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Poems by Benedict Schwalbe (ca. 1460–1521) on the Annunciation to Anna and Joachim, the Immaculate Conception and the Birth of Mary. Translation and Explication

Abstract: This study presents a translation into Polish of three works by a Renaissance monk Benedict Schwalbe from the book *Epitome in divae parthenices Mariae historiam*. The figure of the now-forgotten author of the Renaissance era is brought closer, attention is drawn to the fact that Renaissance editions were also popular in Poland, and the works of Chelidonius that accompanied a series of passion engravings by the Nuremberg engraver were published in Kraków printing houses. The apocryphal themes, outlined in the poems, and theological issues require explanations, so the poems are accompanied by commentaries necessary for reading. The poems and engravings reflect the creators' contemporary Catholic version of Mary's story, which gained recognition among Catholics at the Council of Trent.

As in the Renaissance edition, in this article Albrecht Dürer's engravings are considered important and attractive. The release of the paintings along with Chelidonius's poems prove the intersemiotic dimension of the prints of the Renaissance era.

Keywords: Benedict Schwalbe (Chelidonius), Albrecht Dürer, Renaissance poetry, Life of Mary, woodcut.

The purpose of this study is to recall the figure of a Renaissance monk Benedict Schwalbe, known as Chelidonius, translate, and explain the cultural contexts of three works by him from the collection *Epitome in divae parthe-*

nices Mariae historiam. The poems, published together with cycles of prints by the Nuremberg engraver Albrecht Dürer, have not been translated into Polish yet, although Renaissance editions of them were also popular in Poland, and Chelidonius's works that accompanied a series of passion engravings by Dürer were published in Kraków printing houses. The mode of argument employs strategies of cultural literary theory, including intertextuality and literary explication.

The Author and His Work

Benedict Schwalbe, whose name (Chelidon, Hirundo) means swallow or bird in the classical languages Latin and Greek, was born in Nuremberg around 1460. This Renaissance poet, a Benedictine monk, with the nickname Lover of the Muses (*Musophilus*)¹ is almost completely forgotten today. The nickname *Musophilus* serves as a clue regarding the cultural background of its creator, rooted in ancient tradition. It refers to *mania Muson*, the source of poetic inspiration,² which was very widespread during the Renaissance, especially among literary theorists who gathered around the Florentine Academy, and which in Platonic theory took the name of creative frenzy. The name Chelidonius is preserved on the title pages of the poems that he wrote. He received his Renaissance education in his birthplace. For Nuremberg was the centre of monastic humanism, and there, in the monastery of St. Egidius, Benedict Schwalbe stayed from about 1485 until 1514, when he moved to Vienna, to the Scottish Monastery, where he served as abbot from 1518 to 1521. There he was declared court poet to Emperor Maximilian, as reported in an epitaph dedicated to another, more acclaimed Renaissance artist, Konrad Celtis.³ Of the poems that came from Schwalbe's pen, two cycles are the best known, namely one on the passion of Christ *Passio Salvatoris*⁴ and the other on the life of Mary *Epitome in divae parthenices Mariae historiam*.⁵

¹ Such an epithet appears on the title pages. See, for example, *Passio Iesu Christi Salvatoris mundi vario carminum genere [...] doctissime descripta* (Cracoviae: Scharfenberger, 1536).

² Elżbieta Sarnowska-Temierusz, *Przeszłość poetyki: od Platona do Giambattisty Vica* [The Past of Poetics: From Plato to Giambattista Vic] (Warszawa: PWN, 1995), *passim*.

³ Franz Posset, *A Graecian, Christian Poet, and Playwright: Benedictus Chelidonius, Monk of Nuremberg, Abbot of the Schottenstift, in Renaissance Monks: Monastic Humanism in Six Biographical Sketches* (Boston: Brill, 2005), 65.

⁴ *Passio Iesu Christi Salvatoris mu[n]di vario carminu[m] genere / F[ratris] Benedicti Chelidonii Musophili doctissime descripta* (Impressum Cracoviae: per Florianum [Unglerium] et Volfgangum De Paffenhofen [Lern], 1514).

⁵ *Epitome in divae parthenices Mariae historiam ab Alberto Durero Norico per figuras digestam cum versibus annexis Chelidonii* (Nürnberg: Hölzel, 1511).

A collection of works by various authors, selected by Chelidonium, who took up the theme of Christ's passion, also occupies an important position in Chelidonium's legacy.⁶ All three books are decorated with artefacts by Albrecht Dürer. The first is a series of woodcuts called the *Little Passion*, the second is the *Life of Mary*, and the anthology is illustrated with coloured woodcuts of the *Large Passion* series, so named because of the larger size of the blocks compared to the *Little Passion*.⁷ In both the *Epitome* and the *Passio Iesu Christi Salvatoris mundi vario Carminum genere [...] doctissime descripta*, Chelidonium's texts are accompanied by Dürer's engravings. They are a complement, the word coexists with the image, but priority belongs to the graphics. In the anthology, as indicated by the title: *Passio Salvatoris domini nostri Iesu ex Hieronymo Paduano. Dominico Mancino. Sedulio. et Baptista Mantuano per fratrem Chelidonium collecta cum figuris Alberti Dureri Norici Pictoris* the order changes: the pictorial illuminations complement the literary message. Today, however, we can put forward the thesis that it was the Dürer's fame as a great Nuremberg Renaissance artist, draughtsman, painter and printmaker that contributed to the existence and persistence in the literary tradition of the poet Benedict Schwalbe's works. It should be noted that the texts and prints about the life of Mary reflect the contemporary artists' Catholic version of the story, which gained the approval of Catholics at the Council of Trent. This "catholicity" of the book was considered at odds with the affection that Albrecht Dürer expressed for Martin Luther.⁸ During the years of the Reformation, the popularity of the *Life of Mary* gradually waned. The book was not reprinted after the 1511 edition.

The reason why it is worth recalling the figure of Chelidonium is the fact of his popularity in 16th-century Poland. This is evidenced by the editions of his works in Kraków printing houses. *Passio Iesu Christi* was published in Kraków in 1514 in the outhouse of Florian Ungler, in 1523 by Hieronim Vietor, and in 1536 in the outhouse of Maciej Szarfenberg. Another edition was produced in 1640 by the Kraków printing house of Marcin Filipowski.⁹ Al-

⁶ *Passio Salvatoris domini nostril Iesu ex Hieronymo Paduano. Dominico Mancino. Sedulio. Et Baptista Mantuano per fratrem Chelidonium collecta cum figuris Alberti Dureri Norici Pictoris* (Nürnberg: Hölzel, 1511). This book is decorated with colourful miniatures by Albrecht Dürer.

⁷ Erwin Panofsky, *Albrecht Dürer*, vol. 1 (London: Humphrey Milford, 1945, Oxford University Press), 51.

⁸ Franz Posset, *A Graecian, Christian Poet, and Playwright: Benedictus Chelidonium, Monk of Nuremberg, Abbot of the Schottenstift*, in *Renaissance Monks: Monastic Humanism in Six Biographical Sketches* (Boston: Brill, 2005), 91.

⁹ Estreicher Karol, *Bibliografia polska*, volume of the General Collection:14, volume of the Series III (Kraków: Drukarnia Uniwersytetu Jagiellońskiego, 1986), 152, 153.

brecht Dürer's influence on the formation of the religious imagination is also not without significance in the history of Polish culture. Suffice it to mention the first printed Polish book,¹⁰ namely *Żywot Pana Jezusa Krysta* by Balthazar Opec. Although the woodcuts appearing there are not by Albrecht Dürer, they were created under his tutelage. Their creators are considered the most talented of his pupils, namely Hans Leonard Schäufelein, Hans Baldung called Grien and another, but so far it has not been determined who he was, although the names Wolf Traut, Hans Suess von Kulmbach are mentioned.¹¹ There are numerous works of art whose authors drew inspiration from Chelodinius's artistic updates.¹² These were not always well-known artists; more often provincial craftsmen, whose influence, especially on folk piety, is very significant. The wooden relief from Szydłowiec *The Homage of the Three Kings*, inspired by one of Dürer's engravings, will serve as an example.¹³ Furthermore, the creators of Erasmus Ciołek's *Missal* and *Pontifical* drew on Albrecht Dürer's *Life of Mary* and *Little Passion* woodcut series.¹⁴ There is also a contemporary Polish edition of *The Life of Mary* in book form. It was published in 1985 by Wydawnictwa Artystyczne i Filmowe.

¹⁰ Today it is recognised as the *Żywot Pana Jezusa Krysta, Stworzyciela i Zbawiciela rodzaju ludzkiego wedle ewangelist świętych z rozmyślanim nabożnym doktorow Pisma Świętego krotko zebrany* [Life of Lord Jesus Christ, Creator and Saviour of Mankind According to the Evangelists of the Saints with Devotional Meditation by Doctors of the Holy Scriptures Briefly Collected]. Earlier, in 1514, an edition of Biernat of Lublin's *Raj duszny (Paradise of the Soul)* was said to have been produced in Ungler's outhouse. However, the oldest of the surviving books is an edition of *Hortulus* from 1533. See Ludwik Bernacki, *Pierwsza książka polska. Studium bibliograficzne* [The First Polish Book. Bibliographic Study] (Lvov: Ossolineum, 1918), 193.

¹¹ Katarzyna Krzak-Weiss, "Wyposażenie graficzne *Żywota Pana Jezusa Krysta Baltazara Opeca*" [Graphic Equipment of the *Żywot Pana Jezusa Krysta Balthazar Opec*], in *Żywot Pana Jezusa Krysta, Stworzyciela i Zbawiciela rodzaju ludzkiego wedle ewangelist świętych z rozmyślanim nabożnym doktorów Pisma Świętego krotko zebrany* (1522), facsimile, eds. Wiesław Wydra, and Rafał Wójcik (Poznań: Wydawnictwo UAM, 2014), XCVIII.

¹² Michał Walicki, "Inspiracje graficzne polskiego malarstwa na przełomie XV i XVI wieku" [Graphic Inspirations of Polish Painting at the Turn of the 15th and 16th Centuries], in *Rocznik Muzeum Narodowego w Warszawie* (1962): 397.

¹³ Michał Walicki, "Nieznana płaskorzeźba z Szydłowca. (Przyczynek do dziejów stosunku grafiki i rzeźby w Polsce XVI w.)" [Unknown Relief from Szydłowiec. (A Contribution to the History of the Relationship of Graphic Art and Sculpture in Poland in the XVI Century)], in *Rocznik Muzeum Narodowego w Warszawie* (1934–35): 382.

¹⁴ Jacek Tomaszewski, *Oprawa książkowa w Polsce 1450–1600. Studium tegumentologiczno-ikonograficzne studium* [Bookbinding in Poland 1450–1600. A Tegumentological and Iconographic Study] (Warszawa: Polski Instytut Studiów nad Sztuką Świata, 2017), 46.

Coexistence of Word and Image

Obrazy przemawiały do czytelnika, silniej niż tekst – trafiając do jego wyobraźni w sposób bardziej bezpośredni, zapadały mu w pamięć o wiele łatwiej i głębiej. Szczególnie, jeśli wybrane sceny przedstawione były tak, iż widz czuł się ich uczestnikiem.¹⁵

[The images appealed to the reader, more strongly than the text – reaching his imagination in a more direct way, they sank into his memory much more easily and deeply. Especially if the selected scenes were presented in such a way that the viewer felt like a participant.]

These words allow us to define the function of book decoration, enriched during the Renaissance with images obtained through reproduction techniques. Emil Mâle points out, on the one hand, the degree of dependence of the artist-craftsman on theological thought, and on the other hand, the role of the creator as one who explains the world, the laws that govern it, the truths of faith, in a way that is accessible to all.¹⁶ Although they had a subservient function, the presence of graphic arts with religious themes, like painting or other representational arts, paradoxically had not only an aesthetic dimension, since they also fostered contemplation – the essence of the liberal arts. Moreover, they also meant that those who were not educated enough to understand anything written could participate in that contemplation. The synod of Arras in 1025 was unequivocal on this subject. In the fourteenth chapter entitled *De imagine Salvatoris in Cruce*, the synod's participants make the following statement about the importance of images.¹⁷ "Illiterati quod per scripturam non possunt intueri hoc per quaedam picturae lineamenta contemplantur". The status of the creator, his popularity, the environment in which he lived, his intellectual formation – all this could have

¹⁵ Katarzyna Krzak-Weiss, "Wyposażenie graficzne Żywota Pana Jezusa Krysta Baltazara Opeca," in *Żywot Pana Jezusa Krysta, Stworzyciela i Zbawiciela rodzaju ludzkiego wedle ewangelistów świętych z rozmyślaniami nabożnymi doktorów Pisma Świętego krotko zebrany*, XCIII.

¹⁶ Emil Mâle, *L'art religieux du XIII au XVIII siècle* (Paris: Librairie Armand Colin, 1945), 151; Aron Guriewicz, *Kategorie kultury średniowiecznej* [Categories of Mediaeval Culture] (Warszawa: PIW, 1976), 41.

¹⁷ Relevant passage in a broader context: "Simpliciores quippe in ecclesia et illiterati quod per scripturam non possunt intueri hoc per quaedam picturae lineamenta contemplantur id est Christum in ea humilitate, qua pro nobis pati et mori voluit, dum hanc speciem venerantur, Christum in cruce ascendentem, Christum in cruce passum, Christum in cruce morientem, Christum solum, non opus manuum hominum adorant, no enim truncus ligneus adoratur, sed per illam visibilem imaginem mens interior hominis excitatur, in qua Christi passio et mors pro nobis susceptam quam in membrane cordis inscribitur, ut in se unusquisque recognoscat, quanta suo Redemptori debeat, dum videlicet iuxta Salvatoris sententiam, quae postulat imago Caesaris, redduntur Caesari, et quae Dei, Deo." (Mansi, 454sq).

influenced the rendering of the priority of the image over the word, and it was then that the image complemented the message. This was the case with the *Life of Mary*, a series of woodcuts by Albrecht Dürer. The relationship of these two fields of human creativity – poetry and visual arts – was devoted to numerous theoretical reflections of artists of the Renaissance period, according to which the goal of the artist's activity is to bring the truth of nature closer, to enable the viewer to attain knowledge, which is the real destiny of man, knowledge that can be achieved through contemplation. Theorists draw on the ancient reflection on the status of art. It is worth recalling some of the very numerous thoughts on the ontic structure of the work of art and presenting them on a timeline. In the *Nicomachean Ethics* we read: "Now all Art has to do with production, and contrivance, and seeing how any of those things may be produced which may either be or not be, and the origination of which rests with the maker and not with the thing made".¹⁸ In *Metaphysics*, the words are cast: "[...] but from art proceed the things of which the form is in the soul of the artist."¹⁹ Horace with his *dictum: ut pictura poesis*²⁰ linked the word and image, and Leonardo da Vinci indicated how words can be rendered by image:

Mimo że byłbyś [poeto] w stanie opowiedzieć lub dokładnie opisać widziane kształty, to malarz tak je namaluje, że wydawać się będą żywymi, a stosując światło i cień, nada on wyraz ludzkiej twarzy. Czego ty za pomocą pióra uczynić nie możesz, malarz pędzlem osiągnie.²¹

[Although you [the poet] would be able to tell or accurately describe the shapes you can see, the painter will paint them in such a way that they will seem alive, and by using light and shadow, he will give expression to the human face. What you with a pen cannot do, the painter with a brush will achieve.]

¹⁸ Aristotle, *The Nicomachean Ethics of Aristotle*, Book 6, Chap. 4, trans. Drummond Percy Chase (London: Dent, 1915), 134. Online: <https://www.gutenberg.org/files/8438/8438-h/8438-h.htm>; <https://archive.org/details/nicomacheanethic00arisoft/page/n7/mode/2up>. St. Augustine makes a similar statement on the disposition of the creator in *The Immortality of IV, 5*, in *The Immortality of the Soul; The Magnitude of the Soul; On Music; The Advantage of Believing the Soul*: "It is evident, however, not only that art is in the mind of the artist, but also that it cannot be but in his mind, and inseparable from it. For, if art is separated from the mind, it will be either outside the mind, or nowhere". St. Augustine, *The Immortality of the Soul; On Faith in Things Unseen (The Fathers of the Church, Volume 4)*, trans. Ludwig Schopp (New York: Cima, 1947), 22 [15–50].

¹⁹ Aristotle, *Metaphysics*, VII, 1032b, trans. William David Ross, online: <https://classics.mit.edu/Aristotle/metaphysics.mb.txt>.

²⁰ Horace, *De arte poetica*, v. 361.

²¹ Leonardo da Vinci, *Szkice i zapiski*, ed. Hanna Suh, trans. Beata Brózda (Warszawa: Parragon, 2006), 12.

The artist, updating his or her vision whether using a spatial form, or in an image or word, fills it through the creative act with his or her experience, expression and emotions. And, when it comes to a sacred work, also by faith. A similar kind of emotion is expected from the potential viewer.²² Dürer expresses this thought as follows:

Żaden chrześcijanin nie zostanie przez malowidło lub figurę pociągnięty do bałwochwalczej wiary [...]. Ten, kto chciałby modlić się do obrazu, do drzewa lub kamienia, musiałby istotnie być nierozumnym człowiekiem. Dlatego obraz przynosi więcej zbudowania, niż utrapienia, jeśli tylko wykonany jest z godnością, znajomością sztuki i dobrze.²³

[No Christian will be drawn to idolatrous faith by a painting or statue [...]. He, who would pray to an image, a tree or a stone, would indeed have to be an unintelligent man. Therefore, an image brings more edification than affliction, if only it is made with dignity, knowledge of art and well.]

Chelidonium's lyrical narratives can be classified as ekphrasis.²⁴ We use the term *ekphrasis* here in its etymological and genealogical sense: *ekphrazein*, the verb from which *ekphrasis* is derived, translated as "description", has the meanings "to express", "to tell" or "to embellish".²⁵ In rhetoric it is identified with the figure called "*hypotiposis*" (Greek), "*evidential*" (Latin).²⁶ It is, according to the definition of Hermogenes of Tarsus, a descriptive utterance, characterised by the vividness of the representation of things, and which makes the matter evident in order to make it clearer.²⁷ Of course, Chelidonium's poems are ekphrases of visual works. The poem was written in ele-

²² Maria Kinga Strzelecka, "Teologia Sztuki Sakralnej," *Studia Theologica Varsaviensia*, 6, no. 2 (1968): 51–67.

²³ *Pouczenie o mierzeniu cyrklem i linią* (1525). Cited after: Jan Białostocki, *Dürer* (Warszawa: Ruch 1970), 70.

²⁴ On the tradition of genre in antiquity, see Bernhard F. Scholz, *Pictures into Words. Theoretical and Descriptive Approaches to Ekphrasis*, ed. Valerie Robillard, Els Jongeneel (Amsterdam: Vu University Press, 1998), 74; Remigiusz Popowski, "Starożytny przewodnik po neapolitańskiej pinakotece" [Ancient Guide to the Neapolitan Pinacoteca], [wstęp do:] [introduction to:] *Filostrat Starszy, „Obrazy”* [Philostratus the Elder, "Images"], trans. Remigiusz Popowski (Warszawa: Prószyński i S-ka, 2004), 33; Remigiusz Popowski, "Retoryka w późno antycznych opisach dzieł sztuki" [Rhetoric in Late Antique Descriptions of Works of Art], in *Retoryka antyczna i jej dziedzictwo* [Antique Rhetoric and Its Legacy], ed. Jerzy Axer (Warszawa: Aletheia, 1996), 50–64.

²⁵ *Słownik grecko-polski*, v. 1, ed. Oktawiusz Jurewicz (Warszawa: PWN, 2000), 284.

²⁶ Albert Gorzkowski, "Ut pictura verba.... Zagadnienie unaocznienia w retoryce starożytnej i wczesno nowożytnej" [Ut pictura verba... The Issue of Visualisation in Ancient and Early Modern Rhetoric], *Pamiętnik Literacki* 2 (2001): 37.

²⁷ Cf. *Hermogenis Progyrnasmata*, cited by Heinrich Lausberg, *Retoryka literacka. Podstawy wiedzy o literaturze* [Literary Rhetoric. Fundamentals of Literary Knowledge], trans. and compil. Albert Gorzkowski (Kraków– Bydgoszcz: Homini 2002), 361.

giac distich, a rigorous metrical form, “accommodating” complaints, including those framed in the form of an internal monologue, reflections, but also allowing for the weaving of stories.²⁸ With regard to connected speech, it has become accepted in our contemporary literary theory to call descriptive works of art ekphrastic or iconic poetry, incorporating rhetorical prosopopoeia into the description that characterises this genre of speech.²⁹

In the layer of invention that follows Dürer’s painting, Chelidonium’s narrative draws on the New Testament apocrypha. The Fathers of the Church were aware of the power of the influence of apocryphal literature, which they used to approximate the truths proclaimed in the Bible. Through legends, artistic visions and concrete images, apocryphal stories made dogmas easier to believe.³⁰ Besides, the New Testament does not contain the whole message about Jesus. Church-controlled knowledge made available in liturgy and catechesis was supplemented with elements of local folklore, legends and mythology. Thanks to the oral tradition, theological works were created which were, as Marek Starowieyski writes, “wyrazem pierwotnej teologii chrześcijańskiej, zazwyczaj judeochrześcijańskiej, czasami (ale nie zawsze!) nieortodoksyjnej, jeszcze nie przepuszczonej przez sita myśli greckiej i nieuporządkowanej przy pomocy ścisłych terminów teologicznych”³¹ [an expression of the original Christian theology, usually Judeo-Christian, sometimes (but not always!) unorthodox, not yet passed through the sieves of Greek thought and not yet organised with strict theological terms]. However much the gospels and apostolic works provide insight into the environment of Jesus’ life and mission, they are almost silent about Mary. To this extent, therefore, the Marian apocrypha recorded these “blank pages”, satisfying ordinary human curiosity. Chelidonium’s works, thanks to their coexistence with Dürer’s engravings, were most likely intended to arouse the imagination, cause aesthetic and religious emotion, and ultimately strengthen faith.

Chelidonium’s poetic tales most likely drew profusely on the apocryphal *Book of the Birth of Saint Mary*. However, this short work, especially the

²⁸ Representative of this form of expression are Ovid’s elegiac works, especially *Tristia*, *Epistulae ex Ponto*, *Heroides*.

²⁹ Rozalia Słodczyk, “Powrót do ekfrazy. Próba systematyzacji oraz propozycja typologii” [Return to Ekphrasis. An Attempt at Systematisation and a Proposal of Typology], *Teksty Drugie* 5 (2018): 354.

³⁰ Aleksander E. Naumow, *Apokryfy w systemie literatury cerkiewnoślowlawskiej* [Apocrypha in the System of Orthodox Slavic Literature] (Wrocław: Ossolineum, 1976), 77.

³¹ Marek Starowieyski, “Wstęp” [Introduction], in *Apokryfy Nowego Testamentu. Ewangelie apokryficzne, cz. 1. Fragmenty, Narodziny i dzieciństwo Maryi i Jezusa* [Apocrypha of the New Testament. Apocryphal Gospels, part 1. Fragments, Birth and Childhood of Mary and Jesus] (Kraków: WAM, 2003), 34.

chapters devoted to the time before the Annunciation of Mary, is dependent on the *Protoevangelium of James* and the *Gospel of Pseudo-Matthew*.³² The anonymous author of the *Protoevangelium of James* writes a biography of Mary, beginning with the naming of her parents, through her birth, the Annunciation, Christmas, the adoration of the Magi, and her escape from Herod. The work was very popular in the East; there are about 140 manuscripts written down from the fourth to the sixteenth century in Greek.³³ In the Latin version, the text did not appear until 1552. Therefore, it can be presumed that our author used the two aforementioned apocrypha, which functioned during the early Renaissance written in Latin. It cannot be ruled out that the direct source was the *Liber de nativitate Mariae*, a more polished, more literary work, presenting elegant Latin in contrast to the crude language of the *Gospel of Pseudo-Matthew*,³⁴ transmitted by James de Voragine in the *Golden Legend* and present in the official Dominican lectionary.³⁵ What is significant about both Latin apocrypha about Mary's life that were popular at the time of Dürer and Chelidonius's activity is the theses contained in the texts about Mary's role in the story of salvation: Her unquestionable virginity *ante, in* and *post partum*, while showing the beauty of human motherhood and her formation resulting in the achievement of the ideal of a monastic life. Theology has gained a Mariological feature in these apocrypha.

Ekfrazy Chelidoniusa

Anioł ukazał się Joachimowi przebywającemu na wsi i nakazał wybiec na spotkanie żonie ku Złotej bramie

Dlaczego posępna Anna, samotna wraca do domu?
 Małżeńskimi więzami i łożem czczym zawiedziona?
 Joachim bowiem wykpiony od mieszczan i z miasta ucieka,
 By wpośród swoich pasterzy, gdzie woli, żywot swój pędzić.
 Od paplaniny ludzi i dostojników świątyni,
 przebywanie w przyrodzie wolał w swym upokorzeniu.
 A przecież ów był bogaczem pasącym trzody po niwach,
 mniej cenił sprawy publiczne od wiejskich zadań wśród zwierząt.
 Posiadłość ziemską uprawia w niesławie czas swój spędzając,
 samotnie kryje się na wsi. Ten smutku jest powód dla żony.
 I spojrział Bóg z wysokości na ów niegodny los starca,

³² Texts of the apocrypha treating the life of Mary with the study in the collection: *Apokryfy Nowego Testamentu. Ewangelie apokryficzne*, part 1, 266–341.

³³ *Apokryfy Nowego Testamentu. Ewangelie apokryficzne*, 267.

³⁴ *Apokryfy Nowego Testamentu. Ewangelie apokryficzne*, 292.

³⁵ *Apokryfy Nowego Testamentu. Ewangelie apokryficzne*, 331.

i spojrzął Bóg z nieboskłonu na Anny skrzętne ofiary.
 I służę jaśniejącego wysłał ze swojej siedziby
 z błyszczącymi skrzydłami, by słowa te przyniósł mężowi:
 „Oto zwiastuję koniec twoim łzom na wygnaniu.
 Na rozkaz Boga powstań i wracaj do domu swojego,
 by żonę swą Annę pocieszyć, przyszlą matkę potomstwa,
 kobiety i świętej rodzicielki Chrystusa.
 Tę porodzoną nazwijcie Maryją, od gwiazdy morza,
 Świat wszak dla siebie będzie Maryję za gwiazdę uważał”.
 Wcześniej przyniósł anioł polecenia te same
 Annie i wypatrywać powrotu męża nakazał,
 i żeby do Jeruzolimy podążyła ku bramie,
 Która zwana jest Złotą, by usta w niej męża ujrzała.³⁶

[Chelidonius's ekphrases

The angel appeared to Joachim staying in the countryside and ordered him to run out towards the Golden Gate to meet his wife

Why does the gloomy Anna, alone, return home?
 Disappointed by the bonds of marriage and an empty bed?
 For Joachim is mocked by the townsfolk and flees the city,
 amidst his shepherds, where he prefers to live.
 From the chatter of people and dignitaries of the temple,
 staying in nature he preferred in his humiliation.
 And yet once he was a rich man grazing his flocks on the plains,
 he valued public affairs less than rural tasks among animals.
 He cultivates his landed estate in disrepute by whiling his time,
 Alone he hides in the countryside. This is the reason of his sadness for his wife.
 And God looked down from on high on this unworthy fate of the old man,
 And God looked down from the sky on Anna's humble offerings.
 And sent the shining servant from his seat
 with shining wings to bring the words to her husband:
 "Behold, I herald the end of your tears in exile.
 At God's command, arise and return to your home,

³⁶ *Angelus Joachim ruri commorati apparet et ad auream portam coniugio ccurrere monet:*
 Unde suos lugens repetivit sola penates/ vani iam taedas Anna perosa thori. / Nam
 Joachim fugiens cives delusus et urbem/ Pastores inter maluit esse suos/ Fabula quam
 vulgo, magnatibus esseque templi./ Naturamque sibi criminis esse loco./ Ille quidem dives
 erat admentarius agri/ Atque gregum, ruri posthabet ergo forum./ Rus colitatque suum
 ducens inglorius aevum/ Soli vagus moesta coniuge rure latet./ At deus indignam senis
 hanc prospexit ab alto/ Fortunam atque Annae sedula vota polo./ Aula deque sua famulum
 stellantibus alis/ Misit fulgentem qui ferat ista viro./ Exilio lacrimisque tuis et nuncio fi-
 nem./ Surge, iubente Deo tecta revise tua./ Consortem solare Annam matremque futuram/
 Feminaeque prolis Christiparaeque sacrae./ Hanc Mariam vocitat e maris de sidere nam-
 tam./ Quippe sibi stellam mundus habebit eam./ Attulerat mandata cadem prius angelus
 Annae/ Atque virum reducem iusserat exciperet/ Et peteret Solymam, quae dicitur au-
 ream portam/ Qua visura sui coniugis ora foret.

To comfort thy wife Anna, the future mother of thy offspring,
the woman and the holy parent of Christ.
Call the newborn one Mary, from the star of the sea,
After all, the world will consider Mary a star for itself.”
Earlier, the angel brought the same instructions
to Anna and ordered her to look out for the return of her husband,
And that she should go to Jerusalem towards the gate,
Which is called Gold, so that she would see her husband’s mouth in it.]



Fig.1 The angel appeared to Joachim (A3r)

<https://books.google.pl/books?id=RV0E0sFSQH0C&printsec=frontcover&hl=pl#v=onepage&q&f=false>

The first of the works we consider convincingly illustrates the drama of childlessness of Anna and Joachim, considered a lack of grace and a curse. The burden of infamy caused the separation which was intended to protect the spouses from malice, gossip, exclusion. Honesty, religiosity and work resulting in wealth turns out to be nothing in the face of God’s disfavour. However, there is no rebellion in the attitude of Anna and Joachim; there is the acceptance of fate, humility and trust. The reader is made to think of the biblical dramas of Abraham or Job. Here, too, trust is rewarded. The Annunciation to Joachim, as this event is depicted in the painting, is similar in its iconic layer to another Annunciation of Mary, already known at this point in the narrative. Chelidonium’s text completes the picture with a description of the mental state of the two spouses, information about the annunciation of Anna, and enlivens the narrative by introducing, on the principles of prosopopoeia,

the angel's words about God's plans for the Incarnation. The author faithfully follows the chronology of events presented in the apocrypha. However, he also incorporates into his apocryphal story a motif known from another tradition. The angel heralding Anna and Joachim does not explain the meaning of the name the daughter is to receive: Star of the Sea. The phonetic coincidence of the Latin version of the name Maria and the noun *mare, maris* gave the opportunity for an anonymous mediaeval author to create one of the more famous hymns for the Annunciation with the incipit *Ave Maris Stella*,³⁷ incorporated into the liturgy of the breviary, celebrating Mary as the one who shows the safe way. St. Bernard of Clairvaux wrote in his homily for the feast of the Annunciation: "Gdy zerwą się wichry pokus, gdy wpadniesz na rafy nieszczęść, spójrz na gwiazdę, wzywaj Maryję"³⁸ [When the winds of temptation break, when you run into reefs of misfortune, look to the star, call upon Mary]. Besides the "hymnic" *stella*, Chelidonium also gives an expression from the humanistic reservoir: *sidus* with a somewhat broader, also figurative meaning of direction, fate, destiny, glory and adornment.³⁹ It turns out that the early Renaissance poet Baptista Mantuanus (Johannes Spagnolo 1447–1515) wrote about the Mary to-be-born in the same way: "Misit olympiaca celerem de sede ministrum:/ Qui dedit hanc mandata uno tua tecta revise/ Consorte solare aegram moestosque penates./ Anna tibi laetos partus prolemque datura est./ Foemineam: magno sanctus dabis omine natae: Fatidicum ductumque maris de sidere nomen./ Et Mariam dices: Annae mandata minister/ Attulit haec eadem."⁴⁰ The similarities in terms of lexis to Mantuan's *Parthenices* are not coincidental. One can venture to say that Chelidonium summarised his predecessor's longer poem, while retaining the Renaissance style of its delivery, rooted in antiquity. It is still worth signalling the use of the word "ora" in the first work presented, the penultimate word in the poem. The plural indicates a meaning related to speech, to words. However, the form of the verb *video* appears. Perhaps, then, it is not unreasonable to hypothesise that it refers to the mouth, and metrical considerations favoured the plural. The meaning would allude to the iconographically established kiss at the Golden Gate, a motif particularly significant in the tradition of the Immaculate Conception. In Western culture, the

³⁷ *Analecta hymnica aevi medi, v. 51*, ed. Clemens Blume (Leipzig: O. R. Reisland, 1908), 140–142.

³⁸ Dorothea Forstner, *Świat symboliki chrześcijańskiej* [The World of Christian Symbolism] (Warszawa: Pax, 1990), 104.

³⁹ *Słownik łacińsko-polski*, ed. Marian Plezia, vol. 5 (Warszawa: PWN, 2007), 144.

⁴⁰ Mantuanus, *Parthenice prima, sive Mariana*. Ed: Caesar de Nappis. Add: *Commendatio Parthenices. Apologeticon. Ad beatam Virginem votum post febrim acerrimam* (Bononiae: Caesar de Nappis, 1488), f.e 3r.

best-known image depicting this moment is Giotto di Bondone's fresco from the Scrovegni Chapel in Padua, a place certainly familiar to Chelidonius.

Anna objęła pod Złotą bramą Joachima i poczęła Maryję

Przybyli do wskazanej bramy zwanej Złotą,
każde ze świadomością spełniania się pragnień.
Anna wpada od razu w małżonka objęcia.
Wespół cieszą się darem niezwykłego dziecka.
Z wieści przesłanej z nieba poznali, że córka
ich będzie matką tego, którego czcigodność
wiadoma jest od wieków, trwa i istnieć będzie,
i że on w płaszcz cielesny doczesny ubrany
ród ludzki z hańby grzechów swych ojców oczyści.
Nie budzi wątpliwości, by tak godna córka
która dokona rzeczy w czasie nadzwyczajnych
wolna od skazy mglistej na samym obliczu,
była noszona w matki ciele uświęconym.
By pokolenia przyszłe modlitwą, kadzidłem
chwałyły tę boginię mianem matki zwaną,
której cześć daleko aż tak sięgać będzie,
gdzie tylko okrąg świata rzymskiego dochodzi,
by tam była klejnotem, sławą, pięknem jego.
Na myśl więc o potomnych przyszłości się cieszą,
Tak jasnej, i zarazem z danym urodzajem.
W progi święte przybytku wchodzą nieprzerwanie,
Wiekuistemu Bogu ślubują w obrzędach.
Potomstwa pewni do ojczyzny ku Nazaret
śpieszą. Anna poczęła Maryję przeczystą.⁴¹

[Anna embraced Joachim at the Golden Gate and conceived Mary]

They arrived at the designated gate called the Golden Gate,
each with the awareness of the fulfilment of desires.
Anna falls immediately into her husband's embrace.
Together they enjoy the gift of an unusual child.

⁴¹ Venit ad ostensae quae dicitur aurea portae/ Introitum, voti compos veterque sui./ Mox et in amplexus ruit Anna beata mariti./ Amboque exultant prolis honore novae./ Quam fore reginam terra coeloque potentem/Norant ex misso coelitus alloquio./ Ilius et matrem fore natam, cuius ab aequo/ Inclyta maiestas exstitit, est et erit./ Qui mortale genus mortali indutus amictu/ Foedatum patriis sordibus ablueret./ Non igitur dubii titulo quin filia tanto/ Producenda modis haec foret in solitis./ Ae vigenisque ipsis concreto libera nevo,/ Matris in exulto Ventre ferenda foret./ Quin et progenies venturae hanc nomine matris/ Implorature sint prece, thure, deam./ Extensumque iri quam late extenditur orbis/ Romanus famam, stemma, decusque suum./ Exultant igitur de posteritate nepotum/ Tam clara simul et fertilitate data./ Continuoque sacri repetentes limina templi/ magno persolvunt orgia vota Deo./ Inde lares patrios certi deplorere visunt/ Nazaret ac Mariam concipit Anna piam.

From the tidings sent from heaven, they recognised that the daughter of
 theirs will be the mother of the one whose venerability
 has been known for centuries, continues and will continue to exist,
 and that he, clothed in the temporal cloak of flesh
 will cleanse the human race from the disgrace of the sins of their fathers.
 There is no doubt that such a worthy daughter

who will accomplish things in extraordinary times
 free from the taint of mist on the very face,
 was carried in her mother's sanctified body.
 So that future generations with prayer and incense
 shall praise this goddess called mother,
 whose reverence will go as far,
 as the circle of the Roman world reaches,
 so that there she would be the jewel, the fame, the beauty of him.
 So at the thought of posterity's future they rejoice,
 so bright, and at the same time with the bounty given.
 They enter the holy thresholds of the tabernacle uninterrupted,
 to the eternal God they vow in rituals.
 Sure of offspring, to the homeland, towards Nazareth
 they hasten. Anna conceived Mary the pure one.]



Fig. 2 Anna embraced Joachim at the Golden Gate and conceived Mary (A4r)
<https://books.google.pl/books?id=RV0E0sFSQH0C&printsec=frontcover&hl=pl#v=onepage&q&f=false>

Looking at Dürer's engraving, one could entitle the meeting at the Golden Gate *Pietas*. It is from this word that passion-themed depictions in art – *pietas* – acquired their name. For in *pietas* one can find love, gratitude, re-

spect, tenderness and empathy. It is a variety of love perhaps most similar to that which is rendered in Greek by the word *agape*. Amid the hustle and bustle of the city, one of the characters accompanying the couple watches the embrace with evident emotion. Chelidonium adds the rest in verse. The second piece is a continuation of the apocryphal story. However, the dominant feature of the narrative is the immaculate conception. Proclaimed as dogma in the 19th century, it was widely discussed at the time the work was written.⁴² In the *Protoevangelium of James*, which is less accessible due to its Greek notation, although it cannot be ruled out that Chelidonium knew it as well, there is a passage where the presence of a message about the immaculate conception can be presumed: “Joachimie, Joachimie, wysłuchał Pan Bóg twoją modlitwę. Zstąp stąd! Oto bowiem żona twoja Anna poczęła w swoim łonie”⁴³ [Joachim, Joachim, the Lord God has heard your prayer. Come down from here! For behold, thy wife Anna has conceived in her womb].” In the *Gospel of Pseudo-Matthew* and the *Book of the Life of Mary*, we do not find a clear advocacy “for”.⁴⁴ Hence, in the poem, there comes the proof of this truth, intended to be believed, by way of *sui generis* deduction: since this woman is supposed to be the mother of God, the adornment of the world, she undoubtedly originates from the sanctified body of her parent. This “proving” was perhaps helped by reading the popular *Vita rithmica beatae Virginis et Salvatoris*, where the following words are cast: “Ecce tu concipies et paries infantem/ a viro tuo, nam deus te faciet pregnantem.”⁴⁵ Apocryphal, miraculous themes were expanded in this 8030-verse life of Mary. It was certainly a fascinating, creator-inspired read.

**Niebiańska Maryja przychodzi na świat z długo bezpłodnych rodziców –
Joachima i Anny**

Już księżyc gorliwy świat pochylony rozświetlił
po raz dziewiąty. On to matki od płodu uwalnia.
Zebrały się młode kobiety, przy położnicy przysiadły,
zanoszą modły w niebiosa, by szczęśliwa gwiazda sprzyjała,

⁴² Jan Fijałek, “Nasza nauka krakowska o Niepokalanym Poczęciu NP. Maryi w wiekach średnich” [Our Cracow Teaching on the Immaculate Conception of NP. Maryi in the Middle Ages], *Przegląd Polski*, vol. IV (1900): 432. Opposing recognition was, for example, Bernard of Clairvoix, see *Epistola CLXXIV Ad Canonicos Lugdunenses de conceptione S. Mariae*, vol I, 1, 38: “Conceptionis festum novum esse, Nullo niti legitimo fundamento: caeterum non fuisse in situendum in consulta sede apostolica, cui sententiam suam subjicit.”

⁴³ *Apokryfy Nowego Testamentu. Ewangelie apokryficzne*, 271.

⁴⁴ Paweł Rabczyński, “Święta Anna w apokryfach Nowego Testamentu” [Saint Anne in the New Testament Apocrypha], *VOX PATRUM* 79 (2021): 372. DOI: <https://doi.org/10.31743/vp.12339>.

⁴⁵ *Vita beate virginis Marie et Salvatoris rhythmica...*, 18 (Rev. I), v. 298–299.

życząc matce dobrego rodzenia, i by parki nic długo przędły.
 I wnet niezwykła córka szczęśliwym zrządzeniem losu
 dla nieba na świat wydana, zesłała w królestwo smutku.
 Wtedy niebianie dziękczynne pieśni śpiewali dziecięciu
 nowemu. Z rozgwieżdżonego nieba śpiew się rozchodził:
 „Witaj, największa z niebian, coś z rodu jest królewskiego,
 dziewczyno godna, by z ciebie kiedyś Bóg wziął ciało śmiertelne.
 Ty, za sprawą której ludzie ze świata śmierci
 przeniesieni zostaną do siedzib niebieskich. Bądź zdrowa!”
 Nie ośmieliła się matka objąć, uścisnąć, gdy ssała
 z mlekodajnej piersi słodki pokarm, bo w tej dziewczynce
 było piękno nie ludzkie, śmiertelne, ale boski bił blask oblicza.
 Myśli, słowa tkwiły w bezruchu tych, co piękność ową ujrzeli.
 Wyciągnęła rączki ku matce, zakwiliła wdzięcznie ku ojcu,
 ku obojgu tymczasem skierowała słodkie swe liczka.
 Z godziny na godzinę rosła cnota w niebiańskim umyśle,
 I dawała tak wielka latorośl wielką dla swoich nadzieję.⁴⁶

[Heavenly Mary is born of long barren parents Joachim and Anna

Already the eager moon has illuminated the slanted world
 for the ninth time. He is the one who frees mothers from foetuses.
 Young women gathered, by the midwife squatted,
 they cast prayers to the heavens for a lucky star to favour,
 wishing the mother a good birth, so that the Parcae spun a long thread.
 And soon an extraordinary daughter by a happy twist of fate
 for heaven into the world, descended into the realm of sorrow.
 Then the heavenly people sang songs of thanksgiving to the child.
 From the starry sky, the singing went on:
 “Hail, the greatest of the heavens, something of royal lineage,
 A girl worthy that from you, God should one day take a mortal body.
 You, through whom people from the world of death
 will be transferred to the seats of heaven. Be well!”
 Did not the mother dare to embrace, to hug her while she suckled
 From the milky breast sweet food, because in this girl

⁴⁶ *Iam luna obliquum novies lustraverat orbem,/ Partu quae matres officiosa levat./
 Convenere nurus, circum fusaeque iacenti,/ Optarunt matri mite puerperium/ Foetum
 subque auras orabant sidere fausto/ Prodire et parcas capere pensa diu./ Mox nova pro-
 genes foelicibus edita fati/ In luctus regum decidi torta polo./ Tum proli paeana novae
 cecinere canorum/ Divi et stelligero venit ab axemelos./ Maxima caelicolum salve, morta-
 lia de te/ Olim sumpturo digna puella Deo./ Sedibus aetheris, proavo cum filia regum/
 Illatura homines mortis ab orbe, vale./ Sugentem dulces lactanti ab pectore succos/
 Stringere complex non erat ausa parens./ Nunc nec mortalis decor, aut hymanus in illa,
 Sed divines erat virgine frontis honor./ Suspensasque hominum mente satque ora tene-
 bat/ Cernentum vultus indolis eximiae./ Brachia nunc matri, nunc parvula murmura patri/
 Praebibat dulces nunc et utrique genas./ Coelestisque animo virtus crescebat in horas./
 Spemque sius magnam tanta propago dabat.*

there was beauty not human, mortal, but divine radiance shone in her face.
 Thoughts, words were stuck in the stillness of those who saw this beauty.
 She stretched out her arms towards her mother, and whirled gratefully towards her
 father,
 Towards both of them, meanwhile, she turned her sweet countenance.
 Virtue grew hour by hour in the heavenly mind,
 And gave such great hope for her own.]



Fig. 3 Heavenly Mary is born of long barren parents Joachim and Anna (A5r)
<https://books.google.pl/books?id=RV0E0sFSQH0C&printsec=frontcover&hl=pl#v=onepage&q&f=false>

The first part of the piece is a description of a Dürer engraving. It faithfully describes a cheerful genre scene where women, in a gesture of solidarity with the midwife, accompany her at an important moment in her life. The scene seems to be filled with bustle, the noise of conversations, the shouts of children, and the reverberation of prayers from behind the curtain separating the woman in labour. Mysteriousness or mysticism is added by a hovering angel, emerging from a cloud, although the place of the event is the interior of the house. The poet is silent about the angel, because from the sixth verse the narrative is already about the time after the happy birth. Chelidonius describes this moment with a commentary in which we can sense a *locus theologicus*: the realm of sorrow, in contrast to the heavenly homeland, seems to bring the already newborn Mary into the Paschal mystery. This is also demonstrated by the words of greeting from the heavenly beings, which foretell the girl's participation in the story of salvation, anticipating

the moment of the Annunciation. The pathos of angelic choruses from the starry sky is juxtaposed with the joyful prose of parenthood, which includes tenderness, admiration, caressing, and maternal breastfeeding. Particularly eloquent and very human is the fear of causing pain to a fragile being in its pristine beauty.

The birth of Mary was not given much space by the authors of the apocrypha. Here we can certainly exclude from the poem's inventive sources the *Protoevangelium of James*. For there appears the information about the premature birth of Anna, in the seventh month, which was supposed to be a sign of the exaltation of Mary's mother.⁴⁷ In the dependent accounts of the *Gospel of Pseudo-Matthew* and the *Book of the Life of Mary*, the theme of premature birth does not exist. The nine-fold "celebration" of the moon illuminating the earth and counting down the time for a pregnant woman, from a literary point of view a very successful periphrasis of the period of pregnancy, was created under the obvious influence of a similar passage in the *Parthenice*. Themoon – Luna took the place of Latonia in Chelidonius: "Et iam signiferi novies lustraverat orbem / Lucida matures solvens Latonia partus. / Conuenere nurus circumfusaeque iacenti / Mite puerperium matri dextroque rogabant / Sidere vitales foetum prodire sub auras".⁴⁸

The latter of the works presented in this study, infused with the means of poetic imagery, is characterised by greater literary qualities compared to the previous two.

Recapitulation

The edition of Albrecht Dürer's engravings *The Life of Mary* with accompanying poems by Chelidonius is one of the more valuable exhibits acquired by the Museum of the Archdiocese of Warsaw. The old book opened to the page of the Annunciation arouses the curiosity of visitors to the exhibition. The Latin text, an integral part of the work, probably remains mysterious to everyone. This is because it is in Renaissance Latin, which even at the time when Benedict Schwalbe wrote his works was understood only by a few educated humanists. Antique reminiscences, complex syntax and intertextual interlocking – all this on the one hand makes the poems attractive, and, on the other, limits their accessibility. It is also necessary to signal the perspective of the creator, the relationship of his poem to the work of Mantuan's

⁴⁷ Rabczyński, "Święta Anna w apokryfach Nowego Testamentu," 367.

⁴⁸ Mantuanus, *Parthenice prima, sive Mariana*. Ed: Caesar de Nappis. Add: *Commendatio Parthenices. Apologeticon. Ad beatam Virginem votum post febrim acerrimam*, f.c7r.

Parthenice in the context of Renaissance theory on *imitation* and *aemulatio*.⁴⁹ It is possible that the form of the poems was also influenced by a reading of the popular *Vita beate virginis Mariae et Salvatoris rithmica*. Clear inspirations, as far as the first of the texts is concerned, although excluding literal quotations, result in non-obvious lexical combinations and complex syntax, which poses a certain challenge for the translator, especially if the latter wants to convey style and not just content. An attempt is made in this sketch to render the text “*verbis ad nostrum consuetudinem aptis, in quibus non verbum pro verbo necesse habui reddere, sed genus omne verborum vim que servavi. Non enim ea me adnumerare lectori putavi oportere, sed tamquam appendere.*”⁵⁰ These words of Cicero, cited in the first person, should be taken here as the wish of the author of the translations presented in this study. It is possible to juxtapose Arpinata’s reflection with the contemporary opinion of Czesław Miłosz to indicate the ongoing dialogue with the tradition regarding the art of translation: “*Lepiej jest zastąpić potężną lampę skromną świecą, niż lampą, która wygląda zupełnie tak samo, tylko nie świeci*”⁵¹ [It is better to replace a powerful lamp with a modest candle, than with a lamp that looks quite the same, only it does not shine]. The translation of the three poems included in the sketch is not literal, but the work was guided by the pursuit of fidelity to the message. Care was taken to ensure that Chelidonium “speaking” in Polish would trigger the auditory imagination of the virtual viewer. This is because a Latin poem is a metrically ordered elegiac distich, which results in a specific phonetic quality when vocalised. In the translation, the versification system took the form of a tonic poem, characterised by metrical consistency, but leaving freedom in word choice. Apocryphal themes and theological issues outlined in the poems required explanations, so the poems were provided with the necessary comments for reading.

As in the Renaissance edition, Albrecht Dürer’s engravings, whose availability in print along with Chelidonium’s poems is a representative example not only of the importance attached to the aesthetics of early books, but also of the value of the coexistence of word and image complementing each other, were considered important and attractive in this article. Chelidonium’s po-

⁴⁹ Agnieszka Fulińska, “Renesansowa aemulatio: alegacja czy intertekstualność?” [Renaissance Aemulatio: Allegation or Intertextuality?], *Teksty Drugie* 4 (1997): 5–15; Michał Głowiński, “O intertekstualności” [On Intertextuality], *Pamiętnik Literacki*, no. 4 (1986): 90–91.

⁵⁰ Marcus Tullius Cicero, *De inventione. De optimo genere oratorum. Topica* (London: Harvard University Press, 1949), 364.

⁵¹ Czesław Miłosz, “O przekładach” [On Translations], in *Pisarze polscy o sztuce przekładu 1440–2005. Antologia* [Polish Writers on the Art of Translation 1440–2005. Anthology], eds. Edward Balcerzan, and Ewa Rajewska (Poznań: Wydawnictwo Poznańskie, 2007), 201.

ems about Mary, written in humanistic Latin, most likely helped sell Dürer's paintings, and his fame must have fostered the reception of Chelidonius. This article may encourage further readings of Chelidonius's work, as well as the study of the intersemiotic dimension of texts of the Renaissance era.

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Wiersze Benedykta Schwalbego (ok. 1460–1521) o zwiastowaniu Annie i Joachimowi, Niepokalanym Poczęciu oraz narodzeniu Maryi. Przekład i eksplikacja

Abstrakt: W niniejszym studium zaprezentowano przekład na język polski trzech utworów renesansowego mnicha Benedykta Schwalbego ze zbioru *Epitome in divae parthenices Mariae historiam*. Przybliżono także postać – dziś zapomnianego – twórcy doby renesansu. Zwrócono uwagę na fakt, że renesansowe edycje cieszyły się popularnością także w Polsce, a utwory

Chelidoniusa były wydawane w krakowskich oficynach. Apokryficzne wątki, zarysowane w wierszach, oraz kwestie teologiczne wymagały objaśnień, dlatego też wiersze zostały opatrzone niezbędnymi do lektury komentarzami. Poezje i grafiki odzwierciedlają współczesną twórcom katolicką wersję historii Maryi, która zyskała uznanie katolików podczas soboru trydenckiego.

Jak w renesansowej edycji, tak w prezentowanym artykule za ważne i atrakcyjne zostały uznane ryciny Albrechta Dürera. Udostępnienie obrazów wraz z wierszami Chelidoniusa do wodzi intersemiotycznego wymiaru druków doby renesansu.

Słowa kluczowe: Benedykt Schwalbe (Chelidonius), Albrecht Dürer, poezja renesansowa, życie Marii, drzeworyt.

Gedichte von Benedikt Schwalbe (um 1460–1521) über die Verkündigung an Anna und Joachim, die Unbefleckte Empfängnis und die Geburt Mariens. Übersetzung und Erläuterung

Abstract: Diese Studie präsentiert eine polnische Übersetzung dreier Werke des Renaissance-Mönchs Benedykt Schwalbe aus der Sammlung *Epitome in divae parthenices Mariae historiam*. Die Figur des heute vergessenen Autors der Renaissance wird vorgestellt. Es wird darauf hingewiesen, dass Renaissance-Editionen auch in Polen beliebt waren und dass Chelidonius' Werke, die einer Serie von Passionsstichen des Nürnberger Kupferstechers beigelegt waren, in Krakauer Verlagen veröffentlicht wurden. Apokryphe Themen, die in den Gedichten behandelt werden, und theologische Fragen bedurften der Erläuterung, weshalb die Gedichte mit den notwendigen Kommentaren zum Lesen versehen wurden. Die Gedichte und Kupferstiche spiegeln die zeitgenössische katholische Version der Geschichte Marias wider, die auf dem Konzil von Trient unter den Katholiken Anerkennung fand.

Wie in der Renaissance-Ausgabe werden auch im vorliegenden Artikel die Stiche von Albrecht Dürer als wichtig und anziehend angesehen. Die Veröffentlichung der Gemälde zusammen mit Chelidonius' Gedichten zeigt die intersemiotische Dimension der Drucke der Renaissancezeit.

Schlüsselwörter: Benedikt Schwalbe (Chelidonius), Albrecht Dürer, Renaissancedichtung, Marienleben, Holzschnitt.