

Nicola Mancini (Urbino)

Reading Phrynichus Tragicus through Aristophanes

Not a few passages of Aristophanes' comedies and related scholia preserve fragments and testimonies pertaining to Phrynichus Tragicus. When approached with due critical caution, both types of source yield valuable evidence for the study of the tragedian. I will first provide a quick overview of this evidence, and then focus on a case study (Ar. *Ra.* 908-910) illustrating some interpretive challenges typical of such sources.

Panagiotis Karanikas (Athens)

Tiberius "on fire": Ovid's *Ibis* 209-250 reinterpreted in light of Suetonius *VC* 3.6.1-3

Ovid's relegation to Tomis was issued by Octavian, but worse than that it was never retracted by Tiberius, who had to cope with internal court conflicts in the first two years of his reign. For Vial (2020) there is no point in choosing between Octavian and Tiberius when trying to identify the anonymous enemy of Ovid in his *Ibis*. In the passage 209-250 though of Ovid's last exilic work the enemy's birth is described with the worst omens. Fire flames encircle the infant that bursts out crying. These details of the description interestingly match with Suetonius's anecdotal account on Tiberius's birth (*Vitae Caesarum* 3.6.1-3). Does Ovid incorporate in his curse a historical anecdote about emperor's death? Do the later biographical information that Suetonius provides, suggest that the specific passage from *Ibis* was much later written than the rest of the poem?

Key-words: Tiberius, Ovid, Suetonius, *Ibis*, anecdotes

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Marco Cali (Urbino)

An indiscreet guest: on Lyr. Adesp., *PMG* 1002 = Plut., *Quaest. Conv.* 612C

At the beginning of *Quaestiones Convivales* (612C), Plutarch quotes fragment μυσέω μνάμονα συμπόταν (*PMG* 1002), widely appreciated in antiquity and cited by many authors. Plutarch provides two explanations of the line. According to some, it was coined against the ἐπίσταθμοι by the Dorians of Sicily, while, according to others, it refers to the custom of keeping silent about unseemly events occurred during a symposium. The paper aims to analyse these explanations and to evaluate fragment's possible origin in the Doric context of Sicily.

Jacob Bernitzki (Bonn)

Playing with the Gods: Nonnus' *Dionysiaca*

In Nonnus' *Dionysiaca*, we are presented with gods that appear to be quite different from those we know from Homer and other Epic poets. They are, and at the same time are not „real characters“. Much of that is encapsulated in books 41-43 of the vast epic, where Dionysus, fresh off his military success with the Indian expedition, and Poseidon are forced by Eros to contest for the marriage with Aphrodite's daughter Beroe. This seems to be part of another divine, even cosmic plot, as Aphrodite consults an old oracle to gather information on the future of the City connected to her daughter (a reference to the famous Roman law school of Berytus), and then sets the scheme in action.

But is it really part of a plan? As an even not so close reading will make clear, the things prophesied are actually quite clear beforehand and, on the other hand, it remains remarkably unclear how exactly everything that follows the prophesy is conducive to its end. Instead, the narrator indulges in lengthy descriptions of Dionysus' (very human) agony and a rather overblown battle between mythic armies. Whilst there is a very explicit course of fate, to which the gods seem to be somewhat obedient, the discourse soon becomes fragile and reverts to *sujets* which make up most of the *Dionysiaca*, which in turn marks some kind of an even higher teleology. The presentation will focus on the role of the gods and aims to show, how the narratological handling of them as characters produces the bacchic frenzy that pervades every aspect of the episode and the work as a whole.

Jonas Mach (Mainz)

From Fire to Ashes and Back Again? Aristotle and Theophrastus on Residual Fire/Heat

Aristotle and Theophrastus both maintain that whatever has been subjected to fire retains some of the heat which has worked on it. Yet, most combustion products like ashes are cold to the touch. The residual heat does not seem to be a perceptible quality but manifests itself through its effects, mostly when the combustion product comes into contact with water. Aristotle uses this concept to explain why water takes on certain tastes and qualities when it is filtrated through or mixed with combustion products. Theophrastus widens the scope in his treatise *On Fire*: In substances like quicklime, gypsum, and nitrum the residual heat exhibits an actual heating property. Similar to a burning fire, the residual heat depends on moisture as a fuel and can flare up again, as soon as it is supplied with it. This serves Theophrastus to account for the complex interactions of minerals with liquids and organic matter. It also shows how deeply interwoven fire and heat are to him and how he can integrate a plethora of phenomena into his concept of fire and heat with great explanatory efficiency.

Sofia Oliva (Barcelona)

Oral Tradition or Literary Source?

Reconsidering Ἡροφάνης ὁ Τροιζήνιος in Pausanias' *Periegesis*

Oral tradition in Greek literature of the Imperial Age has long been underestimated by scholarship. The prevalence and prestige of literacy during this period have often led to the assumption that orality had little or no influence on literary production of the time. Yet this assumption becomes particularly problematic in the case of authors like Pausanias, whose *Periegesis* is shaped by firsthand accounts and local lore. A compelling case is that of Herophanes of Troezen (Paus. 2.34.4), who appears only in Pausanias' account. He has consistently been identified as a local historian and written source, following Jacoby's influential interpretation. However, certain textual features raise doubts about this identification. This paper re-examines Herophanes as a potential oral informant, questioning whether longstanding assumptions about source categories still hold. On the one hand, the consistent use of the imperfect with oral sources in the *Periegesis* cannot be altogether ignored.

On the other hand, the absence of the term ἀνὴρ, which Pausanias uses for named informants elsewhere, might be noteworthy. Finally, the way in which Herophanes' mythical narrative might have shaped our understanding of his role as a source will also be taken into account. By re-evaluating these textual markers and confronting scholarly assumptions, this paper aims to reopen the discussion on the presence and significance of oral tradition and orality in the literary culture of the Second Sophistic.

Victor Portella (Barcelona)

Approach to Bibliander's Islamic Anthology

Theodor Bibliander's signature by early 1543 as the main author of the Islamic Anthology that includes the first Qur'an Latin version is a result of a long and controversial process of production and publication, in which the very prominent figures of the Reformation, like Luther and Melanchthon, were involved. The political and theological difficulties can be, nevertheless, also found both by reading the paratexts contained and by observing the formal printing phases.

This Anthology is mainly composed by three tomes and more than thirty texts that inform, exhibit and refute the Islamic doctrine, here attributed to Muhammad. The multiplicity and variety of texts and referenced passages, written by theologians and thinkers from the very early times of the Church until the dawn of the Reformation, requires different methodologies to be applied and activities to carry out. Additionally, due to the numerous versions produced and printed only in 1543, as well as a last and corrected version of 1550 must be considered –that incorporate and remove different materials–, a compared reading is needed for trying a proper contextualization and interpretation of the contents.

For this presentation, we will approach the printing system of the Anthology, stressing specially in the paratexts, and the problems found by the study of its edition, commentary and interpretation.

Angelo Citati (Rome)

Augustine and the *usus* of the Classics

In the present talk an attempt is made to illustrate Augustine of Hippo's attitude –and its evolution over time– to the classical tradition through an exploration of his most significant writings on the subject, of which a summary and overview is offered. The texts are divided in chronological order, according to a scan suggested by the main stages of Augustine's life: from beginnings to baptism (387); from conversion to priestly ordination (391); from this to episcopal consecration (395); and from episcopacy to death (430). The analysis is developed from a specific angle, to which the title also refers, namely that of the 'usus' of the classics. The term, semantically broader than its counterparts in modern languages, was chosen precisely because of the multiplicity of its meanings: it can mean the *use* and custom, but also the *usefulness* of something, *familiarity* with someone and, as a technical term in the legal lexicon, the *right of use* of someone else's property. Therefore, in short, the subject of the talk is the use –or rather the 'reuse'– of the classics by Augustine. But it is also the advantage that, in his conception, may or may not accrue to Christians from their use, as well as the right they have, and within what limits, to make them their own as an argument 'ab auctoritate'.

Alessia Borriello (Roma)

New ascriptions of the *Appendix Barberino-Vaticana*

The present contribution offers an analysis of the Greek epigrams transcribed in the *scholia* of vol. LG98 (XVI cent.). The volume is a newly rediscovered witness of the *Appendix Barberino-Vaticana* (App.^{B-V}), an independent "minor sylloge" of the *Anthologia Graeca*. The epigrams found in the *scholia*, some of which are absent from the rest of the *Anthologia Graeca* as we know it, will be analyzed to determine whether they were drawn from other indirect sources or whether they might derive from the archetype of App.^{B-V}. On this basis, the plausibility of a selection of new attributions to minor epigrammatists will be assessed.

Maria Scotti (Urbino)

Exploring *Urb. gr. 143*: a Paleographic and Philological Insight into a 15th-Century Aristophanic Codex

The aim of this paper is to illustrate, from a codicological, paleographical, and philological perspective *Urb. gr. 143*. It is a 15th-century Greek manuscript of Aristophanes which was incorporated into the Vatican Apostolic Library in 1657, following the transfer of the Urbino collection by the will of Pope Alexander VII. I provide a summary of the content and the main codicological and paleographical features of the manuscript, identifying Stefano di Medea as its scribe and reconstructing the circumstances of its acquisition and inclusion in the library assembled by Federico da Montefeltro. Once the provenance of the manuscript and its entry into the Urbino Library have been clarified, I proceed to examine the placement of *Urb. gr. 143* within the manuscript tradition of Aristophanes, using the *Frogs* as a case study. I try to analyze the errors of *Urb. gr. 143* and place the manuscript within a specific family, ultimately concluding that Vp6 is a *descriptus* of *Urb. gr. 143* and that there is strong horizontal contamination. To conclude I emphasize the importance of this manuscript not only as testimony of Greek cultural heritage but also as symbol of Renaissance patronage and collecting, highlighting how Federico da Montefeltro's collection of Greek manuscripts contributed to the dissemination of classical culture in Italy and consolidated the prestige of his court as a center of knowledge and erudition.

Clara Brilke (Kiel)

Caesar Continued: Looking back on a long engagement

In this paper, I reflect on the conceptual and methodological challenges I encountered while writing my PhD thesis on the *Bellum Alexandrinum* – the first of three supplements that continue Caesar's *commentarii* on the Civil War. My aim is not only to analyse the text itself, but also the scholarly traditions that have shaped its reception. I will focus on two central questions that emerged over the course of my research:

- What assumptions underlie the scholarly approaches to the *Bellum Alexandrinum*?
- How can one critically address what appears to be a long-standing scholarly impasse without reproducing its logic?

By revisiting these questions and outlining the main findings of my research, I aim to contribute to broader methodological reflections – both within the fields of Classics more generally and in the specific context of scholarly engagement with ancient historiography.

Vasileios Alexopoulos (Athens)

**Ancient *Aemulatio* and the Defense of Indecency: Programmatic Poetics in
Hermaphroditus and *Xandra***

This presentation examines how two Renaissance Latin collections—Antonio Beccadelli's *Hermaphroditus* and Cristoforo Landino's *Xandra*—construct a self-conscious poetic manifesto by engaging with classical models through the mechanisms of *aemulatio* and *defensio*, using their programmatic poems (*Herm.* 1.1 & 2.1, *Xandra* 1.1 & 2.1).

Following Parker's (2010) and Chatfield's (2008) analysis of Beccadelli and Landino, respectively, the initial segment of the discourse delves into how *Hermaphroditus* and *Xandra* draw upon the traditions established by Catullus and Martial, not merely in tone and content but also in ethical posture. Both authors present their work as intellectually grounded and consistent with the precedence of morally upright yet stylistically provocative Roman poets. Their opening poems explicitly invoke classical authority while simultaneously rejecting the judgments of the *uninformed vulgus* (*Herm.* 1.1) or *malicious crowd* (*Xandra* 1.1), thereby constructing an elite audience capable of appreciating poetic lascivia as an integral part of a learned tradition.

Building upon this foundation, the subsequent section transitions to the rhetorical mode of *defensio*, as theorized by Nauta (2001), which amalgamates self-defense, approbation of the patron, and mockery of critical rivals. This tripartite structure is prominently evident in Beccadelli's preface and is similarly echoed in Landino's second book of *Xandra*, where, as Pieper (2008) has elucidated, the poet likewise defends poetic lightness through historical exempla and direct appeals to patronal understanding.

Through a comparative analysis of these prologues, the presentation asserts that Beccadelli and Landino express a hybrid poetic stance that is grounded in classical models while remaining sensitive to the cultural context of the Quattrocento.

Keywords: Profanity, Defensio, Patronage, Aemulatio, Intertextuality, Quattrocento, Neo-Latin.

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Lukas Müller (Eichstätt)

***Caelestissimorum eius operum spectator?* Complementarity and Divergence in Velleius Paterculus' Self-Presentation**

The passages on the Principate under Augustus and Tiberius in Velleius Paterculus' history, which he narrates as a contemporary and sometimes even an eyewitness of historical events, have so far been dealt with by scholars primarily as a historical source. The significance of these and other passages, which distinguish the work from other historiographical texts, for Velleius' self-presentation have however been ignored so far, just as the author's presence in his text has as such hardly been addressed.

The paper therefore analyzes Velleius' self-presentation and discusses various roles in which he portrays himself to the reader. Following this the paper aims to focus on the

irregularities and tensions in Velleius' self-presentation resulting from numerous overlaps between different roles. In addition, the paper also examines the significance of Velleius' self-portrayal for the reader's identification with the author and by extension the creation, depiction, and communication of identity. This dynamic between Velleius' self-presentation and the reader's identification illustrates the complexity of different identities between individual and collective.

Gabryel Greco (Mainz)

***Lucano stilus est durus, mihi durior* – The Construction of Agrippa d'Aubignés Poetic Persona**

Agrippa d'Aubignés epic *Les Tragiques* about the so-called French Religion Wars in the 15th and 16th century may be the most prominent example of an intensive reception of Lucan's *Bellum Civile* in the early modern period. While the poetological discourse of said time widely dismisses Lucan and his epic as an example for their own literary production, d'Aubigné refers right at the beginning intertextually to the *Bellum Civile* and invokes the time of the Civil Wars in Rome as a mirror of his own war-torn time. However, the intertextual references to Lucan cannot only be found throughout the *Tragiques*, but also in his other works.

By analyzing other texts that are in connection with the *Tragiques* and which, due to their connection to both, the *Tragiques* and the Lucanian intertext, I would like to call 'potential paratexts', I would like to demonstrate how Agrippa d'Aubigné creates a poetic persona stylizing himself to an *alter Lucanus*.

Alessia Arcangeli (Roma)

Epodai containing Ephesia Grammata: new readings and perspectives

Retracing the history of studies focused on the *corpus* of ἐπὶ ὁδαί containing *Ephesia Grammata*, it is evident how the *lamella* from Phalasarna - the first epigraphic witness to come to light and to be edited in 1899 - has long been considered the textual model for the other witnesses of the *corpus* discovered later. In particular, the Cretan text offered itself as the only term of comparison available during the 20th century for the reading and integration of parallel

witnesses from Himera, Locri Epizephyrrii, and the Getty Hexameters, published from 2000 onwards.

However, while the presence of this Cretan witness facilitated the textual reconstruction of the other *lamellae* of the *corpus*, it may perhaps have affected the reading and integration of some specific points of the texts, more in the direction of mutual concordance between the *lamellae* than what is actually readable on each of them. In fact, the current editions see the presence of some specific words or passages not only problematic from a morphological point of view, but also incompatible with the epigraphic evidence of the *lamellae*.

Upon closer analysis of these inscriptions, it now seems possible to propose some reinterpretations and new readings, also thanks to the evidence offered by the new witness of the *corpus*: a fragmentary *lamella* from the Archaeological Park of Kamarina, edited and published in 2022. The epigraphic evidence of the inscriptions encourages not only a reconsideration of textual variants, but also a deeper comparison with the Greek and, particularly, Homeric literary heritage.

Raúl Navas (Barcelona)

Greek Language in Post-Hellenistic Iran

The Arsacid and Sasanian Periods

This paper aims to examine the use of the Greek language within the social and cultural context of Hellenistic and Late Antique Iran, a legacy left by Alexander and the Seleucids. To this end, this study will analyse a range of sources from the Arsacid and Sasanian periods, primarily official and private inscriptions, as well as the legends inscribed on coins. Through the analysis of this material, the paper seeks to illuminate the dynamics of cultural interaction between Greeks and Iranians, offering fresh perspectives on the processes of linguistic and cultural exchange in the region.

Maria Ortori (Urbino)

A Temple without-a-Roof on the Island of Ares? The Neologism ἀνηρεφής (Ap.Rh. 2. 1171) between Literature and Archaeology

In this paper, I examine the use of the neologism ἀνηρεφής ('without-a-roof') in Apollonius of Rhodes' *Argonautica* 2. 1171. The adjective is used to describe the temple of Ares on the island of Ἀρητιάζ, where the Amazons were said to venerate a sacred black stone (μέλας λίθος, 2. 1172). I defend the manuscripts' reading ἀνηρεφέος, which has been questioned by scholars. Indeed, there is archaeological evidence of a similar archaic temple on Giresun-Adası in the Black Sea, which may correspond to the island of Ares described by Apollonius. Furthermore, comparing the passage of 2. 1169-1176 to Herodotus' *Historiae* 4. 62, I suggest to interpret the adjective ἀνηρεφής within the broader compositional technique of *inversion*.