

## Abstracts

**Eleni CHRONOPOULOU**

Pompeu Fabra University, Barcelona

### **Remarks on PGM II (P. Berlin 2056)**

Most papyri in the PGM collection, at least those preserved almost entire, present a variety of magical formulas and spells. This element of diversity impedes researchers to classify them and to form a clear idea about their context. However, between this amalgam, we find one that is not characterized by this diversity and contains only variants of the same practice, aimed at achieving the *parousia* of a divinity. The magician knowing that the appearance of the god is a very difficult task, is aware of the possible failure of the formula and thus tries to give alternative options to the practitioner. In this paper, I will analyze the content of the papyrus and compare the modes of the practice described with similar ones found in other papyri. Last, I will attempt to reach some conclusions about its context.

**Marco DURANTI**

University of Verona and Albert-Ludwigs-Universität Freiburg

### **Brotherly Love from Euripides' *Iphigenia Taurica* to Goethe's *Iphigenie auf Tauris*: a new Ethic beyond Myth**

In this paper, I wish to offer an analysis of the connections between Euripides' *Iphigenia Taurica* and Goethe's *Iphigenie auf Tauris* as regards the theme of fraternal love. I shall cast light on how Goethe develops "enlightenment" elements which can already be found in the Euripidean model. In both tragedies the human couple of siblings Orestes and Iphigenia is paralleled by the divine couple Apollo and Artemis. The secondary literature has pointed out that in Goethe's play Iphigenia takes over the role which Artemis played in Euripides: the sister who must leave Tauris so that Orestes is freed from the persecution of the Erinyes is not the divine one – its cult statue – but the human one. Iphigenia interiorizes the salvific power of the deity, and can thus heal Orestes. Moreover, she becomes the spokesperson of the gods, who speak through her a new moral language which does away with the rules of myth. However, criticism has overlooked the Euripidean premises of Goethe's version: in the ancient tragedy, fraternal love can be considered as one of the elements which reveal the longing for a new ethic beyond myth. Iphigenia seeks the help of Artemis by appealing to the value of fraternal love, which gods should share with men (*IT* 1401-2). In the end, Athena appears and explains that she has come in order to allow the departure from Tauris of both Orestes' sister and her own sister Artemis (*IT* 1435-74). Athena's words indicate that fraternal love constitute the basis for a new morality, shared between men and gods. In Goethe's play, familiar love broaden to the king Thoas, to whom Iphigenia addresses as to her father (*Iphigenie* 2156). Instead of separating the two siblings from the bloodthirsty barbarians, this value constitutes the premise for a universal reconciliation between men.

Justyna DWORNIAK  
University of Łódź

**The evolution of the myth of the voyage of the Argonauts in ancient literary sources. Analysis of the myth and its various versions from eighth to the fifth BC.**

The voyage of the Argonauts for the Golden Fleece to the far Colchis is one of the most popular and one of the oldest myths in Greek mythology. This story about heroes is earlier than the Iliad and Odyssey itself. The beginnings of this myth should be sought already in the twelfth BC. This Jason's travel was often used by ancient authors, who changed the basic version of the myth, showing it in an innovative way. The planned lecture was devoted to the evolution of the myth of the voyage of the Argonauts and analysis of selected literary sources. The purpose of this paper is to demonstrate the differences and showing the changing of myth and its perception in Greek literature from the eighth to the fifth BC. As a preliminary point, I will discuss briefly the legend itself and its most popular version. Then I will talk about the earliest work that cites the myth of the Argonauts – the Theogony of Boiotian poet, Hesiod. On the basis of Hesiod we find out that the initial version of the myth is different from that which was present in the Hellenistic period and in Roman times. In the next part I will discuss the work of epic cycle: *Naupactica*, *Corinthiaca* and *Nostoi*. Then I will discuss Pindar's Pythian IV because it provides information that can bring the genealogy of the myth itself. When we talk about Jason, we do not forget about Euripides, who created a quite different picture of the Greek hero, than the one that was known before. At the end of the article I will give conclusions based on previous information and my own observations. All of this will be varied by presentation about the discussed topic, and translations of the original Greek texts.

Sorin-Daniel FAUR  
West University of Timișoara

**The Term "Holocaust". Etymology and Semantic Transformations**

The purpose of this paper is to establish a brief etymology of a term that was used very frequently in the last decades in fields such as: theological studies, history, cultural anthropology, literature or cinematography. First of all, the semantic roots of the word should be observed in the Latin noun *holocaustum*, which is obtained from the Greek form *holokaustos*, the initial meaning of the word being that of "complete burning", even "disappearance". According to Italian historian and philosopher, Giorgio Agamben, the semantic history of the word is completely Christian because the Church used it to express Bible's sacrificial doctrine. From this point of view, *holocaustum* (*holocausti oblatio*) represented a form of sacrifice, something which is offered up, a burnt offering offered whole unto Lord. Usually, this sacrifice was vegetal or animal, but it was a known fact that the animal sacrifice, implying blood, was considered to be more important than the vegetal one (e.g. Cain and Abel Bible episode). As easily can be observed, the word *holocaust* passed through several semantic transformations because it was also used to describe the suffering of the Christian martyrs. Later, in his *Confessions*, Augustin described Jesus Christ's sacrifice through crucifixion as a *holocaust* (*se in holocaustum obtulerit in cruce Iesus*). The most controversial usage of this term is that from the XX century when more than 6 millions of Jews were killed in the death camps by the Nazis, this tragical historical episode being also.

**Natália GACHALLOVÁ**  
Masaryk University, Brno

**Cultural identity in Apuleius' *Metamorphoses***

There is hardly any ancient work as complex and multi-layered as Apuleius' novel *Metamorphoses*. Whether we regard it as a mere sophisticated literary entertainment, or a religious lesson disguised as *fabula Graecanica*, it certainly offers many angles of research. The aim of my paper is to examine one of its most significant aspects, namely its multicultural character. Although modelled on the Greek narrative and taking place in completely Greek environments following the Greek literary tradition; undeniably, it possesses an air of Romanness. The author lets his characters fluctuate somewhere between Roman and Greek, urban and provincial, local and imperial, barbarian and sophisticated. In many places, Lucius, Apuleius' alter ego, refers to the relationships between different cultures, especially Greek and Roman, not to forget African with respect to Apuleius' origins. But we have to look even further and see the novel as a fictitious world of its own, playing on reader's expectations, prejudices, historical and cultural background. To understand the novel, one must try to uncover these subtle nuances which reflect the tastes of its readership. In my paper, I will try to answer the question how Apuleius treats his target audience which was no doubt composed of a very multifarious mass of people, while at the same time having in mind that famous "*Quis ille?*" - a paradigm of Apuleius' approach in this novel in which the questions asked never seem to expect any answers, and if yes, not just one is tenable.

**Antonio GENOVA**  
King's College London

**Ritual Songs of Ancient Greece: between 'Literature' and Context Reality**

Modern scholarship has been more and more drawing the wide attention to the performative setting of ancient Greek texts. We are now aware that Greek poetry was poetry of occasion, in which context – and hence performance – stimulated the production of poetic texts and determined their form and content. Furthermore, occasion played an essential role also in the textual transmission. It is not by chance that a very large amount of the Greek poetic output has been lost at all or just partly preserved (and in particular conditions), due to the disappearance of specific events and occasions to which some traditional songs were indissolubly tied. On the contrary, most preserved Greek texts are made up of texts that were originally performed and later included into a canon and ascribed to known authors.

In my paper, I shall explore examples of 'submerged' texts, by overviewing a series of ritual prayers and formulae (e.g. *PMG* 847, 854, 871, 877) and other kinds of anonymous texts strictly related to a ritual context, such as begging songs (e.g. *PMG* 848), work songs (*PMG* 849 and 869) and peculiar dramatic texts (*PMG* 851). After highlighting their main linguistic and stylistic features, as well as their performative aspects, I shall seek to understand whether, in the perception of the ancient Greeks, these traditional texts conflicted with the 'high' and authorial poetry, or whether this last one was felt as a parallel development to traditional forms. As two sides of the same coin, I shall wonder whether it is, at any rate, opportune keep the distinction between literary texts and what can be called 'actual' ritual texts.

**Florentina-Cristina GÎLCĂ**

Alexandru Ioan Cuza University, Iași

**From Reality to Legend: Spartacus in Cinematography**

Only a few characters of ancient history are idolized and idealized such as Spartacus. The story of the rebel who humiliated the powerful Roman legions inspired people from different cultural backgrounds, from the eighteenth century and ending with the twenty-first century. Over time, the representation of Spartacus has undergone dramatic changes – it evolves from historical figure to legend, and, moreover, are assigned the features of a mythical hero. The image most people have of Spartacus comes mainly from cinema, where he is depicted as a hero who fights against corruption and slavery. The aim of this paper is to track the stages through which the story of Spartacus passes from historical fact to legend, especially considering its presence in the cinematography.

**Jana KADEROVÁ**

Masaryk University, Brno

**The life of Michael de Praga**

In his time was Michael de Praga [died in 1401] rather an important member of the Carthusian order and was both respected for his literature work and his organising talent. Nevertheless, only several articles and studies about Michael's life and work have been written till now and a monograph dedicated to him has not been published yet. The presented paper constitutes preparatory steps for the intended PhD thesis devoted to Michael's life story and his treatises. The difficulty is that there are very few sources from which knowledge of Michael's life could be got, and moreover they often contradict each other. The lack of evidence is caused, in part at least, by the total destruction of Michael's home monastery in Prague in 1419. This contribution attempts to describe and evaluate preserved sources and major publications relevant to Michael de Praga and afterwards it follows the most important periods of Michael's life. The author of the contribution works with original sources, if possible. Based on this, the paper has successfully specified some facts about Michael's fate and career. Everybody who wants to deal with this Carthusian can use this paper as a starting point for his or her research.

**András Dániel KÁRPÁTI**

Pázmány Péter Catholic University, Piliscsaba

**The Onchestian Incident, Blueprint for the Prosopography of Orchomenos**

In my lecture I would like to present an episode from the mythic age of Boiotia, which has happened in Onchestos. The rivalry between Thebai and Orchomenos is a well-known fact, as an occurred accident represents in a small settlement. Afterwards the analysis of the Onchestian incident, I investigate shortly the circumstances and why would be there the delegates of the two chief Boiotian cities and even the king of Orchomenos, named Kymenos. The murder has been committed at the sacred grove of Poseidon, possibly during the festival days, which would mean harming the sacred law (*lex sacra*). The appearance of the charioteer might refer to a sport event, which was during the festival. In the second part I would like to show the prosopographical collection and the royal family tree (genealogy) in the early Minyan era of Orchomenos. My intention is to gather these names from almost all possible sources, and then develop them into a table of personal names. Therefore a prosopographical collection about the inhabitants of Orchomenos, just before the Trojan War, will be mentioned in the end.

**Esen KAYA**

Ege University, Izmir

**Cults in Aiolis Region in Antiquity: Preliminary Observations**

According to tradition, around 11th century B.C. Aiolian colonists from Thessalia and Boiotia who journeyed across the Aegean from mainland Greece, migrated to the North-West Anatolia (and Lesbos Island) and thereafter the region they settled in became known as Aiolis. From the Iron Age to the end of the Late Antiquity, the region shared almost the same destiny with Western Anatolia. As a relatively less studied region, Aiolis has many unsolved issues. Although valuable contributions have been made related to the religious world of the region, "Cults in Aiolis" keeps being among these issues in question and needs further examination as a whole. Are there any extensions of the cults before Iron Age and if so, can we follow the evolution of them? Has so-called (and quite controversial) Aioli migration left any traces (in the context of mother city and colony) which can be associated with the cults of Thessalia and Boiotia? How did political atmosphere reflect to the cults? List of questions can be extended. In this paper, we will try to take a glance at religious world of the people lived in the region in the light of preliminary observations.

**Emelen LEONARD**

University of Oxford

**Beyond mimesis: Petronius and the Simulacrum**

Petronius' *Satyrica* has often been read in terms of mimesis—including both the novel's representation of Roman social reality (as in Auerbach's classic study), and the framework with which artistic representations are (mis-)interpreted by characters in the novel (as discussed by Elsner and Slater). In this paper, I do not wish to dismiss mimesis as an idea that Petronius, often cynically, explores: Elsner, for example, has shown how the art gallery episode deflates mimetic trends in art criticism by casting the deceitful Eumolpus as critic of such a deceptive form of art. Yet, I will argue, Petronius' commentaries on mimesis interact meaningfully with the alternative model of simulation. This theory—associated with postmodern thinkers like Baudrillard and Deleuze—calls into question the relationship between the image (the simulacrum) and the model it is (in mimetic theory) supposed to resemble, and so challenges the distinction between reality and representation. Thus, it offers a productive lens through which to approach Petronius' obsession with images, illusions, copies, and representations that seemingly take on a life of their own—from food that looks like something else, to art collections, or repeated literary and/or declamatory tropes. Moreover, a turn from mimesis to simulation should have implications for the position of the *Satyrica's* reader vis-à-vis its characters and its world of images. In particular, the characters' often-incompetent attempts to respond to images through a mimetic framework might be understood as reactions to disorienting simulacral spaces that collapse mimesis' distinction between reality and representation, original and copy.

**Flavia LICCIARDELLO**

Humboldt Universität zu Berlin

**Nossis' autoepitaph: analysing a controversial epigram**

At the beginning of the 1st century BC, among the “flowers” gathered into his *Garland*, Meleager picked the twelve poems ascribed to Nossis, a poetess from Epizephyrian Locri, who lived in the first half of the 3rd century BC. Despite the limited number of verses transmitted, Nossis' poetry includes various themes and represents a perfect mirror of the development of epigrams as a fully literary genre, and – more broadly – of the early Hellenistic poetry. Within her *corpus*, one of the most controversial poem is Nossis' mock self-epitaph (*AP VII 718 = HE 2831-2834*), which must have served as a *Schlussgedicht* in the poetic collection of the poetess, in accordance with the typically Hellenistic - and later on Latin - habit of closing one's epigrammatic collection with a self-epitaph. Though the epigram is highly programmatic - and thus essential for a proper understanding of Nossis' poetry -, the correct meaning of these verses has often been misunderstood, also due to the accumulation of numerous and at times inventive conjectures, which have deeply altered the shape of the transmitted text. My paper offers a careful revision of the text and investigates the relationship of Nossis' verses with both the epigraphic and the literary tradition. A special attention is paid to (1) the consequences of a literary reuse of epigraphic models and structures (which leads here to a complete subversion of the epitymbion scheme); (2) the explicitly avowed relationship with Sappho and (3) the relation with contemporary Hellenistic poetry. This work lead to a better understanding of these programmatic verses and hopes in this way to contribute to a better interpretation of Nossis' work and to an understanding of her place in the history of the Greek epigram and literature.

**Virginia MASTELLARI**

Albert-Ludwigs-Universität Freiburg

**Middle Comedy: not only Mythology and Food. The political and contemporary dimension**

For many years has been shared the false belief that, after Aristophanes, the political and contemporary dimension totally disappeared from comedy and that Middle Comedy – the transitional period between archaia and nea – was only about mythological burlesque and food. This misleading idea has surely risen because of the main source of those fragments: Athenaeus, *The Learned Banqueters*. However, the contemporary and political aspects emerge again in the IV century BC (significantly, most of them are concentrated in the time of the Macedonian expansion) in the creations of a small group of dramatists, among whom Timokles, Mnesimachus and Heniochus stand out. Firstly Timokles, in whose fragments it is possible to find the element of personal mockery, the *onomasti komodein*, often against contemporary political leaders (cf. fr. 17, 19, 27, 28 K.-A.). Then, Mnesimachus (Φίλιππος, fr. 7-10 K.-A.) and Heniochus (fr. 5 K.-A.), who show an anti- and a pro-Macedonian attitude respectively. I will show how the political and contemporary element is used in the *mese* and the main differences between those poets and Aristophanes, trying to sketch the evolution of the genre, the points of contact and the new tendencies.

Ágnes MIHÁLYKÓ  
University of Oslo

**'Forgive Me, I Know Nothing, Teach Me': Prayers and Hymns in Educational Context**

While education in late antique Egypt carried on with the texts of the classical *paideia*, especially Homer and *Menandri Sententiae*, it increasingly incorporated Christian corpora. This meant first and foremost the Bible, and to a lesser extent other Christian texts. Did the liturgy, with its prominent place in the life of the Church, have a place in education?

My paper will focus on papyrological evidence for the use of texts related to the liturgy in education broadly defined, from the most elementary level to scribal training including self-education. It will survey the corpus of Greek and Coptic liturgical manuscripts coming from Egypt from the 4–8<sup>th</sup> centuries, and it will examine characteristics that can betray a possible use in education or self-education. To identify liturgical texts used at different levels of training, I will in particular investigate: aspects of their materiality (the quality of hands, the support material etc.), repetition of phrases, the textual context of the liturgical extract, and, if available, information on provenance. In most of the cases these criteria can only allow for an uncertain assessment of the actual use of the manuscript. The evidence shows that liturgical texts found their way into education only to a rather limited degree, especially on a higher level, and more in the Coptic than in the Greek education. To complete the picture, I will survey liturgical extracts which were used in scribal training, or as writing exercises, or as *probationes pennae*. Besides providing evidence for the introduction of Christian elements in education, these show how prayers and hymns appeared in contexts other than the actual performance of the liturgy, and entered the everyday lives of late antique people.

Iglika MILUSHEVA  
Universität Salzburg

**Einige Überlegungen zu Augustins Teilung der philosophierenden Menschen in *tria navigantium genera***

Am Anfang der Reihe der bis heute erhaltenen Schriften Augustins stehen die drei philosophischen Dialoge *Contra Academicos*, *De beata vita* und *De ordine*, die im Herbst 386 während des *otium philosophandi* Augustins in Cassiciacum entstanden sind. In den Proömien aller drei Werke findet die Meeresmetaphorik breite Verwendung. Der Autor vergleicht das menschliche Leben mit einem stürmischen Meer und sieht als einzige Rettung den Hafen der Philosophie. In *beata v.* 1, 2 vergleicht Augustin die Menschen, denen die Philosophie Aufnahme gewähren kann, mit *navigantes*, die er in *tria genera* gruppiert. Die Menschen, die zu jeder Gruppe gehören, sind zwar ausführlich beschrieben, konkrete Namen aber erwähnt der Autor nicht. Das weckt Forschungsinteresse und begründet den Versuch, für jede Gruppe eine repräsentative Person vorzuschlagen. Der vorliegende Vortrag setzt sich zum Ziel, durch paralleles Lesen einiger Stellen von *beata v.* 1, 2, von *Acad.* und *ord.* einerseits mit einigen Stellen von Ciceros *Tusculanae disputationes*, *De officiis* und *Epistulae* andererseits gegen die im Moment existierenden Interpretationen von Augustins Teilung der philosophierenden Menschen in *tria navigantium*.

**Giuditta MIRIZIO**

University of Bologna and Universität Heidelberg

**Archetypes and Antigrapha in the Papyrological Documentation: the multi-faceted practice of forwarding in Ptolemaic Egypt**

The purpose of the present study is to reconstruct the process of creation of official letters written in multiple specimens from the Ptolemaic Egypt: the practice, typical of many records offices, to forward their communications by attaching the previous messages in the same sheet of papyrus can be summarized in the formula: “ἀντίγραφον ὑπόκειται”, “a copy is enclosed below”. The pattern, which can be referred to as “cascade letters”, finds many parallels and discloses interesting perspectives of study. First of all, the terminology deserves a careful analysis, as it allows to narrow down the objective of research: as each papyrus, strictly speaking, is an “original”, what is it to understand with “copy”? When is a piece to be seen as the archetype and when was it used as a model for further processing? Does the ancient meaning correspond to our modern one? These fundamental reflections lead to examine in depth the complex mechanism of this type of correspondence, in order to catch the historical and social context it belongs to. Tracing the origins of the process behind the scenes represents the principal aim of my research: the initial stage of composing the document (where? by whom? how many?), through the step of forwarding it to the proper officials in the hierarchy, to the moments of receiving and archiving it with different methods, make up several segments of a long multi-faceted chain. In this perspective the document bears a meaning not only as a text, but primarily as an object, which has undergone several phases, has acquired complexity and therefore enhanced its meanings, when it is finally stored in a record office. Thus the analysis of the way of processing, sending and archiving correspondence through the particular point of view of the subjoined documents allows to get a glimpse of a multi-layer procedure of writing, which included both multiplication and reuse of files: the attempt of tracking down a valid and consistent model represents my current challenge.

**Ionuț MLADIN**

West University of Timișoara

**A Theory of Mental Patterns in Plato's *Meno***

Conception by which mental structure consists of certain patterns that can be identified by its functions, is one prevalent in contemporary philosophy of mind. The roots of this conception lie in antiquity, such as Plato's *Meno* dialog, where we can discover, among other ideas about morality and learning by example, a genuine theory of mental patterns. Plato offers a theory in this dialogue about the abstract features that define mind, and this theory is in conjunction with his conception of the soul, learning and remembering. The implications of this theory of mental patterns enter in the field of mathematics and thought experiments, even with relevance in the philosophy of science. It can be seen that ancient Platonic philosophy has echoes in contemporary philosophy of mind, at least in part.

**Ioan OPREA**

Alexandru Ioan Cuza University, Iași

**Roman penknives with handles of bone and horn from Dacia Superior. Case study: Apulum**

The Roman penknives with handles made of bone, horn or antler, are a special category of artifacts, and also very rare. This type of objects indicates that we are dealing in the 2<sup>nd</sup> and 3<sup>rd</sup> century after Christ with craftsmen specialized in animal bones working. In the same time, because of their rarity, this tools indicates there were people who needed them for special operations, such as doctors etc.. The archaeological site of Apulum has a unique situation in Dacia and also in The Roman Empire, being the largest military and urban center from this part of the Empire. The ancient patrimony of the site is impressive and the biggest number of artifacts, from all categories, were discovered here. In the last years of research hundreds of artifacts from animals bones were discovered in various contexts, such as in the case of a penknife founded in a cremation grave and presented in this paper.

**Kaloyan PRAMATAROV**

St. Climent Ohridsky University of Sofia

**Rural Necropolises in Province of Thrace. Problems of settlement attribution**

The main objective of the lecture is the presenting of the different problems related to the attribution of the rural necropolises at the province of Thrace towards the settlement pattern for the period of the 1<sup>st</sup>- III<sup>rd</sup> centuries A.D. The lecture examines the historical, socio-political, administrative and the cultural factors that had shaped the settlement pattern during the Roman Era and – in the cases when it had been possible – shows the relations between the settlements and the necropolises. The accent is put on the problems of continuity with the big estates and the mound necropolises from the Late Iron Age (V<sup>th</sup>- I<sup>st</sup> centuries B.C.) and the question for the ethnic belongings of the defunct. After the founding of province Thrace, one of the main innovations at the settlement pattern, as a sequence of the new administrative and production model in the period second half of I<sup>st</sup>–the beginning of II<sup>nd</sup> century, is the appearance and the development of rural *vilae* (*vilae rusticae*), as independent settlement units, differentiated centers for state and private estates with accent put on the agricultural and artisanal production. Their proprietors are Roman citizens – administrative and military functionaries (mainly curials and veterans) – or the Empire itself, and their existence is related to the context of the formation and the strengthening of the provincial society. Separate category are the rural “*vilae*–residencies” found near Ivaylovgrad, Nevestino and Zabel, which dimensions and monumentality defines them as residencies for high state administration and people closely related to them. The mound rural necropolises at the province of Thrace had been in relation with *vilae*, *vilae*–residencies, open settlements, fortified settlements, fortresses and on the basis of the finds in the graves at the moment, could be related to the provincial elite, the militaries and the poor.

David PRESTON

Royal Holloway, University of London

**Strauss, Socrates or *Stratitides*? A fresh look at the *Republic* V/*Ecclesiazusae* dilemma**

In 391 Aristophanes first presented his *Ecclesiazusae*; the play focuses on a group of women who, led by their leader Praxagora, infiltrate parliament and impose a regime promoting communal property, sex and children (*Ecc.* 590-610, 614-615, 635-636). The comedy has long raised scholarly eyebrows due to particular elements of Praxagora's society that later resurface in Plato's *Republic* as he outlines the conditions for his Kallipolis. For Plato too proposes that his ideal state would include communal property, women and children (*Rep.* 416d, 457c, 457d), while other similarities between the two societies include communal dining halls (*Rep.* 416e; *Ecc.* 675-688), maintenance provided by those of the lower status (*Rep.* 416e, 436b, 464c; *Ecc.* 651-652) and the abolition of marriage (*Rep.* 457c; *Ecc.* 614-615). The problem arises when we consider Aristotle's claim that Plato was the first to formulate such a society (*Pol.* 1266a 34-36) – which seemingly eliminates any previous independent third party as a source. This has led to the rather radical claim made by Leo Strauss that Plato in fact copied his society from Aristophanes. The repeated references to laughter, drama and comic poets made by Socrates when discussing this society can only highlight that Plato was well aware of his society's previous comic incarnation, and so Strauss, followed by notable scholars such as Alan Bloom, Audrey Saxonhouse and Alan Sommerstein, holds these references to allude to the *Ecclesiazusae* – implying that we should not take such a society seriously. But what is there to definitively say that Plato specifically has the *Ecclesiazusae* in mind? While Socrates does mention comic poets, he does seem quite serious as he beseeches them to take what he is proposing seriously (452a-453b), suggesting a previous mockery of them. Moreover, these references – normally taken to refer to the *Ecclesiazusae* – are made only when discussing the concept of men and women training naked together in the gymnasium and of women becoming trained in weaponry and on horseback, but these two qualities are distinctly *absent* from the *Ecclesiazusae* and so *cannot* refer to the play. If Plato has any comedy in mind here a more likely candidate is the *Stratitides* of Theopompus. Although mostly lost, the fragments clearly indicate the plot centred on a group of women joining the men in training and military exploits and the kerfuffle that would ensue in such a situation. If it is the *Stratitides* and not the *Ecclesiazusae*, then, that Plato is alluding, not only can the Straussian premise of the latter being the primary influence on the *Republic* finally be laid to rest, but the avenues that influenced the *Republic* increase.

**Kasey REED**

Universiteit Gent

**Collegia connections: evidence and theory in the inter-guild relationships of the *collegia fabrum***

The *collegia fabrum* were among the most prominent of the private associations in the Roman world. They played a major role in urban life throughout the west; however, the precise nature, influence, and activities of these *collegia* are still undefined and fiercely debated. Among the methods of classifying professional *collegia*, a distinction has been identified between those which primarily functioned within their individual city and those which had a regional or multi-city presence. The merchant and shipping *corpora* of Gaul in particular typified the latter assemblage. The *collegia fabrum* can be considered a notable example within the former category, as the presence of a *collegium fabrum* within many cities does not necessarily denote a network or structural connection among them. However, in the context of examining possible networks, the relationships between various *collegia* in the same city or multiple cities deserves a more nuanced approach. By using the *collegia fabrum* as a test case, this paper addresses the issue of the ties between 'local' *collegia* in the same or multiple towns. Given the biases of the predominantly epigraphic evidence, is it possible to determine patterns in the nature or purpose of inter-guild ties among the 'local' category of *collegia*? The shared activities of the *collegia fabri* with other *collegia*, their members and patrons, as well as overlapping memberships on the part of both *collegiati* and *patroni*, offer the opportunity to consider aspects of social hierarchy and local prestige as well as hints of economic and professional motivations.

**Alyson ROY**

University of Washington

**Coins as Tools of Conquest in Roman Iberia, 211-55 BCE**

After the siege of Carthago Nova in 209 BCE, the Romans began the arduous process of conquering and assimilating the Iberian Peninsula. The region provided fertile territory for ambitious generals seeking out triumphs, saw frequent wars and rebellions, and proved to be extremely difficult for the Romans to control. As a result, the Romans developed tools for asserting their authority over Iberian tribes. While this included short-term strategies such as sacking towns, it also included long-term strategies for minimizing rebellions and assimilating the population. This included reminding Iberian tribes of Roman military power by placing inscriptions that referred to Roman conquest in the conquered regions and circulating coins that referenced Roman triumphs. While there have been careful studies done on Roman conquest and Roman coinage (Richardson 1986; Crawford 1974), as well as the coinage discovered in Roman Iberia (Tristan 1996; Villaronga 1994; Blazquez 1975, 1978), these have overlooked the non-economic roles that coins played in Roman conquest. I assert that coin hoards in particular provide a tantalizing window into Roman conquest and the process of assimilation in the Iberian Peninsula by indicating the types of coins circulated and the symbolic value of those coins. Between 211 and 55 BCE, the Romans minted more than 150 coins that alluded to specific military victories, to triumphs, or to victory in general. Almost all of those coins appear in at least one hoard in Spain and some of those coins appear in ten or more hoards. This paper argues that the presence of so many victory coins indicates not just a strong military and economic presence, but also an attempt to use victory iconography to reinforce conquest. This paper also asserts that by the mid-first century, these messages had been internalized and local mints utilized these triumphal symbols to celebrate their loyalty to Rome.

Yukiko SAITO

Japan Society for the Promotion of Science

**Brightness and Movement of Argos in Homer's Iliad**

What is ἀργός Whiteness? Luminosity? Or, simply a range of bright shades? I have undertaken an on-going research project on the perception of colour-sense in antiquity, attempting to provide new angles for re-reading Greek poetry, shedding light on the role of colour especially in the Homeric epics, by exploring colour's metaphorical function(s) and its social role. Colour is inflected with particular associations and meanings, giving it a symbolic function. In this paper I focus on bright shades in the *Iliad*, mainly ἀργός, examining particular contexts to investigate how the poet employs ἀργός in developing a richer narrative, including character portrayal. One aim is an attempt to clarify how ἀργός can be used to illustrate both 'whiteness' and 'quick-running' (e.g. *Il.* 1. 50). How are various appearances of ἀργός composed and interconnected? How do they metaphorically affect their contexts? What do they symbolise within the narrative? Through detailed analysis, I show that ἀργός, being appropriately selected to contribute to each context as a significant indicator, plays an important role in brightening the context, effectively and picturesquely. I also integrate this investigation with my previous research into other colour terms, to present my findings on ἀργός, whereby inter-related associations between ἀργός and other colours can be deduced. In this way, fresh aspects of the Greek, Homeric bright colour world are revealed. This investigation, therefore, which is intended to elucidate the ancients' perception of their world, also serves as an interdisciplinary contribution to multicultural understanding of our modern thought.

Oliver SCHWAZER

University College London

**Between amateur astrology and erudite gimmick: A re-examination of Trimalchio's horoscope (Petr. Sat. 39)**

After having his zodiac dish brought in (Petr. Sat. 35) the freedman Trimalchio undertakes yet one another attempt to display his erudition and impress his audience. In contrast to the awkward and irritating versions of ancient myths he narrates (for instance Petr. Sat. 48 and 53), his "learned" horoscope (Petr. Sat. 39) long remained one of the most puzzling episodes of Petronius' *Cena Trimalchionis*, the only widely preserved episode of the satirical novel *Satyrica*. Several scholars desperately tried to decode the cryptic meaning of this passage, yet without success, until the Dutch scholar Jacques de Vreese (1927) and his Swedish colleague Sven Eriksson (1956) brought forth two opposite interpretations for Trimalchio's expositions. Several further contributions followed, however none of these were as extensive and ground-breaking as the two mentioned above. In my paper I will present a new interpretation of this passage, which will not only take into consideration previous suggestions but will even go beyond these. A clear methodological distinction between author and protagonist, which has not been undertaken in previous contributions, will enable me to draw differentiated conclusions. The aim is to point out that Trimalchio neither entirely comes out as amateur astrologer (the hypothesis that Eriksson pursued) nor is his horoscope fully based on astrological treatises of his times (as de Vreese suggested). On the contrary, Trimalchio undertakes a widely unlearned methodological approach, recycles however astrological material and mixed this up with erudite puns at the internal recipients (the *scholastici* Agamemnon, Encolpius and co. who attend the dinner, yet fail to be worthy their profession). On a superior level, the writer Petronius challenges the external recipient by drawing Trimalchio's fictive horoscope close to Manilius' astrological treatise.

**Tereza ŠEVČÍKOVÁ**

Masaryk University Brno

**The Didactic Strategy in Germanicus' *Phaenomena***

Germanicus Iulius Caesar translated Aratus' *Phaenomena* when the Roman interest in astronomy and astrology was on the rise. The Romans, including the emperor, were amazed by the fact that with knowledge of motion of celestial objects one can predict the future. And people wanted to learn more about the stars and the constellations. Did Germanicus' work perform the task of teaching its readers about the heavens? Did he manage to play his role as a teacher? Did he only translate the information contained in Aratus' text, or did he transfer even the didactic aspect of the poem? And how did he try to make the lecture more interesting? Did he make an attempt to interact with the reader? The aim of this paper is to examine Germanicus' text focusing on his didactic strategy. The core of the paper is the analysis of manners used by Germanicus to meet characteristic constituent features of the genre of didactic poetry. Germanicus' usage of didactic features will be compared with another translation of *Phaenomena* written by M. T. Cicero one century earlier and with the source text by Aratus of Soloi.

**Agnieszka WĄSIK**

University of Warsaw

**Gemology as an auxiliary instrument in the philological research. Working on specialist texts.**

From antiquity to our times there have survived no many specialist texts in Latin or Greek focusing upon mathematics, biology, astronomy, medicine, etc. Thus, there is a lack of good specialists who could translate, do critical examination and interpretation of them. In the result, we don't have good editions of that kind of ancient literature or we have none. I try to face this problem and, through my research, refute a stereotype of contemporary humanist who cannot do anything more than philological translation of literature.

My doctoral thesis is "Gemology in literary testimonies". I translate into Polish some Latin encyclopedists' works: Pliny the Elder's "Natural history", Solinus's "Collectanea rerum memorabilium", and Isidore of Seville's "Etymologies". During my presentation I would like to focus on the first one ("Natural history") and say something about my research: how I work on specialist texts, or how gemmology helps me in translation. I would also like to answer questions like: does understanding Latin mean understanding a specialist text?; how can one find false-friends in a specialist text?; what other traps wait for us when working on a specialist text?

A supplement for my paper will be a presentation of photographs of ancient jewelry and contemporary minerals which I collected inter alia during scientific queries.

Constanze WÜNSCHER

Friedrich-Schiller-Universität, Jena

**Tibull in Russland. Die produktive Rezeption der Elegie I,1 in Russland zu Beginn des 19. Jahrhunderts**

In meiner Dissertation, die der Untersuchung der produktiven Rezeption des *Corpus Tibullianum* im Zeitraum von 1795 bis 1831 in Russland gewidmet ist, ergibt sich durch die Mehrfachübertragung einiger Elegien Tibulls ins Russische die Möglichkeit, diese Übertragungen vergleichend zu untersuchen und anhand der Ergebnisse Schlussfolgerungen über den Umgang der russischen Dichter-Übersetzer mit dem lateinischen Hypotext zu ziehen. Die Programmelegie Tibulls, die Elegie I,1, ist mit sechs Übertragungen aus dem Zeitraum von 1795 bis 1828 die am häufigsten produktiv rezipierte Elegie. Ihre Nachahmung durch Ivan I. Dmitriev bildet den Auftakt in der russischen produktiven Tibull-Rezeption überhaupt und gleichzeitig umspannt diese beinahe den gesamten untersuchten Zeitraum, was als Indiz für die herausragende Stellung dieser Elegie gelten kann. Im Vortrag werden ausgewählte zentrale Stellen der Elegie I,1, beispielsweise die Darstellung der *vita militaris* in Kontrast zur *vita iners*, exemplarisch mit den russischen Übertragungen nach den Intertextualitäts-kategorien Gérard Genettes verglichen. Dabei werden Antworten auf folgende Fragen erarbeitet: Welche Tendenzen lassen sich in der russischen produktiven Rezeption der Elegie I,1 Tibulls hinsichtlich der Übertragung des Haupttextes feststellen? Wie gehen die russischen Dichter-Übersetzer mit der Titellosigkeit der lateinischen Elegien und ihrer Gattung an sich um? Bestätigen die Erkenntnisse den von Oraić-Tolić propagierten Paradigmenwechsel in der Zeit der Romantik vom ‚illustrativen‘ zum ‚illuminativen‘ Zitieren? Daraus ist die letzte und zugleich übergeordnete Frage abzuleiten: Lässt sich anhand der russischen produktiven Tibull-Rezeption (hier exemplarisch anhand der Elegie I,1 dargelegt) eine zunehmende Kreativität und Unabhängigkeit der russischen Literatur von antiken (und westeuropäischen) Vorbildern nachzeichnen?

Oğuz YARLIĞAŞ

Istanbul University

**Roman Army in Asia Minor: An Evaluation of the Epigraphical Evidence found in Asia Minor in relation to the Roman Army During the Principate**

In his famous passage, Tacitus mentions province of Asia as an "inermes provincia". Although this might be true for some time, we have concrete evidence now that the province of Asia housed Roman troops more than temporarily. The faith of the province possibly changed during Vespasian's rule. Due to Vespasian's provincial reorganisation in Anatolia, probably a new frontier line was set up too. This new frontier was backed up with four legions based from north to south at Satala, Melitene, Samosata and Zeugma. There were also legion bases further south in the province of Syria but mainly these aforementioned legions were the main forces that controlled the Anatolian border against a possible invasion. Asian provincials were already used as soldiers before this new order taken into effect and we know that Augustus made a legion out of a royal army which belonged to Deiotarus, a regional king but it was probably this modification that made Anatolia a favourite recruiting ground for the Roman army, especially for legions which served in the periphery. Although there are many studies about the Roman army in the west, interest on the Roman army in the east aroused relatively recently and a few volumes appeared on the roman eastern frontier and the roman eastern army in the last decades. Yet there isn't any study which combines and evaluates all of the evidence about the Roman army in Asia Minor. This Phd. aims to reveal the military situation of all the region along with the other provinces in Asia Minor by focusing epigraphical evidence related to the Roman Army in the region. In doing so, especially recent epigraphical finds will be taken into consideration in this paper in order to bring the audience up to date.