

## Abstracts

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Eugenio Amato, *Spigolature coriciane (II) / Notes on Choricus of Gaza (II)*

This paper, the second of a series devoted to the text of Choricus of Gaza, proposes some critical and exegetical annotations on his *Dialexeis* (*Opp.* I, II, IX, XI, XV, XVIII, XXI, XXII, XXIV, XXVII, XXXI and XXXVII Foerster-Richtsteig).

Davide Baldi, *Aldo Manuzio, la Suda e l'ordine alfabetico / Aldus Manutius, Suda, and the alphabetical order*

Aldus' Greek *Preface* to the edition of Suida's *Lexicon* (1514) explains the ratio of the alphabetical order of the lemmata of this massive Byzantine encyclopedia. This article underlines the relevance and novelty of this *Preface* as a useful tool permitting easier consultation. Aldus' *Preface* is then compared with the *Note to the reader* in the edition of Ptolemy's *Geography* (1513), which explains the Greek numeric notation.

Tommaso Braccini, *Un manoscritto inesplorato del Philogelos: un primo sondaggio / An unexplored manuscript of the Philogelos: A preliminary survey*

The miscellaneous manuscript Ferrara, Biblioteca Comunale Ariostea, Cl. II 117 (second half of the XIVth century) contains a version of the *Philogelos*, the only collection of jokes that came to us from antiquity. This version, so far neglected by the editors of this work, is composed by 71 jokes and its text, while being close to the so-called recension *b*, shows also some remarkable affinities with the other recension (*a*). A first survey of the Ferrara manuscript points out its great interest for a future critical edition of the *Philogelos*.

Efthymia Braounou, *Irony as a discursive practice in historiography: A Byzantine case in point*

The aim of the present article is twofold: On the one hand, based on the theoretical framework developed by the US-American historian and literary scholar Hayden White (\*1928), it reflects on the rhetorical device of irony as an element of narrativity and fictionality (and thus of literaricity) in the genre of historiography in general. On the other hand, it discusses against this general theoretical background a specific characteristic case of a historical narrative from 11th century Byzantium cast in the ironic mode, that is the satirical portrayal of Emperor Konstantinos IX Monomachos in Michael Psellos's *Chronographia*. In this way, on a more general level, irony as a mode of literary discourse emerges as a diachronically universal phenomenon. At the same time, on a more specific level, our case study sheds light on hitherto little studied aspects of Byzantine literary practice ultimately contributing to a more adequate understanding of Byzantine literary history.

Gianmario Cattaneo, *Michele Psello, Teodoreto di Cirro, Anastasio Sinaita: nota a margine di Psell. Theol. II 42, p. 150 Westerink-Duffy / Michael Psellus, Theodoretus of Cyrhus, and Anastasius the Sinaite: A note on Psell. Theol. II 42, p. 150 Westerink-Duffy*

The author demonstrates that Michael Psellus' *Theol. II 42 Westerink-Duffy* is not a piece of original scholarship, but actually an excerpt taken from the so-called "collection a" of Anastasius of Sinai's *Quaestiones et responsiones* (PG LXXXIX, coll. 481A-B), which on its turn consists of a heavily reworked passage from Theodoret of Cyrus' *Oraatio VII de providentia* (PG LXXXIII, coll. 684D-685A).

Johannes Diethart, *Rara und Athesaurista aus Dokumenten des Lavra- und Zographou-Klosters auf dem Athos / Rare and uncatalogued words in documents from the Lavra and Zographos Monasteries on Mt Athous*

Forty five new and very rare lexical items are collected and discussed.

Irene Giaquinta, *Un frammento inesplorato di Demostene nel Commento di Olimpiodoro al Gorgia di Platone / A so far unnoticed fragment of Demosthenes in Olympiodorus' Commentary on Plato's Gorgias*

This paper aims at shedding light on the role played by Athenian orators in the *paideia* of a late-antiquity philosopher such as Olympiodorus, leader of the Alexandrian school in the middle of the 6th century A.D. A quotation, in his *Commentary* on Plato's *Gorgias*, of the fifth letter ascribed to Demosthenes, is a witness of Olympiodorus' intention to rehabilitate rhetoric, and of his deep consciousness of the close relationship between rhetoric, philosophy and politics.

Michael Grünbart, *Aus der Formularsammlung eines königlichen Sekretärs auf Zypern: Ein Fall typischer Mimesis oder Alltag in einer Kanzlei? / From the collection of letter models of an imperial secretary in Cyprus: A case of imitation or a routine practice in a chancery?*

Reading the collection of documents preserved in Palatinus graecus 367 (ed. Beihammer 2007) it becomes apparent that a scribe reused a letter of Eustathios of Thessalonica. Two observations can be made: Reusing and remodelling of letters formed a typical habit of Byzantine epistolographers, but was a common technique in chanceries as well. Such examples shed light to the creation of collections and compilations of manuscripts as well.

Eirini-Sophia Kiapidou, *The titling of Byzantine historiographical texts*

The addition of a title to any text serves three main purposes: primarily those of identification and description of the content, and secondarily that of highlighting it within the context of the literature and the period to which it belongs. Consequently, although the title is an autonomous element in relation to the text, an element added later and not always chosen by the author himself, it is not independent of the text but accompanies it as a label or description. Moreover, precisely because it is the product of a choice with many fields of reference (genre, preceding works, personality of the author, readership, etc.), it can not only contribute to the interpretation of the text itself, but also enrich our picture of the process of transmission and reception of knowledge in the cultural environment in which each work was written, given that the title is the first element with which the reader comes into contact, affecting and inevitable influencing his reading and interpretation of the text which follows.

Taking all these things into account, this paper focuses specifically on the titles of Byzantine historical texts, which are examined in relation to the texts themselves, their authors, and their time, as well as on the perception of historiography in the Byzantine and post-

Byzantine age. It appears that there is a fair degree of regularity in titling practices of Byzantine historiography, with four basic fields of reference: genre, content, method of composition and titles of other (historical) works. Regarding genre in particular, titles seem to take into account the internal distinction between history and chronicle; however, the terms “history” and “chronicle” are used fairly loosely, designating more the general type of work (historical) rather than the precise generic category (history or chronicle). One can also find the title’s interest in “advertising” a particular work by stressing the author’s credentials and social position, or labelling the work as “synopsis”, “epitome”, etc. (as evidently readers particularly in the Middle Byzantine period were looking for compendious historical narratives). From this point of view the titles of Byzantine historical texts had a direct influence on the perception and interpretation of the text they accompanied, declaring their genre (generally historical) and more specifically their content (history of which period) and method of composition (brief presentation).

Katrien Levrie, *Byzantine Chapter Collections: Investigations into the Roots of a Genre*

This article aims at exploring the roots of the Byzantine genre of *capita* collections. The issue of the ancestors of chapter literature has only been briefly touched upon by scholars studying specific *capita* collections. However, a closer look at the possible ancestors of this genre helps to gain insight into its complex character. In the present article, the author illustrates in which way *capita* are indebted to both monastic and philosophical genres.

Enrico Magnelli, *Un problema testuale in Tzetzes, De trag. 146-153 / A textual problem in Tzetzes, De trag. 146-153*

At line 147 of Tzetzes’ iambic treatise on tragedy, the transmitted γράφων is to be emended into γράφῃ.

José P. Maksimczuk, *Chapter E 17 of the Florilegium Coislinianum and its Relationship with Earlier Iconodule Anthologies*

The present article looks into the links between the seventeenth chapter of the book E of the *Florilegium Coislinianum* (FC E 17), which deals with the adoration of images, and a group of four iconodule anthologies. The author argues that FC E 17 shares 8 out of 10 excerpts with one or more of these iconophile works and compares the versions of the FC with those in the iconophile anthologies. Lastly, he offers two different hypotheses for the composition of FC E 17. In the last section of the article, a diplomatic edition of the iconodule chapter in the *Florilegium Coislinianum* is offered.

Mariella Menchelli, *Due citazioni dal Timeo in Michele Psello e il Commento al Timeo di Proclo. Prime osservazioni su Philosophica minora II 4-5 / Two quotations from Plato’s Timaeus in Psellus and Proclus’ Commentary on Timaeus: Some preliminary observations on Philosophica minora II 4-5*

This paper focuses on Michael Psellus as reader of Plato’s *Timaeus* and of Proclus’ *Commentary* thereon. Particular attention is given to his writings PHI 73 and PHI 74 (while PHI 72 deserves further study). The author suggests that Psellus quoted from a manuscript with Proclus’ works as well from a Plato manuscript, which cannot be identified with the XIth century copy Tubingensis Mb 14, but might have been close (or equal) to the «deperditus g» Jonkers.

Emmanuel Moutafov, *On How to “Read” the Chora Monastery*

According to some sources and scholars, the full name of the *katholikon* of the Chora

monastic complex was “the church of the Holy Savior ἐν τῇ χώρᾳ” and it was dedicated to Christ. However, this name is first and foremost a characterization not of Christ but of the monastery itself. It is author’s belief that the name of the monastery should be interpreted mostly as an epithet of Mary, which turned into a place of refuge for Theodoros Metochites, rather than as an epithet for Christ; it signifies the monastery of the *Zoodotes*, indicating with this the major dedication of the central church. Using theological and iconological approach the author shows that the name of the Chora Monastery means “the monastery within the walls of Constantinople”; that the word *chora* as an iconographical epithet refers mainly to the Theotokos; it derives from hymnography and was preserved in the Ottoman period.

Anna Maria Taragna, *Le demegorie protrettiche di Costantino VII Porfirogenito. Nuova edizione e traduzione / The protreptic harangues of Constantine VII Porphyrogenetos. New edition and translation*

The important military codex Ambrosianus B 119 sup., commissioned by the *parakoimomenos* Basil Lekapenos between 959 and 963, preserves two harangues attributed to Emperor Constantine VII Porphyrogenetos. These texts were composed in 950 and 958 respectively to be read to the Byzantine soldiers operating along the Eastern frontiers, against the powerful Hamdanid emir of Mosul and Aleppo, Sayf al-Dawla. The article provides a new critical edition and translation of these two texts, offering, on one hand, substantial corrections of the previous editions of Hélène Ahrweiler (1967) and Rudolph Vári (1908), basing, on the other hand, on two so far overlooked apographs of the Ambrosianus (Par. gr. 3111 and Par. suppl. gr. 270). The edition has been prepared in accordance with recent methodological indications about the orthography of Greek medieval manuscripts.

Francesco Valerio, *Analecta Byzantina*

The essay consists of five sections, dealing with some late-antique and Byzantine epigrams and their manuscript tradition. (1) Edition and commentary of a brief collection of epigrams on Homer (all of them are already known from the *Anthologia Graeca*), which is preserved in a handful of Homeric manuscripts (Ambr. I 4 sup.; Bodl. Holkh. gr. 116; Lond. Harl. 5600; Malatest. plut. d. XXVII 2; Marc. gr. cl. IX 2a; Marc. gr. cl. IX 16; Vat. gr. 29; Vat. gr. 915). (2) Edition and commentary of an hitherto unpublished Byzantine epigram on Homer, in five hexameters, which precedes the “Homeric collection” in Vat. gr. 29. Critical notes on two epigrams of various content (*AP* IX 365; *IGM* 27 = *App. Anth.* II 732 Cougny), which follow the “Homeric collection” in the same Vatican manuscript. (3) Edition and commentary of three hitherto unpublished Byzantine epigrams (the first in elegiacs, the other two in hexameters), preserved in Vat. gr. 915. These epigrams might tentatively be attributed to Maximus Planudes. (4) Critical notes to some passages of the poems of Constantine the Sicilian, preserved in Vat. gr. 915. (5) Critical notes on the text of an epigram attributed to Patriarch Sophronios of Jerusalem, preserved in Vat. gr. 1607.

Paolo Varalda, *Sulla datazione dell'omelia pseudocrisostomica De sancta Thecla martyre (BHG 1720) / A Note on the Dating of Pseudo-Chrysostom's Homily on saint Thekla (BHG 1720)*

In the first section of this paper are discussed some exegetical difficulties of pseudo-Chrysostom's *Panegyric* to saint Thecla (*BHG* 1720). The second section draws attention on the date of this text and suggests that it was probably written in the first half of the fifth

century. The homily, in fact, appears among the Patristic sources used by the author of the *Life* of saint Auxentios (BHG 199), dated to the end of the same century.

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Enrico Magnelli, *Gli studi sugli etimologici bizantini e la recente editio princeps di Etymologicum Symeonis γ-ε* / *Notes on some recent studies on the Byzantine etymological lexica and on the editio princeps of Etymologicum Symeonis γ-ε*

This article provides a detailed assessment of Davide Baldi's critical edition of *Etymologicum Symeonis γ-ε*, plus some methodological remarks on editing Byzantine lexicographical works and an overview of recent studies in this field.

Tommaso Migliorini, *Manuzio e i classici alle Gallerie dell'Accademia: tra mostra e catalogo per il cinquecentenario aldino* / *Aldus Manutius and the Classics. An exhibition at the Gallerie dell'Accademia (Venice) and its Catalogue*

This article reflects on the exhibition on Aldus Manutius (Venice, Gallerie dell'Accademia, spring 2016) and reviews its Catalogue (G. Beltramini, D. Gasparotto [edd.], *Aldo Manuzio – il rinascimento di Venezia, Venezia, Gallerie dell'Accademia, 19 marzo - 19 giugno 2016*, Venezia 2016).

Gaga Shurgaia, *Su un recente contributo all'agiografia georgiana al femminile* / *A recent contribution on Georgian female hagiography*

The review article critically analyses a recent study, which had intended to apply the methods of gender studies onto a series of medieval Georgian hagiographic texts, related to women. The review focuses on positive new ideas offered by these methods, but it points out a number of weaknesses, which can endanger a correct comprehension of the texts. Finally, the review reflects on the possibilities of combining a consolidated philological method, firmly established among the most accredited Georgian scholars and corroborated, whenever possible, with the latest results of disciplines that overlap, primarily Greek philology. Through this extensive framework, there is the potential to combine an established method alongside new philological and literary perspectives to interpret the texts within aesthetic and sociological categories.