

BENELLI L., Zu P. Oxy. 2451 A fr. 1-2, pag. 62

Abstract: Notes on some passages of P. Oxy. 2451: Pind. I. 3 and 4 are two different victory odes. Thematic similarities or repetitions of individual words between the end of one poem and the beginning of the next can also be found in the *corpus* of other lyric poets, especially Sappho. Only with the order transmitted in the manuscripts do the similarities and repetitions become clear: hence the order must be intentional. Finally the article suggests a reconstruction of the text of P. Oxy. 2451 Fr. 2, ll. 3-5.

Keywords: Pindar, P. Oxy. 2451, Fr. 1-2, I. 1 and 4.

BESSONE F., Medea e la Sibilla. Metafore, allusività, prefigurazione in Ovidio, *Metamorfosi* 7, 17-21, pag. 360

Abstract: Like the phrase *plena deo* in *Med.* fr. 2 and also the close of *her.* 12, Medea's monologue in *met.* 7 recalls the description of the Sibyl in Vergil, *Aen.* 6. The heroine's self-exhortation to 'shake off' the flames of love 'conceived in the virgin's breast' alludes to the vain attempt by the prophetess to 'shake off' the god from her 'breast'. Ovid elaborates on the image of inspiration as erotic possession, evokes the idea of abortion and foreshadows Medea's infanticide.

Keywords: Nicander, textual criticism, Sappho, Homeric philology.

CURSARU G., Les sandales d'Hermès, I: les καλὰ πέδιλα homériques d'Hermès, pag. 20

Abstract: Winged or not, sandals constitute an accessory which is associated with Hermes at least as often as his famous staff. In fact, his sandals accompany him almost all the time and they seem inseparable both from his character and his manner of locomotion. Going beyond the archaic Greek interest in objects, especially divine accessories, this article clarifies the way in which sandals came to be an integral part of Hermes' equipment, showing that they are linked with his unique status as *dieu passeur* rather than his role as divine messenger.

Keywords: sandals, Hermes, liminal space, transition.

DIMUNDO R., Properzio 4, 7: personaggi, intersezioni letterarie, moduli stilistici, pag. 331

Abstract: In Prop. 4, 7 Cynthia's shade appears to the poet in a dream and issues him with a series of *mandata* relating to her former servants: the poet will reward *ancillae* who have remained devoted to Cynthia and, conversely, he will torture slaves who have conspired against her. In depicting the characters in the elegy, Propertius mixes literary genres and uses models based on hierarchical principles: thus, while for the protagonists of the elegy (Cynthia and the poet) he draws on epic and tragedy (Homer, Virgil and Euripides), for the humble characters he turns to the more modest registers of comedy and mime.

Keywords: Propertius, Cynthia's shade, tragedy, comedy.

EICH A. – EICH P., Ein neues Silberamulett aus Sagalassos, pag. 5

Abstract: In June 2010, a silver amulet, folded into a tubular container and measuring ca. 4.5 cm x 6 cm, was discovered south of the Roman baths in Sagalassos (Pisidia). It was found in a layer consisting of material from the early seventh century A.D. Inscribed on it is a charm directed against the maleficent influence of Selene, especially against the falling sickness thought to be caused by the moon. Six lines can be read as a coherent text comprising instructions copied from a manual that explain how to implement the charm. The remaining lines of the *Selenis* are magical signs (*charakteres*) and *vores magicae*.

Keywords: magic, Selene, Sagalassos, amulet.

FACCHINI TOSI C., «Forma e suono» in Floro: due neologismi in -tor e -trix, pag. 124

Abstract: According to the principle that the 'sound' produces the 'form', this article identifies two neologisms in -tor e in -trix (*receptator / eruditrix*) in Florus' work, created under the influence of *nomina agentis* bearing the same suffix.

Keywords: Neologisms, sound, form, *nomina agentis*.

FILIPPETTI A., Arte e contagio morale da Ovidio a Shakespeare, pag. 376

Abstract: Throughout the section of the *Remedia amoris* where Ovid puts the unhappy 'convalescent' lover on guard against the danger of relapse (609-794), the author links the aetiological motif of erotic and ophthalmic infection (613-616) to the negative effects of the theatre and love poetry on spectators and readers (751-766). In the same way, in Shakespeare's *Twelfth Night*, an eye infection is said to have caused Olivia to fall in love with Viola/Cesario (1, 5, 313-317). This lovesickness may also recall the Puritan prejudice against the theatre, since the pseudo-page 'performs' a dialogue version of Orsino's protestation of love for the self-centred countess, who will in the end marry the disguised girl's twin. The erotic poison therefore turns out to be the antidote for a long narcissistic lethargy: here is the English dramatist's answer to detractors of the theatre. Once again, it is possible to find a parallel in Ovid, who forbids the 'patient' on the way to recovery to read Ovid's own elegiac couplets (i. e., the metre in which the *Remedia* are written): rather than blaming himself, however, the master of remedies prefers instead to laugh at himself as having created a form of elegy that has been stripped of the erotic preoccupations of his predecessors and is only seemingly harmful.

Keywords: lovesickness, infection, theatre, Latin love elegy, Ovid, Puritan aesthetic, Shakespeare.

FIORUCCI F., Nota a Celso, De medicina 7, pr. 1, pag. 396

Abstract: Celsus' *De medicina* 7, pr. 1 contains a textual problem which until now has usually inspired radical treatment. By analyzing how the Latin author uses the word *corpus*, this paper concludes that the sense can be restored by eliminating an instance of dittography. The resulting reading is actually attested in one of the manuscripts.

Keywords: Celsus, textual conjecture.

LAPINI W., Antimaco 136 W. = 173 M. e una variante antica a Omero, pag. 290

Abstract: Textual notes on sch. Il. T 21, 397 a² Erbse Ἀντίμαχος δὲ γράφει «ὑπονόσφιον». καὶ τί ποτε δ' αὐτοῦ θέλει δηλοῦσθαι ἄμεινον (read ἄδηλον instead of ἄμεινον) and Eust. In Il. 1243, 40-42 VdV Ἀντίμαχος δὲ γράφει «ὑπονόσφιον». καὶ τί σημαίνει τοῦτο, οὐχ ἐρμηνεύουσιν οἱ παλαιοί, φασὶ δὲ ὡς καὶ τί θέλει δηλοῦσθαι, δῆλον (read ἄδηλον instead of δῆλον).

Keywords: Homer, Antimachus, Eustathius, scholia HomERICA.

LIVREA E., Nicandrea, pag. 115

Abstract: Three problematic passages in Nicander are examined. The authenticity of the end of *Al.* (616-628) is defended against both older and more recent attempts at deletion, since the problematic l. 617 can be given a new sense or is to be transposed after 622. The difficult lines *Th.* 433-442 on the poisonous poppy find a surprising parallel in Sappho, fr. 31 Voigt, which allows us to interpret Sappho's erotic symptoms in medical terms. In *Th.* 60 the *lectio difficilior* is defended, revealing Nicander's familiarity with Homeric philology.

Keywords: Nicander, textual criticism, Sappho, Homeric philology.

MAIER K. F., Der Feldherr als Geschichtsschreiber. Polybios' Forderung nach Interdisziplinarität, pag. 295

Abstract: In book 12 of the *Histories*, Polybius argues — in a famous adaptation of Plato — that history will never be written properly, unless either men of action undertake to write it or historians become convinced that practical experience is crucial for historical composition. This article illustrates the tight bond between the historian and the 'man of action' by analyzing how Polybius establishes this close connection in his text and which conceptual strategies he applies in order to emphasize the importance of the requisite personal engagement.

Keywords: Polybius, commander, historian.

MURATORE D., Studi sulla tradizione e sul testo degli scholia in Homeri Iliadem. I. Iliade A-B: revisione del testo degli scholia vetera (Erbse) nel Venetus A, pag. 425

Abstract: A fresh collation of the scholia 'vetera' in *Iliadem* A-B in ms. Venetus A prompts several additions and corrections to both text and apparatus of Erbse's edition and stimulates a re-examination of the text of sch. A 65b, A 93-95, and A 295a.

Keywords: *Iliad*, scholia, Venetus A.

PEDRIQUE N., Πεπαίσθω μετρίως ἡμῖν: Komödien-Exodoi und das Ende des *Phaidros* (278B7), pag. 87

Abstract: At the end of the *Phaidros*, Socrates concludes his remarks about the criticism of writing by noting that he and *Phaidros* have amused themselves long enough in talking about speeches. These words evoke the concluding scenes of comedies (Aristophanes' *Thesmophoriazusa*e and *Clouds*). A comparison with the exodoi of comedies shows that the end of *Phaidros* shares similar features with them. Starting from the verb παίζειν and the adverb μετρίως, other passages of the *Phaidros* and an instance from the *Euthydemos* are adduced to elucidate the end of the dialogue.

Keywords: paidia, exodos, ending, intertextuality.

TANTILLO I., «Dispensatore di governatori». A proposito di una dedica a un prefetto al pretorio da Gortina (IC IV 323), pag. 407

Abstract: IC IV 323, a dedication from the Praetorium of Gortyna, honours a high-ranking official named Markellinos, who is celebrated as «guide of the whole Hesperian land» and defined by another expression that is partially obscured by a lacuna but can plausibly be restored as «bestower and guardian of governors». This confirms the identification of the honorand with Antonius Marcellinus, praetorian prefect ca. 340-341. The second part of the article discusses the capacity of praetorian prefects to appoint provincial governors in Late Antiquity, reconsidering the entire dossier of documents concerning this prerogative, which should not be the exclusive domain of the Eastern prefect, as is usually argued, but was probably shared by all *praefecti praetorio*.

Keywords: praetorian prefect, Gortyna (Crete), Antonius Marcellinus.

TSAGALIS C., *Cypria* fr. 19 (Bernabé, West): further considerations, pag. 257

Abstract: By scrutinizing the available ancient evidence concerning the association between Achilles and Scyros, it is argued that we should distinguish between three versions: (1) the version reflected in Il. 9, 666-668, according to which Achilles sacked and looted Scyros, and distributed the spoils to his allies; (2) the version represented by the *Cypria* and *Ilias parva* that is reported by the exegetical scholium ad Il. 19, 326a¹-a², according to which Achilles is forced to land on Scyros because of a storm after the abortive expedition to Teuthrania and the wounding of Telephus by Achilles; and (3) the version reported by scholium D ad Il. 19, 326, P.Berol. 13930, and the scholia ad Il. 9, 668b and Il. 19, 326, and some other sources, according to which Achilles was sent by Thetis (or Peleus) to hide at Scyros in an attempt to avoid going to the war, in which he was destined to die.

Keywords: Achilles, Scyros, *Cypria*, Mythographus Homericus.

ZITO N., Massimo di Efeso e i *Lithica* orfici, pag. 134

Abstract: according to the *Suda*, Maximus of Ephesus, a theurgist and the teacher of the emperor Julian, should be identified with the author of a short astrological poem, the Περί καταρχῶν, while, according to Thomas Tyrwhitt, the execution of the same figure is described in the prologue of the Orphic *Lithica*. The attribution of the Περί καταρχῶν and the Orphic *Lithica* to the *milieu* of the Apostate seems to be confirmed by comparison of the language, style and content of the two poems, which highlights several similarities between the two texts, and by the identification of themes and interests – the importance of medicine, familiarity with theurgy and magic, centrality of Helios and Selene – that are reminiscent of the thought of the emperor Julian and his circle.

Keywords: Maximus of Ephesus, Περί καταρχῶν, Orphic *Lithica*, Julian the Apostate, theurgy.