



Alexia Dedieu

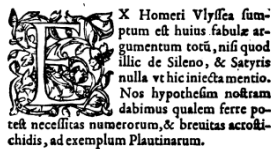
(Université Grenoble Alpes)

Florent Chrestien's Latin translations of Euripides: a polemic use of philology?



AD EVRIPIDÆ
Cyclopa Notæ

Qu. Septim. Flor. Christiani.



Homeri Vlyssa sum-
ptum est huius fabulæ ac-
cumentum totū, nisi quod
ille de Sileno, & Sacyris
nulla ut hic iniecta mentio.
Nos hypothecam nostram
dabimus qualem ferre po-
teft necessitas numerorum, & breuitas acrothi-
chidis, ad exemplum Plautinarum.

Ἰνδοῖσι τῷ Κίρκῳσι δράματι
Εὐριπίδῃσι ἐκ ἀκροσχηδῶ.

Κίρκῃσι Ὀδυσσεὺς ἀπὸ Κίρκῃσι ἀέθῃσι
Ἰνδοῖσι ἀντίστοιχον ἔστιν ἀκροσχηδῶ.
Καὶ οὐκ ἔστιν ἄλλο, ὅπως οὐ γὰρ
ἀλλοῖσι: Κίρκῃσι δὲ οὐκ ἔστιν οὐδὲν
ἄλλο ἢ Ὀδυσσεὺς ἐκ Ἰνδοῖσι ἔδῃσι.
Ἰνδοῖσι δὲ Ὀδυσσεὺς οὐκ ἀκροσχηδῶ.

Florent Chrestien is mostly known within French scholarship for being involved in the *Menippean Satire*, a satirical and political literary work defending the King of France, Henri IV. However, Chrestien's practice as a philologist and a classicist reflects similar polemical and political tendencies.

This talk will focus on Chrestien's translations of *Andromache* and *Cyclops* by Euripides. His scholarly work on those plays was both prolific and eclectic: his translations are accompanied by paratexts, poetic arguments in Latin and in Greek, as well as notes explaining, correcting and commenting the tragic texts. This talk will explore how Chrestien, as he translates Euripides' tragedies into Latin, engages in a polemical way with past and present scholarship on Ancient Greek drama. These analyses will finally lead to consider how Chrestien, by stepping away from the intellectual tradition and from the Greek tragic «canon» of the time, contributes to redefining the notions and aesthetics attached to tragedy.

Date and Venue:

Wednesday, 27th July 2022, 6pm
Zentrum für Alte Kulturen („Atrium“), SR 5
Langer Weg 11, 6020 Innsbruck