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Giovanni di Antiochia, sia nella prassi politica di Eraclio padre e di suo figlio, destinato a liberare l'impero da Foca, divenendo poi imperatore nell'ottobre 610. Nel corso della loro lotta contro Foca, Eraclio e suo padre si presentarono, infatti, come *consules* opposti, appunto, al 'tiranno' di Costantinopoli. Questo dimostra che, accanto al progressivo esaurimento della carica dopo Giustiniano, continuava ad esistere un'attenzione storiografica e politica sulla magistratura e sul suo rapporto con la *basileia*. – Nella sua *Conclusiones*, Paolo MASTANDREA (Univ. Venezia Ca' Foscari) ha tra l'altro osservato che *res publica* è termine che certo può apparire neutro e 'sterile', depauperato e quasi deprivato di senso nella lingua di cortigiani retori e panegiristi, nello stile protocollare della burocrazia e delle leggi tardoimperiali; ma può pure conservare – e non di rado conserva, nelle intenzioni di chi intenda servirsene per scopi più alti – un valore essenziale, che rinvia naturalmente e inevitabilmente al concetto di libertà civile, in ogni tempo contrapposta al dispotismo autoritario. (Antonio PISTELLATO)

Intratextuality and Roman Literature.

11thTrends in Classics: Thessaloniki, Aristotle University Campus, May 25-27, 2017. – The Department of Classics, Aristotle University and the Corpus Christi College Centre for the Study of Greek and Roman Antiquity, University of Oxford co-organized the 11thTrends in Classics conference on *Intratextuality and Roman Literature*. Recent years have witnessed an increased interest of classical studies in the ways meaning is generated through the medium of intertextuality, namely how different texts of the same or different authors communicate and interact with each other. Attention (although on a lesser scale) has also been paid to the manner in which meaning is produced through interfaces between various parts of the same text within the overall production of a single author, namely intratextuality. Taking off from the seminal volume on *Intratextuality: Greek and Roman Textual Relations*, edited by A. SHARROCK AND H. MORALES (Oxford 2000), which largely sets the theoretical framework for internal associations within Classical texts, the conference ad-

resses issues of intratextuality in Latin poetry and prose. Of interest are also the ways in which the poetics of intratextuality are received by later authors within the same genre or not, i.e. a combination of intertextual and intratextual poetics. – 27 scholars presented papers at the conference. The order of abstracts here follows the arrangement of papers in the program. In her keynote speech, Alison SHARROCK (Univ. Manchester), *How Do We Read a (W)hole?: Dubious First Thoughts about the Cognitive Turn*, considers what the so-called 'cognitive turn' can contribute to the study of Latin literature, with particular regard to internal textual relations. The paper concentrates on two main issues: the nature of the 'reader' whom we enlist in our interpretations, and the role of memory in setting up the environment for links between disparate parts of texts. – Four papers concentrate on intratextuality in Lyric poetry and the Epigram. In "Echoes and Reflections in Catullus' Long Poems", Gail TRIMBLE (University of Oxford) uses Catullus 61-68 to investigate how intratextuality can work by engaging a reader's memory in different ways. 'Echoes' appeal to hearing (refrains, rhythms, onomatopoeia), 'reflections' to sight, or rather visual imagination (imagery, colour), while some intratexts bypass both to engage the reader's memory of specific words. – Laurel FULKERSON (Florida State University), in "*Credula Spes: Tibullan Hope and the Future of Elegy*", treats the inter- and intratextual relationships in elegy of the concept of *spes*. This emotion turns out to be one of the more dangerous for the elegiac lover, as shown by the metaphors that are associated with it. After treating Tibullan examples, the paper then focuses on 2.6, an extended exploration of the negative side of hope, suggesting that with the destruction of hope, at the end of this poem, comes the destruction of elegy – at least in Tibullus' understanding. A brief coda explores the intertextual ramifications of Tibullus' abandonment of elegy through exploration of some of the other key moments in the elegiac history of *spes*, most notably, in its partial recuperation by Ovid at *EP* 1.6.27-46. – In her paper, "Intratextuality and Intertextuality in the *Corpus Tibullanum* (3.8-18)", Jacqueline FABRE-SERRIS (Université Lille 3) ar-

gues that Poems 3.8-18 are considered as forming a whole, but, depending on critics' different opinions, these poems are all attributed to one author (Tibullus or an anonymous poet or Sulpicia, the niece of Messalla), or divided in two parts attributed to two different authors: Sulpicia and an anonymous poet, generally called the *amicus Sulpiciae*. Fabre-Serris argues that intratextual and intertextual approaches could help us to support some of the assumptions made about the authorship of the different poems, but also to understand how and when this poetic cycle has been created. – Christer HENRIKSÉN (Uppsala Univ.), in *Inside Epigram: Intratextuality in Martial's Epigrammaton libri*, looks at a sample series of epigrams – the first twenty poems in Book 10 – from a structural perspective, discussing Martial's use of thematic and lexical links to join together his poems in chains (concatenation) or parallels that form a meaningful whole, leading up to the famous poem to Pliny in 10.20. – Four additional papers highlight aspects of intratextuality in Lucretius and Vergil. In *Intratextuality and Closure: The End of Lucretius' DRN*, George KAZANTZIDIS (Univ. Patras) looks at the ways in which the end of Lucretius' *DRN* (both the scene of the plague but also book 6 as a whole) is construed through intratextual links with the language of disease (*morbus*) in books 3 and 4. – Martin KORENJAK (Univ. Innsbruck), *Contradictions and Doppelgängers: The Prehistory of Vergil's Two Voices*, inquires into the origins of the idea that real or apparent contradictions in a literary text may be explained by a kind of split in the personality of its author. – In *Pascite boues, summittite tauros: Cattle and Oxen in the Vergilian Corpus*", Alison KEITH (Univ. Toronto) explores Vergil's programmatic deployment of the lexicon of cattle husbandry in his poetry and asks what we can learn about Vergil's poetic designs from the prominence of cattle and oxen in his poems. Keith argues that he introduces cows and bulls at programmatic moments in all three of his poetry collections, and that his self-citations of bucolic and taurine material, both within individual poems and across the collections, bear exemplary witness to his strategic deployment of intratextuality, an important compositional

technique and counterpart to his intertextual literary commitments. – Christine PERKELL (Emory Univ.), *Intratextuality and the Case of Iapyx*, points out that the doctor Iapyx has a strange back story, preferring the gift of medicine (to prolong his father's life) to the gifts offered by Apollo, i.e., archery, music, and prophecy. Later in his life, at a crisis for the Trojans in the Latin war, he fails to cure Aeneas' dangerous wound. Apollo does not help, but Venus does. This paper attempts an interpretation of this story, particularly as it relates to *pietas*, by means of an illuminating intratext, Aeneas' farewell to Ascanius. – The following set of four papers focus exclusively on Horace's intratextual poetics. In terms of an intratextual reading based especially on the *Satires*, the *Epistles* and the *Odes*, Chrysanthé TSITSIOU-CHELIDONI (Aristotle Univ.), *Horace's 'Persona Problems': On Continuities and Discontinuities in Poetry and in Classical Scholarship*, examines whether or not in Horace's poetry a certain picture of the author's personality is recognizable. What is more, she reviews and discusses the relevant critical discourse concerning Horace's different 'personae'. – Wolfgang KOFLER (Univ. Innsbruck), *The Whole and its Parts: Interactions of Writing and Reading Strategies in Horace's Carmina*, investigates the strategies that the author employs to guide the reader through the love poems 2.4 and 2.8. In the former, the relationship between certain parts of the text becomes instrumental in interpreting the poem's ending as a surprising twist. In the latter, inter- and intratextuality interact so as to help the reader to navigate the complex and involved conversational situation that the poem presupposes. – In *Figures of Discord and the Roman Addressee in Horace, Odes 3.6*, Michèle LOWRIE (Univ. Chicago) argues that a reader with knowledge of the Roman tradition would pick up on the conventional inter- and intratextual figurations of civil war that knit together the poem's apparently disunified textual surface. Reference to historical events surrounding Antony, allusion to passages in Greek and Latin literature, including Horace's own compositions, where the civil war context is apparent, and the deployment of cultural tropes of social collapse, such as prostitution within marriage,

depict a disturbed society in terms that have since become opaque. By addressing a culturally specific addressee, *Romane*, Horace indicates that he speaks to an audience not only unified by shared values, but also in possession of the interpretive skills necessary to supply what the poem implies but does not overtly say. – Stephen HARRISON (Univ. Oxford), in *Linking Horace's Lyric Finales: Odes 1.38, 2.20 and 3.30*, suggests that the common metre of *Odes* 1.1 and *Odes* 3.30 presents them as the bookends of the collection of *Odes* 1-3, while *Odes* 2.20 is clearly linked as the middle term of the three book-finales. The addressees of the three poems rise interestingly in importance, matching a pattern of ascent found in Horace's poetic output as a whole (see Harrison 2014), from the slave-*puer* of 1.38 through Maecenas in 2.20 to the Muse of 3.30. *Odes* 1.38, 2.20 and 3.30 share some details (references to garlands with their poetic symbolism, references to distant or Italian geographical locations in connection with poetry) and especially Callimachean metapoetic colour: 1.38 is a manifesto for the short and unelaborate poem, 2.20 recalls the envious *Pthonos* of the *Hymn to Apollo*, while 3.30 claims to have Callimacheanised the looser texture of Aeolian lyric; similarly, all also allude by contrast to grander poetic predecessors by contrast: 1.38 to Choerilus, 2.20 to Argonaut epics, and 3.30 (perhaps) to Vergil's *Aeneid*. – Then the focus shifts to intratextuality in Ovid's elegiac poetry. Giuseppe LABUA (Sapienza, Univ. Roma), in *Intratextual Readings in Ovid's Heroides*, re-examines the so-called Sabinus-elegy, Ovid's *Amores* 2.18, and focuses on intratextuality and reciprocal interconnections between the single love-letters, the fifteen fictional epistles imagined as written by female heroines lamenting their abandonment by the men they loved, *Heroides* 1-15, and the double epistles, letters from male heroes paired with replies from their beloved women, *Heroides* 16-21. La Bua argues that Helen (*Her.* 17), a very intratextual character, exploits previous stories of *afflictae puellae* and acts as a *praeceptor amoris*, pointing to contradictions of love elegy and failure of elegiac female lament in the single epistles. – In *Invitus repeto patriam (quis credere possit?): Intratextuality in*

Ovid's Epistulary Elegies of Leander and Hero, *Heroides* 18-19, Thea S. THORSEN (NTNU, Trondheim) argues that the various intratextual strategies that link this pair of epistolary elegies and Ovid's other works establish an oblique image of the poet himself. This image is marked by artistry, audacity, eroticism, learnedness and gender-transgression or gender-inclusivity and includes the poet as represented both by his works and by metapoetic figures from this output. Intratextually, both Leander and Hero evoke the *Ars Amatoria* and the *Metamorphoses*, and Leander alludes to Daedalus and Icarus, and Hero to Arachne. Against this general intratextual background, Thorsen argues that the more specifically biographical theme of exile is also relevant to this oblique image of the poet, as seen especially in Leander's and Hero's resentment towards their *patria*. – Stephen HEYWORTH (Univ. Oxford), in *Some Polyvalent Intratextualities in Fasti* 3, uses the Numa and Anna Perenna episodes to illustrate how Ovid's *Fasti* looks back to his earlier works (the Dido epistle for Anna's story, e.g.), collaborates with the *Metamorphoses* in telling the story of Aeneas, about to become *Indiges* on the banks of the Numicius; and has a double relationship with the *Tristia*, which enables the poet to cast himself as Numa and as Anna, and vice versa. – In his paper entitled: "Ovid, *ex Ponto* 4: An Intratextually Cohesive Book", Tristan FRANKLINOS (University of Oxford) argues that the authorial hand may be discerned in the arrangement of the poems of Ovid's final book of *epistulae* through a consideration of the intratextual relationship between the poems. Franklinos focuses on *Pont.* 4.1-6. – The papers by Andrew LAIRD and Philip HARDIE concentrate on the intertextual and intartextual reflection of Vergil and Ovid in the *Culex* and Late Antique poetry, respectively. In his paper, *Reflections of Ovid and Virgil in structuring the Culex*, Andrew LAIRD (Brown Univ.) highlights the literary historical significance of some intratextual features of the *Culex* which are shaped by intertextual determinations – of Ovid's *Metamorphoses* as well as of Virgil. By attributing a text's 'design' (or thematic structuring) as well as its evocations of other texts to *readers*, this paper sets out three different ways of

structuring the *Culex*: (i) a tripartite model based on Virgil's oeuvre; (ii) a bipartite model prompted by parallels with Virgil *Eclogue* 6; (iii) a unipartite model prompted by parallels with the Narcissus narrative in Ovid *Metamorphoses* Book 3. The final model suggests that the adoration and mirroring in the Narcissus story has a direct bearing on the poet's emulation of Virgil in the *Culex*. Philip HARDIE (Univ. Cambridge), *Augustan and Late Antique Intratextuality: Virgil's Aeneid and Prudentius' Psychomachia*, argues that Prudentius' allegorical epic on the battle of the Virtues and Vices and the building of the Temple of Wisdom is intensely intertextual with Virgil's *Aeneid*. This paper explores the extent to which that intertextuality is mapped on to the kinds of intratextuality that may be traced in the *Psychomachia*, and looks for both continuities and discontinuities in readings of the internal relationships of the two poems. If there are significant differences, are these best seen as a reflection of the different kinds of plot in the two poems, or as a reflection of the different poetics and reading practices of the Augustan period and late antiquity? – The following two papers deal with intertextuality along with intratextuality in Seneca's prose and poetry. In his paper, *From Intertext to Intratext in Senecan Prose and Poetry*, Christopher TRINACTY (Oberlin College, USA) examine the way that Seneca manipulates language from intertexts in his works and how this process differs in his tragedies from his prose works. This paper focuses on two intertexts, one from the *Thyestes* and one from the *Naturales Quaestiones*, in order to examine how the intratextual repetition of intertextual language functions. It is shown that Seneca offers a pointed Stoic reading of such intertexts in the *Naturales Quaestiones*, as opposed to a more "open" interpretation in his tragedy. – Stavros FRANGOULIDIS (Aristotle Univ.), in *Intertextuality and Intratextuality: Euripides' Iphigenia at Aulis and Seneca's Troades*, argues that in his *Troades* Seneca may not simply drawing on Euripides' *Hecuba* and *Troades* but also alluding to the latter's *IA* to convey the horror of human sacrifice. The sustained presence of *IA* within the play helps provides a notable unifying thread to the play's two sub-plots, one focusing on

Astyanax and other on Polyxena. In terms of Seneca's intratextual discourse, this engagement with the text of *IA* in the *Astyanax* and *Polyxena* narratives further renders the latter an intratext of the former and vice versa, insofar as both seem to re-work the Euripidean *virgo*. This doubling of horror with the sacrifice of two innocent young people as reworking of the *IA* text intensifies the calamity that has befallen Trojans in the aftermath of the fall of Troy. – The next group of papers concentrates on issues of Neronian and Flavian intratextual poetics. In his paper, *Praise and Flattery in the Latin Epic: A Case of Intratextuality*, David KONSTAN (New York Univ.) treats eulogies in Latin epic, and specifically Lucan's praise of Nero in his *Bellum Civile*, as both isolable (they are identifiable as belonging to the tradition of epic composition at Rome) and at the same time integral to the poem – their intratextual ambience. Lucan's readers recognized such grafts when they saw them: they expected them to clash with other elements in the poem but also to be in dynamic counterpoint with them. – Evangelos KARAKASIS (Univ. Ioannina & Aristotle Univ.) in *Lucan's Intra/Inter-textual Poetics: Deconstructing 'Voice' in Bellum Civile* examines the way intratexts along with intertexts deconstruct a positively focalized Caesarian 'voice' with Augustan undertones in the Rubicon episode of the first book in Lucan's *Bellum Civile*. – In *The Trojan War will not Take Place: Fragmentary Intratextuality in Statius' Achilleid*, Alessandro BARCHIESI (New York Univ.) discusses the use of intratextuality in the study of incomplete works. Using as a test case Statius' *Achilleid*, where most scholars agree that the text is not only fragmentary but also left unfinished by the author, Barchiesi argues that certain intratextual tensions in the extant part of the poem allow us to make inferences about the project of the epic and its ideological significance. – The papers by Therese FUHRER and Ulrike EGELHAAF-GAISER examine intratextuality in Roman prose of the late republic and late imperial age, respectively. Taking the example of Sallust's *Bellum Catilinarium*, Therese FUHRER (Ludwig-Maximilians-Univ. München), *On the Economy of 'Sending and Receiving Information' in Roman Historiography*, wish-

es to show how a historiographical text can be re-semanticised by the economy of ‘sending and receiving information’, that is, how historical facts can be re-semanticised by the arrangement and breaking up of certain pieces of information, on the one hand, and on the other by their juxtaposition alongside other pieces of information and the consequent creation of interfaces with other chains of events. – In her paper, *Roman Riddles for Attic Nights: Intratextual Feasting with Aulus Gellius* (N.A. 18,2 and 18,13), Ulrike EGELHAAF-GAISER (Univ. Göttingen) raises the question whether and to what extent intratextual links beyond the undisputed relation between “title and text” play a role in the *Noctes Atticae* – and how they can work if a reader only reads the work in a selective manner. To come up with an answer to this question, the paper focuses on different types of intratextuality that occur within the text; the Saturnalian riddle game as described in N.A. 18,2 and 18,13 is considered as an excellent example, because it conveys not only practical knowledge about riddles and fallacies in their various facets but also persistently asks the reader to actively decode the underlying messages and texts. The supposed goal of this method is to provide a consistent incentive for the reader to read the work as broadly and attentively as possible. – In his closing lecture, *Fragmentary Thoughts on Unity*, Richard HUNTER (Univ. Cambridge) considers very various important ancient passages from the Presocratics, Herodotus, Thucydides, Euripides, Plato bearing upon literary unity and the idea of ‘necessity’ in the composition of literary narratives. The opening section extends recent critical concern with reflections of Empedocles in Horace’s *Ars Poetica*. (Theodore PAPANGHELIS, Stephen HARRISON, Antonios RENGAKOS, Stavros FRANGOULIDIS)

Du Bronze récent à la romanisation (XIV^e-IV^e siècles av. n.è.). Première rencontre des doctorants et jeunes docteurs sur l’Italie préromaine: Paris, Institut national d’histoire de l’art 1^{er}- 2 juin 2017. – La Première rencontre des doctorants et jeunes docteurs sur l’Italie préromaine avait pour objectif de réunir la nouvelle génération de chercheurs dont

les travaux tendent à une meilleure connaissance et compréhension des territoires et cultures de l’Italie préromaine. Ces rencontres visaient aussi à promouvoir les échanges entre jeunes chercheurs et à redonner une certaine visibilité à une tradition des études qui pâtit aujourd’hui d’un nombre réduit d’enseignements dans les institutions françaises, alors que les thèses en cours et celles soutenues ces dernières années, les derniers colloques internationaux et programmes de recherche, témoignent d’un dynamisme notable de la recherche. Vingt communications, présentées par des doctorants et post-doctorants rattachés à une institution française, ont donné corps à ces rencontres, pendant qu’une table ronde invitait à s’interroger sur le concept d’Italie préromaine et ses définitions plurielles clôturait la première journée. Quatre grands thèmes fédérateurs – les circulations humaines et matérielles, l’historiographie et l’histoire des collections, l’organisation des villes et des nécropoles, les relations entre les communautés humaines et leur environnement – ont été mis en évidence dans les différentes présentations et ont constitué la trame de ces journées: cette organisation thématique a permis de dépasser les clivages régionaux et chronologiques, afin de faire dialoguer les espaces, les cultures et les modèles, pour appréhender de manière plus globale cette Italie préromaine. – La première journée des rencontres était consacrée à la question des circulations humaines et matérielles, abordée à partir de la documentation issue des nécropoles et des habitats. Neuf communications, modérées par Alessandro NASO (CNR), Stéphane VERGER (EPHE) et Stéphane BOURDIN (Éc. franç. Rome), se sont penchées sur les différentes formes de mobilités observées au sein des communautés, sur les marqueurs matériels de ces mobilités, sur les processus d’acquisition, de transformation ou d’intégration d’éléments allogènes, ainsi que sur les voies et les réseaux de communications et d’échanges. Les présentations de la matinée ont porté sur les vestiges funéraires, pendant que celles de l’après-midi ont concerné plus particulièrement les habitats. – La première communication, présentée par Reine-Marie BÉRARD (Éc. franç. Rome) et Ségolène MAUDET (Éc. franç. Rome), portait sur les