

*Translat Library*

2024 | vol. 6, no. 4

On Translations of Byzantine  
Greek: A Bilingual Letter  
from Vicente Mariner to  
Andreas Schott in 1617

WILLIAM M. BARTON

University of Massachusetts Amherst

Universitat Autònoma de Barcelona

Departament de Filologia Catalana | Institut d'Estudis Medievals

Submitted: 11/11/23 | Accepted: 02/09/24 | Published: 04/25/24

*How to Cite this Article*

William M. Barton. «On Translations of Byzantine Greek: A Bilingual Letter from Vicente Mariner to Andreas Schott in 1617». *Translat Library* 6, no. 4 (2024).



This work is published under a Creative Commons license (CC BY 4.0)

DOI: <https://doi.org/10.7275/tl.2068>

ISSN: 2604-7438

# On Translations of Byzantine Greek: A Bilingual Letter from Vicente Mariner to Andreas Schott in 1617

WILLIAM M. BARTON  
*Universität Innsbruck*

**ABSTRACT:** This article presents an edition of a letter composed in ancient Greek and Latin by the Valencian Hellenist Vicente Mariner and addressed to the Jesuit scholar Andreas Schott in early 1617. The edition is accompanied by an English translation and short explanatory notes. The letter sheds new light on the history of Mariner's efforts to have his work as a translator of Byzantine Greek texts published. His relationship to Schott, alongside a number of other scholars from the Low Countries, was central to these efforts. Mariner's use of Greek and Latin side-by-side in his letter has prompted a focused study of code switching between the two languages. This edition makes the complete text available for the first time and also includes a brief introduction to Mariner and the historical context of the letter.

**KEYWORDS:** Neo-Latin, ancient Greek, translation, Byzantine literature, patristics

## *Introduction*<sup>1</sup>

Vicente Mariner's letter of 25 April 1617, addressed from Madrid to the Belgian patristic scholar Andreas Schott SJ (1552–1629) in Antwerp, is preserved in an autograph manuscript at the Biblio-

<sup>1</sup> This research was funded in whole or in part by the Austrian Science Fund (FWF) [Y 1519-G], (Grant-DOI: 10.55776/Y1519) [www.lagoos.org](http://www.lagoos.org). For the purpose of Open Access, the author has applied a CC-BY public copy-right license to this publication.

teca Nacional de España.<sup>2</sup> Written in ancient Greek and Latin, the letter (henceforth Mariner-Schott 25.4.1617) offers fresh perspectives on the life and work of this Valencian scholar in the second decade of the seventeenth century. In particular, it reveals new information about the development of Mariner's work as a translator of Byzantine Greek texts, the extent of his efforts to have this work published, and a glimpse into the story behind the eventual publication of his Latin translation of the letters of Theophylact of Ohrid, which appeared in 1622.

*Vicente Mariner D'Alagón (c. 1570–1642)*

Vicente Mariner (also known as Vicent Mariner d'Alagó and Vicentius Marinerius Valentinus) was born in Valencia in about 1570.<sup>3</sup> He was educated by the theological faculty at the Studi General before receiving holy orders. During this time, Valencia was a renowned hub of Hellenic studies in the Iberian Peninsula.<sup>4</sup> This gave Mariner access to Greek studies under the guidance of a local cleric, Juan Mingues.<sup>5</sup>

In 1610, after finishing his education, Mariner relocated to the royal court in Madrid, where he became a preceptor in the household of the duke of Lerma, Francisco de Sandoval y Rojas (1553–1625).<sup>6</sup> Then, in 1617, he began serving as a librarian and tutor at the Casa de Pilatos in Seville. This library housed the significant collection of Fernando Afán de Ribera y Téllez-Girón (1583–1637), which has since been lost but is described in some detail in the letter considered here.<sup>7</sup> By 1620, Mariner was actively seeking employment in the library of El Escorial under the patronage of King Philip IV; and thirteen years later, in 1633, he finally secured an appointment as its librarian of manuscripts. In this capacity,

<sup>2</sup> Madrid, Biblioteca Nacional de España, MS 9813, fol. 657<sup>r</sup>–62<sup>r</sup>; hereafter, Mariner-Schott 25.4.1617.

<sup>3</sup> De la Fuente Santo and Serrano Cueto 2009, xviii.

<sup>4</sup> Gil Fernández 2011, 33–34.

<sup>5</sup> Mariner praised his teacher and the exciting academic landscape in Valencia in a later published work: Mariner de Alagón 1633, 527–28.

<sup>6</sup> De la Fuente Santo 2018, <https://dbe.rah.es/biografias/59501/vicente-mariner-de-alagon>.

<sup>7</sup> On the grand house and its history, see Sánchez González 1990.

Mariner was able to dedicate his final years to his scholarly pursuits. He died in 1642 and was interred at El Convento de Trinitarios Descalzos in Madrid on 1 May.<sup>8</sup>

The majority of Mariner's surviving work was composed in Latin, followed by a substantial portion in ancient Greek, with the remaining material in Castilian.<sup>9</sup> His written output was dominated by his activity as a translator, which included renderings into Latin of ancient Greek literature from a variety of periods as well as medieval Catalan works and early modern Castilian literature. Alongside these translations survive a large number of Mariner's own poetic compositions in Latin, Greek, and Castilian. These original works were frequently accompanied by translations, or *versiones*, in one or both of the author's three written languages.<sup>10</sup> Mariner also produced prose commentaries and theoretical tracts, alongside an array of epistles to scholars and dignitaries across Europe, composed in ancient Greek, Latin, Castilian, or a mixture of the three.

A few of Mariner's works were published—notably, the nearly nine-hundred-page *Opera omnia, poetica et oratoria* in 1633 and a handful of other works.<sup>11</sup> The majority of his extensive oeuvre, however, has survived in manuscript form since its composition. The trilingual corpus is preserved principally in Mariner's autograph codices at the Biblioteca Nacional de España. It is evident from his extensive correspondence that his failure to publish caused him considerable disquiet.<sup>12</sup> In a 1627 letter to the Dutch humanist and Hellenist Johannes Meursius (1579–1639)—a figure relevant for the context of the present letter to Schott—Mariner complained, for example, of the lack of publishing opportunities in

<sup>8</sup> De la Fuente Santo 2018.

<sup>9</sup> An overview of Mariner's scholarly activity, accompanied by a bibliography of his published texts, was published in Serrano Caldero 1958. A recent bibliography of secondary studies is available in De la Fuente Santo 2018.

<sup>10</sup> For an example of Mariner's poetic self-translation, see Barton 2022.

<sup>11</sup> Mariner de Alagón 1633. See also Serrano Caldero 1958, 505.

<sup>12</sup> On the international scene, Mariner exchanged letters with Andreas Schott, Daniel Heinsius, Dionisius Petavius, Scipione Cobelluzzi, and others. See De la Fuente Santo 2018.

Spain. This letter includes a list of no less than sixteen Latin translations of Greek works he had already made and that he was eager to see in print.<sup>13</sup>

*The Historical Context of Mariner-Schott 25.4.1617*

In 1995, Rodríguez Herrera recorded twenty-five letters from Mariner to Schott in Mariner's epistolary corpus.<sup>14</sup> The online database, *Spanish Republic of Letters (SRL)*, only lists fourteen of these letters in its corpus and records no additional correspondence between the two men.<sup>15</sup> Mariner-Schott 25.4.1617 is the third letter recorded from Mariner and Schott's correspondence.<sup>16</sup> Mariner first wrote to Schott (in Latin) in August 1615.<sup>17</sup> A set of three letters followed in 1617, of which Mariner-Schott 25.4.1617 is the second.<sup>18</sup> Allowing for the twelve letters for which Rodríguez Herrera was not able to establish a date, it seems that the two men's decade-long exchange reached its peak in 1620.

At the early date of 1617, Mariner's apparent aim was to advertise his skills in the classical languages, particularly Greek, to the older and more experienced Schott. Mariner's active use of ancient Greek, extensively evidenced in Mariner-Schott 25.4.1617, was apparently intended to persuade Schott of Mariner's particular facility with the language for assurance of his skills as a translator of late antique and Byzantine Greek texts. Mariner's letters to Heinsius, Erycius Putaneus, and Meursius in the second decade of the seventeenth century were a part of the same effort to announce himself to colleagues who were also working on similar translations.<sup>19</sup> Mariner's contact with Meursius, which began with

<sup>13</sup> Mariner-Meursius 27.06.1627, in Meursius 1741–63, vol. 11, col. 474.

<sup>14</sup> Rodríguez Herrera 1995.

<sup>15</sup> Lazure et al. 2023, <https://cdigs.uwindsor.ca/srl/>. The SRL database does not list Mariner-Schott 25.4.1617.

<sup>16</sup> Rodríguez Herrera 1995, 200.

<sup>17</sup> Madrid, Biblioteca Nacional de España, MS 9807, 158–59.

<sup>18</sup> The other two are Madrid, Biblioteca Nacional de España, MS 9806, 848–51; and Madrid, Biblioteca Nacional de España MS 9813, fol. 673<sup>r</sup>–74<sup>v</sup>.

<sup>19</sup> For a list of Mariner's letters to these humanists from the Low Countries, see Rodríguez Herrera 1995.

a Greek letter in 1617, is especially significant in the context of Mariner-Schott 25.4.1617.<sup>20</sup> Meursius was a close associate of Schott, and the two men exchanged reactions to Mariner's work in their surviving letters between 1617 and 1625.<sup>21</sup>

Mariner's early correspondence with Schott and Meursius makes it clear that he was actively seeking access to texts as well as opportunities to showcase his prowess as a Greek translator.<sup>22</sup> By early 1617, he had informed Schott of his acquisition of Johannes Skylitzes' *Curopolates* (Κουροπαλάτης) *Synopsis of Histories*, for which he was contemplating a translation into Latin. In Mariner-Schott 25.4.1617, however, we learn that Schott had advised him against this endeavour, as Johannes Baptista Gabius had already published a Latin translation of the *Synopsis* in 1570.<sup>23</sup> Schott had even communicated this to Meursius in a brief letter, sharing his hopes that he had dissuaded Mariner from investing time in an unnecessary task.<sup>24</sup>

By 1617, we learn that Mariner had instead resolved to translate Theophylact of Ohrid's *Letters* into Latin, a text for which Meursius had recently prepared a Greek edition.<sup>25</sup> Mariner completed his translation in 1619 and sent his work to Schott and Meursius in February of that year.<sup>26</sup> Correspondence between the two Lowlanders reveals that Schott did not hold Mariner's work in particularly high regard.<sup>27</sup> The Valencian had taken what Schott considered a rather liberal or "spontaneous" approach that did not align with the requisite style for works by the church fathers.<sup>28</sup>

<sup>20</sup> Madrid, Biblioteca Nacional de España, MS 9813, fol. 667<sup>r</sup>–68<sup>v</sup>.

<sup>21</sup> See, in particular, Schott-Meursius 28.5.1619, in Meursius 1741–63, vol. 11, col. 336–37.

<sup>22</sup> Madrid, Biblioteca Nacional de España, MS 9807, 158–59; Madrid, Biblioteca Nacional de España, MS 9813, fol. 667<sup>r</sup>–68<sup>v</sup>.

<sup>23</sup> The work appeared as Gabius 1570.

<sup>24</sup> Schott reported in a short letter to Meursius that he had dissuaded Mariner from wasting his time in this way (Meursius 1741–63, vol. 11, col. 317).

<sup>25</sup> Meursius 1617.

<sup>26</sup> Mariner-Meursius 2.1619, in Meursius 1741–63, vol. 11, col. 331–32.

<sup>27</sup> Schott-Meursius 28.5.1619, in Meursius 1741–63, vol. 11, col. 336–37.

<sup>28</sup> Schott wrote his opinion of Mariner's translation in Schott-Meursius 28.5.1619, in Meursius 1741–63, vol. 11, col. 336–37. For a good discussion of this

Nevertheless, by 1622, most likely due to the absence of better alternatives, Schott decided to publish Mariner's translation in Bigne's *Magna Bibliotheca veterum Patrum*.<sup>29</sup> Schott included, however, his own name in the title to indicate that he had made changes to Mariner's work before publication: *Theophilacti Archiepiscopi Bulgariae Epistolae, Vincentio Marinerio Valentino interprete, nunc primum a P. Andrea Schotto S. I. editae*.<sup>30</sup>

*Mariner-Schott 25.4.1617 (BNE Madrid MS 9813 657<sup>r</sup>–662<sup>r</sup>)*

The tone of Mariner's letter is dominated by emphatic praise for Schott and his eagerness to demonstrate his skills in Greek and Latin. Mariner made this intention explicit in the first Latin sentence of the text. His decision to compose a bilingual letter,<sup>31</sup> with frequent switches between Greek and Latin, reflected his goals. The letter begins in Greek, with praise for Schott and his work and including a line from Homer's *Iliad*, before switching to Latin for a discussion of Mariner's translations and his new post at the library of the duke of Alcalá.<sup>32</sup> In this longer Latin section, he switches into Greek several times for the sake of emphasis before inserting a quotation and one lightly reworked passage, both from the *Iliad*, intended as continuation of his praise for Schott. Mariner knew Homer and the Homeric tradition well: between 1620 and 1623, he had translated the *Iliad* and the *Odyssey* into Latin (accompanied by the scholia of Eustathius of Thessalonica) as well as the *Homeric Hymns* and the *Batrachomyomachia*.<sup>33</sup> By 1624, Mariner had also translated the *scholia Didymi*

issue and an overview of discussions about Mariner's style (including the Valencian's own reflections), see Quantin 2020, 315–18.

<sup>29</sup> Bigne 1622.

<sup>30</sup> Bigne 1622, 15:245–74. A copy of Mariner's original translation survives in Madrid, Biblioteca Nacional de España, MS 9971, fol. 400r–69r. See also Quantin 2020, 317–18, n. 86.

<sup>31</sup> A detailed study of the context and significance of Mariner's Latin–Greek code-switching in this letter appeared in Barton 2024. It is hoped that the full text and translation of Mariner-Schott 25.4.1617 offered in the present article can be read productively alongside the earlier study.

<sup>32</sup> For information on this figure and his library, see note 7.

<sup>33</sup> *Iliad, Commentarii Eustathii*: Madrid, Biblioteca Nacional de España, MS 11514; Madrid, Biblioteca Nacional de España, MS 9859 V.1; Madrid, Biblioteca



to the two epics. Mariner's choice to cite exclusively from the *Iliad* in this letter must remain, at this stage, conjecture, but his metaphor of a "war on barbarism (*sc.* lack of [classical] learning)" may have justified his references to Homer's war poem.<sup>34</sup>

The poetic tone of these passages continues in the letter's subsequent section, which contains a longer Latin elegy in praise of Schott as well as a paragraph of wit and word games that make a series of puns on the Greek titles of Schott's earlier scholarship. The letter finishes, in a final switch back to Greek, with Mariner's promises of devotion to Schott. Given that the men had been exchanging letters primarily on the topic of patristic and Byzantine scholarship during late 1610s, Mariner's decision to begin and end his letter in Greek seems a logical choice.

The edition of the letter presented in this article follows the text of the autograph copy in BNE Madrid MS 9813 657<sup>r</sup>–662<sup>r</sup>, the only copy known. Mariner's ligatures and abbreviations in Greek and Latin, characteristic in handwritten text of the period, have been expanded silently throughout. Greek diacritics have been silently adapted to modern standards and early modern Latin accents removed. Capitalization has been adjusted to modern sentence case. Occasional irregularities in spelling and orthography are recorded in the notes to the text. The punctuation of the Greek and Latin follows that of the autograph text. Paragraph breaks have, however, been added to aid in comprehension. The two interlinear insertions marked in the autograph are included in their intended positions and noted accordingly. The language of the longer sections of the

Nacional de España, MS 9860 V.2. *Odyssey, Commentarii Eustathii, Batrachomyomachia*, and *Homeric Hymns*: Madrid, Biblioteca Nacional de España, MS 9861 V.1; Madrid, Biblioteca Nacional de España, MS 9862 V.2. Scholia "D" *Iliad*: Madrid, Biblioteca Nacional de España, MS 9863. Scholia "D" *Odyssey*; Madrid, Biblioteca Nacional de España, MS 9864.

<sup>34</sup> This metaphor may have been expressed most clearly in Mariner's Greek code switching during his description of the library at the Casa de Pilatos, Seville, when he wrote that the books kept there form a "(μ)έγιστον μέντοι [τούτο] στράτευμα, καὶ κατὰ βαρβάρων ἐπιτήδειον, αὐτοῦ μόνον ἐπὶ τούτῳ στρατηγούοντος" (a mighty army fitting for warfare against barbarians, but only under such a commander [as yourself]). For more on Mariner's reading and interpretation of the Homeric epics, see, for example, García de Paso Carrasco 1997.

text, principally Greek or Latin, is not marked in the English translation. Mariner's occasional shorter switches from Latin into Greek or Greek into Latin within these longer sections are marked in the translation with italics. (The change of alphabet marks these code-switches with sufficient clarity in the original languages.) The titles of works mentioned by Mariner appear in double quotation marks. Occasional additions to the English, added by the translator as an aid to comprehension, are marked in square brackets.

## Appendices

### *Appendix I*

#### *Greek and Latin Text*

Doctissimo Andrea Schotto. Χαίρειν.

Φείδομαι τῶν ρημάτων, σοῦ γὰρ ἐν τῇ σοφίᾳ μέγεθος ἐμὲ ἔχει. Καὶ μέντοι ῥάδιόν ἐστι ἀριθμὸν ψάμμων, καὶ θαλάττης μέτρα εἰδέναί, ἢ σοῦ ἔπαινον τῷ<sup>35</sup> λόγῳ περιλαμβάνειν.<sup>36</sup> Οὐδέπω ἀποτενόμενος τ' ἀληθὲς ἦδη λέξω, αὐτὸν δηλαδὴ τὴν τῆς Παλλάδος ἀσπίδα, καὶ ὄβριμον ἔγχος, τουτέστι πᾶσαν σοφίαν δέξασθαι. Καλὰ μάλ' οἷ οὐπω τις ἀνὴρ ὤμοισι φόρησε,<sup>37</sup> καὶ τούτοις οὐ μόνον τῆς φήμης ἐκυρίευσας, ἀλλὰ καὶ πολλὴν τῶν σοφωτάτων ἀρχὴν κατέστρεψας. Αὐτὸς γὰρ ἔρωτι τῶν περὶ τὰ κάλλιστα<sup>38</sup> κατασχεθεὶς μαθημάτων, τοὺς λίαν εἰς ἄκρον τῆς αὐτοῦ φιλίας. Ἑλληλακότας τὴν αὐτὴν σοφίαν, ὥσπερ καὶ σε τῶν ἐπὶ σοφίᾳ θαυμασθέντων<sup>39</sup>, ἐκ καρδίας ἀγαπᾶν κελεύεις. Καὶ τοῦτο μοι θαυμάσιον<sup>40</sup>, οὐ μικρὸν πρὸς ἐμοῦ ψυχὴν θάμβος δ' ἅμα ἄγος<sup>41</sup> ἐργάζεται.

Sed iam doctissime Schotte mei amoris et mediocri ingenii signia simul exposui. Dispari ambo, te petunt cursu. Felix enim essem, si ut amor caeco igne, sic etiam ingenium fulgenti flamma me tibi totum submitteret. Sed quod amori meo tua benevolentia, ingenii etiam caligni tuus splendor, tuum eximium iubar, tuaque illa a Musis tibi tradita

<sup>35</sup> The manuscript includes the preposition “ἐπὶ” before the dative noun, but it is crossed out.

<sup>36</sup> Mariner originally wrote “προσλαμβάνειν” but changed the prefix to “περί-.”

<sup>37</sup> Homer, *Iliad*, 19.11.

<sup>38</sup> Mariner wrote “κάλλισα.”

<sup>39</sup> The phrase “τῶν ἐπὶ σοφίᾳ θαυμασθέντων” is included above the line, and its position is indicated with inverted chevrons in the manuscript.

<sup>40</sup> Mariner originally wrote “δαινόν” but crossed it out to replace it with the less ambiguous “θαυμάσιον.”

<sup>41</sup> The original “δαινότητα μακρὰν” is struck out and “ἄγος” inserted in its place.

lampas, concedet. Quare ut quantum amore in te possum, sic etiam ne in te ingenio deficiam, efficies.

Non me paenitet Joannem Baptistam Gabium<sup>42</sup> tam longa, et salebrosa mei Curopalatae<sup>43</sup> studia absolvisse, quando te eius cursus nuntium, et cessationis meae monitorem, et authorem sum nactus. Nondum enim erat mihi id notum, et fere iam tanti dimidium voluminis, haud longo temporis spatio, libero pede decurreram. Me ad alia promotes dum quae ille mihi surripuit, tibi deferre putabam.

Sed iam alia cogito, ne forte aliquid in quo mihi auxilio esse possis, omnino desit. Excellentissimus Princeps D. Fernandus de Ribera Hispaniae Magnus Alcalae Dux, Tarifae Marchio, Comes de los Molares (omitto<sup>44</sup> alia multa) me, immeritum quidem, sibi Magistrum, et suae Bibliothecae, vel ut dicam melius τῆς ἀμαλθείας,<sup>45</sup> curatorem praefecit. Haec vero Hispali extat, quam illa Ptolemaei inferiorem nequaquam dices, in integrum enim stadium, vel quantum multo spiritu ipse Pegasu equus cursum peragere posset, eius aula protenditur, in caelum usque machina surgit. Pario columnae marmore, sublimem tecto scapum demittunt. Foruli<sup>46</sup> quinque distincti ordinibus libros, illas inquam sapientum mentes, ipsas Musarum animas, tutamque famae immortalitatem, vel pallentis citri gremio, vel odori ferae brachii cupressi, vel solido buxi pectore amplexantur. Viginti fere voluminum millia continent. Μέγιστον μέντοι τοῦτο στρατεύμα, καὶ κατὰ βαρβάρων ἐπιτήδειον, αὐτοῦ μόνον ἐπὶ τούτῳ στρατηγοῦντος. Quia orientem paratis fenestris prospectat, niveo parietum gypso oppositum solem excipiens candidum, et sine faece diem

<sup>42</sup> Giovanni Battista Gabio (d. 1590). Gabio had already translated this work into Latin in 1570.

<sup>43</sup> ‘Curopalates’ is a reference to John Skylitzes (c. 1040–1101), in Greek and Latin respectively: Ἰωάννης Σκυλίτζης κουροπαλάτης; Ioannes Scyllitzes curopalata.

<sup>44</sup> Mariner omits the initial *o*-, writing just “mitto.”

<sup>45</sup> This parenthetical comment (vel ... ἀμαλθείας) is marked as an interlinear insertion in the manuscript. The nymph Amalthea fostered the infant Zeus on Crete. On account of her nurturing qualities, she was associated with generosity and abundance, as symbolized by a cornucopia.

<sup>46</sup> Mariner originally wrote “Pegmata,” but crossed it out in favor of the latinized “Foruli.”

intromittit. At vero ubi florentibus viridariis nimium diffusam umbram explicat, et obliquo in septentionem tramite, praecipitem ad occasum Phoebum, versus tuam, te inclytam Antwerpianam, admiratur; nescio quem Schotteum zephyrum, mollibus emissum flatibus, et blandulis spirantem camenis sibi suscipit. Auro chartae fulgent, et quae pellibus, quas iuveni enutrierant, obvolvuntur, mirifice exornatae nitescunt.

Tuos, mi Schotte libros, omnesque illos, in quibus nomen erit tuum, posthac ὄμοσα καρτερόν ὄρκον, ad ipsum Apollinis latus, πίστευε ἔμοιγε, collocabo. At si ita facile os tuum istud Hieronymum, tuamque serenam Mysis coctam canitiem, mihi aliquis Apelles depingeret, medium inter chorum, te quasi istam tuo aspectu moderantem orchestram constituerem. Ille igitur Princeps ex ingenti, at vere Regia Escorialii Bibliotheca manuscriptos graecae libros (sunt ibi innumeri) non nullos mihi extorquere parat. Tantam quidem arenam perhorrescerem, nisi tuo obtectus latere, obvios quosque ictus sperarem eludere. At qui fortasse erunt vel Threces vel Myrmillones, cum quibus mihi bellum indicitur, nondum illis data porta, egredi est permissum. In armis sum, stationem servo, viso hoste, ne illi succumbam ad te confugiam. Tu mihi tutum praesidium. Nam,

νῦν δ' ἦτοι μὲν ἐγὼ πάυω χόλον, οὐδέ τί με χρῆ  
ἀσκελέως αἰεὶ μενεαινέμεν. Ἀλλ' ἄγε θᾶσσον  
ὄτρυνον πόλεμον δὲ κάρη κομόωντας Ἀχαιοῦς,  
ὄφρ' ἔτι καὶ Τρώων πειρήσομαι ἀντίον ἐλθῶν.<sup>47</sup>

Scribis eruditissime Schotte illud meum epigramma graecum, quod quidem obiter fudi, “Dialogis” quos typis mandas praefixisse.<sup>48</sup> Ne

<sup>47</sup> Homer, *Iliad*, 19.67–70. Alongside this longer quotation from the *Iliad*, Mariner included a shorter Homeric subclause earlier in the letter (n. 37) and four lines of Homeric pastiche that follow (n. 49). Mariner would go on to produce his own Latin translation of the *Iliad* between 1620 and 1623 (nn. 32 and 33).

<sup>48</sup> Schott 1617 is a Latin translation of Antonio Agustín’s *Diálogos de medallas, inscripciones y otras antigüedades*. A four-line Greek epigram by Mariner *Ad Andreas Schottum* appears in the prefatory paratextual material.

quaeso, haec tam parva spolia, in tanti triumphi pompa desume, nisi forte inter tui currus rotas, ipsis equorum vestigis, illa numerum implere permittas. Quae si tantorum possent trophaeorum denuo tum insequi pulverem, prospero flatu, quem illis tu spiras, ipsam famae tubam, per aëra sonantem perstringent.

Οὐ γὰρ ἐγὼ σέο φημί εἰότερον βροτὸν ἄλλον  
ἔμμεναι, ὅσσοι ἄμ' εἰς Μούσας ἐπὶ γράμμασιν ἦλθον.<sup>49</sup>

Semel, atque iterum ad te meas emiseram, et vix animo comprehendere possum, quibus tantum tuae manus hospitium tandem contigit, graeco utraeque ad te sermone prodierant, carmen etiam graecum utrisque aderat. Mehercle illis, quae tuum divinum os aspexerunt, hoc solo nomine eximium genii incubat numen. remarkable

Sed hoc carmen latinum tibi nunc mea audax Calliope canit:<sup>50</sup>

Ut vitrum qui oculis, ut cernat verius, aptat  
    sic Schottum doctis magnus Apollo dedit.  
Illius accensa torquet face Musa tenebras.  
    candidus et sophiae claret ubique dies.  
Illum adeat, qui cuncta cupit Musae antra videre  
    nam rerum cunctis lumina Schottus habet.  
Hasque sequens aquilas volat aethera noctua Pallas,  
    harum oculisque suam Iuno repingit avem.  
Utitur ad Phoebum Iovi his, praedamque superbam

<sup>49</sup> Cf. Homer, *Iliad*, 2.248–49: “οὐ γὰρ ἐγὼ σέο φημί χειριότερον βροτὸν ἄλλον / ἔμμεναι, ὅσσοι ἄμ' Ἀτρεΐδης ὑπὸ Ἴλιον ἦλθον.”

<sup>50</sup> The symbolism and argument of this Latin poem appears to be more associative than logical, presenting Schott and his scholarship as a guiding light for less gifted readers, and leading them toward knowledge of literature and the arts. In Mariner’s imagery, Schott first becomes a pair of glasses, which perfect the vision, and a torch, which spreads light. He then becomes the sharp-eyed eagles of Jove, which the birds of Athena and Juno wish to imitate. In an odd simile, the final couplet appears to express the idea that if Schott’s scholarship (once more a pair of glasses) can refine so greatly one’s “vision” (that is, knowledge) of literature and the arts, then they must sit on a “great nose” (that is, belong to a great man).

cunctorum, Musas, unguibus esse parat.

Tanto oculos nitidos huius facit esse κάτοπτρον  
quanto illis maior nasus adesse potest.

Et aquilas et lynces ad ipsum scientiarum Phoebum nos efficis, et iam non obductis superciliis, manuque ante oculos posita illum intueri conamur. Per te enim, quasi per conspicuum vitrum, et nitenti glacie concretum crystallum vel ipsis aeris, etiam dissitum literarum lumen facile apparet. Nemo est enim, qui, te suggerente vel nasutus esse non studeat, si forte nasum rinnocerotis habere non potest.

D. Basilium tuum<sup>51</sup>, atque ideo verius Βασίλειον, καὶ πάσης βασιλεύοντα σοφίας, iam habeo, qui ut dicam quod sentio, tua iam accessione solum magnum dici debet. B. vero Cyrilli “τὰ Γλαφυρά” in Pentateuchum<sup>52</sup>, quae, quia a te recensita sunt γλαφυρώτατα voco, omnibus adhuc votis desidero. “Dialogi” vero illi undecim<sup>53</sup>, me, quia illis adhuc non fruor, ita anxium animo pendere cogunt, ut state loco nesciam nisi spe fatus potiundi, iam dudum illos habere mihi mentiar. Γράφεις tandem οὕτως, ἐσμέν δύο, ὥσπερ λέγεται, ἐν μιᾷ σαρκί, καὶ ἐσόμεθα μέχρι τοῦ θανάτου, ἐγὼ δὲ αὐτῶ ἀντιλέγειν οὐ δύναμαι, μήτε ἐθέλω κἂν δυναίμην, ἀλλὰ μόνον τοῦτο εἶναι προστίθημι ἵνα σφόδρα ἐν τῷ ζυγῷ κατεχώμεθα, ὡς δῆθεν μὴ ἐν σαρκί, ἢ μὲν τάχα καταφθίρεται, ἀλλὰ ἐν τῇ ψυχῇ, αὐτῇ δ’ ἄφθιτος, καὶ ἀκήρατοι, τῆς ἡμῶν φιλίας συζυγίαν καταπήγνυσθαι. Οὐ μὲν ἔχω εἰπεῖν ὅπως λίαν πρὸς αὐτὸν ἔχω φιλικῶς.<sup>54</sup> Αὐτῶ μὲν τριγέροντος Νέστορος οὐ τὴν εὐέπειαν ἔχεις, καὶ τοὺς αἰῶνας<sup>55</sup> θεοὶ δοῖεν.

Ἐρωσο μυριάκις.

Madriti XXV. Aprili MDCXVII

<sup>51</sup> Mariner was probably referring to Schott 1616.

<sup>52</sup> Schott 1618.

<sup>53</sup> Schott 1617.

<sup>54</sup> This sentence was added after the close of the letter, and its intended position within the text was indicated with an obelus (‡).

<sup>55</sup> “Τοὺς αἰῶνας” is added above the word “χρόνον” apparently as an alternative, although “χρόνον” is not crossed out. I have chosen to read the former out of stylistic preference.

*Appendix 2*  
*Translation*

To the most learned Andreas Schott. *Greetings!*

I shrink from words, for the greatness of your wisdom has a hold on me. Indeed, it is easier to know the quantity of sand and the size of the sea than to capture your praise in words! I have not yet reached the point where I can speak the truth—that is, to accept the shield of Pallas herself, and the mighty spear; in other words, to receive all wisdom. These beautiful things no individual has yet borne on his shoulders to such heights, and with these things you have not only gained mastery over fame but also have laid low the authority of many wise men. For you, captivated by love for the sciences of the utmost good, have commanded those who have driven the same wisdom to the pinnacle of their adoration to love from the heart (just like you do, as one among those who are esteemed in matters of wisdom). And this is a wonder to me, no small marvel for my soul, and it produces a sacred reverence at the same time.

But now, most learned Schott, I have presented to you both the symbols of my love and the signs of my moderate talent. They both seek you on an uneven trajectory. I would indeed be fortunate if, just as my love submits itself entirely in a blind passion, so my intellect would offer me wholly to you in a bright flame. However, as your benevolence grants my love this favor, so, too, your intellectual brilliance, your remarkable radiance, and that lamp given to you by the muses will shed their light on my dim intellect. Thus, you will ensure, to the same extent that I am capable in my love for you, I do not fail you in talent.

I do not regret having completed such long and arduous studies of my dear Curopalates, because it was through you that I got news of his work, and through you the advice to stop, and (through you) I learned of the author Giovanni Battista Gabio. At that time, I was not yet aware of it [the earlier translation], and, in a relatively short span of time, I had already got through almost half of such an important work [Skylitzes



Curopolates' *Synopsis*] with a free stride. You encourage me to turn to other things while I was thinking I should send you what he stole from me.

But now I am thinking about something else, so that perhaps something in which you might be of assistance to me is not entirely lacking. The most excellent prince, Don Fernando de Ribera, the grand duke of Spain, Marquis of Tarifa, count of los Molares (to omit many other titles), has appointed me, though I am entirely undeserving, as a tutor and the curator of his library, or, to put it more accurately, the steward *of his abundance*. This library is in Seville, and you can by no means call it [the library] inferior to that of Ptolemy, for it is extended in an unbroken line for a stadium, or as far as the horse Pegasus himself could move with much spirit, and its hall rises up to the sky by means of a clever structure. Columns in Parian marble drop their lofty shafts from the ceiling. Five separate compartments embrace the books (I mean those wise minds, the very souls of the muses, and the sure immortality of fame), in rows, whether in the bosom of pale citrus wood, the scented arm of wild cypress, or the solid chest of boxwood. They contain nearly 20,000 volumes. *This mighty army is fitting for warfare against barbarians, but only under such a commander [as yourself]*. Since it faces the east with its prepared windows, welcoming the bright sun opposite with the white plaster of the walls, it lets in the daylight without impurity. But, indeed, where it spreads its broad shade over blooming gardens, and along an oblique path toward the north, it gazes at descending Phoebus, and toward you and your illustrious Antwerp. Indeed, the library takes in some sort of Schott-like zephyr, sent forth with gentle breezes, and it breathes in with it [the Schott-like zephyr] the soothing muses. Some pages glitter with gold, and those bound in leather, which young bulls have supplied, shine out wonderfully decorated.

Your books, my dear Schott, and any others on which your name appears from now on, I will place right next to Apollo, *I swear by a forceful oath, believe me*. But if someone, like a second Apelles, were to paint your Jerome-like face and that serene white hair, the product of your well-ripened devotion to the muses, I would depict you in the center of the chorus, as if you were directing the orchestra with your gaze. That

noble prince [Don Fernando de Ribera], indeed, is preparing to wrest some Greek manuscripts for me (there are countless of them) from the vast, truly royal library of El Escorial. I would indeed dread such a battle, were I not sheltered by your side, under which I hope to elude any on-coming blows. As for those who might be like Thracians or Myrmidons, against whom I am summoned to war, the gate has not yet been opened to them, and they are not permitted to venture forth. I am armed, I keep watch, and when I see the enemy, I will not hesitate to take refuge with you so as not to fall victim to them. You are my safe refuge. For,

Now I cease my anger, and there is no need for me  
to remain constantly enraged. But come, quick  
to war against the hair-combed Achaeans,  
so that I may still try to face the Trojans in battle.

You, most learned Schott, write that you have prefixed the Greek epigram, which I casually composed, to the “Dialogues” that you are sending to press. Please, do not take these small prizes and place them in the grand parade of your triumph, unless, perhaps, you allow them to fill the space between the wheels of your chariot, right in the hoofprints of your horses. If these could follow in the dust of such great trophies again, by the favorable breath that you breathe into them, they will sound very trumpet of fame that fills the air.

For I do not claim that there exists a more accomplished mortal than yourself, given the extent to which you have immersed yourself in the Muses and in literature.

Once and again, I had sent my works to you, and I can scarcely grasp in my mind, to which the shelter of your hands has finally been granted, for both works had appeared to you in the Greek language, and a Greek poem was present for both. By Hercules, those that have gazed upon your divine countenance are endowed with a remarkable genius, solely by this virtue.

But now, my audacious Calliope sings this Latin poem for you:

Just as one adjusts a glass to their eyes so that they can see more clearly,  
so did great Apollo grant Schott to the learned.  
His muse dispels darkness with a burning torch  
and the bright light of wisdom shines all around.  
Let those approach him, who desire to see all the muses' hollows,  
for Schott possesses light on issues for everyone.  
And, following [Schott's] eagles, the owl of Pallas soars through the heavens,  
and Juno equips her own bird with their [the owls'] eyes.  
He [Schott] makes use of these [eagles] of Jove in pursuit of Phoebus [≈ light  
of wisdom],  
and he prepares the muses as a proud treasure within the grasp of all birds.  
The more *an eyeglass* makes his [Schott's] eyes bright,  
the greater the nose on which it can be worn.

You make us the eagles and lynxes for the very Phoebus [≈ light] of knowledge, and, without furrowing our brows, we currently attempt to gaze at him with a hand placed before our eyes. Through you, however, as if through a clear glass, or a crystal frozen in shining ice, or even the very air itself, the light of letters, even when dispersed, is easily visible. For there is no one who, with your guidance, would not strive to be sharpened, even if, perhaps, he cannot have the nose of a rhinoceros.

I now have your Basil as well, which is indeed rather *royal* and which *rules over all knowledge*. If I say what I feel, in fact, he should only be called *the Great* because you have treated him. As for B. Cyril's "*Elegant Commentaries*" on the Pentateuch, which I call *most elegant* because they have been reviewed by you, I still long for them with all my wishes. Those "Eleven Dialogues," on the other hand, make me so anxious, as I still cannot enjoy them, that I hang on to them in a mind so agitated that I do not know where I am and, nurtured by the hope of obtaining them, I would falsely claim to have had them for a long time. You will write, however, in this way we are, as they say, two in one body, and we shall remain so until death. I cannot and do not wish to argue with that (even if I were able to) but I merely propose this; that we may be held firmly together to anchor the unity of our friendship, not, indeed, in the body, for the body will

perhaps perish, but in the soul, and the soul is immortal and incorruptible. I cannot say how deeply I feel toward you. May the gods give you the age of ancient Nestor, whose gift of words you also have.

A thousand times, farewell!

Madrid 25<sup>th</sup> April 1617.

## Manuscripts Cited

- Madrid, Biblioteca Nacional de España, MS 9859 V.1. <http://bdh-rd.bne.es/viewer.vm?id=0000050660&page=1>
- Madrid, Biblioteca Nacional de España, MS 9860 V.2. <http://bdh-rd.bne.es/viewer.vm?id=0000050660&page=1>
- Madrid, Biblioteca Nacional de España, MS 9861 V.1. <http://bdh-rd.bne.es/viewer.vm?id=0000050679&page=1>
- Madrid, Biblioteca Nacional de España, MS 9863. <http://bdh-rd.bne.es/viewer.vm?id=0000050652&page=1>
- Madrid, Biblioteca Nacional de España, MS 9864. <http://bdh-rd.bne.es/viewer.vm?id=0000050656&page=1>
- Madrid, Biblioteca Nacional de España, MS 9806, 848–51. <http://bdh-rd.bne.es/viewer.vm?id=0000049920&page=1>
- Madrid, Biblioteca Nacional de España, MS 9807, 158–59. <http://bdh-rd.bne.es/viewer.vm?id=0000049931&page=1>
- Madrid, Biblioteca Nacional de España, MS 9813, fol. 657<sup>r</sup>–62<sup>r</sup>. <http://bdh-rd.bne.es/viewer.vm?id=0000049905&page=1>
- Madrid, Biblioteca Nacional de España, MS 9813, fol. 667<sup>r</sup>–68<sup>v</sup>. <http://bdh-rd.bne.es/viewer.vm?id=0000049905&page=1>
- Madrid, Biblioteca Nacional de España, MS 9813, fol. 673<sup>r</sup>–74<sup>r</sup>. <http://bdh-rd.bne.es/viewer.vm?id=0000049905&page=1>
- Madrid, Biblioteca Nacional de España, MS 9971, fol. 400<sup>r</sup>–69<sup>r</sup>. <http://bdh-rd.bne.es/viewer.vm?id=0000049905&page=1>

## Works Cited

- Agustín, Antonio. 1587. *Diálogos de medallas, inscripciones y otras antigüedades*. Tarragona: Felipe Mey.
- Barton, William M. 2022. “Un epigrama trilingüe de Vicente Mariner d’Alagón.” In *Studia in honorem Vibeke Roggen*, edited by Han Lamers and Silvio Bär, 179–97. Oslo: Hermes.
- Barton, William M. 2024. “Latin–Greek Code-Switching in Vicente Mariner’s (ca. 1570–1642) Correspondence with Andreas Schott (1552–1629): A Case-Study.” *Journal of Latin Cosmopolitanism and European Literature* 9: 74–95. <https://doi.org/10.21825/jolcel.87172>

- Bigne, Marguerin de la. 1622. *Magna bibliotheca veterum Patrum, et antiquorum scriptorum ecclesiasticorum*. 15 vols. Cologne: Sumptibus Antonij Hierati.
- De la Fuente Santo, Juan. 2018. "Vicente Mariner de Alagón." In *Diccionario Biográfico Español*. edited by M. del Carmen Iglesias Cano, Madrid: Real Academia de la Historia. <http://dbe.rah.es/biografias/59501/vicente-mariner-de-alagon>
- De la Fuente Santo, Juan, and Antonio Serrano Cueto, eds. 2009. *Vicente Mariner: Batracomiomaquia e Himnos homéricos*. Madrid: Editorial CSIC.
- Gabius, Johannes Baptista, ed. 1570. *Historiarum compendium: quod incipiens à Nicephori Imperatoris a benicis obitu, ad Imperium Isaaci Comneri pertinet*. Venice: Apud Domenicum Nicolinum.
- García de Paso Carrasco, María Dolores. 1997. "Epítetos y fórmulas homéricas en la *Ilias* y la *Odysea* de Vicente Mariner." *Habis* 28: 235–51.
- Gil Fernández, Luis. 2011. "La enseñanza universitaria del griego y su valoración social." In *Tradicón clásica y universidad*, edited by F. Lise Beretberbide, 29–50. Madrid: Editorial Dykinson.
- Lazure, Guy, and Cal Murgu, with Dave Johnston. 2023. *The Spanish Republic of Letters (SRL)*, University of Windsor. <https://cdigs.uwindsor.ca/srl>
- Mariner de Alagón, Vicente. 1633. *Vincentii Marinerii Valentini Opera omnia, poetica et oratoria in IX libros diuisa*. Tournon: Apud Ludovicum Pillhet.
- Meursius, Johannes, ed. 1617. *Theophylacti, Archiepiscopi Bulgariae, Epistolae*. [ . . . ] nunc primum e tenebris erutas editit. Leiden: Godefrid Basson.
- Meursius, Johannes. 1741–63. *Joanni Meursii Opera omnia in plures tomos distributa, quorum quaedam in hac editione primum parent*. Edited by Johannes Lamius. 12 vols. Florence: Regiis magni Etruriae ducis typis.
- Quantin, Jean-Louis. 2020. "A European Geography of Patristic Scholarship in the Sixteenth and Seventeenth Centuries." *International Journal of the Classical Tradition* 27, no. 3: 300–31.
- Rodríguez Herrera, Gregorio. 1995. "Notas para un catálogo del corpus epistolar del helenista Vicente Mariner." *Cuadernos de Filología Clásica: Estudios Latinos* 9: 197–204.
- Sánchez González, Antonio. 1990. *La Casa de Pilatos, Palacio de San Andreas o de los Adelantados*. Sevilla: Ediciones Guadalquivir.
- Schott, Andreas, ed. 1616. *Sancti Basillii re et nomine Magni Caesareae Cappadociae archiepiscopi Opera quae ad nos latine pervenerunt Omnia. Denuo ad exemplaria Graeca recensita, emendata, & Epistulis locupletata, studio Andreae Schotti Antverpiana Soc. Iesu Presbyteri. Notae eiusdem: et P. Frontonis Ducaei, eiusdem Soc. Theologi. Cum Indicibus copiosis*. Antwerp: Henricus Aertssius.

A Bilingual Letter from Vicente Mariner to Andreas Schott

- Schott, Andreas, ed. 1617. *Antonii Augustini Archiepisc. Tarracon. antiquitatum romanarum hispanarumque in nummis veterum dialogi XI*. Antwerp: Henricus Aertssius.
- Schott, Andreas, ed. 1618. *Sancti Patris Nostri Cyrilli Alexandr. Archiepiscopi Glaphyra eis pentateuchon: Scita et elegantia Commentaria in quinque priores Moysis libros nunc primum graece et latine edita studio Andreae Schotti*. Antwerp: Heredes Martini Nutii.
- Serrano Caldero, José. 1958. "Las obras del humanista Vicente Mariner: Sus manuscritos existentes en la Biblioteca Nacional de Madrid." In *Actas del Primer Congreso español de Estudios Clásicos*, 500–06. Madrid: Publicaciones de la SEEC.