

*AITIA. Le cause del conflitto tra storiografia e pensiero politico*

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**THE AGŌN OF HISTORICAL MEMORY IN CLASSICAL GREECE**

(pagine 471-490)

*Abstract:* The assignment of historical causation and agency, and the establishment of memorialization, were often agonistic acts in classical Greece, competing not over the objective factuality of events, but over their interpretation and their value. This paper studies selected cases in the fifth and fourth centuries bce, centrally from Athens, where historians or others demonstrate their *awareness* of a causality debate by deliberately appropriating or negotiating the privilege of assigning explanations – and therefore meaning – to historical events.

*Keywords:* Agency, Memory, Funerary, Xenophon, Demosthenes, Aeschines, Hyperides.

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**FROM WAR-GUILT TO CAUSE. Polybius' Aitia in Context**

(pagine 491-514)

*Abstract:* This chapter re-examines Polybius' definition of causes (*aitiai*), along with the related terms *archē* and *prophasis*, and, in so doing, thoroughly re-evaluates Polybius' contribution to the ancient debate about causes of wars and the attribution of guilt (*Kriegsschuld*). Scholars have too often ignored the fact that Polybius develops his definition of causes at III 6, 6-7 with specific reference to the outbreak of wars. Examined against previous and contemporary approaches to causes (*aitiai*) of wars, including those of Herodotus, Thucydides, Demosthenes and Xenophon, Polybius' use of the key term *aitia* is shown to be strikingly original. Critically engaging with his predecessors, Polybius breaks with the traditional use of *aitia* of wars in the sense of "cause of complaint" and applies it in a broader, psychological sense closer to our own concept of "cause". He is the first ancient Greek author, that we know of, to do so. That also makes Polybius the first ancient Greek author to separate the explanation of wars from the attribution of guilt. This fundamental insight opens up a fresh perspective on Polybius' analysis of the causes of the Hannibalic War specifically and his – often misunderstood – position on the question of responsibility for that war, including the much-discussed passage III 30, 3-4.

*Keywords:* Polybius, *aitia*, *Kriegsschuld*, Explanation of Wars, Hannibalic War

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**ΘΕΟΥ ΠΑΡΑΓΟΝΤΟΣ. Responsabilité humaine et action divine dans les Guerres civiles d'Appien**

(pagine 515-529)

*Abstract:* Gods play a major role in the whole second book of Appian's *Civil War*. Especially in the Pharsalus campaign, τύχη and δαίμονες in association with other divine forces – contribute greatly to Cesar's victory and to Pompey's defeat. But in which way are Cesar and Pompey ultimately responsible for their decisions and actions, if gods apparently hold sway over them?

*Keywords:* Fortune, Human Responsibility, Divine Intervention, Appian, *Civil Wars*

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**LA PASSION DU CONFLIT. *Eris dans la Rhétorique d'Aristote***

(page 530-541)

*Abstract:* At the end of the last chapter of book III of *Rhetoric*, devoted to the last part of the speech, *i.e.* the epilogue, Aristotle presents a list of the emotions that must be aroused in the audience. This synthetic list concludes with ἔρις, a poetic term, which designates rivalry and the desire for conflict, which does not appear among the emotions of rhetoric and which does not belong to the philosophical vocabulary of Aristotle. However, here the spirit of rivalry designated by the ἔρις constitutes a fundamental element in Aristotelian rhetoric: it not only represents the synthesis of the main social emotions to be aroused in order to persuade but it also embodies one of the main psychological causes of civil conflicts and political revolutions.

*Keywords:* *eris*, Emotions, *stasis*, Aristotle, Plato, Lysias.

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**DE L'ERIS HOMERIQUE ET HESIODIQUE A L'ERIS D'ARISTOTE**

(page 542-550)

*Abstract:* This paper situates Aristotle's discussion of *eris* in the *Rhetoric* within the wider poetic background of this notion, particularly in Homer and in Hesiod. *Eris* is in fact never mentioned before by Aristotle in his list of emotions, and it is clear that its treatment depends on the poetic tradition which provides the relevant *endoxa*. Only through a reexamination of Homeric and Hesiodic *eris* can we gain a deeper understanding of its place in Aristotle's account of emotions, one that recognises their political function.

*Keywords:* *eris*, Homer, Hesiod, Aristotle, Emotions.

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**ARISTOTLE ON THE CAUSES OF CIVIL STRIFE. *Subjective Dispositions, Proportional Justice and the "Occasions" of Stasis***

(page 551-570)

*Abstract:* Much of the scholarly debate on Aristotle's analysis of *stasis* in *Politics* v 1-3 revolves around two interrelated questions: first, the relationship between the three general causes mentioned by Aristotle, especially their logical and temporal connection; second, the question of whether, and if so how, Aristotle's doctrine of the four causes should be applied to the analysis of *stasis* in the *Politics*. This article addresses both questions. First, it argues that in *pol.* v 1-3 Aristotle sees the different conceptions of proportional equality and justice ("in accordance with worth") as the fundamental cause of *stasis* and *metabole*. *Stasis* is represented by Aristotle as directed towards honour and profit, and finds its origins (*archai*) in particular occurrences and forms of behaviour, yet all of these are filtered by notions of proportional equality and its basis in worth (*axia*). Notions of "particular" justice as discussed in *pol.* v 1-3, however, are no longer standalone concepts (as in *eth. Nicom.* v 3), nor simple final (and formal) causes of particular constitutions (as in *pol.* III 9), but have become causes of individual and collective *action* in pursuit of moral and political revolution. Second, we argue that Aristotle's account of the emotions (*Rhetoric* II 1-11) with its threefold classification of their causes or features (the disposition of those who experience the emotion; those towards whom the emotions are directed; the actions or events that trigger them) may provide a more promising explanatory model for the analysis of the causes of *stasis* than Aristotle's doctrine of the four causes, which is not designed to apply to actions.

*Keywords:* *stasis*, Four Causes, *axia*, Justice, Civil Strife

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## ADULAZIONE E GUERRA NELLE VITE DI PLUTARCO

(pagine 571-592)

*Abstract:* In his treatise *How to tell a flatterer from a friend* Plutarch explores the nature of flattery and tries to explain this universal human behaviour on moral grounds, to help the reader to distinguish a real friend from a self-interested flatterer. In the *Parallel Lives*, too, flattery is well-attested, almost ubiquitous, but assumes a much more political and dangerous character, becoming sometimes a real cause of war, as this essays tries in its turn to make clear, collecting and discussing the pieces of evidence in the entire *corpus* of the *Lives*.

*Keywords:* Flattery, Plutarch, *Lives*, Politics, War, Causality.

### *Miscellanea*

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## IL DEMONE DI SOCRATE. *L'interpretazione di Terpsione di Megara*

(pagine 593-609)

*Abstract.* This study deals with the figure of Terpsion of Megara, to whom little attention has been devoted. Aim of this paper is to pay attention to all the ancient sources that quote Terpsion and to show that, contrary to the opinion of many scholars, Terpsion formulated his own theory, giving a personal interpretation of Socrates' daemon. In a very interesting way, his theory follows and revises the interpretation of the daemon that Euclid of Megara allegedly gave. Therefore, it is possible to shed light on the relationships between the Socratics and to focus on the first phase of the Megarian School, founded by Euclid, whose Terpsion was disciple.

*Keywords:* Euclid of Megara, Megarian School, Socrates' Daemon, Socratic Movement, Terpsion of Megara.

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## SENECA, BAIÀ E L'IMPERATORE. *Per una rilettura dell'epistola 51*

(pagine 610-627)

*Abstract:* In *epistle 51* Seneca theorizes the importance of the surrounding environment for the occurrence of vices and virtues. In order to show to Lucilius what places the *sapiens* has to avoid, he describes Baiae's lasciviousness, emblem of the life *luxuriosa*. Nevertheless, the philosopher remains silent not only about a sensational event as the murder of Agrippina, which occurred in that region few years before and in which the role played by himself was important but also about the presence of the imperial villas on the Phlegraean coast. This silence and the choice of the city in Campania as an excellent example of vice, despite the strong associations, seem intentional. Through the analysis of literary, epigraphic and archaeological sources, the purpose of this study is a new analysis of Seneca's complaint against Baiae. It seems there are various allusions and hidden moral and political attacks addressed to the emperors, in particular to Nero, who in the philosopher's outlook was supposed to be led by him and – just in Baiae – had begun to escape his control.

*Keywords:* Baiae, Seneca, Nero, Agrippina, Villas, *luxuria*.

**Giovanni Andrisani**

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(pagine 628-636)

«CERTAMEN LUCANI ET NERONIS». *Eroi e antieroi in Stat. silv. II 7*

The aim of this paper is to shed new light on Statius's *silva* II 7, composed to celebrate dead poet Lucan's birthday. The study shows how Statius' poetic strategy patterns Lucan's biography after the mythological characters of his own poems (Achilles, Orpheus) and, on the other hand, emperor Nero's after his ones (Paris, the Bacchantes). This lends supports to the attribution to Nero of some verses from Persius' satire i, describing a scene of maenadic rage.

*Keywords:* Statius, *Silvae*, Lucan, Nero, *Iliacon*, *Troica*, Achilles, Persius, Orpheus.

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ΚΑΛΛΟΣ ΚΑΚΩΝ ΥΠΟΥΛΟΝ. *Intorno al Leopardi greco di Michelstaedter*

(pagine 637-653)

*Abstract:* The essay analyses some of the notations in ancient Greek that Michelstaedter wrote beside his copy of Leopardi's *Canti*. Each note shows that the young philosopher had created a strong liaison between classical culture and the modern age, an aspect that is prominent in his thought and work. The aim of the present essay is to complete and elaborate on some reflections offered by Campailla in 1973 by analysing Michelstaedter's hidden quotation of Soph. OT 1396 with regard to *Il sabato del villaggio*, along with two references to the locus in *Persuasion and Rhetoric*. The context of such a quotation suggests that Michelstaedter discerned Heraclitus's presence within Sophocles's poetry.

*Keywords:* Michelstaedter, Greek Annotations, Leopardi, *Canti*, Sophocles, *Oedipus the King*, Heraclitus.

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IL LUOGO GEOMETRICO DELL'AMORE. *L' Alceste di Euripide e Rilke*

(pagine 654-668)

*Abstract:* In his poem *Alkestis*, written in Capri in February 1907, Rilke elaborates on the Euripidean myth in an original way, modifying it to adapt it to the lyrical genre, but at the same time capturing with great precision the deep meaning of the ancient drama. The superimposition of love and death, of which Euripides' *Alcestis* is the first attestation in Western literature, becomes in Rilke a full identification, the geometric locus where the two experiences must necessarily coincide without leaving any residue. The problem of sources is examined, with a particular regard to Wilamowitz, and Rilke's conception of death is studied by comparing it with other poems written in the same period of time.

*Keywords:* Euripides, Rilke, *Alcestis*, Wilamowitz, Love and Death.