

Figural and literary functional recoveries of the Trojan myths from Late Antiquity to Renaissance Age

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From a mythological point of view, the story of the Trojan war includes several minor myths that anticipate or follow the main episode of the battle between Greeks and Trojans. Nevertheless, these myths of the "Trojan cycle" are often depicted or evoked in Medieval and Renaissance literature more frequently than the episode of the Trojan war itself. Indeed, they were evoked for stressing how they were the anticipation or the consequence of that glorious battle.

My talk will be focused on one minor myth of the Trojan war, that of the Argonauts, which anticipated the Trojan war. I will show how from the Late Antiquity to Renaissance Age the myth of the Argonauts had a semantic conversion in the literature and visual arts because of its connection with the wider myth of the Trojan war. Indeed, while in the Classical Antiquity, the myth of Jason and Medea was deeply focused on the sad episode of the infanticide of Medea and her role as a terrible witch, in Medieval and Renaissance art and literature, the couple of Medea and Jason appears always as an example of happy marriage and loving model. Therefore, the aim of my talk will be to demonstrate how, owing to a precise Late imperial and Late Antique tradition (e.g. *Ephemeris de bello Troiano*, *Posthomerica*, *De excidio Troiae*), the myth of the Argonauts was more strictly linked to the Trojan myth and the Argonauts' adventures and the collaboration between Jason and Medea became the necessary precondition of the glorious battle of Troy. Hence, I will point out how the Medieval and Renaissance meaning of Argonauts' myth was deeply changed from Classical Antiquity. In doing so, I will show how the function of the artistic object or literary work caused a precise nuance of the myth for the eyes of the patron/receiver.