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The conference will take place via Zoom platform. For registration, please send an email to Liana Lomiento (liana.lomiento@uniurb.it), Gernot Michael Müller (gernot.mueller@uni-bonn.de), Giampaolo Galvani (giampaolo.galvani@uniurb.it)

Abstracts

La guerra fratricida nella dimensione civile – le *Phoenissae* di Seneca

Siegfried Alexander Benthien, Johannes-Gutenberg-Universität Mainz

Le Fenicie di Lucio Anneo Seneca sono una tragedia, che a causa di pregiudizi ingiustificati e di valutazioni errate sull'opera drammatica del poeta per molto tempo non ha ricevuto molta attenzione. Fu solo a metà del secolo scorso che i radicati giudizi di valore negativi sul dramma e sulla sua struttura iniziarono ad ammorbidirsi, aprendo la strada a un'interpretazione adeguatamente dignitosa e letteraria.

Nella mia presentazione spiegherò che le Fenicie sono una tragedia della *pietas*. Con la presente prendo le distanze netta- e decisamente da alcune opinioni di ricerca, secondo le quali sarebbe sufficiente un'interpretazione filosofica; Seneca avrebbe inserito nel suo dramma dei giusti *dramatis personae* come portavoce stoico della sua opera in prosa. Ma questo sarebbe piuttosto superficiale, io invece uso il termine "tragedia dell'amore dei genitori", coniato da Ilona Opelt (1969), e lo espando includendo ciò che implica già il termine *pietas* secondo Cicerone.

Si tratta quindi di due cose: da una parte si tratta della doverosa, amorevole e anche virtuosa benevolenza dei singoli consanguinei fra di loro: l'amore dei genitori, cioè l'amore dei singoli genitori per i figli, l'amore filiale, la rispettiva relazione dei figli con i genitori, ma infine anche il rapporto tra i figli *inter fratres et sorores*. D'altra parte, si tratta anche di una condotta doverosa e debita verso la propria patria. La tragedia è particolarmente esplosiva, in quanto l'incesto commesso da Edipo e Giocasta ha ribaltato le leggi naturali *a priori* per i figli e questo porta inevitabilmente a minare la *pietas* dei singoli familiari.

Di conseguenza, ogni volta che si fa riferimento alla presenza o la mancanza della *pietas* all'interno del caos familiare della casa dei Labdacidi, ciò può essere inteso in relazione alla patria o alla città natale. Così che quando i due fratelli litigano, questo avviene nella dimensione di quasi una guerra civile. Seneca fa così scaturire il tema ancora delicatissimo della guerra civile per la Roma del suo tempo.

You son of...: maternal presence in contexts of verbal abuse in archaic lyric poetry

Irene Bianchi, Università degli Studi di Urbino Carlo Bo

Greek citizens are conventionally identified through their male lineage. If a matronymic is employed, there is usually a special reason. In archaic Greek lyric, matronymics are often used to address gods and goddesses. As far as human beings are concerned, these formulas appear only in contexts of verbal abuse. Out of the corpus of lyric poetry, ranging from Archilochus to Pindar, only three texts preserve human matronymics: Archil. fr. 196a, 10 W²; Alc. fr. 72, 11 V. and Anacr. fr. 82, 11 Gentili = PMG 388, 11. The aim of this paper is

to analyse these formulas and to show their different functions, dealing with special purposes and specific rhetoric strategies.

Atque huic responsum paucis ita reddidit heros (Proba 518) – Jesus as an epic hero? A comparison of the portrayals of Jesus in selected episodes of the Cento Vergilianus by Proba and the Evangeliorum libri IV by Iuvencus

Philipp Buckl, Katholische Universität Eichstätt-Ingolstadt

The term 'epic hero' is initially very open to different interpretations. Even in ancient epic poetry it is difficult to identify distinctive traits the protagonists have in common: Georges' definition of the term *heros* is probably focusing primarily on Virgil's Aeneas, less on Valerius Flaccus' Iason or even Lucan's Caesar. However, the two authors considered here, Iuvencus and Proba, make clear references to Virgil. Therefore, the epic hero is replaced by the Virgilian hero and protagonist in context of this paper: In comparison with the character Aeneas, the respective representations of Christ are analyzed in selected scenes.

As an archegete of Biblical epic, Gaius Vettius Aquilinus Iuvencus combined the story of Jesus with the formal features of epic poetry following the Gospel harmony in his *Evangeliorum libri quattuor* in the first half of the fourth century. In the following generation, Faltonia Betitia Proba implemented the contents of the Bible in the form of a cento, using only parts of verses from Virgil's oeuvre. While the four books that comprise Iuvencus' work are exclusively devoted to the New Testament, Proba describes pericopes from both testaments in her poem.

The behaviour in sea storms, the way the protagonists behave in fights in conflict situations and the divine or god-like presence at decisive points in the works are considered in this paper. God-like presence is given, for example, when Aeneas arrives in Carthage, but also in Christ's transfiguration on the Mount of Olives in Iuvencus or Christ's Ascension in Proba.

Although Proba also composes the pericopes following the synoptics, the characterization and actions of the Christ figure reflect less the tradition of the Gospels than of ancient epic poetry. The author thus creates a partly independent character, which is mainly characterized by his physical appearance and his deeds. Against this background, the reference to *pietas* is noteworthy, which Proba takes literally from (– but also in analogy to? –) Virgil in the style of the centos. On the other hand, Iuvencus creates a fundamentally superior figure of Christ that is not consistently recognized in this way, however.

These changes also can be placed in a more general context of developments in literature of Late Antiquity. In this context Thraede's concept of *contrast imitation* (Thraede 1962) is still convincing.

Elements for a critical edition of Antonio Agustin's *Diálogos de medallas, inscripciones y otras antigüedades* (1587).

Sandra Cano Aguilera, Universitat Autònoma de Barcelona

Antonio Agustin's *Diálogos de medallas, inscripciones y otras antigüedades* was published in 1587 as a compendium of all the numismatic and epigraphic knowledge cumulated by its author throughout his life, after being thirty years in Italy (Bologna, Rome and Sicily), having shared knowledge of referred matters with Roman humanists (mainly F. Orsini and O. Panvinio) and making contact with European numismatics who made him available their private collections. This work is a perfect example of the knowledge's critical analysis model available then and provides evidence and a "scientific method" very advanced for its time. Now, more than 400 years after his *editio princeps*, my PhD's main goal is to develop a critical edition of this book. To this aim, in this paper I will analyse the second dialogue's fragment dedicated to coins with a *Fides* stamp, that will allow us to perceive complexity of the editorial project of Antonio Agustin's work through the breakdown of its various sources, either of their own authorship, like the *Bibliothèque Municipale de Bordeaux's* manuscript 813 (S-II-18), the ms. named *Alveolus* from El Escorial or Agustin's correspondence; or references to classic literature authors. Likewise, we will also highlight the complicated task of editing the text that we have ahead, since we see ourselves in the need to choose certain editorial criteria to make the work legible but stay as true as I can to it, since the original was written in 16th century Spanish.

Sophocles' fr. 665 R.² (*Tyro*) and Aristotle's definition of the tragic hero

Sandy Cardinali, Università degli Studi di Urbino Carlo Bo

The paper aims at suggesting new hypotheses concerning the identity of the tragic hero in Sophocles' *Tyro*. In order to support my thesis, I intend to compare fr. 665 R.² – attributed by Stobaeus to Sophocles' *Tyro* – with the Aristotelian definition of the tragic hero mentioned in chapter 13 of the *Poetics* (1452b30-1453a11a). In fact, the analysis of the two texts reveals a similar terminology and an analogous notion of ἄμαρτία/ἁμάρτημα ('error'). As in Aristotle the destiny of the tragic hero depends on a ἄμαρτία regardless of his nature, in fr. 665 R.² 'No human being who did wrong (ἁμαρτών) unintentionally is bad (κακός)'. Thus, this analysis will allow me to suggest that the 'human being' mentioned in the fragment may be identifiable with the figure of the tragic hero described by Aristotle. In conclusion, I will take into account Sophocles' overall conception of the tragic hero, in order to better define the character to whom the fragment may be referring in the play.

Symeon metaphrastes' *Menologion*: new research on the manuscript tradition of the 7th volume

Paolo De Rossi, Università di Roma TorVergata

The talk focuses on the manuscript tradition of the *Menologion* – i.e. a hagiographical collection according to the calendar of the Greek Church – composed by Symeon Metaphrastes, a high-official of the Byzantine imperial establishment, in the second half of 10th century. In particular, the so-called 'metaphrastic' *Menologion* is a special redaction of this liturgical book, in which the saints' Lives are, for the most part, stylistic and rhetorical rewritings of older text (or, in Greek, μεταφράσεις). Due to the enormous success that Symeon's work enjoyed in the Byzantine world, its author deserved the nickname of Metaphrastes (the «Rewriter» par excellence). In fact, Symeon's *Menologion* is transmitted by an impressive number of manuscripts (more than 850 copies), and must be considered a real best-seller of Byzantine literature, but it has not been studied as it deserves, yet. My PhD research project focuses on a single portion of this collection, the seventh one of the ten volumes in which the work was originally divided: by undertaking a new heuristic of the manuscripts – almost a century after Albert Ehrhard's seminal investigations –, I have been able to point out dozens of 'new' manuscripts or fragments containing texts of this collection's seventh volume. Moreover, the majority of these manuscripts are also employed to provide a new critical edition of three texts that belong to the same volume of the *Menologion*: the Martyrdom of St Polyeuctus, the Life of St Marcian, and the Martyrdom of Sts Hermylus and Stratonicus. These texts are so far available only in an old and non-critical edition prepared by Jean-Baptiste Malou and printed by Jacques-Paul Migne in the volume 114 of the *Patrologia Graeca* in 1864: as we will see during the talk through many examples, this edition is unfortunately full of trivial errors, omissions and bad readings that do not allow us to consider its Greek text as reliable.

Lucans Scaeva oder Ein Erzähler verliert die Kontrolle

T. Goldhahn, Katholische Universität Eichstätt-Ingolstadt

In the first section of the sixth book of the *Pharsalia* the battles of the two civil war parties in Dyrrachium are told. Although this is not the final battle, the civil war will basically be decided in these preliminary battles. The narrative climax (if not yet the definitive turning point) of these fights is Scaeva's appearance, who prevents the Pompeian troops from attempting to break out of the fortification built by Caesar. For this passage – as for many others in the *Pharsalia* – it is at the center of a network of imitated texts, which is so tightly woven that the entire Scaeva episode, as well as its hero at the center, is made up of imitated elements that seem to be composed of all conceivable genres. The peculiarity is, of course, the way in which this happens: the narrative shows – apart from the exaggerations, which have increased to the point of obvious improbability – so many logical breaks and inconsistencies that it hardly seems possible to trace what happens in the episode. In detail, however, these elements are also imitated, such as the sudden death of the

Caesarians by the sounds of the war trumpets, Scaeva's gigantic battle and its dismemberment, reminiscent of a Dionysian *σπαραγμός*, by his own people at the end of the episode, which the hero survives. This is enhanced, however, to an overall picture that in this form has hardly any parallels in the ancient epic. The article investigates some of these imitations, which have so far received less attention in the research literature, and tries to draw conclusions from the observations on the one hand about Scaeva's role in this episode and in the *Pharsalia*, but also about poetics of this episode, which presents a narrator who seems to lose control not only over the characters he is telling, but also over his narration.

Ofellus and Ofillius: A New Hypothesis on Horace's Rehabilitation of the Military Proletariat in *Satires* 2.2

Artur Goncalves Colhado Cabral Padovan, Università di Roma "TorVergata"

The triumvirs' relationship with their own soldiers was highly problematic throughout the triumviral period, giving rise to a form of select antimilitarism often fomented or tolerated even by the *duces* themselves. Out of the many parable-like anecdotes then in circulation about Octavian's dealings with the more rebellious elements among his troops, I would like to propose one, preserved only in Appian's *Bella Civilia* (BC.5.128), as the basis for the construction of Horace's character Ofellus in *Satires* 2.2, a whimsical country sage offered as a counterpoint to mutinous elements in the military and society at large, as well as a conciliator between the recently dispossessed *coloni* and a rehabilitated military proletariat.

Lucan and his Caesar: A Narrator and his Protagonist in an Eternal Love-and-Hate-Relationship

Matthias Heinemann, Johannes-Gutenberg-Universität Mainz

The narrator of Lucan's *Bellum Civile* is often referred to as 'intrusive'; he is even said to interact with his characters. My paper concentrates on the narrator's interaction with his main protagonist, Caesar, by means of apostrophes and comments. I will show that this relationship may be seen as being eternally torn between love and hate – although scholarship has mostly focused on the 'hate' part, there is more to the narrator lamenting and raging about his Caesar.

After briefly introducing the Lucanian narrator *per se*, I will turn to his first extensive commentary on his Caesar: The *synkrisis*, which is still part of the *prooemium*, characterizes Caesar in an ambiguous manner (1.143-157; hence, already here the narrator is torn between admiration and repulsion). Afterwards, I will elucidate how the narrator addresses his protagonist in a scene in book 5 – Caesar confronting his soldiers in near-mutiny (5.310-318). To conclude, I will present the *sphragis* of book 9, where the narrator turns to Caesar in an environment fraught with meaning: In the barely visible remains of Troy, he prophesies that there will be eternal fame shared between Caesar and himself.

In the end, the ambiguity and the indecision between love and hate is the whole point of the *Bellum Civile*: By allowing several, conflicting, even contradictory approaches to its character, the poem highlights partisanship, forces discussion between the recipients and perhaps even offers a type of remedy to the trauma of civil war.

Building an image through images. The letter-collection of St. Ambrose.

Melchior Klassen, Rheinische Friedrich-Wilhelms-Universität Bonn

The letters of St. Ambrose (here limited to the 77 letters forming 10 books) are presumed to be published during his lifetime, at least to be arranged by himself. I will suggest that they form a coherent corpus, regarding the collection's programmatic first letter, the numerous thematical cross-references, the explicit links between single letters, and the explicit links between two letters despite directed to different addressees. There is arguably no agreement if the letterbooks are formed in a "9+1"-collection analogous to Pliny, although several hints prove this assumption. Even though the letters are based on homilies to a quite large extent, as Ambrose insinuates himself, they are stylised as letters by the frequent use of epistolary topoi stemming from the rich pool of tradition. Adopting Ambrose's metaphor of the *imago praesentiae*, one could

identify several imagines Ambrosii in the collection, distinguished by style and matter. This strengthens the focus on the addresser and leads to an enhanced understanding of Ambrose's self-fashioning.

Beyond the Greek Novels and the Comic Tradition. Sexual Identity in Petronius' *Satyrica*

Konrad Löbcke, Johannes-Gutenberg-Universität Mainz

This paper takes on the complex issue of sexual activity and sexual attraction in Petronius' *Satyrica*. I will argue that – contrary to what many scholarly discussions imply – the range of sexual relationships in the *Satyrica* cannot be explained through the modern notions of 'homo'- and 'heterosexuality'. It will be shown that several major characters of Petronius' work fail to make any meaningful distinction between male and female objects of sexual attraction. The kind of indiscriminate and excessive desire they display, I argue, has significant forerunners in Greek and Roman comedy.

The paper falls into two sections. My starting point is the widespread assumption that Petronius parodies the so-called idealising novel, represented by the works of Chariton, Xenophon of Ephesus et al. More specifically, it has been argued that the 'homosexual' relationships of the *Satyrica* are meant to mock 'heterosexual' ones in the idealising novel. I will show that there are serious objections to this hypothesis, not least the fact that several prominent characters of Petronius' novel – such as Encolpius, Eumolpus and Trimalchio – do not only display a sexual interest in males but also in females. In other words: These characters are not straightforward 'homosexuals' in the modern sense. This finding is incompatible with the belief that Petronius simply turns conventional male-female relationships on their heads.

In the next step, I will draw attention to one of the (possibly many) literary genres that might have had an impact on the dynamics of sexual activity and sexual desire in the *Satyrica*: Graeco-Roman comedy. Men lusting after males and females alike make an appearance in Aristophanes and play a particularly significant role in Plautus: It is here that we find, among others, the notoriously lecherous stock character of the *senex amator*. Ultimately, it emerges as a distinct possibility that Petronius' representation of indiscriminate and excessive sexual desire was inspired by the comic tradition.

The notion of *amicitia* in Augustan poetry

Dimitra-Maria Papazi, Ionian University Corfu

My research proposal on the subject of *amicitia* in poetry, during the Augustan period, will be presented in the present paper, in the framework of the preparation of my doctoral dissertation entitled: *Amicitia in Augustan Poetry*. The theoretical and the conceptual context, through which it is obvious that the conditions favoured the literary and the spiritual production in Rome of the 1st century, will be analyzed. Firstly, the concept of friendship and its meanings will be examined. Secondly, the presence of *amicitia*/friendship in different ancient Greek and Latin passages, with examples from the work of Virgil, Horace and Catullus will also be looked into. The literary work of Virgil, Horace and Catullus will be the guide for this research as the influence of the Ancient Greeks on Latin poetry is important. The meaning of *amicitia* during this period and the reason for its presence in the social and literary field will be presented in this context. Research questions will be presented and an effort will be made to answer them. The method that will be used for the research and the expected results will be presented as well.

The eyes of Aphrodite in *h.Hom.* 6, 19: contextualizing the epithet ἑλικοβλέφαρος

Lorenzo Pizzoli, Università degli Studi di Urbino Carlo Bo

In *h.Hom.* 6, 19 Aphrodite is addressed as ἑλικοβλέφαρος. The epithet is extremely rare, with only seven occurrences in the whole Greek literature, from Hesiod to the Late Antiquity. Possible synonyms are the equally rare ἑλικῶψ and ἑλικῶπις: they are all used to describe human eyes. Their referents, however, appear to be somewhat inconsistent: while ἑλικοβλέφαρος and ἑλικῶπις are said of young maidens, ἑλικῶψ is only used for the Achaeans fighting at Troy. Because of the rarity of the adjectives and their apparently conflicting

use, their exact meaning is still problematic. While some explanations of ancient lexicography are clearly fictitious, three interpretations still hold consensus among modern scholars and deserve a thorough examination. Ἐλικοβλέφαρος is sometimes interpreted as μελανόφθαλμος: however, while dark eyes are known and praised in Greek poetry, their colour is said to be κυάνεος, not μέλας, nor is Aphrodite ever depicted as having dark eyes elsewhere. Another possible meaning is “having rolling, quick-glancing eyes”, from ἐλίσσω. The verb is though hardly used for the movement of the eyes. The last hypothesis is a derivation from ἔλιξ: the meaning would then be “having curved, round eyes”. This interpretation appears to be the safest from both a morphologic and a semantic point of view: other compounds with ἔλικο- tend to describe a shape, not a movement; in addition, the meaning of “round eyes” could be applied to both the Achaeans and young girls. In the first case, the epithets would be used in a purely descriptive manner, to depict a physical feature of an ethnicity. In the second, they would carry an implicit aesthetic judgment, praising round eyes of female referents. This interpretation could be also supported by the epithets γλαυκῶπις and βοῶπις, which are equally used for goddesses with big eyes.

The invention of the Islamic prophet in *Vita Mahometis* by Onofre Micó

Jesús Gomez Puig, Universitat Autònoma de Barcelona

This intervention offers an analysis of the prosopography of Muhammad built by Onofre Micó in *Vita Mahometis* of his work *Lex euangelica contra Alcoranum*. This fragment constitutes a reflection of the perception of Islam and the relations maintained by Christians with Muslims since the irruption of Islam in the Christian imaginary until the Modern Age. In this passage, the Valencian trinitarian tries to clarify the figure of the founder of Islam, reviewing the most transcendent episodes of his existence, as he himself explains that its founder must be known before analyzing Muslim law. Through his numerous readings, Onofre Micó makes a testimony of the interest that the figure of Muhammad and Islam aroused in a work that aspired to provide relief from pain and fatigue to the captives of Algiers, and to become a pedagogical tool for the Trinitarians in order that they could achieve the conversion of African Muslims.

"Prius intellegere discamus linguam quam loqui uel scribere." A linguistic perspective on Johann Matthias Gesner's (1691-1761) Latin didactics.

M.-L. Reinhard, Università di Roma "TorVergata"

Teaching Latin requires a professional personality which is authentic and reflective, particularly to tackle problems which arise from crises. To give illuminating insight as to how a teacher's professionalism alleviates problems in Latin classes, it proves remarkably fruitful to examine the strategies of a 18th-century scholar and pedagogue, such as Johann Matthias Gesner (1691-1761).

In the 18th century, the overall crisis of Latin classes was caused by their growing unpopularity due to a lack of reading comprehension. This raises the question as to how Gesner wanted to put Latin didactics on the road to recovery. In my talk, I will examine his linguistic strategies. More precisely, I will explain how he focused on processes of language acquisition known today by implementing contemporary theories he was acquainted with.

The outcome of my approach to Gesner's professional problem-solving will highlight the relevance of a teacher's professionalism to improve reading comprehension.

Ovid's *Heroides VIII*: controversies and ambiguities in between elegy and epos

Efterpi Tsiampazi, Ionian University Corfu

Ovid's *Heroides* are erotic epistles in verse in which the elegiac code is implemented on personalities that mainly originate in epos and tragedy but are rebaptised and incorporated in the value system of the elegy,

thus acquiring new specifications and a new perspective. The poet filters traditionally solidified myths, relationships, characters, patterns and techniques through the viewpoint of the elegiac code of values. The present treatise focuses on the eighth epistle of the *Heroides corpus*. Hermione, Orestes and Pyrrhus-Neoptolemus are entangled in a game of intersection of the epic and the elegiac codes. My presentation attempts to emphasize the points where the poet utilizes and exploits epic material, values and techniques in the elegiac environment of the *Heroides*, but also the objectives he strives to attain through this interaction.

Humanisms and the self: Invective communication in Étienne Dolet's Dialogus, *De imitatione Ciceroniana, adversus Desiderium Erasmus, pro Christophoro Longolio* (1535)

Bastian Jürgen Wagner, Rheinische Friedrich-Wilhelms-Universität Bonn

Around 1540, the French humanist Étienne Dolet (1508–1546) changes the language of his literary works from Latin to French. My argumentation will be based on the statement that by his language and its variation – not by programmatic actions –, Dolet illustrates the development of humanism in the late ciceronian debates towards more national, Latin and vernacular models of humanism – a trend which Erasmus, in his *Ciceronianus*, is denying quite radically. I will define Dolet's Latin Dialogus, *De imitatione Ciceroniana* (1535) as the first step towards the acceptance of vernacular idioms in French humanism. To prove my assumptions, I will first examine the humanistic sphere of communication in which the various interpretations of renaissance humanism and ciceronianism are discussed around 1530 by the humanistic individuals: the European *respublica litteraria*. I will identify this fictional construct not as unifying, but as a conflict-based community of humanistic individual opinions without necessary consensus. In a second step, this definition will be used to examine the highly invective communication of the Dialogus to explain its enormous relevance 1) for the self (Dolet) and 2) for the humanistic community (the *respublica litteraria*). For by contrasting polemically the *Erasmianus* to the *Ciceronianus* of Erasmus (1528), Dolet is preparing his own advancement in the *respublica litteraria*, he is recommending himself as a Latin and French humanist and member of this community. Latin helps him to follow up to an old-established, Latin humanism which he will modify later. Based on this self-fashioning, I will put into question if we can say that Dolet is a political humanist, a national humanist, a humanistic nationalist, who is establishing the national ideas of the court by his humanistic impact and by using the French language.