GLAS GRAECAE LATINAEQUE ANTIQUITATI STUDENTES

ZBORNIK SAŽETAKA
BOOK OF ABSTRACTS

GRAECAE LATINAEQUE
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ZADAR 10.-12. SVIBNJA 2019.
SVEUČILIŠTE U ZADRU

5TH CONFERENCE FOR
STUDENTS OF CLASSICS

ZADAR 10 ~ 12 MAY 2019
UNIVERSITY OF ZADAR

Zbornik sažetaka

Book of abstracts

GLAS 2019
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GLAS graecae latinaeque antiquitati studentes

PETA KONFERENCIJA STUDENATA KLASIČNE FILOLOGIJE

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(Graecae Latinaeque Antiquitati Studentes)

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Foreword

Four years ago a group of Classical Philology students from Belgrade started a daring project which set out to introduce various students interested in classical studies to each other and to showcase students' academic interests. That first conference was held in Belgrade in July 2015 and three more have since been held, each time hosted by another university in a different country. Each time the number of attendants grew, and the communication and cooperation between future colleagues strengthened. There was not a specific theme for the conference which means that each participant chose a topic of their own accord that they would present to the others. It is wonderful that the conference is now being held for the fifth time and it is an absolute honour to be this year's hosts. We truly hope that GLAS 2019 will be a great and successful event and that more conferences will be held for many years to come.

Aleksandar Anđelović

Central European University, Austria and Hungary

The Fertile Desert: Inspirational Writings by and for Early Christian Monks

Early Christian hermits had role models for their lifestyle. Saint Antony and Pachomius the Great have already had their predecessors. However, the blooming of monasticism from the beginning of the 4th century throughout the East coincides with the appearance of didactic literature, in particular the narratives concerning monks and desert ascetics – διηγήματα ψυχωφελῆ – spiritual guidebooks or beneficial tales. Four major works deserve special attention: 1. *The Greek History of the Monks in Egypt (Historia Monachorum in Aegypto)*, a c. 400 AD account of a group of monks from Palestine and Jerusalem encountering the Fathers of Egyptian desert; 2. *Historia Lausiaca* in the 5th century CE may help better understand the historical and cultural contexts in which the literature was composed, distributed, and consolidated; *Historia Monachorum in Aegypto* and *Historia Lausiaca*, typically printed together in modern editions, both originate from the golden era of Egyptian eremitism; 3. *The Sayings of the Desert Fathers (Apophthegmata Patrum)*, the 5th century stories about the Fathers in which most of the stories begin with διηγήσατο ἡμῖν; 4. An extraordinary first-hand insight into the practices of early monasticism of the 6th century Christianity is John Moschus' *Spiritual Meadow (Pratum Spirituale)* – conceived as a travelogue of the visits to monastic centers, this text is packed with references to local traditions and named sources; this literature was fundamental for the intellectual and spiritual framework of both coenobitic and eremitic monasticism. Unpacking the conventions of the texts in question is particularly instructive. It will help us understand the presumptions and expectations of the audience of διηγήματα ψυχωφελῆ within the early Christian community.

Keywords: Early Christianity, Desert Fathers, ascetics, spiritual literature, literary analysis.

Josipa Bašić

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Weaving Motif in Greek Literature

In my presentation I will discuss the motif of weaving within Greek literature, the etymology of terms connected to weaving, and the metaphors and expressions that often appear in the works of various genres, so I will take some examples from Homer, Plato, Aristotle and others to show those metaphors in context. The symbol of weaving is closely related to goddess Athena, therefore, I will pay special attention to her personally, as well as her relationship with this kind of art that, at first glance, disagrees with her common domains: wisdom and war.

I will also discuss spinning as an essential element that precedes weaving, and which itself represents a rich motif present in Greek authors. Spinning was very important in everyday life so we can easily conclude that the seemingly simple spinning skills had a deeper meaning. Also, through spinning and weaving, women were given a place in the world that, in most cases, was reserved for men. Women found their place not only in everyday life, but also in worshiping goddesses and in funeral ceremonies where woven fabric was very important. In addition, the spindle had a strong symbol of re-birth and its proper rotation reminded authors such as Plato of the orderliness of the universe. All of this makes spinning and weaving very important in Greek culture.

Keywords: Weaving, spinning, Athena, Greek literature, mythology, women

Ana Bembič

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Julian the Apostate: The Last Pagan Roman Emperor and His Vision of Restoring Pagan Religion

Julian the Apostate was a Roman emperor, a member of the Constantinian dynasty. His reign was short, from 361 to 363 and it might not be the most influential in history, though still interesting. After Constantine's famous victory at the Milvian Bridge in 312 and the Edict of Milan a year later, the Church was gaining political power. On the opposite side, the old pagan religion was losing its importance and members.

Julian was not meant to become an emperor and he received his education isolated from the court. He was raised a Christian, but he converted into Neo-Platonism. At the age of 23 he unexpectedly became a Caesar of the West and was sent to Gaul. Despite no experiences in reigning, he proved himself in campaigns against Germanic tribes. In 361 Constantius II died and Julian became an emperor.

Since this change of fate was unexpected, he started to believe that it happened due to a greater destiny for which he was chosen by gods. He believed he was chosen to restore the pagan religion, which started losing its power against Christianity. He also saw some signs confirming his intentions.

The presentation is about Julian's vision of himself as a restorer of pagan religion against the growing Christianity, what confirmed this belief and how (un)successful he was.

Keywords: Julian the Apostate, Roman emperor, Religion, Paganism, Christianity

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Meaningful Nonsense in Aristophanes' Depiction of Utopias in *Birds* and *Assemblywomen*

As is well-known, there have been many attempts to pin down Aristophanes' comedies to a particular political attitude or specific advice on how to lead the state, organize the society, etc. However, the multitude of interpretations itself shows what an unstable and difficult task that is, and how those attempts very often lose sight of the comedy's most important task: evoking laughter. Aristophanes is playing with various concepts, mixing fantasy with reality, and playing with seriousness and absurdity – in short, creating nonsense. That way, Aristophanes achieves comedy's ultimate goal – making the audience laugh. However, what is important to note here, is that laughter is a social phenomenon, and by making us laugh at something, the comedian is pointing out that particular problem. If we look at it that way, we will conclude that philosophy often functions the same way. Its task is to ask questions and explore the possible answers, which can sometimes be funny (this is particularly true for Plato's philosophy). The laughter, however, doesn't deprive philosophy of making us seriously question essential problems.

Having this in mind, we will try to examine what exactly Aristophanes is trying to point out with his playful concepts shown in the depiction of utopias in *Birds* and *Assemblywomen*. One literary critic, Northrop Frye, could be of great help here. He divided comedies into two parts which are πίστις, which consists of all the promises and beliefs before the so-called ideal society is applied, and γνῶσις, which depicts the realization of everything promised in πίστις. What is most important for us here is the transition from πίστις to γνῶσις, the nonsense as its product, and what that nonsense tried to draw the audience's attention to.

Keywords: Aristophanes, *Birds*, *Assemblywomen*, utopia, laughter, nonsense

Anja Božič

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"Multum a me ipso differre compulsus sum": Pier Paolo Vergerio's Rhetoric in his *Cicero's Response to Petrarch*

Petrarch's famous two letters to Cicero (1345) are widely renowned for his disappointed outburst towards his idol. In the first letter he reproaches Cicero's political decisions in his late life and denounces his activism, while in the second one he apologizes for his outburst, and tries to specify his conviction. His fictional polemic is one of Petrarch's most obvious acknowledgments of epistolography as a literary genre, thus recognizing the epistolary practice as a perpetual role play.

Slightly less notorious is *Cicero's response to Petrarch* composed in 1394 by Pier Paolo Vergerio, offering an elaborate defense appropriately in the letter form. By now the letter has been mostly discussed from the historical point of view, striving to discern Vergerio's political preferences and his social views. Nevertheless, some recent examinations propose a more profound approach, realizing that they move within frames of literality. Whose voice is really speaking in the letter?

Regarding a detailed rejection of almost every singular charge Zsuzsi Kisery (2006) suggests the influence of the antique rhetorical exercises of argumentation that were gaining popularity in humanistic oratory. Deriving from similar suppositions, this paper points out the elements of the letter's literary function and accomplished performance of Vergerio's twofold role.

Keywords: Pier Paolo Vergerio, Petrarch, Cicero, letters, rhetorical exercise

Natalija Dimovska

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Into the Roots of the Ancient Performing Art

The history of dance in Greece goes back to 1000 B.C. Dance has played a major role in the life of Greeks all through their history. The dance tradition of Greece was disseminated to Europe where it became accentuated with elements of theatre and ballet. But at the beginning, dance was combined with unique forms of cultural expression, music and poetry, each claiming its unique identity and significance in the ensemble of an integrated dance performance.

For the ancient Greeks, dancing was often a part of religious ceremonies. The Greeks had many public festivals throughout the year, and they almost always included dancing. *Τελεσιάς* is another term, which is related to this performing art, together with other types of dance that were used in theaters, feasts, weddings, battlefields, etc.

It is possible that the Greeks valued good dancing so much because they believed that it was invented by the gods. They believed it was a gift that the gods only gave to certain humans. Therefore, the Greeks believed a good dancer had been chosen by the gods to have such a talent. This also explains why dance was used in religious ceremonies.

This presentation is very important for me, because I can relate personally to it. I found this very interesting and challenging, so I'll try to show you from my perspective, what an important role dance had in ancient Greece and I will try to draw a parallel with today's meaning of this performing.

Keywords: cultural expression, performance, festivals, gods, *τελεσιάς*, Terpsichore

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Constitutio Antoniniana and Its Impact on Roman Citizenship

In the times of the Roman Empire the definition of what is was to be Roman was changing; in fact, the idea of what was "Latin" was becoming, as one historian expressed, less ethnic and more political. By 212 CE Emperor Marcus Aurelius Antoninus, better known as Caracalla, took steps to make all male residents of the empire full citizens; this proposal was called *Constitutio Antoniniana*. Many historians question the rationale for this sudden benevolent act. Systematic studies of what it meant to be a citizen in the Roman world almost every time stop at this point, on the assumption that once everyone who was eligible had Roman citizenship, citizen status ceased to be a meaningful component of personal or legal identity in the Roman world.

A close examination of evidence, however, challenges the prevailing opinion and suggests that concepts of citizenship, from the personal, legal, and metaphorical perspectives, continued to play a vital role in defining personal and legal identity after 212 AD. In particular, Roman citizenship continued not only to be a factor in how people perceived themselves, but also to entail legal rights that were available only to persons identified as Roman citizens. The Antonine Constitution did not put an end to distinctions created by differences in citizenship status, but it rather encompassed various manifestations of citizenship – civic, provincial, religious and ethnic – that could create different kinds of personal and legal identities and interact in different ways.

This paper researches the various questions concerning the topic of Roman citizenship, especially during the time of the Roman Empire. The focus of the paper will be on the concepts of citizenship and the Roman identity from the historical point of view.

Keywords: *Constitutio Antoniniana*, Roman Citizenship, Roman Empire, Emperor Caracalla

Ante Grković

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Roman Literary Sources on Ireland

Ancient Ireland has always been pushed aside in every sense of the word. The island lies to the far northwest of Europe, it has never been formally invaded by the Romans as Great Britain has been, and we do not get many remaining mentions of it from ancient writers.

The theme of the presentation is not as narrow as one would like it to be because there are so many loosely connected sources taken from Roman literature. They range from geography and climate to marital laws and customs. The Christianization of Ireland will also be mentioned. The sources will be mentioned in the context of their respective authors and further commentary will be added. However, the works of Saint Patrick are not included in this presentation as he was not Roman, even though he had a good command of Latin.

Keywords: Ancient Ireland, Roman historiography, Ancient Irish customs, Roman Ireland, Ancient geography

Bettina Vladimirova Ianeva

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Evander and His Role in Roman Literature in the Augustan Era

One of the ancient rulers in the site of Rome is a Greek, named Evander. He is one of the many figures in Roman mythology that arrive in Italy in refuge looking for asylum. What makes him stand out is that there are no mentions of him in earlier Roman literature. However, in the Augustan era we find Evander in the writings of most honored authors – Vergil, Livy and Ovid. Ovid tells of the earlier life of Evander, while Vergil and Livy portray him as an elderly man, already settled on the Palatine hill. Another viewpoint from that time but from a different culture is given by Dionysius of Halicarnassus. The most important for the Augustan era is the *Aeneid* and that is why his appearance in the epic poem is most interesting to research. Why did Vergil choose to portray him and in the manner that he did? How did the Roman society react to finding out that one of the founders of their city is a Greek by origin? What is the difference between Evander and other refugees who come to Rome as colonizers or founders? By comparing the four narratives we can get a decent understanding of the role of Evander in Roman culture.

Keywords: Evander, Roman literature, asylum, refuge, *Aeneid*

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John Chrysostom and the Goths: Christianization Efforts

This paper will focus on how John Chrysostom influenced the Christianization of the Goths and barbarians. Through his written legacy, which is preserved mainly in letters and homilies, we can find out more about his attitude towards the barbarians and about his perception towards the spreading of the Christianity among them, and also its problematic forms like Arianism. We also know about his Christianization efforts beyond the borders of the Roman Empire. It was conducted within the Crimean area, which was inhabited by Goths. Thanks to all these efforts and the written sources we can reconstruct the role of Christianity in the integration issues of barbarians within the Roman Empire, but we can also research which role, in his eyes, barbarians played in the history of salvations.

Keywords: John Chrysostom, Goths, Christianization, Arianism

Adam Kuvik

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Patriciate of Petronius Maximus as Evidence for the Political Alliance between Flavius Aetius and Petronius Maximus Reconsidered

In the 440s the predominant military figure of the Western Roman imperial court was *patricius et magister utriusque militiae* Flavius Aetius. In 1970, B. L. Twyman presented in his study[1] an elaborate and lengthy interpretation of some evidence that put, in the 440s, Flavius Aetius in a political alliance with one of Rome's most influential senators and twice consul, the future emperor of the Western Roman Empire, Petronius Maximus. In Twyman's opinion, Flavius Aetius and Petronius Maximus were working together in order to diminish the power of influential members of Italian landed aristocracy, that had gradually become sole owners of land (and thus wealth) in Italy and were in opposition to Flavius Aetius.

The presented paper indentifies one of Twyman's key evidence as inaccurately interpreted and proposes a different interpretation for it. The evidence in question is specifically the way Twyman explains circumstances surrounding the granting of the rank of *patricius* to Petronius Maximus by emperor Valentinian III, sometime before December 8th 445, and to several other high-ranking officials of great influence on the Western Roman imperial court.

Supported by several examples and evidence that are contrary to Twyman's interpretation, the presented paper offers a different interpretation of the possible/plausible/probable/actual political alliance between Flavius Aetius and Petronius Maximus in light of the grant of patriciate honour to the latter (and several other individuals) in the 440s and 450s.

Keywords: patriciate, alliance, aristocracy, Aetius, Petronius Maximus

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[1] Twyman, B. L. (1970). Aetius and the Aristocracy. *Historia: Zeitschrift für Alte Geschichte*, 19(4), pp.480-503.

Marija Manasievska

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Fellow researcher at RETOPEA Project

The Dualistic Religious Heritage in the Macedonian Folk Tales

While analyzing folk tales containing elements of religious content, we can clearly see that they do not always follow the Christian canon. The reason for this "deviance" can be found in the early Christian sects, as well as in pre-Christian religious cults that existed in the Balkans. Thus, the medieval period, the medieval literature and the Byzantine kingdom preserved and continued these traditions, which they "found" on these grounds. As for these preserved forms, in time they made their roots in folk tales, traditions and folklore. This paper will make a short analysis of examples of Macedonian folk tales that have dualistic elements, and will try to find the roots of this metamorphosis somewhere in the rich Byzantine cultural melting pot.

Keywords: literature, medieval period, heritage, religion, tradition.

Burim Mehmedi

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Love in Plato's Dialogue *Φαῖδρος*

In most of his dialogues, Plato puts forth the concept of *ἐνθουσιασμός*, where poets are not in their right minds when they create, but they create when they are under the influence of a deity. He defines the rapture as a more beautiful thing than reasonableness, the roots of which are found in God, and he sees the origin of reasonableness in the mind of the humans.

In his dialogue *Φαῖδρος* Plato categorizes the man who loves into an unconscious state where reason is absent and identifies him as a person whom one should not trust, and opposite to him he puts the man who is loved, the one who does not love and has reason within and acquires everyone's trust. The verses show the binary of the reasonable principle *σωφροσύνη* which changes the quantity, versus the madness *μανία* in which the person is overwhelmed by the divine gift.

In this observation I will try to find the true essence of Plato's definition of love. Whether love is a gift of God or a weakness of the human mind.

Keywords: *Φαῖδρος, ἐνθουσιασμός, μανία, σωφροσύνη,* love

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Some accounts in William of Malmesbury's *Gesta Regum Anglorum*

In the first half of the twelfth century the writing of history in England was revived and the rich tradition of Anglo-Saxon England was continued by Anglo-Norman historians in Latin. As one of them, William of Malmesbury (c. 1090–1143) wrote the first connected history of his country since Bede, taking him for his intellectual and spiritual model. While still relatively young, he researched and wrote two monumental works, the *Gesta Regum Anglorum* and *Gesta Pontificum Anglorum*. Malmesbury was exceptionally learned and widely read. He produced many other works and at the end of his life was writing a contemporary history, the *Historia Novella*. He is admired as a historian because he travelled to undertake research, because he criticized and evaluated his sources, and because he wrote in a good, classically based, Latin style. His *Gesta Regum Anglorum* (Deeds of the English Kings), mostly written during 1124–1125, is one of the great histories of England, and one of the most important historical works of the European Middle Ages. It deals with the history of the English kingdoms from the arrival of the Saxons and Angles up to the reign of King Henry I, with the succession of kings as the main organizing principle. The work consists of five books. It is a secular history, focused on kings and dynasties, but mentions saints and miracles, and offers entertaining tales as light relief for his reader and some digressions into continental history as well. It also provides important commentaries on the Norman Conquest and a full-scale account of the First Crusade. My conference contribution will deal with this medieval text as a source that provides interesting material for anthropology and folk belief, for example Malmesbury's view on the morals and religion devotion of Polabian Slavs, and his take on Islam.

Keywords: William of Malmesbury, *Gesta Regum Anglorum*, 12th century, Medieval historiography, religion studies

Borislav Petrov

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The Middle English Poem 'Sir Orfeo'

The topic of my paper is the anonymous Middle English poem 'Sir Orfeo'. The story is a reworking of the classical Greek myth of Orpheus and Eurydice and loosely follows its story. Sir Orfeo is a king in England and rescues his wife Heurodis, who is abducted to a mythical fairy world by the fairy king. In contrast to the classical myth, the poem has a happy ending. I compare the story recounted in the poem with the classical version of the myth, found in the ancient authors, such as Ovid and Virgil, and point out what the similarities are and the differences between the two of them. Furthermore, I examine the route by which the story reached Medieval England and the external influences on it, especially that of Celtic folklore.

Keywords: Literature, Reception, Middle English, Fairy, Orpheus

Jakob Piletič

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Tres linguae sacrae: *Hebraea*, *Graeca et Latina*: St. Jerome's Latin Translation of Sacred Scriptures as an Authentic Language of the Bible

In the present paper I want to show different objects for Latin as an authentic Biblical language – i.e. lingua sacra. Although the Sacred Scripture has been written only in two languages – Hebrew and Greek, Christianity from the very first centuries and certainly from the Middle Ages claims that Latin also is the authentic language of the Bible. Among the first who express this belief is Saint Isidore of Seville in his famous *Etymologiae* or *Origines* [c. 600-625], which is summed up in *Decretum de editione et usu sacrorum librorum* of Sacred Council of Trent [1545-1563]. That belief and official teaching of the Church's Magisterium is even nowadays affirmed by classical philologist and linguist dr. Christophe Rico, professor of the École biblique et archéologique française de Jérusalem. When discussing different Latin translations of Greek Scriptures he stresses out - *sententia altior* - the originality and mastery of Latin translations of Saint Jerome versus *Vetus Latina* and *Neovulgata* versions, and the importance of his *Vulgata* in the Biblical hermeneutics.

Nataša Martina Pintarič

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Καὶ ποῦ πέος – Some Questions on Costume in Aristophanes' Comedies

Generations of classical scholars have diligently provided us with critical editions, commentaries, translations and interpretations of all eleven surviving comedies written by Aristophanes. The performance aspects of his plays, however, have only been adressed recently and with reluctance. One of those aspects are costumes worn on the stage by the actors and the choir – Aristophanic comedy is extraordinarily rich in costume effects, from fantastic animal costumes to the tunic and shoes of everyday Athenians, from stolen cloaks to transvestite disguises. Material remains such as vase painting and terracotta figurines, together with some snippets in ancient commentaries, provide only partial answers to many questions. What did the comic masks look like? Why are there no depictions of shoes worn on comedic stage? How were male actors dressed to resemble women together with their sexual appeal? Did Euripides and Socrates in Aristophanes' comedy really resemble their real-life counterparts? How were the striking costumes of members of the choir in *Birds* made? And finally, what is up with the obscene leather *phalloi* depicted on vase paintings?

Keywords: Aristophanes, old comedy, costume, masks, performance, choir

Andrea Salayová

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Why Did People Curse? Comparison of the Themes Present in Primary Sources on Ancient Magic

Even though magic often stands at the outskirts of scientific interest, it can provide valuable information about human ritualistic behavior, and about the ancient society and its everyday life. Moreover, it can tell us in which areas of life they felt the most helpless or frustrated, where they felt the conflict can be resolved by the means of magic, because other solutions failed or were, in their eyes, not reliable enough.

The aim of this paper is to research the situations when people in antiquity turned to magic to find the solution to conflict. The epigraphic evidence, mainly the Latin curse tablets and Greek magical *papyri* serve as the basis for the research.

The paper is divided into two main parts – the first is based on the research question: which themes were present within the magic in antiquity? The paper recognizes and analyses the four main types of themes found in the epigraphic sources – juridical theme, agonistic theme, theme of love and the so called "prayers for justice" theme having to do with theft. The second part of the paper focuses on the reasons for using magic in general and will try to answer the question: why did people in antiquity turn to magic? The paper uses ritual and ritualistic behavior theories to explain.

Keywords: ancient magic, Greek magical *papyri*, Curse tablets, ritualistic behavior, ritual theory

Petar Soldo

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Lucian of Samosata and Linguistic Purism: A Survey of Attic Words in *Iudicium Vocalium*

In *Iudicium vocalium*, one of his works which takes certain language phenomena as its main theme, Lucian of Samosata, the famous 2nd century satirist, depicts a rather strange court hearing: the letter Sigma accuses the letter Tau for stealing words from it and forcing it out of his rightful place in Greek. A jury composed of vowels (hence the title *Iudicium vocalium*) is asked to give its verdict. In this presentation, we will analyze this work in the context of Atticist tendencies in Greek literature of the Roman Period and Lucian's satiric spirit and also give a survey of the words used as „evidence" by Sigma, comparing them to our knowledge of diachronic changes in Greek from 5th century Attic to the Greek of Lucian's era.

Keywords: Lucian of Samosata, *Iudicium vocalium*, Greek historical linguistics, Atticism, *koine*

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The Semantics of *δράκων* in Ancient Greek Literature and Mythology

Due to the long-lasting period of intercultural tradition, which led to the Greek word *δράκων* being accepted as an international term in many different languages referring to a special type of mythical beast, the modern concept of this mythical beast often leads us astray into imagining the ancient concept erroneously. Namely, when speaking of *δράκων* in ancient Greek mythology, and in ancient Greek and Roman literature generally, the picture is quite different. The mythological concept of a "dragon", which is so well known to us today and which we already "take for granted", in the Hellenic world in antiquity is still practically unknown.

Starting with the etymology of the term *δράκων,* in this article we will make an attempt at grasping its precise semantics in the Ancient Greek language. Along the way, we will take a look at other words referring to a serpent, both in Greek and in Latin, with a special accent on the use of these words in a mythological context.

For that purpose, we will take a close look at several important serpents of Greek myth, including: the guardian of the golden apples of the Hesperides, the serpent of the myth concerning the founding of Thebes, the guardian of the golden fleece, the serpent of the Delphic myth of Apollo, as well as the Hydra of the Lernaean pond. After that, we will also take a brief look at a few mythical monsters representing complex forms of different creatures grown together, including a serpentine part in their bodies, like Typhon, Echidna and Chimaera.

With the purpose of examining the true semantics of *δράκων,* examples from different Ancient Greek authors will be considered, starting from Homer, through Hesiod and the tragedians, to Apollodorus' *Bibliotheca*, as well as examples from some of the more important Roman authors in the field of myth, Ovid and Hyginus. Along the way, we will also take a look at the use of the term *δράκων* in Aristotle and a in a few Greek and Roman authors of the late antiquity.

Keywords: *δράκων, ὄφις, draco, serpens, anguis,* Greek mythology, mythical creature

Ante Taslak

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Dionysus and His *Mysteria*

Dionysus, being one of the most famous deities in the Greek pantheon, has a big role in the Greek mythology. There are many sources about his birth, and that he is a very complex deity is shown by his presence in other non-Greek folks, such as Egyptians, Arabs and Scyths, and that is why Dionysus is considered originally to be a non-Greek god. According to that, his cult is also very mysterious, from which we can single out his *Mysteria* as the most intriguing. In this paper a basic depiction of the Greek god Dionysus will firstly be discussed, followed by depictions of rituals, focusing on the *Mysteria*, and expansion of his cult. Thanks to some modern researches, some elementary data about Dionysus are also included, acknowledged by quotations from original Greek texts with explanations. A number of sources mentioning Dionysus will be included, among which Homer's *Iliad* and *Odyssey*, Herodotus' *Histories*, Diodorus Siculus' *Library of History*, Euripides' *Bacchae* and Orphic hymns dedicated to Dionysus can be singled out as the most frequent. Taking into account the variety of data of all sources, one can conclude that Dionysus is a very complex deity which was reputed to have had great popularity in both the Greek world and wider. After giving a depiction of Dionysus and his cult, the origins of the *Mysteria* will be tracked down and explanations of their development given based on both modern and ancient sources.

Keywords: Dionysus, cult, *Mysteria*, tragedy *Bacchae*, Diodorus Siculus

Isidora Tolić

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Natural or Artificial? Justin Martyr and the Mithraistic Cave

The author extends her prior work on depiction of Iranian *Miθra* and Roman Mithras in ancient literature by focusing on early Christian writings. This paper seeks to analyse two mentions of Mithraistic cave-shrines in Justin Martyr's *Dialogue with Trypho the Jew*. Descriptions of the caves will be interpreted in the light of the concept of *imitatio diabolica*, as the ἀρχή of all pagan myths and beliefs. Moreover, the paper will encompass Justin's depiction of Mithraistic temples as one of many demonic misinterpretations of Old Testament prophecies and diabolical attempts to mislead common people.

Special attention will be given to the terms used in portraying cave-shrines and their comparison to the real-life Mithraistic sanctums. In the end, the aim of the paper will be to determine which variety of shrines Justin had in mind, and whether he had been acquainted with the Mithraistic custom to place their sanctuaries both in natural caves and rooms or buildings.

Keywords: *imitatio diabolica,* mysteries, prophecy, cave, Mithraism

Ognjen Tošović

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One Opinion on the Trojan War: Herodotus' Case

The author of this paper will try to, based on Herodotus' opus and views of contemporary researchers of twentieth and twenty-first century, clarify Herodotus' view of real causes of past events and events which are contemporary to him. The paper will be based on criticism of multiple versions of the Trojan war within Herodotus' *Histories,* which implicitly points out at mythic discourse of *Histories*, importance of myth in contemporary events and political stance of Herodotus' himself at the time of writing *Histories.* Different versions of the Trojan War, official and alternative ones, will be considered in the context of Herodotus' intentions which he presented in the prologue of his work.

Keywords: Herodotus, *Histories*, Trojan War, casuality, mythic discourse

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Milman Parry at Harvard and Abroad: How Comparative Literature Shaped Homeric Studies

In my presentation, I focus on a particular moment in the history of Homeric scholarship, that is, on the early use of the comparative method as proposed by Milman Parry. The paper is the result of a research I have conducted in the Milman Parry Collection at Harvard University, which is home to several documents on the topic. Parry's personal papers and correspondence, most of which was lost in the archives and remained completely unknown until now, demonstrate how the contemporary comparative literature influenced the emergence of Parry's oral theory and guided his own comparative project in Dubrovnik. The main argument of this paper is that the early developments in American comparative literature directly shaped the emergence of oral theory and its comparative and folkloristic methodology – in both positive and negative aspects.

The presentation is divided into three parts: first, I discuss the nature, scope, and provenance of the new material. Second, I discuss those documents which testify to Parry's direct interests in comparative literature. I further present the contemporary developments in comparative literature at Harvard University, where Parry was teaching, and highlight personal as well as methodological links between Harvard classicists, comparatists, and folklorists. Lastly, I discuss how the methodology (as well as prejudices) of comparative literature directly informed Parry's own comparative project and his research of South Slavic oral tradition.

Keywords: Milman Parry, history of Homeric studies, comparative literature, comparative method in classics

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The Language of the Gods in Homer's *Iliad* and *Odyssey*

The gods in Homer's *Iliad* and *Odyssey* are completely anthropomorphic – they look and behave like humans, and have the same desires and emotions. They are idealized people, forever young and beautiful, with extraordinary powers and abilities. Being such, they also speak the same language as the Greeks do, for it would be incomprehensible if they spoke a strange, "barbaric" language. However, in a few instances, Homer gives us several words that belong solely to the language of gods.

In the *Iliad,* there are four words that come from the language of gods, and they all have their pair in the language of men. On the other hand, in the *Odyssey,* Homer introduces only two words coming from the language of gods, both of them not having their equivalent in the language of men. Moreover, he also gives two words, mentioned both in the *Iliad* and *Odyssey,* which do not come from the language of gods, but are strictly related to their world and immortality.

This phenomenon raised many questions both in the antiquity and in modern times. In this paper, I will talk about the meaning of these words, their origins and how they were understood both by the Greeks and by modern scholars.

Keywords: Homer, *Iliad, Odyssey,* language of gods, language of men

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Benefactors in Roman Liburnia

In Roman Liburnia, as well as in other parts of the Roman Empire, various public objects were often built which were financed by wealthy individuals, municipal aristocracy or emperors. The choice of what to build and how to pay for it was the question of available financial resources and current needs of the local communities. Their construction was an occasion to climb up the ladder of political popularity, so individuals who wanted to become more influential and acquire a certain political function usually decided to invest in some public work for the benefit of the community, for instance public baths, a temple, water supply system or some other necessary part of town infrastructure.

Epigraphic evidence found on the territory of Roman Liburnia confirms the presence of significant public works and provides the names of the people who decided to invest money in these objects and take care of their construction. For better understanding of munificence, as a phenomenon of big social and economic importance, it is necessary to minutely analyze all information possible to gather from inscriptions. So, the aim of this paper is to present and discuss data about benefactors confirmed on the epigraphic monuments of Liburnia in order to relate their social, economic and political status with type of munificence which is financed and built by them.

Keywords: munificence, Liburnia, benefactors, epigraphy

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Aims and Methods of Etymology in Ancient Greek Literature

Etymology in Ancient Greece as practiced by authors from Homer to Aristarchus of Samothrace differs from modern etymology not only in its ability to reveal the historical origins of a word, but also in its core aims and methods. Etymology in this period is a tool for various purposes and is rarely given attention on its own. The role it plays in a text depends largely on the literary genre. Some mythographers, for example, try to find through etymology such information in the names of people and places that would give credibility to the described events. In poetical texts it is often impossible to determine with certainty whether the author means to suggest an etymological connection between two similar sounding words through *figura etymologica* or is simply employing alliteration. It is this uncertainty that generates many commentaries on the matter in the ancient *scholia*. Some conclusions about how the general public viewed etymology-making can be reached by observing the way different characters make use of etymology in ancient tragedies and comedies. Plato's "Cratylus" is one of the most influential texts that deal with etymology and in it can be found a substantial shift of method and new uses of etymology. Later, during the Hellenistic period, etymology becomes a text-critical tool while still preserving its former uses.

Keywords: etymology, Greek literature, names, mythography, Plato, textual criticism

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