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Summary

AENEID V AND ANCIENT CENTO POETRY

III: *CENTO PROBAE* AND AUSONIUS' *CENTO NUPTIALIS*

The third part of the study analyses passages with strong ties to the *Aeneid* V in two late fourth century poems: the so-called *Cento Probae* by Faltonia Betitia Proba and *Cento Nuptialis* by Decimus Magnus Ausonius. In Proba's work, the passages mainly relate to notable deeds of Jesus Christ (the Last Supper, walking on the water) while his disciples play the

role of a (largely powerless) audience. Ausonius, in contrast, uses a strategy of recurring references to the *Aeneid* V, culminating in the final part entitled *Imminutio* in which the role of the audience (rather voyeuristic in this case) is assumed by the readers themselves. This passage, the article claims, is a parodic response to Proba's hermeneutic programme of finding Christian meanings in Vergil's work. All three parts of the study support the proposition that the concepts of performance and gaze are regularly employed in relation to the intertextual links to *Aeneid* V. A hypothesis can therefore be formulated that cento authors, readers, and perhaps even late-ancient Romans in general, perceived this thematic layer as dominant within the book.

Keywords: late-antique poetry; Vergil, *Aeneis*; cento; performance in literature; gaze; *Cento Probae*; Ausonius, *Cento Nuptialis*

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