

Cesare nella tempesta. Gli eccessi del tiranno e i limiti dell'epos nel libro v di Lucano

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CESARE E LA TRADIZIONE RETORICA SU ALESSANDRO MAGNO NEL LIBRO V DEL *BELLUM CIVILE* DI LUCANO

(pagine 231-251)

Abstract: The presence of the rhetorical model of Alexander the Great has been long recognized as an important feature of Lucan's *Bellum civile*, especially in the treatment of the character of Caesar. The association between the two leaders, particularly evident in the two last books of the poem, begins already in book V, at the right moment when Caesar, like Alexander, is moving toward an *alius orbis* (Lucan. v 238). So the model of Alexander is implied in many of the episodes of the book – the mutiny at Placentia, the crossing of the Adriatic sea and the storm, the speech of Caesar's companions after his rescue – all of which show significant contact points with such texts as Seneca the Elder's *suasoria* 1 (*Deliberat Alexander an Oceanum naviget*) and book 9 of Curtius Rufus' *Historiae Alexandri Magni* (a work in its turn deeply influenced by the rhetorical tradition). At the beginning of a new section of the poem, when the war is moving in *Macetum terras* (Lucan. v 2), the land of Alexander, Caesar is therefore assuming the traits of a new Alexander.

Keywords: Lucan's Book V, Alexander the Great, Caesar, Rhetoric, Seneca the Elder, Curtius Rufus, Oceanus.

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«TENDERE CONTRA». *Cesare e la bonaccia* (Lucan. V 403-460)

(pagine 252-270)

Abstract: When in Lucan. v Caesar sails from Brundisium and crosses the Adriatic, several intratextual references point to him crossing the Rubicon in Lucan. i: the two passages offer the same portrait of Caesar's behaviour as inherently divergent from that of his much-ballyhooed ancestor Aeneas. Paralleling Caesar's divergence from his bloodline, the Adriatic exhibits equally non-natural behaviour.

Keywords: Lucan, Caesar, Aeneas, Turnus, Palinurus, Adriatic, Rubicon, Bosphorus, Black Sea, Ovid.

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LUCANO E TITO LIVIO. *La guerra civile e il passato esemplare di Roma*

(pagine 271-285)

Abstract: In this paper I will focus on four episodes of Lucan's *Pharsalia*: Pompey and his party leaving Rome in Book I, Caesar's siege of Marseille in Book III, Curio's defeat in Book IV, Pompey fleeing from Pharsalus in Book VII. It will be argued that Lucan shapes the narrative of these episodes so as to present them as the reversal of certain past events of Roman history narrated by Livy in the extant part of his work. What is more, Lucan helps the reader to recognise such antiphrastic allusions by placing explicit references to those past events immediately before each of the aforementioned episodes. Overall, Livy's work proves to be not only a source for Lucan, but also an intertext.

Keywords: Lucan, Livy, Intertextuality, *exempla*, Antiphrastic Allusion.

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MASKED FEARS. *Power Dynamics between Caesar, Himself and His Soldiers*
(pagine 286-306)

Abstract: This contribution examines the storm narrative in Lucan's *Pharsalia* (v 653b-699) by focusing on Caesar's psychology. By contrast with Caesar's usual interpretation as a fearless character, he too is shown to be affected by fear, to the point that, in order to cope with it, he repeatedly dissimulates it in public. His monologue in the storm (v 654b-671) constitutes a paradigmatic example of such strategy, which relies on the complex overlapping of the tropes of the epic hero, the Stoic wise man and the tragic tyrant. The failure of his dissimulation, however, is revealed by the parodic effects triggered by the allusions to Pompey's destiny and the language of imperial epitaphs. Constituting a diptych with Caesar's monologue, the soldiers' tirade on his return to the encampment (v 682-699) shows a similar pattern. In the attempt to hide their fear, they collectively assume the identity of a hyper-elegiac lover, thus establishing a symmetrical pretence which befittingly responds to their general's. The scene as a whole therefore anticipates imperial dynamics, in which fear and desire to keep power determine the interactions between individuals.

Keywords: Caesar, Fear, Tyrant, *sapiens*, *simulatio*, Power Dynamics, Epic Genre, Stoic Philosophy.

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AMORE, ESIBIZIONE, PARTAGE. *La storia di Candaule in Erodoto e nelle riletture moderne*
(pagine 307-313)

Abstract: At Lucan. v 400-403, the poet appears to make an anti-Caesarian gesture concerning the celebration of the *feriae Latinae* in December of 49 BCE, but the details necessary to interpret this gesture are obscure upon first reading. A close examination of evidence from Caesar and other authors reveals that the celebration of this festival in this year was a source of controversy and that with these lines Lucan was staging an intervention against Caesarian rhetoric of religious legitimacy. This interpretation also sheds light on the lacuna at Caes. *civ.* I 6, 7.

Keywords: *Feriae Latinae*, Caesar, Lucan, Civil War, Textual Criticism, Roman Religion.

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UN GIGANTE IN MARE. *Cesare e la tempesta*
(pagine 314-335)

Abstract: This article focuses on the episode of Caesar and the storm. After analyzing the cosmic dimension of the sea storm and its sublime characterization, I examine the Gigantomachic imagery of the passage. Even though Caesar himself is depicted as a modern Giant, who challenges the limits of the sea and the boundaries between the human and the divine, he is not struck down by Jupiter's *fulmen* and successfully regains the earth.

Keywords: Caesar and the Storm, Cosmic Dissolution, Chaos, Sublime, Gigantomachy, Caesar as a Giant.

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«CAESAREAE DOMVS SERIES». *Cesare, Augusto e... Germanico nel Bellum ciuile di Lucano*
(pagine 336-361)

Abstract: This paper aims to analyse the influence of Germanicus' *Phaenomena* on Lucan's *Bellum Ciuile*. After a brief survey on astronomical reminiscences, I focus on sections relating to the dismantling of the Augustan ideology discourse (Lucan. I 143-157 and VII 860-868), where Lucan evokes Germanicus with an interesting antiphrastic attitude.

Beneath the surface of Germanicus' work, light is cast on Lucan's reception of Augustus' *Res Gestae* (especially in Lucan. v 372-373). The last section of the article is devoted to Lucan's claim of immortality and its literary sources (Lucan IX 980-986): among Virgil, Ennius and Ovid, we can also appreciate the presence of Germanicus' poetic self-representation.

Keywords: Lucan, Caesar, Augustus, Germanicus, Virgil, Ovid, *Res gestae*, Propertius, Horace.

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«VOS ESSE SENATUM». *Ideologia repubblicana e oratoria deliberativa in Lucan. V 1-49*
(pagine 362-373)

Abstract: The opening scene of the fifth book of Lucan's *Bellum civile* is a pivot of the poem, both from a narratological and an ideological point of view. In particular, the chronological setting of the events and the speech delivered by the consul Lentulus to the senators gathered in Epirus reveal a careful reworking of the historical tradition and a significant influence of rhetorical theory that concur in determining the importance of the passage in the general structure of the epic.

Keywords: Lucan's Historical Sources, Speeches in Lucan, Declamation in Lucan, Lucan's Pompey, Internal Chronology of *Bellum civile*.

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IL PERSONAGGIO DI CEFALO NELLE *METAMORFOSI* DI OVIDIO. *Modelli epici e scelte retoriche*
(pagine 374-389)

Abstract: This article focuses on the Pythia Phemonoe as described in Lucan's Book V (mainly Lucan. V 120-157). It will be argued that the use of the epithet *Phoebas* prompts us to detect a reference to the character of Cassandra. To distance himself from Virgil's Sibylline episode (a widely recognized model), Lucan patterns the beginning of the Delphic episode after an Ovidian tale of rape. This erotic and violent dimension can be construed as evocative of Cassandra's relationship with Apollo, whose sexual advances she resisted. Moreover, an in-depth analysis of the intertextual references to Seneca's *Agamemnon* (specifically Sen. Ag. 710-725) shows how Cassandra's inability to persuade others of her truthfulness is subverted in the Pythia's deliberate deceitfulness. Taking into account the influence of the model of Cassandra on Phemonoe reveals that Lucan has enhanced the differences from Virgil's Sibyl by giving the character of the Pythia an innovative tragic and mythological depth.

Keywords: Phemonoe, Pythia, Cassandra, Lucan, Seneca, *Agamemnon*, Ovid's *Metamorphoses*.

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«QUESTO È IL FIN DI CHI FA MAL»? *Lucano v 296-351. Le attese deluse del narratore e la protesta del personaggio*
(pagine 390-403)

Abstract: The main section of Caesar's speech to the mutineers (Lucan. v 296-351), which perverts the canonical structure of speeches to the troops, provides polemical answers to statements made by rival characters and by the narrator himself in the previous books of the poem. In this way, a rhetorical "duel" both between Caesar and his opponents and between Caesar and the narrator is developed.

Keywords: Lucan as a Narrator, Caesar, Cato, Pompey, Mutiny, Livy, Civil War.

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CAESAR AND THE SUPERNATURAL. *An Interpretation of Lucan. v 504-549*
(pagine 404-411)

Abstract: Caesar's attempt at crossing the Adriatic sea by night opens with a perverted hospitality scene. The fisherman Amyclas who is going to carry the general across the stormy sea appears as a Protean figure: he is able to read the weather signs, and to offer an insight into the cosmic dimensions of Rome's and Caesar's future.

Keywords: Hospitality Scene, Allegory of Seafaring, Weather Signs, Nocturnal Ambush, Nyktomachy.

Miscellanea

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PAX IN LUCR. V 1229-1230
(pagine 412-425)

Abstract: This paper intends to examine the semantic duplicity of the terms *pax* and *anima* in Lucr. V 1229-1230, and examines the symbolic use of the imagery of the winds, of the storm and of the shipwreck to represent the passions in the Lucretian poem and the Epicurean remedy to them, which leads to the achievement of the divine happiness, *eujdaimoniva*.

Keywords: Lucretius, *De rerum natura*, Epicurus, Gods, *pax*, Winds, Happiness.

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FAMA STORICA E FAMA POETICA. *Livio e Ovidio alle prese con il mito di Roma*
(pagine 426-454)

Abstract: The present article cross-references the treatment of the figures of Romulus and Numa in Liv. I and Ov. *met.* XIV-XV. The comparison aims to highlight how Ovid enters into a challenging dialogue with his model, selecting and dilating, among the episodes of the biography of Romulus and Numa treated by Livy, only those that the historian had explicitly judged as fanciful and unreliable. On the one hand, therefore, there will be further demonstration of the vital osmosis between poetry and historiography; on the other hand, however, it will be pointed out how fundamental the specificities of every literary genre are in identifying the value and function that the two authors attributed to their own work.

Keywords: Livy, Ovid, Romulus, Numa, Intertextuality, Literary Genre.