Das Alte Testament in der Dichtung der Antike

Paraphrase, Exegese, Intertextualität und Figurenzeichnung

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INTERNATIONALE TAGUNG

an der Bergischen Universität Wuppertal

23.-25. Januar 2019, Gästehaus Campus Freudenberg

BERGISCHE UNIVERSITÄT WUPPERTAL

14.00-14.30 **Begrüßung**

Prof. Dr. Dr. h.c. Lambert T. Koch
Rektor der Bergischen Universität Wuppertal

PD Dr. Thomas Wagner
Prodekan der Fakultät für Geistes- und Kulturwissenschaften

Prof. Dr. Michaela Geiger
Kirchliche Hochschule Wuppertal-Bethel, Vorsitzende des Vereins „Septuaginta Deutsch"

Moderation: Stefan Freund

14.30-15.05 **Thomas Gärtner** (Köln): *Die Verführungsrede der Schlange in den verschiedenen Genesisversifikationen*

15.05-15.40 **Domenico Accorinti** (Pisa): *La figura di Samuele nella poesia cristiana antica*

15.40-15.55 Pause

Moderation: Stefan Weise

15.55-16.30 **Donato De Gianni** (Wuppertal): *Figure e temi veterotestamentari in Commodiano*

16.30-17.05 **Roberto Palla** (Macerata): *Ancora sulle poesie bibliche di Gregorio Nazianzeno: la tradizione indiretta*

17.05-17.20 Pause

Moderation: Katharina Pohl

17.20-17.55 **Stefan Freund** (Wuppertal): *Alttestamentliche Motive in der frühchristlichen lateinischen Hymnendichtung*

17.55-18.30 **Juliette Prudhomme** (Straßburg): *La figure du poète et ses modèles vétérotestamentaires dans la poésie de Grégoire de Nazianze*

18.30-19.05 **Stefan Weise** (Wuppertal): *Alter Wein in neuen Schläuchen? – Epitheta alttestamentlicher Figuren bei Nonnos*

anschließend: gemeinsames Abendessen in der „Kneipe" (Campus Grifflenberg)

Moderation: Stefan Freund

09.00-09.35 **Reiner Henke** (Münster): *„Israel" = „Der mit Gott ringt": Genesis 32, 22–32 im Zweiten Tageslied des Prudentius (*cath*. 2, 73–92)*

09.35-10.10 **Francesco Lubian** (Schio/Padova): Christi figuram praeferens / Moses receptor ciuium*: la figura di Mosè nell'opera poetica di Prudenzio*

10.10-10.45 **Kurt Smolak** (Wien): Vacuavit umbram veritas: *Junger Mönch und Altes Testament (zu Paulinus von Nola,* carmen *24)*

10.45-11.15 Pause

Moderation: Donato De Gianni

11.15-11.50 **Isabella D'Auria** (Neapel): *Rappresentazioni del demonio nell'*Alethia *di Claudio Mario Vittorio*

11.50-12.25 **Luciana Furbetta** (Rom): *Esegesi e intertestualità: quale rapporto? Sondaggi su selezione, uso e funzione dell'interteso nei versi di Claudio Mario Vittorio, Avito di Vienne e Draconzio*

12.25-13.30 Mittagspause (Mensa Campus Freudenberg)

Moderation: Donato De Gianni

13.30-14.05 **Michele Cutino** (Straßburg): *Les rapports entre l'*Heptateuchos *du Ps.-Cyprien et l'*Alethia *de Claudius Marius Victorius*

14.05-14.40 **Maria Rosaria Petringa** (Catania): *Aspetti esegetici ed ecdotici dell'anonimo poema dell'*Heptateuchos

14.40-15.00 Pause

Moderation: Monika Vogel

15.00-15.35 **Danuta Shanzer** (Wien): *Bitter Waters in Late Antiquity: the Heptateuch Poet on Numbers*

15.35-16.10 **Hedwig Schmalzgruber** (Potsdam): Ille ego sum qui sum. *Die Reden Gottes im Buch Exodus der Heptateuchdichtung*

16.10-16.30 Pause

Moderation: Meike Rühl

16.30-17.45 **Kurzvorträge**:

Frédéric Barbosa (Straßburg): *Adam et Ève emportés par le vent dans l'*Alethia *de Claudius Marius Victorius (I, 529-536)*

Renaud Lestrade (Straßburg): *The Mamre Theophany (Gn. 18, 1-19,3) in the so-called Cyprianus Gallus'* Liber Geneseos *(v. 596-641):* Natus*,* Altor *and the third one*

Karina Rollnik (Mainz): *Die alttestamentlichen Figuren in der Psychomachie des Prudentius*

Lorenzo Livorsi (Bristol): *Visions of Heaven and Old Testament gems in Venantius Fortunatus' Life of St. Martin*

17.45-18.05 Pause

Moderation: Katharina Pohl

18.05-18.40 **Carl P.E. Springer** (Chattanooga): *The Poetics of Typology: Sedulius' Use of the Old Testament in the* Paschale carmen *and* Cantemus, socii, Domino

18.40-19.15 **Sylvie Labarre** (Le Mans): *Héros de l'Ancien Testament chez Dracontius:* exempla, *exégèse et écriture épique*

19.15-19.50 **Franca Ela Consolino** (L'Aquila): *La lezione dei padri: figure dell'Antico Testamento nel* De virginitate *di Aldelmo*

anschließend: gemeinsames Abendbüffet im Gästehaus

Moderation: Thomas Riesenweber

09.00-09.35 **Michael Roberts** (Middletown): *Typology, Comparison, and Example: Figures of Similarity in Avitus'* De Spiritalis Historiae Gestis

09.35-10.10 **Katharina Pohl** (Wuppertal): *Noah und die Arche bei Dracontius und Arator*

10.10-10.45 Pause

Moderation: Stefan Weise

10.45-11.20 **Janina Sieber** (München): *Typologie in den Hymnen des Romanos Melodos*

11.20-11.55 **David Hernández de la Fuente** (Madrid): Ὄργια Δαυίδ: *Mysticism, Space and Poetry in Paulus Silentiarius*

11.55-13.30 Mittagspause (Mensa Campus Freudenberg)

Moderation: Donato De Gianni

13.30-14.05 **Céline Urlacher-Becht** (Mulhouse): Defende populum vindice dextera *(v. 53): destins croisés de la* gens Gothorum *et du peuple d'Israël dans l'hymne* O verum regimen Christe fidelium

14.05-14.40 **Gianfranco Agosti** (Roma): *L'Antico Testamento nella poesia protobizantina. Da Giorgio di Pisidia a Leone il Filosofo*

14.40-15.00 **Abschlussdiskussion**

Abstracts

Thomas Gärtner: Die Verführungsrede der Schlange in den verschiedenen Genesisversifikationen

The paper examines different poetical versions of the snake´s seduction of Adam and Eve ranging from Late Antique Bible Epic (5th century AD) to Baroque Epic (17 century AD). Key questions concern the imagination of space, which remains somewhat vague in the biblical scene, and the measure of fault given respectively to the snake, the First Women and the First Man.

Domenico Accorinti: La figura di Samuele nella poesia cristiana antica

As Mark Leuchter points out in the introduction to his recent volume Samuel and the Shaping of Tradition (2013), while the books of 1 and 2 Samuel have been the focus of Old Testament scholarship for over a century – especially after the publication of the Samuel fragments from Qumran Cave 4 in the series Discoveries in the Judaean Desert, XVII (2005) –, the literary figure after whom these books are named has not yet received the attention it deserves. In fact, while Samuel is traditionally given the transition from the original tribal structure of Israelite society to a monarchy, this figure reveals an extraordinary complexity, for he plays different roles in various biblical sources as priest, prophet, and judge. The aim of this paper is to investigate the presence of such a 'liminal' figure in Christian poetry, by analyzing the reuse of Samuel's image in some of Gregory of Nazianzus' poems and epigrams (carm. II.1.1, II.1.11, I.2.10, II.1.92, I.2.2; AP 8.27, 8.28), in two poems of Paulinus of Nola (21, 24), and in two kontakia of Romanos the Melodist (10, 35 Maas/Trypanis). To these is added a passage in a remarkable invective poem by Michael Psellos about a monk from the Sabbas Monastery (21 Westerink), which refers to Samuel's pre-birth consecration to God by Hannah (1 Sam 1:11).

Donato De Gianni: Figure e temi veterotestamentari in Commodiano

In the works of Commodian, the references to Old Testament texts and figures aim mainly to illustrate and clarify the events described in the New Testament according to a Christological perspective. After a brief overview, this paper will focus in particular on the prophet Elijah (instr. 1,41,8 and apol. 833-864). A thorough reading of the passage of the Carmen apologeticum will explore both Biblical and patristic sources. The identification of possible classical poetic intertexts will also allow further observations on the representation of the prophet and on the whole story told.

Roberto Palla: Ancora sulle poesie bibliche di Gregorio Nazianzeno: la tradizione indiretta

Prolegomena to a critical edition of Gregory of Nazianzus' poems (part II): with reference to my previous studies concerning the manuscript tradition, the paper aims to provide the results of my research on the indirect tradition, with special attention to the poems I,1,12 and I,1,16.

Stefan Freund: Alttestamentliche Motive in der frühchristlichen lateinischen Hymnendichtung

Although the OT offers many tales and motifs showing the majesty of God and prefiguring the salvation brought about by Jesus Christ, none of these is used or mentioned in early Christian Latin hymns. This observation leads to have a closer look on the use of the OT in early Christian Latin hymns. (1) The Psalmus responsorius does not seem to refer directly to the OT: The OT-motifs which can be found in the text (David's election and kingdom; the prophet's words that God will call back his son from Egypt coming true) do not go further than what is mentioned in the NT. (2) Hilary of Poitiers introducing his hymns declares them to continue the genre founded by David, the poet of the Psalms. These, however, are to be read as Christological texts. A similar Christological reading (in words borrowed from Lucretius) is provided for Proverbs 8:22, too – an important passage in the author's struggle against Arianism. The mentioning of Adam depends on Saint Paul. (3) Marius Victorinus offers a subtle reinterpretation of the Creation of Man (Genesis 1:26) which fits with the pro-Nicene doctrine of the Son's participation in Creation. (4) Saint Ambrose, in his Christmas Hymn (5 Intende qui regis Israel), is the first one to make direct use of the poetic imaginary and language of the Psalms, again, however, re-using them in

reference to Jesus Christ. Furthermore, he slightly alludes to killing of Abel and, thus, makes the first non-Christological use of an OT-narrative. – To sum up, initially, Christian Latin hymns, although seen as actualizations of the Psalms, are so deeply involved in Christological discourses that they do not refer to the OT independently. Nevertheless, there is a development towards the use of the OT's poetic potentials which is beginning in Saint Ambrose.

Juliette Prudhomme: La figure du poète et ses modèles vétéro-testamentaires dans la poésie de Grégoire de Nazianze

Gregory of Nazianzus poetry raises specific questions in so far as he is one of the first Christian writers who were anxious to produce a significant poetic work covering several genres. Whereas his poetry is formally close to classical poetry, Gregory also belongs to a religious literary tradition whose roots are in the Old Testament. It is thus no surprise that numerous references to Old-Testament poetic verse should be found in his classical hexameters or iambs. How Gregory uses this tradition is however a more complex question: how does he, as a poet, place himself with regard to the poetic figures of the Old Testament? Are the Biblical poets models for Gregory, and what influence do they have on his way to conceive poetry and his role as a poet? First, we propose to study Gregory's explicit references to his illustrious predecessors. This enquiry shows that Grégoire's knowledge of Biblical poetry seems rather vague from a technical and theoretical point of view, and that his discourse is rarely explicit concerning the Old-Testament poets. This is why the second part of our paper will be devoted to a rereading of the poems considered as poetic projects: this approach enables us to highlight the different functions attributed to the poet, and to realize that they implicitly refer to those attributed to Old-Testament poets. Lastly, we propose to examine two different groups of poems, exorcisms and threnodies, with a view to establish whether these specific poetic forms are not themselves inspired by Biblical poetry.

Stefan Weise: Alter Wein in neuen Schläuchen? – Epitheta alttestamentlicher Figuren bei Nonnos

The paper examines the use of epithets for Old Testament personnel in Nonnus' Paraphrase of St John's Gospel.

Rainer Henke: „Israel" = „Der mit Gott ringt": Genesis 32, 22-32 im Zweiten Tageslied des Prudentius (cath. 2, 73-92)

In his Second hymn within the work entitled Cathemerinon („Daily Round"), which is composed in the „ambrosian" metre of iambic dimeter, Prudentius interprets the sunrise as natural allegory, namely as a divine admonition for men with regard to the Last Judgement of Christ, by which then all human doings and sins will be revealed: The phenomenon of morning light and its various effects are shown as arguments respectively testimonies indicating this deeper, spiritual truth. At the end of that line of examples we read a passage by which the poet has transformed Genesis 32, 22–32, the famous wrestling match of Jacob against the angel of God, which happened in the morning near the river Jabbok: Prudentius, following mainly the interpretation of the bishop Ambrose, intends here to demonstrate that this prominent fight should be considered like an agon that is an imitation of Christ's virtuous life, primarily of His victory over the passions, above all over sexuality.

Francesco Lubian: Christi figuram praeferens / Moses receptor ciuium: la figura di Mosè nell'opera di Prudenzio

This paper will investigate how the Late Latin poet Prudentius (348–post 405 AD) presents the figure of the patriarch Moses, by far the most quoted Old Testament character of his poetic oeuvre. To do so, I will take into consideration the three main roles covered by Moses in Prudentius' work: a) Moses as historian and author of the Pentateuch; b) Moses as Lawgiver and testimony of God's theophanies; c) Moses as Christological type. – My enquiry will highlight the textual strategies and the main exegetical backgrounds of Prudentius' complex reshaping of the role of the patriarch. Prudentius' Moses, in fact, acts as a guarantee for the orthodox unitarian reading of the Scriptures, becoming an ally of Prudentius in his anti-heretical polemics; he represents a model of

closeness and loyality to the Lord; his deeds in the desert typologically foreshadow episodes from Christ's life and the sacramental stages of the liberation of the Church from secular slavery.

Kurt Smolak: Vacuavit umbram veritas. Junger Mönch und Altes Testament (zu Paulinus von Nola, carmen 24)

In my paper I'll try to demonstrate that the essence of Paulinus' poem 24, a letter written in 942 iambic verses to his friend Cytherius, lies the principle of 'manifold innovation'. The typological exegesis of the OT, believed to foreshadow the 'reality' that would be fulfilled only in the NT, offered in general a solid foundation. In poem 24 Paulinus enlarges the inherent possibilities of typology by extending them to the Christian era in general. Thus ancient 'shadows' can be fulfilled with a new 'truth' by any contemporary Christian's actions. To provide an example, the poet starts with the shipwrecked Martinianus, who was to have brought a letter of his friend Cytherius from Gaul to Paulinus in Nola. For the latter, Martinianus, who escaped being drowned, 'fulfilled' the typos of Jonah by a sort of rebirth as a monk, with the lifeboat functioning as the belly of the wale. When he arrived in Nola, Martinianus was cordially received into Paulinus' monastic community, a place that according to a widespread concept anticipated the peace of Paradise. In the second part of his long letter the poet sketches the future career of Cytherius' son, whom his parents had 'donated' as an oblate to the community of Sulpicius Severus in Primuliacum immediately after his birth. Paulinus depicts the boy as the future 'fulfiller' of various typoi of the OT fitting the various levels of his educational and spiritual maturity. The spiritual 'journey' of the son of Cytherius ends in guiding his old parents to heaven, that is to say, to a blessed existence in Paradise. This concept, which covers human life in general, is the end of what had begun with the rebirth of Martinianus as an antitypus of Jonah and his entering the peaceful religious community in Nola. His 'journey' corresponds to the rebirth of the young boy as an oblate and his parents' ascensus to heaven.The key to the unity of the poem (which has often been questioned), can be seen in the famous 'Aristotelian' definition of friendship as 'one soul in two bodies'. The shared soul of the rich landlord Cytherius and the poor monk Martinianus can be discerned in the fact that the former had impoverished himself by offering his son to God, 'fulfilling' the typoi of both Abraham, who had offered his son Isaac, and of Jacob, who was cared for by his son, the Egyptian Joseph.

Isabella D'Auria: Rappresentazioni del demonio nell'Alethia di Claudius Marius Victorius

In the context of Christian paraphrastic poetry, which aims to spread the knowledge of Christian principles by using expressive and rhetorical-stylistic tools of classical literature, the Alethia of Claudius Marius Victorius, rhetor from Marseilles of the fifth century, is a representative example of the fruitful synthesis that occurs in the late Antiquity between classical and Christian world. The poem, that consists of three books preceded by a Precatio, is an hexametric re-writing of genesiac story from the creation of the world until the destruction of Sodom and Gomorrah (Gen 1, 1-19, 28). This paper aims to analyse the multiplicity of devil's images in the work: both under the guise of the angel that, because of his envy of the Creator of life, has become the creator of evil and death (aleth. prec. 61-62 auctor /...mali), and in personification of the genesiac Serpent, the Devil is presented with great variety and originality of the epithetic and situational repertoire. Devil's figure is effectively described: in aleth. 1, 475-482, where, on the bases of Gen 3, 14-5, is told with great poetic inventiveness the punishment that God inflicts on the Serpent; in aleth. 2, 90-107, where the poet, with absolute freedom in comparison with the genesiac text that is paraphrased, inserts in the narratio poetica the episode of the Serpent that reappears to the view of progenitors who, already expelled from Eden, angrily throw stones at the one who caused (aleth. 2, 95- 96 Suprema malorum / causa; aleth. 2, 97 auctor leti) their mortal condition and the consequent state of their physical and spiritual prostration.

Luciana Furbetta: Esegesi e intertestualità: quale rapporto? Sondaggi su selezione, uso e funzione dell'intertesto nei versi di Claudio Mario Vittorio, Avito di Vienne e Draconzio

We propose a precise analysis of carm 1,46-127 of De spiritalis historiae gestis (composed by Alcimus Avitus bishop of Vienne) to investigate the ways in which the relationship between exegesis and intertext occurs in the tableau dedicated to the creation of man. Moreover dwelling on Mar.Vict. Aleth. 1,204-222 and Drac. laud. 1,329-

348; 591-597; 3,689-717 we will try to identify similarities and differences in the presentation and interpretation of the Genesis text and the strategies of intertextual reuse.

Michele Cutino: Les rapports entre l'Heptateuchos du Ps.-Cyprien et l'Alethia de Claudius Marius Victorius

Encore aujourd'hui, il est difficile de bien encadrer le poème Heptateuchos car il n'y a toujours presque pas de commentaires exhaustifs et d'éditions mises à jour des livres qui le composent. Par conséquent, bien que les analyses critiques invitent de plus en plus à le considérer comme un poème de la première moitié du Ve siècle, pour la plupart, l'environnement de provenance, la chronologie et la praxis poétique de l'anonyme échappent encore. Il n'y a pas non plus d'analyses contrastives approfondies avec les autres poèmes qui insistent sur la Genèse, l'Alethia de Claudius Marius Victorius et le De spiritalis historiae gestis d'Avitus, ce qui pourrait faire ressortir des relations réciproques éventuelles. En effet, les modalités paraphrastiques sélectives et fortement orientées du point de vue théologique et exégétique de ces deux derniers poèmes semblent aller dans une direction complètement différente de celle de l'Heptateuchos. Pour le poème de Victorius en particulier, les relations formelles avec l'Heptateuchos identifiées par les critiques à partir de la fin de '800 se sont révélées, à une analyse minutieuse, peu ou pas solides, sans que ces rapprochements aient été remplacés par d'autres analyses plus précises que nous sommes aujourd'hui capables de mieux conduire. Cependant, une analyse de ce type peut donner des indications intéressantes: c'est le cas, par exemple, de l'examen comparé entre Heptateuchos et l'Alethia de Victorius de la réécriture de certains épisodes de l'histoire d'Abraham, en particulier de celui de son «rêve» dans Genèse 15, 12-16.

Maria Rosaria Petringa: Aspetti esegetici ed ecdotici dell'anonimo poema dell'Heptateuchos

This conference presents an exegetic and ecdotic examination of some problematic passages of the so-called poem of the Heptateuchos (V cent. AD), which is the longest one of the genre of Biblical Paraphrase and the closest to the text of the Old Testament. In particular the author will look into the figure of Moses at the light of the classical and Christian models employed by the anonymous Heptateuch poet.

Danuta Shanzer: Bitter Waters in Late Antiquity: the Heptateuch Poet on Numbers

My paper sports a Janus-head pointing in different directions, to the text and to the historical horstexte. It emerged from a broader project concerning ordeals in Late Antiquity and the Early Middle Ages, and it was in this context that I have been studying the reception of Numbers 5, the Ordeal of the Bitter Waters. The Heptateuch-Poet's brief and somewhat unusual narration (Hept. Num. 230-249) stands at the center of my discussion. I will begin with a close reading of the passage with relation to its Biblical source(s). I will then explore possible poetic intermediaries. I will end by drawing attention to the question of Jewish material and influence.

Hedwig Schmalzgruber: Ille ego sum qui sum. God's speeches in the book of Exodus and their handling by the Heptateuch poet

The author of the Heptateuch poem (so-called Cyprianus Gallus, ca. 1st half of 5th century A.D.) uses various techniques in paraphrasing the biblical text, such as abbreviation, omission, transposition and conflation, but also amplification and rhetorical elaboration. Speeches are rarely rendered in direct speech, but represented in reported speech or, more often, transformed into narration; on the other hand, selected speeches are worked up into rhetorically elaborated compositions (see Michael Roberts, Biblical Epic and Rhetorical Paraphrase in Late Antiquity, Liverpool 1985). My paper examines the way in which the Heptateuch poet deals with God's numerous and often extensive speeches in the book of Exodus. After a short overview, I will focus on Hept. exod. 144-187 where parts of God's speech to Moses from the burning bush (see Ex 3,7-22) are rendered in direct speech. I will

ask how closely the poet reproduces the original wording of the biblical text (a Vetus Latina version), how he "manipulates" the biblical text with regard to content and wording and for which purposes (e.g. abbreviation, exegesis, rhetorical elaboration),why he might have used direct speech representation in this context.

Frédéric Barbosa: Adam et Ève emportés par le vent dans l'Alethia de Claudius Marius Victorius (I, 529-536)

In Claudius Marius Victorius' biblical epic Adam and Eve are driven out of Paradise by winds that transport them down to earth (I, 529-536). Winds play no role whatsoever in the Genesis account of the expulsion. This originality could lie in the poet's receptivity to Old Testament Apocrypha.

Renaud Lestrade: The Mamre Theophany (Gn. 18,1-19,3) in the so-called Cyprianus Gallus' Liber Geneseos (v. 596-641): Natus, Altor and the third one

In his account of Genesis 18-19, the Heptateuch poet seems to take note of what scholars view as an "exegetical shift" from a christological to a trinitarian reading of the Mamre theophany in the early 5th century; more accurately, like Origen, Ambrose or Prudentius before him, he displays a "cumulative" exegetical conception allowing him to consider the biblical pericope both as the depiction of an anticipated experience of the presence of Christ, and as an allegorical figuration of the Trinity. This seems incompatible with Augustine's views as expressed in De Trinitate, and lend us to assign the Heptateuch's poetry to an Ambrosian, or pre-Augustinian state of the western exegesis, more concerned with amplification and visualisation than theoretical and logical consistency.

Karina Rollnik: Die alttestamentlichen Figuren in der Psychomachie des Prudentius

In his Psychomachia, Prudentius portrays seven battles between the Christian virtues and the vices, fought in order to purify the human body and to transform it into a sacred temple of God. Various figures found in the Old Testament appear throughout the poem, be it in individual battles, the praefatio that precedes the actual poem, or during the erection of the temple in the conclusion of the poem. The following presentation will first explore the contexts during which the figures from the Old Testament appear in the poem, and second to what extent these figures have to be interpreted as prefigurations.

Lorenzo Livorsi: Visions of Heaven and Old Testament Gems in Venantius Fortunatus' Life of St. Martin

My paper analyzes one vision of the New Jerusalem in Venantius Fortunatus' Life of St. Martin (3. 509-519). Although the description of the heavenly city mainly relies on John's Revelation (21-22), echoes from Psalm 86 are clearly recognizable. I contend that Fortunatus' allusion to Psalm 86 is mindful of Augustine's interpretation as testified by the Enarrationes in Psalmos. The second part of my paper deals with the imagery of gems and jewels in the description of Heaven. This is a leitmotif of the poem, which, on the one hand, finds parallels in typically late antique poetic trends; on the other hand, it has antecedents in several passages of the Old Testament, which had long been interpreted allegorically by the time of Fortunatus. Therefore, the visions of Heaven in Fortunatus' Life of St. Martin bear a strong eschatological relevance and invite a wider assessment of salvation themes in the poem.

Carl Springer: The Poetics of Typology: Sedulius' Use of the Old Testament in the Paschale carmen and Cantemus, socii, Domino

In this paper I will describe how the fifth-century Latin poet, Sedulius, makes use of the Old Testament, paying special attention to the ways in which typology helps to shape the poetic structures not only of his "biblical epic," the Paschale carmen, but also of his hymn Cantemus, socii, Domino. Sedulius is a highly rhetorical poet, and one of the classic functions of rhetoric is movere. His typological poems do just this. The reader or singer of the Paschale carmen is "moved" back and forth in time, as the poet shifts from foreshadowing precedents in the Old

Testament (many of them detailed in the first book of the poem) to New Testament fulfillments. In the remaining books of the Paschale carmen, the movement is reversed, as the reader is taken back in time from New Testament events to Old Testament allusions and figures. In Sedulius' epanaleptic hymn, too, there is a strong sense of rhetorical movement. Possible puzzlement as to the significance of an Old Testament event in the first line of a distich gives way to New Testament certainty in the succeeding line. But a new uncertainty is immediately taken up in the first line of the next distich only to be quickly resolved in the next line. I will compare Sedulius' biblical epic with his poetic predecessor Juvencus' Evangeliorum libri quattuor, and Cantemus, socii, Domino with another hymn of Sedulius, A solis ortus cardine, in order to illustrate my points.

Sylvie Labarre: Héros de l'Ancien Testament chez Dracontius: exempla, exégèse et écriture épique

After recalling the context and originality of Dracontius' Book III of the De Laudibus Dei, we will study the rewriting of three episodes from the Old Testament: the sacrifice of Abraham, the Hebrews in the furnace, Daniel in the lion's den (lines 99-221). Our first part will be dedicated to the choice and function of these exempla in Dracontius whose rhetorical training has strongly influenced the way he treats his subjects, including in an epic work. The second part will deal with the exegetical aspects and will link Dracontius' interpretation of the Biblical message with representations of these episodes in early Christian art, particularly in Africa. The third part will deal with the epic intertextuality, first of all the poetic motifs: devouring fire (ignis edax), fasting hunger (ieiuna fames), the hunter and the magnanimous lion, then the ancient myths (Saturnus falcifer, Hercules victor of the lion of Nemea, Diane as crudelis uirgo). This study will highlight the ovidian color of the epic rewrite of Dracontius and defend the unity of Dracontius' both Christian and profane work.

Franca Ela Consolino: Figure dell'Antico Testamento nel carmen de virginitate di Aldelmo

The purpose of this paper is to show how the Anglo-Saxon writer Aldhelm mentions and develops Old Testament themes in his carmen de virginitate. Aldhelm wrote also a de virginitate in prose, and the two treaties are the two halves of an opus geminatum. The passages on Elijah (v.248-282); Noah (v. 2501-2514), Lot (v. 2515-2524), the patriarch Joseph (2554-2559) and Judith (2560-2570) are taken into examination. The descriptions of these characters are put in comparison with their description (if it exists) in the prose treaty, with the text of the Bible referring to them and with other poetic texts dealing with the same subjects. This analysis should help understand in which way Aldhelm intends, uses, and transmits the classical, late antique and especially Christian literary heritage to the Latin poets of the Middle Ages.

Michael Roberts: Typology, Comparison, and Example: Figures of Similarity in Avitus' De spiritalis historiae gestis

In this paper I study examples of figural language and of comparison in Avitus' De spiritalis historiae gestis, using a methodology derived from M.S. Silk's 1974 book Interaction in Poetic Imagery. In the figurative language he studies Silk sees three broad categories of interaction: tenor to vehicle, vehicle to tenor, and neutral; that is, in the terms of Christian exegesis, language appropriate to the historical level taken into the figural level, that appropriate to the figural taken into the historical, and language that applies to both levels equally. I employ this scheme to analyze the conceptual and compositional features that inform figures of similarity in Avitus's poem, which depend on perception of a correspondence between Old Testament events or situations and those of the New Testament, and with the contemporary Christian church and its sacramental practices, the life of the individual Christian, or Avitus's own activities as a Christian poet.

Katharina Pohl: Noah und die Arche bei Dracontius und Arator

In Arator's poem De actibus Apostolorum the Old Testament plays a very important role. The poet mostly uses already existing interpretations of the bible, often of the Old Testament, written by theologians such as Augustine. This is also the case in the excerpt to be discussed in this paper: Peter's conflict with Simon Magus. The equation of the magician with Noah's ravens sent from the ark is already found in Augustine's work. Just as the

raven does not return to the ark and thus lacks salvation, so Simon Magus, who does not value baptism highly but wants to buy the gifts of the Spirit with money, cannot share in salvation. In this paper shall be examined whether Arator, who in this passage uses almost no literal takeovers from the Old Testament, takes the Bible poets who preceded him as a model for his portrayal of the two birds, since these often already go beyond the sober report in Genesis.

Janina Sieber: Typology in hymns by Romanos Melodos

This talk will present the exegetical instrument "typology" in the hymns of the 6th century Byzantine poet Romanos Melodos, born in Emesa (Syria) and served in Constantinople. I will focus on one of Romanos' most famous hymns, the hymn on Joseph I (kontakia 43), and will examine the constitution of the text and which typological motifs appear especially in the proemium. Furthermore I would like to raise the question how Romanos was influenced by other hymnographer.

David Hernández de la Fuente: Ὄργια Δαυίδ: Mysticism, Space and Poetry in Paulus Silentiarius

The Description of Hagia Sophia by Paulus Silentiarius, no doubt the most famous poetic ekphrasis of Late Antiquity, contains some interesting passages (320-325;423-447; 827-833; 879-884) devoted to the transition between spaces in the Church, from the exonarthex to the interior, and to the elevation towards higher spaces, dwelling heavily on Neoplatonic aesthetic and, at the same, including some allusions to the Christian imagery, both from the Old and the New Testaments. We will first analyze the striking presence of the Platonic Leitmotiv of circularity as the preferred shape for Divine Beauty, which recalls not only Plato's Republic or Timaeus, but especially the aesthetic ideas of Plotinus and Porphyry, for whom contemplation of Beauty in works of art can lead the soul to a higher level of knowledge. This is also relevant in order to ascertain in what sense Paulus' poetry reflects Neoplatonic mysticism, for the idea of the anagogic elevation through the senses –not only sight but also hearing– is overwhelming all over the poem. Secondly we will examine the presence, in the context of spatial transition to the sancta sanctorum and elevation, of the figure of King David, as precursor of Christ but also as personification of wise leader of the new Christian mysteries. We will compare the results of this reading of Paulus with other Late Antique ekphraseis with Neoplatonic echoes, combining Pagan and Christian themes.

Céline Urlacher-Becht: Defende populum vindice dextera (v. 53): destins croisés de la gens Gothorum et du peuple d'Israël dans l'hymne O verum regimen Christe fidelium

The study will focus on the Visigothic hymn O verum regimen Christe fidelium intended, according to its title, to be sung when the king's army went on an expedition, until its return, on the days of the litanies (Ymnus de profectione exercitus qui usque in reversione dicendus est diebus letaniarum). In fact, as Manuel C. Díaz y Díaz showed in his historical study of the text, its composition most probably dates back to a very specific conflict that marked the end of the reign of Chindaswinth (642-653): the campaign conducted in the summer of 653 by his son Recceswinth to repress the revolt of Froia, a noble Visigoth who, with the help of the Vascons, had ravaged the Ebro Valley and besieged Saragossa for several months. With this historical background in mind, our attention will be focused on the density of old-testamentary references that make it possible, in a remarkable way, to assimilate the fate of the gens Gothorum to that of the people of Israel. We will see that this superposition involves not only a marked reference to several exemplary figures in Israel's history, but also a whole series of veterotestory echoes or more discreet literary borrowings referring to the chosen people or their guide Moses. Then we will try to identify the reasons for this stylization, by resituating it in the political-religious ideology of the time. It will thus appear that the hymn O verum regimen offers a quite unique example, in the Visigothic liturgy, of the poetic development of the biblical conception of victory as well as the divine election from which the Gothorum regnum seemed to benefit in the eyes of both the Visigoths and the Hispano-Romans, since the conversion of the former to Catholicism. As for the exemplary place of the figure of Moses, it undoubtedly finds its source in the related liturgical services, a fortiori in the ritual of thanksgiving after victory, during which the king and his victorious army took up the song sung by Moses and the Israelites after their deliverance and the defeat of the Egyptians.

Gianfranco Agosti: L'Antico Testamento nella poesia protobizantina. Da Giorgio di Pisidia a Leone il Filosofo