

ARTICOLI

É. Wolff, *Quelques pièces des Epigrammata Bobiensia (45-47 et 70) et leur lien avec la tradition épigrammatique*

Les épigrammes 45-47 des *Epigrammata Bobiensia*, traduites ou adaptées du grec, tournent autour de Virgile et des grammatici; elles abordent la question de la légende de Didon et se moquent des grammairiens. L'épigramme 70, qui elle n'a pas de modèle grec, plaisante sur le nom d'un grand personnage du temps et s'inscrit dans la tradition des jeux sur les noms propres. Toutes ces épigrammes ont un fort lien avec la tradition épigrammatique, soit en amont, par leur source grecque, soit en aval, par leur proximité avec des poèmes d'Ausone et de l'*Anthologie latine*. Ce sont ces rapprochements, notamment, qu'on étudie ici.

V. Sineri, *Il centone virgiliano di Proba e la politica culturale di Giuliano l'Apostata: alcune considerazioni*

The paper aims at contextualizing the genesis of the Christian *Cento Vergilianus* by Proba during Julian's reign, since the Christianization of Virgil (cf. v. 23 *Vergilium cecinisse loquar pia munera Christi*) can be explained as a reaction to the cultural policy of the emperor Julian the Apostate, especially to his law against Christian scholars. The intent of the Cento would be confirmed by the vv. 488-494.

P. Paolucci, *Una ipotesi di datazione dell'Alcesta centonaria*

On the basis of an exhaustive study about the reuse of a Vergilian hemistic in the Cento *Alcesta* and in some poetic and historiographic texts of the Late Antiquity, the paper shows the hypothesis that the same Cento was written at the end of the Vth. Century.

P. Paolucci, *Lo ps. Acrone, Alcesti e sant'Agileo*

Starting from the investigation of the Vergilian hemistics reused in the Cento *Alcesta*, the paper shows that a lot of those hemistics are reused with a semantic value, that involves the exegesis of Horatius by ps. Acro. The confirmation about the circulation of the ps. Acro's Commentary in the Carthaginian milieu (that's the same milieu of the Cento) comes from an apparently banal mistake in a ps. Acro's annotation.

T. Privitera, *Il tema del ritratto in quattro epigrammi dell'Anthologia Latina*

This paper deals with some ekphrastic epigrams of the Latin Anthology, focusing on some rhetorical aspects of their structure; it also discusses some issues of textual criticism.

M. Giovini, *Il funambolo e la fabula mendax di Dedalo in Vn. poet. syll. 23 Z (= 112 R = 101 SB)*

This paper analyzes the epigram *De funambulo* (*De tightrope walker*), contained in *Vn.*

poet. syll. 23 Z(urli) (=112 R =101 SB), from the points of view of its style, of its structure and of its *materies sermonis*. It focuses mainly on the paradoxical nature of its debunking and demythologizing *pointe* (starring *Daedalus*), conducted on the blade of a demystification which appears ‘acrobatic’ and deliberately absurd. Its mechanism is based on the strategic quote of a passage of the poem *Aetna* (510-511), contained in the *Appendix Vergiliana*. The article also includes two critical digressions on *anth. Voss.* 18 Z, 47, 48, the source of which is identified in *Sil.* 12, 89-95 (particularly 95) and on *Vn. poet. syll.* 87-88 Z: the paper’s author acknowledges, beyond the references to the Virgilian model, already detected either by previous scholars, a parodial reversal pertaining to fables that makes implicit reference to the apologue “The hen / goose with the golden eggs” (*Avian.* 33).

L. Zurli, *Lettura di un epigramma scatologico della Salmasiana*

The paper gives a new *constitutio textus* of the epigram 205 R, that must be more conservative than previous editors’. The author analyses the various *vitia prosodiaca* of the epigram and corrects some mistakes in the exegesis of the poem. His most important textual contribution concerns the reading of the v. 9.

L. Zurli, *Significato e origine della pointe di 207 R*

The paper, concerning the epigram 207 R, is linked, for its theme, to the same author’s contribution about the epigram 205. After a discussion on the *constitutio textus* and a right reference to an epigram of *Vnius poetae sylloge*, the author explains the expression *iunctis pedibus* at the end of the poem.

P. Paolucci, *Metro e semantica. Per l’esegesi di Luxor. 298 Happ (con una breve storia del dimetro ionico anaclastico)*

In order to explain the epigram 298 Happ by Luxorius, the only epigram of Luxorius’ *sylloge* written in anaclastic Ionic dimeters, the paper analyses the greek and latin poetry in the same meter and the ancient metric treatises about the Ionic verses.

L. Zurli, *Una checca alla corte vandolica d’Africa (Lux. 298 R)*

The paper contains an accurate reanalysis of the epigram 298 R, which has been often examined by scholars with unsatisfactory results, both in the exegesis of the single verses and in the interpretation of the whole poem. The author, in particular, analyses the numerous amphibological wordplays by Luxorius, and the exegesis of some words, referring to some poems of *Vnius poetae sylloge*, by another Carthaginian grammaticus of the same poetic circle. The author also contextualizes the poem in a changed cultural frame, characterized by the break of the balance between the exponents of Roman society and the Vandalic court, that Luxorius, mocking the *spado regius*, derides.

F. Stok, *Epitaphia Vergilii*

In this paper, the 24 epitaphs of Virgil included in the *Symposium XII sapientum* (507-518 and 555-566 Riese²) are examined. They are imitations of the best known of Virgil's epitaph *Mantua me genuit*, but also reveal the influence of Virgil's biographic tradition. Particular attention is paid to the relation between the epitaphs and the *Life of Virgil* by the grammarian Phocas.

G. Daniesi Marioni, *La dolce memoria: le api nella poesia funeraria* (CLE 454; 468; 1262; 1552 A e B, Pontano, *De tumulis* 2, 32)

The symbolic virtues of bees and honey are examined as a constant topic in the funerary poetry. In two African epigraphes, the bees flying over the sepulchre pour honey on it, whilst in *CLE* 454, which is an epigraph coming from the province of Gallia Narbonese, the presence of insects in a sarcophagus is quite controversial. Many theories are proposed about this subject; furthermore, the persistency of this topic in Pontano's humanistic poetry is also analysed as Pontano's style was influenced by the ancient epigraphes.