
«BOLLETTINO DEI CLASSICI»

ABSTRACTS

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Abstracts

M. P. Pattoni. In the codex Laurentianus Mediceus the paragraphos at *Choeph.* 929 assigns 928 to Clytemestra and 929-930 to Orestes. However, the vast majority of recent editors – among whom Page, Garvie, Bowen, West and, lately, Sommerstein – follows Scaligerus' proposal to assign also 929 to Clytemestra and maintain only 930, the final line of the stichomythia, as Orestes' cue. In fact, both the dramatic composition of this stichomythia, in comparison with other similar passages, and arguments regarding formal aspects lead to the conclusion that the solution transmitted by the manuscripts is correct.

P. Tavonatti. Franciscus Portus was a Cretan humanist of 16th century. He

studied under Arsenius of Monembasia and then came to Italy, where he taught Greek language and literature in Modena and at the University of Ferrara. Persecuted in Venice because of his adhesion to Protestantism, he escaped in Switzerland and in Geneva he was elected *Publicus professor* of Greek at the local Academy by John Calvin himself. Portus was interested in many topics (Homer, Hesiod, Pindar, Aristoteles, Xenophon, Hellenistic poetry, rhetors and grammarians) and among them he studied Aeschylus too. His work on the first of great tragedians is represented by the ms. B.P.L. 180, the first western commentary on all survived plays by Aeschylus, based on Vettori-Estienne's edition, and the cod. 756 D 22, another exemplar of Vettori's edition who presents in the borders many conjectures and annotations. Both these autographs are conserved in Leiden University Library. These works are only recently rediscovered by Mund-Dopchie and, after her, by M. L. West, who has adopted in his edition some conjectures of Portus. This article presents some conclusions from the analysis of B.P.L. 180 (subject of my doctoral dissertation at the University of Trento): some *variae lectiones*, not attested in 16th century editions, and *scholia*, unpublished at that time, put into perspective that a manuscript could be among Portus' sources for his work on Aeschylus. Many of these *extravagantes* forms are equivalent to the reading of the tricinian tradition (and T in particular): this lets think (although there is no proof) that Portus could have known the work of the great byzantine scholar.

A. Perruccio. The paper argues for the maintenance of the manuscript tradition, so that no conjectures are needed in two Aeschylean passages. (a) Ag. 813-16 δίκας γὰρ οὐκ ἀπὸ γλώσσης θεοῖ / κλύοντες ἀνδροθνήτας Ἰλίου φθόρους / ἐς αἵματηρὸν τεῦχος οὐ διχορρόπως / ψήφους ἔθεντο. In spite of Karsten's conjecture Ἰλιοφθόρους (adopt. Fraenkel), West and Sommerstein support Dobree's reading φθορᾶς. The author suggests retaining the manuscript tradition: 1. the recall of Eur. *Or.* 1012 (West) does not appear appropriate; 2. the transmitted φθοράς gives acceptable sense in close predicative link to ψήφους («votes as acts / instances of destroying Troy»). (b) Ag. 1196-97 ἐκμαρτύρησον προουμόσας τό μ' εἰδέναι / λόγῳ πάλαι τῶνδ' ἁμαρτίας δόμων. The emendation τὸ μὴ εἰδέναι recalls «a procedural device of the Athenian lawcourts», according to which a witness was required to swear on oath that he didn't know «the statement to be true» (Sommerstein). Nevertheless, a deeper insight into other passages, showing Cassandra asking the Chorus to witness for her being ἀληθόμαντις (vv. 1184-5; 1240-55), should confirm the reading τὸ μ' εἰδέναι.

F. Boschetti. This article studies the semantic spaces based on the lemmatized corpus of ancient Greek texts. A semantic space is a computational model based on the word distribution of a corpus, in order to represent semantic similarity by spatial proximity. Even if statistical methods cannot provide textual evidences, philologists can be assisted by explorative tools that suggest lists of words semantically related when they conceive or evaluate conjectures. In this study four semantic spaces have been generated. The first is based on the entire collection of Greek texts and the others are based on subcorpora: the Homeric poems, the corpus of the Greek tragedy with related scholia and the corpus of the philosophers. Each semantic space shows its peculiarities, strictly connected with the different genres. Semantic relations observed in the semantic spaces are distributed both on the syntagmatic and the paradigmatic axis: synonymy, hypernymy, holonymy, antonymy are the relations among the closest terms in lists of associations generated by the computational tools used to explore the semantic spaces. Finally, semantic spaces based on chronological subcorpora allow us to study terms that have preserved or changed their meanings.

A. Natale. The Polycrates commended in the poem discovered in P. Oxy. 1790 – Ibyc. fr. S 151 Dav. – is most probably the master of Sarnos when, still young and not yet a tyrant, he was the descendant of a wealthy and powerful family, who loved music and poetry. At the end of v. 46, τοῖς μὲν πέδα κάλλεος αἰέν, the punctuation mark of the papyrus should be kept, while interpreting πέδα as a verbal form; an already ancient exegesis, this doesn't exclude the hypothesis of identification of the character here embraced. At v. 5 (ξανθᾶς Ἑλένας περὶ εἶδει) an interpretation of the substantive *eidos*, with the generic meaning of *image*, *appearance*, is proposed, in opposition to the established rendering, that refers it to the beauty of the heroine. This might induce us, albeit with a daring supposition, to detect in the verse an allusion to the well-known Stesichorean version of Helena's myth, who was taken away from Paris and replaced with an *eidolon*. The story must have been known to the Samian audience, which Ibycus most likely addressed, because it was likely to have already been sung by Hesiod, a poet whose verses are recalled at any other point of the encomium to Polycrates.

F. M. Petrucci. The pseudo-galenic work *De partibus philosophiae* (Laur. plut. 56, 15, 207r-224v) has astonishing textual parallels in the πράξεις 19 and 20 of David's *Prolegomena philosophiae*; nevertheless these two texts don't stem from an ancient common source, as believed. As a matter of fact, it is possible

to discover most of pseudo-galenic work divergences from David's one in a manuscript of the *Prolegomena philosophiae*, the Vaticanus graecus 2253. The *De partibus philosophiae* must stem or have traditional proximity with that manuscript: it is not an ancient work and it has to be considered only as a document for the textual tradition of David's *Prolegomena philosophiae*.

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Abstracts

V. Citti. *Aesch. Suppl. 235*: some suggestions for Bergk's κάμπυκώμασιν; *ib.* 266 for Porson's μηνιτὴ δάκη; *ib.* 276 for manuscript's form προσφύσω λόγῳ; *ib.* 282-83: manuscript's Κύπριος χαρακτήρ τ' ἐν γυναικείοις τύποις / εἰκῶς πέπληκται τεκτόνων πρὸς ἀρσένων is perhaps right; in 284s. it is necessary to accept the conjectures Ἰνδάς, ἀκούω, ἵπποβάμοσιν and ἀστραβίζούσας; 286: the manuscript's form ἦκασα must be kept; in 291-310 the suggestion of Sandin, which propose to keep the manuscript order, despite the commonly endorsed alternatives; for the 296 the best solution may be to print between cruces †παλλαγμάτων†; in 324 the manuscript's ἀνστήσας (with West) must be kept; in 330 manuscript's τήνδε φυγὴν and τὸ πρίν must be kept, and Robortello's μεταπτοιοῦσαν for m.'s μετὰ πτοίουσαν is the best solution; in 337 Porto's old correction οἴτοτο must be kept; in 344 κοινωνὸς ἦν must be kept following Di Benedetto's ignore suggestion.

G. Pace. This paper offers a collation of the colometry of the *parodos* of the

Persae transmitted by the sixteen most important Aeschylean manuscripts. The colometry of codex M appears to be almost always correct and coherent (only in two places there is divergence between the strophe and the antistrophe); deviations from this colometry in other manuscripts are probably due to corruption. Manuscripts I A O N K Q Pd preserve, more than others, a colometry close to that of M. The collation of the colometry gives some evidence for the relation between manuscripts of the same family. On the basis of the colometry of M the metrical structure of the *parodos* and its relationship with the semantic-syntactic level are investigated. The colometry of M is also compared with that of modern editors, who often join two or three *cola* of M together and in doing so sometimes overshadow metrical and textual symmetries.

P. Volpe Cacciatore. At Aesch. *Pers.* 732 the interpretation of οὐδέ τις γέρωσ is problematic: West and, recently, Garvie have opted for the *crucis desperationis*. I propose to keep the manuscript text, introducing a sign of aposiopesis after γέρωσ to mark the sudden breaking off of the sentence at the end of the line: the queen's words are suddenly stopped by Darius' following exclamation, which would explain the ellipsis of the verb. I think that the implied verb could be οἴχσκε, with its double meaning of «to go away/to die». At 736 I accept Page's (and Garvie's) ἐν δυοῖν ζευκτήριον, with the meaning «one thing you yoking two».

S. Novelli. The paper concerns the anapaestic *clasis* and is focused on assuming that the manuscript text and this ancient colometry are highly plausible. Retracing the exegetical history of the passage, the author discusses the main semantic and metrical problems: specifically, at v. 822 μεγάλη violates the Wifstrand's rule but is defended by perspicuous tragic parallels; at v. 826 ἄσινεῖ is semantically congruous, as well as many poetic examples clearly attest in χάρω + living subjects (here σωτήρι); at the same time, ἀτέκνους conforms to the context and to Aeschylus' dramaturgic choices (v. 827); on the metric level, it is not necessary to postulate a lacuna at vv. 824s. and 830, while the sequence of four *breves* between dactylic and anapaestic metron at vv. 827s. is not totally unusual in attic theatre; the variant attested in the *Mediceus*, ῥύεσθε, and the break of synapheia at v. 824 are supported by v. 304 and some euripidean *loci similes*. These lexical, metrical and stylistic peculiarities are perfectly adequate to the aeschylean language and support the hypothesis that these anapaests were pronounced as lyrical verses and not as recitative ones.

F. G. Giannachi. This paper examines the manuscript tradition of the first *stasimon* of Sophocles' *Antigones* and in particular its layout in the ms. *Marc. gr. Z. 617* (= 810) of the 14th century, where are found some emendations to the metrical division of the *cola*. We try to recognize the author of the corrections and the time in which they are made, also comparing manuscript with its apograph for the Sophoclean text *Pal. gr. 287*.

M. Lazzeri. In Soph. fr. 582 R., belonging to the lost tragedy *Tereus*, some scholars (and the same Radt) reject the *lectio* σέλας and accept Bothe's emendation σέβας. Nevertheless, some observations (such as the occurrences between Ἥλιος and σέλας, some tragic examples – especially Aesch. *Sept.* 390-391, Soph. *El.* 17-18, Eur. *El.* 866 and *Tr.* 860 – and the comparison between Sophocles' fragment, Eur. *Phoen.* 3 and Theodect. fr. 10, 2 Sn.-Kann.), suggest that the *lectio* σέλας should be quite legitimate, and can therefore be preserved.

T. Raiola. This contribution deals with a textual problem in the greek tradition of Galen's *Commentaria in Hippocratis Epidemiarum librum VI* (304, 13-306, 19 Wenkebach-Pfaff). With the support of the arabic translation of IXth century by Hunain ibn Ishaq, and considering Galen's *usus scribendi*, the author tries to reconstruct a better text, supposing the existence of a *lacuna* in the Greek textual tradition of the Marcianus Venetus 283 manuscript, together with a significant interpolation due to an error made by the copyist.

Serie terza – Fascicolo XXXII (2011)

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Abstracts

M. T. Luzzatto. In this paper I argue, against generally held views, that PBerol.9780r. is a fragment from Book 28 of Didymus's lucidly organized commentary on the whole corpus of Demosthenes, in its original format. Apparent gaps in the coverage of Philippics 10-13 are neither the result of excerpition nor of negligence on the author's part, but reflect the re-use of the same topics and passages from one speech to another, which was a well-known feature of the Philippics. Didymus skips doublets (maybe following critical signs in his edition of the orator), and his very professional commentary obviously shrinks as it approaches the end. A detailed discussion of (a) Didymus fragments in Harpocraton, (b) the order of speeches in ancient editions of Demosthenes, (c) the colophon in col. 15 demonstrates that PBerol. is the final part of Didymus's huge commentary on the orator, and refutes F. Leo's interpretation of the work as a historical syngramma about Demosthenes, casting serious doubts on the so-called Peri-literature as a whole.

T. Raiola. By the means of a reexamination of the manuscript tradition of the galenic commentary to Hippocrates' *De Officina medici*, this paper proposes to reconsider the *incipit* of the third book of the commentary itself, as it is printed in modern editions since the *princeps*. A strong evidence supporting the author's hypothesis is given by the arabic *compendium* of Ali ibn Ridwan, written in the XIth century A. D., whose third section starts with the same sentence recognised here as the real *incipit* of the third book.

A. Tessier. The first verse of the *parodos* of Euripides' *Orestes* (140) is handed down to us in the ms. tradition with a slight variant reading, which nonetheless affects the metrical responsion of the strophe and has been therefore exposed to editorial assaults from the Paleologan age onwards. This paper aims to delve into the question, re-examining the different steps of the ecdotic practice on the tragic text: to this purpose new evidence is taken into account, drawn from the well-known quotation of the Euripidean verses offered by Dionysius of Halicarnassus in his *De compositione verborum*.

P. Janni. (I.) In several notable passages of ancient poetry, since Hesiod's Theogony, Dawn (more or less personified) appears as a source of light independent from Sun, sometimes even more important than he. She is the real bearer of the day, and the sun comes later, when night is already driven

out and the world is fully enlightened by Eos. Very often, the ancient authors speak as if the light of the sun were a matter, and the light of dawn another one, quite different. Just an example among many others: Ovid's Medea, to spread magically darkness on the earth, extinguishes three sources of light: sun, moon and dawn. A near parallel is to be found in the Vedic hymns of ancient India, where the goddess of dawn is the real maker of the day, worshipped as the light of the world. (II.) According to a kindred conception, this too well represented in ancient literatures, both poetical and philosophical, light is an element for itself, diffused everywhere in the All, and the sun, far from being the all-important source of it, is just its most apparent manifestation. The day is the luminous half of the revolving celestial sphere, not the effect of the sun being above the horizon, which is just an accompanying phenomenon. Night, on its side, is not simply the withdrawal of light, but the positive arrival of the dark element. In other words, the day doesn't appear because the sun rises; rather, the day appears and the sun rises. All that is not unknown to belief and mythology of other cultures: the God of Genesis too creates light before the sun and the stars.

P. D'Alessandro. Varro certainly composed phalaeicians (*Men.* fr. 565-568 B[ücheler], from *Virgula divina*; fr. 49 B., from *Bimarcus*, might be a trochaic septenarius) and regarded the phalaeician as an ionic trimeter. As a phalaeician Röper interpreted fr. 101 B. and Della Corte both fr. 101 and fr. 19. Bücheler, on the contrary, ascribed fr. 19, 87, 101 (dubitably), 489 and perhaps 579 to systems of continuous ionics *a maiore* as well as *a minore* (fr. 579): he compared them with Laev. fr. 49 Blänsdorf², from *Phoenix* (two verses, both undoubtedly ionics *a maiore*, according to Müller's opinion; Leo wrongly understood the first verse as an ionic *a minore*); since Laevius' *Phoenix* is a *carmen figuratum*, Bücheler also supposed that fr. 489 comes from a *carmen figuratum*. This fragment, however, is too corrupt and it's impossible to reconstruct its metrical form. Fr. 579 is an Augustinus' *exemplum fictum*, erroneously attributed to Varro. Fr. 19, 87 and 101 finally must be considered sotadeans.

Serie terza – Fascicolo XXXIII (2012)

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Abstracts

R. Cantore. The aim of this paper is to analyse all *marginalia* written by a hand of the 13th century on Herodotus' (A) first 34 pages of Laur. plut. 70.3, the most ancient (10th century) and preeminent codex of the so-called *stirps Florentina* of Herodotus' manuscripts. In the 13th century, the same hand wrote *summaria* and *scholia* which are of a semantic character (probably already present in the same model of A), *scholia* and other readings deriving from a manuscript of the other family (*stirps Romana*), as well as *scholia* attributed to John Tzetzes. The content of all these notes and a re-reading of Tzetzes' comments in Hdt. I 94 on A's f. 25v (already published by M. J. Luzzatto) provide a non-resolving, yet important contribution to an open issue: whether the current first part of Laur. plut. 70.3 may be considered a posterior restored copy and, thus, not the original copy of the 10th century.

M. D'Ambrosi. Cod. *Vat. gr.* 305 and *Paris. gr.* 2831 transmit a iambic monostich at the head of Theodore Prodromus' tetrastichs about the biographic events of the so-called Three Hierarchs. This verse is to be attributed to the poet of the Comnenian era as well as the dodecasyllable, published by Ciro Giannelli in his edition of Prodromus' tetrastichs about the holies Theodore, George and Demetrius. The fortune of the monostich here published is confirmed by the imitation of it by Nicephorus Xanthopulus.

E. Murralli. In this paper, we present a comprehensive analysis about *hapax* corpus of Sophocle's *Electra*, a task that has never been done in a systematic way. A short introduction begins this small *hapax* lexicon. In the first section are presented *hapax* of dialogued parts, the second part is devoted to *hapax* of lyrical parts. Finally in the last section are considered some of the most significant neologisms in the tragedy. The analysis focuses on the possible relationship between Sophocle's semantic choices and different aspects of tragedy: the themes, the performance, the style, the metric. One of the main goals of the this study is to present little by little the *labor* of tragic poet on

the *lexis*, namely on the said word and even more, on the recited word, on the theatre word.

F. R. Nocchi. The *epigr. Bob. 43*, focuses on the denial of immortality and the precariousness of life, is an original review and mixture of epigraph and elegy. Although it is a funerary inscription from the Via Latina, the impression is that the practical target of the poem is the result of a simulation: the anonymous poet, in fact, overturns the canons of the epitaphic genre, deliberately omitting all information relating to the deceased's identity and denying the primary informative function of the funerary inscription. The numerous allusions to Pallada, Catullus, Propertius and Lucretius confirm the impression of the literary matrix of the composition.

Serie terza – Fascicolo XXXIV (2013)

M. T. Luzzatto, <i>I segreti della techne: Isocrate nella dossografia aristotelica</i>	pag. 3
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Abstracts

M. T. Luzzatto. Isocrates never wrote a handbook, but as a lifelong teacher he developed for his students a body of rules and exercises, which were known to contemporary witnesses, such as Speusippus and Aristotle, as his 'technics' (*technai*). Aristotle entered them in his *Synagoge technon*, a doxographical survey of rhetorical theories up to his time, and the book was still available to the Neoplatonic Syrianus, who quotes tenets of Isocratean doctrine from this source. These are the first textual fragments of the *Synagoge* identified so far.

D. Monaco. The article examines the textual tradition of the *Apotelesmatica*, an astrological poem in six books, attributed to Manetho. This work is

transmitted in only one manuscript, *Laur. plut.* 28.27 (= **M**), which dates from the ninth century (it contains also another astrological poem, Maximus' Περὶ Καταρχῶν; four fragments of the fourth book are preserved in *P.Oxy.* 2546 (= **Π**), which dates from the third century, and only few letters may be read in *P.Amst.Inv.No.* 56 (we have also few verses by indirect tradition, quoted in *Vat. gr.* 1056, Hephaestio of Thebes and John Philoponus). **M** has marginal variants, some of them are interesting and may be preferred to the readings in the text. **Π** has a text which is different from that in **M** in lot of cases and, in many parts, it gives better readings than the medieval manuscript: so we can conclude that **Π** and **M** show two different versions of the poem. Accordingly, we can say that this work was subject to several manipulations, like other "technical" texts, since Late Antiquity; these alterations were so strong that now it is hard to establish which is the "original" text. **M** is also interesting because it has critical signs written in the margins: some of these signs are the same which were used by the ancient Alexandrian scholars, but their meaning is not always evident; we think that they may have been added by the Byzantine scribe who wrote **M** (or by a reviewer), but it is also probably that they date from Late Antiquity and testify to philological activity of a cultural centre, perhaps a Neoplatonic school, where astrology was studied.

T. Raiola. The paper discusses the authenticity of one of the so-called "Fragments" of the Hippocratic Lexicon written in the I century A.D. by Erotianus (Fr. 19 in Nachmanson's edition), as it is transmitted by the scholia found in some Hippocratic manuscripts. The fragment focuses on the explanation of a difficult word found in the text of the fifth book of Hippocrates' *Epidemics*: δέρτρον. One of the literary sources quoted in the fragment, Metrodorus, is the author of an *interpretamentum*: the identification of this writer is one of the main issues examined. This leads to consider this *scholium* as a meeting point between Homeric and Hippocratic lexicography.

A. Toti. This article aims to demonstrate that the text of the manuscripts in *S. Ant.* v. 40, in the various ways in which it has been corrected until now, is erroneous because it generates a metaphorical expression that is otherwise not only unattested before (presumably) the hellenistic age, but also gives an inappropriate meaning in reference to the character who pronounces it and to the development of the dramatic action. I suggest establishing the verse as follows: κλύουσ' ἄν εἴθ' αἰτούσα προσθείμην πλέον, the text thus repaired allows us to penetrate more precisely into the character of the two sisters

and to define more deeply their cultural and emotional relationship, also with reference to Kreon, on the basis of ancient aristocratic ethics and on the setting of politics of the age.

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Abstracts

A. Cafagna. Propertius' first elegy has many textual problems much discussed by modern scholars. For all these questions the paper suggests a critical and exegetical solution, according to the general meaning of the elegy.

L. Inglese. The text of Euripides' *Medea*, vv. 719-730, as transmitted by the unanimous medieval manuscript tradition, is somewhat redundant, but this redundancy is consistent with the rhetoric and scenic function of Aegeus' reply to Medea. On the contrary, the text transmitted by *POxy* 4549 and adopted by Diggle and Mastronarde, rather seems to present a shortened version of the scene. In Aegeus' words, the Athenian audience could perceive the echo of Athenian propaganda on the eve of the Peloponnesian war, with a probable reference to the *epimachia* between Athens and Corcyra in 433 B.C., and this reference would be less conspicuous if, adopting the text of *POxy* 4549, vv. 725-726 were removed from the scene.

M. Lazzeri. By revisiting some related passages, as well as through a careful (but non exhaustive) examination of the Himerian prose, this paper aims to define a *figura*, the λύσεις ὀνομάτων, which Photius in his *Bibliotheca* identifies as quite frequent in Himerius' *Orations*.

E. Medda. At Aesch. Ag. 1022-1024 the lack of responson between the trasmitted Ζεὺς αὐτ' ἀπέπαυσεν and v. 1007 ἀνδρὸς ἔπαισεν reveals a corrup-

tion. Hartung emended long ago the passage by Ζεὺς ἀπέπαυσεν, but many interpreters have rejected this conjecture by pointing out the difficulty it entails with οὐδέ, which should be interpreted as adverbial ('not even the man who had the right knowledge to resurrect from the dead was stopped by Zeus without arm'). Objections have been raised also to the too flat litote and to the excessive emphasis on ἐπ' ἀβλαβεία resulting from this interpretation. However, the text of the passage, as emended by Hartung, can be regarded as perfectly satisfying once we recognize in it a peculiar use of οὐδέ introducing a mythical paradigm which illustrates the consequences of violating the boundaries between gods and men. This kind of expression is richly exemplified by the final verses of the *Hymn to Artemis* of Callimachus (*Dian.* 260-267), where four sentences beginning with οὐδέ (one of them containing a litote very similar to Ag. 1022-1024) explain through mythical paradigms what happens to mortals who do not appropriately worship Artemis. Callimachus was probably picking up an epic expression of the hymnic tradition, that Aeschylus too reuses and adapts here to the particular case of Asclepius.

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Abstracts

E. Medda. The article discusses six passages of Aeschylus' *Agamemnon*,

reconsidering some neglected variants (vv. 310-311, 1093-1094) and pointing out the necessity of a better evaluation of the paradosis in verse that have been considered definitively emended (vv. 1309, 1385-1387, 1526-1527). In the case of vv. 1196-1197, the author argues that the widely accepted interpretation of ἐκμαρτύρησον and προυμόσας as thermes borrowed from the technical language of the Attic process is wrong, and that it should not be taken as the starting point for the emendation of the passage.

L. Ferroni. The data obtainable from complete collations of this short Plato dialogue succeed in confirming or specifying the evidence provided by other scholars working on different sections of the corpus. Our information about the history of the medieval manuscript sources and about the stemmatic relationships to be established between them can thus be significantly extended. Once more, a careful analysis of the so-called secondary tradition (namely, two copies of the Vindobonensis **W** and two copies of the Vindobonensis **F**) allows the editor of the *Ion* to build on a safer ground.

M. Bandini. In this paper I discuss some of the textual problems of Xenophon's *Hiero*. I propose new solutions at *Hier.* 1. 11, 1. 13, 2. 1, 2. 17, 7. 3, 7. 11, 10, 5. I also point out that good corrections made at *Hier.* 2. 12 (by O. Schmidt), 6. 2 (by A. S. Salvini) and 7. 3 (by J. J. Hartman) have been until now unjustly neglected by the editors.

N. Bianchi. New and undiscussed *testimonia* on Antonius Diogenes' *The incredible things beyond Thule*: Olympiodorus' commentary to Aristotle's *Meteorologica* and *marginalia* in the ms. Marc. gr. 450, the main manuscript of Photios' *Library*, which also preserves an unknown fragment of *The incredible things beyond Thule*.

S. Micunco. Since Martini defined the role of Par. Gr. 1266 (ms. B) as apograph of Marc. Gr. 450 (ms. A), this manuscript has usually been neglected in the *constitutio textus* of Photius' *Bibliotheca*, with the argument that all the improvements it brings about should be explained with its copyist's erudition alone. New evidence allows for the possibility that this copyist had access to further sources. In the first part of this paper the history of Par. Gr. 1266 is traced back to the 16th century, when the book was the possession of patriarch Metrophanes III; in the second part a complete description of the manuscript

is provided. In the end, we propose some preliminary results of the collation of ms. B, which could lead to reconsider its role in the *stemma codicum* of Photius' *Bibliotheca*.

G. Carlucci. This paper aims to offer a biographical sketch of the life of Acacio Casnesio from Chios (1517?-1618), *scriptor Graecus* at Vatican Library, who wrote Vat. gr. 1195, 1197, 1202, 1203, and partially Vat. gr. 1205 and 1206, and some exemplaires of Photius' *Library* (Vat. gr. 1931 and Vat. Pal. gr. 422).

O. Pecere. In this paper, the debated question of Asterius' *subscriptio* in the codex Mediceus of Virgil (ms. Laur. 39.1) is examined starting from its paleographic characteristics. The *subscriptio* is written by the scribe who emends the codex, in capital script, while the extant original subscriptions are written in cursive script, or in the script used for glossae. A comparison with some other antique manuscripts, where it is possible to see a similar phenomenon, confirms that Asterius' note was not written by his hand but copied from the antigraph. If this is correct, the date of the Mediceus must be moved to the last years of the 5th or the beginning of the 6th century, since the model used for its transcription was emended on 494, under Asterius' consulate.

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Abstracts

E. Benati. The aim of this paper is to draw a new *stemma codicum* of the F-family of the pseudo-Platonic *Minos*. All extant manuscripts containing the *Minos* (and belonging to the above-mentioned family) have been examined, either on microfilm or *in loco*, and attention has been paid to distinguishing the various correcting hands of those manuscripts. The *stemma*, which shows traces of contamination, will enable us to remark on both the history of some Plato manuscripts and the *Minos* text.

C. Giacomelli. The Ps.-Aristotelian treatise Περὶ θαυμασίων ἀκουσμάτων (*De mirabilibus auscultationibus*), a collection of 178 brief chapters dealing with a wide range of topics, has been transmitted to us in little more than 20 Greek manuscripts, copied between the XIIth and the early decades of the XVIth century. The present study aims to reconstruct the relations between all the extant witnesses in view of a new edition of the text, which will finally substitute the one established by Immanuel Bekker in 1831: to this end all manuscripts have been collated afresh and studied in detail from a palaeographical and codicological point of view. The main results of our research may be summarized as follow: 1. The direct tradition of the text can be divided in three main branches (αβγ); the first two families, however, seem to be closely related and it is possible to infer the existence of a common ancestor (ψ) linking these branches of the *stemma*. 2. After a careful *eliminatio codicum descriptorum*, only 7 manuscripts turned out to be independent witnesses: only these Greek manuscripts should therefore be retained for the constitution of the text. The study also includes some preliminary observations on the text of the extant Latin translations (the one by Bartholomew of Messina, XIIIth century, and the later Latin paraphrase by Antonio Beccaria, XVth century) and on the fragments of the medieval translation by Leontius Pilatus, preserved only in brief quotations by other authors (mainly Boccaccius and Domenico Silvestri).

S. Grazzini. In the scholium ad *Alpes* (Lucan. 1, 183) published in Cavajoni's *Supplementum*, the textual crux *†sale aceto rupit* may be resolved by replacing *sale* with *calido*. The emendation is supported by a good number of sources describing the mining technique adopted by the Carthaginians to crack rocks, which were broken by the combined action of fire and vinegar.

M. Lazzeri. In Ps.-Hrd. *De figuris* § 40 (about the *polyptoton*), the text of a fragment ascribed to the orator Cleochares could be edited in a slightly different way from previous editors, according to the manuscript tradition and to an exegesis linked to certain characteristics of style and literary genre.

O. Mazzon. The paper provides a new codicological and paleographical analysis of the Ms Venezia, Biblioteca Nazionale Marciana, gr. XI 15 (= 1273). The codex is one of the most ancient witnesses of an anthology of texts employed for the learning of grammar at the beginning of the XIVth century in Constantinople, in the intellectual circles of Maximos Planudes and Manuel Moschopulos. The study reconstructs the phases of the copy of the manuscript and proposes to identify among its scribes George Galesiotes and another anonymous copyist who also transcribed part of the Ms. Vat. gr. 113. The final part of the paper supplies a comprehensive list of the witnesses of the same anthology of texts found in Marc. gr. XI 15.

L. Radici. This paper deals with the problem of the critical terminology invented by Pollux to express his opinions on words and it does so in a comprehensive and systematic way and for the first time. The numbers are as follows: 16 critical-aesthetic categories identified for the first time, 115 items (individual words or expressions) collected for the first time after an overall reading of the *Onomasticon*, 259 passages, which have been contextualized and translated for the first time. Each of the 16 chapters is organized into 4 parts: 1) sub-title, 2) critical presentation, 3) transcript of passages by Pollux, 4) conclusions. The wide set of notes has built a significant network of relationships with the generally scarcely investigated grammar texts, which have never been compared before with both philosophical and technical texts (Plato, Aristotle *de audibilibus*, Demetr. *de elocutione*, Galen and Hippocrates). Many of the collected terms have never been attested before Pollux in their technical metalinguistic meaning: one is even a hapax. The use of the first person, often found in the presented passages, allows the conclusion that Pollux places himself at the heart of his writing project, always keeping a dialogue perpetually intertwining the teacher / author and the disciple / recipient.

F. Rocciola. Through an autoptical examination of the manuscripts, this paper aims to establish the *Etymologicum Genuinum*, and not the *Etymologicum Magnum*, as primary source for the *constitutio textus* of a fragment of *Maeandrius*, FG^{GrHist} 492 F 13 (= *Meand.* F 20 Polito).

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Abstracts

O. Pecere. In ancient Rome it was usual, after composing a literary work, to dedicate it to a friend, or to another important person (as the author's *patronus*), through a preface, in prose or verse. In modern times, another practice is far more common: dedicating an actual book, as a way to show the affective link between two individuals. Indeed, book dedications are attested also for the Ancient and Medieval age, even if they have not been yet scrutinized. This paper offers some reflections on the developing of such practice, examining two main species: dedications by book owners and dedications by book copyists. The last section is focused on the dedications added and composed by Medieval scribes, whose characteristics appear different from those of the previous epochs. In this way, the evolution of ancient and medieval book dedications appears as a reflection of the transformations of book production.

P. Fioretti. The manuscript Neapol. lat. 2 (ex Vindob. lat. 16) has undergone a codicological and palaeographical analysis of its different parts (some late antique, others early medieval), with special attention to those of the early medieval period which up to now have seen limited investigation. The research results lead us to believe that the lat. 2 did not assume its current appearance (a kind of “library in a box”) at the beginning of the XVI century, as was traditionally believed, but that between the end of the VII and early

VIII century its parts were already physically adjoining, although independent from a textual and material point of view.

L. Costantini. This article aims to throw new light on the function of the invective against Apuleius' accuser, Sicinius Aemilianus, in *Apologia*, 42-52. First, it will be shown that Apuleius increasingly assimilates Aemilianus to the epileptic slave-boy Thallus – a supposed victim of Apuleius' magic – in order to suggest that both are equally frenzied and insane. Secondly, attention will be paid to a feature not hitherto acknowledged by scholars at *Apol.* 52.1-4, i.e. Apuleius' allusion to the Platonic theory of the soul. By putting Aemilianus' mind (*mens*) on the same level as his heart (*cor*) at 52.1, Apuleius implies that the rational part of Aemilianus' soul is a quick-tempered and irrational as the spirited part. Consequently, Aemilianus' arguments should not be taken into any consideration by the judge Maximus, being illogical and unreliable.

B. Santorelli. This article focuses on a passage in Juvenal's Satire 2, featuring the wedding between a Gracchus and a trumpeter. In particular, I address the issue of the identity of this Gracchus, and the question why Juvenal makes him marry a trumpeter. I maintain that Juvenal is not reporting an historical event, but creating a fictional episode that will serve the purposes of his first two books of satires: Gracchus is the paradigm of the descendant of a noble past who has betrayed the moral tradition he ought to uphold. The choice of having him marry a trumpeter, in my opinion, is driven by a literary memory: a famous anecdote portrays Gaius Gracchus as accompanied by a musician, who would use a wind instrument either to give him the perfect pitch for the tone of his voice, or to calm its excessive intensity. I maintain that Juvenal twists this episode to achieve a further devaluation of his Gracchus' profile: in his episode, a musician does not just control the tone of voice of a Gracchus, but drives this scion of a noble family to pay him a dowry and to sit lasciviously in his lap, in a wedding that symbolizes the decay of contemporary morality.

E. Todisco. Nonius Marcellus in his **de compendiosa doctrina** s.v. **differre**, **diffamare**, **divulgare** quotes a passage from Varro's *de vita populi Romani*. This fragment, whose text has been discussed and corrected by scholars several times, contains Varro's stated purpose for this work. In this paper we reanalyse the fragment and we propose a new reading and interpretation,

that recovers the textual tradition of the codes and contributes to the reflection on the *de vita populi Romani*.

P. Cugusi – M. T. Sblendorio Cugusi. This is the first attempt to organize a sylloge of the *Carmina Latina Epigraphica* in the provinces of Raetia and Noricum. After a brief introductory note, the authors present the edition of the texts, each with an essential historical-antiquarian and linguistic commentary; in the final section, they make some observations on the culture of the two provinces.

M. Caroli. The paper offers a new example of the so called «coppia contigua» in Hesychius' *Lexicon*, one of the most important Greek dictionaries to survive from antiquity. The lemma α 2891 (ἄλες ἄφθονοι), corrupted in the transmission of text, is *addendum to test.* 103 Kassel – Austin on Menander: in fact ἄλες ἄφθονοι plays on the images of Menander's "salt" compared to the salt of the sea from which Aphrodite was born, according to Plu. *Mor.* 853a-854d.

C. M. Lucarini. The aim of the first part of this paper is to cast new light on the textual constitution of some passages of Aelius Aristides. Ca. 150 pieces are discussed and for the most of them a new solution is proposed; in the other cases I argue for a solution already proposed, but not accepted by the editors. The aim of the second part is to establish whether Aristides used rhythmical prose or not. The analysis of three orations (1, 26, 36) shows that he did not; the reason is, I suppose, that Aristides aimed to write in archaistic prose, and he was conscious that overwhelming usage of the five 'hellenistic' clausalae (2 *tr*, *cr sp*, 2 *cr*, *mol cr*, *hδ*) reflected a 'recent' development of the Greek prose.

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Accademia Nazionale dei Lincei e filologia greco-latina:

il contributo del Comitato Classici.

Atti del Convegno. Roma, 24-25 ottobre 2019, a cura di G. Cavallo

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Abstracts

S. Medaglia. The aim of the essay is to outline the history and activity of the “Comitato Classici” from its establishment (1928) to the present day. Special attention will be devoted to the scholars and the editions that represented interesting turning points in its ninety-one years long history of editorial commitment.

O. Pecere. The paper surveys the contributions which focused on the transmission of Latin texts, with a special attention on some specific aspects of the manuscript tradition of Ausonius, Phaedrus, Statius and Donatus (*Vita Vergilii*). The diachronic analysis of such works enlightens the contribution of the «BollClass» to the methodological evolution of the researches aimed to explore the *recensio* of Latin authors.

E. Medda. This paper proposes a survey of the editions of Greek authors published on behalf of the “Comitato dei Classici” of the Accademia Nazionale dei Lincei from 1933 to the present day. Rooted in the philological tradition going back to Girolamo Vitelli, many of these works successfully build on the concept of ‘open recension’, developed by Giorgio Pasquali in his masterpiece *Storia della tradizione e critica del testo*. The series of the Greek editions shows thus an unceasing effort to strike a balance between the attempt to reconstruct medieval archetypes of whole traditions and the

detection of ever new extra-stemmatic veins of tradition which preserve the memory of more ancient editions circulating in late antiquity or even earlier.

P. Fedeli. Within the Edizione Nazionale dei Classici Greci e Latini by the Accademia Nazionale dei Lincei, a relevant place is occupied by those of the Latin classics inaugurated by the *Vergilius* of Remigio Sabbadini (1930). In the present work I discuss the elements of novelty and the aspects which were more debated at the time this edition and the next others were released.

M. C. Martinelli. This paper examines the metrical topics that have mainly interested the publications appeared in the «*Bollettino dei Classici*» and in its «*Supplementi*», stressing from time to time the most interesting and innovative aspects of these researches and their scope for subsequent reflection.

A. Stramaglia. The first part of this paper outlines the overall approach to the textual criticism of Greek and Latin classical authors as reflected by the *Bollettino* over the years, and signals a number of articles which stand out for their contribution to the history and to the establishment of a given text. In the second part, nine Greek and Latin case studies (drawn from papers published in the *Bollettino* through its history) are singled out to illustrate a specific methodological issue: how is an editor to proceed when the text is uncertain because of some – real or supposed – anomaly in language or style and no stemmatic arguments are available? More caution in emending away ‘anomalies’, and more courage in vindicating them even when they have always been subject to correction, are ultimately recommended: for such peculiarities often prove to be just infrequent and fully legitimate usages, misunderstood by the editors and therefore wrongly normalized.

G. B. D’Alessio. This contribution offers a critical survey of works (or sections of works) that deal with Greek literary papyri, published under the aegis of the Committee for the National Edition of Classical Texts from the late 1920s until the 2010s. My main focus will be on topics touched by more recent scholarly developments. I deal first with papyri of texts transmitted also by medieval manuscripts (prose and poetry), and subsequently move on the contributions of new literary texts.

E. V. Maltese. Byzantine studies in the scholarly publishing activity of the “Comitato dei Classici”: a short survey and an attempt at a critical assessment.

D. Speranzi. This paper gives an overview of the contribution offered by the *Comitato Classici* to the history of the transfer of Greek texts from Byzantium to Italy.

F. Montanari. The article traces a picture of the contribution dedicated to the products of ancient scholarship, which have been published in the «*Bollettino dei Classici*» of the Accademia dei Lincei since its birth in 1940 until today. It starts with the study of *Etymologica*, then moves on the various fields of lexicography and finally mentions punctual interventions of various kinds, which testify to the different scholarly genres and topics falling within the vast and composite sphere of “erudite literature”. In conclusion, general reflections are exposed on the historical-cultural significance of this type of literature in the current perspective of research on ancient world.

F. Montana. Among the many publications fostered by the Comitato dei Classici of the Accademia dei Lincei in the last eighty years, fifteen articles and one monograph strictly concern texts, features, and manuscript transmission of scholia to ancient Greek literary works. Despite their scarcity, as a whole they are remarkably representative of the path followed by classical philology towards a deeper understanding and a reassessment of the cultural meaning of scholiography.

D. Bianconi. The paper assesses the contribution of the editorial activities fostered by the «Comitato dei Classici» to the development of Greek Paleography and Codicology from the middle of the last century onwards. Only a few works deliberately deals with both paleographical and codicological aspects and/or concerns the relationship between handwriting and society in ancient and mediaeval times. On the contrary, it is in the field of textual transmission that the increasingly bigger attention paid to the material features of the manuscripts has produced new and important acquisitions about Greek books and scripts.

P. Fioretti. The aim of this paper is to reflect on the contribution offered by the «*Bollettino dei Classici*» to the studies of Paleography and Codicology of the Latin manuscripts. Unlike what happens for Greek manuscripts, there are few useful articles in this regard, although they manage to outline a history of the relationship between these two disciplines and Philology. The “voids” are more than the “fulls”, but precisely for this reason they are useful

for asking important questions about the past, present and future of these manuscripts.

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Abstracts

J. Cavarzeran. This paper examines in a philological point of view the five manuscripts of the κ family of the *scholia* on Euripides' *Hippolytus* and analyzes their connections with the Par. gr. 2713 and the edition of Euripidean *scholia* by Arsenius Apostolis. This family was entirely neglected by Schwartz and three of these manuscripts were not collated in the recent edition of the *scholia* to *Hippolytus*. So, this short essay tries to shed some light on them and on their philological and codicological value. The second part of the paper offers a partial collation and a philological examination of the *scholia* to *Hippolytus* that Scipione Carteromaco wrote on his incunabulum of Euripides' tragedies edited by Ianos Lascaris in the last years of XVth century;

furthermore, it attempts to establish the source used by the Italian humanist and the time when he did this work.

F. Consonni. According to the results reached by Vendruscolo 1992, this paper gathers new material and discusses new evidence about the so-called 'recensione Θ', a Palaeologan emendation of a significant number of the *Moralia* of Plutarch. This supposedly goes back to a manuscript (Θ) conjecturally corrected and supplied with variants from the Planudean tradition (Π). Two witnesses are likely to confirm this reconstruction: on one hand, a section of Plutarchean excerpts in the *florilegium* ms. Marc. gr. Z. 452 (coll. 796), composed by the Byzantine hieromonk Macharios Chrysokephalos; on the other hand, some corrections found on the first folios of ms. Vat. Urb. gr. 98 (v), which are due to a through collation with Θ.

G. Dimatteo. In Iuv. 3, 107-108, at 108 read *et* (epexegetic of *rectum* [107]) for *si* (mss.), and remove comma after *amicus* (107).

L. Galli. Taking the cue from a remark made by Müller 1975, this article proposes a new conjecture in Lucretius' *De rerum natura: posse his* at VI 762, where the manuscripts read *poteis*.

C. Giacomelli. This paper offers a new paleographical, codicological and textual reassessment of the Lucian manuscript Vat. Pal. gr. 73, a parchment codex written at the end of the 12th century in the so called «ε arrondi» style, originally developed in Cyprus and Palestine. The textual restauration of f. 2v is here attributed for the first time to the Byzantine polymath Nicephorus Gregoras, thus shedding new light on the early history of the manuscript and on the circulation of Lucian's text in Byzantium. The Appendix focuses briefly on the Lucian manuscript Par. gr. 2957, its history and its scribe.

A. Natale. A much disputed passage, the opening of the epode in the parodos of Euripides' *Bacchae* describes the main acts of the Dionysiac ritual. The transmitted text does not seem thoroughly reliable because it lacks the grammatical subject, nor is clear the meaning of the expression *πέση πεδόσε*, that contains the only finite verb. The different solutions proposed by scholars, some of which imply emendations, can be summarized in three points, according to which the subject is: 1) Dionsysius; 2) the (male or female) bacchant; 3) the Lydian Stranger, leader of the thiasos, whose real identity, known to the public (and the reader), is concealed from the other

characters of the play. After the scrutiny of the different suggestions, some reasons to favour the last option are given, identifying the subject in the βακχεύς mentioned soon after (v. 145), and interpreting the fall to the ground as a result of the fatigue due to the frenzied rite, a sort of ecstatic trance.

F. Pagani. This paper explores the manuscript transmission of the first Latin translation of Plato's *Laws*. This translation was commissioned by Pope Nicholas the Fifth (1447-1455) for his library and carried out by the Byzantine scholar George of Trebizond (1395-1472). The text is especially interesting because it broke new ground in the discussion on Plato's political philosophy into Western Europe. As such, it has been included in the publication's plan of the National Edition of Latin Translations from Greek in the Humanistic and Renaissance Periods (ENTG). The first part of this study provides an up-to-date account of the manuscript evidence for the text. By combining existing catalogue descriptions and first-hand examination of the material, the paper offers a description of the surviving seven manuscripts that carry the text of this translation. In the second part, the mutual relationships of the seven manuscripts are examined in order to establish the *stemma codicum*. After having collated and compared mistakes from *Laws* Bk. 1-4, the manuscript transmission turns out to be divided into two branches. While ms. V is copied directly from the copy sent to Francesco Barbaro in 1453, all the other manuscripts (α) represent a slightly re-worked version of the text. In the third part, a brief history of the circulation of this translation between 1451 and the late '60s of the 15th century is sketched. By combining the philological analysis of the second part with the historic information derived from the manuscripts (first part), it is possible to track down the cities in which this text circulated and the intellectual environments that were influenced by it.

L. Sardone. P.Oxy. IV 700 reports §§ 17-19 of Demosthenes' *De Corona*. The present contribution provides a new reading useful to clarify that no significant resemblance can be recognized between this ancient *specimen* and Par. gr. 2934 (S). Furthermore, the text of § 18 can be reconsidered, defending the authenticity of Ἑλλησι, a word rejected by many editors.

M. Stefani. The codex Riccardianus 135 contains Aristotle's *Nichomachean Ethics* in the Latin translation by Leonardo Bruni along with extensive annotations by Marsilius Ficinus. This paper provides some preliminary remarks

on these notes, identifying their main source with the *Sententia Libri Ethicorum* by Thomas Aquinas.

L. Vespoli. The manuscript Ravenna, Biblioteca Comunale Classense, 237 has handed down to us the *recollectae* by Bartolomeo da Galeata, so far unpublished, which transmit Angelo Poliziano's commentary on the *Satires* of Juvenal. This paper focuses on Poliziano's interpretation of *Sat.* 2, 57, which is apparently unknown to later commentaries of Juvenal – including the most recent ones. Poliziano detects in this line an allusion to the myth of Philomela, the daughter of Pandion, whom Juvenal refers to with the word *paelex*. By means of a survey of the Greek and Latin tradition of this myth, I offer new evidence in support of Poliziano's interpretation, which deserves to be reconsidered by modern scholarship on Juvenal.

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Abstracts

F. Acerbi. The will of the high-brow ecclesiastic diplomat and court preacher Joseph Bryennios (d. ca. 1431) list a number of scientific and philosophical manuscripts he bequeathes to the church of Hagia Sophia. These books are here identified with extant manuscripts.

P. Berardi. In 1957, R. Kannicht proposed combining the first bacchiac tetrameter of Aesch. Fr. 23 R. (*Bassarids*) with *trag. adesp.* fr. 144 Kn.-Sn. S. Radt (1985) did not adopt this suggestion, but A. H. Sommerstein (2008) did (with minor variations), accepting also M. L. West's (1990) more hazardous combination of the second line of fr. 23 and Aesch. *inc. fab.* fr. 341 R. This article evaluates these interventions and proposes a new, more cautious critical text of the fragment, along with an accurate examination of their exegetical issue.

D. Bianconi. Six lacunae in MS Laur. Plut. 70.6, the model of MS Vat. gr. 1359 that Demetrios Raoul Kavakes transcribed in Rome in 1480, have been filled in the margins by Kavakes himself after the copying of the Vatican MS. This new identification sheds light on the history of the Florence MS and, more generally, on the fifteenth-century transmission of Herodotus between Byzantium and the West.

L. Bravi. The paper deals with the strophic structure of Euripides' *Ion* parodos (184-236); after analyzing manuscripts and the content of the song, it seems that its structure is strophe, antistrophe, epode (184-218) and a lyrical amoibaion (219-236) instead of strophe, antistrophe, strophe, antistrophe with anapaestic verses of the actor, as in most part of current editions of the play.

V. Citti. The paper provides an interpretation of the ending of Aeschylus' *Eumenides* (vv. 997-100), with a special focus on the expression ἐν χρόνῳ and, more generally, on the value of *chronos* in the tragedian.

H. Hofmann. The following paper seeks to offer a new answer to the question of the prefaces to the epic poems of Claudius Claudianus with a view to the fact that in our manuscripts some of those poems are preceded by a preface in elegiacs and other are not. It will be argued that a preface is always an indication that the following poem has been recited in public during an official performance whereas the poems without preface have not been recited in public but presented to the addressee only in written form. Some

problems which may arise from this thesis concerning the so-called prefaces to *In Eutropium II* and *De raptu Proserpinae I & II* on the one hand and the missing preface to *Olybrius & Probinus* on the other hand will also duly be reconsidered. Finally, the consequences of the results of the present study for the manuscript transmission of Claudian's poems, for Claudian's biography, for his position as (alleged) official court poet at Milan and Stilicho's main 'propagandist', and for the importance of poetical panegyric in Late Antiquity in general will be briefly discussed.

T. Martínez Manzano. This paper examines Lucian's manuscript Escur. R III 11 from a paleographic, codicological and textual standpoint. I conclude that it is an autograph by Jakob Aurelius Questenberg and that it is an apograph from Vat. gr. 948. Otherwise I identify in several codices belonging to the Laurentian Library the Greek handwriting of Giovanni Lorenzi, Questenberg's teacher and protector in Rome.

G. Pausillo. The paper provides a codicological and paleographical study of the composite *Organon* manuscript Vat. Reg. gr. 116. The detailed analysis results in identifying some of the scribes involved in copying the manuscript, such as Philotheos of Selymbria and Sylvester Syropoulos. Particular attention has been paid to the history of the manuscript, from the original arrangement to its final set-up.

L. Pirovano. Read *ratiocinatione* for *natione* in Eugr. *ad Ter. Eun.* 1 (89.12-16 W.) and 35 (39.7-11 W.). This textual choice is confirmed by a comparison with Fortun. *rhet.* 1.15 (87.3-11 C.M.).

M. Savio. An investigation of Aristotle's works known through direct tradition allows us to identify two different perspectives in his treatment of the poetic text, especially the Homeric one: 1) the use of Homeric quotations in his treatises devoted to subjects not directly related (at least in the 'Aristotelian system') to poetics, that was functional to enhance the efficacy of his scientific-philosophical message and was conceived in reference to the information (in a broad sense) and the *exempla* contained or traditionally recognized in the Homeric text, as a widely known and authoritative set of 'data', stories, and images; 2) the perspective of the literary criticism of the poetic work as such, which was defined by Aristotle himself in his *Poetics* and was likely to inform also the hermeneutic approach of the lost *Homeric Problems*. Therefore, the identification of this potential difference of per-

spective should warn us not to automatically consider each reference to the Homeric text by Aristotle (in either his direct and indirect tradition) as an echo or a testimony of the original content of the *Homeric Problems*.

N. Zito. The aim of this paper is to show that some passages of the astrological poem *Περὶ Καταρχῶν*, attributed to the philosopher Maximus of Ephesus, are susceptible to a double reading. The author seems to insert in his text polemical allusions to the Christian religion, presented as a form of madness; monks and pagans converted to Christianity are also criticized. Certain themes developed by the author make one think of the religious and political ideas of Julian, which would confirm once again that the poem was composed in the *milieu* of this Emperor. Some remarks are also made about the date and context of the poem's composition.

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Abstracts

F. Acerbi. Scholars and copyists in Palaiologan Byzantium rewrote and updated some chapters of Ptolemy's *Almagest* and some of his *Handy Tables*. The article contains a critical edition, with a translation and a commentary, of the two reworkings from which all the others stem; these seminal texts were authored by the well-known, mathematically-minded scholar Isaak Argyros. The way Argyros' texts were appropriated by later Byzantine scholars is also outlined; some of the resulting texts are also edited.

T. Braccini. According to many recollections of his students, university lectures were one of the most memorable aspects of Giorgio Pasquali's (1885-1952) teaching. This contribution presents an extensive selection from the ill-known "dispense" (published lecture notes) of his course on Plautus' *Mostellaria*, taught at the University of Florence in the academic year 1937-1938. The text of the "dispense", which were neither revised nor approved by the lecturer, and in many places are the result of notes taken in a naive and haphazard manner, often reproduces verbatim extemporaneous statements and idioms characteristic of Pasquali's teaching. These "dispense" feature important and interesting observations on Plautus and his tradition, on various textual problems, and on linguistic issues; there is no lack of attempts at actualization, value judgments on other colleagues and scholars, and expressions resulting from Pasquali's well-known idiosyncrasies. This material is introduced and annotated with the main purpose of placing it in the context of Plautinian studies of the time, and of evaluating it in relation to the "official" scholarly production by Giorgio Pasquali.

V. Citti. The paper consists of two distinct sections, both dedicated to Aeschylus. The first one concerns hyperbaton, which Anonymous of *Sublime* defined as a rhetorical figure reproducing the effect of anger, fear, or indignation. Among the moderns, Silk highlighted that the term expresses an important concept for the writer. Rose studied the effect of hyperbaton in Pindar, and Markovic in Aeschylus. The hypotheses of these authors have been verified through the examination of passages from the *Suppliants* and the *Oresteia*: in these tragedies the hyperbaton emphasizes key moments. The second part deals with the obscure term ἐλεδέμας in *Sept.* 83, which, considered as corrupt by the editors and placed between *cruces*, is maintained as a probable Aeschylean creation.

F. D'Alfonso. The aim of my article is to provide an alternative interpretation of Geryon's monologue in Stesichorus' *Geryoneis* (F15 F.). As is well known, in this fragment Geryon is experiencing a deep dilemma over whether to face the battle against Heracles or not. My hypothesis is that his doubts came from the uncertainty about his divine origin. The tenor of his monologue, which shows often contradictory elements, might be explained in this way: against the wishes both of his mother and Menetes, the triple-body monster decides to fight Heracles in order to experience an 'ordeal of legitimacy'.

L. Di Virgilio. After some considerations on the attribution of the sentences of ll. 655-688 of Aristophanes' *Thesmophoriazusae*, which constitute a 'research scene', this paper offers a comparison with the epiparodos of Aeschylus' *Eumenides*, which, in terms of dramaturgy, themes and articulation in several voices, could have represented a model for the comic poet.

A. Gioffreda. The work surveys the annotations in the margins of several manuscripts attributed to Heiric of Auxerre, starting with those on the folia of the Melk, Benediktinerstift, Cod. 412. By pointing out graphic differences in the annotations present in these manuscripts, it will argue that hitherto generally accepted attribution to Heiric has to be seriously reconsidered and probably rejected. In reviewing the different evidence, the study detects the hand that Bernard Bischoff had traced in a group of witnesses and had attributed to Heiric in two additional codices presently in Orléans (Orléans, Médiathèque, mss. 179 and 181); these were transcribed in the second quarter of the 9th century in Fleury and remained there, where they were annotated. The two new attributions lead to the conclusion that this hand – traditionally considered to be Heiric's – is rather that of an anonymous scholar active in Fleury in the second half of the 9th century.

S. Martinelli Tempesta. In this paper the A. publishes two previously unknown letters to Girolamo Vitelli, one by Augusto Rostagni (28th june 1927) and one by Manara Valgimigli (27th october 1933). Both Rostagni and Valgimigli argue against the emendation of a line in Aristotle's *Poetics* (1462a10) Vitelli suggested in 1880. This unpublished discussion helps to cast light upon the meaning of the Aristotelian passage.

T. Pérez Martín. This contribution offers a new critical edition and a first complete translation of an unfinished and poorly transmitted commentary on the *Periegesis* of Dionysius of Alexandria. Its first part has been edited

several times as *Vita Chisiana*, obscuring the real character of the text, which constitutes the most complete example of prolegomena to the *Periegesis*, although they introduce an exegesis of the poem that does not go beyond its first verses, probably left unfinished by its author. Preserved in two manuscripts of the middle or third quarter of the 14th century, the composition, which includes not only single pieces found at the beginning of many copies of the *Periegesis* but also significant parallel passages in the *Parekbolai* of Eustathios of Thessalonike to the *Periegesis*, has been dated by Didier Marcotte to the 4th–6th centuries. However, the confrontation of the speculations on the ecumene’s shape exposed by Dionysius and Ptolemy in the text could suggest considering this exegesis as a result of the Planudean proposal to abandon the unreliable Dionysius in favor of Ptolemy. This was the slogan that Planudes spread in the poems he composed shortly after the discovery of Ptolemy’s *Geography* (post 1282). Thus, the criticism sponsored by Planudes would have influenced the composition of a commentary with late antique roots that would have remained unfinished and only transmitted by two codices.

L. Sardone. Four palimpsest sheets in Paris. gr. 1497 and Paris. gr. 1538 are all that survives of a medieval codex of Demosthenes, unknown until few years ago. The codicological and palaeographical analysis reveals that this was a valuable manuscript, written between the 9th and 10th century, whose general layout and text suggest interesting similarities with the codex Marc. gr. Z. 416 (coll. 536). It preserves parts of five private speeches: XXXVIII, XL, XLI, XLVII, XLVIII.

A. Soldati. Some considerations regarding the mainly pronominal forms exhibiting epenthesis of ϵ before long desinence and their treatment in studies. Currently regarded as a product of the *dialectus Ionica recentior*, they are massively present in the Herodotean and Hippocratic manuscript traditions, but always rejected by modern editors.

E. Spangenberg Yanes. The verb *usurpo* and its derivatives are frequently employed by the Latin grammarians: this specific field of application of these lemmata, for which the corresponding entries of the *Thesaurus linguae Latinae* are still missing, nor has been taken into account by Forcellini and in the *Oxford Latin Dictionary* neither has been exhaustively investigated by S. Schad in her *Lexicon of Latin Grammatical Terminology* (2007). This paper presents the results of the comprehensive survey of the metalinguistic uses

of *usurpo*, *usurpatio*, *usurpativus*, and *usurpative*, based on the material collected in the Archive of the Thesaurus linguae Latinae; particular attention has been paid to the semantic values and syntactic uses of *usurpo* and its derivatives in the *corpus* of the Latin grammarians and in the main late antique commentators (Donatus, Servius). The verb can mean either simply ‘to use’ or, more specifically, ‘to use improperly’. The use of *usurpo* in one meaning or the other casts light on the different theoretical approaches (either prescriptive or descriptive, with reference either to the common use or to the literary language) adopted by the various grammarians in their expositions.

T. Storti. Two chapters in the *Bibliotheca* of Photius are devoted to the work of Himerius (165, 243). A re-examination of the way Photius expresses himself in ch. 165 leads to conclude that the author of Himerius’s extracts contained in ch. 243 might have been Tarasius himself. Moreover, a new interpretation of the heading set at the beginning of ch. 243 makes it possible to argue that no reference is made there to the kind of book consulted. Instead, the heading of ch. 243 clarifies only that the excerpts taken from Himerius’s orations follow a criterion based on stylistic grounds. Further evidence of speeches probably not included in that volume allows to conjecture that Himerius’s orations originally circulated in the form of *corpuscula* containing a modest amount of text. The evidence provided seems considerable enough to challenge the theory advanced by Aristide Colonna, who has been the last editor of Himerius, according to whom both the direct and indirect tradition of Himerius’s speeches originated from an anthology similar to the one employed in the *Bibliotheca* of Photius.