http://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10575950_00014.html [accessed 15.4.2019]. The compiler of this collection, which consists of epigrams by nearly 100 important personalities, was Caspar Cunradus (1571–1633), the town physician in Wrocław, historian and poet. In his collection *Prosopographiae melicae millenarius II* Cunradus composed this epigram about Spilenberger: *Samuel Spillenberger M. D. comitis Thurzonis, palatini Hungariae medicus. / Panno Getas, morbos ego profligo, Pannonis hostes; / Turcarum potior, dic, uter hostis erit? / [Flor. hoc anno 1614.]* (see Cunradus 1615: p. 185).

15 Compare the first verse of the second distich in the two poems from 1612 and 1634: *Nil moror, ut tremat, ut premat, ut perimatque, frematque* (1612) and *Nil moror: ut gemat, ut premat, ut perimatque frematque* (1634).

16 A digitalized version of the printed text is available via the website of the Universitäts- und Landesbibliothek Sachsen-Anhalt, Halle, <http://digitale.bibliothek.uni-halle.de/vd17/content/titleinfo/8787618> [accessed 15.4.2019]. Another printed text is available in the Library of the Lutheran Church in Levoča, ref. 13847, no. 106. This is however just a fragment (the final three pages D₂₋₄) entitled *Carmen ioco-serium polymetron pro ex hilarandis dominis hospitibus nuptiarum generosi domini Joannis Mariasi de Markusfalva sponsi etc.* The main author of this collection is given as Abrahám Cebanius, and in addition to poems it also contains a wedding sermon.

metre, used by C. Valerius Catullus, was appropriate for expressing the intimate, amorous and even erotic content of a wedding song.

Ultimately though I have found very few passages where Spilenberger might have appropriated something from Catullus.¹⁷ Lexical analysis reveals that more such passages may otherwise be found in the work of Publius Ovidius Nason. I consider the following verses to be borrowings from Ovidius, for example: *cupido nulla ignoti...* (Spilenberger) and *Quod latet, ignotum est: ignoti nulla cupido* (Ars 3,397); or *primo in concubitu imminere vulnus* (Spilenberger) and *concubitus ipsoque illo grave vulnus habebat* (Met. 4,207). At the end of this poem Spilenberger signs off with the pseudonym *Samuel Ludimontanus*, i.e. the Latin version of his German surname Spilenberger.¹⁸

In 1635 Samuel Spilenberger also contributed to a collection of wedding poems entitled *Gamelia votiva et beneprecatoria in solemnitate nuptiarum Iosephi Alaudae ...* (Levoča, 1635).¹⁹ This collection came out on the occasion of the wedding of József Alauda, rector of the Lutheran school in Sabinov, with Zuzana, daughter of the late Ján Lapscher, sworn notary also in Sabinov.

Spilenberger wrote his poem partly in Latin and partly in German. In it he uses a Latin quotation from Terence's comedy *The Girl from Andros* in the form: *Omnes qui amant, aegre sibi dari uxores ferunt*,²⁰ which he immediately translates into eight-syllable German verse: *Welcher nicht ein Weib nehmen will / Der zielt gemeiniglich auf viel*. Following Terence's model, or rather Menander's, this is a reference to the words *μισογύνης* and *μισογάμος* used in the elegiac couplet: *Pamphile sis procul hinc! qui non imitatis honestum, / Re non μισογύνης nomine μισογάμος*. Spilenberger thus warns Pamphilus, the hero of Terence's comedy, that he does not follow the example of the groom József Alauda in terms of honorability, for although he appears to shun marriage, in reality he loves women inordinately.

In the very next couplet Spilenberger indicates the opposite extreme, when he condemns the ideas of the author of a tract who attempts to prove in it that a woman is not a human being: *Tecum dispereat Thesium fabricator iniquus, / Mullieres ausus dicere, non homines*. In my opinion, this was an anonymous tract, much criticized at the time, entitled *Disputatio nova contra mulieres, qua probatur eas homines non esse*, which had appeared in 1595.

In 1635 Spilenberger contributed for a third time to another collection of wedding poems named *Epithalamia votiva et gratulatoria in celebritatem festivitatis nuptialis ... Davidis*

17 The following verses for example may be considered as appropriations: *primo in concubitu imminere vulnus...* (Spilenberger) and *totus immineat tibi* (Catul. 61,162); *Quid fit? porrigit is manus sinistra ...* (Spilenberger) and *porrigens teneras manus* (Catul. 61,208).

18 Compare this transliteration of Spilenberger's signature: *Lusit Samuel Ludimontanus M. D. generosi dn. sponsi ante annos XXX ex ss. baptisate susceptor*. This suggests that in 1605 Spilenberger was in fact the godfather of the groom Ján Mariáš.

19 Copies of this printed text are available in the Library of the Lutheran Church in Levoča, ref. nos. 13909, 9 and 8885.

20 Cf. An. 191.

Froelichii ... (Levoča, 1635).²¹ This collection was intended to mark the wedding of Dávid Frölich with Judita, the daughter of Bartolomej Bertram, city councillor and apothecary in Kežmarok. Dávid Frölich (1595–1648),²² a polyhistor and relative of Spilenberger, was a bookworm (*helluo librorum*) who had remained a bachelor for a long time due to his love of knowledge. In his lifetime Frölich wrote and published various books on astronomy and geography, but also nearly 70 calendars and almanachs in which he described the movements of the planets, the weather and the lengths of the days and nights.

Just a short time previously Johannes Kepler had written a paper entitled *De raris mirisque anni 1631 phaenomenis* (Frankfurt, 1630) drawing astronomers' attention to the passage of the planets Venus and Mercury across the face of the Sun in 1631. In connection with this and assuming that Frölich must have referred to this heavenly phenomenon in his calendars, Spilenberger concludes in his poem that these very reflections on the conjunction with Venus had become fateful for Dávid Frölich, because everyone is marked in some way by what they are interested in. For this reason the poet declares that this observation of Venus coming so close to another planet was precisely what had encouraged Frölich to enter into the bonds of marriage.²³

He goes on to compare the bride Judita Bertram to the biblical Judith, who roused the confidence of the Jewish people by cutting off the head of the enemy general Holofernes. This leads Spilenberger to charge the bride with a similar task, to act on and cure the bridegroom's melancholy during their marriage.²⁴

When in 1639 Dávid Frölich was preparing to publish his book *Medulla geographiae practicae* (Bardejov, 1639),²⁵ subsidized by his father-in-law Bartolomej Bertram, Spilenberger composed a commendatory poem in elegiac couplets for its introduction.

Just one year later in 1640, Emperor Ferdinand III granted Frölich the title of Imperial and Royal Mathematician. In the period shortly before his death, for Frölich died suddenly at the age of 53, he was already well-known in many countries. On the occasion of his death in 1648 a collection of funeral odes was published named *Mnemata poetica ... Davidis Froelichii* ... (Levoča, 1648).²⁶ In his poem Spilenberger mentions that Frölich was known in England, France, Prussia, Germany and Hungary. He composed his epicedium in hexameters, and in the closing couplet he uses the stylistic trope of polyptoton to express the idea that whoever celebrates Frölich on this sad occasion becomes celebrated themselves in the light of his celebration: *Quisque Frölichio celebri post fata parentas, / Hoc magis ipsum te celebrem facis ante celebris*.

In 1637 a collection appeared in Levoča called *Epigrammata quodlibetica ad litteratos Leutschovienses* (Levoča, 1637).²⁷ The author of this collection, whose name is not

21 A copy of this printed text is available in the Library of the Lutheran Church in Levoča, ref. no. 8884.

22 For more on D. Frölich see Tibenský (1986: pp. 76–81) and Baráthová (2010).

23 Cf. this distich: *Siccine, cui crebra est Veneris conjunctio in ore, / Tandem et conjungi prolicit Astrologum?*

24 Cf.: *Sponse, Juditha Suae exhilarat praecordia gentis, / Hostis Oloferni dum rapit ense caput: / Sic tua sit Juditha potens panacea doloris, / Quando melancholicum pectore vulnus habes*.

25 A copy of this printed text is available in the Library of the Lutheran Collegium in Prešov, ref. Y I 23.

26 A xerox copy of this printed text is available in the State Scientific Library in Prešov, ref. HC 50.

27 A copy of this printed text is available in the University Library in Budapest, ref. RMK II 73 (RMNy 1681).

mentioned on the title page, dedicated his epigrams to nearly thirty important personages in Levoča (known as Leutschau in German). Among them he also dedicated Latin and German verses to Samuel Spilenberger, heading them with the title: *Bonum infinitum ad doctorem Samuelem Spillenbergerum, medicum ordinarium*.

When we compare these Latin and German lines by this unknown author of 1637 with verses written by Spilenberger in 1618, which he published in the introduction to the Lutheran meditations of German author Georg Ziegler named *Discurs von dem höchsten Gut* (Levoča, 1618),²⁸ we find that they are a reworked and supplemented version of Spilenberger's own verses. I do not know why the unknown author or compiler of this collection of epigrams used some of Spilenberger's own verses and dedicated them to him in 1637. All we know about him is what he divulges about himself on the title page and in the first epigram, namely that he compiled the collection during a period of illness, when he was suffering from gout.²⁹

Spilenberger's verses published in 1618 in the already-mentioned tract called *Discurs von dem höchsten Gut* appeared again in reworked and supplemented form in 1630 in the introduction to a Hungarian translation of that work published in Levoča by Albert Szenczi Molnár (1574–1634) under the name *Discursus de summo bono* (Levoča, 1630).³⁰

The anonymous author of the collection *Epigrammata quodlibetica ad litteratos Leutschovienses* (Levoča, 1637) thus took over the German and Latin verses of Samuel Spilenberger and published them here with a dedication to the poet himself. The German version of this poem about the highest good in people is practically identical apart from a few omitted or transplanted lines with the 1618 version accompanying the *Discurs von dem höchsten Gut*. In turn, the Latin verses in this epigram correspond to the later reworked and supplemented version published in 1630 in the Hungarian translation of that tract named *Discursus de summo bono*.³¹

28 A copy of this printed text is available in the Library of the Lutheran Church in Levoča, ref. no. 13351. This is a reprint of the Lutheran meditations by the German author Georg Ziegler (1551–1633), published in Levoča in 1618 and paid for by the owner of the Smolník mines, Anton Kramer. The first edition of these meditations, which came out in Hanau, Germany in 1609, was a German translation of the Latin original *De incertitudine rerum humanarum discursus* (Riga, 1598). The basis for that Levoča version in 1618 was the second German edition issued in 1616 at Frankfurt upon Main (see Lichnerová 2010: pp. 16–17).

29 It is mentioned on the title page that the author composed his epigrams when he was suffering from gout: *facta, et directa, ab eo, cui tum ocium erant molestissimum podagrici pedes*. Cf. the similar sentiment in the final couplet of the first epigram dedicated to Peter Zabeler: *Tempus ego versu tero, quando podagra dolore / Me quatit: heu! quassi quale laboris epos?*

30 A digitalized version of the printed text from 1630 is available via the website of the Hungarian Electronic Library, <http://mek.oszk.hu/15900/15971/html/index.html> [accessed 15.4.2019]. For Molnár's Hungarian translation of the *Discursus de summo bono*, see Kulcsár Szabó (2013: p. 67). The later re-issue of this translation (Kluž, 1701) contained only a shortened Latin part of Spilenberger's verses.

31 For instance in the first distich Spilenberger uses the example of the renowned Alexander the Great, who may have had the whole of the known world under his control, but who now lies buried in the earth providing food for the worms (*humi vermibus esca jacet*). In the very next distich, however, when he summarizes the values which a person such as he aspires to, we find substantial differences between the Latin verses of 1618 and the version appearing in 1630 or again in 1637. In 1618 this distich reads: *Hae sunt divitiae nostrae, haec fortuna, triumphus / Deliciae, splendor, gloria, forma, domus*. The version of 1630 or 1637, on the other hand, shifts the set of values onto a rather more religious or even theological level: *Hae sunt*

The final poems by Samuel Spilenberger originated not just in the high period of his creativity, but in the high period of his life as such. In 1647 he contributed to a collection of funeral odes issued to mark the death of Johann Lang under the name *Εὐφημος μνήμη seu laudatio funebris ... Johannis Langh a Krugberg ...* (Levoča, 1647).³² During his 24-year stint in Levoča municipal council, the deceased Johann Lang held the post of mayor six times. Spilenberger's epicedium, which starts with the couplet: *Horror habet multos, vitae dum terminus instat / Et subeundum jam flebile mortis iter*, deals with the fear a person feels in the hour before their death. By way of consolation the poet proposes the knowledge that time itself, just like the period of life when cares and illnesses tend to appear, will not exist after death. This idea is expressed in the very title of the poem: *Todte Leut plaget keine Zeit*.³³

Samuel Spilenberger had already been the town apothecary in Levoča for fifty years when he composed his epithalamium for Christoph Schlegel, parish administrator and grammar-school inspector in Levoča on the occasion of his marriage with Rosina Gloger, the daughter of Christoph Gloger, merchant and burgess from Wrocław, which took place on 25 October 1648. This poem appeared in the collection named *Votis, quae praemodum ... Christophorus Schlegelius ... iterum sponsus et Rosina Glogeria ... conjungendi facient, vota sua devota subnectunt amici et clientes* (Levoča, 1648).³⁴

Christoph Schlegel had come to Levoča from Wrocław to take over the office of parish administrator after the death of his predecessor Peter Zabeler in 1647. He was appointed to that office in November of that year, and to mark the occasion a collection came out called *Faustae acclamationes in ... Christophori Schlegelii ... adventum* (Levoča, 1647).³⁵ In this collection Spilenberger greets his arrival in Levoča in hexameters.³⁶

Regarding the wedding of Christoph Schlegel with Rosina Gloger, we know from the title of this collection of wedding songs that this was his second marriage. In his poem Spilenberger also admits that he was similarly twice married, but that he was now well and truly a widower. In describing his current state of health, i.e. in 1648, he gives away that he is prevented from attending Christoph Schlegel's wedding by old age and an attack of gout. In the final distich he expresses his desire for a timely end to his suffering in this world: *At jam posthabito laudati schemate Mundi / Quotidie extremo claudier opto die*.

divitiae nostrae, hic honor, haecque voluptas: / Quae tria pro trino Numine Mundus habet. Moreover, in the version of 1630 or 1637 there are supplementary Latin verses in which Spilenberger finds true riches in the afterlife in heaven: *O quando in puro illo erimus certoque sereno! / Divitiis plena deliciisque domo?*

32 A digitalized version of the printed text is available via the website of the National Széchényi Library, Budapest, <http://oszkdk.oszkh.hu/DRJ/4730>; [accessed 15. 4. 2019].

33 It was in this collection that the eldest son Jonáš Spilenberger, apothecary in Levoča, published his funeral ode. The heading of his poem in German: *Die Oberen verß / Horror habet multos, &c. auff deutsch*, contains a reference to an earlier Latin poem by his father Samuel Spilenberger. Comparison of the two poems, the Latin one by father Samuel and the German one by son Jonáš, reveals however that the latter is not a literal translation, but rather that there is a correspondence of ideas between the two works.

34 A microfilm copy of the printed text is available in the Lyceal Library in Bratislava under ref. Mf 150-2.

35 A copy of the printed text is available in the Library of the Lutheran Church in Levoča, ref. 13909, p. 7.

36 Cf. the first two hexameters: *Inclita quem nobis Pastorem Bresla gravatim / A se dimisit, gratissimus Advena salve*.

Due to a lack of conclusive evidence supported by research, so far I cannot confirm the hypothesis that the anonymous author of the collection named *Epigrammata quodlibetica ad litteratos Leutschovienses* (Levoča, 1637), who suffered from gout, might be Samuel Spilenberger himself, also tormented by the same affliction. Should this hypothesis be confirmed, it would explain why the author of the 1637 collection dedicated to Spilenberger some of his own reworked and supplemented verses.

In conclusion I have to say that so far I have not succeeded in gathering together the complete poetic works of Samuel Spilenberger. This is primarily due to the state of processing and access to printed works from the 16th and 17th centuries in libraries and archives in Slovakia and abroad. Nevertheless, I believe that further research will produce new insights into the creative work of this poet.

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Resumé

Cieľom príspevku je prezentácia príležitostných básní Samuela Spilenbergera a ich obsahová a filologická analýza. Samuel Spilenberger, lekár, lekárnik a humanista (*1572, Levoča – †1654, Levoča) nadobudol lekárske vzdelanie a kontakty počas štúdia vo viacerých nemeckých mestách. V roku 1597 obhájil v Bazileji svoju dizertačnú prácu *Theses de morbo Hungarico*. O svojom štúdiu pravidelne podával správy levočskému magistrátu, ktorý jeho štúdium financoval. Morová epidémia roku 1600, ktorá poznačila začiatok Spilenbergerovej lekárskej praxe, dala podnet pre vznik ďalších lekárskeho spisov (1622, 1634). Okrem toho Spilenberger publikoval takisto príležitostné básne, medzi ktorými prevažujú epithalamia a epicedia. Svoje latinské a nemecké básne publikoval buď ako venovanie na začiatku cudzích diel alebo v samostatných zbierkach spolu s inými autormi. Príležitostné zbierky boli adresované rôznym významným osobám, napr. Ludovicus Laurentius, Tomáš Schnell, Abrahám Cebanius, Juraj Thurzo alebo Dávid Frölich. Filologická analýza prezentovaných básní Spilenbergera sa zameriava na uplatnenie vzorov antických autorov a zároveň hodnotí metrickú a štylistickú stránku verša. Z hľadiska kompozície niektoré z neskorších básní sú prepracovanou podobou starších verzií.

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