26./27.10.2023
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conectere omnia merita uirtutis et cognomina felicitatis.
Die antike Panegyrik - Motivik, Intertextualität und Entwicklung einer literarischen Gattung

Abstracts

Donnerstag, 26.10.2023

CHRISTIAN REITZENSTEIN-RONNING (Ludwig-Maximilians-Universität München): Von Cicero zu Plinius. Zur Dynamik politischer Strukturen im Spiegel epideiktischer Literatur

For the most part, epideictic speech fared rather badly in the normatively oriented rhetorical discourse of Roman antiquity. At times, it was dismissed from 'true' eloquence as non-controversial and thus non-political, at other times relegated to a serving function, often marooned as a marginal or decadent phenomenon. The undeniable show effect of the *genus demonstrativum* repeatedly brought the panegyrists into conceptual vicinity to the rather precarious condition of actors. Towards the end of the 1st century AD, by contrast, Quintilian defends with some vehemence the status of epideictic speech as part of the *negotia*. He refers to key socio-political and therefore distinctly oratorical events such as funerals, court laudations and canvassing speeches. In the Tacitean *Dialogus de oratoribus*, on the other hand, the third genus is largely omitted, save for the declamations. Still, one of the basic assumptions of the text, i.e. that changed relations of power had inevitably led to a draining of the 'true' rhetoric based on the eristic moment, is clearly not correct. A glance at the *Annales* and *Historiae* from the pen of the same author rather proves the opposite. Yet, there is no doubt that the parameters of political speech - of which, following Quintilian, we may also understand epideictics to be a part - had undergone a profound change. Already since Caesar's autocracy, the scenographic framework shifted in two respects: namely a) in the expansion of the spatial setting and b) in the focus on the monarch as the primary (direct or indirect) addressee. However, this does not result in a banalisation, but rather in a significantly greater complexity of the communication situation. In a sense, this may hold true for any form of speech under sole rule. At Rome, however, the structural peculiarity of the Julio-Claudian principate affected the rhetorical art in a very specific way. Until the high imperial period, panegyrics were often relocated (and in a way confined) to the newly emerging venues of court events and agonistics – and left to the professionals. When it came to epideictic speeches in rather traditional contexts, much more sophisticated strategies of legitimation had to be used, as can be seen from Pliny the Younger's *Panegyricus*.

ANTONINO PITTÀ (Università Cattolica): *Secreta ... dare carmina:* Statius' *Silvae,* a 'Greek' encomium?

Statius' Silvae have been defined as the creation of a Greek professional poet, active in the Roman context, who re-interprets themes and commonplaces of Greek encomiastic poetry in the light of the Roman tradition. Although this view has been partially corrected, the general idea remains convincing. Statius has a deep, direct, and 'personal' approach to Greek intertexts: he does not limit himself to expressing motives taken from Greek authors with verbal tesserae drawn from Latin (especially Augustan) poets; on the contrary, he often 'overrides' the mediation of Latin poets to

26./27.10.2023
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an der Bergischen Universität Wuppertal
und der Universität Cagliari

go back directly to their Greek models. This is particularly relevant in Statius' treatment of panegyric elements: the combined allusions to Greek and Latin intertexts allow Statius to develop a layered style, where the primary versions of certain laudatory motives and their recent interpretations by Latin authors merge into each other. As a case study, the detailed analysis of a selection of passages from Statius' Silvae (1.3; 1.4; 1.5; 3.3), devoted to the praise of Domitian's clemency and the career and lifestyle of imperial functionaries, will show how systematically Statius combines allusions to Pindar's epinician odes and to Ovid's exile poetry. The artful combination of these two models (often intentionally reversed by Statius as they are evoked) preludes the definition of a new type of encomiastic poetry, which would constitute an important model for late-antique panegyrics in verse and prose.

ROGER REES (St. Andrews University): The problems of being praised

Panegyrical texts from Antiquity tell us various things about the problems of performing praise; other types of text tell us about some inherent problems of the form of praise-giving; but both are less forthcoming about the problems of being praised. But in Seneca the Younger and Augustine we have two of the great minds of Latin antiquity. Both men were successful teachers of rhetoric, and both wrote panegyrics for their Emperors. But both men also philosophised about the agency and value of praise-giving – not from generic or rhetorical or racist perspectives, as we sometimes see in other texts, but from a desire for the moral improvement that it could foster, in both *laudandus* and *laudator*. They lived in different socio-cultural contexts, with for example, their very different religious affiliations, but their similar challenges to praise-discourse offer valuable insights: the sense of self, and in Augustine's case, of the Christian self, is essentially at odds with the performative nature of panegyric. The discussions of these two giants of Roman thought suggest that praise-giving and praise-receiving were problematic for a social individual, but had potential for cultivating moral improvement.

ANDREA BALBO (Università di Torino): Impianto retorico e tecniche argomentative nei panegirici latini del IV secolo d.C.

My paper aims to highlight some examples of rhetorical treatment of significant themes and argumentative techniques within the 4th century Latin panegyrics, to which I will also add the Ausonian gratiarum actio. I will deal in particular for the first group with the image of Rome and the imperial virtues and for the second with aprosdoketon effects, catalogical accumulations, and elements of enargeia.

Freitag, 27.10.2023

CATHERINE WARE (University College Cork): The Panegyric and the Personal

Although the personal voice of the panegyrist has a very limited role in formal encomia, it is accepted that in introducing an epithalamium, he may explain why he has come forward to honour the family. In his two epithalamia (*Rom.* 6 and 7), Dracontius takes advantage of this convention to tell of his fall from grace and

26./27.10.2023
online-Tagung
an der Bergischen Universität Wuppertal
und der Universität Cagliari

imprisonment. In *Rom.* 6 (*Epithalamium in Fratribus Dictum*), which honours the family whose intervention saved him from prison, the brief narration of Dracontius' history supplies material for encomium. *Rom.* 7 (*Epithalamium Ioannis et Vitulae*), however, was written while the poet was still in jail and the families of the bride and groom had turned their backs on the poet. The epithalamium which resulted was, thematically and generically, one of a kind.

ANTONELLA BRUZZONE (Università di Sassari): La caccia di Diana nel *De consulatu Stilichonis* di Claudiano: encomio, spettacolo, estetizzazione della realtà

Nell'episodio conclusivo del *De consulatu Stilichonis* (*carm.* 24, 237-369) viene descritta la caccia agli animali destinati a essere portati a Roma per gli spettacoli delle *venationes* che con generosità Stilicone console intende offrire alla città. La caccia si estende in un'area geografica straordinariamente ampia (Europa, Africa, India); regista e protagonista è la dea Diana: con lei collaborano le Ninfe sue compagne.
Il passo fornisce molti spunti di analisi, da diverse prospettive: in questo studio mi soffermo soprattutto sui motivi encomiastici, che a più livelli scaturiscono dalla messa in scena della caccia, e sull'estetica della sua rappresentazione, dal carattere spiccatamente ecfrastico, visuale, spettacolare. Entrambi gli aspetti, ideologici e di poetica, vengono posti in relazione ai referenti letterari (in particolare Ovidio e i poeti di età flavia, Stazio e Marziale) e iconografici della cultura materiale (i grandi mosaici africani tardoantichi, in primo luogo la "Grande caccia" della villa di Piazza Armerina).
Parole chiave
Claudiano, encomio, *venationes*, spettacolo, ekphrasis, visività, estetizzazione

The final episode of *De consulatu Stilichonis* (*carm*. 24, 237-369) describes the hunt of animals to be brought to Rome for the hunting spectacles (*venationes*) which the consul Stilicho generously aimed to offer to the city. The hunt covers an extraordinarily wide geographical area (Europe, Africa, India); the goddess Diana is the protagonist of the scene and directs the action; her companions, the Nymphs, collaborate with her.
The passage offers many insights for analysis, from different perspectives: in this paper, I focus mainly on the encomiastic motifs that emerge, on several levels, from the staging of the hunt, and on the aesthetics of its representation, with its distinctly ekphrastic, visual, and spectacular character. Both aspects, ideological and poetic one, are related to literary references (in particular, Ovid and the poets of the Flavian period, Statius and Martial) and iconographic material culture (the great African mosaics of Late Antiquity, above all the 'Great Hunt' of the Roman Villa of Piazza Armerina).
Keywords
Claudian, encomium, *venationes*, spectacle, ekphrasis, visuality, aestheticisation

26./27.10.2023
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FRANCESCO LUBIAN (Università di Padova): *Incorrupta dei suboles, rectorque regentis*: la lingua della lode nella poesia latina cristiana fra IV e V sec. d.C.

In my paper I will examine the development of the 'language of praise' in Christian Latin poetry between the 4th and 5th centuries AD, with a focus on the anonymous work *Laudes Domini* and Dracontius' *De laudibus Dei*.

The *Laudes Domini*, a poem of 148 hexameters dated roughly between 317 and 324 AD, are examined in relation to panegyric tradition, considering their structural organization and thematic elements. I will highlight the poet's application of rhetorical precepts in the praise of Christ, which demonstrates both adherence to and deviation from established paradigms. The paper also delves into the linguistic devices employed in *Laudes Domini* to express praise for Christ, elucidating the use of anaphoric structures and traditional epithets, borrowed from both Lucretius and Virgil, which showcase the convergence of religious and political-military imagery. Furthermore, the study addresses the final praise of Constantine, drawing parallels between his epithets and those attributed to Christ. In conclusion, the *Laudes Domini* represent an experimental form of praise for Christ, which blends elements of panegyric and hymn, and showcases the dynamic intersection of religious and political rhetoric in Late Antique Latin poetry.

In the second part of my paper, I will delve into the unique perspective on praise to God found in Dracontius' *De laudibus Dei* (end of the 5th c. AD), comparing it with other examples of Christian poetic *laudes*. The distinctive feature of Dracontius' poem is its high degree of self-reflection, which transforms it into a meditation on the very concept of praising God. Dracontius grapples with the impossibility of adequately praising the Lord, acknowledging the ontological disparity between creator and creature, and ultimately seeks a different laudative strategy with God's assistance. Another distinctive feature of Dracontius' praise is its extension to all creatures – included serpents –, as it is demonstrated by the 'universal hymn' of the second book, where the poet highlights the paradoxical joy of exalting the *auctor yitae* by the *materies necis*. Finally, I will point out the main linguistic features of Dracontius' praise, such as the para-liturgical *coaceruatio* of epithets, the adaptation of pagan theological expressions, and the interference between biblical and secular formulas, especially regardin the theme of *clementia*. Overall, Dracontius' *De laudibus Dei* represents a significant departure from traditional panegyric forms, offering a sophisticated exploration of the challenges inherent in praising God, while integrating the Biblical and the rhetorical tradition.

LUCIANA FURBETTA (Università di Ferrara): *Sic loquitur Natura …* : metafore e similitudini naturali nei panegirici latini in versi di IV-VI sec. d.C.

Nell'intervento si intende presentare alcune riflessioni sulla funzione di passaggi narrativi e di inserti descrittivi relativi a elementi naturali, che ricorrono soprattutto nei panegirici di Sidonio Apollinare. Verranno presi in considerazione *tableaux*, metafore e similitudini dove campeggia la natura, per cogliere forme e modalità di costruzione

26./27.10.2023
online-Tagung
an der Bergischen Universität Wuppertal
und der Universität Cagliari

in funzione della *laus* sviluppata, di volta in volta, esplicitamente o implicitamente dal poeta. L'obiettivo non è quello di fornire un *excursus* con analisi esaustive, ma di prendere in esame solo alcuni versi del panegirico di Avito e del panegirico di Antemio e di riflettere anche sul valore dell'intertesto (soprattutto il modello claudianeo) nella costruzione, distribuzione e variazione delle immagini naturali. Nell'ultima parte del lavoro si farà invece breve cenno a Corippo. L'obiettivo è quello di provare a definire se e in che misura incidano nello sviluppo dell'encomio la modalità di costruzione e il differente grado metaforico di elementi e immagini naturali, la cui inclusione all'interno della narrazione (indipendentemente dalle differenti strategie retoriche adottate dai singoli autori) è un dato che deriva principalmente dall'epica e al quale viene normalmente riconosciuta funzione esornativa. Il percorso inizierà dall'ultimo panegirico in esametri composto da Sidonio in onore dell'imperatore Antemio (il *carm*. 2). Del carme verranno presentate alcune riflessioni sulla struttura e in particolare sui vv. 102-116 e 407-417. Un'analisi più dettagliata sarà riservata al panegirico in onore di Eparchio Avito (*carm*. 7), nel quale Sidonio si mostra maggiormente vicino al modus claudianeo anche nella modalità di inclusione e di impostazione di similitudini e metafore naturali. Del carme ci si soffermerà ad analizzare il proemio, i vv. 347-356; 393-396 e 405-410. Dopo un confronto tra il differente apporto di questi *tableaux* all'encomio del *laudandus* nei due panegirici sidoniani e il loro rapporto soprattutto con il modello claudianeo, il discorso terminerà con un breve riferimento a Coripp. *Anast*. 1-32.

The paper presents some reflections on the function of narrative passages and descriptive sections relating to natural elements, which recur especially in the panegyrics composed by Sidonius Apollinaris. Will be given attention to the *tableaux*, the metaphors and the *comparationes* where nature features prominently, in order to study the forms and the modes of construction according to the laus developed, explicitly or implicitly by the poet. The aim is not to provide an *excursus* with exhaustive analyses, but to examine just a few verses of Avitus' panegyric and Antemius' panegyric and also to reflect on the value of the intertext (especially Claudian) in the construction, distribution and variation of natural images. The last part of the paper will instead briefly mention Corippus. The aim is to try to define whether and to what extent the mode of construction and the different metaphorical degree of natural elements and images, whose inclusion within the narrative (regardless of the different rhetorical strategies adopted by the individual authors) is a datum derived from the epic and to which an aesthetic function is normally attributed, affect the development of praise. The analysis will begin with the last panegyric in hexameters composed by Sidonius in honour of the emperor Antemius (*carm*. 2). Some reflections on the structure of the *carmen* will be presented, in particular the focus will be on vv. 102-116 and 407-417. A more detailed analysis will be reserved for the panegyric in honour of Eparchius Avitus (*carm*. 7), in which Sidonius seems to be closer to the Claudian modus also in the way he includes and sets up *comparationes* and natural metaphors. We will present an analysis of the proem, and of vv. 347-356; 393-396 and 405-410. After some reflections on the different contribution of these *tableaux* to the praise of the *laudandus* in the

26./27.10.2023
online-Tagung
an der Bergischen Universität Wuppertal
und der Universität Cagliari

two Sidonian panegyrics and their relationship especially to the Claudian model, the study will end with a brief reference to Coripp. *Anast*. 1-32.

ANGELO LUCERI (Università Roma Tre): Il panegirico a nozze: le 'laudes sponsorum' nell'epitalamio tardoantico

Almost all the compositions belonging to the epithalamic genre have in common the valorisation of the encomiastic element which, already partly present in poem 61 of Catullus for the marriage between Torquatus and Aurunculeia, is decidedly marked in Statius' *silva* 1, 2, dedicated to the celebration of the wedding of Stella and Violentilla. From this perspective, the importance given in them to the so-called *laudes sponsorum* is well explained (this term translates the definition τὰ τῶν γαμούντων ἐγκώμια which in Menander's treatise Περὶ Ἐπιδεικτικῶν identifies a large and specific section of the λόγος ἐπιθαλάμιος, a type of prose speech recited during the celebrations offered, usually in the form of a banquet, by the families interested in the wedding and the success of the oratory performance dedicated to them). The indications obtainable from Greek rhetorical manuals (Menander's Περὶ ἐπιθαλαμίου, pseudo-Dionysius' Μέθοδος γαμηλίων and Himerius' wedding oration for Severus), show a fundamentally quadripartite subject: we thus find a preface (προοίμιον), informed, mostly, by the illustration of *exempla* of the myth, aimed at justifying the divine institution of the wedding and its worthy literary celebration; a section περὶ γάμου, involving the praise of the institution of marriage; therefore the praise of the spouses, which involved, in the first instance, the respective families of the couple, with the ritual wishes of harmony and prosperity. Among these four parts, the section of the ἐγκώμιον gives a good idea of the definitive panegyristic imprint assumed in late ancient times from Latin epithalamic poetry, whose structural solutions appear mostly convergent with the schemes suggested by the aforementioned manuals. Such an abundant topic could not, in fact, be ignored by Latin epithalamists: so, after Statius' experience the composition of speeches or verses recited on the occasion of a wedding becomes prerogative of professional writers and rhetoricians (*scholastici*). The paper aims toexamine the encomiastic sections present in the *epithalamia* of Claudian (*nupt*. and *Pall. Cel.*), Sidonius Apollinaris (*carm*. 10-11 and 14-15), Dracontius (*Romul*. 6 and 7), Ennodius (*carm*. 1, 4), Venantius Fortunatus (*carm*. 6, 1) and, lastly, in the anonymous *Epithalamium Laurentii*; the analysis considers too Paulinus Nolanus' isolated attempt to recodify the epithalamic tradition in a Christian key (*carm*. 25). The comparison among the aforementioned poems confirms that the modules of the panegyric and the encomium typical of the *laudes sponsorum*, with or without the revival of the *fabula* of Cupid and Venus conceived by Statius, well beyond the confines of the late antique age, still perfectly adhere to the communication strategy of those poets who, always on commission, were called to worthily celebrate the wedding occasion.

STEFAN WEISE (Bergische Universität Wuppertal): ἡ μὲν σοφίη παλαιή - Lob als Pseudo-Lob in *De astrologia* aus dem *Corpus Lucianeum*

26./27.10.2023
online-Tagung
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und der Universität Cagliari

There has been much discussion about the authenticity of the treatise *De Astrologia* in the corpus of Lucian's works. This paper analyzes the narrator and some of his arguments in order to demonstrate that both the narrator and his arguments are ironically constructed by the writer. The choice of the Ionic dialect is interpreted as a further means to unmask the narrator. The treatise therefore is no serious *encomion* of astrology but a witty parody of it and the simplemindedness and stupidity of its defenders. It is a paradoxical pseudo-*encomion*.

GIUSEPPE NARDIELLO (Università della Campania Luigi Vanvitelli): Giuliano nel panegirico latino di Mamertino e in Libanio: spunti per un confronto.

A comparison is proposed between the *Gratiarum actio Iuliano Imperatori* of Claudius Mamertinus (*Pan. Lat.* 11 [3]), pronounced in Constantinople on 1 January 362 AD. and the Προσφωνητικὸς Ἰουλιανῷ (*Address to Julian*) by Libanius (*or.* 13), a speech delivered on the occasion of Julian's arrival in Antioch (July 362). The two texts, chronologically quite close, present Julian's ideology during the first months of his reign. It is possible to trace similarities on some programmatic points: Julian's dynastic legitimacy; his municipal policy; the *Iuliani virtutes* as the foundation of his reforms; the role of rhetoric and philosophy in Julian's religious choices and in the new course he started.

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