

ABSTRACTS - ΠΕΡΙΛΗΨΕΙΣ

P. KOTZIA-PANTELI, *Βλίτυρι, σκινδαψός, κνάξ: ἄσημοι φωναί?*

The words *βλίτυρι* and *σκινδαψός* are standard examples of *ἄσημοι φωναί* (meaningless words), in texts of Late Antiquity, especially those dealing with logic and/or fundamental concepts in the theory of language. Occasionally, a third *ἄσημος φωνή*, the word *κνάξ*, is used along with the other two. In the present study, the use of these words as both *ἄσημοι* and *σημαντικαί φωναί* (meaningful words) in the texts of Greek literature is examined.

Comprehensive investigation of the relevant sources shows that, when not used as standard examples of *ἄσημοι φωναί*, these three words do have meaning — as a matter of fact, they have more than one. In addition to this polysemy, they have another characteristic in common, their association with magic formulae. However, there seems to be a basic difference between the words *σκινδαψός* and *βλίτυρι*: while the former is encountered as having a meaning (= stringed musical instrument of oriental origin) from as early as the 4th century B.C., that is, long before its employment as an instance of *ἄσημος φωνή*, the polysemy of the latter — at least as far as it can be established from the extant texts — is a result of its collocation with the word *σκινδαψός*, with which it belongs to the same semantic area (*βλίτυρι* = the sound made by the string of a *σκινδαψός*?). The association of these two words may well have happened in some literary work (comedy?) or some magic formula. In any case, this collocation lent itself readily for the discussion on the nature of *ἄσημοι φωναί*, because *βλίτυρι* and *σκινδαψός* fall under two distinct categories: 1. words standing for sounds, especially those of musical instruments (*βλίτυρι*; cf. *πλαττόθρατ*, *θρεττανελό* in Aristophanes, and *τήνελλα* in Archilochus); these words did indeed have the characteristics of *λέξεις*, but not the fundamental property of *λέξεις σημαντικαί*, which is «to signify the concept of a thing», and 2. words with more than one meaning, whose main characteristic is *ἀσάφεια* (*σκινδαψός*; cf. the discussions on the nature of homonyms, which went on until as late as the 2nd century A.D., as one can see in passages in Galen and in texts

of the ancient commentators on Aristotle.

On the other hand, the seldom used *κνάξι*, probably connected with the Alexandrian scholarly tradition, is typical of another category of meaningless words, viz. the *ἄγνωστοι* and «*βάρβαροι*» words, which were used, as being more effective, in the language of prayers and magic.

POLYMNIA ATHANASSIADI, *The Twilight of the Gods in the Eastern Mediterranean: Analysing the Evidence for Three Distinct Regions.*

After mentioning the methodological problems presented by the literary, legal and, especially, archaeological evidence regarding the Christianisation of the Eastern Roman Empire, the author chooses Greece, Constantinople and Syria, that is three areas highly dissimilar in geographical physiognomy, historical background and demographic synthesis, in order to study the progress of Christianity and the fate of paganism in late antiquity.

It has long been established that the transition from paganism to Christianity in Athens was a slow and peaceful one. A study of individual sites in Greece shows that this picture applies to the region as a whole; the wide use by the Christians of holy pagan sites and buildings seems to indicate not a triumphalist attitude towards the pagan tradition, but rather an instinctive of continuity on the cultic, emotional and even theological level. Thus, if one excepts the very rare cases of acts of vandalism committed against particularly cruel gods, such as Nemesis, or obscene cults, such as that of Aphrodite, the general rule in Greece seems to be that the worship of the gods continued, albeit in a redefined and often unconscious manner.

Despite the frequent assertions of Church historians that the religion of Constantinople had been unambiguous from the start, even a brief examination of the evidence reveals the new capital as a highly ambivalent place: not only was it surrounded by a strong pagan hinterland, but it was exposed from its foundation to a multitude of pagan sacred objects which were imported primarily for their aesthetic value. It is this combined influence on Constantinople which is responsible for the extraordinary symbiosis of the old and the new ways of thought and worship.

Syria-Palestine, on the other hand, presents a picture of great violence during the process of its Christianisation. Behind the acts of vandalism against pagan temples, organised by the local bishops and carried out by monks and laymen alike, the author detects the anger of the indigenous populations against the symbols of a hated social and administrative

order. It is a social rather than a «national» movement of those who had remained foreign to the ruling Greco-Roman culture. Indeed it is no accident that these same people were soon to be excluded from the orthodox tradition of the Church, a privilege henceforth to be reserved only for Greek speakers, that is for those whose cultural identity had been vaccinated by Hellenism.

A. ΚΑΡΠΟΖΗΛΟΣ, *Και πάλι για τη βιογραφία του Ιωάννη Μαυρόποδος.*

Προσφάτως ο A. Kazhdan (*JÖB* 43, 1993, 87-111) υποστήριξε την άποψη ότι ο Ιωάννης Μαυρόποδος δεν χειροτονήθηκε μητροπολίτης Ευχαΐτων στη διάρκεια της βασιλείας του Κωνσταντίνου Θ' Μονομάχου, όπως είναι γενικότερα αποδεκτό, αλλά αργότερα, επί Κωνσταντίνου Ι' Δούκα (1059-1067), προτείνοντας συνάμα ριζοσπαστικές χρονολογίες για το επιστολογραφικό corpus του Μαυρόποδος και για αρκετές επιστολές του Μιχαήλ Ψελλού. Στην παρούσα μελέτη παρουσιάζονται διάφορες πηγές που προφανώς αγνόησε ή δεν έλαβε σοβαρά υπ' όψιν του ο Ρώσος βυζαντινολόγος, όπως 1) το επίγραμμα του Μαυρόποδος *εἰς τὴν ἐν Εὐχαΐτοις εἰκόνα τοῦ βασιλέως*, 2) το Εγκώμιο του Μιχαήλ Ψελλού στον Ιωάννη Μαυρόποδα και 3) η επιστολή του Ψελλού αρ. 34 Kurtz-Drexl.

Το επίγραμμα *εἰς τὴν ἐν Εὐχαΐτοις εἰκόνα τοῦ βασιλέως* (αρ. 57 Lagarde), γράφτηκε σε ένδειξη ευγνωμοσύνης προς τον Κωνσταντίνο, *τῆς γῆς τὸ θαῦμα, τὸν μέγαν Μονομάχον*, επειδή με έναν χρυσόβουλλο λόγο του αποκατέστησε τα προνόμια της μητροπόλεως Ευχαΐτων που είχαν θεσπίσει οι προκάτοχοί του. Δεν χωρεί καμία αμφιβολία ότι το επίγραμμα γράφτηκε την περίοδο της διακονίας του Μαυρόποδος στα Ευχαΐτα. Αλλά και στο Εγκώμιό του ο Ψελλός επιβεβαιώνει ότι η μητρόπολη Ευχαΐτων δόθηκε στον Μαυρόποδα από τον αυτοκράτορα Κωνσταντίνο Θ' τον Μονομάχο, για τον οποίο γράφει χαρακτηριστικά *καὶ μόνος πρὸς πάντας γενναίως ἀνταγωνισάμενος, καὶ τὴν ὁμωνυμίαν λαβὼν τῆς τέχνης καὶ τῆς νίκης κατήγορον*. Αναφορικά με την επιστολή του Ψελλού προς τον Μαυρόποδα (αρ. 34 Kurtz-Drexl), από μία προσεκτική ανάγνωση προκύπτει ότι στο κείμενο δεν σχολιάζεται η ηλικιωμένη αυτοκράτειρα Ευδοκία Μακρεμβολίτισσα, η χήρα του Κωνσταντίνου Ι' Δούκα, αλλά η νεαρά πριγκίπισσα της Αλανίας, η ερωμένη του Κωνσταντίνου Θ'. Τέλος, στην άποψη του Kazhdan ότι η μητρόπολη Ευχαΐτων δόθηκε στον Μαυρόποδα σε αναγνώριση των υπηρεσιών του, αντιπαρατίθενται οι δηλώσεις του ίδιου του Μαυρόποδος, ο οποίος δεν έπαυσε να θεωρεί τα Ευχαΐτα ως τόπο εξορίας. Αλλά ακόμη και ο Ψελλός, που συνήθως είναι προσεκτικός στις επιστολές του, παραδέχεται ότι τα Ευχαΐτα ήταν όντως τόπος εξορίας για τον Μαυρόποδα (Επιστ. 173, Σάθας *MB* 5, 440-441).

Π. Α. ΑΓΑΠΗΤΟΣ – Ο. L. SMITH, *Γραφείς και χειρόγραφα τῶν βυζαντινῶν δημοδῶν μυθιστορημάτων: παλαιογραφικά δεδομένα καὶ ἐκδοτικὲς ἐπιπτώσεις.*

Στὸ πρῶτο μέρος τῆς μελέτης ἐντάσσονται τὰ χειρόγραφα τῶν βυζαντινῶν δημοδῶν μυθιστορημάτων στὴν παραγωγή ὑστεροβυζαντινῶν καὶ ἀναγεννησιακῶν χειρογράφων ἀπὸ ἐπαγγελματίες γραφεῖς. Καθίσταται ἔτσι σαφές ὅτι οἱ γραφεῖς τῶν χειρογράφων αὐτῶν δὲν ἀποτελοῦσαν μεμονωμένες ἐξαιρέσεις, ἀλλὰ ἐργάζονταν ὅπως οἱ ὑπόλοιποι γραφεῖς τῆς ἐποχῆς. Οἱ διαφορὲς μεταξύ τῶν χειρογράφων δὲν εἶναι ἀποτέλεσμα τῆς ἐπέμβασης τῶν γραφέων, ἀλλὰ πρέπει νὰ ἀναχθοῦν σὲ πραγματικοὺς διασκευαστές. Στὸ δεύτερο μέρος παρουσιάζονται καὶ ἀναλύονται οἱ παράτιτλοι τῶν χειρογράφων. Διαφαίνεται ὅτι δὲν πρόκειται γιὰ μετέπειτα προσθήκες, ἀλλὰ ὅτι ἀποτελοῦν ἀναπόσπαστο μέρος τοῦ πρωτότυπου κειμένου. Τὰ παλαιογραφικὰ καὶ κωδικολογικὰ αὐτὰ δεδομένα σημαίνουν συνολικὴ ἐπανεξέταση τῆς μέχρι σήμερα ἰσχύουσας ἐκδοτικῆς τεχνικῆς καὶ τῆς ἐρμηνευτικῆς προσέγγισης αὐτῶν τῶν κειμένων.

P. SOTIROUDIS, *The Mss Catalogue at the Metropolis of Thessaloniki, Centre for Theological and Hagiological Studies.*

In the library of the Centre for Theological and Hagiological Studies of the Metropolis of Thessaloniki, which has been in operation since 1990, there is a small collection of ten Greek manuscripts. These were gathered together over the period from 1951 to 1967 by Prof. P. Christou, who, in 1993, donated them to the Centre, of which he is Director. Of the ten manuscripts, only one (no. 9) is of a literary nature (Comments by Olympiodorus on Plato's *Gorgias*). The remainder belong to the broader category of *codices theologici* (Gospel, Religious Narratives, Services, Nomocanons etc.). The oldest manuscript (no. 1) belongs to the 13th century, while the most recent (no. 10) was written shortly before 1800. Of the rest, one is from the 15th century (no. 2), two from the 16th (nos. 7 and 9), and all the others belong to the 18th century (from 1720 to 1789).

BIRGIT OLSEN, *The Modern Greek «Theseid» and the Preparation of a Chapbook.*

Due to the increasing interest in the study of the Modern Greek chapbooks over the last decades, it has become clear that the so-called editor played a decisive role in the production of these books.

Because of its special textual tradition the Greek *Theseid* presents us

with a unique opportunity to study the preparation of such a chapbook. The text is handed down in two mss, one of which was the printing source of the only edition of the text. By comparing the two mss one can analyse the changes that were carried out before the text went to the printing press, and a more detailed study of the printing source provides further information about the editor's working method.

The aim of this article is to collect the pieces of information we have, mainly from the *Theseid*, as an illustration of the editor's job and his role in establishing the final text, and, accordingly, to discuss the value of the chapbook editions as textual witnesses.

CHR. CHATZITAKI-KAPSOMENOU, *K. Krystallis and the Democratic Tradition: A Re-appraisal.*

The present essay attempts to reassess Kostas Krystallis' work from the point of view of folklore and anthropology by taking into account two main features, his intense nature worship and his historico-ethnographic as well as folkloristic commitment, which place him apart from the demotic tradition. As is argued on anthropological grounds, in folk poetry nature is not an object of admiration and worship. Consequently, Krystallis is neither a genuine folk poet, as argued by his admirers, nor an inept imitator of folk poetry, as maintained by his opponents; he is rather a scholar, whose poetic inspiration is greatly influenced by the romantic movement of the 19th century, as regards man's attitude toward nature and traditional culture. This is why he also became an «ethnographer» who conscientiously chose to record the customs of country people, especially the people of Epirus, his homeland.

R. SHANNAN PECKHAM, *Ο Παπαδιαμάντης και η έννοια του δένδρου.*

Υπό την βασιλικήν δρυν (1901) ranks among Papadiamantis' most celebrated short stories and has elicited numerous and varied critical responses. Surprisingly, however, in view of the copious tree symbolism that runs through Papadiamantis' fiction, no attempt has been made to elucidate the text's elaborate arboreal symbolism in any historical context.

Beginning with a cursory overview of contending approaches which have been adopted in analyses of the text, the present paper undertakes a reading of *Υπό την βασιλικήν δρυν*, focusing with particular attention on the story's tree symbolism. Emphasis is placed in the paper on the ways in which the tree functions in Papadiamantis both as a historical reference

point in an expansive cultural landscape, and as a mediating ground through which the narrator negotiates his relationship to the community and to a collective past. Papdiamantis' story explores the manner in which apparently natural phenomena, such as trees, are invested with multiple significance by society and become cultural symbols.

This study argues in favour of a comparative approach to Papdiamantis' fiction and resists the formalist tendency to isolate the literary text from the cultural environment of its production and reception. Conversely, an attempt is made to demonstrate how the arboreal motif in *Υπό την βασιλικήν δρυν*—and Papdiamantis' preoccupation with trees more generally— can only be fully understood in the light of wider discussions of trees that pervaded the fiction, travel writing and journalism of the period.

I. MIKONIATIS, *The Macedonian War Memorial of Thessaloniki: Art and Politics in the Interwar Period.*

In 1930 the government of E. Venizelos invited architects and sculptors to submit plans for a monument honouring the victims of the Macedonian Wars, 1903-1908, 1912-1913, 1914-1918. It was to be erected in Thessaloniki and it must have been planned as a huge free standing structure in an ambitious site chosen by the municipality. They saw it as a patriotic symbol of political significance; more specifically as an opportunity to demonstrate that the government was one of national reconciliation.

E. Lazarides and K. Lascaris, eminent architects of the time, won the three first prizes of the competition. Their designs were not original. Formally and iconographically they derived from a well-established ancestry. Their conservatism was, however, conscious in the sense that only timeless symbols such as victories, lions etc. and the symbolism of pure geometry, could embody the ideal they were asked to glorify.

An examination of three categories of evidence suggests that such attempts belong to the history of the nation as well as to the history of art. 1) The iconographic meaning of monument components as interpreted by the artists and by contemporaries and the significance of the location where the War Memorial was to be erected. 2) The nature of the political and ideological views of the era. 3) The circumstances which finally led to the cancellation of the project.

NOTES

J. H. BARKHUIZEN, *Proclus of Constantinople, Homily 2: Adam and Eve, and the Dogma of the One Christ in two Natures*. — This article looks into the way Proclus has used the creation of Adam and Eve as model of comparison in his formulation of the two natures of Christ. Adam was created in a unique way, not in the normal way human beings are born. It was God who formed him, yet Adam's formation by God was no impairment to God. In the same way Christ was not defiled by being born according to the flesh. As to Eve, Proclus points out that since man was not able to understand the creation of a human being (Eve), how would he ever be able to fathom the incarnation of God?

DANIEL J. JAKOB, *A Byzantine Annotation on Aristotle's «Rhetoric»*. — An anonymous Byzantine commentator in the 11th century, annotating the passage 1371b 4-10 in Aristotle's *Rhetoric*, observes, among other things: ὥστε ἐκ τοῦ θαυμάζειν συμβαίνει διεγερθῆναί με εἰς τὸ μαθεῖν τὴν ζωγραφικὴν τέχνην (*that from admiration it happens that I am moved to learn the art of painting*). The view that admiration leads the observer of a picture towards learning the art of painting itself, or the rules governing it, not only deviates impressively from the passage in Aristotle under comment, but its meaning is also far from tenable from the point of view of logic. Both these shortcomings can be satisfactorily rectified if we complete the text as follows: ὥστε ἐκ τοῦ θαυμάζειν συμβαίνει διεγερθῆναί με εἰς τὸ μαθεῖν (διὰ) τὴν ζωγραφικὴν τέχνην. The meaning is then transformed to: «It happens that I am moved to learn <through> the art of painting».

DIM. A. CHRISTIDIS, *Νικηφόρος Ουρανός, Letter 41 Darrouzès*. — The beginning of the 41st letter of Nikephoros Ouranos, in the edition by J. Darrouzès, is as follows: Διαβέβλημαι πρὸς τὴν Ἀντιόχειαν καὶ καταβοῶ ταύτης, ὡς ἂν δραστηρίας καὶ ὑβριζούσης. The δραστηρίας is a correction made by Darrouzès, while the only codex preserving the letter, Patmensis 706, from the 11th century, has τερα- at this point. In this study, it is proposed that the letters τερα- be joined to the ἂν, which precedes it, and the whole be corrected as ἀντέρωσης, since mention is made of κοινὸν ἐρώμενον later in the text. It is further claimed, in contrast to what Darrouzès writes, that a) the beginning of the letter leaves no room for doubt about the fact that the recipient and not the sender of the letter was in Antioch and b) the text of lines 5-7 shows that the recipient had been away for a good long time. It therefore follows that the letter was not written at the moment

when Manuel received the order to depart for Antioch, nor soon afterwards.

CHAR. KARANASIOS, *Cod. VI-9 (188) of the Central University Library «Mihai Eminescu» of Jassy (Discovery of a Missing Work by Nicolaos Zerzoulis)*. — During my research into the Greek manuscripts in Romania, I had the good fortune to discover in cod. VI-9 (188) of the Eminescu Library of Jassy the missing translation in Greek by Nicolaos Zerzoulis (18th cent.) of a part of the «*Elementa physicae conscripta in usus academicos...*» by the Dutch physicist Peter van Musschenbroek (1692-1761). The manuscript, copied during the 2nd half of the 18th cent., also contains excerpts from «*Basilica*» in Modern Greek, letters, encomia and probably a part of Zerzoulis' translation of Christian Wolff's *Geometry*. Zerzoulis' translation, which is very important for the history of the Modern Greek Enlightenment, will be edited in cooperation with Linos Benakis, who is interested both in Zerzoulis' works and in the introduction of sciences into the Greek region during the 18th cent.