

COLLOQUIUM BALTICUM XIV TARTUENSE

PONTES AD FONTES

5–7 NOVEMBER 2015

TARTU, ESTONIA

PROGRAMME
AND
ABSTRACTS

Colloquium Balticum is a conference series organised by Northern European and Baltic classicists who study Greek and Latin Antiquity and its reception mainly in the Baltic region.

This year's general topic, *Pontes ad fontes* (Bridges to sources), is aimed at drawing attention to methodological questions in researching Antiquity and reception of ancient culture.

A variety of activities can be understood as *Pontes* (Bridges) to Antiquity: discovery, interpretation, translation, commentaries, and teaching of ancient heritage.

EXHIBITION

During the conference, you can also have a look at the exhibition “Translating Ancient Greek and Roman Literature into Estonian – profession, mission, hobby” which is located in the lobby of the Main Building of the University of Tartu.

<http://www.flgr.ut.ee/en/colloquium-balticum-xiv-tartuense>
<http://www.colloquiumbalticum.org/>

PROGRAMME

THURSDAY, 5 NOVEMBER 2015

15.00–15.30 Optional tour in the Main Building of the University of Tartu (historical carcer and aula) I (German and Latvian guests)

Venue: **Senate Hall, Main Building of the University of Tartu**
(Ülikooli 18)

15.45–16.15 **Registration of participants**

16.15–16.30 **Opening ceremony**

Welcome addresses:

Marco Kirm, Vice-Rector for Research

Margit Sutrop, Dean of the Faculty of Philosophy

16.30–18.00 **Section 1: Latin as a vehicle of military, political and religious values in the early modern period** (chair: Kristi Viiding)

1.1. Magnus Frisch (Marburg) – Daniel Hermanns Gedicht *Meditatio militis Christiani cordati et simul pii* (1601) – Drei fromme Wünsche eines Soldaten zu Beginn des polnisch-schwedischen Krieges

The poem was written about 1601 during the Swedish-Polish war and was dedicated to the Polish king Sigismund III. I will present the poem, put it into the historical context and interpret it taking into account the reception of ancient Latin literature.

1.2. Anna Strode (Riga) – Themes of 17th century occasional poetry in Riga and their relation to history of Livonia.

In 17th century, when northern part of Livonia was under the domination of Swedish Empire, the level of education increased. In 1631 the Riga Academic Gymnasium was founded and soon scientific texts started to appear. In order to graduate from the Gymnasium, students took part in different kind of disputes,

for example, in disputes held in school for exercise (*exercitatio*) and in public disputes (*disputatio publica*).

When studies of Greek and Latin language had become important part of education, Latin and Greek occasional poetry started to bloom. After dispute texts in congratulating respondents (Gymnasium students) different occasional poems were added. What are the main themes included in those poems? How are these themes related to history of Livonia? And do the themes have any relation to the dispute texts?

1.3. **Arsenij Vetushko-Kalevich** (Lund) – “Historia Belli Sveco-Moscovici Decennalis” (1672) by Johannes Widekindi.

“Thet Swenska i Ryssland Tijo-års Krijgz-Historie” (1671), edited also in Latin as “Historia Belli Sveco-Moscovici Decennalis” (1672), by Johannes Widekindi (1620–1678), deals with Swedish-Russian military conflict in the beginning of the 17th century and is considered to be a valuable source for the so-called Time of Troubles (“Smutnoye Vremya”). As such it aroused interest of and was used by Russian historiographers since the 18th century. A copy of this work was housed in the library of Peter the Great, another one was kept in V. Tatishchev’s collection. Prominent Russian historiographers of the 19th century, such as N. Karamzin, S. Solovyov and I. Kostomarov, were acquainted with the book, to say nothing of the later researchers of the period of history described in it. A Russian translation of Widekindi, prepared during the 1930s, appeared in 2000.

The scope of the present study is to trace the destiny of the copies which found their ways to Russia and to review the extent to which Russian historians made use of Widekindi as well as the evaluation of his work in Russian historiography.

1.4. **Cajsa Sjöberg** (Lund) – The Peder Winstrup Project. Body and text as *pontes ad fontes*.

Peder Winstrup, Danish theologian and bishop in Lund when Scania (Skåne) became Swedish in 1658, is regarded to be the one who launched the idea to establish a Swedish university in Lund. After his death he rested in the Cathedral of Lund from 1680 until last year, when the Cathedral Parish decided to remove his coffin from the Crypt of the Cathedral and bury him in the cemetery. However, they reconsidered this decision, when they had opened the coffin and found his body in an extremely good condition. A team of scientists from many

different disciplines now examines the well-preserved body of Winstруп to learn more about him, and thereby more about people in general living in the same time. In the Peder Winstруп Project not only the body is a way to knowledge about Winstруп and his time. We must of course also look closer at the texts by Winstруп and see what they say, e.g. his orations, sermons and his *magnum opus* “Epigrammata”, works that are relatively unknown considering the importance of Winstруп.

18.00–18.25 Coffee break (room 207, next to Senate Hall)

18.25–19.55 Section 2: Text(s) in text, text(s) through text(s) (chair: Gregor Vogt-Spira)

2.1. Živilė Pabijutaitė (Vilnius) – Aristotelian Logic Reinterpreted: Boethian Solution to the Sea-battle Paradox.

A great number of metaphysical and logical puzzles formulated by ancient thinkers never lost their thought-provoking nature and relevance. The sea-battle paradox is one among many others that were widely interpreted and modified in different religious and philosophical contexts. The prominent paradox, also known as the problem of future contingents, was first mentioned in chapter 9 of Aristotle’s *De Interpretatione*. Originally having the purpose to defeat determinism, the paradox gained its popularity in the Middle Ages due to newly arisen theological and practical issues. Seeking to reconcile the Christian doctrines of divine omniscience and free choice, medieval thinkers produced original developments of *De Interpretatione* 9 and reshaped some basics of Aristotelian logic. Until the 12th century these developments were completely dependent on Boethius’s translation and commentary on *De Interpretatione* that was also the only source to the original text. The aim of this paper is to give an overview of Boethian solution to the sea-battle paradox and briefly outline its impact on later medieval reception of *De Interpretatione*. It is argued that according to Boethius truth value is qualified as ‘indefinite’ in respect of future contingent statements.

2.2. Xenia Hering (Marburg) – Quellen der Komik: Plautus’ *Pseudolus* zwischen italischem Stegreifspiel und Neuer Komödie.

Titus Maccius Plautus gilt als einer der größten und bedeutendsten altrömischen Komödiendichter, dessen Einfluss auf das literarische Schaffen weit über seine

Wirkungs- und Lebenszeit hinaus anhielt. Seine Komödien entstanden im Spannungsfeld von Neuer Komödie und italischem Stegreifspiel.

In diesem Vortrag möchte ich in den Vordergrund stellen, dass Plautus' Werk jedoch weder als Simplifizierung oder Herabwürdigung der attischen Neuen Komödie noch bloß als literarische Form des italischen Stegreifspiels zu verstehen ist. Ihm gelingt es vielmehr, zweierlei Kunstformen miteinander zu verbinden und etwas Neues zu schaffen. Exemplarisch für sein Gesamtwerk soll durch eine Analyse des *Pseudolus* (I, 1; I, 2; III,2) diese These belegt werden. Denn hier, wie auch in all seinen anderen Werken, feiert Plautus den Moment: Wortwitz, derbe Wortwahl, barbarische Atmosphäre, besondere Wirkung einzelner Szenen sowie beinahe schon ins Absurde reichende Situationskomik scheinen von größerer Bedeutung zu sein als die Darstellung eines logischen Handlungsgeschehens. Viele Fragen bleiben offen, es tauchen lose Fäden im Handlungsgeschehen und zahlreiche Ungereimtheiten oder Irrealitäten auf. Es herrscht Diskontinuität statt Linearität, ein verzerrtes Gesellschaftsbild statt Abbildung der Realität und Charakterbruch statt in sich geschlossene Charakterzeichnung. Dies alles geschieht zugunsten und vor allem mithilfe der Komik. Sein Publikum stört sich nicht an den Fehlern oder Ungereimtheiten, es feiert vielmehr Plautus' Komik. Diese spielt also die entscheidende Rolle in seinem Werk, die ihn bei seinem Publikum beliebt und seine Stücke einzigartig macht sowie es ihm erlaubt, sich über seine griechischen Vorbilder zu erheben. Sie ist Quelle seines aus sich selbst schaffenden Genies.

2.3. Manuel Reith (Marburg) – Die Fabel bei Horaz.

Dass die Satire weithin als Potpourri verschiedenster Motive, Texte und Themen gilt, ist wohlbekannt. Die Fabel strahlt in dieser Fülle an literarischen Bausteinen als besonderes bildsprachliches Element hervor. Insbesondere in Horazens Satiren und Episteln lässt sich eine erste Konzentration von Fabeln und Fabelallusionen feststellen. An diesen Punkt vermag der Vortrag anzuknüpfen und den aktuellen *status quo* der philologischen Forschung zu diesem Phänomen zu beleuchten. Auf Grundlage erster Forschungsansätze im Rahmen meiner Qualifikationsschrift für das Gymnasiallehramt werde ich erste Erkenntnisse auf diesem Forschungsgebiet präsentieren. Zudem gilt es zu skizzieren, wie sowohl die bisherigen Ansätze der Fabelforschung als auch der Horazforschung miteinander verzahnt werden können und so ein Erkenntnisfortschritt auch künftig möglich wird.

2.4. **Stefanie Stürner** (Marburg) – Dichtung und Wissenschaft: Medizinisches und naturwissenschaftliches Schrifttum in den Argonautika des Apollonios von Rhodos.

Dass der hellenistische Epiker, Bibliothekar und Philologe Apollonios Rhodios nicht nur mit der Dichtung vergangener Epochen, sondern auch mit Prosaliteratur ganz unterschiedlicher Gattungen vertraut gewesen sein muss, gehört zu den verbreiteten Erkenntnissen der Argonautika-Forschung. Man ging freilich lange Zeit davon aus, Apollonios habe hier vornehmlich die gelehrt-spielerische Exposition seiner umfangreichen Kenntnis der literarischen Tradition und zeitgenössischen Wissenschaftskultur betrieben. Im Gegensatz dazu lassen sich jedoch anhand ausgewählter Beispiele aus dem *Corpus Hippocraticum* sowie aus Theophrasts botanischem Schrifttum konkrete und ausgefeilte literarische Strategien bei der Übernahme medizinischer und naturwissenschaftlicher Theorien durch Apollonios aufweisen, die dieses gattungsfremde Fachwissen funktional und bedeutungstragend in das Argonautenepos integrieren.

20.00 **Reception** (Cafeteria of the University, Ülikooli 20)

FRIDAY, 6 NOVEMBER 2015

Venue: **Lecture Hall 139, Main Building of University of Tartu**
(Ülikooli 18)

9.15–11.00 **Section 3: Methods and possibilities of textual analysis**
(chair: Audronė Kučinskienė)

3.1. **Gregor Vogt-Spira** (Marburg) and Bettina Rommel (Lüneburg) – Viktor Hehn und die Tradition der Italienreise.

Viktor Hehn, geboren 1813 in Tartu / Dorpat, wo er 1830–1833 Klassische Philologie studierte, ist eine ganz ungewöhnliche Gestalt. Zu Recht als einer der besten deutschen Prosaschriftsteller des 19. Jahrhunderts gerühmt, wird er von manchen in eine Reihe mit Georg Niebuhr und Wilhelm von Humboldt gestellt. Durch sein Standardwerk *Kulturpflanzen und Haustiere in ihrem Übergang aus Asien nach Griechenland und Italien sowie in das übrige Europa. Historisch-linguistische Skizzen* (zuerst 1870) ist er noch heute in jeder

klassisch-philologischen Seminarbibliothek präsent. Allerdings zog es ihn nicht in eine akademische Laufbahn: Er lebte zunächst als Lehrer in Pernau, von wo aus er auch an der Dorpater Universität unterrichtete, dann als Bibliothekar in St. Petersburg, wo er über unerschöpfliche Buchressourcen verfügte, und schließlich nach der Pensionierung als freier Schriftsteller in Berlin, indes ohne auf schriftstellerischen Ruhm aus zu sein. Er ist recht eigentlich als Kulturhistoriker mit starker ethnographischer und sprachgeschichtlicher Ausrichtung zu bezeichnen. Aus diesem Interesse heraus hat er auch mehrere Italienreisen unternommen, die literarischen Niederschlag gefunden haben und ihn in die erste Reihe der deutschen Italienreiseautoren stellen. Doch es ist nicht der Grand Tour des 17. und 18. Jahrhunderts, auch nicht die bürgerliche Bildungsreise, vielmehr erschließt ihm die allpräsente antike Literatur eine kulturelle Tiefenschicht. Der Vortrag wird vor allem mit Bezug auf das späte Italienreisebuch *Italien. Ansichten und Streiflichter* diese herausragende Dorpater Gestalt vorstellen.

3.2. **Kadri Novikov** (Tartu) – Narrative speeches in “Leucippe and Clitophon” by Achilles Tatius.

The paper studies all the narrative speeches which occur in “Leucippe and Clitophon”. The different forms and functions of these speeches are examined throughout the whole novel, analyzing also the use of several rhetorical figures in them.

3.3. **Annika Mikkel** (Tartu) – Medieval cursus in the 14th century Italian prose by example of “Vita Nuova” and “Convivio” of Dante Alighieri.

It is clear that Dante used cursus in his Latin prose, but there are many opinions about whether and how much he used cursus in his Italian books. In my presentation I will analyze the occurrence of cursus in Dante’s Italian prose books “Vita Nuova” and “Convivio”.

3.4. **Fabian Klein** (Marburg) – *Id potentissimum discendi genus est*. Open Educational Resources (OER) im Lateinunterricht

Id potentissimum discendi genus est. Dies ist der Kommentar Quintilians, als er in seiner Schrift über die Rhetorik auf das Üben zu sprechen kommt. Auch heute wird das Üben als eine wichtige Komponente des Lernprozesses angesehen und im Lateinunterricht beispielsweise in der Wortschatz- oder Grammatikarbeit explizit gefordert. Aufgrund steigender Wochenarbeitsstunden

und der daraus resultierenden verringerten Zeit zur Erstellung von Übungsblättern müssen viele Lehrkräfte allerdings entweder auf die Handreichungen der Schulbuchverlage vertrauen oder auf Material zurückgreifen, das schon seit Jahrzehnten im Einsatz ist und nicht mehr aktuellen Standards entspricht. Doch auch die Lateinlernenden wissen häufig nicht, wo sie passendes Aufgabematerial zum selbstständigen Lernen und Vertiefen des Stoffes zu Hause finden können. Lösungsansätze zu diesen Problemen finden sich in den aktuellen Debatten über den Einsatz von Open Educational Resources (OER) im Unterricht, an denen sich allerdings Vertreter*Innen der lateinischen Fachdidaktik bisher nicht beteiligt haben.

3.5. **Arne Jönsson** (Lund) – Jan Rutgers as philologist.

The Dutch humanist Jan Rutgers (1589-1625) has previously been studied in his role as diplomat in Swedish service. (He was sent as envoy to Northern German princes, Bohemia and the Netherlands. His diplomatic correspondence with Chancellor of Sweden, Axel Oxenstierna, has been published in the series *The Works and Correspondence of Axel Oxenstierna*, as vol II:13, letters from Rutgers, and vols. I:2–3, letters from the Chancellor). His philological *magnum opus*, *Variae lectiones*, Leiden 1618, contains discussions and analyses of hundreds of passages from ancient Greek and Latin authors. In my paper I will study Rutgers's methods and his relationship with his great contemporaries.

11.00–11.30 Coffee break (University of Tartu Art Museum, Main Building)

11.30–12.30 Section 4: Poetry and poetics (chair: Magnus Frisch)

4.1. **Vita Papparinska** (Riga) – Occasional Poetry in Antiquity: Publius Papinius Statius' *Silvae*

Occasional poetry, the literary genre richly represented in the intellectual heritage of the Humanist Age, can be traced back to late antiquity. Although texts inspired by an “occasion” (be it an event or a happening, a person or an object) can be found in earlier Greek and Latin poetry, as a separate literary genre occasional poetry emerges in the texts of Publius Papinius Statius, the Latin poet of the 1st century AD.

Stattius' collection of occasional poetry, *Silvae*, are 32 poems, which, as the poet says himself, "were produced in the heat of the moment and by a kind of joyful glow of improvisation". The poems are varied in character (funerary laments, poems of consolation, poems for birthdays and a wedding, a farewell poem, descriptions, poetic epistles etc.).

Stattius' poetry is characteristic of the literary culture of his time. Content-wise Stattius descends from grand-scale themes to the minute and the exquisite. His poetry is conscious display of learning – from themes and characters of mythology to elaborate skills of expression. Rhetorical influence is evident – original variation of rhetorical schemes as Stattius' virtuosity consists in adapting them to the occasion.

4.2. **Gintaras Dautartas** (Vilnius) – Construction Poetics and Poetic Constructions: Bridging Between Homer, Blues, and Lithuanian Folk Songs.

Construction grammar is a model of linguistic analysis that views language as a system of ready-made building blocks or constructions. By combining this model with the Parry-Lord and Immanent Art theories one is able to establish a framework for a thorough linguistic and literary analysis of oral formulaic poetry. In this presentation I will discuss the advantages of this new model (already being developed by Cristóbal Pagán and Mihailo Antović) and propose some improvements to the framework. The effect of this framework will be illustrated by the analysis of a few examples from Homer, Afro-American blues ballads, and Lithuanian folk songs. The aim of the presentation is to show that the framework of Oral Construction Poetics can bridge not only different oral traditions from different epochs, but different humanitarian fields, such as linguistics and literary criticism, as well.

4.3. **Ilona Gorņeva** (Riga) – Some Ancient Reminiscences in the Latvian Visual Poetry.

Visual poetry adds a visually tangible image to the language poetics, playing with the reader's perception and associations. Not only the text itself is readable, but also a drawing that the text creates; therefore, a poem is a drawing that is drawn with the help of words. The visual poetry is characteristic of various cultural spaces. The examples of the visual poetry can be found also in the Ancient world (for instance, the poems "Wings", "Axe" and "Egg" by Simias of Rhodes), however, this time attention is paid to the collection of poems "MARIAGRAMMAS" (published in 2013) by a Latvian poet Leons Briedis (born in 1949); the name of

the poet's wife Maria is encoded into the title of the collection. The collection of poems by Leons Briedis contains only the visual poetry, which includes the cultural and historical scenes significant for the Latvians, as well as the universal cultural codes that, among everything else, bring the reader back to the space of the Ancient culture (ideas, images, visual associations, choice of vocabulary, etc.). The poet stresses the significance of the synthesis in the formation of the collection and in the perception of poetry. The paper examines the references of the poet to the Ancient world and their artistic value in the context of the collection of poems.

12.45–13.15 Optional tour in the Main Building of the University of Tartu (historical carcer and aula) II (Swedish and Lithuanian guests)

13.15–15.00 **Lunch** (Café Werner, Ülikooli 11)

15.00–16.30 **Section 5: Theory, history and methods of translation** (chair: Ilze Rūmniece)

5.1. Marko Vitas (Lund) – Ancient lessons in translation. Some notes on the importance of the history of traductology.

The importance of translations of ancient texts, seen as a kind of interpretation, has now since long been widely recognized. There is, however, another way in which translations connect the modern world to Classical Antiquity as well, and it lies in the very history of traductology. Namely, as translations of course are not a modern invention, we are aware that they played an important role in literary life as early as in Ancient Rome. Many erudite translations have been preserved and came to us through manuscripts, no less than three extant translations of *Φαινόμενα* written by Aratus Solensis being the most striking example (one is made by Cicero, one by Caesar Germanicus, and one by the forth-century poet Avienus – note also that we know of at least three more ancient translations of the same text that have not come down to us). All these should by no means be passed by as interesting curiosity with no impact on important issues. The aim of our paper will be to show, at least in broad outlines, in which cases did the ancient translator use methods which modern translation theory and, above all, praxis, whether consciously or unconsciously, also adopted, and in which the two models differ, and also, if there are some ancient translational skills that

gave hints to a later development which produced what is now part of established translational methodology or at least of praxis of certain translators who work in a somewhat less mainstream manner. We will be using translations of Aratus, mentioned above, as our basic corpus. We believe that this question is not without importance because it shows us not only how great our debt to Antiquity is in this field as well, but also allows us to review and examine various translational habits and methods of our own times from a different perspective.

5.2. **Jaanika Anderson, Maria-Kristiina Lotman** (Tartu) – The classical heritage in the University of Tartu Art Museum from the viewpoint of translation studies.

Problems concerning the relationship between the original, copy and imitation in ancient art and its reception have been the subject of many discussions and attracted researchers from different angles. There are scholars, who distinguish between original works and true copies, others prefer to use the term ‘free copy’, some speak of imitation, some even of new originals. But where is the distinction between original and copy? Where are the boundaries of these phenomena and what is the nature of their interrelationship?

We propose to study these questions using the theoretical framework offered by Gideon Toury and Umberto Eco. We will approach the copies in the collections of the University of Tartu Art Museum as intrasemiotic translations, describe their features and distinguish between their most important subtypes.

5.3. **Martin Uudevald** (Tartu) – From the Vernacular into Latin – Prefaces in Bartholomew Clerk’s Translation of Castiglione.

At the height of the Neo-Latin period, in the years 1473 to 1640, translations from the European vernacular languages into Latin were not frequent in England. This is partly because the serious intellectual works by foreigners that appealed to the Latin reading public were more likely to have been written in Latin from the start. However some special events did occur. The paper will examine some features in Bartholomew Clerke’s translation of Baldesar Castiglione’s *Book of the Courtier* (London, 1571), namely some of the dedicatory letters in the preface of the book discussing the translation and its concern with Ciceronianism in sixteenth-century England.

5.4. **Ojārs Lāms** (Riga) – Ancient Poetry and Formation of Modern Latvian Literature (End of the 19th Century): Creative Work and Translations of the Latvian Poet and the Student at Tartu University Eduards Veidenbaums.

Eduards Veidenbaums (1867–1892) – Latvian poet, translator, publicist and thinker, who has lived an extremely short life span and as the poet published only posthumous, but who has left deep traces in the Latvian culture and literature by creating foundations for the modern Latvian poetry. He has combined in the poetry social tensions imagery with existential searches of modern man. At the same time he could be both philosophically reflexive and anacreontic.

In the creation of this unique poetic mood studies of ancient poetry and translations are of a great importance. On the one hand the presence of the impact of ancient culture reflects traditional educational system of the 19th century, on the other hand Veidenbaums has made very personal bridging to the ancient sources, finding in the texts of Horace and Virgil imagery fitting to the new era feelings.

This research deals with Veidenbaums' work as the translator of ancient poetry, especially of Horace, and his use of elements of the ancient culture for creating a poetic world of his own. Evaluation of Veidenbaums' translation strategies is carried out as well, paying particular attention to the comparison with the work of Juris Alunāns, another Latvian poet and student at Tartu University about 50 years earlier, who used mostly localization and aimed through translation of ancient texts to reveal resources of the Latvian language. This comparison allows to understand the uniqueness of the impact and perception of the ancient poetry of a given era.

16.30–17.00 Coffee break (University of Tartu Art Museum, Main Building)

17.00–18.30 Section 6: Archeology and history (chair: Ivo Volt)

6.1. **Maarja Olli** (Tartu) – Roman Empire and Estonia – an archaeological perspective.

The time period when Roman Empire was affecting Europe the most is called Roman Iron Age (AD 50–450) in Estonia, although it had little to nothing to do with the Romans. Imports as some coins, handful of jewellery and a bronze lamp have been found and it is quite unlikely that any bigger group of Romans

set foot on Estonia. Still the era is called Roman Iron Age. The reason for that and the main characteristics of the era will be discussed in this paper, also the social life of the found Roman imports will be argued.

6.2. **Andres Nõmmik** (Tartu) – The Sea Peoples from the Aegean region: Mycenaean people in the Eastern Mediterranean.

The Sea People is a term for a group of people (among whom the Philistines are the most known), who at the turn of the 13th and 12th century BC appeared in the Eastern Mediterranean region, most notably on Cyprus and in Southern Levant, and settled there. Egyptian sources blame them for the destruction in Cyprus, Levant and Anatolia. The claim is partially backed by archaeological evidence. The archaeological and linguistic arguments and visual evidence show that at least some groups of the Sea Peoples originate from the Aegean region (Greek mainland, islands of the Aegean and Western Anatolia) influenced by Mycenaean culture. The paper gives an overview of the current state of research regarding the Sea Peoples and their origin, their influence on the places where they settled, and arguments, why we should consider the Aegean region as their homeland.

6.3. **Martin Kuldmägi** (Tartu) – The emergence of political centralization in Mycenae: The Shaft Graves dynasty.

The paper focuses on the process of the emergence of political centralization on the example of Mycenae in the Argolid during the first half of the second millennium BC. It attempts a closer look at the possible mechanisms which could have transformed a relatively simple society with limited complexity and social hierarchies into a complex state dominating over the adjacent Argive plain.

6.4. **Mait Kõiv** (Tartu /Tallinn) – Hesiod, kome and polis: a poetic view into the early Greek society.

The paper discusses the ideology expressed by Hesiod, considering this in the economic, social and political context suggested by the 'Works and Days'. It connects the social and economic status of the poet (as he chooses to describe it in the poem), including the structure and management of his household, with his ethical-political ideas, and suggests that his teaching to his brother and the rulers (the basilees) was more politically oriented than usually assumed.

Venue: **Lecture Hall 139, Main Building of University of Tartu**
 (Ülikooli 18)

9.00–10.30 **Section 7: Ancient philosophy, religion and politics** (chair:
 Anne Lill)

7.1. Vytautas Ališauskas (Vilnius) – Pseudo-Platonica: The Paradoxes of Authenticity.

The analysis of Platonic “Theages” represents principal difficulties in establishing the authenticity or genuineness of Platonic dialogues. Can we accept self-contradictory criteria of non-genuineness, such as “too Platonic” language and style, supposedly “un-Platonic” understanding of Socratic *daimonion*? The failure to reach consensus on dialogue’s writing time, its “Sitz im Leben” in Academy also confirms weakness of traditional view on “Teages” as un-Platonic dialogue.

7.2. Hans Lauritz Noack (Marburg) – Platon und die Neue Institutionen-ökonomik.

Ich werde mein Dissertationsprojekt vorstellen, in dem ich mich mit ökonomischen Fragestellungen in Platons *Nomoi* beschäftige. Ausgangspunkt ist die Beobachtung, dass Platons anthropologische Grundannahmen (in den *Nomoi*) eine große Ähnlichkeit mit denen des sogenannten *homo oeconomicus* aufweisen. In meiner Dissertation versuche ich aufzuzeigen, auf welche Weise Platon das Verhalten der Individuen in einer Gemeinschaft mit verschiedenen Mitteln zu regulieren und auf ein gemeinsames, den individuellen Bestrebungen übergeordnetes Ziel hinzulenken versucht. Die Ergebnisse werden mit den Einsichten und Ansätzen einer ökonomischen Theorie, der sog. „Neuen Institutionenökonomik“, verglichen und daraufhin untersucht, inwiefern sich die aus gänzlich unterschiedlichen Voraussetzungen entstandenen Versuche, menschliches Verhalten durch Institutionen zu regulieren, gegenseitig ergänzen.

7.3. Vilius Bartninkas (Cambridge) – Civic Religion in the Pseudo-Platonic *Epinomis*.

The paper will investigate the nature and contextual influences of astral cult in the Pseudo-Platonic dialogue *Epinomis*. The cult appears in the dialogue as

a fusion of Platonic philosophy, polis religion and Oriental ideas. On the one hand, the new religion is based on cosmological-epistemological theory, which makes it highly sophisticated and accessible only to the intellectuals. On the other hand, the cult still borrows the traditional structure of polis religion and serves the civic needs. Thus, there emerges a conceptual tension to define the precise nature of astral cult. The paper will aim to clarify the way in which the Pseudo-Platonic author engages into a dialogue with Plato and how he reconciles these tensions in his novel understanding of civic religion.

7.4. **Alius Jaskielevičius** (Vilnius) – Apuleius’ work *De deo Socratis*.

Apuleius’ work *De deo Socratis* analyses the subject of daemons so popular in the thought of Middle Platonism. Apuleius’ work is exceptional in the sense that it presents a comprehensive general theory of daemons, at the same time portraying the author’s personal attitudes. In combining philosophical and literary styles, Apuleius purposefully sets out to, on the one hand, emphasise the cosmological and theological aspect of daemonic theory and, on the other hand, to transition from theoretical statements to practical commitments. This means that the final part of *De deo Socratis* distances itself from the analysis of daemonic theory and moves on to analysing personal commitment to philosophy. This transition is marked by the entrance of Socrates’ figure in place of the previously dominant figure of Plato and his narration. Apuleius’ *De deo Socratis* is an important work that takes its place in between Greek daemonology and Latin numinology. It is an important fact of one culture shifting its contents to another cultural context and proof of how such a transition can be gentle and painless.

10.30–10.50 **Coffee break** (University of Tartu Art Museum, Main Building)

10.50–12.20 **Section 8: Lexicology and terminology: heritage of Latin**
(chair: Vita Paparinska)

8.1. Audronė Kučinskienė (Vilnius) – Lithuanization of the Ancient Names: Between Tradition and Innovation.

I’d like to present our recently finished project – the digital database of the Ancient names has been created. About 12000 proper nouns were collected, which have formed the foundation of the database. Pooling proper nouns in a single

database provides a more general view and allows establishing the criteria for Lithuanization of names as well as formulating general principles and specific rules, i.e. enables attempts to develop a theoretical Lithuanian transcription system. In my report I am going to present the database itself and to share some insights about the main tendencies of the transcription of Ancient names into Lithuanian in various periods of our writings.

8.2. **Ingars Gusāns** (Riga) – Latin in Legal Practice: extravagance or necessity.

Many years ago, someone has declared: “Invia est in iustitia via sine lingua latina”. Is that true? How important role does Latin play in jurisdiction and legal education? Tendencies: reduction of credits at the universities, thus decreasing proportion of this subject in the study programme; the usage of mainly passive knowledge and the Internet.

The importance of Latin in legal education is proved by its usage in the public space. This research considers the weekly journal “Lawyer’s Word” (“Jurista Vārds”). In general, a wide range of terms and expressions are included in the journal. Widely known expressions as well as more specific terms (and the characterization of the circumstances why the author uses these rare expressions) are present. An overall conclusion: the Latin language still has sufficiently important role in legal education; Latin is used not only in the study process, but also in practical work, therefore, the students shall be encouraged to study Latin even harder.

8.3. **Merike Ristikivi** (Tartu) – Latin terms in EU Court decisions: creating new traditions in European law?

The development of law in continental Europe has relied heavily on the Latin language and the system of concepts based on Roman Law. My presentation focuses on the Latin terms used in the rulings of the European Court of Justice and aims at exploring the vocabulary employed by European legal practitioners when formulating their decisions. Special attention is paid to the new Latin terms which judges have adopted in their active vocabulary in recent years, e.g. the terms *fumus boni iuris*, *fumus non mali iuris* and *fumus persecutionis*.

The following questions will be analyzed: if current legal situations require inventing a new term (and, in particular, if we consider the recommendations of modern linguists for enhancing the quality and comprehensibility of juridical texts), why should it be metaphorical; and why should we use Latin for coining a new term?

8.4. **Kaidi Kriisa** (Tartu) – Linguistic performance in legislative academic texts of *Academia Dorpatensis* – an example of multilingual practices.

Legislative academic texts of *Academia Dorpatensis* – University's foundation charter, Royal Privileges, Constitutions and a number of different regulations – cover all the legal documents produced by both the Swedish reign and the officials of the Academy that are decreed to the *Academia Dorpatensis* and stipulated its administration as well as governing, and legal decrees. They are considered as rather fundamental documents, which are supposed to reflect the linguistic performance and (its) norms of that period. However, unlikely to the language of instruction in *Academia Dorpatensis* that was attested to be Latin (Inno 1972: 41), not a single regulation, what so ever, had been stipulated to Academy's fundamental texts, such as legislative documents, in order to designate their linguistic performance.

Due to that the focus of this presentation is on showing the real practices of historical code-switching occurring in the legislative texts, concentrating, *inter alia*, on showing the use of formulaic languages.

POSTER PRESENTATIONS

Venue: **Lecture Hall 139, Main Building of University of Tartu**
 (Ülikooli 18)

P1. Anni Arukask, Kaidi Kriisa, Maria-Kristiina Lotman, Tuuli Triin Truusalu, Kristi Viiding (Tartu) – Latin epigraphy in Estonian churches.

In 2014, the Department of Classical Studies of the University of Tartu started the systematic collection and study of Latin epigraphical material in Estonian churches with the financial support of Estonian Ministry of Education and Research. The objectives of the project are to compile the illustrated database of all inscriptions up until 1918 (both those that have been preserved as well as those that have been destroyed, but were described in earlier manuscripts and books), to translate these into Estonian and to comment on these from different aspects, for example, linguistic, paleographical, metrical, prosopographical, etc. This poster presents a preliminary list of the main types of the epigraphical material gathered so far.

P2. Līva Bodniece (Riga) – Translations of Roman Poetry Found in Latvian School Materials.

Translations of Roman poetry into Latvian can be found not only in ancient literature anthologies and poetry books, but also in magazines, newspapers and school textbooks. The objective to create a bibliography of full Roman poetry translations requires taking into account all accessible written material. This presentation focuses on the translations of Roman poetry published in Latvian school materials – literary history books and Latin textbooks. The survey of these sources reveals and characterizes a particular aspect in collecting and investigating Roman poetry translations into Latvian.

P3. Vivita Daņileviča (Riga) – Accessibility of Ancient Texts: Lucretius' "De Rerum Natura".

Even though Lucretius' "De Rerum Natura" is dated to the first century BC, oldest and also the most important manuscripts, which supply the extant "ancient" basis for the whole text, are O and Q – the Codex Oblongus and Codex Quadratus (both written in the ninth century). However, there are many more copies with commentary from later centuries, which are sometimes used and combined to research or to create the most accurate version of DRN, and nowadays researchers have access to digitalised medieval codices, as well as printed versions of the DRN. This paper illustrates some of the possibilities to make the best of the options modern world offers, which could help in making an ancient text (in this case – DRN) more accessible and easier to use for researchers and translators, as reading through and comparing different manuscripts can be time-consuming and inefficient, whilst in the digital world the search for a word or sentence may take only a couple of seconds.

P4. Mārtiņš Laizāns (Riga) – Scithero Latviensis or towards a systematic rendition of Latin proper names into Latvian in the digital age.

As the digital Latin-Latvian dictionary is being prepared, one of the problems that must be solved is the rendition of proper names. The Latvian language does not have one solid and unified set of rules for rendering Latin proper names. Historically the Latvian language has been influenced by intermediary languages (German, Russian, English) in the rendition of Latin proper names, thus creating an environment where these influences exist mixed with each other. This poster will give an outline of the endeavor to render Latin proper names

into Latvian without the influence of intermediary languages and how the outcome of this task will look like in the digital Latin-Latvian dictionary.

P5. Lars Nyberg (Lund) – *Andromaque, je pense à vous*: Loss and longing in Euripides, Vergil, Racine and Baudelaire.

I intend to analyze the character of Andromache in four texts: Euripides' tragedy *Andromache*, Vergil's *Aeneid* III, Racine's drama *Andromaque* and, finally, Baudelaire's poem "Le Cygne" in *Les Fleurs du Mal*. The intertextual perspectives are crucial, particularly with reference to Baudelaire's poem, which points forward to nineteenth century modernism.

I am interested in how the main character is transposed from text to text. Andromache is an exile in all texts, though psychological and political contexts are different. In Euripides' and Racine's plays she is the victim of jealous Hermione's persecution and desperately trying to escape Menelaos' machinations in order to save her son Astyanax from death. In *Aeneid* III and "Le Cygne" she has found a haven on Crete. Life in a fake Troy, near *falsus Simoïs* gives her, however, no rest. Still mourning Troy and her slain husband, she is a stranger and an exile, longing for what is irredeemably lost. In Baudelaire's poem she becomes, like the swan, a symbol for all refugees: *Je pense aux matelots oubliés dans une île,/ Aux captifs, aux vaincus!... à bien d'autres encore!*

P6. Johanna Svensson (Lund) – How to make a basilisk: An alchemical manuscript at the Royal Library of Copenhagen.

The Royal Library of Copenhagen houses a great number of alchemical manuscripts. Most of these were probably acquired by the great book-collector Otto Thott in the eighteenth century. One interesting example is GKS 1717 in quarto, probably from the late sixteenth century. The manuscript, which contains short poems on alchemy and various excerpts and formulas, seems to have been used very frequently by the alchemist(s): many formulas (including the one on the basilisk) have notes in the margin informing the reader that the procedure unfortunately does not work... We also find texts where the alchemist meditates upon his own art and on the inaccessibility of the alchemical language: *libri huius scientiae non sunt scripti ad doctrinam eius sicut libri aliarum scientiarum, sed sunt tamquam figurae ipsius scientiae, quia scripti sunt sub diversis et occultis aenigmatibus metaphoricis et figuris* (probably a quotation from *Liber de Magni lapidis Compositione et Operatione*, edited by G. Grataroli in 1561). Overall, GKS 1717 gives us a fascinating insight not only into laboratory of an alchemist in the sixteenth century, but also into his mind.