

IL TEATRO DELL'ORATORIA

Parole, immagini, scenari e drammaturgia nell'oratoria antica, tardoantica e medievale

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FRA PASSATO E PRESENTE. *Strumenti visuali e immagini nel processo*

(pagine 485-495)

Abstract: Irregular persuasive strategies, such as the display of images, the exhibition of corpses, the use of objects, the choice and emphasis of the scenarios surrounding the speaker represent a theme that is not very focused in traditional studies on classical oratory, and that was usually neglected already by the ancient rhetorical treatises. However, these are eminently spectacular techniques, often borrowed from the theatre, which offer continuous and often unexpected opportunities for confrontation with the extraordinary power of images in the modern trial and in contemporary political communication.

Keywords: Visual Tools, Images, Corpses, Trials, Judicial Oratory, Political Oratory, Theatre, Theatrical Machines.

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ACTORS AND THEATRE IN ARISTOTLE'S *RHETORIC* AND BEYOND

(pagine 496-511)

Abstract: This article examines the references to actors, dramatists, Greek tragedy and comedy and use of theatrical imagery in Aristotle's *Rhetoric* and some of his other treatises, especially the *Nicomachean Ethics* and *Politics*. It argues that Aristotle was immersed in theatrical culture and that this explains the preponderance of quotations from dramatic texts rather than, for example, rhetorical speeches, across his *oeuvre*. It places particular emphasis on his account of trials in which the dramatists were believed to have defended themselves, and shows that the aspect of Aristotle's rhetorical theory which has been most discussed in relation to theatrical performance, delivery, is actually the least important aspect. Since the life of the happy human via friendships with others and the social, political and deliberative life as a "political animal" in the *polis* is conducted via verbal reasoning and communication, this means that drama, in underpinning rhetorical theory and informing rhetorical practice, is fundamental to Aristotle's entire moral philosophy.

Keywords: Aristotle, Theatre, Rhetoric, Tragedians, Comedy, Actors.

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«IURIS FABULAM AGERE». *Simbolismo e ritualità in Roma antica fra azione processuale e azione teatrale*

(pagine 512- 525)

Abstract: The legal institutions of ancient Rome are characterized by a significant rituality which, as far as the procedural ones (*legis actiones*) are concerned, derives from the symbolic stylization of private violence that originally resolved the disputes. This rituality, which is found in the most ancient negotiating acts too, is also reflected in a series

of terms such as *agere*, *actus*, *actio*, *actor*, common to theatrical performances. The most significant point of contact is highlighted in the *in iure cessio*, a fake trial in which a subject who is not the owner of a thing claims it in court: since the true owner, consenting, does not defend his right, the thing is recognized property of the actor by the magistrate. The parallelism between procedural action and theatrical action does not fail even from the point of view of ascertaining the truth, since on the one hand one of the opposing statements of the parts is certainly false and on the other because the process is also subject to revision which can be promoted in the executive phase (*manus iniectio*).

Keywords: Symbolic Violence, Rituals of the Roman Trial, Trial and Theatre, Procedural and Theatrical Action, Trial Fiction.

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«ORATORI FINITIMUS COMOEDUS». *Modelli di gestualità nell'oratoria antica*

(pagine 526 -542)

Abstract: In a passage from *Noctes Atticae* (1 5) Aulus Gellius associates Quintus Hortensius Hortalus with Demosthenes for the effeminate characteristics of their *habitus* and their scenic gestures by narrating two episodes related to this aspect. The anecdote of Demosthenes goes back, ultimately, to Aeschines (1 131) in which the reference to women's clothing is closely connected to the nickname *Battalos/Batalos*, who could be identified with a wellknown flute player, according to the *topos* of the effeminate modes of scenic artists, in particular musicians and dancers: the pseudonym thus lent itself to various name-games, with malicious allusion to the orator's stuttering as well as to his homosexual tendencies. Also Hortensius' *actio* is approached to an excessive and effeminate form of acting, that of a pantomimist called Dionysia. This shows that, despite the changing times, the terms of *vituperatio* remain the same: what is criticized is excess, embodied by certain scenic forms that for their camouflage character could not be useful for oratory. Passive homosexual traits allude to what was actually an accusation of cowardice against the rival and aim at dismissing his testimony in the forensic agony as unauthoritative.

Keywords: *effeminatio*, *vituperatio*, *Battalos/Batalos*, *habitus*, Delivery.

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EVIDENZA E COLORE TEATRALE NELLE *VERRINE* DI CICERONE

(pagine 543-553)

Abstract: In Cicero's *Verrines* vivid descriptions impose themselves with the evidence of scenes, theatrical color in the use of comic terms and metaphors are combined to enliven the narration and enhance its persuasive effect with hints that reject Verres in the context of fiction and in the intrigues typical of the comedy and also in the variety shows' trivialities.

Keywords: Verres, *evidentia*, Triviality, Mimus, Comedy.

Alfredo Casamento

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«ANTE OCULOS». *Elementi di cultura visuale nell'eloquenza ciceroniana*

(pagine 336-341)

Abstract: Within the vast area of research relating to visual strategies as a rhetorical means *par excellence*, the paper deals with Cicero's way of using the term *ante oculos* and other related expressions in the orations. Due to the frequent and seemingly deliberate use of these expressive means, we can assume that there was a precise communication strategy aimed at exploiting the potential of rhetoric to connect, in an effective and productive way, image and speech, visual strategies and the evocative power of words.

Keywords: Cicero, Orations, *evidentia*, Visual Tools, Eyes.

Francesco Berardi

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UN ESEMPIO DI *ACTIO* AL FEMMINILE. *La retorica (populista) di Fulvia*

(pagine 569-577)

Abstract: We have a few informations about the rhetorical performance of female characters. This is not the case for Fulvia, Clodius’ and then Antonius’ wife: on several occasions she succeeded in conditioning the political life of ancient Rome through shrewd strategies of persuasion that involve props, clothes and gestures. The wise reuse of the *actio* allows her to overcome the silence to which the ethical code condemned her.

Keywords: Fulvia, Rhetoric, *actio*, Visual Tools, Populism.

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«DIMISSURI EUM SUMUS SINE SPECTACULO?» (AUG. *IN PS* 39, 9). *Agostino e il teatro della predicazione*

(pagine 578-599)

Abstract: The “theatrical” dimension of Augustine’s sermons is investigated, as a consequence of Augustine’s being a conscious and skillful heir of ancient school rhetoric: as a matter of fact, contiguity between *orator* and *actor* pertains to the Graeco-Roman view of oratory and is apparent also in Christian homiletics. A penchant for theatre and for any kind of public show belongs to Augustine’s Christian public; therefore, the bishop has to figure out strategies to render his preaching attractive, whenever he has to compete with profane shows, which often occur on the same days as Christian liturgies. The bishop of Hippo takes advantage of two main “theatrical” strategies: on the one hand, he appropriates public shows to the Church, and lists the many *spectacula Christiana* that the Christians should enjoy and prefer to the pagan ones; on the other hand, he often hints at the scene (*i.e.*, the physical location) of the homiletic performance, and, most importantly, sometimes he even acts as a movie director, arranging the scene for the display of God’s *mirabilia* in front of his audience (*e.g.*, *serm.* 320-323).

Keywords: Augustine of Hippo, Homiletics, Rhetoric, Rhetorical *actio*, Theatre.

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OGGETTI DI SCENA E INTERAZIONE CON LA *PERFORMANCE* ORATORIA
NELL’ELOQUENZA REALE E DECLAMATORIA DELL’ETÀ IMPERIALE. *Con un piccolo esempio iconografico*

(pagine 600-615)

Abstract: The paper aims to examine some examples of using visual tools in Roman oratory during the Imperial Age, as statues, weapons, descriptions of wounds and scars. In the following pages, I will study their role in the delivery of speech and its usefulness for persuasion.

Keywords: Oratory, Rhetoric, Visual Tools, Performance, Declamation.

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L'IMMAGINE DI EDESSA NELLA *NARRATIO* ATTRIBUITA A COSTANTINO VII PORFIROGENITO

(pagine 616-631)

Abstract: Revered as *acheiropoietos* (i.e., not made by human hands), the image of Christ from Edessa was a sacred cloth with Jesus' face. Preserved in the city of Edessa, it was conquered by the Byzantine army under the emperor Romanos I Lekapenos and brought to Constantinople on 16 th August 944. The precious relic, later called *Mandyllion* (tissue or towel), was credited with the power to put onto the throne the emperor Constantine VII Porphyrogenetos (945-959). This paper sheds light on some performing, "theatrical" and even histrionic aspects of the literary sources from the 10th Century, especially the *Narratio de imagine Edessena* (i.e., the *Story about the image of Edessa*, BHG 794-796) attributed to the emperor Constantine himself, and the *Antapodosis* by Liutprand of Cremona. A later version of the story can be found in Genoa, Italy: the 14th-c. frame of the *Mandyllion*, today in the church of St. Bartholomew of the Armenians, parallels the 10th Century. tradition, including some relevant *coups de théâtre*.

Keywords: Image of Edessa, *Mandyllion*, Constantine vii Porphyrogenetos, *Théâtre du pouvoir*, Romanos I Lekapenos, Icons.

Domenico Losappio

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(pagine 632-650)

LA *RECITATIO* NELLA *POETRIA NOVA*. Prime indagini sull'antica esegesi italiana

Abstract: This article aims to show the treatment of *actio* in the *Poetria nova*, analysing in particular some of the complete commentaries on the work of Geoffrey of Vinsauf composed between the end of the 13th and the beginning of the 14th Century: those by Bartholomew of San Concordio, Guizzardo of Bologna and Pace of Ferrara. The results of this study allow to make some reflections about the way of teaching the *Poetria nova* in Italy.

Keywords: Bartolomeo da San Concordio, *dictamen*, Guizzardo da Bologna, Pace da Ferrara, *Poetria nova*, *pronuntiatio*.

MISCELLANEA

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A NOTE ON SOPHOCLES, *OEDIPUS COLONEUS* 1054-1055

(pagine 651-656)

Abstract: In the second stasimon of Sophocles' *Oedipus Coloneus* the chorus describes the clash between Theseus and the Thebans. In Soph. OC 1054 ms. L, the families **r** (RQ) and **z** (ZnZo) attest the adjective **egremacan** referred to Theseus, whereas the family **a** (AUY) reports **ojeibatan**. L offers **ojeibatan** as **grafetai** variant; this is probably a mistake for **ojeibatan**. The most recent editors print **egremacan**. This paper argues that no explanation for the corruption of one word into the other stands up to scrutiny. Therefore, it is better to suppose that both **egremacan** and **ojeibatan** coexisted in the original text of the tragedy. Hermann proposed to keep both adjectives but his proposal involved other emendations, which do not seem necessary if we print linn. 1054-1055 as follows: **ehq jimai ton egremacan / ojeibatan Qhsen kai;ta; distou~** and we interpret 1054 as *dim. chor. B* < < < + < + < and 1055 as *ia chor ia* + < + < < + < + < + < + < .

Keywords: Sophocles, *Oedipus Coloneus*, Stasimon, Textual Criticism, Chorus, Theseus.

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VIRGILIO NEL CIRCOLO DI MESSALLA. *Ciris*, *Catalepton 9* e la letteratura di età tiberiana
(pagine 657-670)

Abstract: Two poems of the *Appendix Vergiliana*, *Ciris* and *Catalepton 9*, allude to a patronage relationship between Virgil and Messalla Corvinus, which is not attested in other sources. By reviewing the reasons that suggest interpreting these texts as post-Augustan impersonations of a “young Virgil”, it is proposed to date them to the Tiberian age. Not only would they conform in many ways to Tiberius’ literary tastes (Suet. *Tib.* 70), but the very choice of Messalla as a patron could be linked to the political and cultural influence of his sons Messalinus and Cotta.

Keywords: *Appendix Vergiliana*, *Ciris*, *Catalepton*, Virgil, Latin Pseudepigraphy, Tiberius.

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«Exceptit Seleucus fabulae partem» (Petron. 42, 1-2)

(pagine 671-676)

Abstract: This article argues that the words spoken by the freedman Seleucus in Petron. 42, 2 (*cum mulsi pultarium obduxi, frigori laeca<s>sin dico*) are a parodic allusion to some lines of the *Mnesiptolemus*, a lost comedy by the Greek poet Epinicus (PCG v, Epinicus, fr. 1 K.-A. = Ath. *deipn.* x 432b-c). In these lines Epinicus makes King Seleucus (we can only hesitate between Seleucus II Callinicus or Seleucus III Ceraunus) praise the wine mixed with honey and barley-groats as a solution to solar warmth. The article also argues that the source from which Petronius may have known Epinicus’s lines is probably the *Symmikta* of the grammarian Seleucus of Alexandria, nicknamed “Homeric”, a diner and later victim of Tiberius. Seleucus of Alexandria possibly quoted the *Hypomnemata* of Hegesander of Delphi, who in turn had cited Epinicus’s passage, as we know from Ath. *deipn.* x 432b-d. From Seleucus’s *Symmikta*, which could be the source of the section of Athenaeus’s *Learned Banqueters* on how the ancients mixed their wine (Ath. *deipn.* x 426b-432d), Petronius may have also known some lines of Alcaeus that echo in the *Cena Trimalchionis* (Alc. fr. 338, 1 ss. V. ~ Petron. 42, 2; Alc. fr. 346, 1 V. ~ Petron. 41, 10; Alc. fr. 347, 1 V. ~ Petron. 34, 7; 73, 6). Furthermore, the article offers some philological observations on the text of Ath. *deipn.* x 432b-c (= PCG v, Epinicus, fr. 1 K.-A.).

Keywords: Petronius’s *Satyricon*, Athenaeus of Naucratis, Epinicus, Mnesiptolemus, Seleucus of Alexandria, Hegesander of Delphi.

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HIERONYMUS SALLUSTIANUS – ITERUM. *Jerome*, epist. 30, 13, 2

(pagine 677-679)

Abstract: Jerome’s important *Letter 30* on the acrostical Psalms has recently been shown by Marin to conclude with an echo of Virgil. This same Jeromian passage can also be demonstrated to contain a previously unidentified borrowing from Sallust. This Sallustian imitation sheds significant light on characteristic features of Jerome’s compositional technique.

Keywords: Jerome, Sallust, Virgil, *imitatio*.

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IL CAPRAIO INNAMORATO DELL’*IDILLIO* III DI TEOCRITO E DI UN SOGNO TRA I
FLUTTI DI AL. PAPADIAMANDIS. *Analogie e differenze strutturali di un paradigma bucolico*
(pagine 680-697)

Abstract: It is useful to compare Theocritus' *Idyll* 3 with Alexandros Papadiamandis' tale *A Dream among the waters* (*"Oneiro sto; kuvma"*) published in the year 1900. The Alexandrian poet depicts an anonymous goatherd who sings his love for Amaryllis, an unruly girl. In his serenade, he evokes a catalogue of various mythical examples. At this respect, Papadiamandis' verism (ethography) provides a clear example of long-dating Bucolic tradition: the protagonist of the story remembers when he watched the flock of a monastery in his native island. At that time, he was a young boy and fell in love with a girl named Moschoula that he identified with his favourite goat. Theocritus' and Papadiamandis' shepherds live in contact with nature, their loving passion allows them to overlap between their personal experience and a privileged status as storytellers on love. In contrast to Hellenistic poem, feelings of guilt and the regret for the lost innocence mark the *Dream among the waters*. However, it is undeniable that this tale is inspired ~~in~~ by the vibrant cultural heritage of pastoral tradition according to Bucolic and classic models.

Keywords: Bucolic Poetry, Ethography, Comparativism, Theocritus, Al. Papadiamandis.