D. M. PIPPIDI – THE JOY OF CREATION (ANDREI PIPPIDI)

Abstract: *The text presents the work and intellectual development of D. M. Pippidi, highlighting his dual role as a scholar and a man of his time. After an outstanding academic career in Bucharest, he furthered his classical studies in Paris and Rome, where he was influenced by great professors and the European academic milieu. Despite financial difficulties, he continued his research and established himself in the fields of philology and ancient history. His work focused on Greco-Roman culture, epigraphy, and the imperial cult, contributing valuable works and important translations. He became a university professor and played an essential role in the development of classical studies in Romania. During the communist era, he managed to continue his work, upholding the values of humanism and classical culture. He participated in archaeological research and in the organization of the scientific community. International recognition confirmed his worth, and his work reflects a passion for knowledge and creation.*

Key words: culture, humanism, history.

GHEORGHE GUȚU – TEACHER AND HUMANIST (MARTA GUȚU-MAFTEI)

Abstract: *The text commemorates the life and legacy of Gheorghe Guțu, a distinguished Romanian classicist, teacher, and humanist. It highlights his academic formation in classical philology and his deep commitment to Latin language and literature. Guțu dedicated his career to teaching, shaping generations of students through an inspiring and humanistic approach. He emphasized the importance of understanding classical texts within their historical and cultural context. His contributions include translations of major Latin authors, scholarly studies, and influential Latin-Romanian dictionaries. Despite political challenges, he remained devoted to education and intellectual integrity. His work left a lasting impact on both Romanian culture and classical studies.*

Key words: classical studies, humanism, education, translations.

PROFESORUL I. FISCHER

[Professor I. Fischer]

Maria Francisca BĂLTĂCEANU

Abstract: *I. Fischer was born in 1923 in Iași, and his life was strongly marked by historical events. Due to anti-Jewish policies, he was expelled from high school and moved to Bucharest, where he continued his studies. He attended university courses under difficult conditions, but after 1944 he completed his studies with excellent results. He became a university assistant and researcher, but was repeatedly removed from education for political reasons. He returned to the chair and built a solid career in linguistics and classical studies. After 1989 he was rehabilitated and became a professor, dean and academic leader. He was actively involved in the reform of education and in public life. He remained a model of dignity, professionalism and civic involvement until his death in 2002.*

Key words: biography; history; dignity; intellectual; education; professionalism.

PETRU CREȚIA– UN CĂRTURAR LA TINEREȚE

[Petru Creția – a scholar in his youth]

Gabriela CREȚIA

Abstract: *The text presents the intellectual formation of Petru Creția within the Department of Classical Philology led by Alexandru Graur. In a demanding academic climate, the young researcher stands out for his seriousness and involvement in study and research. His article* The Homeric Sea *highlights philological rigor and poetic sensitivity. He analyzes the role of the sea in the Homeric epics, as a central and symbolic element. The sea appears as a space of life, death and the intense experiences of the heroes. Creția works disciplinedly, in an austere setting, dedicating himself to in-depth study. As a teacher, he impresses with clarity, elegance and respect for students. His personality combines erudition with charm and a touch of originality. Later, he makes an essential contribution to Romanian culture by studying the manuscripts of Mihai Eminescu.*

Key words: Petru Creția; classical philology; rigor; discipline; erudition; style.

THE ORPHIC LIFE: ANIMALS, SACRIFICE, AND ONTOLOGY IN EARLY ORPHISM

Olaf ALMQVIST
University College Dublin, School of Classics

Abstract: *This paper explores the rationale behind the Orphic rejection of animal sacrifice. Although, the presence of reincarnation and the possibility of killing relatives is often offered as an explanation for the Orphic refusal to sacrifice animals, drawing on the theories of Philippe Descola, I argue that the rejection is better understood as part of a shift in ontological assumptions which occurred during the 6th century BCE. I argue that traditionally Greek sacrifice was a ritual used for establishing a connection with ontologically distinct gods through the use of an intermediary animal victim. The Orphics, however, did not conceive of gods, animals, and humans as ontologically distinct, but as kin related through a shared divine soul. Because of this existing kinship connection sacrifice ceased to fulfil its original purpose. The Orphics, therefore, discarded the rite and developed alternate ritual means of offering gifts to their divine relatives based on sharing.*

Key words: Orphics, Sacrifice, Ontologies, Animism.

CHALLENGES IN TRANSLATING TERATONYMS IN LAURA GALLEGO'S FANTASY NOVEL "THE BESTIARY OF AXLIN – GUARDIANS OF THE CITADEL I"

Mioara Adelina ANGHELUȚĂ
Universidad de Bucarest

Oana-Dana BALAȘ
Universidad de Bucarest

Abstract: *The present study focuses on translation difficulties and possible equivalents for monster names that occur in the fantasy novel* El bestiario de Axlin – Guardianes de la Ciudadela I *(Axlin's Bestiary – Guardians of the Citadel I) by Laura Gallego (Montena Publishing House, Madrid, 2018). Laura Gallego depicts an imaginary universe haunted by various and numerous monsters, each with its particular morphological and functional traits, posing different dangers to the surviving humans. The referentially motivated coinage of monster names captures to varying degrees the form, function and threat associated with every ghastly species. Translation issues consisted fundamentally in finding an equivalent as close as possible to the intended meaning of the source text while identifying a formal solution compatible with Romanian noun declensions, in order to meet the author's intention of depicting entirely fictional teratomorphic creatures which might be difficult to imagine by the reader without a detailed or suggestive description. The translation of such names from Spanish into Romanian has been chiefly based on the recategorization of existing words, but also on the coinage of new ones by derivation and composition, using translation techniques such as literal translation, transposition, modulation and adaptation applied to word-level structures.*

Key words: teenage fantasy literature, teratonyms, literary translation, word formation, Romance languages.

A JOURNEY INTO MARINE DEPTHS: THE VITALITY OF FISH THROUGH ANTHROPOMORPHISM IN OPPIAN'S HALIEUTICA

Francesco ARCOLACI
University of Urbino "Carlo Bo"

Abstract: *The* Halieutica *is a didactic poem written at the end of the second century A.D. by Oppian of Cilicia, in which fish are the main characters. Marine animals are portrayed anthropomorphically: the poet usually attributes human feelings and qualities to fish, in an iterated comparison created by similes and particular adjectives. For this reason, Oppian's zoology is based upon innovation. Ancient writers such as Plutarch and Plato did not believe that fish have feelings. This is particularly evident when analysing H. 1, 446– 472, where the bewilderment that the arrival of winter causes in fish is compared by the poet to the one that war causes in men.*

Key words: fishes, sea, humanization, style, poetic techniques.

THE EXISTENCE AND ESSENCE OF HIM AND YHWH

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Universitatea din București

Abstract: *This paper will deal with the two concepts mentioned in the title, being and essence, traced in the light of the dynamics emanating from the two divine names, El and YHWH, in the Hebrew* Bible. *We will examine the differences between the two indicators towards divinity in the contexts of several theophanic passages, on the assumption that, in the Judaic context, the name of the object simultaneously calls its being and essence.*

Keywords: El, YHWH, being, essence, name.

OCES ANIMALIUM OR HOW DOES THE OWL DO IT?

Florica BECHET
Universitatea din București

Abstract: *This article aims to study, as far as possible, the sounds produced by animals in Latin and Ancient Greek, showing that the two languages are related even in this respect. My attention will be focused on onomatopoeia, which represent the* voces animalium*, as well as on the names of various animals—many of which are formed based on the sounds attributed to them—and on the verbs that describe the specific expressions of these animals. Since the texts have not preserved, in every case, the name of the animal together with the verb and the onomatopoeia, I will attempt to reconstruct the missing element based on the available data. In this way, it is possible to establish clarifications and types of sound-based relationships (for example, animals whose "expression" is indicated by the verb* blatterare*, used both for humans, the ram, the camel, and the frog).*

Key words:onomatopoeia; animals; Latin; voces.

SERBIAN ANTHROPONYMS THAT ORIGINATE FROM NAMES OF PLANTS AND ANIMALS

Anca-Maria BERCARU
Universitatea din București

Abstract: *In the present paper we submit to analysis the category of the traditional Serbian names that originate from names of plants and animals. We included here the feminine and masculine names that are formed through conversion from common words of the vocabulary that represent the animal and botanical world such as the feminine Kaćuna that comes from the noun kaćun 'orchid', Košuta created from the noun košuta 'roe' and the masculine names Golub or Jablan created from the nouns golub 'pigeon', and jablan 'poplar'.*

Key words: Serbian names, plants, animals, conversion.

WHO CHANGES THE SONG OF THE CUCKOO IN SPRING? OR ON ORDER AND TIME

Florina DOBRE-BRAT
independent researcher, Scotland

Abstract: *In Indian culture, the concept of* pratibhā, *generally known as* intuition, *accommodates a number of meanings and undertakings: from basic, intuitive knowledge to the highly refined, intuitive, and visionary force of understanding the reality of the mystic seers and yogis. According to the grammarian-philosopher Bhartṛhari (cc 460–510 AD), pratibhā is the groundwork for defining the role of language in cognition from both grammatical and philosophical perspectives.* Pratibhā *is also, in Bhartṛhari's view, an innate primordial knowledge rooted in all living beings, from the highest to the lowest, including animals and birds, which makes them give course to their natural action in due time. Pratibhā changes the sound of the male cuckoo to their appealing songs in the springtime or drives them to build their nests, lay their eggs, and bring up their offspring. This paper explores the inborn aspects of the pratibhā type of knowledge and dwells on its fundamental feature, which is non-sequential and a lack of time development as it usually manifests as a spontaneous flash of understanding. Furthermore, it seeks to inquire and analyse to what extent pratibhā might share or intersect with some common points of the Greek pairs of* krónos – kairós.

Key words: pratibhā; Bhartṛhari; instinct; order; duty; krónos; kairós.

INSECTELE ÎN OPERE ALE BAROCULUI ITALIAN
[INSECTS IN ITALIAN BAROQUE WORKS]

Miruna Ioana BULUMETE
Universitatea din București

Abstract: *Amazing, bizarre, picturesque, ephemeral, but extremely vital, living testimonies of the proliferating and indestructible nature and of Deus artifex maximus in parvis, sometimes described as the most precious jewels, sometimes as monsters, repeating allegorically ancient parables or highlighting natural laws barely discovered in the XVII century, the insects analysed in the present study, in terms of their roles and meanings, were found in a corpus represented by the writings of Galileo Galilei, Daniello Bartoli, Francesco Redi and several Marinist poets. Therefore, either being present in key points of scientific works, or protagonists of philosophical-moral parables written under the sign of the naturalism, or object of an entomological research that shows a specific baroque aestheticliterary dimension, or becoming true symbols of the new Marinist poetry, insects stand out as true heralds of major changes, in magnitude and modernity, in the philosophical, aesthetic, poetic and epistemological paradigm.*

Key words: Baroque; insects; naturalism; aesthetic of ugliness; hedonism.

DE NOMINE ANIMALIUM. OBSERVAȚII ASUPRA TĂLMĂCIRII DE CĂTRE TEODOR CORBEA A NUMELOR LATINEȘTI DE ANIMALE CU VORBE ROMÂNEȘTI (*DICTIONES LATINAE CUM VALACHICA INTERPRETATIONE*)

Adrian CHIRCU
Universitatea „Babeș-Bolyai" din Cluj-Napoca

Abstract: *In this study, the author analyzes how Teodor Corbea, a Transylvanian scholar of the late 17th and early 18th centuries, managed to find Romanian equivalents for Latin animal names in his dictionary, entitled* Dictiones Latinae cum Valahica interpretatione. *This lexical treasure is one of the oldest Romanian lexicographical works, helping us understand the main methods of transposing Latin words into Romanian that circulated in Roman Antiquity, as well as in the European Middle Ages. To support this undertaking, after presenting the historical and cultural context of the period, the author compiles an inventory of animal names (which constitutes the corpus) and then describes them in detail, highlighting their implicit characteristics. The analysis of linguistic features offered is generally lexico-semantic, but the author does not exclude other interpretive approaches (such as a grammatical description of the structure of the dictionary entries). Such focused research will help us to gain an understanding of the cultural dimension of the Romanian scholar, as well as the lexical richness that characterized Romanian in the past.*

Key words: Latin; (Old) Romanian; animal names; lexical equivalence; vocabulary; Middle Ages.

THE RELEVANCE OF THE ELEPHANT

Ioana COSTA
University of Bucharest

Abstract: *The etymology of the term by which the Latins named the elephant is not spectacular: the connection with the Greek* ἐλέφας *is both obvious and unsurprising. However, it is worth researching the variants of the term (elephantus, elephas, elephans), the autochthonous periphrasis Luca bos, as well as the phonetics of some Romance forms (e.g. olifant). Beyond the etymology, the place assigned to the elephants in Naturalis historia, 8.1–11, has its own relevance.*

Key words: elephant; elephas; ἐλέφας; etymology; Plinius Maior.

CONCEPȚIA ANTROPOMORFICĂ ÎN *BIBLIA EBRAICĂ* [ANTHROPOMORPHIC CONCEPTION IN THE *HEBREW BIBLE*]

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Universitatea din București
Școala Doctorală de Studii Literare și Culturale

Abstract: *The text of the* Hebrew Bible *highlights the biblical anthropomorphic vision transmitted to the whole line of Judaic thought: man is a creature whose body and soul are in an indivisible unity. This vision has its origin in the Bereshit / Genesis book, in the narration of the creation of man in the image, as the likeness of God, Himself, unique and indivisible. In* Hebrew Bible, *several words expressing the idea of 'vital principle" are used alternatively or in combination ruah, nephesh, neshama. While*

nephesh is used for both humans and animals, ruah is rarely associated with animals. The specificity of the human by comparison with other living beings comes from the presence in man of the divine breath, seen as ruah or neshama, or as a reunion of both. Ruah also represents the man's nature, his way of being. Some of these terms have meanings related to the body, and words from the bodily sphere, such as dam, 'blood', lev, 'heart' or panim, 'face(s)', 'person', 'presence', express meanings concerning the man's vitality and interior life. Regarding the body, it is named metonymically by one of the words basar, 'flesh', etzem, 'bone' or beten, 'belly'. As Biblical Hebrew does not have separate terms for what is understood today as 'body' and as 'soul', this created difficulties in translation, contributing to the misconception of a dichotomous biblical anthropomorphism.

Key words: hebrew; biblical; unity; body; soul.

SIMBOLISTICA VINULUI ÎN *BIBLIE* ȘI ÎN *NOURUZ-NĀME* DE OMAR KHAYYAM [THE SYMBOLISM OF WINE IN THE *BIBLE* AND IN THE *NOWRUZ-NĀME* BY OMAR KHAYYAM]

Mihaela MARIN
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Academia Română

Abstract: *The present paper aims to compare the symbolism of wine in the* Bible *and in Omar Khayyam's* Nouruz-nāme. *Wine is present in the religious ceremonies of Dionysos, Osiris, Zoroastrianism and Islam. Wine, associated with blood due to its red colour, was used as a central element in some of the pre-Christian rituals, as it was a source of mystical ecstasy. Because of its properties, people saw wine as an effective remedy against physical and emotional suffering, as well as a source of poetic inspiration, joy, love, and good mood. In Christianism wine symbolizes Jesus Christs Blood in Saint Eucharisty.*

Key words: Bible; Christ; Nouruz-nāme; wine; Zoroastrianism.

UN)CIVILIZED BODIES: MUSIC AND ANIMALIA IN OVID'S METAMORPHOSES

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Abstract:*The following paper deals with the use of music for embodiment and disembodiment in Book XI of Ovid's* Metamorphoses, *during the war between the worshipers of Bacchus and the poet Orpheus. We will show that both the poet and the Bacchae make use of sound in order to manipulate physical realities and use the animated world in their favour. While the Bacchae use sound to disintegrate bodies, Orpheus uses music to create articulated entities and promote a precious harmony between all the world's creatures. Orpheus also uses music to generate new animalia and to protect his own physical body while under attack. In the end, although dead at the hands of Bacchae, the poet wins the war: after his death, nature preserves Orpheus' remains while Bacchus himself mutes the murderous Bacchae, who are consequently transformed into trees and lose their bodies and voices.*

Key words: music, Orpheus, Bacchae, animalia, bodies.

EMMANOUIL ROIDIS, DESPRE FIREA OAMENILOR ȘI A ANIMALELOR

Margareta SFIRSCHI-LĂUDAT
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Abstract: *The relationship between humans and other living beings—whether through similarity or opposition—has continued to concern human thought from its origins to the present day, across its various forms of expression: language, religion, art, literature, philosophy, and science. The 19th century culminated in the search for an ontological definition of both humanity and the world through evolutionary theory or philosophical conceptions such as positivism, scientism, or naturalism. Emmanuel Roïdis, one of the most illustrious Greek prose writers of that same turbulent century and the author of one of the first modern Greek novels, Pope Joan—a nearly unique satirical masterpiece in modern Greek literature—depicts such debates throughout his work. A great lover of cats and dogs, like many other major writers of world literature, Roïdis offers, particularly in his short stories, various animal tales—a true contrasted zoology or one simply compared in a satirical way to different human typologies. In his critical allegories, presented in a realistic manner and in which the balance tilts in favor of animals (domestic or wild but tamed, as well as birds and insects) and their superiority over human bestiality, the animal often becomes the author's alter ego and a symbol of his eclectic writing—a true narrative encyclopedia, according to his own definition.*

Key words: history, human, animal, irony, satire, fable, anthropomorphic, zoomorphic, Darwinism.

Τὸ λογικὸν ζῷον: REFLECȚII ASUPRA OMULUI ȘI A ALTOR VIETĂȚI ÎN DIATRIBELE LUI EPICTET

Andreea ȘTEFAN
CEREFREA,Universitatea din București

Abstract: *For Epictetus, in keeping with the Stoic tradition, reason is the defining characteristic of the human being. In this study, I aim to examine the means at the Stoic philosopher's disposal for defining 'man' and 'woman', as well as the dual relationship that exists between man —viewed as a living but rational being — and other animals. Of course, Epictetus's approach is not original. It is notably for this reason that I consider the investigation of Epictetus's discourse on the human being to be of interest. This analysis contributes to research on the philosophical conception of man as a rational animal, by placing him in relation to other animals as participants in the same condition of* zōon.

Key words: Epictetus, animal, human, reason, Stoicism.

L'ENLÈVEMENT D'ORITHYE PAR BORÉE DANS LES *MET.* VI, 675–709. ENTRE MYTHE ET PHILOSOPHIE NATURELLE

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Abstract: *In this article, I aim to analyse the way in which Ovid employs pneumatic theory — the dominant theory of the Imperial period — to explain meteorological phenomena in his account of the abduction of King Erechtheus's daughter, Orithyia, by Boreas, the god of the north wind. In this regard,*

a key passage is Boreas's monologue (VI, 675–701), in which he evokes the violence characteristic of his actions and their consequences — violent natural phenomena — or, in other words, presents himself as their source. The significance of the passage lies precisely in the tension created by the ambiguity between Boreas as an anthropomorphic presence, whose spirit, animus, dominated by passions, drives him to violence, and the natural element of wind, a violent breath, animus, which causes disasters such as earthquakes.

Key words: natural philosophy, myth, Ovid, earthquakes.

ANIMALELE – METAFORE ALE OMULUI ȘI MĂȘTI LITERARE (STATIUS, *SILVAE*)

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Abstract: *In his* Siluae, *Statius makes space for all sorts of marginal elements of every day life in the lyrical creation, depicting a specific imaginary of the occasional literature. Among those images, animals take a significant place, becoming a metaphor for the human being, even for the poet himself. This essay proposes an analysis in which animals – the parrot and the lion – become main characters of two poems marked by the theme of death. The animals represent a mirror in which the poet projects a metaphorical description of the dying man, and where death is considered the cruellest moment of life. Thus, the occasional poetry of Statius must be appreciated for this attention to subtle detail, and for how animals embody and figure the soul and person of the poet.*
Key words: Statius, *Siluae*, lion, parrot, death.

LE CHEVREFEUILLE, SUBSTITUT DU PHILTRE ? SYMBOLISME VEGETAL: LE LAI DU CHEVREFEUILLE DE MARIE DE FRANCE

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Université de Bucarest

Abstract: *Fragmentary text of the Tristanian corpus, the* Lai du Chèvrefeuille *presents the originality of expressing the absolute love of the two lovers not by the magic drink, but through the vegetal symbol of the honeysuckle wrapped around a hazelnut branch. What would be the reason and stake of this substitution? The vegetal symbol means the absolute love between Tristan and Iseut, being at the same time an expression of the poetic writing.*

Keywords : The Tristanian legend; vegetal symbols; breton lais; Marie de France.

SKETCH FOR A LITERARY PORTRAIT OF THE YOUNG CICERO (II)

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Abstract: *In its first part, this article analyses the information related to the third poem attributed to Cicero, and about which we have knowledge through the biography of Plutarh (Cicero 2.3). The poem's title is Pontius Glaucus, but it is also known as Glaucus marinus). No verse from it has been preserved, but the information we have shows that the poem possesses a remarkable preneoteric allure. In the second part of this article, a short excerpt from the collection of imperial biographies, known as Historia Augusta, is brought into discussion. This fragment (2.4) is part of the biography about Gordianus I. Here appears significant information regarding the early poet activity of Cicero, the most representative, historical and cultural, character of the last republican century.*

Key words : interference of literary genres, innovation, poetical modernism, model, aemulatio.

LE EMOZIONI E LE SODDISFAZIONI DI UN PRAECEPTOR ET MODERATOR PATRIOTA DELLA FINE DEL III SECOLO

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Abstract: *During the first months of the year 298, at Augustodunum, before a representative of the central power—a* vir perfectissimus, *likely the* praeses Galliae Lugdunensis*—the rhetor Eumenius delivered a speech that Antony Hostein categorized as a* presbeutikos logos *(a speech before an envoy or ambassador) rather than a* basilikos logos *(a speech before a sovereign), consequently considering its author a pseudo-panegyrist. This plea has only one* causa, una de re, *to use the author's terminology: the request* (postulatio) *for the reconstruction of the city's so-called* scholae Maenianae *(the speech thus being known by the title* Pro instaurandis scholis oratio). *Eumenius's entire oratorical strategy in the two parts (*partes*) of the speech—one dedicated to emphasizing the necessity of rebuilding the Maenian schools and the other to indicating the financial means for the project's realization—is constructed to sensitize, persuade, and apply progressive pressure on the anonymous governor. In our opinion—and this is, we dare believe, an original contribution to the rich exegesis of the speech—this strategy has as its cornerstone the concept of* pietas, *followed by Eumenius in the light of an interesting dialectic between the subtle concealment of anxieties and the sincere unveiling of satisfactions, which the author reconciles, like a supreme arbiter, by repeatedly appealing to the authority of the sovereigns. In this sense, the rhetor emphasizes* pietas erga parentes *and* pietas erga patriam, *two concepts united under the sign of devotion and duty owed to the emperors*—pietas erga principes.

Key words: Eumenius, Augustodunum, Pro instaurandis scholis, Maenian schools, Pietas erga parentes, Pietas erga patriam, Pietas erga principes.

FOR KING OR CATHOLICISM: SAINT THOMAS AQUINAS ON POLITICAL RESISTANCE

Mary Katherine COLLINS
Independent Researcher

Abstract: *The Thomistic response to the tyrant is one emphasizing obedience, patience, and prudence. Revolution, although perhaps at times necessary or morally obligated, should never be committed to lightly, due to the significant repercussions felt by a society after insurrection. While Aquinas instructs men to be obedient to their ruler through times of mild tyranny, he urges the polis beware hasty actions of war, even under extreme tyranny. Utilizing an early depiction of civil disobedience theory, Aquinas outlines burdens which must be met before committing to a political coup d'état or civil disobedience. This work will engage the nuances of Aquinas' justification for political resistance after working through the philosophical foundations of his claims, including his view of law, the meaning of the political common good, and the duties which bind the ruler to his people.*

Key words: Thomas Aquinas, catholicism, low, political common good.