



DIURNA

NEWSPAPER OF THE 29TH LATIN SUMMER SCHOOL: DIES LUNAE, JANUARIUS XVI

The Abbey's Bookstore website has been set up to give a 10% discount on all Latin titles that are in stock and not already discounted. The code that needs to be used is NUNCESTLEGENDUM (all caps, no gaps).

Here is the link to the Latin books on their website:
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The discount is also valid in-store (again, in-stock items only that are not already discounted). The discount (online and in-store) is available from 16 January to 31 January 2023 inclusive. In-store customers just need to mention they attended the Latin Summer School to receive the discount.

Editorial by Robert Forgács: 'The King's Grave, the Lost King, Richard III and the Princes in the Tower'

Some of you may have seen the recently-released film 'The Lost King', based on the book 'The King's Grave' jointly written by the Ricardian enthusiast Philippa Langley and the historian Michael Jones. I thought the film was excellent – very-well scripted, acted, and shot. The irrational element was amusing, the appearance of the spirit of Richard III to Langley was perhaps to be interpreted as the visualization of her thoughts and inner conflicts, and a symptom of the sleep disorder from which she was suffering. Langley's persistence in searching for the lost body of Richard III was striking, as was her intuition about where the body was located (underneath a car-park in Leicester, the site of a former Abbey dissolved during the Reformation). Equally striking was the opposition, side-lining and lack of recognition she at first received, owing to her emotionalism and lack of academic training. The University of Leicester, which took credit for the discovery,

though its role was minimal, does not emerge well from the film. However, the question of the disappearance/murder of Richard III's nephews, the so-called Princes in the Tower, Edward V, and his brother, Prince Richard, Duke of York, aged 13 and 10 respectively, which was the worst crime attributed to Richard III, is only referred to in passing, without any clue being provided as to the princes' fate. This question will probably never be resolved satisfactorily, and significantly in the film, when the spirit of Richard III is asked whether he was guilty of their murder, rather than answer the question, he simply disappears for several days. Shakespeare's play *Richard III*, the most powerful, influential and enduring Tudor 'portrait' of Richard III as the evil, hunch-backed villain, is also cleverly woven into the texture of the film. It suggests that Langley's interest in Richard III was awoken by a performance of the play that she attended, and her research into the whereabouts of the king's skeleton follows on quickly and directly from this memorable dramatic performance. Praising the achievements of Richard III's reign, in conversation with his spirit, Langley comments on the king's support of the printing press, and the point is also made in the script that if Richard had not been ousted by the Tudor dynasty, the Reformation in England would not have taken place. Quite interesting reflections! The finding of the skeleton of the king confirmed that he suffered from scoliosis of the spine.

Recently, I came across a Latin poem written by the Italian Renaissance poet Pietro Carmeliano, who was resident in England from 1481 until his death, whose date is uncertain, but was probably during the late 1520s. Several long Latin poems by Carmeliano survive, most of them eulogies of his patrons in England. The most approachable and relevant of these are the

lines found on the last page of the presentation copy of a 300-line poem, written in elegiac couplets, in honour of the future Edward V, when he was still Prince of Wales in 1482. Here is the poem, which some of you may like to translate. **It is going to be a secondary part of this year's LSS competition, and a prize will be awarded for the best translation/s:**

*Munere pro tenui, princeps, mihi magna dedisti,
Munera; pro numeris, praemia digna tuli.
Tempora iam redeunt quibus est spes parta
poetis,
Sed solus, princeps, tu tamen illa facis:
Ecce parant omnes pro te sua carmina musae,
Ut tollant laudes semper ad astra tuas:
Non ego sat possum meritas tibi solvere grates,
Sed mihi quicquid erit, hoc Eduarde dabo.*

*Dent, Eduarde, tibi longos, celeberrime
princeps,
Fata dies: faveant numina cuncta tibi:
Es decus ipse tui, princeps pulcherrime, regni,
Maxima tuque tuae gloria gentis ades;
Te gaudent iuvenes pueri, pariterque senesque
Et gaudent vultu sidera cuncta tuo.*

*Tu merito faciem regis, dux optime, gestas,
Nam te post patrem regia scepra manent.*



Edward V, as Prince of Wales, depicted in a stained glass window at Little Malvern Priory, Gloucestershire, c.1480-1482