

Ricardo Apostol, "Urbanus es, Corydon: Ecocritiquing Town and Country in *Eclogue 2*"

Readers of Vergil *Eclogue 2* have often trusted the opposition Corydon draws between himself (as simple rustic) and his landscape (pastoral idyll) on the one hand, and the more sophisticated world of Alexis and Iollas on the other. This paper argues that the poem does much to collapse such simple distinctions, and that if Corydon's story seems plausible despite its contradictions it is in part because of how we have been taught to read pastoral. The first section will cast doubt on Corydon's characterization of himself as a rusticus, and suggest a different interpretation of the character based in part on Northrop Frye's criticism. The second section draws on ecocritical work to argue that modern ideas about nature have played a role in our collective interpretation of Corydon, the *Eclogues*, and pastoral, and help explain why readers have been all too ready to overlook inconsistencies in Corydon's account. The final section suggests that readerly intervention is also responsible for the view that *Eclogue 2*'s landscapes paint a coherent picture of the real countryside or a fully imagined pastoral world.

Sarah L. McCallum, "Heu Ligurine: Echoes of Vergil in Horace *Odes 4.1*"

In the Etruscan catalogue of *Aeneid 10*, Vergil addresses the Ligurian leaders and describes the mythical transformation of their ancestor Cycnus into a swan (*Aen.* 10.185–93). This paper explores the ways in which this "Ligurian digression" informs Horace, *Odes 4.1*, 4.10, and 4.13. Onomastic echoes and thematic parallels connect the specific treatments of *amor* and *mors* found in the Vergilian and Horatian passages. Imagery related to swans and metamorphosis intensifies the association between Horace's poetic contemplation of love and mortality in *Odes 4* and the sorrowful, erotic tale of Cycnus in *Aeneid 10*.

M. S. Goodfellow, "Early Reception of Vergil's *Georgics: Protinus Italiam Concepit*"

Certain notices and critical discussions of the *Georgics* in Latin authors and commentators have not been collectively studied in the context of ancient reception and influence; nor, more importantly, are they even

widely known. The purpose of this article is to assemble these passages and discover what they can tell us about how the poem was understood in antiquity. The collected testimony includes the earliest notices of the *Georgics* by key words, praise for its poetic elegance, and evaluations of the finales in ancient commentary (Servius, the *Scholia Bernensia*, the *Georgicorum Brevis Expositio*, and Macrobius' *Saturnalia*).

James R. Townshend, “Stop Me If You’ve Heard This One: Faux Alexandrian Footnotes in Vergil”

This paper reexamines Vergil’s use of the Alexandrian Footnote on those occasions when the poet seems to refer to a nonexistent tradition. Two examples are discussed: Sinon’s claims about Palamedes (*Aen.* 2.81–93) and the story of Scylla (*Ecl.* 6.74–77). In each case, the Alexandrian Footnote is used by a character internal to the poem. This internal character acts as a surrogate for and exercises the same fictive capacity as the poet: the footnote occurs in the context of story-telling. In such a context, when Vergil uses a “faux footnote” to invoke a tradition at precisely the moment he deviates from it by creating something new, he actively signals the lack of source material and highlights his own power as a creator of fiction.

Robert Cowan, “On the Weak King according to Vergil: Aeolus, Latinus, and Political Allegoresis in the *Aeneid*”

This article argues for a parallelism between the figures of Aeolus in book one and Latinus in book seven of the *Aeneid*. The similarity lies in their shared inability to regulate the disorderly passions of their (potentially) disorderly subjects, a divergence from the Hellenistic ideal of the “good king” which constitutes, not the common antitype of the tyrant, but what I term the “weak king.” The parallelism is signalled by its place among the structural replications of book one in book seven, and especially by the reciprocal similes which compare Aeolus’ winds to rioters and Latinus’ rioters to winds. The relationship of these similes also encourages a partially allegorical interpretation of Aeolus as a figurative equivalent of the (more) literal Latinus. The differences between Aeolus’ active unleashing of disorder and Latinus’ passive capitulation to its independent outbreak further illuminate the complexities inherent in the figure of the weak king.

Paulo Sérgio de Vasconcellos, “A Sound Play on Aeneas’ Name in the *Aeneid*: A Brief Note on VII.69”

This brief note on the reading of a line in the *Aeneid* (VII.69) presents a sound play that, as far as I know, has not yet been pointed out by other scholars. The anagram of the name of the protagonist of the Vergilian poem is heard in a verse which repeats vowels of his name. Under the vague

expression of the *uates*, a kind of cryptogram reveals the name of Aeneas, the *uir* whose arrival in Latium will bring glory to its inhabitants.

Mikhail Shumilin, “Hosidius Geta’s Cento *Medea*: Vergilian Tragedy or Tragedy against Vergil?”

Contemporary scholarship generally reads allusion in Hosidius Geta’s second-century AD cento *Medea* as modeled on the technique of learned allusions, meant to appeal to the reader’s sophistication. I suggest an alternative reading of allusion and therefore also of meaning in *Medea*. The allusive play that we can reliably recognize in Hosidius’ *Medea* is, on my reading, quite democratic: it requires rather little from the reader’s memory, as it creates largely tonal contrasts between Vergilian words and the new (often brutal) senses with which Hosidius imbues them.