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Guido Paduano

(Università di Pisa)

Dal particolare filologico all'universale letterario

(pagine 427-434)

Abstract: The principle expressed by Péter Szondi, according to whom the data arising out of the philological analysis should be used as "suggestions" to consistently understand the poetic text, is applied to two main problems in Euripides: the *Alcestis*' epilogue and the great *Medea*'s monologue.

Keywords: Szondi, *Alcestis*, *Medea*, Snell.

Gianna Petrone

(Università degli Studi di Palermo)

Dal nome di Maia allo specifico letterario di Plauto

Divagazioni sulla filologia

(pagine 435-443)

Abstract: The name of Maia carries with it Horatian echoes. Mercury, son of Maia, was in fact celebrated by Horace as the creator god of language and poetic word, according to the reading of *carmin.* I 10 given by Pasquali. The great scholar with his "allusive art" provides the example of a philology that includes literary interpretation. The history of Plautinian philology ran the risk of literary prejudice but found confirmation of the accuracy of its criteria, arriving with Fraenkel to grasp the literary specificity of Plautus. This can also be read in the frequent metaliterary statements of poetic scattered in the comedies.

Keywords: Horace, Pasquali, Plautus, Philology, Literary Specificity.

Alessandro Grilli

(Università di Pisa)

Filologia vs ermeneutica

Paradigmi epistemici a confronto

(pagine 444-460)

Abstract: Philologists and literary critics show an alarming tendency to regard each other's discourse as, respectively, dull paraphrasis and abstruse mumbo-jumbo. This paper aims to explore some basic theoretical assumptions of each of the two approaches to classical texts in order to highlight some of their specific traits. The purpose of this analysis is to show that both philology and literary criticism give their best when working synergically. This is demonstrated by means of a case study: a conjecture by Martin L. West on Aristoph. *nub.* 880 is analysed in order to show how textual criticism, even if based on the rigorous application of philological methods, can fail to achieve its own goals because of an insufficient consideration of literary meaning.

Keywords: Philology and Literary Criticism, Epistemology of Human Sciences, Literary Hermeneutics, Martin L. West, Aristophanes, *Nubes*.

Giacomo Amilcare Mario Ranzani

(Università degli Studi di Salerno)

The rebellion of Dumnorix and the second expedition to Britain

Events manipulation in Caesar's De bello Gallico v 1-7

(pagine 461-476)

Abstract: In this article I provide a stylistic commentary on the narrative techniques employed in Caesar's presentation of the events preceding the second British expedition and narrated in *Gall. v 1-7*. I firstly contextualise Caesar's second expedition to Britain in his uninterrupted search for new enemies. Then, I discuss the narrative organisation of the first five chapters of the book v and offer a close-reading and a rhetorical analysis concerning Caesar's account of the rebellion and execution of the Aeduan commander Dumnorix (*Gall. v 6-7*). In the end, I show how Caesar manipulated the narrative to conceal that the situation in Gaul in Spring 54 was so dangerous that it should have prevented him from leaving the continent.

Keywords: Latin Language and Literature, Caesar's *De bello Gallico*, Rhetoric, Rhetorical and Stylistic Analysis, Close-reading, Commentary.

Julián Aubrit

(Universidad Nacional de Córdoba)

El acusativo "griego" en Virgilio

(pagine 477-511)

Abstract: Virgil frequently uses a construction with very few previous instances (some of which are quite striking syntactic experiments): the so-called "Greek" accusative (essentially, an accusative referring to a part of the body syntactically related to a theoretically non transitive form). This paper revisits the still open question of the origin and syntax of this construction through a comprehensive analysis of Virgil's usage that starts from a complete inventory established according to explicit criteria, assesses the statistical basis for some claims repeatedly found in the literature, and considers the diachrony of the construction.

Keywords: Accusative with Non-transitive Forms, Accusative Referring to a Part of the Body, Virgil's Usage, Grecisms, Diachrony.

Isabella Tardin Cardoso

(University of Campinas, São Paulo, Brasil)

Nothing to Do with Bacchus?

Augustan Histories of Roman Theatre

(pagine 512-529)

Abstract This paper is dedicated to some literary accounts of the beginning and development of the theatre in ancient Rome, namely those found in Horace (*epist. II 1*, 139-213), Vergil (*georg. II 371-396*), and Livy (*Liv. VII 2*). The Greek proverb *Oudèn pròs tòn Diónyson!* ("That has nothing to do with Dionysus") may sometimes be taken literally here (when Dionysus/Bacchus happens to be mentioned in the Roman text under consideration). However, the focus is mainly on the broader sense of the expression: as a question of the pertinence of the way in which such literary accounts of religion and other cultural elements (such as *carmina*, *rusticitas* and war) are associated with the history of Roman theatre presented by Augustan authors. Ambiguities and contradictions among the authors and within each account underline the strategic role of the historical approach to the *ludi scaenici* in the texts. Despite their differences, all three

narratives emphasize the danger in following or controlling nature (including human nature) through theatrical performances and the power that performance and poetry still had in Augustan Rome.

Keywords: Dionysos, History of Roman Theatre, Horace's *epist.* II 1, Vergil's *Georgica*, Livy's *Ab urbe condita*.

Melanie Möller

(Freie Universität Berlin)

«videri forma potest hominis» (Ov. *met.* I 404-405)

Man's Creation in the Shadow of Prometheus

(pagine 530-543)

Abstract: In his version of men's creation within the frame of Prometheus and his descendants, Deucalion and Pyrrha, Ovid admits his reader into his writing workshop, in which a human laboratory can be found, too. Cosmology and human creation, in the form of aesthetic semiotics, are part of this poetic lab. This seems to be the ideal foundation for bringing myth to an end in the sense of German philosopher Hans Blumenberg, *i.e.* to deform it artistically in such a way that its constant elements cannot be recognised anymore. This idea is forced by the fact that not only Prometheus, but also his descendants are kept in a state of aesthetic distance from creation and its interpretation, as well.

Keywords: Myth, Blumenberg, Ovid, Metamorphosis, Receptive Transformation, Hermeneutics, Aestheticisation.

Biagio Santorelli

(Università degli Studi di Genova)

Il *debitor delicatus* tra due scogli (Ps. Quint. *decl. mai.* 9, 19)

(pagine 544-550)

Abstract : This paper offers a new interpretation of a vexed passage in the pseudo-Quintilianic *Major Declamation* 9. In par. 19, the speaker describes himself as a *debitor delicatus*, referring to his attitude towards a friend who rescued him at the cost of his own life; I suggest to interpret this phrase in the light of its only other attestation in the *Digest* (XIII 7, 25): the speaker is claiming that he is only bound to do what he promised (*i.e.* to support his friend's father), acting like a "fussy" debtor, without considering his friend's generosity.

Keywords: Ps.-Quintilian, *Declamationes Maiores*, *Gladiator*, *debitor delicatus*.

Francesco Berardi

(Università di Chieti-Pescara)

Modelli classici e autori cristiani.

Il lamento su Antiochia (Ioann. Chrys. stat. 2)

(pagine 551-572)

Abstract: The description of the conquered city, which constitutes a well-known topic of classical literature, is re-elaborated by John Chrysostom in the second homily *On the statues*. The rhetorical analysis of the text shows the connection between the author and the schools of Libanius and Menander of Laodicea. The homily evokes the tradition of the lament of the besieged city and anticipates the combination of the classical texts and Scripture that will be then developed by Byzantine literature.

Keywords: John Chrysostom, Antioch, Libanius, Rhetoric.

Francesco Pelliccio

(Università di Napoli “Federico II”)

Augusto nelle vesti di poeta greco

(pagine 573-588)

Abstract: In *Macr. Sat.* II 4, 31, a humble Greek poet (*Graeculus*) repeatedly begs Augustus to accept a praising epigram. To make him leave, the emperor himself plays the role of a poet: he composes an epigram *impromptu* and offers it to the *Graeculus*. In turn, the Greekling plays the role of an addressee of poetry and donates all of his money to the emperor, just a few *denarii*, and adds: «If I had more, I would give you more». Augustus has to laugh at the joke of the *Graeculus* and donates him a big sum. Analyzing this anecdote in the framework of the *testimonia* about Augustus as a Greek poet, I aim to show that the sentence uttered by the Greekling capsizes a common anathematic motive, which runs as follows: «O deity, if you give me more (than my present offering), I will offer you more in return». This motive was commonly used by Greek epigrammatists. In some late Hellenistic epigrams there is even an eulogistic shift in the employ of this *topos*, as the *laudandus* plays in these poems the very same role played by the god in the traditional formulation of the motive. So, Augustus is presented in the anecdote as an ironic, educated and open individual and, at the same time, is implicitly portrayed as a *deus praesens*, who immediately fulfills the wishes of his subjects. Although it can not be ruled out that the anecdote has undergone a remake process during the time, this Macrobian anecdote might be traced back to a *propaganda* to create a public *persona* of Augustus. In spite of its articulate structure, the anecdote can be seen as testimony to Augustus's knowledge of the Greek language as well.

Keywords: Anathematic epigram, Anecdote, Augustus, Epigram, *Graeculus*, Macrobius, Politics, Praise, *propaganda*.

Antonio Cascón Dorado

(Universidad Autónoma de Madrid)

Vestigios de Fedro en las fábulas de Aviano

(pagine 589-601)

Abstract: The purpose of this paper is to show evidence of Avianus's use of Phaedrus's work. It is clear that he knew Phaedrus's work very well, as shown in the use he makes of Phaedrus's prologues to write his Dedication to Theodosius as well in his imitation of *Fable III 7* to create his apologue of the dog and the lion (37). Moreover, Avianus seems to have taken on some of the Phaedrus's most remarkable ideas: the conflict between the poor and the powerful, the need to be content with the personal qualities that nature has given us, a pessimist attitude regarding *Fatum* and *Fortuna* in man's life. Avianus's fable of the peasant and the young bull (28) is likely to have been written after Phaedrus's *app.* 12. in order to refute the central idea in that piece of work: mercy and education can improve a rebellious personality.

Keywords: Avianus, Phaedrus, Fable Tradition, Ideological Influence, Use of Sources.