

RÉSUMÉS DEGLI ARTICOLI

Emanuele E. INTAGLIATA

A Tale of Three Cities. Remarks on Urban Survival along the Southwest Black Sea Coast between Late Antiquity and the Middle Byzantine Period

Nel presente articolo l'autore si propone di presentare, pur in maniera succinta e necessariamente incompleta, le vicende storiche e i monumenti di tre città lungo le sponde meridionali del Mar Nero (Eraclea Pontica, Tios, Amastride) in età bizantina, e, al contempo, di riflettere sulle ragioni della loro continuità abitativa, che sembra in contrasto con quanto invece attestato nell'entroterra, dove nel periodo medio-bizantino molti centri urbani risultano abbandonati.

Francesco D'AIUTO

Sopravvivenza e riuso di strofi dell'«Inno alfabetico Schøyen» nel Tropologio Sin. gr. NE MF 56+5 e in antichi testimoni dell'Ottoeco

Ten years after the publication of the «Schøyen Hymn» – a rare example of a type of archaic proto-Byzantine hymns which had been unknown until then –, the author comes back to this discovery in order to offer and discuss new data that have recently emerged. First of all, the liturgical date for which the «Schøyen Hymn» was destined seems to have been the ancient commemoration of the Myrrhbearers on Tuesday of the second week after Easter (whereas the third Sunday of Easter, or «Sunday of the Myrrhbearers», was later dedicated to their commemoration): not surprisingly, in fact, under the date of the Tuesday of the Myrrhbearers, the author of this study found, in the famous «Sinai Tropologion» *Sin. gr. NE MF 56+5*, three strophes of the «Schøyen Hymn» reused as if they were a group of stichera within the vespers office. Moreover, a few troparia of the «Schøyen Hymn» – likewise reused as stichera – have been also found in ancient manuscripts of the Oktoëchos (*Sinai Greek 1593*, 9th cent.; *Sinai Greek 792*, 10th–11th cent.; *Sinai Greek 784*, 12th cent.), in the evening or morning offices of the seventh week of the oktoëchal cycle, a week which is characterized, from a musical point of view, by the use of the same third plagal mode (or ἦχος βαρύς) on which the «Schøyen Hymn» was sung. Furthermore, some strophes of the same hymn can be recognized in a Georgian translation within the oktoëchal section in manuscripts of the «ancient *Iadgari*», where they were also sung at lauds but on the Sunday of the third plagal mode. The presence of these troparia in the oldest witnesses of the *Iadgari* seems to suggest that there commenced at a very early date (apparently, already in the 4th or 5th cent.

AD) the process of reduction of the «Schøyen Hymn» – and of other hymns of the same kind, which must have also fallen into disuse as unitary compositions quite soon – to a few excerpts of single strophes that were normally reused as if they were monostrophic compositions. The fact that, in old manuscripts of the Greek Oktoëchos or in Georgian witnesses of the «ancient *Iadgari*», isolated troparia of the «Schøyen Hymn» were used in the offices of lauds or vespers suggests that very likely the poetic genre itself of the «“Schøyen-type” polystrophic hymn» originally arose with the same liturgical destination within the morning or evening offices. The new data presented here can contribute to shed some new light on that nebulously documented early phase of the history of the Byzantine liturgy of the hours which is mirrored in the archaic and ill-attested type of all-inclusive and undifferentiated Greek liturgical book that in recent studies is defined «Old Tropologion», and that seems to be best witnessed, as for its contents, in the Georgian *Iadgari*.

Santo LUCÀ

Esopo nel Mezzogiorno d'Italia di lingua greca: una nuova testimonianza di riuuso in contesto agiografico

After a brief review of the modest role played by Greek-speaking Southern Italy in the transmission and preservation of the texts of profane literature and subsequent to a brief digression on the success of the genre of the fable in monastic-religious and lay circles from Antiquity to the present day, this contribution focusses on the knowledge of Aesop in Southern Italy displayed by the well-known manuscripts of New York, Morgan Library, Ms. M.397 (cent. X/XI) and Paris, Bibliothèque nationale de France, gr. 1685 (AD 1468). To these is here added a new witness of the indirect tradition: *Vat. gr. 866* (cent. X/XI). The manuscript, which transmits a *Panegyrikon* for the whole year, contains two Aesopic fables among marginal notes that were made as commentary on hagiographic texts. One of these is the fable of the ass disguised as a lion (cf. *Fab. 156* or *199* HAUSRATH - HUNGER), which the copyist of the codex added as commentary on a passage of the *Acta s. Andreae et Matthiae* (BHG 110a), and the other is the fable of the lark (= *Fab. 170 aliter* CHAMBRY), which, by contrast, was added by the same scribe on the margin of a passage from the *Vita* of St. Martinianus (BHG 1177c).

Mario D'AMBROSI

L'iscrizione greca della chiesa di Sant'Andrea de Lavina a Salerno (= Theod. Stud. epigr. XXII Speck): un nuovo testimone della tradizione epigrafica degli epigrammi «su argomenti diversi»

In the church of St. Andrew *de Lavina* in Salerno, there is a Greek inscription which was discovered on a wall of the vaulted underground room brought to light by archaeologists in 1997. That inscription is here transcribed in full for the first time and published on the basis of a photograph taken in 2003 prior to restoration. It is an important witness to the epigraphic tradition of the epigrams «on various subjects» by Theodore Stoudites. This inscription transmits the text of epigram XXII Speck in what is apparently a «pre-editorial» *recensio* that provides a significant textual variant for its first verse.

Marina FALLA CASTELFRANCHI

Sul programma «monastico» dell'abbazia italo-greca di S. Maria a Cerrate (Lecce), con particolare riferimento al ritratto di s. Davide di Tessalonica

The iconological programme of the late Comnenian cycle (late 12th cent.) of the Italo-Greek monastic church of Santa Maria at Cerrate (in the province of Lecce) – focusing on the representation of a certain number of monks and hermits located in the arches, as well as on half-length figures of monks in the apses – is of especial importance since it is a unique case in the Byzantine world. Moreover, these portraits are often associated with each other following a sort of «hierarchical» path, from St. Benedict to St. Anthony the Great in the northern arcades. Among monks and hermits depicted in Cerrate appear a few who are rarely represented in Byzantine pictorial cycles in South Italy (e.g. St. John of Damascus, the initiator of Byzantine hymnography, and some eminent hermits, e.g. St. Theoktistos and St. Euthymius, who were the founders of famous laurae). The pictorial choice made by the Cerrate monks aims to celebrate the origins of eremitic monasticism through the representation of their portraits. In this ensemble, the figure of Hosios David of Thessalonica († 540) stands out because of the rarity of his depiction. He was a hermit from Mesopotamia who had settled in Thessalonica together with Adolas, and he lived there as a recluse outside the city walls. The analysis of his oldest *bios*, which is included in John Moschos' *Spiritual Meadow*, allows us to establish that he was not a dendrite – as most scholars have thought –, but a recluse, whereas the dendrite was his companion Adolas. Furthermore, other peculiar elements underline the importance of the Cerrate cycle, conceived by highly educated monks. In fact, they did not forget to include in the programme the portrait of the Palestinian hermit St. Barsanuphius of Gaza, whose body – at the end of the 9th century – had been moved to Oria, which was a well-known Messapian town not far distant from Cerrate.

Nike KOUTRAKOU

«Archaeology» (λόγος περί ἀρχαίων) in Late Byzantine Hagiography

Sull'ambiguità e polivalenza della nozione di «tempi antichi» nei testi agiografici tardobizantini: concetto cui è spesso sotteso il raffronto del presente con una sorta di mitica età dell'oro che, se talora può coincidere con l'Antichità in senso proprio, può però spesso anche significare, con riferimento a età molto più prossime, un mero rinvio ai più fortunati secoli o decenni precedenti all'incerto presente dell'età paleologa, e come rimando a un passato considerato esente dalle difficoltà politiche, sociali e militari in cui invece l'Impero si dibatteva in età tardobizantina.

Giuseppe DE GREGORIO

Un'aggiunta su copisti greci del secolo XIV: a proposito di Giovanni Duca Malace, collaboratore di Giorgio Galesiota nell'Athen. EBE 2

This contribution begins with an examination of the luxury book production of Constantinople towards the middle of the XIV century, and in particular of the figure and activity of the patriarchal notary Georgios Galesiotes. Discussing the *Tetraevangelion Sinait. gr. 152*, which dates to 1346 and was copied for Isaac Palaiologos Asan, an attempt is made to reconstruct the historical and political context in

which this artifact came into being, in the period that led from civil war to the advent of John VI Cantacuzenus. Moreover, this codex of the monastery of St. Catherine is here linked to other contemporary volumes on parchment, a material that was occasionally still used, between the middle and the second half of the XIV century, even if almost exclusively in works commissioned by high-ranking political and religious patrons. Among these manuscripts there stands out the Psalter (with the marginal commentary of Euthymios Zigabenos) *Athen. EBE 2*, which was the fruit of collaboration between Galesiotes and another scribe. The identification of this latter copyist, who is recognised as John Dukas Malakes, and his professional figure, which was well inserted in the cultural milieu of the epoch, are the subject of the second part of this contribution. First of all, there is a detailed review of the stages of scribal activity of Malakes, which is documented in the (paper) witnesses of patristic works *Vat. gr. 1503* and *Monac. gr. 216*, which explicitly transmit his name (either in part or in entirety). Then a series of questions regarding prosopography and attribution is taken up, subjecting to critical review some of the proposals that have recently been advanced with a view to linking the manuscript production of Malakes to Anti-Palamite «scribal circles».

FRANCESCO LI PIRA

La collazione dei benefici ecclesiastici nell'Egeo del secolo XV: le Annatae provenienti dall'Archivio Segreto Vaticano relative alle diocesi suffraganee cretesi di Arcadia, Gerapetra e Milopotamo

The author analyses and publishes five documents from the *Libri Annatarum*, which is one of the most important sources of the Camera Apostolica. These documents concern ecclesiastical benefices in the Venetian dominions of Crete, especially the peripheral and indigent dioceses of Arkadi, Ierapetra and Milopotamos during the 15th century (from 1430 until 1478).

PIA CAROLLA

Per la ricostruzione di una biblioteca friulana: manoscritti e stampati posseduti da Lucrezio Palladio degli Olivi

Lucrezio Palladio degli Olivi *senior* was a member of the «Accademia degli Sventati», which was founded in 1606 at Udine in Friuli by his distant relative Alfonso Antonini and his uncle Enrico (Arrigo) Palladio degli Olivi, a local historian. Lucrezio left nothing to be printed, nor has any autograph been discovered so far. Yet Lucrezio's hand can be detected in ten books (Greek manuscripts, Latin *incunabula*, and early printed editions) which bear his owner's note from the 1670s. These books are at present scattered between Italy, Sweden, Norway, the U.S. and still other countries. Some books might have once belonged to the patriarch of Aquileia Antonio Grimani via Enrico and Gian Francesco Palladio degli Olivi, but their later wandering in Northern Europe (end of 17th/mid-18th century) needs further investigation.