

## ARTICOLI

### **M. Carmignani, *Ausonio, Cent. nupt. 101-105: una nueva propuesta de lectura***

This paper proposes a new interpretation for the first lines of the well-known Ausonius' *Imminutio* scene (*Cent. nupt.* 101-105), based on two main aspects: the relationship between this passage and other sections of this work, and the links with the *corpus Vergilianum*, source for the cento. Thus, this new exegesis is not intended to be definitive but rather an interpretive alternative to the pervasive figure of the ambiguity that permeates the whole cento.

### **P. Paolucci, *Lessico giuridico e centoni virgiliani nella cultura tardoantica***

The paper reproduces the Lecture given as part of a seminar of the Accademia Romanistica Costantiniana. It examines the legal terms *libertas*, *praemium* and *venia*, which constituted items edited by Giuliano Crifò in *Enciclopedia Virgiliana*. It puts particular attention to the semantic change of these Vergilian terms in their reuse in the centos, highlighting their relationship with the Law of Late Antiquity. It is of particular interest, in the context of the discourse on *praemia*, the *constitutio textus* of *De alea*, vv. 49-60.

### **P. Paolucci, *Un centone ed un semicentone su Ercole ed Anteo***

The paper examines three textual issues related to Salmasian cento about Hercules and Antaeus, and provides an edition of the so-called 'semicento' on the same subject by Julius Caesar Scaliger.

### **L. Zurli, *Adversaria critica al centone De alea***

Until today the cento, entitled *De alea*, was considered one of the most difficult to understand, because it describes, most likely, a game several aspects of which remain unclear. In this article numerous verses of the Cento are emended, providing, in general terms, methodological advises on the *constitutio textus* of the cento-poetry and coming to a clearer understanding of the subject described in the Cento *De alea*. The article contains, therefore, the *prolegomena* for a new critical edition of the Cento *De alea*.

### **W. Berschin - T. Licht, *Geht die Überlieferung von Anthologia Latina 665 aus dem Chronographen von 354 auf Walahfrid Strabo († 849) zurück?***

AL 665 ist nur in St.Gallen, Stiftsbibliothek 878 komplett überliefert, einer Sammelhandschrift, die B. Bischoff dem Walahfrid Strabo von der Reichenau zuschrieb. Doch ist „W IV“, der AL 665 kopierte, nicht Walahfrid in seiner vierten und letzten Lebensphase, sondern ein im Lateinischen noch unsicherer Schreiber, dem

allerdings seltene Überlieferungen verdankt werden, z.B. Teile der ältesten Horaz-Handschrift Vat. Reg. lat. 1703.

**M.N. Iulietto, *Intorno al Centimetrum De Christo del Decretum Gelasianum de libris recipiendis et non recipiendis***

The *Centimetrum de Christo, Virgilianis compaginatum versibus*, quoted by the *Decretum Gelasianum de libris recipiendis et non recipiendis* (496 d.C.), might be reasonably identified with the anonymous Christian cento *De Verbi Incarnatione* (AL 719 Riese), especially because of the outstanding attention which Gelasius shows to the doctrine of the Incarnation and the dogma of the double nature of Christ in his epistles and dogmatic treatises.

**NOTE**

**P. Paolucci, *Ad ulteriore conferma del teletico conclusivo dell'Alcesta centonaria***

The paper provides some epigraphic examples about the use of the verb *iit* with the meaning of *periit*, in order to confirm the final *telestichon* of the Cento *Alcesta*.

**P. Tempone, *Un intertesto di AL 16, 19 R***

An interesting intertext confirms the correction *mortalem* by Zurli at v. 20 of the Virgilian cento *De ecclesia* (AL 16 R).

**C. Pagnotta, *Note su Anth. Lat. 195 Riese*<sup>2</sup>**

The paper examines two *excerpta* from the poem 195 R<sup>2</sup> of *Anthologia Latina*, transmitted at p. 268 of the *Historia Augusta* by Claude Saumaise (Parisii 1620). Both the emendation whereby *processit* replaces *procedit* (v. 1) and the choice of the expression 'et domitus' (v. 5) could give a new exegetic input in order to enrich a *thesaurus criticus* of the poem.