

SS. CYRIL AND METHODIUS UNIVERSITY IN SKOPJE
FACULTY OF PHILOSOPHY

STUDIA CLASSICA ANNIVERSARIA

80 years of the Institute of Classical Studies

BOOK OF ABSTRACTS



29 - 31 October 2026
Faculty of Philosophy, Skopje



SS. CYRIL AND METHODIUS UNIVERSITY IN SKOPJE
FACULTY OF PHILOSOPHY · INSTITUTE OF CLASSICAL STUDIES



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**SOUTHERNWOOD (*ARTEMISIA ABROTANUM L.*) IN ROMAN MEDICINE:
THERAPEUTIC USES OF *HABROTONUM***

Adriana Grzelak-Krzymianowska¹

Abstract: This paper examines the therapeutic use of Southernwood (*Artemisia abrotanum L.*), identified as *habrotonum* in Roman literature, on the basis of selected works by Pliny the Elder, Dioscorides, Celsus, Serenus Sammonicus, and other ancient authors. Its aim is to reconstruct Roman perceptions of the plant and to assess its role within ancient pharmacological practice.

The study is based on a comparative analysis of medical, pharmacological, and literary sources. The findings show that *habrotonum* was valued for its warming and drying properties, in line with humoral theory, and used to treat gastrointestinal, respiratory, urinary, and joint ailments, including gout. It was also employed as an antidote against poisons and was associated with the stimulation of sexual desire.

References to *habrotonum* in literary sources further suggest that its significance extended beyond medicine into broader cultural discourse. This indicates that the plant functioned not only as a therapeutic agent, but also as a culturally embedded element of Roman life.

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HERMETICA – SCRIPTA MINORA. HERMETICA BEROLINENSIA, OXONIENSIA, VINDOBONENSIA

Agata Sowińska¹

Abstract: For over a decade, I have been researching the history of Hermetic literature, simultaneously translating texts from the Hermetica group (or perhaps even genre) preserved in Greek, Latin, and Coptic. Recently, I have focused on the small surviving Hermetic fragments in Greek: from Berlin, Oxford, and Vienna, namely the "Hermetica Berolinensia," "Hermetica Oxoniensia," and "Hermetica Vindobonensia." The purpose of this presentation is to present the results of my research, including texts both those that are part of the Hermetic canon and most likely copied onto the papyri examined here, as well as those unknown, preserved only in these groups. During the presentation, I will focus on several source materials:

- Codex Clarkianus Gr. 11 Oxoniensis (ff. 81r-82r. containing five Hermetic excerpts called Hermetica Oxoniensia: Hermetic fragments of unknown origin, not classified as any known Hermetic works, although their content is identical to the Hermetic excerpts found in the Anthology of Stobaeus).
- Papyri Vindobonenses Graecae 29456 and 29828 (with four Hermetic fragments called Hermetica Vindobonensia: excerpts identified as fragments of texts of Hermetic provenance – found on the recto of two papyri (no. 29456 and no. 29828) from one scroll)
- Papyrus Berolinensis Graeca 9794 and 17027 (containing a total of eight Hermetic excerpts called Hermetica Berolinensia: Pap. Berol. Gr. 9794 is a collection of Christian prayers, among which there is also a Hermetic (and therefore pagan) hymn with a doxological element at the end; Pap. Berol. Gr. 17027 consists of seven Hermetic fragments written on recto and verso pages; the Berlin Papyrus 17027 – like the Vienna Papyri 29456 and 29828 (or the Nag Hammadi Codex VI) – becomes evidence of the circulation of Hermetic texts in the 3rd and 4th centuries after Christ).

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HILARY OF POTIERS' FRAGMENTA HISTORICA AND THE SYNODS OF SIRMIIUM

Aleksandra Smirnov-Brkić¹

Abstract: The paper investigates the historical circumstances in which a series of ecclesiastical synods were held in Sirmium during the pivotal years of the Arian controversy. These synods were crucial in developing theological formulas aimed at defining orthodox Christology. These synods, although mentioned by many contemporary authors and described extensively, still remain unreconstructed in terms of their number, date and proceedings. The paper will critically analyse available sources along with a discussion on scholarly views of the subject. Furthermore, the paper will show the importance of a lesser work by Hilary of Poitiers in determining which councils were held in Sirmium between 347 and 358, and which Sirmian formula should be called "Blasphemy" as characterized by several ancient authors. Hilary of Poitiers, opposed these Sirmian formulas, in his *Fragmenta Historica (Contra Valentem et Ursacium)*, a collection of fragmented documents and letters, which include crucial historical information on the synods of Sirmium, as well as the letters from anti-Nicene leaders Ursacius and Valens, the Sirmian formula which Hilary called the *perfidia Ariana*, and documents regarding the exile of Pope Liberius. Hilary's work provides insight into the "Homoean" party and the intense pressure Western bishops faced to accept the theological compromises coined in Sirmium. Hilary also provides better understanding of the 358 Sirmian Synod, which attempted to address and alleviate the extremities in previous Sirmian formula.

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THE STOIC RESPONSE TO THE LAZY ARGUMENT: CONFATALIA AND THE PROBLEM OF INTELLIGIBLE AGENCY

Ana Dimiškovska¹

Abstract: The main target of what is called the “lazy argument” (ἀργὸς λόγος, ignava ratio, idle argument, argument from inactivity), originally formulated in antiquity and elaborated subsequently within different logical, philosophical and theological traditions, is any strictly deterministic or fatalistic conception of reality. According to these conceptions, every event (or, correspondingly, the absence of such an event) is predetermined, while human beings merely lack knowledge of the already fixed outcome of our actions. If this is so, proponents of the lazy argument contend, there is no reason to deliberate and act at all, since any attempt to influence the course of events is futile from the outset.

Historically, there have been numerous attempts to elaborate different kinds of responses to this argument and to demonstrate its unsoundness. The critique of the reasoning underlying the lazy argument was anticipated in Aristotle's discussion of future contingents and later developed in greater detail by Chrysippus and subsequent Stoic authors. This paper examines the Stoic response to the lazy argument, focusing in particular on the concept of *confatalia* (co-fated events). The introduction of this idea, especially by Chrysippus, is intended to invalidate the conclusion of passivity and the irrelevance of deliberation suggested by the lazy argument, pointing instead to a conception of agency in which deliberation remains causally relevant within the order of fate. In this respect, the Stoic conceptualization may also be understood as an anticipation of contemporary compatibilist solutions to the problem of human action within a deterministic framework.

However, the paper will attempt to show that the significance of the Stoic critique of the lazy argument is not exhausted by its compatibilist dimension alone. As a part of the broader Stoic philosophy of action, it also illuminates another challenge to intelligible agency, namely the pervasive influence of contingent factors on action and moral responsibility, captured in contemporary philosophy by the concept of “moral luck”. Although the Stoic critique of the lazy argument was originally developed within the framework of a deterministic conception of fate rather than as a response to problems of contingency and luck, the Stoic account of agency nevertheless offers important conceptual resources for addressing these concerns. In particular, the Stoic insistence on distinguishing between those things that lie within the control of the rational agent and those that do not, as it is argued in the paper, acquires renewed relevance in the context of contemporary theories of action, illuminating how agency can remain meaningful between the opposing pressures of necessity and contingency.

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**MANOLIS TRIANDAPHYLLIDIS AND VUK KARADŽIĆ – PRINCIPLES OF
THE STANDARDISATION OF MODERN GREEK AND SERBIAN LANGUAGES
(SIMILARITIES AND DIFFERENCES)**

Ana Elaković Nenadović,¹ Predrag Mutavdžić²

Abstract: In the 19th and 20th centuries, the question of standardising the modern Serbian and Greek languages was one of the burning issues at a general national level. In this regard, since neither Serbian nor Greek possessed an adequate grammar, the publication of Vuk's *Pismenica* (Grammar) in 1815 and Triandaphyllidis's *Grammar of Modern Greek* in 1941 marked a special turning point. Viewed from a linguistic, programmatic, ideological, national, and cultural perspective, these works appeared within socio-historical contexts when the Serbs and the Greeks were either in the initial or final stages of forming their identities. The essence of the grammatical descriptions of both Serbian and Modern Greek lies in the aspiration of both authors to present and describe the living, vernacular language in the best possible way, on the one hand, and to bring it closer to its native speakers, on the other. Intellectual debates for and against the vernacular language among both the Serbs and the Greeks during the 19th and 20th centuries were fierce due to clerical-conservative proponents who, lacking a foothold among the people, stubbornly defended idealised views of language. From an ideological and socio-political point of view, Serbian and Greek advocates for the vernacular language shared the same goal – establishing the vernacular language as the primary carrier of cultural, educational, and instructional activities in the states that were to be formed upon the final liberation from the Turks. Their paths to achieving this set goal, however, differed due to the influence of extremely complex linguistic, national, traditional, and historical conditions. The publication of Vuk's *Pismenica* represents the starting point for the Serbs, whereas Triandaphyllidis's *Grammar of Modern Greek* marks the final point for the Greeks in their efforts to establish the vernacular language as the sole standard form of linguistic expression, education, and culture. In our paper, we seek to shed light, synoptically and comparatively, on how Vuk and Triandaphyllidis developed their approaches to the question of standardising the Serbian and Greek languages.

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ΣΟΦΉ Ἡ ὙΠΕΡΦΑΝΟΣ: THE DEVELOPMENT OF ASPASIA'S *ETHOPOEIA* IN ANCIENT GREEK LITERATURE

Andrea Logroño de San Miguel¹

Abstract: Aspasia's biography contains contradictory ethopoeias based on the source consulted: for all the main comic authors -Crates, Eupolis and Aristophanes-, the same as for Xenophon, Critobulus, Stesimbrotus, Clearchus, Plutarch and Athenaeus, she was a worldly woman, dominated by materialistic interests and lacking of whatever sort of ethic self-demand. On the other hand, for Plato, Elias Aelian and to a certain extent Lucian, Aspasia stands out for her virtues, among which are to be counted, at least, humility, modesty and most especially, wisdom. This communication aims to distinguish possible cases of dependence on some sources over others, gender stereotypes that may have been applied indiscriminately, and prejudices that may have been added without justification.

It seems also worthy to be taken into account the intervention of extraordinary, viz. divine factors at work in the Aelian building of Aspasia's biography and character. This means that the old moral debate on Aspasia was in some moment enhanced through the addition of supernatural elements. Moreover, the treatment of such a character coincides with a widespread mainstream to weaken, from the Classical Age onwards, the role of women, as well as non-citizen in general, in any field related to knowledge and art. Furthermore, the striking divergence between hostile and favorable portrayals suggests that Aspasia may have functioned as a literary and ideological construct onto which different authors projected their own political, moral, and intellectual agendas.

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MOBILIZING ANTIQUITY: EPIC DICTION AND CLASSICAL RECEPTION IN THE GREEK DIASPORA OF GALAȚI DURING THE EASTERN CRISIS OF 1877-1878

Andreea Ștefan¹

Abstract: This paper explores the ways in which classical antiquity could be mobilized within the politically engaged print culture of the nineteenth-century Greek diaspora. As a case study, it examines “Αἱ Ἡρωῖδες τῆς Θεσσαλίας,” a little-known poem printed at Galați in March 1878 as a single-sheet publication issued by the local Greek youth. Published during the final months of the Russo-Turkish War of 1877-1878, on the occasion of Greek Independence Day and in response to the Thessalian uprising then unfolding in Ottoman-controlled territories, the text belongs to a form of occasional literature closely tied to contemporary political developments. Precisely because of its ephemeral character and limited literary ambitions, however, it offers a particularly revealing perspective on the cultural and linguistic resources through which current events were framed, interpreted, and legitimized.

Adopting a combined philological and literary approach, the paper investigates the linguistic and thematic reception of classical antiquity in the poem. At the linguistic level, the text employs an archaizing *katharevousa* enriched with lexical choices associated with epic and encomiastic discourse. Terms such as κλέος, ἄγων, ἥρωες, μάρτυς, δόξα, and ἀνδρεία contribute to the construction of a heroic register that elevates contemporary actors and events beyond their immediate historical setting. At the thematic level, the poem draws on a repertoire of classical figures and motifs, most notably the Amazon and the Spartan woman, while simultaneously integrating Christian notions of martyrdom, sacrifice, sainthood, and redemption. The interaction of these classical and Christian frameworks shapes the representation of heroism and patriotic commitment, creating a symbolic language through which contemporary events acquire both historical depth and moral authority.

The study argues that antiquity functions here not as a source of simple imitation but as a flexible repertoire of linguistic forms, heroic paradigms, and cultural memories. Combined with Christian imagery, these elements allow contemporary events to be inscribed within a narrative of historical continuity linking present struggles to an idealized Hellenic past. Read at the intersection of nineteenth-century Greek patriotic poetry and the diasporic public sphere of Galați, the poem illustrates how classical heritage could be adapted to contemporary political circumstances and transformed into a persuasive language of national mobilization.

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RUNNING AFTER TWO HARES: HUNTING IN THE SOUTHEASTERN ALPINE REGION IN ANTIQUITY THROUGH ANCIENT SOURCES AND ARCHAEOZOOLOGICAL EVIDENCE

Anja Ragolič¹, Borut Toškan²

Abstract: For pre-Neolithic communities, hunting – alongside gathering – represented the principal means of subsistence. During later prehistory, however, its importance in this regard declined significantly. In antiquity, hunting remained only a modest source of meat in quantitative terms, although game was highly valued for consumption. Certain game species were also traditionally incorporated into ritual activities. In addition, Roman expansion into newly conquered territories brought encounters with previously unfamiliar animal species, including wild taxa. Some of these animals entered the diet, whereas many others were captured for different purposes, such as their use in animal spectacles (*venationes*) held for public entertainment in arenas.

Direct evidence of hunting methods and techniques is difficult to identify in archaeological contexts of the southeastern Alpine region (present-day Slovenia). Nevertheless, a considerable body of material exists that enables a more detailed assessment of the role of hunting in this area. Drawing primarily on osteological evidence and supplemented by ancient written sources and stone monuments, the authors seek to determine which animal species were hunted, which tools and weapons were employed, and how hunted animals were utilized. The study also aims to address questions concerning the identity and social status of hunters.

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**LIQUAMEN CASTIMONIALE: EVIDENCE FOR PEAR-BASED FERMENTED
CONDIMENT IN LATE ROMAN AGRICULTURE****Ankica Bralić Petković¹**

Abstract: The article investigates the evidence for non-fish variants of Roman liquamen, with particular emphasis on the interpretation of Palladius' *liquamen castimoniale* and the potential role of pears as a fermentation substrate. Namely, *garum* and *liquamen* rank among the most emblematic condiments of ancient Roman cuisine, widely attested in literary, archaeological, and epigraphic sources across the Mediterranean world. Produced through the controlled fermentation of fish, typically small pelagic species such as anchovies or mackerel, and mixed with salt, these sauces yielded an umami-dense liquid. References in culinary texts, most notably Apicius' *De Re Coquinaria*, demonstrate the prevalence of these sauces in Roman gastronomy, where they were incorporated into dishes ranging from vegetable preparations to elaborate meat and fish recipes. Despite this strong association with marine resources, evidence from Late Antique agricultural literature suggests that Roman experimentation with fermentation may have extended beyond fish-based sauces. Of particular interest is the work of Palladius Rutilius Taurus Aemilianus, a 4th–5th century author whose *Opus Agriculturae* provides detailed guidance on farming practices and rural life. Within this text appears a reference to *liquamen castimoniale*, a term that has attracted scholarly attention due to its apparent departure from traditional fish-based *garum*. The adjective *castimoniale*, often associated with purity or ritual propriety, has been interpreted as indicating a preparation suitable for dietary restrictions, possibly excluding animal products. This raises the possibility that Palladius was describing a non-fish variant of *liquamen*.

Among the candidate substrates, pears are particularly interesting. The Romans cultivated a wide range of pear varieties, a fact attested by Pliny the Elder in his encyclopedic *Naturalis Historia*, where he enumerates at least 41 distinct types. Their culinary versatility is evident in Roman recipes, including the dish known as *patina de piris*, a spiced preparation that combined pears with honey, wine, and aromatic seasonings. Fermentation was a well-established technique in Roman food production, applied not only to fish but also to vegetables, grains, and beverages such as wine and vinegar. The natural sugar content of pears would make them suitable for fermentation, potentially yielding a product with a complex balance of sweetness, acidity, and savoury depth. The reference in Palladius suggests that such experimentation was at least conceivable within the framework of Roman agronomy. Ultimately, in reassessing the evidence for pear-based liquamen, it is important to balance philological interpretation with archaeological and experimental perspectives.

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WOMEN, MONEY, AND POWER IN ANCIENT GREECE BEYOND ATHENS

Anna Mollà Palanca¹

Abstract: The socio-legal status of ancient Greek women has traditionally been reconstructed and shaped almost exclusively through literature and documentation originating from Attica. This paper proposes a critical re-evaluation of this deeply entrenched Athenocentric methodology in favor of a more particularized approach—one that examines the broader plurality of Greek poleis and territories independently of hegemonic states, while rigorously contextualizing the specific chronological setting of each piece of evidence.

A striking counterexample to the traditional scholarly consensus regarding women's absolute legal incapacity to execute economic transactions can be found in the third century BCE. During this period, historical records reveal a woman who extended a substantial financial loan to several cities within the Boeotian League. Although her husband was nominally present to validate formal legal acts, the evidence demonstrates unequivocally that it was the woman herself who exclusively possessed, administered, and controlled the capital.

This specific epigraphic evidence from Hellenistic Boeotia fundamentally disrupts the monolithic narrative of female economic marginalization in antiquity. By stepping outside the restrictive legal framework of Classical Athens we uncover a far more dynamic and multifaceted landscape of female agency. In regions beyond Athenian control, and particularly throughout the Hellenistic period, women actively participated in civic benefactions, managed significant agricultural estates, and acted as crucial financial creditors for entire municipalities. Consequently, acknowledging this geographic and temporal diversity is imperative for modern scholarship. It allows for the reconstruction of a historically accurate framework of gender relations, demonstrating that female financial autonomy was not a mere anomaly, but a tangible reality across various Greek socio-political contexts.

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LITERARY SPACE AND OBJECT SYMBOLISM IN MARIOS HAKKAS' "THE BIDET AND OTHER STORIES"

Božidar Radojčin¹

Abstract: This paper explores the ways in which Marios Hakkas employs literary space and everyday objects as fundamental mechanisms for the construction of meaning in his short story collection *The Bidet and Other Stories*. The study approaches space not merely as the setting of the narrative but as a dynamic narrative and ideological field where individual experience intersects with collective memory, historical experience, and the social transformations of post-war Greece.

The main objective of this paper is to demonstrate that spatial representations and the symbolism of objects constitute a coherent system through which Hakkas articulates his critique of urbanization, alienation, and the dominance of consumerist ideology. Particular emphasis is placed on Kaisariani as a site of memory and historical consciousness, on interior and exterior spaces as reflections of the psychological condition of the narrative subjects, and on the symbolic function of everyday objects—most notably the bidet and the rattle—which transcend their practical use and become vehicles of existential, social, and ideological meaning.

The analysis is based on a close reading of selected short stories, drawing on approaches from literary spatial studies, symbolism, and narratology. The paper argues that Hakkas constructs distinctive poetics through the continuous interaction of place, memory, and material objects, transforming ordinary reality into a space of ideological reflection and existential inquiry. At the same time, the study highlights the enduring relevance of Hakkas' prose, demonstrating that his concerns with the loss of authenticity, collective memory, and the crisis of values remain strikingly pertinent within contemporary social and cultural contexts.

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THE SPECIFIC ASPECTS OF ΤΑΝΘΡΩΠΙΝΑ IN MENANDER'S PLAYS

Daniela Tosheva-Nikolovska¹

Abstract: When Chremes in Terence's play *Heautontimorumenos* says to Menedemus "Homo sum humani nil a me alienum puto", he certainly does not refer to humanism, but to kindness and politeness. This comedy is an adaptation of Menander's comedy with the same title, which is not preserved. However, when the personification Agnoia in Menander's *Perikeiromene* uses the adjective in the plural "τι τῶν ἀνθρωπίνων", it doesn't bear the same meaning. In this sense, the Greek word *φιλόανθρωπος* is more similar to the Roman *humanus*, as it is used in Menander. The aim of this paper is to illustrate the use of ἄνθρωπος and τάνθρώπινα, and its cognates in Menander's plays, which generally reflect humanism as a concept.

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ILLYRIAN AND DALMATO-PANNONIAN ANTHROPONYMY IN CONTACT

Danilo Savić¹

Abstract: In an attempt to provide a firmer ground for the study of Illyrian anthroponymy and linguistic remains, this paper proposes a reassessment of the relation between the so-called “Illyrian proper” and “Dalmato-Pannonian” onomastic material. Both of these labels refer to the classification of the indigenous anthroponymy of Roman Illyricum developed by Radoslav Katičić several decades ago. Within his framework, the territory of Illyricum is divided into a number of anthroponymic areas, i.e. regions containing a characteristic stock of local personal names which do not occur elsewhere. One such area, usually dubbed “Illyrian proper”, corresponds to the borders of the former Illyrian kingdom, extending from the Neretva in the north down to Epirus in the south. The “Dalmato-Pannonian” area corresponds to the territories of the Dalmatae in central Dalmatia and of the Pannonian tribes in Pannonia inferior. Although Katičić’s classification relies primarily on the regional distribution of individual names and onomastic formulae, and not on linguistic data, recent scholarship came to associate the term “Illyrian language” exclusively with the material coming from the Illyrian proper area. On the other hand, the linguistic status of the Dalmato-Pannonian area has received comparatively little attention, in spite of many obvious correspondences between Illyrian and Dalmato-Pannonian names (e.g. Illyrian Βάτων, *Laedio*, *Pinnes*, Πλαῖος, Τεύτα, and Dalmato-Pannonian *Bato*, *Laidius*, *Pines*, *Pla(h)es*, *Teuta*). On the basis of these and other examples, we argue that the two onomastic corpora may in fact belong to a single language, or to two closely related languages.

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MYTHIC GEOGRAPHIES: THE CITY IN ANCIENT AND CONTEMPORARY MACEDONIAN DRAMA

Darin Angelovski¹

Abstract: The paper maps the “mythic geography” of ancient and contemporary Macedonian drama as a concept that explores the relationship between myth, space, and drama, with a particular focus on the city as its basic unit. In ancient drama, the city is not merely a scenographic setting, but a cultural-semantic core in which myth, memory, and political crisis are condensed. In contemporary Macedonian drama, the works of Katerina Momeva (*Ismene*), Sašo Dimovski (*Medea*), and Ljubiša Georgievski (*Philoktetes*) re-actualize mythic topography as a space of contemporary political and identity conflicts. The aim is therefore to show how the transformation of myth simultaneously entails a transformation of its spatial matrix.

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WHAT IS DARIAH, WHAT ARE ITS REGIONAL HUBS, AND HOW COULD THE SEE DARIAH REGIONAL HUB ENHANCE | THE STUDY OF ANTIQUITY IN NORTH MACEDONIA?

Dimitar Iliev¹

Abstract: DARIAH is a European research infrastructure that supports arts and humanities scholars using digital methods to create, connect, analyze, and share cultural knowledge across disciplines and countries. It also provides a framework for communities to organize around shared research interests, tools, and services.

DARIAH Regional Hubs are officially recognized consortia of institutions from geographically close countries that work together to advance DARIAH's goals at a regional level. They are designed to strengthen collaboration across borders, support knowledge exchange, organize events and training, and extend DARIAH's reach to institutions outside the core membership.[2] Geographic proximity is central because it often brings shared cultural, historical, social, or linguistic contexts that make cooperation more effective.

The South-East Europe DARIAH Regional Hub is the first DARIAH Regional Hub and was launched in October 2025. It brings together nine institutions from six countries, co-led by Sofia University "St. Kliment Ohridski" in Bulgaria and the Institute of Ethnology and Folklore Research in Zagreb, Croatia. Its goals include building a South-East European digital humanities network, encouraging cross-border collaboration, sharing expertise and training, and expanding DARIAH's presence in the region, including in non-member countries.

North Macedonia would be a strong addition to the Hub because the SEE DARIAH Regional Hub is explicitly meant to expand collaboration across South-East Europe and to engage institutions in non-member countries, with interest already noted from North Macedonia after the Hub's launch. Its inclusion would strengthen the Hub's regional coverage in the Balkans and support the goal of building a wider digital humanities network around shared historical, linguistic, and cultural research interests.

The SEE DARIAH Regional Hub could enhance the study of local antiquity by creating a shared digital environment for collaboration across institutions, countries, and disciplines. For classical and archaeological research, this would mean easier exchange of data, methods, and expertise, especially for projects dealing with local sites, inscriptions, material culture, manuscripts, and museum collections. A hub structure can support joint digitization, metadata standards, online catalogues, and interoperable databases, making local antiquity sources more visible and easier to compare across borders. It can also help researchers and students learn digital methods through training, workshops, and collaborative projects, which is especially valuable for smaller or less connected institutions. Because the Hub is built on geographic and cultural proximity, it is well suited to research on shared Balkan antiquity, where histories, languages, and material remains often cross modern national boundaries.

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TEXTUAL REMARKS ON THE EXTANT SPEECHES OF ISAEUS

Dimitrija Rašljic¹

Abstract: This paper presents a comprehensive philological analysis of several passages in Isaeus' extant speeches. After a brief overview of the textual criticism of Isaeus' orations and their transmission, I introduce 'problematic' passages and provide sufficient context for a thorough analysis. Since Isaeus' speeches vary significantly in subject matter and encompass a wide range of prosopographic, historical, and cultural information, the contexts and passages discussed have been chosen specifically for textual, rather than other, reasons. By analyzing problems of textual transmission and scholarly emendations, I address issues that editors of Isaeus must confront when preparing editions or commenting on specific passages. Particular care is given to language and grammatical difficulties that could have given rise to scribal errors. As a result of this approach, I offer new suggestions and discuss both manuscript readings and emendations proposed by other scholars. Some of the suggested emendations have not previously been attested, while others were rejected by the principal editors of Isaeus. On several occasions, it is a mere change of punctuation that yields a different understanding of a passage. Although punctuational emendations are not always recommended or preferred by editors, I argue that in some cases there is no better solution for a problematic passage.

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THE CLASSIC AS AUTHENTIC: ARCHEOLOGY, PHOTOGRAPHY, AND THE POLITICS OF REPRESENTATION

Dimitrios Kargiotis¹

Abstract: My paper aims to explore the interconnection of archaeology and photography in the 19th century, focusing on how both disciplines contributed to the perception of Greek national identity. On the one hand, archaeology's transformation from amateur antiquarian interest into a scientific discipline in the 19th century was concerned not only with interpreting material remains but also with shaping cultural meaning. On the other hand, photography, emerging in parallel with archaeology's institutionalization, constituted a revolutionary tool that redefined visual representation and the notion of authenticity. No longer merely aiming to depict the "real" faithfully, photography enabled the conceptualization and projection of the "authentic" itself, aligning closely with archaeological goals. This convergence shaped modern perceptions of heritage and the past.

In post-independence Greece, archaeological and photographic practices supported a national narrative centered on classical antiquity. Figures like Leo von Klenze led efforts to "purify" the landscape by erasing non-classical architectural layers (especially Ottoman and Frankish) and visually emphasizing ancient Greek ruins. Photography reinforced this narrative by systematically excluding or diminishing later historical strata in visual documentation, thus idealizing classical antiquity as the sole foundation of national identity. Furthermore, institutions such as museums, education, and tourism internalized this visual regime, with photographs functioning both as documentation and as ideological instruments.

The authentic became less about historical continuity and more about visual and symbolic coherence with a preselected narrative. Despite its objective claims, archaeological and photographic representation played a critical role in producing, not merely recording, history. My paper aims to contribute to a critical reconsideration of how authenticity is constructed, displayed, and politicized through the visual culture and disciplinary practices of the nation.

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A BEAST OR A GOD? MARCUS ANTONIUS' PORTRAIT IN CICERO'S *PHILIPPICS* VS. HIS DIVINE REPRESENTATIONS IN THE EPIGRAPHIC AND NUMISMATIC EVIDENCE

Dragana Dimitrijević¹, Olga Špehar², Dejan Dželebdžić³

Abstract: Cicero's *Philippics* have recently found renewed attention after a period of relative neglect (Stevenson&Wilson 2007). In the last decades speeches against Antonius have been used not just as sources for the transitional phase from the Roman Republic to the Principate, but also as works of literature in their own right (Manuwald 2007). As it has been already recognized, Cicero's statements and interpretations in the *Philippics* cannot be regarded as 'historical facts', having in mind that Cicero's speeches are the only ones to have been preserved from the period. (Riggsby 1999; Manuwald 2007). The *Philippics* present historical events and personalities as Cicero wanted them to be seen. Thus many of Cicero's charges against Antonius are trivial or even ridiculous (Syme 1939).

Yet there is another side to the story – a corpus of evidence from the archeological record which represents the deification of Antonius in the East (Cupello 2018). This corpus, among other materials, consists of two inscriptions from Athens (IG II2 1043, a civic decree that refers to an eponymous festival, the Antonieia, in honor of Antonius, who has received the acclamation Theos Neos Dionysos; Agora XVIII H273, an altar fragment that attests to divine honors for Antonius and his wife Octavia as Theoi Euergetai) and the issues of *cistophori* from Asia (RPC 2201-2202, bearing the portrait of Antonius crowned with the ivy wreath of Dionysos).

This study will try to put together Cicero's *Philippics* and non-contemporaneous literary works (Plutarch's *Life of Marcus Antonius* etc.), on the one hand, and the epigraphic and numismatic evidence, on the other hand, in order to get a complex portrait of Marcus Antonius in his time.

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**THE INFLUENCE OF STOICISM ON PHILO'S ALLEGORICAL
INTERPRETATION OF THE BIBLICAL NARRATIVE IN GEN. 1.26 – 8.9**

Dušan Popović¹

Abstract: Taking into account that the investigation of the works written by the extremely significant Judeo-Hellenistic author, Philo of Alexandria (1st century AD), confirmed or suggested, in several instances to date, a considerable presence of the elements originating from the Stoic school of philosophy, especially in the pieces concerning the allegorical interpretation of Jewish Pentateuch, the author of the present paper brings into focus a more detailed and accurate identification of the above mentioned ideological sources. In this instance, he restricts himself to the analysis of Philo's treatment of the Biblical narrative on the creation of mankind, its multiplication and corruption, and the destruction of the first human generation, as well as on the salvation of the chosen one, the righteous Noah (Gen. 1.26 – 8.9). The author of the present contribution, furthermore, believes that, by doing so, he would cast a new and more intense light on a subject matter very important from the viewpoint of the history of ideas in Classical antiquity, including not only its Hellenic, but also the Judeo-Christian tradition, the more so if one considers that, as yet, the research of mainly Platonist elements in Philo's allegoresis prevailed.

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HOW MUCH SEED MAKES A CHIEFTAIN'S DOMAIN?

Elena Džukeska¹

Abstract: Pylos tablet Er 312 is a record of the landholdings of Mycenaean rulers and officials: the king (wa-na-ka, ᾠναξ), the military commander (ra-wa-ke-ta, λαγέτας), the officials (te-re-ta, τελεσταί). This tablet has been thoroughly analyzed and has been the subject of numerous studies, including investigations of its relationship to PY Un 718, a taxation record. It is unique in several respects, including its use of *to-so-jo*, a genitive singular form in *-οιο*, instead of the expected *to-so*, the nominative singular of the pronominal adjective *τόσσοσ* 'so much, so many', alongside the expression *pe-ma* / *pe-mo*, σπέρμα 'seed', which is regularly used in the Mycenaean cadastral tablets as a measure of land, to denote 'the seeding area'.

The purpose of this contribution is to revisit and reevaluate the various interpretations and explanations of the lack of morphological concordance between *to-so-jo* and *pe-ma*, and to explore the possibilities for interpreting *to-so-jo* as an elliptic or partitive genitive in light of the broader context of the Pylian landholding and taxation records.

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LANGUAGE AND THE MEDIA: LINGUISTIC STRATEGIES FOR CONSTRUCTING FEAR IN PUBLIC DISCOURSE

Emil Theodoropoulos¹

Abstract: The media do more than simply disseminate information. They play a significant role in shaping how people perceive and interpret reality. The language employed in journalistic discourse is not neutral. Through specific linguistic choices, narrative practices, and framing mechanisms, events acquire particular meanings that influence how they are understood by the public. Within this context, fear should not be viewed merely as an emotional response to actual or potential threats but as a phenomenon that is constructed and reinforced through discourse itself.

This study examines the principal linguistic strategies employed in the construction of fear in public discourse, focusing on journalistic texts published during the Greek economic crisis. Drawing on the theoretical and methodological framework of Critical Discourse Analysis, it explores phenomena such as the selection and omission of information, the use of evaluative and dramatized language, the framing of events, and the organization of narrative structures. The analysis demonstrates that fear is constructed not only by the events themselves but also by the ways in which those events are presented and interpreted in public discourse. The study aims to contribute to the discussion on the relationship between language and the media by highlighting the crucial role of linguistic choices in shaping public opinion and emphasizing the importance of developing critical language awareness in relation to contemporary journalistic discourse.

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**THE CONFLICT BETWEEN DEMETRIOS CHOMATENOS, ARCHBISHOP OF
OHRID, AND GERMANOS II, PATRIARCH OF NICAIA: CANONS,
POLITICAL IMPERATIVES, AND DIPLOMATIC STRATEGY IN THE
CORRESPONDENCE (PD 112–114)**

Filip Markovski¹

Abstract: This paper focuses on the correspondence between Demetrios Chomatenos, Archbishop of Ohrid, and Germanos II, Patriarch of Nicaea (Ponemata Diaphora 112–114), with the aim of providing a critical examination of the contents of the three letters, together with translations of substantial passages from them. The conflict between Chomatenos' cautious approach to the new circumstances arising in the turbulent thirteenth century and Germanos' categorical positions reveals a broad range of canonical, political, and diplomatic tensions directly reflected in the letters. All dimensions of the correspondence are considered, including questions concerning shifts in ecclesiastical jurisdiction, the pressures exerted upon the archbishop, and strategies for maintaining ecclesiastical order amid the political rivalry between Epirus and Nicaea. The paper examines the validity of Chomatenos' arguments, as well as the reasons behind Germanos' accusations and possible claims. Finally, it seeks to provide a broader picture of the causes of the periods of division, together with the reasons for and consequences of the missed opportunities for reconciliation.

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“NEW MONEY” IN HELLENISTIC AND ROMAN COMEDY

Goran Vidović¹

Abstract: The *Aulularia* is one of Plautus’ most famous plays, and one of most popular in subsequent reception. It exhibits a fine balance of engaging dramaturgic components: misunderstandings and cross-purpose exchanges, unexplained pregnancy, moral concerns, theft and suspense mystery, trust and betrayal. What arguably contributes the most to its enduring appeal is the thematic significance of the psychology of wealth and its most celebrated character portrayal of the miser Euclio. As his many successors in world literature testify, the anxiety of possessing money is a universally recognized phenomenon.

Yet Euclio’s miserly obsession over hiding his wealth can be more specifically historicized and contextualized in sociocultural norms and literary traditions of both Plautus’ Rome and the Hellenistic culture of the *Aulularia*’s unknown Greek model.

It is rarely acknowledged how deeply Roman comedy is invested in material possession and the social relations that it conditions. Conventionally disguised as affection, the financial substructure of interpersonal relations renders the *palliata* fundamentally transactional (Konstan 2013, Vidović 2019; cf. Traill 2008, Von Reden 1995, 1998, for Greek comedy).

The explicitly financial aspect of marriage of Euclio’s daughter in the *Aulularia* effectively conflates these two spheres in the two types of inheritance: material possession and offspring. His uneasiness with marrying off his daughter, thereby transferring his authority over her to a prospective husband, aptly mirrors his panic fear over losing his treasure. While the former is generally psychologically understandable, the latter seems to be more specifically related to intellectual musings about “new money” as opposed to “old money” in late fifth and fourth-century Greece, both in serious discourse (Aristotle), and on comic stage (Aristophanes). According to that typology, Euclio is as an example of what is sometimes analogized as *nouveau riche* (somewhat inadequately: Meister 2027). His obsession over his treasure results from his inexperience with handling money. Yet what makes his character and the plot stemming from it more complex is that his money is not, in fact, all that new: without realizing it, he has in a way had it all along. Ultimately, the discovery of the treasure is a reward for personal virtue (clearly, not his), which is an interesting reconfiguration of Hellenistic profiling of the newly-moneyed.

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DO *PROMETHEUS BOUND* AND *ANTIGONE* TALK ABOUT THE SAME HISTORICAL EVENTS?

Ifigenija Radulović¹

Abstract: According to the latest research, it is believed that the tragedy *Prometheus Bound* was written and performed around 440 BC. Aeschylus had already been deceased, and had seen, experienced, and survived a great deal of Athenian history. His son, Euphorion (fl. 431), continued and practiced his father's poetic skill and, most likely, political, ethical and religious views as well, with regard to upbringing, and presented his own or common tragedy *Prometheus Bound* under Aeschylus' name. Sophocles, a somewhat younger contemporary of Aeschylus, wrote *Antigone* around the same year. Pericles was then at the peak of his political power, as was the Athenian Empire. It was the time of the construction and decoration of the Parthenon, the reform of the calendar, the treasury was full of allied phoros, foreigners who came for better opportunities paid abundant taxes. Literature, medicine, art, trade, science, everything flourished. In those years, more precisely in 444 BC, Protagoras came to Athens, presented his new sophistic teachings and technics. Pericles entrusted him with the drafting of the constitution for the newest Athenian colony, Thourioi. In 440 BC, Pericles had an illegitimate son with the Miletian hetaira Aspasia. The same year, Athens intervened in the conflict between Samos and Miletus over Priene, on the side of Miletus. These must have been seen as hybris by Aeschylus' son and probably pushed him to write or perhaps rework his father's *Prometheus* as part of the trilogy. Sophocles, on the other hand, as a general who opposed the atrocities perpetrated by the Athenians against the defeated Samos, writes *Antigone*. This paper deals with the historical background of these tragedies, the motives that lead to their writing, as well as the views of these two drama poets on sophistic rhetoric and politics reflected in the verses of the plays.

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TREATMENT OF POPULAR ANTI-VEGETARIAN ARGUMENTS IN
PORPHYRY'S *DE ABSTINENTIA*Isidora Tolić¹

Abstract: Porphyry of Tyre begins the first book of his treatise *On Abstinence from Eating Animals* by introducing several categories of arguments against vegetarianism and general abstinence from killing animals. This catalogue of claims contrary to his own views represents an introduction to the structure and themes of the following three books of *On Abstinence*, where Porphyry attempts to go through the mentioned views and systematically disprove them. Some of the anti-vegetarian arguments in the first book are introduced in relation to certain philosophical schools or traditions, such as Stoics or Peripatetics (1.6), while others are attributed to more or less known individuals, e.g., to Clodius of Neapolis (1.4), Heraclides Ponticus (1.26) and others. In Abst. 1.13, Porphyry introduces another line of reasoning, that of the *ordinary people*, and ascribes to them a large number of diverse arguments in favour of eating meat and killing animals. This paper focuses on the classification of these popular anti-vegetarian arguments, beginning with the arguments κατὰ φύσιν (i.e., it is the nature of man to eat meat), and connecting them to Porphyry's counterarguments in later books of this treatise. Particular emphasis is placed on a group of anti-vegetarian positions that are, at least superficially, framed as arguments in favour of what might be considered a *vegan* way of life (Abst. 1.21), as well as on Porphyry's rebuttal of these views and his justification for the use of non-meat animal products (e.g., 2.12–13).

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HOMER AS “PAIDEA” FOR PRlichev’S WORK *O ARMATOLOS*Iskra Tasevska Hadži-Boškova¹

Abstract: This paper aims to underline the specific connection between Homer’s epics and Prlichev’s epic transformation – a matter which is already addressed by the prominent scholar and academician Vitomir Mitevski, and draw upon these insights. On the one hand, the analysis will tackle on several similarities that demonstrate the closeness and influence of Homeric epic vision on Prlichev’s style of writing (dominant themes, motifs, way of description, stylistic devices, etc.). On the other hand, it will also address the transformative force of Prlichev’s translation of his poem *O Armatolos* that goes deep into the connection between the epic decasyllable Prlichev used, and the cultural transposition of themes and practices. The proposed analysis is expected to shed light on the way Prlichev reworked epic tradition in order to create a shorter epic work, meant to engage the reader into creating his vision of authentic (South-Slavic) epic tradition that goes deep into the Hellenic cultural heritage as a way of thinking and living.

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PHRONESIS AND AKRASIA: THE LIMITS OF PRACTICAL SYLLOGISM IN ARISTOTLE

Jasmina Popovska¹

Abstract: Akrasia holds a paradoxical place in moral theory because it challenges the connection between rational deliberation and action. Aristotle offers one of the earliest and most influential accounts of this problem, especially through his concept of the practical syllogism, which explains how deliberation leads to action.

This paper examines the relationship between phronesis, practical syllogism, and akrasia in Aristotle's ethics. It argues that akrasia reveals a limitation of the practical syllogism when it is understood as a purely formal explanation of action. Although the practical syllogism explains the logical structure of practical reasoning, it does not fully explain the agent's ability to recognize and assess the morally relevant features of particular situations. Akratic action shows that having correct premises and reasoning properly is not always enough to ensure right action.

The paper argues that this capacity belongs to phronesis. Practical wisdom enables the agent to bring together universal principles, particular circumstances, and properly ordered desires in a coherent act of judgment. By examining akrasia, the paper seeks to show that phronesis plays a central role in Aristotle's account of practical agency, connecting correct deliberation with right action. Aristotle's claim that the truly prudent person cannot be akratic suggests that practical wisdom is not simply an addition to action, but an essential condition for its successful realization.

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ON SOME CHARACTERISTICS OF THE MEANING AND USE OF THE GREEK TERM ΟΪΚΕΙΟΣ

Jasminka Kuzmanovska ¹

Abstract: The adjective οἰκεῖος, meaning ‘domestic, familiar, belonging to the household, close’, derived from the fundamental and highly productive noun οἶκος, -ου, ὁ, ‘house, home, room, dwelling of any kind, homeland/native land’, is abundantly and variously attested in written sources from the ancient, Late Antique, and Byzantine periods. Apart from its general application in everyday life and the economy, as well as its use in a Christian religious context, the term is also attested in Hellenistic philosophy, where, with the meaning ‘belonging to/inherent in’, it is embedded in the etymology of οἰκείωσις as a fundamental ethical concept of Stoicism. During the Byzantine period, the substantivized adjective developed into an administrative term denoting persons close to the ruler by kinship or service. During the fifteenth century, it was used as a more specific designation for high-ranking civil dignitaries or independently, as a sufficiently marked and significant term, without further explanation or an additional honorary title. In our paper, we shall examine the use of the term οἰκεῖος through philological analysis and consideration of its historical context, with the aim of determining its meaning within Byzantine administration as accurately and reliably as possible. We hope that this contribution will help clarify whether the expression οἰκεῖος, conventionally translated as ‘courtier’, conveys the idea of personal service by a domestic or family confidant in a certain vassal relationship with the ruler, or whether it denotes public office in the classical sense of the term.

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LINGUISTIC VARIATIONS IN THE CHRISTIAN INSCRIPTIONS OF SIRMIMUM

Jelena Vukojević¹

Abstract: Epigraphic monuments constitute a vital component of cultural heritage, serving as indispensable primary sources for historical and linguistic inquiry. Within this broader context, Latin inscriptions provide unmediated evidence that functions as an unparalleled reservoir of data on ancient Rome. While the language of these inscriptions frequently adheres to standardized formulas, it simultaneously exhibits variations driven by chronological shifts, regional developments, and sociolinguistic variables. Building upon these considerations, this study examines the language of Christian inscriptions from Sirmium, a prominent economic and military center of the Roman Empire. Despite its modest size, the epigraphic corpus of Sirmium originates from a highly developed, populous colony with a diverse demographic drawn from various corners of the Empire, offering rewarding material for philological analysis. Among these monuments, epitaphs are of central importance. Although formulaic, these funerary inscriptions provide essential data regarding the deceased with a relatively high degree of expressive freedom. This stylistic flexibility is particularly pronounced in the Christian inscriptions, which constitute nearly half of the surviving epitaphs from Sirmium. Given that members of the early Christian community were frequently individuals who engaged with the written medium only on rare occasions, their epitaphs provide an ideal foundation for sociolinguistic examination. Accordingly, this study focuses on phonetic, orthographic, and broader linguistic phenomena, evaluating the corpus's adherence to or deviation from Classical Latin morphology and syntax, alongside an analysis of specific lexical choices.

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AN INDO-EUROPEAN FORMULA IN THE FRENCH *CHANSON DE ROLAND* AND THE MARKO KRALJEVIĆ CYCLE

Jordi Redondo¹

Abstract: Our present knowledge of the Ancient and Medieval literatures recognises the inheritance of formal and thematic elements of the ancient Indo-European epic within various literary traditions, always as a product of oral transmission. However, research has privileged the study of Indian and Greek literatures, to the detriment of the rest. This methodology follows that used by the 19th century comparatists in their reconstruction of the linguistic patterns of Indo-European, which generated unsatisfactory results.

In spite of the medieval datation of the corresponding corpora, the presence of inherited formulas in the Slavic literary languages has already been recognised by the previous research done by Schmitt and especially by Loma, in his case in the Balcanic area. Our object here is to examine the possible inclusion of French epic, even at a limited extent, in the domain of traditions benefiting from the reception of Indo-European formulaic resources. For so doing we suggest the correlation of a formula from the *Chanson de Roland*, well attested in a very precise context, with its more wider use in the cycle by Marko Kraljević, which shows the scope of the reception.

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ANIMAL IMAGERY IN LUCIAN'S PROGRAMMATIC WORKS

Jovan Cvjetičanin¹

Abstract: In this paper, I will examine the way Lucian uses fables, anecdotes and proverbs about animals in his programmatic statements about exposing false philosophers. I will first situate Lucian within the context of Greek prose authors of the Imperial period by examining other contemporary authors and their use of animal imagery. My focus will be on the imagery of monkeys and donkeys, since these animals were most often used by authors in this period. In Lucian, the monkey is depicted as a creature which is good at imitating humans, but it is also servile and can act without restraint. The ancient idea that the monkey is an inferior opposite of a human is used in stories of exposing falsehoods and criticizing those who abuse *paideia* to gain wealth. Donkey imagery contains two main examples: the proverb "donkey and lyre" and the fable of the donkey in a lion's skin. The proverb is used in programmatic statements to criticize ignorance, while the fable is used as an analogy for exposing frauds and pretenders. Finally, I will analyze animal imagery in *The Fisherman*, a story in which dead philosophers come back to life and criticize contemporary philosophers. This work contains a notable variation on the stories of the Egyptian monkey and the Cymaeon donkey which are found elsewhere in Lucian's works. In previous versions, the deceitful animals were exposed either by chance or by another animal, but in *The Fisherman* there is a new emphasis on human agency. The new human actors in the animal stories are a reflection of Lucian's persona in his programmatic works, whose main activity is exposing false philosophers.

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A BIOANTHROPOLOGICAL AND STRATIGRAPHIC REASSESSMENT OF GRAVE 01/2008 AT JAKOVO-KORMADIN

Ksenija Djukić¹, Marija Marić,² Nika Strugar³

Abstract: During the 2008 archaeological excavations at the Kormadin site near Jakovo, a grave containing skeletal remains and Late Antique finds was discovered within a Neolithic settlement layer. Since the site had already been identified as a V-VI century necropolis, the grave was initially attributed to this period based on the associated finds. However, a subsequently obtained radiocarbon date for the skeletal remains, placing the deceased in the Neolithic period, raised the question of the relationship between the body, the finds, and the context of Grave 01/2008.

Building on a bioanthropological analysis, a reassessment of the excavation documentation, and the distribution of finds within the grave, the paper problematizes the assumption of a closed funerary assemblage and explores the possibility that a more complex formation process underlies an apparently coherent unit. Particular attention is paid to the methodological limits of associating skeletal remains with movable finds in multilayered archaeological contexts, as well as to the interpretative consequences such cases have for understanding funerary practices. Using Grave 01/2008 as a case study, the paper examines the extent to which the integration of bioanthropological, stratigraphic, and taphonomic data can contribute to a more precise reading of mixed archaeological contexts and to a critical reassessment of established attributions.

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FAMILY IN MAJOR HOMERIC HYMNS: CONFLICT AND STRUGGLE FOR POWER

Lara Unuk¹

Abstract: I will write about family conflict and struggle for power, which are at the core of Homeric hymns to Demeter and Hermes, but also present in the two other longer Homeric hymns, namely to Apollo and Aphrodite. The prerequisite of the gods' accession to their full power and worship is transgression of established order in the society of gods, constructed as an extended patriarchal family. The power that each god holds in the realm of Olympus is organically connected to his position in this family. The depiction of their relations can be considered illustrative of the notions about the role of each family member in the human world.

Hermes, illegitimate offspring of Zeus and a nymph, claims what he considers his due as a son of the highest god by challenging his older brother Apollo, a suitable target as the youngest before him, and succeeds in taking over a part of his »timai«, i.e. his ritualistic functions. The conflict is shown in comical terms of a harmless strife between two youngest family members.

In *Hymn to Demeter*, the goddess is slighted by the abduction of her daughter Persephone, an act on which female and male members of the family have an opposing point of view: is it seen as violent and illegitimate by the goddesses, but as a lawful marriage by the gods. Demeter at first seems powerless in the face of Zeus' decision, but eventually, through retribution, forces him to return Persephone. This return remains partial since Persephone's forced marriage is also her coming of age: as Hades' wife she obtains a new identity and »timai«. Some family colligations are particularly stressed by the narrator, while other are suppressed, possibly indicating what was considered incestuous in historical human reality.

The motifs of dishonouring, of oppositions of legitimate vs. illegitimate and of female vs. male are present also in *Hymn to Aphrodite*, where her romance with a mortal is a cause for shame, and in *Hymn to Apollo*, where Hera's intention to take her revenge on Zeus for the births of Athena and Hephaestus fails as she gives birth to a monster.

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FILIP VEZDIN (1748–1806) AND HIS TREATISE JORNANDIS VINDICIAE DE VAR HUNNORUM**Leon Cvitić¹, Mate Kapović², Petra Matović³**

Abstract: Filip Vezdin (1748–1806), a discalced Carmelite who spent 13 years in India as a missionary, was one of the first scholars to introduce Europe to Sanskrit. He left behind a substantial opus discussing ancient civilizations and languages. An Indo-European linguist avant la lettre, he was one of the earliest scholars to suggest an affinity between Sanskrit, Avestan, Latin and German; he also authored the first Sanskrit grammar printed in Europe (*Sidharubam seu grammatica samscrdamica*, 1790). In 1800 he published *Jornandis vindiciae de Var Hunnorum*, a short treatise in which he endeavoured to bring his Indo-Europeanist expertise to the emerging field of Finno-Ugric linguistics. Vezdin's treatise is an immediate reaction to the *Var Hunnorum pariter atque Hungarorum* by Joseph Hager, published earlier the same year. Vezdin was also familiar with some of the earliest works in the field of Finno-Ugric linguistics, Sajnovics's *Demonstratio idioma Hungaricum et Laponicum idem esse* (1770) and Gyarmathi's *Affinitas Linguae Hungaricae cum linguis Fennicae originis grammaticae demonstrate* (1799). Vezdin joins the discussion on the word *var* claiming it is a loanword of Indo-European origin, proving his claims by listing words he believes to be cognates, and citing the Gothic historian Jordanes. The aim of this talk is to discuss Vezdin's treatise within the context of the reception of Jordan's work, and, more importantly, to identify Vezdin's methods of argumentation and the way he applies them to resolve a matter from a language group other than Indo-European. Finally, although the treatise in question was dismissed as "a complete failure in its ultimate objective" by Branko Franolić, we shall try to determine whether it has merit as a contribution to early Indo-European linguistics.

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INCANTATIONS AND RITUAL HEALING PRACTICES IN THE ETHNOGRAPHIC WORLD OF HERODOTUS AND IN THE MACEDONIAN FOLKLORE

Lidija Kovačeva¹

Abstract: Incantations are an archaic remnant of folk magic medicine, a form of mysterious ritual action supported by the use of magical verbal formulas and ritual objects, intended to counter evil forces and diseases. As the most direct form of ritualized speech with a clear performative function, they constitute an important segment of spiritual culture and provide a particularly suitable basis for comparison with ancient models of ritual healing practices. Ancient sources indicate the existence of complex systems of belief in which ritual speech, ecstatic states, and healing practices played a significant role. Of particular importance are the ethnographic observations recorded by Herodotus in his *Histories*, where he describes the beliefs and ritual practices of the Thracians, including the legend of Zalmoxis and his descent into the underworld followed by his return among the living. In the contemporary history of religions, these narratives are often interpreted as evidence of archaic forms of ecstatic and initiatory experiences. In Macedonian folklore, incantations employed against evil eye and the fear of the malevolent influences reflect a similar model of thought, according to which illness and misfortune may be caused by eternal forces and removed through words, formulas, or ritual action. Such incantatory practices continue to survive in Macedonia today and are still used by some members of the population in situations marked by fear and uncertainty regarding misfortune, illness and death, both for themselves and for their family members.

The aim of this paper is therefore to examine possible structural and functional parallels between these ancient concepts and the practice of incantations in the Macedonian folk tradition, with particular attention to the use of the spoken words as an active agent, the idea of "expulsion" of illness, and restoration of bodily and cosmic balance. The paper does not argue for a direct historical continuity between ancient and contemporary practices. Rather, it explores the persistence and transformation of certain archaic patterns of religious and magical behaviour within Macedonian folklore. From this perspective, incantations, as part of the collective memory, represent a living tradition of ritual healing in which illness is conceptualized as an entity that can be removed through word, gesture, and ritual formula. Although modified and transformed over time, these healing practices have retained certain structural elements that closely correspond to the magico-religious practices described by Herodotus.

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BOTANICAL POETICS. THE ROLE OF PLANTS IN CONSTRUCTING THE INNER WORLD OF THEOCRITUS' IDYLLS 1 AND 13

Maciej Helbig¹

Abstract: This paper argues that Theocritus' precise botanical references in Idylls 1 and 13 are not decorative embellishments but fundamental narrative tools that construct the inner world of the idyll, its emotional timbre, symbolic space, and mythic resonance. By identifying plants by species and activating their rich cultural associations, Theocritus fuses natural observation with literary artifice, making vegetation an active agent in shaping the pastoral and mythic landscape.

In Idyll 1, the ekphrastic goatherd's cup immediately establishes a miniaturised idyllic world through its rim of ivy (κισσός) with golden tendrils and yellow-berried clusters. Ivy, sacred to Dionysus and emblematic of poetic inspiration, frames the cup as a vessel of bucolic song. Inside, a woman is crowned with wild celery (σέλινον), a plant tied both to victory and to funereal contexts, already inflecting the pastoral scene with an undertone of mortality. This ambivalence erupts in Thyrsis' song of the dying Daphnis, where the harmonious vegetative order is violently inverted: brambles (βάτοι) and thorns (ἄκανθαί) are bidden to bear violets (ῖα), and the narcissus (νάρκισσος) blooms incongruously on juniper (ἄρκευθος). These botanical adynata map the collapse of the shepherd's inner world, rendering grief as a rupture in nature's logic.

Idyll 13 deploys a different vegetal lexicon to create the spring where Hylas vanishes. The site is defined by moisture-loving plants as rush (σχοῖνος), blooming celery (σέλινον), lush grass, and soft celandine (χελιδόνιον). This precise catalogue constructs an enclosed, seductive, yet treacherous *locus amoenus*. Celery's chthonic and funerary overtones, combined with the narcotic delicacy of celandine, transform the beautiful spring into a liminal threshold where erotic allure and death converge. The plants do not merely describe; they foreshadow Hylas' disappearance and the nymphs' fatal embrace.

In both poems, therefore, Theocritus' botanical poetics generates the idyll's inner world as a dynamic interplay of sensory detail, cultural memory, and literary meaning. Vegetation becomes a language through which desire, loss, and transformation are not just expressed but spatially embodied, demonstrating that in the Greek idyll, the landscape itself thinks and feels.

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FROM FORBEARANCE TO NON-RESENTMENT: THE SEMANTICS OF ΑΝΕΞΙΚΑΚΙΑ IN BIBLICAL AND CHRISTIAN GREEK

Marija Čičeva-Aleksić¹

Abstract: This paper examines the semantic development of the Greek lexical group **ἀνεξικακία**, **ἀνεξίκακος** and **ἀνεξικακέω**, with special attention to its place within the broader semantic field of patience, endurance and forbearance. Although the morphological structure of **ἀνεξίκακος** points transparently to the idea of “enduring evil” or “bearing wrong,” the use of this lexical group in biblical and Christian Greek reveals a more complex ethical and theological profile.

The inquiry begins with the isolated occurrence of **ἀνεξικακία** in the Septuagint, Wisdom 2:19, and with the New Testament adjective **ἀνεξίκακος** in 2 Timothy 2:24, where the quality is attributed to the “servant of the Lord.” These passages are then considered in relation to later Christian and patristic usage, where **ἀνεξικακία** appears not merely as passive patience, but as a virtue closely connected with **πραότης**, **ἐπιείκεια**, **μακροθυμία**, **ἀκακία** and **ἀμνησικακία**. In authors such as Origen, John Chrysostom, Athanasius, Basil of Caesarea and John of Damascus, the term is associated with moral strength, freedom from anger, non-retaliation, forgiveness and the refusal to preserve resentment.

The paper also discusses the antonymic network of the term, especially its opposition to **μνησικακία**, **ὀργή**, **θυμός**, **ὕβρις** and **μικροψυχία**. This network shows that **ἀνεξικακία** should not be reduced to “patience” in a narrow psychological sense. Rather, it denotes a specifically ethical disposition: the ability to endure wrong without becoming dominated by anger, revenge or remembrance of evil.

Finally, the paper considers the Church Slavonic translation equivalents of **ἀνεξίκακος**, such as **беззлoбивъ**, **незлoбивъ** and **трьпѣливъ**. These renderings confirm the semantic shift from endurance toward non-resentment and reveal how the Christian understanding of patience was transmitted and reshaped in the Slavic tradition.

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BETWEEN GODS AND HUMANS: DEMONIC MEDIATION FROM APULEIUS TO ST. AUGUSTINE

Marija Todorovska¹

Abstract: The presentation will examine the continuity and transformation of the concept of demons in Apuleius and St. Augustine, focusing on the ontological status and religious function of intermediary beings. Particular attention will be devoted to St. Augustine's critique of Apuleius' demonology in *De civitate Dei* IX, where the Middle Platonic conception of demons is reinterpreted within a Christian theological framework.

The discussion will begin with Apuleius' systematic account of demons as rational, eternal beings with aerial bodies and souls subject to passions, situated within his complex ontological system comprising several triadic structures of categories and beings. The intermediary status of demons in Apuleius will be shown to derive from a carefully articulated ontological hierarchy extending from the transcendent First God, through secondary divinities, to demons and human souls. Occupying an intermediate position between gods and human beings, demons function as indispensable mediators, conveying prayers and divine gifts, presiding over divination and revelation, and accompanying individuals throughout life and after death.

The second part will offer an overview of St. Augustine's response to this conception. His acceptance of many of Apuleius' ontological premises will be examined, including the rationality, aerial corporeality, eternity, and intermediate status of demons. Against this shared metaphysical background, St. Augustine's rejection of their capacity to serve as reliable mediators between humanity and God will be analyzed on the grounds that they remain subject to the passions. The existence of demons according to St. Augustine will be examined through his argument concerning the impossibility of an intermediary position for beings who exist in eternal misery and are incapable of ontological or moral reconciliation. The status of Christ as mediator, central to St. Augustine's argumentation, will be presented as decisive for the rejection of the (Middle) Platonist hierarchy of intermediary beings, and the metaphysical and soteriological significance of this shift will be briefly examined.

The comparison between Apuleius and St. Augustine will illustrate how a largely shared metaphysical framework, due to the differences in their philosophical and theological positions, gives rise to two fundamentally different conceptions of religious mediation: in Apuleius, demons enable communication across the ontological hierarchy by virtue of their liminal status and powers; in St. Augustine, their mediatory role becomes impossible, yielding to the necessity of a single divine mediator.

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**LITTERAE COMMENDATICIAE IN ROMAN EPISTOLOGRAPHY: A
COMPARATIVE ANALYSIS OF LETTERS OF RECOMMENDATION OF
MARCUS TULLIUS CICERO AND PLINY THE YOUNGER**

Marina Andrijašević¹

Abstract: Throughout classical antiquity, letters have evolved from a primary means of communication between two physically distant individuals, initially intended for the exchange of private messages as well as official notifications, into an autonomous literary form. In Roman epistolography, private correspondence could be published posthumously, as was the case with the letters of Marcus Tullius Cicero. Likewise, an author could personally revise and stylistically refine his own letters during his lifetime before publishing them, as Gaius Plinius Caecilius Secundus (Pliny the Younger) did. Considering the prominent role letters occupied in the ancient world, together with their numerous functions, this paper undertakes a comparison of the letters of recommendation composed by the two aforementioned authors. The analysis will focus on three of Cicero's letters of recommendation addressed to Gaius Julius Caesar and four of Pliny's letters addressed to Emperor Trajan. Particular emphasis will be placed on a comparative examination of the formation of the sender's authority from the position of the recommender, as well as on his status and relationship toward the addressee. Furthermore, the paper will analyze the formulation of the recommendation itself, alongside the socio-historical frameworks within which these letters were created.

Letters of recommendation constituted an established practice within the communication of elite circles during the late Roman Republic, although the term *litterae commendaticiae* first appears in Cicero's correspondence. The aim of this paper is to examine, through the selected corpus, the development of this practice, as well as the similarities and differences brought about by the transformation of the political order in Pliny's era. Said letters lend themselves particularly well to comparison, since their authors were, above all, rhetorically educated individuals who held notable social standing and public esteem, and who addressed their recommendations to the holders of political authority in the Republic and the Empire respectively. Moreover, although Pliny's correspondence with Trajan was incorporated into a collection of literary letters, it was not intended for publication, much like the majority of Cicero's correspondence, which is a circumstance further contributing to the authenticity of these letters.

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**STOB. 2.9. – „THAT NOBODY IS WILLINGLY BAD“ – STRUCTURE,
LACUNAE, SURPRISES****Matylda Amat Obryk¹**

Abstract: Stobaeus does not need a long introduction in Skopje what makes it thrilling to speak about him at this very conference. John of Stobi compiled a unique work out of quotes from over 500 ancient authors not citing a single Christian one. We barely know anything about him. Whether he came from and/or worked in Stobi is a mystery. The only way to learn something about him is studying the structure of his work and this even with great precaution as especially the first two books are heavily epitomized.

Chapter nine in book two bears some surprises. The usual structure of Stobaeian chapters is: at the beginning are poets (very often Euripides takes a prominent position), then follow short prosaic – often philosophical *eclogae* – and at the end of the chapter longer passages mostly of Hermetic or Neoplatonic sort are positioned. Chapter nine is different. It all starts with four very distinctive *eclogae* from Democritus and ends with Musonius, the Stoic. In between we have a surprising quotation from Eusebius about whom we do not know anything. This particular *ecloga* being a Hermetic reformulation of the tale of two paths will be the heart of my presentation.

In my paper I am going to analyse the structure and ponder on the probable reasons for the unusual structure left by the epitomator. The question of the identity of the mysterious Hermetic Eusebius will be as well addressed.

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**GEOGRAPHICAL DESCRIPTION OF THE REGION OF MACEDONIA
ACCORDING TO *GEOGRAPHIA NEOTERIKI*, A GREEK WORK PUBLISHED IN
VIENNA IN 1791**

Michał Bzinkowski¹

Abstract: The *Geographia Neoteriki* (Γεωγραφία Νεωτερική) written by two Greek scholars and clergymen, Daniil Philippidis (ca. 1755–1832) and Grigorios Konstantas (1758–1844), published in Venice in 1791, is regarded as one of the most important works of Greek Enlightenment. The authors, inspired by works previously published in France on similar themes, use a modern methodology to describe the geography of Greek lands, social relations, education, economic problems, the deficiencies of the Turkish rule, the corruption of the clergy, etc. They do it in a way that was innovative at the time – for they write in the vernacular Greek.

In my presentation, I will focus on analysing the chapter describing the geography of the Macedonian region, highlighting its topography, distinctive features, and the narrative concerning its history and the peoples inhabiting it. This little-known geographical text makes a significant contribution to our understanding of the 18th-century Greek perspective on the Balkans before the establishment of the Greek state.

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PERDICCAS' BREAD AND ALEXANDER THE GREAT'S WEDDING BREAD: ON THE MEANING OF BREAD IN THE ANCIENT MACEDONIAN TRADITIONS

Nikos Chausidis¹

Abstract: Two written sources are analyzed. The first is Herodotus' story about the creation of the Ancient Macedonian kingdom (Herodotus VIII, 137-138). Being expelled from Argos, Perdikkas and his two brothers found shelter and work on a king's estate. After a while, the queen noticed that the bread intended for Perdikkas always grew twice as much as the others. Upon reporting this to her husband, he expelled the brothers, seeing this sign as a threat to his throne. Using numerous examples, primarily from Slavic and Balkan folklore, we will try to discover the symbolic logic behind this fear. Many magical practices, superstitions, and lexemes clearly indicate the identification of yeast with the male principle, more specifically the sperm, due to its power to stimulate dough growth and increase the bread's volume. Hence, it had an important place in wedding rituals to stimulate the fertility of married couples and overcome the childlessness of women. At the heart of these practices is the consumption of yeast, its wearing on a belt, or placing in the marital bed. Based on this, the great growth of Perdikkas' bread was interpreted as a sign of his enormous fertility, i.e. potency, and hence the potential to become the most powerful man in the community.

The second source is a detail from the description of the wedding of Alexander the Great and Roxana (Curtius Rufus, *Historiarum Alexandri* 8. 4.27 – 28). According to the custom, at the wedding Alexander ordered bread, a sacred pledge of marriage among the Macedonians. Then he cut it in half with a sword and took a bite with Roxana. The ancient author assumes that "those who established the folk customs wanted, through this insignificant and easy-to-obtain food, to show those who were getting married how little they should be satisfied with." However, our comparative analyses indicate something completely different, i.e. a similar concept, but in this case the bread becomes the representative of the bride. On the other hand, the sword symbolizes the groom, and the act of cutting the bread – the sexual intercourse between the spouses and the defloration of the bride. This interpretation will be based on the phallic symbolism of the sword, well studied in archaeology, while the feminine aspects of bread and the ritual cutting of the wedding bread/cake (sometimes with an axe) will be supported with folklore elements.

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JASON AND THE ARGONAUTS: APSYRTIDES (2022) AS AN EXAMPLE OF THE RECEPTION OF THE ARGONAUTS MYTH IN COMICS.

Petra Matović¹; Ana Pavlović²

Abstract: Greek mythology is arguably the most popular aspect of ancient Greek culture. Comics, also known as the ninth art, have emerged as a serious artistic endeavour, often addressing complex questions and featuring diverse cultural influences. Greek mythology has influenced many comic artists, particularly the myth of the Argonauts, which, since the release of the renowned film *Jason and the Argonauts* (Don Chaffey, 1963), has become one of the most frequently referenced Greek myths in popular media. Numerous illustrators and comic book artists have been inspired by Jason's adventures. Some comics draw directly from ancient sources about the myth, primarily the canonical version by Apollonius of Rhodes, while others build indirectly on different sources and use the myth as a basis for analysing various modern issues.

After a brief overview of the most famous comics about the Argonauts, from Dell's 1963 edition to more recent works by various international authors, and a brief overview of Croatian comics inspired by Greek mythology, the aim of this presentation is to introduce and analyse a recent Croatian comic *Jason and the Argonauts: Apsyrtides* by Ivan Marušić and Zrinka Ettinger Starčić, published by the Museum in Lošinj in 2022 as a part of efforts to promote the ancient heritage and mythology of the islands of Cres and Lošinj – the renowned Apsyrtides, which have been associated since antiquity with the murder of Medea's brother Apsyrtus within the mythological geography of the Adriatic. The objective is to examine the role that specific episodes from the myth play in the narrative structure of the comic, to classify the mythological elements within the comic as either narrative or visual, and to define how these individual elements, which shape the story's structure, are then translated into the visual and textual language of the comic. Where do the comic artists and writers draw their inspiration from? How did the selection of specific episodes from the myth of the Argonauts influence the narrative and coherence of the story, and was a satisfactory degree of fidelity to the ancient sources – especially *The Argonautica* by Apollonius of Rhodes, intended as the narrative's foundation – maintained during this selection? The analysis of the comic will also highlight a phenomenon that is becoming more pronounced in modern popular scientific publications, which, by incorporating contemporary references and comic elements, attempt to make ancient myths more accessible to a modern audience and thereby confirm and justify their enduring relevance.

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THE FORMULA “TO ALL THE GODS” A COMPARATIVE ANALYSIS OF ITS USES FROM THE BRONZE AGE TO EARLY GREEK EPIC TEXTS

Ratko Duev¹

Abstract: The formula “to all the gods” appears across textual corpora from the Late Bronze Age to early Greek epic and is used in a variety of contexts. Earlier philological work on the Mycenaean expression *pa-si-te-o-i* has primarily focused on its occurrence in administrative records. Yet, its broader distribution invites a comparative approach that includes Aegean tablets, Near Eastern ritual and diplomatic texts, and early Greek epic poetry. The evidence indicates that the formula does not convey a fixed or uniform meaning, but is employed in different ways depending on context: in Mycenaean administrative documents it designates a collective recipient of offerings, often referring to deities not individually named; in Near Eastern texts similar expressions occur in prayers, oaths, and treaties, where they invoke the totality of divine witnesses, including both named and unnamed gods; in early Greek epic the formula (πᾶσι θεοῖσιν) appears in ritual, supplicatory, and narrative settings, referring to the Olympian gods as a collective without implying a fully systematized pantheon. Rather than denoting a stable theological concept, “to all the gods” functions as a flexible category of use, reflecting a transitional mode of conceptualizing divine plurality between enumeration and systematization, and pointing to a broader relationship between formulaic language and the formation of notions of divine totality in the ancient Mediterranean.

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THEMATIC INTERRELATIONS IN ARISTAENETUS' LETTER COLLECTION

Sabira Hajdarević¹

Abstract: The collection *Erotic Letters*, conventionally attributed to Aristae-netus, was most likely composed in the sixth century CE. The fifty fictional letters are divided into two books (the first containing twenty-eight letters and the second twenty-two), and, in accordance with the title of the collection, all are concerned with erotic themes. The letters portray heterosexual relationships: affairs involving courtesans predominate, though certain letters focus on marriage, adultery, relationships with female slaves, or unmarried girls.

In keeping with the principles of the Second Sophistic and Atticism, both of which exert a strong influence on the author's style, the collection abounds in paraphrases, quotations, ideas, and motifs borrowed from earlier writers. Although such intertextual echoes have attracted a degree of scholarly attention, the *internal* thematic and motivic connections between the letters themselves have thus far remained largely overlooked. This particular form of intertextuality in *Erotic Letters*, which may be described as self-referential rewriting or authorial self-allusion, has not yet been examined in detail.

The proposed paper will focus on passages in which the author reuses and reshapes *his own* lines, motifs, ideas, and narrative patterns. In the examples identified thus far, parallels may be observed in the events depicted: for instance, accounts of adultery regularly feature the wife constructing an alibi with the assistance of a female accomplice, as well as the cunning elaboration of schemes designed to conceal the affair. Equally frequent, however, is the use of variation. The causes of quarrels between courtesans and their lovers are presented alternately from different perspectives; the plots of certain letters, while structurally parallel, reverse the gender of the protagonists; and analogous conflicts, both within marriages and in relationships involving courtesans, may culminate either in separation or in reconciliation.

This paper aims to examine these and related forms of authorial self-intertextuality (i.e., intratextuality) in detail, to demonstrate the range of variations employed by the author, and to show how such correspondences reveal pairs, triads, and larger groupings of letters that may be understood as distinct thematic or motivic subunits within the collection.

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NAMING NAVAL AUTHORITY IN MYCENAEAN GREEK: EVIDENCE FROM THE LINEAR B ARCHIVES

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Abstract: Linear B tablets from Pylos preserve evidence for rowers and naval mobilization, while comparable maritime terminology is absent from Knossos. This contrast raises the question of whether Mycenaean naval titles can be related to later Greek nomenclature. Although naval functions may have persisted, continuity in the terminology of naval offices cannot be demonstrated from the Mycenaean period to Homer and the Classical era. In other words, the same functional structure may have existed without necessarily preserving the same institutions or titles. Nevertheless, Homer may provide an indirect insight into forms of functional differentiation that already existed in the Late Bronze Age.

The organization of naval mobilization reflected in the Pylos documents implies the existence of professional naval functions and a chain of command at the level of the individual ship. A central question is whether the archives preserve evidence for a chief commander or admiral, and whether officials presumed to be connected with and superior to ship crews—such as *e-re-e*, *e-re-e-we o-pi-ko-wo*, and *o-pi-ka-pe-e-we*, as well as *e-re-ta* and *po-ti-ro* from the Knossos archive—formed part of a specialized naval command structure. The functional need for hierarchy is hardly disputable; however, Linear B documents record the administrative framework of mobilization and fleet maintenance rather than crews in operation at sea. The titles in question may therefore designate specialized functions that were not exclusively maritime but also formed part of a broader land-based administrative hierarchy.

By comparing presumed Mycenaean naval titles with Homeric and Classical evidence, the paper seeks to reconstruct processes of naming and semantic change through which Greek naval offices were conceptualized and designated from the Late Bronze Age onward.

The study further extends its scope to the Byzantine period, drawing on Constantine VII Porphyrogenitus' *De administrando imperio*, particularly Chapter 51, as one of the sources for Byzantine naval organization and its categories of naval officers. This evidence provides a comparative perspective on the classification of naval functions and offices across different periods of Greek history.

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THE SKOPJE LAPIDARIUM: THE MAKING OF EPIGRAPHIC KNOWLEDGE

Slavica Babamova¹

Abstract: Since the 1920s, one of the largest and most representative lapidarium collections in the Balkans has been collected and preserved in the Kuršumli An in Skopje. The collection itself constitutes a corpus of monuments bearing inscriptions in Greek and Latin, while the iconography of these monuments conveys messages through a visual language of equal significance. This topic offers an overview of different aspects and historical evidence that can be derived from the inscriptions in the lapidarium, as well as the information they contain, which represents an indispensable source for interpreting the history of the Roman period in this region. The inscriptions illuminate life in the major urban centers, divided between the eastern and western halves of the Roman Empire, as well as in smaller rural settlements. They also provide valuable evidence on beliefs concerning the afterlife, onomastics, language, demographic movements, and other aspects of ancient society.

The formation of the museum collection, together with the classification, presentation, and reception of these stone monuments, began at the same time as the establishment of the Department of Classical Studies at the Faculty of Philosophy in Skopje. Over the decades, several classical philologists devoted their professional work to the interpretation of these monuments and to establishing the contexts of this category of movable cultural heritage. In order to preserve both the institutional memory and the history of this scholarly endeavor, this paper also presents a brief survey of the archives of the National Archaeological Museum in Skopje, where the often-invisible work of those who interpreted the ancient heritage has been preserved.

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COMPARATIVE DRACONTOLOGY: A PHILOLOGICAL ANALYSIS OF AN EPISODE IN THE LEGEND OF ST. GEORGE, ATTESTED IN SEVERAL FOLKSONGS FROM TWO PARALLEL BALKAN TRADITIONS

Slobodan Tanaskovski¹

Abstract: The curious element present in the legend of St. George, namely, the saint's battle with a serpentine monster, occurs quite late in the hagiographic tradition. Yet, this episode from the legend sprouted deep roots, both in liturgical painting, as well as in the folk imagination. Consequently, in the tradition of the Balkan peoples, this legend appears in the folk literature through several poetic instances.

This paper attempts at a comparative analysis of the episode in question, more precisely with its appearance in one folksong from Cyprus in the Cypriot dialect (*Τ' Αη Γιορκού*), and two folksongs from Macedonia written down in *The Miladinov Brother's Collection* of folksongs published in 1861 (*Songs no. 31 and 38*). More accurately, we shall focus on an analysis of the terms used to refer to the serpentine monster in the two versions from Macedonia, on one side, and the version from Cyprus, on the other, the description of the battle, as well as on the rather vague descriptions of the beast itself. As an additional support to the research, several Macedonian and Greek versions of one folktale will also be taken into consideration, in which we encounter the same motif. Ultimately, these instances in the folk literature will be compared to the first appearance of this motif in the Greek and Slavic hagiographic literature.

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THE ORPHIC PERSPECTIVE ON BRUTALITY: BETWEEN THUCYDIDES' WAR EXPERIENCE AND CONTEMPORARY CULTURAL DISCOURSE

Snežana Vukadinović¹

Abstract: This paper examines the representation of brutality and the transformation of moral order through a comparison between contemporary criminal discourse in the Serbian television series *Južni vetar: Granica* and the historical-analytical depiction of violence in *History of the Peloponnesian War* by Thucydides. Starting from Thucydides' account of the civil conflict at Corcyra (III 82–83), where war leads to the collapse of ethical norms and the transformation of political and moral language, the paper analyzes how contemporary criminal narrative presents violence as a socially normalized and institutionally absorbed phenomenon. Particular attention is given to the narrative transformation of the criminal subject into a legitimate political actor, whereby brutality is not overcome but integrated into the structures of state power.

As an interpretative framework, the study introduces the Orphic perspective, in which violence is understood as *miasma* – a cosmic and moral pollution that calls for catharsis rather than political legitimization. The Orphic approach thus becomes one of the possible hermeneutical keys for a critical analysis of contemporary moral order, enabling a dialogue between ancient experiences of war, modern narrative models of crime, and the question of responsibility within political communities.

The paper argues that while Thucydides bears witness to the historical dynamics of brutality, contemporary criminal discourse tends toward its aestheticization and normalization, whereas the Orphic tradition opens the possibility of understanding violence as a lasting ontological wound within the community.

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THE CLASSICAL FABLE IN THE RENAISSANCE: BETWEEN MORALISM, ALCHEMY, AND SCIENCE

Sonja Weiss¹

Abstract: The presentation will address the question of how the evolving concepts of wisdom and science shaped Renaissance humanist views of the ancient myth, or fable (*fabula*). It will present different approaches that contributed to the transformation of the fable's meaning and role in the fields of science, philosophy, and theology, all of which sought paths to self-knowledge and truth. Unsurprisingly, after more than two millennia of a discussion that never truly questioned the meaningfulness of classical myth, Sir Francis Bacon found himself wavering over whether the poetic fable was an obfuscation of knowledge and thus an impediment to modern science, or whether it was a source of wisdom that could not be disregarded. The contemporary demand for experimental methods caused some disciplines, such as medicine and astronomy, as well as natural philosophy, to become severed from their roots, which, more often than not, lay in the magic and religion of the pagan past, of which myth was an important part. On the other hand, from the late Middle Ages onward, we witness the rise of alchemy, whose representatives (Lefèvre, Agrippa, Fabre, Maier) deliberately sought its roots in the ancient wisdom (*prisca sapientia*) in order to provide it with the patina of venerability and thus give it the ring of authority. Their goal was to make wisdom and science coincide in the highest and most ancient of disciplines, the so-called “philosophical medicine,” which aimed at the fundamental transformation and purification of human nature in both body and spirit.

The holistic approach to the classical heritage, so characteristic of the Renaissance, manifested itself in various interpretative approaches to the fable: from the doxographic interpretations of humanist mythographers and the philosophical allegoresis of the Neoplatonists to the alchemists' search for its inherent symbolism. These approaches repeatedly converged and clashed on the common ground of the fable's imaginative nature and representational power. The presentation will use a mythological motif combining the figures of Heracles and Prometheus to illustrate some of the directions that marked the development of the role of the classical fable in Renaissance philosophy and science.

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RUINS, CLASSICAL ANTIQUITY AND HERITAGE IN CONTEMPORARY ART PRODUCTION IN ATHENS

Sofia Grigoriadou¹

Abstract: This paper examines how the socioeconomic challenges Greece faced in the 2010s prompted an intensification of critical artistic and cultural production with a focus on heritage and politics of remembering and forgetting. The focus of this paper will be the role of classical (and other) ruins in these processes.

Through exhibitions, interventions, archival research, and public projects, artists challenged idealised understandings of antiquity, questioning narratives that present Greek identity as a continuous line from classical antiquity to the present. They also examined the role of antiquity in international stereotypes about Athens, the selective processes through which heritage is defined and preserved, and the ways public space has been shaped by dominant historical narratives. These art practices exposed exclusions, silences, and myths in these processes and brought into light alternative, marginalized, and gendered memories.

Classical and other ruins became a particularly significant theme in this context. Since the Enlightenment, ruins have occupied a central place in Western imaginaries. They are associated with both destruction and the possibility of renewal. In contemporary art production in Athens, critically revisiting monuments and ruins emerged as a key framework through which questions of identity, memory, and heritage were negotiated. Ruins and reconstruction also became common metaphors for the recession and hopes for recovery.

What is more, artists increasingly turned toward self-organisation and collaborative forms of production as funding became even more scarce and many private galleries closed. Although collectives had already played an important role in the Athenian art scene, new networks of solidarity and experimentation constituted a response to precarity and institutional absence.

The extraordinary proliferation of artistic activity in Athens and the city itself thus came to the center of international cultural attention during the 2010s. According to critical approaches in the fields of art and social sciences, the international artworld's interest in Athens echoed the Grand Tour, coloniality and orientalism. Yet, as scholars have noted, the attraction was no longer primarily the city's classical ruins but rather the contemporary "ruins" of the "crisis", which became sites for learning, reflection, cultural production, and, often, capitalisation, too.

In this paper, as an artist and anthropologist participating in the field described above, I adopt an (auto)ethnographic approach to navigate these changes and to critically reflect on ruins in contemporary art production in Athens in the 2010s.

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THE PEDAGOGICAL HERITAGE OF ANCIENT ROME: MARCUS FABIVS QVINTILIVS ON THE TEACHER AND TEACHING

Suzana Miovska-Spaseva¹

Abstract: The article examines the pedagogical legacy of Quintilian (Marcus Fabius Quintilianus), one of the greatest theorists of education in the ancient era, who systematized the pedagogical ideas of the ancient world and brought a variety of original insights on upbringing and education. The emphasis is placed on the analysis of his last, main and only preserved work, *Institutio oratoria*. Intended to be a textbook on rhetoric for Roman youth in their preparation for the orator's profession, it is also a pedagogical treatise that thoroughly exposes the educational circumstances of the time in which he lived, and reflects the student's development from birth to the first public appearance, and beyond. Particular attention is paid to the first two volumes of the book, in which Quintilian elaborated in detail important didactic and methodological principles that would have a significant impact on the development of pedagogical thought in the era of humanism and the Renaissance, and later. Many of them can be correlated with the contemporary educational issues and priorities, and are recognized and discussed in the article as important and relevant for the upbringing of today's children and youth: the aim of education, the character of schools, the importance of optimism in education, the respect for student's individual characteristics, the power of positive example, learning through play, the qualities of the teacher. This valuable pedagogical heritage is interpreted and critically evaluated in both historical and contemporary contexts, in order to better understand and improve educational theory and practice and social life in general.

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ZOONYMS AND GENDER IN PLAUTUS' COMEDIES: ANIMAL-BASED CHARACTERIZATION OF MALE AND FEMALE FIGURES

Svetlana Kočovska-Stevović¹

Abstract: Animal imagery is one of the most vivid features of Plautine comic language. Plautus' comedies contain a wide range of zoonyms and animal-based expressions, deployed in insults, jokes, erotic innuendo, proverbial language, and the comic coding of behavior. Such vocabulary is not merely decorative, but forms an integral part of Plautus' comic technique, contributing to characterization and articulating social hierarchy, cunning, stupidity, appetite, deception, and conflict. The present paper focuses on one aspect of this broader phenomenon: the relation between zoonyms and gender. It asks how animal terms are applied to male and female figures in Plautus' comedies, whether different kinds of animal imagery are associated with different gendered roles, and how such expressions interact with the conventional taxonomy of comic characters. More specifically, it explores whether zoonymic language in Plautus is distributed in patterned ways and how far it contributes to the gendered construction of comic bodies, voices, desires, and social identities.

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GREEK WARFARE IN SERBIAN TEXTBOOK IN 19TH CENTURY

Svetozar Boškov¹

Abstract: Greek warfare has always attracted the attention of scholars. It permeated many aspects of the life of the ancient Greeks. In ancient times, there was a special interest of writers in the army and warfare. Conflicts and wars were an inseparable part of their history, which especially attracted ancient writers who left us a large number of historical writings about it. This paper aims to present, based on the history textbooks used in Serbian schools in the 19th century, what Serbian students learned about Greek warfare. Special attention will be given to ancient authors and their works that have been used as a historical source for this specific topic.

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CLASSICISM IN THE FRENCH ART AS A CONCEPT OF THE MONARCHICAL PROPAGANDA

Tatjana Filipovska¹

Abstract: French kings encountered classicism through the conquest of Renaissance Italy, starting at the end of the XV century and continuing during the next. Thrilled by the beauty of Italian art, they wished to bring to France a great number of artistic works so that they could enjoy being surrounded by these pieces, including ancient artefacts among them. Very soon, they decided to employ skilled Italian artists in their country, who could decorate their palaces, transforming them into luxurious château residences. Italian artists were designers, painters, sculptors, and even goldsmiths, participating in the construction of the kings' image and power through classicism adopted from Renaissance and Mannerist art in Italy. At an early stage, they used only decorative ornamental elements as part of classicist architectural designs for funeral monuments, but later they developed more complex ways to incorporate classicism as an important segment of monarchical grandeur. Kings were regularly presented as wearing Caesar-like warrior equipment, while allegories and mythological treatments became very common manners to glorify the French kings or to present their family members, mistresses, or important aristocrats, as well as their relationships. In the following centuries, talented French artists continued the work of their Italian colleagues, adopting classicism as a powerful and suitable propagandistic element for the absolute rulers and the regime.

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PARTICLES IN THE WORKS OF CONSTANTINE VII PORPHYROGENITUS

Teuta Serreqi Jurić¹

Abstract: The language of Byzantine literature, particularly that of high-register texts, has received remarkably little scholarly attention within the broader field of Byzantine studies, although significant progress has been made in recent years. The main reason for this is the assumption that learned Byzantine Greek is either identical to Ancient Greek, or a mere imitation of it. The aim of this paper is to offer a contribution to the study of tenth-century Byzantine Greek by focusing on the use of particles, or discourse markers, in selected works of Constantine VII Porphyrogenitus (*Vita Basilii*, *De thematibus*, *De administrando imperio*, *De cerimoniis*).

The usage of particles as distinctly atticistic forms is a valuable indicator of the linguistic and stylistic level of a given text. A number of particles, completely absent from the spoken language and requiring school-based rhetorical training for their proper usage, function as reliable markers of classicizing Greek. In general, high-register texts display a wide variety of particles, whereas the use of a few semantically flexible particles is characteristic of low-register texts. Porphyrogenitus' oeuvre, with its markedly diverse stylistic registers, offers a particularly fertile ground for such an analysis. A comparison of particle usage in *Vita Bas.* and *De them.*, shaped under the influence of Atticism, with that found in *De adm. imp.* and *De cerim.*, composed in a simpler language register, will allow for a more precise understanding of the role and distribution of particles in the learned Byzantine Greek of the tenth century.

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THE RECEPTION OF ANCIENT PHILOSOPHICAL THOUGHT IN THE WORK OF ST. JOHN DAMASCENE

Valentina Gulevska¹

Abstract: This paper aims to examine the influence of ancient philosophical thought on the formation of the conceptual and categorical apparatus of Byzantine philosophy. The analysis is based on Philosophical Chapters by St. John Damascene. Particular attention is devoted to the notions of genus, species, difference, property, and accident, as well as to the ten categories of being. The study focuses on the methodological strategies through which St. John Damascene, employing the logical and metaphysical categories inherited from ancient philosophy, formulates and systematizes the dogmatic truths of the Christian faith. The central thesis of the paper is that the adaptation of ancient philosophical concepts within Byzantine theological discourse entails a qualitative functional and semantic transformation of these concepts. In this regard, the work of St. John Damascene may be regarded as a paradigmatic instance of the fruitful and transformative dialogue between the ancient philosophical tradition and Byzantine Christian culture.

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LATIN VERBAL CONSTRUCTIONS IN MACEDONIAN PROSE TRANSLATIONS

Vesna Dimovska-Janjatova¹

Abstract: Verbal constructions are one of the syntactic specificities of classical Latin, and finding appropriate translation solutions for them in the Macedonian language can, in certain situations, present a challenge. This paper focuses on researching how different translators, working on texts by different authors and of different literary genres, have rendered these constructions in Macedonian prose translations. Given the fact that Latin and Macedonian syntax are quite different, and that these constructions do not exist in the Macedonian sentence, we believe that the translation procedure for compensating for them deserves to be the subject of more thorough research.

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METATEXTUALITY AS A RHETORICAL STRATEGY IN ANCIENT GREEK PROSE

Vesna Tomovska¹

Abstract: This study examines metatextuality as a fundamental rhetorical strategy in ancient Greek prose, with particular emphasis on the mechanisms through which authors guide readers through the course of exposition and argumentation. The paper advances the thesis that ancient rhetoric possessed a highly developed system of orientational signals whose function was to structure the reception of discourse and direct the interpretation of the text. The analysis focuses on the categories of πρόθεσις, διάρσεις, μετάβασις, ἀνακεφαλαίωσις, and προθεώρησις, which are examined as principal forms of metatextual marking within the ancient rhetorical tradition.

Drawing on examples from the works of Gorgias, Plato, Aristotle, Thucydides, and Polybius, the study demonstrates that metatextual formulas function not merely as compositional devices but as active mechanisms for managing the reception of the text. They signal transitions between argumentative units, organize the logic of exposition, guide the reader's interpretation, and create an awareness of the discourse's own textuality. In this respect, metatextuality is approached as an integral component of ancient rhetorical *dispositio* and as an important mechanism for establishing textual coherence and persuasiveness.

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BYZANTINE AND CLASSICAL EPIC POETRY: A FEW EXAMPLES**Vitomir Mitevski¹**

Abstract: The influence of classical literature upon Byzantine epic poetry is unquestionable, yet it remains simultaneously complex and mediated. This is particularly evident in the most renowned Byzantine epic, *Digenis Akritas*, wherein, alongside elements from the classical world, the characteristics of traditional medieval Christian literature are also present.

This interweaving of heterogeneous influences is recognizable across multiple levels, manifesting both in the worldview and heroic typology, as well as in specific motifs and style.

Given the widespread dissemination of Byzantine vernacular literature throughout the Slavic world over past centuries, the influence of the classics, mediated through the Byzantine tradition, is discernible both in Macedonian oral epic poetry and in certain forms of authored poetic creation, as exemplified by the poetry of Grigor Prlichev.

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THEOMACHY AND DIVINE VULNERABILITY IN ARCHAIC GREEK POETRY

Zvonko Liović¹

Abstract: This presentation explores the paradoxical concept of divine vulnerability in classical literature and mythology, focusing on instances where immortal deities suffer physical injury. While ancient deities are fundamentally defined by their immortality and eternal bliss (*athanatoi* / *makares*), classical literature introduces the theme of *theomachy* (battle against gods). Starting from Homer, certain exceptional heroes and demigods are shown to inflict physical harm on the divine. However, this theme is evidently rooted in an even older tradition, as demonstrated by brief mythological references such as those made by Dione in Book 5 of the *Iliad*. The paper traces how these myths of divine trauma develop across lyric, drama, and later literature.

The second part of the presentation examines two specific episodes involving the wounding of Ares, the god of war. It contrasts the narrative in Book 5 of the *Iliad*, where Ares is wounded by the hero Diomedes (aided by Athena), with the account in the pseudo-Hesiodic *Shield of Heracles*, where the hero Heracles—a figure uniquely predisposed to confronting divine forces—injures the god after killing his mortal son, Kyknos.

By analyzing the stylistic, thematic, and lexical similarities and divergences between these accounts, the paper aims to shed light on how divine vulnerability serves as a highly codified literary device, reflecting ancient anxieties regarding cosmic order, heroic exceptionalism, and the fluid boundaries of human agency.

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The conference will celebrate eight decades of teaching, research, translation, and scholarly cooperation, while affirming the enduring place of the Classical tradition within the humanities in North Macedonia and beyond.