

## ARTICOLI

### **M. Giovini, *Riflessioni a margine di alcuni epigrammi della Vnius poetae sylloge e di Lussorio***

Il contributo prende le mosse dalla recente edizione critica della *Vnius poetae sylloge* (*Anth. Lat.* 90-197 Riese = 78-188 Shackleton Bailey) da parte di Lorian Zurli (Hildesheim - Zürich - New York 2007), per porre l'accento sui legami che paiono "imparentare" i carmi di tale *sylloge* con gli epigrammi d'un altro poeta, il cui *corpus* è stato parimenti tramandato dal *codex Salmasianus*: Lussorio. In qualche raro caso non sembra del tutto azzardato avanzare la proposta d'attribuire proprio a quest'ultimo la paternità di taluni componimenti ascritti all'*unus poeta*. In alcune circostanze vengono segnalate somiglianze tematiche sospette o semplicemente interessanti, mentre in altre si mettono in rilievo gli stretti punti di contatto (linguistico, lessicale e concettuale) ravvisabili fra testi appartenenti ai due gruppi di componimenti. Gli epigrammi esaminati sono: *Vn. poet. syll.* 7 Zurli (Z) (= 96 R = 85 ShB) e Luxor. 289 ShB (= 294 R), *Vn. poet. syll.* 38 Z (= 127 R = 116 ShB) e Luxor. 317 ShB (= 322 R), *Vn. poet. syll.* 40 Z (= 129 R = 118 ShB), *Vn. poet. syll.* 41 Z (= 130 R = 119 ShB) e Luxor. 363 ShB (= 368 R), *Vn. poet. syll.* 59 Z (= 148 R = 137 ShB), *Vn. poet. syll.* 60 Z (= 149 R = 138 ShB) (forse da attribuire a Lussorio), *Vn. poet. syll.* 93 Z (= 181 R = 171 ShB) e Luxor. 370 ShB (= 375 R). Alla luce delle singolari convergenze fra i due autori, che talora trattano soggetti comuni, non attestati nella tradizione epigrammatica anteriore, nel finale si osserva come si abbia in determinate circostanze l'impressione che l'*unus poeta* e Lussorio si lancino una sfida, *calami* e *tabulae* alla mano, ed entrino in competizione, affrontando in modo autonomo lo stesso *argumentum*, quasi fosse stato loro assegnato quale tema poetico da svolgere da un comune *magister*.

### **M.N. Iulietto, 'Nec tibi, diva parens': un thema virgiliano di Anthologia Latina (c. 255 R = 249 SB)**

The poem 255 R (= 249 SB) – *Thema vergilianum: 'Nec tibi, diva parens'* – is one of the three *themata* transmitted by *Anthologia Latina* which arises from *Aen.* IV 365 sgg. (Dido's speech to Aeneas before his departure). Textual and metrical analysis underlines that the anonymous poet follows the Vergilian model – in form and content – but, at the same time, creates an independent composition of its immediate literary context, adding variations, making explicit what the model doesn't clearly refer or leaves unexpressed, introducing allusions to alternative mythical traditions (using rhetorical means of expression and language as well).

### **G. Giangrande, *Spigolature vandaliche***

This paper has didactic purposes and shows aspects of the language of the Vandalic School of Poetry.

### **G. Bernasconi, *Traduzione e equivalenza. Qualche proposta per AL***

As a part of the research into the rendering of some peculiar aspects of the *Anthologia Salmasiana* an Italian translation of *AL* 218 R (= 209 SB) is proposed here, aimed at

possibly keeping its artfulness. An analysis of the relevant stylistic features of the text (viz. metric form and style) has been carried out to this purpose, in order to find not close copies, but formal equivalents into Italian tradition, e.g. the hendecasyllable translating the hexameter. Besides, as a sample of work within the framework so characterized, a set of translations from *AL* is presented, its items being executed along the criteria of the 'equivalent translation' sketched out in the first part of the paper.

## NOTE

### **G. Giangrande, *Pelope ed il carro di Enomao***

In the light of Prof. P. Paolucci's fundamental study of characterization in the epyllion "Hippodamia", it can be seen that the author has contaminated two different versions of the legend concerning Pelops's behaviour.

### **M.N. Iulietto, *Un'esegesi controversa (VPS 48 Z, v. 2)***

The epigram 48 Z (= 137 R = 126 SB) is a sceptic essay about a man with an inguinal hernia which is described, in the first distich, in potter's terminology: at line 2 the anonymous poet relates the swelling hernia with *Notus* wind. The reference to *Notus* wind (misunderstood until now by editors and commentators) as an unhealthy wind which gives birth to diseases and makes worse ailments like hernia was a common belief which was scientifically testified in medical literature since Hippocrates. Many medical authors – like Celsus, Galenus, Oribasius and C. Plinius Secundus – followed Hippocratic ideas and, even on IV-V A.D., African writers as Theodorus Priscianus and Cassius Felix confirmed *Notus* wind's dangerous nature. Especially Theodorus Priscianus put together this long tradition and reaffirmed the connection between *ventus auster* and ailments like hernia (*Euporiston* 1, 79). Finally we can say that the anonymous poet, obviously learned, mentioned deliberately the connection between *Notus* and swelling hernia.

### **V. Russo, *Cingula sorte pari. Nota esegetica a De circensibus 15-16***

After a detailed review of the semantic values of words used by the anonymous author of the poem "De circensibus" from *Vnius poetae sylloge* (*AL* Riese 197 = *AL* Shackleton Bailey 188 = *VPS* Zurli 110), containing the poetical development of an analogy between circuses and heavens, this note introduces an original and organic exegesis of vv. 15-16 of the poem, example of the docta skill in poetical composition of the unknown poet.

### **L. Di Salvo, *Note ad A.L. 197 Sh. B. = 206 R. e 222 Sh. B. = 230 R.***

In *A. L.* 197, 2 Sh. B. = 206, 2 R., the A. believes the transmitted reading *cicula* as a corrupt term and proposes to emend it with *gracula*, word used in contemporary sources (Late Antiquity). Regarding *A. L.* 222, 1 Sh. B. = 230, 1 R., from an exegetical point of view, the word *perna* appears suspect in the sequence of *nomina animalium* (vv. 1-2); L.D.S. proposes to consider it, *notione translata*, in the sense of *concha marina* or to read it as *perca*.

**V. Veronesi, *Note sui carmi 210-214 R (= 201-205 Sh.B.) dell'Anthologia Salmasiana***

Within the Latin Anthology, the section 210-214 R (= 201-205 Sh. B.), which was composed by *Felix vir clarissimus*, celebrates the thermal baths built by the king Thrasamundus (496-523) in a place near Carthage called Alianas. This paper focuses to the quality of the handwritten tradition, against the secular accumulation of conjectures: only the text of the *Codex Salmasianus* (*Parisinus latinus* 10318) itself is able to clarify the context and the true meaning of these poems.

**A. Coppola, *Note a Lussorio, AL 288 R. = 283 Sh. B.***

Within the section which opens Luxorius' *Liber epigrammaton* (AL 287-90) poem 288, an apostrophe to the *lector* written in ten acataleptic iambic trimeters, is of great importance, for it shows where the *carminis voluptas* lies. The presumed concentration of palaeographical errors in vv. 7-8 and the consequent emendations have resulted in a reading taken completely out of context, especially out of the content of v. 10: the simile of the *liber* as a *theatrum*. In an attempt to restore good lection and proper meaning, critics had to resort to rhetoric's language, very different from the spontaneity of an epigram which, on the contrary, looks up the comic stage as an example. In this paper two emendations proposed by E. Baehrens will be discussed: the first (*scommate*), instead of the *crux* published by Riese in v. 7; the second (*nullo decoris ambitu*) is to be introduced in v. 8.

**P. Tempone, *A proposito di un emendamento ad Anth. Voss. 59, 1 Zurli***

The emendation of the variant *legis inus* (transmitted by *cod. Leidensis Vossianus Q. 86*) in *legis in os* by Zurli at line 1 of 59 Z included in *Anthologia Vossiana* (Rome 2001) is based on solid grounds both from a palaeographic point of view and from a semantic one. The individuation of textual evidences (got mainly from the comedy and from the exegesis of Terence by Donatus) of the use of this expression with the meaning of 'in front of' is a further confirmation of the possibility of tracing this poem back to a comic background and of interpreting it as an exchange of lines between two interlocutors dictated by the relish for parody and for the upheaval of social relations with a humorous purpose.

**F. Ragni, *Due lievi 'ritocchi' alla lezione virgiliana nel centone Versus ad gratiam Domini (719<sup>a</sup> Riese)***

It demonstrates how the readings *Nec* (v. 102) and *legemque* (v. 103), exclusively transmitted by the codex *Palatinus Latinus 1753* (the only who transmits the cento), must be kept in the text and not be normalized according to the Virgilian readings (respectively *Is* of *Aen.* 8, 321 and *legesque* of *Aen.* 8, 322) or emended *ope ingenii*, as the nineteenth-century editors did. Arguments of iconographic kind were used in the case of *legemque*. It reconstructs the mental procedure who induced the poet to choose exactly *Aen.* 8, 321-322 for the composition of the pericope that is been considered and

it illustrates the adaptation which Virgilian lines underwent in the passage to the cento. It finally shows that the presence of these lines in the cento corroborates their authenticity in the Virgilian text, with remarks involving the pagan and christian ancient Virgilian exegesis and also the modern one.

#### **V. Russo, *Una congettura certa? Una crux in Aegritudo Perdicae 57***

The subject-matter of the present contribution is the crux † *cera* † in AeP 57. A review of a number of critical, textual and conjectural hypotheses already proposed by different scholars was made. It eventually seemed appropriate to consider more carefully the hypothesis cautiously advanced by Zurli in adpar. in his critical edition of the epyllion (L. Zurli *Aegritudo Perdicae*, Leipzig 1987, reprinted 2001). A reply was then tentatively given, also by means of the intertextual analysis of authors well-known to the anonymous poet of the AeP, to the question whether the proposed *certam* could be the preferable variant.

#### **A. Ristori, *Aegritudo Perdicae 173***

The *Aegritudo Perdicae* is an anonymous work included in the MS *Harleianus Latinus 3685*. Light has to be shed on a number of passages, among which v. 173 containing the diagnosis of the doctor Hippocrates on the disease of the young Perdiccas. Here the reading that had been handed down, *causas habes mater*, aroused suspicions between editors owing to contradictions in the metric structure and to the non-proven linguistic use of the *habere causam* syntagm. The conjecture of Friedrich Vollmer, *causa subes, mater*, stood out thanks to its accuracy and insight: it perfectly fitted with the hexameter using a typical expression of the scientific medical language, easily corruptible in *causas habes*. However, Vollmer's intervention markedly changed the narrative structure of the plot: the greater clearness and the incontrovertibility of the medical response don't seem in line with the developments that the anonymous poet wanted to give to his story.

#### **LA TRASMISSIONE MANOSCRITTA**

#### **L. Zurli, *La tradizione ms. delle anthologiae Salmasiana e Vossiana (e il loro stemma)***

Making the most of the results of more than twenty years of research that accompanied the re-edition plan of the *revisenda* Riese's *Anthologia Latina* by the author and his team, this study provides an exhaustive account of the manuscript transmission of the *anthologiae Salmasiana* and *Vossiana*, with their 'stemma codicum'.

#### **P. Paolucci, *Quale grafia a monte del codice Salmasiano?***

Behind the Salmasianus manuscript probably there is a model in half-uncial writing, as we can assume from some paleographical mistakes and from the large diffusion of the half-uncial writing in the North Africa and Italy in the VIth Century.

#### **L. Mondin - L. Cristante, *Per la storia antica dell'Anthologia Salmasiana***

In spite of the losses and many accidents in the text's transmission, the first part of *Codex Salmasianus* (*Par. Lat. 10318*) keeps accurately enough on the structure and the original content of an extensive poetic miscellany, assembled in Chartage immediately after the Vandalic domination (533-534). A new structural examination of the so-called 'Salmasian Anthology' has recognized the signs of an unitary project, which certainly goes back to the work of a single editor. Moreover, the emendation of a textual corruption at the beginning of the enigmatic *Praefatio* (*AL 19 R.2 = 6 Sh.B.*) has allowed to identify Luxorius not only as the leading poet of the anthology but also as the author of the *Praefatio* itself, and the editor of the whole collection. The *Praefatio*, whose obscure language is a real code of initiation, shows that the anthology is not an individual but collective work, born within a society of Chartaginian *docti uiri*. They concur to the creation of the *corpus* with their own poems, their review, and also with their grammatical knowledge especially as regards the correct prosody.

### **FORTLEBEN UMANISTICO**

**P. Paolucci, *L'Anthologia Salmasiana e Gisbert Cuypers (con esempi dai carmi 21 e 22 Riese<sup>2</sup>)***

Starting from the unpublished contributions of the *apographon Cuperianum* of the *Anthologia Salmasiana*, problems related to the exegesis and the establishment of the text of poems 21 and 22 Riese are discussed.