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Nicola Comentale - *Note al testo dei Comici greci*, pag. 5

Abstract: three textual notes on Apollon. fr. 5, 4 K. – A., Athenio fr. 1, 34 K. – A. and Aristoph. *Ach.* 184, *Aves* 949.

Keywords: Greek comedy, textual criticism, Aristophanes.

S. Cataldi, D. Micaella - «Come il vasaio con il vasaio». *Philia* nei rapporti interstatali secondo Aristotele, p. 13

Abstract: This study investigates the role that Aristotle ascribes to solidarity amongst *homoioi* as a crucial factor when a *polis* tries to impose new constitutional arrangements to other cities: this is a subject widely discussed already in the Fifth Century. Aristotle, in particular, suggests to regulate the relationships among states according to the same principles that regulate the relationships within the *polis*, i. e. the *dikaia* and the *philia*.

Keywords: Aristotle, interstate relations.

Giovanni Parmeggiani - *Ulteriori nuove testimonianze di Anassimene di Lampsaco. Ps.-Max. Loc. comm. 12, 69, sul rapporto con Diogene Cinico, e Niceph. Basil. Enc. Io. 6, 170-179, su Anassimene scrittore di Alessandro*, pag. 29

Abstract: This paper focuses on two texts about Anaximenes of Lampsacus which have not been published in any of the existing collections of Anaximenes' fragments and should therefore be classified as new *testimonia*. In the first part, the author examines Ps.-Max. *Loc. comm.* 12, 69, as well as further *testimonia* on Anaximenes's relationship with Diogenes the Cynic, thus questioning the tradition that Anaximenes was a disciple of Diogenes. In the second part, the author examines Niceph. *Basil. Enc. Io. 6, 170-179*, as well as further *testimonia* on Anaximenes as an historian of Alexander. The analysis suggests that Anaximenes stressed two points: 1) he was an eyewitness of Alexander's conquest of Asia; 2) he wanted to write a work whose literary status was far greater than that of previous works, thus matching the unchallenged greatness of his object, i.e. the deeds of Alexander, the 'new Achilles'. The analysis also reveals the strong influence of Anaximenes in Arrian's 'second preface' in the *Anabasis of Alexander* (1, 12).

Keywords: Anaximenes of Lampsacus, Diogenes the Cynic, Alexander the Great, Homer, Herodotus, Arrian.

Livio Sbardella, *Dai canti simposiali alla 'Grande donna': Mimnermo e i suoi epigoni nel prologo dei Telchini di Callimaco*, pag. 47

Abstract: This article reconsiders the problematic and much discussed lines 11-12 of Callimachus fr. 1 Pfeiffer = 1 Massimilla = 1 Harder (the so called *Aetia* prologue), where there is an allusion to Mimnermus' elegiac poetry, with the intention of offering a new textual reconstruction and a new interpretation of the general meaning of the passage. Since G. Bastianini demonstrated that it is impossible to read the verbal sequence αἰ κατὰ λεπτόν in the lemma of the *scholium Londiniense* related to those verses by adding the supplement ῥήσις (αἰ κατὰ λεπτόν / ῥήσις), several new solutions have been proposed. One in particular, advanced by L. Lehms, seems to be paleographically more credible than the rest: he reads αἰ μεγάλα in the lemma of the *scholion* and proposes to incorporate it into Callimachus' text. Starting from this paleographical basis, but also reconsidering the addition of μέγα above the line in the *scholion*, this paper suggests to integrate αἰ μέγα λ[εῖται... at the end of v. 11 with the word ῥδαί at the beginning of v. 12 (αἰ μέγα λ[εῖται / ῥδαί μ'...] alluding to sung performances of the sympotic Mimnermus' elegies. Indeed, the whole context of lines 11-12 constitutes a complex allusion not only to Mimnermus and his poetry, but also to his heirs at Colophon, Antimachus and Hermesianax, and to their different ways of reappropriating his poetry in later performances.

Keywords: Callimachus, *Aetia* prologue, Mimnermus, Antimachus, Hermesianax.

Tommaso Ricchieri, *Emendazioni alle Verrine di Cicerone alla luce del commento dello Ps.-Asconio* (div. Caec.-Verr. 1), pag.75

Abstract: This article deals with five textual cruxes in Cicero's *divinatio in Q. Caecilius* and *actio prima in Verrem* (div. Caec. 25 and 46; Verr. 1, 16 and 55). For each passage, I compare the reading of the manuscripts with the corresponding lemma found in Ps.-Asconius' commentary on the *Verrines*. The analysis of these two different types of witness shows that, on the authority of Ps.-Asconius, it is possible to heal some corruptions in the manuscripts of Cicero and that, as a result, the scholiast plays a key role in the *constitutio textus* of the *Verrines*, since in some cases his commentary is the sole source that enables us to recover sound readings in the face of errors or *lacunae* found in all the direct witnesses.

Keywords: Ps.-Asconius, *Verrines*, scholia, manuscripts, textual criticism.

Federico Favi, *La più antica testimonianza sul teatro a Siracusa? Nota a Diom. GL I p. 486, 27-31 Keil e [Prob.] Comm. in Verg. Buc. et Georg. p. 324, 23-325, 3 Hagen*, pag. 106

Abstract: It is generally believed that two passages in Diomedes and ps.-Probus testify to the existence of a theatre in Syracuse at the time of the Deinomenid tyrants, Hiero and Gelo. It is, however, more likely that the Hiero and Gelo of these grammatical sources are to be identified with the third-century tyrants Hiero II and Gelo II. Moreover, the abovementioned passages belong to a group of testimonia on the origins of bucolic poetry, and in the same vein they manipulate both mythological and historical material in order to achieve their primary goal, without aiming for an historically verifiable reconstruction.

Keywords: Syracuse, theatre, Diomedes, pseudo-Probus.

Chiara Ballestrazzi, *Gli stylopinakia e il tempio della regina Apollonide di Cizico. Una revisione letteraria e archeologica del terzo libro dell'Anthologia Palatina*, pag. 126

Abstract: Possibly a Late Antique ekphrastic exercise, the nineteen *stylopinakia* representing mythological scenes from the temple of the Attalid queen Apollonis of Cyzicus that are transmitted by AP. 3 make any attempt at interpretation difficult, since they lack any literary or archaeological parallel. A review of the evidence and the terminology contained in the lemmata accompanying the epigrams accommodates a reconstruction of the *stylopinakia* – perhaps located on the column bases, metopes arranged in a frieze, or ephemeral elements – as forming a II inside the cella, possibly alternating with other kinds of decoration.

Keywords: *Stylopinakia*, AP. 3, Apollonis of Cyzicus, *ekphrasis*.

Aldo Lunelli, *Il Poggianus deperditus di Nonio Marcello ritrovato: storia di un manoscritto carolino in età umanistica*, pag. 159

Abstract: The Carolingian manuscript *Poggianus* of Nonius Marcellus, which Poggio styles *libellus*, has been unanimously deemed lost. Here, however, by tracing its extraordinary history – Poggio's dispatching it from Paris to Niccoli in Florence, completion by a humanistic hand, various changes of ownership – one sees how it came to be in the Laurentian Library, where it is still preserved as Plut. 48,1 (a composite ms.: books I-III Carolingian, IV-XX humanistic). A series of complex and fascinating events that centre around Florence.

Keywords: Nonius Marcellus, Poggio Bracciolini, Niccolò Niccoli, Pier Candido Decembrio.

Sheldon Pollock, *La filologia nel mondo*, pag. 221

Abstract: A global overview on philology (in the broadest sense) as a discipline is charted, describing its chronological and geographical extension, from its modern foundation in 19th century Germany to the less diffusely known achievements within Hellenistic scholarship, the Rabbinical context, among Indian, Chinese and Japanese commentators, and Persian editors, in order to outline the physiognomy of this discipline as an essential component of human understanding and the characteristics it should acquire in the 21st-century disciplinary order.

Keywords: history of philology, Eurasian philology, disciplinary order.

Stefano Ciacagli, *Fra lotta politica e gruppi sociali: Solone e il suo pubblico*, pag. 273

Abstract: The analysis of Solon's poetry and the comparison between it and the poetry and politics of archaic Greece allow the hypothesis that his audience was a *hetaireia* consisting of his relatives and allies. The difference between Solon and other poets linked to the *hetaireia* – e. g. Alcaeus or the *Theognidea* – may stem from an ideological difference between their audiences: the factions – generally aristocratic – that struggled for power and, consequently, the respective *hetaireiai* may have very different political positions with respect to their dealings with other cities and with the lower social classes, and with respect to maintaining their domination over internal opponents.

Keywords: *hetaireia*, Solon, audience.

Annalisa Quattrocchio, *Teofrasto e lo stile di Lisia: il ποιητικόν, l'eccesso di figure e i giochi di parole*, pag. 320

Abstract: According to Dionysius of Halicarnassus, Theophrastus in his *Περὶ λέξεως* criticises Lysias for chasing after ποιητικόν rather than ἀληθινόν and over-using figures of speech. He also formulates a threefold division of antithesis. Does Theophrastus condemn poetry as antithetical to truth or is he referring to poetic expressions? Does he reject figures of speech *tout court* or is he suggesting that they should be avoided in speeches? How does his definition of antithesis differ from Aristotle's? The article discusses these and other questions arising from a rhetorical fragment of Theophrastus that is remarkably detailed.

Keywords: Theophrastus, Lysias, Dionysius of Halicarnassus, style.

Alessandro Russo, *Ἰερὰ ἀναγραφή*, *Sacra historia*, *sacra scriptio*, *un frammento dell'Euhemerus di Ennio* (54 Winiarczyk = *Var.* 64-82 V.2) *e un passo di Lattanzio* (*epit.* 13, 3), pag. 346

Abstract: This article discusses the following issues: the true title of Ennius' work that is known as *Euhemerus sive Sacra historia*; the potential meaning of this title and of the title of Euhemerus' work *Ἰερὰ ἀναγραφή*; the relationship between the Greek title and Ennius' Latin translation; the structure and interpretation of a fragment from *Euhemerus* (54 W. = *Var.* 64-82 V.2) that is of particular relevance for establishing the Ennian title; the meaning of a much-disputed phrase in that fragment (*sacra scriptio*); the text of a passage from Lactantius' *Epitome* (13, 3); and the relationship between the Ennian titles *Sacra historia* and *Annales*.

Keywords: Euhemerus, Ennius, Lactantius, *historia*, *Annales*.

Francesco Verde, *Due postille a Demetrio Lacone* (PHerc. 1012, col. XLVI 7-8 Puglia) e *Filotimo* (2 Steckerl), pag. 381

Abstract: In this short article I examine a passage from *PHerc. 1012* including a work of the Epicurean philosopher Demetrius Lacon, and a testimony from Galen about the physician Phylotimus, a disciple of Praxagoras. As far as Demetrius' text is concerned, I focus on the expression φό[βων | ὄντ]ων ἀδεήτων λόγων (col. XLVI 7-8 Puglia) in order to try to understand how the philosopher considers the *phoboi* to be *alogoi*. As for Galen's passage (*De usu partium*, 3, 625, 1-2 Kühn = 2 Steckerl), I attempt to check whether Phylotimus' view about the primacy of the heart compared with the brain is compatible with a scholium on the *Iliad* (K 10 = 1 Steckerl).

Keywords: Demetrius Lacon, Epicurus, emotions, Phylotimus, heart.

Gian Biagio Conte, *Un addendum a The Fragmentary Latin Poets* di E. Courtney, pag. 393

Abstract: The author supports the reading of the mss. in Hieronymus's text which gives testimony of a fragment from Cicero's poem *Marius*.

Keywords: Hieronymus, Cicero, fragmentary Latin poets

Ginette Vagenheim, *Comment nourrissait-on les oiseaux dans la rotonde de la volière de Varron* (Rust. 3, 5, 4)?, pag. 394

Abstract: This article proposes a new interpretation of part of Varro's description of his aviary, i.e. *rust. 3, 5, 14-15*. More precisely, it considers the method of feeding the birds in the cage in the *tholus*, which is different from the method of feeding them in the cages in the porticoes (*rust. 3, 5, 11*). In the cages in the porticoes, the birds are fed *per retem*, while in the cage in the *tholus* they receive their food *sub retem*. The reason for this difference is to be found in the materials chosen for building the cages and in the reasons for these choices.

Keywords: Roman villa, Varro' *res rusticae* book III, Varro's bird-house, Casinum, Roman architecture, *luxus*.

Elena Merli, *Per la Chioma di Minerva: nota a Tibullo 1, 4, 23-26*, pag. 400

Abstract: The oath 'on Minerva's hair' at Tib. 1, 4, 26 has been suspected (Luck, for example, obelizes *crines*) or else it is interpreted as a reference to the rare myth of the beauty competition between Minerva and Medusa. The transmitted text is here defended, instead, as an example of subtle irony on the part of Tibullus: in order to conquer the desired *puer*, the lover swears on anything, however absurd.

Keywords: Tibullus, elegy, irony.

Giulia Ammannati, *Due note testuali ad Apuleio: Met. 2, 21 e 3, 3*, pag. 405

Abstract: This paper proposes new conjectures to resolve two *loci vexati* in Apuleius' *Metamorphoses*. These are: 2, 21, 1-2, where F (Laurentianus 68, 2) reads a problematic *eminens porrigit*; and 3, 2, 5, a passage much disputed among scholars, where F reads *in modum eorum quibus* and *forum eiusque*.

Keywords: Apuleius, *Metamorphoses*, *loci vexati*, Laurentianus 68, 2.

Edoardo Galfré, *Immagini di Roma antica nei Carmina di Giovanni Pascoli*, pag. 413

Abstract: This essay examines two different representations of ancient Rome, its history and its power, to be found in Giovanni Pascoli's Latin poetry. Starting from a critical approach that considers the simultaneous presence of seemingly contradictory elements as a typical feature of Pascoli's poetics, this article focuses both on the great emphasis accorded to the Roman past in the two *Hymni* composed in 1911 and on the more nuanced and indirect description of Rome's powerful action in three historical poems later included in the section called *Res Romanae*.

Keywords: Pascoli, ancient Rome, *Carmina*.