Francesco Mori
(Università degli Studi di Parma)

Socrate, Palamede e l'empio processo
Declinazioni di un topos *da Euripide a Senofonte*
(pagine 211- 219)

Abstract: The myth of Palamedes, known to the Athenian public thanks to Euripides' homonymous work, enjoyed a fortune as great as that it was revitalized by Greek fourth century prose treating Socrates' trial. The hero was perceived as *figura Socratis* because of the common destiny they shared.

Keywords: Socrates, Palamedes, Tragedy, Euripides, Greek Prose, Xenophon.

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Some thoughts on the Socratic use of Iliad *X 224 in Plato's* Protagoras *and* Symposium
A Dialogical Context Previous to the Dialectic Method?
(pagine 220-241)

Abstract: The aim of this paper is to understand some meaningful aspects of the Socratic use of *Iliad* x 224 in Plato's *Protagoras* and *Symposium*. In these dialogues the Homeric reference appears in different contexts, but Plato's Socrates applies it in the same way and seems to indicate it as a relevant step for the implementation of the dialectic method. Socrates is not only provoking his interlocutor, but rather making a comparison between the dialogue's scene and the context involving Diomedes and Odysseus' in *Iliad* x. Ultimately, the use of this reference shows that a dialogical interplay to achieve a common purpose is a precondition for the Socratic dialectic. This previous cooperation between Homeric characters is emphasized by Plato's Socrates and is derived from a specific soul's manifestation.

Keywords: Homeric Reference, *Iliad* x, Plato's Socrates, Dialogical Interplay, Dialectic Method.

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Polemone di Ilio e la sua opera Προς Τίμαιον
(pagine 242-259)

Abstract: All the fragments of the Πρὸς Τίμαιον by Polemon of Ilion concern scholarly issues. Since none of them contains evidence of direct polemic, it is unclear whether the work addressed to Timaeus had a polemical nature or was instead a more general reply to the historian of Tauromenium. In all likelihood Polemon's work included both views that conflicted with those of Timaeus and additional information. If there was indeed a contrast between the two, it very probably concerned literary subjects and scholarly details rather than issues of historical interpretation. Other writings ascribable to the perieget of Ilion are polemical and the possibility that the Πρὸς Τίμαιον is an ἀντιγραφή cannot be completely ruled out.

Keywords: Fragments, Polemon of Ilion, Timaeus of Tauromenium

Francesca Gazzano
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La Lidia di Plinio il Vecchio
(pagine 260-279)

Abstract: The essay takes into consideration the encyclopaedic work of Pliny the Elder –his *Natural History* – as a test-case to collect and study the information he gives about the region of Lydia, in a double direction: on one side, it discusses the data he offers about the mythical and historical past of the Lydian kingdom from a "Greek" perspective, for their historical and historiographical value; on the other side, it takes into account Pliny's description of Lydian geography and economy in his times, analysing them from a "Roman" point of view. The aim is to advance some methodological observations about the value of Latin texts as "cover-texts" for Archaic Greece (and Lydia) history.

Manuel Galzerano
(Università degli Studi Roma Tre)

Four Notes on Lucretius and a Note on Manilius
(pagine 280-290)

Abstract: This article consists of four notes on the text of Lucretius and a note on the text of Manilius. The common denominator of these notes is the use of intertextuality as a text critical tool. In Lucr. v 396, intertexts provide arguments in favor of the variant reading *ambiens* of ms. L, clarifying the vague expression *multa perussit* as an allusion to the origin of the Milky Way. In Lucr. v 1214, intertextual links allow rejection of Bentley's emendation *solliciti motus* in order to accept Romanes' *tam taciti motus*. In Lucr. i 1085-1086, intertexts seem to confirm Marullus' inversion, saving v. 1085 from athetesis. Moreover, they provide a new explanation of v. 1086 as an expression borrowed from the juridical vocabulary. In Lucr. ii 1173-1174, intertextuality supplies new arguments in favor of Voss' conjecture *ire ad capulum* against the transmitted text *ire ad scopulum*. In the end, it also helps to solve a textual problem in Manilius (i 895), accepting the transmitted text *novum sepulcrum* instead of van Wageningen's emendation (*hominum sepulcrum*).

Gianpiero Rosati
(Scuola Normale Superiore)

Enigmi e paradossi in Marziale (IV 3 e IV 18), o l'epigramma come teatro della vita
(pagine 291-299)

Abstract: Martial's epigram IV 3 shows amazing analogies with the typical technique of enigma. A comparison with the collection of the late-antique poet Symposius seems to confirm the thesis that sees the origin of the enigma-form as an evolution (and empowerment) of epigram. Another epigram, IV 18, is also connected to enigma: it stages the "perfect crime", and shows how poetic language can become a mirror of the reality paradoxes.

Marta M. Perilli
(Scuola Normale Superiore)

Le armi improprie di Sceva
Suggestioni dalla Centauromachia *ovidiana in Lucano (VI 169-179)*
(pagine 300-311)

Abstract: Two distinctive elements of Scaeva's epic *aristeia* (Lucan. VI 169-179) are taken into consideration in this article: the use of "irregular" weapons (a pile of allied corpses and the ruins of the crumbling wall of a fort), and the attack made on two enemies, crushing one's head with a stone and setting the other's hair and beard on fire. Firstly, the assortment of weapons used by Scaeva enhances the hyperbolic nature of his actions to the point of equating them to those of an entire army. Secondly, an in-depth analysis of lines 176-179 prompts us to detect a complex intertextuality between Lucan's passage and both the *Aeneid* (a widely recognised model), and Ovid's *Centauromachy* (specifically Ov. *met*. XII 287-289, and Ov. *met*. XII 271-279). Furthermore, Ovid's model allows Lucan to ultimately make a literary allusion to Hom. *Od*. IX 378-394. I argue that in Sceva's *aristeia* the perversion of civilized values caused by the civil war is reflected both in the kind of weapons used by Scaeva and in his actions, which differ from those of the Homeric and Virgilian hero.

Keywords: Lucan, *Scaeva*, Ovid, Lucan's Intertextuality, *aristeia*, Weapons, Centauromachy, *Metamorphoses*.

Francesco Grotto
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«Egregivs formaqve animisqve»
Un Marcello "virgiliano" in Stazio, Silvae *IV 4*
(pagine 312-319)

Abstract : In *silv*. IV 4 Statius outlines an encomiastic portrait of Vitorius Marcellus alluding to Virgil's description of the young Marcus Claudius Marcellus in *Aen*. VI. Statius not only recalls textual elements form the *Aeneis*, but also shapes a character coherent with Virgil's conception of *uirtus*, so that Vitorius Marcellus appears to be a Virgilian hero, excellent because of his physical characteristics and aptitude for war as well as his moral qualities: *egregius formaque animisque*.

Keywords: Statius, *Siluae*, Marcellus, Virgil, *Aeneis*, Allusion.

Davide Paolillo
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Sul numero dei libri degli *Annales* e delle *Historiae* di Tacito
Un riesame della questione (pagine 320-344)

Abstract: There are two main hypotheses generally taken into account about the number of books in Tacitus' major works: one assigns sixteen books to the *Annals* and fourteen to the *Histories*, the other – which is predominant in recent literature on Tacitus – eighteen to the *Annals* and twelve to the *Histories*. In this paper, it is argued that there are reasons to suspect that the latter view is flawed, and that the *Histories* originally comprised more than twelve volumes. The arguments presented also attempt to demonstrate that, even if Tacitus wrote eighteen books of *Annals*, it is anything but certain that the *Histories* consisted of only twelve books. Adequate space is devoted to the discussion and rejection of the hypothesis (put forward by Timothy D. Barnes and endorsed by other scholars) according to which a brief sentence in the *Chronicles* of Sulpicius Severus (II 29, 5), referring to Nero's death, could represent a fragment of the final section of the *Annals*, now lost.

Keywords: Tacitus, *Historiae*, *Annales*, Hexads, Nero.

Morena Deriu
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The Draught of Circe and the Songs of the Sirens
Satire in Lucian's On Dancing
(pagine 345-361)

Abstract: The aim of this article is to investigate the satirical traits Lucian attributes to the genre of dance and its performers, namely, the dancers who were famously criticised by other educated contemporaries for their corrupting effeminacy. In *De saltatione*, these peculiarities justify the author's apparent incoherence with the rather depreciatory attitude he takes towards dancers in other writings (cfr. *apol*. 5, *merc. cond*. 27, *Nigr*. 15, *pseudol*. 19) and further explain the seeming distance from the contemporary gender stereotypes which pervade his works elsewhere (cfr. *e.g*. *ind*. 23, *eun*. 6, *rhet. praec*. 4, 11)

Keywords: Lucian, *De saltatione*, Satire, Dance, Pantomime, Rhetoric, Parody, Conversion.

Michele Solitario
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La πολυφωνια filosofica nelle orazioni di Massimo di Tiro
(pagine 362-375)

Abstract: This contribution examines the meaning of the concept of philosophical πολυφωνία in the *corpus* of orations of Maximus of Tyre. On one side, the author acknowledges the contentious πολυφωνία between the philosophers of his time a πολυφωνία that Maximus' contemporary Lucian of Samosata often (and efficaciously) makes fun of – and, on the other side, Maximus undertakes to counter the often disconcerting spectacle offered by squabbling philosophers by presenting his own kind of philosophical πολυφωνία, which – taking as its model the great poems of Homer, which successfully produced a convincing harmony out of a wealth of diverse elements – uses its rhetorical abilities to guide its followers towards a harmonious expression of valuable moral insights.

Keywords: First Sophistic, Antisthenes, Second Sophistic, Homeric Reception, Skepticism.

Alessandro Schiesaro
(University of Manchester)

Claudian's *De raptu* III 126-127 *Ceres' Intertextual Unconscious*
(pagine 376-378)

Abstract: The falling of a garland from Ceres' head at *de raptu Proserpinae* iii 126-127 is interpreted, in connection with a Senecan intertext, as an implicit reference to the goddess' unspoken sense of guilt for abandoning her daughter.

Keywords: Claudian, Seneca, Intertextuality, Unconscious.