

ABSTRACTS

GIUSEPPE ARICO', *Leves libelli. Su alcuni aspetti della poetica dei generi minori da Stazio a Plinio il Giovane*

After the Augustan age, new critical perspectives are exerted on the relationship between light and epic poetry. While composing his epos, Statius is dubious about publishing the *Silvae*. He ends up with labelling his lighter poetry as *remissio* and *praelusio*, as an ideal prologue to the *Thebaid*; nevertheless the *Musa tenuis* (now embracing either *nugae* or some kinds of *carmina docta* as epithalamia and epyllia), approached in the past by a canon of outstanding poets, has proved to be able to achieve glory *per se*. Martial and Pliny develop further oppositions, the latter matching, on some occasions, Statius' view of light poetry: their remarks on and exploitation of the motif of dulcedo is a particularly notable point of contact between the two.

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MARCO FERNANDELLI, *Miti, miti in miniatura, miti senza racconto. Note a quattro epilli (Mosch. Eur. 58-62, Catull. 64,89-90, Verg. georg. IV 507-515, Ov. met. XI 751-795)*

The pattern 'frame and inset' is a characteristic feature of Roman epyllion. Under this respect, Moschus' *Europa* was a precursor of it. This study surveys the development of the type within Latin literature from Catullus to Ovid – *i.e.* from problematic unity to mannerism and play with forms – focusing on some passages of highly representative and influential poems.

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PIERLUIGI LEONE GATTI, *La dea e la Bilancia. Elementi di datazione per la Ciris pseudovirgiliana*

The paper deals with the complex problem of the datation of the *Ciris* attributed to Virgil. After a short presentation of the text, the analysis focuses on the astronomical similitude at the end of the poem (vv. 533-537), followed by the struggle between the ciris and the sea-eagle (vv. 538-541=Verg. *georg.* 1.406-409). A circumstantial reading of the similitude in its astronomical details gives important clues for dating the poem. The author, in fact, does not speak only of the apparent sunset of *Scorpion* and *Orion* constellations, but he also mentions at v. 534 a double constellation (*duplici... sidere*), that is the constellation of *Scorpion* and of *Libra*. This constellation was 'created' at Rome in the first century AD, as the astronomical and literary sources clearly show. The connection established between the *Libra* and the horoscope of Augustus made the constellation the seat of *Princesps'* catasterism, as already alluded by Virgil (*Georg.* I 32-35) and showed by a series of literary and iconographic sources. The author of the *Ciris* clearly knows this tradition: we can therefore assume as *terminus post quem* for his poem the 31 BC (the same as for the prologue of *Georgics*). In addition to that, the analysis of verses 87-88 may offer a further clue. The adjective *Palaepahia* indicates precisely 'ancient Paphos': perhaps we have here another encomiastic allusion, since Augustus restored Aphrodite's temple after the earthquake of 15 BC. As a result, we could not assign in any case the *Ciris* to the young Virgil.

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MARCO FUCECCHI, *La tradizione dell'epyllio in Silio Italico*

This paper aims at investigating the residual evidence of the so-called epyllion in Latin epics of the 1st century C.E. In spite of its thematic unity, Silius' poem about the Second Punic War fits well the purpose, because it shows digressive character as well as special interest in exploring the ways the different narrative levels reciprocally interact. The analysis focuses on two episodes, from Book VII (Fabius Maximus' rescue of Minucius and his troops) and Book VI (the insert tale of Regulus' African deeds), which respectively enact opposite kinds of relationship (viz. the typical 'mirroring' of epyllia) with their Virgilian model (the digression about Hercules' fight against Cacus) and other related intertexts such as the end of Lucan's Book IV (Curio's tragic death in Africa). Then, the embedded mythological *aition* of the old Falernus (*Punica* VII) is taken into account as an example of the new function attributed to a traditional frame-situation of Greek and Latin epyllion (the poor hospitality offered to heroes and gods).

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GIANFRANCO AGOSTI, *Visioni bucoliche tardoantiche*

This paper is to be considered a preliminary approach towards a more general study on the generic consciousness of pastoral in Greek late antique literature and art. While bucolic poetry in its proper meaning and genre is quite rare in Greek late literature, there is a great diffusion of pastoral imagery in other genres, like epic and epigrammatic poetry, according to the general trend of generic deconstruction in Late antique literature. Pastoral images could express traditional erotic themes or even emphasize the distress for political troubles evoking a blissful way of life (in the case of an epigram by Cyrus of Panopolis). The strong presence of bucolic images in Nonnus' *Dionysiacs* shows the possibilities of reusing pastoral tradition in an epic poem: a part from the traditional theme of pastoral unhappy love, we find pastoral similitudes in description of battles, or pastoral motifs exploited to show the superiority of Dionysiac song to bucolic poetry. The allegorical meaning of pastoral is, in fact, overspread in late poetry, especially referring to poetic investiture, as some examples from different genres and authors show (Quintus of Smyrne, an ethopeic poem from Oxyrhynchus, the Christian poem of Nonnus, the orphic poem *On Stones*).

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ALESSIA FASSINA, *Il centone Europa (AL 14 R²). Dubbi sul genere*

The cento, that belongs to the group of twelve Virgilian centos from the Codex Salmasianus, follows the Ausonian rules (one hexameter is made up of two different vergilian hemistichs, mainly derived from Eneid) in twenty-seven verses (the total is thirty-four verses); the other seven entirely taken from the model without modifications. The cento can be divided into three parts: Jupiter's passion (vv. 1-5), the different stages of his courtship of Europe (6-29), and the abduction of the maiden (27-34). In the first section we can detecte the presence of a refined

intertextual crossing whose auctoritates are Virgil, for the form, and Ovid, for the matter of the story. When the final context, i.e. the context of the cento, is less suitable than the context the model, the literary analysis reveals an analogical proximity of myths. So it seems to be in the cento a sort of twisted mythological line, which links Europe, Io and Pasifae. In Moscus' Europe such a 'familiar continuity' is confirmed by the characteristic 'taurofilia' in Cretan lineage. Our cento gives the opportunity of further consideration on the myth of Europe in the Vandalic Africa of V-VI c. AD. Since two other compositions of codex Salmasianus, AL 143-144 R², discuss the same subject and the first of them ends with the image of Jupiter 'marauder', which is present also at v. 34 of our cento (taken from *Aen.* 7,362), it seems possible to assume that there were more strict relationships between the various poems from the *Anthologia* than usually assumed by scholarship.

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MARKO MARINČIČ, «*Une grotte qu'il faut peindre bien romantique*». *Epyllion e ecfraasi nei frammenti poetici di André Chénier*

Since the posthumous publication of his poetic work in 1819, André Chénier has often tended to be regarded as a spiritual father of French Romanticism. Characteristically, Théophile Gautier referred to the philhellenism of Chénier and to the fragmentary nature of his work as anticipatory of a new era in literature. While reaffirming Chénier's adherence to the aesthetics of 18th century neo-classicism, this article seeks to link the experimental character of «*Le Banquet des Satyres*» – its form as a fragmentary 'prosimetric' sketch, its generic hybridity, acoustic and visual illusionism, interplay of idyllic and tragic tonalities – with Virgil's Sixth Eclogue as a study in the 'implicit poetics' of the Hellenistic and neoteric epyllion.

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DARIA SANTINI, *Il risveglio del fauno. Il motivo della brocca negli Idilli di Salomon Gessner*

After acknowledging Salomon Gessner's important rôle within the culture of his time, this article explores the author's use of the motif of the jug in his literary works. Through a textual analysis of the idyll *The Broken Jug* (1756) and a comparison with the idylls *Daphne. Chloe* and *Mycon* (1772) the article retraces the classical provenance of the theme (in Theocritus and Vergil), as well as its presence in the Bible and in more recent sources. In so doing, it establishes a symbolic connection between the jug and the idea of the fragility of human existence.

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MARCELLO FERRARIO, «*Il commissario Catullo*»: *il Carme 56 in Eccetera di Emilio Tadini*

This paper deals with Enrico Tadini's last novel, *Eccetera*, and its relationship with Catullus LVI. Tadini was a well-known painter and writer of the second half of XXth century, author of novels, poems, dramas, critical essays. In a scene of *Eccetera* the narrator reports the story of a

curious experience by one of the characters. Working as carrier, he delivers a book to a couple: the book is an old edition of Catullus' poems and the couple propose to him to an erotic performance that reproduces the situation of Catullus' LVI. A close reading of the re-use of the Latin poem shows that Tadini built the scene – and all his novel – on an elaborate system of dichotomies and oppositions: old and new, colors and white, otherness and familiarity, classical culture and contemporary absence of culture, past and present. Such a complexity simply tries to reflect the complexity of the real life, as the analysis of Tadini's style confirms. The author establishes a dialogue with the reader, that is also a way of reflecting – through the powerful lens of humorism – on the status of the contemporary novel and on our relationships with the past.

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