Abstracts

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Linda Aiazzi, *I carmi di Costantino Siculo (e un'anacreontica pseudo-costantiniana): introduzione, edizione critica e traduzione* / *The Poems of Constantine the Sicilian (with a Pseudo-Constantinian Anacreontic): Introduction, Critical Edition, and Translation*

The article brings together for the first time all the seven poems written by Constantine the Sicilian, followed by a pseudo-Constantinian anacreontic. A new critical edition is offered along with tools useful to set the literary dimension, the previous models, and the possible reception. The introduction provides a wide exposition on the author, the stylistic and metrical features of his poems, and the manuscript tradition. The article is concluded by a linear translation and some philological notes on the most relevant textual issues.

Tommaso Braccini, *«L'incanto del letto» svelato: ancora su Niceta Coniata, Historia 17, 1, 1 (549, 5-9 van Dieten)* / *«The enchantment of the bed» revealed: about Nicetas Choniates, Historia 17, 1, 1 (549, 5-9 van Dieten)*

Speaking of the hasty flight of Emperor Alexios III Angelos from Constantinople on the night of July 17, 1203, the historian Nicetas Choniates laments the damage done by the «enchantment of the bed», with an enigmatic reference to «a fellow who was in trouble in his kingdom because of the advice of a *prokoitos* woman». There has been much debate about the identity of this individual, and uncertainty about the correct translation of *prokoitos*. However, as shown by close verbal contact with a passage in Cosmas of Jerusalem's commentary on the poems of Gregory of Nazianzus, Nicetas Choniates is thinking here of Solomon, and the term *prokoitos* is used in the sense, coined for the occasion, of «favorite bedfellow», «favorite concubine».

Francesca Caponi, *La trasposizione in rima di «Imberio e Margarona»* / *The Transposition of «Imberios and Margarona» into Rhyme*

This article describes how the Late Byzantine romance *Imberios and Margarona* was adapted into rhyme from a previous unrhymed version. The new rhymed version was created to increase the work's circulation, as the rhythm and musicality of the rhyme made it even more accessible, leading to such widespread success that it was printed in as many as fourteen editions, all published in Venice between 1543 and 1806. Although the rhymester introduced only minimal modifications to the original text in order to incorporate rhyming couplets, following what is defined as a *least digression*, a significant reworking can be observed in some key passages of the romance, such as the prologue and the final reunion of Imberios and Margarona. These changes, often accompanied by additional details missing from the unrhymed version, appear to be aimed at improving the

text in preparation for a wider dissemination. Finally, this analysis suggests that the author of the first version of *Imberios and Margarona* likely worked in close contact not with the French romance *Pierre de Provence et la Belle Maguelonne*, that seems to have originated the unrhymed version, but with an intermediate Italian version.

Laura Carrara, *Ancora sul Fortleben di Euripide a Bisanzio. Giovanni Tzetze lettore dell'Euripide "alfabetico"? Prima parte: pentole di papiri, valigie di patriarchi e indizi dall'«Elena» / Once again on the Fortleben of Euripides in Byzantium. Was John Tzetzes a reader of "alphabetical" Euripides? Part one: papyrus pots, patriarchs' suitcases, and clues from the «Helen»*

The article deals with some aspects of the transmission and circulation of Euripides' so-called "alphabetic" plays, i.e. his nine surviving works preserved without ancient scholia and bearing titles starting with E (of Ἑλένη) to K (of Κύκλωψ). At its core (§ 3), it challenges the assumption of a wider availability of this corpus in Comnenian Constantinople (12th c.), reassessing some of the proofs adduced for this theory from the writings of the learned Eustathius, future archbishop of Thessalonike – a notoriously thorny issue (F. Mori). Against the dominant opinion (G. Zuntz, A. Turyn), and prompted by a reconsideration of Eustathius' multilayered scholarly discourse, the suggestion is put forward that he might have gained direct access – if at all – to the nine long-forgotten texts only after moving to Thessalonike to hold his bishopric (that is, after 1175/1178; while serving as a professor of rhetoric in Constantinople in his earlier years he was still unaware of them). This would provide a more convenient, local ancestor for Demetrius Triclinius' copy of them in manuscript L (Laur. Plut. 32.2). To (dis)prove this contention (§ 4), a comprehensive survey of the evidence related to Euripides' "alphabetic" plays in the work of another prolific Comnenian scholar, John Tzetzes, is announced (Tzetzes' knowledge of the *Corpus Euripideum* has already been the subject of a series of articles by the present author published in three former issues of this journal, 2021-2023). To set the scene, and the standard, for this research (§ 1), two 14th-century quotations from Euripides' "alphabetic" plays *Ion* and *Heraclidae* are exemplarily analyzed. After that (§ 2), the earlier stage of the transmission of the nine "alphabetic" plays in the imperial and late-antique age is sketched, with a focus on the material conditions which might have facilitated their detachment and thus, eventually, survival from a full Euripidean *Papyrusausgabe* (B. Snell).

Enrico Cerroni, *La deontologia della guerra nell'Achilleide bizantina: a proposito di N 460-467 / The Ethics of War in the Byzantine Achilleid: About N 460-467*

Despite its declared Iliadic inspiration, the *Byzantine Achilleid* has very few connections with the Homeric tradition. Instead, like other Palaeologan romances, it depends heavily on Western European literary models. This article focuses on the section in which Achilles responds to the strategic advice of his ἄρχοντες, who propose a surprise night assault on the enemy (N 460-467). Through a comparison with earlier military treatises, historiography, the *Digenes Akritas*, romances, and other works from the Palaeologan era, it seeks to more closely characterise Byzantine classicism, which, from the 10th century onwards, was committed to celebrating individual heroism in war, and to highlight the contrast between the stereotype of the Frankish knight, intrepid by definition, and that of the Byzantine warrior, accustomed to deception and tactical action. In the text under examination, unconditional courage is added to other elements of the hero's characterisation, conspiring to make him a filial model for the imperial succession, a prospect not without relevance during the civil wars of the 14th century.

Saulo Delle Donne, *Filippo Matranga lettore del Typikón di Casole (Taur. gr. CCXVI = C.III.17). Documenti inediti dal ms. 200 del fondo "De Simone" a Lecce / A Study by Filippo Matranga on the Typikon of Casole (Taur. gr. CCXVI = C.III.17). Unpublished Documents from Ms. 200 of the De Simone's Collection by the Provincial Library of Lecce*

At the explicit request of Luigi Giuseppe De Simone and under commission by the Municipality of Otranto, Filippo Matranga conducted a study of the codex Taur. gr. CCXVI (= C.III.17), namely the manuscript of the *Typikon* of the ancient monastery of Casole near Otranto, between March and November 1881. Furthermore, from May 18 to August 2, he was granted direct access to the manuscript, which De Simone had arranged through the Italian Ministry of Public Instruction to be temporarily transferred from Royal University Library Turin to the Royal University Library of Messina. The documents presented here, originating from the Luigi Giuseppe De Simone collection at the Provincial Library of Lecce (particularly the manuscript 200 of this collection), bear witness to Matranga's scholarly efforts.

Claudio De Stefani, Federica Scognamiglio, *Una versione bizantina dell'«Asino con la pelle del leone» (con una digressione indologica) / A Byzantine Version of the «Ass in the Lion's Skin» (with an Indology Parenthesis)*

The first paragraph deals with a hitherto almost unpublished version of the Aesopic fable *The Ass in the Lion's Skin* written in Byzantine prosodic dodecasyllables. This version shows the same patterns as in the previous Aesopic tradition, yet the internal structure and the moral message have their own peculiarities, which differ from the usual scheme of the Aesopic fables with *epimythium*. The second paragraph aims to analyze the alleged relationship between the Greek and the Oriental version of the fable from the *Pancatantra*.

Johannes Diethart, *Lexikographische Betrachtungen zum Griechischen des Mittelalters. II / Lexicographical observations on the Greek of the Middle Ages. II*

Part I of this article has been published in «MEG» 24, 2024, pp. 177-195. It is dedicated to a series of lexicographical terms from the Greek Middle Ages, including some from papyri that have been hidden in lexicons or have not yet been recognised.

Simone Fiori, *"Sopra" il lettuccio. Un riesame critico-paleografico delle fonti bizantine di Call. Hec. fr. 29 Hollis (= 240 Pf.) / "Above" the couch. A critical-palaeographic re-examination of the Byzantine sources of Call. Hec. fr. 29 Hollis (= 240 Pf.)*

This paper deals with a fragment of Callimachus' *Hecale* transmitted in the *Etymologicum Genuinum* and in the *Etymologicum Magnum*. Earlier editions are not entirely satisfactory, as they fail to note and/or understand a particular abbreviation (*ny* written as a horizontal stroke above the preceding letter) found in one of the manuscript families. The correct identification of this abbreviation implies that the reading hitherto thought to be in the minority is actually more widespread than the other (and also has a good chance of being the correct one).

Nicolò Ghigi, *In difesa dell'autenticità dell'Expositio fidei di Metrofane di Smirne / In Defense of the Authenticity of the Expositio fidei by Metrophanes of Smyrna*

The article re-examines the surviving fragment of an *Expositio fidei* attributed to Metrophanes of Smyrna, previously suspected of being a 16th-century forgery by Constantine Paleocappa. It identifies earlier manuscript witnesses, dating back to the 14th century,

which show that the text was already circulating within Byzantine anti-Latin anthologies. Arguing for its authenticity, possibly as part of a lost *bios* of Metrophanes, the article also provides a new critical edition of the fragment, based on these earlier sources, along with codicological and textual insights into its theological context and transmission.

Mariella Menchelli, *Farnesiani di Aristotele e Platone tra la prima e l'ultima età dei Paleologi. Il Platone Neap. III.E.18 e Giorgio Crisococca. L'Aristotele Neap. III.D.34, i codici platonici del "gruppo omega" e il lascito del patriarca Gregorio di Cipro / Aristotle and Plato among the manuscripts of the Farnese Library from the first to the last period of the Palaeologan age. Plato, BNN, III.E.18 and George Chrysococces. Aristotle, BNN, III.D.34, the Plato manuscripts of the "omega group" and the legacy of the Patriarch Gregory of Chyprus*

The Farnese manuscript BNN III.E.18, an illuminated Plato on parchment, is one of the treasures now preserved in the National Library in Naples. By identifying the scribe as George Chrysococces, active in the last Paleologan period, this paper focuses on this witness and on the Platonic tradition in the first Palaeologan age, between the Patriarchate of Constantinople and the learned circles of readers of Plato and Aristotle. Previously undetected notes in Plato ms. BNN III.E.15, of the "omega group", in *chypriote bouclée*, were written by the same hand of Aristotle BNN III.D.34, scribe fourth (while the second scribe of Aristotle III.D.34 is the copyist George, Firenze, BML Plut. 81.2); ms. Madrid, BN, 4679, once again belonging to the legacy of the Patriarch Gregory of Chyprus, was written by the same hand as Aristotle BAV Vat. gr. 256, part II. Finally the Anonymous from Cyprus (Leo of Cyprus?) is active also in the Farnese Aristotle BNN III.E.1 in a different way.

Dimitra Moniou, *A Dual Hagiography in the Praise: The case of the Encomium by Antonios of Larissa for his Predecessor Kyprianos*

The *Encomium* of Antonios, Metropolitan of Larissa, for his predecessor Kyprianos of Larissa is undoubtedly both a significant textual source for the local history of the Metropolis of Larissa in the 14th century, and a fascinating encomium that deviates from the stereotypes of the genre. Antonios, an important ecclesiastical writer, composed and delivered this text in 1362 on the occasion of Kyprianos' canonisation. The work intertwines Kyprianos' biography with Antonios' own, while providing numerous valuable insights into the historical events in the region during the period 1330-1362. This study illuminates the key figures, events, and the purpose behind the composition of the encomium, followed by a critical edition of the text with suggested improvements to the existing critical editions.

Johannes Niehoff-Panagiotidis, *Zwischen χρυσόβουλλος λόγος und waqfnāme: Mara Branković's Stiftungen für die Athosklöster Ayios Pavlos und Vatopedi oder: Von der Rolle des Berg Athos beim Übergang zwischen dem spätbyzantinischen Konstantinopel und dem frühosmanischen Qusṭanṭiniyye / Between χρυσόβουλλος λόγος and waqfnāme: Mara Branković's dedications to the Monasteries Ayios Pavlos and Vatopedi, or: On the role of Mount Athos for the transition between late Byzantine Constantinopel and Ottoman Qusṭanṭiniyye*

Mara Branković (1416-1487) was a member of the late Byzantine/early Ottoman royal elit, and also a Serbian princess of royal blood. She married the Sultan Murad II, and thus became stepmother of Mehmed the Conqueror. To her he dedicated the S. Sophia in Thessaloniki as her waqf. That she supported the Monasteries on Mt. Athos, is well known, esp. the Serbian Hilandar. But she also dedicated some of her property in the

capital to the monks. Following the usage of the time, she had drafted Arabic waqfnāmes for them. These documents are of high interest for the transition from the Byzantine to the Ottoman legal systems, as well as for the topographical research on the City between two ages. They are here edited in the Arabic original and commented upon.

Camillo C. Pellizzari di San Girolamo, *Un nuovo testimone di un poema di Ioasaf di Efeso / A new witness of a poem by Ioasaph of Ephesos*

The article presents a new witness, the manuscript Ath. Ivir. 186, of the first of the two poems in dodecasyllables composed by Ioasaph of Ephesos for the death of John Notaras (1411 or 1412), until now known only from the manuscript Urb. gr. 134; a new critical edition of the poem is therefore provided, accompanied by the first Italian translation and a commentary on the variae lectiones of the new witness.

Ettore Pistolesi, *Osservazioni sulla clausola ritmica nella prosa di Teodoro Prodromo / Observations on the Rhythmic Clause in the Prose of Theodore Prodromos*

This paper analyzes the rhythmic clause in the prose of Theodore Prodromos (12th century). The investigation focuses on five texts: two letters to Michael Italikos (*Ep.* 24 and 28 Op de Coul), a speech addressed to Isaac Komnenos (*Or.* 10 O.d.C.), and the essays *Refutation of the Proverb "Poverty Acquires Wisdom"* (150 Hörandner) and *On Those Who Curse Providence on Account of Poverty* (151 H.). After outlining the *corpus* and the methodological criteria adopted, the findings are presented in tabular form. A comparative analysis follows, situating the results within the broader context of 12th-century prose authors. Given the significance of prose rhythm to stylistic analysis, particular attention is devoted to rhythmic correspondences between *cola*, as well as to the role of rhythmic clauses in the *constitutio textus*.

Andrea Rossi, *La preghiera del secondo angelo: Gregorio di Nazianzo Carm. I 1, 34 / The Prayer of the Second Angel: Gregory of Nazianzus, Carm. I 1, 34*

The present article offers a critical edition, accompanied by a detailed stylistic and literary commentary, of *Carm.* I 1, 34 by Gregory of Nazianzus. The text, presented alongside a new Italian translation, is preceded by a study of the manuscript tradition, metrical structure, and compositional structure. This introductory section aims to dispel any remaining doubts regarding the authorship of the poem, previously questioned by certain scholars on insufficient grounds.

Olga Tribulato, *La Suda tra greco medievale e tecnicismi latini. Per un'interpretazione del lemma corrotto α 610 Adler (con in appendice l'edizione del glossario giuridico del cod. Vat. gr. 867) / The Suda between Medieval Greek and Latin technical language: An interpretation of the corrupted lemma α 610 Adler (with the edition of the legal glossary of cod. Vat. gr. 867 in appendi*

This article proposes a reinterpretation of the corrupted entry in *Suda* α 610 Adler (ἀνυβέντες), which the lexicon attributes to the language of the Romans, in the light of other *Suda* lemmas belonging to medieval Greek, and in particular technical legal terms. The study is conducted through an analysis of parallel sources: in addition to [Zonar.] pp. 52-3 Tittmann, lemmas traceable to the same original corrupted entry are found in the legal glossaries of codd. Vat. gr. 867 and Vind. iur. gr. 13, bearers of the so-called ἄκτωρ lexicon. The analysis of the structure and sources of the tradition of the so-called *glossae nomicae*, however, does not allow for the identification of a secure legal antecedent for the corrupted lemma. The article therefore proposes the hypothesis that ἀνυβέντες may

be a peregrine entry, of possible Biblical origin, that infiltrated the tradition of the *glossare nomicae*. In the appendix, the complete edition of the legal glossary preserved in cod. Vat. gr. 867 ff. 181^{r}-182^{v} is provided.