

LITERATURE, PHILOLOGY,
AND CLASSICAL RECEPTION

SEBASTIAAN VAN DER MIJE, Taking Leave of the Phaeacians: On *Odyssey*, XIII,125–187, pp. 13–52

Summary

What happens when the Phaeacian ship returns to Scheria in book XIII of the *Odyssey* has been a vexed question ever since Antiquity. It is clear that Poseidon turns it into stone on Zeus' advice, but does Zeus advise anything beyond that, and does Poseidon do anything beyond that? In v. 158, where Zeus gives his advice, the text is uncertain: according to the vulgate reading, Zeus approves of Poseidon's intention to place a mountain on top of (or around) the city, but according to an ancient variant, he advises against it. Modern scholarship is no less divided on the issue (or issues) than the ancients. Considerations from Homeric "theology" have dominated the debate: must the prophecy given to Nausithous, which included the mountain, be fulfilled, or would it be out of character for Zeus to go along with Poseidon's ruthless punishment? This paper argues that the conversation between Zeus and Poseidon leading up to v. 158 shows that Poseidon will do what Zeus advises, and that Zeus' advice in v. 158 must have been "no". That Poseidon in 162f. petrifies the ship and then leaves confirms this. "Theological" and other non-contextual considerations that have been advanced against this reading are scrutinized and found to be unconvincing. If the issue can thus be decided from the context alone, the outcome may in turn inform wider "theological" and other discussions.

Keywords: *Odyssey*; Zeus; Poseidon; Phaeacians; prophecies; divine warnings; divine signs

ALBERTO CROTTO, Per un tentativo di lettura psicologica di *Aen.* IX,481–498, pp. 53–72

Summary

A new reading of Euryalus' mother's lament for her dead son in *Aen.* IX is here proposed, based upon a structural analysis of the episode that takes into account the theories of Elisabeth Kübler-Ross. The paper aims to demonstrate that the stages of grief in the process of rationalization of mourning could help the reader to explore the different parts of this *conquestio*.

Keywords: Virgil; Euryalus' mother; *lamentatio*; mothering

PAOLA GAGLIARDI, *Le lacrime de Enea*, pp. 73–93

Summary

In Virgil's *Aeneid*, tears are always a manifestation of human weakness in the face of the inexorable path of destiny. Because of his fundamental *pietas*, which makes him a submissive instrument of Fate, even Aeneas, an ambiguous character, often weeps. His tears are the expression of his deep feelings. They have no power to change events, but they reveal his intimate human sensitivity. In the course of the epic, he becomes increasingly aware of his lofty mission and weeps no more.

Keywords: Aeneas; tears; weeping; Fate; *pietas*

JOANNA KOMOROWSKA, *Necklace of (Dis)Harmony: The Jewel and Its Semantics in Statius' Thebaid*, pp. 95–111

Summary

This article focuses on the complex web of cultural associations attached to Harmonia's necklace as described in Book Two of Statius' *Thebaid*. Arguing for the crucial importance of the scientific, historical, and mythological context, the article seeks to demonstrate the possible relevance of non-poetic and encyclopedic works for the comprehensive reading of the image, while at the same time highlighting the importance of the wedding description in the poem.

Keywords: Statius; *Thebaid*; poetics; jewelry; craftsmanship

WALTER LAPINI, *Note sull'Elena di Euripide* (vv. 9, 86, 495, 818), pp. 113–125

Summary

Textual notes on Euripides' *Helen*: l. 9 read οἷα δὴ instead of ὅτι δὴ; l. 86 read ἀτὰρ τίς εἴ ποθεν (τε); τίνοϛ [ἐξ]αὐδᾶν σε χρή instead of ἀτὰρ τίς εἴ ποθεν; τίνοϛ ἐξαὐδᾶν σε χρή; l. 495 read ἑχαῖδος (sc. γῆς) instead of Λακεδαίμονος; l. 818 read ποῦ (= πῶς) instead of μ' οὐ.

Keywords: Euripides; Helen; Greek tragedy; textual criticism

JOANNA PIECZONKA, *Comoedia palliata* on Usury: A Few Remarks on Legal Terminology in Plautus and Terence, pp. 127–152

Summary

This article answers the question whether in their works the comic writers, Plautus and Terence, employ the terms *faenus* or *usura* when referring to loans at interest. It turns out that both of these words appear in their plays, but *faenus* means interest which is an “offspring” of the borrowed money; this term may be a translation of Greek ὁ τόκος, which probably occurred in the originals of the plays. A similar phenomenon concerns also the word *sors*, meaning “principal” and imitating a Greek term ἡ ψῆφος. The word *usura* is used by Plautus in reference to loans, but most frequently only in a metaphorical sense: profits derived from such a loan usually have an erotic character in the comedies, and involve taking advantage of someone’s body. Occasionally, the word *usura* may be recognized in the comedies as an economic and legal category.

Keywords: Roman Comedy; Plautus; Terence; usury; Roman law

GUILLAUME FLAMERIE DE LACHAPELLE, *Lucain en France sous la Restauration et la monarchie de Juillet* (1815–1848), pp. 153–175

Summary

Between 1815 and 1848, Lucan occupied the middle rank among Latin epic poets in France: far from being admired as much as Virgil or considered as attractive as Ovid, he nevertheless surpassed the Flavian poets, who had sunk into oblivion. Even if he was judged severely under the Restoration, he benefitted from the enthusiasm for liberty after the July Revolution; Nisard and his disciples soon blamed him for his pomposity, but he was not totally dismissed.

Keywords: Lucan; reception; nineteenth century; revolution; France

PHILOSOPHY AND RELIGION

TOMÁŠ DRVOTA † – TOMÁŠ VÍTEK, Parménide *DK 28 B 16* : un fragment méconnue d'Empédocle ? pp. 179–240

Summary

This article focuses on the age-old problems connected with the wording and interpretation of the verses attributed to Parmenides that are listed as *DK 28 B 16*. In the first part, it is argued that the verses do not fit lexically or meaningfully into the authentic doctrine of Parmenides. In addition, all standard interpretations of the fragment are very unsatisfactory: according to them, reason and thought are based on a mixture of two “material” forms (i.e. “night” and “fire”), but this concept cannot be reconciled with the concept of νόος and νοεῖν in other fragments. In the second part of the article, the hypothesis is offered that the true author of *B 16* was Empedocles, whose theory of thought resulting from a ratio of four “roots” is well documented. These four elements are divine and gifted with thought, and therefore their mixing and separating enables to explain the thought dispositions (persistent as well as transient) and the individual differences in thinking that cannot be meaningfully interpreted within Parmenides’ doctrine. The study also includes new interpretations of some of the fragments of Empedocles (esp. *B 108*, *B 106*, *B 103*, *B 105*, *B 107*, *B 109*, *B 134*, *B 8*, *B 110*).

Keywords: Parmenides; Empedocles; pre-Socratic philosophy; *noos*; thinking; perception

WIM NIJS, The Parasite and the Philosopher: The Transformation of Epicurean Doctrine in Lucian’s *De parasito*, 14–15, pp. 241–256

Summary

In his satirical encomium, *De parasito*, Lucian of Samosata makes ample use of the rhetorical tricks that were performed by philosophers to convince their audience of the supremacy of their own philosophical τέχνη over that of others. He explicitly engages with Epicureanism, with which his παρασιτική τέχνη shares its τέλος. The present article tries to demonstrate how in *Par.* 14–15, Lucian subtly uses, decontextualizes, and transforms different aspects of Epicurean doctrine that concern the relation between pleasure and its causes, in order to endow his absurd παρασιτική τέχνη with a surprisingly successful semblance of legitimacy.

Keywords: Lucian of Samosata; Epicureanism; *De parasito*

RADEK CHLUP, Hera and the Dangers of Marriage, pp. 257–295

Summary

The paper offers an interpretation of the symbolic complex of the goddess Hera, focusing especially on the connection between the chief areas of her patronage, those of marriage and

sovereignty. Building on the recent ground-breaking study of the goddess by Vinciane Pirenne-Delforge and Gabriella Pironti, I attempt to go one step further in my analysis in that I do not simply examine the internal coherence of Hera's symbolic network, but try to relate it to the Greek system of ideas and social institutions, asking in what way it complements this system and which of its inherent contradictions it mediates. I try to show that the network of Hera's myths and cults does not simply embody and protect the positive categories of marriage and sovereignty, but also expresses their limits and paradoxes, thus offering an opportunity for their indirect symbolic reflection, while at the same time being able to transform the danger entailed in them into protective power with which the goddess supports the sociocultural system in turn. It is for this reason that Hera may act both as an intimate enemy of Zeus and as a dignified queen safeguarding the order he has established.

Keywords: Hera; marriage; sovereignty; exchange; cultural paradoxes

ARCHAEOLOGY

SANJA PILIPOVIĆ – LJUBOMIR MILANOVIĆ, I Dioscuri nell'arte funeraria: insolito frammento della stele da *Viminacium*, pp. 299–322

Summary

This paper offers a new iconographic reading of a fragment of a Roman funerary stele. The fragment consists of a pediment with acroteria that was embedded as a piece of *spolia* in the south wall of the church of the Rukumija monastery. The fragment likely originates from the site of *Viminacium*, the capital of the province of Upper Moesia. The main part of the pediment was decorated with a relief depicting a Medusa's head, while the reliefs on its acroteria have been identified by scholars as horsemen. Following an iconographic analysis and comparison with stelai from *Viminacium*, as well as from Noricum and Pannonia, the figures on the acroteria are interpreted as Dioscuri. Based on this interpretation, the fragment presents an example of funerary iconography that is rare not only in *Viminacium* and Upper Moesia, but also in the surrounding provinces. The fragment from Rukumija contributes to a better understanding of the iconography of the divine twins as symbols of immortality and the psychopompe, as well as companions of the deceased in the afterlife. Until now, their representation on the acroteria of Roman funerary stelae was unknown, making the fragment of the stele from Rukumija unique.

Keywords: Dioscuri; Medusa; stele; *Viminacium*; Moesia Superior