

quaedam et sonoritas. Tracciando una linea ideale che congiunge Cicerone e Petrarca, si nota che il suono, la voce, hanno un ruolo fondamentale. A. AMMANN (Berna), *L'edizione di Giustino curata da Jaques Bongars (1581)*, ha usato l'edizione di Bongars del 1581 per esemplificare il metodo filologico degli umanisti, basato sul rifiuto delle congetture *ope ingenii* e sulla scelta della variante maggiormente attestata nei codici. Bongars studiò, per la sua edizione di Giustino, dieci codici delle *Trogi Pompei Historiarum Philippicarum epitoma* e in numerosi luoghi decise di immettere nel testo parole o frasi, anche prive di significato, ma ben attestate nei manoscritti, per poi commentarle nelle note con l'uso di luoghi paralleli antichi. L'attività ecdotica permise a Bongars di stringere amicizia con Lipsio e, dunque, di entrare a far parte della *res publica litterarum*. – Con la relazione intitolata *Per la provenienza del codice parigino latino 6795 (E degli editori) contenente la Storia Naturale di Plinio il Vecchio*, H. WALTER (Mannheim) si è soffermato sul *Plinius Frobenianus (Paris. Lat. 6795)*, codice dai margini molto annotati e ricchi di glosse la cui provenienza è specificata attraverso l'uso di sigle. Lo studioso, illustrando tutti i dati utili, ha concluso che il codice sarebbe una copia dell'esemplare di lavoro vergata da uno scriba al servizio di G. Pellicier (1490-1568), vescovo di Maguelon e Montpellier, editore del *De proprietate verborum* di Nonio. – Il Congresso si è concluso, secondo la tradizione, con la consegna dei diplomi a quanti hanno preso parte ai seminari e l'annuncio dell'argomento su cui verterà la prossima edizione: *Bartolo da Sassoferrato e Niccolò Perotti, due eminenti intellettuali marchigiani*. (Francesca ESPOSITO)

Volturnia 2013 - First meeting of the classical philologists from Bavaria, Innsbruck and Salzburg: Eichstätt 19-20 July 2013. – The first *Volturnia*, the meeting of the classical philologists from Bavaria, Innsbruck and Salzburg, took place at the University of Eichstätt on Friday 19th and Saturday 20th July 2013. These were two days of intense discussion about current research projects as well as the state of teaching at the respective concerning universities. After the welcome address from Bardo Gauly from the University of Eichstätt, Sabine VOGT (Bamberg) gave the opening paper: *Orestes und Klytaimes-*

tra in der Odyssee. Die Dramaturgie eines Exempels. In a narratological analysis of eleven different narratives of Agamemnon's return in the *Odyssey* she discussed the different functions of this story as a background for the homecoming of Odysseus, each one individually adapted to the particular narrator and context. – In the afternoon section three current research projects were presented. Isabella WALSER (Innsbruck) explored in her paper entitled *Als der Apfel der Eris von den Doppeladler rollte...* the different reflections in neo-Latin epic and novel of the conflict in national identity in the Habsburg Empire. Main topics in the following discussion were the function (self-assurance or propaganda) and the audience of these works. – Michael SCHULZE ROBERG (Bamberg), *Die Götter als Geschöpfe statt als Schöpfer: Lukrez, De rerum natura 5,1161ff* argued that Lucretius tries to explain the adoration of gods as a misinterpretation of the perceptible and a reversal of roles. In this process humans take the role of creators of the gods, subordinating themselves to their own creation. – In *Magia mirifica - Aufbau, Erklärung und Deutung eines poetischen-fiktiven Hexenrituals unter Einbeziehung der Zauberpapyri* Matthias REIF (Regensburg) compared the representation of a witch's ritual in the *Medea* of Seneca with information from the magic papyri and made a case for Seneca's using the exorbitant assemblage of magic elements and introducing false ritual elements in order to lead the ritual ad absurdum. – The first day closed with the evening lecture of Christian TORNAU (Würzburg), *Zwischen Philosophie und Kirchenpolitik: Augustins 155. Brief an Macedonius*. This paper explored step by step the Christian adaptation of new-Platonic virtue grades and their inclusion in Church policy. In a lively discussion the impact of Augustine's arguments was controversially debated. – The first section of the second day started with Giulia Maria CHESI (Bamberg): *Mythos und Liebeskummer in Theokrits Idyll III*. The mythological allusions of an unskilled shepherd in Theocritus' idyll appear to be at the metatextual level a skilful handling of the mythological tradition. The contrast between both levels strengthens the burlesque in the representation of the shepherd. – Jochen SCHULTHEISS (Würzburg) examined in his contribution *Entscheidungsszenen im flavischen Epos* the extent to which the change in the

acting of the characters in these scenes differs from Virgil due to a different conception of *fatum* in the Flavian dynasty. – In the last contribution of the section *Moles latium complexa forum*. *Der flavische Stadt- und Himmelsraum von Statius' panegyrischen Gedichten* Gottfried KREUZ (Salzburg) showed how in *Silvae* 1.1 the actual spatial reality of the forum became a fundamental influence in this poem's poetic texture. – The last section of the meeting began with the contribution by Margot NEGER (Salzburg), *Das Spiel mit den Gattungen in den Briefen des Plinius*. According to Neger, the author Plinius defines his *persona* when he talks about the difference between epistolography and other genres. This principle was exemplified in the case of historiography and lyric. – The last contribution of the meeting came from Simon ZUENELLI (Innsbruck), *Die Typhon-Episode. Komisches Theater en miniature in den Dionysiaka des Nonnos?* The first episode of the *Dionysiaka* shows comedy elements and connections with mimes (which were very popular at this time), so it can be suggested that its placement at the beginning of the work serves as an encomium for Dionysus as the God of theatre. In the conclusions all participants expressed the wish to maintain a regular meeting. Accordingly, the next *Volturnia* will take place in 2014 in Salzburg. (Anna GINESTÍ ROSELL)

Le jardin dans l'Antiquité – The Garden in Antiquity. 60e Entretiens sur l'Antiquité classique: Vandoeuvres, Fondation Hardt 19-24 août 2013. – Christian LOEBEN (Museum August Kestner, Hannover), *Der Garten im und am Grab: Dargestellte und reale Gärten der ägyptischen Elite (2000–500 v. Chr.)*. Es ist ein wohlbekanntes Phänomen: Die Wände der Felsgräber der ägyptischen Elite in Theben, hauptsächlich aus dem Neuen Reich (1539-1007 v. Chr.) stammend, sind mit farbigen Szenen bemalt, die dem heutigen Betrachter ein buntes Bild des altägyptischen Alltags zu vermitteln scheinen. Diese lebendigen Alltagsdarstellungen sind dabei jedoch direkt mit Wiedergaben eindeutig religiöser und kultischer Natur vergesellschaftet. Bis heute ist es ein ganz wesentliches Desiderat der Ägyptologie, diese zwei, zumindest im westlich-europäischen Denken doch so ganz unterschiedlichen Darstellungstypen definiert und eine wie auch immer scharfe Trennlinie zwischen ihnen gezo-

gen zu haben. Dass ein solches Unterfangen auch in Zukunft nicht leicht sein wird, zeigt unter anderem auch eine genauere Betrachtung der in vielen, annähernd 50 dieser Gräber vorkommenden Abbildungen altägyptischer Gärten. Nachdem verschiedene dieser gemalten Gärten vorgestellt und mit in Ägypten ausgegrabenen Gärten verglichen worden sind, wird der Vortrag versuchen, den Realitätsgehalt der ägyptischen Gartendarstellungen auf den Prüfstand zu stellen. Es soll untersucht werden, welche Rückschlüsse daraus sowohl in Hinblick auf die wahrscheinlich vielfältigen Funktionen des realen altägyptischen Gartens als auch die ganz spezifische Rolle seiner Darstellung im Grab zu ziehen sind. Die Möglichkeiten für Vergleiche sind dabei mannigfaltig, gibt es doch mit einem 3850 Jahre und damit ältesten erhaltenen Garten der Welt und einer Reihe weiterer, inzwischen in Ägypten ausgegrabener Gärten sowie mit früheren und späteren Darstellungen von Gärten, so auch in Modellen, ein besonders breites Spektrum von auswertbarem Material. – Stephanie DALLEY (Oriental Institute and Wolfson College, Oxford), *Ancient Mesopotamian Temples as sacred groves, and the adoption of date-palm symbolism in Syrian, Phoenician and Ionic Greek architecture*. Early in the second millennium BC several temples in Babylonia, Assyria and northeast Syria were decorated with external and internal facades imitating male and female date-palms in mudbrick. This scheme symbolised a sacred grove, with a ziggurat beyond symbolising a mountain. In one example related sculptures show that the scheme is related to an episode in a story of the hero Gilgamesh. Until lime plaster was used to waterproof cisterns around the 9th century BC in the Levant, a temple garden high up on a citadel had to represent a sacred grove by artificial means, whether by wall decoration or by pot-plants. Only temples of the New Year Festival, laid out in the countryside beyond the city walls, beside a watercourse, were able to plant actual shrubs and trees including date-palms. Texts identify closely the goddess Inanna / Ishtar with the female date-palm which provided wealth in a remarkable number of ways. After the early second millennium a few temples show that date-palm symbolism persisted. The concept made its way through Syria, Phoenicia and Israel, to be used for column bases, capitals and balustrades,