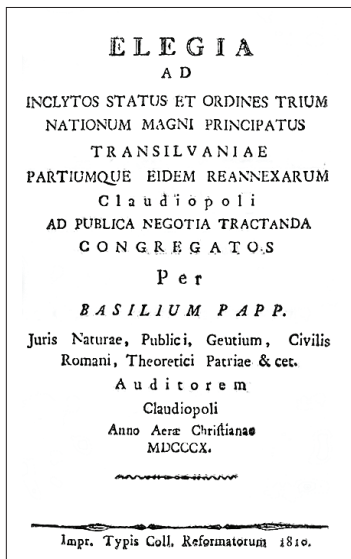


# *Iste lupus nostras diripiebat oves*

## High Political Emotions in a Poem from 1810

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### 1. Introduction

THE EMOTIONAL appeal to forums of power is a valid rhetorical strategy, even in current times: it is not rare to see elected politicians being admonished for having betrayed the interests of those who voted for them, ministers being told they should feel ashamed for measures that go against the general well-being, or leaders confronting tyrants being commended for their bravery. In what follows, we shall examine a historical case of a specific emotional appeal, without addressing the challenging subject of its rationale or its impact on actual policy.

The case discussed here is a poem written in 1810 by Vasile Popp, a late representative of the Transylvanian

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School. His life and work are an extremely interesting case study of what a career in early 19<sup>th</sup>-century Transylvania might have looked like for a highly educated and well-connected Romanian, but this is not the place to go into such detail.<sup>1</sup> Suffice it to say that during his lifetime, he wrote occasional poems, like the one we are about to discuss, studied law, studied and practiced medicine, and worked in the archives of the Saint Nicholas church in Braşov. Popp died in Zlatna, where he was practicing medicine and making sure that certain sanitary measures were being applied in the mining areas, as a representative of the bureaucratic system of the Austrian Empire.

The poem itself is an elegy: *Elegia ad inclytos status et ordines trium nationum Magni Principatus Transylvaniae Partiumque eidem reannexarum Claudiopoli ad publica negotia tractanda congregatos* (Elegy dedicated to the illustrious estates and orders of the three nations of the Grand Principality of Transylvania and of the Partium, newly reattached to it, assembled in Cluj to establish public laws) (hereinafter, *Elegia ad inclytos status*).<sup>2</sup> The *Elegia ad inclytos status*, written while Popp was a law student,<sup>3</sup> was dedicated to the meeting of the Transylvanian Diet which took place in Cluj in 1810.<sup>4</sup> It was published in Cluj, on 23 July 1810. The general tone of the poem is not melancholic, as we would expect from a typical elegy; rather, we are dealing with an exhortation to embrace the ideals of courage and justice, addressed to the ruling estates. Nevertheless, it strictly adheres to the elegiac meter, in which hexameter and pentameter alternate.

The Transylvanian Diet was the legislative body of Transylvania and it included, among others, the representatives of the three ruling estates (the Hungarian nobility, the Saxons, and the Szeklers). It was supposed to meet biyearly, and later, under Habsburg rule, yearly, to decide upon administrative issues. Habsburg rule greatly diminished its prerogatives, but Joseph II's death restored some of them.<sup>5</sup>

## 2. Flattering the Representatives of the Estates

THE *ELEGIA ad inclytos status* is certainly an occasional poem in the most traditional sense of the term, in that it is literally dedicated to a precise event that happened in a certain place at a certain time.<sup>6</sup> This elegy has a stronger political focus than other poems written by Popp, with the clear immediate goal of flattering those who participated in the 1810 legislative assembly.<sup>7</sup> The poem seems to have been composed at the behest of a member of the Nemes de Hidvég family, who provided financial support to the author throughout his academic pursuits, in honor of the upcoming legislative assembly convened in Cluj in 1810.<sup>8</sup>

## 2.1. Mythological Comparisons

FROM ITS very beginning, the poem compares the representatives that were to attend this meeting to gods and other mythological figures—they are called sons of Themis and students of Mars:

*Illustres Themidos proceres et Martis alumni  
Dilectae patriae fortia fulcra meae  
Qui fama Gangem penetrastis, nomine Thulen,  
Noscit quos magnos mundus uterque viros.*<sup>9</sup>

*Illustrious leaders of Themis and sons of Mars,  
The strong pillars of my beloved homeland,  
You whose fame has reached the Ganges and, by name, Thule—  
Both worlds know you as great men.*

The appellative “leaders of Themis” is perfect for the context, given that she is the Goddess of Justice and Law, and the Transylvanian Diet was meeting to establish laws. The reference to Mars, the God of War, was expected because the legislative body also had some authority over military matters.<sup>10</sup> In order to make sure that these very flattering references were properly understood, Popp explains them in detail in the footnotes:

*Themis: Caeli et Terrae filia, huius officium erat praecipere hominibus ut id agant quod aequum, iustum ac fas est, unde nomen Iustitiae sortita est.  
Mars: Iunonis filius, quem ex floris alicuius contactu quem dea Flora ei designaverat, peperit, belli et exercituum Deus habitus est.*<sup>11</sup>

*Themis: Daughter of Heaven and Earth, her duty was to instruct humans to do what is fair, just, and in accordance with divine law, from which she received the name of Justice.*

*Mars: Son of Juno, whom she bore through contact with a certain flower that the goddess Flora had assigned to him, he became the god of war and armies.*

The representatives of the estates are also called oracles, the suggestion being that Cluj, while visited by these great men, would significantly surpass Apollo’s Delphi: “Sum,” dices, “Delphis maior Apollo tuis”<sup>12</sup> (“I am,” you will say, “greater than your Delphi, oh Apollo”). Once again, the reference is diligently explained in the footnotes to the poem: *Delphi: Oppidum Phocidis templo et oraculis Apollinis olim toto orbe celeberrimum*<sup>13</sup> (Delphi: a town of Phocis, once renowned throughout the entire world for the temple and oracles of Apollo).

## 2.2. Historical References

ANOTHER WAY of flattering the elites involved comparing them with illustrious predecessors renowned for their valor, suggesting that the current era was a seamless extension of history, and that contemporary representatives of the estates were just as great men of state as the nearly mythical rulers of the past. Two names are worth mentioning here: Miklós Zrínyi and Matthias Corvinus.

Miklós Zrínyi of Szigetvár, Ban of Croatia,<sup>14</sup> was a 16<sup>th</sup>-century Hungarian military leader, legendary for his courage in fighting the Turks at Szigetvár. His defense of the city made the Hungarian resistance to the Habsburg domination stronger, especially that of the lesser nobility,<sup>15</sup> and it is the subject of an epic poem, *The Siege of Szigetvár*, by Count Miklós Zrínyi, a descendant of the hero.<sup>16</sup> Given the importance of the 16<sup>th</sup>-century fight, news and myths of it circulated across Christianity from the very beginning, but to no one was it more important than to the Hungarians. Their history of battles with the Turks was long and very troubled by that time. In 1526 there was the battle of Mohács, which is considered the end of the medieval kingdom of Hungary, where, during the battle with the Turks, the king (Louis II) and countless members of the nobility died. The nobility that was still alive was split into two groups: one group was in favor of a Habsburg rule, under Ferdinand I, and the other militated for the Hungarian János Zápolya. Profiting from this division, Sultan Suleyman of the Ottoman Empire made an alliance with Zápolya against the Habsburgs. This enabled him to attack Vienna, an attack that proved unsuccessful.

The fights between the Habsburgs and Turks for the Hungarian territory and its division into three territories, Transylvania (ruled by a governor representing the infant king Sigismund), Western and Northern Hungary, under Habsburg rule, and Buda and Central Hungary, under Suleyman, led to an armistice in 1547, which included the obligation of Ferdinand to pay tribute to the sultan. Maximilian II, Ferdinand's successor, stopped paying tribute to the Turks and attacked Transylvania, which was under Turkish protection. This determined the Turks to take up arms once again, and, in this context, the battle of Szigetvár took place: Suleyman attacked Szigetvár in August 1566, and Miklós Zrínyi resisted the attack for over a month with only a few thousand soldiers. However, help from the imperial army did not arrive, and the city was captured by the Turks, Miklós Zrínyi losing his life.<sup>17</sup> Even though the city fell, the Turks were stopped, and thus arose an important Christian legend,<sup>18</sup> that of Ban Miklós Zrínyi and his courage in battle.

A comparison with this “hero of Christendom” would have flattered any member of the ruling class, so the choice of Vasile Popp is more than inspired:

*Vivit adhuc, quamvis non vivat, Zrínyi heros  
 Egerit in pavidam qui fera monstra fugam.  
 Iamque mihi Solymas nostri cepisse videntur  
 Deque throno tumidum deposuisse ducem.  
 Turca suos nostris satiavit stragibus enses:  
 Iste lupus nostras diripiebat oves.<sup>19</sup>*

*He lives on still, though he is not alive, Zrínyi the hero,  
 Who drove the savage monsters into terrified flight.  
 And now our people seem to me to have captured Solyma,  
 And to have cast the swollen ruler down from his throne.  
 The Turk glutted his swords with the slaughter of our men:  
 This wolf was tearing apart our sheep.*

*Vivit adhuc, quamvis non vivat, Zrínyi heros* (“He lives on still, though he is not alive, Zrínyi the hero”) is a very strong image: Zrínyi lives on through the representatives of the estates gathered in Cluj for the meeting of the Diet. To ensure that his message got across, Popp also explains the reference in the footnotes to the poem:

*Zrínyi Nicolaus: Heros clarissimus et animi invictissimi. Hic 200 Turcarum milibus Sighetum obsesuris cum 1500 resistere ausus fuit et vicens plures assultus quos barbarus in moenia tentaverat. Clarissimus iste heros toties repulit at, dum enato casu incendio, urbs et quidquid usui esse poterat conflagrasset, ut hostis de se triumphum anteverteret, cum residuis militibus in turcas irruit, horribili quaque versum edita caede gloriosissime occubuit.<sup>20</sup>*

*Nikolaus Zrínyi: a most renowned hero and a man of unconquerable spirit. He dared to resist with 1,500 men against two hundred thousand Turks besieging Sziget, and he repelled more than twenty assaults that the barbarian enemy had attempted against the walls. This most illustrious hero drove them back so many times, but when, by an unforeseen mishap, the city and whatever could be of use were consumed by fire, then, so that the enemy might not anticipate triumph over him, he charged with his remaining soldiers into the Turks and, after a terrible slaughter inflicted in every direction, fell most gloriously.*

References to local heroes were more than appropriate in the given context; that is why Popp also invokes Matthias Corvinus, alongside his just as legendary father, John Hunyadi, in his attempts at extreme flattery:

*Patria, tu Hunyadi bellorum fulmen iactes  
 Dives Corvinum Claudia tolle tuum.*

*A patriae hic quoties cervicibus arcuit enses  
 Et quoties alias barbara flagra manus:  
 Ut leo quadrupedes, Corvinus terruit hostes,  
 Armiger aereas ut Iovis urget aves;  
 Quaqua versus eat hic victor ab hoste redibat.*<sup>21</sup>

*Homeland, you, who cast Hunyadi as the thunderbolt of wars,  
 Raise your Corvinus, rich Claudia, as your own.  
 How often did he restrain swords on the necks of the homeland?  
 And how often did other barbarous hands blaze forth?  
 As a lion terrifies quadrupeds, Corvinus frightened the enemies,  
 As a warrior drives Jove's bronze birds,  
 In whatever direction he went, he returned victorious from the enemy.*

Although the text is addressed directly to the city of Cluj (here under the name of Claudia), the birthplace of Matthias and the place where the meeting of the Diet of 1810 was taking place, the implied reasoning is that the city should be just as accommodating to the representatives of the estates as it once had been to the great king, since they too are of great importance. Even without this interpretation, the very fact of invoking the Renaissance ruler was bound to have filled the hearts of those reading or hearing the poem with great pride and a sense of honor. Although this ruler must have been well-known to all, Popp insists on explaining the reference, albeit briefly, in the footnotes:

*Corvinus Mathias: praestantis patris praestantissimus filius, Iohanne Hunyadio natus. Ex Pragensi captivitate rex electus bella plurima victor gessit. Meritis in utramque rem publicam ingentibus positis, corpus terrae, cui debebat, animam Deo, a quo acceperat, reddidit aetatis 47 Vindobonae.*<sup>22</sup>

*Matthias Corvinus: the most outstanding son of an outstanding father, born of John Hunyadi. Elected king after being held captive in Prague, he waged many victorious wars. Having rendered immense services to both the state and the commonwealth, he gave his body to the earth to which he owed it and his soul to God, from whom he had received it, at the age of 47, in Vienna.*

These historical references to great leaders of the past, alongside the mythological ones, are meant to have a strong emotional value for those to whom the poem is dedicated, the representatives of the estates. Miklós Zrínyi and Matthias Corvinus were both local heroes that fought bravely against the Turks, names that must have meant something to the ruling classes. It must be noted that, in

this poem, each and every time the enemy is represented by the Turks; battles against the Habsburgs or other Christian kingdoms are never mentioned, although they weighed heavily on the local history.

But what demand follows this flattery? A seemingly innocent one: the representatives should enact fair laws, keeping their great heritage in mind. How could the followers of such great men make poor decisions? It is worth mentioning that Miklós Zrínyi was actually described by the historians of his time as an unscrupulous and temperamental individual. It was the battle of Szigetvár, where he gave his life while defending the city, that redeemed him in the eyes of history.<sup>23</sup> The poem asks for these desirable laws in no metaphoric terms, but with a few mythical references to legendary legislators:

*Ferte bonas leges qualesque, Lycurge, tulisti  
 (Draco procul rigidis legibus esto tuis).  
 Ferte novas leges iustas servando vetustas:  
 Quam nova plus semper vina vetusta valent.  
 Ferte novas leges longo quae tempore durent  
 Ut nisi cum coelo vestra statuta ruant.  
 Hisque reluctantes stimulis compellite cives  
 Lancibus his cuius distribuatur onus  
 Legibus et propriis patriam defendite telis.*<sup>24</sup>

*Bring forth good laws, such as you brought, Lycurgus  
 (Let Draco be far away, with his harsh laws).  
 Bring forth new laws, just ones, while preserving the old:  
 For new wines are never as strong as the old.  
 Bring forth new laws that endure for a long time,  
 So that your statutes do not collapse except with the heavens.  
 And drive citizens, resisting these, with incentives;  
 Let the burden be distributed to anyone with these spears  
 Defend your homeland with the laws and your own weapons.*

### 3. Direct Expressions of Emotions: Love, Honor, and Fear

THERE ARE quite a few examples of direct references to emotions in the text, but three of them are especially worth illustrating: two positive ones and one negative. These emotions operate, in the end, as tools of persuasion, just like the flattering aspects described above.



### 3.1. Love and Honor

LOVE AND honor are mentioned together as impetus for action, one easily able to replace the other. The love discussed here refers specifically to the love of one's country. It is these two emotions that drove the heroes of legend to action. The fight between Troilus and Achilles is mentioned in the context of honor; the figure of Troilus, a young Trojan prince killed by Achilles, is used to symbolize young valor and courage. Other examples of heroes moved by feelings of honor to do great things include Publius Horatius Cocles, an officer in the army of the Roman Republic, who heroically stood his ground and defended the Pons Sublicius; Jason, who stole the Golden Fleece; Castor and Pollux, who achieved numerous legendary feats of greatness; and Willigisus. The latter, also the only one who does not belong to the Greco-Roman repertory of legendary heroes, is Willigis, Bishop of Mainz in the late 10<sup>th</sup> century, a counselor of Otto II, emperor of the Holy Roman Empire.<sup>25</sup> His ascension is remarkable mainly because he was the son of a peasant who got noticed for his exceptional intelligence and received an education. He is, in his own manner, an example of courage, accompanying the emperor in war.<sup>26</sup> Willigis serves as a legendary example that is somewhat closer to home, something the representatives of the estates could relate to without too much effort.

*Rursus amor patriae vos has compellit ad aedes!*

*Rursus ad inceptum vos properatis opus!*

*Pellit amor, compellit honor: compellit uterque.*

*Heu, stimulus tantis dignus ad usque viris*

*Excitat aestus, aquas, hebetes medicamina vires,*

*Excitat et magnos nomen amorque viros.*

*Fecit honos tecum ut confligat Achille, Troilus*

*Iste licet tyro tu veteranus eras.*

*Fecit honos tumidos Cocles remoretur ut hostes,*

*Iason Phrixiae vellera raptet ovis.*

*Fecit honos multos, humili de pulvere magnos.*

*Sustulit et magnos, is super astra viros:*

*Qui summo Pollux cum Castore fulget Olympo*

*Notus et exempli Willigisus instar erit.<sup>27</sup>*

*Again, love of the homeland drives you to these buildings!*

*Again, you hasten to the work you have begun!*

*Love urges, honor compels: each one drives you.*

*Alas, a goad worthy of such men*



*Stirs passion, waters, and dull remedies of strength,  
 And awakens even great men in name and love.  
 Honor made Troilus clash with you, Achilles,  
 Although you were a veteran, he a novice.  
 Honor made Cocles delay swollen enemies,  
 And Jason seize the Golden Fleece of Phrixus' sheep.  
 Honor made many great men rise from humble dust.  
 It raised even the great; he shines above the stars:  
 As Pollux shines with Castor on the highest Olympus,  
 So Willigisus will be known and stand as an example.*

These references are explained in the footnotes, in a similar manner to those quoted up to this point, so it is maybe better to only quote the note dedicated to Willigis:

*Willigisus: patre carpentario satus, sed favente fortuna fere ad supremum dignitatis culmen evectus est. Factus enim est primus elector Sacri Romani Imperii. Qui, tamen, ut veteris conditionis memor esset, rotae insignibus a patre acceptis adiunxit: Willigise, recolas quis es et unde venis!<sup>28</sup>*

*Willigis: born of a wagon-maker father but, with fortune favoring him, he was almost raised to the highest pinnacle of dignity. For he became the first elector of the Holy Roman Empire. Yet, so that he might remember his humble origins, he added to the insignia of the wheel that he had received from his father: "Willigis, remember who you are and where you come from!"*

### 3.2. Fear

**F**EAR HAS two intriguing instantiations in the poem. First, it is felt by the homeland, which has been heavily wounded in the past. In the context of this wound, Austria has acted as a bandage, but now, the homeland is once again trembling, very interestingly, between fear and hope. This is interesting since, in this case, fear is not a purely negative emotion:

*Magna haec, magna quidem fuerunt, sed lustra viginti  
 Emplastrumque potens Austria lene fuit.  
 Nunc iterum, quoniam cernit tot bella parari  
 Inter, ut in bivio, spemque metumque tremat.  
 Exuvias metuit, recolit cum mente dolores  
 Qui semel intorto vulnus ab angue tulit.<sup>29</sup>*

*These events were great, indeed very great, but for twenty years  
 Austria served as a gentle and powerful balm.  
 Now again, seeing so many wars being prepared,  
 He trembles with both hope and fear, as if standing at a crossroads.  
 He dreads the remnants and remembers the pain  
 Of one who once received a wound from a coiled serpent.*

The second instantiation of fear is that of the fear felt by the Turks who met Matthias Corvinus on the field of battle. In the phrase “*Ut leo quadrupedes, Corvinus terruit hostes*,” the comparison is made clear: “Just as a lion terrifies quadrupeds, Corvinus frightened his enemies.”

## 4. Conclusion

THE PRESENT paper illustrates the recourse to flattery and emotions in a poem from 1810, which was dedicated to the meeting of the Transylvanian Diet taking place that year. The *Elegia ad inclytos status* is an occasional poem, written at the behest of the Nemes of Hidvég family, by the then student in law, Vasile Popp. Within the hexameters and pentameters of this classically written and extremely formulaic poem, one finds references to deities and heroes (both belonging to the Greco-Roman mythology and to local legend). These references are comparisons of sorts, meant to delight the political elites gathered for the Diet. This flattery is followed by direct advice to bring forth good laws, such as those of Lycurgus, the legendary lawgiver of Sparta, but lenient ones, unlike those of Draco, the 7<sup>th</sup> century (BCE) Athenian lawgiver.

The appeal to emotions is more direct: love and honor (the sense of honor) are the ones who compel the representatives of the estates to action. Fear is also mentioned in two contexts, as the fear that the enemies of the homeland (i.e., the Turks) felt when chased by Matthias Corvinus, and the fear that the homeland itself is feeling in this new period of changes. This last fear is not completely negative, as it seems to be closer to excitement than to terror.

The main goal here was to illustrate the use of a type of discourse, that is why the paper does not delve into a deeper analysis of the historical or doctrinal context. This illustration is important as such, since it draws the attention of the reader towards an author and a literary phenomenon that are yet to receive the attention they deserve.



## Notes

1. For a detailed biography and presentation of Popp's intellectual concerns, see: Ion Mușlea, *Doctorul Vasile Popp (1789–1842) la centenarul morții sale* (Sibiu: Tiparul Institutului de Arte Grafice “Dacia Traiană,” 1942); Ion Mușlea, *Viața și opera doctorului Vasile Popp (1789–1842)* (Cluj: Institutul de Arte Grafice “Ardealul,” 1928); Ion Mușlea, “Viața și opera doctorului Vasile Popp (1789–1842),” in Ion Mușlea, *Cercetări etnografice și de folclor*, vol. I, ed. Ion Taloș (Bucharest: Minerva, 1971), 19–62; Eva Mârza and Iacob Mârza, “Iluminism și romantism la Vasile Popp (O listă de cărți din 1842),” in Nicolae Bocșan, Nicolae Edroiu, and Aurel Răduțiu, eds., *Cultură și societate în Epoca Modernă* (Cluj-Napoca: Dacia, 1990), 224–230; Vasile Popp, *Disertație despre tipografiile românești în Transilvania și în învecinatele țări de la începutul lor până în vremile noastre*, eds. Eva Mârza and Iacob Mârza (Cluj-Napoca: Dacia, 1995); Vasile Popp, *De funeribus plebeis Daco Romanorum sive hodiernorum Valachorum et quibusdam circa ea abusibus* (*Despre înmormântările comune la daco români sau la românii de astăzi și despre unele superstiții*), ed. and transl. Andreea Mârza, introd. Iacob Mârza (Alba Iulia: Aeternitas, 2004); Eva Mârza and Iacob Mârza, “Elemente de Balneologie la polihistorul transilvănean Vasile Popp (1789–1842),” in *Sașii și concetățenii lor ardeleni: Studia in Honorem Dr. Thomas Năgler* (Alba Iulia: Altip, 2009), 405–411; Alexandra Baneu, “Opera poetică a doctorului Vasile (Vasilie) Popp: O trecere în revistă,” in *Caietele Sextil Pușcariu IV: Actele conferinței Internaționale “Zilele Sextil Pușcariu.” Ediția a IV-a, Cluj-Napoca, 12–13 septembrie 2019* (Cluj-Napoca: Argonaut, 2019), 58–70; Alexandra Baneu, “Eglogele lui Vergiliu în traducerea lui Vasile (Vasilie) Popp (1789–1842),” in *Caietele Sextil Pușcariu V: Actele Conferinței Internaționale “Zilele Sextil Pușcariu.” Ediția a V-a, Cluj-Napoca, 9–10 septembrie 2021* (Cluj-Napoca: Scriptor – Argonaut, 2021), 269–277; Alexandra Baneu, “Poemele lui Vasile Popp (1789–1842) din manuscrisul Cluj-Napoca, Biblioteca Academiei Române, lat. 520,” in *Caietele Sextil Pușcariu VI: Actele Conferinței Internaționale “Zilele Sextil Pușcariu.” Ediția a VI-a, Cluj-Napoca, 14–15 septembrie 2023* (Cluj-Napoca: Presa Universitară Clujeană, 2023), 32–39.
2. For the edition and translation into Romanian: *Școala Ardeleană*, vol. III, ed. Eugen Pavel (Bucharest: Editura Fundației Naționale pentru Știință și Artă, 2018), 56–71; *Școala Ardeleană*, vol. III: *Literary, Theological and Religious Texts*, ed. Eugen Pavel (Cluj-Napoca: Școala Ardeleană, 2024), 48–55. The English translations in this article are mine, the Latin text is quoted from *Școala Ardeleană*, vol. III (2024).
3. Mușlea, “Viața și opera doctorului Vasile Popp (1789–1842),” 92.
4. The session had been initially scheduled for 1809, but it was delayed because of the War of the Fifth Coalition, in which the Austrian Empire fought alongside the United Kingdom against France led by Napoleon Bonaparte (*Școala Ardeleană*, vol. III, 48).
5. Avram Andea, “Instituțiile centrale ale Principatului Transilvaniei,” in Paul Cernovodeanu and Nicolae Edroiu, eds., *Istoria românilor*, vol. VI (Bucharest: Editura Enciclopedică, 2002), 367–372.

6. Guillaume Peureux and Alain Vaillant, "Introduction générale," in Guillaume Peureux and Alain Vaillant, eds., *La poésie de circonstance (XVI<sup>e</sup>–XXI<sup>e</sup> siècles): Formes, pratiques, usages* (Paris: Presses Universitaires de Paris Nanterre, 2022), 11–12.
7. Political uses of circumstantial poetry are well documented in the literature, see for instance: Corinne Legoy, "La poésie de circonstance à l'âge des révolutions: de l'écrit d'un instant au geste d'engagement," in Peureux and Vaillant, eds., *La poésie de circonstance (XVI<sup>e</sup>–XXI<sup>e</sup> siècles)*, 183–197.
8. Mușlea, "Viața și opera doctorului Vasile Popp (1789–1842)," 92.
9. *Școala Ardeleană*, vol. III, 48.
10. Andea, "Instituțiile centrale ale Principatului Transilvaniei," 368.
11. *Școala Ardeleană*, vol. III, 48.
12. Ibid., 51.
13. Ibid.
14. He was Croatian by birth but identified with the Hungarian nobility.
15. Piotr S. Wandycz, *The Prince of Freedom: A History of East Central Europe from the Middle Ages to the Present* (London and New York: Routledge), 67.
16. Ibid., 85.
17. Miklós Zrínyi, *The Siege of Sziget*, transl. László Kőrösi, introd. George Gömöri (Washington DC: The Catholic University of America Press, 2011), xi–xiii.
18. Ibid., xv.
19. *Școala Ardeleană*, vol. III, 49.
20. Ibid.
21. Ibid., 50–51.
22. Ibid., 50.
23. Zrínyi, *The Siege of Sziget*, xiii.
24. *Școala Ardeleană*, vol. III, 50.
25. Heinrich Böhmer, *Willigis von Mainz: Ein Beitrag zur Geschichte des Deutschen Reichs und der Deutschen Kirche in der sächsischen Kaiserzeit* (Leipzig: Verlag von Duncker & Humblot, 1895), 3–4.
26. Ibid., 20.
27. *Școala Ardeleană*, vol. III, 49.
28. Ibid.
29. Ibid.

## Abstract

*Iste lupus nostras diripiebat oves:*

High Political Emotions in a Poem from 1810

This paper analyzes the use of flattery and emotional appeal in *Elegia ad inclytos status* (1810), a poem by Vasile Popp written on the occasion of the meeting of the Transylvanian Diet. Using classical elegiac couplets, the poem references both classical and local legendary figures with the goal of flattering the political elites. Meanwhile, emotional appeals to love, honor, and fear are

understood as factors that can also motivate the representatives of the estates. The present study highlights this rhetorical discourse and draws attention to an insufficiently studied author and literary phenomenon.

**Keywords**

Vasile Popp, Transylvanian Diet, flattery, mythological analogies, historical analogies, emotions