

## ARTICOLI

### **T. Privitera, *Intersezioni: Ausonio e l'Anthologia Latina***

This paper examines Ausonius's *epitaph* XIV Green, dedicated to Hector, focusing on some issues of textual criticism. A particular attention is paid to the intertextual relationship between this epigram and some similar poems of Latin Anthology, concerning the same *topos*.

### **M.N. Iulietto, *Venere, bellezza 'da urlo' nel centone Iudicium Paridis: emendamento ad AL 10 R<sup>2</sup>, 21***

In line 21 of the cento *Iudicium Paridis* (AL 10 R<sup>2</sup>) the perplexing reading *nudos* of the *Codex Salmasianus* – considered by scholars as an ‘intentional alteration’ introduced by the poet instead of the virgilian reading *fusos* of *Aen.* X 137 (from which the second part of l. 21 is deduced) – should be replaced by *udos*, referring to Venus' hair. With this emendation the text should evoke the classical Venus Anadyomene theme that a long literary tradition shows in association with the myth of the judgment of Paris (from the *Anthologia Palatina* to the *Epigrammata Bobiensia*) and that had a large iconographic fortune up to Late Antiquity (also in the North African Provinces).

### **M. Giovini, *Giovenale, Lussorio e Bumbulus, il nano ruffiano fallito e invertito di Vn. poet. syll. 102-103 Z (= 190-191 R = 180-181 SB)***

The article analyzes a couple of consecutive epigrams (102-103 Z = 190-191 R = 180-181 SB) included in the Vnius poetae sylloge (transmitted by the *Codex Salmasianus*), from the *Anthologia Latina* (90-197 R = 78-188 SB), focusing on the figure of a little man, as small as a pygmy, perhaps because suffering from congenital dwarfism, called Bumbulus (from the Greek βομβυλιός or βομβύλιος, “buzzer”, and more specifically “hornet”). After a comparison with the metaphorical *pygmaeus* who is the protagonist of epigram 291 SB (= 296 R = 13 DC) by Luxorius (probably one of *unus poeta*'s contemporary fellow-citizens and perhaps a classmate of his), that presents the case of a minute body featured guy, being the hyperbolic size of a cicada, but with a tone of voice of prodigious intensity and an explosive temper, the article examines the specific figure of Bumbulus, a vicious pervert, evoking behaviors, figures and situations of rare turpitude, including orgies (alluded to in a deliberately elusive and ambiguous manner with the term *conventus* [102 Z , 2]) of “well-endowed” men, “under” whose long genitals (3 *longa ... arma*) he would shield himself (in filthy visionaries delusions) from possible attacks of the mythical Homeric cranes (Il. 3, 1-7). The article emphasizes the importance of the model of Juvenal's satires (particularly 13, 167-173 and 3, 62-65) to interpret the meaning of the first of the two epigrams, for which the author of the paper puts forward the hypothesis of identifying the *turpis ... heniochus* (“depraved ... charioteer”) of 102, 6 (whom Bumbulus has supposedly taken from and assumed the name of), with Bumbulus' own father, the

*parens* (5): in practice, Bumbulus senior had been a pimp charioteer carrying girls to circus to prostitute them; Bumbulus junior continues to exercise his father's very same profession, and for that reason the *unus poeta* says that not in vain does he shows to have, at least in principle, pleased and satisfied his parent (5 *Nec frustra ostendis proprio placuisse parenti*), having assumed his nickname and followed his professional footsteps, albeit with less success, as is found in the final of 102 Z. As a degraded heniochus / charioteer, Bumbulus' father transmitted to his child, together with his professional imprinting, even a passion for circus chariot races: yet, Bumbulus father sided with the Greens, whereas Bumbulus son is a supporter of the Reds: the following epigram 103 Z is concerned with understanding, with scurrilous sarcasm, in what the visceral "fervor", which inspires similar fans, really consists. In fact, Bumbulus strives to be considered "an opponent of his father" (3) from the sporting point of view, though his filial piety (*pietas*) is otherwise demonstrated intact, but the alleged antagonism is resolved, beyond the distinctive colors of the different teams supported, in a conflict of preferences in (*homo*) sexual practices: the *genitor* was a *paedicator* (*dilexit*) of charioteers of the green faction, while Bumbulus is a *pathicus* (*te... intrat*), with a marked predilection for the charioteers of the red faction.

#### **P. Paolucci, *Pentadio poeta ovidiano***

The paper analyzes all round the Salmasianus' poems attributed to Pentadius, trying to make the point, at the outset, also on identity and dating of this poet. What emerges is the profile of a poet that imitates very closely Ovid. Consequently the model of Ovid is particularly useful for the *constitutio textus* of the poems by Pentadius in many places.

#### **C. Di Giovine, *Testo ed esegesi. Su alcuni epigrammi attribuiti a Seneca***

A few (9 Zurli; 21-21f Z.; 41 Z) of the *Epigrams* ascribed to Seneca, handed down by codex Vossianus, are here examined in regard of text and exegesis; special attention is devoted to the subdivision of the epigrams 21-21f Z., concerning Claudius' triumph in Britain in 44 A. D.

#### **O. Portuese, *Il tema del coniugium fra satira e parodia: AL 216 SB, AL 38 Z. (= 116 SB), Epigr. Bob. 22 Sp.***

The paper analyses the theme of *coniugium* in three late antique epigrams (*AL 116 SB = 38 Z.*, *216 SB* and *Epigr. Bob. 22 Sp.*), by highlighting their mutual similarities and differences, as well as their possible relationships with the Latin satire and parody. The author mainly focuses on some plausible Plautine echoes in *Epigr. Bob. 22 Sp.*, whose *constitutio textus* is scrutinised, positing a new reading of v. 3.

**B. Ranieri, *La figura dell'antonomasia nell'epilogo di Epigr. Bob. 1 e 2***

The paper shows how the figure of speech *antonomasia* could give the *Epigrammata Bobiensia 1* and *2* new meanings; so we can see at the end of the first the personification of the fire, that is *Vulcanus*, and at the end of the second one an allusion to the nymph *Anna Perenna*.

**NOTE**

**L. Zurli, *Come si fa una congettura a Pentadio. Con ripuliture al c. 234 R = 226 SB***

The paper shows, through examples from the poem *de fortuna*, that before venturing a conjectural emendation in the Pentadius's poems, is useful to obtain data of the handwritten transmission which show the unitary state of the text in the oldest stadium attainable of its tradition. This allows both to delete mistaken conjectural emendations, produced by scholars and editors during the publishing history of the text, and to restore its original *facies*.

**TRASMISSIONE MANOSCRITTA**

**L. Zurli, *Schegge Salmasiane***

The work, which is a premise for further developments, makes a plausible hypothesis on the geographical origin of the Salmasianus manuscript. It produces some evidences to support the opinion by Bischoff about a source of the manuscript from central Italy, by restricting mainly the area in the region between southern Tuscany and Umbria and identifying the likely production center of the manuscript in the Abbey of San Salvatore at Monte Amiata. This conclusion is reached 'in progress', for now, through the examination of the similarities, on the paleographic point of view, of the Salmasianus manuscript with two products, the origin of which is linked to the same center at the Monte Amiata: that is to say *Pal. Lat. 165*, the *codex unicus* of Firmicus Maternus's *De errore profanarum religionum*, and *Vat. Lat. 3314*, which preserves the commentary to Horatius by Porphyrio. In an *addendum* to the end of the paper you can find other manuscripts, surely coming from the same center, which deserve to be collated in order to reconstruct the activities of mss. production in the same *scriptorium* through the ages.