Lorenzo Pizzoli (Università di Urbino)*, Is Homer really "enough"? Echoes of* h.Hom. *33 in Theoc. 22*

Many studies have focused on Theocritus' reception of archaic, epic and oral poetry. On the other hand, the presence of hymnic features in his *Idylls* is still deserving of attention. The paper features a structural analysis of Theoc. 22, dedicated to the Dioscuri, with a specific focus on the proemial part and the ending. The opening section is clearly written having the *h.Hom.* 33 *to the Dioscuri* in mind, as scholars generally agree; it is possible, however, that contrary to what is generally understood, also the end of the *Idyll* shows the influence of the *Homeric Hymns* as a whole. The echo of the *Homeric Hymns* in Theocritus bears significant consequences. Firstly, it sheds a light on the reception of the *Homeric Hymns* in the Hellenistic era, which has often been underestimated by scholars. Secondly, it allows us to understand how Theocritus approaches the hymnic genre, its rhetoric and performative dynamics: while he freely constructs the narrative section, he faithfully reuses hymnic material that has a structural function, and that is essential to the genre. Lastly, it offers an example of Theocritus' relationship with earlier poetry, and with Homer in particular. By mixing the hymnic and the epic genres, he stays faithful to the Homeric tradition; however, with the choice of the theme, i.e. the Dioscuri, he fills a niche which was left unexplored before. The result of this literary operation is a sort of manifesto of Hellenistic *modus scribendi.*

Irene Bianchi (Università di Urbino), *Were women like boats? Some remarks on a metaphor in archaic lyric poetry*

Since the second millennium BCE, ancient Greeks have sailed the seas for various reasons. And yet, although they were experienced sailors, they often looked at the sea with suspicion. This is also evident in the representation that many literary texts provided of this natural element: from a symbolic point of view, the sea stood for instability. As an example, we can think of the metaphor of the 'ship of the State'. The metaphor of the ship, however, was also meaningful in other contexts, as in the case of the 'sea of love'. In this particular context, the instability of the sea could be easily compared to the turmoil of the love experience, and the male ἐραστής was usually compared to a sailor, a swimmer, a castaway, or a vessel battered by the waves. However, when the image of the boat was applied to women, it generally assumed a negative connotation. This particular *topos*, which flourished especially thanks to the Hellenistic epigrams, was not created by the epigrammatists: apparently, some traces of this metaphor were already present in archaic and classical lyric poetry. The aim of this paper is to assess the extent to which this metaphor was used in lyric poetry and what value it assumed. Indeed, there is some evidence that the image of the boat was already used in archaic poetry to describe licentious women, as in ll. 457-460 from the *Corpus Theognideum*. In other cases there is no explicit association between the woman and the ship: it is especially modern scholars who are tempted to spot this analogy, influenced by Hellenistic epigrams (as in Alc., fr. 117b V; Archil., fr. 34 W.; Anacr., fr. 48 Gentili = PMG 427).

Clara Brügner (Johannes Gutenberg Universität Mainz), *Aristophanes out of context: an experiment with hypothetical fragmentation*

Interpreting fragments of ancient comedy is fascinating and frustrating in equal measure. If we want to look beyond the few extant plays of Aristophanes (5th-4th century BCE), we have to rely mainly on text snippets cited by the grammarians, lexicographers and other authors of indirect tradition. Being one of these authors, Iulius Pollux (2nd century AD) collected words and phrases (mostly) of Attic Greek in his *Onomastikon* and arranged them thematically, frequently using quotations from Old Comedy as examples. But how reliable and representative of their original plays are these remnants? Are there qualitative differences between Pollux' fragments and the fragments provided by other Greek writers? Since this cannot be verified for true fragments, my thesis compares Pollux' quotations to the respective parts of the extant comedies of Aristophanes. Criteria for this comparison include the formal correctness of the quotations, the validity of context information and an analysis of their hypothetical potential for reconstruction (hence the name: experiment with hypothetical fragmentation).

This presentation will first introduce the methodology and discuss its potential pitfalls (artificiality, law of diminishing returns, selectivity). In a second part it will be demonstrated by Aristophanes' *Wasps* and *Ploutos* that, although the citations are astonishingly often connected to central plot elements, they mostly lack enough context while at the same time conveying too many misleading details for an accurate reconstruction of these plays (assuming they were lost instead). However, as shown in a concluding comparison with S. Douglas Olson's (2015) analysis of Aristophanic quotations in Athenaios of Naukratis' *Deipnosophistai* (still the most prominent "supply" of fragments), Pollux, as a provider of fragments, deserves to be recognized more than it is currently done.

Vivian L. Navarro Martínez (Università di Urbino), *Was Meletus the ancient "Slender Man"? Comic fragments and poetic slenderness*

Similarly to the case of "Slender Man" – a fictional character, a well-known protagonist of horror stories of the so-called creepypasta genre (horror stories spread on the Internet) and video games, born and spread as an Internet

phenomenon since 2009 –, in Ancient Greek comedy, certain characters, historical or invented by comic poets, seem to have become cases of true "urban legends", characterized by hyperbolic and distorted anecdotes. These figures are represented in such a way that it is not possible to differentiate reality from comic fiction. This could be, for example, the case of the tragic poet Meletus I, an alleged "Slender Man" of fifth-century BCE Athens. The main difficulty in trying to identify the tragedian Meletus is that no trace of his dramatic production has survived. On the other hand, the *testimonia* about Meletus we know are quite rare and exclusively linked to sources of comic origin, and it is difficult to obtain significant information about the historical figure and especially his lost plays. Comic sources basically offer two details about Meletus: on one hand, he was a bad poet, as Aristophanes mentions in the *Frogs* (1302), saying that he was one of Euripides' sources of inspiration; on the other hand, he was extremely thin and sickly, a feature that made him an easy target for comic poets' attacks. This paper focus only on a comic source of main interest for both the descriptions of Meletus, and for the placement of the *pièce* among the so-called "comedies on literary themes": it is fr. 156 K.-A. from the lost *Gērytadēs* by Aristophanes.

Elisa Di Daniele (Università di Roma "Tor Vergata"), *The charming monstrosity in Hellenistic poetry*

The polished delicacy of the verses of Moschus' *Eros the Fugitive* also permeates the description of the most powerful cosmic divinity by sculpting it through the strident contradictions typical of the Hellenistic taste: the god of love, cruel and monstrous primordial entity, hides behind the naive tenderness of a capricious and flighty child.
If the image already has its most remarkable precursor in the third book of Apollonius' *Argonautica*, the insistence on the minute details in the representation of an intimate and moral monstrosity affectedly distorted seems to gradually become a stylistic figure of post-Theocritean poetry: everything that is delicate and charming turns out to be cruel and ferocious, grace disguise cruelty, sweetness hides poison.
Just as the description of fantastic and monstrous creatures develops through the analysis of the individual parts that make up the whole, likewise and in an antiphrastic key the most attractive features of the devious divinity are investigated as valuable clues of his treachery.
In this paper I will try to identify the expressive choices that allow this endearing characterization of the terrible Eros in the first idyll of Moschus in particular and then to recognize this alluring representation of the embodiment of loving feeling in other texts of post-Theocritean bucolic poetry: some fragments of Bion, the pseudo-Theocritean idyll XIX and several epigrams of the *Palatine Anthology* with the aim of offering a synthetic overview that gives account of what can be considered a recurring motif of Hellenistic aesthetic.

Ariadna Arriaza (Universitat Autònoma de Barcelona), *Herodorus of Heraclea* Pontica *fr. 30: a historical and rationalising exegesis of the Promethean myth*

Among mythological characters, the titan Prometheus stands out as an interstitial trickster that meanders between the realms of mythical thinking and logical discourse. It is not a surprise that different episodes associated with this figure were susceptible very early on to myth reinterpretation and rationalistic exegesis. Herodorus of Heraclea Pontica is quoted in a scholium to Apollonius Rhodius (Herodor. fr. 30 = Sch. A.R. 2.1248-50a) as an authority for the unchaining of Prometheus by Heracles in the Caucasian mountains. The scholiast compiles an eccentric (ξένως) version of the myth that had to be present in Herodorus work on Heracles' life, the *Heracleia*. The account at issue rationalises and retells the Heraclean labour in what can be described as "Herodorean standards of plausibility". Herodorus achieves that by exchanging the main elements of the episode – Prometheus, the liver, and the eagle – for a more credible explanation than a self-regenerating organ repeatedly eaten by a bird of prey: verbal confusion is at play. This historical-rationalising procedure is a perfect example of Herodorus' forward-thinking techniques when it comes to the retelling of wellestablished myths. Moreover, other posterior authors will continue the tradition of this specific interpretation of the Promethean myth (Agroetas Historicus 762 fr. 4; Sch. Hes. *Th.* 527; E Gen *s.v.* Ἀλυκτοπέδησι; Sch. Theoc. 7.76-77*h*; D.S. 1.19.1-4). The recurring presence of this interpretation in subsequent authors constitutes Herodorus' variant as the genesis of a longstanding tradition. Therefore, the present communication aims to analyse in-depth Herodorus fragment along this latter testimonia in order to establish Herodorus' rationalising preferences for most of his accounts.

Elena Sofia Capra (Università di Roma "Tor Vergata"), *Plato's Divine Comedy: The comic, epic and historical catabasis of the* Protagoras

The paper examines the account of Socrates' arrival at the house of Callias in the *Protagoras* (*Prt.* 314c-316a), highlighting the characteristics of the literary construction of the passage along three lines: the revival of structures and images typical of comedy, the exhibited reference to the Homeric imagery of Hades, and the construction of a precise historical context.
The strong dependence on comedy (especially on dramas dedicated to philosophical parody such as Eupolis' *Flatterers,* Cratinus' *Panoptai*, and Aristophanes' *Clouds*) is clear and critically proven in the entire dialogue – from Socrates' initial dialogue with the young aspiring sophist Hippocrates to the contest with Protagoras. In the passage in question, a comic ancestry can be recognized in the theme of the door and the obstacles posed by the doorkeeper, in the same

choice of setting that was already Eupolis', in the description of the 'stage' movements of Protagoras' *choros* and in the characterisation of Prodicus.

A proximity to the comic sphere is also discernible in the second aspect examined, namely the juxtaposition of the scene with a catabasis, a theme already dear to the comedy. The underworld aspect of the house of Callias is entrusted firstly to the two quotations from the Homeric *nekyia* (above all, the reference to Odysseus' encounter with Heracles appears significant) and to Protagoras' comparison with Orpheus; secondly, the entire passage takes the form of a catalogue of excellent figures, similar to that of the *Odyssey*.

As in the Homeric catalogue, and as is typical of Platonic dialogues, the characters reviewed here are all dead, though not obviously at the time of the dramatic date of Protagoras. In a strongly literary setting Plato puts some of the leading young men of the generation that reached adulthood in the last years before the Peloponnesian war, future protagonists and victims of the darkest moments of the last three decades of the 5th century. The awareness of the historical destiny of these characters allows us to appreciate the choice of the 'supporting cast': it shows the vanity of the educational hopes of the polis and the failure of the discussion staged between Socrates and Protagoras. Plato reconstructs through Socrates' tale a catabasis with a flavour that is both epic and comic, irreverent and nostalgic, a voyage in a lost moment of the Athenian past: a true *Divine Comedy* of Periclean Athens (Luciano Canfora, *La crisi dell'utopia: Aristofane contro Platone*, Roma-Bari 2014, p. 13).

Marcello Nobili (Università di Roma "Tor Vergata"), *Two Latin impersonal phrases:* hoc habet *and* uīderit

In this paper I discuss two phrases of vernacular origin undocumented before the 1st century in our extant written sources. The first one, the infamous *hoc habet*, is glossed by Servius *ad Aen.* 12.296 as "peractum est" and is reportedly a phrase of gladiatorial language. Scholars have long been puzzled by the *hoc* pronoun, which has been explained out as a nominative, or an accusative, or even an ablative. Evidence is here reconsidered by comparison with Late Latin examples of impersonal *habet*. The second one is a structurally similar expression (in that it is zero-argumentative with active desinence, like *ningit* or *pluit*), which I believe I have identified in several instances as an isolated future perfect *uīderit*. Indeed, in at least five literary occurrences, all belonging to a timespan 20 B.C.E. - 65 C.E., it appears nearly impossible to pin down a plausible grammatical subject for such verbal form.

Evidence is provided by five Ovidian passages such as *rem.* 601 *Nona terebatur miserae uia: "uiderit!" inquit / et spectat zonam pallida facta suam, met.* 9.519; *fast.* 2.782. Such examples alone support the conclusion that *uiderit* is impersonal, despite awkward or definitely impossible attempts by commentators to extract an implied subject from previous sentences of those passages. This set phrase ought to be translated approximately by "we'll see about that", "that remains to be seen", or some other similar expression in a context of contemptuous defiance or menacing rant typical of the spoken language, as clearly shown by the cited Ovid passages and, probably, in a Senecan diatribic passage.

This finding might bring along major repercussions not only in handbooks on Latin syntax: the most notable example is Petronius 61.4 *timeo istos scholasticos ne me rideant. uiderint: narrabo tamen* [*uiderit* cod.]. If only the actual reading of the only manuscript transmitting chapter 61, that is Paris, BNF, Parisinus Latinus 7989, is restored, where *uiderit* occurs, will it be possible to grasp a correct (and stylistically fuller) understanding of the passage. The speaking *libertus* here is impudently showing no care of possible criticism on the contents of the anecdote he is about to tell on the part of the *scholastici*. Not having recognised this rare use of *uiderit*, all editors ever since the *editio princeps* of the *Cena Trimalchionis* have fostered the trivialising conjecture *uiderint*, thus striving to translate, e.g., "vedano un po' loro" (Aragosti 1995) or "Prego, vedano un po' loro" (Gianotti 2013), or "that's up to them" (Schmeling 2020).

Barbara Mander (Università di Urbino), *Functional malfunctions in the use of participles in Libanius*

The high appreciation, both Antiochene and Byzantine, for Libanius' style partly explains the extraordinary survival of a great part of his writings. However, the literary output of the rhetor was strongly criticized by Eunapius in his *Lives of the Philosophers and Sophists* (fifth century CE) and, in more modern times, by E. Gibbon in the 18th century. It is well known how Libanius and his works have fallen into disrepute since then; a new, different approach in Libanian studies has emerged only recently.

This paper will examine a specific stylistic and syntactic aspect of the rhetor that has not been studied yet: the use of participles in Libanius' oration LIV (subject of my doctoral research at the University of Urbino "Carlo Bo"). Through the 'anatomy' of the structure of this λόγος, I will first highlight some important aspects of Libanius' *usus scribendi* and then analyse what can be considered a habit in the *modus operandi* of the editors, *in primis* Förster, when working on Libanius' texts. I will combine these two aspects in the second part of the paper through the analysis of cases of anacolutha involving the use of participles in the oration LIV and in other passages of Libanius' oratorical *corpus*. The aim of this paper is to provide a stylistic study that enables us to comprehend not only the text themselves but also the structure of Libanius' style in passages in which the syntax, according to the editors, appears incorrect and, perhaps, seemingly frail when in reality it may not.

Anastasia Koutsoudaki (Ιόνιο Πανεπιστήμιο), Τά παιδία γράφει (*Children do write [graffiti]): in search of children and youngsters through their graffiti*

Graffiti writing was a habit so common in antiquity that everyone could be a potential writer. Graffiti are attributed to women, politicians, aristocrats, and also to artisans, prostitutes, slaves, freedmen etc. However, we do not know at what age this habit began. Was it a form of communication limited only to adults or on the contrary did young children, adolescents and youngsters also participate in the same habit? And if they did, what kind of graffiti did they make? In order to answer these questions, I collected material from ancient Greek and Roman writers and also from graffiti from Greece and Pompeii that can be attributed to children and youngsters.
The material is organized in three age groups:
- Toddlers (very young children that have not yet learned to read or write)
- Older children and teenagers
- Youngsters during their military service (before acquiring full citizenship)
The aim is to investigate whether these specific age groups produce homogenous graffities and further more to test if age and type of graffiti are so closely connected to each other that we can conclude the one from the other vice versa.

Dimitra-Maria Papazi (Ιόνιο Πανεπιστήμιο), *Dido and Anna: a relationship of mutual affection or a one-sided struggle for survival?*

The idea a reader may have of mutual affection is derived from Aristotle and Cicero's narrations: it is the basis of a friendly relationship between two or more persons. There are different aspects of what friendship is and what its essential elements are. This paper is based on the studies of the aforementioned, as well as other ancient Greek and Roman authors. It focuses on Book 4 of Vergil's *Aeneid*. It highlights the points of Anna's affection for her sister, Dido, and the latter's constant effort to save her relationship with Aeneas, her kingdom, and ultimately her life. Dido appears powerless to save herself, while Anna takes on a dynamic image. This paper also examines individual issues such as how Anna appears to help her sister, if there is an identification with Anna Perenna, if there are moments where Anna bends, and if Dido has feelings for her sister or if she only cares about herself. Through a textual approach, all this will conclude that Anna honored their sisterly bond while Dido did not.

Artur Gonçalves Colhado Cabral Padovan (Università di Roma "Tor Vergata"), Vos quibus est uirtus*: the Horatian iambist's* pii *in* Epode *16 as ironic apostrophizing*

Although Horace's *Epode* 16 has traditionally been viewed as an earnest piece of pessimistic political criticism, penned by Horace as a disillusioned young republican and equally leveled at all warring *factiones* at play amidst the death throes of the Late Republic – supposedly addressed as the Roman people at large in a *contio* –, more recent commentators have increasingly pointed out potential instances of irony that appear to cut through its text and suggest an underlying comic vein to the Horatian *vates'* eccentric exhortation. In the present lecture, I shall take this somewhat incipient paradigm shift a step further and attempt to demonstrate that *Epode* 16 is most comfortably read as an elaborate mockery of the perceived contradictions and inconsistencies of anti-Caesarian discourse as it gradually shaped itself within Pompeian/Republican ranks from the crisis of 49 BCE to the convoluted post-assassination era of the 30's BCE.

Jonas Ludäscher (Katholische Universität Eichstätt–Ingolstadt), *Rome and the countryside: setting in the* Amores *of Ovid*

This presentation aims to show the meaning of different settings in the *Amores* of Ovid: First, there is the city of Rome; although hardly ever clearly mentioned, it serves as the setting for the elegiac way of life, both in a local and a cultural sense. In opposite to the city, the countryside is shown as a setting that is free of or even an obstacle for elegiac elements.

Efterpi Tsiampazi (Ιόνιο Πανεπιστήμιο), *Ovid's* Heroides *IV: controversies and ambiguities in between elegy and epos*

Ovid's Heroides are erotic epistles in verse in which the elegiac code is implemented on personalities that mainly originate in epos and tragedy but are rebaptised and incorporated in the value system of the elegy, thus acquiring new specifications and a new perspective. The poet filters traditionally solidified myths, relationships, characters, patterns and techniques through the viewpoint of the elegiac code of values. The present treatise focuses on the fourth epistle of the *Heroides* corpus. Numerous tragic antecedents are immediately recalled in Phaedra's letter, while at the same time Phaedra, Hippolytus and Theseus are entangled in a game of intersection of the epic, the tragic and the elegiac codes. My presentation attempts to emphasize the points where the poet utilizes and exploits epic material, values and techniques in the elegiac environment of the *Heroides*, but also the objectives he strives to attain through this interaction.

Matthias Heinemann (Johannes Gutenberg Universität Mainz), *Reading Lucan with Caesar: the aftermath*

Lucan's epic about the Civil War between Caesar and Pompey is intertextually linked to the *Commentarii*, especially the *Commentarii De Bello Gallico*, written by Caesar himself: This link is established early on in the first book by motivic and linguistic parallels. It is further strengthened in the battle scenes of the second book by the adoption of the narrative techniques used by Caesar in the *Commentarii*. But already in the third book, the Lucanian narrator departs from these techniques, when he introduces the Battle of Massilia with its horribly gory chain combat. Yet, he will return to Caesar's techniques several times – e.g. at the Battle of Ilerda in book 4 and the Battle of Dyrrhachium featuring the centurion Scaeva in book 6 or, most conspicuously, at the Battle of Pharsalus in book 7.
In my paper, I will review the manyfold echoes of the *Commentarii* in the epic and summarize the results of my thesis: The *Bellum Civile* cannot be seen as an attempt to 'overwrite' Caesar's own writings, as has been postulated by various scholars. By means of many intertextual links and strategies, it clearly stands as a sequel to the *Bellum Gallicum*, as the sphragis of book 9 overtly constitutes: *venturi me teque legent* (9,985).

Fabio Bellorio (Katholische Universität Eichstätt–Ingolstadt), *Cicero's* De fato: *introduction to a new critical edition*

Cicero's *De fato*, a content-dense text with an unfortunate tradition, has had mixed fortunes among critics. While exegesis of the work has attracted the attention of interpreters, even in recent times, and has produced significant contributions, there have been few attempts to reconstruct the text in recent decades. The reference edition remains the unsurpassed Plasberg-Ax, although the CUF edition by Yon, Bayer and Giomini had different merits. With the partial exception of Bayer, the editors of the work all share a considerable focus on *vetustiores* manuscripts, and a careful sifting of the *recentiores* remains a *Desideratum*. The first aim of our research work is to remedy this shortcoming in the studies. In particular, with this contribution we will neither deal with specific problems of *restitutio textus* nor will we address the delicate issue of gaps, except briefly. Rather, we intend firstly to introduce the complex high textual transmission associated with the **BAV** manuscripts and the nature of the *Corpus Leidense*, the group of eight Ciceronian treatises among which *De fato* was transmitted, especially in the light of the most recent contributions on *Lucullus*. Secondly, we will present one of the most significant results of the first year of research, namely a complete list of the 129 manuscripts identified so far, with 69 new items in addition to Bayer's 60 (23 actually consulted and 37 only identified).

Lukas Müller (Katholische Universität Eichstätt–Ingolstadt), *The Gracchi as (im)perfect Romans: Velleius Paterculus on the crisis of the late Roman Republic*

In Velleius Paterculus otherness plays an important role for the construction of Roman identity. The reader encounters otherness in several different ways: the cultural influence of Greece, the moral decadence of the East, the struggle against wild and treacherous barbarians to the North. This paper examines Velleius' account of the Gracchi (Vell. 2,2-7) as another and less obvious construction of otherness in Velleius' history: the othering of members of one's own collective. I argue that by emphasising the ambivalence of the Gracchi and contrasting them with exem-plarily virtuous Romans such as P. Scipio Nasica and P. Scipio Africanus Aemilianus, Velleius underlines what is considered 'true' Roman values and behaviour. He specifically achieves this by framing the Gracchi as nearly perfect Romans who, however, fail to act according to their promising predispositions. The author thereby separates two distinct groups: the not truly Ro-man Gracchi and their (mostly Italian) supporters on the one hand, and the 'true' Romans on the other hand. By then implicitly including himself and his readers in the latter group Velleius creates opposition to the Gracchi and invites identification with what is considered 'true' Romanness. Thus, Velleius creates a stark contrast between the chaotic era of the civil wars started and represented by the Gracchi, and the Principate under Tiberius characterized by sta-bility and peace.

Guillem Gavaldà Mestres (Universitat Autònoma de Barcelona), *Turris fortitudinis a facie inimici: allegory and artifice in Alfonso de Espina's* Fortalitium fidei *prologue*

Alfonso de Espina's *Fortalitium Fidei* is one of the most prominent works of religious polemics of the 15th century. The text, composed in a pre-inquisitorial Hispanic context and written and organized in five volumes, describes the Christian faith and its natural enemies: the heretic, the Jew, the Saracen and the devil. The present paper aims to analyze the main compositional mechanisms in the creation of the first textual artefact of this work, the "prologus". We will study its structural and rhetorical composition, defining the aesthetic principles of composition and studying with special emphasis the allegory that structures the whole work: the "Fortress of Faith".

Inge Heinemann (Johannes Gutenberg Universität Mainz), *Goethe's* Römische Elegien *as matchmakers between German and Latin elegiac couplets*

The elegiac couplet is a metre with a long and colourful history in ancient literature. Against this backdrop, it has been re-used en masse in German poetry in the 1790s. This sudden "re-use" reached its climax in Goethe's *Römische Elegien* (1795); but after 1805, this wave of recycling ebbed away strikingly. In my thesis, I will show different aspects that made the elegiac couplet attractive again for German poets around 1800. My research pays particular attention to the reasons for the new demand for poetry written in elegiac couplets in certain networks. It will be explained why a lot of poets, who believed in the individuum as a "genius", now revived a formal principle that depends on many rules.

In this paper, I will present how Goethe in his *Römische Elegien* transposed Latin hexameters and pentameters, formed by the quantities of the consecutive syllables, into German elegiac couplets, that depend on word-accents. Emphasizing Goethe's artistic value of lyrical "Formgebung", first ideas will be developed how and to what extent he succeeded to gain new dynamics from the Latin elegiac couplet that inspired the production of his contemporary poets.