



BOOKLET OF ABSTRACTS

**University of Szeged
Faculty of Humanities and
Social Sciences**

**Department of Classical Philology and
Neo-Latin Studies**

Partners

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SESSION 1

ROMAN LITERATURE



TEREZA ANTOŠOVSKÁ

Masaryk University, Brno (Czech Republic)

Pars historiae, pars vitae: the depiction and literary motive of children in the Roman historiographical literature

Classical historiographical literature represents a fundamental source of evidence for reconstruction of ancient Roman political or military history, as well as for reconstruction of Roman society, etc. How does a little child fit into the narratives of grand history and the stories of famous men's lives?

In this paper, I propose to examine the depiction and reflection of children's life and childhood in Roman historiographical literature. What part does a child play in the historical narrative? How do the writers use the motive of a child? What can we learn about the reality of childhood in ancient Rome from the works they have written?

BARNA DOBOS

Eötvös Loránd University, Budapest (Hungary)

The Satirical Modality in Ovid's Remedia Amoris in the Light of Body Representations

Within the Ovidian oeuvre, especially in didactic poems, the satirical modality plays a crucial role beside the epical, the elegiac or the hymnic one. Speaking of satirical modality, Horace's Satires have to be considered as a significant corpus, which has a deep influence on Ovid's poems, even if this impact is sometimes hard to detect because of the poetic complexity. Furthermore, this satirical modality is not only a rhetorical device or just another way of the poetic imitation, but a sophisticated hypertextual connection by which the poetic discourse of the Satires can be evoked.

In the realm of the Satires, the body has multiple meanings, firstly, there is the erotic aspect, which is quite obvious and inevitable in such a poem that endeavours to help the desperate lovers to heal from the devastating passion. Considering the fact, that *Remedia amoris* has been written in elegiac couplets, the presence of the body as erotic phenomenon belonged both to the lover and to the beloved is not so surprising. However, there is another considerable aspect of the body, namely its connection with the abject that refers to the human reaction to a threatened breakdown caused by the appearance of an ugly, disdained, forbidden and often hidden part of the body.

In the case of the Satires, the abject has its own specific poetic role, revealing the aforementioned aspect of the body that has been excluded from other poetic discourses. In my presentation, given the similar usage of the body representations both in the *Remedia* and in Horace's Satires, I am going to argue that Ovid's erotodidactic poem borrows this satirical modality, this satirical outlook directly from the poems of Horace.

KATRIN IAKIMOVA-ZHELEVA

Sofia University, "St. Kliment Ohridski" (Bulgaria)

Avarice and Humour in Plautus' Comedy "The Pot of Gold": Translation Procedures and Equivalent Effects

The paper searches for some textual occurrences regarding the distinctive Plautine humor with its prevalent linguistic aspect and particularly wordplays and phrases concerning the concept of avarice in his comedy "The Pot of Gold". By exploring some specific examples, the text brings forward techniques of translation for rendering a comic effect in the first full translation (1915) of the play in Bulgarian by A. D. Pironkov. The purpose of the analysis is to determine whether the translation methods used ensure the preservation of Plautus' comic effect. Some linguistic characteristics of humor are presented based on Cicero's categorization of types of humor. A brief explanation is given of a possible pragmatic instrumentarium for producing humorous impact for a new audience.

SESSION 2

RENEWAL, REVIVAL, RELIGION IN ANCIENT GREECE AND ROME



ENNO FRIEDRICH

Karl-Franzens University of Graz (Austria)

Green vines on the slag of ruin – Rural Servants toppling their Urban Masters from power in Euripides' Bacchae?

In 1973 the Nigerian playwright Wole Soyinka first presented his adaptation of Euripides' *Bacchae*, *The Bacchae of Euripides*, a classic of postcolonial literature. In Soyinka's adaptation, Euripides' choir of bacchantes is supplemented by foreign rural slaves in the city of Thebes, who welcome Dionysus as their redeemer. The presence of these slaves, who are kept in the city against their will and dream of a return to their ancestral rural lives, adds a realistic social urgency to the original conflict between the urban and the rural that is represented in both plays by Pentheus' *City of Thebes* and Dionysus' *Mount Kithairon*. In this paper, I want to reexamine the old question, if Euripides' *Bacchae* has to be read also as a social drama, taking my inspiration from Soyinka's interpretation of the choir.

Although being a decidedly modern adaptation, Soyinka's play, in my opinion, adds little that is not already substantially present in the original. In *Bacchae*, the choir of bacchantes introduce themselves as the foreign following of Dionysus and are therefore usually understood as travelling maenads alone. Later in the play, though, they also seem to be servants of Thebes of some kind – maybe their everyday job? I will examine the social relationships of the choir of bacchantes in Euripides' *Bacchae* with regard to their social roles and their potential to represent foreign slaves for the audience.

If *Bacchae* is understood as a social drama, the rural-disenfranchised clearly win, affecting the meaning of the play in its entirety. In the end, I will, therefore, match my reexamination of the choir with current interpretations of *Bacchae*, specifically those concerning Athenian religion and the concept of renewal.

MALKA WIJERATNE

University of Erfurt / Karl-Franzens University of Graz (Germany/Austria)

The revival of ritual in the Augustan period

The idea that Emperor Augustus based the majority of his political career around the theme of revival is a much debated and analyzed topic. He promised the revival of the Republic and its values, the revival of Rome's reputation as a great city and most importantly, he promised and ensured the revival of ancestral rituals.

This is not to say however, that rituals had been diminished in the time before Augustus came to power, with the excitement of various conquests and the wealth brought in from the growing empire, instead, they were simply not highlighted to the extent that Augustus claims they were highlighted in the past. Augustus simply brought more attention to the rituals, particularly when he performed them and thus set himself apart from earlier politicians. According to Augustus' political message these politicians had

supposedly focused more on self-aggrandizement rather than on the maintenance of ancestral practices. Furthermore, he also brought attention to rituals that, until the beginning of his political career, had not held a significant position within Roman religious traditions. By placing greater focus on the rituals and making more of a spectacle of them, Augustus was able to paint himself as the savior of these rituals, thereby setting himself apart from his rivals and gaining the support of the people.

This paper intends to look at a handful of examples that describe or depict Augustus actively participating in rituals. It will further argue that Augustus was simply dramatizing, and thereby drawing more attention to rituals that were already being practiced, thereby increasing his popularity among the Roman people, who viewed him as the leader that enabled them to continue practicing the rituals of their ancestors.

BRANISLAV ŽIVKOVIĆ

University of Belgrade (Serbia)

Classical Zeus or Barbarian Taranis? God and His Wheel on the Celtic Coinage

One of the most frequent phenomena in *La Tène* art is the wheel-like symbol. As highly attested on Gaulish coinage, or coins such as the Tótfalu type (western Hungary) and the tetradrachms from the Ribnjačka hoard (Bjelovar, Croatia), this remarkable sign was also part of many archaeological findings across Europe. As such, it was encrusted into one of the plates of the Gundestrup cauldron (Denmark), depicted on the belt buckle of the Laminci type (Dalj, eastern Croatia), and also handmade as an 8-spoked votive amulet found in the settlement of Scordisci (Čurug, Serbia). It also appeared on a gold pendant from Szárazd-Regöly hoard, discovered in a swamp near Regöly hillfort (Tolna, Hungary). While Mediterranean civilization reshaped protohistoric communities with the introduction of the coinage, it is fairly interesting in which way Celts embraced classical iconography and messages behind it. Initially, they were made for interaction with a Greek or a Roman man and not a Celt. For that reason, the subject of this paper is an analysis of the material evidence linked to the celtization of sky deity and the wheel-like symbol. My first goal is a hypothesis of the token's origin based on historical and archaeological data. Furthermore, I intend to include a critical overview of the literature stating the common misconception of Zeus, depicted in these findings, as a foreign god for the Celts on their coinage and not as his Indo-European counterpart Taranis, the thunder god of old. For this research, I will rely on scientific literature and visual materials. All the above offers an opportunity for further study.

MÁTÉ MARTON

Eötvös Loránd University, Budapest (Hungary)

The case of Apollo with the Sibylline books

According to Suetonius when Augustus seized the position of the pontifex maximus one of his first decisions was to get rid of all private prophecies and review, rearrange the long established state controlled Sibylline Books and move them from their original place in the temple of Iuppiter Optimus Maximus into the brand new sanctuary of Apollo Palatinus. Augustus not only broke the old tradition of where these key instruments of Roman religion have been kept, but changed their content and the way they were consulted and used. Many studies have addressed this issue: the libri's religious, political and cultural meaning, context and effect changed in the last century of the res publica, specifically under Augustus. Tight control of the books enabled the princeps to gain political and religious authority over the quindecemviri and the Senate, as well as to manage the often superstitious population; the interpretation of prodigiums and the prophecies which were given to restore the *pax deorum* were now in the hands of Augustus. However, one question still remains unclear: why Apollo Palatinus? Besides Augustus' devotion to his patron god, and Apollo's role as an oracle god in Greek religion, there is no clear evidence for the connection between the libri Sibyllini and Apollo before the relocation of the books. In my presentation I would like to examine and clarify Apollo's connection to this collection of prophecies and place this unusual action in a wider context of Augustan ideology. In my opinion placing the books under Apollo's custody is another example of Augustus' "invented tradition".

SESSION 3

ROMAN HISTORY I.



MIRÓN JURÍK

Masaryk University, Brno (Czech Republic)

Gainas, the Gothic commander and his Arianism

Gainas, the Goth and Roman commander, represented at the turn of the 4th and 5th century very important person in the development of politics at the Constantinopolitan court. Except his part in political and historical events of the Roman Empire, this representant of Gothic nation reveals to us the glimpses regarding a religious position and perception of the Arian Goths, who at this time under the federate treaty were settled in the provinces of the Empire. Thanks to the Nicene authors and representants of the Church we are able to reconstruct how the religious matters were important for the Gothic-roman commander and how he wanted to secure better position for his followers.

JAKUB KNOBLOCH

Masaryk University, Brno (Czech Republic)

The Origin of the Agentes in rebus

This paper focuses mainly on the origin and beginnings of the functioning of imperial officials known as *agentes in rebus*. As Aurelius Victor informs us, their predecessors were dissolved during the reign of Diocletian: „And with no less regard for the concerns of peace the bureaucracy was regulated by the most impartial laws and by the abolition of that malignant clan of *frumentarii*, to whom our current *agentes in rebus* are very similar.” (Aur. Vic. 39,44.) Based on this reference, many historians believe that *agentes in rebus* were founded during the reign of Diocletian. However, we lack direct written evidence for such a claim. The first mention of the existence of agents in rebus is documented only from the reign of Emperor Constantine I. when *agentes in rebus* are named directly in Act CTh 6.35.3 of 319 AD. This paper will aim to prove, or refute, or narrowly define the time of the establishment of *agentes in rebus* already during the reign of Emperor Diocletian on the basis of a thorough analysis of sources of administrative reforms, which separated military and civilian powers, and the abolition of *frumentarii*. At the same time, attention will be paid to some selected laws (e.g. CTh 6.35.2), which were related to the tasks of *agentes in rebus*, specifically with their intelligence activities in the provinces. These laws could help at least postpone the period of existence of these officials a few years before 319 AD.

MAREK TODOROV

Masaryk University, Brno (Czech Republic)

Legal and economical minorization in the Late Roman Empire

The evidence suggests that in the Late Roman Empire the legal and economical minorization took place, especially among the Romans from the lower social classes. The main focus of the paper thus rests on the processes that eventually led to the aforementioned state of affairs. However, it would be difficult to describe the process of minorization in a Roman society as a whole. Taking that into account, the paper tries to characterize the subject of minorization mainly on the specific group of people that are most commonly found in the sources under the different variants of the term *coloni*. While the Late Roman *colonate* has already been discussed by many historians, the fact that there are different opinions among the scholars about the very nature of the *colonate* implies the need for further research. Therefore on the example of the Late Roman *colonate* the paper tries to explain not only the way the minorization affected the people under the Late Roman *colonate*, but it also seeks to find out how exactly was the evident legal minorization of the *coloni* connected to their economical well-being.

SESSION 4

TECHNIQUES OF PRAISE IN ANCIENT GREEK AND LATIN LITERATURE

THE CASES OF PINDAR AND CLAUDIAN



AARON PLATTNER

Karl-Franzens University of Graz / University of Erfurt (Austria/Germany)

♪ Hush, Mum and Twin Brother, don't you fear, for Baby Herakles is here ♪ – The Mechanics of Praise in Pindar's First Nemean

In his first Nemean Pindar celebrates the chariot race victory of noble Chromios from Syracuse. The ode commences with a hymnic call upon the offshore island of Ortygia, which sets up the location of the present festival (vv. 1–7). This call is followed by the praise of the man's homeland Sicily (*pars mythica*, vv. 13–18) and then of his virtues (vv. 19–32). The ode's second half, which contains the *pars epica*, is an elaborate and vivid mythical narration of Herakles' first fight as a new-born (vv. 35–58), followed by the Theban seer Teiresias' prophecy of the child's future hardships and ultimate reward on Mount Olympos (vv. 61–72). From Antiquity onwards, scholars have been uttering different opinions on how Pindar's mythical narration about Baby Herakles strangling the snakes does contribute to the ode's superior goal of praising the victor. Despite the great number of learned interpretations, this question remains somewhat unsatisfyingly answered, mainly due to the focus on person-oriented attempts of inferring Chromios' career from that of Herakles. To provide the remaining answer, is the ambitious goal of this paper. By reflecting the first Nemean's overall composition and underlying script, I will argue that one needs to see the entire *pars epica* in the context of the ode's general basic statement, to determine how the praise expressed through the Herakles-episode is meant to be understood.

SALLY BAUMANN

Karl-Franzens University of Graz (Austria)

Pompa and Praise in Claudian's Panegyrics on the third, fourth and sixth Consulship of Honorius

Representations of different types of *pompae* (*processus consularis*, *triumphus*, *pompa nuptialis*, *adventus* etc.) are recurrent in the political poems of Claudian. Often, these passages figure prominently due to their length, position, and formal elaboration and are a crucial instrument for the praise of the addressees. A systematic and comprehensive analysis of these "pompatic" passages, however, is still a desideratum.

The present paper aims to close this gap. It centers around three representations of two different types of *pompa*(like) events (*adventus*, *processus consularis*) within the panegyrics on the third, fourth and sixth consulship of Honorius (3 cons. Hon. vv.125ff., 4 cons. Hon. vv. 565ff., 6 cons. Hon. vv. 543ff.). The analysis will, firstly, focus on what is represented in these passages (content), how it is done (formal devices) and to what end (functions within the work and the process of glorification). Secondly, the representations will be compared to determine possible conceptual similarities/regularities that would allow to view them as a certain type of Claudianian

scene in a strict sense. Finally, the question as to whether the passages show a development over the course of the three panegyrics will be answered.

Through this exemplary analysis of three passages that depict pompae, not only a systematical insight into a typical scene that often functions as an instrument of glorification within the political poems will be given, but also a glimpse of Claudian's techniques of praise in general.

NORA KOHLHOFER

Karl-Franzens University of Graz (Austria)

The Art of Praise in the 'Argonautica-Synkrisis' at the Beginning of Claudian's bellum Geticum

The techniques of praise in Claudian's panegyric epics, as well as their function, have been broadly debated in research. Similes and comparisons are an essential part of the overall concept of his poems. Such comparative elements may influence the characterization as well as the praise of the addressees and have so far only been dealt with on margin.

This paper addresses on the beginning verses of Claudian's poem bellum Geticum, the so-called 'Argonautica Synkrisis' (Claud. Get. 1-35, in whole). In terms of structure and scope, this passage is an exception regarding comparisons and similes. I will look at the techniques of depiction and praise through the 'Argonautica-Synkrisis', where Claudian takes up the myth of the argonauts to illustrate and exaggerate the character traits and deeds of his protagonist. Furthermore, I will investigate whether Claudian uses the myth to influence the recipient's perspective when reading/listening to the entire poem. The research is based on the verses 1-14a, which will be examined according to the method of close reading. The primary focus will be on the depiction of Tiphys as the helmsman and conqueror of the Symplegades as well as its impact on the characterization and praise of the protagonist Stilicho, both in closer context and on the overall conception of the poem.

SESSION 5

RECEPTION OF ANTIQUITY



ALEXANDER VANDEWALLE

University of Antwerp / Ghent University (Belgium)

'Named After the Great Odysseus': Putting the Odyssey in Assassin's Creed Odyssey

The recent video game *Assassin's Creed Odyssey* (2018, Ubisoft Quebec) is one of the most elaborate popular reinterpretations of classical antiquity. Known for its lavishly detailed simulations of historical settings and events (Politopoulos et al. 2019: 319), the game is set during the first nine years of the Peloponnesian War (431-422 BCE). But why is it called *Odyssey*? While the easy answer would be to refer to the modern meaning of the word 'odyssey' as a long, difficult voyage (which is certainly what this game offers the player), the game also contains deeper connections with Homer's *Odyssey* that identify the game as a reception of the ancient text. This paper aims to unearth the Odyssean subtext of the game by examining both its direct and indirect allusions to Homer's *Odyssey*. This presentation will employ methods of game-textual content analysis (Aarseth 2003; Daneels et al. 2019) and adaptation studies, and will be accompanied by a freely accessible online game corpus in video format. Since the developers used ancient sources to create the in-game world (Guilbert et al. 2019: 108), the game's traversable recreation of Ithaca is heavily modeled after various locations from the *Odyssey*. It also features a character called Odessa with her own storyline centered around the legacy of Odysseus. Additionally, the game's protagonist Alexios/Kassandra (depending on the player's choice of gender) can be considered a reflection of Odysseus due to their similar actions and characterizations by other in-game characters. Extra downloadable content to the game even allows the player to wear Odysseus' armor, which impacts the player-character's abilities in ways that characterize the legendary hero. Most of all, the overall game narrative shares several striking themes with Homer's *Odyssey* that lay bare the game's position within the classical tradition of the ancient text.

LORENZO VESPOLI

University of Geneva (Italy)

A first survey of the citations of Apollonius Rhodius' Argonautica in the unpublished Angelo Poliziano's hand notes to the Aeneid

It is well-known that one of the most important models for Virgil's *Aeneid* is Apollonius Rhodius; however, until now there have been no studies on Angelo Poliziano's (1454-1494) interest in intertextual references to the *Argonautica* in the Virgilian masterpiece. Poliziano's philological and exegetical activity is closely linked to his role as a teacher at the Studium of Florence (1480-1494) and his interest in Virgil is shown by the fact that he dedicated the academic course of 1482-1483 to the *Bucolics* and that of 1483-1484 to the *Georgics*; however, even if it is known that Poliziano lectured on the *Aeneid*, the only

evidence of his exegetical work on it are his unpublished hand notes, handed down by the Inc. Rès. Yc 236, which is preserved in the Bibliothèque Nationale de France.

To date we have only a pair of contributes about Poliziano's interest in Apollonius Rhodius' poem (and in particular about the scholia) and no specific studies on Poliziano's citations of the Argonautica in his hand notes to the Aeneid: so, my paper would provide the first survey on this field. I have structured my work as follows: (i) collecting Poliziano's citations of the Argonautica; (ii) considering the context of the citation; (iii) analyzing the context of each locus quoted by Poliziano in order to understand the reason of the citation.

On this basis the aims of my research are: (i) providing further information about the reception of the Argonautica in the Renaissance; (ii) taking into account Poliziano's interpretations of the detected passages of the Aeneid; (iii) analyzing the text of the Argonautica cited by the humanist in order, if possible, to understand which manuscript(s) he used to read the Apollonian poem.

KRISZTINA BRÁNYA

University of Szeged (Hungary)

The Description of the Siege of Székesfehérvár, by Wolfgang Lazius. A Hidden Oratio Funebris in a Historical Work

The siege of Székesfehérvár in 1543 that lead to the city's one-century-long Turkish occupation was narrated by Johannes Martinus Stella (an Italian soldier), Miklós Istvánffy (the most famous Hungarian historian of the 16th century), and György Szerémi (a Hungarian priest working under János Szapolyai). The former two mainly focused on the events of the siege, while the latter used the 15th century's religious conflict as a focus point. A common point in all of their works is that they all briefly mention György Varkocs, the captain of Székesfehérvár. On the contrary, the historian of Ferdinand I, Wolfgang Lazius devotes the part dealing with the siege of Székesfehérvár in his monumental historical work to writing an obituary to György Varkocs. In my presentation I show how did Wolfgang Lazius use the siege's events that were appropriately narrated by the aforementioned authors, to hide a well-written oratio funebris of György Varkocs in the historical description of the siege of Székesfehérvár.

SESSION 6

GREEK LITERATURE



TAMÁS BARANYI

Eötvös Loránd University, Budapest (Hungary)

The Ancient Platonic Origins of Eighteenth-Century Notions of the Sublime: Plato's Eros

Most scholars agree that eighteenth-century notions of the sublime (Edmund Burke, Immanuel Kant) stem from antiquity, seeking its origins in Pseudo-Longinus' famous tractate *On the Sublime*.

The objective of the presentation is to highlight a less discussed viewpoint (described more recently by James I. Porter in his *The Sublime in Antiquity*), which argues that the afore-mentioned theories have more to do with ancient Platonic conceptions regarding intelligible beauty than Longinus' rhetorical analysis of *hupsos*.

Plato's *Phaedrus* and the *Symposium* are the most frequently mentioned dialogues to support this theory, focusing mainly on divine beauty and its parallels with eighteenth-century descriptions of the sublime.

In this presentation I would like to approach the question from a somewhat different perspective: love. Is it possible to find parallels between early modern accounts of the emotions accompanying the sublime experience and Plato's notions on *Eros*? I hope to prove that the answer is positive: the philosopher's passages on the paradoxical emotions of enthusiastic awe and wonder induced by heavenly desire can be interpreted as an early incarnation of the astonishment and enthusiasm described in connection with the sublime in modern theories.

ELEONORA FALINI

University of Bologna (Italy)

Notes on a minor character in the Attic tragedy: the nurse of Phaedra. A reflection on the centrality of subordinate characters in developing tragic plots

The 5th-century Attic theatre was a mass phenomenon and the audience was the focal point of this collective dimension. The tragic subject was based on the epic tradition, which was part of spectators' cultural heritage: the tragedian could not overlook the expectations placed with the repertoire handed down by the fathers. In such a contest, the dialectic between identity and otherness, tradition and innovation was central, and the dynamics of role exchange -usually resulting in frustration of expectations- played a fundamental part in the tragic mechanism. This study aims to investigate the key role of minor characters concerning this dialectic, which represents a privileged tool to introduce novelty in the repertoire. Their re-configuration, even drastical, did not necessarily imply a disruption of the epic core, and so the audience's fruition was not compromised. The marginal position of servants, pedagogues, nurses, messengers,

elders whose history and name are unknown, is crucial. The only feature that transversally characterizes them, is the link with their master. They acquire dramatic importance thanks to this bond of *φιλία*, acting as an anti-heroic pendant, and -thanks to their influence on the protagonists and heroes- influencing the development of events by the power of speech. The *λόγος* is the only mean at their disposal, that's the reason why they so frequently pronounce warnings and training. But are these humble characters capable of being righteous advisors, for a good *παιδεία*? The case of Phaedra's nurse, in Euripides' *Hippolytus στεφανηφορος*, offers an intriguing opportunity for study, especially if we compare the different success of the two subsequent versions of the same tragedy. Part of the potential to reconfigure a plot lays in the malleability of minor characters: without them, there would not always have been the tragic turning point and, therefore, the tragedy itself.

DAVIDE VAGO

University of Genoa (Italy)

The palographic error: the Hellenistic scholars' studies about *Iliad* 14.241 and 21.363.

Are well-known by scholars the skills and cares wherewith the Hellenistic scholarship studies the Homeric text; in the last decades, several researches about the study methodology of Alexandrian scholars (*διόρθωσις*) have been published, however the Hellenistic studies about the paleographic error, produced by copyists in copying the Homeric texts, have not been studied yet and relevant essays are lacking. In order to clarify the method adopted by Hellenistic scholars to acknowledge and emend the paleographic errors in the Homeric texts, I have taken into account their exegesis on Il. 14.241 and Il. 21.363. Regarding Il. 14.241 I have studied two scholia handed down by the manuscript tradition and reaching back to the exegesis of Porfirius and Herodianus; on the other hand, regarding Il. 21.363 I have analysed two scholia handed down by the manuscript tradition and the P. Oxy. 221 (2nd AD) which gives us informations about the book 21 of the *Iliad*. The aim of my research is: (i) supporting the thesis about the Hellenistic scholars' skills in working of the Homeric text; (ii) studying how the acknowledgement of the paleographic error is used in order to restore the Homeric text; (iii) showing how in the Hellenistic age this exegetical method has been adopted by several scholars.

SESSION 7

ROMAN HISTORY II.



DAVID SERRANO ORDOZGOITI

Complutense University of Madrid (Spain)

Bellum ad Danuvinus limes: The Self-representation of Emperor Gallienus' Power (253-268) through the Segestica and Viminacium's Mints Coinage.

The study of the III century A.D., at the turn of the High Imperial and Late Antiquity researches, has been able to assist to a recent renewal thanks to the new data, in maximum of archaeological, epigraphic and numismatic nature, and to the new techniques of study undertaken, among which the deepening of the image. Following these methodological principles, we propose to reconstruct, through the numismatic trace, the image of power configured in the Segestica and Viminacium's mints by one of the most important and enduring emperors of the period of military anarchy, as is the case of the emperor Gallienus (253-268). The most interesting statistics will be highlighted and particular attention will be paid to the study of the denominations, deities and different reverses and legends involved, an essential propaganda tool for the ruling house and an unequivocal sign of the relationship between central power and the army, as happens, for example, in Segestica and Viminacium, legionary fortresses of Pannonia and Moesia, respectively, and the headquarters of the Legio VII Claudia in the Danubian limes, and in other Mediterranean mints, such as Mediolanum, Lugdunum or Antioch, where the emperor established different garrisons essential for the effective defense of the Roman Empire. Finally, new questions and new investigations for the future of the study of the image of power will be proposed.

JONAS OSNABRÜGGE

Ruprecht-Karls-Universität Heidelberg (Germany)

Understanding Epigraphic Cultures of the Roman Empire – A Case Study from Germania Superior

Inscriptions are one of the most important sources for understanding the ancient world. Therefore, it is necessary to explore the conditions under which they were created and read. Commonly accepted framing concepts like 'epigraphic habit' or 'epigraphic culture' are rarely defined and operationalized. Based on a detailed, multifaceted study of inscriptions from a specific area I will show how we can sharpen our understanding of these concepts to improve our comprehension of the processes underlying the formation of epigraphic cultures in the Roman provinces.

Among Rome's north-western provinces, Germania superior has one of the richest epigraphic traditions. However, the inscriptions are unevenly distributed, in some areas, many inscriptions of various types can be found, while others remain largely without evidence. A large part of the province's population put up almost no inscriptions at all.

This shows a clear parallel with neighbouring Raetia that is also apparent in other aspects of material culture. Significant regional differences exist in the types of inscriptions, their monumental supports, and their content. Over time, various social groups used inscriptions in varying intensity and for different reasons. These variations can be traced back to different influences on the development of the epigraphic culture, highlighting the contingencies involved in its formation.

At a closer look, the epigraphic culture of Germania superior disintegrates into several distinct habits, differing in form and content of epigraphic expressions, and showing dissimilar chronological developments. Regions with a shared epigraphic habit point towards cross-provincial continuities and processes of cultural exchange, often in connexion with patterns of migration and traffic routes. These observations underscore the need to identify shared cultural practices, across modern and ancient borders, as a basis for further research into the various epigraphic cultures of the Roman Empire. This paper is based upon my PhD-Thesis submitted in June 2021.

PÉTER KAPI

University of Debrecen (Hungary)

The Romans and Human Sacrifices

In my lecture I will examine how the Romans judged the custom of human sacrifices in the end of the Republic and during the Principate. In the beginning of the lecture, I will focus on the times when Romans still practiced human sacrifices. After that, I will scrutinise Strabo's and Pliny's description concerning the ban on the custom of human sacrifices, and finally, I will pick a few examples, and I will examine how certain Roman sources describe human sacrifices.

SESSION 8

VARIA



DÓRA KINTLI

University of Szeged (Hungary)

Venantius Fortunatus as court poet of Austrasia (Carm. 6.1 and 6.5)

In my presentation I want to examine Venantius Fortunatus's position as a court poet in two of his carmens: an epithalamium written for king Sigibert's wedding with the Visigoth princess Brunchild (carm. 6.1), and a consolatio written for the death of Galswinth, Brunchild's sister (carm. 6.5). The former was Fortunatus's first appearance in the Merovingian Gaul, he arrived on the invitation of the Austrasian court, the latter was written on behalf of Radegund, another member of the Merovingian family, and it was likely addressed to Brunchild. Both poems were written with political motivation behind, both served as propagandistic tools of the Austrasian court, therefore it worth to raise the question, whether Fortunatus could preserve his sovereignty, and in what extent he conveyed different messages from his patrons desires through literary allusions.

LIBOR PRUŠA

Masaryk University, Brno (Czech Republic)

Seven Against Mage: Darius and his co-conspirators

Darius the Great became the king of the Achaemenid Empire after a successful plot against Gaumata, the Mage. Darius got rid of Gaumata with help from six other Persian nobles. In my presentation, I will focus on the lists of seven Persians who revolted against the king. After the death of the Achaemenid king Cambyses, Gaumata became the ruler of the Achaemenid Empire, but an opposition arose against him within a year and the conspirators killed the imposter. Seven Persians took part in the plot. We have three sources that mention the events and the names, but they differ to some degree. The events are described in the following texts: Behistun Inscription, *Histories*, and *Persica*. Darius the Great commemorated his ascension to the throne in the text of Behistun inscription, the oldest of the sources. Darius should be the most trustworthy one since he was there personally. The second source is no one else than Herodotus. His list of seven nobles is very similar to Darius', but he offers us a different narration of the events. The last source is Ctesias' *Persica*. Only fragments of his work are preserved, however, the list of the conspirators is extant, although at first glance his list is heavily altered. In the main part of the presentation, I will explore the sources and the lists of the conspirators. I will closely examine the nobles, who appear in the lists, how significant was their role in the plot, and whether they remained important figures in the Achaemenid Empire afterwards or not. The main questions, what could cause the differences in the narration of the events and why do we have more than seven persons mentioned in the lists, are to be answered in the presentation.

RENÁTA MOKOŠOVÁ

Comenius University, Bratislava (Slovakia)

Impact of the Greek diaspora on translations of Modern Greek literature in Slovakia

This paper will present some of the results of a PhD research concerning translations of Modern Greek literature into Slovak language. It will focus on the comparison of the translation activities in Slovak and Czech Republic. It is a well-known fact that there is an abysmal difference between the Czech and Slovak translation situation for what Modern Greek literature concerns. After the defeat of the communists in Greece in 1949, Czechoslovakia received thousands of Greek citizens who were stationed only in cities of the Czech part of the country. The first lectorate of Modern Greek was established at the Charles University in Prague in order to educate Greek children in their mother tongue. Textbooks and dictionaries in Czech language were published to help Greeks integrate themselves in the new environment. The situation in the Slovak part of Czechoslovakia was diametrically different. The absence of a Greek diaspora had a significant impact on Modern Greek studies and hence the production of translations from Modern Greek literature into Slovak.

SESSION 9

GREEK STUDIES



CLEMENS BRÜSER

University of Innsbruck (Austria)

The choir in Agamemnon suimet victor by Joseph Resch

The field of Neolatin school theatre has been extensively studied in the past. Yet, previously neglected plays receive philological attention and offer opportunities to better understand this widely successful genre. One of the more recent areas of interest is the choir's role in these texts. The drama *Agamemnon suimet victor* by the Jesuit Joseph Resch, written in 1650 and first edited in 2021, is an interesting example for this area of research. It is set during the Trojan war and focuses on the story of Agamemnon: Agamemnon insists on keeping Chryseis as a prisoner of war which leads Apoll to set a plague on the Greek. The other leaders implore Agamemnon to let go of Chryseis, which leads to the well-known confrontation between Agamemnon and Achilles.

In my talk, I will discuss the choir's important role in this drama. I will argue that the choir goes beyond its function as a structural instrument of separating the drama's acts. It has its own story line describing different episodes from the *Odyssey*, which is used to elaborate and explain the contents of the main story line. This is in line with the intrinsically didactic purpose of the Jesuit drama. In the persona of Ulysses, the choir features a hero faithfully conforming to the ideals being promoted in the drama – e.g., self-restraint, self-discipline, and a community-oriented way of life. My main argument will explain how the choir fits into the whole drama in terms of literary design. Based on selected text samples, I will argue that the main story line and the choir are strongly connected not only by their contents, but also by specific motives and imagery, occasionally making the transition between the two parts blurry.

DÁNIEL SERES

Eötvös Loránd University, Budapest (Hungary)

Argumentation in Demosthenes' speech Against Timocrates

In 353/2 BC, Diodorus brought a public action against Timocrates' law, claiming that was inexpedient. Timocrates was accused of illegally submitting a bill on behalf of his three friends, Androtion, Glaucetes, and Melanopus. The structure of the first half of the speech (1–109) is crystal clear. The individual units are easy to delineate and build on one another logically. However, in the second half of the speech (110–218), Demosthenes breaks with this easy-to-follow, logical structure. Specific legal arguments are replaced by besmirching passages belonging to the psychological toolbox of speeches. The argumentation becomes more dynamic, harder to follow, and is built of shorter blocks. This duality has raised several questions, and at least as many solutions have been suggested by researchers. Could these be the first attempts made by Demosthenes at the quick changes that would characterise his later orations? Or is this speech perhaps

unfinished, and was it left unspoken by Diodorus? The presentation aims to establish a closer connection between the two halves of the speech and argue in support of its integrity.

Conference program

WEDNESDAY, 2021. 09. 01.

10:00– Registration

11:00–11:10 Opening Speeches

11:10–11:50 Plenary Lecture by Dr Endre **Ádám HAMVAS** (ELKH BTK Gyula Moravcsik Institute) *Astral spirits, herbs and alchemical processes: how to live dangerously if you are a magician?*

12:20–13:40 Session 1 (ROMAN LITERATURE)

Chair: Dr János NAGYILLÉS (University of Szeged)

12:20–12:40 Tereza ANTOŠOVSKÁ (Masaryk University, Brno) *Pars historiae, pars vitae: the depiction and literary motive of children in the Roman historiographical literature*

12:40–13:00 Barna DOBOS (Eötvös Loránd University, Budapest) *The Satirical Modality in Ovid's Remedia Amoris in the Light of Body Representations*

13:00–13:20 Katrin IAKIMOVA-ZHELEVA (Sofia University, "St. Kliment Ohridski") *Avarice and Humour in Plautus' Comedy "The Pot of Gold": Translation Procedures and Equivalent Effects*

13:20–13:35 Discussion

13:35–15:00 Lunch Break

15:00–16:40 Session 2 (RENEWAL, REVIVAL, RELIGION IN ANCIENT GREECE AND ROME)

Chair: Dr Endre **Ádám HAMVAS** (ELKH BTK Gyula Moravcsik Institute)

15:00–15:20 Enno FRIEDRICH (Karl-Franzens University of Graz) *Green vines on the slag of ruin – Rural Servants toppling their Urban Masters from power in Euripides' Bacchae?*

15:20–15:40 Malka WIJERATNE (University of Erfurt / Karl-Franzens University of Graz) *The revival of ritual in the Augustan period*

15:40–16:00 Branislav ŽIVKOVIĆ (University of Belgrade) *Classical Zeus or Barbarian Taranis? God and His Wheel on the Celtic Coinage*

16:00–16:20 Máté MARTON (Eötvös Loránd University, Budapest) *The case of Apollo with the Sibylline books*

16:20–16:40 Discussion

16:40–17:00 Coffee Break

17:00–18:15 Session 3 (ROMAN HISTORY I)

Chair: Dr Imre **Áron ILLÉS** (University of Szeged)

17:00–17:20 Mirón JURÍK (Masaryk University, Brno) *Gainas, the Gothic commander and his Arianism*

17:20–17:40 Jakub KNOBLOCH (Masaryk University, Brno) *The Origin of the Agentes in rebus*

17:40–18:00 Marek TODOROV (Masaryk University, Brno) *Legal and economical minorization in the Late Roman Empire*

18:00–18:15 Discussion

18:15–22:00 Welcome Reception

THURSDAY, 2021. 09. 02.

11:00–12:15 Session 4 (TECHNIQUES OF PRAISE IN ANCIENT GREEK AND LATIN LITERATURE: THE CASES OF PINDAR AND CLAUDIAN)

Chair: Dr Ferenc Krisztián SZABÓ (Szilády Áron Reformed High School, Kiskunhalas)

11:00–11:20 Aaron PLATTNER (Karl-Franzens University of Graz / University of Erfurt) ♪ *Hush, Mum and Twin Brother, don't you fear, for Baby Herakles is here* ♪ – *The Mechanics of Praise in Pindar's First Nemean*

11:20–11:40 Sally BAUMANN (Karl-Franzens University of Graz) *Pompa and Praise in Claudian's Panegyrics on the third, fourth and sixth Consulship of Honorius*

11:40–12:00 Nora KOHLHOFER (Karl-Franzens University of Graz) *The Art of Praise in the 'Argonautica-Synkrisis' at the Beginning of Claudian's bellum Geticum*

12:00–12:15 Discussion

12:25–13:05 Plenary Lecture by Dr Ferenc Krisztián SZABÓ (Szilády Áron Reformed High School, Kiskunhalas) *Notes on the cross-references in Nepos' Book on Foreign Generals*

13:05–14:30 Lunch Break

14:30–15:45 Session 5 (RECEPTION OF ANTIQUITY)

Chair: Dr Péter KASZA (University of Szeged)

14:30–14:50 Alexander VANDEWALLE (University of Antwerp / Ghent University) *'Named After the Great Odysseus': Putting the Odyssey in Assassin's Creed Odyssey*

14:50–15:10 Lorenzo VESPOLI (University of Geneva) *A first survey of the citations of Apollonius Rhodius' Argonautica in the unpublished Angelo Poliziano's hand notes to the Aeneid*

15:10–15:30 Krisztina BRÁNYA (University of Szeged) *The Description of the Siege of Székesfehérvár, by Wolfgang Lazius. A Hidden Oratio Funebris in a Historical Work*

15:30–15:45 Discussion

15:45–16:10 Coffee Break

16:10–16:50 Plenary Lecture by Dr Gergő Gellérfi (University of Szeged) *Semper infidelis: Juvenal on the Wives of Rome*

17:00–18:15 Session 6 (GREEK LITERATURE)

Chair: Dr David PRESTON (Royal Holloway, University of London)

17:00–17:20 Tamás BARANYI (Eötvös Loránd University, Budapest) *The Ancient Platonic Origins of Eighteenth-Century Notions of the Sublime: Plato's Eros*

17:20–17:40 Eleonora FALINI (University of Bologna) *Notes on a minor character in the Attic tragedy: the nurse of Phaedra. A reflection on the centrality of subordinate characters in developing tragic plots*

17:40–18:00 Davide VAGO (University of Genoa) *The palographic error: the Hellenistic scholars' studies about Iliad 14.241 and 21.363.*

18:00–18:15 Discussion

18:15– Facultative evening program

FRIDAY, 2021. 09. 03.

10:00–11:15 Session 7 (ROMAN HISTORY II)

Chair: Dr János NAGYILLÉS (University of Szeged)

10:00–10:20 David SERRANO ORDOZGOITI (Complutense University of Madrid) *Bellum ad Danuvinus limes: The Self-representation of Emperor Gallienus' Power (253-268) through the Segestica and Viminacium's Mints Coinage.*

10:20–10:40 Jonas OSNABRÜGGE (Ruprecht-Karls-Universität Heidelberg) *Understanding Epigraphic Cultures of the Roman Empire – A Case Study from Germania Superior*

10:40–11:00 Péter KAPI (University of Debrecen) *The Romans and Human Sacrifices*

11:00–11:15 Discussion

11:15–11:40 Coffee Break

11:40–12:55 Session 8 (VARIA)

Chair: Dr Gergő GELLÉRFI (University of Szeged)

11:40–12:00 Dóra KINTLI (University of Szeged) *Venantius Fortunatus as court poet of Austrasia (Carm. 6.1 and 6.5)*

12:00–12:20 Libor PRUŠA (Masaryk University, Brno) *Seven Against Mage: Darius and his co-conspirators*

12:20–12:40 Renáta MOKOŠOVÁ (Comenius University, Bratislava) *Impact of the Greek diaspora on translations of Modern Greek literature in Slovakia*

12:40–12:55 Discussion

12:55–14:30 Lunch Break

14:30–15:10 Plenary Lecture by Dr Nóra DÁVID (University of Szeged) *The Book of the Watchers in Light of Spatial Theories*

15:20–16:35 Session 9 (GREEK STUDIES)

Chair: Dr Nóra DÁVID (University of Szeged)

15:20–15:40 Clemens BRÜSER (University of Innsbruck) *The choir in Agamemnon suimet victor by Joseph Resch*

15:40–16:00 Dániel SERES (Eötvös Loránd University, Budapest) *Argumentation in Demosthenes' speech Against Timocrates*

16:00–16:15 Discussion

16:15–16:50 Coffee Break

16:50–17:30 Plenary Lecture by Dr David PRESTON (Royal Holloway, University of London) *Why are we moved by the fate of Oedipus? Aristotle and Radford on emotional responses to fiction*

17:30–19:30 Guided tour in Szeged

20:00– Dinner and Closing Party

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