
English abstracts

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ENGLISH ABSTRACTS

Mariusz Bartosiak

ET IN ARCADIA FRACTA EGO. POSTMODERN ENTOPIA OF TOM STOPPARD

The paper presents a complex analysis of “Arcadia” by Tom Stoppard as an example of the postmodern artistic strategy that reinterprets traditional myth and themes within the context of dynamical changes in the cultural discourse of the last few decades. At the same time, it applies theories of contemporary natural sciences in the construction of characters, scenery and dramatic plot. The paper argues that such artistic strategy aims at the *topoi koinoi* of the anthropologically conceived culture and technologically oriented civilization. The analysis of Stoppard’s drama is set within two contexts: 1) the historical bifurcations of ancient (Theocritus, Virgil) and modern (Phillip Sidney, Nicolas Poussin) interpretations of the Arcadian myth; 2) the basic notions of chaos theory that are suggested in the dialogues and, at the same time, are applied in the construction of dramatic plot and its representation (bifurcation, attractor). The notion of entopia (‘in-place’), as opposed to the pair of utopia and dystopia, which are usually connected with interpretations of the myth of Arcadia as a desirable or undesirable ‘no-place’, refers to the ‘Arcadian’ aspects and possibilities of living, and especially to the acting here and now. In this respect, the paper argues that Stoppard’s “Arcadia” provides a mental space for the recognition of anthropological and axiological (performative) determinants of contemporary ‘Arcadian’ entopia.

Orazio Antonio Bologna

GIOVANNI PIETRO ARRIVABENE POET AND THEOLOGIAN

The author in this short essay introduces to the academic and scientific community an unpublished poem of Peter Arivabene, a learned poet who lived in the second half of the fifteenth century. The codex, which contains the poem is kept in the Library of Palazzo Piccolomini in Pienza, where Prof. Orazio Antonio Bologna saw it for the first time on October 12th, 2012. Becoming acquainted with the contents of the codex and believing to give a valuable contribution to the knowledge of the poet, he transcribed, translated and published the contents of the codex. In this study, for the first time, Giovanni Pietro

Arrivabene is mentioned as a poet, because Humanism and Renaissance's scholars already knew him but only as the secretary of Cardinal Francesco Gonzaga and as the abbreviator and secretary in the Vatican curia from 1482, where he remained until 1491 under the popes' service. The long poem, begun around 1459 when the poet was about 20 years old, was completed after the diet of Mantua, which ended on January 19th, 1460. The fine poem reveals a deep and refined culture even though there are uncertainties and redundancies peculiar to youth.

Marta Czapińska

THE CHARIOT OF TRIPTOLEMOS

The story of Triptolemos is connected with the myth of Demeter. This goddess, in gratitude for the hospitality received from the parents of Triptolemos during the difficult quest for her missing daughter, Persephone, gave the young man an unusual chariot in order to help him reveal the mystery of agriculture to people and popularise this skill among them. That special moment was commemorated on vases produced in the red-figure technique in the fifth century BC and later artists repeatedly undertook this theme. However, an interesting difference in the way Triptolemos's chariot is depicted appears on the subsequent art works. On ancient vases, Triptolemos is seated on a chariot with winged wheels, whereas two snakes are slithering beside. The following works of art depict a chariot dragged by winged dragons. The analysis of selected texts of ancient authors shows that the growing tendency to portray the chariot of Triptolemos with dragons is not justified by literary sources and is dictated by the imagination of the artist.

Adriana Grzelak-Krzymianowska

SCOLACIUM IN CALABRIA.

SELECTED LITERARY SOURCES FOR THE HISTORY OF THE TOWN

Calabria is a region where we may find many traces of very old settlements and the development of human civilization, because it was already inhabited during the Paleolithic Era. Its later, over two thousand years history is characterized by the influence of such ethno-cultural groups as the Greeks, the Brutti, the Romans, the Byzantines, the Saracens and the Normans. Hence, Calabria has become an infinite source of fascination for all who seek the remains of ancient times in Italy. The purpose of my article is to present the history of Scolacium – one of the ancient towns in the Italian province of Calabria basing, above all, on selected literary evidence on the issue. My studies concentrate mainly on pointing out the numerous references and allusions to its name and on the analysis of longer or shorter depictions of the town found in various Greek and Roman literary works and their application in a chronological reconstruction of the town's past events as an example of historical processes observed on the territory of Magna Graecia.

Barbara Hartleb-Kropidło

BOOK REVIEW:

GRZEGORZ KOTŁOWSKI, ELŻBIETA STAREK, *ŁACIŃSKIE INSKRYPCJE
W KOŚCIOLACH GDAŃSKA. BAZYLIKA MARIACKA. PELPLIN 2013.*
WYDAWNICTWO „BERNARDINUM”, S. 5-105

The Authors, Grzegorz Kotłowski and Elżbieta Starek, present 31 Latin inscriptions with added photographs and give their Polish translation. These inscriptions, mostly of the seventeenth century, are preserved in the Bazylika Mariacka in Gdańsk. They are not only pieces of art but also evidence for the activity of many families of Gdańsk and for their participation in the public life of the City and the Polish country. They also introduce necessary information about the historical and political events of that time. This thoroughly elaborated epigraphic material provides a very useful instrument for philologists, historians art historians and many other scholars.

Oryslava Ivashkiv-Vashchuk

THE LEXICAL EXPRESSION OF THE CONCEPT OF *LOVE*
IN THEOCRITUS' WORKS

Among all the emotions and feelings characteristic to man, Theocritus devoted most attention to love. The concept of *love* is verbalized by lexis belonging to the cognominal thematic row which is included within the thematic group “mental state of man”. The feeling of love is also depicted by many metaphors and comparisons that give significant artistic value to the works of Theocritus.

Joanna Jabłkowska

THE ‘ANTIQUÉ’ PLAYS OF HEINER MÜLLER:
ADAPTATIONS OF MYTH OR A POST-DRAMATIC AESTHETIC?

The work of Heiner Müller is in its genre a unique phenomenon in German language literature. It was an export product of the GDR, in spite of the author's problems with censorship. West German critics saw in Müller a precursor of post-modernist drama. The author himself operated between two artistic worlds making equal use of both with relative freedom, as he was recognised by the political culture of East Germany at the same time as his art enjoyed popularity in West Germany. An important part of his production were the adaptations of famous works of world literature, above all the ancient tragedies and Shakespeare's plays. One can consider these works as an attempt to indicate political and social problems which Müller – although a convinced communist – recognised in GDR

“social realism”. The forms of parable and allusion were a frequently employed artistic niche in the GDR allowing the avoidance of censorship. On the other hand, Müller was seen as a spiritual descendant of Brecht – the founder of engaged theatre. The poetic method of the GDR writer will be presented on the basis of three plays in which Müller adopted well-known mythological themes: *Philoctetes* and *Waterfront Wasteland Medea Material Landscape with Argonauts*. The first part of this paper will use the paradigmatic example of a tragic conflict, namely the short drama: *Der Horatier: Horatius*. The thesis of this paper is that in his plays myth serves Müller for its “process of alienation” (Verfremdungseffekt). He does not adapt myths but rather cites them as archetypal examples reoccurring in situations of society which equally expose the cynical and pragmatic GDR system as they do “Western” instrumental values aiming towards increased profits – in whatever sphere of activity.

Katarzyna Kuszewska

THE HISTORY OF THE LEXICON *DE VERBORUM SIGNIFICATU*

The Lexicon of Verrius Flaccus (*De verborum significatu*) is the first Latin dictionary which included a lot of information about the history, society, religion and topography of Rome. Unfortunately, it is only known in fragments and abridgments. The epitome of this lexicon was created by Pompeius Festus, who probably lived in the second century. His work now exists only in fragments within a single manuscript, the *Codex Farnesianus*. We can reconstruct this text thanks to Paul the Deacon who also abridged the work of Festus for Charlemagne. Over the years, many editions of the text have been created which consisted of the work of Festus and the epitome of Paul. Today, we have few critical editions and comments on the text. This Lexicon is an amazing source of information and is of great importance to scholars of antiquity.

Joanna Mielczarek

JULIUS ZEYER AND STANISŁAW WYSPIAŃSKI – A MODERNISTIC PROJECT OF THE CRITICAL NATIONAL MYTHOLOGY

The Czech and Polish modernistic project of the critical national mythology is, in general, a form of the artist’s discussion with his own cultural tradition which was represented by the common, collective awareness. This collective awareness was, at that time, deprived of official form, due to the lack of state independence. In the works of Stanisław Wyspiański and Julius Zeyer, we can see the aspiration to achieve the recent, non-fixed look at the national tradition in its literary shape. There was the idea of tragic conflict which has been used by Wyspiański, first of all, in the cycle of his historical plays: *Bolesław Śmiały* and *Skalka*. Julius Zeyer’s most famous work, the epic poem named *Vyšehrad*, refers to the most important tradition of Czech romanticism, namely, to the way

of the functioning of folklore in literary tradition. Zeyer also took up the discussion with the tradition of the alleged medieval manuscripts (the so-called *Rukopis královédvorský* and *Rukopis zelenohorský*) and suggested a critical using of national mythology. Critical – in this case – means: non-particular, non-provincial, opened to influence and reinterpretation.

Krystyna Płachcińska

EDITION REVIEW: JAN KOCHANOWSKI, *CARMINA LATINA*,
CZ. 3: *KOMENTARZ*, OPRAC. Z. GŁOMBIOWSKA, WYDAWNICTWO UNIWER-
SYTETU GDAŃSKIEGO, GDAŃSK 2013, SS. 983

The third part of the critical edition of Jan Kochanowski's corpus in Latin, published by Zofia Głombiowska in 2013, contains an editorial commentary. This volume is the last part of a large and impressive work which was necessary for the academic knowledge in Polish Renaissance literature's.

Alicja Raczyńska

THE IMAGE OF CONJUGAL LOVE
IN GIOVANNI PONTANO'S ECLOGUE *ACON*

Acon is one of the six eclogues written by Giovanni Pontano, one of the most remarkable humanists of the Italian Quattrocento. In this work, the author presents an image of conjugal love by the usage of a bucolic context, a model of shepherd love and some myths from Ovid's *Metamorphoses*. He also refers to some facts from his own biography (marriage with Adriana Sassone). The pastoral figures who speak in the eclogue *Acon* are Petasillus and Saliuncus. They reminisce their master Meliseus (Pontano's *alter ego*) who used to sing beautiful songs for his beloved wife Ariadna. The topics of those songs were the period of engagement, the first days of marriage and the pain caused by the separation of the spouses.

Tamara Roszak

SOME OBSERVATIONS ON THE ETYMOLOGY
AND FUNCTION OF TWO UMBRIAN THEONYMS

The article deals with the names of two Umbrian deities written in the *Igvine Tablets*, **PUEMUNE** (dat. sg. m.) and **VESUNE** (dat. sg. f.). The author relates the Umbrian forms to the Indo-European roots ***pō(i)-** and ***ues-**, both of them meaning 'to pasture', which produce respectively: Lith. **piemėnė** (f.) 'shepherdess', **piemėo** (m.) 'shepherd', Gk. **poimōn** (m.) 'id.' and Hitt. **uēštara-** (c.) 'shepherd', Av. **vāstar-** (m.) 'id.'. The Umbrian

theonym **PUEMUN-** can be connected with the Lusitanian name of the pastoral goddess **Poemanae** (dat. sg. f.). The root **ves-** of the other Umbrian theonym can be compared with the root of the Lusitanian name **Vestero** (dat. sg. m.) ‘pastoral god’. The Umbrian noun has the suffix IE. *-H₁noH₂-, present in the Italic theonyms (e.g. Lat. **Pōmōna**). Pieces of the same sheep were sacrificed to both deities, which additionally proves their pastoral function.

Joanna Sowa

EROS PAIDIKOS VS. FEMALE LOVE IN PLUTARCH’S *AMATORIUS* AND LUCIAN’S *AMORES*

In this paper, I examine the debate between advocates of male and female love in two works dedicated to this subject: Plutarch’s *Amatorius* (*Dialogue on Love*) and Lucian’s *Amores* (*Affairs of the Heart*). Plutarch, drawing on Platonic tradition, accepts and praises *eros paidikos*, but he condemns homosexual intercourse as an act of *hybris*. On the other hand, Plutarch rejects traditional Greek prejudices against women and glorifies marriage as the highest form of human relationship: he argues that conjugal love contains both the lifelong friendship and sexual relations which are a source of mutual kindness, respect and affection. In Lucian’s work the defender of pederasty, portraying it as a spiritual relationship and a mark of advanced cultural evolution, wins the debate; but in the last part of dialogue moral demands of sexual restraint in pederasty are mocked, and sexual pleasure is called “a mediator of friendship”.

Lucyna Stankiewicz

TIBERINUS, THE ROMAN WATER DEITY IN AN EPIC NARRATION OF THE ANNALES BY QUINTUS ENNIUS

After a short introduction, including the *Annals*’ characteristic and providing the state of research on ancient prayer, the speaker will present the ritual formula used to call upon the God of the Tiber River:

adesto, Tiberine, cum tuis undis. (Serv., in *Aen.* VIII 72)

An example of this formula usage is the prayer utterance of one of the national epic’s character, the *Annals* of Quintus Ennius (*Ann.* I 26 Skutsch). Since, for the purposes of literary research, significant is only the first triad of this historic poem, the research was limited to Book I of the work. The realism of portrayed events is a dominant feature of the world depicted in the analyzed work and, in an essential manner, had influenced Roman religious ideals. The prayer of Aeneas to Tiberinus - the god of the Tiber River, is

therefore reviewed in a context of mythological topics taken from Homeric tradition. This sacral utterance is spoken in accordance to certain stylistic and ritual patterns that were in use in Roman poetry.

Aneta Tylak

CORPUS HERMETICUM XVI

This paper contains the Polish translation of Corpus Hermeticum XVI, with a short commentary.

Hanna Zalewska-Jura

Agnieszka Kłosińska-Nachin

THE MYTH OF THE CYCLOPS IN ANTIQUITY
AND IN THE SPANISH GOLDEN AGE

The story about Odysseus' stay on the island of the Cyclops narrated by Homer in Book 9 of the *Odyssey* introduced Polyphemus as a mythical literary hero. Ancient authors frequently referred to this Homeric episode and gave it to modification. In European literature, the myth of the Cyclops returned to literature mainly due to the Spanish Baroque authors who recalled the ancient model and extended it with a new artistic and intellectual dimension. This article, in general, regards two main areas. First of all, we trace the stages of the transformation of the Homeric story about Odysseus meeting Polyphemus into the version found in the *Metamorphoses*. In the second part, we focus on the reception of the Cyclops myth in the literature of the Spanish Siglo de Oro within two basic works of the most representative and outstanding authors of the period: Lope de Vega and Luis de Góngora.

