

ΑΡΙΣΤΟΤΕΛΕΙΟ ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΟΝΙΚΗΣ

ΤΜΗΜΑ ΦΙΛΟΛΟΓΙΑΣ

ΤΟΜΕΑΣ ΜΕΣΑΙΩΝΙΚΩΝ ΚΑΙ ΝΕΟΕΛΛΗΝΙΚΩΝ ΣΠΟΥΔΩΝ & ΤΟΜΕΑΣ ΚΛΑΣΙΚΩΝ  
ΣΠΟΥΔΩΝ

2η Επιστημονική Συνάντηση

Μεταπτυχιακών Φοιτητών και Υποψήφιων Διδασκόντων  
Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης – Πανεπιστήμιο Κολωνίας

Βυζαντινολογία – Κλασική Φιλολογία – Παπυρολογία

Θεσσαλονίκη, 12 και 13 Νοεμβρίου 2015

Μουσείο Βυζαντινού Πολιτισμού  
Αμφιθέατρο «Στέφανος Δραγούμης»

## ABSTRACTS

### THOMAS BACKHUYS (Cologne)

#### Recording of a Special Case of a Loan (*P.Köln* inv. 21760 and 21761)

Greek documentary texts that are preserved on papyrus pose several problems to the editor. The papyri are often badly torn, larger parts of the text are completely lost, and even if this is not the case, the surface can be damaged, the ink blurred or rubbed away. These are only some hindrances for the decipherment and the transcription of a papyrus text. Decipherment and transcription are crucial to the interpretation since they are the rudiments and thus essential for whatever comes next. The classical philologist does not necessarily face these annoyances while for the papyrologist this usually constitutes a bigger part of his work.

Whether the text one works on is literary or documentary, preserved on papyrus, parchment or potsherds – it still is a Greek *text* that needs to be put into context in order to grasp its meaning. And just like literary texts, the documents adhere to certain rules concerning style and shape. Furthermore, we can learn significant details from the texts with regard to the technical background and the craft that stands behind it.

The recording of a loan seems like an unimpressive issue at first sight. But the deeper one goes into the complex structure, the more insight one can gain with respect to for example economic, social or legal matters. In this case, the loan explicitly hints at the practical background of its execution and sheds new light on the understanding of legal matters of Greeks in Ptolemaic Egypt. As a result, the combination of both inherent and exterior characteristics provides the editor the knowledge he needs for the reconstruction and interpretation of the text.

### TATIANA BARDASHOVA (Istanbul/Cologne)

#### The Coronation Places in Trebizond under the Grand Komnenoi on the Ceremonial Map (1204-1461)

This paper focuses on coronation places in Trebizond, the capital of the Empire of Trebizond under the imperial dynasty of the Grand Komnenoi. As we will see, imperial coronations did not take place in Trebizond's Hagia Sophia, a church symbolically associated with the Hagia Sophia of Constantinople, but instead was carried out in two other churches of Trebizond with particular significance: the Church of Panagia Chrysokephalos and the Church of Saint Eugenios. There is one note in the sources about the coronation of an empress on the *prokipsis*, which probably took place in the main square in Trebizond (Meydan). For topographical reasons, there was no straight and even route between the coronation places of Trebizond; therefore, it is difficult to image grandiose ceremonial processions, such as the ones in Constantinople, from the palace to the coronation places.

### **GIUSEPPINA DI BARTOLO (Cologne)**

#### Subordination in Greek documentary Papyri

In my talk I will present a linguistic-philological study of the Greek documentary Papyri of the Roman period (I-IV AD), focusing on the syntax of subordination.

The documentary papyri belong to the most relevant and copious sources for the study of the ancient everyday language. They are written in an informal register characterized by the use of common words and colloquial expressions (e.g. private letters, military reports, contracts). Since they contain several constructions which differ from those of the literary language, they are very useful for reconstructing the development of Post-Classical Greek.

I focus on the documents of the Roman period for two main reasons: there is currently a lack of linguistic-philological studies on the Greek syntax of the Roman and Byzantine papyri; in this lapse the papyri show a transitional stage between Classical and Modern Greek.

On the basis of my data collection, I will illustrate some syntactical phenomena regarding the syntax of subordination. Specifically we can observe not only the disappearance of some grammatical categories known from the Classical language, e.g. the difference in the use of ὥστε with indicative (objective result) and ὥστε with infinitive (subjective result); but also some transitional constructions, which point out that several upcoming transformations of the Greek language emerge in this time, e.g. the disappearance of the infinitive.

### **KYRIAKI CHATZIATHANASIOU (Thessaloniki)**

#### Writing epic in Late Antiquity: Musaeus and the myth of Hero and Leander

The myth of Hero and Leander, according to its main versions, seems to stem from at the earliest from the third century B.C. and appears later on in the epyllion of the grammarian Musaeus, assigned to the fifth century A.D.. Considering that the epic as a *genre* is the oldest narrative within the Greek literature and has undergone a crucial transformation over the ages, what does writing epic in Late Antiquity signify? Is *Hero and Leander* a model, that provides a set of formal devices, which have been recognized as the main characteristics of the epic? The discussion on the novelistic subject-matter and the purified epic frame, regarding morphological features, diction and vocabulary, reveals that Musaeus' erudition leads him both to tradition and neotericism. But what do these terms actually mean? And finally, what is the role of the poet between Antiquity and Christianity?

### **DIEGO R. FITTIPALDI (Cologne)**

#### The Typicon of Mâr Saba in the 13th Century or what and when to read in the Monastic Byzantine Liturgy

One of the constituent elements of the celebration of the Divine Office is the reading of texts, patristic and others, which will be the subject of my presentation. I will examine the information about these readings, which is offered by the well-known text of the Byzantine liturgical tradition the so-called Typicon of the monastery of Saint Saba, or Mâr Saba from its Arabian name. It'll consist of five parts:

- 1) a summary description of the source utilized, that's to say the Codex Q 740 from the Duchess Anna Amalia Library in Weimar, and his place in the development of the liturgical Byzantine Typica;
- 2) the terminology utilized in the text to talk about these readings;
- 3) the distribution system throughout the liturgical year;
- 4) the practical performance of these readings and his connection with these performed in the refectory;
- 5) and lastly, the different categories of readings: enumeration, content and analysis of some examples.

### Printed editions of *Typica*

Editio princeps: *Τυπικὸν καὶ τὰ ἀπόρρητα*, Andreas Kounados [ed.], Venice 1545.

For monastical uses: *Τυπικὸν τῆς ἐκκλησιαστικῆς ἀκολουθίας ἐν Ἱεροσολύμοις ἀγίας Λαύρας τοῦ Ὁσίου καὶ Θεοφόρου πατρὸς ἡμῶν Σάββα*, Dositheus Archimandrita [ed.], Monastery of Panaghia Tatarnes, Euritania 2010.

### Summary Bibliography

CHRONZ Tinatin, "Beobachtungen am griechischen Typikon Q 740 in Weimar", *Ostkirchliche Studien* 63 (2014) 125-147.

DELEHAYE Hyppolite, *Synaxarium Ecclesiae Constantinopolitanae*, Brussels 1902.

DMITRIEVSKIJ Alexej, *Описание рукописей, хранящихся в библиотеках православных церквей* [Description of the liturgical manuscripts in the libraries of the Orthodox Orient], vol. III: *Τυπικά*, Saint Petersburg 1917.

EHRHARD Albert, "Das griechische Kloster Mâr-Saba in Palästina: seine Geschichte und seine literarischen Denkmäler", *Römische Quartalschrift* 7 (1893) 32-79.

LOSSKY André, *Le Typicon byzantin : édition d'une version grecque (partiellement inédite) ; analyse de la partie liturgique*, 2 vol. (PhD), Strasbourg 1987.

- "Le Typicon Sabaïte *Sinaiticus Graecus* 1095 dans la classification de Dmitrievsky : entre Palestine et Constantinople", en *Σύναξις καθολική. Beiträge zu Gottesdienst und Geschichte der fünf altkirchlichen Patriarchate für Heinzgerd Brakmann zum 70. Geburtstag* (Orientalia – Patristica – Œcumenica, vol. 6,1), ATANASSOVA D. - CHRONZ T. [ed.], Berlin - Vienna (2014) 409-418.

- "Le système des lectures patristiques prescrites au cours de l'année liturgique par les *Typika* byzantins: une forme de prédication intégrée dans l'office divin", en *La prédication et les commentaires de la Liturgie. Conférence Saint-Serge XXXVIII 1990*, TRIACCA A. M. – PISTOIA A. [ed.], Rome 1992.

PATRICH Joseph, *The Sabaïte Heritage in the Orthodox Church from the Fifth Century to the Present*, Louvain 2001.

- *Sabas, leader of Palestinian monasticism: a comparative study in Eastern monasticism, IV to VII centuries*, Washington D.C. 1995.

- "Palestinian desert monasticism: the monastic systems of Chariton, Gerasimus and Sabas", *Cristianesimo nella storia* 16 (1995) 1-10.

SCHULZ Hans-Joachim, *Die byzantinische Liturgie: Glaubenszeugnis und Symbolgestalt*, 3 vol., Trier 2000.

STRUNK Oliver, "The Byzantine Office at Hagia Sophia", *Dumbarton Oaks Papers* [DOP] 9/10 (1956), 175-202.

TAFT Robert S. J., "The liturgy of the Great Church: an initial synthesis of structure and interpretation on the eve of iconoclasm", *DOP* 34/35 (1980/1981) 45-75.

- "Mount Athos: a late chapter in the history of the Byzantine rite", *DOP* 42 (1988) 179-194.

TREU Kurz, "Griechische Handschriften in Weimar", *Philologus* 117 (1973) 113-123.

## THOMAS FORD (Cologne)

### Alcaeus in Alexandria

This talk will outline what we know about how Alcaeus was treated by Alexandrian editors and scholars from the 3<sup>rd</sup> Century BC onwards, principally with regard to the ordering of his poems into books. The arrangement of Alcaeus' poems in the canonical edition of Aristar-

thus shows notable differences with the Alexandrian ordering of Sappho; possible reasons for this will be briefly outlined, before I examine the implications of a possible new insight of my own in adding to discussion of the ordering of Alcaeus last raised in the early to mid-1990s by Pardini (*RFIC* 119 [1991]: 257-284), Liberman (*MEFRA* 105 no.2 [1993]: 1003-1013) and Porro (*Aevum* 9 [1996]: 177-192).

### **GEORGIOS GOUSGOURIOTIS (Thessaloniki)**

The letters of Theodore Potamios: receivers, themes, motifs

With the name of Theodore Potamios, a relatively unknown until nowadays orator of 14th and 15th century, are committed his fourteen saved epistles in the code 184 of the Ivron's monastery. The epistles impress the reader with their rhetorical character and provide information about the late 14th century. The majority of his correspondents is members of the imperial bureaucracy, members of the clergy and scholars. Because Potamios had been affected by the historical events of his period and his high education, he often mentions the harmful effects of the civil war and lines his letters with various rhetorical expressional means.

### **ANASTASIOS KANTARAS (Thessaloniki)**

Byzantinische Kreuzepigramme aus Italien

In this particular speech we are going to pay attention to some of the most remarkable works of the byzantine miniatures' arts, which are still saved nowadays and adorn various museums in Italy, such as the Museum of San Marco in Venice. Specifically, we are going to examine, by outlining and pinpointing, the most important information and basic conclusions that can be drawn by the engraved Byzantines epigrams, underling, in this way, their literary and artistic value.

### **TIM LEIENDECKER (Cologne)**

... *invenies et quod inermis agas*. Mars' demeanour at the beginning of Ovid's *Fasti* III

In an invocation at the beginning of book III of his *Fasti*, the poet requests the god of war to lay down his weapons and thereby be prepared to be asked about the month or certain festivals connected to it. As the month of March being dedicated to Mars, the choice of the divine speaker for information seems self-evident. However, it leads to the situation of calling the epic god of war to the genre of peaceful elegy.

Focusing on the introductory section of the conversation between the poet and the god, the paper will analyse how Mars is integrated into the elegiac context. On the one hand, the interpretation will deal with the depiction of Mars by the poet (e.g. in the story of Rhea Silvia) and, on the other hand, with Mars' own behaviour at the beginning of the conversation (e.g. his own disarming).

As dialogue-scenes give the interlocutors ample opportunity to present themselves and their dialogue partner in a vivid manner, I will argue that the context of this scene is highly appropriate for this kind of depiction of Mars. He can prove his own suitability for the

genre of elegy by his words and behaviour. Additionally, this picture is supported by the narration of the poet.

Thus, with regard to my PhD-thesis, which provides an interpretation of all dialogue-scenes between the poet and a divine partner in Ovid's *Fasti*, this paper presents one example of these multifaceted scenes being characteristic of the *Fasti*.

### **EUTHYMIOS PAPAGEORGIU (Thessaloniki)**

Resurrection of the Lord. The corner stone of Christian faith as seen by Romanos the Melodist and John Damascene

This presentation examines how the Resurrection of Christ is portrayed in one of Romanos the Melodist's kontakion on the Resurrection and the canon of Easter Day composed by John Damascene. It examines the relationship between kontakia and canons in their general structure, their history and their evolutionary process. It also compares the more specific subjects presented in these two poetical forms concerning the Resurrection, how the two hymn-writers deal with those themes and which were their sources and influences.

### **ADAMANTIA PERPERIDOU (Thessaloniki)**

The ancient Homeric commentators on the dramatic elements of epos

When commenting on the Homeric poems and the various issues arising from their study, the ancient commentators bring the Homeric poetry in a dense grid of intertextual relation with the subsequent dramatic works. In this way they illuminate various aspects of the relevance of the poetic genres and suggest their own theoretical position on the delimitation issue between both genres, epos and drama. What is undoubtedly received by the readers of the scholia is the grammarians' acknowledgment of Homer's priority compared to later tragic and comic creators regarding the dramatic quality of the subject matter, the immediacy and vividness of the narration, the comic character of parenthetical episodes, the psychological relaxation of the audience through verbal variety, the manipulation of the audience's psychology. In this presentation I will try to approach the subject of how the ancient Homeric commentators connected the Homeric epic poems with the subsequent dramatic poetic production. In particular I will focus on those testimonies that detected and emphasized important dramatic elements and a sense of dramatic quality in the Homeric compositions.

### **ALEXANDRA SCHARFENBERGER (Cologne)**

Aspects of time and their significance in Pindar's epinician odes

In many respects, time and temporal aspects play an important role in the Epinicia of Pindar. On the one hand, his odes are composed as occasional poetry and therefore for the most part relate to a particular victory in one of the Panhellenic games; as such, they are contextualized in a respective historical situation. On the other hand, Pindar often claims that his poetry is capable of immortalizing the victor and his deeds beyond the historical occasion. In some respects, these temporal aspects contradict one another. The aim of this

paper is to show that Pindar points to this problem not only explicitly in the so-called *Programmteil* but implicitly even in the narrative parts of several odes, which usually contain a myth. Using a narratological approach to analyze the temporal aspects of these narrative parts, I would like to discuss one selected narrative passage and demonstrate how Pindar combines these contradictory temporal aspects by using a specific temporal pattern, which can be found in several odes.

### **ZHANG SHULI (Changchun/Cologne)**

Greek popes: 'Byzantine captivity' or not

In the history of Roman papacy there is a special period of Greek popes. Between 678 and 752, of the thirteen popes elected, eleven were Greek speakers. Many scholars considered that this situation must be a reflection of the imperial interference in the papal election. In the middle of the twentieth century Walter Ullmann and his adherents advanced an ideological approach which understood the history of the papacy as a struggle of two opposite concepts: the papal supremacy vs Caesaropapism. In their view, the Byzantine rule in Rome could be regarded as a captivity of the papacy, and the Greek popes were a symbol of this captivity. This theory provoked substantial criticisms due to its a priori assumption and caused a longtime debate. Although most scholars agreed that there was no evidence to prove the imperial interference in the papal election, they still disputed on two topics: How did the Greek popes emerge? Did the Byzantine captivity actually exist? This paper will review the published studies referring to the Greek popes and the Byzantine captivity, especially those written for the debate, and propose the personal conclusion through comparative analysis of various viewpoints. In short, it is relatively safe to assume that the Greek popes were not the product of a single political power, but a compromise solution of multi-demand; "Byzantine captivity" is a term with strong political inclination, to some extent it may be unsuitable to be used in academic discussion.

### **NIKOLAOS SISKOS (Thessaloniki)**

The alternation of locations and their narratological meaning in plot development in Theodoros Prodromos' *Rhodanthe and Dosikles*

This announcement will deal with the alternation of locations, in Theodoros Prodromos' novel, *Rodanthe and Dosikles*. Firstly we will make a distinction between the locations of history and those of narration, following the narratological approach of Genette. Then, we will proceed to the enumeration of locations and we will attempt to detect the architectural plan in this alternation in locations made by the author, and the purposes it served.

### **ELENI SKARSOULI (Cologne)**

Remarks on a Ptolemaic list from the Cologne collection

This paper deals with a documentary papyrus from the Cologne collection dated to the Ptolemaic period. The front side of the papyrus contains 25 written lines. The whole width of most of them is preserved, but at the beginning and end of some lines the fibers are torn

off. The text is a list, most entries of which consist mainly of personal names and items. Despite the relatively good condition of the papyrus, its deciphering and interpretation poses some difficulties. This paper presents the structure of the list, and discusses the particular document type in comparison with other similar documents. Moreover an abbreviation which is of importance for the comprehension of the list is addressed.

Further, a specific item which appears in two of the entries of the list can give an example of the papyrological approach of such texts. The importance and value of the item will be presented in the context of the existing papyrological and epigraphical evidence as well as of the information given by literary texts.

### **PANAGIOTIS VARDAKAS (Thessaloniki)**

What was Homer to Apollonius Dyscolus ? Aspects of the grammatical interpretation of Homeric quotations in the *Syntax*

In the existing works of the grammarian Apollonius Dyscolus, the Homeric references are scattered. Throughout his main work *Syntax* in four books, Apollonius gives the impression that follows closely the stable text of the vulgata. Aside from his obvious knowledge of older readings through Homeric commentaries, the perception of Homeric text is not only a matter of manuscript tradition, but also an opportunity to relate the supposed quotations to his grammatical theory. From this perspective, in this paper I shall try to clarify what was Apollonius' point in quoting to Homeric text and how he treated the Homeric textual tradition in his work. I intend to discuss some Homeric passages of the *Syntax* that may offer an indicative picture of his theoretical and grammatical argumentation combined with a diversified Homeric textual criticism.

### **MARIA VARDALA (Thessaloniki)**

The ancient Greek philosophy through Julian's *II Oration II* and Basil of Caesarea's *To young men, on the right use of Greek Literature*

Both Julian II and Basil of Caesarea represent two different versions of the influence that the ancient Greek world exerted on the period they lived and acted. Object of the present work is not only to demonstrate the way in which the ancient Greek philosophical thinking affected these two important personalities, but also how they have been differentiated in the usage and application of the ideas that promoted, both in a personal and in a wider social level. "Oration II" is one of the many examples of reference mainly to platonic texts, while the work "To young men, on the right use of Greek Literature" represents a text, which abounds in references to the overall ancient Greek philosophical production. This presentation aims to the comparison of these works that occasionally converge on their targets and at the same time of the personalities, who received the same education and incentives. Both of them constitute a section and a reference point, thereat it is important to follow their thinking, in order to conceive the magnitude of its influence in a more lucid way.