ÁLVAREZ HERNÁNDEZ A. R., **El Helicón en el l. 2 de Propercio (con una coda sobre la división del libro)**, pag. 112

Abstract: In elegies 2, 10 and 2, 13, Propertius introduces Mt Helicon as a symbolic place inhabited or visited by poets. This important programmatic device, employed, among others, by Callimachus (*Aitia*, fr. 2 Pf.) and, in particular, by Virgil (*ecl.* 6, 64-73; *georg.* 2, 173-176; 3, 8-48; *Aen.* 10, 163), becomes characteristic of Propertius' programmatic poetry (e. g. 3, 1 and 3, 3). However the 'Heliconian space' of 2, 10 (defined by the Permessus at the foot of Mt Helicon and by the *ascraei fontes* at the top) differs from that of 2, 13 (defined by the *ascraeum nemus*). This could be interpreted as a meaningful change in Propertius' programmatic thinking and would be a strong argument for dividing the transmitted version of book 2 into 2A (including 2, 10) and 2B (including 2, 13).
Keywords: Propertius, Helicon, book-division.

CUGUSI P., *Carmina Latina Epigraphica Constantinopolitana*, pag. 444

Abstract: The *Carmina Latina Epigraphica* from Constantinople, edited with brief commentary. These texts have some distinctive features: although the language and culture of the area was predominantly Greek, they are written in Latin; contrary to the norm in all the provinces, they are almost exclusively honorary, not funerary; they relate to persons of the highest social and political rank; almost all of them are very short; their language is substantially correct. Although these texts are few in number, they nevertheless demonstrate the exceptional situation in Constantinople compared to the surrounding area.
Keywords: Latin Literature, Latin poetry, *Carmina epigraphica*, Constantinople.

BALBO M., **La *Lex Licinia de modo agrorum*: riconsiderazione di un modello storiografico**, pag. 265

Abstract: B. G. Niebuhr's theory asserting that Roman agrarian legislation only affected *ager publicus* has had a strong influence on modern historiography. This article puts Niebuhr's doctrine in context, showing its relationship with previous scholarship. Subsequent examination of the sources transmitting the so-called *Lex Licinia de modo agrorum* allows a reconsideration of the entire model, reducing it to the status of a mere conjecture. In fact, the pre-Gracchan law of 500 *iugera* may have set a limit on all landholding, both public and private.
Keywords: Niebuhr, *Lex de modo agrorum*, landholding, Roman public land.

CURNIS M., **[Aristot.] *RhAl.* 15, 1432a 6-11 e Aristot. *Pol.* 2, 1274b 6 sg. Modelli perduti, traduzioni latine, correzioni**, pag. 63

Abstract: Medieval Latin translations of Greek texts can make an interesting contribution to the study of difficult passages in the manuscript tradition, but they must be regarded as part of the indirect – rather than direct – tradition. In the case of [Aristot.] *RhAl.* 15, 1432a 6-11 and Aristot. *Pol.* 2, 1274b 6 f., a comparison between the Greek originals and the Latin translations provides a good test case for re-evaluating the unanimity of the witnesses against claims to emendation by modern editors. The manuscripts of the Latin translations also have to do with the stemmata of the original works, since scholars (almost always wrongly) tend to regard the manuscripts of the translations as directly derived from reliable copies of the Greek original that are now lost.
Keywords: Aristotle, indirect tradition, Latin translations, Stemma codicum.

DI BARI M. F., **Note ai finali dei *Cavalieri* e delle *Tesmoforiazuse* di Aristofane**, pag. 34

Abstract: Textual and exegetical remarks on selected passages from the endings of Aristophanes' *Knights* (ll. 1334, 1340-1345, 1376, 1378, 1399) and *Thesmophoriazusae* (ll. 1203, 1214, 1215, 1217, 1224).
Keywords: Aristophanic endings, *Knights*, *Thesmophoriazusae*.

DONATO M., **Lo scudo di Telefo: P.Oxy. 4708 fr. 1 E Archiloco, fr. 5 W²**, pag. 257

Abstract: This article deals with the theme of the loss of the shield in the newly discovered fragment of Archilochus (P.Oxy. 4708 fr. 1) and the consequent relationship between this new fragment and fr. 5 W², by analysing a passage of Philostratus' *Heroicus* in which Telephus is depicted losing his shield.
Keywords: Archilochus, Telephus, shield, Philostratus.

DRAGO A. T., **Amore e sazietà: a proposito di un frammento menandreo (*inc. fab.* *490 K.-A.)**, pag. 82

Abstract: The article deals with the interpretation of a comic fragment by Menander (*inc. fab.* *490 K.-A.), which suggests the expansion and diffusion of some topoi of Greek and Latin erotic poetry (esp. the sated lover).
Keywords: Menander, erotic poetry, lover replete.

GALASSO L., **Alcune osservazioni a Macrobio,** *Saturnali* **3, 8, 1-3, con particolare riferimento a Levio, fr. 26 Blänsdorf, Courtney**, pag. 461

Abstract: Some observations on Macr. *Sat.* 3, 8, 1-3, especially on the relationship of this passage to similar notes in Virgilian commentators (on *Aen.* 2, 632) and on the problem of their common source. Particular attention is given then to Laev. fr. 26 Blänsdorf, Courtney: discussion of its metrics, text and content (androgynous Venus and Moon).
Keywords: Macrobius, Laevius, androgynous Venus (Aphrodite).

GALLI D., **Argo di Tespie (in margine a Val. Fl. 1, 92-93)**, pag. 143

Abstract: In the first book of Valerius Flaccus' *Argonautica*, Argus, the builder of the ship, is said to come from *Thespiaca moenia*: because no other source makes Argus a native of *Thespiae*, this birthplace seems problematic. Various critics argue that this Argus needs to be distinguished from the son of Phrixus and Chalciope, and that Valerius has confused Argus and Tiphys, a native of the Boeotian *Thespiae*: provenance from *Thespiae* might have arisen from the proximity of the pair in Apollonius Rhodius' catalogue, Valerius' literary model. In this article, a new explanation is suggested.
Keywords: Argus son of Phrixus, Argus builder of the ship Argo, Thespiae.

HAFNER M., **Ein Böckchen für den Kaiser. Zum subtilen Spiel mit Recusatio und Concatenatio in und um Horazens** *Ode* **3,13**, pag. 409

Abstract: This article argues that the *fons Bandusiae*, which is famously addressed in Horace's *Odes* 3, 13, is to be taken not as a real fountain, but as a Callimachean body of water. It demonstrates that the poem is connected with other texts in the collection by means of both verbal and thematic links. A linear reading of *Odes* 3, 13 and 14 allows 3, 13 to be read as a prediction of the princeps' return to Rome that is celebrated in the following poem: the long-awaited day of Augustus' arrival, which has come in 3, 14, is the cras evoked in 3, 13, 3. The idea that the *fons Bandusiae* implicitly refers to the emperor is supported by the poem's connection with other odes, such as 4, 15, which likewise contains a *recusatio* addressed to Augustus and a profession of Callimachean poetics.
Keywords: Horace, *fons Bandusiae*, *concatenatio*, Augustus.

IAKOV D. I., **Euripides' Alcestis as Closed Drama**, pag. 14

Abstract: Euripides' Alcestis is a closed play and owes its coherence to the fact that the same characters perform multiple roles. Thus, Apollo both delivers the play's prologue and appears in the third stasimon in the form of a mythological paradigm, whereas Heracles functions as a guest, a messenger of off-stage events and a deus ex machina. In conclusion, it is argued that the play is a 'fairytale' drama and ironic readings of it are refuted.
Keywords: Euripides' *Alcestis*, closed drama, ironic and romantic interpretations of drama.

KARAKASIS E., **Generic Consciousness and Diction in Ovid: a Reading of** *Amores* **3, 1**, pag. 128

Abstract: The paper focuses on the linguistic/stylistic and metrical means Ovid makes use of in order to 'undermine' Tragedy in her ἀγὼν λόγων with the personified Elegy of the programmatic first poem in the third book of the *Amores*. Tragedy is depicted as assimilating colloquial and archaic linguistic features in her diction and, thus, distancing herself from the ideal of *urbanitas*, as cultivated by the neoteric circles of Rome. Various metrical irregularities in Tragedy's speech also contribute to this effect. The elegiac poet, on the other hand, proves competent in the handling of stylistic features closely associated with the *genus grande*, thus foreshadowing, in turn, his willingness to devote himself to elevated literary *genera* in the future.
Keywords: archaism, colloquialism, Neoterics, Callimacheanism, *urbanitas*, metrical irregularities, *genus grande*.

LAPINI W., **Note epigrammatiche (Mnasalca, Dioscoride, Meleagro, Rufino, Stratone)**, pag. 364

Abstract: Exegetical and textual notes on Mnasalces in *AP* 7, 212, 2; Dioscorides in *AP* 7, 167, 4; Meleager in *AP* 5, 190, 4; Rufinus in *AP* 5, 94; Strato in *AP* 12, 9, 1; 12, 180, 3; 12, 201, 4; 12, 207, 1; 12, 255, 2.
Keywords: Mnasalces, Dioscorides, Meleager, Rufinus, Strato.

LUCARINI C. M., *Semipaganus* **(Pers.** *chol.* **6-7) e la storia di** *paganus*, pag. 425

Abstract: The meaning of *semipaganus* (Pers. *chol.* 6) is neither 'not belonging to a pagus', nor *semirusticus*, for neither can be proved by the actual use of the term *paganus* in the Imperial age. Originating from the literal meaning 'villager', at this period *paganus* starts to mean 'non-military'. The semantic change is probably connected with the military reform of Augustus, and the way the word was used by Persius and, similarly, by the Christian authors presupposes such a change. Having in mind the image of *militia poetica*, Persius calls himself *semipaganus* to declare himself belonging to the class of poets only in part (semi-), just as the Christians, using the image of *militia Christi*, defined non-Christians as *pagani*.
Keywords: *paganus*, *miles*, *militia poetica*, semantic change.

MANGIATORDI A., **Su una epigrafe 'ritrovata' dal *Caelinus ager***, pag. 167

Abstract: In 1883 a marble funerary inscription was found at Tesoro, in the territory of Adelfia-Canneto (Bari), which was part of the *ager* of *Caelia* in the Roman period, but it was soon lost. Thanks to archives documentation, it has been possible to find the inscription, now in the Universität Zürich-Archäologische Institut, and to analyze it, also in relation with the recent archaeological researches in the same area, which have discovered a large *villa*, built at the end of the second century B. C. and used until the second century A. D.
Keywords: Inscription, Apulia, *villa*.

MATTHAIOS S., **Von Aristoteles zu den Grammatikern die εἰκών-Definition (Aristot. *Rh.* 3, 10) und die Entstehung des grammatischen Terminus πρόθεσις**, pag. 312

Abstract: This article deals with the history of the term πρόθεσις and investigates the origins and development of its use as a grammatical term. The first part discusses the problem of the earliest occurrence of πρόθεσις with the grammatical meaning 'preposition'. On the basis of hitherto unexamined testimony derived from the rhetorical context, especially the definition εἰκών in the third book of Aristotle's *Rhetoric*, the second part traces how the grammatical use of this word originated.
Keywords: preposition, metaphor, simile, grammar, rhetoric.

NICOLINI L., **Nota ad Apuleio, *Met.* 11, 28**, pag. 194

Abstract: A small passage in Apul. *Met.* 11, 28 has always been considered free of corruption, but it actually hides at least one difficulty, namely in the strange use of an incidental *inquit*. The problem seems to be of no great importance and so scholars generally keep trusting F's text. But what if this *inquit* represented a corruption? It could mask an original *qui* corrupted by proximity to *tu*. The new reading has several advantages and could perhaps help to solve another syntactical problem.
Keywords: Apuleius, Metamorphoses, textual problem, *inquit*.

ORTH C., **Noch einmal zu Strattis. Einige neue Beobachtungen zu Wortlaut, Interpretation und Überlieferungskontext einzelner Fragmente**, pag. 28

Abstract: Addenda to my commentary on the fragments of Strattis and some new observations. The fragments discussed are fr. 3, fr. 50, fr. 54, fr. 60 and fr. 90 K.-A.
Keywords: Strattis, Homer, wine-cooling, lexicography.

PAGANI L., **La *Techne grammatike* attribuita a Dionisio Trace e la nascita della grammatica nell'antichità greca**, pag. 390

Abstract: The inauthenticity of the *Techne grammatike* ascribed to Dionysius Thrax cannot be considered conclusive evidence in the discussion of the development of linguistics in Greek antiquity. Dionysius' authorship of the book's core is called into question by numerous features, but the first part, which is definitely genuine, guarantees that he wrote a treatise on grammatike – even if not the one that has been handed down to us. Dionysius' work can be understood as the theoretical codification of grammatike as a discipline that integrated philology with linguistics in the interpretation of literary texts.
Keywords: *Techne grammatike*, Dionysius Thrax, origins of grammar, Alexandrian scholarship.

PANIAGUA D., **Ancora su Frontino *Aq.* 76, 1-2, e l'orazione *De aquis* di Celio Rufo**, pag. 155

Abstract: The traditional interpretations of Frontinus' *De aquaeductu urbis Romae*, 76, 1-2 (the passage which includes the quotation from Caelius Rufus' *contio De aquis*) are not satisfactory. This paper therefore proposes a new approach to the syntax and semantics of this passage and, as a result, it provides a different interpretation of the text.
Keywords: Frontinus, *De aquaeductu urbis Romae*, Caelius Rufus.

RIDLEY R. T., **L. Cornelius Sulla as Untrained Master of Military Science**, pag. 96

Abstract: L. Cornelius Sulla is most commonly stated to have entered his quaestorship in 107 in the highly dangerous Jugurthine War without military training or experience. This view is examined in the light of the sources, the cursus honorum, the situation in Africa, the skills of a cavalryman, and commonsense.
Keywords: Sulla, *decem stipendia*, cavalry, Jugurtha.

ROMANO MARTÍN S., **El olimpo y el infierno en la poesía de Claudiano**, pag. 198

Abstract: Claudius Claudianus often employs the typical scene of the assembly of the gods, which has its origin in the Homeric epics and is widely favored by Latin poets. He revitalizes it, especially with regard to the location and deities involved; in addition to Olympic councils, he describes assemblies taking place in hell or involving infernal powers. The freedom with which he handles the topic enables him to include it in the genre of invective as well,

thereby adding a very interesting change of genre alongside the change of scenario. The importance of the scene allows us to reconsider some issues concerning the models, chronology, genre, and ultimate meaning of the poems involved.

STROPPA M., **Il XXVI Congresso internazionale di papirologia**, pag. 499

Abstract: The Twenty-Sixth International Congress of Papyrology took place in Geneva from 16th to 21st August, 2010, and saw the participation of around 300 scholars. The sessions were focused on many aspects of the study of ancient papyri. Besides the individual papers, some particularly important plenary sessions were conducted, together with a visit to two important institutions in Geneva that are linked to the study of the ancient world (Fondation Bodmer and Fondation Hardt), and some items belonging to the local papyri collection were put on show at the Geneva Library.

ZUENELLI S. M., **Warum ΟΔΥΣΣΕΥΣ «ΟΔΥΣΣΕΥΣ» heißt. Zur Funktion der etymologischen Erklärung des Namens in OD. 19, 406-409**, pag. 5

Abstract: Abstract: In the *Odyssey*, the name Ὀδυσσεύς is explained in two different ways, both of which are based on ὀδύσ(σ)ασθαι. On the one hand, one type of wordplay suggests a passive interpretation ("The Man Who Is Hated"); on the other hand, at 19, 406-409 the true etymology is put forward, making it clear that the name has to be understood as active ("The Man Who Is Angry"). This double etymology can be related to Odysseus' different identities in the poem, viz., as object of divine anger first and as avenger at the end.