

DIALECTIC OF IDENTITY:
PASKVALIĆ'S GUIDE TO FOUR POEMS
DEDICATED TO *SERENISSIMA*
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Abstract

This paper comprehensively explores the national-literacy identity of the Renaissance poet Ludovik Paskvalić, through a study of four of his poems, in which the poet's close relationship with the Republic of Venice is reflected. Despite the note about his identity that the poet himself left on the cover of his printed Italian songbook entitled *Rime volgari*, the scientific and professional public often placed Paskvalić in different, often inaccurate, identity frameworks. The reasons for the poet's inclusion in the corpus of Italian or Venetian Renaissance poets can be found in Paskvalić's prominent Italianist activity, in his linguistic virtuosity in the Italian language, which was not his native language, as well as in the fact that until today the scientific public has not managed to find Paskvalić's literary legacy in his mother tongue. Thus, the Renaissance poet from the Bay of Kotor first found his place in Italian and world anthologies, and many years later in scientific studies from this side of the Adriatic Sea. Wrong premises regarding the poet's national identity often had a negative impact on the analysis of his verses. The aim of this paper is to use the example of four of Paskvalić's poems dedicated to the Republic of St. Marco from his collection in the Italian language, the occasions and contexts in which the poems were written are analyzed to shed light on the poet's identity through the explanation of his attitude of full respect and admiration towards *Serenissima*. The method is of a comparative, research and literary-historical character, based on combinatorial research about the author, through the analysis of four of his poems dedicated to the capital of the Republic of Venice. In this way, for the first time, attention would be paid to the analysis of the opening and closing songs of the second part of the Italian songbook, completely excluded from the significantly larger number of other songs from the same collection that have been analyzed in detail so far according to their stylistic and typological characteristics. Our research strongly supports the claim that the writer's national identity should be based on an understanding of the wider context of the time and space in which he created, as well as his own determination, which can be read from his work, but also from other testimonies.

Keywords: Ludovik Paskvalić, national identity, Venice.

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Introduction

Ludovik Paskvalić (1500-1551) ranks among the renowned poets of the Renaissance, representing the most sophisticated poetic expression of the Bay of Kotor's poetic circle. By birth, he is the son of a patrician, by education a law graduate, and by choice a poet, soldier and patriot. Paskvalić was born in Kotor in an old respectable family with deep roots in the nobility. His ancestors occupied the most prominent positions in the city. His father Franjo was remembered in the archival records as a judge. Based on the elegy (*Carmina*, 17) that Ludovik Paskvalić addressed to his friend from Kotor, a member of a noble family Buća, in which he begs the gods to return him to his father's land where his mother and sister are waiting for him, it is possible to read that Franjo Paskvalić died during the poet's young days. Thanks to the poem "Nella Morte di M. Bernardo Pima. Del 1508",¹ preserved by his son Ludovik in his first Italian songbook, the elder Paskvalić is also known to the scientific community as a poet. Based on preserved songs it is notable that father and son exhibit a remarkable thematic and stylistic congruence in their respective poetic works, reflecting a discernible hereditary influence on their shared approach to poetry. That is why he is often credited with profiling his son Ludovik's literary taste in original works of classical literature. The coexistence of three languages – the native tongue, Italian, and Latin – in the 16th-century town of Kotor provided the young Paskvalić with the invaluable opportunity to read literary works in their original forms, a privilege that not only enriched his linguistic and cultural repertoire but also fostered a deep appreciation for the nuances of language and classical literature. The Renaissance town Kotor and the social conditions in the town additionally instilled in the younger Paskvalić a humanist model of life and activity. During the poet's youth, his hometown experienced a cultural, political and economic boom. It was a period when literature and culture flourished in Kotor. The city hosted many highly educated individuals who often occupied important positions both locally and in the community on the other side of the Adriatic Sea. Many prominent residents of Kotor were professors or rectors at Italian universities, especially in places such as Perugia, Padua and Bologna. The cultural opportunities in the city attracted many educated Italians, including doctors, apothecaries, notaries, professors, priests, artists and other professionals. Thanks to its favorable geographical position, the

1 Ludovico Paschale, *Rime volgari. Non più date in luce* (Vinegia: Stefano & Battista Cognati, 1549), 96.

medieval city of Kotor inherited the heritage of humanism, other values of Western civilization, and the Renaissance from its immediate neighbors, such as Italy. The reflection of the new cultural movement arrived in the Bay of Kotor by sea, accompanied by people, cargo, and ships. However, cultural influences from the hinterland and other coastal areas also reached Kotor by land. The printing press that turned the capital of the Republic of Venice into a center of printing at the end of the 15th century contributed to the creation of a different cultural climate, and one of the first printers was Andrija Paltašić from Kotor.² In such a social and cultural climate, Ludovik Paskvalić also attended the oldest school in the country at the time, in addition to Dubrovnik and Zadar.³ The school provided the youth of Kotor with a broad humanistic education and had immeasurable importance in shaping the Renaissance man. Greek and Latin languages, astronomy and astrology⁴, rhetoric, philosophy, ethics, mathematics, music⁵, grammar, poetics and literature⁶ were studied at the school. Educated pedagogues, local and foreign humanists, often cultural workers themselves, provided students with knowledge that enabled them to enroll in the desired faculties in Italy without difficulty. Ludovik Paskvalić took advantage of the benefits afforded to him by the fact that his hometown in that period was part of the powerful Venetian Republic, thus enhancing his educational opportunities and after 1520 he went to study law in Padua.⁷ At the university, in the center of the new cultural era, Paskvalić's colleagues were people who would mark and change the course of European culture, science, literature and human history, such as: Copernicus, Savonarola, Bembo, Tasso and others. Among the famous professors, the name of Galileo Galilei stands out.⁸ Italy, at that time, was the epicenter of the new literary movement, the Renaissance. Poet from the small Bay of Kotor harnessed the power of ambitious, learned young individuals he was surrounded by, as well as the inspiring surroundings that fueled his aspirations. Despite his studies in legal sciences, his interest in poetry had begun, as he himself noted in his

2 Злата Бојовић, “Књижевни живот ренесансног Котора,” in *Књига о Котору*, eds. Катарина Митровић (Београд: Магелан Прес, 2014), 227.

3 Ристо Ковијанић, *Которски медаљони* (Пераст: Госпа од Шкрпјела, 2007), 71.

4 Risto Ković and Ivo Stjepčević, *Kulturni život staroga Kotora (XIV–XVIII vijek)*, (Perast: Gospa od Škrpjela, 2003), 51.

5 Ković and Stjepčević, *Kulturni život staroga Kotora (XIV–XVIII vijek)*, 53.

6 Radoslav Rotković, “Хуманиста Људевит Паскалић Которанин,” *Стварање – часопис за књижевност и културу*, XXX (1975): 111.

7 Rotković, “Хуманиста Људевит Паскалић Которанин,” 111.

8 Ković, *Которски медаљони*, 70.

work, ever since his “idle youth”⁹. After his studies, Paskvalić returned to his hometown and like many other noblemen’s sons who did the same, he lived in accordance with the experiences gained in the center of Renaissance culture. As a result, the atmosphere in Kotor was constantly renewed, encouraging the development of new lifestyles, ideas and culture that were inspired by the Renaissance.

The influence of history on poetic expression

The Renaissance period brought a paradox to Kotor – on the one hand, cultural flourishing, and on the other, extremely unfavorable historical circumstances that were reflected in the constant fear of occupation by the Ottoman Empire, which deeply marked the life of Ludovik Paskvalić and clearly reflected on his literary creativity. Paskvalić’s youthful years were marked by unrest in the Mediterranean between the Republic of Venice and the Ottoman Empire. The political conflict began before Paskvalić was born, back in 1499, when the Ottoman Empire sought to conquer the coastal territories around the Venetian cities, which barely resisted Turkish pressure. For the people of the Bay of Kotor, a possible conquering campaign by the Turks represented more than a change of government. This would mean the expansion of Turkish domination, but also the introduction of Turkish culture, religion and way of life.¹⁰ In order to protect themselves from the Ottoman Empire, the people of Kotor decided to seek protection under the Venetian protectorate. It was a significant step because it symbolized their loyalty to the Republic of Venice. The act of voluntarily seeking a protectorate carried with it a multitude of advantages, both for the protector and the protected. In such instances, the people willingly placed themselves under the protection of another nation, forging a relationship based on mutual consent rather than conquest. This choice not only ensured that they would not be not under occupation by foreign forces but also fostered a sense of trust and goodwill between the protector and the protected. The protectorate arrangement often led to the development of a profound relationship characterized by gratitude and respect. The protected entity benefitted from the stability and security offered by the protector, while the protector may have derived strategic, economic, or diplomatic advan-

9 S. Kalezić, nav. djelo, 1996, 100.

10 Fernan Brodel, *Mediteran, prostor i istorija* (Beograd: Centar za geopoetiku, 1995), 96.

tages. This voluntary act, rooted in the principle of consent, exemplifies the potential for peaceful and mutually beneficial international relations, underlining the significance of respect and cooperation. This election was of great importance because it guaranteed the Republic of Venice that there would be no resistance to its authority in the city itself. The protectorate became a key mechanism for preserving the autonomy and cultural integrity of Kotor in turbulent times and contributed to its further development and economic empowerment. The key to the interpretation of Paskvalić's verses dedicated to the capital city of *Serenissima* is hidden precisely in the new close relations with Venice. For Paskvalić, deterring the Ottoman Empire and preserving the position of the Republic of Venice in the Mediterranean was also his life's struggle, which marked his creative work. It is evident that the poet, in aligning himself closely with Venice, was not only advancing the interests of the Republic but also safeguarding his own national identity within the constraints of the historical circumstances. Many of his verses extolling Venice can be seen as expressions of gratitude for Venice's assistance in preventing his region from falling under the sway of the Ottoman Empire, sparing him the need to abandon his language, religion, and customs – integral components of identity. Paskvalić's poetic celebration of Venice thus embodies a profound acknowledgment of the Republic's pivotal role in preserving his distinct cultural and national identity amidst the complex historical dynamics of the era. The poet as a fervent patriot, defended his homeland, his identity, and the integrity of his hometown not only through his literary endeavors in which he glorified *Serenissima* but also through the use of arms. That is why Paskvalić voluntarily joined the army when the Venetians were collecting the civilian population with the intention of defending Crete from Turkish attacks. All the political background circumstances surrounding Paskvalić's professional and personal life led certain researchers of Paskvalić's works to conclude that he was a Venetian, an Italian, and not a poet from the Bay of Kotor.

There are different approaches and theories in the analysis of a literary work, some of which emphasize the importance of isolating the work from any external factors, including the writer's biography and historical circumstances, to instead focus on the linguistic and stylistic peculiarities of the text, such as the formalist approach. However, especially in the case of the analysis of Paskvalić's poems dedicated to Venice, the biographical approach not only proved more appropriate, but also necessary. Understanding the broader social, cultural, and especially historical and political context provides valuable insight into the circumstances under which Paskvalić's poems were created. This context allows for better understanding of

the motivation of the poet, his personal attitudes and his connection with *Serenissima*, which is crucial for creating a more comprehensive and deeper interpretation of Paskvalić's verses. Knowing the political and historical background of Kotor during the Renaissance period helps us to recognize why Venice was an important theme in Paskvalić's poems. Understanding the poet's origin and personal experiences facilitates greater understanding of the messages and symbolism of his poems, which contributes to a richer and more comprehensive perspective for the interpretation of his poems, understanding their social function and significance.

Understanding the sociocultural and historico-political context of the 16th century in the Bay of Kotor is not only essential for deciphering Paskvalić's verses but also a crucial element for a deeper comprehension of his national and literary identity. This period in the history of the Bay of Kotor was exceptionally dynamic and marked by numerous challenges, which played a significant role in shaping Paskvalić's poetic and personal identity. Firstly, the social environment of that time was characterized by the presence of powerful entities, including the Ottoman Empire and the Republic of Venice, competing for control of this strategically vital region. Paskvalić's poetry often reflects his deep immersion in these political rivalries, as these powers exerted a significant influence on the everyday life and fate of the local population. Furthermore, Paskvalić's poetry often reflects the relationship between the local population and the Republic of Venice, which ruled over the Bay of Kotor at the time. Comprehending this relationship helps us to grasp his ambivalence towards Venice and his gratitude towards the republic for its support in preserving the Bokelian cultural and national identity. Ultimately, Paskvalić's poetry becomes not only a poetic expression of his love for his homeland but also a testament to the complex social and political forces that shaped the Bay of Kotor during his era. Thus, understanding the context of this period is crucial for a deeper comprehension of both his verses and his literal and national identity, providing insight into his profound connections with the history and culture of his time.

Portraying the poet's identity through the example of four poems

Even today, five centuries after the poet Ludovik Paskvalić lived and created, the question "whose poets are ours" and how stretchable the word "our" is in the context of national borders is often raised in scientific circles. The debate about Paskvalić's national and literary identity is even

more absurd having in mind that the poet from the Bay of Kotor had printed on the cover of his first and during his lifetime the only published collection of poems in the Italian language *Rime volgari*¹¹ (1549) the phrase “Da Catharo Dalmatino”. That is, he left about himself a record of where he was born and how he felt about national identity in the context of the national borders at the time. With the aim of arguing our thesis about the national and literary identity of Ludovik Paskvalić, in the following, we will consider the scientific criteria that determine the poet’s identity, how the change of identity began in the case of the poet from the Bay of Kotor, as well as how the interpretation of the verses of four of Paskvalić’s poems can avoid erasure, injustice, or damage to his cultural heritage.

Radoslav Rotković was the first to notice how Paskvalić was “included in foreign collections and anthologies”¹²; he had been waiting for a long time to experience the same honor on this side of the Adriatic Sea. The reasons why the knowledge about the poet and his work first spread to the soil of Italy are justified, if we know that his first published collection of poetry was not only written in Italian but also printed in the capital city of *Serenissima*. Respecting the validity of Torbarina’s¹³ conclusions that writing in the Italian language provided fame and a larger readership to Renaissance poets, we believe it is important to take into account additional elements that are not included in this perspective, which would enrich the research on the national and literary identity of Ludovik Paskvalić. We must not lose sight of the fact that at the time of the publication of Paskvalić’s *Rime*, Kotor was part of the administrative composition of the *Serenissima*, i.e. that the protectorate of the Republic of Venice was not imposed on it, but that the inhabitants of the Bay of Kotor voluntarily requested it in order to protect themselves from enemies from the East, which is why Paskvalić’s decision about creating in the Italian language does not necessarily have to be guided by artistic, but also practical reasons – especially knowing that Venice at that time was the center of the printed word, whose first printer was a fellow citizen of Paskvalić. Due to geographical, historical and political circumstances, the printing press of the Cognati brothers in Venice was more accessible to Paskvalić than

11 *Rime Volgari di M. Ludovico Paschale da Catharo Dalmatino non più date in luce*, In Vinegia, appresso Steffano et Battista Cognati al Segno de S. Moise, Con gratia et privilegio, M. D. XLIX.

12 Radoslav Rotković, “Хуманиста Људевит Паскалић Которанин,” *Стварање – часопис за књижевност и културу*, XXX (1975):, 109.

13 Josip Torbarina, “Kotoranin Ludovik Paskvali u engleskoj književnosti,” *Hrvatska revija* VII (1934): 337.

Crnojević's printing house in Cetinje. Additionally, Paskvalić's poetic virtuosity, which was reflected in an elegant and harmonious poetic expression and form, as well as a vocabulary that was purified from words that were considered vulgar, bore the stamp of harmony and musicality in a language that was not native to the poet from the Bay of Kotor, but who managed to mislead some English researchers who called him a "rather obscure Italian", and some even called him a Venetian.¹⁴ At the beginning of the twentieth century, the reception of Paskvalić and his work spread to English scholars: Kastner, Lee¹⁵ and Walker¹⁶. For them, language is the primary scientific criterion that determines the poet's national and literary identity. Given that they learned about Paskvalić from Italian anthologies, lexicons, literary histories and articles, as well as that the poet writes in the Italian language, this was enough for them to identify him among the Italian, more specifically, Venetian Renaissance poets. However, it is necessary to delve deeper into the reasons for Paskvalić's Italianist activity. In addition to the striving of the Renaissance poets to secure fame for themselves with their works and the fact that the Republic of Venice, as a cosmopolitan environment and leading power, opened a wide window to the world, there are other reasons that deserve to be explored. One of them is the fact that in addition to the military forces during the 16th century, the *Serenissima* was also a cultural meeting place, i.e. the cradle of new ideas and a new direction, whose literary concepts and conventions were inherited by Ludovik Paskvalić in his works, which is why his decision to create in the language of the writer who was his role models is fully justified. This certainly does not mean that this act changes his national identity.

Paskvalić's feeling towards his own national identity is complex. It is possible to recognize it in the verses of four of his poems, which are found in the second part of the Italian songbook, and which he directed to *Serenissima*. The importance of the capital of the Republic of Venice and their protectorate was to him is reflected in the poet's thoughtful decision to open and close the second part of the Italian songbook, which bears the special name *Rime diverse*, after the dedication, with poems that, like the others in this part, are not addressed to friends, but to Italy and the city

14 Leon Emile Kastner, "Thomas Lodge as an imitator of the Italian Poets," *The Modern Language Review* II (1907): 156.

15 Sidney Lee, "Elizabethan Sonnet," *The Cambridge History of English literature* III, eds. A. W. Ward & A. R. Waller (Cambridge: Cambridge University Press, 1927).

16 Alice Walker, "Italian Sources of Lyrics of Thomas Lodge," *Modern Language Review* XXII (1927): 75-79.

of Venice. As if it were another songbook, and not a continuation of the same one, right below the title, Paskvalić allowed his name to be printed once again with the addition of “da Catharo”. Insisting on and seizing every opportunity to subtly emphasize his place of origin indirectly reflects the profound sense of attachment the poet felt towards his hometown and underscores the significance he placed on maintaining a delicate balance between his local identity and the linguistic influence of the protectorate, all while striving to distance himself from a strong national identification with the same protectorate. This complex dynamic is a testament to his intricate negotiation of identity within a linguistically and politically diverse context, where he tactfully navigated the nuances of allegiance to both his homeland and the protectorate.

That he never felt that he was a Venetian/Italian, according to his determination, is already confirmed in the first verses of the first poem of the second part, which, unlike the other three, does not have a title, but it is clear from the verses that it is addressed to the Republic of St. Marco. For the poet from the Bay of Kotor, as well as for other humanists, Italy represented a famous land (“famosa terra”¹⁷) that was celebrated by warriors symbolically represented in the figures of Minerva, the Roman goddess of wisdom and strategic warfare, and Mars – the Roman god of war (“Fiorir gli studi di Minerva et Marte”¹⁸), as well as other greats of the spirit (“Felici Spirti che produce ogn’hora”¹⁹). Writing about neighboring Italy, Paskvalić states that he comes with the desire to see everything he had read and learned about, clearly drawing a distinctive line between himself and the Italians.

Ecco ch’io vengo da lontana parte
 D’un bel desio sol di vederti ardente
 Et contemplar con gl’occhi apertamente
 Quel c’he io già letto nell’antiche carte
 (*Rime volgari*, 68)

From the mentioned verses, we recognize that for Paskvalić, Italy, although he knew its language, culture and customs, was nevertheless a country that was unknown to him and to which he came for the first time when, as a son of a patrician, he went to high schools in Padua. In addition to openly distancing himself from the Italian identity, Pask-

17 *Rime volgari*, 68.

18 *Ibid.*

19 *Ibid.*

valić uses every verse to glorify the country under whose protectorate he and his compatriots are enabled to live normally even though in the Adriatic sea, not so far from Kotor, war is raging. The victory of Venice over the enemy transcended the realm of geopolitics; it was a testament to Paskvalić's enduring commitment to safeguarding his national identity. The poet is in his double role of a Venetian soldier and a patriot who loves his hometown and his country recognized that the security of their national identity was solely contingent upon the military successes of *Serenissima*. That is why he is especially pleased when every enemy is forced to obey under its dominace ("ch'ad ogni gente ponesti il giogo, in cui si largamente"²⁰).

The second and third sonnets dedicated to "Vinegia" are one of the few that have a title. In them, Paskvalić openly expresses his attachment and admiration for the Republic of St. Marco, under whose territory Dalmatia and the Bay of Kotor were at that time. With these introductory sonnets, Paskvalić presents himself to the reading public not only as a patriot, but also as an engaged poet who tends to pay homage to the Venetian lion at the beginning of the second part of *Rime volgari* with the essential intention of providing support for the strength and unity of the entire territory of the Republic of Venice and ensuring common interest for defense against the key enemy of Turkey, which threatened to occupy Kotor and the other cities of the Bay of Kotor. The lyrics of these songs hide an important reason why the poet from the Bay of Kotor wrote in his non-native language. Singing in Italian was a gesture of gratitude to the Republic of Venice, an expression of deep respect for its contribution to the preservation of peace, stability and territorial sovereignty. This atmosphere is also recognized in the verses of the first song, at the beginning of the second part of the song-book, in which Paskvalić sings that Italy offers refuge in its arms to every foreigner and that with its love it makes even foreigners become loyal in showing respect for it.

Il bel terren, Date fra voi ricetta
 Al Peregrin che'l nome vostro honora,
 Et co'l vostro natio cortese affetto
 Giungete il mio ch'ogn'hor piu m'inamora
 A reverirui et esserui fuggetto.
 (*Rime diverse*, 68)

However, bowing to the Venetian lion, and especially creating in their language, for Renaissance poets from the Bay of Kotor was much more than just a language choice. It protected inhabitants of the Bay of Kotor from the language and religion from the East, which was not close to them and in many ways differed from their cultural identity. This complex strategy in combination with the Venetian protectorate enabled Renaissance poets of the Bay of Kotor like Ludovik Paskvalić to sing openly against the Turks, unlike their pen colleagues from the independent Republic of Dubrovnik, because their humor and irony were not censored, because the authorities “watched morality citizens”.²¹ For Paskvalić, choosing to write in the language of his role models was also a means of freely expressing his own political views, which as such are an even stronger confirmation of his national identity.

The longest canzone of 107 verses with which Paskvalić ends the collection *Rime volgari* is dedicated to Venice. It is undoubtedly one of the most beautiful that a poet from this side of the Adriatic Sea addressed to the capital of *Serenissima*. The roundness or repetition of the theme from the beginning of the second part of the Italian songbook indicates the deep emotional importance of the theme for the poet, which in a symbolic way creates a frame, i.e. represents the leitmotif under which all the other songs in the second part of the Italian collection are united. In this way, all verses are brought into harmony, which leaves a strong impression on the readers, emphasizing the central idea that the poet wanted to convey. With these verses, Paskvalić once again wants to repay the country that protected the interests of his people by selflessly providing protection, as well as the country from which the revival that he inherited in his songs originated. Although it was created as a literary convention in imitation of his poetic role models who addressed their final verses to the capital of the Venetian Republic, Paskvalić, with the virtuosity of his poetic language, managed to distance himself from his muses and to enrich the verses with poetic sincerity and emotion that arose on the basis of the poet's of life experience, and was not created artificially in order to fit into the style and form of the time in which it was created. Paskvalić addresses Venice in his verses with chosen words: *trifonante, beata, sacra, divina e stupenda*. He considers it a city that overshadows every other with its glory, both in the past remembering all its victories, and during the century in which the poet lived and created. What kind of authority the main port of the *Serenissima* possessed,

21 Ivana Vidinović, “Satiričko pjesništvo Mavra Vetranovića,” 7, https://urn.nsk.hr/urn:nbn:hr:142:744764_7.

Paskvalić described in the words in which he considers her the queen of the Mediterranean (“Vera de’l mar Reina”²²). Describing her deserved fame and the justified fear of her enemies,

I tuoi Nemici (...)
 Al suon de’l nome solo
 (...)
 Giaccean sepolti e per timor confusi.
 (*Rime diverse*, 91)

Paskvalić sings about a topic that was most important to him for preserving his own identity, because the identity of the Venetian Republic did not reflect the centuries-old identity of the Bay of Kotor, but existed in parallel, while Catholicism was a common cohesive element in that symbiosis. The Venetian protectorate and its military supremacy in the Mediterranean belonged to Paskvalić and his his compatriots the freedom of the coastal areas on this side of the Adriatic Sea (“La Libertà, co’l bel Dominio eterno”²³).

Considering the above, I believe that it is necessary to accept the appropriation of the poet Ludovik Paskvalić by theorists and historians of literature as an expression of recognition of poetic skill and talent. Literature as a form of art should transcend ethnic or linguistic divisions and as such should belong to everyone. However, scientists are obliged to protect and respect the writer’s identity determination, about which he left written traces during his lifetime. Thus, Paskvalić’s Italian collection, especially its second part, in its inescapable connection with historical-political and socio-cultural influences, is a confirmation that the poet from the Bay of Kotor never felt Italian or Venetian, but in his verses called for the resurrection of the fatherland, the expulsion of the enemy, the end of fratricidal battles and much-needed peace for his compatriots, that is, regardless of the decision not to create in his native language, he remained deeply tied to the climate from which he came from.

Conclusion

The exploration of Ludovik Paskvalić’s national-literary identity in this paper, illustrated through an analysis of four of his poems, underscores the poet’s intricate relationship with the Republic of Venice.

22 *Rime diverse*, 90.

23 *Rime diverse*, 91.

Paskvalić's self-identification, as evident from the cover of his printed Italian songbook titled *Rime volgari*, has often been a subject of debate and misconstrued categorizations within the academic community. This paper seeks to rectify the misinterpretations surrounding his identity by examining the historical and contextual factors that influenced his literary choices and affiliations. Paskvalić's inclusion in the canon of Italian or Venetian Renaissance poets can be attributed to his notable Italianist endeavors and his remarkable mastery of the Italian language, which was not his mother tongue. Furthermore, the scarcity of Paskvalić's literary legacy in his native language has perpetuated this association. Consequently, the Renaissance poet from the Bay of Kotor first found recognition in Italian and global anthologies, with academic studies from his own side of the Adriatic Sea emerging much later. The mischaracterization of Paskvalić's national identity has often hindered the accurate analysis of his verses. This paper, through a comparative and literary-historical approach, aimed to rectify this by focusing on four of Paskvalić's poems dedicated to the Republic of St. Marco, which have not received adequate attention in previous analyses. These poems, situated at the beginning and end of the second part of his Italian songbook, offer insight into the poet's profound respect and admiration for the Serenissima. This study advocates against reducing a writer's identity solely to the national literature of the languages in which they wrote. Instead, it emphasizes the importance of considering the broader historical and spatial context in which the writer created, alongside their own self-determination, as discerned from their works and other historical evidence. Ludovik Paskvalić's national-literary identity is a complex tapestry intricately woven into the cultural and historical landscape of his time. It is a testament to the intricate interplay of language, culture, and individual determination, which should be appreciated within the context of the Renaissance era. Understanding Paskvalić's identity requires a nuanced approach, one that transcends narrow definitions and embraces the richness of his literary contributions to both Italian and Venetian Renaissance literature.

Source

Rime Volgari di M. Ludovico Paschale da Catharo Dalmatino non più date in luce, In Vinegia, appresso Steffano et Battista Cognati al Segno de S. Moise, Con gratia et privilegio, M. D. XLIX.

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