

## ABSTRACTS

CLAUDIO MARANGONI, *Di come Ovidio sia andato alla festa di Anna Perenna assieme a Virgilio*

This paper puts the focus on Ovid, *Fasti* III, 523-542, the lines which precede the long narrative development devoted to the Ides of March. It is shown that even in these lines, as well as in the etiological-etymological story that follows on the figure of Anna Perenna, the Virgilian model insinuates itself at several points: a very famous passage of the *Georgics* (vv. 158-165) and an equally famous piece from the first book of the *Aeneid* (vv. 421-437), in which Virgil takes and re-functionalizes the lines dedicated to the work of the bees in the context of the foundation of Carthage.

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ENRICO ARIEMMA, *Visitare i templi: ripensamenti virgiliani (e lucanei) nei Punica di Silio Italico*

An analysis of several passages from the III and the VI book of the *Punica* of Silius Italicus, with particular reference to the visit to the temple of Gades by Hannibal (Sil. *Pun.* III 1 ff.), to the report of Bostar back from consultation of Ammon's oracle (Sil. *Pun.* III 650 ff.), and to the ecphrastic insert with high ideological impact that closes the first hexad (Sil. *Pun.* VI 653 ff.), shows how the Virgilian-Lucanian texture of the book is geared to demonstrate the subjectivity and bias, as well as the inanity of Hannibal's claim to see in himself a new Hercules.

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MARCO FUCECCHI, *Camilla e Ippolyta, ovvero un paradosso e il suo rovescio*

Virgil introduces the character of Camilla at the end of the catalog of heroes in Book VII of the *Aeneid* (vv. 803-817): this choice sets in motion a real trend in post-Virgilian epic (ex. Ov. *met.* VIII 324 ff.; Val. Fl. V 610 ff.). The figure of Hippolyta in the twelfth book of the *Thebaid* of Statius, placed at the end of the procession of female prisoners of war, represents a signaling point which is, so as to say, the opposite of the extraordinary final appearance of Camilla: if Camilla represented a new model of a young warrior true to its code of heroic values and virginity, Hippolyta, defeated and disarmed, is the emblem of the Amazon who has abandoned her nature in order to dive into the new reality of wife and mother.

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ALFREDO MARIO MORELLI, *Il monologo di Giunone nell'Hercules furens e l'Eneide di Virgilio. Allusività e confronto di paradigmi letterari in Seneca tragico*

In the monologue of Juno contained in the prologue of Seneca's *Hercules furens* it is clear that the reuse of various *iuncturae* and items of poetic vocabulary constitute sufficient signs to guide the reader along the path of the Virgilian context in and with which Seneca wants to establish a comparison: indeed, once the memory of the reader has been activated, these elements of comparison are numerous. Seneca not only proposes a symmetry played out between the *incipit* of his work and that of two basic passages of the *Aeneid*, placed at the beginning of the two halves of which Vergil's epic consists (*Aen.* I 37-49 and VII 293 -322), but reinterprets the deep structural links which Virgil had left implicit.

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LUCIO CRISTANTE, *Virgilio a Cartagine (Note a Anth. Lat. 244 R.=237 Sh.B.)*

This paper offers a critical edition with commentary of the Virgilian *thema*, 24 hexameters contained in the *Anthologia Latina*, which draws inspiration from Verg. *Aen.* XII 653: *Turne, in te suprema salus*. This composition, along with the other two Virgilian remakes contained in the Salmasian book, reflects the scholarly practice of *suasoria*. Thanks to the rhetorical instruments employed, they give new interpretations of the Virgilian contexts of reference, without which they would be incomprehensible, and may represent exegetical forms alternative to those known by the surviving commentaries.

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MASSIMO GIOSEFFI, *Il falso Cidone. Amitiés particulières nei commenti tardoantichi a Virgilio*

This paper tries to reconstruct what has been the attitude taken by Virgilian scholiasts, especially in the more numerous commentaries to the *Aeneid* (the texts of Servius, Servius Danielinus and Tiberius Claudius Donatus), with specific regard to the episodes in which Virgil depicts very close friendships, the verge-point of the passion of love, between persons of male sex. The passages here analyzed are the love of Jupiter and Ganymede (*Aen.* I 28), of Cycno and Phaeton (*Aen.* X 185-197), and finally of Cidone and Cytius (*Aen.* X 324-330).

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ALESSIA FASSINA, *A proposito di un passo delle Etymologiae di Isidoro di Siviglia (orig. I 39, 25-26)*

The cultural formation of Isidore of Seville makes him capable of summing up in his own work the greatest contributions of the earlier traditions. Indeed, he shows how the Christian message can benefit from the use of pagan *auctores* in order to gain confirmation of its absolute validity. Even in the passage of Book 1 in which Isidore expresses his opinion about the Virgilian *centones* with Christian subject matter (*orig.* I 39, 25-26), which has Tertullian as its source (*praescr.* 39 ll. 7-16), he is far from the attitude of suspicion and rejection which is so typical of the patristic tradition. He cites among others the *Cento Probae* and an essay attributed to Pomponius, which C. Bursian proposes to recognize in the Virgilian *Versus ad gratiam Domini* (AL 719a R.), handed down exclusively by the codex *Vaticanus Palatinus Latinus* 1753, in which it is followed by the *Cento Probae*, that is, in the same order as they are quoting from Isidorus. Through careful analysis, it can be assumed that the Isidore's knowledge of certain portions of the grammatical texts handed down by cod. *Pal. Lat.* 1753 is due to an exemplar containing not only the same selection of authors, but also including these two *centones*.

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LUCA MONDIN, *Ipotesi sopra il falso proemio dell'Eneide*

This paper puts the emphasis on the so-called *Vorproömium* of the *Aeneid*, and proposes a formal analysis and commentary which explores the intertextual web of the four verses, in order to emphasize their non-authenticity. It then provides a hypothesis for dating of the false proem (as early as possible in an advanced Tiberian age) and investigates the purposes that led the anonymous author, who will remain unknown, to invent these four verses.

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MARKO MARINČIČ, *Il Battesimo presso la Savica di France Prešeren: un'Eneide 'harvardiana' avanti lettera*

*Baptism at the Savica* is a short epic poem by the romantic Slovenian poet France Prešeren, published in 1836: in it the influence of the Virgilian *Aeneid* can be traced, and yet it has not been sufficiently investigated, especially for ideological reasons, by scholars of Slovenian literature. Through the comparison of certain passages of the poem with the *Aeneid*, this paper demonstrates the possibility of reading Prešeren's poem as a 'proto-harvardian' rewrite of the *Aeneid* based on the notorious opposition between two competing 'voices', the 'public' and 'private', whose point of departure is in the narrative form of the Virgilian *Troiae halosis*, that is, the autobiographical story of Aeneas, i.e. the experience of the protagonist reliving his own story in his words.

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STEFANO ZIVEC, *Virgilio rusticus vates e il bilinguismo di Pascoli*

This paper considers the presence of Virgil first in Pascoli's *Carmina* and then in his Italian production, in order to juxtapose the two extremes of Pascoli's creation characterized by the presence of Italian and Latin; thus it responds to the need for an organic analysis of his production setting aside the linguistic boundaries. In the Latin poems Virgil is present as *auctor* and character, while in the Italian works the presence of Virgil, though less recurrent, is no less significant. One example is the poem *I due vicini*, where a textual debt can be detected with the fourth book of Virgilian *Georgics* where the poet describes the role of *Senex Corycius*: this figure inspires the second section of this poem, as well as passages of prose and one of the *Carmina*. A synchronic analysis of ll. 1-2, 16-17 and 22-32 of *I due vicini* is followed by the diachronic analysis of Pascoli's papers relating to the poem.

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MARCO FERNANDELLI, *Ombre sull'acqua: da Virgilio a Pascoli*

The interpretation of Verg. *Aen.* VIII 96 is controversial; this paper supports, through the analysis of *auctores* behind the Virgilian text (especially Ap. Rh. 519-558 and Cat. 64, 16-18), the exegesis of Servius, according to which the Trojans vessels, as they sailed up the river, shattered the shadows projected over the water.

Among the Virgilian commentators who interpret the verse in the way of Servius, there is also G. Pascoli, who glosses *silvas* 'reflected in water'; also in *Alexandros*, Pascoli engages with some of the previous Virgilian reworkings (Stat. *silu.* I 3,16 ff. and G. Carducci, *Alle fonti del Clitumno* vv. 77-88) thus adding to the tradition developed around this classical motif.

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