

ΕΘΝΙΚΟ ΚΑΙ ΚΑΠΟΔΙΣΤΡΙΑΚΟ
ΠΑΝΕΠΙΣΤΗΜΙΟ ΑΘΗΝΩΝ
ΦΙΛΟΣΟΦΙΚΗ ΣΧΟΛΗ
ΤΜΗΜΑ ΦΙΛΟΛΟΓΙΑΣ
ΠΑΝΕΠΙΣΤΗΜΙΟΥΠΟΛΗ
ΑΝΩ ΙΛΙΣΙΑ - 157 84 ΑΘΗΝΑ



NATIONAL AND KAPODISTRIAN
UNIVERSITY OF ATHENS
SCHOOL OF PHILOSOPHY
FACULTY OF PHILOLOGY
PANEPISTIMIOPOLI
ANO ILISIA - 157 84 ATHENS

ΠΡΟΣΚΛΗΣΗ

Την Τρίτη, 12 Οκτωβρίου 2010, ώρα 19.30,
στο Αμφιθέατρο «Ιωάννης Δρακόπουλος» (Πανεπιστημίου 30),
θα γίνει η ομιλία
του καθηγητή του Πανεπιστημίου του Cambridge
Philip Hardie
με θέμα:

“ Virgil’s Catullan plots ”

Σας προσκαλούμε να παραστείτε.

Η Πρόεδρος του Τμήματος Φιλολογίας

A handwritten signature in blue ink, appearing to read 'Eleni Karamaléγκου'.

Ελένη Καραμαλέγκου

Συντονιστές:

Γραμματική Κάρλα
gkarla@phil.uoa.gr
210-7277620

Ανδρέας Μιχαλόπουλος
amichalop@phil.uoa.gr
210-7277618

Virgil's Catullan Plots

ABSTRACT

This lecture examines Virgilian imitation of Catullus for what it has to tell us about Virgil as a reader of Catullus. Modern criticism has often focussed on themes shared between different Catullan poems, looking for example at continuities within the 'long poems' 61-8, or at themes that link 61-8 to the polymetrics and the epigrams. Certain shared patterns recur in all three parts of the corpus, both in poems in the first person and in poems that take as their subject events or occasions external to the poet, including the mythological poems 63 and 64 which have often been read as offering some kind of correlative to Catullus' own experiences. This lecture tests the proposition that Virgil's allusions to Catullus provide evidence of one ancient reader at least who was alert to the recurrent patterning of Catullus' poems, and who was already 'reading together' separate Catullan poems in the way that has become so common today. Further questions relate to: (1) the extensiveness of Virgil's Catullan allusion. How far do the plot structures of Virgil's poems on the largest scale map on to Catullan themes and patterns? (2) the way in which Virgilian imitation that combines allusion to more than one Catullan poem on a similar theme introduces complexity into the Virgilian texts.

After a brief look at Catullan allusion in the *Eclogues* and *Georgics*, I turn to Catullan patterns in the *Aeneid*, with a particular focus on (1) the combined imitation of Catullus 63 and 64 in *Aeneid* 8 and 9, and (2) the motif of cutting, which functions as a decisive moment in a narrative, either as a conclusive ending, or as an irreversible transition from one state to another.