

ENGLISH SUMMARIES

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Barbara Bibik: <i>Antigone – a Martyr?</i> The article discusses various Polish translations of Sophocles’ <i>Antigone</i> , showing the translators’ tendency to endow the main personage of the play with views and ideas befitting rather a Christian martyr than a mythical heroine.	5
Magdalena Stulięga: <i>The Dessert of Zeus: A Gastronomical Riddle in Philoxenus’ Banquet</i> The article investigates the meaning of the expression Ζανὸς τρώγμματα (fr. 836e, 11–12) in Philoxenus’ <i>Banquet</i> (or <i>Dinner</i>) and, in general, the use of gastronomical riddles in Greek poetry.	30
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Joanna Kłos: <i>Kisses as a Literary Motif in Catullus’ Poetry</i> The present discussion attempts to analyze the meaning of a kiss in nine poems by Catullus – 5, 7, 8, 9, 16, 45, 48, 79, 99 – a meaning which depended not only on the social functions a kiss had in Roman culture, but also on the author’s individual literary conceits, as well as on the reader’s interpretation. The Roman lexical classification into <i>basium</i> , <i>osculum</i> and <i>suavium</i> (Servius ad Verg. <i>Aen.</i> I 256) is not as relevant for Catullus’ works as the poetic richness of meanings attributed to the motif of a kiss. In every single poem, the kiss stands for something different, depending on the poem’s message, its structure, and its addressee: when speaking to Lesbia, the poet refers to kisses in a different way than when speaking to Juventius, or to his friends. Catullus wrote about kisses associating them with various aspects of life – eroticism, social relationships, or poetic theory. The poet employed the motif of kisses to depict the variety of human relations: love	54

(poems 5, 7, 8, 45), friendship (9, 16), or lust (48, 79, 99). What is more, the motif is never unequivocal, and it encompasses at least several common themes, such as counting the kisses (5, 7, 48), comparing them to food (48, 99), kissing the eyes (9, 45, 48), or *os impurum* – the unclean mouth (79, 99). Thus, the motif is incorporated into Catullus' poetry in accordance to the *variatio* principle – a principle crucial to the aesthetics of the neoterics.

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- Dariusz Maliszewski: Frank Calvert and Heinrich Schliemann: A Supplement to the Catalogue of the Exhibition “Troy” 246
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Asked by the daily "Czas" ("Time") in May 1935 about "the influence of the epoch and the milieu on an individual", the famous classical philologist Tadeusz Zieliński, professor of the University of Warsaw, declared that he felt estranged from his epoch though he willingly used its technical facilities. Having spent many years abroad (he studied in Leipzig, Munich and Vienna and later taught for many years at the University of St. Petersburg), everywhere he was deeply conscious of being a Pole.	
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Professor Anna Maria Komornicka relates here her memories of Professor Tadeusz Sinko (1877–1966), the famous Hellenist under whose guidance she studied at the Jagiellonian University.	
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Professor Tadeusz Sinko's letters to his disciple Anna M. Komornicka, written in the years 1954–1960.	
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The article quotes and analyses the editorial opening the first issue of the journal "Meander" (1946). A closer look at that text shows its hidden message – defence of values endangered by the new political reality. In 1953 and 1954 various periodicals criticized the editors of "Meander" for their conservative approach to antiquity. This campaign probably aimed at replacement of Professor Kazimierz Kumaniecki, the editor-in chief of the journal and the head of the Classics Department of the University of Warsaw, by Professor Bronisław Biliński, a scholar favoured by the Communist authorities.	
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In this speech held at the award-giving ceremony of the XXIX Latin Language Contest in Poland, the author reflects upon the knowledge that can be gleaned from ancient literature.	