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*Lucilio, Epigrammi: introduzione, testo critico, traduzione e commento*  
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Floridi’s monograph is dedicated exclusively to the skoptic epigrams of Lucillius, and constitutes a modern edition including an introduction, a commentary, and a translation.

Lucillius, a prolific poet of the Neronian age, is the author of around 130 epigrams which are included in book eleven of the *Greek Anthology*; he has mainly been studied for his influence on Martial, rather than for the contribution of his own work to the epigram as a genre. His production was not included in Gow and Page’s *Hellenistic Epigrams*, nor in their *Garland of Philip* for chronological reasons, and, while the text is available from the Loeb, Budé, or Tusculum series and other editions of the *Greek Anthology*, the only prior commentary dedicated to Lucillius was Jay Rozema’s PhD dissertation (1971), which is available as PDF only. Therefore, Floridi’s volume represents a much-needed instrument, and offers a revised text and translation of his production, and an in-depth analysis of his poetics, to shed light on the paradox whereby the epigram, originally marked by eulogistic content, eventually became the preferred genre of mockery. Lucillius perfects the tendency to ridicule human types for their physical defects (targeting people with a hernia, old, ugly or malodorous women, small or tall people), moral vices (perverted, envious, lazy, greedy people), and professional shortcomings of athletes, poets, barbers, soldiers, actors and dancers. He also warns individuals about standardised themes such as the troubles of marriage, the dangers of false friendship, and the mother in law—a comic cliché which is still exploited in jokes to the present day.

The extensive introduction (pp. 3-93) focuses on Lucillius’ biography, his relation to the tradition of skoptic epigrams, his technique, the manuscript transmission, and his fortune. It represents a comprehensive and accessible instrument for the scholar interested in Lucillius or the skoptic genre, as discussion proceeds clearly through examination of previous scholarship, recent bibliography, and Floridi’s solid knowledge of the author’s corpus.

Lucillius lived and was active under Nero, to whom he dedicates his *libellus* expressing his gratitude for his support. The arguments of earlier scholars—some of whom saw Lucillius as a subversive poet, while others interpreted some of his texts as reflections of his disapproval of the despotic emperor—are rejected as weak and forced by the attempt of the modern readership to evaluate ancient celebrative poetry correctly.
The second section (pp. 9-39) is opened by a history of the skeptic epigram, which originated in Hellenistic times; relevant aspects of the transmission (like the fact that the older satirical texts are not transmitted in AP) are interpreted as revelatory of the taste of the times and of composers of the anthologies such as Meleager. The contribution of Lucillius to the epigrammatic genre is persuasively argued through a discussion of the poet’s ability to renovate patterns of the satirical tradition by means of a scoped selection of his content (his targets are standard human types), and an instrumental use of the tradition (conventions, authors and topoi of the genre—such as ekphraseis and epitaphs—also become the object of his parodies). Lucillius’ innovative poetics cleverly develops earlier models into new contexts by marrying elements of comedy and iambics in a production that is made peculiar by his tendency to address a third person to gain sympathy for his target, his objective perspective, his structure “per accumulo” (p. 18) which relies on multiple pointes, his ability to create in his readers an anticipation that is regularly unfulfilled. The monodistich epigrams (formed by a hexameter introducing the ridiculed target, and a pentameter outlining the consequences of that situation) represent a particular type of Lucillius’ production and offer Floridi the opportunity to suggest an interesting connection with the Philogelos, a collection of jokes of popular origin. Lucillius’ epigrams reflect in their structure (prosodic features and almost formulaic expressions), content (polemic targets), and style (tendency to hold off the humour until the final pun, brevity) the jokes of the Philogelos, and, since Lucillius’ poems were mainly aimed at a readership (although some elements suggesting a sympotic performance are discussed, pp. 25-27), they may represent a literary counterpart of the popular anthology. The language of Lucillius is lively and expressive, borrowed from the spoken language, in an effort—well argued by Floridi—to adapt his style to his subject; the author raises his tone by employing terms of the comic tradition and by replacing obscenities with metaphors, and varies his style by engaging with various registers (the sport, the astrology or the art jargon) poignantly in accordance with his context.

This last argument is developed further in the third section (pp. 40-55), centred on the author’s techniques of verse-making. A detailed analysis of the syntax, prosody and style of Lucillius’ verses reveals a lack of consistency with regard to prosodic features (e.g. elision and correptio epica), which strengthens Floridi’s interpretation of Lucillius’ style as informal and colloquial. However, her conclusions are cautiously presented, as his metric inaccuracy is aligned with that of other epigrammists of the 1-2 c. AD such as Rufinus, Nicarchus and Strato.

The transmission of Lucillius’ corpus is the subject of the fourth section (pp. 56-82), in which Floridi surveys the text as transmitted in the Anthologia