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E. Dettori, *Epic. adesp.* fr. 1 Powell: testo e commento, pag. 5

Abstract: Critical edition of the *epic. adesp.* fr. 1 Powell, with word-by-word commentary. Edition and commentary are preceded by a critical review of previous suggestions about the authorship and/or date of the fragment, and followed from the author's conclusions about the date: fragment *a* is probably Hellenistic; the date of *b* and *c* is uncertain. There are insufficient grounds for establishing the identity of the author.

Keywords: Hellenistic literature, epic, *adespota*.

M. Bergamo, Ancora su Eraclito in Plotino: le testimonianze indirette, pag. 48

Abstract: The present article aims to analyze the relationship between Plotinus and Heraclitus by presenting and evaluating all the indirect quotations of Heraclitus that are to be found in the *Enneads*. These testimonia refer to Heraclitean tenets through the mediation of different sources: Aristotle, Plato, and doxographical works. The evaluation of the passages focuses both on the way in which Plotinus uses his sources and on the philosophical framework in which they are inserted and assimilated. The citations revolve mainly around the allegedly Heraclitean motif of universal flux. The final testimonium will show that, even for modern interpreters, there is a distinct risk of being influenced by an ancient appropriation of Heraclitus' thought: in our case, appropriation by the Stoics.

Keywords: Heraclitus, Plotinus, testimonia, indirect quotations.

L. Iori, Tucidide, Nicia e la religione. Sulla tradizione di Th. 7, 86, 5, pag. 71

Abstract: This paper discusses the exegetical implications of the long-standing acceptance of the incorrect reading ἐς τὸ θεῖον in the context of Thucydides famous eulogy of Nicias (VII.86.5). Included in the *editio princeps* (Venice 1502), probably on the basis of a conjectural emendation by Aldus Manutius, the sequence ἐς τὸ θεῖον was never challenged until the early nineteenth century and it was often cited, from the Renaissance onwards, to enhance the traditional view of Thucydides as a pious and devout historian.

Keywords: Thucydides, Nicias, religion, tradition.

V. Bacigalupo, Dicearco, Aristarco e i pronomi riflessivi, pag. 98

Abstract: This article analyzes information from Apollonius Dyscolus about a γράφή by the Peripatetic Dicaearchus in Hom. *Il.* 3, 244. We know that Zenodotus and Aristarchus made different textual choices in this passage, because of their varying opinions concerning the Homeric usage of the third person possessive pronoun: Aristarchus adopted the Dicaearchean reading, and so made it prevail over the reading of Zenodotus. This case provides further evidence for the re-evaluation of Aristotle and the role of his school in the development of Alexandrian philology.

Keywords: Dicaearchus of Messana, Alexandrian philology, third person possessive pronoun.

S. Perrone, *De quadam impudica*. Il frammento della 'coquette' e un possibile antecedente nella commedia greca, pag. 129

Abstract: The celebrated fragment of the 'shameless hussy' attributed to Naevius' *Tarentilla* (74-9 Warmington) displays some similarities, both in the situation and in wording, to fr. 27 Kassel-Austin from Crates' *Games*. Although there are many uncertainties about both fragments and their actual relationship, the proposed parallel could be seen as a further clue of the underestimated influence of ancient Greek comedy on the first Latin comedy.

Keywords: Naevius, Crates, symposium, *meretrix*, game, ball.

B. Kayachev, *Chorda*: a Homeric *hapax* in Ovid's *Metamorphoses*, pag. 144

Abstract: This paper argues that the two occurrences of *chorda* in Ovid's *Metamorphoses* (5, 339; 10, 145) allude to the sole contexts featuring χορδή in the *Odyssey* (21, 407) and in the Homeric hymn to Hermes (51), respectively.

Keywords: Homer, Homeric hymn to Hermes, *hapax legomena*, Ovid.

J. Komorowska, Farewell, fair spouse! The Imilce episode of Silius' *Punica*, pag. 151

Abstract: This contribution focuses on the intertextual dimensions of the Imilce episode in *Punica* III, thus highlighting the importance of the earlier epic tradition for Silius' portrayal of Hannibal and his quest. Various intertexts implicitly present in the poem (e.g. Virgil and Lucan) influence and shape the resulting image of the general in the episode, effectively undermining appearances.

Keywords: Silius Italicus, intertextuality, Hannibal, Virgil, Lucan, farewell scene.

R. Marchionni, *Negotiator*: proposte a *Quint. decl. 320 them.*, pag. 172

Abstract: From Ritter (1884) to Winterbottom (1984) the editors of Quintilian's *Minor Declamations* have tried to emend the theme of *decl. 320*. This paper presents some new possibilities of emendation suggested by my work on the lemma *negotiator* at the *Thesaurus linguae Latinae*.

Keywords: Quintilian, *Minor Declamations*, *negotiator*, textual problem.

M. Savio, Polemica e invettiva nelle opere di Giovanni Tzetze. Screditare i concorrenti e pubblicizzare l'«eccellenza tzetziiana», pag. 181

Abstract: An extensive survey of texts shows that Tzetzes' recourse to invective, criticism of other authors' works, and the exaltation of his own can be attributed not only (or not mainly) to an innate inclination to polemic, an egocentric and quarrelsome disposition, or discouragement, or even a manifestation of what N. G. Wilson has defined as «stern independence of judgment», but rather and primarily to a concrete strategy, i.e., steady self-promotion and advertisement of his own works to win support and 'buyers' in a social and cultural context characterized by strong everyday competition.

Keywords: Tzetzes, self-promotion, intellectual competition, Patriarchal School, Komnenian age.

D. Muratore, Studi sulla tradizione e sul testo degli *Scholia in Homeri Iliadem. 3*, Gli *scholia D* nel *Marc. gr. IX, 5* (1336), pag. 239

Abstract: Ms. *Gr. IX, 5* (1336) of the Biblioteca Nazionale Marciana, a witness to the *D*-scholia of Homer's *Iliad* written by Demetrius Damilas, was copied from *Vat. gr. 33 (Q)*, faithfully, albeit not always merely mechanically.

Keywords: *Iliad* scholia, Demetrius Damilas, San Zanipolo library, Vatican Library.

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Archibald Allen, On penises in Hipponax, pag. 273

Abstract: This paper treats textual and interpretative problems in three fragments of Hipponax (20, 86, 95 Degani), all of which have to do with unabashedly sexual scenarios. Earlier proposals to supplement papyrus lacunae are examined and new readings are proposed.

Keywords: Hipponax, choliambic, papyrus, *pharmakos*, penis, metaphor, synecdoche.

Enrico Emanuele Prodi, Da Apollo a Batillo (e da Batillo ad Apollo): *Anacreont. 17 West*, pag. 285

Abstract: This article argues, against most contemporary translators, that *Anacreont. 17,43-44* should be construed as «take down this Apollo and turn it into Bathyllus», and sketches a history of this interpretation in early modern scholarship on the *Anacreontea*.

Keywords: *Anacreontea*, Bathyllus, portrait, ekphrasis.

Valeria Piano, Considerazioni su Eur. *El. 367-400* e su due testimoni tolemaici (*P.Hibeh I 7, O.Berol. Inv. 12319*), pag. 295

Abstract: Since the last decades of the 19th century, the authenticity of Eur. *El. 367-400* has been called into question by many scholars. The debate often involves actors' interpolations, in order to justify the consistency shown by the ancient and medieval tradition in the transmission of the text. By offering a new and comprehensive examination of that portion of the tragedy and the resulting debate, the paper provides new arguments for the authenticity of the entire *rhexis*, emphasising also the different trends evident in various phases of the history of criticism on this passage.

Keywords: Euripides' *Electra*, Orestes, actors' interpolations, textual criticism.

Federico Favi, Osservazioni sul prologo della *Lysistrata*, pag. 325

Abstract: The aim of this paper is to suggest a new reconstruction for the staging of the prologue to *Lysistrata*. Contrary to received opinion, the entry into the orchestra of a group of non-Athenian women accompanying Lampitò, the Boeotian woman, and the Corinthian woman has nothing to do with the entry of two groups of Athenian women who form the chorus. On this new reconstruction, which is more faithful to the text of the play, several otherwise puzzling details fall into place.

Keywords: Aristophanes, *Lysistrata*, prologue, stage-movements.

Chiara Lasagni, «For anyone who wishes to read up close...». A few thoughts revolving around the formula $\sigma\kappa\omicron\pi\epsilon\tilde{\iota}\nu\ \tau\tilde{\omega}\ \beta\omicron\upsilon\lambda\omicron\mu\acute{\epsilon}\nu\omega$ in Attic inscriptions, pag. 334

Abstract: An in-depth analysis of the occurrences and meanings of the so-called ‘formula of disclosure’ $\sigma\kappa\omicron\pi\epsilon\tilde{\iota}\nu\ \tau\tilde{\omega}\ \beta\omicron\upsilon\lambda\omicron\mu\acute{\epsilon}\nu\omega$ in Athenian decrees, including comparison with other similar expressions, can offer new insights into strategies of public communication in Athens and the relationship between epigraphic and non-epigraphic media in a democratic context. In addition to the epigraphic occurrences that have so far been identified, it is proposed that another can be inferred from a passage of Ps.-Plutarch’s *Life of the Ten Orators* (843f 5-9).

Keywords: Attic epigraphy, epigraphic formulae, reading/writing in the ancient world, Athenian democracy, Lysurgan age

Emilio Rosamilia, Un caso di appalto a Locri Epizefiri, pag. 381

Abstract: The archive of the temple of Olympian Zeus at Lokroi Epizephyrioi is among the most important sources for public-funded building activity in Magna Graecia. Because of the nature of the documents, however, procedural details are frequently omitted. One of the Lokrian tablets (*I.Locri*, no. 9) preserves a telling expression. Thanks to parallels from contemporary building accounts from Delphi, Epidauros, and Delos, a procedure can now be identified: works on temple doors were let out on contract, as was customary in other areas of the Greek world.

Keywords: contract, accounts, Lokroi Epizephyrioi, building activity.

Francesca Boldrer, I due *horti* di Virgilio e il *senex Corycius* (*Georg.* 4, 116-148): struttura, fonti romane e *humanitas* (Catone, Varrone, Cicerone), pag. 396

Abstract: This analysis of Virgil’s *excursus* on *horti* and the *senex Corycius* aims to advance an interpretation of the text with respect to its internal structure and its intertextual relationship with Roman sources. On the one hand, the bipartite structure of the passage, with its juxtaposition of two opposing images of vegetable- and flower-gardens, will be highlighted; on the other, a thematic, linguistic and cultural comparison with Cato, Varro, and Cicero reveals noteworthy influences and allusions (both analogies and differences) that contribute to a realistic portrait of the *senex* and a message of *humanitas* on the part of the poet.

Keywords: Virgil, *senex Corycius*, Cato, Varro, Cicero.

Federica Bessone, Memorie del passato, memoria dei modelli: la traccia di Virgilio, *Eneide* 8 in Seneca, *epistola* 86, pag. 432

Abstract: Sen. *epist.* 86, 5 echoes Verg. *Aen.* 8, 362-363: the ‘archaeological walk’ is a model of the epistle.

Keywords: Seneca, Virgil, Scipio, Hercules, Aeneas.

Chiara Torre, Le stelle dimenticate: note ‘aratee’ sulla quarta ode del *Tieste* di Seneca, pag. 440

Abstract: The fourth and final ode of Seneca’s *Thyestes* interprets the sudden disappearance of the sun, caused by the crimes of Atreus, as a sign of cosmic disruption and the return of chaos. Despite extensive critical exegesis, scholars have not paid much attention to the thirty-two verses (842–874) in which Seneca, with considerable erudition, describes the fall of the constellations one by one. This paper analyses the astronomical section and its specific connections with the Aratean tradition in Latin poetry, which have not yet been fully recognised.

Keywords: Senecan tragedies, *Thyestes*, ancient astronomy, Latin didactic poetry.

Leonardo Costantini, Love stories as a narrative trope in Plutarch’s *Amatoriae narrationes* and *Mulierum virtutes*, and Apuleius’ *Metamorphoses* 7 and 8, pag. 489

Abstract: This study aims to cast new light on the intertexts between Plutarch’s *Amatoriae Narrationes* and *Mulierum Virtutes*, on the one hand, and the inserted love stories in Apuleius’ *Metamorphoses* book 7 and 8, on the other. Attention will be paid to their shared features and tragic-sentimental tone, arguing for possible intertexts between Apuleius’ novel and Plutarch’s love stories in the *Amatoriae Narrationes* and *Mulierum Virtutes*. In doing so, it will become possible to better appreciate Plutarch’s love stories and their influence on the *Metamorphoses*.

Keywords: Plutarch, *Amatoriae Narrationes*, *Mulierum Virtutes*, Apuleius, *Metamorphoses*.

Emanuele Dettori, *Addendum a epic. adesp. fr. 1 Powell*: testo e commento, pag. 505

Abstract: the ms. Neapol. III AA 1 contains a neglected conjecture in v. 11 of the *Epic. adesp. fr. 1 Powell*.

Keywords: Hellenistic literature, epic, *adespota*.