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Panel 6 (Turning points in the reception of classical antiquity)

Title: *The rebirth of Greek comedy. The first complete Latin translation of Aristophanes' plays*

The masterpieces of Greek theatre are quite unknown in Europe during the Middle Ages. When in Venice Aldo Manuzio prints the first editions of the Greek tragic poets, the Sixteenth century has just begun: Sophocles' tragedies are published in 1502, Euripides' in 1503, Aeschylus' in 1518. But tragedy is not the first theatrical genre to circulate in the Renaissance Europe through printed editions: in 1498, with the help of the Cretan philologist Marco Musuro, Manuzio had published the first modern edition of nine Aristophanic comedies.

Aristophanes is also the first Greek playwright integrally translated into Latin: forty years after Manuzio's *editio princeps*, twenty-two years after the first complete edition of the eleven Aristophanes' comedies (Giunta, Florence 1516), the scholar of Capodistria Andreas Divus publishes his own translation of the *opera omnia* of the greatest Greek comic poet (*Aristophanis ... Comoediae undecim e Graeco in Latinum ad verbum translatae, Andrea Divo Iustinopolitano interprete*, Giacomo Pocatela apud D. Jacob a Burgofrancho, Venetiis 1538).

The deep cultural meaning of this editorial enterprise – a real turning point in the reception of classical antiquity – is witnessed by the many reprints of the work in the following years by other publishing houses: the Swiss editor Cratander prints the volume in 1539 and 1542 (a copy of the 1539 edition with the *ex libris* of François Rabelais, the author of *Gargantua et Pantagruel*, is now in the library of the Condé Museum at Chantilly); in 1542, 1548 and 1597 the work is published by three other Venetian editors.

The paper will deal with the most peculiar features of Divus' Latin translation; through the analysis of some peculiar passages, it will show which principles Divus followed in his work and will give a critical opinion of the outcome of his significant enterprise.