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ΧΡΟΝΙΑ

ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ
Εθνικόν και Καποδιστριακόν
Πανεπιστήμιον Αθηνών

XIIIth International PhD-Conference on Classical Philology

Edieren, kommentieren, interpretieren: Die vielfältigen Zugänge zu literarischen Texten

Editare, commentare, interpretare: approcci multiformi al testo letterario

Editar, Comentar, Interpretar: apropaments multiformes al text literari

Ἔκδοση, ὑπόμνημα, ἑρμηνεία: πολυμορφικὲς προσεγγίσεις τοῦ φιλολογικοῦ κειμένου

November 26th – 27th 2026
National and Kapodistrian University of Athens
School of Philosophy, Department of Classical Philology,
Nikolaou Politi 1, Athens, Greece
Room: 209
(https://maps.app.goo.gl/fanmUZ4BfoNvTdsW8)
Athens, Greece

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PROGRAM THURSDAY, NOVEMBER 26TH

- **14:00 – 14:30 | Welcome**

Chair: Marta Oller Guzman (Universitat Autònoma de Barcelona)

- **14:30 – 15:05 | Marco Calì (Università di Urbino Carlo Bo):** Who is dancing? Some remarks on the authorship of Pind., fr. 107 M. (= Sim., F 255 Poltera)
- **15:05 – 15:40 | Bernardo Pozzi (Università di Urbino Carlo Bo**): Men., *Aspis*, 1-18: a tragic ouverture for a tragic comedy

Chair: Nephele Papakonstantinou (Ἐθνικὸν καὶ Καποδιστριακὸν Πανεπιστήμιον Ἀθηνῶν)

- **15:40 – 16:15 | Agnes Blönnigen (Katholische Universität Eichstätt-Ingolstadt):** Penthesilea on the battlefield in the epic cycle
- **16:15 – 16:50 | Jonas Konstantin Mach (Johannes Gutenberg-Universität von Mainz):** Fire and Flow in Theophrastus' *On Fire*

- **16:50 – 17:20 | Coffee Break**

Chair: Sophia Georgakopoulou (Ἐθνικὸν καὶ Καποδιστριακὸν Πανεπιστήμιον Ἀθηνῶν, Director of the Dpt. of Classical Philology)

- **17:20 – 17:55 | Giovanna Ligorio (Università degli Studi di Roma Tor Vergata):** On the authenticity of the *tituli capitulorum* in the *Liber medicinalis*: textual parallels and lexicographical analysis
- **17:55 – 18:30 | Diletta Pompei (Università degli Studi di Roma Tor Vergata):** Shared Sources, Different Compilatory Strategies: Stobaeus' *Anthologia* and the *Gnomologium Byzantinum*

- **20:30h: Dinner**

PROGRAM FRIDAY, NOVEMBER 27TH

Chair: Giampaolo Galvani (Università degli Studi di Urbino Carlo Bo)

- **11:30 – 12:05 | Maria Stathopoulou (Ἐθνικὸν καὶ Καποδιστριακὸν Πανεπιστήμιον Ἀθηνῶν):** "Pharmakon" of Speech: Narrative, Medicine, and Therapeutic Rhetoric in the Late Republic and the Augustan Period
- **12.05 – 12.40 | Aina Camí Ramonet (Universitat Autònoma de Barcelona):** Ordering, pleading or begging: women's authority in Roman historiography
- **12:40 – 13:15 | Gabryel Emanuele Greco (Johannes Gutenberg-Universität von Mainz):** What is a civil war?: Reflexions on ‚Wars of Religion' and ‚Civil War' in early modern France and Rome

- **13:15 – 13:45 | Coffee Break**

Chair: Jochen Althoff (Johannes Gutenberg-Universität Mainz)

- **13:45 – 14:20 | Julia Picazo Mesa (Università di Urbino Carlo Bo):** A unique testimony: Leto Phytia, the festival of *ekdysia* and the statue of Leucippus. Between myth and ritual in Antoninus Liberalis 17
- **14.20 – 14.55 | Panagiotis Karanikas (Εθνικόν και Καποδιστριακόν Πανεπιστήμιον Αθηνών):** Exilic Memory and Ovidian Echoes in the Literary Correspondence of Ausonius and Paulinus of Nola

- **14:55 – 16:15 | Lunch Break**

Chair: Emanuele Dettori (Università degli Studi di Roma Tor Vergata)

- **16:15 – 16:50 | Mònica Carnicé Silvestre (Universitat Autònoma de Barcelona):** The sources in *De venenis*, an attributed work of Arnau de Vilanova: some controversial cases
- **16.50-17.25 | Vasileios Alexopoulos (Εθνικόν και Καποδιστριακόν Πανεπιστήμιον Αθηνών):** *E Digitis Calamos Subtrahat*: Humanist *Otium* and the Silenced *Camena* in *Hermaphroditus* 1.27

- **17:25 – 17:45 | Coffee Break**

Chair: Anna Ginestí Rosell (Katholische Universität Eichstätt-Ingolstadt)

- **17:45 – 18:20 | Sofia Zamrik Vila (Universitat Autònoma de Barcelona):** An unedited sermon collection from the fifteenth-century Mallorca: The manuscripts of Bartomeu Catany
- **18.20 – 18.55 | Maria Angela Carfora (Università di Urbino Carlo Bo):** Beyond Federico's Library: The Origin of an *Urbinas graecus*

- **18.55 | Liana Lomiento (Università di Urbino Carlo Bo): Conclusion**

- **20:30h: Dinner**

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International PhD-Conference Athens, November, 26th-27th 2026

Pairings for cross-introduction

Marco Calì (Urbino) - Bernardo Pozzi (Urbino)
Agnes Blönnigen (Mainz) - Jonas Konstantin Mach (Eichstätt)
Giovanna Ligorio (Roma) - Diletta Pompei (Roma)
Maria Stathopoulou (Athens) - Aina Camí Ramonet (Barcelona) - Gabryel Emanuele Greco (Mainz)
Julia Picazo Mesa (Urbino) - Panagiotis Karanikas (Athens)
Mònica Carnicé Silvestre (Barcelona) - Vasileios Alexopoulos (Athens)
Sofia Zamrik Vila (Barcelona) - Maria Angela Carfora (Urbino)

Each participant introduces another participant, e.g. Marco Calì will introduce Bernardo Pozzi and vice versa. Since the number of speakers is odd, the speakers of the first session on Friday, November 27th 2026 will have to cross-introduce each other in a group of three (a possibility would be: Maria Stathopoulou presents Aina Camí Ramonet, Aina Camí Ramonet presents Gabryel Emanuele Greco, Gabryel Emanuele Greco presents Maria Stathopoulou).
How you access the necessary information about the other person is up to you – most of the speaker's CVs are available on their homepages, or you could just contact them via mail. We are also connected through the WhatsApp group

Below, you will find a table with the e-mail addresses:

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Πανεπιστήμιον Αθηνών

International PhD-Conference Athens, November, 26th-27th

Book of abstracts



Marco Calì
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Who is dancing? Some remarks on the authorship of Pind., fr. 107 M. (= Sim., F 255 Poltera)

In the final Talk of the *Quaestiones Convivales* (747B-748D), after a dance performance, Ammonius, Plutarch's teacher, describes the constituent elements of dance: φορά, σχῆμα, and δεῖξις. Having described them, he argues that the connection between dance and poetry is essential, finding its clearest expression in the hyporchematic genre. As an example of a hyporcheme, Ammonius cites the anonymous fragment published as Pind., fr. 107ab in Maehler's edition (= Sim., F 255 Poltera). The unnamed author is presented as the poet who achieved the greatest success in hyporchemes. The fragment has attracted considerable scholarly attention, giving rise to various hypotheses concerning its authorship. It has variously been attributed to Simonides, Bacchylides and Pindar, the latter hypothesis being the most widely accepted. The paper focuses on the authorship problem, by examining the recent reassessments proposed by D'Alessio (2020), who attributes the fragment to Pratinas, and by Recchia (2022), who highlights some affinities with the poetic style of the late 5 th and early 4th century.Maria Angela Carfora



Bernardo Pozzi
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Men., *Aspis*, 1-18: a tragic ouverture for a tragic comedy

As numerous modern studies have demonstrated, Menander's *Aspis* is a comedy with strong tragic influences, as evidenced by its many tragic structural, poetic, linguistic, thematic, literary and scenic features. In particular, the opening takes the form of a sombre funeral procession, during which the servant Daos, who has just returned from Lycia, laments the premature death of his young master Kleostratos, who is presumed to have died during the expedition (lines 1–18). The servant brings back his master's broken shield and the riches he acquired on his mission. These attract the attention of the avaricious uncle Smikrines, the play's antagonist, and drive the plot. Through the application of a 'body of evidence', I will demonstrate how it is highly probable that we can speak of literary, stylistic, and thematic parallels with tragedy in relation to the opening scene and certain moments in Act I— which Menander skilfully blends with characteristics typical of the comic genre— as well as a visual framework (*opsis*) inspired by the dramatic techniques typical of tragic theatre.



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Penthesilea on the battlefield in the *epic cycle*

Penthesilea, the female Amazon warrior, who is mentioned by Virgil in a brief episode in his *Aeneid* (cf. Verg. *Aen*. 1,490-493) is, surprisingly, not mentioned in the Homeric epics. Instead, she appears in the *Aithiopis*, an epic attributed to the so-called Epic Cycle, which is said to be written by Arctinus of Miletus. Since this epic has not survived, the only textual sources are an *argumentum* by Proclus (Procl. *chr*. 172–203 Seve.) and an excerpt from an epitome by Apollodorus (Apollod. *epit*. 5.1). In these texts the woman introduced as Ἀμαζὼν Πενθεσίλεια plays an essential role as one of the warriors which are fighting in the Battle of Troy. In my contribution, I seek to illustrate how Penthesilea is introduced, which actions she performs and how she influences the battlefield. Referring to the Amazon warrior as an example, I will demonstrate how women interacted with the battlefield in early Greek epic poetry and how they became an essential part of what was traditionally considered a male domain.



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Fire and Flow in Theophrastus, On Fire

This paper explores the history and the use of the conceptual relation between fire and flow (represented by ῥεῖν and its derivations) in Theophrastus' treatise *On Fire*, the first surviving monograph from antiquity dealing exclusively with phenomena surrounding fire. The connection between fire and flux itself can be traced back to Heraclitus where both serve as symbols for constant change within unity although the exact metaphoric and/or physical connection between them is unclear due to the fragmentary status of his work. In dealing with Heraclitus' thoughts, Aristotle develops a flux metaphor for the metabolic process taking place in combustion. Theophrastus – although he shares Aristotle's framework for the most part – does not use the metaphor in this sense. Instead, he applies flux and river models in different contexts throughout his treatise *On Fire*. Rather than focussing on flux as a metaphor for change, it provides him with a model explaining the spatial behaviour of flames. Furthermore, he adopts the concept of effluences from corpuscular perception theories and adapts it to explain the dissipation of heat and heating processes. The flux model in Theophrastus is not completely unified. Starting from the idea that fire is somehow flowing, he elaborates certain aspects that help to fulfil explanatory needs.



Giovanna Ligorio
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On the authenticity of the *tituli capitulorum* in the *Liber medicinalis*: textual parallels and lexicographical analysis

This paper seeks to address the contentious question of the authenticity of the *tituli capitulorum* transmitted in the manuscript tradition of the *Liber medicinalis*, both in a table of contents prefixed to the poem and as headings preceding individual sections. Their relationship to the poetic text itself, as well as their function within the work's overall structure will be examined. Lexical and content discrepancies between the headings and the text may suggest later interpolation as these substantial divergences concern terminology, subject matter and in some instances even the order in which the ailments and illnesses are presented in the two sections.
In the light of what is proposed and that might be further developed, evidence supporting the authenticity may be found, first and foremost, in the function of the *tituli* in the organisation and reference to the work. Indeed, they provide a macrostructure that would otherwise be lacking to some extent. In such a case, the discrepancies identified may therefore reflect either authorial *variatio* or innovations introduced in the textual transmission.
To investigate these issues, selected sections will be examined through comparison with textual parallels in Latin medical literature and a preliminary lexicographical analysis. The aim is to establish a possible *terminus post quem* for the composition of the headings.



Diletta Pompei
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Shared Sources, Different Compilatory Strategies: Stobaeus' *Anthologia* and the *Gnomologium Byzantinum*

The *Anthologia* of Stobaeus and the anonymous *Gnomologium Byzantinum* are some of the most ancient and important collections of sayings from earlier Greek thought. Though overlapping layers of tradition sometimes obscure a clear understanding of their general aim and structure, they rely on similar sources – such as the *Gnomica Homoeomata*, the *Pythagoreorum Sententiae*, the *Gnomologium Democratis*, and a recension of the apophthegmatic Vulgata − though they organise the material differently.

This paper compares the compilations to distinguish inherited material from choices made in selecting, arranging, attributing, and reworking excerpts. At the macrostructural level, it considers the arrangement of materials and chapter headings; at the microstructural level, it examines morphology, terminology, attribution, and reworking.

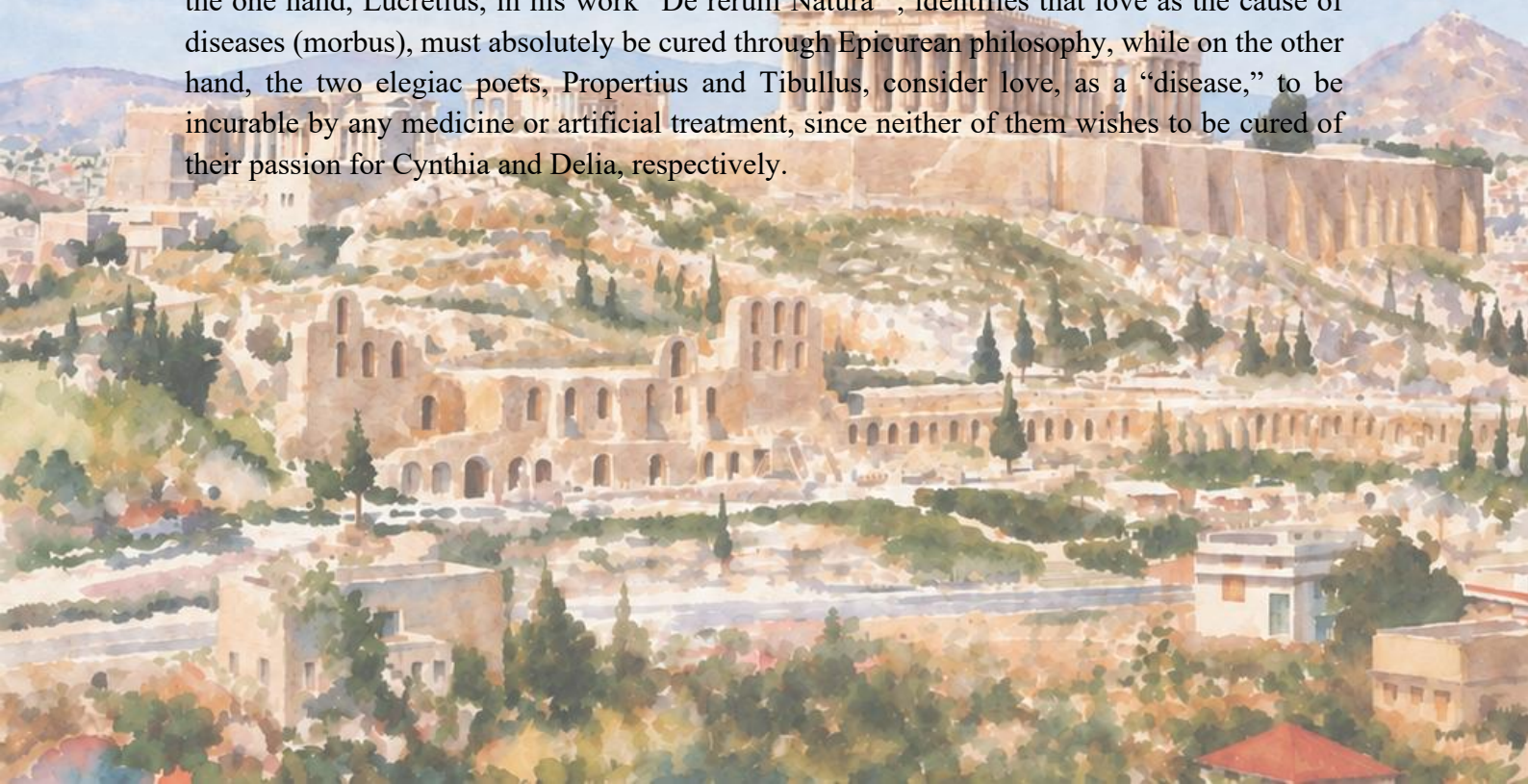
The *Gnomologium Byzantinum*, collected around one to three centuries after the *Anthologia*, distributes material between thematic and alphabetical collections, whereas Stobaeus organises excerpts into chapters introduced by lemmata naming authors and, sometimes, the excerpted works. The *Gnomologium Byzantinum* is examined through Clarkianus 11 and Baroccianus 50, witnesses to its shortened and expanded redactions; the apophtegmatic Vulgata through Vaticanus gr. 743 and Vindobonensis theol. gr. 149; and the *Gnomologium Democratis* through Palatinus gr. 356. Stobaeus' text is assessed using its main manuscripts: Vindobonensis philol. gr. 67, Scorialensis II.Σ.14, Parisinus gr. 1984.

By tracing shared material and divergent compilatory choices, the comparison seeks to clarify the relationship between the collections and evaluate the *Anthologia* as a witness to lost gnomological traditions. The association of the *Gnomica Homoeomata* with Neoplatonic teaching offers a point of comparison for exploring whether Stobaeus' collection served didactic purposes in a different cultural context, where the transmission of classical Greek learning remained a pressing concern.

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"Pharmakon" of Speech: Narrative, Medicine, and Therapeutic Rhetoric in the Late Republic and the Augustan Period

The subject of this paper is an investigation of the rhetorical and narrative use of medical discourse in poetic texts from the Augustan period, particularly those of Propertius, Tibullus, as well as one of the poets of the late Republic, Lucretius, with the aim of highlighting the connection between medicine and discourse as a form of therapy for various "illnesses," as described in these texts. The purpose of this research is to focus on the medical narrative, which is built around the metaphor of love as a "disease," by conducting a fundamental comparison between the poetry of Lucretius and the erotic elegiac poetry of Propertius and Tibullus. Although medical vocabulary has been extensively studied in texts from the Latin period, such as in Ovid's work, *Remedia Amoris*, it has been noted that there is scope for further systematic investigation into the function of the "art" of speech and narrative texts as therapeutic means for "illnesses," whether political or erotic, as described in the works of Latin poets. The methodology deemed most appropriate for this research is narrative analysis, since through comparative and intertextual examination, the primary sources will be examined as active narratives, rather than as passive vehicles of medical information. Another important tool that will be utilized is metaphor analysis, in order to clarify how medical narrative, knowledge, and the art of discourse work together to "heal" the body and soul of society, demonstrating the perspective that the Augustinian cultural edifice is intended to be an important "therapeutic treatment" for the diseases of society, as well as for individual citizens. The preliminary findings of the research, which is part of a doctoral dissertation, show that, on the one hand, Lucretius, in his work "De rerum Natura" , identifies that love as the cause of diseases (morbus), must absolutely be cured through Epicurean philosophy, while on the other hand, the two elegiac poets, Propertius and Tibullus, consider love, as a "disease," to be incurable by any medicine or artificial treatment, since neither of them wishes to be cured of their passion for Cynthia and Delia, respectively.



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Ordering, pleading or begging: women's authority in Roman historiography

It is well-known that ancient women were generally subjected to men and expected to be quiet and submissive. When allowed to speak in public, they are represented pleading and praying to men, often in a disheveled state or exhibiting body language reminiscent of supplicants. However, in some cases, women can be seen giving orders and exercising power over others. This paper aims to analyze the degree of authority of some Roman women, focusing on the vocabulary associated with them. By reading historiographical works of the Roman era, both in Latin and Greek, and examining the vocabulary used to describe or narrate the actions of early Roman women, we can observe the characterization of these women and how it may have been used by the authors to mold the women into archetypes or support a different version of the historical tale. Through the study of the lexicon associated with authority or pleading, we can delve deeper into the extent of power that Romans could conceive for their women.



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What is a civil war? Reflexions on ‚Wars of Religion' and ‚Civil War' in early modern France and Rome

This paper reconsiders the conventional designation of the French Wars of Religion (1562–1598). While *guerres de Religion* has become the standard historiographical term, contemporary writers more commonly described these conflicts as *guerres civiles* or *troubles*. By tracing the changing terminology from the ancient use of the term ‚civil war' to sixteenth-century accounts and to later historiography, the paper shows that naming was itself part of the conflict's political struggle. Especially in Agrippa d'Aubigné's epic poem on the Wars of Religion, *Les Tragiques*, the term 'civil war' is constructed with specific reference to the Roman civil wars, in particular through intertextual allusions to Lucan's *Bellum Civile*. The term 'religious war' foregrounds confessional division but obscures the conflicts' domestic, political, and state-forming dimensions. The paper therefore argues for understanding the period as a 'confessional-political civil war', a term that preserves both its religious component and its character as a struggle among members of the same political community.



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A Unique Testimony: Leto *Phytia*, The Festival of *Ekdysia* and the Statue of Leucippus. Between Myth and Ritual in Antoninus Liberalis 17

This paper aims to analyse the unique account preserved by Antoninus Liberalis concerning Leucippus, the cult of Leto *Phytia* and the Cretan festival of the *Ekdysia* at Phaistos, in order to explore the relationship between myth, ritual and cultic representation. The author recounts the story of Leucippus, a girl raised as a boy who, thanks to Leto's intervention, undergoes a sex change. This study pays particular attention to the myth's etiological significance and to the exceptional reference to a Leucippus' statue linked to a pre-marital rite.

The cult of the goddess is contextualised within the Cretan religious traditions of pre-Hellenic origin, highlighting her role as a deity associated with growth, fertility and the transition to sexual maturity. From this point of view, the epithet *Phytia* is interpreted not only in relation to the plant world, but also to human development and generational continuity. Furthermore, this paper reviews the main modern interpretation of the *Ekdysia*, the festival dedicated to Leto, which ranges from initiatory readings to fertility rituals, and proposes understanding the festival as a rite complementary to the mechanisms of male socialisation.

A brief comparative analysis with other Greek rituals of gender inversion or ambiguity allows us to argue that the myth does not faithfully reproduce actual initiatory practices, but rather symbolically dramatises the transition between different social and gender identities. Finally, this paper shows that Leucippus' statue and the pre-marital rite associated to it, functioned as ritual devices for transition and marital legitimation, reinforcing the social order through a controlled transgression of gender boundaries.



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Exilic Memory and Ovidian Echoes in the Literary Correspondence of Ausonius and Paulinus of Nola

This paper examines the reception of Ovidian exilic poetics within the poetic correspondence between Decimus Magnus Ausonius (*Epist.* 17–24) and Paulinus of Nola (*Carm.* 10–11). Moving beyond isolated allusions, it defines the "echo" as a foundational intertextual strategy and metapoetic "echo-system" centered on the elegiac trope of the silent or lost friend (*amicus infidus*). Through close philological analysis of *Tristia* and *Epistulae ex Ponto*, the study uncovers previously overlooked Ovidian resonances—including Ausonius's inversion of natural *adynata* (*Epist.* 21; *fr.* 1), his onomastic pun *Ponti dulcissime* (*Epist.* 23–24.105), and his closing adaptation of *Pont.* 1.9 (*Epist.* 23–24.134). Ultimately, it demonstrates how both poets structurally reconfigure classical *exilium* and *amicitia* to articulate religious conversion and epistolary absence.



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The sources in *De venenis*, an attributed work of Arnau de Vilanova: some controversial cases.

On this congress we will discuss the main sources of the treatise on poisons attributed to Arnau de Vilanova (*De venenis*) and will provide some examples of controversial cases, such as authorship and corrupt readings of the text, among others. The main sources are the classical ones, both Latin (Pliny or Isidore) and Greek (Aristotle and Galen), and the medieval ones, both European (Albert the Great or Bartholomaeus Anglicus) and Arabic (Avicenna or Rhazes), although we also find biblical passages and some authors mentioned but who to nowadays have not yet been identified or about whom we know very little of their life and work (Iorach). Finally, on the one hand, we will present the reference editions used to identify the passages and, on the other, a series of questions and doubts will be presented regarding citations that have not yet been identified.



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***E Digitis Calamos Subtrahat*: Humanist *Otium* and the Silenced *Camena* in *Hermaphroditus* 1.27**

This paper examines the role of Ursa, the poet's assertive courtesan, in Antonio Beccadelli's *Hermaphroditus* (1425), focusing on epigram 1.27 (*Ad Sanctium Ballum*). It argues that Ursa ceases to function as a passive elegiac beloved and becomes an active, material obstacle to the very act of writing, embodying the conflict between classical ideals and the everyday realities of the fifteenth century. The presentation is divided into three parts. The first analyses Ursa's removal of the poet's writing instruments in lines 5–6 (*e digitis calamos subtrahat Ursa meis*). It explores how Ursa subverts the traditional role of the Muse (*Camena*): rather than offering inspiration, she snatches the pen from the poet's hands, depriving him of the material means of composition and overturning the hierarchy between poet and Muse. The second part investigates the structural opposition between learned leisure (*otium*) and everyday activity (*negotium*). Through a close reading of the passage, it demonstrates how Ursa is organically associated with the noise of the marketplace (*strepitu foroque medio*), bringing external reality into the humanist's otherwise secluded study. The third part connects this interruption to Ursa's grotesque portrayal in epigrams 1.19 and 2.10. Her physical distortion constitutes a specifically poetic response. By seizing the poet's pen and interrupting his writing, Ursa prompts Beccadelli to distort her image in verse, thereby reclaiming control of the poetic act.



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An unedited sermon collection from the fifteenth-century Mallorca: The manuscripts of Bartomeu Catany

Bartomeu Catany (†1462) was a Franciscan friar and prominent preacher in fifteenth- century Mallorca. The sermon collection attributed to him provides insight into the island's religious, social and intellectual history. His homiletic work survives in two *codices unici*, written in Latin: manuscripts 25 and 26. An analysis of their contents, chronological references, and scribal features casts doubt on the hypothesis that the sermons were compiled by Catany himself and challenges the assumption that the surviving manuscripts are autograph texts. The research focuses on manuscript 25, examining the organisation of its sermons, their biblical sources, and references to other Latin authors. Particular attention is given to the anti-Jewish polemic embedded in the sermons, considered within the historical context of medieval Mallorca. Catany's sermons reflect the religious tensions and transformations of a society in which the Jewish community was progressively marginalised and ultimately disappeared as an officially recognised community. Studying this texts contributes to a broader understanding of the transmission of medieval doctrinal and moral ideas, highlighting the role of preaching in disseminating religious polemic among contemporary audiences.



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Beyond Federico's Library: The Origin of an *Urbinas graecus*

Watermarks and scribal hands date *Urb. gr.* 89 to the first decades of the sixteenth century, excluding it from Federico da Montefeltro's first nucleus of the Urbino library: absent from the *Indice Vecchio* (late 15th century) and from Veterani's inventory (compiled between 1508 and 1521), the manuscript is first recorded in the inventory compiled for the "Signor Rainero" (post-1543). Its main scribe also copied *Barb. gr.* 37, once owned by Aulo Giano Parrasio, while the principal annotator writes in a Chalkondylean hand closely akin to that of *Neap*. III B 7 (Nc), the very exemplar from which Giovan Battista Alberti held *Urb. gr.* 89 (Ua) to be largely copied. This shared milieu explains the textual evidence. Collation of Books I and VIII against Nc, *Periz*. Q° 40 (X) and Alberti's apparatus confirms Ua's dependence on Nc and X in Book I. In the final section of Book VIII, however, copied by a second scribe, a new collation reveals that the scribe drew from a different exemplar altogether. Together with paratexts absent from Nc and X, this points to a third, as yet unidentified exemplar. *Urb. gr.* 89 is thus a manuscript corrected and completed from several sources within a second-generation Chalcondylean milieu.

