

ABSTRACTS – ΠΕΡΙΛΗΨΕΙΣ

Γ. Α. ΚΟΝΙΑΠΗΣ, *Πάλι για τον δεύτερο Ολυμπιονίχο του Πινδάρου.*

Το παρόν δημοσίευμα είναι επέκταση άρθρου μου (*Ελληνικά* 39, 1988, 237-269) για τον δεύτερο *Ολυμπιονίχο* του Πινδάρου, και αποσκοπεί στο να θεμελιώσει πιο πειστικά γνώμες που εξέφρασα εκεί και να αντιμετωπίσει απόψεις του καθηγητή Μ. Μ. Willcock στο βιβλίο του *Pindar, Victory Odes ...* [Cambridge Greek and Latin Classics], Cambridge 1995. Η πολεμική μου εναντίον των απόψεων του Willcock είναι και πολεμική εναντίον της σχολής Bundy στην οποία ανήκει ο Willcock.

Το πρώτο μέρος του άρθρου ανατρέπει κύριες θέσεις του Willcock αναφορικά με τη συνολική ερμηνεία του *Ολυμπιονίκου*, ενώ το δεύτερο περιλαμβάνει θέματα δευτερεύουσας σημασίας, που είναι όμως αρκετά σημαντικά για την ορθή κατανόηση της ωδής.

Ν. ΒΙΡΓΑΛΙΑΣ, *Έρις περί ἀρετῆς.*

This study, based on a passage in the *Constitution of the Lacedaemonians* by Xenophon, attempts to assess the role and position of the *hippeis* in Sparta, to clarify issues concerning their selection and to point to the social and political factors involved in rivalry (*ἔρις*) as a spur to virtue within the community of the *Homoioi*.

The rivalry which arose among Spartan citizens following their selection to the prominent body of *hippeis*, a rivalry recorded only by Xenophon, is evidence contrary to the belief which has prevailed to date about Spartan «concord and order».

The author believes that the antagonism aroused between those excluded and those appointed, as also towards those who made the appointments, is a political form of reaction: a discord which more closely resembles the aristocratic rivalry of Homeric society than the beneficial rivalry described by Hesiod. The rivalry which arose after the appointments was contrary to both the Spartan spirit of solidarity and obedience instilled by the educational system and to the spirit of Spartan virtue, expressed

through the total acceptance of the decisions made by the city authorities.

The attitude of young citizens towards decisions made by the authorities, incorporating as it did a feeling of doubt, may be explained as an expression of the antagonism which existed between a group of aristocratic citizens, institutionally capable of reproducing themselves politically and thus maintaining their traditional privileges, and a democratic attitude towards political equality among citizens, as this had been recognized since the end of the seventh century BC, when aristocratic criteria for qualifications for citizenship and for participation in the exercise of authority were overturned.

J. K. XYDOPOULOS, *Decrees by the Macedonian Cities (242 BC) and the Policy of Antigonos Gonatas in Southern Greece.*

The well-known decrees (*psephismata*) passed by four Macedonian cities (Cassandraia, Pella, Amphipolis, and Philippi) in the year 242 BC dealt with the recognition of the immunity of the temple of Asklepios in Cos. This was linked directly to the policy of Antigonos Gonatas in Southern Greece and the Greek world in general, the aim being to cement relations with the Southern Greeks, principally in political terms but also on the cultural level. Characteristic examples of this policy of the Macedonian King's are the minting of coins bearing the representation of the god Pan and the participation of the Macedonians in the *Soteria* Games at Delphi, which were Pan-Hellenic in nature.

The points of the above-mentioned decrees which concern the present study are those where mention is made of the friendly disposition of Cos towards the Macedonian city, King Antigonos and the Macedonians. In three of these decrees, loyalty is expressed towards the King, while, at the same time, the collective (racial) conscience of the Macedonians is plainly revealed. There is an impressive departure in the case of the decree of Philippi, which has led to the conclusion that a distinction is being drawn therein between Greeks and Macedonians. It seems unlikely that the Philippians would consider themselves Greeks, thus distinguishing themselves from the Macedonians, since this would hardly sit comfortably with the general policy of Antigonos Gonatas. Even from a linguistic point of view, such an interpretation is unlikely, and the phrase must be understood by interpreting *καὶ* as an imperative (i.e. *and especially, above all*).

The reference to the «Greeks», however, in the phrase in the decree of Philippi still needs some particular comment, since it represents a clear departure from the phraseology of the decrees. The phrase states with

greater emphasis, what is expressed less emphatically in the other three decrees: i.e. that the city of Cos has every reason to declare its wish to retain friendly relations towards the Greeks and especially towards the Macedonians. If this supposition is correct, then any distinction between Greeks and Macedonians in the decree of Philippi must be ruled out.

A. D. MAVROUDIS, «Ἐτερος λόγος ἀπὸ τοῦ Γαληνοῦ Περὶ διαφορᾶς πυρετῶν» (cod. Vaticanus Palat. gr. 199) [= Palladius, «Περὶ πυρετῶν σύντομος σύνοψις»].

Between chapters 7 and 8 of the fifth book of Aetius of Amidenus' medical treatise, two texts have been transmitted as insertions only by Vaticanus Palat. gr. 199 (13th cent.). The second of these texts, which bears the title Ἐτερος λόγος ἀπὸ τοῦ Γαληνοῦ Περὶ διαφορᾶς πυρετῶν ought to be identified with the work by Palladius entitled Περὶ πυρετῶν σύντομος σύνοψις. In particular, chapters 1-14 (trunc.) of this synopsis are transmitted. The inserted text under examination was not noted by A. Olivieri, the editor of Aetius in *CMG*. It should also be noted that Vaticanus Palat. gr. 199 is, together with Laurentianus plut. 74, 11, the oldest manuscripts which transmit this work by Palladius.

G. ZOGRAFIDIS, *Remarks on the Art Image and the Transcendental Prototype in the Ancient Greek Theory of Art.*

The study examines the aesthetic implications of the concept of the image (*eikon*) in a series of texts from the Pre-Socratics to the Neo-Platonists. Reading the texts makes it possible to reconstruct four paradigms that have been used or assumed for the interpretation of the relationship between the image and its prototype: (1) the «natural attitude», the belief in similitude based on energy (archaic period and popular religiosity); (2) «the “aesthetic attitude”, the restriction of the real being to the external appearance (Classical period) and the image as an objectification of form (Aristotle); (3) the «ethical/religious attitude», the image as a locus of the presence of the transcendental (imperial period); (4) the «metaphysical attitude», the deceptive appearance of the image and the reprehensible concealment of the real being (Plato, with certain differentiations) or the image as an expression of the transcendental (according to the Neo-Platonist idea of emanation).

Attention is given to a typology of the image, with special reference to its ontological status (which depends on appreciation of the sensible

world), its prototype (invisible or ontologically different), its mode of production (imitation, resemblance, fantasy or inspiration) and its function (artistic, educational or religious). Despite the iconoclastic disposition of many philosophers, the image was regarded and used as a necessary link and as a means of ascent from the sensible to the intelligible.

E. FILOKYPROU, *Two Faces of Logos in the Poetry of Palamas.*

One of the recurrent themes in the poetry of Palamas concerns the function of poetry, or Logos, itself. In order to examine this issue, this paper divides Palamas' poetic works into two broad categories: the first contains those works where Logos is frequently and positively mentioned, while the second those in which references to Logos are scarce or negative. In the first category, Logos is associated with the idea of creation, the idea of homeland and the idea of redemption. The issues raised in the poems and collections of the second category concern the limits of creation, the ephemeral character of poetry and its inability to express phenomena and feelings. The turning point in Palamas' poetics can be placed in 1925: the first collection he publishes after the Asia Minor disaster as well as subsequent collections belong in the second category. However, this sceptical or even negative attitude towards poetry has already appeared in some of Palamas' pre-Asia Minor disaster works, and this historical event perhaps serves only to foreground and emphasize it. In his sceptical attitude, Palamas frequently encounters younger poets such as Filyras, Lapathiotis, or even Karyotakis; nevertheless, unlike them, he never goes so far as to negate the value of poetry. Logos, whether praised or doubted, finally asserts its predominant role in the world.

N. TACHINOSLIS, *Forms of Georgios in the Prefecture of Serres.*

The study, which represents a continuation of a previous article entitled «Forms of *Demetrios* in the Prefecture of Serres», *Hellenica* 43 (1993) 187-202, examines the various forms of the baptismal name *Georgios* in the Serres region on the basis of oral material, which the author has been assembling for many years through field-work. The survey concludes that under *Georgios* must be understood various concealed forms whose interpretation has been problematical or misunderstood, such as *Gouros*, *Ghiortsos*, *Yerakis*, *Yeros/Yerou*, *Tzorras*, *Ziogas* etc.

NOTES

D. J. JAKOB, «'Επίγραμμα» *Continued*. — In the pseudo-Lucian *Δημοσθένους ἐγκώμιον* (10) the proverb *μη̄ μείζον προσκείτο τούπίγραμμα τῶ θυλάκῳ* is quoted. M. Z. Kopidakis has suggested the plausible and convincing correction of *τούπίγραμμα* to *τούπίρραμμα*. D. A. Christidis has supported this suggestion, with the reminder that the proverb is included in the collection of Byzantine proverbs compiled by D. K. Karathanassis, and that it is encountered specifically in Michael Choniates. Karathanassis had, indeed, correctly linked the passage in Choniates with the pseudo-Lucian passage and had suggested the adoption of the reading *τούπίρραμμα* in the phrase under discussion. The reservations of R. Strömberg, however, who was acquainted with the link made by Karathanassis, and the unquestioning insistence of the last editor of Lucian on retaining the traditional reading have led to the composition of the present note, in which are presented examples of replacement of unfamiliar, difficult, or rare types from the family of words which interests us by simpler, more common and familiar ones (*γρᾱμμα/ράμμα, γραφίς/ράφίς, συνέγραψε/συνέρραψε*).

A. D. MAVROUDIS, *The Anonymous «Παθολογία» of cod. Athon. Lavr. 704. H 49 and the «Ἐπιτομή ἱατρικῆς» of Paulus Aeginetes*. — Attention is drawn in this study to the fact that the untitled and truncated work transmitted in the Athonite codex Lavr. 704. H 49 (15th cent.) is not an anonymous «Pathology» as the compilers of the catalogue of manuscripts of the Great Lavra believe. The codex transmits parts of the *Ἐπιτομή ἱατρικῆς* by Paulus Aeginetes (7th cent.), viz. the third book (from chap. 22, § 10 ff.) and the fourth book (up to chap. 18, § 3).

N. D. TRIANDAFYLLOPOULOS, *Minor Notes on Papdiamantis*. — In this short study: a) it is suggested that the word *σποδοβάϊος* be reinstated in the text of the critical edition of Papdiamantis' works; b) the use of the word *κατάμερο* is discussed; and c) it is shown that Papdiamantis did not write the word *μποζαλισμένος*.

M. PASCHALIS, *The Sources of Two Poems by Cavafy («Theodotos» and «Antony's Ending»)*. — (1) Savvidis comments on «Theodotos» 10-11 that he knows of no ancient testimony to the effect that Theodotos brought Caesar Pompey's head. The source is, in fact, Plutarch's *Caesar*, ch. 48. (2) the source of Cavafy's unpublished poem «Antony's Ending» is Plutarch's *Antonius*, ch. 77, and not Shakespeare's *Anthony and Cleopatra*, as

maintained by Pontani in his studies «*Motivi classici e bizantini negli inediti di Kavafis*» and «*Kavafis e Keats*».

G. KECHAGIOGLOU, *The Model of the Modern Greek Translation of J. Barclay's «Argenis» and the First Greek Baroque Novels: A Preliminary Sketch*. — Basing his remarks on some hitherto overlooked manuscript evidence (Greek Mss. 15468, 15469 and 15470 of the J. L. Galdiano Collection, Madrid), as well as on the rest of the manuscript tradition of the Modern Greek novel *Ἀργενίς*, the author makes certain comments about the first Greek translations of the influential 17th century Neo-Latin *Argenis* by John Barclay. The new data lends itself to speculation about the Phanariote milieu and the date of the translation and to a reassessment of the neglected Greek Baroque prose tradition of the 18th century. Furthermore, a preliminary comparison indicates that the unknown Greek translator must have worked not from the Latin text itself, but most probably from the well-known Italian translation by Fr. Pona.