

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.<sup>1</sup> 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.<sup>2</sup> After the Russian victories in the Turkish war (1768–1774),<sup>3</sup> New Russia (Novorossia) was founded in the South regions around the Black Sea.<sup>4</sup> 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.<sup>5</sup> 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.<sup>6</sup> It seems that at that time an increase

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<sup>1</sup> Ermolaeva 2018, 165–180.

<sup>2</sup> 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.

<sup>3</sup> Davies 2015.

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

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

<sup>6</sup> Boulgaris 1786–1792.

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

## 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.<sup>9</sup> 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.<sup>10</sup> 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).<sup>11</sup> 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

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

<sup>8</sup> Zorin 2004, 59–62.

<sup>9</sup> 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.

<sup>10</sup> Smirnov 1867 [С. Смирнов, *История Троицкой Семинарии*], 503.

<sup>11</sup> 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.<sup>12</sup>

...Μέγας δ' Ἀλέξανδρός τε Περσέων θρόνω 25  
Πάλαι καθεσθείς, ΤΗΝ δ' ἰδὼν, τὰ φωνέει·  
ΑΙΚΑΤΕΡΙΝΑΝ ΤΗΝ ΜΕΓΑΛΗΝ νῦν βλέπω  
Φοροῦσαν εἶμα καὶ στολὴν Μητρὸς μέθεν...  
ἽΩ ‘ναξ Πόλου, δός, κάξίωσον δαρκέειν  
ΑΙΚΑΤΕΡΙΝΑΝ καὶν Ἀλεξάνδρου στέφει, 30  
ἽΩσπερ φιλοῦσαν ἔκ τε κηρὸς ἡμέας,  
Οὔτω τροπῆσαν Μουσταφᾶν ἀλαζόνα,  
ἽΩς ‘γὼ τρόπαιον καδ Δαρείου στησάμην,  
Ἐμοί τε αἰχμῆ καὶ ψυχῆς κάλλει ἸΣΗΝ.

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

**Sim.:** 29 ὄναξ πόλου: cf. Mich. Psell. poem. 85.1 West.

<sup>12</sup> Text: Palladoklis 1771a [ἈΝΤΩΝΙΟΣ ΜΙΤΥΛΗΝΑΙΟΣ Ὁ ΠΑΛΛΑΔΟΚΛΗΣ, ΣΤΙΧΟΙ Εἰς τὴν Στολὴν τὴν Ἑλληνικὴν ἣν οὐκ ἀπηνήνατο ἀμφιέσασθαι Ἡ Μεγίστη 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”.

Ἦδι τῷ Ἐκλαμπροτάτῳ Κόμητι  
Ἀλεξίῳ Γρηγοριάδῃ τῷ ὈΡΛΩΒ (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 Еро 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.<sup>13</sup>

|  |    |
|--|----|
| ...Μητηρ ποθητή, λῆγε δάκρυ' ἐκχέειν,    | 15 |
| Κ' ἐφ' ἀρπαγείσῃ 'λευθερίῃ ἀλγέειν·      |    |
| Ἴδου ἀπ' Ἄρκτου Ἀγαμέμνων ἵπταται        |    |
| Δυσμάς τε ἐλθὼν ἀρπαγῇ τιμωρέει·         |    |
| Ἦδι δὲ ἔπονται ἄλκιμοι Μυρμιδόνες,       |    |
| Αἴας τ' Ἀχιλλεύς, τοῖς Ἀγαρηνοῖς στόνοι· | 20 |
| Ἴδούγε ἦρωσ ἵπτατ' ὈΡΛΩΒ Ῥωσίης,         |    |
| ὈΡΛΩΒ ποθητὸς καὶ λίην ἡμῖν φίλος,       |    |
| Ἦπερ Ποσειδῶν δάφνινον πλέκει στέφος·    |    |

<sup>13</sup> Text: Palladoklis 1771b [ἈΝΤΩΝΙΟΣ ΜΙΤΥΛΗΝΑΙΟΣ Ὁ ΠΑΛΛΑΔΟΚΛΗΣ, Ἦδι τῷ Ἐκλαμπροτάτῳ Κόμητι Ἀλεξίῳ Γρηγοριάδῃ τῷ ὈΡΛΩΒ, Ἐν Πετροπόλει].

Πτηνῶν δ' ἔφ' ἄλμης, μηχανῶν τοῦ Δαιδάλου  
 Ἥφαιστοτεύκτων πτὰς ὄδε φλογοπνῶων, 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 ἀρπαγῆ correxi] ἄρπαγ' ἦ ed. || 20 Ἀχιλλεύς correxi] Ἀχιλλεύς ed. || 24 ἄλμης correxi] ἄλμης ed. || 25 Ἥφαιστοτεύκτων correxi] Ἥφαιστοτεύκτων ed.

**Sim.:** 25 Ἥφαιστοτεύκτων cf. *S. Ph.* 987; φλογοπνῶων *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...

Ὠιδὴ τῶ Ἐκλαμπροτάτῳ Κόμητι  
 Γρηγορίῳ Γρηγοριάδῃ τῶ ὈΡΛΩΒ (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.<sup>14</sup>

...Ῥωσίη γὰρ κλῦσεν ἐμῶν ὄδυρμῶν,  
 Ὅρφανοῖς ἀσπίς τελέθουσα αἰέν, 110  
 Οἷ δι’ ἄλμης ἠδ’ ὀρέων πύλας νῦν  
 Ἦκον ἄρ οἴκτων.

Χεῖρ’ ὀρέγνυσ’ εὐμένεως ἔμοιγε,  
 ὧπ’ 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’ αὐπνῶν,  
 Ὅφρ’ ἀταρτηρὰν μέο μοῖραν ἄρδην  
 Ἐξολοθρεύση... 120

**Crit.:** 112 Ἦκον correxi] Ἦκον ed. || 113 εὐμένεως correxi] εὐμένεως 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...

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

Ἦδι τῶ Ἐξοχωτάτῳ  
Συμεῶνι Κυριλιάδῃ τῶ Ναρίσκῃ  
Τῶ κορυφαίῳ Στρατηγῶ,  
τῶ τῆς Μεγίστης Αὐτοκράτορος Ἀρχικυνηγῶ ...  
τῶ 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.<sup>15</sup>

Χαρίεσσα Μοῦσα ἄσον, 1  
Τίς ἔγνω βίον περαιοῦν,  
Ἵφελος φέροντα πᾶσι;  
Τίς ἀδεῖ τε Δημιουργῶ;

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

<...>

Τοίου βίου Ναρίσκῃ 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.

<sup>15</sup> Text: Palladoklis 1771d [Ωιδιῖ τῶ ΕΞΟΧΩΤΑΤΩ ΣΥΜΕΩΝΙ ΚΥΡΙΑΛΙΑΔῃ  
Τῶ ΝΑΡΙΣΚῃ Τῶ κορυφαίῳ Στρατηγῶ, τῶ τῆς ΜΕΓΙΣΤΗΣ ΑΥΤΟΚΡΑΤΟΡΟΣ  
ΑΡΧΙΚΥΝΗΓῶ ...τῶ 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.<sup>16</sup> 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.<sup>17</sup> 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.<sup>18</sup> 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).<sup>19</sup> In 1780, Baladni 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.<sup>20</sup>

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

In Baldani’s poem of 80 lines in paroemiac (an an<sub>1</sub>), 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

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

<sup>17</sup> Baldani 1779a [*Οδα εя Императорскому Величеству Государыне Екатерине II, Самодержице Всероссийской, истинной покровительнице греков, сочиненная на еллиногреческом языке, греческой гимназии учеником Георгием Балдани, а с онаго им же на российские стихи переложенная*].

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

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

<sup>20</sup> *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.<sup>21</sup>

|                               |    |
|-------------------------------|----|
| ...Ῥώς, ἴσχεο καὶ μεῖο κλῦθι, | 21 |
| Ἄμαρ τόδε γηθοσυνόν σοι,      |    |
| Αὐδάν τε ἐμὰν χαρίεσσαν,      |    |
| Αἴη ἀπάση φέρε πρόφρων.       |    |
| Νῦν Ῥωσσιῆ βρέφος ἄλλο        | 25 |
| Φαῖδρον Μαρίας τε καὶ Παύλου  |    |
| Λεύσσει, μεδέοντ' ἐρατεινὸν   |    |
| Ἵμμιν γέρας αὔθι παρεῖχε      |    |
| Θεῖον, κλέος ᾧτινι φάνδην     |    |
| Ἵς Ῥωσσιῆς ὄφρ' ὀφέλλη...     | 30 |

**Crit.:** 23 Αὐδάν correxi] Ἄυδάν ed. || 24 Αἴη correxi] Ἄη ed. || 27 Λεύσσει ?] Λούσσει ed.

**Sim.:** 29 φάνδην] cf. ἐκφάνδην· φανερωῶς (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

<sup>21</sup> Text: Baldani 1779b [ΓΕΩΡΓΙΟΣ ΜΠΑΛΛΔΑΝΗ, *Ωιδὴ ἐπὶ τοῖς Πανηγυρικοῖς, Πανευδαιμονεστατοῖς, Πανευθύμοις ΓΕΝΕΘΛΙΟΙΣ ΚΩΝΣΤΑΝΤΙΝΟΥ ΠΑΥΛΕΙΔΟΥ Μεγάλου Ἡγεμόνος Ῥωσσίας, 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 19<sup>th</sup> century, the tradition of ancient Greek versification in Russia was connected rather with the German university tradition.<sup>22</sup>

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<sup>22</sup> Ermolaeva 2018, 165–180.

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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, паремиах и другие метры.