

BALDI I., *L'incipit di un perduto inno di Sinesio (cod. Vat. Gr. 1390, f. 202r)?*, pag. 148

Abstract: In Synesius' *epistles* 141 and 143 an unidentified *συνταγματίον* is mentioned, written in iambic metre and probably containing a philosophical treatise on the neoplatonic doctrine of the soul. Relying on ancient metrical theory describing anacreontic verse as an iambic metre, it is possible to think that *hymn* 9, 128-134 is what remains of a much longer composition corresponding to the mysterious *συνταγματίον*: then it would have been wrongly conflated with *hymn* 9. This hypothesis is confirmed by the evidence of ms. Vat. gr. 1390, where the ending of a *hymn* is precisely signaled after *hymn* 9, 127.

Keywords: Synesius, *Hymns*, anacreontic verse.

CAIRNS F., *C. Cornelius Gallus and the river Hypanis*, pag. 326

Abstract: This paper discusses Cornelius Gallus fr. 1 C = fr. 144 H. It analyses the imitations of Gallus by Propertius and Ovid (including a new example), refines the meaning of *dividit*, explores a reason for Gallus' interest in the Hypanis additional to its status as a continental boundary, i.e. its role as a *thauma*, and explores Gallus' probable sources in paradoxography, Callimachus and Parthenius.

Keywords: Gallus, Hypanis, paradoxography.

CARMIGNANI M., *Petronio, Sat. 116: el 'diálogo' intertextual entre novela y épica*, pag. 364

Abstract: In Petronius, *Satyricon* 116, which works as a type of prologue to the Croton episode, there is a 'dialogue' between the novelistic genre (Petronius) and epic (Virgil and Homer). The article analyzes the function of this 'dialogue' in Petronius' framework in terms of the 'parodic transformation' of the epic basetext, both the *Odyssey* and the *Aeneid*. The parodic transformation achieved by inverting and undermining the epic base-text (Virgil) is a vehicle, in turn, for the transformation of the base-text on the macro-level (Homer), which was, in turn, Virgil's model.

Keywords: *Satyricon* 116, epic, novel, parodic transformation.

CASTELLANETA S., «In mancanza di una discriminante...»: *Od. 5, 232 e 10, 545*, pag. 7

Abstract: This paper aims at demonstrating that the *variae lectiones* ἐφύπερθε ἐπέθηκε in *Od. 5, 232* are equally 'Homeric' and thus equivalent. A textual choice between the two readings would try to identify the original, thereby discarding meaningful evidence – transmitted via literary quotations, a Ptolemaic papyrus, the scholia and the manuscripts – for fluidity of composition during performance and, thus, for the textual transmission of Homer. In order to preserve this evidence and not choose between two variants, like ἐφύπερθε and ἐπέθηκε which are demonstrably formulaic and in accordance with Homeric *usus*, the multitextual approach and the electronic edition being prepared by the Center for Hellenic Studies (Washington D.C.) could be helpful.

Keywords: formulaic variants, textual transmission of Homer, multitextual approach.

D'ANGELO R.M., *Un lusus fra vita e ars: Epigr. Bob. 10-13 Sp.*, pag. 162

Abstract: In *Epigr. Bob. 10-13 Sp.* the theme of a series of literary exercises dedicated to the realistic representation of the bronze heifer created by Myron is given rhetorical variety by means of the opposition between true life and the artistic fiction that represents it. This antithesis, while placing the four epigrams in the sphere of scholastic ephrastic technique, allows critical-textual restorations and the exegesis of some controversial passages: 11, 1 and 12, 1.

Keywords: textual criticism, manuscript tradition, rhetorical technique.

DIMATTEO G., *Povertà, avidità e ironia parentetica: Iuv. 8, 111-112*, pag. 380

Abstract: As transmitted, *Juv. 8, 111b-112a* is tautological and yields no satisfactory sense. As a first step, it should be regarded as an ironical parenthesis, peculiar of Juvenal's style. Then, by emending at 111b *haec etenim sunt to haec rapiuntur*, the repetition is removed and it becomes clear that, in this ironical parenthesis, Juvenal is commenting upon the reckless plundering of provinces by dishonest governors in his own day, and at the same time he shows a mock empathy towards the plundered provincials.

Keywords: Juvenal, irony, parenthesis.

FERRECCIO A., Παιδοφονεύς, 'uccisore di figli', nella poesia postomerica tardoantica, pag. 413

Abstract: The article deals with the meaning of *paidophoneus*, a very rare word occurring only in Quintus Smyrnaeus 2, 322; Nonnus, *Dion.* 18, 31; Apollinaris, *MetPs.* 134, 11. A careful examination shows that in these three attestations the exact meaning is 'killer of the son'.

Keywords: Quintus Smyrnaeus, Nonnus Panopolitanus, Apollinaris Laodicensis, *paidophoneus*.

LANDOLFI L., Porcii Licini ep. 6, 1 bl. un nuovo caso di apposizione parentetica?, pag. 310

Abstract: The restoration of Hosius' conjecture *tenerae* in the manifestly corrupt opening line of Porcius Licinus, *ep.* 6 Blänsdorf, furnishes an example of parenthetical apposition. This definitively refutes the attribution of the so-called *schema Cornelianum*, formulated by O. Skutsch, whereby the Virgilian figure of the type *Raucae, tua cura, palumbes* is to be credited to Cornelius Gallus.

Keywords: epigram, Porcius Licinus, Hosius.

MAGNALDI G., Antiche glosse e correzioni nel De deo Socratis di Apuleio, pag. 101

Abstract: The collation of ms. Bruxelles, Bibliothèque Royale 10054-10056, results in the following outcomes: many duplicates lectiones in the text transmitted for *De deo Socratis* by Apuleius are singled out; a new *constitutio* of some *loci vexati* is suggested.

Keywords: Apuleius, *De deo Socratis*, *duplices lectiones*, critical edition, manuscripts.

MAGNALDI G., Antiche note di lettura in Apul. Plat. 193, 223, 242, 248, 253, 256 e Socr. 120, pag. 394

Abstract: The collation of ms. Bruxelles, Bibliothèque Royale 10054-10056 makes it possible to identify many glosses in the text transmitted for *De Platone et eius dogmate* and *De deo Socratis* by Apuleius and propose a new *constitutio textus* for some *loci vexati*.

Keywords: Apuleius, *De Platone et eius dogmate*, *De deo Socratis*, glosses, *constitutio textus*.

MASTANDREA P., Poesia combinatoria e critica del testo Lucrezio in Ovidio, Tristia 3, 3, 59, pag. 339

Abstract: A short discussion of the verbal-metrical links between Ovid, *trist.* 3, 3, 51-66 with, on the one hand, contemporary elegists and, on the other, Republican authors of epic and didactic poetry (Ennius, Lucretius). The recognition of a close intertextual link between *rer. nat.* 1, 122 and *trist.* 3, 3, 59, while not providing conclusive proof, suggests that, in dictating *utinam pereant animae cum corpore nostrae*, Ovid had in mind a verse of Lucretius in the form in which it is transmitted by the Carolingian manuscripts (i.e. *neque permaneant animae neque corpora nostra*) and not the humanistic variant *permanens*, which is the reading that has been preferred by most editors and commentators in recent decades.

Keywords: Intertextuality, Ovid, Ennius, Lucretius *rer. nat.* 1, 122.

MIRTO M.S., Il nome di Achille nelle Argonautiche tra intertestualità e giochi etimologici, pag. 279

Abstract: Poetic etymology, starting from the *Iliad*, associated the name of Achilles with ἄχος and the notion of pain. This popular etymology is echoed by Apollonius in the *Argonautica* (4, 866-868), when Peleus, grief-stricken, is rendered speechless after the epiphany of Thetis. This scene shares a number of motifs with the *Homeric Hymn to Aphrodite*: the punishment inflicted by Zeus on a goddess by making her sleep with a man, the impossibility of a lasting love-affair between gods and mortals, and the distress that resulted from the asymmetrical match. In a sophisticated intertextual move, Apollonius reworks the scene in which Aphrodite calls her son 'Aineias' in recognition of her own αἰνὸν ἄχος (*h. Ven.* 198-199), thereby transferring the grief of a divine mother to Achilles' mortal father, Peleus, and giving greater prominence to human suffering within the framework of Homeric 'theology'.

Keywords: etymology, Achilles, Apollonius Rhodius, *Homeric Hymn to Aphrodite*.

MONTANA F., Sul finale perduto dell'Herakliskos teocriteo (id. 24): Eracle adepthagos?, pag. 257

Abstract: Reconsideration of some marginal notes relating to the lost part of the *Herakliskos* in the 'Antinoe Theocritus' (*P.Ant.* s.n.; MP3 1487) suggests that, in the final section of the poem, the serious tone gave way to the traditional picture of Heracles the glutton.

Keywords: Theocritus, Heracles, ancient exegesis.

OPPEDISANO F., Maioriano, la plebe e il *defensor civitatis*, pag. 422

Abstract: This article analyzes Majorian's novella 3, whereby the role of the *defensor civitatis* was reestablished in the West. The text sheds light upon Majorian's political insight and his commitment to legislation that was aimed at lessening the iniquities and disparities that affected the lower classes. In this law we find significant evidence for the evolution of the *defensor civitatis* and, more generally, the administration of the city in the fifth century. In particular, the text reveals the active role exercised by the *plebs* in appointing the defensores.

Keywords: Maorianus, *defensor civitatis*, *plebs*.

PIERI B., Orazio, Persio e lo stoico cenare (*Pers.* 5, 42), pag. 351

Abstract: The common exegesis of *Persius* 5, 42 is not persuasive: both the language (i. e. the usual construction of *decerno*, as well as the meaning of *epulae*) and *Persius'* technique of Horatian imitation suggest that we should take *epulis* as neither a final dative nor an instrumental ablative; it is better to regard it as a separative ablative. This interpretation is much more consistent with the form and content of *Satire* 5 (a strong encomium of Stoicism), and with the way in which *Persius* usually imitates *Horace* and addresses his most important satiric predecessor.

Keywords: *Persius*, *Horace*, Roman satire, intertextuality.

STRAMAGLIA A., Libri perduti per sempre: Galeno, *de indolentia* 13; 16; 17-19, pag. 118

Abstract: Three passages from *Galen's* newly-discovered treatise *Περὶ ἀλυπίας*, all of them concerning Roman imperial libraries and the loss of especially valuable books, are discussed and republished. Two hitherto unrecorded uses *ἐγγράφομαι*, to indicate a transcription intended for personal usage; of *μεισιτεία*, in connection to library loan) are highlighted.

Keywords: *Galen*, books, Antium, transcription, library loan.

TSAGALIS CH., The Heracles theme: from inscriptional to literary epigram, pag. 43

Abstract: The aim of this article is to map out the presentation of *Heracles* in both inscriptional and literary epigram from the Hellenistic to the Imperial period. The *Heracles* theme undergoes a process of miniaturization, historicization, and problematization. The huge hero of the past is miniaturized as his labors and other achievements are put into sharp relief by the highlighting of his gluttony and subjugation to the power of *Love* or is historicized by being associated with the Hellenistic monarchs' preoccupation with power. Finally, its problematization concerns both the limits and limitations of such a heroic figure, but also the deconstruction of *Heracles'* entire heroic agenda.

Keywords: *Heracles*, epigram, miniaturization, historicization, problematization.

ZAGO A., Espressioni plenae e pleonasmī (*Aen.* 9, 463), pag. 319

Abstract: A persuasive solution of the problem in *Verg. Aen.* 9, 461-463 has recently been proposed by G.B. Conte in his Teubner edition. The new punctuation adopted by the editor solves the interpretative difficulty and is supported by *Servius*, who detects pleonasm in l. 463 (*aeratasque acies*). From an analysis of the occurrences of *plenus*, *-a*, *-um* and pleonasmus in the works of *Servius*, it appears that the usage of these terms in grammatical and exegetical contexts is coherent and consistent with Conte's solution.

Keywords: *Servius*, pleonasm, *Aeneid*, ancient grammar.

ZIMMERMANN B., Vergangenheit(en) bei Thukydides, pag. 28

Abstract: A technique focusing on the present through a second chronological level belonging to the mythical past, a technique that stems from choral lyric poetry, is frequently employed by *Thucydides* as an explanatory tool. The object of his representation, the Peloponnesian War, is explicitly or implicitly linked to other great wars, for example the Trojan or Persian wars. This technique, which we may term the 'historical pluperfect', is investigated along the lines of research into archaeology and the Sicilian expedition.

Keywords: historiography, *Thucydides*, *Archilochus*, *Pindar*, *Aeschylus*, *mise-en-abyme*.