Abstracts

Part I: The Greek-Latin Biblical Epic in Late Antiquity

M. Roberts (Middletown), Narrative and Exegesis in Sedulius’ *Carmen paschale*

In an important monograph from 2011 David Deerberg distinguishes Sedulius’ poetic practice from that of his predecessor Juvenecus: while the amplifications of the earlier poet operate at the horizontal level of the narrative, and are largely extrapolations on the biblical text, Sedulius introduces elements, “vertical” in Deerberg’s terminology, primarily exegetical in nature, that disrupt the narrative continuity. In my paper I propose a different, complementary approach to Sedulius’ text, laying the emphasis on the distinction between narrator and instructor. Building on a passage from Cicero’s *De oratore* on historical narrative (2.15.62–63), I argue that exegesis is consistent with, and even necessary to, narrative. In my analysis of some passages from the *Carmen paschale* (2.94–96, 4.222–25, 4.255–57, 5.70–72, 5.77–78, 5.165–69, 5.177–81) I show that Sedulius’ introduction of exegetical detail regularly conforms to Cicero’s understanding of the historical narrative, which is expected to discuss causes, purposes, and motives for actions and events and the reasons for their outcomes. The *Opus paschale* provides a useful point of comparison in that it adopts the role of instructor rather than narrator, and with it characteristic lexical and syntactic markers, more often than the *Carmen*. Non-narrative exegesis is rare in the body of the *Carmen* outside the passage on the Lord’s Prayer, though there are certainly cases where the roles of narrator and teacher are hard to distinguish (e.g., 2.168–71).

M. Cutino (Strasbourg), *Fictions poétiques et vérités bibliques dans les paraphrases vétéro et néotestamentaires en vers. Questions méthodologiques*

In this article we show how the theme of pagan literary on which we notice the most important programmatic affirmations about the legitimacy of inserting poetic fictions into the paraphrases of Ancient and New Testament, is the humanity’s prehistory, like the initial condition and the decadence or subsequent progress. It is a theme that necessarily intersects the biblical narrative of man’s loss of the Edenic condition because of original sin with that of the progressive degradation of humanity, and for this reason it is inserted by some poets into the biblical truth. Indeed, the poets find in this theme, so to speak, a “neutral” space to legitimately use the fictions of classical literature as examples of this dimension of fall and decadence, and to discuss the great questions of the history of humanity, those of progress or corruption of humanity, as Victorius most probably does in relation to the didactic, even scholastic destination of his *Alethia*, or to transmit theological considerations through understandable forms to a cultivated audience, uncomfortable with biblical exegesis, as the author of *Laus Iohannis* does.

These elements pose the fascinating problem of the context in which these compositions fit. It is interesting, in this regard, to note that the *Alethia* and the *Laus* were transmitted to us by the same manuscript, the Parisinus Latinus 7558 of the Carolingian period, alongside other compositions, such as the correspondence in verse between Ausone and Paulin of Nole, the poem that Paulin of Nole still addressed to Jovius inviting him to no longer dedicate himself to profane poetry, but to devote himself to a true Christian poetry, and a small poem called Epigramma Paulini: these are compositions all interested in the relationship between literature and in general clasi-
sical culture and Christian novelty, which testifies to a learned – and ideologically oriented – choice on the part of the one who made this collection, a choice that deserves to be carefully studied.

Nicole Hecquet-Noti (Genève), L’auteur et son public. Les différentes lectures de l’épopée biblique selon Avitus de Vienne

In the two prologues of his poem De spiritualis historiae gestis, Avitus of Vienne defines, as the target audience of his epic, his peers, the Christian literati of the Gallo-Roman aristocracy. He also specifies that his poem serves a double purpose: to transmit Christian teaching and to display its author’s rhetorical mastery of the epic genre. He thus proceeds by inserting moral exegetical comments into the various sections of his epic narrative, as has already been well appreciated. Our study focuses on the epic narrative itself to show how these two goals are constantly pursued. In the 5 books of the poem, we find two remarkable “mirror descriptions”: the description of the Garden of Eden (1.188–298) and that of the Flood (4.425–540). These ekphrasis should be understood as a rhetorical amplification of the corresponding passages of Genesis (2,8–15 and 7,17–24); they also take as a model the epic descriptions of the locus amoenus and the storm. In the depiction of the Garden of Eden, Avitus firstly continues the tradition of the descriptions of exotic mirabilia, by the evocation of the Phoenix — a passage that combines allusions to Ovid (Met. 15,392–407) and Statius (Silv. 3,2) —, and then he dialogues with the poetics of Claudian (Carm.min. 33–39) and the Anthologia Latina (519–530), in shaping a short comparison between the beauty of the heavenly spring and crystal. At the same time, this description, like that of the flood, maps the new geography of the Christian world. It conveys a vision of the world that corresponds to the one we know from the cosmographies of this period, especially the Topographia Christiana (4,7) of Cosmas Indicopleustes and the Latin Expositio totius mundi et gentium.

S. Labarre (Le Mans), La réécriture des récits bibliques de guérison chez les poètes latins du IVe au VIe siècle

Latin Christian poetry of the IV-VI centuries draws largely its inspiration from the Bible. The miracles of healing effected by Christ or the Apostles have given rise to various rewritings, in order to defend the faith, to train the believers, or to make known the main orientations of the exegetical discourse. We have identified the different genres that produced them: biblical epics (Juvenecus, Sedulius, Dracontius, Arator), didactic or apologetic poetry (Prudentius, Commodianus), hymns or epigrams (Prudentius, Rusticus Helfidius). But while poets sometimes introduce a form of theological commentary, they hardly take part in theologians’ debates. They most often practice an allegorical exegesis and their main intention is to prove that the power of Christ is more than human. They use the expressive resources of poetry to make this divine nature visible, whether by epic dramatization, hymnic stylization, or conciseness of tituli (e.g. Miracula Christi).
L. Furbetta (Roma), Avit de Vienne et Dracontius en rapport. ‘Chanter’ et ‘expliquer’ la Bible entre formation scolaire et création poétique

In this paper we will try to present some reflections on the De spiritualis historiae gestis composed by Avitus of Vienne and on De laudibus Dei written by Dracontius, in order to analyze the poetic treatment of the same passages of the biblical narrative starting from the rhetorical strategies and processes, that the two poets set up in the structuring of narrative tableaux. Through the study of the loci similes and a deep analysis of Alc. Av. carm. 1.24 – 29 and carm. 3.213 – 278 (these verses in particular compared with Drac. laud. 3.49 – 80) we will try to question the possibility of a ‘relationship’ between the two poems.

Br. Bureau (Lyon), L’autorité apostolique à travers les discours de l’Historia Apostolica d’Arator

In his Historia Apostolica, Arator intends to give a commented poetic version of the Acts, but, for a modern reader, the poem is more a rewriting of the biblical text than an actual commentary. In this paper, we will discuss the way of rewriting the speeches of the two main characters Peter and Paul. Arator considerably changes the content of the speeches in order to 1-give an epic tone to the words of the apostles, 2-get rid of every detail that is not suitable for his purpose, 3-insert elements that could be of major interest for his 6th century Roman audience. Through quotations from the letters of Peter and Paul and insertions of elements coming from the Patristic tradition, the poet rebuild “his” apostles according to what he considers as the most important part of the apostolic message for his own time.

F.E. Consolino (L’Aquila), Severus (of Malaga?) and narrative construction. The healing of Bartimaeus (VIII.119 – 153)

This enquiry focuses on the way Severus constructs his account of a miracle that appears in two of the Synoptic Gospels, and that is also treated by Sedulius, namely the healing of the blind man Bartimaeus (8.119 – 153 – see the commentary on this section in Bischoff 1994, 82 – 86-, which is described in the Gospels of Mark (10.46 – 52) and Luke (18.35 – 43), and by Sedulius in carm. Pasch. 4, 210 – 221. This comparison between Severus and Sedulius is supplemented with a brief analysis of the same authors’ accounts (Severus 9, 163 – 186 and Sedulius 4.251 – 270) of the part strictly related to the miraculous healing of the man born blind recounted in Jn 9. These two comparisons with Sedulius’s treatments of the same episodes throw Severus’s scarce propensity for reshaping the Gospel narrative for the purposes of theological or exegetic interpretation into sharp relief. All the same, in the course of his verse, Severus does not exempt himself entirely from providing explanations that he clearly believes will interest his readers. Paradoxically, the very admission of few exegetic excursus, on the part of Severus, reluctant as he is to stray too far in his poem from the letter of the Gospels, helps us to appreciate how, with Sedulius, exegesis had become a distinctive and inescapable trait of the Bibelpeik.
R. Lestrade (Strasbourg), Usage des sources poétiques classiques et perspectives « théologiques » dans l’Heptateuchos de Cyprien le Gaulois (V° s.)

The study, through a range of examples, of the reception of classical poetic sources in the Old Testament paraphrase known as the Heptateuchos shows a delicate craftsmanship which can be analyzed, as far as textual strategies are concerned, into four categories: epic amplification, moral characterization, pathetic emphasis, and mythical-epic analogies. Within a Christian reading of the Law, this layer of neoclassical ornamentation implies and enhances attitudes that draw from both psychological and theological motives: a divine and cosmic anthropomorphism, a valuation of the phenomenal world, and a valuation of pity. Last, a comparison is hinted between the Heptateuch Poet’s stance toward biblical hermeneutics and Varro’s ‘three theologies’ theory as attacked by Augustine in book 6 of the The City of God.

D. De Gianni (Wuppertal), Four Variations on the Theme. “The Withered Fig Tree” (Mc 11.12–14; 20–25; Mt 21.18–22) in Juvencus, Sedulius, Avitus of Vienne and Severus of Malaga(?)

This paper proposes a comparative analysis of the hexametrical rewritings of the evangelical account of Jesus cursing the fig tree (Matthew 21.18–22; Mark 11.12–14; 20–25) by Juvencus, Sedulius, Avitus of Vienne and Severus of Malaga (?). The comparison between the four pieces allows us to evaluate the different narrative strategies adopted by these authors, as well as the paraphrastic techniques and their “consonances” with previous classical poetry. The gap between the literal paraphrase by Juvencus, who rewrote the biblical text with few changes, and the work by Severus of Malaga (?), who was attentive to the exegetical and theological implications present in the hypotext, suggests reflections on the evolution of the literary genre of the poetic rewriting of the Bible. The different approaches to the biblical text by these authors reflect their cultural backgrounds and the instances of their audience. If the purpose of Juvencus is to spread the gospel in an acceptable poetic form, then the succeeding poets are motivated by exegetical intents, understandable in light of the theological and doctrinal debate, which is progressively growing in the Latin West.

F. Doroszewski (Warsaw), Dieu rejeté, Dieu triomphant. Réception des Bacchantes d’Euripide dans la Paraphrase de l’évangile de Saint Jean de Nonnos de Panopolis

The Bacchae of Euripides exercised an enormous impact on ancient literature. Christian literature was no exception, especially in the Alexandrian milieu where Philo had already introduced the Dionysian motifs into biblical exegesis. It was there that, starting at least with Clement of Alexandria, the Bacchae was reinterpreted to express Christian beliefs. The Paraphrase of Saint John’s Gospel written by Nonnos of Panopolis, a poet influenced by the Alexandrian intellectual circles, follows this exegetical tradition. Nonnos was well familiar with the Bacchae which is confirmed by the three books of Pentheid comprised of Dionysiaca 44–46, his other epic, as well as by numerous references to the play in the Paraphrase. The present paper demonstrates how the narrative of the Bacchae serves Nonnos as an important intertext in paraphrasing the episodes of the Mar-
riage of Cana (Book 2), of the Feast of Tabernacles (Book 7), and of Jesus’ meeting with Martha and Mary in Bethania (Book 11). More specifically, the paper focuses on the symbolic role played by wine, the motif of sadness turning into ecstatic joy, and the opposition between the true and false wisdom.

A. Rotondo (Catania), Salut et prophéties messianiques dans le septième chant de la *Paraphrase* de Nonnos de Panopolis

In the seventh chapter of the *Paraphrase of St. John’s Gospel*, Nonnus of Panopolis deals with the theme of disbelief through the controversy between Christ and the group of Jews/Pharisees about the interpretation of the messianic promises in the Scriptures and about Christ’s messianity. The cause of the dispute, according to Nonnus, is the anger, aroused by envy, of Jews. Therefore, the poet represents the opposition through emotions (for example, anger). He uses emotions as markers to polarize non-believers and believers. All his exegetic work is founded on such polarization. Nonnus interprets Jn 7 emphasizing the *dichometis*, ‘discord’, as an outcome of the human ignorance in the face of divine wisdom. The Scriptures constantly reveal divine wisdom, but arrogance prevents human beings from recognizing it. The ground for challenge is the Book/Law with its prophecies about the Messianic advent.

S. Costanza (Messina), Voices, Hearing and Acoustic Epipahny in Nonnus’ *Paraphrase of St. John’s Gospel*

In his *Paraphrase of St John’s Gospel*, Nonnus of Panopolis focuses on the appearance of the Lord as a perennial theophany, which also deals with acoustic signs revealing his divine presence. In the Graeco-Roman world, the spoken word corresponds to a fatal voice as *kledon*. According to a longdating tradition, Nonnus’ epiphany reports remark auditory signs of Christ revelation as Messiah, whose word is defined as Life-giving, as in 10.133 or releasing grief, as in 5.37. Miracles of Jesus are also enacted through his consoling Word. The voice of John, the true witness, is also prophetic. Under a key theological perspective, the Word of Christ shows God’s nearness. Finally, Nonnus gives emphasis on auditory revelation as a privileged way to gain access to the divine. At this respect, he follows Greek epic tradition as well as mystical, gnostic or orphic, poetry.

**Part II: Biblical Poetry and Theological Aims in other Poetic Genres between Late Antiquity and the Middle Ages**

G. Agosti (Roma), La poésie biblique grecque en Egypte au IVe siècle. Enjeux littéraires et théologiques

The paper deals with the early phase of Biblical poetry in the Greek East. The new Christian poems preserved in a papyrus codex from the so-called Bodmer Library (a group of papyri coming from the area of the city of Panopolis, Upper Egypt), has dramatically shown that in Egypt verse
paraphrases of Biblical books were composed already in the middle of the fourth century. Their author had already attempted to give their answer to the challenge represented by a Christian poetry in classical language and metres. Before the few Biblical poems by Gregory of Nazianzus and the brief season of the fifth century Biblical epic (Nonnos, Eudocia, the Ps-Apollinaris), The Bod mer poet(s) show to be aware of the literary and theological issues involved by the paraphrastic genre. It is questionable whether this is a creative innovation or the author(s) have been inspired by previous examples. The study of the environment where these poems have been composed (where Latin texts are known) could suggest that the author(s) were aware of the Latin experiments. On the other hand, an analysis of Christian metric inscriptions from the first half of the 4th century points out that some aspects of 'biblical poetry' (namely the juxtaposition of Classical and Biblical expressions) were more common than admitted.

Lefteratou (Heidelberg), Deux chemins d'apprentissage. Le didactisme dans les Centons homériques

This article explores the didactic character of lines 1–70 of the first edition of the Homeric Centos. The didactic and ekphrastic potential of the story of the Genesis is treated in a twofold way: by the external narrator, who addresses the reader, and by the embedded one, Satan, who addresses Eve. These two narrators offer a contrasting, albeit similar stylistically, description of paradise and of paradisal bliss, though their didactic intentions differ diametrically. The discreet narrator of the introit presents him/herself as a preacher responsible for revealing, but not for forcefully convincing his/her audience. Contrarily, Satan is depicted as the pushy sophist par excellence and his addressee, Eve, as an easy target. This disparity of didactic means and ends invites the reader/audience to ponder on the question of free will when it comes to the revelation of the Christian message.

R. Ricceri (Ghent), Two Metrical Rewritings of the Greek Psalms. Pseudo Apollinaris of Laodicea and Manuel Philes

This paper aims to provide a preliminary insight into the reception of the Psalms from the point of view of two Greek paraphrases. The first text I take into account is the so-called Metaphrasis Psalmorum, written in dactylic hexameters and dating to the fifth century. This text is anonymous, although traditionally attributed to Apollinaris of Laodicea (IV century). The latter is a rewriting of the Psalms in political verses (decapentasyllables) carried out by a well-known Byzantine poet, Manuel Philes (XIII-XIV century). A comparative analysis of the above-mentioned paraphrases can shed light on the appreciation of the Psalms in two different historical contexts. These two texts, whose investigation still lacks some philological work, share remarkable affinities, as they are both versified rewritings of the same literary source and they are both faithful to the original text. However, some major dissimilarities cannot be overlooked. On the one hand, the hexametric metaphrasis conveys some typical elements of late antique Christian poetry. It contributes to the establishment of a 'highbrow poetry with Christian content, which can benefit from the use of the Homeric metre and the Homeric language. On the other hand, Manuel Philes' Metaphrasis of the Psalms is situated in Later Byzantium and is grounded in a well-established, thousand-year old tradition of Christian poetry. Moreover, it is connected with the characteristic Byzantine taste for
(prose) rewritings. The texts resulting from the process of rewriting are profoundly influenced by the cultural role that they perform in their own historical context. The author of the Homeric Psalter strives to reshape the Psalms by means of an unmistakably epic language. Conversely, Manuel Philes is more cautious when dealing with the biblical text. He adopts the political verse as the main poetic mark of his paraphrase and slightly alters the source text, following the path of Byzantine rhetoricians and hagiographers.

Jesús F. Polo (Madrid), Descent and Ascent in the VIIIth Hymn of Synesius of Cirene

The aim of this paper is to study the 8th Hymn of Synesius of Cyrene. As it is well known, this hymn deals with Jesus’ incarnation, descent into Tartarus and ascent to Heaven. Neoplatonism and Chaldean Oracles shape the background of the Hymn. But in its first part, the descent, it is possible to recognize some typical features of the heroic journey to the place of the dead. It is my intention to focus on Jesus journey to Tartarus comparing it with Odysseus journey in Hom. Od. 11 and with the one of Heracles in Bacchylides Victory-ode 5, in order to show how the previous Greek literary tradition could have influenced the first part of this Hymn.

M. Herrero de Jáuregui (Madrid), Gregory of Nazianzus’ Hymn to Parthenie (II.1.2.1 – 214). Christianizing Greek Theogonies

Gregory of Nazianzus took classical literary genres as models to imitate, and at the same time, to innovate: in the long poem of his Hymn to Parthenie Gregory clearly follows rhetorical theory about hymns, combining different hymnic types in a single poem; also, since the poem deals with Christian account of creation, he explicitly takes Hesiod’s Theogony as model to be surpassed. As in the rest of his poetic work, he manages to raise Christian poetry to the height of classical Greek models, and to explain Christian doctrines in a pleasant and elegant form.

J. Prudhomme (Strasbourg), Les personnages bibliques, héros d’une épopée chrétienne dans la poésie de Grégoire de Nazianze

The influence of the traditional epic on Gregory of Nazianzus’ poetry is formally undeniable but Gregory’s heroes are of a new kind, since they are biblical characters, whom he wants to turn into the heroes of a new, Christian epic.

These figures are at the centre of Gregory’s biblical works, which resemble the paraphrase genre. How does the encounter between the traditional epic language and the biblical material take place? The analysis of some poems (I.1.16; I.1.20 – 23) testifies to the flexibility with which Gregory mixes the biblical heritage with the epic language, so that we can speak of “formal syncretism”. However, the rewriting is not only ornamental: through the use of stylization, through the choice of active verbal formulas, striking images or personifications, Gregory focuses attention on biblical figures who become heroes performing exceptional feats and successfully fighting against the forces of evil. The Christian dimension of the new heroes is greatly enhanced, so that
the figure of Jesus replaces the ancient pagan heroes, and the prophets become heralds of Christ. Finally, the poet Gregory himself is affected by this process of epic heroism: in his autobiographical poems (II.1.15; II.1.19), Gregory uses Old Testament figures as models to stage himself as a Christian hero, whose glory consists in defending the Trinity and enduring adversity.

D. Shanzer (Wien), Grave Matters: Love, Death, Resurrection, and Reception in the De Laudibus Domini

This paper is best read as a diptych with D.R. Shanzer, “Resurrections before the Resurrection in the Imaginaire of Late Antiquity” forthcoming in The Biblical Annals (Lublin). The point of departure for both articles is the Anonymous Carmen de laudibus Domini’s description of a sentimental miracle (situated in Gaul in the territory of the Aedui): the corpse of a dead wife woke up temporarily to welcome her loving husband’s body (De Laudibus 7–35). Here it is demonstrated how anomalous details of the description of the burial (rock tomb, wrapped burial) suggest intertextuality with the Lazarus narrative in the Gospel of John mediated through Juvenecus (with implications for the date of the Carmen de laudibus). The deceased woman’s problematized ability to move her arms echoes an exegetic discussion about Lazarus’ locomotion, despite his bound feet. This is to be found in texts such as Ambrose’s funeral oration for Satyrs, in Nonnos’ Gospel Paraphrase, and Sermon 65 of Petrus Chrysologus. The discourse of being re-ensouled is also explored, from the philosophical to the erotic. Poets (Prudentius and Severus of Malaga) reacted differently to Lazarus’ resurrection and the problem (for example) of his possible stench and how to soft-pedal or transform it into poetry. The paper then turns to the nature of the Gallic couple’s marriage (white or not?) and the reception of the base Legende behind Gregory of Tours. The relationship between the Carmen de laudibus, Tertullian’s De Anima 51.6–8, is explored with the conclusion that Gregory didn’t work from De Laudibus, but from a (now lost) Vorlage or Vorlagen. The paper ends with some attempt to contextualize the double burial and marital continence in epigraphy (with very limited success), but showing that one word (deprehensa Carmen de laudibus 30) teasingly alludes to what does or doesn’t go on in the double grave as letto matrimoniale of a Christian couple.

G. Aragione (Strasbourg) – A. Arbo (Strasbourg), Un diner sur l’herbe. Proba et le pouvoir évocateur de la poésie

The description of the Last Supper proposed by the Christian poet Proba in her Virgilian Cento (v.580–599) deviates in many respects from the text of the Gospels. This article attempts to show that the reasons for such deviations must be sought above all in the stream of meaning that passes between the hypotext (the Aeneid), and the hypertext (the Cento). Proba did not compose her description with verses borrowed from the entire Virgilian corpus, but privileged specific nuclei of the Aeneid, already used for a previous biblical episode: the fall of Adam and Eve. The Last Supper in Proba’s poem appears thus, thanks to the hypotext, as a replica of the story of the transgressive meal of Eve and the serpent in the Garden of Eden and the symbol of Redemption after the Fall.
M. Crespo Losada (Madrid), Biblical hypotexts in Prudentius’ *Contra Symmachum*. Case study of *C. Symm.* II.95–96

The theology of creation found in the apologetical writings represented by Lactantius enables us to discover that the nature of an eternal god creator is explained by the inspired or revealed news rendered by Scripture in Proverbs 8.22–29. Several passages by Lactantius (*Institutiones divinae*) show that the procedure of presenting notions specific to the Christian *deus verus*, revealed by faith, is—even in the context of a dialogue with polytheistic paganism—a discursive device which could also have been employed by Prudentius in his disputation with Symmachus. Generically alluding the *deus verus* in *C. Symm.* 1.325–327, as well as stating His eternal, creative nature in *C. Symm.* 2.95–96, can be explained because there is a conscious lexical unspecificity overlaying the specificity of the *sola fides*, according to which there is no question of an eternal, creator God out of the implicit reality of the Son of the Father, the *ab aeterno* begotten Word, who, without leaving the bosom of the Father, participates in the creation of the world, as shown by the presence of Proverbs 8.22–29 in the poetry of Prudentius.

P. De Navascués (Madrid), *O crucifer bone lucisator* (Prudence, *cath.* 3.1). Doctrine ancienne en termes nouveaux

The *Hymnus ante cibum* (Prudentius, *Cath.* 3), with a refined metric pattern—as used by Ausonius—and containing different neologisms, was addressed to Prudentius’ elite group of Christians. The beginning of the first stanza—*O crucifer bone lucisator*—leads to the most important issue to us all: the Christological meaning of food. As noted in prior authors (Irenaeus, apocryphal literature, Maximus, Gregorius Illiberitanus) to Prudentius, *Crucifer*, the one who bears the cross, should be understood in light of the traditional equivalence: cross-plough (*crux-aratum*). According to this, since the very beginning of History, Christ, *crucifer* and *lucisator*, shows up, as the one and the same sower (*sator*), who bears the plough (*crux*), nourishing the mankind with food from the land and the Light of the Spirit. Thereby Cato’s *bonus agricola* has become Prudentius’ *crucifer bonus*.

A. Leflaëc (Strasbourg), Figures bibliques et idéal familial de la consécration à Dieu. Le protreptique de l’*Ad Cytherium* (*Carm.* 24) de Paulin de Nole

Around 400 Paulinus of Nola writes a long versified letter (*Carmen* 24) to his friend Cytherius who has chosen the priestly life for his son. The poet sends him a series of exhortations in order to prepare Cytherius’ son as well as possible for the priesthood. Using different characters of the Old Testament, he paints a well-made portrait of the future clergyman which recalls the ideal of the monk-bishop becoming important at this time. Through the Nazirites Samuel and Samson and the figure of Joseph, Paulinus underlines the importance of struggling against the flesh and its seductions. The poet’s allegorical interpretation of some Old Testament events invites Cytherius’ son to spiritually imitate the deeds of his Biblical predecessors and emphasises that, at a time when persecutions have passed, the future priest’s hardships are especially in his mind. The chosen examples also involve complete families and thus give a familial dimension to the theme of consecration to God. Paulinus uses the figures of Abraham and Hannah to underline the faith and the obedience to God of Cytherius and his wife and to show how their piety can be achieved through the priestly life of their son. Inversely, the poet explains that the son, because of his religious
function, can likewise spiritually help his parents. Like Joseph, who arrived in Egypt ahead of his family in order to preserve them against famine, Cytherius’ son arrives in God’s house ahead of his parents in order to feed them spiritually and help them to live in a way consecrated to God. They are in fact invited at the end of the poem to give themselves wholly to God, not through the priesthood, but through an ascetic life.

Ch. Guignard (Strasbourg), Poétique des listes apostoliques. Les premières énumérations d’apôtres dans la poésie latine chrétienne (Ve-VIe siècle)

Lists are a well-known literary form in Ancient Poetry, both Greek and Latin. For the Christian poets, the New Testament lists of the apostles (Mt 10.2–4 and parallels) were a potential subject matter for poetic enumerations, but these lists do not seem to have exercised much fascination on them. In particular, no such catalogue is known from the Biblical epic. Indeed, in the Latin poetry of the 4th and 5th centuries, only Paulinus of Nola exploited the literary potential of an enumeration of the apostles, though in a (deliberately) incomplete form (Carmen 19.54–56 and 78–84). However, it is only with Venantius Fortunatus that the catalogue of the apostles really finds its way in the Western Christian poetry, as a number of Latin and vernacular examples will attest in the Middle Ages.

Part III: The Versification of the Bible in the Latin West in the Middle Age

V.Zarini (Paris), La réception en Afrique, au VIe siècle, du motif apocalyptique de la fin du monde à travers le poème de Verecundus et l’anonyme « À Flavius Felix »

In 6th century Africa, two poems provide substantial eschatological tableaux: the Carmen de poenitentia of Verecundus of Junca and the anonymous verses Ad Flavium Felicem de resurrectione mortuorum et de iudicio Domini – it is neither possible nor, in this case, necessary to determine which poem was written first. This article seeks to set out the respective portions, in each tableau, devoted to the representation of cosmic catastrophe, and to that of the punishments of hell, along with the possible interchanges between these two representations, distinct in themselves. While classical and biblical references naturally underpin the poets’ imagination, within the framework of a call to conversion, the influence of Commodian and the preference for evidentia seem to play a greater role, for these poets, than the Latin exegetical tradition on the Johannine Apocalypse.
C. Urlacher-Becht (Mulhouse), La doctrine dans les hymnes de la liturgie wisigothique. Entre tradition patristique et réécriture biblique

As it can be seen from Canon 13 of the Fourth Council of Toledo (633), the creation of a non-Biblical hymnody was debated in Hispania in the first half of the seventh century. The argument developed in this context by Isidore of Seville to justify the “human” hymnody is based in particular on the idea that the current compositions, following the example of the hymns of Hilaire and Ambrose affirming and defending the Nicene faith, should be an “effective instrument of a pedagogy of the faith”. The way in which Isidore thus inscribed the hymnody of his time in the continuity of the lauds of the great bishops of the fourth century raises the question of the place of doctrine in these poems composed at a time where the heretical threat had largely lost its relevance.

If it was no longer necessary to block the way to Arian heresy, we will see that part of the ecclesial hymnody continued, as it was the case by the great hymnographic bishops, to be the support of an authentic faith, and resulted in hymns of a remarkable doctrinal elaboration, largely due to the teaching of the Church Fathers. On many occasions, however, in terms of doctrine, the content of several hymns is limited in whole or in part to a versification of the Bible, the modalities and issues of which will be examined. We will thus measure the vitality of this hymnographic creation, which was able to renew the Ambrosian model by exploring other modes of doctrinal expression, in phase with the liturgy of the time.

P. Bourgain (Paris), La dramatisation de l'histoire biblique dans la poésie carolingienne

The Bible is a huge reserve of poetical meditation. Salvation dramatically concerns the whole mankind and everybody's soul, engaging two exegetic significations, anagogy and tropology. Thence the final judgement appears at the end of a majority of poems written during merovingian (with anguish) and carolingian (more serenely) times. Merovingian rhymes neglect chronology in favour of eschatologic signification. Carolingian poems are more dogmatic than pathetic, insisting on the actuality of the message of salvation. Penitential poems develop a poetic of complaint. Theatrical pathos appears in rhetorical devices: iterations, interpellations, implorations, favouring interrogations and imperative verbs, thus appropriating the pathos of biblical figures, or execrating the bad ones. Biblical direct speech is paraphrased and extended (it is the origin of dialogic tropes, forerunners of medieval theater). Joseph, Esther, Judith, Lazarus and the Holy Innocents are favorite themes, but their treatment is more theological than sentimental (even Christ's infancy does not generate much emotion, in spite of apocryphal Gospels; Nicodem's Gospel is the one influential apocryph). Eschatology is the essential point, while tropology and compassion will afterwards become more important.

F. Ploton-Nicollet (Paris), Entre satire de l'Église et parodie biblique. L'Apocalypse de Golias

The *Apocalypsis Goliae* is a long anonymous Latin poem of about 400 lines dating to the twelfth century. It is mainly known as a satire of the ecclesiastical institution parodying the Biblical Apocalypse of John. It apparently consists of three independent parts: an introduction (§ 1–13), in which the visionary sees many ancient authors, and specially Pythagoras, whose body is covered...
with inscriptions; the main part of the poem (§ 14–104), directly inspired by the Apocalypse of John, in which an angel brings a book sealed with seven seals and, opening them, shows the poet many allegorical scenes aimed at the clergy’s depravity; finally, a short conclusion (§ 105–110), in which the poet is caught away to the third heaven, where he sees various mysteries, but remembers nothing because, being hungry and thirsty, he is offered poppy bread and water from the river Lethe, which cause him to fall back to earth. The only attempt to look further by studying the poem’s structure was made by Francis Newman (1967), who argued that the three parts fit the Augustinian theory of vision as exposed in De Genesi ad litteram (12, 3–34): Augustine actually defines three kinds of vision: corporeal, which enables to see real things, spiritual, which enables to imagine things that are not present, and intellectual, which enables to conceive invisible things (such as God or concepts). Also according to Newman, the ancient authors, embodying the *artes liberales*, correspond to corporeal vision, because their knowledge enables to apprehend the world; the allegorical vision, similar to a dream, corresponds to spiritual vision, and the final revelation, which the visionary cannot remember, corresponds to intellectual vision. Newman’s hermeneutic explanation of the poem proves very effective. In the same way, the present author wishes to highlight the importance of another structuring detail of the poem, which is the — distinctly apocalyptic — motif of the book: in the first part, Pythagoras’ body, covered with inscriptions, is a corporeal (in both senses) book to be read; the book with seven seals is a spiritual (i.e. allegorical) book. Lastly, in the third part, if we refer to the Augustinian theory of vision, we should expect an “intellectual” book; if we refer to the Apocalypse of John, we should expect a book to be eaten (like the “little book” that the visionary eats in Apc. 10). This could be represented by the poppy bread and water. But, whereas John ate the “little book” and kept the word of God, our poet is unable to remember anything thereafter, which signifies that high intellectual activity and bodily care are incompatible concerns.

K. Smolak (Wien), Die Bibeldichtung *Aurora* des Petrus Riga (P.R.).

Beobachtungen zu Stil und Poetik

The late antique genre of Biblical epic, exemplified by Juvenicus, Sedulius, and Alcimus Avitus, developed out of metrical paraphrase and was subject to continual innovation and elaboration. In the later High Middle Ages, the genre had reached a point at which the exegetical presentation of biblical passages, selected primarily for poetic reinterpretation based on their exegetical usefulness, had prevailed. This predominance is not only apparent in a quantitative sense, but also because certain interpretations were occasionally implied or even assumed to be familiar to the reader.

One consequence of this fact was that new literary and stylistic means of expression came into use via the reworking of popular exegetical literature. These means of expression conformed to contemporary aesthetics, but they often explicitly engaged the tradition of classical poetry, including that of Vergil and Ovid, in various ways. The “Aurora,” aptly christened with an allegorical title, provides an excellent example of this phenomenon in literary and intellectual history. The “Aurora” is a work of biblical poetry covering most of the Old and New Testaments, written by Peter Riga; it represents an incomplete ‘work in progress,’ already enlarged by the roughly contemporary Aegidius of Paris. In light of the perspective detailed above, selected passages have been analyzed and documented in their close — and more remote — literary and exegetical contexts: Ev(*angeliunm*) 409f.; 2889f.; 2893–96; Gen(*esis*) 7–8; 88–102; 133–176; Ev 31–68, 129–134. In the latter passages, the description of the beauty of the human physique is treated as an
object of the poet’s personal reflection: thus representing an application of traditional rhetorical education to biblical figures, including Mary.

F. Stella (Siena), Théologie de la poésie entre Scolastique et Humanisme. Le statut de la poésie biblique

After the condemnation expressed by Isidore, codified in the Decretum Gratiani and generally accepted in the twelfth century, poetry is object of different treatments, based rather on the procedures of the dialectic, in the summae of the thirteenth century of the mendicant orders: Alexandre d’Hales, Albert the Great, Thomas of Aquino, who judges poetry as the infima doctrina (...) quae minimum contineat veritatis. This presentation extracts and analyzes in short the cultural positions and motivations, highlighting the presence of a trend that goes back to Dionysius pseudo-Areopagite and supports a close analogy between poetry and theology, and an Agostinian current, which on the contrary exalt the contrast. Albertinus Mussatus, more than Dante, forces the interpretation of these arguments for a defense of poetry in the humanistic sense, laying the foundations for Petrarch’s and Boccaccio’s rehearsals until Philip Sidney and later. In this discussion, the status of biblical poetry (from Iuvencus to Pierre Riga), which at the theoretical level could solve the problem of truth content, emerges occasionally as a marginal phenomenon, which will not become a true cultural lineage, yet without much success, only with Boccaccio.

D.J. Nodes (Waco), Voice of the Muse, Word of the Church. The Parable of the Rich Man and Lazarus in Late Medieval Latin Poetry

Four verse treatments of the parable of the rich man and Lazarus from the Gospel of Luke (Lk 16.19 – 31) offer case studies of the interaction between poetry and theology, overt commentary and allusion, doctrinal fidelity and literary innovation in Christian biblical poetry. Peter Riga (1140 – 1209) wrote a verse commentary in the manner of scholastic exegesis. Giles of Paris (1162 – 1224) supplemented Peter’s work through a verse homily or, better, a verse collation. An anonymous poet whose work is included in a thirteenth-century anthology from York Cathedral composed allusive couples on the theme of reversal. The anonymous poet of the Dyalogus de divite et Lazaro (fourteenth century) prepared dramatic encounter among the rich man, Lazarus, and Abraham in the form of a rhetorical exercise. The distinct and intentional variations of genre and diction in these four examples notwithstanding, all achieve a rich blend of overt commentary and oblique reference, elements offering the patient reader a dynamic interplay between tradition and innovation, theology and poetics. Medieval Latin poems devoted to the various gospel parables, of which these four are representative, constitute a group of texts containing much to be discovered.
I. Fabre (Montpellier), *Post vestigia gregum. La poétique de l’image dans le commentaire Super Cantica Canticorum* de Jean Gerson (1429)

The last and uncompleted work by Jean Gerson (1363–1429), the commentary on the Song of Songs stands as a treatise on God’s love that allows for a twofold reading, both theological and poetical. Gerson lays it out in fifty «considerations» or «proprieties» accounting for the sponsa’s «fruitul love», which goes into ten *sympsal mata* or musical sections of sorts, each coming along with a elegiac distic suming up its content and mood. Such a specific layout paves the way for a speculative reading enhancing the poem's anagogical interpretation. It also stems from a so-called «scholastic» stance which deliberately turns its back on common «rhetorical» style and its systematic probing into every single metaphor to aim at a deeper and more synthetic view on the Song of Songs’ imagery. To what extent can Gerson’s *opus ultimum* afford for a literary writing avoiding the ornatio’s flourishes while unfolding a rich poetry of its own? This paper will address this question based on a stylistic analysis of a delineated section of *sympsal ma* 2 commenting on Song 1, 6–10 and relying on Bonaventure’s *Itinerarium mentis in Deum*.

I. Iribarren (Strasbourg), *Bible, poésie et doctrine dans la Josephina* de Jean Gerson

Based on an analysis of certain passages of the *Josephina*, an epic poem composed by Jean Gerson at the council of Constance between 1414 and 1417, this article aims at examining three aspects of Gerson’s conception of the relation between Bible, poetry and doctrinal development. The first one emerges from the formal structure of the poem, organized in twelve *distinctiones* as opposed to the classical *cantos*; the second aspect concerns the Aristotelian notion of *aestimatio* that governs the composition and serves as basis of Gerson’s *ars poetica*; finally, the third aspect focuses on the gersonian conception of *sensus litteralis* in biblical exegesis within the context of the controversy triggered by Jean Petit’s justification of tyrannicide.