

## Abstracts

### **Marina Fernández Monterrubio, Universitat Autònoma de Barcelona: The Study of Minoan Religion based on Linear B Tablets from Knossos: Questions of Methodology, Identification of Deities and Their Continuity. Some Examples**

In the Mycenaean tablets from Knossos a series of terms are attested that seem to belong to the religious sphere: god-names, cult places, cult personnel and various kinds of offerings. God-names, which appear in the role of recipients of religious offerings in different sets of tablets, can be classified in several groups according to their origin: certain theonyms, for instance *di-we* (Greek Zeus) have a Greek etymology and thus can be considered as an Indo-European god; others bear a name that can be explained in Greek terms but that probably hide beneath a non-Greek deity (serve as an example the sequence *pa-si-te-o-i*, «to all the gods»), and lastly others directly have a name that cannot be interpreted in Greek terms and that refers to a pre-Greek or a Minoan divinity, such as *pi-pi-tu-na* and *pa-de*, among others. The identification of a Mycenaean term as a god-name is not a simple nor an easy task and should be done with caution, always taking into account both the linguistic characteristics of the term and the context of the tablet where it is attested.

The aim of this paper is to analyse some theonyms documented in Knossian Linear B texts, focusing on those that have a Minoan origin, this is, the ones that cannot be given an Indo-European nor a Greek etymology. The examination of the terms consists of two main parts: in first place, we analyse the god-name linguistically, emphasising, to the extent possible, its non-Greek linguistic features and its connexion with Linear A writing system; if the name admits a Greek reading, we offer it as well, discussing afterwards the reasons why such interpretation is accepted or not. Secondly, we examine in detail the context of the tablets where the theonym in question is attested, focusing our attention on the kind of offerings the deity receives, the quantity of these offerings, its position in the text and its association with other gods in all the inscriptions where the god-name is documented. Finally, if the theonym allows it, we broach the question of its survival and continuity from the second millennium B.C. to the first millennium B.C. Greek religion.

### **Tullia Spinedi, Università di Urbino Carlo Bo: A new interpretation for the first poem preserved in *PSIX* 1174**

*PSIX* 1174 preserves the end of a poem and the beginning of another one. The first poem preserved received little attention, as it is very damaged. It was first explained by Diehl as an *Ilioupersis*. Dismissed by Page for inadequacy of proofs, the War of Troy was recently rehabilitated by Torres as a possible context for the poem. It is however strange to find an episode of the Trojan War in Corinna's poetry, even in the Boeotian lyric, as they are focused on local legends. The aim of this paper is to provide a different interpretation of the poem based on the lexical analysis (as it is hard to recognize the metrical scheme): the text tells about a human sacrifice (and not about the destruction of a town), in which the victim may be identified with Ifigeneia.

### **Lorenzo Bucciaroni, Università di Urbino Carlo Bo: *Anacreon: how to provide a collection of testimonia***

The aim of my paper is to outline my research project. It consists in a collection of all ancient *testimonia* concerning Anacreon, his work and the reception in antiquity, with a translation and a commentary. In particular I will focus on two methodological questions. The first question is whether there are non-autoschediastic sources concerning Anacreon. The second question is whether we are able to classify the testimonies on the basis of the date from which some crucial aspects of the figure of Anacreon have become "traditional".

### **Loredana Di Virgilio, Università di Urbino Carlo Bo: Metrical, musical and dramaturgical aspects in the Hoopoe's first song (Ar. Av. 209-222)**

The paper examines the Hoopoe's first monody in Aristophanes' *Birds* from different points of view: characters, content, metrics, stage directions, music. The work illustrates how these elements are closely connected to each other, revealing a precise dramaturgical attention. The paper also aims to propose an interpretation of the three musical scenes described in this monody: the voice of the Nightingale, the response of Apollo his lyre, the divine *choroi*. A close investigation on the text, with the aid of ancient *scholia*, technical lexicon, iconography and other literary texts, will clarify

the meaning and the connection between these apparently independent musical moments.

**Nello Sidoti, Università di Urbino Carlo Bo: Some neglected evidence on the pre-Alexandrian circulation of tragic texts**

This paper analyses three less studied testimonies of the pre-Alexandrian dissemination of tragedy, setting an Aristophanic allusion to the transcription of ῥήσεις against the backdrop of the “Anthologizing Culture” typical of the classical age (*Ran.* 145-151), linking a scene of Alexis’ *Linos* (fr. 140 *K.-A.*) with the 4<sup>th</sup> century BC diffusion of tragic βιβλία, and dating back to the same period the practice of writing dramatic ὑποθέσεις, on the evidence of a fragment from Antiphanes’ *Carians* (111 *K.-A.*).

**Stamatios Souvlakis, Ionian University: Athletics in ancient Greece: the struggle to win**

The struggle does not separate, but unites Greeks, provided, however, that it is a pure, gentle, genuine struggle. The four major athletic games of antiquity, not only did not separate the Greeks, but also they united them. The atmosphere, in which the racing took place, played an important role, indeed, for the athletes, who were the animated side of the events. This was the name (athlete) given by the Greeks to professional competitors who won prizes in gymnastics competitions. The athletes were practicing in gymnastics and considered it as a means of livelihood, while in the Greek society it was regarded as a liberal art, useful for the harmonious development of the body and a training-preparation for the execution of the military service. The physiognomy of the ancient athlete, his moral presence, adds a special quality to the races, making them unique. Milon, Theagenis, Polydamas, Cleomenes, Diagoras, Arrichion are moral characters, whose names reflect heroic achievements and corresponding traditions. The athletes of Olympia were, therefore, shareholders of a culture, personifying the aesthetic categories of the beautiful and the sublime. They were envied by poets, and moving for others to create unsurpassed standards, conquering the boundaries of the myth. Of course, there were criticisms of some exaggerations or weaknesses of human nature (doping, brutal violence and cruelty in the various sports, vanity of victory,

verbal violence, psychological extortion), but in general the Olympic Games were an institution strengthened by the contradiction of human nature.

**Eva Werner, JGU Mainz: The elusiveness of Roman love elegy in the light of Tibullus III 8-18**

The first-century writer Quintilian mentions Gallus, Propertius, Tibullus and Ovid as the exemplary Roman love elegists. There is no reference to Sulpicia for whatever reason. However, in more recent Sulpician scholarship there is a lively debate, whether the Sulpicia-poems should count as love elegy. My paper sheds light on this discussion and the relating text passages, in order to highlight how Sulpicia is putting the categories of *puella* and *poeta-amator* to the test. Instead of forcing Sulpicia into an imaginary elegiac system (that needs to be synthesised for this purpose), I propose to scrutinize the gender categories at work in the elegiac discourse. One solution to overcome these ascriptions can be to expand the narrow horizon of Roman love elegy.

**Jonas Ludäscher, Katholische Universität Eichstätt-Ingolstadt: De-Constructing Corinna: The introduction of the *puella* in the *Amores* of Ovid**

The aim of this presentation is to show the artificial character of Corinna, the *puella* in the *Amores* of Ovid. In order to do so, some elegies will be analysed in detail, primarily the elegies 2-5 of the first book. In these poems is firstly established that the narrator is in love (1,2), secondly that he loves a woman – or *puella* – (1,3); thirdly that she is with someone else (1,4); finally, the narrator and his *puella* have an amorous tête-à-tête (1,5).

In this sequence the fictitious nature of Corinna becomes clear not only by a decreasing number of poetological references, but also in connection with elegies from the second book, which mirror those from the first book.

**Efterpi Tsiampazi, Ionian University: Ovid’s *Heroides*: controversies and ambiguities in between elegy and epos**

After a short introduction to Ovid’s way of thinking, this paper focuses on the intake of epic elements by the fictitious erotic letters of *Heroides*, not

only in context level, but in terms of poetical technic as well. The aim is to make apparent how Ovid utilizes the narrative techniques and expression motives that had already been used and consolidated by great epic poets of ancient Greek and Roman literature. We will also try to show which target the last elegiac poet of Augustan Rome aims at, communicating with the long literature tradition that has inherited and studied.

**Aikaterini Kehagiadaki, Athens University-Ionian University:: Effectiveness and Ethical conundrums in Ovid's *Ibis***

Ovid's *Ibis* is an exilic poem of *invectives*, both mythological and historical. My presentation is exclusively focused on the mythological part and more specifically on those *exempla* that create concerns regarding the efficacy of a curse. The concerns are introduced by ethical problems that arise from the heroes' pasts, be it a villain, be it an innocent -seemingly-character. Apart from *exempla* with ethical challenges, questions are raised regarding *Ibis*' parallelism with true heroes and characters whose ultimate ending was fortunate. In order to accentuate each of these areas, four mythological examples will be discussed: the Danaids, Prometheus, Ajax and Orpheus respectively.

**Sabine Retsch, Katholische Universitaet Eichstaett-Ingolstadt: The paratextual frame of Cicero's *De oratore***

The dialogue *De oratore* belongs without a doubt to Cicero's masterpieces: Finished in the year 55 B.C., it is part of Cicero's first literary period and was created long time after he had climbed the social ladder and had become the greatest orator of Rome.

In the dialogue *De oratore* the two famous orators Lucius Licinius Crassus and Marcus Antonius debate with participation of five other persons of different ages - Scaevola, Cotta, Sulpicius, Catulus und Caesar -, who all belong to the Roman nobility, in the year 91 B.C. on the estate of Crassus in Tusculum about the art of eloquence. The essence of the work is based upon the opposing opinions of the protagonists Crassus and Antonius.

Respect to the three *prooemia* of the dialogue, the research so far broached the issue mainly of the content or the structure, while the figure design of Quintus was rarely discussed. Starting with the question of the suitability of

Cicero's brother Quintus as dedicatory addressee of the dialogue *De oratore*, the lecture will focus on the design of the literary figure of Quintus in the three *prooemia*. Applying the theoretical categories, that the French literary theorist Gérard Genette for paratextual elements established, the figure of Quintus will be analysed systematically in respect of its functional design. The results will be put in context with the general functions of *prooemia* and propose an approach to Cicero's intentions regarding the paratextual frame of the work *De oratore*.

**Isabella Brummer, Katholische Universitaet Eichstaett-Ingolstadt: Constructing an autobiographical mode of perception in Hor. Sat. 1.5**

The French literary scholar Gérard Genette pointed out, that every narrator could provoke and evoke an identification with the author.

In Satire 1.5 this attitude of the recipient is controlled by focalization. But also the detailed depicted local and personal colour helps to create an authentic narrative world for the recipient.

Against the background of 20th century literary theories, as Ian Watt's "literary realism" and Roland Barthes' study on the "l'effet de réel", the realistic portrayal of the quasi-autobiographical narrator's world will be discussed.

**Matthias Heinemann, JGU Mainz: Lucan and Caesar's *De bello Gallico*-an Intertextual Approach**

Lucan's *Bellum Civile* is, just like any other Roman epic, linked to Greco-Roman literature in many ways. Intertextual references to Virgil's *Aeneid* seem to be obvious, those to Attic and Roman Tragedy and Hellenistic poetry have been shown recently. But when it comes to prose pre-texts of Lucan's epic, the scholarship seems to tread water: Regularly, Livy's lost books on the Civil War are seen as 'model' or 'source' of the *Bellum Civile*, sometimes even Caesar's homonymous commentaries on the Civil War are put in the rank of source or counterpart. Yet, it appears to me that Caesar's *Bellum Gallicum* is the most important prose pre-text for Lucan's *Bellum Civile*- and Lucan does not only draw upon 'historical' facts but discusses Caesarian ways of description, composition and portrayal in a conspicuous way. Lucan's *Bellum Civile* exhibits distinct linguistic and motivic parallels to

Caesar's *Commentarii de Bello Gallico*. I will present my first explorations into the topic.

**Stefano Rozzi, Katholische Universitaet Eichstaett-Ingolstadt: The *Strategemata*: a *Vademecum* for Generals**

Sextus Julius Frontinus can be included among the Latin forgotten authors. His works are the direct consequence of his life: he was a politician and a military officer at the service of the growing Roman Empire, and, following this spirit of public service, he wrote some books and manuals based on his own experience. One of his survived works are the *Strategemata*, an organized exposition of various *exempla* drawn from historical work of Greek and Latin authors concerning different aspects of the war. This collection is considered as complementary to a lost treatise about war, and it represents a *unicum* in Latin literature. However, it also meets a parallel in the Greek literature: the *Strategemata* of Polyaeus written about one hundred years later. The preface of Frontinus' *Strategemata* contains a lot of suggestions about the ways of teaching and understanding war, but it seems to lack an accurate categorization among the literary genres. By the analysis of the preface it is possible to track the purposes and the public for which the *Strategemata* were written. Frontinus considered himself as a *πρωτοϑευρετης* of the art of war, but what is surprising is that he may have paved the way to a new model of interpreting and teaching warfare.

**Chiara Marie Schuerch, Katholische Universitaet Eichstaett-Ingolstadt - Università degli Studi di Pisa-Firenze-Siena (Dottorato Pegaso): The virtue of fortitude in the *De officiis* of Ambrose of Milan: analysis and possible explanation**

Among the four Platonic virtues that Ambrose analyses in his *De officiis*, the fortitude is the one that most shows the thought of Cicero as it is exposed in his homonymous treatise. My speech will highlight how Ambrose, through the reference to the theme of struggle and interior and exterior courage, re-interprets some of the main elements of Cicero's *De officiis* in order to respond to the new needs of his time. In this sense, the speech will point out Ambrose's aim to define the role of the episcopal figure within the Christian society of the end of the 4<sup>th</sup> century, as well as his

necessity to formulate a Christian moral ethic, able to govern every aspect of the social reality of his time, including the courage in war and the ethics of victory. My analysis will primarily focus on Ambrose's Christian re-elaboration of the Ciceronian *magnitudo animi* and *rerum externarum despicientia* through the reference to Pauline patience and on the bishop's portrayal of the priests as "athletes of Christ" in service to their "heavenly Emperor". Later, my speech will point out how Ambrose addresses the theme of the ethics of war and victory re-elaborating some of the fundamental components of the Roman fortitude and just war and placing the support of the divinity as an essential requirement. In closing, this brief analysis will highlight Ambrose's celebration of the Christian *fortitudo* par excellence, that is the courage of the martyrs. Particular attention will be paid to the anti-Arian value of the Ambrosian praise of the Maccabean martyrs and Saint Laurence.

**Michele De Lazzer, Università di Urbino Carlo Bo: *Editing a Latin glossary: among problems of interpretation and textual corruptions***

In view of a first critical edition of Latin glossary *Adipiscitur*, contained in codex St. Gallen, Stiftsbibliothek 908 and dated to the second half of VIII century, it is relevant to briefly reflect on a small number of voices in order to summarise and discuss some questions our text raises. For instance, in P32 *Proteus* (sc. *Prodigus*): *avarus, cupidus* (sc. *cupidus*), the lemma is strangely explained with his contraries. Nevertheless, through the analysis of significant passages from Svetonius' *De vita Caesarum*, it seems possible to defend the sense of this gloss, revealing, at the same time, a cultural context in which this voice would have been collected.

**Johanna Schenk, Katholische Universitaet Eichstaett-Ingolstadt: *Aevo friget, adulterio calet* (Alc. Avit. epist. 18, p. 49, 28P = ep. 15, 2MR). Two Bishops and a Case of Incest.**

The letter collection of Avitus, bishop of Vienne, comprises six letters sent from Avitus to his suffragan bishop Victorius of Grenoble or from Victorius to Avitus. Most of them are dealing with matters of church

organization and discipline. Epp. 16-18P = epp. 13-15MR are about a case of incest which occurred in Victorius's diocese. In the first letter, Victorius asks Avitus for advice, the second one contains the bishop of Vienne's answer, the third one is another follow-up because the problem hasn't been solved. The three letters show two bishops treating each other highly respectfully while trying to convert a sinner and to enforce their authority. In this context, the fact that the letters are somewhat different in style and elaboration can be explained by the different audiences the bishops expect.