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CURRENT CONTRIBUTION

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NOTE

This editorial note introduces the three main articles that form the current issue of JOLCEL. The other contributions are "Nondum satis ἀκριβῶς pertractata: Latin–Greek Code-Switching in Johannes Amos Comenius' Correspondence" by Marcela Slavíková (pp. 5–27), "Inverting the Hierarchy: Greek and Latin in a sixteenth-century poetical encomium of Antwerp" by Adriaan Demuynck (pp. 29–57), and "Greek and "The Lady of Christ's College": Latin–Greek Code-Switching in John Milton's *Prolusion VI*" by Tomos Evans (pp. 59–81).

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Editorial Note

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The present issue forms the second part of a triptych on Latin–Greek Code-Switching in Early Modernity.[1] The first part of this triptych appeared as issue nine of JOLCEL in the Spring of 2024.[2] Following an introduction to the theoretical and methodological basis for the triptych's approach to code-switching between Latin and Greek,[3] the first set of four studies dealt with examples of the phenomenon in the writing of four authors from England, the Holy Roman Empire, Spain and the Low Countries in the sixteenth and seventeenth centuries. This first issue explored new evidence for the religious significance of authors' choices to combine Latin and Greek in their writing and offered original data on the extent to which Latin, Greek (including its literary dialects), and early modern vernaculars could be mixed in an author's corpus. Alongside these innovative results, the triptych's first issue also revealed the continued importance of Latin–Greek code-switching in the correspondence of particular segments of early modern intellectual culture. This practice availed early modern authors of many of the functions of Latin–Greek code-switching already attested in the epistolary corpora preserved from the ancient world. Although it was in this way a direct

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[2] Barton and Van Rooy, eds., *Latin–Greek Code-Switching in Early Modernity (JOLCEL 9)*, https://jolcel.ugent.be/issue/25766/info/ (accessed June 5, 2024).

[3] Barton and Van Rooy, "Introduction: Latin–Greek Code-Switching".

(and often conscious) imitation of the classical past, the particular historical context of early modern authors nonetheless gave the bilingual practice a series of novel meanings. Latin–Greek code-switching now played a role in marking specific elements of sixteenth-century theological discourse, for example, or the self-conscious formation of the seventeenth century's international learned communities.

The first paper in the present issue picks up on the theme of code-switching in early modern letter-writing to conduct a corpus-wide study of Latin–Greek code-switching in the extensive correspondence of Moravian scholar Johannes Amos Comenius (1592–1670). The corpus examined in this paper extends to just over 250 letters and includes pieces both sent and received by Comenius. The scholar's travels through Hungary, Transylvania, Sweden, the Low Countries and England ensured the very international character of his correspondence. Moreover, Comenius' interest in a wide range of philosophical, theological and above all pedagogical questions sees him address a variety of interconnected themes in the course of his written exchange. This paper's corpus-wide approach thus sheds light on segments of early modern intellectual society for which the choice of classical language—and their blend—could take on an especially broad array of connotations for correspondents. In her analysis of the character of these code-switches and their contexts in the second part of her paper, Marcela Slavíková demonstrates that this corpus represents a unique source of information for several fields of early modern sociolinguistic research, among which the use of the classical languages within early modern confessional discourse stands out once more.

Turning to another literary genre that saw its heyday in early modernity, Adriaan Demuynck's contribution presents an analysis of a laudatory poem on the city of Antwerp (in present-day Belgium) composed by Georg Schrögel in 1565. The main poem in Schrögel's publication is in Ancient Greek, but it is preceded by three liminary texts in Latin. The author's choice of language for his main text and the accompanying paratexts represents a reversal of the typical pattern observed in the early modern literary scene, in which Greek tended to feature as an 'ornamental' language of preface and paratext, framing central texts in Latin. (This typical pattern and its various implications will be addressed explicitly in three of the contributions due to appear in the third and final issue of *Latin–Greek Code-Switching in Early Modernity* (JOLCEL 11).) In his paper, Demuynck analyses the Greek poem's relation to its complementary Latin materials in search of new perspectives on early modern hierarchies of literary language. Demuynck's paper broadens the view on code-switching not only by considering a conspicuous alternation between Latin and Greek in the poem's title (*Elegia ἐγκωμιαστικὴ [...] in urbem Handoverpiam*) but also the language switches between larger textual blocks such as individual poems. Furthermore, Demuynck highlights another element of the interaction between Latin and Greek: he argues that Latin can be seen to have imposed itself on Greek when language users transferred specific features of the former, more familiar language to the latter, less familiar one. Demuynck's identification of this phenomenon encourages scholars to consider early

modern Latin–Greek code-switching as one manifestation of language contact more widely. Indeed, it appears that contact between learned languages showed many similarities to patterns of contact between natively spoken languages.

Finally, this issue's third contribution deals with a genre of literary production that early modern authors made very much their own, namely university orations. Here, Tomos Evans shows the subversive results of breaking with the ancient Romans' denigration of the use of Greek in public affairs with his study of Latin–Greek code-switching in John Milton's (1608–1674) academic speeches. Greek could be employed here not simply as a language used to underline literary genius, but also as a language of transition and transgression. Evans' study of Milton's Latin–Greek code-switches thus adds a new layer of interpretation to Milton's nickname as the "Lady" and more broadly to his notorious autobiography.

By thus expanding the range of authors, genres, and geographical contexts in which Latin–Greek code-switching operated in early modernity, and by viewing code-switching as part of a broader contact phenomenon, the present issue also looks forward to the third and final part of this code-switching triptych. The last issue will develop the methodologies employed to study the phenomenon to include computational analysis. The chronology and geography of our study will be similarly expanded to include eighteenth- and nineteenth-century Sweden, whilst the list of literary contexts for the use of Latin–Greek code-switching will grow to incorporate both scientific and theatrical publications as well as private documents such as diaries.

References

Barton, William M., and Raf Van Rooy, eds. *Latin–Greek Code-Switching in Early Modernity (JOLCEL 9)* (2024). https://doi.org/10.21825/jolcel.90013

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