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«*Bos soli sacratur*». *El toro sagrado Mnevis y la transmisión de la religión egipcia hasta la Tardoantigüedad*
(pagine 227- 237)

Abstract: Zoolatry is very present in the references to the religious beliefs and practices of the Egyptians from Greco-Latin sources. However, among the great list of sacred animals that were the object of worship, only a few remained mentioned until the sources of Late Antiquity. This article studies the transmission of information about the sacred bull Mnevis, which generally accompanies Apis in the references, but not with the same level of detail.

Keywords: Mnevis, Sacred Bull, Animal cults, Egyptian Religion, Late Antiquity.

Marios Skempis

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Divinity in composition. Speeches in the Homeric Hymn to Dionysus (7)
(pagine 238-240)

Abstract: I analyse a ring-compositional technique of how speeches are fashioned in the *Homeric Hymn to Dionysus (7)*. I designate and comment on the structural connectors between (a) beginnings of the three speeches, (b) end and beginning of first and second speech, (c) beginning, midpoint and end of the third speech.

Keywords: Homeric Hymn to Dionysus, Speech, Ring-composition, Divinity.

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Filastrocche, rime e cantilene infantili. “Spunta, caro Sole!” (PMG 876b) e un parallelo grecanico
(pagine 241-255)

Abstract: Ancient Greek nursery rhymes are noteworthy. Verses from Ancient Greek Comic poets such as Aristophanes, fr. 404 K.-A. and Strattis, fr. 46 K.-A., relate to a popular singsong. According to them, children shouted to Helios a prayer in the hope that the sun ascended out of a cloud (ἐξεχ’ ὃ φίλ’ ἦλε = PMG 876b). Generally, young boys were involved in divination and played a mediumistic role, while heliolatry had largely spread in Graeco-Roman and Byzantine times, as a prayer to the Sun in *Digenis Akritis* confirms. Finally, a nursery rhyme in *Grecanico*, a Modern Greek dialect of Southern Italy/Calabria: *Iglio, iglio, guica sirma*, “Ἡλιο, ἦλιο, γουῆκα σύμμα exactly reports the words spoken in Antiquity, that is: “My dear Sun, come up right now!” It is interesting, to analyze the meaning and the cultural heritage of this children song.

Keywords: Nursery Rhyme, Lullaby, Childhood, Heliolatry, Rain-magic, *Grecanico*.

Giovanni Vaglini

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L'ingresso del coro negli Ichneutai di Sofocle e in due commedie di Aristofane. Un modulo comico-satiresco?
(pagine 256-271)

Abstract: The paper discusses the staging of the *parodos* of Sophocles' *Ichneutai* and its implications for the theatrical conventions of satyr drama. Wilamowitz, Robert and other scholars argued that the chorus arrived onstage before the *parodos*: the chorus, in fact, knows some of the events presented in the prologue and this knowledge would be contrary to tragic dramaturgical practice. However, the staging proposed by Wilamowitz and others has no parallels in any genre of Greek classical drama, either. The paper argues that the chorus arrives onstage during the *parodos*, as normally expected, and that its knowledge of prologic events has significant parallels not in tragedy, but in Aristophanes' *Knights* and *Peace*. Sophocles' satyr drama and Aristophanic comedy are also similar in the way they stage crucial elements of Greek social and legal practice, in particular the institutions of *boè* and *kērygma*, while tragedy appears to use different conventions even in this respect. This indicates that satyr drama, despite its strong ties with tragedy, shared some important generic features with comedy.

Keywords: Aristophanic Comedy, Dramatic Conventions, Satyr Drama, Sophocles, βοή.

Arianna Gullo

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The Motif of becoming Dust after Death in greek funerary Epigrams. Spaces of Frontier
(pagine 272-282)

Abstract: This article examines the representation of the deceased as ashes and how the brief allusions to the rite of cremation recorded in Greek epitaphs develop into poetic reflections on the corruption of the body and the transience of life, especially in third-century BCE funerary epigrams. By presenting some considerations on the thematic and literal equivalence with the text of the so-called Septuagint, it aims to show that from ca. the third century BCE onwards – roughly the time in which the translation of the LXX Pentateuch into Greek was pursued – the description of the dead as ashes or dust becomes so frequent in Greek funerary epigrams because of the probable direct influence of the famous passage of Gn 3, 19 γῆ εἶ και εἰς γῆν ἀπελεύσῃ («for you are dust and to dust you shall return»), known through the Greek version of the Septuagint.

Keywords: Cremation, Genesis, Greek funerary epigram, Septuagint, LXX Pentateuch.

Giulia D'Alessandro

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Un rappresentante dell'antiplatonismo a Pergamo. Il caso di Erodico di Babilonia
(pagine 283-298)

Abstract: The paper offers an analysis of three passages of the *Deipnosophists* of Athenaeus (Ath. 215c-216a; Ath. 219b-220a; Ath. 192a-b), whose source is the treatise *Πρὸς τὸν Φιλοσωκράτην* of Herodicus of Babylon. Herodicus (II century BC) was active at the Library of Pergamon and his work is particularly interesting for its strong critique against Plato and Socrates. The roots of Herodicus' accusations must be sought not only in Plato's criticism of Homer, an almost sacred author in the Pergamenian context, but also in Herodicus' expertise in comic texts: the anti-Platonic tendency that emerges from the Hellenistic cultural center of Pergamum has deep literary roots.

Keywords: Anti-platonic Tradition, Pergamon, Herodicus the Crateteian, Athenaeus.

Irene Leonardis

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L'immanitas alla fine della repubblica: una minaccia all'ordine politico, morale e culturale di Roma
(pagine 299-320)

Abstract: The paper focuses on the use of the word *immanis* ("huge" as well "in-human", "ferocious" and "uncivilized") among Cicero, Lucretius, and Varro. By comparing their treatment of the adjective in connection to its Greek counterparts and models, the study sheds light on the philosophical debate of the late republican age, with all its political implications, particularly in connection to the dictatorship of Caesar and his (alleged?) Epicureanism.

The gathered evidence supports with new arguments the thesis of an ideological opposition between Cicero and Lucretius, while assessing Varro's reconciling role in this confrontation. Indeed, the antiquarian eluded a direct and unambiguous evaluation of *immanis* in political terms, acting thus as a broker not just in the disputes between Stoics and Epicureans but possibly also between anti-caesarians and caesarians.

Keywords: Lucretius, Cicero, Varro, Caesar, Epicureanism.

Marco Fernandelli

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Cothurnatus Maro. *The Myth of Vergil as Tragic Poet, from Antiquity to the "Age of Anxiety" (and Beyond)*

(pagine 321-359)

Abstract: Already in antiquity it has been attributed to Virgil the vein of a tragic poet and later even a secret activity as a tragedian. The tendency to see the *Aeneid* as expression of a tragic *Weltanschauung* still occurs sporadically in the Modern age, only to assert itself definitively in the twentieth century. This study focuses on the role that European and American existentialism played in fostering the contemporary myth of *cothurnatus Maro*, as it created the intellectual climate in which the "heterodox" way of reading the *Aeneid* – and in general the Virgilian work – was formed and developed.

Keywords: Cothurnatus Maro, Existentialism, Hermann Broch, Harvard School, Reception.

Viola Starnone

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L'«Arte meravigliosa di silentio e di suppositione». Considerazioni sulla metamorfosi in Virgilio

(pagine 360-375)

Abstract: The article takes into account the metamorphosis of Cupid into Ascanius in *Aeneid* I and it focuses more generally on Virgil's technique to describe change. Facing his minimalism, readers of all times tend to compare it – either consciously or not – to Ovid's far more detailed descriptions.

Keywords: Metamorphosis, Virgil, Ovid, *Aeneid* Commentaries, Iconography.

Alexandre Pinheiro Hasegawa

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The Religious Act of Rereading. Recantation and Magical Art in epod. 17

(pagine 376-389)

Abstract: At the end of the book of the *Epodes* (*epod.* 17), Horace is subdued by the witch Canidia. In order to appease her and rid himself of her magical powers, the poet makes a palinode, modelled on Stesichorus' palinode. The aim of this article is to show that Horace, placing himself in the long tradition of the palinode, related to praising or blaming Helen, proposes the *epod.* 17 as a religious act of rereading not only his own poems in the book, but also the models which he imitates and somehow reverses (mainly Stesichorus, Plato, Catullus, and Virgil).

Keywords: Horace, *Epodes*, Palinode, Stesichorus, Plato, Catullus, Virgil, Religion, Magic.

Martina Russo

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An Innocent Confusion? A Note to Pompeia in Seneca's ad Pol. 15, 1
(pagine 390-401)

Abstract: This paper examines the reference to Pompeia, the daughter of Pompey the Great, in Seneca's *Consolatio ad Polybium* 15, 1. According to most scholars, it seems that Seneca makes a mistake by confounding Pompeia with Julia, the daughter of Julius Caesar and wife of Pompey. I rule out precedent readings of the passage and, in my analysis, I suggest that, by describing Pompeia with an expression which recalls Julia, Seneca wants to hint at the role that Pompeia had to play in Julius Caesar's plan, after the death of Julia herself.

Keywords: Seneca, Civil War, Claudius, Suetonius, Historical *exempla*.

Matilde Oliva

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«*Sermo cuiusque mores probat*». *Tracce del De officiis nell' Ars rhetorica di Giulio Vittore*
(pagine 402-417)

Abstract: The paper aims to analyse the section *de sermocinatione* (103, 8–105, 8) of Julius Victor's *Ars rhetorica* in order to identify his possible models. In particular, the *de sermocinatione* finds an interesting and unexplored precedent in Cicero's *De officiis*, in whose chapters 132-137 of the first book the *sermo*, understood as conversation, is addressed in function of the *decorum*. In light of this correspondence, the paper proposes a comparison between *off. I* 132-137 and the *de sermocinatione* in order to detect the points of contact and assonances and to illuminate new perspectives both on *De officiis*'s late reception and on Julius Victor's possible *Quellenforschung*. In this regard, particular attention is paid to the conception *oratio = vita*, expressed by Julius Victor in the sentence *sermo cuiusque mores probat*, present – although in a slightly different form – also in *off. I* 134 and belonging to a tradition of Greek origin widely developed in the Latin world, especially by Seneca in epistles 114 and 115.

Keywords: Cicero, *De officiis*, *sermo*, Julius Victor, Conversation.

Alessia Prontera

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The damna naturae and the saburra of the Eunuch Tribunus. A Note to Ennod. carm. II 71 H. = 190b V.
(pagine 418-423)

Abstract: The brief article highlights the thematic analogy between a scoptic epigram of Ennodius against the eunuch Tribunus (*carm. II 71 H. = 190b V.*) and the series of epigrams of Lucillius against the small and light people (*AP IX 99-101, 106*). The similarity does not seem random and implies that Ennodius read Greek text or Latin translations. In the third paragraph a new interpretation of the ballast, the *saburra* of Tribunus, is provided in an erotic key.

Keywords: Ennodius, Epigram, Tribunus, Lucillius, *saburra*.