

Esperienze a confronto. Incontro italo-francese sulle traduzioni delle Lettere di Gerolamo
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Benedetto Clausi

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UNA NUOVA TRADUZIONE ITALIANA DELLE *LETTERE* DI GEROLAMO

(pagine 535-550)

Abstract: The Author presents the project of a new Italian translation of Jerome's Letters, that will be made by B. Clausi, A. Di Berardino, S. Isetta, M. Marin, V. Messina, C. Moreschini, respectively the director (Moreschini) and the members of the scientific committee of the «Opera omnia di san Girolamo» depending on Città Nuova publishing house in Rome. The letters – with the Latin text by I. Hilberg (CSEL 54-55-56) in the opposite page – will be divided into four volumes, also including introductions, bibliographies, textual apparatus, explanatory notes, indices. In the first section of the paper it is described the structure and the purposes of the project and it is illustrated the translation's theoretical concept and method underlying it. In the second part, it is outlined the human and cultural personality of Silvano Cola, author of the most widespread Italian translation of Jerome's Letters (1961-1964), with a reconstruction of the historical and cultural context in which that translation was produced, within the Focolare Movement. In conclusion, two passages of the epist. 2 and 3 offer a specimen of the problems posed by the Jeronimian epistolary writing style and the possibility of comparing the new translation with those by Cola (i, Rome 1961) and by Jérôme Labourt (i, Paris 1949).

Keywords: Jerome, Letters, Translation, Commentary, Silvano Cola, Jérôme Labourt.

Benoît Jeanjean

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POURQUOI FAUT-IL REPRENDRE L'ÉDITION FRANÇAISE DE LA *CORRESPONDANCE* DE JÉRÔME?

(pagine 551-564)

Abstract: People who wants to read Jerome's *Letters* into French uses to read them in J. La-bourt's edition published by Les Belles-Lettres between 1949 and 1963. This edition however presents two notable flaws: the Latin text and the French translation. Labourt indeed died before having finished his edition and the three last volumes have been published without the rigor required by a scientific publication. The Latin text is neither this of I. Hilberg, which Labourt claims, nor this of Migne's edition in the *Patrologie Latine*. The critical apparatus presents many faults and defaults, and no one can use Labourt's text without any risks. Otherwise translation doesn't respect Jerome's style and lots of his quotations from the classics or the Bible are not identified or reported. These are the reason why it's today necessary to revise the edition of the *Letters* and provide a new and more respectful French translation, as I began to do with a team of scholars and specialists of Jerome.

Keywords: Jerome's *Letters*, Edition, Traduction.

Emilie Balavoine

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LES LETTRES APOLOGÉTIQUES DE JÉRÔME

Proposition de définition et délimitation du corpus

(page 565-575)

Abstract: Jerome wrote many letters for which a classification has been suggested. However, for the apologetic letters, such a classification is inoperative: some of these letters do not match the intended criteria and some partially match them. It is therefore necessary to redefine this classification which reduces the understanding of these letters, by proposing to see in them an apologetic tone that allows a more rigorous analysis to the matter of this correspondence.

Keywords: Jerome, Letters, Apologetic, Taxonomy, Literary Genre.

Régis Courtray

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L'EXEGESE DE VIGILANCE SUR *DANIEL* 2, 34.45 ET LA REPONSE CINGLANTE DE JEROME

(*EPIST.* 61, 4)

(page 576-587)

Abstract: The examination of the exegesis of Vigilantius on *Daniel* 2 allows us to put into perspective the interpretation given by the priest of Calagurris and to show that, beyond his theological error in making the mountain a figure of the devil, it is not isolated from tradition as Jerome suggests. If, at first reading, the violence of the monk's response may come as a surprise, it is better understood in the light of two elements that this article attempts to highlight: on the one hand, Jerome's concern to defend his orthodoxy in the face of accusations of origenism of which he was a victim and which questioned not only his person but above all his exegetical work; on the other hand, the monk's desire, through Vigilantius, to target his main accuser, Rufinus: *Letter* 61 was indeed written against not only Vigilantius but also Rufinus, the two parties having been linked since their interview of 395. Finally, *Daniel* is only one of many pretexts for declaring Vigilantius heretical, and this helps to explain why, when it comes to an exegetical disagreement, Jerome gets so angry with such force; his rage is exercised above all against those who rage against him, Vigilantius and, through him, Rufinus.

Keywords: Jerome, Daniel, Vigilantius, Rufinus, Origenism.

Michel Cozic

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QUAND RUFIN D'AQUILÉE SE DEFEND

L'Apologia ad Anastasium et les Lettres 81 et 83 de la correspondance de Jérôme

(page 588-603)

Abstract: When he translated into Latin Origen's *Perì Archôn*, Rufin of Aquileia wrote in his preface that he just took over from Jerome and was in some way his disciple. Such a tribute could suggest that the latter remained a fervent admirer of Origen, whose dogmatic errors he had nevertheless undertaken to denounce. This was the starting point for the second phase of the origenist dispute in which the two opponents tore each other apart violently. Posterity has retained how vigorously Jerome attacked his former friend and how Rufin remained finally silent. It's however possible to find in Jerome's *Letter* 81 the marks of a genuine desire for conciliation and, in Rufin's *Apology to Anastasis*, proof that the accusations of heresy to which he was subjected by Jerome and his Roman friends, were not entirely founded. We are thus entitled to believe that without the vehement intervention of Pammachius and Oceanus in their *Letter* 83 to Jerome, the dispute between the two

translators could have remained more measured and marked by some Christian charity. This study gives in annex a complete translation of Rufin's *Apology to Anastasis*.

Keywords: Jerome, Rufin, Origenism, Apologie.

Sandra Isetta

(Università degli Studi di Genova)
(pagine 604-617)

IPOTESI DI INTERPRETAZIONE DI ALLUSIONI BIBLICHE

Ciliegie / fichi (epist. 31) e *scacciamosche* (epist. 44)

Abstract: Jerome wrote *epist.* 31 and *epist.* 44 in response to gifts received from Eustochius and Marcella. The letters combine expressions of gratitude with a digression on the biblical-allegorical meaning of the received objects, for a moral and parenetic purpose. The translation of the two letters cannot ignore the references to biblical texts and their interpretation in Jerome's exegetical works.

Keywords: Jerome, Thankful Letter, Gifts, Allegorical Exegesis.

Marcello Marin

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QUALCHE OSSERVAZIONE SULLA SCRITTURA EPISTOLARE DI GEROLAMO

(pagine 618-629)

Abstract: The paper analyses the epistles 25-30, 34-37 by Jerome about the epistolary genre, some cases of Italian translations and the reception of Verg. *georg.* ii 503-510 in *epist.* 30, 13, 2.

Keywords: Epistolary Genre, Exegesis, Translation, *verba/sensus*, Vergil.

Claudio Moreschini

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L'UTILIZZAZIONE DI TUCIDIDE NELLA VITA DI NICIA DI PLUTARCO

(pagine 630-639)

Abstract: Jerome repeatedly states that he has learned from Gregory Nazianzen the art of interpreting Scripture; his assertion can be confirmed by his agreement with Nazianzen in the interpretation of some crucial passages and in considering chastity the prelapsarian condition of human kind and therefore a moral obligation.

Keywords: Jerome and Nazianzen, Exegesis of the Holy Scripture and Ontological Status of Chastity.

MISCELLANEA

Caterina Pentericci

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DE TRUCULENTI NOMINE

Dalla maschera del rusticus al titolo della commedia

(pagine 640-663)

Abstract : It is widely believed that *Truculentus* by Plautus owes its title to the name of the *seruus rusticus*. However, the latter is never called by name in the play: the adjective *truculen-tus* is used with certainty on one occasion only, in v. 265, but it features a connotative function and it is not a proper name. The present contribution will mainly discuss the title and how it appears in the manuscripts that are relevant to the *constitutio textus*. Then, it will try and give an explanation to the *vexata quaestio* on the relevance of the *truculentus* character in the plot of the comedy that owes its name to him. Special attention will be paid to *rusticitas*, a dominant stylistic and comic element of the pièce. Finally, we will analyze the philological controversy concerning vv. 265-266 – based on the adjective *truculentus* and on the transmitted reading from the Ambrosian Palimpsest – and we suggest a possible interpretation of the passage.

Keywords: Plautus, Comedy, Textual Criticism, Paleography, Metrics.

Sabina Castellaneta

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ΚΙΘΑΡΙΣ, ΚΙΘΑΡΙΔΟΣ

(pagine 664-666)

Abstract: The article aims to demonstrate that *kivqari~* is a third declension noun with stem ending in -δ rather than, as it is generally considered, in -ι. Given that the only noun's genitive of which we have trace – in ancient lexicography and in Euripides' *Erechtheus* – is *κιθάριδος*, the A. suggests restoring this form in modern dictionaries and in the fragmentary Limenios' paian to Apollo, where the genitive *κιθάριος* is supplied by conjecture.

Keywords: *κίθαρις*, Third Declension Nouns, Dental Stems, Limenios' Paian to Apollo, Greek Lexicography.

Alessandro Schiesaro

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VIRGIL, *GEORGICS* ii 461-466

Lucretius, Catullus, and the Politics of Wealth

(pagine 667-674)

Abstract: This paper suggests that the contrast between urban wealth and simple rural life which Virgil draws at *Georgics* ii 461-466 alludes to Catullus 64, 43-51, and that both texts interact in turn with Lucretius' negative assessment of wealth in his second poem.

Keywords: Virgil, *Georgics*, Catullus, Lucretius, Wealth.

Sandro La Barbera

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NOTE TESTUALI A *CULEX* 140-145

(pagine 683-698)

Abstract: The text of *Culex* 140-145 is discussed, with the introduction of two new conjectures.

Keywords: *Appendix Vergiliana*, *Culex*, Textual Criticism, Manuscripts, Latin Philology.

Luca Basso

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STORIA DI UNA DEA ALLA RICERCA DEL TEMPO

Flora e i Ludi Florales nel calendario ovidiano (fast. v 183-378)

(pagine 683- 698)

Abstract: The representation of Flora, in the fifth book of the *Fasti*, employs several Greek features, which are implied by the historical cult of the goddess, and which orientate the initial expectations of Ovid's reader. Despite her Latin origins, Flora is depicted, somehow, as a foreign goddess who has to acquire a Roman identity through a process of (re)integration, as suggested by her own accounts. Flora underlines her relationship with Roman time, as she aspires to achieve a clear and crucial position in the Roman calendar as a nature deity. The construction of a Roman identity in connection with both natural and civil time makes this character a suitable patron of the calendrical poem.

Keywords: Flora, *Floralia*, *Fasti*, Time, Romanization.

Stefano Briguglio

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LA GEOGRAFIA DELL'ADULTERIO

Ruoli sessuali, mito e tensioni di genere nell' Agamemnon di Seneca

(pagine 699-710)

Abstract: This paper aims at exploring the clash and the interconnections between male and female, Greek and Trojan in Seneca's *Agamemnon*, especially in comparison with Aeschylus' play. After a close-reading of some pivotal passages, I will argue that Seneca stages a *pièce* based on boundaries violation, with remarkable consequences in terms of poetic genres. The dividing lines between sexes and ethnicities collapse, thus reveal a world dominated by *chaos* and by the reiteration of an evil past.

Keywords: Seneca's *Agamemnon*, Imperial Poetry, Ovid, Aeschylus' *Agamemnon*, Sexual Roles, Elegy.

Brenda Piselli

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LA *MOSTELLARIA* RIVISITATA

The English traveller *di Thomas Heywood*

(pagine 711-723)

Abstract: Brenda Piselli focuses her research on Plautus' influence on *The English traveller*, a tragicomedy by Thomas Heywood, which is based on the *Mostellaria*. Piselli compares accurately the two plays and shows the Heywood's debt to Plautus. In particular, Piselli points out that Heywood combines the plot of the *Mostellaria* with a gloomy story inspired by the gossip column of that time.

Keywords: Plautus, *Mostellaria*, Thomas Heywood, *The English traveller*, *Fortleben*, Latin Theatre, English Theatre.