

## Summary

Lenka Řezníková and Vladimír Urbánek (eds.)  
 Ex definitione: Pansophic Concepts of Jan Amos Comenius  
 and Their Early Modern Contexts  
 Studies for Martin Steiner

Lenka Řezníková and Vladimír Urbánek: Words and Things:  
 Comenius's *Lexicon reale pansophicum* as a Source

The first part of the introductory chapter discusses Comenius's *Lexicon reale pansophicum*, an unfinished set of several thousand concepts related to early modern knowledge, alphabetically arranged, that Comenius thought up as a pendant to his encyclopaedic and pansophic writings and which became the starting point of this publication. The chapter provides information about the origin and meaning of the *Lexicon* and introduces it into the context of early modern encyclopaedias. The *Lexicon* did not have only a narrow practical function, but was rather an integral part of Comenius's epistemological reflections about the nature and meaning of knowledge, whose basis was the idea of the parallelism of things and words. The chapter further deals with the early modern concept of definition and Comenius's practice of defining as he put it to use in the *Lexicon*, and the general issue of the organisation of knowledge, which acquired significance in the sixteenth and especially the seventeenth centuries. The second part of the chapter gives an overview of the thematic breadth of the volume: the basis of every chapter was one concept taken from the *Lexicon*, which is analysed and interpreted in its early modern contexts. Except for the introductory chapter and the following biographical essay, the chapters in the volume are arranged in alphabetical order according to the concepts discussed in each of them, in keeping with the actual structure and organising principle of Comenius's *Lexicon reale pansophicum*.

Jiří Beneš: *Philologus - quid sibi vult?*

Martin Steiner septuagenarius

In accordance with the main concept of the volume, this biographical essay starts with the definition of *philologia* in Comenius's *Lexicon* and continues with an overview of the life and main scholarly activities of the classical philologist and an outstanding Comenius scholar Martin Steiner, to whom the

volume is dedicated. Among his numerous scholarly activities and achievements, the most important contribution to Comenius studies is his work as an editor of Comenius's Latin works for the critical edition *J. A. Comenii Opera Omnia*. His studies focus mostly on philological and textological issues, but he also deals with broader topics related to religious and cultural history.

Karel Kučera: Comenius's *Moudrost starých Čechů* and Today's Czech Proverbs

This chapter provides a selective quantitative analysis of differences between more than 300 Czech proverbs recorded in contemporary Czech dictionaries and the 593 proverbs Jan Amos Komenský (Comenius) included in his seventeenth-century collection *Wisdom of Old Czechs*. The focus is on the survival of the seventeenth-century proverbs (80% of them have now gone out of use), on a comparison of the length of the proverbs (the seventeenth-century proverbs proved to be about 18% longer than their present-day equivalents) and on linguistic differences such as the frequency of the person in verbs, the imperative, and the degrees (positive – comparative – superlative) in adverbs and adjectives. Compared with modern Czech proverbs, those of the seventeenth century are characterized as more explicit (an explanation for their greater length), more imperative (a fact accounting for the higher frequency of the second-person and lower frequency of the third-person forms) and more evaluative (the reason for the high frequency of comparative forms).

Lucie Urbánková: Jan Amos Comenius and the Theory of Art of His Time

In individual societies and cultural periods, especially in the European context, the requirements for the form and function of art have varied and the terminological demarcation and even specific examples of artistic practice have changed. This chapter follows the concept of *ars*, and how it, and the concepts closely connected with it, were understood mainly in the seventeenth century. The chapter captures the basic aspects of these concepts on the one hand from the viewpoint of the theories of art of the time and on the other from the angle of Comenius's didactic and pansophic approaches. The importance and meaning of art in the art theory of the time were to a substantial degree based on the direct relationship of nature and the artistic idea. Although in the academic environment these considerations were primarily placed in connection with visual art, in the examples presented one can follow the extent to which non-artistic theoreticians and thinkers of the seventeenth century worked with these concepts.

Lenka Řezníková: *Eruditi censores salvete per Christum!* Jan Amos Comenius and Early Modern Literary Regulation

This chapter deals with the views of Comenius on the issue of literary regulation. Based on recent studies on censorship, it argues against the simplified liberal view that Comenius's opinion on censorship is one of the most problematic parts of his philosophy. It shows that the meaning of censorship as it was formed in the Early Modern Period and also used by Comenius was by no means identical with the meaning that the term acquired later within the liberal ideologies of the nineteenth century. Comenius's considerations on the term *censura* ranged rather in the semantic field of *iudicium*, than in the field of *licentia*, and it had rather connotations of experts' opinion, than the ones of power. His attitude came partly from his affiliation to the Unity of Brethren, which had set up its own self-censorship mechanisms based on its position as a confessional minority endeavouring to avoid conflicts with its social and religious surroundings, and partly from his didactic and pansophic interests. According to Comenius, the main purpose of literary regulation should be to strengthen the production and availability of important treatises from various fields of knowledge. At the same time regulation should limit the defamatory features of literary communication, eliminate confrontational ways of writing, and prevent the publication of writings that did not bring new knowledge and that, in the context of book overproduction, reduced the efficiency of reading.

Anežka Bađurová: *Coelum non quiescere, sed moveri asserimus:*

An Illustrative Cosmological Aid in Comenius's *Orbis pictus*

This chapter deals with the relationship between the content of the chapter "Coelum" in different issues of the textbook *Orbis pictus* by Comenius, and its accompanying illustrations. After examining more than a hundred surviving printed copies available in the Czech Republic and abroad, the author describes the specific shape of what was originally intended to be a moving aid presenting a geocentric view of the universe. Research up to now confirms Hertvík Jarník's statement that only in a few copies of *Orbis* can one find in the chapter "Coelum" the revolving image made according to the instructions by bookbinders. In 1776, a sketch for a heliocentric concept of the universe was added to the non-moving image -- Earth and Heaven printed together -- in a publication by Thomas von Trattner in Vienna. An explanation was supplemented by a text commenting on this concept as the opinion of contemporaries. The paper refers to several revisions of the illustrations made by the books' owners in their own hands.

Markéta Klosová: Gesticulation in Dramatic Works by Comenius: Realism or Stylization?

Unlike other extant theatre plays of the sixteenth and seventeenth centuries, Comenius's ten plays – *Diogenes Cynicus redivivus* (performed in 1640), *Abrahamus Patriarcha* (performed in 1641), and the eight-part cycle *Schola ludus* (performed in 1654) – contain detailed stage directions including *inter alia* notes providing information on the acting. This chapter compares Comenius's notes with the *Dissertatio de actione scenica* (published 1727) by the Jesuit Franciscus Lang and with the *Chirologia: or The Naturall Language of the Hand* and *Chironomia: or The Art of Manuall Rhetorique* (both published 1644) by John Bulwer. Comenius's notes suggest that he preferred a realistic style of acting, which considerably differed from the stylized acting that supposedly prevailed in seventeenth- and eighteenth-century Western Europe and was described by Lang at the beginning of the eighteenth century.

Pavel Floss: Comenius's Concept of Man and its Patristic and Renaissance Sources

Comenius's anthropological views are among the most valuable instances of his philosophy. In this chapter the author focuses on Comenius's concept of man in his *De rerum humanarum emendatione consultatio catholica* and its part *Pansophia*. Comenius here presents man as a being that constantly creates itself. This image of man has its roots in the work of Gregory of Nyssa and Nicholas of Cusa. We find in Comenius's concept of man expressed in the *Consultatio* elements that can be interpreted as a specific anticipation of modern existential philosophy.

Andreas Fritsch: The Concept of *Humanitas* in Comenius

This chapter proceeds from the fourfold definition of the term *humanitas* in Comenius's *Lexicon reale pansophicum* and refers to the interpretation of this concept in his other works, especially *Methodus lingvarum novissima*, *Didactica magna*, *Pampaedia* and *Orbis sensualium pictus*. Comenius's philosophy is based on three sources: Christianity, Antiquity and Humanism (Julie Nováková). Correspondingly, the Comenian concept of *humanitas* is based on the Bible (*imago Dei*), Plato, Cicero, Seneca, Gellius and Erasmus. In the eighteenth century the philosopher Herder justified the use of the concept adopted from Latin *Humanität* and rediscovered the intellectual world of Comenius for the educated public. This paper shows that despite all “conflicts, breaks and catastrophes” (Hubert Cancik) a “red thread” stretches in European cultural history from Classical *humanitas* (Cicero), through school as *humanitatis officina* (Comenius), to today's ambiguous concept of *humanism*.

Lucie Storchová: *Bezženství kněžské?* A Polemic on the Marriage of Priests between Adam Klemens Plzeňský and Vojtěch Scipio Berlička (1615–1617)

This chapter uses as a motto the concept of *matrimonium* from Comenius's *Lexicon* and deals with a scholarly polemic about the nature of priesthood and the Church from 1615–1617, exceptional in the Bohemian environment not only because it included several printed books but primarily because it was strongly influenced by the gender imagination of the time. The dispute took place between the Utraquist priest Adam Klemens and the Jesuit Vojtěch Scipio Berlička and concerned the marriage of priests. The author maps the confessional shifts in the conceptualisations of single and married state in the period after 1600, based on the dispute. With a view to the fact that the prescriptive handbooks of the time focussed primarily on the behaviour of virgins, widows and wives and on the managing of the household, this dispute opened a unique space for reflection on shared ideas about nature and norms of behaviour of “male positions” in the Early Modern Period gender continuum (bachelors, male virgins, husbands and widowers). The dispute also allows insight into the confessional polemical rhetoric of the time and its dynamics, as the authors reacted to each other repeatedly. In addition to the question of whether virginal or marital status is the prerequisite for the priesthood, Klemens and Scipio also expressed themselves on general (often theological) topics which – as the author demonstrates – were fundamentally related to the gender ideologies of the time and were described with the help of gendered language: what is an orderly community, what is the Church, to whom is it subordinated, how does it originate and how should it function, what is the Church hierarchy, who is a priest, what is his role, and what are his duties.

Marcela Slavíková: Comenius's Thinking on Music

Although Comenius did not write any comprehensive work on music, it is apparent from numerous passages in his writings that he had an extensive knowledge of musical theory and that he placed considerable importance on the study of music in the upbringing of the youth and Christian man. This chapter tries to present in a systematic way views of Comenius that are dispersed in his texts in various ways. The first part deals with musical theory and musical instruments. The second part examines Comenius's ideas about the effect of music on the upbringing of children and young people and sums up the reasons why Comenius recommended the study of music. The third part is devoted to spiritual music. In conclusion, it outlines the philosophical concept of the term harmony through which Comenius went beyond the

bounds of music. The study shows that despite knowledge of musical theory and even extension onto philosophical levels, Comenius's interest in music was mainly driven by practical aims and that he saw the chief meaning of music to be its educational and didactic possibilities.

Tomáš Havelka: Jan Amos Comenius as Story-teller

The chapter compares Comenius's two modes of story-telling in the juvenile work *Listy do nebe* (Letters to Heaven) and in the later *Kázání XXI* (Sermons XXI), the set of twenty-one sermons prepared in Leszno in the 1630s and published in Amsterdam in the 1660s. These texts are different in many aspects: in *Listy*, there is a diegetic narrator who never enters the abstract action, while in *Kázání XXI* in contrast, a narrator-preacher is always explicitly present in the narrative as a persuasive mentor. Both texts however make use of quoting and retelling the Bible. In my opinion, this is a basic strategy of all Comenius's works with belletristic ambitions. Comenius takes a structure of biblical sentences using the language of the *Kralice Bible*, and builds important passages as a mosaic composed of biblical quotations. He obviously perceives biblical texts as a living message, and his own narration is a continuation of the biblical story.

Kateřina Šolcová: *Prudentia - Virtus Cardinalis*: Prudence as the Basis of the Moral World

Many thinkers, among them Comenius, devoted themselves to the theme of virtues which became an important part of the Christian ethic. This chapter focuses on Comenius's concept of virtue, above all prudence as contained in the sixth grade of the *Pansophia* called *Mundus moralis* or *The Moral World*, which is part of Comenius's work *De rerum humanarum emendatione consultatio catholica*. Comenius's concept is subsequently compared with the traditional Aristotelian concept, further treated primarily by Thomas Aquinas but also by other Christian theologians. In conclusion, the author shows that it is in fact the position of prudence (*prudentia*), as rational virtue that links the two systems in an essential way.

Martin Bažil: *Textus* and Metaphor of the Text as Textile/Weaving in Classical Times and in Comenius

The metaphor of the text as a textile is one of the basic noetic metaphors that enables reflection on linguistic formations - both from the literary and the generally cultural point of view. In Classical times it is recorded as early as Homer's epics. It was not until Late (Roman) Antiquity that the word

*textus*, derived from the verb *texere* “to weave”, was established on its basis as the terminological description of (written) text – until that time this expression belonged to the peripheral vocabulary of Latin and had various meanings such as material, textile, net, structure, order, etc. The terminologisation of the word *textus* did not however cause the disappearance of these earlier meanings. In contrast to this, Comenius uses the word only in the meaning of text and does not associate it with the metaphor of text as textile/weaving, for which he reserves the expression *textura*. *Textura* and *textus* thus for him express two aspects of language and text, on the one hand variability and dynamics, on the other firmness and authority.

#### Petr Pavlas: Triadism as an Order and Method: A Contribution to Triadic Comeniology

This chapter builds primarily on the research of Jan Patočka and Karel Floss. After terminological clarification and summarising of the present state of triadological research, the paper briefly recalls the history of triadism, in the course of which, in accordance with Jan Patočka’s thesis, it considers Nicholas of Cusa to have been the most important source in this regard for Jan Amos Comenius, who became familiar with his thinking through Ulrich Pinder’s anthology *Speculum intellectuale felicitatis humanae*. The paper continues with Nicholas of Cusa’s triadic natural theology, encompasses Comenius’s enumeration and interpretation of the traces of the Trinity imprinted on nature in the *Pansophia*, and in conclusion tries to illustrate this triadic deductive system by means of trichotomic tables (of a tree), whose outline Comenius presents in the *Prima philosophia*.

#### Karel Floss: *Triertium catholicum*. Trinitarian Speculation in Comenius Studies in the Broader Intellectual and Philosophic Context

This chapter maps the path from first reflections on the role of the Trinity and triadism in Czech fine art (the painter Radoslav Kutra and the philosopher Karel Floss) up to the challenge of Pope Francis’s encyclical *Laudato si* to interpret and shape reality by the triadic key. Such an initiative is necessarily reminiscent of the intellectual efforts of Comenius in his *Triertium catholicum*. At the same time, these connections are not accidental, but the remarkable fruit of the long-term efforts of contemporary Comenius scholars – not least Czechs. The cooperation of the Czech scholars with the University of Bamberg (Heinrich Beck – Ernst Schadel) played an important role in the development of modern triadological research, while the Bam-

berg philosophers on their side intensively cooperated with the Argentinian Jesuit Ismael Quiles. This teacher and philosopher was also a fundamental influence on Jorge Mario Bergoglio – the present Pope Francis. The intellectual and social activity of all these groups and individuals, and above all their cooperation, led in the end to the triadic challenges of the encyclical.

Vojtěch Balík: On the Concept of *Sapientia* in Comenius's Texts on Philosophy

The notion of *sapientia* (wisdom) is, especially in Comenius's pansophic, philosophical and educational texts, one of the most common and important elements of the terminological system supporting his metaphysical and pansophic concept. Comenius himself often deals with this term, defining it, analysing it, and explaining its fundamental importance. For him the only true and full wisdom is that which is one of God's three essential attributes *potentia - sapientia - bonitas* (respectively *amor*). This divine wisdom is the basis and model (*archetypus*) of human wisdom, which is the task and ultimate goal of human life. God gives the human being the ability and tools for this task through the light of mind (*lux mentium*). Although the survey points to a number of cases, rather of the pre-pansophic period, when *sapientia* is at first glance a part (coordinate term) of a semantic field of *scientia, cognitio, eruditio* etc.; Comenius is, along with the maturation of his pansophic concept and concrete ideas about its basis, the metaphysics, clearly moving away from mere stylistic variations in favour of terminological consistency. He thus admits that even the notion of *sapientia* has within that semantic field a dominant and superior position.