Vilnius - Kulturhauptstadt Europas (SEITE 3)
Die Anfänge des Romtourismus (SEITE 6)
European Textbook (SEITE 11)
comprehend Latin as outlined in the European Curriculum for Latin. The questions in the first part of the exam are based on information contained in a passage in Latin and they aim to test the extent of the user’s knowledge of vocabulary, grammatical and syntactical structures, as they relate to the comprehension of Latin. The second part of the exam assesses a student’s knowledge of the impact of Roman literature, art and architecture on European culture. In each test the maximum mark possible is 100. For those who reach at least 60 marks, a medal in metal is awarded. It is then possible to upgrade the medal, with ten stages leading to bronze, silver and the gold logo of Euroclassica. For the first to third level (Vestibulum, Janua and Palatium) tests (which are available all through the year from Euroclassica’s website and platform) there is regular feedback throughout the year, provided in a fully electronic form. The items of the tests change every year in September.

Competences for Level 1/ Vestibulum:
- Basic grammar, translation or/and recherche: questions of comprehension (50 minutes, free quantity of words)

Competences for Level 2/ Janua:
- Translation, questions of elaboration (50 minutes, 70-100 words for translation)

Competences for Level 3/ Palatium:
- Free translation in accordance to the pupil’s mother tongue. It focuses on primarily the emotional and creative levels, not so much on a scientific one. (60 minutes, 100-130 words for translation)

Competences for Level 4/ Thesaurus:
- Translation of an original text, questions of elaboration, knowledge of historical background, personal opinion (150 minutes, 130-170 words for translation)

Level 4 EXCELLENCE:
- International competitions (free quantity of minutes, usually 150 minutes; free quantity of words)

Common rules for tests:
- Each test combines both one part of translation or recherche and another one of elaboration. The translation has a value of maximum 60 points, the elaboration a maximum of 40 points. The addition of both parts is the final result.
- 90-100 points: A
- 80-89 points: B
- 70-79 points: C
- 60-69 points: D

Sources:

„European Symbols“ - A European Schoolbook for Students of Classical Languages
Andreas Thiel and Peter Glatz

The point of this project is to create a European schoolbook which may be used by pupils in all countries of Europe. The fascinating idea of the European Union should be represented in this common schoolbook for all European students of the classical languages showing the common cultural roots of Europe.

Each European country is invited to contribute four pages showing the reception of classical culture and thinking in politics, social norms, art, literature, philosophy, law, etc. corresponding to the chosen genuine national symbol, a truly relevant popular text or person of national interest and popularity. The population of the country should be ready to identify on a broad national consensus with the choice. The ideal choice is not taken from classical antiquity but rather from later times or the present. The texts meet the target competences of the ECCL (http://www.anderslernen.net/ec/) at PALATIUM level, which asks for the introduction of authentic texts on Europa Latina, figures and characters from mythology and history, Roman roots and ruins in the respective mother country, or/and THESAURUS level, which also caters for authentic texts including e.g. texts by Erasmus, Comenius, lyric poetry and texts on the impact of Latin language and literature. All texts are expected to be introduced, commented and supplied with suitable illustrations or pictures. Special effort is taken in finding sufficient well-considered questions of interpretation to go with the tests.

The level applied for designing the comments on morphology and syntax should also correspond to the level of PALATIUM or/ and THESAURUS in the ECCL. Annotations and reference to vocabulary will be adapted to the respective levels as soon as the ECCL word lists are available. There should be no reference to either national curricula or any national books. The texts are also offered online by www.euroclassica.eu in a special project community (http://community.schule.at/index.php?id=6380) and each individual teacher may adapt the product to their individual needs. Translations, teacher handbooks and further online materials are offered there as well. As English is taught as the first foreign language in most countries of Europe, the language of the schoolbook is English thus catering for optional bilingual teaching in each European country, but, of course, also allowing traditional treatment of the central European texts in the mother tongue.

In the first step of the project the following countries are part of the project and have promised to contribute material concerning a national symbol: Austria, Croatia, Denmark, Great Britain, Macedonia, The Netherlands, Portugal, Romania and Sweden. All other European nations are very welcome to join in. The project should be finished within the next 3-4 years.

As follows you can find the Austrian part of the European schoolbook presenting the Karlskirche of Vienna as a beautiful example of Habsburg architecture based on the concept of the “translatio imperii”, the Croatian contribution on the father of Croatian literature, the Croatian Dalmatian Marcus Marulius, who succeeded in bridging the gap between Medieval and Modern Europe, and the Dutch contribution on Desiderius Erasmus’ Praise of Folly, which reflects his lasting impression on European thoughts and views. These contributions are meant as preliminary versions waiting for real classroom testing around Europe, evaluation and amendment before the final edition.
CROATIA: Marko Marulić – the Father of Croatian Literature

Sime Demo

After nearly 1000 years of Middle Ages, during which the highest achievements of Classical culture had been almost forgotten, during the 14th and 15th century the Europeans started to rediscover the works of ancient authors. They became aware that the human mind could create works of immeasurable value and be active in shaping the world. The medieval conception, according to which the God governs the world autonomously without human taking part in the process, was replaced with a new image, in which the man is the very subject, who can give form to the reality around himself. That is why this cultural movement has been named humanism (lat. humanus "human, worthy of man"). Many humanists were devoted believers, who followed the word of the Bible and the Magisterium, but also searched for inspiration in wise thoughts of ancient writers and glorious events from ancient history and mythology. Having believed in the predominance of Christian belief over paganism, but also having accepted the language and stylistic refinement of Classical antiquity, through their works they made a bridge between the Medieval and Modern Europe. The greatest Croatian humanist was Marko Marulić (Marcus Marulus, 1450-1524) who wrote in Latin, Croatian and Italian language, and because of the importance of his works in Croatian language, he has been called the "father of Croatian literature" and "Croatian Dante". As opposed to the large majority of Croatian humanists, who were working in Italy, Marulić spent almost whole his life in his native town Split, which emerged as a Greek colony Aspalathos, and its today's center was built by Diocletian, who made his magnificent palace there. Like other humanists, Marko Marulić had diverse interests. He carried on research in the field of history, translated from foreign languages, wrote mythological short poems and theological learned essays, satire and panegyric poems, biblical epics and letters to contemporaries. The duality of the position in which the intellectuals of his time were found in the southern Europe could be observed through his personality: On the one hand, the supreme authority of the Church determined their attitude towards religious themes, and on the other, newly discovered ancient writers called them to reach for the immense treasure of pagan world.


Aspiring, like other humanists, to establish as firm as possible connections with the ancient civilization, Marulić was lucky to live in the region where Romans had been governing the province Illyricum for centuries, in which they had left numerous traces of their culture. Moreover, the emperor Diocletian, an Illyrian himself, built his residence in Illyricum. Marulić found, together with his friend Dominik Papalić, numerous inscriptions in stone in the vicinity of his native town, specifically in the ruins of Salona, in old days an important ancient town, which he listed and translated for the same friend. These discoveries induced him to recall wistfully of glorious past of that city in his introductory text.
Dominice Papalis carissime, nunc maiori nostrorum aperiemus monumenta, quae saepe tecum per Salonarum rudera parietinasque vagatos passimiacentia spectavi, et interdum patriis solis nostri quanta quandam gloria fuit mecum revolvens Vergilianum illud repetebam:

"Fuius Troës, fuit Ilium et ingens gloria Teucorum!"


Huc accedit, quod Diocletianus Imperator, Salonis natus, virtute rebus gestis ad Romanorum Imperium meruit promoveri. Deposito deinde Imperio privatam vitam peregit in patria; et quum Romam ad pristinam dignitatem revocaretur, maluit hic consensescere privatus, quam Româ imperare — usque adeo ceperat cum amoenitas loci et tranquillit in secessu ovinum.

Exstat aedificium eius Salonis proximum, quod maiores nostri post urbem evasionem incolere coeperunt: nunc nostrum natale solum est, quod Spalatum appellant.
Comments:

1 Dominicus Papalis (Dmine Papalić), Marulić's friend, with whom he explored ancient inscriptions from Salona, and to whom Marulić dedicated his work on the inscriptions.

3 Salona, -arum, f., ancient port in Dalmatia and the birthplace of Emperor Diocletian, today Solin near Split.

7 Vergilius, Aeneis II.325-326

Fuimus Troës, fuit Ilium et ingens
gloria Teucrorum!
Troy is past, Ilium is past, and the great
glory of the Trojans! *(translated by A. S. Kline)*

10 Gothi, -orum, m., Goths, a Germanic people that prevailed in Italy after the Romans.

12 Strabo, Geographia VII.5

Then comes the seashore of the Dalmatians, and also their sea-port, Salo. This tribe is one of those which carried on war against the Romans for a long time. *(translated by H. L. Jones)*

16 Pliny the Elder, Naturalis historia II.22

Sala-colonia ab Iader CXII. Patum in eam iura viribus discipitis in decurias CCCXLII Dalmatae.
The colony of Salona, 112 miles from Iader. Salona is the centre for jurisdiction of the Delmatae, divided in 342 decuriae.
*(translated by H. Rackham)*

17 Iadera, -ae, f., Iader, ancient city in Dalmatia, today Zadar.

20 Caesar, Commentarii de bello civili III.9.1

Discessu Liburnarum ex Illyricum M. Octavius cum eis, quas habebat, navibus Salonas pervenit. Ibi concitatis Dalmatis
reliquisque barbaris Issam a Caesaris amicitia avertit; conventum Salonis cum neque pollutionibus neque denuntiatio-
one periculo pernovero possit, oppidum oppugnare instituit. Est autem oppidum et loci natura et colore muniment.
But after the departure of the Liburnian fleet, Marcus Octavius sailed from Illyricum with what ships he had to Salona; and
having spirited up the Dalmatians, and other barbarous nations, he drew Issa off from its connection with Caesar; but not
being able to prevail with the council of Salona, either by promises or menaces, he resolved to storm the town. But it was
well fortified by its natural situation, and a hill. *(translated by W. A. Macdevitt)*

27 Diocletianus, -i, m., Diocletian, Roman Emperor (reigned 284-305), born in Salona.

39 Spalatum, -i, n., Spalatum, a city in Dalmatia, today Split.

Questions and Tasks:

1. Compare the original extracts from ancient works and Marulić's quotations. Did Marulić stick to original text? Did he always quote or he sometimes also adapted the text?

2. In what kind of situation were Aeneas and his fellows when they uttered the quoted Virgil's verses? Why did they use perfect forms fuimus, fuit? Why did Marulić quote those verses?

3. Which circumstances were there at the arrival of Romans to Illyricum (see Strabon, Caesar), and which during the reign of Diocletian (350 year after Caesar)? Who were the invaders, and who defenders in the first period, and who in the second? What kind of conclusion can you draw from it?

4. Find the place in the text which describes Salona as a place pleasant for living.
Marko Marulić as a Christian Humanist: Marci Maruli Davidias, curavit V. Gorton, Zagreb 1974. (I, 1-11) In his large-scale epic poem Davidías Marulić celebrated the life of Old Testament king David. However, although he dealt with a Christian theme, he used an ancient verse – hexameter, and very often ancient imagery and names as well. Hence this Marulić's work too shows that the contemporary poets were inspired simultaneously with both ancient civilization tradition and Christianity, which was predominant in Europe during the entire Middle Ages.

For instance, Marulić, like ancient epic poets, used the so-called invocation, in which a deity is invoked to help the poet at his work. However, he proclaimed that a Christian poet was not allowed to invoke the Olympic gods

Davidis memorare pii gesta inelyta regis
Instituo. Quis nunc dignas in carmina uires
Suppeditet? Non Cyrrheae de uestice rupis
Desendens lauro que caput praeclinctus Apollo,
Non Nysae numen, furiata mente Lyaeus,
Pieridumque chorus. Nam non ego dicere
Troiae Excidium Thebasve paro nec sparsa cruore
Thessala Romano bellis civilibus arva,
Sed caelo cognatum opus arcanis que sacratum
Mysteriis. Quorum qui solus crederis auctor,
Solus, magne Deus, mihi iam cantanda ministres.

1. pius, 3: faithful, righteous, pious, godly; 2. ge-
stum, i. n.: deeds, exploits; 3. inelyta, 3: famous, glorious; 4. in carmina: for the poem; 5. suppe-
dito, 1: to supply; 6. Cyrrheae, 3: Cyrrheaen; 7. vertex, tics, n.: a peak, a peak; 8. rupes, is, f.: a
criff, a rock; 9. descend, 3: secundum, s: descend, to go down; 10. laurus, i, f.: laurel, laurel
crown; 11. praecling, 3: cinxi, cinetum: to gird;
caput praeclinctus: with head wreathed (Greek acc. of
respect) 12. numen, minis, n.: a divinity, a god; 13.
furiatus, 3 mad; 14. furiata mente: insane; 15.
chorus, i, m.: a multitude, a chorus; 16. paro, 1: to
prepare, to plan; non dicere paro: I don't plan to write
about; 17. exsidium, ii, n.: destruction, an over-
throw; 18. spargo, 3: sparsi, sparsum: to sprinkle;
avrum, i, n.: land; 23. cognatus, 3: kindred; 24.
areanus, 3: secret, hidden; 25. mysteriium, ii,
n.: a divine mystery; 26. Quorum: translate with a
demonstrative pronoun; 27. cantanda: things that
I should sing about; 28. ministro, 1: to furnish, to
supply; ministres: subjunctive used as an imperative;

Comments:
3 Cyrrhea rupes, Cyrrhean cliff is a name
for the Delphian oracle, because Cyrha was its
seaport.
5 Nysae numen, Dionysus, who was born in
the mythical land Nyasa.
Lyaeus, one of Dionysus' names.
6 Pierides, one of Muses' names, because they
live at the Mount Pierus.
6 Troiae excidium, Trojan war.
7 Thebae, refers to the mythical warfare of the
Seven against Thebes.
8 Thessala arva, decisive battle of the Civil
War between Caesar and Pompey was at Pharsal-
sus in Thessaly.

Questions and Tasks:

1. Which deities does Marulić NOT invoke, and which does he invoke?
2. Marulić introduces the grounds for his decision with the word nam. Which are these grounds?
3. Which ancient hero had the epithet pius, like David here? Consequently, which epic poet did
Marulić read for sure? Why exactly him?