

Abstracts

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A. R. Aquino, *Un autografo latino di Isidoro di Kiev nell'inedita corrispondenza con Ludovico Gonzaga / An Isidore of Kiev's specimen of Latin handwriting in the unpublished correspondence with Ludovico Gonzaga*

This paper analyzes the only known specimen of Latin handwriting from the Greek cardinal Isidore of Kiev (1462), providing a transcription of it. By offering paleographical and historical insight, the article moves from the analysis of the document to resume the debate on the prelate's knowledge of – and familiarity with – the Latin language.

T. Braccini, *Sotto il segno di Mercurio: Autolico, Euripide, Tzetze e la circolazione delle "histoires de truands" antiche e contemporanee a Bisanzio / Under the sign of Mercury: Autolycus, Euripides, Tzetzes and the circulation of ancient and contemporary "histoires de truands" in Byzantium*

The well-known passage from John Tzetzes' *Cbiliads* in which unique details are provided about Euripides' *Autolycus* (8.202, l. 435-453) is examined in depth, with a particular focus on the figures of thieves to whom Autolycus is compared. For the first time, the mysterious Hydrargyros, to whom Tzetzes also alludes at other times in his writings, is identified. He is the famous villain Ali az-Zaiباق ("Mercury Ali"), mentioned in Seljuk chronicles, in the *Thousand and One Nights* and in a very successful Arab novel of the Mamluk era. Tzetzes is evidently referring to an undergrowth of "submerged" entertainment stories that circulated in the East, between Byzantium and the Arab world, and which generally tended to be ignored by literati in both cultural areas. Other references to these "tales of rascals", widely circulating but ignored by literati, can be identified in Eustathius of Thessalonica and above all in the enigmatic *Idyll* by Maximus Planudes. The latter is framed in the light of similar stories of fraudsters circulating, more or less at the same time, in the Western and Arab worlds. The fact that Tzetzes is the only Byzantine author to quote the story of Ali az-Zaiباق and, at the same time, to provide thorough details on the Euripidean treatment of Autolycus' misdeeds may lead to think that even the latter, despite its antiquity, could constitute an unwelcome material for scholars and grammarians, who tended to prefer gnomic and sententious contents in classical works. This isolated mention by Tzetzes could perhaps be explained not so much as a fortunate discovery of material otherwise inaccessible to others, but rather as evidence of the author's ostentatiously provocative and irreverent authorial persona. This often led him to lash out at his colleagues and at the "sacred monsters" of antiquity, and to draw also on levels usually blatantly ignored by scholars, such as that of the "tales of rascals" and of the not-quite-edifying Euripidean plots. As for the latter, he may have known them through lexicographic and erudite works no longer (or no longer fully) available to us,

such as Suetonius's *Peri blasphemion*, which had a special section on thieves and rascals. Finally, the comparison with the stories of thieves attested in the Islamic world allows us to advance a series of typological considerations on the possible developments of the plot of the Euripidean *Autolykus* alluded to by Tzetzes.

L. Carrara, *Ancora sul Fortleben di Euripide a Bisanzio. Giovanni Tzetze lettore dell'Euripide tragico (oggi) frammentario? Prima parte: i riferimenti di Tzetze ad Euripide privi di citazioni letterali / Once more on Euripides' survival in Byzantium. John Tzetzes as a reader of the (nowadays) fragmentary tragedies of Euripides? Part One: Tzetze's references to Euripides without literal quotations*

The present paper is intended as a continuation of the one published in «Medioevo Greco» 21, 2021 and dealing with the knowledge of Euripidean satyr drama by the Byzantine scholar John Tzetzes (*Giovanni Tzetze, il dramma satiresco ed il Fortleben di Euripide a Bisanzio: nuove letture di vecchi testimoni / John Tzetzes, the satyric drama and Euripides' survival in Byzantium: a new reading of old testimonia*). The paper represents the first step towards a global re-evaluation of Tzetzes' references to and quotations from the Euripidean tragedies other than the "selected" and the "alphabetical" ones (that is, the fragmentary and lost ones edited in Kannicht's *TrGF V*). Concentrating on the references not involving literal quotations (with more to come on the *ipsissima verba* of the poet in a separate study), it reaches the conclusion that Tzetzes had no direct access to tragedies by Euripides other than the ones we too are able to read today (and even in this group, his alleged reading of the "alphabetical" ones has left virtually no traces in his writings). On the whole, Tzetzes' references to the nowadays lost section of Euripides' work are drawn from indirect sources, mostly earlier scholarship of exegetical, grammatical and rhetorical nature, or the like. If so, Tzetzes bears no witness to the survival of Euripides' *opera omnia* deep into the Comnenian age.

M. Carrozza, *L'encomio dei Cei nella «Theano» di Michele Coniata / The encomium of Ceans in Michael Coniata's «Theano»*

The paper aims to examine the dense semiotic texture that characterizes the encomium of Ceans in Michael Choniates' *Theano*. The praise divides the time of narration and thus establishes a symbolic link between the Persian Wars and the Fourth Crusade which, in the wake of poet's imaginative distortion, turns against Latins thanks to the providential intervention of the Ceans. The interrelationship among these two war episodes highlights, for its part, a double couple of subjects (Ceans ~ Athenians vs Latins ~ Persians) who oppose each other and interoperate in a dimension that oscillates between history and utopia.

Eliso Elizbarashvili, *The Function of Relics and Icons as Reflected in the Middle Byzantine Historiography*

The paper explores the manifestations of the cult of relics and icons in the Byzantine historical texts of the 8th-13th centuries. Even though this period is known for such brilliant representatives of the Byzantine historical genre as Michael Psellos, Anna Comnena, Eustathios of Thessalonica, Niketas Choniates and, to a lesser extent, Theophanes the Confessor, John Skilitzes, and others, these historians have received less scholarly attention than those of late antiquity. Their narratives cover the iconoclastic and post-iconoclastic periods, which had an impact on the development of icon worship and its interrelation with the cult of relics in Byzantium. Providing essential details on the function of relics and icons, they frequently go beyond the purely religious sphere. The insertions, includ-

ing the ones referring to miracles related to icons and relics, are related to specific historical events with the aim to explain or mark them.

Federico Favi, *Procopio di Gaza lettore di Frinico l'Arabo (e di Cratino) / Procopius of Gaza as a reader of Phrynichus Arabius (and Cratinus)*

The article deals with a passage in Procopius of Gaza's *Epistle* 19 Garzya-Loenertz. It argues that Procopius is imitating an expression used by the 5th-century BCE Attic comic poet Cratinus, which he knows *via* Phrynichus Arabius' *Praeparatio sophistica*. This parallel in the *Praeparatio sophistica* may also allow us to improve the text of Procopius's difficult passage.

Temistocle Franceschi, *Un equivoco plurisecolare: la pronuncia di v nel greco classico / A centuries-old misinterpretation: the pronunciation of v in classic Greek*

Over the course of half a millennium, European culture did not notice a misunderstanding: the pronunciation /ü/ of the vowel *v* belonged to the Greek of the Hellenistic koine, not to the language of classic Greece (and Magna Graecia), that undoubtedly only knew /u/. This is proved by the considerable amount of Latin graecismi over seven centuries. Only in the second half of the 1st century BC Rome learns the new phoneme /ü/ from the Alexandrian Greek (and copies the grapheme Υ , which it places at the bottom of its alphabet). This phoneme Rome will then adapt in /i/, the pronunciation that Constantinople will impose in Neogreek.

Stavros G. Georgiou, *Ὁ Ἅγιος Νεόφυτος ὁ Ἐγκλειστος καὶ ἡ μάχη τοῦ Μυριοκεφάλου / Saint Neophytos the Recluse and the Battle of Myriokephalon*

This article focuses on the reference in the *Pentekontakephalon* of Saint Neophytos the Recluse to the battle of Myriokephalon (17 September 1176) in comparison to the letter of Manuel I Komnenos (1143-1180) to the King of England Henry II Plantagenet (1154-1189), the related reference of Niketas Choniates and some other passages in Eustathios of Thessalonica's *encomion* and *epitaphy* for Manuel. Saint Neophytos's text has a distinct character as well as a particular viewpoint and presentation of the event.

Christoph Koch, *Der gesteigerte Erzengel. Zur Rolle der θεότης im kollegialen Machtkampf / The enhanced archangel. On the role of θεότης in the collegial struggle for power*

The contribution is devoted to the motive of "Godliness", i.e. the immaterial quality awarded by God, which in the battle of good and evil contributes to guarantee the superiority of the side of the good. The motive is found on the one hand in the Christian context of texts of the middle Bulgarian period of the milieu of the heretical Bogomils, and on the other hand in the pagan context of the middle Greek folklore of Asia Minor. The sect of the Paulicians mediates the two contexts; in the 10th century they resettled from Asia Minor to Bulgaria and passed the motive down to their spiritual successors.

Sofia Kotzabassi, *Merkourios the Grammarian and codex Laura A 170 (1661)*

This paper concerns the Athonite manuscript Laura A 170 (1661), *codex unicus* of Mercurios the Grammarian's oeuvre, and its dating in the 12th century. The re-dating of this manuscript by three centuries and the identification of its scribe with the scribe of the 12th-century codex Laur. plut. 59.16, which contains Cyril's *Lexicon* and other grammatical texts, leads to a dating of Mercurios and his works between the 11th century and the first half of 12th century. The paper also provides a critical edition and commen-

tary of a 65-verses didactic poem probably written by a Byzantine grammarian in the 11th century.

Michele Lionetti, *“The importance of Being Νέπος”*: *dileggiare un’eresia in forma d’enigma. Sull’Aenigma Byzantinum 190 Milovanović / “The importance of Being Νέπος”. To mock a heresy in riddle’s form. On the Aenigma Byzantinum 190 Milovanović*

This paper examines the so-called anonymous “fish-man’s riddle” that was discovered by Gotthold Ephraim Lessing in ms. Gudianus graecus 77 and was published for the first time in 1773. Lessing and others editors and annotators after him (Cougny, Piccolos, Schultz, Milovanović, Schneider) didn’t provide the solution. The present article provides an Italian translation, a commentary and a comparison with others comments, and finally a possible *lysis* to the “fish-man’s riddle”. The *ainigma* is composed of five verses written in Homeric language and focuses on a cowardly man who comes across a pack of fishes until he himself becomes a fish (in Greek νέπος). The paper proposes to identify the «cowardly man» with Dionysius of Alexandria grappling with a widespread chiliastic heresy started by Nepos, bishop of Arsinoe.

José Maksimczuk, *Layers of Corrections, Scribal Practices, and the Transmission of Prior Analytics I 1-7 in the MSS Neap. III D 37, Ambr. Q 87, and Vat. 244*

Aristotle’s *First Analytics* has come down to us in more than 110 manuscripts. This paper discusses unexpected readings of this treatise in manuscripts. The author posits the hypothesis that variants entered the text of the manuscripts (as corrections) from exegetical notes written in the margins of the manuscripts themselves or their models and ultimately taken from self-standing commentaries (such as those by Ammonius and John Philoponus). If correct, this hypothesis would tellingly illustrate how open the tradition of the *First Analytics* is and explain several problematic points in the *stemma* of this work (which remains, in its largest part, unexplored). Moreover, it would make plain that (scholarly) Byzantine scribes used commentaries (namely, indirect tradition) for purely text-critical purposes (as modern editors do). The author analyses examples drawn from the codices Napoli, Biblioteca nazionale Vittorio Emanuele III, III D 37 (ca. 1360-1375), Milano, Biblioteca Ambrosiana, Q 87 sup. (ca. 1370-1375), and Città del Vaticano, Biblioteca Apostolica Vaticana, Vat. gr. 244 (12th c.).

Gabriele Palermo, *Michele Haplucheir e la «Tragodopodagra» di Luciano / Michael Haplucheir and Lucian’s «Tragodopodagra»*

Michael Haplucheir’s so-called *Dramation* (a satirical dialogue, in the form of a play, on the living conditions of the wise man) has already been compared to the production of Lucian of Samosata from a thematic point of view: a detailed examination of the text reveals literary debts to a particular work of Lucian, the *Tragodopodagra* (a sort of parodic tragedy on gout), both for the general conception and for intertextual links.

Alexandros Papadopoulos, *Michael Psellos, «Oratio panegyrica» 1 and the puzzling Mt. Himaion*

This note examines Michael Psellos’ *Oratio panegyrica* 1 addressed to Constantine IX Monomachos (1042-1055), and its purpose is to shed light on a certain mountain Himaion (Ἱμαῖον) mentioned by the orator at the end of his speech in the list of other holy mountains and pilgrimage centres. It also aims to challenge S. Lüthi’s controversial view and to offer a new, more satisfactory proposal based on the manuscript evidence of the oration.

Diether R. Reinsch, Dieter Simon, *Psellos und Elpidios / Psellos and Elpidios*

The article presents a new critical edition of a *hypomnema* of Michael Psellos (last edition by G. T. Dennis, 1994), together with a German translation and a juridical commentary. The Greek text gives Psellos's very personal version of a court case which, in all probability, his prospective son-in-law Elpidios Kenchres had brought against him because Psellos had called off Elpidios' engagement to his adopted daughter Euphemia, who was still a minor. It is a very curious document, because it is styled as an *ethopoeia*, as though it were written by the judges who had presided over the court case. It is however clear (not only from the short introductory remark in one of the two manuscripts) that Psellos himself is the author and that he employs great rhetorical skill to present the reader with a version of the story showing him in the most favourable light morally and hiding the fact that he, Psellos, had lost the court case. Under the pretence that the judges are the ones writing, he also exposes the past history of the case recapitulating how, in accordance with a petition Psellos had sent to empress Theodora, she had decided to deprive Elpidios of all the posts and salaries Psellos had arranged for him except one which was part of the dowry; the empress had however delegated the final decision on the dissolution of the engagement to a "court" of judges who were appointed *ad hoc*. The commentary uncovers all the ploys and ruses Psellos adopts to his purpose and explains the legal implications of the whole story.

Eugenia Riccio, *Dallo zibaldone al lessico andata e ritorno: l'Heid. Pal. gr. 129 di Niceforo Gregora e il cosiddetto Lexicon Hermanni / There and back again: from Nicephorus Gregoras' notebook (Heid. Pal. gr. 129) to the so called Lexicon Hermanni*

The so called *Lexicon Hermanni* is a Palaeologan compilation of uncertain author: the work is transmitted as anonymous in most of the manuscripts, whereas a few witnesses ascribe it to Nicephorus Gregoras. This article aims at pointing out new textual evidence for the attribution of the lexicon to Gregoras. As will be shown, some of the quotations of classical authors employed as *exempla* in the glosses show the same textual variants of some excerpts in Gregoras' famous notebook, Heid. Pal. gr. 129, suggesting that the latter could have been used as a source to compile the lexicon. Furthermore, the comparison between the lexicon and Gregoras' notebook provides an insight on the composition of the lexicon itself.

Andrea Rossi, *Il carme «In sanctam Christi resurrectionem» di Giorgio di Pisidia: tradizione manoscritta ed edizione critica / George of Pisidia's «In sanctam Christi resurrectionem»: manuscript tradition and a critical edition*

The article presents a study on the manuscript tradition of the poem *In sanctam Christi resurrectionem* by George of Pisidia, and a critical edition of the text with commentary.

Dimitrios Roumpekas, *The xenodocheion of Saint Ioustus at Oxyrhynchus*

This paper focuses on P.Oxy. LXVII 4620 (5th/6th c.), a papyrus document which refers to a *xenodocheion* associated with the shrine of St. Ioustus at Oxyrhynchus. The aim of the article is to draw a connection between the forms of St. Ioustus' veneration and the function of the charitable foundation in the framework of the shrine devoted to him. What is more, the article pursues to relate the existence of this institution with the cult of St. Ioustus as a therapeutic saint in the light of the papyrological sources, and consequently the function of the foundation as a guest house connected with the saint's healing shrine in Oxyrhynchus, or even as a charitable infirmary associated with his church and funded by the local elite.

Nicolò Sassi, *On «De mystica theologia» I 997 A. Rhetorical Strategies as Technologies of Mystagogy in Pseudo-Dionysius the Areopagite*

The present essay focuses on the initial invocation in Pseudo-Dionysius' *De mystica theologia* (= I 997 A) to demonstrate how the author uses rhetorical strategies as technologies of mystagogy. The three main literary devices under scrutiny are paradox, oxymoron, and lyricism. Reading Pseudo-Dionysius' text against the background of their broader theological project illuminates how these figures of speech work as performative agents that act dynamically on the reader, diverting their attention away from conceptual and discursive representations of the divine as object of knowledge and inviting them instead to discover the divine as mystery. The significance of this analysis lies in its capacity to reveal Pseudo-Dionysius' vision of rhetorical and poetical language as an incomparable tool to reimagine and perform the task of theology not as acquisition of knowledge but as transformation of one's mode and focus of attention.

Federica Scognamiglio, *Eugenio di Palermo lettore di Ignazio Diacono? / Eugenios of Palermo as a reader of Ignatios the Deacon?*

In his metaphrasis of the parable *Lazarus and the Rich man*, Ignatios the Deacon describes the relief asked by the rich man as a *δροσισμός*. The specific word is actually absent from the Gospel. Even though *δροσισμός* is elsewhere meant as a spiritual relief, it seems that Ignatios is the only one to use it as metaphorical respite for the rich man in the afterlife. Another occurrence of *δροσισμός* in Byzantine poetry is however significative. In his poem against avarice, Eugenios of Palermo recalls the famous parable as an example of the vanity of human riches: he describes the relief exactly as a *δροσισμός*, and in the same framework of the parable. This slight reference can denote the possible circulation of Ignatios' poetry in Southern Italy.

Paolo Varalda, *La recensio BHG 2477 della «Passio sancti Zosimi martyris Anazarbi in Cilicia» / The recensio BHG 2477 of the «Passion of saint Zosimos, martyr of Anazarbus in Cilicia»*

This paper provides the first edition with Italian translation and notes of the *Passion* of saint Zosimos, martyr of Anazarbus in Cilicia (BHG 2477), contained in manuscript Taurin. B III 31 (olim gr. 116). The introduction of the paper shows that BHG 2477 corrects and improves the text of the oldest version of the work (BHG 2476), edited by François Halkin in 1952.

Alexandros Zouvelos, *The ethopoeia of Eustathios of Thessalonike, its protagonist, monk Neophytos of Mokessos, and its author's demotion. With a new critical edition of the text and English translation*

The present article is a study of the sole surviving ethopoeia of Eustathios of Thessalonike, which presents the bishop of Mokessos all naked, mourning about the theft of his clothes that occurred while he was taking a bath. In its first part there is a short discussion about the manuscript transmission of the text, a brief summary, details about the persons mentioned in it, as well as remarks on how the author both follows and renovates the rules of the genre of ethopoeia. The introduction is followed by the critical edition of the text along with an English translation and some comments. Lastly, we examine the motives that led Eustathios to write such a work and his possible relation to its protagonist, monk Neophytos.

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Stefano Parenti, *The beginning of the Hagiopolite liturgy in Constantinople: new narrative or historical novel? About an article by Stig R. Frøyshov*

The article critically examines the proposal made by Stig R. Frøyshov to backdate from the 9th to the 7th century the adoption in Constantinople of the Jerusalem liturgical rite and offers some methodological reflections on the study and use of liturgical sources in the broader field of Byzantine history.

Andrea Tessier, *Il ms. 209 della Biblioteca Civica Bertoliana di Vicenza: un nuovo autografo di Demetrio Triclinio per la "triade bizantina" di Euripide? / MS 209 of the Biblioteca Civica Bertoliana in Vicenza: a new autograph of Demetrius Triclinius for the "Byzantine Triad" of Euripides?*

Recently the scribal hand of Triclinius has been tentatively detected in a MS of Vicenza (Civica Biblioteca Bertoliana nr. 209) containing the so-called "Byzantine Triad" of Euripides (*Hecuba Orestes Phoeniciae*). This note aims to demonstrate the implausibility of this attribution on the basis of internal clues related to the editorial method of the Byzantine philologist, and of the comparative examination between the variant readings of the MS in question and the Triclinian autograph Rome, Biblioteca Angelica gr. 14.