

NEO-HELLENIC POETRY IN RUSSIA:
ANTONIOS PALLADOKLIS (1747–1801)
AND GEORGIOS BALDANI (ABOUT 1760–1789)*

The tradition of versification in ancient Greek in Russia is not very rich.¹ This paper examines the work of two almost forgotten Greek poets who lived in Russia at the time of Empress Catherine II and completed laudatory and occasional odes in ancient Greek with Russian translations *en regard*.

Empress Catherine II had an ambitious plan, the so called Greek Project, to restore the Byzantine Empire with its metropolis in Constantinople.² After the Russian victories in the Turkish war (1768–1774),³ New Russia (Novorossia) was founded in the South regions around the Black Sea.⁴ Eugenios Boulgaris (1716–1806), a significant figure of the Greek Enlightenment, was invited by the Empress to the Russian court after he had translated into Greek (in 1770, from a French translation) her famous “Nakaz” [“Instruction”] of 1767, a document-recommendation of a new code of law for the Russian Empire.⁵ In 1775, Boulgaris became the first Archbishop of the newly created Eparchy of Novorossia. He believed that Catherine II would restore Hellenism in place of the Ottoman Empire, and he dedicated his translation of Virgil’s *Aeneid* into ancient Greek to her.⁶ It seems that at that time an increase

* This paper is a part of the project by Filippomaria Pontani and Stefan Weise “The Hellenizing Muse – An Anthology of Poetry in Ancient Greek from the Renaissance to the Present”. My thanks go to Alexander Verlinsky and Filippomaria Pontani for their corrections of my text and their suggestions.

¹ Ermolaeva 2018, 165–180.

² Zorin 2004 [А. Л. Зорин, *Кормя двуглавого орла... Литература и государственная идеология в России в последней трети XVIII века – первой трети XIX века*], 31–64.

³ Davies 2015.

⁴ Pryakhin 2008 [Ю. Д. Пряхин, *Греки в истории России XVIII–XIX веков*].

⁵ Batalden 1982; Gavrilov 2010 [А. К. Гаврилов, “Архиепископ Евгений Булгарис”, *О филологах и филологии*], 65–70.

⁶ Boulgaris 1786–1792.

in odes in honor of Catherine II and her favorites had reached almost epidemic proportions,⁷ among which ancient Greek odes with their Russian translations took their place.⁸

ANTONIOS PALLADOKLIS

(Ἀντώνιος Μιτυληναῖος ὁ Παλλαδοκλῆς, 1747–1801)

Antonios Palladoklis (Antonij and Anton Pavlovich Palladoklis in Russian), a native Greek born in Mytilene, became a Russian subject and had a distinguished career in Russia as a translator and diplomat.⁹ He studied first in Athens, then, from 1762, in the *Collegium Kijevoense Mohileanum* in Kiev, and from 1766, in the *Collegium Charcoviense*, the Slavo-Greco-Latin school in Kharkov (1721–1840). In 1768–1770, he was a teacher of ancient Greek and Latin at the Holy Trinity Orthodox Seminary near Moscow.¹⁰ In 1770, he was appointed as a translator of Greek, Latin, Turkish, Italian, and Romanian to the Collegium in Foreign Affairs in Saint Petersburg. In 1775–1779, he worked at the Russian embassy in Constantinople; then in 1783–1797, he served as a Russian consul in Dalmatia; in 1800, he was appointed General Consul of Russia in Ragusa. In 1771–1780, at the time of the victories of the Russians in the Russo-Turkish War, in Saint Petersburg he published six bilingual laudatory odes in ancient Greek and Russian, in various types of meter: hexameters, elegiac couplets, Sapphic stanzas, iambic dimeters and trimeters in honor of Catherine II (1771), Counts Alexei (1771) and Grigory Orlov (1771), Count Nikita Panin (1771), General Semen Naryshkin (1771), and the poem “To Kherson” (Εἰς Χερσῶνα, 1780).¹¹ The editions of the bilingual odes were decorated with miniatures and published at the expense of the author at a print run of 100 copies of each booklet. He completed two big epic historical poems in Russian: “Calliope” (1775, 73 pages) and

⁷ Kochetkova 2006 [Н. Д. Кочеткова, “Литературные посвящения в русских изданиях XVIII века (посвящения екатерининским вельможам)”, *XVIII век*], 96–124; Pozdnev 2018, 288–302.

⁸ Zorin 2004, 59–62.

⁹ Sazonova 1999 [Л. И. Сазонова, “Палладоклис Антон Павлович”, *Словарь русских писателей XVIII века*], 405–406; Arsh 2018 [Г. Л. Арш, “Греко-русский писатель и дипломат”, in: А. В. Соколовская, *1000 лет вместе: Ключевые моменты истории России и Греции*], 100–109; Minaoglou 2017 [Χ. Μηνάογλου, *Ιστορία του Ρωσικού κόμματος: Δώδεκα μελέτες για της απαρχές*], 125–126.

¹⁰ Smirnov 1867 [С. Смирнов, *История Троицкой Семинарии*], 503.

¹¹ Svodnyj katalog 1964 [*Сводный каталог русской книги гражданской печати XVIII века, 1725–1800*], II s. v. “Palladoklis”.

“Clio” (“Клиа”, 1781) on the Russo-Turkish war, the latter in the form of a dialogue between Ottoman [Osman] and the Muse of History Clio, with dedications in ancient Greek to Catherine II and to Prince Grigory Potemkin, philhellenic patrons of Greeks, accordingly. Catherine, in whom Greeks put hopes of freeing Greece from Muslim Turks, was compared with Alexander the Great, and portrayed as Themis and Pallas. The name of Palladoklis was either a felicitous real name or else a pseudonym chosen to glorify the Russian Pallas, Catherine II.

Στίχοι εἰς τὴν στολὴν τὴν Ἑλληνικὴν
ἣν οὐκ ἀπηνήνατο ἀμφιέσασθαι
Ἡ μεγίστη Αὐτοκράτωρ (1771),
vss. 25–34

This poem of 34 lines with its Russian translation *en regard* (“Стихи на платье греческое, в кое Ея Величество соизволила одеваться в маскараде”) was dedicated to Empress Catherine II on the occasion when she put on a Greek dress, pretending it to be the garment of Olympias, the mother of Alexander the Great, at a masquerade. Following a long-standing Byzantine equivalence, the Turks are called “Persians”, and compared with them; accordingly, Catherine II is shown as a spirit descendant from Alexander the Great.¹²

...Μέγας δ' Ἀλέξανδρός τε Περσέων θρόνῳ 25
Πάλαι καθεσθείς, ΤΗΝ δ' ἰδὼν, τὰ φωνέει·
ΑΙΚΑΤΕΡΙΝΑΝ ΤΗΝ ΜΕΓΑΛΗΝ νῦν βλέπω
Φοροῦσαν εἶμα καὶ στολὴν Μητρὸς μέθεν...
ἽΩ ‘ναξ Πόλου, δός, κἀξίωσον δαρκέειν
ΑΙΚΑΤΕΡΙΝΑΝ καὶν Ἀλεξάνδρου στέφει, 30
Ὡσπερ φιλοῦσαν ἔκ τε κηρὸς ἡμέας,
Οὕτω τροπῆσαν Μουσταφᾶν ἀλαζόνα,
Ὡς ‘γὼ τρόπαιον καδ Δαρείου στησάμην,
Ἐμοί τε αἰχμῇ καὶ ψυχῇς κάλλει ἸΣΗΝ.

Crit.: 29 δαρκέειν *metri gratia* pro δρακεῖν || 31 κηρὸς correxi ; κῆρος ed.
32 τροπῆσαν vox nihili, an τροπήσασαν voluit?

Sim.: 29 ὦναξ πόλου: cf. Mich. Psell. poem. 85.1 West.

¹² Text: Palladoklis 1771a [ΑΝΤΩΝΙΟΣ ΜΙΤΥΛΗΝΑΙΟΣ Ὁ ΠΑΛΛΑΔΟΚΛΗΣ, ΣΤΙΧΟΙ Εἰς τὴν Στολὴν τὴν Ἑλληνικὴν ἣν οὐκ ἀπηνήνατο ἀμφιέσασθαι Ἡ ΜΕΓΙΣΤΗ Αὐτοκράτωρ, Ἐν Πετροπόλει].

Verses on the Hellenic garment
in which The Great Autocrator didn't reject to dress Herself
(1771), vss. 25–34

Alexander the Great, when he was sitting on the throne of Persians, having seen HER, once said: “Now, I see EKATERINE the GREAT wearing the garment and dress of my Mother... O Lord of Heaven, give <me> the honour of seeing EKATERINE also crowned as Alexander. Just as she loves us from her heart, so she has put to flight boastful Mustapha, just as I raised a trophy after defeating Darius: she is my equal in prowess and beauty of the soul”.

Ὡιδὴ τῷ Ἐκλαμπροτάτῳ Κόμητι
Ἀλεξίῳ Γρηγοριάδῃ τῷ ὉΡΛΩΒ (24.03.1771),
vss. 15–30

This poem on the defeat of the Turks at Chesme in 1770, of 350 verses in ancient Greek with its poetic translation into Russian (“Ода Его Сиятельству графу Алексею Григорьевичу Орлову”) and notes in ancient Greek and Russian, was dedicated to the victorious Count Alexei Orlov (1737–1807). Palladoklis addresses Greece as Μητηρ ποθητή and describes to her in colors how the Russian fleet has destroyed the Ottoman navy. Orlov is compared to Agamemnon who came from the North to seek revenge from the Agarenes (Muslims) for having deprived the Greeks of their freedom; the Turkish fleet was called the Hundred Headed Hydra, and Typhon eventually burns Troia. The edition was decorated with miniatures in particular with the image of Athena Pallas.¹³

...Μήτηρ ποθητή, λῆγε δάκρυ' ἐκχέειν,	15
Κ' ἐφ' ἀρπαγείσῃ 'λευθερίῃ ἀλγέειν·	
Ἴδου ἀπ' Ἀρκτου Ἀγαμέμνων ἵπταται	
Δυσμάς τε ἐλθὼν ἀρπαγῇ τιμωρέει·	
ῶι δὲ ἔπονται ἄλκιμοι Μυρμιδόνες,	
Αἴας τ' Ἀχιλλεύς, τοῖς Ἀγαρηνοῖς στόνοι·	20
Ἴδούγε ἥρωες ἵπτατ' ὉΡΛΩΒ Ῥωσίης,	
ὉΡΛΩΒ ποθητὸς καὶ λίην ἡμῖν φίλος,	
ῶιπερ Ποσειδῶν δάφνινον πλέκει στέφος·	

¹³ Text: Palladoklis 1771b [ἈΝΤΩΝΙΟΣ ΜΙΤΥΛΗΝΑΙΟΣ Ὁ ΠΑΛΛΑΔΟΚΛΗΣ, Ὡιδὴ τῷ Ἐκλαμπροτάτῳ Κόμητι Ἀλεξίῳ Γρηγοριάδῃ τῷ ὉΡΛΩΒ, Ἐν Πετροπόλει].

Πτηνῶν δ' ἔφ' ἄλμης, μηχανῶν τοῦ Δαιδάλου
 Ἥφαιστοτεύκτων πτὰς ὅδε φλογοπνόνων, 25
 Τῇ μὲν Κεραυνόν, τῇ δὲ δὴ Ἴριν φέρει
 ΑΙΚΑΤΕΡΙΝΗΣ, προῖκ', ἈΝΑΣΣΗΣ, ΔΕΥΤΕΡΑΣ,
 Ὅπως πατάξει τὸν στερήσανθ' ἡμέας
 Ἐλευθερίας, οἶκτον ἐμφάνη ἔτι
 Σοὶ τῇ παθούσῃ δεινὰ μακρῶ ἐν χρόνῳ... 30

Crit.: 18 ἀρπαγῇ correxi] ἄρπαγ' ἥ ed. || 20 Ἀχιλλεύς correxi] Ἀχιλλεύς ed. || 24 ἄλμης correxi] ἄλμης ed. || 25 Ἥφαιστοτεύκτων correxi] Ἥφαιστοτεύκτων ed.

Sim.: 25 Ἥφαιστοτεύκτων cf. *S. Ph.* 987; φλογοπνόνων hapax leg., ut vid.

The Ode to His Excellency Count Alexey Grigorijevich Orlov
 (24.03.1771), vss. 15–30

...Dear Mother, stop shedding tears / And suffering because Thy freedom
 was ravished. / Here, Agamemnon flies from the North/ And coming to
 the West leads a revenge for this loss, / Brave Myrmidons accompany
 him, / And Ajax, Achilles, sources of woe for the Agarenes. / Here flies
 Orlov, the hero of Russia, / Orlov who is desired and exceedingly beloved
 by us, / For whom Poseidon weaves a laurel wreath. / Flying above the
 sea on Daedalus' winged machines, / made by Hephaestus and breathing
 flames, / he brings the thunderbolt in one hand and Iris in another, / That
 is the gift of QUEEN EKATERINE THE SECOND, / so as to strike
 down he who deprived us of freedom, / To show compassion for You,
 who have suffered awful pains for a long time...

Ὡιδῇ τῷ Ἐκλαμπροτάτῳ Κόμητι
 Γρηγορίῳ Γρηγοριάδῃ τῷ ὍΡΛΩΒ (1771),
 vss. 109–120

Grigory Orlov (1734–1783) was a favorite of Catherine II, who together with his brothers prepared a palace coup in 1762 to overthrow Emperor Peter III in favour of Ekaterina Alexeyevna (born Princess Sophie of Anhalt-Zerbst). Whereupon, the Orlovs were elevated to Counts, then in 1772 Grigory rose to Prince. He was known to be a philhellenic patron of the Greeks. A Greek poem of 192 verses in Sapphic stanzas was edited together with a Russian poetic translation (“Ода Его Сиятельству графу Григорию Григорьевичу Орлову”) in iambic dimeter with *bababbabba* feminine and masculine rhyme. In the ode, Hellas, “famous Mother of heroes”, is shown as a poor and disconsolate woman who complains of

her miserable present, reminisces of her glorious past, and asks Orlov to be her patron and defend her from “evil Agarene dogs”. Orlov’s epithet *μεγάδοξος* (115) seems to have been coined by Palladoklis.¹⁴

...Ῥωσίη γὰρ κλῦσεν ἐμῶν ὀδυρμῶν,
 Ὅρφανοῖς ἀσπίς τελέθουσα αἰέν, 110
 Οἱ δι’ ἄλμης ἡδ’ ὀρέων πύλας νῦν
 Ἦκον ἄρ οἶκτων.

Χεῖρ’ ὀρέγνυσ’ ἐυμένεως ἔμοιγε,
 ὥπ’ ἐς οἰκτρὸν μευ ἐπιδὼν φιλόφρων
 Νῦν ὁ Κλεινὸς καὶ Μεγάδοξος ὍΡΛΩΒ 115
 Συμπαθέων μοι.

Οὔς κλίνει δ’ οὔτος στοναχῆς ἐμοῖο,
 Τοῦ φρενῶν ὀφθαλμὸς ἄρ’ ἔστ’ ἀϋπνῶν,
 Ὅφρ’ ἀταρτηρὰν μέο μοῖραν ἄρδην
 Ἐξολοθρεύση... 120

Crit.: 112 Ἦκον correxi] Ἦκον ed. || 113 ἐυμένεως correxi] ἐυμένεως ed.
 || 120 Ἐξολοθρεύση correxi] Ἐξολοθρεύση ed.
Sim.: 113 χεῖρας ὀρέγνυς cf. *Il*.1.351; 22.37 115 *μεγάδοξος* hapax leg.
 ut vid.

The Ode to His Excellence Count
 Grigory Grigoriyevich Orlov (1771),
 vss. 109–120

...Russia, ever being the shield for orphans, listened to my wailings which flying over sea and mountains have now reached gates of compassion./<Orlov> stretches a hand to me friendly, looking favourably at my pitiable face, Orlov, who is famous and widely known, now sympathises with me./He inclines his ear to my groaning, and the eye of his mind is sleepless so as to subvert utterly my baneful doom...

¹⁴ Text: Palladoklis 1771c [ἈΝΤΩΝΙΟΣ ΜΙΤΥΛΗΝΑΙΟΣ Ὁ ΠΑΛΛΑΔΟΚΛΗΣ, *Στιδὴ τῷ Ἐκλαμπροτάτῳ Κόμητι Γρηγορίῳ Γρηγοριάδῃ τῷ ὍΡΛΩΒ, Ἐν Πετροπόλει*].

Ἦδιῃ τῷ Ἐξοχωτάτῳ
 Συμεῶνι Κυριλλιάδῃ τῷ Ναρίσκη
 Τῷ κορυφαίῳ Στρατηγῷ,
 τῷ τῆς Μεγίστης Αὐτοκράτορος Ἀρχικυνηγῷ ...
 τῷ Φιλέλληνι καὶ Φιλοξένῳ
 (1771), vss. 1–8, 41–44

The poem is of 29 stanzas (116 lines) in Anacreontic dimeter. It was dedicated to nobleman Semen Naryshkin (1710–1775), a famous *bon vivant* who for a long time lived in Paris, moved in the circle of Diderot and Falconet, and later served as a Russian ambassador in Great Britain.¹⁵

Χαρίεσσα Μοῦσα ᾄσον, 1
 Τίς ἔγνω βίον περαιοῦν,
 Ὅφελος φέροντα πᾶσι;
 Τίς ἀδεῖ τε Δημιουργῷ;

Τίς Νέκταρος μεθέξει; 5
 Τίνα θρυλλέει ὁ αἰών;
 Τίς ἀνώτερός γε λήθης;
 Τίς ἄναξ πέλει ἑαυτοῦ;

<...>

Τοίου βίου Ναρίσκη 41
 Δείκνυσιν εἰκόν' ἡμῖν,
 Ποδὶ ἀτρεκεῖ τε βαίνων,
 Φύσεως νόμον γε πληρῶν.

The Ode to his Excellency Semen Kyrillovich Naryshkin
 the supreme General, the Leader of the Hunt of the Great Autocrator...
 to the Philhellene and a hospitable Man (1771), vss. 1–8, 41–44

Sing, graceful Muse of one, / Who knew how to lead a life / that brings
 advantage to all?/Who will please the Demiurge? / Who will take his
 share of the Nectar? / Who is the object of secular talk? / Who is above
 oblivion? / Who is the master of himself?...Naryshkin shows us / An
 example of such life, / Stepping with sure foot, / And fulfilling the law of
 nature.

¹⁵ Text: Palladoklis 1771d [ΩΙΔΗ ΤΩΙ ΕΞΟΧΩΤΑΤΩΙ ΣΥΜΕΩΝΙ ΚΥΡΙΛΛΙΑΔΗΙ ΤΩΙ ΝΑΡΙΣΚΗΝ Τῷ κορυφαίῳ Στρατηγῷ, τῷ τῆς ΜΕΓΙΣΤΗΣ ΑΥΤΟΚΡΑΤΟΡΟΣ ΑΡΧΙΚΥΝΗΓΩΙ ...τῷ Φιλέλληνι καὶ Φιλοξένῳ. Ἐν Πετροπόλει].

GEORGY BALDANI
(Γεώργιος Μπαλδάνη, about 1760–1789)

Georgy Baldani, a native Greek, studied in the Greek Gymnasium (the Corps of Foreign Co-religionists) in Saint Petersburg which was established by Catherine II in 1775.¹⁶ His amazing career as a poet seems to have started from his “Ode to Catherine II Great Autocratrix of all Russia, the real Patroness of Greeks” (1779) written when he was still a gymnasium pupil, “in Helleno-Greek”, as he himself proclaimed in the title of a separate edition in which his ode figures together with his Russian translation.¹⁷ In 1779, and 1781, he completed his Greek odes with Russian translations to the birth and the name-day of a grand duke Constantine Pavlovich, and in 1782 his ode in ancient Greek with Russian translation *en regard* to the birthday of Catherine II.¹⁸ His Russian version of the ode to the birth of Constantine Pavlovich (1779) is very similar (even completing the same number of lines – 80) to the ode dedicated to the same event by the famous Russian poet Vassily Petrov (1736–1799).¹⁹ In 1780, Baldani translated into ancient Greek the ode by Petrov to Prince Grigory Potemkin “Средь благ, которых очеси / Словеснаго творенья лестны...” (1778), following the triadic structure: strophe – antistrophe – epode. In 1781, he translated another laudatory ode by Petrov to Potemkin “В ином течет натура чине! / Или восторг пленит мой ум!...” (1777), completing it with the various meters that seem to imitate choral lyric.²⁰

Ὡδὴ ἐπὶ τοῖς Πανηγυρικοῖς, Πανευδαιμονεστάτοις,
Πανευθύμοις Γενεθλίοις Κονσταντίνου Παυλείδου
Μεγάλου Ἡγεμόνος Ῥωσσίης (1779), vss. 21–30

In Baldani’s poem of 80 lines in paroemiac (an an₁), the goddess Iris informs all the world that in Russia the second child of Paul was born. Paul is the future Emperor Paul I (1754–1801) and Mary is the future Empress

¹⁶ Kibalnik 1999 [С. А. Кибальник, “Балдани Георгий”, *Словарь русских писателей XVIII века*], 55. About the Greek Gymnasium see Pryakhin 2008 121–135.

¹⁷ Baldani 1779a [Ода ея Императорскому Величеству Государыне Екатерине II, Самодержице Всероссийской, истинной покровительнице греков, сочиненная на эллиногреческом языке, греческой гимназии учеником Георгием Балдани, а с онаго им же на российские стихи переложенная].

¹⁸ Kibalnik 1999, 55 writes by mistake that Baldani’s poetry was completed in Modern Greek.

¹⁹ Recently, on Vassily Petrov, a translator of the “Aeneid” into Russian, see in: Pozdnev 2018, 288–302.

²⁰ *Svodnyj catalog*... 1962, s. v. “Baldani”.

Maria Fyodorovna, born Duchess Sophia Dorothea Württemberg (1759–1828). Empress Catherine II gave her grandson, who was considered destined to become the future Emperor of Constantinople restored by the Russians, the name of Constantine.²¹

...Ῥώς, ἴσχεο καὶ μεῖο κλῦθι,	21
Ἄμαρ τόδε γηθοσυνόν σοι,	
Αὐδάν τε ἐμὰν χαρίεσσαν,	
Αἴη ἀπάσῃ φέρε πρόφρων.	
Νῦν Ῥωσσιῇ βρέφος ἄλλο	25
Φαιδρὸν Μαρίας τε καὶ Παύλου	
Λεύσσει, μεδέοντ' ἐρατεινὸν	
Ὑμιν γέρας αὔθι παρεῖχε	
Θεῖον, κλέος ᾧτινι φάνδην	
Ἦς Ῥωσσιῆς ὄφρ' ὀφέλλῃ...	30

Crit.: 23 Αὐδάν correxi] Ἀυδάν ed. || 24 Αἴη correxi] Ἀιη ed. || 27 Λεύσσει ?] Λούσσει ed.

Sim.: 29 φάνδην] cf. ἐκφάνδην· φανερῶς (Hesych.).

The ode to the festive, all-blessed, all-delightful birth
of Constantine Pavlovich Great Leader of Russia
(1779), vss. 21–30

...Ros, hold your breath and listen to me, / this day is joyful for Thee. /
Bring willingly my pleasant voice / to all the Earth./ Now, Russia sees
another cheerful child of Mary and Paul, a lovely king: it has offered him
to you as a divine gift, for he will increase the glory of his Russia
manifestly for whoever...

In sum: An amazing phenomenon in 1770s poetry in Russia is the extraordinary concentration of odes in ancient Greek by native Greek, Russian subjects for Catherine II, Potemkin and others nobles edited in separated booklets decorated with elegant miniatures in ancient Greek style. It seems that these poems represent the earliest examples of secular poetry in ancient Greek in the Russian tradition. The poets could obtain skill in writing in various ancient meters through practice in rhetoric and versification at

²¹ Text: Baldani 1779b [ΓΕΩΡΓΙΟΣ ΜΠΑΛΔΑΝΗ, *ᾠδὴ ἐπὶ τοῖς Πανηγυρικοῖς, Πανευδαιμονεστατοῖς, Πανευθύμοις ΓΕΝΕΘΛΙΟΙΣ ΚΩΝΣΤΑΝΤΙΝΟΥ ΠΑΥΛΕΙΔΟΥ Μεγάλου Ἡγεμόνος Ῥωσσίης, Ἐν Πετροπόλει*].

gymnasium and the Slavo-Greco-Latin school; it is important that Greek was their native language. This phenomenon was a result of the historical situation and has never been repeated. In 19th century, the tradition of ancient Greek versification in Russia was connected rather with the German university tradition.²²

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The article deals with the tradition of versification in ancient Greek in Russia. The author looks at the work of two almost forgotten native Greek, Russian subject poets, Antonios Palladoklis and Georgios Baldani, who completed laudatory and occasional odes in ancient Greek with Russian poetic translations *en regard* for Empress Catherine II, Potemkin, the Orlovs and other nobles. After the Russian victories in the Turkish war (1768–1774) Greeks hoped that Catherine II would free Greece from Muslim Turks and restore Hellenism. The author provides a small selection of their poetry in ancient Greek with English translations. An amazing feature of the poems is their metrical variety: hexameters, elegiac couplets, Sapphic stanzas, iambic and Anacreontic dimeters, paroemiac, etc.

Статья посвящена истории стихосложения на древнегреческом языке в России. Автор напоминает о поэтах Антонии Палладоклисе и Георгии Балдани, урожденных греках, ставших русскими подданными (о рано умершем Балдани мало известно), сочинявших оды в честь Екатерины II, Потемкина, Орловых, русских вельмож и членов царской семьи на древнегреческом языке с поэтическим русским переводом *en regard*. После побед русского флота в Русско-турецкой войне (1768–1774) греки надеялись на помощь Екатерины II в освобождении Греции от турок мусульман и восстановлении эллинизма. Автор предлагает небольшую подборку стихов на древнегреческом языке с переводом на английский. Обращает на себя внимание разнообразие древнегреческих метров в поэмах этого времени: гексаметр, элегический дистих, сапфическая строфа, ямбический и анакреонтический диметр, паремияк и другие метры.

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