Andreas Bagordo

Su alcuni frammenti incertae fabulae di Aristofane
(pagine 7-16)

Abstract: My contribution of a choice of short fragments incertae fabulae by Aristophanes exemplarily reflects the editorial and exegetical difficulties which must be faced in order to extract from a fragment most of its meaning with the least risk of misinterpretation. In particular, concerning some of the selected passages, the handed over text has been championed as much as possible, e.g. in fr. 600 K.-A. (εξεπίστρεψαντες καὶ in codd. versus the emendation ἐσθίοντες <απειροκτόνως> καὶ), or regarding the conservation and prosodic justification of διμένεια in fr. 635 K.-A.; in fr. 606 K.-A. κρέα διεψετ’ has been preferred κρέα διέψετ’ of the editors, on the basis of usage and of some lectiones of codices. In fr. 601 and fr. 607 K.-A. the interpretations of words crucial for global understanding have also been supported with archaeological evidence; finally, an explanation of difficult and deteriorated fr. 638 K.-A., reconcilable with paleographical evidence and general meaning, has been attempted.

Keywords: Fragment, Attic comedy, Aristophanes, Indirect tradition, Lexicography

Anna Maria Belardinelli

A proposito dell’ARIOIKOS.
Riflessioni su una figura della scena comica nel IV secolo a.C.
(pagine 17-35)

Abstract: The paper proposes an analysis of the comic figure of the agroikos in fourth-century BC Greek comedy, with the aim of defining the main characteristics of this role and its dramatic function in the plot of comedies. A careful reading of comic passages from both the direct and indirect tradition (including fr. 5 of Apollodorus of Carystus and fr. 1 of Strato comicus) as well as a comparison with the parallel literature (Nicomachean Ethics, Eudemian Ethics, Aristotle’s Rhetoric, the Characters of Theophrastus, the Rustic Letters of Alciphron and Aelian) allow us to reach the conclusion that the hallmark of the agroikos is amathia; the agroikos, however, cannot be defined as a “stock character”.

Keywords: Agroikos, Comedy, Fourth century BC.

Gianna Petrone

Il frammento riscritto.
Su alcune citazioni tragiche ciceroniane
(pagine 36-45)

Abstract: The monody of Ennius’ Andromacha represents for Cicero a poetic model and a source of total inspiration. The quotations of the pro Sestio sound like imitation and rewriting.

Keywords: Andromache, Ennius, Cicero, Quotation, Rewriting.
Luigi Munzi

Littera fundamentum sapientiae
(pagine 46-62)


Keywords: Classical philology, Latin grammar treatises, Medieval teaching programs.

Donatella Frioli

Colligere fragmenta ne pereant. Trento e i suoi frammenti manoscritti. Scandagli sparsi
(pagine 63-86)

Abstract: All the libraries and the archives in Trento preserve fragments of medieval manuscripts, dismembered and then used as pastedown or reinforcement of the binding, especially for notaries’ registers. The paper is concerned with three typologies of fragments, i.e. those with classical, patristic and medical texts. It is surprising that now only few intact manuscripts with such texts are kept in the libraries in Trento, so probably many fragments come from manuscripts that were in Trento, but then dismembered; also an inventory of books owned by a fourteenth-century physician confirms this hypothesis.

Keywords: Fragments of medieval manuscripts, History of libraries, Codicology, Palaeography, History of manuscript tradition.

Roberto Gamberini

Frammenti oxoniensi di poesia mediolatina
(pagine 87-119)

Abstract: A survey of a series of fragments of medieval Latin works in verse preserved in the Libraries of the University and Colleges of Oxford: four unpublished anonymous grammatical works, the Graecismus by Eberhardus Bethuniensis, the De urinis by Aegidius Corboliensis, the De vetula by Ps. Ovidius, the De templo Salomonis by Gaufridus de Templo, the Epigrammata by Ps. Damasus, the Aurora by Petrus Riga, the Lombardus Metricus by Helvicus Magdeburgensis. The causes of their fragmentation are linked to the historical period in which it occurred, namely the educational renewal due to the introduction and consolidation of the Protestant Reformation in England, and the pressures of the English Crown on the teaching at the University and at the Colleges during the sixteenth century. In the appendix, a catalogue with a description of the investigated fragments.

Keywords: Manuscript fragments, History of the Libraries of the University and Colleges of Oxford, Latin Grammar, Aegidius Corboliensis, Gaufridus de Templo, Ps. Damasus, De vetula, Helvicus Magdeburgensis, Eberhardus Bethuniensis, Petrus Riga.

Salvatore Costanza

Carismi profetici, tradizioni cee e innovazioni. Melampo in Pindaro, pae. 4 (fr. 52d Sn.-M.)
(pagine 125-142)
Abstract: According to Pindar’s *Paean* for the Keians, Melampous would not rule in Argos, having left his native country (vv. 28-30). It is not elsewhere attested that he renounced his claim to the throne. Firstly, we must scrutinize the syntactical difficulties of the final period of the first triad. Secondly, we will focus on the broader value of this story. As far as the mythical diviner is concerned, Pindar briefly mentions him in the Fourth *Pythian* (v. 126) on genealogical grounds as Jason’s cousin. Indeed, Bakkhylides lets him play a major role in his Fourth *Paean* for Asine. Given that Pindar’s Fourth *Paean* is addressed to Bakkhylides’ fellow citizens, the latter’s odes are an absolute term of comparison. So, we understand why one of Keian Minos’ sons, such as Euxantius, the hero of 1st and 2nd Bakkhylides’ *epinikia*, also appears in the second triad of Pind. *pae*. 4, in order to embody again the passionate love for one’s country. In sum, the dialogue with the Keian national poet makes the role of Pindaric Melampous clear within the main lines of his praise for poetic activity.

*Keywords*: *Paean*, *Divination*, Ceos, Argos’ tradition, Jason, Male initiation, Hesiodic poetry.

**Esteban Calderón Dorda**

De nuevo sobre la datación de las *Traquinias* de Sófocles
(pagine 143-153)

Abstract: Again about the date of Sophocles’ *Trachiniae*. Sophocles makes use of the theme of sacrifice, of suicide as sacrifice, of the sacrificial vocabulary, as well as of the *hapax* in this semantic field. This allows us to place the *Trachiniae* in the first period of the Greek tragedy, very close to *Ajax*.

*Keywords*: Sophocles, *Trachiniae*, Sacrifice, Lexicology.

**Virginia Baldini**

Praeferam titulum.
*Interpretazione di laud. Turiae II 24*
(pagine 154-161)

Abstract: This contribution is concerned with the so-called *Laudatio Turiae* and it puts forward an interpretation of the expression *praeferam titulum*, considering the term as a word corresponding to “inscription”.

*Keywords*: *Laudatio Turiae*, *titulus*, Roman inscriptions, Latin lexicon, Interpretations.

**Alberto Canobbio**

Nepote l’immortale.
*Nota di commento a Cic. Att. XVI 5, 5*
(pagine 162-171)

Abstract: The Homeric epithet ἀμβροτος (= immortalis) given to Nepos in Cic. *Att. XVI 5, 5* has to be read ironically and likely also as a reply to the “divine” indifference of Nepos for the texts of which Cicero is instead very proud.

*Keywords*: Cicero, Letters to Atticus, Nepos, Irony, Immortality, Achilles and Ajax.
**Rosario Moreno Soldevila**

¿Un proverbio en Mart. *Spect.* 10?
(pagines 172-183)

*Abstract:* Martial *spect.* 10 is based on a capital punishment staged as a mythological spectacle. On the one hand, this paper analyses the literary – and possibly political – significance of the myth in the light of the Latin literary tradition; on the other hand, it explores the likely presence of a proverb in the pentameter that could add a further gnomic meaning to the epigram as a whole, thus complementing other traditional scholarly interpretations.

*Keywords:* Martial, Roman spectacles, *Liber spectaculorum*, Daedalus, Proverbs in literature

**Maria Salanitro**

Un epigramma scommatico dell’*Anthologia Latina*
(pagine 184-187)

*Abstract:* We can understand the wit of the final line of epigram AL 457 only if we interpret *pars* as *genitales*.

*Keywords:* Epigram, Una, Pars.

**Alessandro Franzoi**

Boezio e Massimiano (Maxim. *eleg.* 413-460 = 3, 47-94)
(pagines 184-193)

*Abstract:* The aim of this article is to confirm that the episode of Boethius in the *Elegies* of Maximianus is not biographic, but a literary fiction, created mainly with elegiac materials.

*Keywords:* Boethius, Ennodius, Maximianus, Latin Elegy, Late Latin poetry

**Federica Boero**

Sette *Lieder* di Schubert dalla tragedia greca
(pagine 194-207)

*Abstract:* The article analyses seven *Antikenlieder* composed by Franz Schubert, which have for subject the characters and events of Greek tragedy. The librettos of the first six *Lieder* are written by Johann Mayrhofer, while the last one, *Hippolit’s Lied*, is written by Heinrich Wilhelm von Gerstenberg. This paper focuses on the literary value of the poems, which so far have inspired studies about classical music, leaving poetry in the background. The aim is to examine for the first time how Greek tragedy is revisited in Schubert’s *Antikenlieder* and to understand how much the 18th century’s indirect tradition influenced the version of events they accept.

*Keywords:* Schubert, *Lieder*, Mayrhofer, Greek tragedy.