

Virtute vir tutus

Studi di letteratura greca, bizantina e
umanistica offerti a Enrico V. Maltese

a cura di

Luigi Silvano, Anna Maria Taragna & Paolo Varalda



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Virtute vir tutus: un profilo di Enrico Valdo Maltese

Chi conosce anche solo superficialmente Enrico Maltese sa quanto egli sia alieno da ogni forma di autocelebrazione ed egolatria, con quanta pervicacia rifugga da elogi e panegirici, quanto radicata e autentica sia la sua avversione per la vuota retorica dei cerimoniali accademici. Consapevoli di questa sua idiosincrasia, ci limiteremo, in apertura di questo omaggio festivo per l'imminente pensionamento, a delineare i punti salienti della sua lunga carriera di studioso, docente, rappresentante delle istituzioni universitarie.

Nato a Torino il 21 novembre 1952, Enrico Maltese ha conseguito il diploma di maturità classica nel 1970 presso il Liceo-Ginnasio "G. Chiabrera" di Savona. Si è formato presso l'Università degli Studi di Genova, dove sotto la guida di Umberto Albini si è laureato in Lettere con una tesi di Letteratura greca sugli *Ichneutae* di Sofocle (18 giugno 1974). Sempre a Genova, sotto la guida di Fritz Bornmann, ha conseguito il diploma di perfezionamento in Filologia classica con una tesi sui frammenti dello storico Prisco di Panion (25 febbraio 1977).

Ancora all'Università di Genova, presso l'Istituto di Letteratura Greca, è stato assistente incaricato di Letteratura greca (1974-76), poi borsista del CNR nell'ambito della Filologia classica (1976-81); in seguito, presso il Dipartimento di Archeologia, Filologia Classica e Loro Tradizioni, ricercatore universitario di Letteratura greca (1981-86). Il 9 dicembre 1986 ha preso servizio come professore straordinario di Filologia greca presso la Facoltà di Lettere e Filosofia dell'Università degli Studi di Trento, dove ha insegnato fino al 31 ottobre 1991, svolgendo per affidamento, a partire dal 1987, anche l'insegnamento di Filologia bizantina. Il 1° novembre 1991 ha preso servizio presso la Facoltà di Lettere e Filosofia dell'Università degli Studi di Torino come professore ordinario di Filologia bizantina; il 1° novembre 2016 è stato nominato professore ordinario di Filologia classica.

Dal 2004 è socio corrispondente dell'Accademia delle Scienze di Torino. Dal 2018 è socio corrispondente dell'Accademia Nazionale dei Lincei, Classe di Scienze Morali, Storiche e Filologiche.

Nell'Ateneo torinese ha ricoperto numerosi ruoli organizzativi e istituzionali in vari ambiti: ha fondato il Dottorato di ricerca in Filo-

logia bizantina (1993-99), coordinato il Dottorato di ricerca in Filologia e letteratura greca, latina e bizantina (2000-04) ed è componente del Collegio di Dottorato di Ricerca in Lettere (dal 2009); è stato vicepresidente della Facoltà di Lettere e Filosofia (2005-12), presidente del Corso di Laurea magistrale in Filologia e letterature dell'antichità (2001-06), direttore del Dipartimento di Filologia, Linguistica e Tradizione Classica (2010-11), direttore del Dipartimento di Studi Umanistici (2012-18).

Ha fatto parte del Nucleo di Valutazione dell'Ateneo dal 2000 al 2009, e dal 2018 al 2021, con le funzioni di presidente. È stato componente del Senato Accademico, dal 2010 al 2018, presiedendo la Commissione Organico di Ateneo dal 2015 al 2018.

Inoltre, nella tornata di Abilitazione Scientifica Nazionale 2018 è stato commissario per il settore concorsuale 10/D4 – Filologia classica e tardo-antica (2018-21).

Qualche parola in più, in deroga all'*understatement* che per il celebrando è norma inderogabile di comportamento (basti pensare che non ha mai vantato il possesso di una seconda laurea, in Giurisprudenza, di cui infatti quasi nessuno è a conoscenza). Enrico Maltese arrivò a Torino nel 1991, chiamato da Eugenio Corsini a ricoprire la cattedra di Filologia bizantina. L'insegnamento, da lui tenuto ininterrottamente sino all'ultimo anno accademico in cui è stato in servizio, il 2022-23, prese subito piede, e iniziò a produrre laureati, e poi dottori di ricerca in buon numero: Torino divenne ben presto una delle sedi più rinomate, in Italia e all'estero, per la bizantinistica. All'insegnamento della Filologia bizantina si sono affiancati, negli anni Dieci, l'incarico di Lingua e Letteratura greca, tenuto per supplenza per alcune annualità; e quello della Filologia classica. Dacché esistono rilevazioni periodiche delle opinioni degli studenti, l'indice di gradimento di *tutti* i corsi impartiti da Enrico Maltese – da quelli specialistici e avanzati a quelli di avviamento alla metodologia filologica – è sempre stato massimo. Accanto alla didattica frontale, egli poi ha offerto per anni, insieme con il compianto Guido Cortassa, un seguitissimo seminario di avviamento alla ricerca.

Piace ricordare che Enrico Maltese non ha mai usufruito di congedi per motivi di studio. Inoltre, nemmeno negli anni più gravosi dal punto di vista degli incarichi gestionali, *in primis* le Direzioni di Dipartimento,

egli ha inteso beneficiare degli sgravi dagli obblighi didattici che pur gli sarebbero spettati; anzi, oltre alle lezioni si è fatto carico di un numero sempre ingente di esami e della relazione e correlazione di numerosissime tesi di laurea di primo e secondo livello.

All'impegno didattico-gestionale, Enrico Maltese ha affiancato una cospicua produzione scientifica e un'intensa attività editoriale, di organizzazione, promozione, consulenza. Delle numerose pubblicazioni apparse in Italia e all'estero dà conto, in maniera analitica, l'elenco qui accluso. Tra i molteplici campi in cui Enrico Maltese ha apportato contributi significativi e tuttora di riferimento, basti qui ricordare, per quel che riguarda gli studi classici, i lavori sul teatro greco (Sofocle), sulla filosofia di età imperiale (Epitteto e Marco Aurelio), sulla storiografia tarda (Prisco di Panion), sul romanzo e la sua fortuna; e, per quanto concerne la letteratura greca medievale e umanistica, le edizioni critiche e i lavori filologici dedicati ad autori fondamentali quali Michele Psello, Massimo Planude, Manuele Crisolora, Giorgio Gemisto Pletone e Francesco Filelfo. A ciò si aggiungano contributi di ampio respiro e annotazioni puntuali su temi come l'angelologia e la demonologia, gli *specula principis*, gli gnomologi, la traduzione e la migrazione dei testi, la condizione femminile, lo spettacolo nel mondo bizantino. Restano infine imprescindibili, dal punto di vista metodologico, le osservazioni sull'interpunzione degli autografi bizantini e la proposta di criteri ecdotici volti a consentirne una riproduzione storicamente più fedele nelle moderne edizioni.

Sul piano delle realizzazioni editoriali, le due creature cui è più affezionato e di cui va a buon diritto orgoglioso sono assurte, in poco più di due decenni di vita, a punti di riferimento del panorama scientifico nazionale e internazionale: *Medioevo Greco*, da lui avviata nel 2000 e giunta al volume 23 (2023), è oggi unanimemente annoverata tra le più prestigiose riviste di bizantinistica, come dimostrano le decine di proposte di pubblicazione che pervengono annualmente da ogni parte del mondo; la collana *Hellenica. Testi e strumenti di letteratura greca antica, medievale e umanistica* (giunta al volume 108, aprile 2023) si è imposta come punto di riferimento per grecisti, bizantinisti, studiosi di umanesimo greco-latino, e annovera importanti edizioni, monografie, raccolte di saggi. Enrico Maltese ha inoltre un ruolo nelle collane *Graeca Tergestina. Studi e testi di filologia greca* e *Graeca Tergestina. Praelectiones philologiae Tergestinae* (Edizioni Università di Trieste, Trieste; Comitato

scientifico), *Kleos* e *Le Rane* (Levante Editori, Bari; Comitato scientifico), *Millennium* e *Minima Philologica* (Edizioni dell'Orso, Alessandria; Condirezione), *Supplementi al "Bollettino dei Classici"* (Accademia Nazionale dei Lincei, Roma; Comitato direttivo e Comitato scientifico); e nelle riviste *Bollettino dei Classici* (Accademia Nazionale dei Lincei, Roma; Comitato direttivo e Comitato scientifico), *Byzantion. Revue Internationale des Études Byzantines* (Peeters Publishers, Leuven; Advisory Board), *Philologia Antiqua* (Fabrizio Serra Editore, Pisa; Advisory Board), *Revue des Études Tardo-antiques* (THAT, Nanterre; Comité Scientifique International).

L'assiduità della presenza in Università ha fatto di Enrico Maltese un punto di riferimento per studenti e colleghi più e meno giovani, che lo interpellano regolarmente tanto per quesiti di natura scientifica quanto per questioni accademiche di varia natura. Chiunque si sia rivolto a lui ne ha apprezzato la grande disponibilità, la poliedrica erudizione, la capacità di spaziare ben oltre i confini degli studi classici, bizantini e umanistici in generale, la conoscenza dei meccanismi e dei regolamenti universitari, la competenza in materia gestionale, le doti di programmazione e visione, la capacità di analisi e penetrazione dei problemi, il senso pratico, la fermezza di giudizio. Tutti gli hanno sempre riconosciuto un carisma fuori dal comune e una naturale *leadership*.

Virtute vir tutus recita l'iscrizione incisa su una stele ritrovata nella sua Albisola. Quando, in maniera del tutto fortuita, ne siamo venuti a conoscenza, ci è sembrato che questo motto ben si attagliasse alla figura di Enrico Maltese studioso, professore, accademico: un esempio di probità intellettuale, di rettitudine morale, di dedizione all'istituzione e alla missione della docenza universitaria.

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Dall'indice sono stati esclusi i nomi mitologici, i nomi degli studiosi moderni e i toponimi. I membri delle famiglie imperiali bizantine sono stati raggruppati sotto il nome dei rispettivi lignaggi. Per i nomi di autori e personaggi storici antichi, medievali e umanistici si è adottata la grafia corrente in italiano.

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Abstracts

La presenza di Omero nella biblioteca e nelle opere di Aulo Giano Parrasio

Giancarlo Abbamonte

The humanist Aulus Ianus Parrhasius (1470-1521) owned a large library, which is partially preserved. Most of his books are currently held at the Biblioteca Nazionale in Naples. By analyzing the catalogs of his books and the quotations in his works, we can assume that Parrhasius studied Homer's *Iliad* and *Odyssey* intensively, and that he had a collection of around ten books related to Homer (including copies of the poems in the original language, Latin translations, commentaries and his own notes). As of today, the *corpus* of Homeric texts that belonged to Parrhasius, insofar as we can reconstruct it, is very small and not representative of his interest in Homer (for instance, to our knowledge there exists no copy of the *Odyssey* in Greek attributable to Parrhasius). Nevertheless, the quotations of Homer in Parrhasius' works testify to a careful study of the ancient poet. Thus, in his commentary on *Aeneid* 1-2, Parrhasius notes all the Vergilian passages reproducing Homeric expressions, descriptions, and mythology.

"These devices are the writer's own technique." Eustathios of Thessalonike and the Redefinition of Rhetorical Genres

Panagiotis A. Agapitos

This paper begins by explaining why theories of genre applied by Classicists to Ancient Greek and Latin literature do not provide a satisfactory method for approaching Byzantine texts, even if these texts appear to have a strong connection to ancient literature. It then explores Eustathios' flexible concepts of genre based on an analysis of the headings of his rhetorical and non-philological works as preserved in the major manuscripts (mainly the Basileensis and the Scorialensis) and the theoretical prefaces he sometimes wrote for his longer works (e.g., the panegyric and funeral orations on Emperor Manuel, *On the correction of Monastic Life* and the *Capture of Thessalonike*). Emphasis is placed on various ancient technical terms and the new meanings or functions they acquired in the context of literary and educational practices in the last part of the 12th century. Eustathios' statements are tested against a selection of specific passages from the texts under consideration; comparisons to his remarks on "Homer the rhetorician" in the *Parekbolai* are adduced; and the paper concludes with a detailed comparative reading of the preface to the *Capture of Thessalonike* and a passage from the preface to the Iliadic *Parekbolai*.

Sugli esametri tetracoli. Tendenze stilistiche e sclerotizzazione dell'esametro tardoantico

Gianfranco Agosti

Throughout the history of the hexameter, four-word verses became increasingly common, reaching a peak in Late Antiquity. The *tetracolos* was perceived as a particularly expressive verse, conveying an effect of magniloquence, which partly explains its success. However, it is also possible to point to "structural" reasons that favored the success of the *tetracolos*, which can be traced back to Fränkel's theory of the four-fold division of the hexameter. The progressive articulation per cola of the hexameter, in two main parts,

each consisting of two colas and separated by the central pause, favors the increasing use of four-word verse, which represents its most accomplished form (this applies not only to grammatical *tetracoli*, but also to those with an appositive). In Late Antiquity, the use of this structure is also due to performative needs that favor clearly marked and recognizable metrical structures. Both internal reasons, linked to the development of the inner structure of the hexameter, and external reasons, linked to the oral performance of literature in Late Antiquity, lead to an increase in the frequency of *tetracoli*, which nevertheless retain their original expressive function.

Un preteso “srotolapapiri”

Mario Capasso

In a recent article on the villa of the jurist Mucio Scevola on the Aniene and its frescoes (2021), U. Pappalardo focuses on the ancient *instrumentum scriptorium*. Among several objects that can be associated with the activity of writing, he examines in particular some specimens depicted in a male statue from the island of Gerba in Tunisia and in several wall paintings. One of them is a sort of small box, of which no specimen has reached us directly, but which is represented on some Pompeian frescoes and in one from the Villa of Mucio. Pappalardo considers such a box to be a device used to unroll papyrus scrolls, but his hypothesis is demonstrated to be erroneous.

Belisario: il potere e l'invidia. Un capitolo di storia letteraria greca, da un'edizione cinquecentesca al teatro delle ombre

Caterina Carpinato

It is well known that the *Novel of Belisarius*, probably originating from around the 12th century, confuses the fates of Justinian's most successful general Belisarius with those of Flavius John (also known as John of Cappadocia), who had plotted against the emperor. Since its first appearance, the Belisarius legend has aroused unceasing popular interest and has generated numerous reinterpretations. This paper offers a brief reflection on the modern perception of the historical figure of Belisarius, starting with a successful printed edition from Venice intended for a 16th-century Greek-speaking public.

Friedrich Staphylus e la *translatio studiorum Graecorum* nella Germania della Riforma

Federica Ciccolella

In 1550, the German theologian Friedrich Staphylus (Stapellage) delivered an *Oratio de literis et praecipue Graecis* in Breslau to encourage his students to undertake the study of Greek. This oration belongs to a rhetorical sub-genre that began with Theodore Gaza's *De litteris Graecis* (Ferrara, 1446). Along with the usual arguments in favor of Greek studies, Staphylus offers a short history of the return of Greek learning to the West from Charlemagne to his own times. His rewriting of the process that led to the *translatio studiorum Graecorum* from Byzantium to Europe, although marked by national pride and anti-Catholic polemics, documents the attitude of German Reformed scholars toward Greek humanism and their awareness of the active role they played in its development.

Sul testo dell'*Onomasticon* di Giulio Polluce

Ferruccio Conti Bizzarro

Iulius Pollux lived in the 2nd century CE and was a professor of rhetoric and a lexicographer in Athens under Emperor Commodus. According to its modern editor, Erich Bethe, his *Onomasticon* has been transmitted in seven manuscripts that preserve only a selection of passages from the original compilation. This paper focuses on an *excerptum* of the *Onomasticon* preserved in manuscript Vallic. B 99 (22 Martini), examining it in relation to the lexicographic tradition. This approach allows us to highlight the main modifications of the text introduced by later grammarians, probably in the age of the Palaeologan emperors.

Apuleio il grande?

Aldo Corcella

In a passage of *De ostentis* (44, 98.6-7 Wachsmuth²) John Lydus seems to have highly extolled the fame of Apuleius by calling him “the Great”. A preliminary survey of the quotations from Apuleius in Lydus’ works, however, shows that the ancient author’s name is never accompanied by ὁ μέγας or any other comparable attribute. In fact, the transmitted reading ὁ μέγας Ἀπουλήϊος appears to be the result of a textual corruption. On the basis of a new examination of the manuscripts containing the passage in question, coupled with a critical analysis of the different choices made by various editors of the text and an attentive consideration of Lydus’ *usus scribendi* that suggests more appropriate punctuation, the paper proves that the reading ὁ μέγας is clearly unsustainable. An emendation is, therefore, clearly needed, and ὁμοίως is proposed as a reasonable one because it would restore the syntax of the passage and is perfectly adequate to the context.

“Perché tramonti, o sole?” La poesia di Manuele Olobolo per la *prokypsis* di Anna di Ungheria. Linguaggio metaforico e rilevanza politica

Carolina Cupane

This paper offers a critical edition (with Italian translation) of one of the 20 *prokypsis* poems written by the *rhetor ton rhetoron* Manuel Holobolos between 1265 and 1273. The text is transmitted by two manuscripts, Paris, BnF, gr. 400 (a. 1335-36), f. 112v-113r (A) and Meteora, Moné Metamorphôseôs 357 (a. 1609/10), f. 29r (D). Though the second manuscript has no relevance to the *constitutio textus* if one considers its poor spelling and recent date, it offers an *intitulatio* that better fits the poem’s subject matter and probably derives from an older manuscript not identical with A. The poem stands out among the rest of the *prokypsis* compositions, for it is the only one which was not written and recited within the framework of the public celebrations at Epiphany and/or Christmas. The occasion was, instead, the wedding between the young emperor Andronikos II and the Hungarian princess Anna, probably in the summer of 1272. Consequently, the poem displays a very different imagery focused on the traditional comparison of the bride and groom with the sun and moon. The major role given to the bride, the actual addressee of the poem, is remarkable, as the *intitulatio* in D aptly attests. This unusual emphasis on the bride and the great honors bestowed on her may be due to the importance of the marriage alliance with the Hungarian kingdom as a means of defense against the aggressive Eastern policy of the Angevins of Naples.

Rinuccio Aretino's Translations of *Pseudopythagorica*

Jeroen De Keyser

In the 1420s several Italian humanists returned from Constantinople laden with manuscripts of newly rediscovered Greek texts. One of them, Rinuccio Aretino, traveled to the East around 1415, starting from Crete, where he almost immediately began translating ancient Greek texts into Latin. Later he would become the Greek teacher of Lorenzo Valla and Poggio Bracciolini. Most of his translations are either unpublished or lack reliable critical editions. This paper studies the transmission of the text and offers an edition of Rinuccio's Latin translations of three pseudepigraphic letters – Abaris to Phalaris, Pythagoras to Hiero I of Syracuse, and Lysis' famous to letter Hipparchus about the secrecy of Pythagoras' teachings – and of Pythagoras' *Golden Verses*. They are followed by two other previously unpublished translations of two of these three letters: Francesco Filelfo's rendering of the exchange between Phalaris and Abaris, from his *Convivia Mediolanensia*; and the Byzantine monk Athanasius Chalceopulus' version of Lysis' letter to Hipparchus, which he dedicated to Cardinal Nicholas of Cusa and which survives in a single manuscript from Cusanus' library, now at the KBR in Brussels.

Tra metafora e reificazione: la critica "graffiante" di Eschilo ai prologhi euripidei nelle *Rane* di Aristofane

Massimo Di Marco

This paper demonstrates how the little oil flask evoked in the *Frogs*' agon by the famous refrain ληκίθιον ἀπώλεσεν ends up being comically reified, and how this reification helps to better interpret v. 1227-36. The oil flask recalls the athletes' habit of anointing their skin with oil before exercising or competing: not doing so exposed them to the risk of chafing and lacerations. The surreal subtext of the scene is that, due to the alleged loss of the *lekythion* by Euripides' characters, his prologues are undergoing an abrasive action by Aeschylus' criticism. Forcing the possibilities that language offers him to an absurd degree, Aristophanes here exploits the ambiguity of the verb διακνίω, which can be understood both literally and metaphorically. The groundwork for this wordplay is skillfully laid in the previous lines of the dialogue by the occurrence of other verbs of rubbing or skinning (ἀναδέρω, κνίζω, βασανίζω) all metaphorically related to literary criticism.

Lexikographisches aus griechischen und lateinischen Quellen

Johannes Diethart

This paper brings together *rara* and *athesaurista* from Latin and Greek sources from the fields of papyrology, epigraphy and Byzantine studies, which increase our knowledge of the vocabulary of the Greek and Latin languages.

Crónica de la familia Meliseno (Berol. Phill. 1456)

José M. Floristán

This paper offers an edition of ms. Phillipps 1456 from the Staatsbibliothek zu Berlin, which contains a *Chronicle of the Melissenus family*. The introduction reviews the history of the codex, from its entry into the library of the Jesuit College of Clermont until its

arrival in 1887 at the Königlische Bibliothek of Berlin, after the death of its last owner, Sir Thomas Phillipps. The hypotheses formulated about its authorship are reviewed (Gennadius Scholarius, mentioned in the text as the author; the Byzantine chronicler Theonas; Constantinus Simonidis; and Nicephorus Melissurgus) and the text is placed in relation with other forgeries by Macarius, Metropolitan of Monemvasia. A brief analysis of the general lines of its content is also made. The author invents a lineage for the Melissenus family that descends from the city of Miletus and highlights two names, Thrasybulus of Miletus and Eugenius Melissenus, the latter already with the conversion of the gentilic Μιλήσιος into the patronymic Μελισσηνός. Finally, a genealogical tree of the Melissenus lineage is given according to the data included in the text.

Guarino von Verona in Konstantinopel

Christian Gastgeber

When Guarino of Verona and Manuel Chrysoloras met in Venice in 1403, Guarino decided to follow the latter to Constantinople to improve his knowledge of Greek. Besides a few letters, a bilingual treaty of May 22nd, 1406 between Emperor Manuel II Palaeologus and Venice is an illustrative witness of his engagement in the chancery of the Venetian *bailo*. The Latin part of this bilingual document was written by Guarino himself. Although the text relies on typical formulas and older models, it is worth re-examining Guarino's contribution. Besides being a pioneer in his use of a new script, he also seems to have influenced the notary of the Byzantine chancery, responsible for the synoptic Greek part. Furthermore, Guarino was thought to be the translator of the Latin version, which has to be revised according to the practice for such treaties.

Zur Sprache und zum Text des Syntipas

Martin Hinterberger

The Book of the Philosopher Syntipas (or simply Syntipas) is the Byzantine version of the famous Story of Sindbad, probably of Persian origin. The Greek translation was made by Michael Andreopoulos around the year 1100. Perhaps in the 13th century, a second version came into being, the so-called *retractatio*. The two versions of the text differ primarily in their linguistic make-up: the *retractatio* constitutes a linguistically simplified, i.e., less classicizing version of the original. This paper investigates in detail the differences between the two versions with special emphasis on morphosyntactic and lexical features. Moreover, it compares the relationship between the two versions of Syntipas as well as among other Metaphraseis and their original. In the framework of the study of the Metaphrasis, one particularly intriguing aspect of Syntipas is that the overall linguistic levels of the two versions do not differ radically. Rather, what we observe is the transposition from "high-middle style" to "low-middle style". In a second part, ms. Österreichische Nationalbibliothek, Phil. gr. 173, a witness of the original Syntipas that thus far has not received much attention is examined. This manuscript completes the lost parts of Syntipas in ms. München, Bayerische Staatsbibliothek, gr. 525. These two manuscripts transmit a text that generally contains more learned features than the other witnesses and occasionally provides better readings.

The *Encomium* of George Akropolites for St George (BHG 684a)

Sofia Kotzabassi

This paper presents a critical edition of George Akropolites' *encomium* for St George (BHG 684a), which was erroneously attributed to the great logothete Constantine Akropolites – a well-known Byzantine scholar and author of many hagiographical works – on the basis of the title of one of the manuscripts preserving the text (Paris, BnF, gr. 976). The attribution to George Akropolites – who is referred to as the author of the *encomium* in the other two manuscripts (namely Athos, Monê Megistês Lauras, Γ 99 (Eustratiades 399) and Zaborda, Monê tou hagiou Nikanoros 117) – is confirmed on the one hand by the references in the *encomium*'s prologue regarding the author's name, which is the namesake of the martyr, and on the other hand from the mention of the *encomium* in letter 25 of Constantine Akropolites, as well as in letter 36 of Gregory (patriarch) of Cyprus, who was a former student of Akropolites.

Unicorn or No Unicorn: *Stephanites and Ichnelates*, Prol. 3.10

Marc D. Lauxtermann

This paper offers a detailed analysis of *Stephanites and Ichnelates*, Prol. 3.10, which transmits the well-known fable of the "Man in the Well", and argues that the motif of the unicorn was originally absent from the text, but entered the text tradition of the Eugenic recension of *Stephanites and Ichnelates* through cross-copying with another oriental tale in translation, *Barlaam and Joasaph*. In order to demonstrate this, the passage is divided into seventeen text units and different versions of the Eugenic recension of *Stephanites and Ichnelates*, its Latin translation and the Arabic original are juxtaposed, and are then compared line by line.

Teodoro Prodromo, *Rhod. Dos.* 9.201: critica testuale ed esegesi

Enrico Magnelli

In the much disputed sixth line of the hexameter oracle inserted by Theodore Prodromus in his novel *Rhodanthe and Dosicles* (9.196-204), one should consider the possibility of reading ε̅ λ̅εύ̅σετε̅, a minimal alteration of the transmitted text. A detailed analysis of the evidence shows that Byzantine poets and learned men admitted the existence of λ̅εύ̅σω as future tense of λ̅εύ̅σω. This accounts for the mistake of Strato, Rhodanthe's old father, who reads ε̅λεύ̅σετε̅, an alleged future of ε̅λεύ̅θω, in the written text of the oracle instead of ε̅ λ̅εύ̅σετε̅: such a reading, together with the addition of an undeserved punctuation (a kind of awkward μεταχαρακτηρισμός), leads him to utterly misunderstand the god's words. In other words, in this passage Theodore Prodromus appears to make fun not only of the Byzantine obsession with oracles, but also of some of his contemporaries, who were not so skilled in interpreting ancient texts written in capital letters and in *scriptio continua*. Finally, brief remarks are added on lines 222-24, where Lysippus, Strato's daughter's father-in-law, also proves not very clever in understanding Apollo's hexameters.

Aristofane, *Ecclesiazuse* 500-13*Giuseppe Mastromarco*

On the basis of an accurate textual analysis of v. 500-13 of Aristophanes' *Ecclesiazusae*, the aim of this paper is to discuss the various problems, debated by numerous authoritative scholars, concerning the identification of the characters and the reconstruction of their movements on stage. It is argued that in these verses the Chorus, the protagonist of the play (Praxagoras) and the Neighbour's wife probably had been active on stage.

Tre note alle *Coefore* di Eschilo*Enrico Medda*

This paper discusses three passages of Aeschylus' *Choephoroi* (v. 87-99, 319-21, 354-62). At v. 87, H.L. Ahrens' conjecture τί φῶ is slightly modified by adding a question mark immediately after φῶ, so as to bring the passage in line with the normal tragic use of this type of expression; the transposition of v. 91-92 after 95 (Weil) or 99 (Diggle) is rejected, as well as Brown's proposal to write ἦ at v. 93; at v. 94 some new arguments are proposed in support of Bamberger's conjecture ἴσα. As for v. 319-21, a new parallel (ἐμπροσθόκεντρος, Arist. HA 490a 18, PA 678b 16, 683a 4) is suggested for the rare compound προσθοδομοίς, supporting the interpretation "standing in front of the house". At v. 354-62 the emendations of Heimsoeth and Bannert, which obfuscate the syntactic continuity with the preceding words of Orestes at v. 351-52, are rejected and a new parallel is added for the idea that Agamemnon's inglorious death has deprived him of the distinguished condition he would have had in Hades by dying at Troy.

Periautologia e antirrhexis* nell' *Oratio* 62 F. di Libanio, *Contra irrisores*Antonino M. Milazzo*

Libanius' *Oratio* 62 against the critics of the educational system he promoted is a personal and professional apology. Libanius was accused of an inability to direct his students towards a successful career in the higher professions of imperial administration. His opponents admitted that Libanius was a good orator, but criticized him as a poor teacher. In this speech, he attempts to counter this criticism by returning to the techniques of *demonstratio* / *refutatio* and to a strong *vituperatio* of his critics. He proves their allegations false by citing specific examples of societal success by his former pupils in professing oratory. His Hellenic education was based on the conception of rhetoric as the performance of public and social service. This oration allows one to understand the perception of the value of rhetoric in Late Antique society.

Some Unedited Writings of Lauro Quirini and a Catalogue of His Works*John Monfasani*

The Quattrocento humanist and Venetian nobleman Lauro Quirini has long been the subject of specialized scholarly studies because of his interest to students of Renaissance philosophy, political theory, translations, Neo-Latin and Italian literature, manuscripts, the sociology and politics of learning, and the historiography of the fall of Constantinople. We lack, however, an up-to-date bibliography of his writings. Moreover, although his largest writings have been published, there still exists in manuscript a group of his

minora yet to be edited. Consequently, the purpose of this paper is to provide the needed bibliography and to edit these remaining unedited writings. In the process, it attempts to resolve some confusions connected with Quirini's life and writings.

Tradizione indiretta, papiri e edizioni critiche: il caso di Omero

Franco Montanari

Two very particular cases of indirect tradition of the text of the *Iliad* are examined (P.Oxy. 4452, 2nd century CE, and Plutarch), emphasizing the influence exerted by the choices made by philologists studying Homer from the 18th century onwards.

The Three-Armed Candlestick of Bishop Pantoleon in George of Gallipoli's Verses

Stefano Parenti

This paper offers a reinterpretation of a metrical inscription engraved on a Roman cippus and attributed to the Salentine poet George of Gallipoli. The author argues that this artifact was not reused as a support for a three-armed liturgical candlestick, as has been suggested, but rather as a base for an altar table.

Historias que definen lugares. El Cáucaso de Prometeo en las *Parécbolas a Dionisio Periegeta* de Eustacio de Tesalónica

Inmaculada Pérez Martín

This paper analyzes Eustathios of Thessalonike's treatment of the Caucasus mountain range in his *Parécbolai to Dionysius Periegetes* as a way to explore how he taught geography in his courses on ancient poetry. Although Eustathios states in the proem of the work that he does not wish to amend the information offered by Dionysius of Alexandria's *Periegesis*, later on in the text he criticizes both the linguistic uses of the poem and the ambiguities or contradictions in the geographical description. In the case of the Caucasus, Eustathios uses the punishment of Prometheus to distinguish between the different mountain ranges that bear that name and performs a work of geographical criticism when he explains, following Strabo, the reasons for the reuse of the toponym in India; finally, he denounces the lack of definition of the Far East, more populated by myths than defined by geographical information.

Un unicismo teocriteo: Laerte περίπλαγχος (Theoc. 16.56)

Antonietta Porro

This paper investigates a *hapax legomenon* contained in Theocritus 16.56: the compound περίπλαγχος, epithet of Odysseus' father Laertes. In the passage of the *Id.* 16 where the epithet is located, Theocritus emphasizes that many mythological characters have become famous solely thanks to the song of the ἀοιδοί, particularly of Homer. The examination of the passage suggests that Theocritus applies the epithet περίπλαγχος to the character of Laertes modeled on Laertes' representation in *Odyssey* 24, where the father begins to feature prominently in the poem, and, as in Theocritus' idyll, is placed together with Eumaeus and Philoetius (if so, it may be assumed, *inter alia*, that Theocritus' *Odyssey* included the events after 23.296, where Aristophanes of Byzantium and

Aristarchus placed the τέλος or πέρασ of the poem). This reconstruction and the semantic analysis of the compound, in particular of the second element °σπλαγχνος, suggest that it should be interpreted as “full of benevolence, of compassion” rather than generically as “magnanimous”, “great-hearted”.

Dukas der Erzähler versus Dukas den Historiker

Diether Roderich Reinsch

Since Karl Krumbacher's *Geschichte der Byzantinischen Litteratur* (1897²) the predominant view among Byzantinists and historians is that Dukas's outstanding qualities are love of truth and accuracy. Analyzing several passages of the text, this paper demonstrates that truth and accuracy concerning real persons and real time are in fact not his primary objectives. His objective is a dramatic story, and as an unconstrained narrator he claims the right to manipulate characters, dates and circumstances. He even conflates diverse persons and facts he knew from the oral tradition into a new narrative that is consistent and convincing in and of itself.

Handschrift und Inschrift. Liturgische Verse des Nikephoros Kallistou Xanthopoulos und ihre sekundäre Verwendung

Andreas Rhoby

In the small town of Melnik, located in south-western Bulgaria, a number of churches and monasteries that were built in the Byzantine period are now in ruins or no longer exist at all. These include the monastery church of the Theometor Pantanassa, which dates to the late 13th century. At the beginning of the 20th century, parts of a rhythmic inscription could still be read on the lintel of the gate of the exonarthex. Interestingly, the text also survives in ms. Vind. hist. gr. 103, which dates from the second half of the 14th century: There it functions as a rubric to the Synaxarion on the Church of the Mother of God tēs Pêgês (BHG 1074), the text being attributed to Nikephoros Kallistu Xanthopoulos. Furthermore, the verses are also transmitted in liturgical books such as the *Pentekostarion*. This paper not only analyzes the specific inscription, but also uses the case study to document the “wandering” of texts between different media: from manuscript to inscription and again from inscription to manuscript.

“Quella piccola goccia di miele.” Migrazione di una parabola dall'Oriente a Bisanzio e da Bisanzio all'Occidente

Silvia Ronchey

It is on the road from the East to Byzantium and from Byzantium to the West that “an extraordinary narrative tradition with a wealth of mature and sophisticated structural solutions passes through and becomes accessible to European scholars and readers”, as Enrico Maltese wrote in one of his best-known works. The historical vocation of Byzantium to play a role of mediation and cultural transmission, “not only in a vertical (diachronic) sense, as a vehicle of the ancient Greek heritage, but also in a horizontal (synchronic) sense”, can similarly be seen in that literary heritage that embodies passages of Jain and Buddhist stories, such as those contained in the *Barlaam and Ioasaf*, the life of the Buddha transformed into *speculum principis*, within which a series of

'parables' is included. Most clearly illustrating the Indian origin of the underlying scheme is also the most well-known of them: the Story of the Man in the Ravine, found, among others, in the *Mahabharata* – though originating from the Buddhist *Avadāna* – but which, through the *Barlaam and Ioasaf*, is found in virtually every work of literature, from Zen collections to Baudelaire's diaries. In light of the new methodological approaches provided by recent studies, this paper summarizes the circular peregrination of this "migrant text" in the literary and iconographic space of over two millennia.

Zeitzeichen und Falkenmotiv nach Horapollon in ms. Royal 12 C III (British Library)

Helmut Seng

Manuscript Royal 12 C III (British Library), which has convincingly been attributed to Filippo Alberici, is an example of Renaissance interest in hieroglyphs. It contains some illuminated plates of "hieroglyphic" inscriptions preceded by a lexicon of "hieroglyphs" which allows the deciphering of these compositions (subscriptions which give the "solutions" to the "riddles" are also added). Most of these "hieroglyphs" stem from the *Hypnerotomachia Poliphili*, some are Alberici's inventions, and several are taken over from Horapollo, whose method of explaining the hieroglyphs is also adopted. The material from Horapollo, mainly centering on terms of time (eternity, year, month) and the multiple meanings of the falcon, is edited, translated, and analyzed. The general impression is that Alberici is not as interested in ancient knowledge (and exactitude) as he is in showing off his skills and erudition in a playful manner. As an appendix, one example of "hieroglyphic" composition from the *Hypnerotomachia Poliphili* and one from ms. Royal 12 C III are discussed.

"Es bienaventurado varón el que en concilio malicioso no anduvo descuidado." La *Metáfrasis de los Salmos de Apolinario de Laodicea*: una aproximación a los modos de reescritura en poesía tardoantigua

Juan Signes Codoñer

The recent edition of Apollinarios' *metaphrasis* of the Psalms by Andrew Faulkner (Oxford 2020) provides a solid basis on which to analyze how a Christian author of the second half of the 4th century rewrote the koine texts in a higher level of Greek. Apollinarios was part of a widespread classicizing movement in the Christian literature of his time that produced many works written in the different languages and dialects of Archaic and Classical Greek. Attic was the main model for the prose writers, but Homeric Greek or the language of ancient tragedy also provided patterns of imitation for Christian poetry. This case has to do with a Homeric "metaphrasis" of the Psalms that was intended as a true "translation" from one language to the other, as the author explicitly declares in the hexameters that constitute the *προθεωρία*. The purpose of this paper is to briefly consider the mechanisms of the translation, paying special attention, beyond the morphological changes, to syntactical variations and lexical substitutions, which were occasionally documented in Byzantine grammars and dictionaries. This paper focuses on a couple of Psalms "translated" by Apollinarios.

Descriptions in Verse in the Late Byzantine Literature

Ilias Taxidis

This paper presents and examines *ekphraseis* in verse that appear in the literature of the late Byzantine period. After a brief introduction to the rhetorics of the “Palaeologan Renaissance”, the *ekphraseis*, mainly autonomous and secondarily incorporated into texts, are presented analytically and classified on the basis of a common outline. At the same time, in addition to the use of motifs, images and specific stylistic and metrical features or structure issues, this paper also examines the descriptive techniques chosen by their authors. The author also attempts a global survey of the similarities observed in these texts, on the one hand identifying the structural or metrical similarity they display, and on the other tracing the form they appear to follow. The ultimate goal is to highlight the differences between them, which are not simply a matter of divergence from the common framework, but rather a demonstration of the authors’ effort for possible originality.

Ripensando al Marciano greco 470, tra Trivizia e Callisto

Andrea Tessier

The Marcianus Graecus 470, a manuscript which contains the seven tragedies of Sophocles, six dramas of Euripides and the Byzantine triad of Aeschylus, was written by Georgius Trivizias for Cardinal Bessarion in Rome in the last period of their cooperation. Recent research (especially Franchi and Orlandi, both 2019) has demonstrated that it displays contamination with ms. Athos, Iber. 161, and that its production must be dated to the years 1468-71. The particular relationship of this manuscript with the Marcianus Graecus 468 with regard to the text of Sophocles also rules out the erroneous hypothesis that the two manuscripts are twins as far as the section containing Aeschylus.

Une homélie pseudo-chrysostomienne: *l’In catechumenos* (CPG 4623).

Édition critique

Peter Van Deun

This paper contains the first critical edition of a pseudo-Chrysostomian homily, *In catechumenos* (CPG 4623). This text is only preserved in two manuscripts, Vienna, Österreichische Nationalbibliothek, ms. Theol. Gr. 10 (10th century) and its copy Oxford, Bodleian Library, ms. Auct. E.3.8 (finished just before 1611), one of the manuscripts that was copied for the creation of the monumental edition of Chrysostomian works by sir Henry Savile (Eton 1612). This paper demonstrates that this homily cannot be attributed to John Chrysostom; it was probably delivered by Acacius, patriarch of Constantinople (471-89) on the 20th of January 488. Another pseudo-Chrysostomian text, *De sancto Basso martyre* (CPG 4512; BHG 271), is by the same author.

