

Mario Lentano

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«Onde si immolino tre vergini o più»

Un motivo mitologico nella declamazione latina

Abstract: Myth, drama and declamation, both Greek and Roman, share the theme of the young virgin requested by an oracle to be sacrificed in order to stop a pestilence. The contribution aims to analyze thoroughly the *corpus* of ancient school *controversiae* dealing with this subject, and to detect the debts of the declaimers towards the preceding literary tradition; in particular, it sheds light on the influence exercised by Euripides' *Phoenician Women*, and by the story of Menoeceus' self-sacrifice, on the treatment of the theme in school rhetoric.

Keywords: Declamation, Self-Sacrifice, Euripidean Drama, Menoeceus, Oracles.

Biagio Santorelli

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«Quaeritur an servus sit»

Casi di schiavitù per debiti nella declamazione latina

(pagine 28-41)

Abstract: This paper focuses on the extant Roman declamations featuring characters of *addicti*, i.e. free-born Roman citizens not able to pay back a debt and consequently "assigned" to their creditors. A comparison with the extant legal texts governing the debt bondage of Roman citizens suggests that the *addictus*, as portrayed in Roman declamation, may be the outcome of a rhetorical creation; therefore, caution is needed in assuming declamatory sources as witnesses to the actual condition of *addicti* in the Roman imperial age.

Keywords: *addictio*, *nexum*, Quintilian, Calpurnius Flaccus, Debt Slavery.

Alessandra Rolle

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L'importanza del confronto

Un'analisi di Sen. contr. x 4, 23

(pagine 42-49)

Abstract: This essay analyses a programmatic passage of Seneca the Elder's *Controversiae* book x, in which Seneca explains why he uses Greek quotations as well as Latin in his work. The transmission of the text has been suspected of corruption, but the comparison with Seneca's general approach to Greek declamation suggests that the *lectio tradita* ought to be maintained. By quoting altogether Greeks and Romans, Seneca aims both to show the non-inferiority of the Latin declamation, and to underline important differences in freedom of expression between Greek and Latin.

Keywords: Greek and Latin Declamation, Seneca the Elder, Freedom of Expression.

Maurizio Massimo Bianco

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«Prendere ad esempio»

Quando padri e figli sono innamorati (con una lettura di Sen. contr. II 6) (pagine 45-59)

(pagine 50-72)

Abstract: This paper investigates the theme of erotic rivalry between father and son in Roman declamation, particularly in Ps. Quint. *decl.* 356, Calp. *decl.* 37 and, especially, in Sen. *contr.* II 6. The analysis emphasizes the decisive contribution of the comedy to outlining this type of conflict, also interpreted according to Quintilian's theoretical reflection on this *scholastica materia*.

Keywords: Seneca the Elder, Erotic Rivalry, Father and Son, Comedy, Declamation, Quintilian.

Michael Winterbottom

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The Words of the Master

(pagine 73-83)

Abstract: This paper discusses the *sermones*, the informal passages of advice, typically concerning the division of a case and the line to be followed (*color*), addressed to his pupils by the *rhetor* whose model speeches make up the collection of *Minor Declamations*. While providing a general survey of his methods and views, it also gives detailed treatment of several extended passages that raise particular difficulties of interpretation.

Keywords: Declamation, *Minor Declamations*, Division, Colour, Ps. Quintilian.

Alfredo Casamento

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Serve ancora uccidere i tiranni?

A proposito di Ps. Quint. decl. 253

(pagine 84-97)

Abstract: The paper deals with Ps. Quint. *decl.* 253; in the text, concerning one of the best known themes of the declamatory literature, a tyrannicide, after killing a tyrant, asks the community to approve a *rogatio* in order to sent it to the tyrant of the nearby city. The declamation focuses on a hero willing to put the salvation of the community before his own, a theme certainly usual in Latin thought, tracing furthermore new interpretative ways in the declamatory culture.

Keywords: Ps. Quint. *decl.* 253, *rogatio*, Tyrant, Tyrannicide, Cicero, Virgil.

Luciano Landolfi

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Sulle tracce di Ovidio epico?

Contese tra padri e figli in Ps. Quint. decl. 258

(pagine 98-117)

Abstract: In the *Minor Declamation* 258 it is possible to notice some echoes of the *Armorum iudicium* of Ov. *met.* XIII 1-383, an episode whose success in Greece and Rome dates back to the Cyclic poems. Porcius Latro, the famous

rhetorician and teacher of Ovid, chose this subject for one of his declamations and provided his pupil with a model: in fact, as showed by Sen. *contr.* II 2, 8, the poet borrowed from the *rhetor* some literal expressions. We can also remember Sen. *contr.* X and Calp. *decl.* 21, two of the most important texts where the motifs of family disputes and reward for *viri fortes* are re-elaborated, in different ages. Therefore, the *Minor declamation* 258 is one of these interesting adaptations of the theme: it is rich in similarities and differences when compared with the cited declamations, which are connected to the paradigmatic plot of the quarrel between Ajax and Ulysses for Achilles' weapons, a plot to which Ovid had already paid a tribute.

Keywords: Ovid, Ps. Quintilian, Declamations, Generational Conflicts, Intertextuality.

Julien Pingoud

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«TOTUM EST ENIM IN EODEM»

La Petite déclamation 259 ou le mélange des genres

(pagine 118-128)

Abstract: Roman declaimers often use intertextuality to characterize a *persona*. This paper examines literary references in *Minor Declamatio* 259. The speech, defending an *adulescens*, echoes successively Virgil's *Aeneid*, Cicero's *Divinatio in Caecilium*, and comedy plots. Such a variety may be connected to the *thema* of declamation, which recalls ancient novel, a hybrid genre by definition. At the end of the speech, the young man appears as a suicidal lover: this performance brings him even closer to a novel protagonist.

Keywords: Declamation, Intertextuality, Vergil, Cicero, Comedy, Novel, Threat of Suicide.

Lucia Pasetti

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Un tema storico nelle *Minores*

Per una lettura della decl. 292

(pagine 128-139)

Abstract: This article addresses some interpretative issues concerning the text of *decl.* 292. In paragraph 1 (*sermo*), the obscure way in which the Master faces the problem of the *status* confirms the dependence from Quintilian's *Institutio*, where this particular case appears to be known but is not fully theorized (as will be, later, by Hermogenes). In par. 4 it is advisable to retain (with Shackleton Bailey 2006) the reading of the mss. (*Illud enim est tempus doloris*), deleted as antintrusive gloss by M. Winterbottom 1984: the sequence recalls Cic. *Sest.* 52 (on the sufferings of Cicero's exile). In par. 6, the expression *perdidi beneficium*, used in a pregnant sense, posits a direct relationship between the Master of the *Minores* and Seneca's *De beneficiis*.

Keywords: Ps. Quintilian, Declamation, Status Theory, Seneca, *beneficium*.

Danielle van Mal-Maeder

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Quand Démosthène déclame en latin

Ps. Quint. decl. 339

(pagine 140-148)

Abstract: Corippus' *adlocutiones* don't give many original contributions in terms of reuse of topics, but represent a field where the author can demonstrate his affection for the sense of order and hierarchy. His development of the commander's example and *aristeia* in front of the army – another commonplace in epic – complies with the ideological program of the poem as well.

Keywords: Corippus, Historical epic, Commander's speech, Example, *Aristeia*.

Andrea Balbo

(Università di Torino)

«Cetera non sunt narranda, pingenda sunt»

Retorica visuale e actio in Calpurnio Flacco

(pagine 149-159)

Abstract: My paper aims to explore the traces of non verbal languages and oratorical delivery in the *excerpta* of Calpurnius Flaccus. First of all, I focus briefly on the history of the *actio* and on its relationships with the gestures and the use of voice in Roman Literature; then I deal with the use of these elements in Calpurnian texts observing how their importance has been underestimated though perfectly recognizable even in the survived fragments.

Keywords: Calpurnius Flaccus, Declamations, Rhetoric, Oratory, *actio*, Performance.

Antonio Stramaglia

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Il titolo della VI *Declamazione maggiore* pseudo-quintiliana

(pagine 160- 162)

Abstract: A renewed joint scrutiny of the manuscript tradition and of ancient declamatory practice leads to conclude that the actual and only title of Ps. Quint. *decl.* 6 was *Corpus proiectum*.

Keywords: Rhetoric, Declamation, Ps. Quintilian, Titles, Paratext.

Emanuele Berti

(Scuola Normale Superiore)

Una declamazione per burla

Il Iudicium coci et pistoris di Vespa (Anth. Lat. 199 R. = 190 Shackleton Bailey)

(pagine 163- 182)

Abstract: Vespa's *Iudicium coci et pistoris*, one of the most famous pieces in the *Anthologia Latina*, looks like a poetic experiment, which places itself at the intersection of various literary genres. In this paper I aim at demonstrating that this short poem can be usefully read as a parodic declamation, a sort of comic transposition of a *controversia* included in Ps. Quintilian's collection (*decl.* 268). At the same time, Vespa's poem shows the decisive influence of another well-known example of a poetic *controversia*, the *armorum iudicium* in Ovid's *Metamorphoses* book XIII.

Keywords: Vespa, Declamation, Parody, Ps. Quintilian, Ovid.