

O. Pecere, <i>Pratiche e formule di dedica del libro latino dall'antichità al medioevo</i> .....	Pag. 5
P. Fioretti, <i>Una biblioteca in scatola. Grammatici, e non solo, nel codice Neapol. Lat. 2 (ex Vindob. lat. 16)</i> .....	» 55
L. Costantini, <i>The spiritual corruption of Sicinius Aemilianus (A platonic lambasting in Apuleius' Apologia 52)</i> .....	» 99
B. Santorelli, <i>Il matrimonio di Gracco (Iuv. 2, 117-120)</i> .....	» 115
E. Todisco, <i>Su un frammento del De vita populi Romani di Varrone</i> .....	» 121
P. Cugusi – M.T. Sblendorio Cugusi, <i>Carmina Latina Epigraphica Provinciae Raetiae. Carmina Latina Epigraphica Provinciae Norici</i> .....	» 137
M. Caroli, <i>I 'sali' di Menandro (addendum a test. 103 Kassel – Austin)</i> .....	» 183
C.M. Lucarini, <i>Per il testo e il ritmo di Elio Aristide</i> .....	» 201

### Abstracts.

**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.

**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.

**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.

**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.

**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*.

Cugusi – 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.

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.

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' clausulae (2 *tr*, *cr sp*, 2 *cr*, *mol cr*, *hd*) reflected a 'recent' development of the Greek prose.

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### Serie terza – Fascicolo XLI (2020)

*Accademia Nazionale dei Lincei e filologia greco-latina: il contributo del Comitato Classici.*  
Atti del Convegno. Roma, 25-25 ottobre 2019, a cura di G. Cavallo

G. Cavallo, <i>Premessa</i> .....	» Pag. 7
S.M. Medaglia, <i>Il Comitato Classici: una storia di filologi, tempi, eventi</i> .....	» 11
O. Pecere, <i>La tradizione manoscritta dei testi latini</i> .....	» 39
E. Medda, <i>Le edizioni dei classici greci</i> .....	» 53
P. Fedeli, <i>Le edizioni dei classici latini</i> .....	» 83
M.C. Martinelli, <i>Gli studi di metrica</i> .....	» 99
A. Stramaglia, <i>I contributi critico-testuali ai classici greci e latini nel «Bollettino» dei Lincei</i> .....	» 129
G.B. D'Alessio, <i>Studi tra filologia e papirologia</i> .....	» 151
E.V. Maltese, <i>I contributi di filologia bizantina</i> .....	» 177
D. Speranzi, <i>Classici greci tra Bisanzio e l'Italia</i> .....	» 191
F. Montanari, <i>Gli Etymologica e gli studi sulla letteratura erudita</i> .....	» 213
F. Montana, <i>Gli studi sulla scoliografia</i> .....	» 227
D. Bianconi, <i>Paleografia e codicologia greca</i> .....	» 261
P. Fioretti, <i>Paleografia e codicologia latina</i> .....	» 291

#### *Abstracts.*

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.

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.

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.

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.

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.

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.

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.

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

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.

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.

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.

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.

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.

J. Cavarzeran, <i>Alcuni testimoni degli scholia all'Ippolito di epoca umanistica: la famiglia κ e l'incunabolo di Scipione Carteromaco</i> .....	» Pag. 3
F. Consonni, <i>Ancora sulla 'recensione Θ' dei Moralia di Plutarco: nuove tracce di un'operazione filologica di età paleologa</i> .....	» 25
G. Dimatteo, <i>Iuv. 3, 107-108: l'adulatore e le 'imprese' del patrono</i> .....	» 47
L. Galli, <i>Lucrezio VI 762 e la strategia del dubbio</i> .....	» 65
C. Giacomelli, <i>Il lungo viaggio di un manoscritto. Il Luciano Vat. Pal. gr. 73, da Bisanzio all'Italia</i> .....	» 77
A. Natale, <i>Sull'epodo della parodo nelle Baccanti di Euripide (vv. 135-143)</i> .....	» 105
F. Pagani, <i>Sulla tradizione manoscritta della versione delle Leggi di Platone di Giorgio Trapezunzio</i> .....	» 137
L. Sardone, <i>Demostene, De Corona, par. 18: un raffronto tra P.Oxy. IV 700 e la tradizione manoscritta medievale</i> .....	» 163
M. Stefani, <i>Per un'edizione critica delle note di Marsilio Ficino all'Etica Nicomachea nel manoscritto Riccardiano 135</i> .....	» 173
L. Vespoli, <i>La paelex e Filomela: Poliziano esegeta di Iuv. 2, 54-57</i> .....	» 195

*Abstracts.*

**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 XV<sup>th</sup> century; furthermore, it attempts to establish the source used by the Italian humanist and the time when he did this work.

**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.

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

**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*.

**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 12<sup>th</sup> century in the so called «ε arrondi» style, originally developed in Cyprus and Palestine. The textual restoration 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 Luciano manuscript Par. gr. 2957, its history and its scribe.

**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 *πέσιη 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) Dionysius; 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.

Pagani: This paper explores the manuscript transmission of the first Latin translation of Plato's *Laos*. 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 *Laos* 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 15<sup>th</sup> 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.

Sardone: P.Oxy. IV 700 reports parr. 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 par. 18 can be reconsidered, defending the authenticity of Ἑλλησι, a word rejected by many editors.

Stefani: The codex Riccardianus 135 contains Aristotle's *Nicomachean 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.

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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### Serie terza – Fascicolo XLIII (2022)

F. Acerbi, <i>I libri del testamento di Giuseppe Briennio</i> .....	Pag.	3
P. Berardi, <i>Aesch. frr. 23 e 341 Radt: testo e interpretazione</i> .....	»	19
D. Bianconi, <i>L'Erodoto di Nicola Tricline, Giorgio Gemisto Pletone e Demetrio Raoul Cabace. Il Laur. Plut. 70.6 da Tessalonica a Roma, passando per Mistrà</i> ....	»	61
L. Bravi, <i>Euripide, Ione 205-236: versificazione e drammaturgia</i> .....	»	111
V. Citti, <i>Dalla conoscenza alla coscienza: a proposito di Aesch. Eum. 997-1000</i> .....	»	123
H. Hofmann, <i>Praefatio und recitatio. Die Praefationen Claudians und der Vortrag seiner Dichtungen</i> .....	»	133
T. Martínez Manzano, <i>El Eскур. R III 11 de Luciano y Jakob Aurelius Questenberg (con un apéndice sobre la escritura griega de Giovanni Lorenzi)</i> .....	»	279
G. Pausillo, <i>L'Aristotele Vat. Reg. gr. 116 e i suoi lettori</i> .....	»	327
L. Pirovano, <i>Ex iuris ratiocinatione (Eugr. ad Ter. Eun. 1 e 35)</i> .....	»	357
M. Savio, <i>Le due facce di Omero in Aristotele</i> .....	»	361
N. Zito, <i>Il Περί Καταρχῶν di Massimo: poesia e religione alla corte di Giuliano?</i> .....	»	399

## Abstracts.

**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.

**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.

**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.

**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.

**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.

**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.

**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.

**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.

**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.).

**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 perspective 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*.

**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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Elenco dei revisori esterni (2018-2019 – 2020 – 2021 – 2022)

Fabio Acerbi – Nikos Agiotis – Gianfranco Agosti – Anna Maria Belardinelli – Franco Bellandi – Francesca Romana Berno – Claudio Bevegni – Luigi Bravi – Bruno Bureau – David Butterfield – Matthieu Cassin – Giovanni Cecconi – Franca Ela Consolino – Aldo Corcella – Andrea Cucchiarelli – Giovan Battista D'Alessio – Franco Ferrari – Luigi Ferreri – Patrick Finglass – Sebastiano Gentile – Luca Graverini – Stefano Grazzini – Massimo Lazzeri – Liana Lomiento – Margherita Losacco – Angelo Luceri – Laura Lulli – Stefano Martinelli Tempesta – Teresa Martínez Manzano – Matteo Massaro – Enrico Medda – Paola Megna – Roberto Nicolai – Marina Passalacqua – Rosa Maria Piccione – Biagio Santorelli – Maurizio Sonnino – Antonio Stramaglia – Andrea Tessier – Stefano Valente – Fabio Vendruscolo – Niccolò Zorzi.