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GIUSEPPE GILBERTO BIONDI, *Ai lettori*

5

ARTICOLI E NOTE

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*Lucilio (1330 M.) in Orazio (sat. 1,4,124 ss.):
la satira e i suoi inuentores*

pp. 11-28

Abstract: *Starting from the comparison between Lucil. 1330 M. and Hor. sat., 1,4,124, this essay aims to investigate the key structure of Lucilius' poetics and, in comparison with his imitator, a fundamental feature of Horace's poetical and intellectual figure.*

Keywords: *Lucilius; Horace; satire, poetics.*

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*L'elegia di Elefantina (adesp. el. 27 W.² = adesp. 12 G.-P.²):
carne unitario o catena simposiale?* pp. 27-41

pp. 29-50

Abstract: *The elegy preserved by P. Berol. 13270 (adesp. el. 27 W.² = adesp. 12 G.-P.²) may be read as a sequence of four different convivial utterances in the form of a sympotic “catena”. In this light, new interpretations are offered for ll. 1 s., 9 s. and, more in general, for the structure and meaning of the elegy as a whole.*

Keywords: *greek elegy; symposium; papyrology; sympotic dialogue.*

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Dream and Vision in Herodas' Eighth Mime, 'Enhyption' pp. 51-65

Abstract: *Herodas' eighth Mime, although fragmentary, describes a dream the writer had, followed by an interpretation in terms of literary success: although the poems receive much criticism, the dream signifies that they will be rewarded with fame eventually. This paper gives a new interpretation of the dream itself in terms of Dionysiac initiation. New evidence about the Bacchic mysteries allows us to see allusions in this text to the nocturnal teletai in honour of Dionysos. In this way Herodas, the poet, shows himself initiated into the patron god's secret rites, at which he was awarded a prize.*

Keywords: *Herodas; eighth Mime; Dionysiac initiation; Bacchic mysteries.*

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Note pseudosenofontee

pp. 67-79

Abstract: *Textual and exegetical notes on Pseudo-Xenophon's Athenaiion Politeia (1,2; 1,6; 1,11; 1,17; 2,3; 2,4; 2,11-12; 2,17).*

Keywords: *Pseudo-Xenophon; Athenaiion Politeia; Respublica Atheniensium; exegetical notes; textual notes.*

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Pons lapidis.

*Nuovi documenti per la morfologia, la storia edilizia
e la continuità insediativa postantica del ponte romano
nell'archivio storico comunale di Parma*

pp. 81-114

Abstract: *This work considers documents of the ancient settlement of Parma concerning pons lapidis, ie the Parma roman bridge. Of the bridge, in course of scientific publication within the Projects "S.F.E.R.A." and "Aemilia 187 BC," the papers document the history of the discovery, the morphology in ancient times, the sequence of post-ancient arrangements until today. The documents include also the only survey available today of no longer visible arches and the exchange of correspondence between the council and the archaeological museum in the period from the discovery of the ruins to their subsequent burial under the modern town. Since only two of the ten overall arches of the bridge remain in sight today, the archive documents offer new and essential data to re-establish shape, dating, building phases, construction technique and settlement history of the bridge within the roman colony.*

Keywords: *Classical archaeology; Archaeology of roman town; Roman town planning; Roman architecture; Roman bridges; Cultural heritage.*

CATULLIANA

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*Somiglianze paratestuali in alcuni recentiores catulliani.**(Par. Lat. 7989, Sen. H V 41, Cod. Tomacellianus,**Ricc. 606, Mont. 218/109)*

pp. 117-142

Abstract: *The aim of this is to analyze and compare poems' divisions in five codices recentiores of Catullan tradition, with particular attention to the lay-out connection in the very last part of the liber (cc. 65-116).*

Keywords: *Catullan text tradition; paratext; liber arrangement; titles; codd. recentiores.*

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*Catullo 71,4:**proposta di reinterpretazione di un vessatissimo locus*

pp. 143-156

Abstract: *This article treats the text of Catullus 71,4: the lesson of OGR has to be kept, with a te meaning “for you” in technical-legal terms. In so doing the stylistic as well as poetic complexity of the poem is pointed out.*

Keywords: *Catull. 71; textual criticism; technical-legal terms.*

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*In Search of Textual Heroes.**Apropos a Recent Book on Textual Criticism*

pp. 159-167

Abstract: *A recent book on Latin textual criticism is reviewed and discussed.*

Keywords: *Latin; textual criticism; interpolation; editorial technique.*

PARS ALTERA

GIUSEPPE GILBERTO BIONDI, *Ai lettori*

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OVIDIANA

Ovidio: la sua età e le età della sua poesia

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Exiles with no return: Ovid, Ulysses, Alegre, and Kundera

pp. 181-201

Abstract: *Ovid's exile poetry materializes in very clear and systematic terms what may be termed a "poetics of exile"; his personal experience was added to the one described by Homer in his Odyssey, a third person exile. Since then his "topoi" have been repeatedly revisited by many authors all over the world. Ovid never returned home from his exile. However, for those who have, it is really as if they had not come back. In this article I aim to show the persistence of Ovid's "topoi" through a parallel with two different writers: Manuel Alegre, an Ovidian poet (of his own exile), and Milan Kundera, an Odyssean novelist, i.e., a narrator of third person exiles. They incorporate different experiences of exile with no return, even if there was a return.*

Keywords: *Exile; Return; Poetry; Ovid; Manuel Alegre; Milan Kundera.*

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Saffo, Eloisa e il Codice di Francoforte

pp. 203-219

Abstract: *Ovid's Heroides XV, Sappho's letter to Phaon, is confronted with the first two of the famous letters of Heloise to Abelard. Although long disputed, both Ovid's and Heloise's authorship is now generally accepted. Sappho's letter does not belong to the same tradition as the other Heroides. Indeed both the codex Francofurtanus, through which it was bequeathed to us, and the Florilegium Gallicum, that contains a few excerpts, were dated by Reynolds to the end of the twelfth century and ascribed to the Loire valley as writing area. The Author suggests that Heloise had knowledge of the archetypes from which both F and the Excerpta separately originate, in view of the inspiration she drew from them verbatim to describe her passionate eroticism. No analogy can instead be found in contemporary women's writings, either authentical or supposed. The epistles attributed to Heloise were supposed to have been inspired by Cappellano's didascalical text about love (De amore o De arte honeste amandi). Given that the latter belongs to later times than Heloise's, this claim would deny her authorship. However, the Author shows that Cappellano's theses and style are antithetical to Heloise's. Indeed Heloise closely follows Sappho's letter, whereas Cappellano translates Ovid's Remedia Amoris.*

Keywords: *Sappho, Heloise, Ovid Letters.*

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*Ariosto, Ovidio e l'opera d'inchiostro: tracce di lettura
 di Pont. 4,8 nel proemio del Furioso (1,3-4)*

pp. 221-239

Abstract: *This paper suggests an analogy between Ovid's Epistula ex Ponto 4,8 and the proem of Ariosto's Orlando Furioso. In particular it aims to show the relationship between some topoi of the courtly poetry and the intellectual role of the poet.*

Keywords: *Ovidius; Germanicus; Ludovico Ariosto; Epistulae ex Ponto; Orlando Furioso.*

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*Ovidio, Arato e i Catasterismi.
 Mitologia astrale nei Fasti*

pp. 241-272

Abstract: *Astral mythology is one of the basic themes which concur to shape the poetical programme of Ovid's Fasti, since such mythological tales are often introduced by the poet to provide an aition for the catasterism (transformation into a star) of various constellations mentioned in his calendrical poem. In this paper I examine some of the catasterism myths included in the Fasti, in order to illustrate their intertextual relationship with the two main Greek literary sources used by Ovid: Aratus' Phaenomena and Eratosthenes' Catasterismi. In particular, I aim at highlighting the allusive plays set up by Ovid with Aratus' astronomical poem, but also the importance of Eratosthenes' mythographical handbook not just as a source of mythological information, but also as a true intertext.*

Keywords: *Ovid's Fasti; Aratus' Phaenomena; Eratosthenes' Catasterismi; astral mythology.*

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Ovidio al bivio: una rilettura di am. 3,1

pp. 273-302

Abstract: *Ovid's elegy am. 3,1 implies a plurality of allusive references and suggestions coming from very different models such as: a) scenes of poetic initiation belonging both to the epic tradition and to the so called apologetic poetry, skillfully disassembled and reassembled in a logic of overcoming of stiff oppositions; b) the mythological archetype of the story of Heracles at the crossroads, used in order to a poetological reflection on a reorganization of literary genres; c) the theatrical production whose devices and dynamics Ovid is keen to show himself aware of, when announcing his next composition of a dramatic play.*

Keywords: *Metapoetical reflection; Poetic initiation; Heracles at the crossroads; Dramatic devices.*

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Una formula di appello al lettore da Ovidio a Marziale pp. 303-319

Abstract: *In Ovid's Tristia the formula Qui legis is used by the poet to address the reader of his poetry and of other literary genres. The paper aims at demonstrating both that Ovid borrowed that formula from funerary epigrammatic tradition and how Martial did use that periphrastic expression, showing to follow the ovidian manner as well as to regain the original funerary epigrammatic context. This particular example also represents a significant proof of Ovid's "epigrammatic" reception by Martial.*

Keywords: *Martial's Ovid; Ovid's Reception; Ovid and Epigram; Ovid's Reader; Martial's Reader.*

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L'atteggiamento di Ovidio verso il mondo greco nei Fasti pp. 321-338

Abstract: *The essay analyses Ovid's attitude towards the Greek world in the Fasti. The first part concisely examines various aspects of the poem whose origin is Greek (epithets, geography, myths, etymology, astronomy, metaphors and allusion), while the second part considers in more detail some passages which explicitly tell us something about Ovid's own opinion about the Greeks and their world. It is shown that the strong influence of Greek culture on the Fasti doesn't imply an explicit appreciation of what is Greek. In fact, Ovid uses Greek culture for Roman purposes, and largely as part of Roman culture. In doing so, he not only approves of the Roman dominion, but is also aligned with Augustan ideology.*

Keywords: *Ovid; Fasti; Greek world; culture.*

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*Prospettive sulla letteratura augustea
nella produzione ovidiana dell'esilio*

pp. 339-363

Abstract: *In the works written during his relegation in Tomi, Ovid devotes much attention to the literary scene in Rome during the first and second part of Augustan age, but he tells us little or nothing about the literature of the Tiberian age. At the same time, he offers many reflections on the works written by him in Rome before the relegation (especially on Ars), but when he speaks of them, his words are not really believable, because conditioned by the desire to justify his choices or by intention to condemn some poems, in view of an unlikely rehabilitation.*

Keywords: *Ovid's relegation; Augustan Literature; Literary judgments.*

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*Dardi in scitica faretra per Massimo:
 una lectura di Ov. ex Ponto 3,8*

pp. 365-379

Abstract: *This epigram-epistle is a kind of afterword which introduces the outright epilogue, III 9 to Brutus. The discouraged sender doesn't ask the favour of the addressee to apply pressure at the princeps in order that the exile is facilitated, but it is he who offers him a gift. Donum is the same epistolium, that is tainted of ambiguity, ironic allusion and of venomous umbrage because the friend did not help him. In fact Ovid sends Scythic arrows fraught of poison to Maximus so that he affects his enemy at Rome, but this gift is very meaningful, because metaphorically it disguises the weapon the poet uses against the listless friend.*

Keywords: *Ovid; gift; poison; sarcasm; exile.*

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*El retrato de Ovidio según el tipo de libro
 en el que aparece*

pp. 381-400

Abstract: *Augustus banished Ovid from Rome, and tried to banish him from the canon too. His poems could have disappeared, but they were privately kept and read, almost clandestinely. From the 11th c. onwards, Metamorphoses, Art of Love, Heroides, etc. were copied and academically studied more and more often. Scholars made compendia and commentaries, and even allegorised and moralised versions. Thus, Ovid became a leading canonical author. Indeed, Ovid's portraits appeared everywhere, not only in editions of his own poems, but also in works that include him as a character, or even in completely non-Ovid-related books.*

Keywords: *Portraits; Ovid; Books; Literary Canon.*

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*Three textual notes
 on Ovid's Metamorphoses (6,212, 294, 477)*

pp. 401-408

Abstract: *Three passages of Ovid's Metamorphoses are critically analyzed.*

Keywords: *Textual criticism; Ovid; Metamorphoses.*

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On Ou. met. 13,400b

pp. 409-415

Abstract: *New data are presented and discussed in order to determine whether line 13,400b of Ovid's Metamorphoses is possibly authentic or, rather, the result of interpolation.*

Keywords: *Ovid; Metamorphoses; textual criticism; interpolation.*

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Zukunft für Augustus. Zeitkonzepte in Vergils Aeneis und Ovids Metamorphosen

pp. 417-444

Abstract: *Based on Aleida Assmann's book „Ist die Zeit aus den Fugen? Aufstieg und Fall des Zeitregimes der Moderne“ (2013) this paper analyses the diverging concepts of future, which can be found in two central texts of Augustan literature, in Vergil's Aeneid and Ovid's Metamorphoses. This analysis shows in a new methodological approach the way, in which those texts have different perspectives on the politics of Augustus. On the other hand Vergil and Ovid have in common the claim to comment Augustus' politics in an independent way. Even they put on their own political themes on the agenda.*

Keywords: *Vergil; Ovid; Augustus; time; future; Forum Augustum..*

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Inizio o fine? Nota su Ov. fast. 2,1-2

pp. 445-461

Abstract: *In this paper the author suggests to print Heinsius' conjecture hinc at Ov. fast. 2,1-2 (Ianus habet finem: cum carmine crescit et annus; / alter ut hinc mensis, sic liber alter eat) and to transfer the couplet from the beginning of the second book to the end of the first (as Riese first suggested), comparing the last couplet of the same book (2,863-864: venimus in portum libro cum mense peracto. / Naviget hinc alia iam mihi linter aqua) and taking into consideration a large number of both thematic and stylistic issues, which seem to strongly confirm the hypothesis.*

Keywords: *Ovid; Fasti; Textual criticism; Openings and endings.*

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Nota a Suet. Dom. 14,2

pp. 465-476

Abstract: *This article treats the quotation of AP 9,75 = GPh 2308-2309 in Suet. Dom. 14,2. Politian’s analysis and text have to be reconsidered, despite general rejection among recent editors of his exegesis: we cannot exclude that Suetonius attests a parody of the Greek epigram.*

Keywords: *Suetonius; Politian; Euenus; Parody.*

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*La virtus a prova della societas:**la lettera 71 e il libro VIII delle Epistulae di Seneca*

pp. 477-500

Abstract: *This paper focuses, in Seneca’s epist. 71, on the adversities that strike men in their relationships with other human beings in the social and political life of the societas. Such theme reemerges constantly with different elaboration in Book VIII of Seneca’s epistulae. In epist. 71 Seneca offers an orientation to the troubled pupil, indicating the prominence of moral education and the need to overcome individual horizons when judging adversities. To this end, this is where stoic doctrine of good performs its function, where good is identified with honestum = virtus, the only impregnable bastion.*

Keywords: *Seneca; epist. 71; Book VIII; adversities; societas; virtus.*

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*The Song for Demetrius Poliorcetes (CA 173)**and Generic Experimentations**in the Early Hellenistic Period*

pp. 501-518

Abstract: *In the article I revisited the question of the song’s for Demetrius Poliorcetes (CA 173) generic affiliation arguing that its generic flexibility situates it among fully developed Hellenistic pieces. In the second part of the article a new interpretation of the poet’s reference to Oedipus (lines 20-34 of the song) is offered.*

Keywords: *Demetrius Poliorcetes; Hellenistic poetry; allusive art; genre blending.*

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Catalepton 12

pp. 519-526

Abstract: *The paper tries to present a different interpretation of Catalepton 12. The hirnea full of wine stands in for the basket of walnuts, a common element in all the Roman wedding ceremonies. Nottuino, an inveterate drunkard, turns the ceremony upside down; he doesn't throw away the content, as it usually happened for the walnuts, instead he drinks it and it seems he doesn't want to put an end to this wild entertainment. In his drunkenness, he doesn't realize his father-in law's wild joke, so when the latter ostentatiously, shows him his two daughters, he is unaware and marries them both.*

Keywords: *Catalepton; Latin poetry.*

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Dicearchi

pp. 527-546

Abstract: *The paper discusses the supposition of Thomas Reinesius, who in 1660 attributed the Euripidean hypotheses not to the well known Peripatetic Dicearchus, but to the much more obscure – and not surely existed – Spartan omonym, a supposition very recently revived with new arguments; in the discussion is involved the unique piece of information about him, Suda δ 1063 A., together with the Dicearchean fr. 94 Mirhady (= 91 Wehrli) ap. Apoll. Dysc. Pron. 60b-c (GG 2,1,1,48,1-11 Schneider).*

Keywords: *Dicearchus of Messina; Dicearchus of Sparta; Apollonius Dyscolus; Suda; ancient biography.*

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Il punto e l'eterno: Seneca, Agostino e il lessico del tempo pp. 547-573

Abstract: *In their meditation on time, Seneca and Augustine seem to share many words and images; nevertheless, an in-depth analysis of many of them (from punctum to extendo, from verbal compounds with dis- to colligo) detects a wider technicalization in Augustine's lexicon and proves the incompatibility between his perspectives and Seneca's ones. According to the Stoic philosopher the appropriation of time allows the wise man the means for becoming like God, while Augustine states that it is precisely the time that marks every human being as a frail, transitory God's creature. However, as a Christian, Augustine acknowledges that time is central in the divine plan of salvation; therefore in his Confessions Augustine too, like Seneca in the De breuitate uitae and Epistles, ends up inviting his readers to a new consideration of time.*

Keywords: *Augustine of Hippo; Seneca; Confessions; Time in ancient philosophy; Latin philosophical lexicon.*

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Sir. 27,15 VL (*Apul. met. 3,24; Herm. 3,1,5*):
empietà: capelli che si drizzano e orecchie che si tappano,
tra metafora ed espressionismo pp. 575-593

Abstract: *This paper aims at investigating the peculiar example of Sirach 27,15 VL translation of the Greek version, together with the possibility that Apuleius met. 3,24 had an influence on the Sirach Latin translator.*
Keywords: *Latin Sirach; Vetus Latina; Apuleius; Metamorphosis; Hermas.*

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La conquête romaine à l'épreuve de la vertu.
Le «Paul-Émile» de Plutarque et l'âge de l'expérience pp. 595-618

Abstract: *This article focuses on Plutarch's interpretation of the Roman expansion in the second century B.C. My analysis concerns mainly the Life of Lucius Aemilius Paullus: the portrait sketched out in Plutarch's biography is not merely hagiographic, but it emphasizes specific virtues and technical skills of Aemilius Paullus which were essential to the Roman conquest.*
Keywords: *Lucius Aemilius Paullus; Titus Quinctius Flamininus; Macedonia; Plutarch.*

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Ancora di Concetto Marchesi pp. 619-622

Abstract: *After a short review of Pianezzola's recent book on Concetto Marchesi, some personal memories are here presented.*
Keywords: *Marchesi; Latin.*

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Intacta / Iniecta / Iniacta. *Catull.* 64,153

pp. 625-628

Abstract: *All Catullan manuscripts read "intacta" at 64,153, corrected by Catullan editors with iniecta or iniacta. The article wants to defend the reading of the manuscripts: intacta, with the meaning of "untouched by man", contributes to emphasize the solitude Arianna feels after she's been left.*

Keywords: *Catullus; Latin Poetry.*

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Ariadna: imágenes, palabras, epístola

pp. 629-645

Abstract: *We try to evaluate the innovation of the Latin poets Catullus and Ovid in their literary representation of Ariadna with regard to certain written and iconographic versions transmitted by the tradition. The Greek world has not transmitted a vision of Ariadna's character from inside, whereas the Roman poets give the word to the woman and make her write a letter. Nevertheless, in spite of the innovations of Catullus and Ovid, there seems to be a constant in Ariadna that condemns her to be passive.*

Keywords: *Ariadne; Greek versions; Catullus; Ovid; iconographic representations; literary representations.*

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*An Hypothesis Regarding the Scribe of London,
 British Library Burney 133 and 343*

pp. 647-659

Abstract: *On the basis of previous bibliography and new palaeographical and codicological evidence, the present paper aims to attribute two manuscripts of Catullus and Pontano to Virgilio Ursuleo, a scribe of the Aragonese court, and to date both of them before 1471, particular focus being on the implications of such dating for the Catullan studies.*

Keywords: *Catullus; Aragonese library; Renaissance; Ursuleo.*

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Quel che scrisse Catullo

pp. 661-692

Abstract: *A recent Catullian book edited by Dániel Kiss gives the starting point for a review of problems in text tradition and editing. The author discusses several passages in Catullus, and in further ancient or medieval texts: Agius of Corvey, Epiced. Hathum. 55-58; 71-74; Callim. Act. 110 Pf. / Harder = 213 Massimilla, v. 94a-b; Catull. 1,9; 2-3; 8,4; 10,24-30; 15,18; 16,9-11; 29,20; 32,1; 38,6; 40,5; 44,17; 21; 45,8-9; 17-18; 55,17; 22; 59,4; 62,1-10; 36-37; 41; 54; 64,21; 216-217; 282; 324; 350; 66,1; 45; 48; 63; 65-66; 93-94; 67,1-2; 5; 6; 23; 30; 31-34; 44; 68,16; 66; 156; 76,10; 83,6; 92; 114,6; 116,7; Heirc of Auxerre, Adloc. ad libr. 15; 29; Vita S. Germ. 1,21; 32; Mart. 12,83; Pompon. Atell. 55t R.; Pontanus, I 48-50 and App. 8-9 Soldati; Parthen. 1,21,1-2; Prop. 2,3,9-12; [Verg.] Catal. 12,8; 13,39.*

Keywords: *Catullus; Heirc of Auxerre; RATHERIUS Veronensis; Pontanus; humanistic manuscripts; textual criticism.*

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L'ultimo Propertio

pp. 695-711

Abstract: *The rich comment on Propertius' fourth book of elegies, allowing a deeper reading of a text both difficult and important in the poetic production of the Augustan age, offers a hint to a reading of its eleven compositions, following a route dominated by the theme of death, above all, but not only, of mythological heroines and of those belonging to Propertius' poetic experience (first of all Cornelia, Cynthia, Achantis and Tarpeia), but even of characters apparently minor, and yet relevant to the creation of a particular mournful atmosphere, developed in several ways through events of death.*

Keywords: *Propertius; Elegy; Death.*

SCHEDE

pp. 715-719

Libri ricevuti

pp. 721-722

Indice del volume (*Pars prior*)

pp. 723-724

Indice del volume (*Pars altera*)

pp. 725-728