

FULGENTIUS' *MYTHOLOGIAE*

VENUTI (M.) (ed., trans.) *Il prologus delle Mythologiae di Fulgenzio. Introduzione, testo critico, traduzione e commento.* (Collana di Studi Latini 91.) Pp. 305. Naples: Paolo Loffredo, 2018. Paper, €27.50. ISBN: 978-88-99306-71-7.

doi:10.1017/S0009840X18003074

This book is a reworking of the PhD thesis (a link to its PDF version can be found on the website Gregory Hays dedicated to Fulgentius) V. defended at the University of Parma in 2009. This is an edition, translation and commentary of the prologue of Fulgentius' *Mythologiae*, the main work of this African author, who was most influential until the sixteenth century. V.'s book is divided into four main parts: an introduction; a history of the text; the text with Italian translation; and the commentary. A bibliography and two indexes complete the book.

V. started from the observation that the only critical edition of the *Mythologiae* was by Rudolf Helm from 1898. But the German scholar relied on a small number of manuscripts, which he often did not directly collate. Moreover, he did not give a translation. His work had to be redone or completed. Why did V. limit herself to the prologue? Her justification is that this prologue has an autonomous status (p. 10). In addition, partial editions are a common practice in Italy. And giving a new edition of all three books of the *Mythologiae* would probably have been too big a task. However, V.'s choice sometimes brings a bit of confusion: for example, p. 33, does the possible prosimetric character of the text relate to the prologue or to the entire work?

The introduction first approaches the issue of Fulgentius' identity. On the question of whether the author of the *Mythologiae* should be identified with the bishop of Ruspaë, V. does not take sides. On the other hand, she places Fulgentius in Carthage in the last years of the Vandal domination and makes him a contemporary of Luxorius. She rightly does not accept (p. 17) G. Hays's argument that Fulgentius was later than Corippus and imitated him (clearly the opposite, as I show in an article to be published in the Proceedings of the 2016 Lyon-Saint-Étienne Colloquium on 'Les épigrammes de l'Anthologie latine entre innovation et tradition'). V. then investigates the structure of the prologue, the staging and characters, the literary genre and the authors quoted or used.

The history of the text is studied in great detail. V. describes the 51 witnesses of the work, then synthesises the results and tries to reconstruct the history of the written transmission. She then reviews the various editions since the *editio princeps* of 1498.

The work on the text leads to 38 modifications in comparison with Helm's edition (see pp. 104–5). Only one modification really changes the meaning of the passage, in 4.3 (Helm) where V., judiciously identifying an allusion to the fabulist Phaedrus and his fable 3.10, writes *Fedrium*. Several passages remain obscure, both concerning the establishment of the text and the meaning, for example 4.15 (*me galagetici*), 6.1 (*muricatos* or *mauricatos*), 10.6–8 (the difficult sentence *Nunc itaque ita litterae suos ... extendunt*). But V. cannot be blamed for that; Fulgentius' obscure and convoluted language was distorted by copyists who did not understand it, making the task of modern publishers very difficult.

The Latin text is presented with a positive critical apparatus (see p. 103). However, V.'s desire for precision often results in very long lemmas, up to several lines (e.g. p. 126), which are detrimental to clarity. The translation is the first one in Italian (see p. 10). Translating Fulgentius is always a courageous act, and V. does very well. Her translation

remains close to the text while being readable. The commentary leaves nothing in the shadows and will satisfy the most demanding readers. V. masters the Fulgentian bibliography, and her information is excellent.

Adding that the volume is very neat and has rare misprints, we can conclude that this is a successful book, which contributes significantly to improving our knowledge of Fulgentius and his work.

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‘...NUN ABER KAM JOHANNISTAG!’

GOLDLUST (B.) (ed., trans.) *Corippe, Johannide, livre 4. Introduction, édition critique, traduction et commentaire*. (Collection des Études Augustiniennes, Série Antiquité 202.) Pp. 271, map. Paris: Institut d’Études Augustiniennes, 2017. Paper, €36. ISBN: 978-2-85121-286-3. doi:10.1017/S0009840X18001695

The edition of Corippus’ epic poem *Iohannidos seu De bellis Libycis libri VIII* by J. Diggle and F.R.D. Goodyear (1970, henceforth D–G), the first critical edition since J. Partsch (MGH AA 3.2, 1879) and M. Petschenig (1886, henceforth P), has kindled a new interest in the works by the sixth-century African Latin poet and produced a steady flow of editions, commentaries and studies not only on the *Iohannis* but also on his second preserved poem, the *In laudes Iustini Augusti Minoris*, editions and commentaries on which were published by Averil Cameron (1976), U.J. Stache (1976), S. Antès (1981) and A. Ramírez de Verger (1985).

After a commentary on Book 1 of the *Iohannis* by M.A. Vinchesi (1983), it took another fourteen years for the next commentary to appear, that by V. Zarini on Book 2 (1997). Four years later, C.O. Tommasi Moreschini’s commentary on Book 3 was published (2001), and nine years later P. Riedlberger’s voluminous (503pp.) commentary on Book 8 came out (2010), in which he pleaded for ‘Gorippus’ as the poet’s correct name, a proposal that did not, however, win much favour among scholars. Now G. continues this series with Book 4 (the Ph.D. thesis of A.M. Ramírez Tirado, *La Iohannis de Coripo (libro IV): introducción, edición crítica, traducción y comentario* [1992], remains unpublished, only her translation of Corippus’ poems has been printed [1997]) whereas G. Caramico’s commented edition of Book 5 has been announced for 2018, reducing the gap of uncommented books to two (6 and 7).

The lengthy introduction (pp. 9–65) discusses the usual topics: Corippus and his time, the structure and contents of Book 4, political and religious ‘idéologie’, historical value, language, metre and style, transmission and ‘Typologie littéraire’ with a short analysis of the poem’s literary forms.

Then follow the text and translation, preceded by a few remarks on G.’s (welcome) choice for ‘un appareil critique positif’ (with a complete and careful list of all conjectures and emendations since P. Mazzucchelli’s [henceforth M] *ed. pr.* of 1820), a *conspectus siglorum* and a list of manuscripts (but there is only the Trivultianus 686 [T]) and the five editions so far extant of the *Iohannis*. The main part of the book is the commentary