

ARTICOLI

P. Paolucci, *La poetessa Siria, autrice del centone Alcesta*

In the Late Antiquity, various poetesses (the most famous were Proba and Eudocia) wrote Centos. Now we can know another one, the poetesse Siria, who probably wrote the Cento *Alcesta*. She gave her name in the first seven verses of her Vergilian Cento with the literary device of the *acrostichon*, looking up to the beginning *acrostichon* of the *Alcestis Barcinonensis* and conveying the plentiful epigraphic poetry with *acrosticha* of African area, illustrated in an appendix of this paper.

M. Spallone, *Il connubio di Enea e Didone da Virgilio all'Epithalamium Fridi*

This paper defends the goodness of the rare construct *consciis conubiis, lectio difficilior* in Verg. *Aen.* 4, 167-168, on the basis of linguistic, stylistic and literary arguments. Also it claims that *consciis conubii, lectio faciliior* transmitted by vergilian few manuscripts, in cento *Epithalamium Fridi* (AL 18 R), vv. 16-17 – that replicates the Vergil's two verses –, must be preserved.

É. Wolff, *Deux notes sur l'auteur anonyme de la série 90-197 Riese*

Dans cet article, nous mettons en évidence quelques particularités de l'ordre des mots chez l'anonyme de la série 90-197 Riese, et notamment son goût pour les vers d'or. Dans un second moment, nous livrons quelques réflexions sur les poèmes 169-171, où l'auteur doit décrire une mosaïque à *xenia*.

M. Giovini, *La formica 'ancella del nero Orco': modelli classici e tardo-antichi, fra Orazio, Virgilio e Claudiano, di Vn. poet. syll. 15 Z (= 104 R = 93 SB)*

The article begins with the analysis of the figure of the ant, in its various conceptual and symbolic meanings, in some classical texts (Phaedr. 4, 25; Hor. *serm.* 1, 1, 32-35; Avian. 34; Mart. 6, 15 and *Anth. Pal.* 7, 209 = 57 Clack [the epitaph of the hymenopter written by Antipater of Sidon]), to focus on late-antiquity epigram from the *Vnius poetae sylloge* (15 Z = 104 R = 93 SB), where the insect is exceptionally projected in a dark hellish underworld, a vision completely foreign to the conception peculiar to traditional imagery. The author identifies and analyzes the sources of this short poem, quoted through an intertextual technique, sometimes in an emulative, sometimes antiphrastic manner (particularly Avianus, Ovid, Virgil, Horace and Claudian [*De raptu Proserpinae*]), showing how behind the disquieting icon of the ant as the Ogre's maid and servant, "Plutonia" pillager of wheat / *Ceres* (in her double *supera* and *inferna* meaning), at the same time the image of the greed landowner of Horace's *satire* 1, 1 looms and appears, in a negative, hostile and even infernal vision, in complete contrast to the fable (but also biblical) stereotype of provident industrious ant. The article concludes with an interpretative re-reading, also in light of the original

epigram of the *unus poeta*, of the short story *The Argentine Ant* by Italo Calvino (1952).

L. Zurli, *Inediti e rari su locus desperatissimus di Pervigilium Veneris. E una questione di metodo*

The paper debates the *locus desperatus* of the *Pervigilium Veneris*, v. 46, on the light of the new acquisitions from the unpublished correspondence between Claude Saumaise and Isaac Voss. The altered reading *detinente* is corrected in *continenter*.

M. Stachon, *Ein (relativer) terminus ante quem für die Disticha Vergiliana AL 250-257 Sh. B. (= AL 256-263 R.)*

By stating a similarity between Calp. 7, 69-72 and AL 250 Sh. B. and arguing that Calpurnius is imitating the latter, for his Caesar with his games is surpassing the 'Vergilian' Caesar, a *terminus ante quem* for the *Liber Distichon Vergilii*, which the epigram once surely was part of, can be given. Although Calpurnius's Neronian date is heavily debated, another parallel between AL 255 Sh. B. and *Nux* 43f. and Suetonius's probable knowledge of the Vergilian distichs point to a date in the first century AD.

É. Wolff, *Notules sur les énigmes 24, 38 et 56 de Symphosius (AL 286 Riese)*

Dans ces trois notules sur Symphosius, nous proposons d'abord une nouvelle interprétation du deuxième vers de l'énigme 24; puis nous indiquons, à propos de la tigresse de l'énigme 38, un parallèle jusqu'ici omis par la critique; enfin, concernant l'énigme 56, nous suggérons un rapprochement avec un passage de l'Évangile qui peut donner au texte un second niveau de signification.

P. Paolucci, *La mela dell'inganno (Symph. Aenigm. 84 = AL 286 R², vv. 267-269)*

In *Symph. Aenigm.* 84, 2 the reading *functi* of the main part of the manuscripts is defended against the reading *pulchri* of the Castalio's manuscript on the basis of the Late Latin use and meaning of the verb *fungor*; so the allusion is to both the myths about Hippomenes and Acontius. Probably the reading *pulchri* comes from the *glossa pulchram* given by Salmasius' manuscript. The paper shows an interesting hypothesis about the two *recensiones* of the *Aenigmata*. Starting from a comparison between the *Alcestis' funus* in the Vergilian Cento *Alcesta* and the same narrative sequence in the *Alcestis Barcinonensis*, the paper gives an emendation of the term *paones* in *Alcestis Barcinonensis*, v. 109.

NOTE

P. Paolucci, *Coltri e profumi di Alcesti*

Starting from a comparison between the Alcestis' *funus* in the Vergilian Cento *Alcesta* and the same narrative sequence in the *Alcestis Barcinonensis*, the paper gives an emendation of the term *paones* in *Alcestis Barcinonensis*, v. 109.

F. Ragni, *A proposito del carme LXXXIII Vinum in acetum conversum degli Aenigmata Symposii (AL 286 R.)*

The paper gives a new evidence by Ambrosius to extend the range of the Christian texts referenced in the Symposius' *Aenigma LXXXIII*, involving also an allusion to the Eucharist; so it's clear that the author demeans the Christian religion and probably he was a pagan writer.

L. Zurli, *Lux. 298 R, 1-2 e Petr. fr. 20 Mueller*

The paper examines the Petronius' fragment 20 Mueller and its *testimonia*, who are the most important grammarians debating the anacreontic meter. The reading *rutilum*, given by Mallius Theodorus pro *rapidum* in that fragment, must be appraised almost like the other one. Probably Luxorius knew the Petronius' fragment with the reading *rutilum*.

TRASMISSIONE MANOSCRITTA

L. Zurli, *Novità Salmasiane dall'epistolario (inedito) Is. Voss –Saumaise*

The paper shows an investigation of the correspondence between Claude Saumaise and Isaac Voss, included in the manuscript *BPL 2366*. Some utile news come from this investigation: such as the date of the two *apographa Vossiana* (*Voss. O. 63* and *Voss. O. 16*) of the Latin Anthology, the discussion about a reading of the *Pervigilium Veneris*, the mention of an epigram attributed to Seneca and more information about the circulation of the *codex Salmasianus*.