

Using Databases to Detect Intertextual Echoes and Map Relationships Between Texts

A *Liber Regum* in Latin Verse as a Source for Peter Riga's *Aurora*¹

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Abstract

Among the numerous examples of medieval Latin biblical versification is the anonymous *Liber Regum*, a rewriting of the four Books of Kings preserved in Paris, BNF, lat. 14758. Research on the text and its sources was greatly aided by Latin databases such as *Corpus Corporum*, *Musisque Deoque*, and Brepols' CDS, which proved crucial for identifying textual echoes and reconstructing the “intertextual constellation” linking the *Liber* to authors active in northern France between the late eleventh and twelfth centuries. A particularly noteworthy case is the relationship between the *Liber Regum* and Peter Riga's *Aurora*: the analysis of significant correspondences and patterns of imitation indicates that the anonymous *Liber* influenced Riga's poem. This evidence allows the *Liber Regum* to be dated, setting the period 1170/1200 as a *terminus ante quem*. Overall, the use of these databases demonstrates their effectiveness in situating medieval Latin poetic texts within their compositional context and in supporting their chronological and geographical localization.

Keywords: Latin; Middle Ages; Poetry; Bible; Database

Tra i numerosi esempi di riscritture bibliche mediolatine, si annovera un Liber Regum anonimo, versificazione in distici elegiaci dei quattro Libri dei Re, tramandato dal codice Paris, BNF, lat. 14758. Nello studio del testo e delle sue fonti, l'impiego di banche dati latine quali Corpus Corporum, Musisque Deoque e CDS di Brepols si è rivelato decisivo per il riconoscimento degli echi testuali e per la ricostruzione della «costellazione intertestuale» che lega il Liber ad autori attivi nella Francia settentrionale tra la fine dell'XI e la seconda metà del XII secolo. Di particolare rilievo è la relazione emersa tra il Liber Regum e l'Aurora di Pietro Riga: dall'analisi delle numerose e significative consonanze tra i due testi e dallo studio dei loro rapporti di imitazione si deduce un'influenza della versificazione anonima sul poema di Pietro Riga. Questa connessione

¹ An expanded Italian version of this article, with a full philological focus, will be published in *Filologia Mediolatina*, XXXIII (2026).

consente di delimitare temporalmente la composizione del Liber Regum, fissando come terminus ante quem il periodo 1170/1200. L'utilizzo delle banche dati si dimostra dunque elemento fruttuoso nell'individuazione del contesto compositivo dei testi poetici mediolatini e un ausilio alla loro datazione e localizzazione.

Parole chiave: Latino; Medioevo; Poesia; Bibbia; Banche dati

1. Introduction

This paper presents an application of Latin databases for philological purposes. The case study chosen is a 3,600-verse elegiac versification of the four biblical Books of Kings, preserved in the manuscript Paris, Bibliothèque Nationale de France, lat. 14758, ff. 91-112 (XIII saec.).² The poem is titled *Liber Regum* in the manuscript, with no indication of authorship. The prologue provides some internal hints. It mentions a *Carnotensis apex* 'bishop of Chartres' and an *archidiaconus Robertus* 'archdeacon Robert' as commissioners of the work. It also refers to a previous work on the Maccabees and to another poem (or version of this poem) on the Kings. However, there are no external elements that allow for an exact temporal or geographical localization of the text, nor for the identification of its author.

In the absence of evidence of this kind, this study turns to textual elements and, in particular, to intertextuality, understood as the set of relations that connect each text to others. Since its theoretical formulation by Julia Kristeva [14], the concept has had wide resonance and has been successfully applied to Latin literary studies³, where it has proven useful for a variety of purposes, including selecting variants, establishing authorship, and situating texts historically and geographically⁴.

Building on this approach, the present study examines the network of references, textual borrowings, and echoes the so-called "intertextual constellation". The term has been firstly used by Francesco Stella, see [20]: 128, which is employed here as a tool for dating and locating the *Liber Regum*.

For a study of this nature, reliance on digital archives is indispensable. They allow for a systematic investigation of textual correspondences, uncovering intertextual networks that could scarcely be reconstructed using traditional paper resources alone. This study depended primarily on three digital archives and tools: *Musisque Deoque Galaxy* (MQDQ),⁵ *Corpus Corporum* (CC),⁶ and

2 My critical edition of the poem will be soon published in *Corpus Christianorum Continuatio Mediaevalis* n. 324. The Prologue and the first 214 verses have been published by Francesco Stella [19].

3 The bibliography on intertextuality in Latin literature is vast. Following the seminal contributions by Pasquali [16], Conte and Barchiesi ([7],[3]), significant studies from the late 1990s and early 2000s include those by Citti [5], Pucci [18], Hinds [12], Herzog [11], and Edmunds [9]. More recently, the discussion has been furthered by Coffee [6] and Kaufmann [13]. For a comprehensive and up-to-date overview, see Pettari [17].

4 For some applications of this kind see the entire proceedings of the congress *Poesia latina, nuova e-filologia* (Perugia, 13-15 settembre 2007), published in [24].

5 <https://pric.unive.it/projects/mqdq-galaxy/>.

6 <https://mlat.uzh.ch/>.

Brepolis.⁷ As the text is poetic rather than exegetical, and the main aim was to analyse the author's "poetic memory", the research relied mainly on *MQDQ*⁸ (especially its databases *Musisque Deoque*⁹ and *Musa Mediaevalis*¹⁰). The *CC* and the *Cross Database Searchtool (CDS)*¹¹ of *Brepolis* were then used to verify whether the identified expressions also appear in prose literature.

2. Surveying Poetic Echoes and Intertextual Networks

The investigation undertook a systematic survey of the text, in which each verse was segmented into its constituent phrases, defined as sequences of at least two consecutive or closely adjacent words. The most significant phrases were then queried across databases. For each expression, the search query included only the lexical roots of semantically significant words, so that different inflectional forms could be retrieved, while function words were left unaltered. The search allowed for a range of up to six words between the queried terms, but was generally restricted to the boundaries of a single verse. When multiple correspondences were found, results were narrowed to occurrences sharing the same metrical position. Expressions that yielded unique poetic correspondences were subsequently tested in prose databases, particularly *Corpus Corporum*. In these cases, the search was limited to occurrences in which the terms appeared immediately adjacent to one another, since word order in prose tends to be more fixed than in verse.

This initial screening was broadly compiling and quantitative, aimed at recording all occurrences encountered in order to identify recurring correspondences between texts. It revealed a remarkably rich substratum even though not all of the potential echoes identified could be confirmed as certain or significant as the resulting set of expressions also included formulaic turns, idioms directly borrowed from the Bible, as well as phrases that, while relatively uncommon in poetry, appeared with greater frequency in prose. A quantitative overview of the results [see Graph 1]¹² shows only a limited range of classical echoes – mostly Vergil and Ovid – and a modest presence of late antique and Carolingian authors, particularly Venantius and Theodulf. By contrast, the densest intertextual network emerges in relation to poets writing several centuries later, between the late 11th and late 12th centuries, including Fulcoius of Beauvais (1040–1100), Baldric of Dol (1046–1130), Radulfus Tortarius (1063–1120), Marbod of Rennes (1035–1123), Hildebert of Lavardin (1056–1133), Alexander Neckam (1157–1217), Nigel of Longchamps (fl. 1180–1190), Stephen of Rouen (fl. 1170), Matthew of Vendôme (fl. 1175–1185) and Peter Riga (1140–1209). French poets, and more specifically those from northern France, constitute the largest portion of the corpus. Also notable is the presence of

7 <https://www.brepolis.net/>.

8 For discussions of the database and its applications to intertextual analysis, see ([22],[23]).

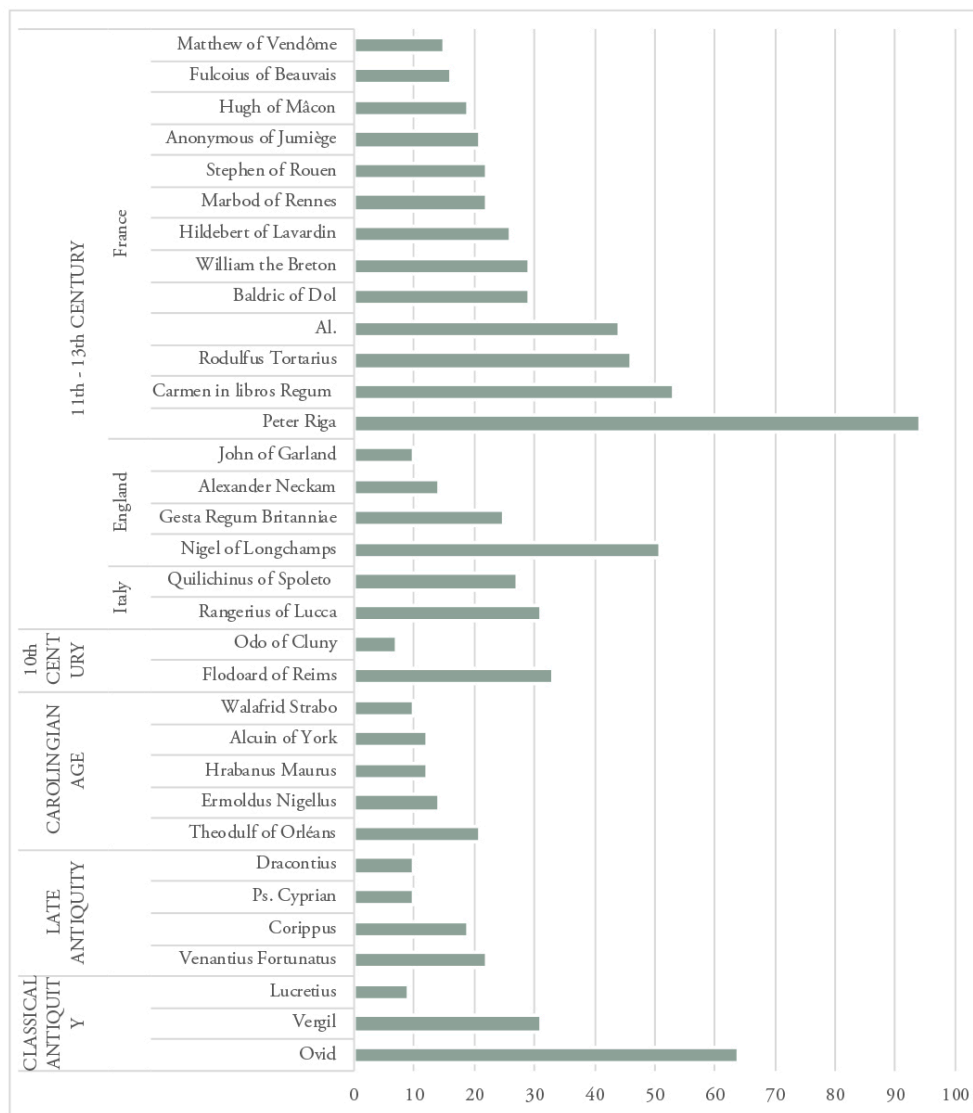
9 <https://www.mqdq.it/>.

10 <https://www.musamedievalis.it>.

11 <https://clt.brepolis.net/cds/>.

12 The number is calculated by counting the absolute occurrences of each name in the edition's *apparatus*, including cases in which a single expression appears in the poems of multiple authors.

authors from Norman areas, an unsurprising fact given both the spatial and political proximity between the two regions at the time.¹³



Graph 1 - Number of potential echoes traced for each author in the *Liber Regum*

¹³ It should be noted that in 1066 William the Conqueror, then Duke of Normandy (and thus a vassal of the King of France), became King of England. Later, in 1154, England and Normandy came under the rule of Henry II Plantagenet, who, through his marriage to Duchess Eleanor, also brought the region of Aquitaine under his authority.

The analysis yielded a particularly notable result concerning Peter Riga (c. 1140–1209), a canon of the cathedral of Reims and author of the biblical commentary *Aurora*, which enjoyed widespread success. The *Aurora* displays numerous similar expressions to those of the *Liber Regum* warranting closer examination, as the recurrence of these potential echoes provides a solid basis for using intertextual constellations as a critical-philological tool.

3. Intertextual Parallels between the *Liber Regum* and Peter Riga's *Aurora*

The correspondences identified fall into several categories, varying in strength and evidential value. Consider the following cases¹⁴:

- [1] LR III 40: *Vivat rex Salomon» clamat et omnis homo*¹⁵
– Petr. Riga, *Aurora*, III Reg. 16: *Vivat rex Salomon, et bene scepra regat*¹⁶
– III Reg. 1,34: *et canetis buccina, atque dicetis: Vivat rex Salomon*¹⁷
- [2] LR III 417: *Tu uir es ille Dei qui talia verba tulisti?*
– Petr. Riga, *Aurora*, II Reg. 187: “*Tu uir es ille*” Nathan ait. “*Vriam spoliasti*”
– II Reg. 12,7: *Dixit autem Nathan ad David: Tu es ille vir*
- [3] LR III 551 *Ne timeas – inquit – sed agens sicut meminis*
– Petr. Riga, *Aurora*, Evang. 963: *Ne timeas, inquit Iesus. Ex hoc altera tendes*
– Hier., *In Isai.* 21: *Ne timeas, inquit, o Persa et Mede, Babylonis multitudinem* [15]¹⁸
- [4] LR II 1 *Post Saul et Ionathe mortem populique ruinam*
– Petr. Riga, *Aurora*, Euang. 2665: *monstrat in his uerbis urbis populique ruinam*
– Aldh., *Carm.* 4,7,19: *Interitus fieret Solimae populique ruina* [10]
– Anon. Gemet., *Dial.* 1, 129 *Fratrum spondebat mortem celleque ruinam* [8]
- [5] LR II 104 *Estus erat mediam sole tenente diem*
– Petr. Riga *Aurora*, II Reg. 96: *Primitias, medium sole tenente diem*
– Ov., *Fast.* 2,164: *Aut plus aut medium sole tenente diem* [1]
– II Reg. 4,5: *Venientes igitur filii Remmon Berothite Rechab et Baana ingressi sunt fervente die domum Isboseth qui dormiebat super stratum suum meridie.*

14 Note that all query results taken from *Musisque Deoque* and *Corpus Corporum* refer to the editions digitized in those databases. These do not necessarily are the most recent critical editions. The editions used in the databases are indicated through the cross reference provided next to each citation.

15 All the verses of the *Liber Regum* are quoted following my edition.

16 All Peter Riga's instances in *Musisque Deoque* are digitized from [4].

17 All biblical references are quoted from *Corpus Corporum* following the Sixto-Clementine Vulgate edition [21].

18 The most recent edition is by Adriaen [1].

At times, the phrases align exactly with biblical prose as in example [1] where *vivat rex Salomon* – which might initially appear to suggest imitation between the two poems – is instead derived from Scripture in both texts.

The same is true of example [2] where the inversion of verb and predicate nominative (*vir es ille* instead of *es ille vir*) does not imply reciprocal influence, but simply reflects metrical necessity, since *tu es vir ille* in poetry would create a hiatus.

In other cases, the parallels between the two poems can also be traced back to prose sources, as in example [3], where *ne timeas inquit* is also found in Jerome's commentary on Isaiah and therefore cannot be considered as evidence of interdependence.

Other instances reveal alternative poetic sources: *mortemque populique ruinam* in example [4] can be compared with *populique ruinam* in Aldhelm and *mortem celleque ruinam* in the anonymous versification of Gregory the Great's *Dialogues* from Jumièges. While Aldhelm can legitimately be counted among possible poetic model for *Liber Regum*, thereby weakening the argument for direct dependence between the *Liber Regum* and the *Aurora*, the versification of the *Dialogues*, dating to around 1265, comes much later and can at best point to the possibility of accidental overlap or reverse imitation.

A more intriguing case is offered by example [5]. At first sight, the verse might seem a direct poetic borrowing from Ovid, but it is noteworthy that both authors versify here the same biblical passage (II Reg. 4,5), which itself provides no justification for this exact wording. The more plausible explanation is that the first of the two to versify the passage drew on Ovid, while the second imitated the poetic rendering of his predecessor.

These cases, therefore, do not by themselves demonstrate direct knowledge between the *Liber Regum* and the *Aurora*, although the cumulative pattern merits further exploration.

For this reason, I then turned to other connections between the two texts, limiting the analysis to cases that find no parallels in other works of prose or poetry, or only in sources so marginal that they are unlikely to have shaped the poetic memory of our author:

- [6] LRI 38: *Tollunt primitias et uiolenter agunt*
Petr. Riga, *Aurora*, Lev. 630: *Hoc numero, fortes nam uiolenter agunt*
- [7] LRI 55-56: *Rarus ubique senex rarusque propheta fidelis | Visio discurrens non manifesta fuit*
Petr. Riga, *Aurora*, Tob. 511: *Anna parens Stelle Maris, Anna propheta fidelis*
Act. 104: *Qui fuit extremo de fine propheta fidelis;*
Ios. 198: *Cui plene Deitas non manifesta fuit*
- [8] LRI 90: *Quatuor ex populo milia densa cadunt*
Petr. Riga, *Aurora*, I Reg. 144: *Et Phinees, populi milia multa cadunt*
- [9] LRI 97 *Gaudet Hebrea cohors, clamor perterruit hostes*
Petr. Riga, *Aurora*, num. 6: *In tot castra locis fixit Hebrea cohors*
I Reg. 382: *Ad quod custodes misit Hebrea cohors*
I Reg. 394: *Tollere non potuit nomen Hebrea cohors*

- Evang. 1621: *In cruce dampnetur, instat Hebrea cohors*
Recapit. 282: *Christi custodes prebet Hebrea cohors*.¹⁹
- [10] LRI 134: *Concidunt ligna, dant holocausta boues*
Petr. Riga, *Aurora*, Ex. 1156: *Spernitur, et ficto dant holocausta boui*.
- [11] LR II 620: *Absalon ob culpam sic uiduavit eas*
Petr. Riga, *Aurora*, *Ruth* 12: *Post annos sponsis mors uiduavit eas*
- [12] LR III 180: *Ex oleo similem suscipit ille modum*
Petr. Riga, *Aurora*, Ex. 1025: *Ex oleo simila tunso respergitur: Almus*
- [13] LR III 282: *Sic tribuens aurum, gemmas et aromata regi*
Petr. Riga, *Aurora*, III Reg. 229: *Dans aurum, gemmas, species, et aromata regi*
- [14] LR III 700: *Obsidet et clauso talia mandat Achab*
Petr. Riga, *Aurora*, *Mach.* 352: *Obsidet, ut clausos conterat arma mouet*
- [15] LR III 743: *Israel ut paruus grex paruit esse caprarum*
Petr. Riga, *Aurora*, *Cant.* 461: *Plebs inhians uerbis grex dicitur esse caprarum*
- [16] LR III 708: *Insidias fieri plebs animosa uetat*
Petr. Riga, *Aurora*, Ex. 1194: *Doctores signat plebs animosa Leui;*
Iudit. 56: *Quod noua bella paret plebs animosa sibi*
- [17] LR III 825: *Rex scindens sericam cilicina veste tegit se*
Petr. Riga, *Aurora*, Ex. 624: *Pungeris, et uestis te cilicina tegit*
- [18] LR IV 31: *In Bethel ingresso pueri dicunt Heliseo*
Petr. Riga, *Aurora*, IV Reg. 85: *Irridendo senem pueri dicunt Heliseo*
- [19] LR IV 83: *At non Ieroboam peccata priora reliquit*
Petr. Riga, *Aurora*, *Evang.* 1779: *ue se corripit, peccata priora relinquit*
- [20] LR IV 723: *Suscipit ille preces et dona uenitque Damascum*
Petr. Riga, *Aurora*, *Mach.* 350: *Causa fit, Hircani suscipit ille preces*
Euang. 1641: *Supplicat ille Iesu, suscipit ille preces*
Euang. 1684: *Compatiens humiles, suscipit ille preces.*

In several instances, the occurrence speaks quite unequivocally in favour of interdependence between the two poems. Consider example [13]:

Sic tribuens aurum, gemmas et aromata regi
Donaque suscipiens regia leta dedit.
LR III 282-283

¹⁹ Other occurrences in poetry postdate both the *Aurora* and the manuscript of the *Liber Regum* cf. *Alex. Esseb. Hist.* 234; 601.

Dans aurum, gemmas, species, et aromata regi,
Suscipit a regis plurima dona manu.
Petr. Riga, *Aurora*, III Reg. 229-230

Both versifications draw on the same biblical passage describing Solomon's encounter with the queen of Sheba (III Reg. 10):

Dedit ergo regi centum viginti talenta auri, et aromata multa nimis et gemmas
pretiosas. Non sunt allata ultra aromata tam multa quam ea que dedit regina Saba regi
Salomoni

Although the *Aurora* remains closer to the biblical text, retaining the verb *dare*, it is noteworthy that in both poems the objects are arranged in the same order, with *aromata* and *gemmas* inverted. Moreover, the pentameters share two lexical choices that deviate from the biblical source: the verb *suscipio* and the noun *donum*.

Consider case [18]:

In Bethel ingresso **pueri dicunt Heliseo**:
«A Domino dominus tollitur ecce tuus
LR IV 31-32

Irridendo senem **pueri dicunt Heliseo**,
«Ascendat calvus» Hic maledixit eis.
PETR. RIGA, *Aurora*, IV Reg. 85-86

Both passages versify different verses from the same biblical chapter describing the transition of authority from Elijah to Elisha (IV Reg. 2):

[2] Cumque descendissent Bethel, [3] egressi sunt filii prophetarum qui erant Bethel ad
Eliseum, et dixerunt ei: Numquid nosti quia hodie Dominus tollat dominum tuum a
te?

[23] Ascendit autem inde Eliseus in Bethel. Cumque ascenderet per viam pueri parvi
egressi sunt de civitate, et illudebant ei dicentes: Ascende calve, ascende calve.

The identical lexical choices and the placement of the phrase, forming a hemistich in both cases, cannot be regarded as accidental, nor are they directly supported by the biblical text. More generally, it seems unlikely that entire hemistichs could have been composed identically by chance.

Determining which reworking chronologically precedes the other is no easy task based on the cases just described. However, certain passages provide clearer indications of the direction of imitation, allowing hypotheses to be formulated on the basis of recurring types of intertextual signals.

The first case concerns the reuse of different phrases from the same distich or section. Consider instance [7]:

Rarus ubique senex rarusque propheta fidelis,
Visio discurrens non manifesta fuit.
LR I 54-55

Bina tribus semis populi fuit umbra prioris
Cui plene Deitas non manifesta fuit;
Petr. Riga, *Aurora*, Ios. 197-198

Anna Tobis coniux, comes Anna uiri Raguelis,
Anna parens Stelle Maris, Anna propheta fidelis
Petr. Riga, *Aurora*, Tob. 510-511

Sed sacra complentur hoc tempore uerba Ioelis,
Qui fuit extremo de fine propheta fidelis
Petr. Riga, *Aurora*, Act. 103-104

The phrase *non manifesta fuit* in the *Liber Regum* clearly derives from the biblical passage it versifies, as the wording corresponds exactly to I Reg. 3, 1:

Puer autem Samuel ministrabit Domino coram Eli, et sermo Domini erat pretiosus in diebus illis **non erat visio manifesta**

By contrast, it has no textual basis in the portion of Joshua on which Peter Riga comments, namely the division of the land among the tribes of Israel (Josh. 13). In this case, Riga may well have recalled the *Liber Regum*. This hypothesis is further reinforced by the fact that the phrase *propheta fidelis* in the hexameter also occurs in Riga's work at other points, notably an exegetical passage of *Tobias* and Peter's speech on the occasion of Pentecost in the *Acts of the Apostles*.

This procedure appears to be employed repeatedly throughout the work. Consider, for instance, the episode in which David spares Saul's life after capturing him in the cave of En-Ghedi:

Qui partem clamidis precidens intulit illis:
«Christus - ait - Domini non cadet ense meo».
LRI 667-668

Ut uentrem purget foueam rex intrat eandem,
Cui partem clamidis abstulit ense Dauid
Petr. Riga, *Aurora*, I Reg. 467-468

At si monstretur michi quod Bel deuoret escas,
Blasphemus Daniel corruet ense meo.
Petr. Riga, *Aurora*, Dan. 671-672

Ut pereas, et nostra tuum bibat hasta cruorem
Cum plebs quam laudas corruet ense meo.
Petr. Riga, *Aurora*, Iudit. 73-74

The corresponding biblical passage reads (I Reg. 24):

[5] Surrexit ergo David et precidit oram chlamydis Saul silenter. [...] [11] Non extendam manum meam in Domino meo quia Christus Domini est. [12] Quin potius pater mi, vide, et cognosce oram chlamydis tue in manu mea: quoniam cum preciderem summitatem chlamydis tue, nolui extendere manum meam in te.

The *Liber Regum* remains closer to the biblical text, using the verb *praecido*. By contrast, Riga seems to imitate the *Liber Regum*, from which he also seems to have borrowed the phrase *ense meo*, subsequently reemployed in his versifications of Daniel 14,10-11²⁰ and Judith 6,6.²¹

Another type of possible hint of imitation involves the reuse of an expression in a context where it appears unnatural. Consider case [6]:

Sacrificaturus venit Israel omnis et isti
Tollunt primitias et **uiolenter agunt**:
Quicquid in oblati pretiosius esse uidetur,
Quod libet usurpant, quod libet abiciunt.
LRI 37-40

Nec prudens aliquis hoc casu iudicet actum
Quod lex bis denas ordine monstrat aues;
Hic numerus typus est etatis robur habentis;
Lex isto numero mittit ad arma uiros;
Roboris humani presumptio picta uidetur
Hoc numero, fortes nam **uiolenter agunt**.
PETR. RIGA, Aurora, Lev. 625-630

The *Liber Regum* versifies the biblical passage describing the wicked conduct of Eli's sons, Hophni and Phinehas (I Reg. 2, 12-16):

Porro filii Eli, filii Belial, [...] Etiam antequam adolerent adipem, veniebat puer sacerdotis, et dicebat immolanti: Da mihi carnem, [...] Qui respondens aiebat ei: Nequaquam nunc enim dabis, alioquin tollam vi.

By contrast, the Leviticus passage to which Riga refers (Lev. 11, 20) concerns flying insects. Riga notes that the insects are mentioned in verse 20 of Leviticus, and that the law – i.e. Deuteronomy – at number 20 prescribes that men go to war. The phrase *violenter agunt* provides an effective summary of Hophni and Phinehas's behavior, thereby allowing the narrator of *Liber Regum* to avoid reproducing the full speeches of the biblical text. Note also the etymological link between *tollunt primitias et uiolenter agunt* and the biblical *tollam ui*. In Riga's passage, the text ends with the somewhat ambiguous statement that the number 20 encapsulates human daring, and *violenter agunt* appears as a largely ornamental addition. It thus seems likely that Riga, once again, is reusing a phrase from the *Liber Regum*, albeit in a context that is not entirely natural to it.

A final typology involves the reuse of an expression with a shift in meaning compared to the source text. Consider example [11]:

Rexque decem clausis mulieribus, his dedit escas;
Absalon ob culpam sic **uiduavit eas**.
LR II 619-620

20 «Ecce nos egredimur foras, et tu, rex, pone escas, et vinum misce, et claude ostium, et signa annulo tuo: et cum ingressus fueris mane, nisi inveneris omnia comesta a Bel, moriamur, vel Daniel qui mentitus est adversum nos».

21 «Ut autem noveris quia simul cum illis haec experieris, ecce ex hac hora illorum populo sociaberis, ut, dum dignas mei gladii poenas exceperint, ipse simul ultioni subjaceas».

Dicitur hec Orpha, Ruth dicitur illa, decemque
Post annos sponsis mors viduavit eas.
PETR. RIGA, *Aurora*, Ruth 11-12

In the *Liber Regum*, the passage refers to the ten concubines whom King David had left under the palace's custody; they are violated by his son Absalom and subsequently punished by the king upon his return (II Reg. 20, 3):

Cumque venisset rex in domum suam in Hierusalem, tulit decem mulieres concubinas suas quas dereliquerat ad custodiendam domum, et tradidit in custodiam eas, alimenta eis praebens. Et non est ingressus ad eas, sed erant clause usque ad diem mortis sue in viduitate viventes.

Riga, in this section, paraphrases a passage concerning Naomi and her two sons, who marry Orpha and Ruth and die a few years later (Ruth 1, 3-5):

Et mortuus est Elimelech maritus Noemi remansitque ipsa cum filiis. Qui acceperunt uxores Moabitidas quarum una vocabatur Orpha altera Ruth. Manseruntque decem annis ibi. et ambo mortui sunt, Mahalon videlicet et Chelion remansitque mulier orbata duobus liberis ac marito.

The verb *viduo* appears to be naturally placed in the *Liber Regum*, where its use preserves an etymological connection to the biblical source, and the original placement of the phrase is secured by the rhyming couplet of the distich. In the *Aurora*, by contrast, the biblical wording is slightly altered: in Scripture, the subject of *remansitque mulier orbata* is clearly Naomi, while Riga shifts the focus to the two daughters-in-law who remain without husbands. The presence of the numeral *decem* suggests that Riga may have had a reminiscence of the *Liber Regum*.

Conclusions

From the analysis of the passages discussed, it seems possible to hypothesize a direct dependence between the two poems, and more specifically, an imitation of the *Liber Regum* by Peter Riga. On this basis, a *terminus ante quem* for the *Liber Regum* can be placed in the years 1170–1200, which corresponds to the approximate period of the composition of the *Aurora* [3]: XVII-XVIII.

Above all, this analytical study of a text's intertextual network provides a concrete example of how the concept of an "intertextual constellation" can be operationalized. It demonstrates how such an approach can serve as a valuable tool both for identifying and situating the composition of a work, and for shedding light on the ways in which intermediate sources are employed in the reworking of biblical texts.

It should be clear that this kind of research can only be carried out exhaustively through the use of digital archives and databases, which, if properly compiled and then applied, are capable of revealing connections and relationships that would otherwise emerge only by chance and only when the investigator possesses a very extensive textual knowledge.

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