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PINDAR'S *OLYMPIAN* 14. *The Prophetic and Subversive Power of Poetry*

(pagine 249-256)

Abstract: Almost the entirety of Pindar's Fourteenth *Olympian* ode is devoted to an invocation of the Charites and to a celebration of their capacities and attributes, because they are the deities who will fulfill the poet's wish. This literary device does not subtract from the honor of the Olympic victor; on the contrary, it solidifies and increases it. By transferring the news of Asopichus' victory to Hades Echo, who serves as the instrument of the Charites, who – in their turn – derive their power from Zeus himself, will momentarily abolish the boundaries between two antithetical states by somehow giving life to the dead father. This is especially true if we take into consideration that through an allusion to the myth of Oenomaus and Pelops the message which Echo is incited to convey to Asopichus' dead father contains also the suggestion that through his athletic victory the young boy will later on secure a propitious marriage, a marriage that might contribute to the elevation of his political status in his native city.

Keywords: Pindar, Charites, Marriage, Political Elevation

Florian Schaffenrath

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ZUR DEMOSTHENESREZEPTION IN CICEROS BRIEFEN AUS DEM EXIL

(pagine 257-269)

Abstract: Numerous letters from the years 58 and 57 B.C., during which Cicero was in exile, are preserved in various collections. Like Cicero, Demosthenes was sent into exile at the end of his life as well, and letters from exile – well known to Cicero – also circulated under his name. Cicero adopted motivic and structural elements from Demosthenes' exile letters and attempted, as he did later in his speeches, to stage himself as a Roman Demosthenes in his letters.

Keywords: Cicero, Reception of Demosthenes, Letters from the Exile, Letter Collections.

Manuel Galzerano

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BEHIND LUCRETIUS' *VIS ABDITA QUAEDAM*. *An Intertextual Analysis of De rerum natura v 1233-1235*

(pagine 270-284)

Abstract: This article provides a rhetorical and intertextual analysis of *Lucr. v 1233-1235* and illustrates the rich literary backdrop of Lucretius' curious expression *vis abdita quaedam*, which has been a subject of a lively scholarly debate. Remarkable parallels from Latin and Greek literary tradition demonstrate that Lucretius' *vis abdita quaedam* is influenced by similar formulas from Greek drama (cfr. e.g. *Soph. Ant.* 951 and *Eur. Alc.* 785) as well as from other literary genres (cfr. e.g. *Sotadea ix 5*). It is clear, therefore, that the poet conceives of this passage as a memorable ἐπιφώνημα, based on the *Fortuna ludens* cliché and designed to reveal the psychological mechanism that leads humankind to accept the tyranny of *religio*. Lucretius seems influenced also by fr. 127 N. – a famous speech written by an anonymous Hellenistic playwright – that portrays the inexorableness of fate, whose “ambush” is represented as sudden, unexpected and invisible (vv. 6-8 ταχύπους ... ἄφνω δ' ἄφαντος). It is significant that other first-century B.C. authors, such as Diodorus Siculus, Philodemus and Horace, quote (or allude to) fr. 127 N. in order to underline the all-powerfulness of Τύχη. This rhetorical contextualization proves that, in the eyes of Lucretius' ancient readers, vv. 1233-1235 were less curious than they have seemed to modern commentators. Moreover, it makes it possible to defend

the transmitted text *obterit* (v. 1234) against the emendation *obterere*, suggested by Too to avoid possible ideological ambiguity in this passage.

Keywords: Lucretius, Horace, Greek Tragedy, Philodemus, Intertextuality.

Sandra Citroni Marchetti

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SENECA, GLI AMICI, L'AMICIZIA

(pagine 285-317)

Abstract: The article studies Seneca's conception of friendship in the *Letters to Lucilius*, starting from the examination of the figures of friends that are represented in them, and above all, as it is natural, starting from the examination of the character of Lucilius himself. In two significant passages the addressee of the letters is qualified as Seneca's own *opus* and *munus*. This terminology seems to refer to the sphere of benefits and helps to characterise Lucilius not only as a disciple of the philosopher, but as a friend: in fact, in Aristotle the benefit is treated, with similar terminology, within the general sphere of friendship. The virtuous friendship that Seneca intends to establish with Lucilius, and to propose as a model of general validity, does not coincide completely with the Stoic model of friendship, but presents itself as more problematic and more adherent to reality through the continuous comparison with the Socratic experience handed down by Xenophon and with the teaching offered by Cicero in *De amicitia*. The other friends, whom Seneca intends to educate to virtue with the collaboration of Lucilius, are not casual presences: the friends who come to his house or with whom he communicates through Lucilius, are (or aspire to be) the "best" among the citizens, and come to represent the concrete possibility of an intermediate condition between the generic vice of Roman society and the abstractly virtuous world of the *sapientes*.

Keywords: Seneca, Cicero, Friendship, Stoicism, Socrates.

Nicola Lanzarone

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LA RAPPRESENTAZIONE DEL PALAZZO DI CLEOPATRA IN LUCANO, *BELLUM CIVILE* X

(pagine 318-335)

Abstract: This paper deals with Lucan's description of Cleopatra's palace in *Bellum civile* X. It fits into the epic tradition of representations of royal palaces, which dates back to Homer, *Odyssey* VII (*ekphrasis* of the palace of Alcinoos), although Lucan's main terms of comparison are Catullus 64 (the palace of Peleus) and, above all, Virgil, *Aeneid* I (the palace of Dido). Lucan departs from this tradition in his undeniably hyperbolic representation of the Egyptian palace and its unparalleled luxury. Furthermore, his description is filtered through the patterns of Roman moralism: the highlighting and moralistic condemnation of Egyptian luxury are the very purpose of Lucan's description, and this is an important novelty in the epic tradition of the *ekphrasis* of royal palaces.

Keywords: Lucan, Cleopatra's Palace, *ekphrasis*, Epic Tradition, Luxury, Moralism.

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CORREZIONI ALLE *METAMORFOSI* DI APULEIO. *Libri I-IV*

(pagine 336-341)

Abstract: The paper presents eight conjectures on Apuleius' *Metamorphoses* (books I-IV), based on the most frequent error types that affect the manuscript tradition.

Keywords: Apuleius, *Metamorphoses*, Laur. Plut. 68, 2, Conjectures.

María Luisa La Fico Guzzo

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EL DISCURSO DE JESÚS EN LA ÚLTIMA CENA (*CENTO PROBAE* 589-598). *El nuevo héroe cristiano... ¿a la medida de las expectativas virgilianas?*

(pagine 342-351)

Abstract: In this work we propose to analyze, specifically, the discourse of Jesus at the Last Supper in the *Cento Vergilianus de laudibus Christi* (vv. 589-598), whose intertextual plot reveals Proba's skill and poetic audacity in literary shaping the image of the new Christian "martyr hero" in the figure of Jesus, from Virgilian words, which reveal his "prophetic" character (according to the assessment that the late Antiquity made of Virgil), as possessor of the germs of the new and revolutionary heroic conception of Christian doctrine. Our hypothesis proposes the existence of a semantic link, manifested through the intertextual plot, between the questions expressed by Virgil in relation to his own worldview and the new proposals of the Christian worldview, which seem to give a surpassing response to those expectations of the pagan poet.

Keywords: Virgilian *Cento*, Proba, Virgil, *Aeneid*, Intertextuality.

Marcello Marin

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I SERMONI AGOSTINIANI SUI MARTIRI SCILLITANI. *Struttura e modi espositivi*

(pagine 352-364)

Abstract: Augustine dedicated three sermons to the Scillitan martyrs (299/D, 299/E, 299/F); a fourth sermon (37), on the pericope of "the strong woman" from Prv 31, 10-31, was preached during the same liturgical feast in Carthage. In the various homiletical expositions, the essay illustrates the modalities of references to the reading of *Acts* and the structural and expressive choices that allow the variation of themes, arguments, and tone.

Keywords: Augustine, Homiletics, Scillitan Martyrs, Structure, Expressive Form.

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Giancarlo Abbamonte

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(pagine 365-384)

TEACHING STRATEGIES IN SERVIUS' COMMENTARY

Abstract: In the *subscriptiones* of some manuscripts of Juvenal Servius is said to be a teacher, who worked in Rome (mid of the 5th Century). As it was usual for a teacher, in his classes Servius lectured and commented on Latin poets. The purpose of the paper is to show if and how the commentaries of Servius preserve traces of his didactic activity in the classroom.

Keywords: Servius, Education, Late Antiquity.

Francisco Salas Salgado

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(pagine 385-401)

ECOS DE HORACIO Y VIRGILIO EN EL POEMA ÉPICO *ESPEJO DE PACIENCIA* (1608) DE SILVESTRE DE BALBOA

Abstract: This article seeks to identify and analyze classical elements in the *Espejo de Paciencia* by Silvestre de Balboa, a Spanish poet who was born on the Canary Islands in 1563. Balboa's work was printed in Cuba in 1608 and is considered the first literary work published there. There will be particular emphasis on the influence of Horace's poetic

precepts and on the importance of Virgil's *Aeneid* in the composition of the *Espejo*. Overall, the poem shows how traditional elements of classical learning could be deployed innovatively in a work of colonial literature.

Keywords: Classical Survival, Epic Poetry, Horace and Virgil, 17th Century, Cuban Literature.

Giorgia Bandini

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(pagine 402-416)

SOME MORE ON CAMERARIUS, AND TWO “NEW” PLAUTINE MANUSCRIPTS

Abstract: This paper proposes to illustrate Camerarius' *modus operandi* on two fundamental manuscripts of the Plautine tradition, “rediscovered” by the German scholar himself: Pal.lat. 1615, known as B and otherwise known as *vetus codex Camerarii*, and Pal. lat. 1613, or C, the *alter codex Camerarii*. I have restricted my inquiry to the *Menaechmi* and analyzed Camerarius' own “signs” in the first edition of the comedy (1530) in order to show his critical work.

Keywords: Camerarius, Plautus, *Menaechmi*, Pal. lat. 1615, Pal. lat. 1613.

Fulvio Vallana

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LEOPARDI TRADUTTORE DI VIRGILIO. *I tanti volti di una fedeltà*

(pagine 417-439)

Abstract: This paper analyses Leopardi's translation of *Aeneis* II, focusing on the different aspects of Leopardi's loyalty to the Virgilian text and explaining how an “impossible literal loyalty” gradually becomes the start of new poetry. Through the theoretical and practical development of his wish to adhere to the Latin word, Leopardi discovers layers of loyalty which lead him to relive the Virgilian text and, finally, to rewrite it, showing the strong connection between translation, imitation and rewriting. In this analysis, many textual examples will be examined in order to bring to light the strategies used by Leopardi in his work. In conclusion, a specific section is dedicated to the idyll *Il sogno*, whose Virgilian inspiration seems to be much stronger than noticed until now.

Keywords: Leopardi, Vergilius, *Aeneis* II, Translation, *Il sogno*.

Helena González-Vaquerizo

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THE GAIA, MEDEA AND CRONUS HYPOTHESES. *Classical Reception in Earth System Science*

(pagine 440-459)

Abstract: In this paper, I examine how Greek myths are being used as metaphors for evolutionary processes in the Gaia, Medea and Cronus hypotheses. First, I consider the extended use of Classical metaphors in scientific terminology in general. Then, I deal with each of the hypotheses separately. I concentrate on the inspiration of each of the authors and address if and how they have generated new meanings in scientific and popular discourse. Through these hypotheses, we see Greek myth providing an explanation for life mechanisms. And, perhaps more importantly, we see Classics helping to raise awareness of environmental issues.

Keywords: Classical Reception, Greek Mythology, Gaia Hypothesis, Medea Hypothesis, Cronus Hypothesis, Earth System Science.