



EDITING COMMENTING INTERPRETING.
Multifarious approaches to literary text. IX edition

29/09/2022

The charming monstrosity in Hellenistic poetry

Università degli studi di Roma "Tor Vergata"
Antichità classiche e loro fortuna

PRESENTED BY ELISA DI DANIELE

EROS THE RUNAWAY (MOSCHUS I)

EDITING COMMENTING INTERPRETING.
MULTIFARIOUS APPROACHES TO LITERARY TEXT. IX EDITION



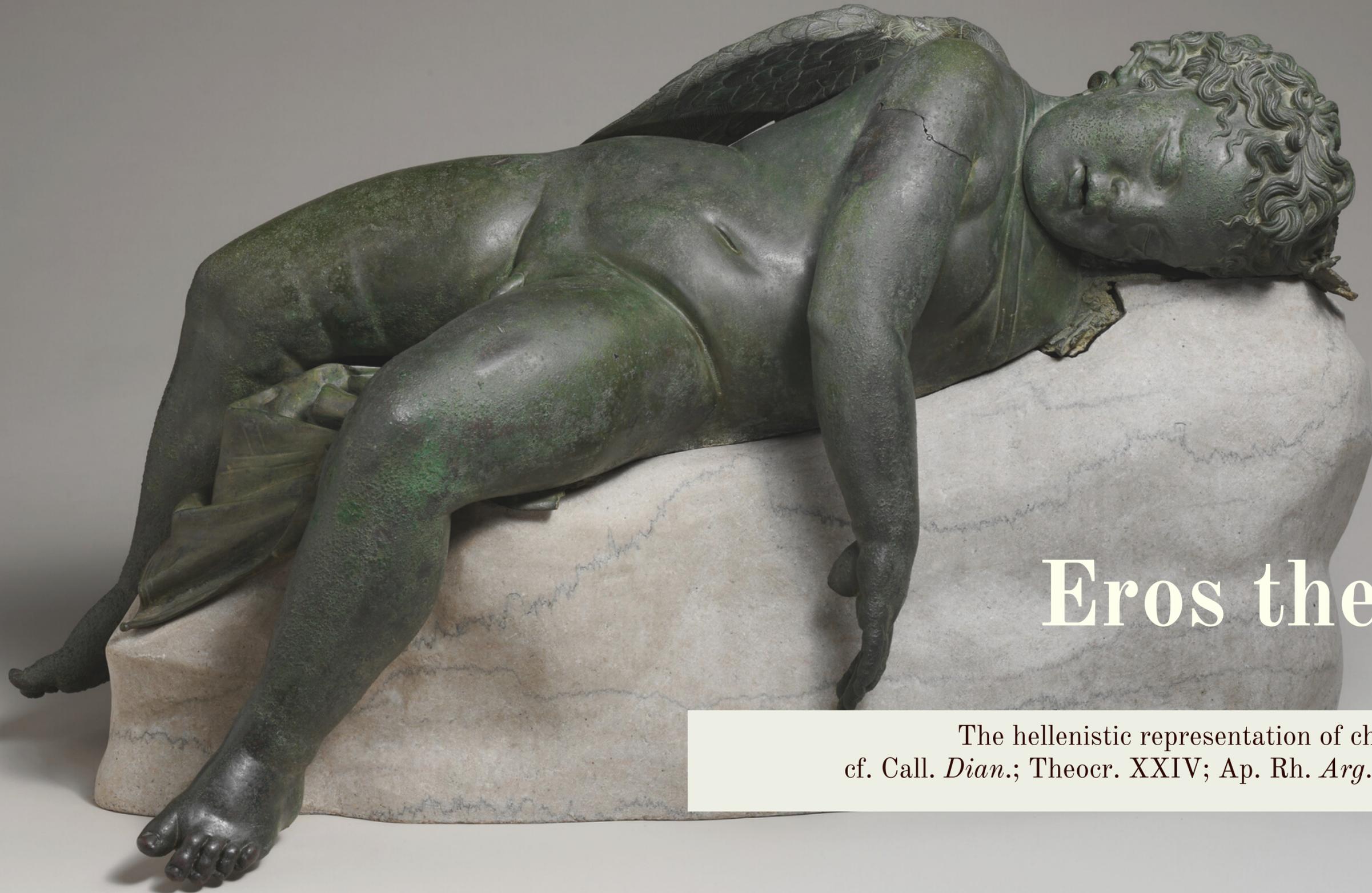
ἄ Κύπρις τὸν Ἔρωτα τὸν υἱέα μακρὸν ἐβῶστροι·
 ἔϊτις ἐνὶ τριόδοισι πλανώμενον εἶδεν Ἔρωτα,
 δραπετίδας ἐμός ἐστιν· ὁ μανυτὰς γέρας ἐξεῖ.
 μισθός τοι τὸ φίλαμα τὸ Κύπριδος· ἦν δ' ἀγάγης νιν,
 οὐ γυμνὸν τὸ φίλαμα, τὸ δ' ὦ ξένε, καὶ πλέον ἐξεῖς.
 5 ἔστι δ' ὁ παῖς περίσαμος· ἐν εἴκοσι πᾶσι μάθοις νιν.
 χρῶτα μὲν οὐ λευκὸς πυρὶ δ' εἵκελος· ὄμματα δ' αὐτῷ
 δριμύλα καὶ φλογόεντα· κακαὶ φρένες, ἀδὺ λάλημα·
 οὐ γὰρ ἴσον νοέει καὶ φθέγγεται· ὡς μέλι φωνά,
 ὡς δὲ χολὰ νόος ἐστίν· ἀνάμερος, ἠπεροπευτάς,
 10 οὐδὲν ἀλαθεύων, δόλιον βρέφος, ἄγρια παῖσδων.
 εὐπλόκαμον τὸ κάρανον, ἔχει δ' ἰταμὸν τὸ μέτωπον.
 μικκύλα μὲν τήνῃ τὰ χερύδρια, μακρὰ δὲ βάλλει·
 βάλλει κείς Ἀχέροντα καὶ εἰς Ἀΐδεω βασίλεια.
 γυμνὸς ὄλος τό γε σῶμα, νόος δέ οἱ εὖ πεπύκασται,
 15 καὶ πτερόεις ὡς ὄρνις ἐφίπταται ἄλλον ἐπ' ἄλλῳ,
 ἀνέρας ἠδὲ γυναῖκας, ἐπὶ σπλάγχνοις δὲ κάθηται.
 τόξον ἔχει μάλα βαιόν, ὑπὲρ τόξῳ δὲ βέλεμον—
 τυτθὸν μὲν τὸ βέλεμον, ἐς αἰθέρα δ' ἄχρι φορεῖται—
 καὶ χρύσειον περὶ νῶτα φαρέτριον, ἔνδοθι δ' ἐντί
 20 τοῖ πικροὶ κάλαμοι τοῖς πολλάκι κάμῃ τιτρώσκει.
 πάντα μὲν ἄγρια ταῦτα· πολὺ πλεῖον δέ οἱ αὐτῷ·
 βαιὰ λαμπὰς ἐοῖσα τὸν ἄλιον αὐτὸν ἀναίθει.
 ἦν τύγ' ἔλης τήνον, δάσας ἄγε μηδ' ἐλεήσης,
 κῆν ποτίδης κλαίοντα, φυλάσσεο μὴ σε πλανάσῃ·
 25 κῆν γελᾷ, τύ νιν ἔλκε, καὶ ἦν ἐθέλῃ σε φιλήσαι,
 φεῦγε· κακὸν τὸ φίλημα· τὰ χεῖλεα φάρμακον ἐντί.
 ἦν δὲ λέγῃ, "λάβε ταῦτα· χαρίζομαι ὅσα μοι ὄπλα",
 μὴ τὸ θίγῃς πλάνα δῶρα, τὰ γὰρ πυρὶ πάντα βέβαπται·
 30 [αἱ αἶ καὶ τὸ σίδαρρον, ὃ τὸν πυρόεντα καθέξει.

Cypris one day made hue and cry after her son Love (Eros) and said:
 "Whosoever hath seen one Love loitering at the street-corners, know
 that he is my runaway, and any that shall bring me word of him shall
 have a reward; and the reward shall be the kiss of Cypris; and if he bring
 her runaway with him the kiss shall not be all.

He is a notable lad; he shall be known among twenty: complexion not
 white but rather like to fire; eyes keen and beamy; of an ill disposition
 but fair spoken, for he means not what he says – 'tis voice of honey, heart
 of gall; forward, cozening, a ne'er-say-troth; a wily brat; makes cruel play.
 His hair is plenty, his forehead bold; his baby hands tiny but can shoot a
 long way, aye, e'en across Acheron into the dominions of Death (Hades).

All naked his body, but well covered his mind. He's winged like a bird
 and flies from one to another, women as well as men, and alights upon
 their hearts. He hath a very little bow and upon it an arrow; 'tis but a
 small arrow but carries even to the sky. And at his back is a little golden
 quiver, but in it lie the keen shafts with which he oftentimes woundeth
 20 e'en me. And cruel though all this equipage be, he hath something
 crueller far, his torch; 'tis a little light, but can set the very Sun afire.
 Let any that shall take him bind and bring him and never pity. If he see
 him weeping, let him have a care lest he be deceived; if laughing, let
 him still hale him along; but if making to kiss him, let him flee him, for
 his kiss is an ill kiss and his lips poison; and if he say 'Here, take these
 things, you are welcome to all my armour,' then let him not touch those
 mischievous gifts, for they are all dipped in fire.

(J.B. Edmonds)



Eros the Child

The hellenistic representation of child
cf. Call. *Dian.*; Theocr. XXIV; Ap. Rh. *Arg.* III, 90-157

EROS THE RUNAWAY (MOSCHUS I)

EDITING COMMENTING INTERPRETING.
MULTIFARIOUS APPROACHES TO LITERARY TEXT. IX EDITION



ἄ Κύπρις τὸν Ἔρωτα τὸν υἱέα μακρὸν ἐβώστρει·
 εἴτις ἐνὶ τριόδοισι πλανώμενον εἶδεν Ἔρωτα,
 δραπετίδας ἐμός ἐστιν· ὁ μανυτὰς γέρας ἐξεῖ.
 μισθός τοι τὸ φίλαμα τὸ Κύπριδος· ἦν δ' ἀγάγης νιν,
 οὐ γυμνὸν τὸ φίλαμα, τὺ δ', ὦ ξένε, καὶ πλέον ἐξεῖς,
 ἔστι δ' ὁ παῖς περίσαμος· ἐν εἴκοσι παῖσι μάθοις νιν.
 χρῶτα μὲν οὐ λευκὸς πυρὶ δ' εἵκελος· **ὄμματα δ' αὐτῷ
 δριμύλα καὶ φλογόντα· κακαὶ φρένες, ἀδὺ λάλημα·**
 οὐ γὰρ ἴσον νοέει καὶ φθέγγεται· **ὡς μέλι φωνά,
 ὡς δὲ χολὰ νόος ἐστίν· ἀνάμερος, ἠπεροπευτάς,**
 οὐδὲν ἀλαθεύων, **δόλιον βρέφος, ἄγρια παῖσδων·
 εὐπλόκαμον τὸ κάρανον, ἔχει δ' ἰταμὸν τὸ μέτωπον·
 μικκύλα μὲν τήνω τὰ χερύδρια, μακρὰ δὲ βάλλει·**
 βάλλει κεῖς Ἀχέροντα καὶ εἰς Αἴδεω βασίλεια.
 γυμνὸς ὅλος τό γε σῶμα, νόος δέ οἱ εὖ πεπύκασται,
 καὶ πτερόεις ὡς ὄρνις ἐφίπταται ἄλλον ἐπ' ἄλλω,
 ἀνέρας ἠδὲ γυναῖκας, ἐπὶ σπλάγχνοις δὲ κάθηται.
 τόξον **ἔχει μάλα βαιόν,** ὑπὲρ τόξω δὲ βέλεμνον—
τυτθὸν μὲν τὸ βέλεμνον, ἐς αἰθέρα δ' ἄχρι φορεῖται—
 καὶ χρύσειον περὶ νῶτα φαρέτριον, ἔνδοθι δ' ἐντί
τοῖ πικροῖ κάλαμοι τοῖς πολλάκι κάμῃ τιτρώσκει.
 πάντα μὲν ἄγρια ταῦτα· πολὺ πλείον δέ οἱ αὐτῷ·
βαιὰ λαμπὰς ἐοῖσα τὸν ἄλιον αὐτὸν ἀναιθεῖ.
 ἦν τύγ' ἔλης τήνον, δάσας ἄγε μὴδ' ἐλεήσης,
 κῆν ποτίδης κλαίοντα, φυλάσσεο μὴ σε πλανάσῃ·
κῆν γελάη, τύ νιν ἔλκε, καὶ ἦν ἐθέλη σε φιλήσαι,
 φεῦγε· κακὸν τὸ φίλημα· **τὰ χεῖλεα φάρμακον ἐντί.**
 ἦν δὲ λέγη, “λάβε ταῦτα· χαρίζομαι ὅσσα μοι ὄπλα”,
 μὴ τὺ θίγῃς **πλάνα δῶρα,** τὰ γὰρ πυρὶ πάντα βέβαπται·
 [αἶ αἶ καὶ τὸ σίδαρον, ὃ τὸν πυρόντα καθέξει.

5

10

15

20

25

30

The first idyll of Moschus is the manifesto of the duplicity and contradictions of the loving feeling and all the characteristics of the god who embodies it aim to highlight its dangerous ambiguity.

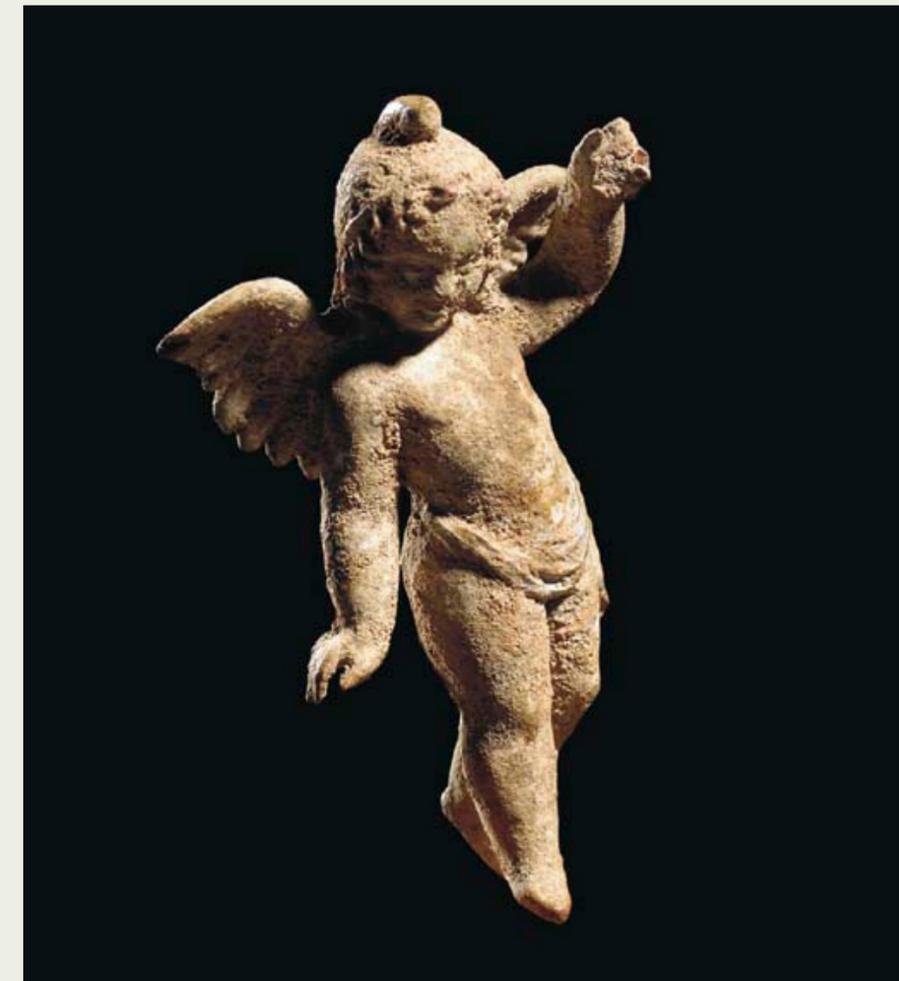
Ambiguity is the hallmark of Eros' capricious nature and verse 9 (οὐ γὰρ ἴσον νοέει καὶ φθέγγεται) begins the series of gentle appearances of the innocent and the cruel nature of the child (cfr. Bion. XIV, 4-5 κακὸν τὸν Ἔρωτα τεκέσθαι, / ἄγριον ἄστοργον, μορφᾷ νόον οὐδὲν ὁμοῖον).

EROS THE RUNAWAY

(MOSCHUS I)

Delicate appearance and inner bestiality
semblance of tenderness and intimate cruelty
(see Bion XIV, 4-5 κακὸν τὸν Ἔρωτα τεκέσθαι,/
ἄγριον ἄστοργον, μορφᾷ νόον οὐδὲν ὁμοῖον)

- I. 8 κακαὶ φρένες, ἀδὺ λάλημα
- II. 9-10 ὡς μέλι φωνά / ὡς δὲ χολὰ νόος ἐστίν
- I. 11 δόλιον βρέφος
- I. 12 εὐπλόκαμον τὸ κάρανον, ἔχει δ' ἰταμὸν τὸ μέτωπον
- I. 13 μικκύλα μὲν τήνω τὰ χερύδρια, μακρὰ δὲ βάλλει
- I. 19 τυτθὸν μὲν τὸ βέλεμνον ἐς αἰθέρα δ' ἄχρι φορεῖται



EDITING COMMENTING INTERPRETING.
MULTIFARIOUS APPROACHES TO LITERARY TEXT. IX EDITION



[Theocr.] XIX
The Honeycomb Thief

Τὸν κλέπταν ποτ' Ἔρωτα κακὰ κέντασε μέλισσα (1)
κηρίον ἐκ σίμβλων συλεύμενον, ἄκρα δὲ χειρῶν
δάκτυλα πάνθ' ὑπένυξεν. ὃ δ' ἄλγεε καὶ χέρ' ἐφύση
καὶ τὰν γᾶν ἐπάταξε καὶ ἄλατο, τᾶ δ' Ἀφροδίτα
δεῖξεν τὰν ὀδύναν, καὶ μέμφετο ὅτι γε **τυτθόν** (5)
θηρίον ἐντὶ μέλισσα καὶ ἀλίκα τραύματα ποιεῖ.
χὰ μάτηρ γελάσασα· 'τὸ δ' οὐκ ἴσος ἐσσί μελίσσαις,
ὃς **τυτθός** μὲν ἔεις τὰ δὲ τραύματα ἀλίκα ποιεῖς;

When the thievish Love one day was stealing honeycomb from the hive,
a wicked bee stung him, and made all his finger-tips to smart.
In pain and grief he blew on his hand and stamped and leapt upon the
ground, and went and showed his hurt to Aphrodite,
and made complaint that so a little
a beast as a bee could make so great a wound. Whereat his mother
laughing, 'What?' cries she, 'art not a match for a bee,
and thou so little and yet able to make wounds so great?'

Mel. AP V, 152

Πταίης μοι, κώνωψ, ταχύς ἄγγελος, οὔασι δ' ἄκροις (1)

Ζηνοφίλας ψάυσας προσψιδύριζε τάδε·

„Ἄγρυπνος μίμνει σε· σὺ δ', ὦ λήθαργε φιλούντων,
εὔδεις.“ εἶα, πέτευ· ναί, φιλόμουσε, πέτευ·

ἤσυχα δὲ φθέγξαι, μὴ καὶ σύγκοιτον ἐγείρας (5)
κινήσης ἐπ' ἐμοὶ ζηλοτύπους ὀδύνας.

ἦν δ' ἀγάγης τὴν παῖδα, δορᾶ στέψω σε λέοντος,
κώνωψ, καὶ δώσω χειρὶ φέρειν ῥόπαλον.

Fly for me, mosquito, swift messenger, and just grazing the tip of
Zenophila' s ears, whisper this,

"Awake, he waits for you, but you, ever forgetful of your lovers, just
sleep." Come now, lover of song, fly, fly.

Do speak softly, so that you don't also wake her companion and provoke
blows of jealousy against me.

If you manage to bring the girl, I'll crown you with a lion's skin,
mosquito, and give you a club to carry in your hand.

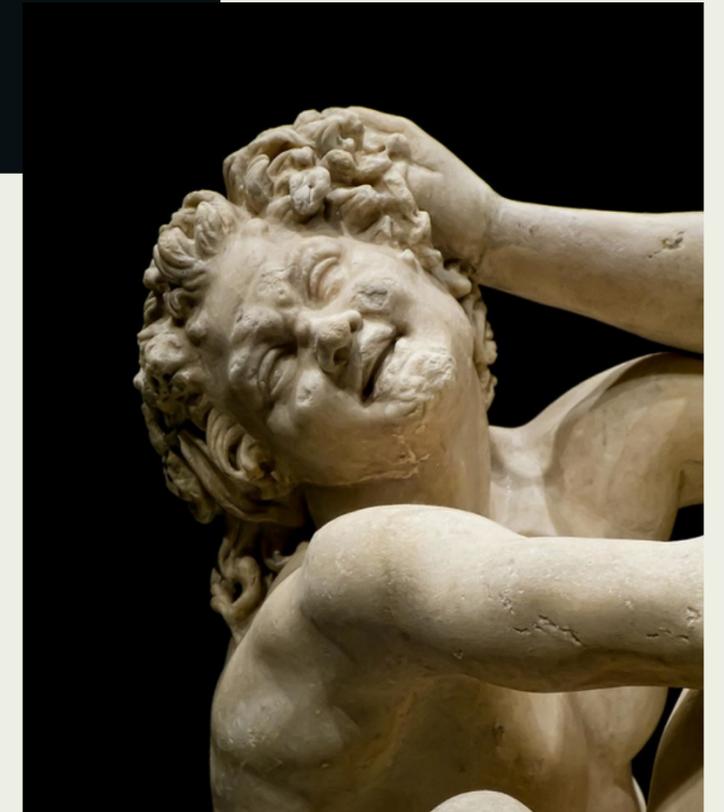
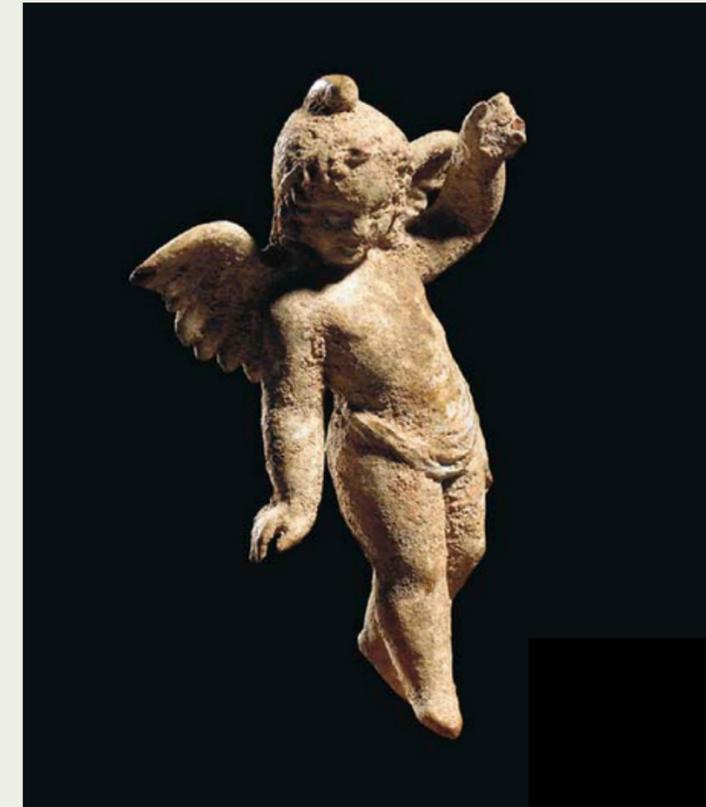
(K. Gutzwiller)

EROS THE RUNAWAY (MOSCHUS I)

A wild and brazen Eros

- l. 10 ἀνάμερος
- l. 11 ἄγρια παίδων
- l. 26 κῆν γελάη

Meleager also reiterates the same image by portraying the god as a predator (177. 1 ἄγριον. 6 τὸν θρασύν; 178.2 τὸ θρασὺ τοῦτο, 6 ἄγριον), a monster (178.7 πάντα indtiletς) indomitable (178,6 οὐδ [έ]... τιθασόν; 179, 9 δυσνίκητε). The wildness of the satyr overlaps innocent image of παῖς.



Meleager's πάντα τέρας

(A.P. V, 177; 178; 179; A.P. XII, 126)



- Eros snub smiling
- ἄγριος "Ερως
- small size *vs* terrible power
- bitter sweetness



Mel. AP XII, 126

Ἴηρκαί μευ κραδίας ψαύειν πόνος· ἦ γὰρ ἀλύων (1)
ἀκρονυχεὶ ταύταν ἔκνισ' ὁ θερμὸς Ἔρως·
εἶπε δὲ μειδήσας· Ἐξεις πάλι τὸ **γλυκὺ τραῦμα**,
ὦ δύσερως, **λάβρω** καιόμενος **μέλιτι**.
ἐξ οὗ δὴ νέον ἔρνος ἐν ἠιθέοις Διόφαντον (5)
λεύσσων οὔτε φυγεῖν οὔτε μένειν δύναμαι.

Pain has begun to touch my heart, for hot Love,
as he strayed, scratched it with the tip of his nails,
and, smiling, said, "Again, O unhappy lover, thou
shalt have the sweet wound, burnt by biting honey."
Since when, seeing among the youths the fresh sapling
Diopantus, I can neither fly nor abide.

(W.R. Paton)





Mel. AP V, 177

Κηρύσσω τὸν Ἔρωτα, τὸν ἄγριον· ἄρτι γάρ, ἄρτι
ὀρθρινὸς ἐκ κοίτας ὤχετ' ἀποπτάμενος.
ἔστι δ' ὁ παῖς γλυκύδακρυς, αἰίλαλος, ὠκύς, ἀθαμβής,
σιμὰ γελῶν πτερόεις νῶτα, φαρετροφόρος.
πατρὸς δ' οὐκέτ' ἔχω φράζειν τίνος· οὔτε γὰρ Αἰθήρ,
οὐ Χθών φησι τεκεῖν τὸν θρασύν, οὐ Πέλαγος.
πάντη γὰρ καὶ πᾶσιν ἀπέχθεται. ἀλλ' ἐσορᾶτε
μή που νῦν ψυχαῖς ἄλλα τίθησι λῖνα.
καίτοι κείνος, ἰδοῦ, περὶ φωλεόν. οὔ με λέληθας,
τοξότα, Ζηνοφίλας ὄμμασι κρυπτόμενος.

I announce the loss of Eros, the savage, who just now, just before
dawn, departed from his bed under wing.
He's that boy of sweet tears, a non-stop talker, swift, undaunted, smug
when laughing, winged, with a quiver on his back.
I'm not able to name any father, since neither Aether nor Earth admit
to being the rascal's parent, nor the Sea.
That's because he's hated everywhere by everyone. But check around
to make sure he's not perhaps now casting other nets for souls.
And look, there he is by his lair. You haven't escaped me, archer, by
hiding in the eyes of Zenophila.

(K. Gutzwiller)



Mel. AP V, 178

Πωλείσθω, καὶ **ματρός ἔτ' ἐν κόλποισι καθεύδων·**
 πωλείσθω. τί δέ μοι τὸ θρασὺ τοῦτο τρέφειν;
 καὶ γὰρ **σιμὸν** ἔφυ καὶ ὑπόπτερον· **ἄκρα δ' ὄνυξιν**
κνίζει· καὶ κλαῖον πολλὰ μεταξὺ γελαῖ·
 πρὸς δ' ἔτι λοιπὸν ἄτρεπτον, αἰίλαλον, ὄξυ δεδορκός, (5)
ἄγριον, οὐδ' αὐτᾶ ματρὶ φίλα τιθασόν·
πάντα τέρας. τοιγὰρ πεπράσεται. εἴ τις ἀπόπλους
 ἔμπορος ὠνεῖσθαι παῖδα θέλει, προσίτω.
 καίτοι λίσσετ', ἰδού, δεδακρυμένος, οὐ σ' ἔτι πωλῶ·
 θάρσει· Ζηνοφίλα σύντροφος ὧδε μένε.

Let him be sold, though he still sleeps in his mother's lap. Let him be sold. What's the point of rearing this brat?

For he was born snub-nosed and winged. He scratches with just the tip of his nails. When weeping, he often starts laughing.

What else is there? He's beyond educating, a non-stop talker, sharp-eyed, wild, and never obedient to his very own mother. A complete monster. So he will be sold. If some merchant departing by ship wants to buy a boy, let him come forward. And yet, look, he weeps and begs. Alright, I won't sell you. Cheer up. Stay here, a foster-brother for Zenophila.



Mel. AP V, 179

Ναὶ τὰν Κύπριν, Ἔρωσ, φλέξω τὰ σὰ πάντα πυρώσας, (1)
τόξα τε καὶ Σκυθικὴν ἰοδόκον φαρέτρην.
φλέξω, ναί. τί μάταια **γελᾶς καὶ σιμὰ σεσηρῶς**
μυχθίζεις; τάχα που σαρδάνιον γελάσεις.
ἧ γάρ σευ τὰ ποδηγὰ Πόθων ὠκύπτερα κόψας (5)
χαλκόδετον σφίγξω σοῖς περὶ ποσσὶ πέδην.
καίτοι Καδμεῖον κράτος οἴσομεν, εἴ σε πάροικον
ψυχῇ συζεύξω, **λύγκα παρ' αἰπολίοις.**
ἀλλ' ἴθι, δυσνίκητε, λαβῶν δ' ἔπι κοῦφα πέδιλα
ἐκπέτασον ταχινὰς εἰς ἑτέρους πτέρυγας.

By Cypris, I shall ignite and burn all your weapons, Eros, including
your bow and Scythian arrow-holding quiver.

I shall burn them, by . . . Why do you give that useless laugh and
snort with a smug grin? Soon perhaps, your laugh will turn grimace.
That's because I'll clip your wing-feathers, the guides of Desire, and
fasten on your feet a chain bound with bronze.

And yet it's a Cadmean victory I'll gain, if I yoke you as neighbour to
my soul, a lynx beside the goat pasture.

Go then, forever the victor; put on your light sandals and spread your
swift wings in the direction of others.



A new concept of monstrosity

HELLENISTIC MONSTER'S FEATURES

"Human" monstrosity

**floral similes for monsters deaths in
Apoll. Rh. Argonautica
see Kauffman, N. Monstrous beauty : the
transformation of some death similes in
Apollonius' Argonautica, 2016.**

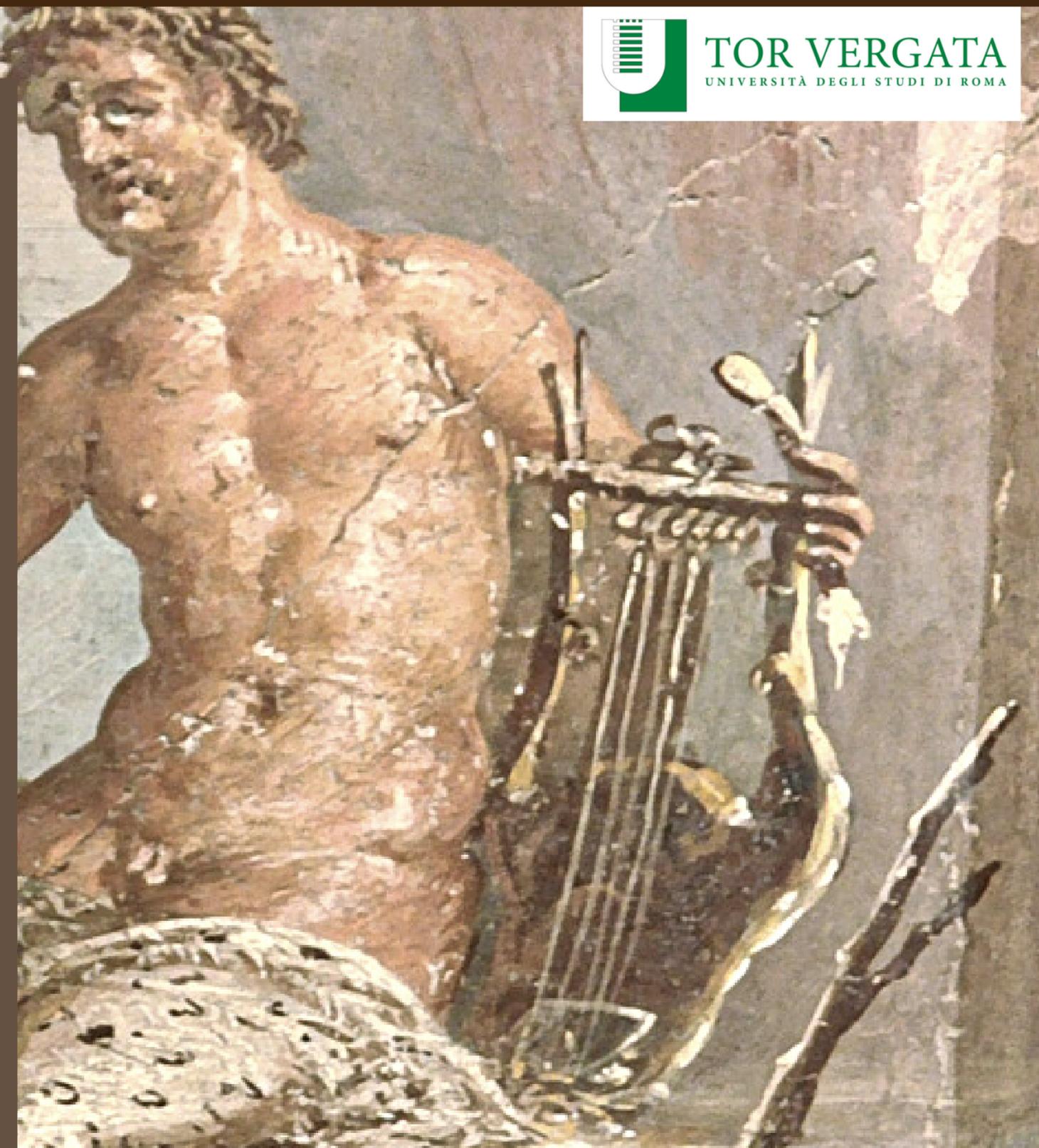
TABLE 1. APOLLONIUS' PLANT SIMILES

Locus	Tenor	Vehicle
1.1003–9	Earthborn on Cyzicus	Tall trees (δούρατα μακρά) recently cut down by woodcutters
3.1374–76	Earthborn at Colchis	Pines or oaks (πεῦκαι ἢ δρύες) blown over by wind
3.1396–1404	Earthborn at Colchis	Saplings (ἔρνεα) blown over by storm
4.1682–88	Talos	A huge pine tree (πελωρίη . . . πεύκη) cut down by woodcutters

The sympathy for the ugliness

Attraction or sympathy towards the traditional "monster"

Cf. The figure of Polyphemus in Theocritus (Theocr. XI) that humanizes him and shows him as lover and poet



*Hellenistic aesthetic
as a dynamic of extremes*

No more sharp contrast between the smooth grace of Callimachean taste and the morbid obsession for everything that is ugly and deformed, a kind of "romanticism" *ante litteram*

*Hellenistic aesthetic
as a dynamic of extremes*

Such a representation of the monstrous,
graceful and despicable together,
as the best symbol and original product
of the late-hellenistic sensitivity

Bibliography

- Castelli, C. Eros camuso. Meleagro, AP V 177, 178, 179. ACME: Annali della Facoltà di lettere e filosofia dell'Università degli studi di Milano 2005, 58, pp. 365-375.
- Fai, V. Il bambino e il “mostro” in Callimaco (hymn. III 46-86) e in Teocrito (idyll. XXIV 1-63), Maia, 66, 2, 2014, pp. 306-321.
- Fasce, S. Eros: La figura e il culto, Genova, 1977.
- Fowler, B. H. The Hellenistic Aesthetic, University of Wisconsin Press, 1989.
- Giangrande, G. Meleager und die Mücke, «Mnemosyne» 1972, Vol. 25, Fasc. 3, 1972, pp. 296-302.
- Gutzwiller, K. The Demon Mosquito, Zeitschrift für Papyrologie und Epigraphik, 2010, Bd. 174, 2010, pp. 133-138.
- Gutzwiller, K. Dreadful Eros, before and after Meleager in Kanellou, M. Petrovic I. Carey C. Greek Epigram from the Hellenistic to the Early Byzantine Era, 2019, pp. 233-246.
- Herter, H. Das Kind im Zeitalter des Hellenismus, Ahn, 1927.
- Kauffman, N. Monstrous beauty : the transformation of some death similes in Apollonius' Argonautica, Classical Philology, 111(4), 2016, pp. 372-390.
- Klooster, J. Between (unbearable) Lightness and Darkness, L'Antiquité Classique , T. 83, 2014, pp.159-169.
- Lasserre, F. La figure d'Eros dans la poésie grecque, 1946.
- Onians, J. Art and Thought in the Hellenistic Age : The Greek World View, 350-50 B.C., 1979.
- Porter, J.L. Against λεπτότης: rethinking Hellenistic aesthetics in A. Erskine e Lloyd Llewellyn-Jones, Creating a Hellenistic World, Classical Press of Wales, 2011, pp. 271-312.
- Rosenmeyer, T. G., Eros-Erotos, Phoenix , Spring, 1951, Vol. 5, No. 1 (Spring, 1951), pp. 11-22.
- Spatafora, G. Il fuoco d'amore. Storia di un topos dalla poesia greca arcaica al romanzo bizantino. Il successo del topos in Callimaco, Teocrito e Apollonio Rodio, Maia, Vol. 58, 2006, pp. 449-463.
- Sistakou, E. The Aesthetics of Darkness: A Study of Hellenistic Romanticism in Apollonius, Lycophron and Nicander. Hellenistica Groningana 17. Leuven, 2012.
- Trovati, G. Gli ultimi sviluppi della poesia bucolica greca, ACME, vol. 54, n. 3, 2001, pp. 35-72.
- Fai, V. Il bambino e il “mostro” in Callimaco (hymn. III 46-86) e in Teocrito (idyll. XXIV 1-63), Maia, 66, 2, 2014, pp. 306-321.





EDITING COMMENTING INTERPRETING.
Multifarious approaches to literary text. IX edition

29/09/2022

*Thank you for your
attention!*

Università degli studi di Roma "Tor Vergata"
Antichità classiche e loro fortuna

PRESENTED BY ELISA DI DANIELE