

ABSTRACTS

DANIELLE VAN MAL-MAEDER, *Fantasmî in biblioteca. L'Antichità nel Manoscritto trovato a Saragozza*

The present study deals with some references to ancient sources, especially in ghost stories, in the *Manuscript Found in Saragossa*, by Jean Potocki. Alongside stories that recall episodes of Apuleius' *Metamorphoses* (in particular from book I and book X), Potocki (who loves to confuse and even disguise his sources) shows references less expected to texts, such as the *Life of Apollonius of Tyana* by Philostratus and the epistle of Pliny the Younger to Licinius Sura, in which Pliny inquires his correspondent's faith in ghosts. The result is a thematization of the question of the book-source: the books become a source of information, a source of knowledge, a source of entertainment. The works of the ancients, with their authority, participate, in the same way as oral histories, to the construction of a universe in which the hero of the romance must learn to distinguish the true from the false, the real from the imaginary – or from the artificial.

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GIANFRANCO AGOSTI, *Libro della poesia e poesia del libro nella Tarda Antichità*

This paper deals with some images of the book in late antique Greek poetry. First of all, I take into account the complex relationship of Nonnus of Panopolis with the Homeric model, showing that the Nonnian definition «Book of Homer» (instead of «Homer» or «Homeric poetry») is due to the new image of Homer typical of Late Antiquity: Homeric poems were considered Sacred Books, both by pagans and Christians authors, and their author was regarded as a holy man. In the multi-faceted imagery of book in late antique literature, I focus on one aspect, not adequately explored, that is the book which becomes object of poetic activity. Poetry on books and books preserving poetry are two sides of the same coin underlying many variations: books as guardians of memory (for example, very frequently in the particular genre of «Book epigrams»), the glory for those who preserve books and correct texts, books that contains within themselves all the books. Finally, I briefly discuss the ideological project of Christian centos, poems based on the idea that the Book of Homer can be dismantled and reassembled in order to highlight the truth of Christian Faith.

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MARCELLO FERRARIO, *Libri, lettori e pericoli nella saga di Harry Potter*

Narrative metalepsis has mostly been regarded and studied as a narratological device typical of experimental literature; nevertheless, it recurs frequently in modern children's literature. Die unendliche

Geschichte by Michael Ende is perhaps the most well-known case. A comparison between this novel and the Harry Potter series reveals how J.K. Rowling exploits many stereotypes, topoi, and technical devices typical of the genre. Furthermore, it demonstrates the way she subverts the representation of books and the act of reading that are normally related to it. On the whole, the author outlines a portrayal of books and readers which is coherent in itself, but one which is also irretrievably ambiguous and contradictory when related to the kind of reading that Rowling's narrative urges and incites.

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MASSIMO GIOSEFFI, All'ombra dei grandi libri: la selva Andes di Pietro Marso

Andes Virgilio natale solum, a silua by the Italian humanist Petrus Marsus, was published in Mantua in 1480. The present paper investigates the role of that text as a turning point from Statius' concept of the silua to the siluae by Politian; it also shows that the siluae were intended by Politian as an introduction to classical texts, exactly in the way of the first printed editions of classical texts, where these texts were accompanied by other poetic compositions, conceived as an introduction to the classical author.

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STEPHEN HARRISON, Themes and Patterns in Horace Odes Book 2

This paper considers some formal elements of the second book of Horace's Odes: the number, metre and length of poems, the architecture of the book and of some poems, the diversity of addressees, and the book's relationship to some other contemporary literary texts.

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STEFANO ZIVEC, Pascoli in una libreria di successo

This paper considers some aspects of Pascoli's Latin poem *Sosii fratres bibliopolae* (1899), his compositional, rhetorical and allusive devices, in relation to the ancient literary models and his own Italian poetry. It also offers the first edition of a still unknown and unpublished manuscript, the first draft of the poem, discovered by the author in the Archive of Castelvechio.

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ELENA MERLI, *La lima e il testo da Ovidio a Marziale: poetica e comunicazione*

In the poetic texts from the Imperial age (from exiled Ovid to Martial and Statius) the metaphor of poetic lima undergoes a deep transformation: the lima is no longer in the hands of the poet, who has polished his verses for years and years, but (often) in those of a cultivated patron, requested by the author to correct the book before publication.▣

In the Flavian age the lima is then placed within the complex communication system of literary patronage, where it becomes an element of homage and compliment. However, the metaphor never loses its original poetological meaning: both Martial and Statius use it differently, in relation to themselves and in relation to intellectual patrons, thus subtly reaffirming their own different and higher commitment to literature.

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ENRICO MAGNELLI, *Immagini del libro nella letteratura di Bisanzio*

This paper explores the various ways in which Byzantine authors exploit the traditional Greek imagery related to books and writing. If in most cases they just reactivate well-known topics and metaphors, we can single out at least two themes peculiar to Byzantine culture: a bent for spiritualizing every aspect of the book, having even ink and bindings bear a mystical meaning, and the widespread habit of describing both Christ and the Virgin Mary as volumes. In Byzantium, books have completed their process of becoming 'subjects' and (very important) persons.

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JULIEN PINGOUD, *Ovidio traduttore della sua vita: i Tristia e le Epistulae ex Ponto nella traduzione curata da Chantal Labre*

The article deals with the problem of translation, providing some thoughts on how the books of the poet become the books of the translator, through the analysis of the French translation of Ovid's *Tristia* and *Epistulae ex Ponto* by Chantal Labre (*Ovide: L'exile et le salut*, 1991). Ovid's reflections on his own poetry become, in Labre's translation, reflections on translating; Labre emphasizes the autobiographical character of Ovid's exile poems. One cannot define *L'exile et le salut* a literal translation, in the light of translator's various interventions. Labre, however, provided a translation that is also faithful exactly because it reveals his status of translation: passages where it leaves literalism to introduce the word "libre", "fidèle" or "traduire" are nods to remind us that we are not reading the original, but another book.

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LUIGI PIROVANO, *Cursim scripsi quae potui: Tiberio Claudio Donato rilegge il suo 'libro'*

This paper contains a detailed analysis of the final epistle of Tiberius Claudius Donatus' *Interpretationes Vergilianae*, addressed to his son Donatianus. Through a comparison with Verg. Aen. VII 641-646 (and Donatus' interpretation of these lines) it is possible to argue that Donatus was envisioning this epistle as the conclusion of a long work (the commentary itself) and the starting point of a new endeavour: the writing of a thirteenth book covering all the Realien of the Aeneid.

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FRANCESCO STELLA, *Mito del libro e poesia libraria in età carolingia*

In Carolingian poetry there is a strong increase of the frequency of lexemes connected to the book. Writing and reading become a subject of poetical composition both because of the diffusion of paratextual verses (dedications, metrical prefaces, captions) and of poetical praises of the activities, environments and tools related to the written word, that are perceived and celebrated as a mean for social upward and for recording deeds, so creating an apparatus able to build memory and identity of peoples, families and persons. Even a poetry of the meaning-giving processes is developing, testified by the biblical and grammatical verses by Alcuin, Teodulph, Angelomus, Smaragdus and other poets, that produces a repertory of new images referring to the power of polysemy, especially in biblical texts.

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