

Albio Cesare Cassio

(Sapienza-Università di Roma)

RECENTIOR, NON DETERIOR. Uno sguardo alla lingua di Iliade xxiv

(pagine 29-38)

Abstract: This article deals with a number of linguistic innovations found in Iliad xxiv. Two passages (25-30, 97-102) are examined in detail, and a list of problematic forms can be found in the Appendix. The emphasis is on the short-sightedness of some ancient scholars, as well as innovations that usually go unnoticed since they look deceptively banal.

Keywords: Epic Language, Linguistic Innovations, Ancient Homeric Scholarship, Judgement of Paris.

Franco Ferrari

(Università dell'Aquila)

A DEBITA DISTANZA. Achille nel xxiv dell' Iliade

(pagine 39-48)

Abstract: In the last song of the *Iliad* Achilles yields to the pity aroused in him by the words of Priam and ends up seeing in him the mirror image of his own father Peleus. However, this emotional wave and this process of identification with the suffering of the other man are at times counterbalanced by an opposite inner stance by which the young hero tries to distance himself from the old king in order to contain a pathetic tension that would risk confusing their roles. Within this framework there is also a discussion about the meaning of the participle *ejpikertomevwn* at lin. 649, variously understood in the past but to be traced back to the irony encapsulated in the reaction of Achilles to the appeal of Priam of lin. 635: actually, an appeal felt by Achilles, as it emerges from the verbal echo of lin. 650, being too impatient and urgent.

Keywords: Achilles, Priam, Anger, Pity, Verbal Abuse.

Anton Bierl

(Universität Basel)

LÖSUNG IN DER SCHWEBE DURCH PROVOKATION. Metanarrative Überlegungen zum Aufschub und Ende der Erzählung in den Lytra (Ilias xxiv)

(pagine 49-74)

Abstract: In a close-reading of *Iliad* xxiv from a metanarrative perspective this paper shows how Achilles as the internal instance of retardation notoriously delays the release of Hector's body (*lysis*). Therefore the completion of this *lysis* does not coincide with another *lysis*, the *dénouement* or closure of the plot. In accordance with the process of monumentalization Achilles, assimilated to the voice of the narrator, creates expansion through his characteristic speech-acts. His flyting, agonistic abuse and provocative teasing of Priam lead to tensions that impede a complete reconciliation and a prompt closure in harmony. Thus for a long period of time the release, i.e. the possible *dénouement* or "resolution" (*lysis*) of the plot's intricacies, remains open and is almost about to fail. Even once the *lysis* of Hector's body is finally achieved – it is the will of the gods or a narrative necessity –, the end (*telos*) of the *Iliad* is again delayed. The actual ending consists in focusing on Priam's return to Troy and on the mimetic-performative representation of ritual lament about Hector to convey some sense of ritual closure. But even then – after the funeral executed during the cease-fire – the narration opens up again in a circular return to battle. An interpretation in purely humanistic terms, i.e. in the sense of a teleological development to humanistic values, has only a rudimentary foundation, but mirrors a secondary phenomenon of the later reception to be re-projected onto *Iliad* xxiv. Rather, in the extreme situation of mourning Priam and Achilles come to a human understanding only for a very brief moment. From an anthropological insight into human suffering the enemies come to a deeper mutual acknowledgement. However, the alleged humanity is based on an archaic idea of a pitiful and miserable existence. And even at this point they seem to admire each other already in view of their future status of heroes. Moreover, Achilles tends to play down and brush aside his responsibility

by deflecting it onto a higher level. He must yield to the will of the gods, but he complies with it only reluctantly. Therefore after showing pity just in an instant Achilles continues applying his language of mockery and sarcastic provocation. Thus, instead of analyzing the scene on the basis of the psychology of naturalistic characters, it seems more productive to understand it in purely narrative terms. His function of retardation can only materialize through ambivalent traits of inconsistency, in a figure of fissures and discontinuities that come to the fore in a detailed communication analysis. Peace based on humanistic values or even pacifistic ideas are anachronistic concepts for the *Iliad*. Its narrative nature rather meets the requirement of a text that evolved to monumental size. In sum, the *Iliad* needs the problematic Achilles behaving as he does.

Keywords: *Iliad* 24, Closure, Metanarratology, Achilles, Communication Analysis, Flying, Agonistic Speech, Retardation, Narrative Function, Expansion, Monumentalization, Tension, Pity, Humanism.

Giuseppe Lentini

(Sapienza-Università di Roma)

“SEGNARE” LA FINE. *L’ultimo libro dell’ Iliade e la fine dell’ Odissea*
(pagine 75-92)

Abstract: This paper discusses the strategies of closure that can be seen operating in the last book of the *Iliad*, drawing special attention to some hitherto neglected connections between *Iliad* xxiv and the first part of the poem. It seeks also to highlight some similarities between the end of the *Iliad* and the supposed end of the “*Odyssey*” at XXIII 296, as testified by a much discussed scholion quoting Aristophanes of Byzantium and Aristarchus as its sources.

Keywords: Homer, *Iliad* xxiv, End, Closure, *Odyssey*.

Filippomaria Pontani

(Università Ca’ Foscari, Venezia)

“BACIAMO LE MANI”. *Un gesto dibattuto, i vincitori e i vinti*
(pagine 93-110)

Abstract: The two most remarkable contemporary *Nachdichtungen* of *Iliad* xxiv both focus on Priamos’ gesture of supplication towards Achilles. The exact mechanism of this gesture, which Homer describes in lines 478-479 and 504-506 of book XXIV, has raised various doubts among modern scholars, chiefly because of the two possible syntactical interpretations of line 506. A hitherto neglected scholium to this line (recovered from the margins of an incunable, and penned by no less a scholar than Guillaume Budé) may help reconstruct the ancient controversy on the specific Homeric line, and thus invite a fresh consideration of the related philological debate, as well as of the wider micro- and macro-structure of book XXIV, as concerns its ideological implications and the idea of the reciprocity and role-exchange between the winners and the defeated, under the shadow of an inescapable *condicio humana*.

Keywords: Homer, *Iliad*, Achilles, Priamos, Guillaume Budé, Homeric *scholia*, Human Condition.

François Lissarrague

(EHESS/Anhima, Paris)

BREVES OBSERVATIONS SUR LA RANÇON D’HECTOR, MISE EN IMAGES
(pagine 111-116)

Abstract: This paper discusses the way Attic vase painters have represented the ransom of Hektor, mainly using iconographic schemes of funerary rituals (prothesis and ekphora), as well as the objects in the picture (gifts, weapons) as markers of the tensions involved by the situation.

Keywords: Achilles, Hector, Priam, Vase Painting, Funerary, Rituals.

Mario Labate

(Università degli Studi di Firenze)

LA MISSIONE DI FURIO E AURELIO. *Strategie di comunicazione in Catullo 11*
(pagine 117-127)

Abstract: This article discusses some controversial issues about the interpretation of Catullus' c. 11, trying to highlight the intertwining of different communication situations and destination plans concerning Catullus, Furius and Aurelius, Lesbia, the circle of friends. A meaningful intertextual relationship between v. 19 and the prologue of the Thais of Menander has been identified.

Keywords: Catullus, Literary Communication, Lesbia, Thais, Menander.

Amelia Moro

(Università degli Studi di Genova)

L'UTILIZZAZIONE DI TUCIDIDE NELLA VITA DI NICIA DI PLUTARCO
(pagine 128-144)

Abstract: The aim of this article is to investigate how Plutarch used Thucydides' work as historical source for his Life of Nicias, offering an overview of the techniques through which he selects, adapts and manipulates his sources producing something new, personal and original, suitable for the interpretation he intends to convey about the main character's life.

Keywords: Plutarch, Thucydides, Parallel Lives, Nicias, Alcibiades.

Giulia Ammannati

(Scuola Normale Superiore)

IN MARGINE. *Correzioni fraintese nelle Metamorfosi di Apuleio*
(pagine 145-155)

Abstract: The paper proposes new conjectures to some *loci corrupti* of Apuleius' *Metamorphoses*: in all of these cases the error seems to depend on ancient marginal corrections, which have been misinterpreted by a subsequent copyist and inserted in the wrong place.

Keywords: Apuleius, Laur. Plut. 68.2, Sallustius, Marginal Corrections.

Lara Nicolini

(Università degli Studi di Genova)

LA PAGINA DELLA SFINGE. *L'enigma di Antioco nella Historia Apollonii regis Tyri*
(pagine 156-162)

Abstract: The first and most important *aenigma* of the *Historia Apollonii regis Tyri* is paradoxically the only one that remains unsolved in the whole story: neither it is actually explained by the protagonist nor it has yet received a definite answer by modern scholars. For this passage, on the contrary, the main commentaries provide only generic interpretations and/or different possible links to the main plot, rather than a real, convincing solution. This article proposes a new, simple explanation for the apparently inconsistent riddle, a solution some way "found in the books" and a possible "title" for it.

Keywords: *Historia Apollonii Regis Tyri*, Riddle, *Aenigmata*, Oedipus, Incest.

Andrea Cerica
(Università di Pisa)

PASOLINI, COPPOLA E LUCILIO. *Per una ajrcaiologiva del Vantone*
(pagine 163-183)

Abstract: This paper is an introduction to *The Vantone*, i.e. Pasolini's translation of Plautus' *Miles gloriosus* into Roman dialect: firstly, by means of archival research, I will reconstruct the «educazione puritana» that Pasolini recalled and asserted against the attacks of critics (in other words, his classical education: embodied by Carlo Gallavotti and Goffredo Coppola); secondly, both by considering the link between Lucilius and Plautus discussed during Coppola's academic course (Bologna University, 1940-1941) and in light of the following echoes of Lucilius in Pasolini's prose works and poems (more and less coeval with the translation of Plautus' play), *The Vantone* will be read as an oeuvre simultaneously creative and reliable, as well as touching the Menippean tradition – which has already been studied by two experts on Pasolini, but without any mention of this biting translation for the stage.

Keywords: Comparative Literature, Translation Studies, History of Classical Scholarship, Pier Paolo Pasolini, Italian Studies, Plautus, Lucilius, Classical Philology, Goffredo Coppola.

Paolo Lago
(Università degli Studi di Padova)

«QUALCHE CHILO DI PASTA, 'NA BELLA DAMIGIANA». *Le attualizzazioni del Vantone di Pier Paolo Pasolini*
(pagine 184-194)

Abstract: The essay focuses on “updatings” in the *Vantone*, the translation from Plautus' *Miles gloriosus* in a curtain raiser Roman dialect made by Pier Paolo Pasolini in 1963. Many words, situations, characters are readapted to the society of first Sixties. However these aren't inappropriate modernizations, but a very cultural adaptation to the universe of modern curtain raiser.

Keywords: Translation, Modernization, Updating, Theatre, Curtain Raiser.

Giovanni Menestrina
(Trento)

«SIGNORE, INSEGNACI A PREGARE...». *Ancora sulla traduzione del Pater*
(pagine 195-212)

Abstract: The amount of secondary literature on the Lord's Prayer is endless; yet, it allows for further, wider discussion – not as much on the reconstruction of its text, though, as on the relationship between its two textual forms (Lc 11, 2-4, with five invocations, and Mt 6, 9-13 / *Didaché* 8, 2, with seven). Also very debated is the problem of translating the Lord's Prayer into modern languages, particularly into Italian, where the daily (*epiousios*) bread, the forgiveness for debts/sins, the supplication for help when tempted, and the rendering of “from evil” (*apo tou ponerou*) are the most controversial passages. Furthermore, the Lord's Prayer as recited in the Mass in Italian needs to be translated in a way that balances the traditional interpretation with the official interpretation of the Catholic Church as promoted by the Italian Episcopal Conference (CEI).

Keywords: Lord's Prayer, Q source (Lc 11, 2-4 / Mt 6, 9-13), *Didaché* 8, 2, Translation, Order of Catholic Mass.