BELLOCCHI M., **Gli oracoli in esametri di Aristofane come testimonianza di poesia oracolare nell'Atene del tardo V secolo a. C.**, pag. 23

Abstract: Four of Aristophanes' comedies (*Knights, Peace, Birds* and *Lysistrata*) contain oracles. As is usually the case with oracular poetry, which stems from and is closely related to Homeric epic diction, Aristophanic oracles employ the hexameter, as well as the language and formulae of heroic poetry. What this article shows, however, is that an in-depth examination of Aristophanic oracles not only confirms their closeness to Homeric diction but – what is more surprising – also reveals a number of features that point to the existence of dialectal, linguistic and poetic trends within the standard oracular tradition.
Keywords: Aristophanic comedy, Homeric diction, oracular poetry.

BERNABÉ A., **L'*Inno a Zeus* orfico. Vicissitudini letterarie, ideologiche e religiose**, pag. 56

Abstract: We know some versions of an Orphic Hymn to Zeus: a) the oldest version, annotated in the *Derveni* papyrus, b) the second, quoted in the Pseudo-Aristotelian *De Mundo*, c) the longest of the versions, included in the *Rhapsodies*, and d) two fragments of what seems to be a hitherto unknown version of the Hymn, quoted in a Florentine papyrus that contains references to Euripides. In this paper the four versions are analyzed in the context of the evolution of the Orphic literary and religious traditions. The evolution of the Hymn proves to be a sort of scale model of the evolution of Orphism itself.
Keywords: Orphica, Greek literature, Greek religion, Zeus.

BERTI E., **Osservazioni sulla data drammatica del *Dialogus de oratoribus* di Tacito**, pag. 424

Abstract: Among the numerous problems posed by Tacitus' *Dialogus de oratoribus*, one of the most debated concerns the dramatic date of the work. Scholars are divided between two possible dates of 74/75 or 77/78; but consideration of the role played in the plot of the dialogue by the author himself enables us to fix the dramatic date in the years 74/75, when Tacitus was 18 and was following his *tirocinium fori*. That corresponds to the author's desire to present himself as an old-fashioned orator, formed according to the traditional training system.
Keywords: *Dialogus de oratoribus*, dramatic date, *tirocinium fori*.

BUTTERFILED D., **Five lucretian emendations**, p. 110

Abstract: Five emendations are offered with critical discussion upon the text of Lucretius' *De rerum natura*. In two instances a wellknown textual problem is revisited (2, 181; 2, 911); in three instances the text is challenged where previously unsuspected by critics (2, 554; 3, 103; 6, 795).
Keywords: Lucretius, Latin textual criticism.

CALABRETTA M., **'Tradurre Plauto': le seste Giornate Plautine urbinati**, pag. 216

Abstract: The sixth edition of 'Giornate Plautine', by the International Centre of Plautus's Studies in Urbino (CISP) and PLAVTVS (Plautus's Research Centre, Sarsina-Urbino) is an example of research that, starting from the common subject of the translation of Plautus's texts, enables a comparison of different arguments concerning textual criticism, cinematic history, narratology, ancient history and linguistics.
Keywords: Plautus, *Miles gloriosus*, translations.

CECCARELLI L., **Nota a Sidonio Apollinare, *Carm*. 11, 5**, p. 171

Abstract: The paper deals with the interpretive problems posed by the much discussed incipit of Sidon. *carm*. 11. The proposed solution is to read *Maleae* for *Maleam* at line 5.
Keywords: Sidonius, textual conjecture.

CUGUSI P., **Una silloge recente di testi latino-volgari e la storia del latino (volgare e non volgare)**, p. 221

Abstract: Kramer's valuable selection of Latin vulgar texts from papyri and inscriptions (2007) prompts many observations relating to the history of the Latin language. In fact, papyri and inscriptions, if correctly employed, may enable us to plot a development in the Latin language that is more innovative and nuanced than usual, both generally and in matters of detail. Therefore, by drawing on texts of this type, we can better explain the diachronic and diatopic characteristics of 'old' vs 'new' Latin, and 'higher' vs 'lower', and trace their mutual connections.
Keywords: Vulgar Latin, history of the Latin language, papyrology.

D'AMORE L., **Due 'nuovi' decreti pergameni in onore di Diodoro Pasparo? «MDAI(A)» 33, 1908, 382, nr. 3 e «MDAI(A)» 32, 1907, 257, nr. 7**, pag. 86

Abstract: Starting from the analysis of the epigraphic documentation of the gymnasium at Pergamon, two fragments of decrees are identified that could be attributed to the dossier of Diodoros Pasparos, because of the close resemblance to the formulae, lexicon and content. The similarity is not limited to a few technical terms about life at the gymnasium, but relates to precise concepts such as the procedure to guarantee the safety and concord of the δῆμος, the recovery of the) πάτρια and the νομιζόμενα and especially the work on the restoration and reclamation of the gymnasium (ἐπισκευὴ καὶ ἐπιθεραπεία); the latter is ascribed exclusively to Diodoros Pasparos of Pergamon. As for the chronology of the texts, they must have been proclaimed in the years immediately after the end of the Attalid dynasty.

Keywords: honorary decrees, Diodoros Pasparos's chronology, Pergamon.

FRANGOULIDIS S., **The nurse as a plot-maker in Seneca's *Phaedra***, pag. 402

Abstract: The Nurse in Seneca's *Phaedra* is presented as a plotmaker and thus, up to a point, appropriates the dramatic function of the scheming slaves in Roman comedy. However, unlike the trickster slaves of Plautine comedy, who maintain control of their schemes, the Nurse eventually loses control of the dramatic action and, ironically, becomes responsible for the worst crisis in the play. Generic constraints imposed by the tragic genre, which seem to dictate a tragic ending, may account for the failure of the Nurse to control the dénouement of the 'tragic' plot. Hence, the disaster precipitated by the Nurse's scheme appears to be fully in tune with the demands of the tragic genre.

Keywords: Seneca, *Phaedra*, metatheater, nurse, scheming slave, Roman comedy

GIARDINA G., **Note al testo di Properzio: in margine a una nuova edizione critica**, pag. 480

Abstract: With reference to the recent edition of Propertius' *Elegies* by Stephen Heyworth, the paper discusses in detail some textual problems, addressing matters concerning the manuscript tradition, conjectures, line-order, and authenticity.

Keywords: Propertius, *Elegies*, constitutio textus.

HÖSCHELE R., **Catullus' callimachean *hair*-itage and the erotics of translation**, pag. 118

Abstract: This paper argues that the translation of Callimachus' *Lock* functions as a centerpiece within the Catullan corpus, being firmly embedded in a dense web of intratextual links and lending itself to a metapoetic reading. I investigate how *c*. 66 and its introductory letter interact with the rest of the collection (with a special focus on the recurrent motif of brotherly deaths) and explore the role of the two texts in the author's self-fashioning as a Callimachean poet. The imagery evoked here offers not only an implicit reflection on the dynamics of poetic appropriation, but also serves to illustrate the nature of the relationship between Catullus and his literary model, which is, remarkably, figured as an erotic one. The amorous character of this liaison is, I suggest, paralleled by Catullus' love for Sappho, which is reflected in his translation of one of her poems (*c*. 51).

Keywords: Catullus, *Lock of Berenice*, translation.

LA BARBERA S., *Mentes dementes*. **Un'allusione enniana in Agostino? (Enn. *Ann.* 199 sg. Sk.~Aug. *Civ*. 1, 33)**, pag. 161

Abstract: Among Augustine's not so rare allusions to Ennian verses, which were known to him mainly through Cicero, one more can be found to Enn. *ann.* 199 f. Sk. in Aug. *ciu.* 1, 33. In addition to such a recognizable oxymoron as *mentes dementes* (*mentes amentes* in Augustine), an analogy exists between the context and rhetorical structure of the two passages: the Ennian character of Appius Claudius Caecus, on the one hand, and Augustine himself, on the other, similarly address the Romans, calling them 'foolish', so that they may avert impending ruin, in the former case by rejecting Pyrrhus's peace treaty, in the latter by putting a stop to dissolute behaviour. The two texts can then be read in parallel. A discussion of the text of the Ennian fragment is also provided.

Keywords: Ennius, Augustine, allusion.

LAPINI W., **Teofrasto, *De sudoribus* 10**, pag. 339

Abstract: The transmitted text of Theophr. *De sud.* 10 λεκτέον ὑπὲρ ὧν γίνεται δέ evidently corrupted, needs to be emended as follows: λεκτέον ὕστερον: γίνεται δέ. In the rest of the treatise Theophrastus does not deal with bad odor caused by rue and certain myrrh oils any more; possibly he does so because he has deemed it necessary to discuss the argument in greater detail in another treatise, such as the lost Περὶ ἐκκρίσεως, strictly connected with the *De sudoribus*.

Keywords: Theophrastus, *On sweat(s)*, smell.

LYNCH T.-PRODI E. E., **III Meeting *MOISA* e *Moisa epichorios***, pag. 471

Abstract: This report presents the most relevant aspects of the papers presented at the 3rd Annual Meeting of *MOISA* (*International Society for the Study of Greek and Roman Music and its Cultural Heritage*) and at the international meeting *Moisa Epichorios: Regional Music and Musical Regions in Ancient Greece*, held in Ravenna (1-3 October 2009). Between methodological differences and thematic convergences, there is a clear need for intensifying the exchanges between different disciplinary approaches, in order to be able to understand the complexity of ancient musical phenomena properly.
Keywords: ancient Greek music, local traditions, panhellenism.

MANAKIDOU F. P., **Callimachus' second and fifth *Hymn* and Pindar: a reconstruction of *syggeneiai* between old and new Greece**, pag. 350

Abstract: In his Fifth Hymn Callimachus names mythical persons and places with Pindaric passages in mind, in particular Pindar's Cyrenean odes. The understanding of the Callimachean *interpretatio pindarica* offers us one of the main keys for unraveling the hidden message of the poem, *i. e.* Cyrene's genealogical ties with Argos, Thebes. Given her strong presence in all these places, Athena is the most suitable deity to be thus honoured. If this identification is correct, Callimachus produced two supplementary compositions on these '*syggeneiai*'; his second hymn is the local Cyrenean ode, and the fifth hymn was intended to be the poem for all Dorians.
Keywords: Callimachean interpretatio pindarica, *syggeneiai*, Doric world.

MONTANA F., **Menandro 'politico'. *Kolax* 85-119 Sandbach (C190-D224 Arnott)**, pag. 302

Abstract: The disputed question of the alleged political character of New Comedy finds its most suitable approach in viewing the transition from the Classical to the Hellenistic age not as a break, but as continuity and change. In the case of Menander, we ought to test the possibility of a political dimension to his plays via mimetic and allusive devices. The *rhesis* against flattery in the *Kolax* (85-119 Sandbach = C190-D224 Arnott) lends itself to a political interpretation against the background of contemporary poetic, pamphletistic and historiographic production opposing Athenian democratic leadership and its intrusive patron Demetrios Poliorketes between 307 and 301 BC.
Keywords: New Comedy, Menander, political comedy

MUSTI D., **Migrazione e accoglienza nell'Italia antica (Claudio Eliano, *Varia historia* 9, 16)**, pag. 153

Abstract: In a most interesting passage of his *Varia Historia* (9, 16), the sophist Claudius Aelianus (II/III cent. AD) explains the reasons behind the dense population of ancient Italy: the quality of the soil, the abundance of water, and the extent and accessibility of the coastline, as well as the peaceable and welcoming character of its inhabitants. The spirit of the passage and the extensive use of numeric data reveal traces of Pythagoreanism, namely the use of mystic numbers and the idea of multiculturalism, along with the ideals of a humanistic empire from the Antonines to the Severans, and perhaps even allusions to barbarian invasions (by the Marcomanni?) dating back to the age of Marcus Aurelius.
Keywords: Claudius Aelianus, Italy, Pythagoreanism, Antonines, Severans.

PARADISO A., **Aliatte a Priene?**, pag. 257

Abstract: The Suda-entry *alpha* 1423, devoted to the Lydian Alyattes, brings together various pieces of information about the king and his successors which were derived from *FGrHist* 90 F 63-65 Jacoby (Nicolaus of Damascus), epitomised in the *Excerpta de virtutibus et vitiis*. The information about the siege of Priene by Alyattes, contained at the end of the entry, was included by Jacoby in F 65 — wrongly, in my opinion. That information in fact comes not from Nicolaus but from Diogenes Laertius.
Keywords: *Suda*, Alyattes, Nicolaus of Damascus, Diogenes Laertius.

PERRONE S., ***Addenda lexicis* da un papiro dell'Università di Genova**, pag. 444

Abstract: An unpublished documentary papyrus in the collection at Genoa contains three otherwise unattested words indicating professional qualifications. Two out of the three words examined constitute *addenda lexicis*.
Keywords: documentary papyri, Greek lexicography, professional nouns.

PETRUZZELLA M., **Le elargizioni di Cimone nell'Atene del V secolo a. C.**, pag. 41

Abstract: The text treats the social practices that allowed the aristocratic political leader Cimon to obtain the political consent of the Athenian people through generous gifts from his estates, alms, and the exchange of clothing, and to become the first citizen of classical Athens before the age of Pericles.
Keywords: Cimon, gifts, alms, clothing.

PROVENZA A., *Phobos*, **incantamento e catarsi. Alcune riflessioni su ascolto dell'***aulos* **e tragedia**, pag. 280

Abstract: The power of the *aulos* and its therapeutic effects on the soul are so emblematic for the Greeks that, on the one hand, they made this instrument and its sounds into a metaphor of persuasion and, on the other, they emphasized its upsetting effects, as happens for instance in some tragedies. The *aulos* sometimes contributes to the development of a drama, and may play a role in the development of tragic catharsis by reminding the audience of the cathartic Dionysiac rites. In this way, tragedy seems to have performed a meaningful 'therapeutic' effect on the emotions of the theatre audience.
Keywords: Aulos, *catharsis*, tragedy, Plato, Aristotle.

ROCCONI E., **Music in non-musical texts in classical Athens**, pag. 467

Abstract: The importance of *mousike* (in the sense of artistic expression conveyed by a combination of music, song, and dance) in the literary culture of classical Athens was the main topic of a conference organized by the Department of Classics at Yale University on September 14, 2009. The 'non-musical texts' of the title are prose texts that were not performed, but that reflected the musical culture to which they belonged and out of which they grew.
Keywords: music, classical Athens, prose texts.

SCHEPENS G., **Nicagoras and paradoxography**, pag. 265

Abstract: In his excerpt from Callimachus' *Wonder-Digest* Antigonus of Carystus names a certain Nicagoras as authority for a statement about the salt lake near Citium in Cyprus (§ 157). Nicagoras is only quoted once in Antigonus' Ἱστοριῶν παραδόξων συναγωγή and no further information is provided on him or on the title of the work from which the fragment has been taken. The statement about the winning of salt from the lake is only a few words long, but both its wording and meaning, and the exact nature of the *paradoxon*, are all subject to modern controversy. Setting out from the edition of the text by O. Musso (1986), this paper argues, first, for an interpretation of the fragment which takes its cue from the participle ἀνιμηθείσης to be connected with an ellipted λίμνης, quite obviously the subject at issue in the given section of the Callimachean excerpt. Secondly, and on the basis of the proposed reading of the text, a tentative case is made for identifying the author with Nicagoras of Cyprus, writer of a (geographical?) treatise in which the flooding of the Nile was discussed (cf. [Aristotle], *De inundatione Nili* [Rose, fr. 246] and *Schol. Apoll. Rhod.* 4, 269/71a).
Keywords: Nicagoras of Cyprus, Antigonus of Carystus, Paradoxography, flooding of the Nile.

SISTAKOU E., **Fragments of an imaginary past. Strategies of mythical narration in Apollonius'** *Argonautica* **and Callimachus'** *Aitia*, pag. 380

Abstract: Being unable to recreate wholeness, Hellenistic poets had to fracture past narratives and recontextualize them in accordance with their neoteric aesthetics. To explain this literary device, I have chosen a generic term of Romantic scholarship, the fragment, and used it as a heuristic tool for the interpretation of Hellenistic poetics. Thus, the main focus of the present paper is the fragmentation as a strategy of mythical narration, and, by extension, as a structural principle, in two prominent Alexandrian poems, Apollonius Rhodius' *Argonautica* and Callimachus' *Aitia*.
Keywords: Fragment, mythological narration, Apollonius Rhodius' *Argonautica*, Callimachus' *Aitia*.

WILLI A., **Zu Ursprung und Entwicklung der griechischen Verbaladjektive auf *-τέος**, pag. 7

Abstract: Although a connection with IE *nomina actionis* in *-tu- has often been suspected, the precise origin of the Greek verbal adjectives in *-τέος has remained obscure. Given the syntactic behaviour of gerundival formations in other languages and certain morphosyntactic features of the Greek verbal adjectives themselves it is suggested here that the formation originated through a reinterpretation of a final infinitive in *-τέϝαι; the impersonal type in *-τέα should thus be regarded as prior to the personal one in *-τέος etc. A statistical analysis of the attested forms corroborates this scenario.
Keywords: Greek verbal adjectives, gerundives, deontic expressions, syntactic reanalysis.