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**LEVEL 4.2**  
Petrarch, *Africa* book 9

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Petrarch, *Africa* Book 9.1-215: Scipio Africanus and Ennius Talk about Glory and Poetry

His Carthaginian war over, Scipio sails back to Rome with the epic poet Ennius (Cicero *Pro Archia* 22: carus fuit Africano Superiori noster Ennius). For this association Petrarch was inspired by Claudian 23 (the preface to On the Consulship of Stilicho III): “The elder Scipio, who single-handed turned the Punic wars back from Italy's coasts to their own home, fought not his battles unmindful of the Muse's art; poets were ever the hero's special care. For valour is always fain to seek alliance with the Muses that they may bear witness to her deeds; he loves song whose exploits deserve the meed of song. Therefore, whether to avenge his sire's death the young warrior brought into subjection the Spanish seas or embarked upon the Libyan wave his dreadful standards, resolved to break with sure spear the strength of Carthage, the poet Ennius was ever at his side and in all his campaigns followed the trumpet's call into the midst of the fray. Him after the battle the soldiers loved to hear sing, and the trooper, still dripping with blood, would applaud his verses. When Scipio had triumphed over either Carthage — over the one to avenge his sire, over the other his fatherland — and when at last, after the disasters of a long war, he drove weeping Libya a captive before his chariot wheel, Victory brought back the Muses in her train and Mars' laurel crowned the poet's brow.” Perhaps also by the glimpse of Aeneas and Pallas talking together on shipboard in *Aen.* 10.159-62: hic magnus sedet Aeneas secumque volutat/eventus belli varios, Pallasque sinistro/adfixus lateri iam quaerit sidera, opacae/noctis iter, iam quae passus terraque marique. (In another work, the *Secretum*, where Petrarch imagines St Augustine berating him for embarking on the *Africa*, he uses the image of a journey by sea: (tantis gloriae stimulis urgebaris!) ad Africam poetico quodam navigio transivisti.) Petrarch probably did not know that Silius Italicus had put Ennius into the war in Sardinia 215BCE (*Punica* 12.387-414). Ennius wrote a poem called *Scipio*, which celebrated the African campaigns at the end of the second Punic War and Book 9 of Ennius' *Annales* was devoted to Scipio in Africa. Here the Somnium Scipionis in Cicero's *De republica* is important (see extract at end), as well as Ennius' dream of Homer at the beginning of the *Annales*.

NB If the spelling sometimes looks strange that is because it is medieval.

Recommended reading is listed at the end.

1.

Scipio provectus pelago Romanaque classis  
Iam placidum sulcabat iter. Non rauca procellis  
Aequora fervebant; ventisque silentibus undas  
Victorem sensisse putes. Tranquillior illis  
Vultus erat, caelo facies composita<sup>1</sup> sereno. 5  
Sic hostile fretum, sic cuncta elementa videres  
Obsequio mulcere ducem. Iam litora longe  
Africa linquebant<sup>2</sup> alacres et bella canentes  
Ibant ac valido frangebant remige fluctus.  
Puppe ducis media tacitus meditansque sedebat 10  
Ennius, assiduus rerum testisque comesque;  
Scipio quem tandem aggreditur verbisque benignis  
Excitat incipiens: "Nunquamne silentia rumpes,  
O michi multorum solamen dulce laborum?  
Fare, precor; nam perpetuis tabentia curis 15  
Pectora nostra vides. Placido sermone levare  
Illa soles; faciesque modo, tantum ora resolve,  
Si tibi nascenti, quo polles, summus Apollo  
Ingenium caeleste dedit, si turba dearum.  
Castalio infantem demersum gurgite lavit 20  
Ex Elicone sacro, collesque eduxit in altos,  
Et calamum et vocem tribuit mentemque poetae."  
Ennius auditis caput extulit atque ita fatur:  
«O flos Italiae, iuvenis, stirpisque deorum  
Certa fides, quid nunc nostro placet<sup>3</sup> ore moveri, 25  
Quidve iubes? Equidem tacito modo pectore mecum  
Volvebam quod nulla ferent iam saecula maius  
Eximiae virtutis opus, quam nostra quod aetas  
Laeta videt, nullusque unquam sub mente movebit  
Grande aliquid, cui non, magnas spes inter, honestum 30

<sup>1</sup> Virg. Aen. 1.249 nunc placida compostus pace quiescit

<sup>2</sup> subject is 'the Romans'

<sup>3</sup> placet: understand tibi

Nomen in ore sonet, qui non venturus ad actum  
 Scipiadae meminisse velit, pro munere vultus  
 Non cupiat vidisse tuos.<sup>4</sup> Maiorque sepulcri  
 Post cineres te fama manet.<sup>5</sup> Mortalia Livor  
 Carpit enim; at Mors Invidiam consumit et arcet 35  
 Ac procul a bustis abigit. Tua gloria pridem  
 Vicerat hanc pestem, iamque altas tuta per auras  
 Fugit humum morbosque hominum moresque malignos,  
 Seque parem tulit alma deis. Tamen ecce supremum  
 Incrementa diem famae tibi multa daturum 40  
 Promisi expertus; quoque ipse a morte recedes  
 Longius, hoc maior meritum te fama sequetur.

2

Tempore crescit honos perque ultima saecula mundi  
 Clarus eris. Virtus quoniam non altius ibit:  
 Descensus vereor. Sed nostra peritia fandi 45  
 Nondum propositam valuit contingere metam,  
 Nuper ab exiguis radicibus orta, nec ante

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<sup>4</sup> See Valerius Maximus 2.10.2: Ad eundem Africanum in Liternina uilla se continentem conplures praedonum duces uidendum eodem tempore forte confluxerunt. quos cum ad uim faciendam uenire existimasset, praesidium domesticorum in tecto conlocauit eratque in his repellendis et animo et apparatu occupatus. quod ut praedones animaduenterunt, dimissis militibus abiectisque armis ianuae adpropinquant et clara uoce nuntiant Scipioni non uitae eius hostes, sed uirtutis admiratores uenisse conspectum et congressum tanti uiri quasi caeleste aliquod beneficium expetentes: proinde securum se nobis spectandum praebere ne grauetur. haec postquam domestici Scipioni retulerunt, fores reserari eosque intromitti iussit. qui postes ianuae tamquam aliquam religiosissimam aram sanctumque templum uenerati cupide Scipionis dexteram adprehenderunt ac diu osculati positis ante uestibulum donis, quae deorum immortalium numini consecrari solent, laeti, quod Scipionem uidisse contigisset, ad lares reuerterunt.

<sup>5</sup> Livy 38.56: there is no agreement as to the time when he [Scipio] was prosecuted nor as to the year when he died nor as to where he died or was buried; some say that both death and burial took place at Rome, others at Liternum. [3] In both places tombs and statues are shown; [4] for at Liternum there is a tomb and a statue placed upon the tomb, which I myself saw recently, shattered by a storm, and at Rome, outside the Porta Capena, in the tomb of the Scipios, there are three statues, two of which are said to represent Publius and Lucius Scipio, the third the poet Quintus Ennius. (The tomb of the Scipios was not rediscovered until 1614.)

Cognita per Latium, Argolicis contenta colonis.  
 Hoc igitur mecum indignans sub mente movebam,  
 Praecones meritos tua quod notissima virtus 50  
 Non habitura foret. Macedum rex magnus amici  
 Forte videns saxum Aeacidae titulosque sepulcri,<sup>6</sup>  
 'Fortunate' inquit 'iuvenis, cui nominis illum  
 Praeconem reperire fuit!<sup>7</sup> Non parva profecto  
 Est claris fortuna viris habuisse poetam 55  
 Altisonis qui carminibus cumulare decorem  
 Virtutis queat egregiae monimentaue laudum.  
 At tibi, summe ducum, claro quo nullus Homero est  
 Dignior, in reliquis blanda inque hoc durior uno  
 Me solum Fortuna dedit.<sup>8</sup> Currentibus annis 60  
 Nascetur forsán digno qui carmine caelo  
 Efferat emeritas laudes et fortia facta  
 Et cui mellifluo melius resonantia plectro  
 Calliope det fila lirae vocemque sonoram.»<sup>9</sup>  
 «Parce, precor, verbis: tibi non, me iudice, vates 65  
 Maeonius nec iure tibi praeponitur altus  
 Euripides aut quos claro cognomine Grai  
 Concelebrant. Alio nolim me carmine dici,  
 Si dicendus ero. Quin quod te poscimus» inquit  
 Scipio «prosequere; et quae sint permissa poetis, 70  
 Famosaeque rei certos agnoscere fines  
 Te liceat monstrante michi:<sup>10</sup> quid laurea signet  
 Tam ducibus claris quam vatibus addita sacris.<sup>11</sup>

<sup>6</sup> amici goes with Aeacidae (=Achilles)

<sup>7</sup> See Cic. Pro Archia 24: Quam multos scriptores rerum suarum magnus ille Alexander secum habuisse dicitur! Atque is tamen, cum in Sigeo ad Achillis tumulum astitisset: "O fortunate" inquit "adulescens, qui tuae virtutis Homerum praeconem inveneris!"

<sup>8</sup> See Valerius Maximus 8.14.1: uir [Scipio] Homericó quam rudi atque inpolitó praeconio dignior. See Ovid, Trist. 2.424: Ennius ingenio maximus, arte rudis, 'Ennius, greatest in talent, crude in skill'.

<sup>9</sup> Two ideas here. The fame of heroes depends on the poet's celebration, and the consecration scene of the poet by the Muses (Hesiod etc.). To be developed below.

<sup>10</sup> may I be permitted to know thanks to you...

Neve tibi indignus videar cui talia forte  
 Narrentur, nobis animum dulcedine quadam 75  
 Pulcra movent, et continuis hoc pectus ab armis  
 Dulcia concussum<sup>12</sup> placidae capit otia linguae.»  
 Ille autem «Nulla est, fateor, tam dura feroxque  
 Mens» ait «alme ducum, cui non sit pulcra voluptas  
 Interdum curas inter vitaeque labores 80  
 Pyerios audisse modos dulcesque dearum  
 Irrepsisse choros. Sed enim haec praecordia nunquam  
 A Musis aversa reor. Non talibus astris  
 Tam magnum genuisse virum Natura videtur.  
 Errasset, si cui dederat cupidissima famae 85  
 Pectora, Musarum non ingessisset amorem.  
 Quisquis enim se magna videt gessisse, necesse est  
 Diligat aeternos vates et carmina sacra.

3

At nunc quod nostro poscis sermone doceri,  
 Accipe quam brevibus. Non illa licentia vatium est 90  
 Quam multis placuisse palam est.  
 Scripturum iecisse prius firmissima veri  
 Fundamenta decet, quibus inde innixus amoena  
 Et varia sub nube potest abscondere sese,<sup>13</sup>  
 Lectori longum cumulans placidumque laborem, 95  
 Quaesitu asperior quo sit sententia, verum

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<sup>11</sup> Petrarch's life-long dream was realised in April 1341 when he was crowned poet laureate on the Capitol. Cf. Prop. 3.1.7ff. quo me Fama levat terra sublimis, et a me/nata coronatis Musa triumphat equis,/et mecum in curru parvi vectantur Amores,/scriptorumque meas turba secuta rotas.

<sup>12</sup> concussum (agitated) goes with ab armis

<sup>13</sup> See Macrobius' comm. on Somn. Scip. [11] Et hoc esse uolunt quod Homerus, diuinarum omnium inuentionum fons et origo, sub poetici nube figmenti uerum sapientibus intellegi dedit, Iouem cum dis ceteris, id est cum stellis, profectum in Oceanum, Aethiopibus eum ad epulas inuitantibus. Per quam imaginem fabulosam Homerum significasse uolunt hauriri de humore nutrimenta sideribus, qui ob hoc Aethiopas reges epularum caelestium dixit, quoniam circa Oceani oram non nisi Aethiopes habitant, quos uicinia solis usque ad speciem nigri coloris exurit.

Dulcior inventu. Quicquid labor historiarum est  
 Quicquid virtutum cultus documentaque vitae,  
 Naturae studium quicquid, licuisse poetis  
 Crede: sub ignoto tamen ut celentur amictu, 100  
 Nuda alibi, et tenui frustrentur lumina velo,  
 Interdumque palam veniant, fugiantque vicissim.  
 Qui fingit quodcumque refert, non ille poetae  
 Nomine censendus, nec vatis honore, sed uno  
 Nomine mendacis. Potes hinc perpendere quicquid 105  
 Scire petis: nostri quae sit mensura laboris,  
 Et latos fines, et quanta licentia nobis.  
 Laurea restat adhuc: cuius dignare parumper  
 Participes nos esse tibi. Si gloria bello,  
 Nec minus ingenio constat, patiere virenti 110  
 Fronde duces vatesque simul sacra tempora cingant.<sup>14</sup>  
 Immortale decus viror immortalis utrisque  
 Indicat et longe promittit tempora vitae.  
 Hinc deus ingenii lauros amat almus Apollo,  
 Pyridum solitus cithara modulante choreas 115  
 Incola Cirrhaeo totiens duxisse sub antro.<sup>15</sup>  
 Praeterea hanc frondem rapido non fulmine vexat  
 Iuppiter ex cunctis, talemque meretur honorem  
 Laurus: ab aethereo tanta est clementia rege.<sup>16</sup>  
 Iam famae quod fulmen erit, nisi sola vetustas 120  
 Omnia prosternens? Hunc gloria nostra pavorem  
 Non habet, atque ideo spernentis fulmina frondis  
 Serta gerit sanctoque legit de stipite ramos.»

Dixerat. At Scipio subridens: «Omnia mulcent;

<sup>14</sup> patiere [ut] cingant

<sup>15</sup> Cirrha was a town near Delphi and alludes to the latter. Apollo is well known as leader of the Muses. The laurel became his tree thanks to the transformation of Daphne.

<sup>16</sup> Isidore Etymologies XVII.7: Laurus a verbo laudis dicta; hac enim cum laudibus victorum capita coronabantur. ... Hanc arborem Graeci DAFNEN vocant, quod numquam deponat viriditatem; inde illa potius victores coronantur. Sola quoque haec arbor vulgo fulminari minime creditur.

Sed laedis brevitae tua; et dum dulcius inter 125  
 Ista sonant, medio sitientes calle relinquis.  
 Ergo age! nam nullum iam litus cernitur, et sol  
 Transivit caeli medium. Tu dulcia prome  
 Verba, quibus mens alma scatet, placidoque volentes<sup>17</sup>  
 Et longo sermone feras, partemque diei 130  
 Et partes pelagi minuens.»<sup>18</sup> Tunc ille coactus  
 Incipit - hic omnes tenuerunt murmura nautae  
 Et comites siluere ducis -: «Vestigia Famae  
 Rara sequens, quantum licuit per saecula retro  
 Omnia pervigili studio vagus ipse cucurri, 135  
 Donec ad extremas anima rapiante tenebras  
 Perventum primosque viros, quos Fama perenni  
 Fessa via<sup>19</sup> longe ignotos post terga reliquit.

4

Hic quisquis merito fulgens fuit obuius, illum  
 Amplexu tenuisse animi michi gloria summa est 140  
 Inque locum cari semper coluisse parentis.  
 Praecipue illustres calamo florente<sup>20</sup> poetas  
 Admisi atque ima cordis sub parte locavi.  
 Milibus ex tantis unus michi summus Homerus,  
 Unus habet quod suspiciam, quod mirer amemque. 145  
 Ille michi e caelo veniens tam saepe videtur,<sup>21</sup>  
 Ut stupeam potuisse hominem sic alta tenere,  
 Astrorum sic nosse vias, sic climata terrae!  
 Qui licet ante novos reges et tempora Romae

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<sup>17</sup> nos understood

<sup>18</sup> See Aulus Gellius XVII.14: A witty comrade at your side,/To walk's as easy as to ride.

<sup>19</sup> grown weary of the never-ending road

<sup>20</sup> calamo florente descriptive with illustres

<sup>21</sup> Cicero De republica 6.10: in somno tale, quale de Homero scribit Ennius, de quo videlicet saepissime vigilans solebat cogitare et loqui; Cic. Ac. Pr. 2.16.51, Homer the poet appeared at his side, when Ennius dreamed: Cum somniavit [sc. Ennius] narravit visus Homerus adesse poeta.



Floruerit, tamen hoc in tempus mente reduxi 150  
 Praesentemque animo ficta sub ymagine feci.  
 Hoc sine nulla dies abiit, nox nulla sine illo.  
 Ille breves cenas in longum traxit, et idem  
 Nunc longam breviare viam, nunc tramite plano  
 Edocuit rigidi transire cacumina montis: 155  
 Denique quicquid agens, nullo discrimine secum  
 Sopitus vigilansque fui, noctemque diemque.<sup>22</sup>  
     Hic michi nunc etiam dubii sub tempore belli  
 Affuit in somnis. Quis somnum dixerit illum?  
 Pervigil astabam. Fracta nam pace sub armis 160  
 Omnia fervebant; seroque in castra reversus  
 Contigeras animum.<sup>23</sup> Iubeas si vera fateri,  
 Non timui; tamen in dubio spes fessa pependit  
 Usque sub occasum solis. Tum maxima pernox<sup>24</sup>  
 Cura animum tenuit, quid secum postera ferret 165  
 Tot motus clausura dies. Hic nocte sub alta  
 Aspicio adventare senem, quem rara tegebant  
 Frusta togae et canis immixta et squalida barba.  
 Sedibus exierant oculi. Cava frontis ymago  
 Horrorem<sup>25</sup> inculta cum maiestate ferebat. 170  
 Dirigui. Tunc ille manu similisque videnti  
 Occupat ancipitem Graioque haec more profatur:  
 'Salve, care michi Latiae telluris amice  
 Unice! quodque diu votis animoque petisti,  
 Aspice qualis erat quondam dum vixit 175  
 Homerus. Huc ego vix tandem reserato carcere Ditis

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<sup>22</sup> Despite his enthusiasm Petrarch's attempts to read Homer in Greek have been described as a failure: Robin Sowerby, 'Early Humanist Failure with Homer', *International Journal of the Classical Tradition*, Summer, 1997, Vol. 4, No. 1 (Summer, 1997), 37-63. Colin Burrow (p. 161) says of the following passage 'This is certainly the most ambitious passage in the *Africa* and it deserves to be regarded as one of the greatest things Petrarch ever wrote.'

<sup>23</sup> contingo = affect (rare meaning)

<sup>24</sup> lasting all night

<sup>25</sup> dread or veneration?

Emersi, tacite perrumpens viscera terrae'.  
Procubui voluique pedes contingere pronus:  
Umbra fuit nudaque haeserunt oscula terrae.

5

'Surge' ait 'et mecum ex aequo, nam dignus es, ultro 180  
Congredere et, dum tempus habes, tam saepe negato  
Colloquio satiare meo'. Tum protinus ardens  
Exsurgo 'Gentisque ingens o gloria' dixi  
'Argolicae summumque decus, quis talia tanto  
Supplitia infligit? Sacrae quis lumina frontis 185  
Naturaeque duces rapuit, tantumque nocere  
Sustinuit mundo?<sup>26</sup> Non hic michi creditus<sup>27</sup> olim:  
Lincea quin acies animo occursabat amanti  
Visque oculis immensa tuis. Quos Graecia portus  
Dives habet gemino late circumflua ponto; 190  
Quos colles, quae rura colit, quae vallibus imis  
Antra tenet, quaenam frondosa cacumina silvis  
Aut pelago scopulos, quos non michi lumine certo  
Monstraris?<sup>28</sup> Cernenda aliis longinqua dedisti,  
Ipse propinqua videns minime? Miracula menti 195  
Quanta meae! Aegeo diffusas ecce profundo  
Cycladas hinc numero; video quot litore flexus  
Hellespontiaco: tu me nequis ipse tueri,  
Ostendens tam multa michi!' Tum suscipit ille:  
'Vera quidem memoras; sed non miranda. 200  
Quid ergo? Qui michi corporeos Deus abstulit, ille nequibat  
Restituisse alios quibus haec archana viderem?

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<sup>26</sup> Homer's blindness is damaging to the whole world.

<sup>27</sup> 2<sup>nd</sup> person verb understood.

<sup>28</sup> Cicero Tusc. Disp. 5.114: Traditum est etiam Homerum caecum fuisse; at eius picturam, non poîsin videmus: quae regio, quae ora, qui locus Graeciae, quae species formaque pugnae, quae acies, quod remigium qui motus hominum, qui ferarum non ita expictus est, ut, quae ipse non viderit, nos ut videremus, effecerit? Quid ergo? aut Homero delectationem animi ac voluptatem aut cuiquam docto defuisse umquam arbitramur?

Desine iussa Dei solitis onerare querelis,  
 Mortalis! Namque ista hominum stultissima lis est.  
 Iusta facit quaecumque facit. Sed noscere cuncta 205  
 Vestra nequit gravitas sub opaci carceris umbra.  
 Quam multis nocuere oculi visusque vagari  
 Compulit et coepto forsán semovit honesto!  
 Hinc ea sponte quidem, gravis ut nocituraque multis,  
 Sarcina deposita est. Quin hinc modo pergimus ultra? 210  
 Tu caecum ne sperne ducem. Fortasse videbis  
 Multa animo placitura tuo. Nec cura futuri  
 Solicitet casus. Quoniam lux crastina campos  
 Sanguine Poenorum Latio victore rigabit.<sup>9</sup>  
 Prosequor augurio laetus. [...] 215

Cicero, De re publica 6

(10) Post autem apparatu regio accepti sermonem in multam noctem produximus, cum senex nihil nisi de Africano loqueretur omniaque eius non facta solum, sed etiam dicta meminisset. Deinde, ut cubitum discessimus, me et de via fessum, et qui ad multam noctem vigilassem, artior, quam solebat, somnus complexus est. Hic mihi—credo equidem ex hoc, quod eramus locuti; fit enim fere, ut cogitationes sermonesque nostri pariant aliquid in somno tale, quale de Homero scribit Ennius, de quo videlicet saepissime vigilans solebat cogitare et loqui—Africanus se ostendit ea forma, quae mihi ex imagine eius quam ex ipso erat notior; quem ubi agnovi, equidem cohorrui, sed ille: 'Ades,' inquit, 'animo et omitte timorem, Scipio, et, quae dicam, trade memoriae!'

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<sup>29</sup> From here on Homer takes up the role of Anchises as guide to Aeneas in the underworld [and Virgil in Dante?] and shows him the future, including Franciscus who will one day write the Africa.

## Recommended Reading

### Introductions

Wilfred P. Mustard, 'Petrarch's Africa', *American Journal of Philology* 42 (1921) 97–121

Philip Hardie, 'After Rome: Renaissance Epic', in A. J. Boyle, ed., *Roman Epic* (London and New York: Routledge, 1993), 294-313

[https://baylor-ir.tdl.org/bitstream/handle/2104/5144/erik\\_ellis\\_masters.pdf?](https://baylor-ir.tdl.org/bitstream/handle/2104/5144/erik_ellis_masters.pdf?)

(the Introduction to this thesis)

[https://www.academia.edu/648754/Epic\\_poetry\\_of\\_the\\_Trecento\\_Dantes\\_Comedy\\_Boccaccios\\_Teseida\\_and\\_Petrarchs\\_Africa](https://www.academia.edu/648754/Epic_poetry_of_the_Trecento_Dantes_Comedy_Boccaccios_Teseida_and_Petrarchs_Africa)

(chapter 4 in this thesis, esp. 149ff.)

### Translation

Thomas G. Bergin and Alice S. Wilson, *Petrarch's Africa*. New Haven: Yale University Press, 1977

### Authoritative Study

Aldo S. Bernardo, *Petrarch, Scipio and the 'Africa': the Birth of Humanism's Dream*, The Johns Hopkins Press, Oxford University Press, 1962.

### Other Studies

Michael Paschalis, 'The Chain of Imitations in Petrarch's *Africa*', in *Imitative Series and Clusters from Classical to Early Modern Literature*, ed. by Colin Burrow, Stephen J. Harrison, Martin McLaughlin and Elisabetta Tarantino (2020) 139-152

Gerhard Regn, Bernhard Huss, '[Petrarch's Rome: The History of the Africa and the Renaissance Project](#)', *MLN*, Vol. 124, No. 1, Italian Issue (Jan., 2009), pp. 86-102

J. Foster, 'Petrarch's Africa: Ennian and Vergilian Influences', *Papers of the Liverpool Latin Seminar* 2 (1979) 277–98

Philip Hardie, *Rumour and Renown: Representations of Fama in Western Literature* (Cambridge University Press, 2012), 475–84

J. Christopher Warner, *The Augustinian Epic: Petrarch to Milton* (Ann Arbor: U Michigan P, 2005), 20-50

Colin Burrow, *Imitating Authors: Plato to Futurity*. Oxford: Oxford University Press, 2019, Chap. 4

Nora Goldschmidt, 'Absent Presence: Pater Ennius in Renaissance Europe', *Classical Receptions Journal* 4 (2012), 1–19