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La follia nelle *Baccanti*
(pagine 435- 443)

Abstract: This essay examines the pervading and ambiguous usage of terms indicating madness in Euripides' *Bacchae*: they apply both to Pentheus as "theomachos" and to the religion he refuses. This religion, then, sneakily penetrates Pentheus himself, producing a second madness and, at the same time, the paradoxical identity between punishment and conversion.

Keywords: Bacchae, Madness, Euripides, Religion.

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Il Περὶ θεῶν di Protagora
Un nuovo tentativo di ricostruzione
 (pagine 444-469)

Abstract: The present paper will deal with the main problems concerning the famous incipit of Protagoras' Περὶ θεῶν (80 B 4 DK = 31 D 10 LM), where the sophist affirms that he is unable to know if the gods exist or not. First, we will consider some questions related to the *constitutio textus* and we will then go on to analyze the biographical tradition concerning Protagoras' persecution, quoted from most sources of this fragment. In conclusion, we will try to read the text within the context of the preceding philosophical and literary tradition and to analyze it in the light of other Protagorean texts, in order to understand the sophist's point of view on gods and religion.

Keywords: Protagoras, Gods, Religion.

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Arato e i Latini
Una nota sul signum *dei buoi (Arat. 954-955)*
(pagine 470-485)

Abstract: The aim of this article is to reconsider a well-known passage of Aratus' *Phaenomena* and its Latin translations. The analysis deals with the texts of Cicero, Varro of Atax, Virgil and Avienius, and focuses particularly on a lexical problem by Cicero's *Aratea*, consisting in the explanation of the word *mollipes*. Virgil's rewriting of Aratus in the first book of *Georgics* is then discussed in detail in order to demonstrate the presence of a "window reference" so far undiscovered, which may shed light on Avienius' version of the meteorological sign examined in the present paper.

Keywords: Cicero, Varro of Atax, Virgil, Avienius, Hápax legómenon, Allusive art.

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Autoridad religiosa y autoridad política en *De haruspicum responso* de Cicerón
(pagine 486-500)

Abstract: The aim of this paper is to analyze the relationship between religious knowledge and belonging to the group of the *boni cives*, as formulated by Cicero in his speech *De haruspicum responso*. We argue that, both when he rejects Clodius' accusations and when he presents his own interpretation of the *responsum*, Cicero claims the correlation between knowledge of *religio* and political *auctoritas*. Then we turn to the definition of *deteriores cives* in order to observe how Cicero includes Clodius in this group, excluding him from the group of *boni cives*, because of his violation of every single religious norm and his conspiration against the harmony of the *optimates*. Finally, we present an analysis of the sources of religious authority and its connection to the Roman identity as presented in sections 18-19 of the speech.

Keywords: Cicero, *Haruspices*, Religion, Clodius.

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An Unidentified Acrostic in Virgil (*georg*. I 409-414)
(pagine 501-506)

Abstract: The present article argues that Virgil's celebrated onomastical acrostic MA VE PU (*georg*. I 429-433) is preceded by an unidentified acrostic which likewise goes upwards: p ̄i ̄n[n]-a-t-i (*georg*. i 409-414). Just as ma ve pu is inspired by Aratus, so *p-i-n[n]-a-t-i* glosses an Aratean crux in the passage of the Phaenomena that Virgil is imitating here.

Keywords: Acrostic, Aratus, *Pinnatus,* Virgil, *Zetema*.

Giovanni Zago
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Nam primi cuneis scindebant fissile lignum
Per l'interpretazione di un verso delle Georgiche *di Virgilio (I 144)*
(pagine 507-513)

Abstract: This article provides a thorough analysis of Verg. *georg*. I 144 *nam primi cuneis scindebant fissile lignum*, whose Epicurean background is here noticed for the first time. It is suggested that the philosophical source of *georg*. I 144 may be Philodemus' treatise *On Property Management* (Περὶ οἰκονομίας). It is also shown that this Virgilian verse has the function of harmonizing two seemingly incongruous passages in the *Georgics*, *i.e*., the "theodicy of labour" (I 118-159) and the *makarismos* of the farmers at the end of book II (458-540).

Keywords: Vergil, *Georgics*, Philodemus, Περὶ οἰκονομίας, Theodicy of labour, Golden age.

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Quaerenti plura legendum?
Nota testuale a Ov. trist. *I 1, 21-22*
(pagine 514-523)

Abstract: In this paper it is suggested that at Ov. *trist.* I 1, 21 *teque dabis tacitus quaerenti plura legendum* should be read instead of *atque ita tu tacitus – quaerenti plura legendum*. Comparison is made with Mart. XII 2, 15, where a very similar turn of phrase is found in a poem where dense allusions to the elegy run very deep.

Keywords: Ovid, *Tristia*, Textual criticism, Literary interpretation.

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Elementi argonautici nel monile di Armonia (Stat. *Theb*. II 269-305)
(pagine 524-536)

Abstract: This paper deals with some intertextual aspects of Harmonia's necklace as described by Statius (*Theb*. II 269-305). Among the many nefarious components of the jewel, three are related to the Argonautic saga, namely Hesperides' apples (vv. 280-281), the Golden Fleece itself (v. 281), and the girdle of Venus (vv. 283-284). It is argued that through intertextual references to both Apollonius Rhodius (IV 1406-1407) and Valerius Flaccus (V 241-262; VI 429 ss.) Statius manages to convey a pejorative nuance to these elements. This is what makes them worth being included in the evil necklace. Consequently, this *ekphrasis* seems to acquire darker connotations by means of the repeated allusions to the Argonautic myth, in particular to Valerius Flaccus' *Argonautica*.

Keywords: Statius, Harmonia's necklace, Argonautic myth, Valerius Flaccus, Hesperides' apples, Golden Fleece, Girdle of Venus.

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Sul significato di *mitis* in due passi della *Tebaide* di Stazio (I 334; II 382)
(pagine 537-542)

Abstract: The current interpretation of the adjective *mitis* in two passages of Statius' *Thebaid* (I 334; II 382) referring to the cities of Corinth and Eleusis seems to be quite unsatisfactory, and led to an unnecessary conjectural emendation of the former. An in-depth analysis of the literary purposes of the two sections containing these lines, however, prompts to detect some kind of mythological allusion in the use of *mitis*: the two cities were important stages of Theseus' juvenile travel from Troezen to Athen, and *mitis* must refer to his killing of the brigands Sinis and Cercyon. If this interpretation is correct, then *mitis* must be considered as an equivalent of the Greek terms ἥμερος and ἡμερόω.

Keywords: Statian Geography, Ovidian Intertextuality, *mitis* and ἥμερος, Theseus in Statius, Civilization of Greece.

Nicola Lanzarone
Università di Salerno

Nota a Lucano IV 249-250
(pagine 543-544)

Abstract: A passage from Lucan's *Bellum civile* and two from Seneca's *De ira* highlight the paradox of the hatred without reason that feeds itself by showing no pity for its victim.

Keywords: Hatred, Lucan, Seneca, Tacitus, Paradox.

Tatiana Cordone
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Gravissima confusio
Didattica del participio nella scuola tardo-latina
(pagine 545-564)

Abstract: The article describes the most common teaching methods used by the late Latin grammarians in order to teach the Latin language and, in particular, the participle. In their chapters *De participio*, *magistri* suggest various tricks to better memorize the toughest rules about the participle: indeed, it's a part of speech with a lot of features, taken both from noun and verb. The difficulty of distinguishing participles from nouns, the form of a dialogue and the formation of participles are just few examples which these teaching methods deal with.

Keywords: *Artes grammaticae*, Teaching methods, Latin language, Participle.

Gianenrico Manzoni
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(pagine 565-575)

Imitatores autem veritatis histriones
Giudizi e pregiudizi sugli attori nel mondo romano

Abstract: Going against the current of an increasing both plebeian and aristocratic popularity, since 115 BC attempts at blocking some theatre shows, together with public displays of discredit on the actors, have been registered. The desertion of the recitation of quality theatre texts seems to be at the base of this denigration. The strong disapproval, which they are subjected to, is a moral and technical-professional one, but it has also a legal nature. However the people of the theatre enjoy a particular success in private: this incoherent judgment provokes the indignant comment of Tertullian, who detects how the Romans love those whom they punish later, and magnify art but express censorship towards those who practice it.

Keywords: Denigration, Incoherence, *actor*, *orator*, Truth, Falsity.

Antonella Bruzzone
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(pagine 576-582)

L'ira di Venere in Apuleio e in Draconzio

Abstract: Verg. *Aen*. I 664 ff. and Ov. *met*. V 365 ff. serve as poetic models for the episode in Dracontius' *Hylas* (*Romul*. 2) where Venus succeeds, with Cupid's aid, in subjecting the Nymphs to the force of love. To these must be added Apul. *met*. IV 29, 5–31, 3: here Venus, jealous of Psyche's beauty, addresses Cupid in order to punish her rival.

Keywords: Apuleius, Dracontius, Venus, Cupid, Psyche, Nymphs, Intertextuality.

Fabio Vendruscolo
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(pagine 583-595)

Ateneo e Dioscoride
Le ultime fatiche dell'umanista Ermolao Barbaro e il codice Par. gr. 3056

Abstract: The paper concerns a ms. by Athenaeus (Par. gr. 3056) mainly in the hand of the well-known Venetian humanist Ermolao Barbaro, who copied it in 1482. Combined evidence from notes in the ms. itself, historical sources, Barbaro's writings, textual relationships, paleography show that the missing initial part of the text was drawn, when the humanist was in Rome (1490-1493), through the Laur. Plut. 60.1, from the lost Vatican ms. of the *Epitome* X, and exploited for his *Castigationes Plinianae* and *Corollarium Dioscoridis*. A note written on a sheet where a medical prescription had previously been copied could imply that Barbaro's work was interrupted, near its conclusion, as he got sick and then died of plague in few days.

Keywords: Athenaeus, Dioscorides, Greek manuscripts, Humanism, Ermolao Barbaro.

María Isabel González Arenas
Universidad de Murcia
(pagine 596-616)

Una Electra cubana
Electra Garrigó *de Virgilio Piñera*

Abstract: This article analyses *Electra Garrigó*, the most studied work by the Cuban playwright Virgilio Piñera (1912-1979), in which there is a diegetic transposition of the mytheme of Electra, and the least examined aspects are underlined through a transtextual reading which stresses the importance of the western tradition in Cuban literature. Piñera's elaboration of the myth of Electra is founded on existentialist philosophy. The scenario of the history of the Atreides is significantly modified: the setting in place is not Argos, but La Habana; the setting in time is contemporary to the author's one, the characters do not act under the effect of the heroic, tragic reasons of the Greek polis, but reflect the transformation of the social class. The playwright exaggerates the role of the classical characters, which become hyperbolic: he makes fun of them, simplifies them, or makes them banal, by creating antiheroic figures and therefore demystifying them.

Keywords: Electra, Cuban Theatre, Virgilio Piñera, Transtextuality, Sophocles, Demystification.

Beatriz de la Fuente Marina
Universidad de Salamanca
(pagine 617-627)

Emociones y antiemociones en la *Fedra* de Unamuno y en *Phaedra's love* de Sarah Kane
Un análisis mitocrítico desde las fuentes

Abstract: The analysis of emotions in a given myth over time offers great incentives: it allows us to establish which emotional episodes are essential and which, according to specific interpretations, dispensable. We have selected two *Phaedras*, one from the beginning (Miguel de Unamuno, 1910) and another one from the end of the 20th century (Sarah Kane, 1996). A priori, as announced in their programmatic prologues, they present two antithetical emotional universes, due to their being inserted in two different cultural systems. We will not lose sight of the sources as their authors declare them to be: Euripides (5th century BC) and Racine (17th century) for Unamuno, Seneca (1st century AD) for Sarah Kane.

Keywords: Miguel de Unamuno, Sarah Kane, Hippolytus, Phaedra, Mythocritics, Social psychology.