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"Delfskiye manumissii kak istochnik po istorii rabstva v Gretzii = The Delphic Manumissions as Sources on the History of Slavery in Greece", K. K. Zel'in, [w:] "The Conference on the Study of the Problems of Antiquity, 9-14 April 1964, Leningrad, The Theses and Reports", Moscow 1964 : [recenzja]

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Artykuł został zdigitalizowany i opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

Ἀρχίου τραγωδιῶν πρῶτος. Nevertheless, P. Oxy. 2256, fr. 3 offers so many possibilities of different interpretations that it is impossible to draw any chronological conclusions as to the performance or composition of the "Supplices". The "reinvestigation" of "Supplices" called for by W. Nestle appears to be a primary task, but it should be carried out with the methods of historically-ideological and historically-stylistic analysis.

Z. V. Udaltsova. *Polozheniye rabov v Vizantii VI v. (preimushchestvenno po dannym zakonodatelstva Iustiniana) (The Situation of the Slaves in Byzantium in the 6th Century — Chiefly on the Data of the Legislation of Justinian. Vizantiiskii Vremennik, XXIV, 1964, pp. 3—34.*

On the pp. 7—10 the papyrological material is quoted.

V. N. Yarkho. *Leksika satirovskikh dram Eskhila (K voprosu o stilisticheskoi kharakteristike janra) (The Wording of the Satyric Drama of Aeschylus — A Contribution to the Problem of Stylistic Characterization of the Genre), Izvestiya Akademii Nauk SSSR, series of literature and language, XXII no. 6, 1963, pp. 499—511.*

This study is an analysis of the wording of all the preserved satyric drama of Aeschylus which the author divides into three groups, coming to the conclusion that a characteristic peculiarity of this genre is a mythological travesty, in which the characters emerge from the daily life of the dramatist and the spectators of his drama. As to the characters of the satyric drama of Aeschylus, they seem to be the nearest to those of the comedies of Epicharmus, but in the Doric comedy there is no chorus of satyrs.

A. I. Zaitsev. *Gimn Dioskura Alkmana (The Hymn of Dioscurus of Alcman). Coll. The Language and Style of the Writers of Antiquity. Leningrad, 1966, pp. 89—96.*

In this essay the author, utilizing the fragments published in P. Oxy. XXIV, asserts that Alcman composed his version of the expedition of Dioscuri in Attica most probably after the "riot of Cylon".

K. K. Zepin. *Delfskiye manumissii kak istochnik po istorii rabstva v Gretzii (The Delphic Manumissions as Sources on the History of Slavery in Greece). The Conference on the Study of the Problems of Antiquity, 9—14 April 1964, Leningrad. The Theses and Reports. Moscow, 1964.*

Cf. infra an essay on the same theme.