ARTICOLI

R. M. D'Angelo, *Il* θαῦμα *delle acque incendiate fra* δύνατα *retorici e intenti eziologici: un tema diffuso nella tradizione antologica tardoantica*

The examination of the rhetorical τόποι and structural characteristics of some epigrams in the *AP* and *AL* on *balnea* and *thermae*, enlivened by divinities and marine personifications, sheds light upon the reasons behind the selection in Bobiense Sylloge, with *Epigrr.* 1 and 58 – on thermal springs devoted by Cupid to his mother Venus – of *Epigr.* 38 Sp. – on the θαῦμα of warm water gushing from the hoof of a bull – which a title not reflecting the subject of composition attempts to connect to the former two epigrams.

É. Wolff, *Ausone et la poésie des listes*

Les principes de la poétique d'Ausone ne sont pas faciles à dégager, mais trois aspects sont néanmoins évidents: il y a chez lui une poétique de la virtuosité formelle, une poétique de la liste et de l'énumération, une poétique du jeu sur les nombres. La poésie de la liste prend deux formes: la succession de pièces consacrées à un même sujet; dans une pièce, l'énumération de réalités appartenant à la même catégorie. On étudie ici la première espèce. Quatre des ouvrages concernés par ce type de poésie affichent plus ou moins explicitement un principe de classement concerté: les *Parentalia*, la *Commemoratio professorum Burdigalensium*, les *Epitaphia heroum qui bello Troico interfuerunt*, et l'*Ordo urbium nobilium*. Chacune d'elles est en effet organisée en une série qui obéit à une logique. Nous cherchons ici à dégager ces principes d'organisation. Il apparaît que chaque oeuvre combine de manière parfois complexe plusieurs systèmes de classification. Au-delà de leurs différences, elles offrent toutes quatre une poésie de l'inventaire, où l'ordre des pièces et le principe de variation ont un rôle signifiant.

L. Zurli - P. Paolucci, *Europa in groppa al toro (14 R, 23 sgg.), 1. Questione di metodo, 2. Tradizione letteraria ed iconografia*

1. This paper deals with the vv. 23 sqq. of the cento *Europa*, referring to the ecphrasis of the sea journey of Europa on Juppiter's back, after he turned into a bull in order to kidnap the girl he fell in love with. After recalling that the reference edition of the cento, edited by Riese, postulates a lacuna after v. 26, and after pointing out how methodologically arduous (if not impossible, as to the Salmasian lexis *tenente*=at v. 25) is to support the amendment of some manuscript lexeis, the paper restores the manuscript lexis *tenente*=in the slightly amended form *tenenti*, on the basis of the correct exegesis of *nymphae* at v. 25, with the subsequent ridefinition of punctuation and exegesis of vv. 24 sqq., according also to the iconography of the relevant part of the Europa's myth. Other observations about the Salmasian lexeis *umente*=(v. 26) and *manu* and *vero* (v. 31) follow.
2. The paper shows the litterary and iconographic witnesses, supporting the Zurli's *constitutio textus* in the Vergilian Cento *Europa*, where the heroine is described with an hand on her hair, on the back of a bull that submerges into water.

L. Zurli, *Come va restaurato il luogo mariano di* De ecclesia *(16 R, 16-21)*

Taking into account the whole critical debate about the vv. 16-21 of the cento *De ecclesia* hosted in the Salmasian anthology, this paper offers a careful re-reading, with subsequent restauration, of the mentioned verses. The close examination of the exegetical, syntactic, prosodic and compositional issues aroused by the relevant part of the cento (especially as to the manuscript lexeis *quem* and *ortus* at v. 18, and *more* and *affata est spiritu propriora canitque* at v. 20) allows the removal of several conjectural deposits, and the restoration of a consistent arrangement on a textual, syntactic, prosodic and exegetical level for that same group of verses.

L. Zurli, *Che cosa sta dietro la lez.* abortio *(16a R) del Salmasiano?*

This paper aims at proposing a solution for the lexis *abortio* of the prose introduction within *AL* 16 a R², provided with *cruces* by Baehrens, Schenkl and Damico, and replaced with the form *Mavortio* by Riese on the basis of an amendment by Iuretus. Taking into acconut the palaeographical peculiarities of the cod. *Parisinus Latinus 10318*, and the composition of the Salmasian anthology, which gathers many poems by African grammarians often committing themselves to sophisticated and bold poetical *lusus*, this paper proposes the restitution of the sequence *ab orthio*, with reference to the metrical foot composed by five short syllables (described by the grammarian Diomedes), matching the acclamation '*Maro iunior!*' in the same prose introduction to *AL* 16 a R².

P. Paolucci, *Marziale modello di* AL *16a Riese²*

After an *excursus* about the practice of the pubblic *recitationes* of the Vergilius' works in Vandal Africa, the paper talks over the emendation *ab orthio* in the prose 'intermezzo' of *AL* 16a Riese² and singles out two Martial's epigrams as model of the piece.

C. Codoñer, *La* Medea *de Osidio Geta: ¿Séneca u Ovidio?*

La Medea de Osidio Geta ha sido bien estudiada desde la perspectiva de su carácter centonario, su relación con Virgilio y, en especial, su proximidad al episodio de Dido.
Nuestro trabajo aborda la influencia que sobre el personaje haya podido tener la Medea elegíaca o teatral, así como la naturaleza teatral de esta tragedia en concreto.
Para ello se ha estudiado qué pasajes de Virgilio han sido seleccionados por Geta en la elaboración de su Medea, la estructura dramática resultante de la combinación de los mismo, sin perder de vista que el personaje de la Medea osidiana es el resultado de la fusión de varios modelos y que el "género" escogido para su realización: el centón, ha impuesto límites inevitables a las ideas.

C. Arcidiacono, *Gli elementi bucolici del centone* Versus ad gratiam Domini *fra tradizione classica e rivisitazione cristiana*

In this article we intend to examine the clever reuse, from a Christian point of view, of the

traditional bucolic themes in the Vergilian cento *Versus ad gratiam Domini sive Tityrus*, which represents one of the earliest examples of a new literary genre, the 'Christian bucolic'.

M. Giovini, *"L'uomo di genere neutro". Note su* Vn. poet. syll. *19-20 Z e Aus.* epigr. *50 K*

The paper examines some literary variations on the theme of the eunuch's figure, with particular attention to the Late Antiquity's epigrammatic production, starting from the unusual Phaedrus' fable 3, 11, with the analysis being specifically dedicated first to *un. poet. syll.* 19 Z[urli] (= 97 SB = 108 R) (*De eunucho*), whose mischievous and more hidden wit is reinterpreted in the light of Mart. 6, 67 and Iuv. 6, 366-368 e 6, 29-33 W, and, secondly, to the next poem *un. poet. syll.* 20 Z (= 98 SB = 109 R), and in particular to the use of the "restored" term *clunis* also common to Lux. 293 SB (= 298 R) (*un. poet. syll.* 3 *femineo* [...] *clune* ~ Lux. 2 *roseo* [...] *clune*). In fact in both poems this word is the result of a speculative and conjectural proposal by modern philologists (Franz von Oudendorp for the *unus poeta* and Eugenio Grassi for Luxorius), but the use of this word in the *unus poeta* is moreover confirmed by 40 Z (= 118 SB = 129 R), 2. After examining the possible and different points of contact between the two texts of the *unus poeta* under consideration and Ov. *am.* 2, 3, in which the poet complains to the irrepressible eunuch guardian of the woman he loved for his excessive intransigence, the article deals with the origin and significance of the wit *neutri* (...) *homo generis* (*un. poet. syll.* Z 40, 6), not attributable to the anonymous African poet's invention, but recovered and resumed completely from Aus. *epigr.* 50 K (*Item* [= *De Rufo rhetore*]), where it appears the similar expression *neutri filii generis* (v. 6) and which is analyzed here, in all its deliberate and strategic ambiguity, even in relation to the controversial relationship with the coeval Pallada's epigram *A.P.* 9, 489. The *unus poeta* author of the *sylloge*, included in the *codex Salmasianus*, has in fact been able to understand and interpret subtlety the less apparent meaning of the mocking *pointe* which marks the epigram 50 K of Ausonius, adjusting and reporting its wit of the *genus neutrum* to the only epigrammatic subject which could befit, strictly speaking, in respect of the words' meaning and according to the anatomy: an eunuch.

M. N. Iulietto, *'Svolazzare' tra* iocosa theatra*: nota a Luxor. 288 Riese = p. 12 Happ*

The paper offers an exegesis of the poem *Iambici ad lectorem operis sui* (Luxor. 288 Riese = p. 12 Happ) starting by the discussion about the emendation *pervolet* – proposed by Baehrens in place of the transmitted reading *pernotes* – and the evocative mention of the *iocosa theatra* at l. 10.

NOTE

P. Paolucci, *Dall'*Alcesta *centonaria ad una antica variante di Persio*

The recovery of an ancient reading from Persius *Sat.* 2, 14, that is a variant witnessed by Servius, gives a new meaning to the expression *tibi ducitur uxor* in the l. 40 of the Vergilian Cento *Alcesta*.

G. Giangrande, *Due note a* **Coronatus**

The paper 1. discusses and explains the expressions *frugumque* and *nostroque profecto* in Coronatus' poem. The paper 2. shows that the Coronatus' poem could be considered an *epyllion*.

G. Giangrande, *Due epigrammi su Basilissa*

The paper gives emendations about two *loci desperati* in two epigrams of the Zurli's *Anthologia Vossiana.*