

# ANTHOLOGIARVM LATINARVM PARERGA

PAOLA PAOLUCCI

PENTADIUS OVIDIAN POET

Music, Myth and Love



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# ANTHOLOGIARUM LATINARUM PAREGA

Edidit Lorianò Zurli

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*To my parents*



## PREFACE

This work, devoted to the poet Pentadius, is part of a more than twenty-year project of study and critical editions of the poems gathered in the so-called Salmasius's Anthology, coordinated by professor Loriano Zurli and myself at the University of Perugia. This Anthology, transmitted for its greater part in the *codex Parisinus Latinus 10318* – known as *codex Salmasianus* from the name of its seventeenth-century owner Claude de Saumaise –, is a poetic sylloge put together in North Africa at the end of the Vandal Kingdom (around the years 533-534 A.C.).

Pentadius is one of the various poets, often otherwise unknown, of this late ancient anthology. Six poems (two elegies and four epigrams), which still require an all-round study and a reliable edition, are attributed to him here. With this essay I aim to pursue the first purpose and to lay the groundwork of the second one.

I have already published this work in a shorter form and in Italian in a journal (“*ALRiv*” 6, 2015), but I wish it to circulate in English as well, in order to reach other scholars, far from this field (of studies). My English has not been reviewed by anyone.

*Paola Paolucci*

Perugia, June 2015





## CONVENTIONS AND ABBREVIATIONS

### *Codicum sigla:*

- A** *codex Parisinus Latinus 10318 (Salmasianus), saec. IX<sup>in</sup>. (c.a. 800)*
- B** *codex Parisinus Latinus 8071 (Thuaneus), saec. IX*
- C** *codex Parisinus Latinus 8069, saec. X-XI*
- V** *codex Leidensis Vossianus Lat. Q. 86, saec. IX (c.a. 850)*
- W** *codex Vindobonensis 9401\*, saec. XVI<sup>in</sup>. (a. 1501-1503)*

### Other abbreviations:

- AL* *Anthologia Latina* (ed. by A. Riese 1894<sup>2</sup> and by D.R. Shackleton Bailey 1982)
- AV* *Anthologia Vossiana* (ed. by L. Zurli 2001)
- CLE* *Carmina Latina epigraphica* (ed. by F. Bücheler – A. Riese – E. Lommatzsch, Lipsiae 1895-1926)
- GLK* H. Keil, *Grammatici Latini* (Leipzig 1855-1880)
- LSJ* H.G. Liddel – R. Scott, *A Greek-English Lexicon* (Oxford 1996<sup>9</sup>)
- PL* J.P. Migne, *Patrologia Latina* (Paris 1844-1855 and 1862-1865)
- PLM* Ae. Baehrens, *Poetae Latini Minores* (Leipzig 1848-1888)
- RE* A. Pauly – G. Wissowa, *Realencyclopädie der classischen Altertumwissenschaft* (Stuttgart 1894-1980)
- ThLL* *Thesaurus linguae Latinae*, Bayerische Akademie (München)

**Advice:**

All editions of Pentadius are listed in the bibliography in a specific section.

Abbreviations for Greek and Latin authors follow the conventions of *LSJ* (but some have been expanded) and *ThLL* respectively.

Abbreviations for journals follow the conventions of *L'Année Philologique*.

## INTRODUCTION

The poet Pentadius is transmitted by four manuscripts (**ABVW**), the most important of which is **A** (= *codex Parisinus Latinus 10318* or *Salmasianus*), since it is the *codex plenior* and the oldest manuscript of the so called Salmasius's sylloge (from the name of the seventeenth-century owner of the manuscript), containing the poetic anthology gathered together at the end of the Vandal Kingdom in North Africa.

In this manuscript (and in some of the others) six poems are assigned to Pentadius, that are the only poems ascribable to this author with reasonable certainty. They are, in order, an elegy about the variability of destiny, illustrated through various mythological instances, with the title *De Fortuna* (*AL 234 R<sup>2</sup> = 226 ShB*); another elegy about the arrival of the spring season, entitled *De adventu veris* (*AL 235 R<sup>2</sup> = 227 ShB*), depicting a naturalistic setting; two epigrams on the same theme of Narcissus (*AL 265-266 R<sup>2</sup> = 259-260 ShB*); an epigram about a woman named Chrysocome (*AL 267 R<sup>2</sup> = 261 ShB*) and a final epigram concerning misogynous advice (*AL 268 R<sup>2</sup> = 262 ShB*).

The first three poems have a particular metric system, called the epanaleptic couplet, where the first *hemiepes* of the hexameter is repeated in an identical manner in the second *hemiepes* of the following pentameter. This metric system occurs in the same Salmasius's sylloge for the forty-two couplets of a similar booklet known as *Anonymi versus serpentini*; indeed another name of these particular verses (but truly inaccurate under the metric profile) is *versus serpentini*.

In the most recent edition of Pentadius's poems, by Guaglianone 1984, we can find fourteen more poems that were attributed to Pentadius during the history of the studies on this subject; the main part of these attributions goes back to the XVI-XVIII

century editions of minor Latin poets' *carmina*. For many of them we now know different authorships and for others it is more cautious still to speak of anonymity.

Exactly the poem *Tumulus Acidis* was assigned to Pentadius, starting from Burman 1759-1773, but it was anonymous in Scaliger 1572, Fabricius 1587, Pithou 1590 and Baehrens 1882. You can read the poem *Tumulus Hectoris* as a short elegy by Pentadius in Scaliger, Burman jr., Wernsdorf 1824, Raynaud 1831 and Meyer 1835, but not in Fabricius and Pithou.

The poem *Tumulus Achillis* is quoted by Scaliger as *Eiusdem* (sc. *Pentadii*), by Meyer as *Pentadii* and by Delrius 1576, who gave it *ad Senecae Troad.* 171, under the name of Pentadius, but Baehrens published it with the title *Eusthenii De Achille*.

Concerning another epigram on Narcissus, which many editors attribute to Pentadius, Wernsdorf and Barhrens raised serious doubts of attribution, while the same Wernsdorf assigned a following epigram on Narcissus to Pentadius.

Burman jr. again is responsible for the attribution to Pentadius of the *Epitaphium super Virgilium (sic)*.

Some poems, once attributed to Pentadius, are instead certainly parts of the so-called *Anthologia Vossiana* (from the name of its main manuscript, the *codex Leidensis Vossianus Lat. Q. 86*), where ps. Seneca's and Petronius's epigrams were collected (see Zurli 2001). These poems are the epigrams *In fratres Cascas* (= AV 47), *De vita humiliori* (= AV 11), *De vitae privatae commodis* (= AV 11a), *De vita beata* (= AV 37) and the long elegy *De spe* (= AV 18), which surely belong to the ps. Seneca's epigrammatic production. On the other hand, the poems entitled *De vita tranquilla* (= AV 62) and the two epigrams about the same subject *De navigatione* (= AV 65 and 69) belong to Petronius's short poems.

Under these circumstances, I decided to ignore the attributions by the philologists of the Humanistic and Modern Age and to trust the attributions of the oldest manuscript tradition, which agree about the six poems already mentioned above.

After these necessary clarifications, I shall briefly explain the chief purposes of my essay. Here I shall give a reconstruction, as reliable as

possible, of the identity of the poet Pentadius based on the surviving evidence, and consequently I shall propose his probable chronology. Above all, however, I shall show the extent to which he was indebted to classical literature and especially to Ovid. While I shall assess Pentadius's debt to his model, not only shall I provide an overall exegesis of his poetry with regard to his main themes (namely music – that is rhythm and metric –, myth and love), but I shall also propose a great number of corrections or restorations for the text of his poems. The literary exegesis and textual criticism of Pentadius's poems, in this essay, shall thus go hand in hand.



## CHAPTER 1

### **Pentadius. Who was he?**

In the so-called *Anthologia Salmasiana*, the poetic sylloge gathered together in Carthage during the years of the downfall of the Vandal Kingdom in Africa (533-534 A.C.) and transmitted in its *plenior* structure by the *codex Parisinus Latinus 10318* (*Salmasianus*), two elegies and four epigrams (*AL* 234-235 e 265-268 Riese<sup>2</sup> = 226-227 e 259-262 Sh.B.), explicitly assigned to an author named *Pentadius*, were preserved.

Who was he?<sup>1</sup> He was a north-African poet, who probably, at a certain point, gravitated in the Carthaginian Area (we can say that on the basis of the milieu of the sylloge production, where his poetry was included, and on the basis of the origin of other authors there holden); he was a poet of late Antiquity<sup>2</sup> (since, barring the epigrams attributed to Seneca and Petronius, some extracts from *auctores* of the Augustan and Flavian Age and some pieces presumably of the Antoninian Age, the poems of the sylloge mostly date between the III century A.C. and the VI<sup>m</sup>).

Honestly, much more cannot be said. However, for complete information, we should critically browse the *status quaestionis* about his prosopography; and, on my hand, now I can bring here to the attention of scholars three new points that have not been considered

<sup>1</sup> Beyond the contributions quoted and discussed onward, the following studies integrate the bibliography on the poet: Castorina 1949; Rostagni 1964, 376 and 554; Murray 1965, 347; Paratore 1969, 293-294; Grimal 1978; Alvar Ezquerra 1992, 1-20, especially 9; Salemme 1993, 198-199.

<sup>2</sup> He is said of an uncertain period in the item about him in *Der Neue Pauly*, Bd. IX. He is assigned to the II century A.C. by Arcaz Pozo 1989, who develops with frail arguments Rostagni's opinion.