

***Methodological Perspectives in Classical Studies. Old Problems and
New Challenges***
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ABSTRACTS

I. Editions

Emeline Marquis: Editing Lucian of Samosata

Lucian of Samosata, the Greek author of the 2^d century AD, has been quite popular in the Middle Ages and during the Renaissance, as is testified by the 185 manuscripts written before 1600 and which transmit his works. Since the 19th century, the manuscript tradition of Lucian's corpus has attracted scholars' attention and several critical editions of his works have been produced. Is there still something to be done in this area of research? In this paper, I would like to show that one can deal with old questions using old methodologies and still get new results. I'll focus on two major issues regarding Lucian's manuscript tradition: the question of the so-called class of « mixed manuscripts » and the question of the simple or double tradition of Lucian's works. In both cases, I intend to underline the importance of the vocabulary and a precise definition of concepts, and to highlight the role of ἀκολουθία (the order of the texts contained in a given manuscript) as a useful tool to understand the transmission of Lucian's texts.

Athena Bazou: Oriental versus direct tradition of ancient Greek medical texts

Ancient Greek medical texts have been in the center of the editorial activity in the last decades. The tradition of these texts presents certain particularities compared to other categories of texts, to such a point that we can speak of a distinct method in the procedure of establishing critically a medical text. First of all there is the direct tradition, that is the papyri and the codices transmitting the texts; there is also the indirect tradition: quotations in later works and translations into other languages (Syriac, Arabic, Latin, Hebrew, Armenian, etc.). The Oriental translations certainly attest a more ancient version of the text than that preserved in the Greek codices, sometimes by five or six centuries, and thus closer to the original text. In my paper I will discuss the role played by the Oriental indirect tradition for the critical edition of ancient Greek medical texts. As I shall show through specific examples, their lectiones fill the gaps of the direct tradition, correct mistakes or play a decisive role for the selection of one reading against another in places where the branches of the direct tradition diverge. Thus they urge the researcher-editor of ancient Greek medical texts to exhaustively study and employ them in order to restore the Greek text.

Georgios Xenis: Considerations of methodology in editing the scholia vetera to Sophocles

In my paper I will deal with the medieval corpus of the old scholia to Sophocles, and I will consider issues related to the critical edition of this corpus. The first part will be devoted to the tradition and the textual history of the scholiastic corpus. The second will examine potential goals which an editor of the corpus might set for his edition, and give a picture of the methodology through which the chosen goal can be achieved. By the end of the paper, I hope I will have made clear my firm belief that an explicit reflection on what it means to edit scholia is a necessary part of a good edition of scholia.

II. Fragments

Kostas Apostolakis: Editing Comic Fragments. Modern Methodologies and Practices

Within the frame of the project "Kommentierung der Fragmente der griechischen Komödie" (KomFrag), which is running since 2011 under the auspices of the Academy of Sciences of Heidelberg, a team of classical philologists is currently preparing new editions for all the fragments of Attic Comedy. The project will last fifteen years, and several volumes have already been edited in the series *Fragmenta Comica*. These commentaries aim at contributing to a better understanding and interpretation of the lost comedies and surviving fragments, by offering every useful information and possible evidence. Where it is possible, it is attempted the reconstruction of the whole plot and the interpretation of the surviving fragments. This attempt provides a spectacle of plausible suggestions, but it resists expressing dogmatic views and assertions of 'final' solutions. The leading idea is that the fragments remain open for further research and future approaches.

Timocles is a poet of Middle Comedy, on whom I am currently preparing an edition for the series *Fragmenta Comica*. In this workshop I will set out the methodology of the whole process, and then I will present as a sample a full commentary on the play with the title *Drakontion* "The Little Snake" (fr. 8 Kassel-Austin). Every aspect of the particular comedy will be dealt with: title, content of play, citation context, meter, interpretation of the surviving fragment, textual criticism and specific lemmas.

Anna Zouganeli: Reconstructing and contextualizing fourth century greek tragic fragments. Myth between tradition and change

In a conference held at the University of Lausanne on 30 and 31 october 2014, the organisers Caraion and Escola proposed the term « textes fantômes », to characterize, among other texts, fragmentary works, like the fragmentary Greek tragedies. The dual status of the fragmentary texts which, although lost and absent, reflect their once complete form, continues to influence, and to haunt, in a way, specialists.

In my presentation I plan to explain the problems I am facing in my PhD thesis — (*Les fragments des poètes grecs tragiques du IVe siècle avant notre ère : édition, traduction et commentaire*) and the methodology I am using in order to tackle them. In order to be fully understood, fragments require a context. Given that the majority of the tragedies of the fourth century BC were based on mythological subjects, I am

trying to reconstruct the lost mythological contexts using the following method: at a first stage I collect all the versions concerning each one of these particular myths; after comparing, juxtaposing and synthesizing all the possible versions of the plot, I reach a hypothesis that seems the most reasonable. I will show the benefits of method, by giving examples from Carcinus' *Il Alope* and *Thyestes*, Astydamas' *Alcmeon* and Theodectes' *Tydeus* and *Philoctetes*. This method allows me to bring to life the lost plot of each play as well as to study closely the treatment of the myth in the tragic fragments of the fourth century BC. In addition, the way in which these tragedians used mythology enables us to make further hypotheses on their choices and preferences.

Elena Martín González: Between Verse and Prose. Methodological Issues Regarding the Classification of Greek Inscriptions

The traditional division between verse and prose in the classification and study of the Greek inscriptions is firmly and universally accepted. As it occurs with the literary production, verse and prose inscriptions present different features, genres and evolution in the Greek world since the very first testimonies. Thus the metrical pattern and poetic expression of the funerary and votive epigrams are clearly distinguishable from the austere and formulaic expression of the great majority of prose inscriptions, either of public or of private nature.

However, there is a grey zone between these two categories formed by short inscriptions of the Archaic and Classical period which either do not fit into an exact metrical scheme, although a poetic intention may be detected, or they do fit into a recognizable metrical pattern, but their phraseology is closer to prose than to poetry. Following U. von Wilamowitz's advice -"ein Vers sollte es um jede Preis werden" (*Griechische Verkunst* [Berlin 1921] 291, n. 5)- most scholars consider these epigraphic compositions "imperfect" or "irregular" verses, but others still include them among the prose inscriptions.

In my paper I will address the question of the methodological issues regarding the classification of these short inscriptions through specific examples from different regions. I will discuss the various criteria which can contribute to a more accurate classification in each case, such as the archaeological context or the parallels of the formulae, in an attempt to define the limits between verse and prose in Greek epigraphy.

III. Narratives

Kostas Vlassopoulos: Modern Theories of Historiography and the Study of History

The seminal publication of Hayden White's *Metahistory* opened a major debate about the nature of historical narrative and the consequences of the literary forms of historical accounts for the perception of history as a discipline. This debate has attracted a large number of scholars working in the fields of historical theory and method, as well as many scholars working on modern history; but it is rather unfortunate that historians of antiquity have yet to devote any significant attention to its consequences for their field. This paper will focus on the consequences of historical emplotment for narratives of ancient Greek history. Traditional accounts

focused on political and military history, the male elites that were the protagonists of the ancient accounts that narrated political and military history, and big powers like Athens and Sparta that dominated political and military history. In the last fifty years, social, economic and cultural history have enlarged our field of vision, by including issues beyond the main interests of ancient texts, as well as by including women, slaves and other non-elites. But these issues have been explored in synchronic accounts, outside the standard narrative format of traditional historiography. How can economic, social and cultural history be incorporated into modern narratives of Greek history? How can modern historians portray non-elites as agents in historical narratives of ancient Greece? How can narratives of ancient Greece move beyond Athenocentrism, in order to present multiple points of view within a single historical narrative?

Angela Cinalli: Inscriptions as Narrative. Following the path of the *poeti vaganti*

The itinerant professionals of literacy and music of the Hellenistic period performed their arts travelling from town to town all around Greece, the Aegean Sea, and coasts of Asia Minor, searching for fame, glory, rewards, and money. Inscriptions are the main *instrumentum* that allows us to narrate the stories and the paths of the *poeti vaganti* (so-called after M. Guarducci). Although the *modus operandi* and compositions of itinerant artists are not preserved, being intended for oral use, epigraphy gains us a large spectrum of valuable clues leading us through the reconstruction of the mosaic of a cultural and popular phenomenon which, running parallel to the court literature, noteworthy spread in the Hellenistic period and beyond. Whereas the studies of this phenomenon in the Imperial Era provided satisfactory results, the investigation on the Hellenistic Age needs to be developed and carried out. The extremely large number of testimonies coming from all Hellenistic Greece imposes a functional method of approach, in order to reach out the essence of this cultural and social “movement” that transversally crosses history, culture, performative arts, and society. The analysis of some representative case-studies will show how inscriptions allow us to work on three fundamental osmotic levels (*Travel, Travellers, Performance*) and to thoroughly envision the inter-disciplinary panorama of the *poeti vaganti*.

Dimos Spatharas: Emotions, narratives and *enargeia* in the orators

Recent work on ancient oratory (for example Wohl 2010) tends to emphasize that the surviving speeches display significant features of literary composition. In the frame of this new approach, forensic speeches are seen as pieces of literature rather than as pieces of evidence concerning the history of Athenian law. In this paper, I propose to discuss methodological issues surrounding the notion of *enargeia*, an important quality that forensic narratives share with other genres of literary composition, such as historiography and the ancient novel. Although ancient sources associate *enargeia* primarily with rhetorical practice, in modern studies of ancient oratory the notion remains largely underexplored.

Usually translated as ‘vividness’, *enargeia* describes narratives which are so designed as to add visibility to the narrated events. Ancient discussions of *enargeia* derive from rhetorical treatises composed long after the surviving forensic speeches of the Attic orators. However, it has been suggested that Greek orators were well aware of the notion of *enargeia*. This suggestion gains important ground from the fact that

as early as the Sophists, Greek rhetoricians addressed the problem of the representational potentialities of *logos*. At the same time, and, perhaps more importantly, ancient theories of *enargeia* emphasize vivid narratives' ability to impart emotions in listeners. In view of modern theoretical approaches, showing that narratives are complex cognitive phenomena, the relationship of *enargeia* with emotions is hardly surprising. If emotions require complex evaluative judgments frequently concerning moral, ideological or normative considerations, vivid narratives are informed by potent cultural understandings that secure verisimilitude. Hence, forensic stories must be seen as an effective tool that enabled speakers to construct conceptual frameworks in the context of which they invited jurors to endorse appropriate sentiments and, ultimately, decide the cases at hand. Furthermore, vivid narratives gave speakers the opportunity to simplify the complexities of their cases.

My aim in this paper is to discuss *enargeia* in the light of modern advancements in the fields of cognitive psychology and philosophy and show how narratives contributed to what ancient rhetoricians labeled as *pahtopoiia*. My paper will use case studies from the corpus of the orators (esp. Dem 19, 21; Lys. 12; Aeschin. 1) in an attempt to show how speakers employed *enargeia* as a means of producing narratives that elicited audiences' appropriate emotional responses.

Zacharoula Petraki: Dramatic Frame and the presentation of Socrates. The case of the *Phaedo*

Plato's choice to make Socrates the main interlocutor in the majority of his philosophic dialogues has raised hermeneutical issues of considerable difficulty. Problems of interpretation lie not merely in the fact that Plato has 'created' a Socratic persona that differs considerably from the 'Socrates' of Xenophon or from the homonymous protagonist of Aristophanes' *Clouds*, thus contributing decisively to the generation of the so-called 'Socratic problem'; they also stem from Plato's famous penchant for authorial anonymity. As has been noted in the scholarship, there is no character in the dialogues called 'Plato'; instead, very consistently the voice is 'hidden' behind the characters of the various interlocutors (Griswold 2002). Thus Plato mentions his name twice in the corpus, once to refer to his absence from the dying scene of Socrates (*Phaedo* 59b10), and once to draw attention to his presence in the audience of the trial and to his belonging to the Socratic circle (*Apology* 38b6).

Plato's authorial anonymity has been interpreted in terms of the mode of philosophizing promoted in the dialogues. Contrary to the traditional view, which identified Plato's views and voice with the Socrates of the dialogues, a number of scholars have persuasively argued against the author's identification with any one of his characters (Press 1993 & 2000; Blondell 2002). Thus his distinctive use of the dialogue form specifically heralds his non-dogmatic view of doing philosophy.

In this paper I investigate the philosophical ramifications of Plato's narratological choice in a minority of the dialogues to present philosophically groundbreaking Socratic conversations indirectly, through the lens of Socrates' friends and followers. I specifically focus on the dramatic frame of the *Phaedo*, the dialogue that presents Socrates' last conversation with his friends on the day of his death in the prison, and examine its potential affinities with that of the *Symposium*, which bears the most intricate narratological frame in the corpus. My examination will seek to address the question of the relation between Plato's adoption of this elaborate narrative technique and his presentation of the figure of Socrates and of the way of doing philosophy.

IV. New Tools for the Study of the Ancient Greek Civilization

Lucia Athanassaki: Reading Euripidean tragedy in its artistic context. Methodological issues

On the basis of specific examples, drawn mainly from the *Ion* and the *Troian Women*, this paper explores (a) the interpretive advantages of taking into account Euripides' dialogue with material culture, in particular monumental iconography and (b) the limitations especially in the light of the state of our evidence.

Agis Marinis: Methodological Approaches to Ancient Greek Religion and Future Perspectives

We will first offer a brief survey of major approaches and topics within the field of the study of Ancient Greek Religion. A key concept to be discussed is *polis* religion, namely the way in which a 'religious system' is described and its contours are drawn. A second key question pertains to the existence or not of 'belief' (or 'beliefs') in ancient Greece and the related issue of religious mentality. We will next refer to the most influential current approaches as regards the interpretation of ritual action. Finally, possible ways will be considered in which we may appraise religious discourse embedded in literature. Our case study will focus on the interpretation of select passages from Aeschylus and Pindar, which will be discussed from the point of view of religious mentality, with special reference to the emerging field of the cognitive study of religion.

Katerina Oikonomopoulou: Cultural Historicism and Graeco-Roman Literature of the High Empire: Approaches, Advantages, and Problems.

Cultural Historicism has been the dominant methodological approach in the study of Graeco-Roman literature of the high Empire (1st-3rd centuries CE) in recent years. It has made a notable contribution to the positive re-evaluation of the so-called literature of the Second Sophistic (referring especially to Greek literature produced during the period in question), previously thought to reflect escapist tendencies from the realities of Roman political domination, through the sterile imitation of classical models. By contrast, cultural-historicist approaches to the works of imperial Graeco-Roman authors such as Dio Chrysostom, Plutarch, Pliny the Elder, Lucian, Pausanias, Aelius Aristides and Philostratus have yielded rich insights into the ways in which their texts function as media for identity-construction, negotiations of symbolic power, and responses to the Roman Empire. In addition, they have stressed that the constructions, negotiations and responses in question are not one-dimensional or static, but part of a dynamic tapestry of shifting discourses concerning gender, religion, cultural authority, social distinction and access to political power.

V. Reception of Classical Literature

Kostas Spanoudakis: The Reception of Theocritus in Later Literature

The paper will discuss the question of the reception of Theocritus in later literature and particularly in the literature of the Imperial period and of Late Antiquity. The reception of Theocritus has not been systematically explored. Research on the reception of Theocritus in later texts is limited to linguistic affinities or the contribution of Theocritean topoi in the creation of later *loca amoena*. Such approaches are circumstantial and some times inconsequent. Focusing on idyll 7 (Thalysia) and studying the intertexts in a broad selection of texts we will witness the transformation of the Theocritean text in poetic prototype, philosophical meta-text and mystic hypo-text. A spiritual continuum coheres and defines the idylls in the lapse of time, depending on the historical ambience and the reader.

Michael Paschalis: Classical Reception and Kaleidoscopic Identities

Classical Reception works in a linear as well in a horizontal way. It functions within a context (textual, historical, ideological, or other), which it affects and is also affected by it. Thus it constructs authorial and textual identities, it shapes generic identities, it generates national as well as cross-national identities. This paper will focus on Homeric reception.

Petrarch's letter of thanks to the Byzantine dignitary Nikolaos Sigeros (*Fam.* XVIII 2, dated 10 January 1354) constitutes a landmark in the rediscovery of Homer. "Without your voice, your Homer is mute to me, or rather, I am deaf to him" he writes. "Still I rejoice even to look at him and often, as I embrace him I say, sighing. 'O Great Man, how ardently would I listen to you!'" Despite Greek lessons from Barlaam, Petrarch's Greek remained too poor to read Homer but his "thirst for learning", as he himself calls it, set in motion the rise of interest in Greek among the humanists and contributed to the first Latin translation of Homer by Leontius Pilatus. Petrarch's acquaintance with the Homeric epics affected the revision of his renowned Latin epic *Africa* as regards the representation of Homer. Now 'Latin' Homer appears side by side with 'Greek Homer' within the same text. This is an immensely innovative event marking the beginning of a tradition where Greek and Latin intertexts (among others the Homeric epics and the Aeneid, Theocritus and Virgil, Pindar and Horace) are reflected within the same modern text in a sort of kaleidoscopic relationship. The paper explores further aspects of this tradition in relation to Homer in two Modern Greek poems: "The Shade of Homer" by Dionysios Solomos, and "On a Foreign Verse" by George Seferis.