Guido Paduano

Hic amor, haec patria est
Nota a Aen. iv 347
(pagine 627-629)

Abstract: In Aen. iv 347 amor and patria do not refer to Italy, as the traditional interpretation has always believed, but, with bitter irony, to the values Aeneas has to give up in order to accomplish the orders of Fate and go to Italy.

Keywords: Aeneid, La Cerda, amor, patria.

Walter Lapini

Eschilo (Agamennone 1200), Euripide (Fenicie 748), Eubulo (I giocatori di dadi 56, 2 ka) e alcune riflessioni sulle congetture poligenetiche
(pagine 630-636)

Abstract: This paper deals with some textual conjectures (and interpretations) which arose polygenetically, sometimes in close proximity to one another. The following passages will be briefly analyzed: Aesch. Ag. 1200; Eur. Phoen. 748; An. Iambl. 2, 7; Timon of Phlius fr. 59 Wachsmuth (= Xenoph. A 35 DK); Eubulus fr. 56, 2 KA. The paper concludes by proposing a correction to fr. 56, 2 of Eubulus: ἐπεραφρίζοισαν στόμα instead of ἐπεραφρίζοισαν παρά, which is manifestly wrong.

Keywords: Aeschylus, Euripides, Timon of Phlius, Xenophanes, Eubulus, Polygenesis.

Chiara Thumiger

The tragic prospopon and the Hippocratic facies
Face and individuality in Classical Greece
(pagine 637-664)

Abstract: In this article I argue that significant parallels can be drawn between two important approaches to the human face in the Classical era: the one shown by the Hippocratic facies, the face of severely ill patients described in the Hippocratic Prognostikon and referred to in the Hippocratic corpus, and the face of characters in tragedy as it is conveyed through the text, in performance and, of course, by the convention of masking. I describe these parallel features in terms of relative standardisation of the visible features of the face; of its changeability through interaction with others; and of the emphatic effect operated by the face within the given narrative (whether a performance, a figurative representations, or a clinical report). I also discuss, as a counter-example, the tradition of physiognomy in ancient medicine and culture, making the case of its extraneity to the core of the Hippocratic doctrines and clinical practices, and illustrating its relevance in later medical and philosophical developments.

Keywords: Face, Masks, Hippocratic medicine, Galen, Physiognomy, Greek tragedy, Greek comedy, Hippocratic Epidemics, Hippocratic Prognostikon, Galen as commentator of Hippocrates.
Tommaso Ricchieri

Un “canone” di oratori romani?

Cicerone, il finale del Brutus e i dieci oratori attici
(pagine 665-688)

Abstract: At the end of the Brutus, Cicero gives a list of the outstanding orators in Roman history, from Cato to Hortensius. If we count the Gracchi as a unity, the list includes ten names, the same number found in the famous canon of the Attic orators. The first part of the article compares the “canon” of the Brutus with similar lists of excellent orators found in Cicero’s rhetorical and philosophical works and in other Roman writers. The second section is about the origin of the canon of the Attic orators. Scholars generally ascribe it to the Augustan rhetorician Caecilius of Caleacte, and so deny its existence at Cicero’s time. Against this view, passages from Dionysius of Halicarnassus and Cicero himself may prove that the canon was already known to these authors, though not referred to explicitly. In the conclusion, I suggest that Cicero drew up his list of orators as a Roman counterpart of the Greek canon, which should therefore be seen as the product of Hellenistic scholars working either in Alexandria or Pergamon.

Keywords: Cicero, Brutus, Roman oratory, Canon of the Attic orators, Caecilius of Caleacte, Hellenistic scholarship.

Markus Stachon

Zu den verlorenen Werken Lucans
(pagine 689-700)

Abstract: Although we know nearly nothing about Lucan’s lost works but mere titles and brief descriptions of some of them (Vacca, vita Luc. linn. 63-67 B.; Stat. silv. II 7, 54-66), it is possible to assign them to three different creative periods in the poet’s literary career. In his youth, when he was a schoolmate of Persius’ (Ps.-Prob. vita Pers. linn. 18-24 Cl.), he composed the Iliacon and the Catachthonion; it is probable that the poet’s famous comparison of his work with the (pseudo-) Vergilian Culex (Suet. vita Luc. linn. 5-7 B.; Stat. silv. II 7, 73-74) does not concern the Pharsalia but belongs to this period. The pieces Statius (silv. II 7, 54-66) remains silent about in his address to Lucan’s widow are most probably written during the poet’s friendship with Nero. After his fall from grace with the emperor (Suet. vita Luc. linn. 11-20 B.) he wrote the famosum carmen about the Great Fire of Rome and some Letters from Campania, to which the Adlocutio ad Pollam (Stat. silv. II 7, 62-63; Sidon. epist. II 10, 6) seems to belong.

Keywords: Lucan’s lost works, Ancient lives of Lucan (Suetonius, Vacca), Statius’ Genethliacon Lucani (silv. ii 7), Vita Aulis Persi Flacci de commentario Probi Valeri sublata, The pseudo-Vergilian Culex.

Giuseppe Pipitone

La risemantizzazione delle parole-chiave nei carmi di Optaziano Porfirio
(pagine 701-719)

Abstract: The article analyzes the new semantics of some keywords in the poems of Optatianus Porphyrius, especially in relation to the transition from Paganism to Christianity, to the archaisms and neologisms, to Virgil’s echoes and to the geometric component of his figurative poetry. The survey also includes unauthentic poems. Optatianus also focuses on content, not only on the form of his compositions.

Keywords: Optatianus Porphyrius, Lexicon, Virgilianism, Metapoetic reflection, Paganism, Christianity.
Cristiano Minuto

Un sondaggio sul rapporto fra arte e poesia nella tarda antichità
La ἐκφρασίς della ninfa Nicea nelle Dionisiache di Nonno di Panopoli (Dion. XVI 72-81)
(pagine 720-727)

Abstract: This article aims to study the influence which figurative arts has exerted on late poetry through the analysis of a specific case: the description of the Nymph Nicaea in Nonnus of Panopolis' Dionysiaca (XVI 72-81). I tried to highlight how some elements of this short passage show traces of the wider cultural context contemporary to Nonnus: the interest for polychromy; the metaphorical link between the flowers and the body of the Nymph; the tendency to the decomposition of the object which is described. All these elements are in debt to late artistic production and to the principles which ruled this production.

Keywords: Late figurative arts, Nonnus of Panopolis, Dionysiaca, Late poetry, Description.

Francesco Lubian

Sedulio Scoto, l’occhio di Annibale e gli Scholia in Iuuenalem
Una nota a Sedul. Scot. carm. 6, 30
(pagine 727-734)

Abstract: This note aims to point out an unnoticed aspect of Juvenal’s Fortleben in Sedulius Scottus’ oeuvre. In carm. 6, 30, as he sets Hannibal’s loss of an eye in the Alps, and not in the Arno swamps, the Irish teacher and poet seems to reveal his knowledge of a scholion to Iuv. 10, 158 correspondent to the Late Antique redaction, as also does, some years later, Heiric of Auxerre. In the conclusion, the author reflects on the possible sources of the transfer of such episode into the Alpine scenery.

Keywords: Sedulius Scottus, Juvenal, scholia vetustiora, Hannibal, Alps.

Caterina Mordeglia

Lo stile della favola esopica: Il caso di Fedro e Aviano e dei loro rifacimenti tardoantichi e mediolatini
(pagine 734-765)

Abstract: The essay aims to demonstrate the broad consistency of the Aesopic fable style over the centuries, through some examples from Phaedrus’ and Avianus’ works and their Latin rewritings of the Late Antiquity and the Middle Ages. In particular, it makes evident that, besides oscillations from the expressive reference coordinates of the authorial collections, more or less marked depending on the personality of the author himself, the anonymous rewriting process of the fables, especially in prose, is realized according to a recurrent stylistic scheme, which provides for the rationalization and simplification of the narrative structure and the application, mutatis mutandis, of rhetorical features typical of the scholastic and exegetical tradition of the Middle Ages.

Keywords: Aesopic fable style, Latin fable, Phaedrus, Avianus, Phaedrus’ rewritings in the Late Antiquity, Phaedrus’ Mediaeval rewritings, Avianus’ Medieval rewritings.
Carmen Dell’Aversano

Fenomenologia del corpo comico

Il grottesco di Bachtin e la commedia di Aristofane

(pagine 766-782)

Abstract: References to Bakhtin’s grotesque are now commonplace in the studies on Aristophanes. The purpose of this paper is to complicate the way Bakhtin’s concept has been interrogated so far both by classical philology and literary theory. Taking into consideration one of the most important themes of Archaia, the body, it appears that Aristophanic comedy is not, as has so far been assumed from Bakhtin himself onwards, an unproblematic case of pure grotesque but, on the contrary, that it discusses and problematizes the grotesque worldview; the result is a new, completely original stance on the body, literature and the world.

Keywords: Aristophanes, Greek Attic comedy, Michail Bakhtin, Grotesque, Body

Maria Serena Mirto

Tradizione mitica e lavoro onirico nei Dialoghi con Leucò di Cesare Pavese

(pagine 783-806)

Abstract: In the Dialogues with Leucò Cesare Pavese remolds the classical sources according to criteria that seem to reproduce the mechanisms of dreams analyzed by Freud in Die Traumdeutung: as well as dreams, mythic narratives disguise their meanings, so that we must dig beneath the manifest content in order to get to their symbolic core. Furthermore, as Pavese remarked frequently, literary writing resembles the process of “dream-work”. By identifying examples of displacement, inversion, subtraction, condensation, and also of secondary revision, this paper shows how Pavese reworks the legacy of the Classical tradition in unexpected ways.

Keywords: Pavese, Dialoghi con Leucò, Traumdeutung, Classical sources, Dream-work, Displacement, Condensation, Subtraction, Inversion, Secondary revision.