

Giacomo (Jaime) Publicio (14.. -147.?)

He is known as the main disseminator of Italian humanism in Germany and his name appears in the records of a good number of universities. One of his courses in Leipzig dates back to the summer semester of 1467, and in 1469 he taught in Krakow. There are reports of a course on Terence that he may have taught during the summer of 1470 in Leipzig. In 1470-1471 he taught in Basel. In 1475, the humanist Guillem Fuster wrote that he had Publicio as a teacher in Valencia before leaving for France. Publicio's school works began to be printed in Toulouse no earlier than 1476 and underwent subsequent rewritings until after 1500. Six of the announcements of his courses are still preserved, some of them at the University of Leipzig. The *Epistolarum Institutiones and Litterarum indicis et inscriptiones* were the first to arrive in the newly opened printing presses. These two works will be republished under the new titles of *Ars epistolandi*, dedicated to the Prince of Taranto, and *Supraescriptiones epistolarum*. *Ars memorativa* was Publicio's most copied work. For the printed versions, he had cut out for the first time tables with mnemonic figures based on the alphabet, which would later facilitate the art of preaching in the New World, as shown in the *Rhetorica christiana* (1579) by the Mexican Diego Valadés. Publicio also teaches how to erase mnemonic signs in the case of an excessive multiplication of places. Master Publicio, who presented himself as a poet, is also attributed a fragment of an *Ars versificandi*, as well as a pamphlet entitled *Neathesis*. The date of his death could be assumed to be around the last two decades of the 15th century.

Publicio's printed treatise is the first to illustrate imaginary alphabets, used to remember names; after him, they would become a normal feature of printed treatises. Publicio discusses the link between medicine and memory, providing advice on remedies to stimulate it, including tips for sleeping well, suggestions on diet and references to natural magic. The text opens with a statement indicating that in the art of memory it is necessary to start with the examination of places: the issues of visual quality and *inventio locorum* are then evaluated, with the warning to diversify inner scenes according to appearance. He then suggests associating numerical or alphabetical references with every five or ten places to facilitate indexing. He also teaches methods to erase mnemonic signs, advising to reuse places or eliminate them in case of excessive multiplication. Since it is a controversial topic, however, from the 1485 edition onwards this part is omitted.