

ABSTRACTS – ΠΕΡΙΛΗΨΕΙΣ

Π. ΚΥΡΙΑΚΟΥ, *Ο χορός στον Ηρακλή και την Ιφιγένεια εν Ταύροις του Ευριπίδη.*

Ο ρόλος του χορού στο αρχαίο ελληνικό δράμα ακολούθησε σταθερά μια πορεία συρρίκνωσης, κυρίως ποσοτικής αλλά και ποιοτικής, ώσπου έφτασε στα εμβόλιμα άσματα του 4ου αι. Αν και έχει υποστηριχτεί ότι τα σπέρματα της παρακμής είναι φανερά στο έργο του Ευριπίδη η εξέταση των δύο έργων της ώριμης περιόδου του ποιητή στο άρθρο οδηγεί στο αντίθετο συμπέρασμα. Αν και ποσοτικά η παρουσία του χορού είναι σχετικά περιορισμένη και στα δύο, ο χορός διαγράφεται πολύ καθαρά ως χαρακτήρας και, με τις συνεχείς αναφορές του σε ένα μοτίβο, συμβάλλει ουσιαστικά στην παρουσίαση βασικών θεμάτων των έργων και κυρίως του σημαντικότερου, του αμφίσημου ρόλου του θείου στις ανθρώπινες υποθέσεις.

Στον *Ηρακλή* ο χορός των Θηβαίων γερόντων τονίζει την αδυναμία του και το γεγονός ότι η μόνη δύναμη και παρηγοριά που του έχει απομείνει είναι το τραγούδι. Η έμφαση αυτή με τις ποιητολογικές της προεκτάσεις οδήγησε σε λανθασμένες ερμηνείες. Μια από τις πιο δημοφιλείς, του Hugh Parry, αφορά το πολυσυζητημένο δεύτερο στάσιμο και υποστηρίζει ότι ο χορός τονίζει τη μουσική του ικανότητα για να εξυψώσει την αρετή του Ηρακλή, όπως συνηθίζουν να κάνουν επινίκιοι χοροί. Η άποψη είναι εσφαλμένη γιατί παραγνωρίζει το γεγονός ότι για τους γέροντες του χορού ο Ηρακλής είναι σχεδόν θεός που σε καμιά περίπτωση δεν χρειάζεται την εγκωμιαστική ενίσχυσή τους. Τιμώντας τον ήρωά τους με λατρευτικά τραγούδια ο χορός βρίσκει μέσα από τη μουσική και την ευσεβεία ανακούφιση από τα δεινά του γήρατος. Η ευσεβής αυτή στάση δοκιμάζεται σκληρά και αλλάζει στο δεύτερο τμήμα του έργου όπου ο χορός εκφράζει για πρώτη φορά δυσαρέσκεια με τους θεούς και παύει να θρηνεί για την αδυναμία του, προφανώς γιατί συνειδητοποιεί ότι τέτοιοι περιορισμοί δεν έχουν νόημα και οι άνθρωποι είναι τελείως αβοήθητοι.

Παρόμοιο σχήμα αλλά με αντίθετο αποτέλεσμα παρατηρείται και στην *Ιφιγένεια εν Ταύροις*. Ο χορός των Ελληνίδων δούλων του ιερού το-

νίζει τη νοσταλγία του για την Ελλάδα και αποφεύγει με προσοχή αναφορές στους θεούς. Μόνο στο τελευταίο στάσιμο, όταν έχει αρχίσει να φαίνεται ότι οι θεοί δεν εγκαταλείβει τους πρωταγωνιστές, ο χορός υμνεί τον Απόλλωνα χωρίς να αναφερθεί καθόλου στον εαυτό του. Ο χορός γίνεται έτσι το πρώτο «πρόσωπο» του έργου που διακηρύσσει ανεπιφύλακτα την πίστη του στους θεούς προοιωνίζοντας το τέλος του δράματος.

PH. K. POLYMERAKIS, *Problems on the Chronology of D. M. Ausonius' opusculum Ephemeris*.

This essay deals with the chronology of the work *Ephemeris*. The only clear chronological indication which the text itself provides is the reference to Alans (*Ephem.* 8,17). On this basis, the work, or at least this poem of the series, must have been written after A.D. 379. Previous scholars have pointed out that in this work there is no mention of the court life and the palace of Trier and, consequently, it must have been composed during the poet's stay in Bordeaux. The last two lines (*Ephem.* 8,42-43) seem to prove this conjecture, since they refer to a farm near Bordeaux belonging to Ausonius.

By comparing *Oratio* with the other Christian works of Ausonius we realize that this is a more mature and highly-developed work on the Christian truth, which makes it likely to be posterior to those works. At the same time, by taking into consideration linguistic elements of *Oratio* and placing them within the historical events, we are led to a chronology of around A.D. 381-382, when Gratian was under Ambrosius' influence and Ausonius was absent from the imperial court.

This chronology is in accord with some elements derived from the comparison of *Ephemeris* with *Cupido cruciatus* on matters of metre and thematic. The technique of the hexameters in *Ephemeris* presents similarities with the hexameters in *Cupido cruciatus* as to the percentage of the dactylic lines, the great frequency of the form ddds and, mainly, the frequency of the elisions in a diminishing way along the six feet of the line.

Thematic similarities between the two *opuscula* concern mainly the motif of the dream and the connection of the role of inspiration with Virgil's emblematic figure. Thematic comparison of the two *opuscula*, the development of linguistic evidence (mainly the expression *hunc lucum... dedico*) and the function of the poem in *notarium*, prove that *Ephemeris* must have been composed shortly before the *Cupido cruciatus*.

V. DOULAVERA, *Verses on the Twelve Months (unknown witnesses of the romance Livistros and Rhodamne and of the poem Pictures of the Twelve Months)*.

This study presents two unknown small texts in verse on the twelve months. In terms of genre they belong to the tradition of the Byzantine ekphrasis. The first text, found in the 17th c. ms Lavra K 22 (1309), derives from the popular romance *Livistros and Rhodamne*. It contains the texts held by the months in an ekphrasis in *Livistros* which describes the characteristics of the months which hold them. The second text is a fragment for the month of March and is found in the 16-17 c. ms Ottobonianus gr. 339. Its significance is chiefly that it provides a further witness to the poem *Pictures of the Twelve Months*.

M. PAÏZI-APOSTOLOPOULOU, *The Library of Nikolaos Karatzas and the Vicissitudes of Manuscript Paris. Suppl. Gr. 1375*.

Nikolaos Karatzas (ci. 1705 - post 1786) was a scholar and collector of manuscripts, who assembled a rich library of printed books and particularly manuscript codices in Constantinople. This collection began to be dispersed on his death. Research is attempting to locate the manuscripts which made up the collection, not merely to reconstitute a picture of the library as it was, but also because the codices contain a host of mainly linguistic information which Karatzas collected and recorded on the manuscripts he acquired. However, the sole criterion for identifying the manuscripts which constituted his collection is his handwriting, since Karatzas was not in the habit of making a note of his ownership, nor, in the cases where he himself wrote the codex, of writing a bibliography.

This study shows that manuscript Paris. Suppl. Gr. 1375 once belonged to the library of Karatzas. It is an autograph codex by Cesare Daponte and contains his work *Ἐξήγησις τῆς θείας λειτουργίας* (Exegesis of the Divine Liturgy). The study identifies a number of people who were at various stages owners of the manuscript, but its link with Karatzas is based on traces of his hand which are preserved on the ongllet of the binding. This evidence also gives rise to the hypothesis that Karatzas owned his own book-binding workshop.

The Parisian manuscript also reveals an aspect of the relationship linking Karatzas to Cesare Daponte and, finally, reinforces our impression that some manuscripts from this rich library also found their way into the Frederic North collection.

E. FILOKYPROU, «*A Desert Place I dreamt at her Side*». *A Romantic Topos in Modern Greek Poetry*.

The romantic theme of the poet's exile is specified in several Greek poems of the 19th and 20th century (by Typaldos, Hatzopoulos, Porfyras, Sikelianos, Skarimbas and Elytis) as a voluntary retreat in the company of the beloved. The place where the poet wishes to retreat is, in most cases, identified with poetry itself: a place from which external reality will be banned, the vision of a divine realm will be unimpeded, and the poet's word will reign. Also, the beloved is, in most cases, identified with the Muse. The retreat, however, fails to be realized: either the beloved or the place is eventually unattained; or, if attained, the place proves to be a nightmare rather than a dream. These poems could be seen as part of the romantic «circuitous journey»: the fall from paradise and the return to it. Due perhaps to their chronological distance from the peak of the romantic movement, the vision is narrowed (the journey is undertaken not by man in general but by the poet alone) and the attempt fails. While trying to attain the realm of poetry, the poets are finally reduced to examining the inability of their poems to create a new, self-sufficient and viable reality.

G. SAUNIER, 'Η Μετανάστις or the early stages of the myth.

Papadiamantis' novel 'Η Μετανάστις, while badly flawed as regards the conventional rules of the novel, is of exceptional interest when viewed in the light of the various myths which inform it.

1) The myth of death is developed in a highly spectacular way from the first pages of this, Papadiamantis' first work. The special narrative technique results in the multiplication of the deaths.

2) The myth of water and drowning is present in a variety of forms (tempest, imaginary abyss atc.).

3) The myth of the «wicked parents» is also strongly represented. The persona of the wicked mother is shared between Mrs. Rizou, Mrs. Markoni and also Valsami, while Captain Villios and his son, Zennos, conform to that of the wicked father.

4) The «family» myth, which is probably the most significant, has three aspects:

- the form of real or imaginary incest
- the form it was to take in *Φαρμακολύτρια*
- the form it was to take in *Άμαρτίας φάντασμα*.

5) Finally, there is the myth of madness, of the abnormal and particularly

of otherness. The most significant madness is that of Zennos, whose name also denotes «the stranger». Marina is Ἡ Μετανάστις, eternally a stranger wherever she goes, even in the next world.

C. CARAPOTOSOGLOU, *Etymological Remarks on Modern Greek Archaisms*.

The writer deals with the origin of the following thirty two words: ἀθάλη, ἀλεματσία, ἀρακήσου, ἀρασκός, ἀρκάνη, ἀσπίριωνας, ἀσπιριώννας, ἀψ'χάρα, ἀζ'χάρα, βίρρι, βούρυχο, γάνα, δάνα, γρίλαπος, ἔντυλας, ἔνυχας, ἔρτες, θρονίτ'ς, φρονίτ'ς, καλιαγός, κουνάλι, κουνέλι, λαῦρους, λάχαρη, λευκάργα, οὐρσίδα, παράσι, πωρίγια, ραδιό, ρούβελλας, ρουιδάμος, σκαϊδόνι, σκορδαλός, σπιλίγκι, σ'κολαί, τούρρη, τσοχός.

NOTES

EV. MINEVA, *Codex Vindobonensis Suppl. Gr. 165, the Missing MS. 18 of Kosinitza*. — In the present article the lost MS. 18 of Kosinitza, described in the past by A. Papadopoulos-Kerameus is identified with the MS. Vindobonensis Suppl. Gr. 165. This is indicated by the ownership note of patriarch Dionysios I (1466-1472, 1488-1490) on f. 380v of the MS. of Kosinitza which is identical to the note written on the same folio of the MS. of Vienna. This last MS. was bought by the National Library of Vienna in 1934 from the antique dealer Fritz Brecher. It was one of those MSS. of Kosinitza taken to Prague by Vladimir Sis, which were subsequently forwarded to various libraries and private collectors through European antique dealers.

MS 18 of Kosinitza was part of the private collection of books of patriarch Dionysios I, a short description of which is to be found in a manuscript note of metropolitan Gennadios of Beroia (MS. Cosinitzensis 192 = Duicev gr. 16, f. 6).

TH. ANTONOPOULOU, *A New Manuscript of the Epistolary of Ps.-Leo the Wise*: Athens, National Library 2429. — The Epistolary of Ps.-Leo the Wise was recently studied by the author and its prologue and one of its letters were edited on the basis of a sixteenth century manuscript. The present article deals with a second manuscript of the same text, cod. Athens, National Library 2429, which offers not only an earlier attestation of the text in question dating from the fourteenth century, but also several better readings than those of the previously known manuscript.

S. LAIOU, *A Contribution to the Function of the Ottoman Religious Court of the Kaza of Samos, 17th Century*. — The present article examines a judicial verdict (*hüccet*) handed down by the Ottoman religious court of the *kaza* (administrative district) of Samos, which deals with the offence of *zina*, i.e. illicit sexual contact under Moslem holy law (*şeriat*). The legal framework for handling the offence is described and thereafter an analysis of the manuscript is attempted, focusing on the procedure followed, the testimonies of the parties concerned and the course of the trial. With this manuscript as a starting-point, reference is made to the reasons why the christian inhabitants of the island should have had recourse to the Ottoman religious court; the view is proposed that the provision for judicial independence which is said to have been included in the privileges granted by the Sublime Porte to the settlers of the island at the end of the 16th century, was not in force, at least for the 17th. Finally matters relating to the witnesses who signed the manuscript (*şuhud ul-hal*) are addressed, as are the reasons for it being found in the archives of a monastery. A translation of the manuscript into Greek is appended, together with a transcription into Ottoman script.

N. TRIANTAFYLLOPOULOS, *Ψευτική (Papdiamantis 4.260.14)*. — In this short study, a defence is presented of the introduction into the Papdiamantine text (*Τὰ ρόδιν' ἀκρογάλια*, 4.260.14) of the preferred *ψευτικήν* in place of *ζωτικήν*, which was the reading of the first and subsequent editions.