

RÉSUMÉ

they ate and drank

Massimo Montanari: Life As Culture

Korinna Zamfir: Eucharistic Meal in Corinth and the Banquets of Ancient Private Associations

The paper re-assesses the social and cultural background of the Corinthian Eucharistic meal from the perspective of Greco-Roman associative life and ancient commensality. Earliest Christian communities were organised very much like private associations with a socially mixed membership. The meal practice of associations like the *cultores Dianae et Antinoi* or the *collegium Aesculapi et Hygiae* suggests that the tensions between better-off and poor Corinthian believers probably had to do with the unequal distribution of food and wine at the supper of the Lord, according to the social hierarchy of the *ekklēsia*. In a society where euergetism played a major role at all levels and benefactions had to receive a return in honours, better-off Corinthian who very likely contributed to the welfare of the community naturally expected to receive a better treat(ment) at common meals. The same asymmetry appears in numerous ancient depictions of banquets shared by unequals. Whereas voices from below censure the humiliation of the client at meals, elites either endorse a differential treatment (Plutarch) or deter their peers from debasing their inferiors (Pliny the Younger). Paul seems to suggest the latter: better-off Corinthians should not humiliate the less privileged; they should satisfy their appetite at private venues, whereas at community gatherings they should fully accept the poorer members and share with them the same meal.

István Bárány: "When the altar wasn't drenched by the incessant blood of bulls" (Myth, Sacrifice, Vegetarianism in the Poetry of Empedocles)

Empedocles in his fragment 137 (DK) describes a sacrificial scene couched in the striking imagery of Greek myths. The images evoke the sacrifice of Iphigeneia and Polyxena, the ancestral vendettas of the house of Atreus, the patricide of Oedipus, and the horrors of human sacrificial cannibalism, but suggest – when read in the context of our additional evidence – an exhortation to vegetarianism and the prohibition of animal sacrifice. The fragment when studied in detail helps us to unravel the relationship between a „physical“ and a „mythic“ narrative which are mapped on each other, and respectively help to interpret and clarify each other. The paper claims that the many-faceted and time-hallowed mythico-epic narrative is more fundamental, at least from a specific horizon, as it is invested with a radically new and rich meaning through reinterpretation in which physical entities and natural explanations, magical procedures and a special form of religious experience traverse and underpin each other.

Amaryl Árkovits: Our Food and Our Life

The paper focuses on the gesture of feeding, the concrete and symbolic meaning of giving food. It also deals with the intrapsychic and interpersonal dimensions of the above, and the relational message of common meals, as well as their couple- and family therapy consequences. Boundaries and systems of rules shaped by being together – eating together carry the heritage of generations besides their present day actuality. The theoretical framework of the paper is provided by the

structural, object relational, transgenerational and Böszörményi-Nagy Iván's contextual family therapy model. These are illustrated by quotes from fiction – to make them “more delicious”.

Imre Kovács: „Manducatio per visum” (Eucharist and Altarpiece in the Middle Ages)

This paper examines the influence of *transsubstantiatio* – a dogma accepted by the Church at the Lateran Council in 1215 – on the iconography of medieval altarpieces. As according to the Church teaching Christ is present in the Eucharist as a real body and blood, this dogma may have contributed to the spread of representations of the Passion of Christ. This visual representation made it easier for the beholder to grasp the abstract notion of the Eucharist. Also related to the dogma of *transsubstantiatio* is the appearance in this period of the ritual of the Elevation of the Host. The paper argues that the medieval altarpiece served as a visual background to the Elevation of the Host.

J. A. Tillmann: After the Last Supper (The Installation of Botond in MO-DEM)

The installation embodies a pure, empty spatial representation of the masterpiece of Leonardo. As a constellation of emptiness and its frames, it raises fundamental questions of architecture; while as a work of sacred art it also targets the general and formal problems of the possibility of representation. Botond's concept of space evokes the theory of Dom Hans van der Laan: space perceived as emptiness. Through the discontinuity of walls emptiness distracts itself from the fullness of the natural environment, thus creating the sensation of an air-bubble in water. The painting of Leonardo has become a matrix of modern artistic approach to space, even though its primary cultural environment in which it was born and first interpreted has vanished. Therefore, the space in Botond's Last Supper is empty: similar to an air-bubble in a world filled with Last Supper-copies of the iconic original.

Tibor Hirsch: Delicious Screen (Culinary and Movie)

The rings of fat on the surface of Sindbad's soup in Huszárík's movie, Latinovits eating bone marrow on toast, and wiping clean amusedly his moustache after the lavish meal: these images have become iconic pictures for Hungarian cinema – not only as cherished bits of film-history, but also as prime starting points of theoretical demonstrations on the century-old relationship between film and meals.

István Berszán: Notes on the Weather (Ádám Bodor: The Birds of Verhovina)

The paper focuses on the narrative practices of Ádám Bodor's novel *The Birds of Verhovina* (*Verhovina madarai*) provided from the hydrological, meteorological and gastronomic orientations of the main protagonists. Bodor has developed a rigorously precise narrative, a kind of meteorological notation of natural phenomena, corporeal movements and lingual gestures by abandoning his characters' fillings and thinking in order to follow the time or rhythm of “captured” occurrences. The theoretical framework of the paper comes back to the author's research proposal on literary reading and writing as a ritual and a practical orientation through time(s).

Antal Hirka: Let the Brethren Serve One Another in Charity

Poems by András Ferenc Kovács, László G. István, Marcell Szabó, and Dénes Krusovszky