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ERRORS IN LATIN INSCRIPTIONS ON RENAISSANCE WORKS OF FINE ART

Abstract. Ever wider spread of the Latin language in Europe during the Renaissance period resulted in de facto bilingual society. Latin grew into a cultural code to understanding the ancient high culture heritage though in everyday life people kept using local dialects. Classical Latin was also used as the language of education and by the 15th century, most of the aristocratic elites had achieved a high-level proficiency in Latin. The desire to become a part of the elite class pushed artists, their customers, friends or relatives to place Latin inscriptions on works of fine art. Occasionally they even hired experts to create the text for the inscriptions. However, they were not always well-educated humanists and connoisseurs of the classical Latin, therefore the inscriptions contain numerous errors both in the original, custom-made texts and in quotations from ancient works. The analysis of the Latin inscriptions on paintings, frescoes and engravings of the Renaissance period shows that the most common errors are phonetic and orthographic. This reflects the peculiarities of the pronunciation of Latin letters and letter combinations in this period: use of digraphs (*ae, oe*), alternation of letters *e-a, o-e, o-u, a-o*, replacement of *y* with *i*, simplification in writing doubled consonants, interchange of *ti* and *ci*, parallel use of letters *k* and *c*, substitution of Greek aspirates with single-grapheme counterparts etc. Fewer are the errors of the morphological (declension) and syntactic (use of syntactic constructions, agreement, etc.) levels. Even rarer are the lexical deviations from the norms of classical Latin: most of the vocabulary of the inscriptions comes from the classical period. The desire to avoid incorrect use of certain forms often led to hypercorrection. In some cases, the errors were made because the artists did not understand the meaning of the inscription.

Keywords: grammatical errors; hypercorrection; imitation of antiquity; Latin inscriptions; phonetic and orthographic features; Renaissance art.

Introduction

The study of inscriptions on works of fine art of the Renaissance (on the artworks of the *vanitas* genre, on portraits and allegories) in terms of their semantic and functional aspects, references, etc. (Korolova & Lazer-Pankiv, 2022; Lazer-Pankiv et al., 2021) allows the authors to answer many questions about the reason and aim of their use and to understand the meaning of these works in general. However, the historical, cultural, functional and semantic

analysis of the inscriptions opens up a number of unresolved issues for scholars about the errors in Latin inscriptions on works of fine art.

To answer this question, we studied more than three hundred works of fine art (paintings, engravings and frescoes) of the Renaissance period¹ presented in reference books and catalogs of large museum collections, in online catalogs of museums² etc., in order to collect, classify and analyse phonetic and orthographic, morphological, syntactic and lexical errors in Latin inscriptions on them. Although the analysed works of fine art vary from the chronological and geographical viewpoint³, the purpose of the article is to

¹ The chronological boundaries of the Renaissance period are generally defined as 14th – beginning of the 17th centuries (Bosiljka, R. et al. 2000, p. 9; *Treccani: l'Enciclopedia Italiana di scienze, lettere ed arti* (<https://www.treccani.it/enciclopedia/rinascimento/>); *Encyclopædia Britannica* (<https://www.britannica.com/art/Renaissance-art>); *Merriam-Webster dictionary* (<https://www.merriam-webster.com/dictionary/renaissance>)).

² *Accademia Carrara*, Bergamo, Italy; *Albertina*, Vienna, Austria; *Alte Pinakothek*, Munich, Germany. *Art Gallery of New South Wales*, Sydney, Australia; *Ashmolean Museum*, Oxford, UK; *Basilica of Saint Francis of Assisi*, Assisi, Italy; *Bibliothèque Royale*, Brussels, Belgium; *Birmingham Museum of Art*, Alabama, USA; *Galleria Colonna*, Roma, Italia; *Gemäldegalerie Alte Meister*, Dresden, Germany; *Gemäldegalerie*, Berlin, Germany; *Herzog Anton Ulrich-Museum*, Braunschweig, Germany; *Historisches Museum der Stadt Regensburg*, Regensburg, Germany; *Isabella Stewart Gardner Museum*, Boston, USA; *John Carter Brown Library*, Brown University, Providence, USA; *Kröller-Müller Museum*, Otterlo, Netherlands; *Kulturhistorisches Museum Görlitz*, Germany; *Kunsthistorisches Museum*, Vienna, Austria; *Kunstmuseum*, Bern, Switzerland; *Landesmuseum für Kunst und Kulturgeschichte*, Oldenburg, Germany; *Louvre*, Paris, France; *Mauritshuis*, Hague, Netherlands; *Melanchthonhaus*, Bretten, Germany; *Minneapolis Institute of Art*, Minneapolis, USA; *Museum Boijmans Van Beuningen*, Rotterdam, Netherlands; *Museum der bildenden Künste*, Leipzig, Germany; *Museum of Fine Arts*, Boston, USA; *Northampton Museum and Art Gallery*, Northampton, UK; *Öffentliche Kunstsammlung*, *Kunstmuseum*, Basel, Switzerland; *Palazzo Pubblico*, Siena, Italy; *Pinacoteca di Brera*, Milan, Italy; *Prado Museum*, Madrid, Spain; Private collection; *Royal Collection*, Windsor, Berkshire, UK; *Schloss Gottorf*, *Landesmuseum für Kunst- und Kulturgeschichte*, Schleswig, Germany; *Schlossmuseum*, Weimar, Germany; *Scrovegni (Arena) Chapel*, Padua, Italy; *St. Anna Kirche*, Augsburg, Germany; *Staatliche Museen zu Berlin*, *Gemäldegalerie*, Berlin, Germany; *Stiftung Schloss Friedenstein*, Gotha, Germany; *The British Museum*, London, UK; *The Cleveland Museum of Art*, Cleveland, USA; *The Metropolitan Museum of Art*, New York City, USA; *The National Gallery of Art*, Washington, USA; *The National Gallery*, London, UK; *The National Portrait Gallery*, London, UK; *The Victoria and Albert Museum*, London, UK; *Uffizi Gallery*, Florence, Italy; *Vatican Museums*, *Stanza della Segnatura*, Palazzi Pontifici, Vatican; *Victoria and Albert Museum*, London, UK; *Wallraf-Richartz Museum*, Cologne, Germany.

³ Among the analysed works of fine art there are paintings, engravings and frescoes by representatives of the Italian Renaissance (Domenico Beccafumi, Marco Basaiti, Andrea del Castagno, Jacopo Ligozzi and his Follower, Garofalo, Giotto di Bondone, Ambrogio Lorenzetti, Monogrammist B, Giovanni Battista Moroni, Francesco Pesellino, Antonio Pisanello, Raphael, Tintoretto, Giorgio Vasari, Agostino Veneziano), and the Northern Renaissance: German (Heinrich Aldegrever, Hans Baldung, Hans Sebald Beham, Barthel the Elder Bruyn, Lucas the Elder Cranach, Albrecht Dürer, Gerlach Flicke, Hans the Younger Holbein, Georg Pencz, Virgilius Solis, Bernhard Strigel), Dutch and Flemish

give a general description of the trends in the use of the Latin language in inscriptions on works of fine art of the Renaissance period, without resorting to the analysis and detailing of certain chronological or geographical features of its distribution in various regions and spheres of culture. Given the scope and ambiguity of this issue, it would require a separate study.

The main factors that determined the features of inscriptions on works of fine art and caused errors on them were changes in the economy, political and cultural life, as well as changes in the education system and the peculiarities of the language situation that developed during this period (the functioning and active use of classical languages in parallel with the national languages in various spheres of life). Therefore, in the context of our study, we consider it necessary to provide answers to the following key questions: (1) what was the historical and cultural situation in Renaissance Europe that actually caused multilingualism? (2) how did it happen that Latin was used most often on the inscriptions of works of fine art? (3) why did Latin inscriptions on works of fine art contain errors at that time?

Factors of the Latin Inscriptions Use on Renaissance Works of Fine Art

The period from the 13th century to the beginning of the 17th century was a time of great changes in the economy, political and cultural life of European countries. The creation of artworks was no longer the prerogative of the clergy, and art itself had a secular character. There was a gradual transition from church culture to secular culture, which was based on the ancient tradition. The invention of printing opened unprecedented opportunities for the spread of literary and scientific achievements, and close contacts between countries contributed to the penetration of new ideas. This changed the face of Europe, allowing more people access to more texts (Bosiljka et al., 2000, p. 9).

The change of the general cultural paradigm was accompanied by significant changes in the system of education and science, especially in

(Hieronymus Bosch, Pieter the Elder Bruegel, Catharina van Hemessen, Lucas van Leyden, Simon van de Passe, Johann Sadeler, Maerten de Vos, Jan Wierix, Joos van Winghe), English (William Segar and Unknown artist).

the field of philology. At that time, the language situation in Europe was extremely heterogeneous. On the one hand, there was an intensive development of national languages⁴, which influenced the features of Latin inscriptions on works of fine art. On the other hand, numerous other languages were actively studied and used in various spheres of life.

The key factor that determined the language situation in Europe during the Renaissance was the study of the Holy Scriptures on a philological basis⁵. Since this approach required translation researchers to know the languages in which the Bible and other religious texts were written, the study of these languages was intensified (Hamilton, 2004, p. 101). Classical languages were especially actively studied because they had the *sacred* status; special attention was also paid to the study of Hebrew and Aramaic (Hamilton, 2004, p. 101).

The study of the language situation in Europe during the Renaissance requires particular attention to the status of classical languages, and King considers that "Renaissance humanism began in Northern Italy from the enhanced study and imitation of classical (mainly Latin and Greek) texts at the end of the 13th century" (King, 2018, p. 5).

King points out that the study of ancient Greek texts in Eastern Europe continued without interruption since antiquity, whereas in Western Europe the Greek language is not used (2018, pp. 4–5). The process of ancient Greek language learning was especially intensified after 1453 (the year of the fall of Constantinople), because Greek (Byzantine) scholars and translators migrated to Italy, bringing with them Greek and Latin manuscripts (they were stored in the library of Laurentius Medici in Florence); prominent philologists of that time studied, edited and translated these texts from Greek into Latin, prepared them for publication for educated audience who did not know Greek (Bosiljka et al.,

⁴ See J. Leonhardt (2013, pp. 124–31, 163).

⁵ The first illustrative result of the philological approach to the study of the Bible was the publication of a six-volume edition of the Bible in 1514–17, in which the original text was given in parallel with the Latin translation (Complutensian Polyglot). Later, the edition was improved and corrected, and at the beginning of the 15th century the Syriac language was added. In 1516, an Arabic edition of the Psalter appeared (Hamilton, 2004, p. 108). In 1569 and 1573, the *Biblia Regia* was published in Antwerp (Hamilton, 2004, p. 114), which contained the Old Testament in Hebrew along with the Vulgate, the Septuagint was in the original and in Latin; and the New Testament was translated in Greek, Syriac, and Latin in two separate volumes.

2000, p. 9). According to Reeve, it is the return of the Greek language to Western Europe more than anything else that gives the Renaissance period the right to have such a name (Reeve, 1996, p. 32). However, Burckhardt pointed out, that "the study of Greek literature died out about the year 1520 with the last representatives of the colony of learned Greek exiles, and it was a singular piece of fortune that a scholar of such a high level as Erasmus appeared there at that time" (Burckhardt, 1878, p. 75).

Hamilton pointed out that learning Hebrew was much simpler than learning ancient Greek from a practical point of view. There were numerous Jewish communes in Europe; therefore, the experts in Hebrew (and Aramaic), unlike in Greek, had always been in France, Spain, Italy, and everyone could learn Hebrew. For example, Pico della Mirandola did not limit himself to knowledge of the Hebrew grammar and the Holy Scriptures but penetrated into the Jewish Cabbalah and even made himself as familiar with the literature of the Talmud as any Rabbi; Johann Reuchlin published a dictionary and grammar of Hebrew in 1506; the Italian Dominican Sanctes Pagnini, the head of the Vatican Library, was a famous Hebrew teacher and also published a grammar and a dictionary for students; the Jesuit Cardinal Roberto Bellarmino also taught Hebrew and published a grammar (Hamilton, 2004, pp. 102, 106, 113–114; Burckhardt, 1878, pp. 75–76).

In 1515, delegates from the Eastern churches introduced the study of the Syriac language in Rome as this language was widely used in written form and was also the spoken language of some Eastern Christian communities with which the Vatican maintained close relations in the hope of uniting them with Rome. Learning Syriac was accompanied by learning Arabic (Hamilton, 2004, p. 108). The science of medicine, no longer satisfied with the older Latin translations of the great Arab physicians, had constant recourse to the originals, to which an easy access was offered by the Venetian consulates in the East, where Italian doctors were regularly kept (Hieronimo Ramusio, Andrea Mongaio, etc.) (Burckhardt, 1878, pp. 75–76).

So why of the variety of languages was Latin used as a language of the inscriptions on the artworks? Moreover, why did they contain errors? In order to answer these questions, it is necessary to take a little excursion into the past and outline the status and the state of Latin in the period under study.

The fall of the Western Roman Empire in 476 did not mean the death of the Latin language. "For centuries Latin had been the only language used (apart from Greek and a few minority languages that survived) in most parts of the empire and former empire" (Moran, 2019, p. 21). The administrative center collapsed, the provinces began to develop in their own direction, cultivating local dialects that became the basis for the Romance languages.

Latin in the Renaissance was quite often (in certain social groups and in certain geographical regions) a vehicle for spoken and extempore communication and there were widely differing degrees of proficiency in this spoken use (Tunberg, 2020, p. 66). "Before the end of the first millennium Latin had been spoken by everyone for whom it was a first or a second language. Most of these people were illiterate or had basic literacy only. A minority was literate" (Moran, 2019, p. 21). Latin was under the influence and at the same time influenced national languages, as a result of which the Latin of the same time period in different territories had significant differences. Latin ("reduced and impoverished" (King, 2018, p. 4)) was studied mainly in monastic schools.

Pade analysed the letter of Guarino da Verona (1374–1460), an Italian humanist and classical scholar, one of the pioneers of Greek studies in Western Europe during the Renaissance and an outstanding teacher of humanist scholars, and gave other factors that caused the decline of Latin before the beginning of the Renaissance period. He wrote this letter to his son Niccolò as an example of terrible Latin in 1452; the scientist noted that the reasons for this state of Latin and people's inability to express themselves adequately were the neglect of Cicero's study, whose speech and style were an absolute linguistic norm, and the use of French manuals for studying Latin grammar, which "had caused linguistic havoc" (Pade, 2014, pp. 5–6, 8).

Over time, Latin had the status of the language of state communication, the language of the new Christian religion, literature and education, in general, the language of the intellectual elite and a means of expressing ideas and opinions from various fields of knowledge. Latin was, at that time (in medieval and Renaissance Europe), the *Lingua franca* of educated people, not only in an international sense (significantly strengthening its position) as a means of intercourse between Englishmen, Frenchmen, and

Italians, but also in an interprovincial sense (Burckhardt, 1878, p. 97). "Latin, if not a world language, was a supraregional one, the only language that was understood by educated people, whatever their vernacular might be" (Moran, 2019, p. 22). It preserved and expanded the sphere of its use in the European cultural space.

Vickers draws an interesting parallel between the state of Rome and development of the Latin language, and notes that "letters and the study of Latin went hand in hand with the state of the Roman republic"; therefore, "as the city of Rome was devastated by perverse tyrannical emperors, so Latin studies and letters suffered a similar destruction and diminution, so that at the last hardly anyone could be found who knew Latin with the least sense of style" (Vickers, 2004, p. 76).

During the Renaissance, the aristocratic environment formed the fashion for Latin written culture, and representatives of the nobility and bourgeoisie tried to know it perfectly. Latin was the dominant language in the European cultural space for a long period of time and ensured the continuity of traditions and the transmission of knowledge. During the Renaissance, it united all educated people in Europe and was the cultural code necessary to understand the ancient heritage, to study various sciences and receive education, both religious and secular, and contributed to the cultural integration of Europe. The humanists of the Renaissance transformed European civilization, completed the synthesis of Greco-Roman and Christian culture begun by the Church Fathers in the last centuries of the ancient world, and revitalising almost all aspects of culture, including politics, philosophy, religion, and art (King, 2018, p. 5).

There were Latin schools in every town of the least importance from the beginning of the 15th century (Burckhardt, 1878, p. 81), which became the centers for the growth of humanism (Vickers, 2004, p. 82). Among the educated population, Latin was "an absolute necessity" for intellectuals as the universal language, because it was used not only for reading the works of Latin authors, Latin sources from the liberal arts and theology, but also in order to be able to use it for communication in written and sometimes oral form (Tunberg, 2020, p. 66; Burckhardt, 1878, p. 81). Knowledge of Latin became a norm of life, and moreover a sign of belonging to the higher social classes.

According to Burckhardt (1878, pp. 98–107), the use of Latin in works was dictated not so much by the authors' desire to join the general humanist current but to expand the scope of reading their works: "If you wanted to command a wide audience for your work, it was essential to write in Latin" (Moran, 2019, p. 22).

According to Vickers, the recovery of Cicero's authentic texts and the practice of *imitatio* are two factors for the renaissance of classical Latin in the early 15th century (Vickers, 2004, p. 80). The letters of Cicero, Pliny, and others, were at that time diligently studied as models (Burckhardt, 1878, p. 92). Moreover, Pade notes that there is a clear pattern:

In a period where books are physically neglected, a decline in language competence will automatically follow. And, of course, the inverse: when the books are found again and the texts they contain are recopied and brought into circulation, the material conditions for a re-blossoming of good language are created. (Pade, 2014 p. 10)

In the monastic scriptoria, scribes copied Christian and ancient texts stored in monastic libraries, creating handwritten versions, "so the classical tradition endured in the West: stowed in monastic repositories, embedded in the thought of Christian theologians, displayed in a handful of frequently read and widely circulated Latin books (Cicero, Seneca, and Virgil the favored authors)" (King, 2018, pp. 4–5).

Inspired by ancient texts, humanists sought to write in correct classical Latin and to teach others to do the same, they "did everything they could to make Latin a living language learned primarily by hearing and speaking" (Leonhardt, 2013, p. 224). They despised medieval Latin as corrupt and barbaric, but they also clearly understood the fact that Latin was the international language of education, science, church, administration and politics, so they tried to reform the language (Mout, 2016, p. 28). Cicero was the undisputed model for imitation in language and style for most humanists, although other classical authors were popular (e.g. Valla preferred Quintilian).

By the middle of the 15th century humanists imitated ancient Ciceronian Latin so successfully that it became the gold standard of elite education (Celenza, 2008, pp. 36–37). The restoration of grammatically correct Latin "turned Western society into a bilingual society, in which Latin was used in the realm of high culture, and local dialects were used in everyday life" (Linch, 1994, p. 135). After all, the ability to write exclusively in classical Latin became a common thing for the educated elite by the end of the 15th century. To maintain a faultless style under all circumstances was a rule of good breeding and a result of habit (Burckhardt, 1878, p. 92). Latin was "omnipresent" in the field of education and communication (Coroleu, 2019, p. 73). Latin had strong positions then:

Even when, during the early Middle Ages, the various European vernaculars began replacing Latin, for a good thousand years it would have been unthinkable to practice one of the higher professions without a thorough grounding in Latin. In addition, Latin continued to play a crucial role even after the vernacular languages had become well established throughout Europe. (Leonhardt, 2013, p. 1)

For example, in Sweden, Latin held its strong position up to the end of the Great Nordic War in 1721 and only by the mid 18th century it had lost its status as the main language of the Swedish politics and education, overtaken by the vernacular (Coroleu, 2019, p. 74). Latin was the only official written language for a long period of time: until 1733 in England, until 1784 in the Czech Republic, until 1795 in Poland, and in Hungary Latin lost its state language status in 1844 (Shaidurov, 2008).

Latin was the main language of literature as it was enhanced by the authority of ancient culture (Axer, 1995, p. 83). Neo-Latin writing developed successfully in Italian, Polish, Spanish, Portuguese, French, German, and English literature. Coroleu notes that in Renaissance literary culture "the development of Neo-Latin poetry, prose, and drama was inextricably linked to (and usually in competition with) the inevitable spread of the vernacular in all spheres of life"; on the one hand, the literary output of several authors who shunned the vernacular tongue altogether or used it rarely

and reluctantly was strongly influenced by the tastes and styles of the dominant vernacular culture; those authors who wrote almost exclusively in the vernacular inevitably looked to their Latin counterparts for models and inspiration (Coroleu, 2019, p. 75).

However, even this restored, model Latin was not homogeneous and unified. As Moss pointed out (2010, p. 17), there were two variants of Latin in Europe during the period from 1470 to 1540: on the one hand, the Latin of the intellectuals with university education of the late Middle Ages, which was the dominant language for academic and ecclesiastical use in Northern Europe at the end of the 15th century ("scholastics"); on the other hand, the Latin language, which was energetically promoted by self-conscious "new" thinkers and writers ("humanists"). Tunberg emphasized the differences between the Latin language used in educational and academic spheres from the norms of classical and patristic Latin, and he also noted that, for example, in Germany, the Netherlands, France and other regions of Central Europe daily communication in Latin was more common than in Italy and Spain (2020, p. 67). The researcher suggested that the teachers in Italy and Spain feared that the excessive influence from their native languages (being similar to Latin) would spoil the Latin used by the students in communication (Tunberg, 2012, pp. 53–61). There were many testimonies that spoken Latin from the 16th to the 18th centuries was much rarer in Italy than in transalpine Europe, so northern European scholars travelling in Italy conversed in Latin much more fluently than the Italians (Tunberg, 2012, p. 8).

The tradition of inscribing works of fine art was very common during the Renaissance; referring to the portrait genre, Lemeshkin noted that "the audience of the Northern Renaissance was used to reading pictures, and in the literal sense of the word" (Lemeshkin, 2019, pp. 56–58). "The inscribed texts are often so eye-catching, so integral to the overall design, that they fairly demand equal time with the portraits themselves" (Vredeveld, 2013, p. 509). Khomentovskaja, the researcher of Italian culture, says the following:

The humanists' attitude to the antiquities was not only the curiosity of enthusiastic antiquity lovers before what was revealed to them by

the veil over the past, but they became an incentive for them to create in the same direction. Like the ancients, they enjoyed decorating the facades of houses and palaces, squares, churches, arches, gardens and fountains with inscriptions to tell about the remarkable things associated with them, or to evoke an image that could inspire and cause aesthetic emotion by combining the music of words with the charm of lines, colours, light and shadows. (Khomentovskaja, 1995, p. 23)

The desire to become a part of the elite class motivated artists, their customers, friends and relatives to place Latin inscriptions on works of art. As Burckhardt pointed out, "a few clever lines, engraved on a monument or quoted with laughter in society, could lay the foundation of a scholar's celebrity" (Burckhardt, 1878, p. 107).

The authorship of Latin inscriptions put on works of fine art during the Renaissance could be very different. Renaissance artists were not always educated humanists and experts in classical Latin: they were representatives of the working class who worked with their hands and received their education in the folk schools and workshops of their masters, not in a university (DePrano, 2008, p. 633). Therefore, the artists sometimes hired specially trained experts to create Latin inscriptions; "artist and writer worked closely together in Renaissance times to create a work that neither could have completed on his own" (Vredeveld, 2013, p. 510). As DePrano notes with regard to women's portraits in Quattrocento, all details were agreed upon between the artist and the patron and recorded in the contracts, so no element on an inscription could be used by the artist in a painting on his own whim; the artist, communicating with the patron, only determined the appropriate location and visual design of the text, he did not go into the details of the inscription, which, in turn, also sometimes led to the errors on the inscriptions (2008, p. 631–32).

Vickers states that the Renaissance humanists approached literature in the essentially utilitarian manner, as an arsenal of resources which could be re-used in their own composition. At this time, numerous collections were created, in which the raw materials for writers, as well as dictionaries of

proverbs, similes, metaphors, phrases, and rhetorical figures, were selected and arranged in some useful sequence, often in alphabetical. "The budding writer no longer need to read the whole of ancient literature: modern middlemen were doing it for him" (Vickers, 2004, p. 83). Ancient quotations were often used in a modified form on works of fine art, since although the Renaissance "revived classical culture it was forced to re-interpret it to fit a quite different series of political and social contexts" (Vickers, 2004, p. 91), and this required a high level of language proficiency.

Therefore, the cumulative impact of all the above mentioned factors resulted in the numerous errors in Latin inscriptions on artworks of the Renaissance period, both in the original custom-made texts and in the quotes from works of ancient authors.

The disappearance of differences in the pronunciation of individual letters and letter combinations, poor knowledge of grammar and etymology of Latin, the influence of dialects and national languages, etc. often led to the incorrect writing of Latin inscriptions⁶. Sometimes an excessive desire to avoid "wrong" forms or constructions that did not correspond to the norms of classical Latin led to the phenomenon of hypercorrection (the application of the norms and rules of classical Latin even in those cases where such use was not etymologically justified).

Types of Errors in Latin Inscriptions on Renaissance Works of Fine Art

Phonetic and Orthographic Errors

Vocalism System

Phonetic and orthographic errors are the most common. In particular, the inscriptions reflect characteristic changes of Latin vocalism

⁶ See Niedermann, M. (1997). *Précis de phonétique historique du Latin*. Paris: C. Klincksieck; Stolz, F., Debrunner, A. (1966). *Geschichte der lateinischen Sprache*. Berlin: W. de Gruyter; Weiss, M. (2009). *Outline of the Historical and Comparative Grammar of Latin*. Ann Arbor / New York: Beech Stave Press etc.

system. It is known that one of the most important changes in Latin phonetics was the monophthongisation of diphthongs, e.g. the diphthong *ae*.

As Sturtevant pointed out (1916), the orthographic change from *ai* to *ae* in the 2nd century B.C. reflected a change of the second element of the diphthong from a close [i] to a more open sound approaching [e]. In many parts of Latium, *ai* became [ē] in prehistoric times. The process of inconsistent use of digraphs was considered a sign of rustic pronunciation: "ac rustici pappum Mesium, non Maesium, a quo Lucilius scribit: Cecilius pretor ne rusticus fiat" (Varro LL 7.97); "in Latio rure edus qui in urbe, ut in multis a addito aedus" (Varro LL 5.97). This "rustic" [ē] made its way into urban Latin in a few several "country" words (e.g. *sepes*, *fenum*) (Sturtevant, 1916, p. 116). The attempt of dwellers in the city – particularly, no doubt, those who had come from the country – to avoid rustic [e] led to an "hypercorrection" in the case of diphthongs where its use was not etymologically justified (e.g. *scaena*, *scaeptrum*). Inscriptions *letus*, *etate*, *tabule*, *que*, etc. in vulgar Pompeii dialect indicated the use of *e* instead of *ae*. Various passages of the grammarians of the 4th century clearly showed that monophthongisation of *ae* diphthong became the norm at that time.

There is a general tendency to restore classical Latin in the Renaissance, and therefore numerous examples of inconsistent use of monophthongous and non-monophthongous variants in Latin inscriptions on works of fine art are found: **PRELVXI** (v. **PRAELVXI**), **PREMIVM** (v. **PRAEMIVM**) (Vasari, 1533–34); **merore** (v. **maerore**) (Holbein, 1532); **PENITENTIA** (v. **POENITENTIA**) (Giotto, 1296–97); **VITE** (v. **VITAE**), **PRECIPITAVIT** (v. **PRAECIPITAVIT**), **HEC** (v. **HAEC**) (Garofalo, 1528–31); **OBEDIENTIA** (v. **OBOEDIENTIA**) (Giotto, ca. 1320); **PRESENTATVR** (v. **PRAESENTATVR**), **CE LIS** (v. **COELIS**) (Giotto, 1306d); **PATRIE** (**PATRIAE**) (Beccafumi, 1529–35), etc. On a painting by Jacopo Ligozzi **eternum** is used instead of **aeternum** and **equat** instead of **aequat** (Ligozzi, 16th c.). The pronoun **quae** in the expression *Quae prius anima mea tangere nolebat nunc cibi mei sunt* is used on J. Ligozzi's painting (Ligozzi, ca. 1600–10) in the form of **que**, while on the paintings of his two followers (Follower Jacopo Ligozzi, 17th c.; Follower Jacopo Ligozzi, n.d.), it is **quae**.

In this context, the use of different phonetic and orthographic variants of the standard Renaissance portrait formula *Aetatis suae* seems to be the most illustrative, especially if these works were created by the same author. For example, on the paintings of Lucas Cranach the Elder we find the inscriptions **ETATIS** (Cranach, 1509), **AETATIS SVE** (Cranach, 1532a), **AETATIS SVÆ** (Cranach, 1550); on Albrecht Dürer's paintings – **æetatis** (Dürer, 1500), **ETATIS SVE** (Dürer, 1519); on the paintings of Hans Holbein the Younger: **Etatis sue** (Holbein, 1527c; 1528), **Etatis Suæ** (Holbein, 1527b), **ETATIS SVÆ** (Holbein, 1527a; 1533; ca. 1535; 1536a; 1540; 1541a-b; 1542), **Æ XLV** (Holbein, 1542–43), **AETATIS SVÆ** (Holbein, 1543b-c), **AETATIS SVE** (Holbein, 1543a), **AETATIS SVE** (Holbein, 1543d); on Giovanni Battista Moroni's paintings: **AETATIS** (Moroni, 1567b), **AET** (Moroni, 1572), **ETATIS** (Moroni, ca. 1573–75a-b). This inconsistent use of monophthongous equivalents along with correct classical forms with diphthong by the same author, and sometimes even in the same inscription indicates, in our opinion, the use of custom-made text by artists.

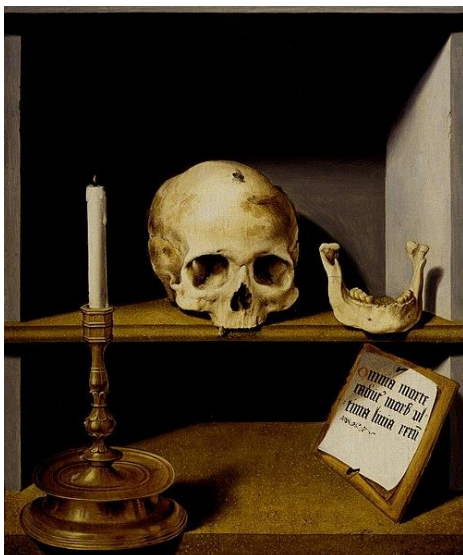
At the same time, the desire to avoid the use of "incorrect" Latin leads to digraphs appearing where they are not etymologically justified (the phenomenon of hypercorrection), e.g. **EFFOEMINAT** is used instead of **EFFEMINAT** (Bruegel, 1558).

Errors in vocalism system also occur in the inconsistency of letter usage, which is related to the instability of orthographic norms in classical Latin and the distinction in their recording in dictionaries of the Middle Ages and subsequent centuries: **BENIVOLENTIA** (v. **BENEVOLENTIA**) (Beccafumi, 1529–35), **VVLNARASTI** (v. **VVLNERASTI**) (Garofalo, 1528–31), **MELENCOLIA** (v. **MELANCHOLIA**) (Dürer, 1514; Beham, 1539f), **IOCUNDITATE** (v. **IUCUNDITATE**) (Giotto, 1306b), **MONDVS** (v. **MVNDVS**) (Garofalo, 1528–31), **CATERINA** (v. **CATARINA**) (Hemessen, 1548b), **ANNA** (v. **ANNO**) (Baldung, 1509), **THEODERICVS** (v. **THEODORICVS**) (Vos, 1597).

Pronunciation features are also associated with the emergence of spelling variants of the expression *Mors ultima linea rerum: linja* is used on the painting by Barthel Bruyn the Elder (1524) (Fig. 1). We can see the phenomenon of narrowing the vowel [e] > [i] before the next vowel in writing (the examples of this phenomenon include the emergence in Latin inscriptions of the variants *mija* (v. *mea*), *balnja* (v. *balnea*), etc.).

Figure 1

Barthel Bruyn the Elder. *Vanitas* (public domain)



In some inscriptions, y^7 is replaced by i due to the fact that these letters are pronounced as [i], e.g. **L****I****N**X (v. **L****Y****N**X) (Pencz, 1544b). The desire to avoid this error leads to the hypercorrect use of y instead of i , e.g. **S****Y****D**ER**A** (v. **S****I****D**ER**A**) (Cranach, ca. 1530), **O****B****Y****T** (v. **O****B****I****I****T**) (Moroni, ca. 1573–75a-b), **S****Y****D**NE**Y**US (Eng. Sidney) (Unknown artist, ca. 1576).

Consonantism System

One of the most common phonetic and orthographic features of the consonantism system is the substitution of the Greek aspirates φ (= ph), χ (= ch), θ (= th) and ρ (= rh) with Latin monographic equivalents f , c , t , r : **C****R****I**S**T**I (v. **C****H****R**I**S**T**I**) (Garofalo, 1528–31); **M**E**L**E**N****C****O**L**I**A (v. **M**E**L**A**N****C****H**O**L**I**A**) (Dürer, 1514; Beham, 1539f); **C****O**L**E**R**I**C**U**S (v. **C****H**O**L**E**R**I**C**U**S**), **C****O**L**E**R**A** (v. **C****H**O**L**E**R**A) (Pencz, 1530–62a); **M**E**L**A**N****C**O**L**I**C**U**S** (v. **M**E**L**A**N****C****H**O**L**I**C**U**S**), **M**E**L**A**N****C**O**L**I**C**I (v. **M**E**L**A**N****C****H**O**L**I**C**I) (Pencz, 1530–62c); **F****L**E**G**M**A**T**I**C**V**S

⁷ In Latin, y was used exclusively in the words of Greek origin, hence its name *i graeca* (Greek [i]).

(v. **PHLEGMATICVS**), **FLEGMATICI** (v. **PHLEGMATICI**) (Pencz, 1530–62b); **SCOLARIS** (v. **SCHOLARIS**) (Castagno, ca. 1450a); **ARITMETICA** (v. **ARITHMETICA**) (Unknown artist, 1530-1600).

At the same time, another trend related to hypercorrection is becoming more widespread: the letter *h* appears where its use is not etymologically justified. This phenomenon is observed in specific Latin and borrowed from Greek lexemes: **AETHERNA** v. **AETERNA** (arch. *aeviternus* "eternal" < *aevum* "eternity"), **SIMVLACHRA** v. **SIMVLACRA** (< *simulacrum* "similarity" < *simulare* "simile" < *similis* "similar") (Cranach, 1520); **PATHMO**, **PATHMI** v. **PATMO**, **PATMI** (< Πάτμος (**Patmos**) – Patmos is one of the Sporades Islands, a place of exile for the Romans) (Cranach, 1521–22); **THETRARCHA** v. **IETRARCHA** (< τετράρχης "tetrarch") (Castagno, ca. 1450b); **THEVCRO(RVM)** v. **IIVCRO(RVM)** (< Ἰεῦκροί (**Ieucri**) "the Trojans") (Castagno, ca. 1450a); **CIRTHAE** (Cirta – the ancient Berber and Roman settlement which later became Constantine, Algeria) (Veneziano, 1535a); **charis** v. **caris** (< *carus* "darling") (Flicke, 1554); **MARCHVS** v. **Marcus** (praenomen, a Roman personal name) (Basaiti, 1495); **CHARITAS** v. **CARITAS** (Bruegel, 1559; Pesellino, 1450b; Beham, 1539a); **SATHAN** v. **SATAN** (Giotto, 1306a); **ATHLAS** v. **ATLAS** (Monogrammist B, 1544b). There are two mistakes in the word **RETHORICA** (**RHETORICA**) from the series *The Seven Liberal Arts* by Francesco Pesellino (1450a). On one of Jacopo Ligozzi's painting of the 16th century variant *pechabis* is used instead of *peccabis* (< *peccare*).

The consequence of the established pronunciation of doubled consonants as ordinary consonants is the simplification of their spelling: **OTOMANICAE** (v. **OTTOMANICAE**) (Veneziano, 1535b); **PHILIPUS** (v. **PHILIPPUS**) (Unknown artist, ca. 1576); (ar)chigram**ateum** (v. (ar)chigram**mateum**) (Dürer, 1522); **COMVTATIVA** (v. **COMMVTATIVA**) (Lorenzetti, 1338-40); **GRAMATICA** (v. **GRAMMATICA**) (Monogrammist B, 1544d; Unknown artist, 1530-1600; Solis, 1530-62); **ECLESIA** (v. **ECCLESIA**) (Garofalo, 1528–31).

However, the opposite phenomenon occurs (as a result of hypercorrection), when the author uses doubling in place of a single consonant, e.g. **KATTARINA**, **LVITTERIN** (v. **KATARINA**, **LVTERIN**) (Cranach, 1526); **vna** (v. **na**) (Unknown artist, early 17th c.). The preparatory drawing of *Sir Richard*

Southwell by Hans Holbein the Younger (1536a) contains the inscription **E**TTATIS (v. A**E**T**T**ATIS).

The letter *k*, which is a graphic variant of the [k] sound, is often used in parallel with the letter *c* in the spelling of the same name: **K**ASTITAS (v. **C**ASTITAS) (Giotto, 1330), **K**aritas (v. **C**aritas) and **K**ARITATIS (v. **C**ARITATIS) (Giotto, 1306c).

Errors in the Use of Letter Combinations

It is a common phenomenon to interchange the letter combinations *ti* and *ci* before the next vowel due to their similar pronunciation. Usually, *ti* is replaced by *ci*: SILE**NC**IO (v. SILE**NT**IO) (Cranach, 1529a; 1529c-d; 1530a-b); GENER**AC**IONEM (v. GENER**ATI**ONEM) (Cranach, 1529b); PRVD**ENC**IAM (v. PRVD**ENT**IAM) (Strigel, 1520); Avar**ic**ia (v. Avar**it**ia) (Bosch, 1505–10); IVST**IC**IA (v. IVST**IT**IA) (Bruegel, 1559–60a; Beham, 1539c); COGN**IC**IO (v. COGN**IT**IO) (Beham, 1539b); PRVD**ENC**IA (v. PRVD**ENT**IA) (Beham, 1539d); TEMPER**ANC**IA (v. TEMPER**ANT**IA) (Beham, 1539e); PA**CI**ENTIA (v. PA**TI**ENTIA) (Beham, 1540; Aldegrever, 1549). Sometimes *ci* is replaced by *ti*, e.g. SP**ET**IALI (v. SP**EC**IALI) (Giotto, 1306c).

Figure 2

Domenico Tintoretto. Portrait of Giovanni Mocenigo (public domain)



A lack of differentiation in pronunciation also leads to simplification in the letter combination *exs*: **EST**INXIT (v. **EXS**TINXIT) (Tintoretto, second half of 16th c.) (Fig. 2); **EXT**INCTO (v. **EXS**TINCTO) (Pisanello, 15th c.); **EXT**TAT (v. **EXS**TAT) (Unknown Flemish artist, 1559); **EX**ISTAMUS (v. **EXS**ISTAMUS) (Bruegel, 1559–60b).

Dissimilation of the nasal consonant before the labial consonant leads to the replacement of the letter combination *mp* > *np*; *mb* > *nb*: **TEN**PERANTIA (v. **TEMP**ERANTIA) (Lorenzetti, 1338-40); **AN**BVLATE (v. **AMB**VLATE), **COLU**NBA (v. **COLU**MB) (Garofalo, 1528–31).

Assimilation of the velar consonant to the dental in the letter combination *ct* leads to the replacement of *ct* > (*tt*) > *t*: **AV**TOR (v. **AV**CTOR) (Monogrammist B, 1544d); **OLFAT**VS (v. **OLFACT**VS) (Pencz, 1544a). This phenomenon can be seen in the *Appendix Probi*: "auctor non autor, auctoritas non autoritas" (GL 4.198.30). The addition of a letter *p* between two nasal sounds is also regular, e.g. **DAMP**NATI (v. **DAMN**ATI) (Giotto, 1306a).

Errors at the Morphological and Syntactic Levels

Errors at the morphological and syntactic levels are also found, although in a smaller number.

Morphological Errors

The most common morphological error is the incorrect declension and word formation: **ARIADENV**S **BARBARV**SSA **CIR**THAE **TVNETIQ** **REX** **AC** **OTOMANICAE** **CLASS**^{is} **PRAEF** (Veneziano, 1535b) (**TVNETI**(**QUE**) – is incorrect genitive singular form of a third-declension noun *Tunes*, *-ētis m*, it should be **TVNETISQUE**); *Anno quadragesimo septo* (v. **septimo**) (Holbein, 1528); **HEC** **EST** **VIA** **AN**BVLATE **PER** **EAN** (v. **EAM**) (Garofalo, 1528-31); on the engraving *Visvs* (Pencz, 1544b) the inscription clearly shows the erased letter **E** at the end of the word: **VISV**(**E**).

Syntactic Errors

Examples of syntactic errors are found in some Latin inscriptions. They include violations of the rules for the use of case forms, e.g. motto **AMOR** ET VIRTUTE ("By love and virtue") on the portrait of *Sir Walter Raleigh* (*Raleigh*) by Unknown English artist (1588), contains error in the first word (cf. **AMORE** ET VIRTUTE on the portrait of *Sir Walter Raleigh* by Simon van de Passe (1617)). There are errors in such a well-known (especially in the *vanitas* genre) expression as *Vanitas vanitatum et omnia vanitas*: it is used in the form *Vanitas vanitatem et omnia vanitas* (Winghe, 1570–1603) (Fig. 3).

Figure 3

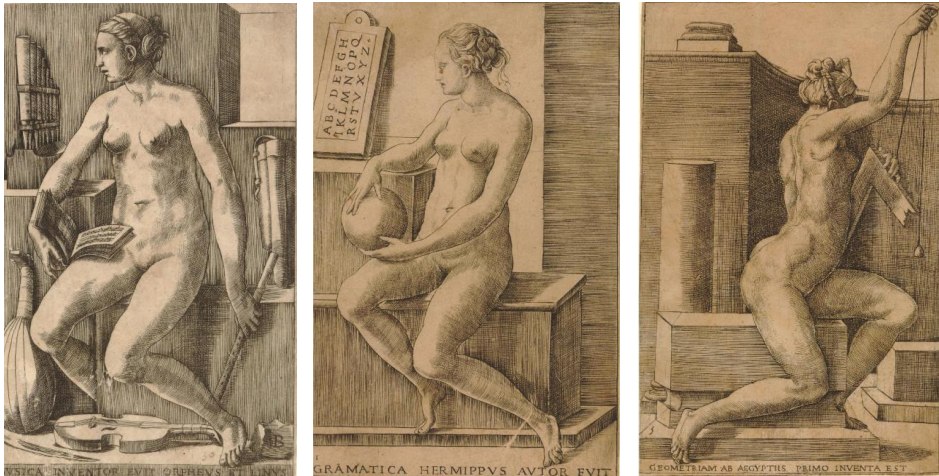
Joos van Winghe. An Allegory of Vanity (public domain)



Individual engravings of the cycle *The Seven liberal arts* by Monogrammist B (Fig. 4) contain gross errors in the syntactic structure of the sentence: **GEOMETRIAM** AB AEGYPTIIS PRIMO INVENTA EST (1544c) (v. **GEOMETRIA** <...>); **GRAMATICA** HERMIPPVS AVTOR FVIT (1544d) (v. **GRAMATICA** <...>); **MVSICA INVENTOR FVIT** ORPHEVS ET LINVS (1544e) (v. **MVSICAE INVENTORES FVERUNT** <...>).

Figure 4

Monogrammist B. The Seven Liberal Arts: Musica. Gramatica. Geometria
(public domain)



The use of a reflexive pronoun for the 3rd person instead of the 1st person can also be considered an example of a syntactic error. Caterina de Hemessen writes in Latin on the self-portrait (1548b): EGO CATERINA DE HEMESSEN **ME** PINXI 1548 ("I, Kateryna de Hemessens, have painted myself") from the first person, but then uses the standard portrait formula AETATIS **SVÆ** instead of AETATIS **MEÆ** (cf. on the portrait *Girl at the Virginal* (1548a), painted in the same year, grammatically correct construction AETATIS **SVÆ** is used).

Miscellanea

Etymological Errors

We would also like to draw attention to the errors that we have grouped under the conventional name of "etymological errors" that resulted from the misinterpretation of the origin of a particular word. Allegorical images often depict the liberal arts, including arithmetic. The traditional name ARITHMETICA (Greek ἀριθμητική) is quite rare (e.g. Monogrammist B, 1544a; Sadeler, ca.

1570–1600; Unknown artist, 1530–1600). Instead, the lexemes ARITHMETRIA (Greek ἀριθμός "number" + μετρέω "measure") (Beham, 1531–1600) (Fig. 5) and ARISMETRICA (< Ars Metrica, formed by analogy with Ars Grammatica) (e.g. Pesellino, 1450a; Solis, 1530–62) are used more often. In the Middle Ages, through a mistaken idea of its etymology, the word *arithmetic* took an extra *r*, as if it had to do with *metric*; this extra *r* is generally found in the Italian literature until the time of printing, in the German books of the 16th century and later (less frequently) in France (Smith, 1958, p. 8).

Figure 5

Hans Sebald Beham. *The Seven Liberal Arts: Arithmetria*



In this context, an interesting example is the adjective *ceterus*, *a*, *um*, for which there are two possible spellings: *caeterus*, *a*, *um* and *ceterus*, *a*, *um*. This orthographic variation (*caet-* and *cet-* with the predominant use of the first variant) is related to the etymology of this adjective proposed by Tortelli and Perotti, i.e. its origin from the Greek *καὶ ἕτερος* (Ramminger, 2014, p. 28). There are cases of using **CAETERA** (Dürer, 1524b; Bruegel, 1559–60a; ca. 1559; Unknown artist, ca. 1576) and **CAETERA** (Unknown Flemish artist, 1559) instead of **CETERA**.

Lapsus Calami

The level of Latin proficiency depended on personal abilities, cultural background, and the influence of mother tongue or the language of the environment. As noted above, the artist, the customers or their friends and relatives took part in the text creating process, and large workshops could hire experts to make the inscriptions. The artists often copied inscriptions from another artworks or a written source, not always realising what they were writing, which also led to errors.

Minnigerode, analysing the inscription on the *Portrait of Sir Christopher Hatton* by William Segar (ca. 1581), says that "artists and even patrons in 16th century England were not always as fluent in Latin as one might assume" (Minnigerode, 2021, p. 331). In particular, among the *lapsus calami* on the above-mentioned portrait are the following: *guis* (v. *quis*); *guidem* (v. *quidem*), *guam* (v. *quam*) etc.

The same type of errors includes the inscription **AR**II**HMET<ICA>** (Solis, 1530–62) (obviously misspelt with a change in the sequence of letters **AR**II**HMET<ICA>**). But on the engraving created later on its basis, the error in the inscription on the image has already been corrected (Unknown artist, 1530–1600).

In our opinion, additional evidence that artists often did not delve into the meaning of what they wrote can be the fact that, for example, the works by Giovanni Battista Moroni often contained primitive errors in the spelling of Latin text, such as **ETATIS** (Moroni, ca. 1573–75a-b), but at the same time, there was an inscription with a subordinate clause and a subjunctive mood: **CVM BERGOMI PRAETVRAM SVSTINERET M.D.LXV** (Moroni, 1565).

In this aspect, the use of different orthographic variants on paintings by the same author is indicative. In particular, the inconsistent use of monophthongous equivalents along with correct classical forms with diphthongs by the same author (for example, the aforementioned numerous portraits by Hans Holbein the Younger), and sometimes even in the same inscription or on artworks painted in the same year (**ETATIS SV**Æ**** on *Self-Portrait* and **ÆTATIS SV**Æ**** on *Girl at the Virginal* by Catharina van Hemessen

(1548a-b)) indicates that the artists copied a ready-made inscription brought by the customer and did not care about its content.

Influence of the Modern National Languages

As Wallis points out that, "in the 15th century there appear the first inscriptions in modern national languages — in Flemish ("Als ik kan" by Jan van Eyck), in French (Jean Bellegambe, triptych *Noli me tangere*, Warsaw, National Museum), in German (Master of the Book of Reason, Uncourtly lovers, Gotha, Schlossmuseum)" (Wallis, 1973, p. 7). And even in Latin inscriptions there are errors that are caused by the influence of national languages. In particular, in the inscriptions, the majority of the vocabulary of which comes from classical Latin, there are words from other languages (GVERRA v. bellum (Lorenzetti, 1338–40); PRVDENZA (v. PRVDENTIA), TEMPERANZA (v. TEMPERANTIA) (Pesellino, 1450b), and vulgarisms (incl~~y~~ta v. incl~~y~~ta < inclutus, a, um (Wierix, 1572); **COELI** v. **CAELI** < caelum (Cranach, ca. 1530)).

The influence of the German language can be seen in the spelling of the word **V**ORTITVDO (v. **F**ORTITVDO) on the engraving *Fortitude* (Leyden, 1530) and in the spelling of the word **NV**RIMBERGENSIS (v. **NOR**IMBERGENSIS, cf. German. Nürnberg) on the *Portrait of Frederick The Wise* by Albrecht Dürer (1524a).

Other Errors

The inscription NOSCE TE APHTON on Portrait of a Man by Giovanni Battista Moroni (1567a) is an interesting example of a linguistic mess. It is created by combining the famous Greek aphorism ΓΝΩΘΙ ΣΕΑΥΤΟΝ ("Know thyself"), written at the Temple of Apollo at Delphi, and its Latin equivalent NOSCE TE IPSVM. The Latin *ipsum* is replaced here by the Greek αὐτόν, transliterated according to the Byzantine pronunciation (Rossi & Gregori, 1979, p. 269).

Conclusions

The predominant use of a language is often associated with the prestige that arises not because of its linguistic properties but because of its historical and cultural development and because the opposition *mass VS elitism* is also valid for a language. During the Renaissance, a number of factors led to the special prestige and elitism of Latin, which acquired a narrow social base. The cultivation of Latin reflected a linguistic aestheticism (linguistic culture), the principles of which varied depending on the existing language canons.

The humanists' efforts to revive the golden standard of Latin were quite successful and were partially offset by objective factors that led to the appearance of errors in Latin inscriptions on works of fine art: the historical development of Latin, the influence of vernacular languages that were intensively developing at the time, an excessive desire to imitate the norms of "golden" Latin, etc.

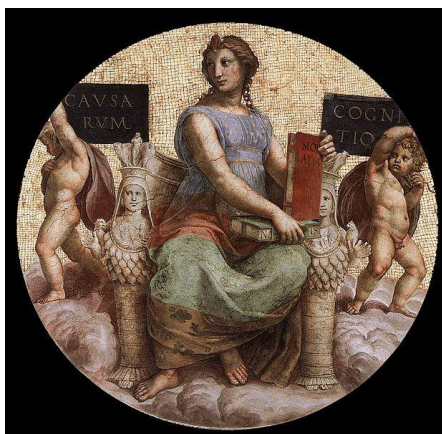
Phonetic and orthographic errors are the most numerous, because they reflect changes in the phonetic system of the Latin language. We have identified and analysed errors in the vocalism system (inconsistent use of monophthongous and non-monophthongous variants as a result of the monophthongisation of diphthongs; errors in letter usage, which is related to the instability of orthographic norms; substitution of *y* by *i* due to the same pronunciation); in the consonantism system (the substitution of the Greek aspirates with the Latin monographic equivalents; simplification of the spelling of doubled consonants; parallel usage of the letter *k* and the letter *c* in the spelling of the same name); in the use of letter combinations (the interchangeability of the letter combinations *ti* and *ci*; simplification in the letter combination *exs*; the replacement of the letter combinations *mp* > *np*; *mb* > *nb* and *ct* > (*tt*) > *t*). Morphological (the incorrect declension and word formation) and syntactic (wrong case forms and syntactic structure of the sentence) errors are not typical. Some errors are caused by the influence of national languages. We also analysed errors caused by incorrect etymology of individual words ("etymological errors") and *lapsus calami*.

An excessive desire to adhere to the norms of the classical Latin led to the use of hypercorrect forms: with digraphs instead of the letter *e*, letter combinations with *h* instead of the Latin monographic equivalents, doubling in place of a single consonant appearing where they are not etymologically justified).

There are cases of errors "correction" (this is probably at the request of the customer / author of the text after the artist's work was done) on several artworks. For example, on some portraits of Martin Luther by Lucas Cranach the Elder (1529a; 1529c-d; 1530a-b) we see the erroneous spelling SILENCIO instead of SILENTIO, but on the later portraits (1532b-c) the error has already been corrected. In *The Five Senses* by Georg Pencz (1544b), the letter E is clearly visible at the end of the word VISV(E).

Figure 6

Raphael. Philosophy



The preparatory drawing of *Sir Richard Southwell* by Hans Holbein the Younger (1536a) contains the inscription ETTATIS, and the painting (1536b) already has a corrected, but not completely, version EIATIS. On Raphael's fresco *Philosophy* in Stanza della Segnatura (1508), the word CAVSARVM was originally written with an O – CAVSAROM (Fig. 6).

It is worth noting that some of the identified errors are difficult to interpret clearly due to the lack of evidence. There are errors in the form of syncopation, e.g. PHILIPPVS (v. PHILIPPVS) (Castagno, 1450a), ÆTATS

(v. ÆTATIS) (Holbein, 1543d), NEAP_oLETANI and DISPENSAT_oR (Castagno, 1450b), OB_sCVRI (Bruegel, 1559–60b). We are not sure that these errors have been made due to the artist's misunderstanding and / or unwillingness to delve into the meaning of the text, or they are due to decorative and / or technical reasons. We can clearly certify and estimate the errors that are typical of a certain period. As for the rest, unfortunately, sometimes we can only state the fact of their presence, but cannot give an unambiguous assessment.

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**KLAIDOS LOTYNIŠKUOSE UŽRAŠUOSE ANT RENESANSO
VAIZDUOJAMOJO MENO KŪRINIŲ**

Anotacija. Vis platesnis lotynų kalbos paplitimas Europoje Renesanso laikotarpiu lėmė *de facto* dvikalbę visuomenę. Lotynų kalba tapo kultūriniu kodu, padedančiu suprasti antikinės aukštosios kultūros paveldą, nors kasdieniame gyvenime žmonės ir toliau kalbėjo vietinėmis tarmėmis. Klasikinė lotynų kalba taip pat buvo vartojama kaip švietimo kalba, ir iki XV a. dauguma aristokratų elito atstovų puikiai mokėjo lotynų kalbą. Noras tapti elito klasės dalimi skatino menininkus, jų užsakovus, draugus ar giminaičius rašyti lotyniškai ant vaizduojamojo meno kūrinių. Kartais net samdydavo ekspertus, kad šie sukurtų užrašų tekstą. Deja, vadinamieji ekspertai ne visada buvo išsilavinę humanistai ir klasikinės lotynų kalbos žinovai, todėl užrašuose yra daug klaidų – tiek originaliuose, pagal užsakymą sukurtuose tekstuose, tiek antikinių kūrinių citatose. Analizuojant lotyniškų užrašus ant Renesanso laikotarpio paveikslų, freskų ir graviūrų matyti, kad dažniausiai pasitaikančios klaidos yra fonetinės ir ortografinės. Tai atspindi šio laikotarpio lotyniškų raidžių ir raidžių junginių tarimo ypatumus: digrafų (ae, oe) vartojimą, raidžių e-a, o-e, o-u, a-o kaitaliojimą, y keitimą i, dvigubų sąskambių rašymo supaprastinimą, ti ir ci keitimą, lygiagretų k ir c raidžių vartojimą, graikiškų aspiratų keitimą viengarsiais atitikmenimis ir kt. Mažiau morfologinio (skyrybos) ir sintaksinio (sintaksinių konstrukcijų vartojimo, susitarimo ir kt.) lygmens klaidų. Dar retesni leksikos nukrypimai nuo klasikinės lotynų kalbos normų: didžioji dalis užrašų leksikos yra iš klasikinio laikotarpio. Noras išvengti neteisingos tam tikrų formų vartosenos neretai lėmė hiperkorekciją. Kai kuriais atvejais klaidos radosi dėl to, kad dailininkai nesuprato užrašo prasmės.

Pagrindinės sąvokos: gramatinės klaidos; hiperkorekcija; antikos imitacija; lotyniški užrašai; fonetinės ir ortografinės ypatybės; Renesanso menas.

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**ПОМИЛКИ У ЛАТИНСЬКОМОВНИХ НАПИСАХ НА ТВОРАХ
ОБРАЗОТВОРЧОГО МИСТЕЦТВА ПЕРІОДУ ВІДРОДЖЕННЯ**

Анотація. Розширення сфери використання латини в європейському культурному просторі періоду Відродження, фактично, перетворило суспільство на двомовне. Латина була своєрідним культурним кодом, необхідним для осягнення античної спадщини, а в повсякденному житті користувалися місцевими говірками. Класична латина залишалася мовою освіти, а тому до 15 ст. досить високий рівень знання латини став нормою для аристократичної еліти. Прагнення долучитися до еліти було причиною використання художником, замовниками або їхніми друзями та родичами латинськомовних інскрипцій на творах образотворчого мистецтва. Деколи вони наймали спеціалістів для створення латинськомовних інскрипцій, які не завжди були освіченими гуманістами, знавцями класичної латини, а тому написи містять помилки як в оригінальних, створених на замовлення, текстах, так і у цитатах з античних творів. Аналіз латинськомовних написів на картинах, фресках та гравюрах періоду Відродження показав, що найбільш поширеними серед помилок у проаналізованих написах є фонетико-орфографічні, які відображають особливості вимови у цей період окремих латинських букв і буквосполучень: використання диграфів (*ae, oe*), чергування букв *e-a, o-e, o-u, a-o*, заміна *u* на *i*, спрощення в написанні подвоєних приголосних, взаємозаміна *ti* та *ci*, паралельне вживання літер *k* та *c*, субституція сполучень на позначення грецьких придихових приголосних однографемними відповідниками тощо. Меншою мірою у написах відображено помилки на морфологічному (відмінювання) та синтаксичному (вживання синтаксичних конструкцій, узгодження тощо) рівнях. Найменше відхилень від норм класичної латини засвідчено на лексичному рівні: переважна частина словникового складу написів походить з класичного періоду. Прагнення уникнути помилкового вживання тих чи інших форм часто призводило до гіперкорекції. Подекуди поява помилок була спричинена тим, що художники не розуміли змісту напису.

Ключові слова: граматичні помилки; гіперкорекція, наслідування античності; латинськомовні написи; фонетико-орфографічні особливості; мистецтво періоду Відродження.