

OUR MYTHICAL HISTORY

Children's and Young Adults' Culture in Response
to the Heritage of Ancient Greece and Rome

International Conference
Faculty of "Artes Liberales"
University of Warsaw
May 22–26, 2019

ERC Consolidator Grant (681202)
Our Mythical Childhood...
The Reception of Classical Antiquity
in Children's and Young Adults' Culture
in Response to Regional
and Global Challenges



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Our Mythical History: Children's and Young Adults' Culture in Response to the Heritage of Ancient Greece and Rome.
Conference Booklet

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Contact

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Faculty of "Artes Liberales"
University of Warsaw
Warsaw 2019

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University of Warsaw
Faculty of "Artes Liberales"
Centre for Studies on the Classical Tradition (OBTA)
and the Cluster The Past for the Present

Conference Booklet

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Warsaw 2019

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MAY 22, 2019 (WEDNESDAY)

Collegium Artes Liberales (CLAS), Faculty of "Artes Liberales" UW, White Villa, Dobra 72, Conference Room

9.30 Opening of the Conference

Introduction: **Katarzyna Marciniak**, Faculty of "Artes Liberales", University of Warsaw

- **Prof. Robert A. Sucharski**, Dean of the Faculty of "Artes Liberales", University of Warsaw
- **Ms. Gabriele Hermani**, Science Councillor at the German Embassy in Warsaw
- **Prof. Jerzy Axer**, Director of the Collegium Artes Liberales (CLAS), Faculty of "Artes Liberales", University of Warsaw
- **Our Mythical Surprise**

Inaugural Lecture in Latin

Prof. **Wilfried Stroh**, Institute of Classical Philology, University of Munich, *De fabulis scaenicis in Germania exhibitis*

11.00–12.30 Ancient History – Our Histories

Moderator: **Renzo Tosi**, Department of Classical Philology and Italian Studies, University of Bologna

- **Lisa Maurice**, Department of Classical Studies, Bar-Ilan University, *Reading the Graeco-Roman World from Right to Left: The Portrayal of Greeks and Romans in Jewish Children's Fiction*
- **Valentina Garulli**, Department of Classical Philology and Italian Studies, University of Bologna, *The Irresistible Charm of History: Laura Orvieto's Narrative on Historical Themes*
- **Sonja Schreiner**, Department of Classical Philology, Medieval and Neolatin Studies, University of Vienna, *Reduced to Stereotypes vs. Historical Realism: Ancient People in Children's Literature in the 1950s and in the Third Millennium*

13.00 **Paulina Buźniak**, **Nastazja Ciupa**, and **Jan Rusiński**, Vernissage of the exhibition *Per aspera ad astra* in Honour of Professor **Anna M. Komornicka (1920–2018)** by the students of Prof. **Błażej Ostoja Lniski's** Studio of Lithography and Studio of Book Design and Illustrations, Academy of Fine Arts in Warsaw, University of Warsaw Gallery

14.00 Lunch for Speakers

15.00–16.30 The Romans Rule!

Moderator: **Bettina Kümmerling-Meibauer**, German Department, University of Tübingen

- **Ayelet Peer**, Department of Classical Studies, Bar-Ilan University, *He Came, He Saw, He Conquered Hollywood: Julius Caesar in Popular Culture*
- **Markus Janka**, Institute of Classical Philology, University of Munich, *Rejuvenating Heroes of Roman History in Robert Harris' Novels and HBO's "Rome"*
- **Raimund Fichtel**, Institute of Classical Philology, University of Munich, *The Birth of the Suetonian Nero from the Spirit of Mythology and Its Modern Variations*

16.30–17.00 Coffee Break

17.00–18.00 ERC Grant Seminar Students' Session

Moderator: **Karolina Anna Kulpa**, Faculty of "Artes Liberales", University of Warsaw

- **Marta Pszczolińska**, *Sparta between Myths and History – "The Wolf of Sparta" by Antonis Antoniadis and the Modern Hero of Ancient History*
- **Anastasiia Khrul**, *Alexander the Great, as Seen by Soviet Novelists*
- **Krzysztof Rybak**, *Our Honeyed History: The Ancient World in "The Book of Bees" and "The Book of Trees" by Piotr Socha and Wojciech Grajkowski*
- **Anna Mik**, *"Dobby is Free!" The House Elf as Spartacus of the Wizarding World*
- **Olga Banasikowska**, *"Classic History Lesson" by Jacek Kaczmarski*
- **Haruka Miwa**, *Three Historical Heroes from a Neutral Point of View*
- **Agnieszka Maciejewska**, *To the Rescue of Alexandria – Cleopatra and Romans in "Caesar, Who's He?" Alain Surget's Series "Children of the Nile"*
- **Viktoryia Bartsevich**, *Have the Triumvirates Been Behind Everything? Nero, Caligula, Commodus in "The Trials of Apollo" by Rick Riordan*

18.00–18.30 Coffee Break

18.30 Our Mythical Evening

- **Sonya Nevin and Steve Simons**, Department of Humanities, University of Roehampton / Panoply Vase Animation Project, *Our Mythical Animations*
- Awards Ceremony Celebrating the Winners in the Video Competition *Antiquity–Camera–Action!*

20.30 Dinner for Speakers

MAY 23, 2019 (THURSDAY)

Polish Theatre, Kazimierza Karasia 2

9.30–11.00 De viris mulieribusque illustribus – Schools Session

- **Barbara Strycharczyk's Class**, "Strumienie" High School in Józefów, *Jan Zamoyski – vir incomparabilis*
- **Barbara Bibik's Class**, Nicolaus Copernicus University Academic Junior and Senior High School in Toruń, *An Old Remedy for New Ills, or about the Renewal of the Republic according to Jan Zamoyski's "De senatu Romano libri II"*
- **Anna Wojciechowska's Class**, Mikołaj Rej XI High School in Warsaw, *Stanisław Kostka Potocki: The Taste of Beautiful Things*
- **Janusz Ryba's Class**, Bartłomiej Nowodworski I High School in Cracow, *De libertate Rei Publicae meriti... Krystyna Skarbek and Zdzisław Lubomirski in the Service of a Sovereign Republic*

11.00–11.15 Coffee Break

11.15–11.45 **Belarusian and Russian Bursary Recipients' Session** supervised by **Hanna Paulouskaya**, Faculty of "Artes Liberales", University of Warsaw

- **Anastasiia Ashaeva**, The School of Advanced Studies in the Humanities of the Russian Presidential Academy of National Economy and Public Administration, *A Polish Mirror: Ancient Mythology in the USSR from Tadeusz Zieliński to Kazimierz Kumaniecki*
- **Anastasiya Davydava**, Faculty of Philology, Belarusian State University, *Mikhail Gasparov, or How to Make Greece Entertaining*
- **Angelina Gerus**, Faculty of Philology, Belarusian State University, *"Socrates in Love": How to Introduce Plato to the Youngest*
- **Alexandra Pisaruk**, Faculty of Philology, Belarusian State University, *Ancient History in Contemporary Street Art of Modern Greece*

11.45–12.00 Coffee Break

12.00–13.00 **Sonya Nevin and Steve Simons**, Department of Humanities, University of Roehampton / Panoply Vase Animation Project, *Create Your Own Ancient Vase Workshop*

13.00–13.30 **Susan Deacy**, Department of Humanities, University of Roehampton, *Draw Your Hercules' Choice Workshop*

14.00 Lunch for Speakers

Collegium Artes Liberales (CLAS), Faculty of "Artes Liberales" UW, White Villa, Dobra 72, Conference Room

15.00–16.30 Young and Old between Rebellion and Admiration

Moderator: **Daniel A. Nkemleke**, Department of English, University of Yaoundé 1

- **Katarzyna Jerzak**, Institute of Modern Languages, Pomorska Academy in Słupsk, *Mark Twain's "Innocents Abroad" (1869): An Irreverent Look of the New World Upon the Old*
- **Hanna Paulouskaya**, Faculty of "Artes Liberales", University of Warsaw, *The Lives of Remarkable Ancients for Use of Soviet Youth*
- **Edoardo Pecchini**, Faculty of "Artes Liberales", University of Warsaw, *Promoting Mental Health through Classics: Icarus' Flight*

16.30–17.00 Coffee Break

17.00–18.30 Playing with History

Moderator: **Sheila Murnaghan**, Department of Classical Studies, University of Pennsylvania

- **Rachel Bryant-Davies**, Department of Classics and Ancient History, Durham University, *A nobler entertainment': Graeco-Roman History in British Children's Toys and Games, c. 1750–1914*

- Karolina Anna Kulpa, Faculty of "Artes Liberales", University of Warsaw, *"Caesar and Cleopatra unite Rome and Egypt": (Re)creating and Playing with Ancient History on the Playmobil Series*
- Véronique Dasen, Department of Historical Sciences, ERC Advanced Grant Project *Locus Ludi*, University of Fribourg and Ulrich Schädler, Swiss Museum of Games, *Gods, Heroes, and Monuments: Greek and Roman Antiquity in Games*

19.30 Dinner for Speakers

MAY 24, 2019 (FRIDAY)

Senate Hall, Kazimierz Palace UW

10.00–11.30 The True History?

Moderator: Markus Janka, Institute of Classical Philology, University of Munich

- Bettina Kümmerling-Meibauer, German Department, University of Tübingen, *"The most splendid guy of ancient history": Facts and Fiction on Spartacus in Leftist German Children's Literature*
- Giacomo Savani, Department of Classics, University of Leeds, *Getting the Narrative Right: Authority and Imagination in the Educational Book "Life in the Roman World: Roman Leicester", Co-authored by Giacomo Savani, Sarah Scott and Mathew Morris*
- Sheila Murnaghan, Department of Classical Studies, University of Pennsylvania, *Champion of History, Inveterate Liar: Biographies of Heinrich Schliemann for Young Readers*

11.30–12.00 Coffee Break

12.00–13.30 Once Upon a Time and Today in Greece

Moderator: Elena Iakovou, Seminar for Classical Philology, University of Göttingen

- Deborah H. Roberts, Department of Classics, Haverford College, *The Gadfly and Athenian Girlhood: Socrates in Historical Fiction for Children*
- Robert A. Sucharski, Faculty of "Artes Liberales", University of Warsaw, *Witold Makowiecki and His Two Novels on the Mediterranean in the Sixth Century BC*
- Przemysław Kaniecki and Przemysław Kordos, Faculty of "Artes Liberales", University of Warsaw, *Ancient History in Contemporary Modern Greek Comics*

14.00 Lunch for Speakers

15.00–17.00 Greece and Rome between the African and the Slavic Traditions

Tele-bridge with Prof. Stefano Colangelo and the students from his *International Lab on Foreignness*, Department of Classical Philology and Italian Studies, University of Bologna

Moderator: Hanna Paulouskaya, Faculty of "Artes Liberales", University of Warsaw

- Krishni Burns, Department of Classics and Mediterranean Studies, University of Illinois Chicago, *Spectacular Colonialism: Naumachia in "Children of Blood and Bone"*
- Daniel A. Nkemleke, Divine Che Neba, and Eleanor A. Dasi, Department of English, University of Yaoundé 1, *Mythic Fulfillment and Performance in the Bafut Abinimfor and the Greek Dionysian Festivals*
- Karoline Thaidigsmann, Slavic Department, University of Heidelberg, *Post-Socialist Identity between Slavic Gods, the Graeco-Roman Tradition and Western Christianity. A Reading of Dorota Terakowska's Crossover Novel "The Loneliness of the Gods"*

17.00 Dinner for Speakers

19.30 Concert in the Warsaw Philharmonic for Speakers

MAY 25, 2019 (SATURDAY)

Collegium Artes Liberales (CLAS), Faculty of "Artes Liberales" UW, White Villa, Dobra 72, Conference Room

10.00–11.30 (Ancient) History Is Fun!

Moderator: David Movrin, Department of Classical Philology, University of Ljubljana

- Elizabeth Hale, School of Arts, University of New England, *Funny Bones: Archaeology, Humour, and Australian Children's Books*
- Owen Hodkinson, Department of Classics, University of Leeds, *Groovy Greeks, Rotten and Ruthless Romans: The Classical Past in the "Horrible Histories" Series*
- Elżbieta Olechowska, Faculty of "Artes Liberales", University of Warsaw, *Ancient History in DC's "Legends of Tomorrow", Season 3, Episodes 1, 6, 18 ("Aruba-Con", "Helen Hunt", "The Good, the Bad, and the Cuddly")*

11.30–12.00 Coffee Break

12.00–13.30 History Engaged

Moderator: Elżbieta Olechowska, Faculty of "Artes Liberales", University of Warsaw

- Edith Hall, Department of Classics, King's College London, *Secular Ethics for Junior Socialists: F.J. Gould on Ancient History, 1906–1913*
- Nick Lowe, Royal Holloway, University of London, *Children of History: Situating Youth Consciousness in Fictional Greek Antiquity*
- Frances Foster, Faculty of Education, University of Cambridge, *Another Late Antiquity: John Christopher's "Fireball" (via Skype)*

14.00 Lunch for Speakers

15.30–17.00 Between Myth and History

Moderator: Deborah H. Roberts, Department of Classics, Haverford College

- Jerzy Axer, Faculty of "Artes Liberales", University of Warsaw, *'By Oak, Ash, and Thorn!': The Meaning of the Lessons in Roman History with Puck of Pook's Hill*
- Jan Kieniewicz, Faculty of "Artes Liberales", University of Warsaw, *A Knight with No Blemish and without Fear: Heroic Myth in Polish Children Novel and National Identity during Captivity*
- Katarzyna Marciniak, Faculty of "Artes Liberales", University of Warsaw, *The Once and Future Antiquity: Greek and Roman Heritage in the BBC's "Merlin"*

17.30 Summary of the Conference

19.00 Dinner for Speakers

MAY 26, 2019 (SUNDAY)

9.30 Cultural Programme for Speakers

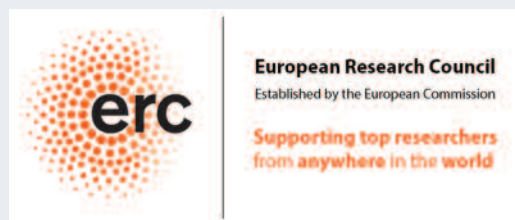
- Trip to Żelazowa Wola – Frédéric Chopin's Birthplace

14.00 Lunch for Speakers

15.00 Individual Talks and Consultations / Warsaw Book Fair at the National Stadium

19.00 Dinner for Speakers

European Research Council (ERC)



The **European Research Council (ERC)** is a public and independent body supporting excellence in science and scholarship. Its mission is to encourage the highest quality research in Europe through competitive funding and to support investigator-driven frontier research across all fields, on the basis of scientific excellence. The ERC was officially launched in 2007 and now it operates within the Horizon 2020, the European Union's Research Framework Programme for 2014 to 2020.

The idea for establishing the ERC first came out of widespread discussions between European scientists, scholars, and research umbrella organisations at a time when no clear European mechanism to support basic research on a broad front existed. Ultimately, the ERC strives for making the European research base more prepared to respond to the needs of a knowledge-based society and provide Europe with the capabilities in frontier research necessary to meet global challenges. The ERC aims to:

- Support the best of the best in Europe across all fields of science, scholarship, and engineering;
- Promote wholly investigator-driven, or 'bottom-up' frontier research;
- Encourage the work of the established and next generation of independent top research leaders in Europe;
- Reward innovative proposals by placing emphasis on the quality of the idea rather than the research area;
- Raise the status and visibility of European frontier research and the very best researchers of today and tomorrow.

The ERC wishes to stimulate scientific excellence by funding the very best, creative researchers of any nationality and age, and supporting their innovative ideas. The ERC operates within the three main funding schemes: Starting, Consolidator, and Advanced Grants. The Consolidator Grants – available to researchers of any nationality with 7–12 years of experience since completion of PhD, a scientific track record showing great promise and an excellent research proposal – are designed to back up scholars who wish to establish or strengthen their independent and excellent research teams.

The ERC supports the idea of citizen science and Open Access to research results. As the ERC President Professor Jean-Pierre Bourguignon has put it: "Scientists should not view themselves only as specialists but as citizens conscious that the values that underpin their profession, namely the respect for the truth, the value of exchange, the necessity to doubt and to challenge, must be shared with all citizens."*

* The above text about the ERC and the President Bourguignon's quote have been extracted respectively from the materials available at <https://erc.europa.eu> and <https://erc.europa.eu/news/scientists-power-and-power-scientists>. See also our previous booklets.

Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges (2016–2021)



Matylda Tracewska, *Our Mythical Childhood* (2013).

The project regards the reception of Classical Antiquity in children's and young adults' culture. We consider the intersection between these two fields to be a vital space where the development of human identity takes place, both in previous epochs and in our times. Indeed, each of us has gone through the experience of childhood and many people have had contacts with Classical Antiquity as a cultural experience – transmitted as it is all over the globe and across the ages via education, through myriad interpersonal contacts, and today owing to the charm of global popular culture. Hence, the ancient tradition has built a familiar code of communication understandable in local and global contexts alike. Since 2016, owing to the frontier-research support by the **ERC Consolidator Grant (681202)**, we have been studying this phenomenon and its consequences for contemporary societies worldwide.*

A major methodological innovation of the **Our Mythical Childhood** research, developed in the milieu of OBTA (Centre for Studies on the Classical Tradition), consists in the application of regional perspectives without the pejorative implication of regional as inferior. On the contrary, we recognize it as extremely valuable, for in this sense, Classical Reception Studies serve as a mirror of transformations around the globe. This vision is reflected also in the project's structure. We are an international team of scholars from the University of Warsaw (Poland) – the Host Institution, and from the Bar-Ilan University (Israel), the University of New England (Australia), the University of Roehampton (UK), and the University of Yaoundé 1 (Cameroon), with experts also from the United States and other European countries, like Germany, Italy, Slovenia, and Russia.

We believe deeply in citizen science and a broad collaboration with scholars as well as other members of the society. Thus, the dissemination aspect is very important to us. We lead several social media profiles and four scholarly blogs. Our aim is to contribute to establishing a **new holistic model for work in the Humanities** in international cooperation – a model on the frontiers of research, education, and culture: **Our Mythical Community**.

Katarzyna Marciniak

For more information visit our website – the source of the text above: www.omc.obta.al.uw.edu.pl.

* We wish to acknowledge the support from the Loeb Classical Library Foundation (2012–2013) and the Alexander von Humboldt Foundation (2014–2017) for the first stages of the *Our Mythical Childhood* programme, along with the support from the "Artes Liberales Institute" Foundation.

Project's Structure

Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges

A European Research Council Funded Project (Consolidator Grant)

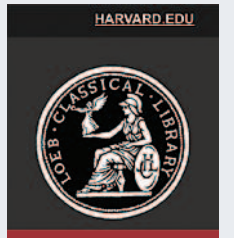


Diagramme prepared by Sonya Nevin and Steve Simons.

Cluster The Past for the Present

The Cluster The Past for the Present – International Research and Educational Programme has been established by the Faculty of “Artes Liberales” of the University of Warsaw, Dipartimento di Storia Culture Civiltà and Dipartimento di Filologia Classica e Italianistica of the Università di Bologna, and Fakultät für Sprach- und Literaturwissenschaften of the Ludwig-Maximilians-Universität München in May 2017. Now we are pleased to announce that the Faculty of Education of the University of Cambridge joined the Cluster on April 23, 2019.

Our aim is to make the full use of the potential of our years-long collaboration in the field of Reception Studies, *inter alia*, within the Harvard University Loeb Classical Library Foundation Grant (2012–2013), Alexander von Humboldt Foundation Alumni Award for Innovative Networking Initiatives (2014–2017), and European Research Council Consolidator Grant (2016–2021) for the project *Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*. We focus in particular on:



- Developing academic projects for the benefit of society (“citizen science”), with special emphasis on the education of the youth – from kindergarten to high school;
- Disseminating and applying research results in cultural and artistic activities, also in cooperation with non-academic partners and institutions;
- Organizing workshops and projects involving students, early-stage researchers, and teachers.

Unterstützt von / Supported by

Alexander von Humboldt
Stiftung/Foundation



The main activities of the Cluster since its establishment in May 2017:

October 2017 Munich: the international conference for teachers and educators *Verjüngte Antike trifft The Past for the Present: Griechisch-römische Mythologie und Historie in Kinder- und Jugendmedien der Gegenwartskultur*;

December 2017 Warsaw: the seminar on *The Reception of the Myth of Sisyphus*;

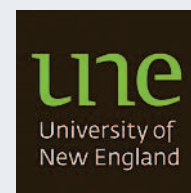
May 2018 Warsaw: the international workshops *The Present Meets the Past*, in the European Year of Cultural Heritage;

June 2018 Bologna: the international conference *Figure dell'altro. Identità, alterità, stranierità*;

October 2018 Munich: the international conference for teachers and educators *Digitale Bildung – zwischen Hype und Hybris*;

December 2018 Warsaw: the seminar on *The Reception of Caesar in Children's and Young Adults' Culture* and the concert *Many Languages of Music* by Rafał Janiak from the Fryderyk Chopin University of Music;

February–March 2019 Warsaw and Bologna: Homer Reading Sessions within the Festival Européen Latin Grec.



A short presentation of the workshops *The Present Meets the Past* within the Cluster and the ERC Consolidator Grant *Our Mythical Childhood* (European Union's Horizon 2020 Research and Innovation Programme, grant agreement No 681202) in May 2018 at the Faculty of “Artes Liberales”, can be watched at: <https://www.youtube.com/watch?v=2RizUWYMW0Q>.

A reportage about the Cluster can be watched at: <https://www.youtube.com/watch?v=HfypV5PUMUc> (YouTube channel *Our Mythical Childhood*). We wish to acknowledge the support from the “Artes Liberales Institute” Foundation in the organization of the Cluster's endeavours.

Our Mythical History



Zbigniew Karaszewski, *Clio with a Teddy-Bear* (2018).

Herodotus, the Father of History, and Thucydides, the first “modern” historian, taught us two approaches, ones apparently contradictory: that we should not and that we should rigorously separate historical from mythological narration. The ancient Greek philosophers Hecataeus of Miletus and Euhemerus of Messene, in turn, as if to complicate the issue even further, proposed the first methods on how to individuate the elements of real events and people in myths and thus to deprive them of their metaphysical dimension.

The ancient tradition verges on the threshold between Myth and History. It is often impossible to tell the difference between these two realms. I would even venture to state that – in the context of reception studies – it is unnecessary to attempt as much, for it is in this ambiguity of experience that the force of Classical Antiquity in our times lies. This is also why – after the first stage of the *Our Mythical Childhood...* ERC Grant project, *Our Mythical Hope in Children's and Young Adults' Culture...* *The (In)efficacy of Ancient Myths in Overcoming the Hardships of Life*, the one dedicated to the role of the Ancient Myths in youth culture – the second stage is focused on Ancient History. And not by chance is the adjective “mythical” in the title: *Our Mythical History: Children's and Young Adults' Culture in Response to the Heritage of Ancient Greece and Rome*. As this conference will show, ancient culture – whether in the form of a renarration on great historical personages and events of Classical Antiquity or as a component of a narrative regarding later historical periods – mythologizes and transfers human deeds to the sphere of the eternal battle between Good and Evil. All on Earth suddenly makes sense, even if the thrill of terror remains.

This year, the artistic reinterpretation by the Polish graphic artist and painter Zbigniew Karaszewski – namely, the Muse of history Clio with a teddy bear in a laurel wreath – invites us to rethink the ancient heritage anew. Each and every one of us has his/her own history – a history of our countries, families, smaller or bigger communities. Most of us also had a teddy bear, a favourite toy, one even today still with us, or gathering dust somewhere in the attic, or given away to please other children. Irrespectively of its fate, the teddy bear in a laurel wreath reminds us of keeping the child-like faith that nothing is impossible. If we trust our ancient masters, if we read their texts, and earlier their adaptations for youth, we can hope to arrive to our own Troy someday, as one of the protagonists whose biography for children will be presented during this conference – spoiler alert: a German polyglot merchant.

For ancient history is also full of positive examples, proofs of honour and courage beyond any limits of human frailty. And here is the source of its great potential for youth. *Historia magistra vitae*, we learn from the first Latin lesson. There is more to this maxim than meets the eyes too focused on fighting the challenges of the first declination. The word *magistra* is linked with *magis* – more, better, the Indo-European “greater”*. So *Our Mythical History* teaches us to strive for more, to become better people, to dream of greater things. We can draw strength from ancient examples, in the childhood of humanity, that the great things, even if not frequent or easily achievable, are nonetheless within our reach.

Katarzyna Marciniak

* Cf. Jan M. Ziolkowski, “Mastering Authors and Authorizing Masters in the Long Twelfth Century”, in: Jan Papy, Wim Verbaal, Yanick Maes, eds., *Latinitas Perennis*. Vol. I: *The Continuity of Latin Literature*, Leiden–Boston: Brill, 2007, p. 97.

Programme of the Workshops (with the abstracts)



White Villa, CLAS Archive.

May 22, 2019 (Wednesday)

Collegium Artes Liberales (CLAS), Faculty of “Artes Liberales” UW,
White Villa, Dobra 72, Conference Room

Erected around 1900 for the city concrete factory, the small white house belongs now to the University of Warsaw. Almost wholly rebuilt in 1996–1997, it gained new office and classroom space which now serves the Faculty of “Artes Liberales” and its experimental structure – the Collegium Artes Liberales which includes the Artes Liberales study curricula, designed to restore awareness of the kindred nature of the humanities, social sciences, and natural sciences. See also: www.al.uw.edu.pl.

9.30 Opening of the Conference

Introduction: **Katarzyna Marciniak**, Faculty of “Artes Liberales”, University of Warsaw

- **Prof. Robert A. Sucharski**, Dean of the Faculty of “Artes Liberales”, University of Warsaw
- **Ms. Gabriele Hermani**, Science Councillor of the German Embassy in Warsaw
- **Prof. Jerzy Axer**, Director of the Collegium Artes Liberales (CLAS), Faculty of “Artes Liberales”, University of Warsaw
- **Our Mythical Surprise**

Inaugural Lecture in Latin

Prof. Wilfried Stroh, Institute of Classical Philology, University of Munich
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De fabulis scaenicis in Germania exhibitis

His temporibus cuilibet homini Germano, qui quidem in urbe maiore sedem habet, paene cottidie adire uera theatra scaenica fabulasque ibi expositas spectare licet. Neque ita res se habuit trecentos abhinc uel quadringentos annos. Paucissimae et rarissimae tunc scaenae sese populo uulgari offerebant, quarum tamen longe maximi momenti eae erant, quas scholae i.e. gymnasia et uniuersitates praebebant. Quod autem fabulae ibi actae semper Latinae erant, qua lingua discipuli exercebantur, minime mirandum est, cum una tum Latina lingua aditum paeberet ad maiores opes, quas Theologia, Medicina, Iurisprudencia pollicebantur. Pauper mansit, qui Latine nesciit.

Erant autem eae fabulae magnam partem ad leges antiquas, quales praesertim Horatius in *Arte* delineauerat, exactae, ut una cum his dramatibus scholasticis omnino nouum et cultius genus dramatis, a mediaeualibus remotum, in Germania extitisse recte dixeris. Velut Iacobus Locher, qui a. 1495 in uniuersitate Friburgensi primus tragoediam aliquam *De rege Franciae* exhibuit, eam ut par erat in quinque actus deduxit quattuorque choris instruxit. Quem secutus est Ioannes Reuchlin, lumen Graecorum et Hebraicorum studiorum, qui a. 1497 Heidelbergae lepidissimam comoediam sub titulo *Henno* induxit. Erat ea quoque quinque actibus choricis instituta, eo melior antecedente fabula Locheriana, quod Reuchlin iam borum artem, quam mediaeuales despexerant, bene callebat. Tertius inter hos heroes conditores accessit Conradus Celtis P.L. archihumanista uocatus, qui a. 1502 coram ipso imperatore Maximiliano I. *Ludum Dianae* Linciae in arce egit, quod non tam drama quam genus pomposae epidicticaeque celebrationis erat. Quae tria dramata inter se diuersissima tamen omnia a discipulis siue scholaribus tamquam histrionibus agebantur. Habebant autem choros modis musicis instructos (qui nunc quoque seruati sunt), qui hanc legem sequebantur, ut metrica arte carminum intacta semper accentus uerborum (non aliquis ictus tum ignotus) in parte fortiore tactus q. d. poneretur. Sic accentus quidem consuetudo seruabat, quantitates tamen syllabarum perierunt. Quod autem musici quidam diligentiore rationem in quantitatibus seruandis affectabant, ea scientia paucorum manebat, numquam praeualuit.

Hoc nouum genus fabulae scholasticae Martino Luther et Melanchthone hortantibus primum protestantes ad sua gymnasia rapuerunt, qui eis fabulis etiam ad fidem siue doctrinam suam propagandam utebantur. Excellebat autem omnium plausu Gnaphei cuiusdam *Acolastus* (i.e. Filius prodigus), qui sola poenitentia et gratia sine bonis operibus ueniam patris nanciscitur. Ei fabulae Iesuitae, qui mox protestantes imitaturi erant, opposuerunt cum alia tum Leuini Brechtii *Euripum*, qui adulescens uana spe semper praesentis ueniae Dei delusus in gehennam tandem detruditur. Sed ubique tam in hac quam in illa confessione pullulauerunt tunc semper noua dramata, quae rhetoricae magistri conficiebant et discipulos docebant. Diu Monachium in Bauaria propter Iesuitarum industriam in tota Europa principatum artis scaenicae tenebat, tum eam palmam arripuerunt Argentoratenses (Strasburgenses) protestantes, qui musicis eminentissimis fidebant.

Etiam alii ordines religiosi Iesuitas in hac arte scaenica aemulabantur. Quorum minime ignaui Benedictini erant, qui 1622 Iuuauis. Salisburgi sibi suam uniuersitatem condiderunt, unde illa ars in monasteria siue gymnasia plurima dimanabat. Inde nouum quoddam genus fabulae semimusicae natum est, quo duae fabulae argumento diuersae inter se iungebantur; quarum altera trimetris scripta musica carebat, altera tota musicis modis composita erat (ubi tamen artem metricam prae rhythmicam q.d. diu poetae neglexerant). Vnum opus in Germania tale integrum seruatum est, *Felix in fide constantia*, quod a. 1739 Frisingae in urbe mea Benedictini exhibuerunt, cuius pars



Wilfried Stroh.

trimetrica in Iaponia noua agebatur, fabula musica ad Abrahae patriarchae tempora redibat. Huius dramatis partem musicam a Petro Lapiér maxima arte ad uerba Gabriel Liebrecht OSB compositam nos Frisingenses anno praeterito 2018 ex obliuionis tenebris studiose eripuimus, scaenae sumptuose et spendide restituimus. Quantum meritum, quam ab omnibus Musarum amicis celebrandum! Minime. Pauci notauerunt, pauciores adfuerunt, tacuit totus orbis.

11.00–12.30 Ancient History – Our Histories

Moderator: Renzo Tosi, Department of Classical Philology and Italian Studies, University of Bologna

- Lisa Maurice, Department of Classical Studies, Bar-Ilan University lisa.maurice@biu.ac.il

Reading the Graeco-Roman World from Right to Left: The Portrayal of Greeks and Romans in Jewish Children's Fiction

Unlike in many cultures, where the Graeco-Roman heritage is extolled and glorified, the Romans and Greeks have fared badly in Jewish tradition. This paper therefore attempts to consider the depiction of the classical world in Jewish children's literature, against this background, and to examine the nuances perceptible in such representations. Examining works in Yiddish, Hebrew, and English, from the late eighteenth century until present day, it traces the portrayal of the ancient Greeks and Romans throughout the development of Jewish children's fiction. In particular it focuses on a number of subjects that influenced this literature: the impact of the Enlightenment, the condition of European Jewry in the pre-Holocaust era, and the rise of Zionism. Finally it considers the current situation in both the modern State of Israel and in American Ultra-Orthodox Jewry. Through this survey, it demonstrates how different ideologies at various times have utilised the representatives of the classical world in order to provide a foil against which the Jews are contrasted. The study thus provides insight into the messages being presented to children at each stage, and the ideals and values which each group has attempted to convey to its young Jewish readership.



Lisa Maurice.

- Valentina Garulli, Department of Classical Philology and Italian Studies, University of Bologna vgarulli@gmail.com

The Irresistible Charm of History: Laura Orvieto's Narrative on Historical Themes

This paper aims to explore Laura Orvieto's narrative on historical subjects concerning Classical Antiquity: first of all, *Il natale di Roma* (Florence, 1928) and *La forza di Roma* (Florence, 1933), but also a few unpublished writings. In Laura's charming narrative for children and young adults, history and fiction, sometimes history and myth, combine: the result not only betrays the author's personality, but also offers several insights into the contemporary political and cultural context.



Valentina Garulli.

- **Sonja Schreiner**, Department of Classical Philology, Medieval and Neolatin Studies, University of Vienna sonja.schreiner@univie.ac.at

Reduced to Stereotypes vs. Historical Realism: Ancient People in Children's Literature in the 1950s and in the Third Millennium

Brave soldiers in battle with cruel pirates, tough gladiators and charioteers, and Olympic athletes are the ingredients of literature for young readers, when dealing with the Roman Empire or the world of the ancient Greeks in the 1950s. The books trained a whole generation of kids and teens in believing that to be Roman or Greek meant being a civilized hero fighting against all kinds of villains respectively, showing not even a slight touch of a somewhat softer side in danger, but fearlessly dying whatever may come. Those dominating opposite pairs helped to draw a picture of the ancient world without nuances, creating a society painted in pure and inhuman black and white. An Austrian series of booklets, defined as literature of high quality and fighting against trash and triviality by the responsible publishing house, shows the striking consequences. The result is an almost breathtaking transformation of ancient history in this era. The authors invented the protagonists and plot of each story, but often framed their miserable efforts with historical facts.

Half a century later, everything has changed. There are still books full of clichés, but also a steadily increasing number of publications giving a more realistic insight. A rather sophisticated example is an originally Norwegian book by Roar Skolmen (*Den blå grotte*, 1998), translated into German in 2000 as *Marias Traum*. The protagonist seems to travel to the times of Tiberius while diving in Capri and learns – based on Tacitus, Suetonius, and others – what it meant to be a helpless female slave. She meets not only the emperor, but also teenage Caligula and Sejanus' children – knowing what happened to them and what sort of pervert character the young Gaius would develop. However, this is only one slightly small part of a more complicated and surprising story, full of historical details and literary allusions, filling no less than 700 pages...

13.00 Paulina Buźniak, Nastazja Ciupa, and Jan Rusiński, Vernissage of the exhibition *Per aspera ad astra* in Honour of Professor Anna M. Komornicka (1920–2018) by the students of Prof. Błażej Ostoja Lniski's Studio of Lithography and Studio of Book Design and Illustrations, Academy of Fine Arts in Warsaw, University of Warsaw Gallery

Happily continuing the tradition of collaboration between *Our Mythical Childhood...* and the Studio of Book Design and Illustrations directed by Professor Błażej Ostoja Lniski at the Warsaw Academy of Fine Arts (ASP), our guests will be able to admire the works of art students inspired by classical maxims and expressions coined in Ancient Greece and Rome and still functioning in many contemporary languages and cultures. Again, the Gallery of the University of Warsaw and its custodian Dr. Tomasz Strączek kindly and generously agreed to host this year's show in the ground floor halls of the University Library. The exhibition borrowed its title from one of the maxims that inspired it: *Per aspera ad astra*.



Sonja Schreiner



Poster by Paulina Buźniak

There will be a number of fascinating and diverse illustrations to view and appreciate on concrete examples, how the ancient but still highly relevant *sententiae* and expressions resonate in the imagination of twenty-first-century students of graphic arts working under the guidance of their teachers Paulina Buźniak, Nastazja Ciupa, and Jan Rusiński.

The exhibition will also provide an opportunity to commemorate the recently deceased Professor Anna M. Komornicka who alongside her outstanding research into Attic comedy, Greek Lyric Poetry, and history of ideas, to name only her main interests, wrote radio shows and books for children about Classical Antiquity, including Greek and Latin maxims and expressions.

14.00 Lunch for Speakers

15.00–16.30 The Romans Rule!

Moderator: **Bettina Kümmerling-Meibauer**, German Department, University of Tübingen

- **Ayelet Peer**, Department of Classical Studies, Bar-Ilan University ayelet.peer@gmail.com

He Came, He Saw, He Conquered Hollywood: Julius Caesar in Popular Culture

Julius Caesar is probably the most famous Roman. His name long transformed from Roman history to myth and from there was propelled into popular imagination and culture. He became the epitome of ancient Roman might but also of menace. As Maria Wyke and others definitively demonstrate, his image is strongly linked to many aspects of Western culture.

Caesar carefully crafted his own image for posterity in his commentaries, composing an image he believed and hoped would cement his image for centuries to come. And he was right... partially. I follow Miryana Dimitrova (2018) in arguing that the modern image of Julius Caesar was shaped through centuries of reception, combining his own accounts with the biographies of Plutarch and Suetonius, and finally shaped by a Shakespearean fatal touch. Thus, Caesar's image received canonical staging by the Elizabethan and Jacobean theatres from which the path was paved for appearances in other mediums.

In this paper I examine Caesar's depiction in popular culture in reference to its ancient sources; I shall examine what trace was left of Caesar's original self-presentation, and denote that which was added throughout the years, from the caricatured image of a dictator in Asterix comics to his guest appearance in popular shows such as *Samantha*, *Xena: Warrior Princess*, and *DC's Legends of Tomorrow*, among others.

- **Markus Janka**, Institute of Classical Philology, University of Munich markus.janka@klassphil.uni-muenchen.de

Rejuvenating Heroes of Roman History in Robert Harris' Novels and HBO's "Rome"

The new millennium started with a remarkable revival of genres that had been considered as overcome only a few years before. The blockbuster *Gladiator* (2000) and Robert Harris' bestselling historical novel *Pompeii* (2003) turned



Prof. Anna M. Komornicka. Family Archive.



Ayelet Peer

out to be milestones for a multimedia approach to central subjects of Roman history. The transformation of key aspects of politics, mass culture, technical civilization, war, and administration into dramatic settings and plot structures typical of cinematographic and literary aesthetics are situated in the postmodern era after the end of the cold war and on the verge of the so-called "clash of cultures".

As a case study within the wide range of postmodern creative reinterpretations of Roman history the paper focuses on the processes of adapting the multifold and at times controversial information contained in ancient sources of literary and material culture to the forms, needs, and strategies of mass media for an all-age audience with their appeal especially to younger people. Robert Harris' historical novel *Pompeii* (2003) and his famous trilogy on the life of Marcus Tullius Cicero (*Imperium*, *Lustrum*, and *Dictator*, 2006–2015) are analyzed as representations of the "rejuvenated Antiquity" within their literary, aesthetic, and didactic contexts and compared to the nearly contemporary cinematographic equivalent *Rome* (2005–2007), a lavish TV series about the dramatic end of the Roman Republic and the raise of Caesar Octavianus.

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Markus Janka.

● Raimund Fichtel, Institute of Classical Philology, University of Munich
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The Birth of the Suetonian Nero from the Spirit of Mythology and Its Modern Variations

The modern myth of Nero, in which Nero is primarily understood as a perverse Platonic idea of a cruel emperor and a bungling "artist" with a penchant for pyrotechnics, decadence, narcissism, and loss of reality, is decisively influenced by Peter Ustinov's congenial interpretation in the Hollywood adaptation of the novel *Quo vadis?* (1951). In 2001, a new edition of *Quo vadis?* but the same type of the myth of Nero was released by the Polish director Jerzy Kawalerowicz.

With ancient sources about Nero in mind, in particular the Suetonian biography, one paradoxically has to admit that the modern myth of Nero is not dominated by too much fiction, but by far too little fiction – for Suetonius himself did not seem to be able (or willing) to approach the historical phenomenon of Nero without the help of fiction or mythology. Instead of unmasking the fictitious Nero as a hoax (and trying to bring out the "historically correct" Nero, as done by Massimo Fini in his biography *Nerone. 2000 anni di calunnie*, 1993) I would rather like to elaborate on the fictitious "masks" of Nero themselves. In a first step I will try to describe the significant role and constitutive function of mythological narratives within the "historical" construction of the Suetonian Nero. In a second step I want to show how these mytho-historical patterns of Nero used by Suetonius then reappear in modified ways of transformation of the tyrant into subject for children's media, especially regarding literature for children and young adults (e.g. Noonie Minogue, *Nero. The Singing Emperor (Who Was...?)*, 2005; Aliko Kafetzopoulou, *When Nero Commands...*, 2015; Shalini Saxena, *Nero: Ruthless Emperor*, 2016).

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Raimund Fichtel.

17.00–18.00 ERC Grant Seminar Students Session (see p. 46)

Moderator: **Karolina Anna Kulpa**, Faculty of "Artes Liberales", University of Warsaw

- **Marta Pszczolińska**, *Sparta between Myths and History – "The Wolf of Sparta" by Antonis Antoniadis and the Modern Hero of Ancient History*
- **Anastasiia Khrul**, *Alexander the Great, as Seen by Soviet Novelists*
- **Krzysztof Rybak**, *Our Honeyed History: The Ancient World in "The Book of Bees" and "The Book of Trees" by Piotr Socha and Wojciech Grajkowski*
- **Anna Mik**, *"Dobby is Free!" The House Elf as Spartacus of the Wizarding World*
- **Olga Banasikowska**, *"Classic History Lesson" by Jacek Kaczmarski*
- **Haruka Miwa**, *Three Historical Heroes from a Neutral Point of View*
- **Agnieszka Maciejewska**, *To the Rescue of Alexandria – Cleopatra and Romans in "Caesar, Who's He?" Alain Surget's Series "Children of the Nile"*
- **Viktorija Bartsevich**, *Have the Triumvirates Been Behind Everything? Nero, Caligula, Commodus in "The Trials of Apollo" by Rick Riordan*

18.00–18.30 Coffee Break

18.30 Our Mythical Evening

- **Sonya Nevin and Steve Simons**, Department of Humanities, University of Roehampton / Panoply Vase Animation Project, *Our Mythical Animations*
- Awards Ceremony Celebrating the Winners in the Video Competition *Antiquity–Camera–Action!*

20.30 Dinner for Speakers



Athena-award – sculpture by Vitalii Palakou.



Polish Theatre, phot. Tilman2007, Wikimedia Commons.

May 23, 2019 (Thursday)

Polish Theatre, Kazimierza Karasia 2

The Polish Theatre in Warsaw, established in 1913, bears the name of its founder and director visionary Arnold Schyfman (1882–1967). It was the place where the most eminent directors put their spectacles on stage, from classical plays up to contemporary drama, and it quickly earned an important position on the cultural map of the country. Currently the Polish Theatre is led by Andrzej Seweryn who assumed this function in 2011. This outstanding director and actor (he was one of only three non-French actors hired by the Comédie-Française in Paris) opens the gates of the Theatre also to many a cultural initiative, like the Salons of Poetry, Theatre for Children, art festivals, etc. For more see: <https://www.teatrpolski.waw.pl/>.

9.30–11.00 *De viris mulieribusque illustribus* – Schools Session (see p. 51)

- **Barbara Strycharczyk's Class**, "Strumienie" High School in Józefów, *Jan Zamoyski – vir incomparabilis*
- **Barbara Bibik's Class**, Nicolaus Copernicus University Academic Junior and Senior High School in Toruń, *An Old Remedy for New Ills, or about the Renewal of the Republic according to Jan Zamoyski's "De senatu Romano libri II"*
- **Anna Wojciechowska's Class**, Mikołaj Rej XI High School in Warsaw, *Stanisław Kostka Potocki: The Taste of Beautiful Things*
- **Janusz Ryba's Class**, Bartłomiej Nowodworski I High School in Cracow, *De libertate Rei Publicae meriti... Krystyna Skarbek and Zdzisław Lubomirski in the Service of a Sovereign Republic*

11.00–11.15 Coffee Break

11.15–11.45 Belarusian and Russian Bursary Recipients' Session (see p. 49)

Supervised by **Hanna Paulouskaya**, Faculty of "Artes Liberales", University of Warsaw

- **Anastasiia Ashaeva**, The School of Advanced Studies in the Humanities of the Russian Presidential Academy of National Economy and Public Administration, *A Polish Mirror: Ancient Mythology in the USSR from Tadeusz Zieliński to Kazimierz Kumaniecki*
- **Anastasiya Davydava**, Faculty of Philology, Belarusian State University, *Mikhail Gasparov, or How to Make Greece Entertaining*
- **Angelina Gerus**, Faculty of Philology, Belarusian State University, *"Socrates in Love": How to Introduce Plato to the Youngest*
- **Alexandra Pisaruk**, Faculty of Philology, Belarusian State University, *Ancient History in Contemporary Street Art of Modern Greece*

11.45–12.00 Coffee Break

12.00–13.00 **Sonya Nevin and Steve Simons**,

Department of Humanities, University of Roehampton / Panoply Vase Animating Project

sonya.nevin@roehampton.ac.uk and steveksimons@gmail.com

Create Your Own Ancient Vase Workshop

This session gives participants an opportunity to try hands-on creative activities based on ancient vases. After a brief introduction about ancient and modern history in vase iconography, we will design new scenes of our own in activities that may offer inspiration for fun, educational activities to do with pupils, students, and community groups.

13.00–13.30 **Susan Deacy**,

Department of Humanities, University of Roehampton

S.Deacy@roehampton.ac.uk

Draw Your Hercules' Choice Workshop

The workshop will base on the results of the panel in the Café Life Is Cool (May 21) – a unique place in Poland where only the staff on autistic spectrum works – and on the set of activities for use with autistic children on Hercules at a crossroads between two contrasting paths in life. The activities can be used broadly, to create a space where we can explore our empathy; learn what to do in times of stress and how to read what others do and say. The workshop will include some interactive activities for anyone who would like to participate.

14.00 Lunch for Speakers



Sonya Nevin.



Steve Simons.



Susan Deacy.

Collegium Artes Liberales (CLAS), Faculty of "Artes Liberales" UW,
White Villa, Dobra 72, Conference Room

15.00–16.30 **Young and Old between Rebellion and Admiration**

Moderator: **Daniel A. Nkemleke**, Department of English, University of Yaoundé 1

- **Katarzyna Jerzak**, Institute of Modern Languages, Pomorska Academy in Słupsk kasiajerzak@gmail.com

Mark Twain's "Innocents Abroad" (1869): An Irreverent Look of the New World Upon the Old

"The information the ancients didn't have was very voluminous."

Mark Twain, *Innocents Abroad*

In his first book, a travelogue written when he was just over thirty years old and an experienced journalist, Mark Twain takes up a big subject: all of Europe, Constantinople, and the Holy Land with all of their history. Keenly aware of the discrepancy between his young nation and the antiquity of the nations he visits, Twain uses a series of stratagems to cope with it. First of all, he superposes his knowledge of ancient history on the modern countries and pokes fun at the contrast. Secondly, he reverses the roles, putting the European – namely the diminished Roman, i.e. the modern-day Italian – on an imaginary trip to the United States, to draw attention to the originality of the New World. Thirdly, he uses a kind of time-space continuum to depict the Ancient history within the Modern space.

Throughout, Twain is an astute observer and a humorist, who spares neither the Ancients, nor the Moderns: "The poor Trojans are all dead, now. They were born too late to see Noah's Ark, and died too soon to see our menagerie". In the paper I show how Twain compacts the unimaginably long and complex history into a manageable notation. Without impoverishing the ancient past, he ridicules pretentious assumptions about it and, in one fell swoop, owns it.



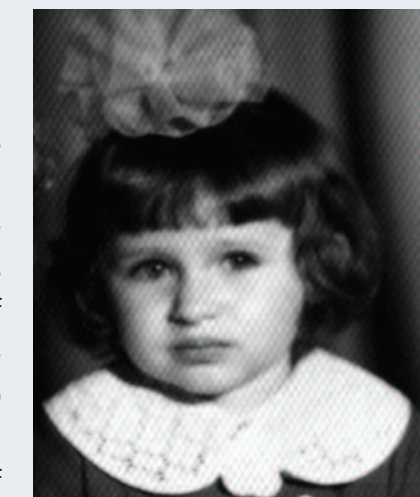
Katarzyna Jerzak.

- **Hanna Paulouskaya**, Faculty of "Artes Liberales", University of Warsaw

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The Lives of Remarkable Ancients for Use of Soviet Youth

"Zhizn' zamechatel'nykh ludei" ("The Lives of Remarkable People") is a series of biographies (or fictional biographies) originally created in Russia in 1890, renewed in the USSR in 1933 on the initiative of Maxim Gorky, and still continuing successfully. In the context of the Soviet Union and its limited access to literature (cf. Dobrenko 1997) the series contributed to the formation of the canon of figures considered "great". As the series was published by Molo-daia Gvardiia (Young Guard) publishing house from 1938 on, it was (and is) especially addressed to young readers and had a great impact on perception of history especially in Soviet times. In this period the individual volumes of



Hanna Paulouskaya.

the series were published usually in 150,000 copies and were often reprinted. There were only six volumes in the series about ancient historical figures (Democritus, Pericles, Spartacus, Euripides, Epicurus, and Cicero). I would like to research the history of the series in the Soviet period and the biographies that were published at that time. I am especially interested in how the books were read and how they influenced children's and young people's understanding of Antiquity. I would also like to establish how these books were connected to the knowledge about Greece and Rome offered in school education. What values did they promote and what context did they create for reading of fiction?

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● Edoardo Pecchini, Faculty of "Artes Liberales", University of Warsaw edoardo.pecchini@gmail.com

Promoting Mental Health through Classics: Icarus' Flight

The myth of Daedalus and Icarus will be discussed in my presentation on the ground of selected psychological and pedagogical theories. I will analyze its occurrences in Greek and Latin classical literature as well as in contemporary cultures. I will reflect on the concepts of Hybris and Sophrosyne, and on the meaning of the verb πέτομαι. Icarus will be then compared with other mythological characters such as Phaethon and Ulysses along with others such as Sampati and Kua Fu. Last but not least, I will reflect on possible applications of Icarus myth in clinical and educational contexts, and particularly in cases such as high functioning autism, disruptive behaviours, and conduct problems.



Edoardo Pecchini.

16.30–17.00 Coffee Break

17.00–18.30 Playing with History

Moderator: Sheila Murnaghan, Department of Classical Studies, University of Pennsylvania

● Rachel Bryant-Davies, Department of Classics and Ancient History, Durham University rgwb3@cam.ac.uk

'A nobler entertainment': Graeco-Roman History in British Children's Toys and Games, c. 1750–1914

Historical knowledge, claimed prolific children's writer Maria Budden in 1819, "is absolutely necessary to all well educated persons". The preface to her long-lived *True Stories from Ancient History* explained that history "instructs us, by what has happened, to judge what may happen". Classical Antiquity was engrained in children's earliest and

most influential educational experiences. Analysis of diverse encounters with Greek and Roman history reveals profound anxieties embodied in both linear and cyclical templates of history.

Here, I consider the universal, national, and individual scales on which historical narratives operated, and their different foci: where do myth, fable and history intersect? In particular, I trace the key figures from "juvenile Plutarchs", such as Alexander the Great and Julius Caesar, across a range of educational games, including jigsaws, board games, card games, as well as different textual forms (Q&A, puzzles, magazines). These pedagogical sources promote contrasting political and chronological templates for understanding one's place in both global and domestic spheres. Alphabets, for example, reveal disagreement over whether the Persian enemy of Greece, King Xerxes, should bear more iconographic resemblance to an Athenian sculpture, a medieval British monarch, or an "othered" Eastern stereotype, while accounts of Roman Britain oscillate between celebrating Romanisation or freedom fighting/rebellion. Meanwhile, chronologies proposed rival historical patterns: is the classical past doomed to be repeated in a cyclical pattern, or is a linear, progressive model made possible by modern technology? The prevalence of anachronistic parallels demonstrates the extent to which knowledge of the classical past was considered essential to both moral and cultural education.



Rachel Bryant-Davies.

● Karolina Anna Kulpa, Faculty of "Artes Liberales", University of Warsaw k.kulpa@al.uw.edu.pl

"Caesar and Cleopatra unite Rome and Egypt": (Re)creating and Playing with Ancient History on the Playmobil Series

For decades, companies producing toys have outdone each other in their bids to attract attention of children and young adults, an important group of customers. They often refer in their products to Antiquity, especially to the history and mythology of Ancient Greece and Rome, sometimes also of Egypt. After the Digital Revolution, the pop culture has reduced (and still reduces) the features of historic and mythological figures to an easy stereotype which makes it possible to identify characters like the temperamental Hades from *Hercules* (Disney, 1997) or the beautiful and exotic Cleo de Nile from *Monster High* (Mattel, 2010). We can buy the figurines, dolls, costumes, and games allowing the children to get into their favourite character and play by recreating history or creating their own stories against the "ancient background".

In my presentation, I would like to focus on one example of that kind of toys, the Playmobil History's sets, which – associated with the story of Julius Caesar and Cleopatra VII, Queen of Egypt – were presented in the animated short *Curse of the Pharaohs*, released in March 2017 by this company on YouTube (<https://www.youtube.com/watch?v=kN3WGA9DoM>, accessed April 12, 2019). The most interesting aspect is the plot, an alternative version of the meeting between Cleopatra and Caesar intended to unite Egypt with Rome, which has "come in peace". Cleopatra's brother, Ptolemaios, is jealous of the Queen's increased popularity, so he wants to unleash the Curse of Pharaoh, hidden in one of the pyramids, to bring down his sister and start a war with Rome.

Within this story, we can buy nine main sets of figurines, including Cleopatra, Julius Caesar, and Ptolemaios as pharaoh, Egyptian and Roman soldiers, a Roman



Karolina Anna Kulpa.

galley, a pyramid, tomb raiders, and a lot of accessories. We can use them to recreate scenes from the film or to create new adventures of Romans in Ptolemaic Egypt under Cleopatra's rule and, of course, transform the story and characters as we wish: the only limit is our imagination. I would consider if such toys influence the children's historical knowledge of ancient times. To do so, I would analyse the toys, paying special attention to the visual aspect of each character and playset in the series and to the type of narrative about the first century BC, which they represented in the context of reception studies. I would also like to know, if the release of this Playmobil's series could start a new scholarly discussion about historical reconstruction, or rather about constructing the image of historical figures who have also become an important part of popular culture.

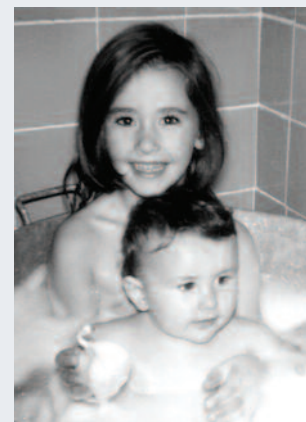
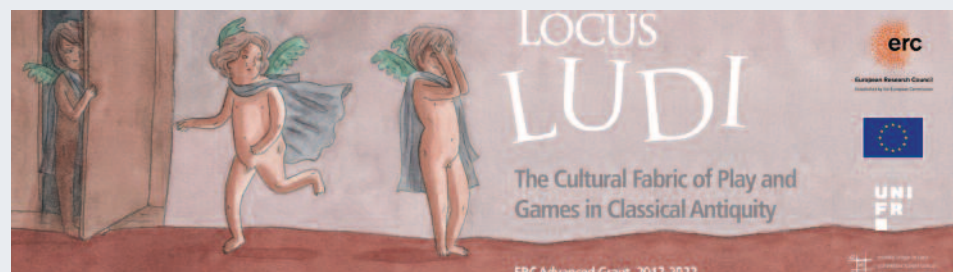
- **Véronique Dasen**, Department of Historical Sciences, ERC Advanced Grant Project *Locus Ludi*, University of Fribourg veronique.dasen@unifr.ch and **Ulrich Schädler**, Swiss Museum of Games u.schaedler@museedujeu.ch

Gods, Heroes, and Monuments: Greek and Roman Antiquity in Games

Since the beginning of the millennium, more than 500 board, card, and table games about Ancient Greece and Rome have been commercialized in Europe, more than twice the number with respect to the last two decades of the twentieth century. The target audience for these games are normally adolescents and young adults. The choice of Ancient Greece and Rome is in keeping with a general interest in historical or pseudo-historical subjects: games about Ancient Egypt, the Vikings, the Middle ages, and the Orient are also available.

Ancient mythology, warfare, politics (in particular of the Roman republic), economy, and the circus races are the themes preferred. Several questions arise with regard to this material: what image of Classical Antiquity is painted here, which sources do game designers and illustrators use for the information and the iconography?

In recent games, Antiquity is treated more as science fiction or heroic fantasy than as a component of our historic past. This is reflected in the graphics, less inspired by ancient designs than current comic style. Movies like *Ben-Hur* (1959) and the more recent television series like *Rome* (2005) or *Spartacus* (2010) also influence game production. Consequently, game designers and illustrators use a lot of freedom in the way they represent Antiquity.



Véronique Dasen.



Ulrich Schädler.

19.30 Dinner for Speakers



Kazimierz Palace, phot. Mirosław Kazmierczak, UW Archive.

May 24, 2019 (Friday)

Senate Hall, Kazimierz Palace UW

Erected in the seventeenth century as a suburban villa of Polish kings, Władysław IV and later his half-brother Jan Kazimierz from the Vasa dynasty, the Palace was remodeled a couple of times during the seventeenth–twentieth centuries and now has a form given to it during the reconstruction that took place right after the WWII. Since 1816 it has intermittently served as the seat of the University's Authorities and can host the most important and prestigious events. See also: <http://en.uw.edu.pl/>

10.00–11.30 The True History?

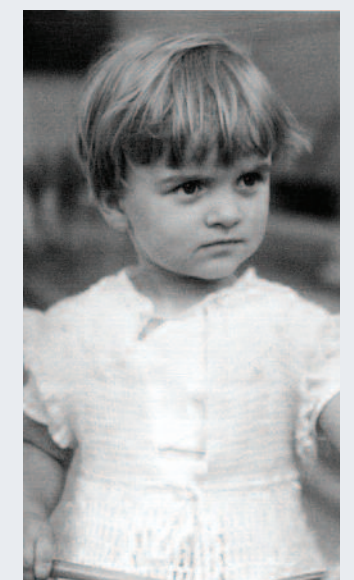
Moderator: **Markus Janka**, Institute of Classical Philology, University of Munich

- **Bettina Kümmerling-Meibauer**, German Department, University of Tübingen bettina.kuemmerling-meibauer@uni-tuebingen.de

“The most splendid guy of ancient history”:

Facts and Fiction on Spartacus in Leftist German Children's Literature

Since Karl Marx' description of Spartacus as the most splendid figure of Ancient History, the Communist movement has monopolized Spartacus for their political programme. Marxist historiography in Germany and the Soviet Union regarded this historical figure as a prime example of the class fighter in Classical Antiquity. Moreover, Spartacus was the eponym for the so-called “Spartakusbund”, founded in 1918 by Rosa Luxemburg and Karl Liebknecht. This political group was the precursor of the Communist Party in Germany (KPD), established in January 1919. At the same time, German authors wrote lyrics, theatre plays, and novels about Spartacus, beginning with the glorifying poem “Spartakus” (1916) by Johannes R. Becher. Soon after,



Bettina Kümmerling-Meibauer.

Spartacus emerged in children's books written by communist and leftist writers, such as Edwin Hoernle and Berta Lask. This tendency was resumed in GDR children's literature with the publication of historical novels on Spartacus by Friedrich Herbert and Leo Katz, among others.

One aim of this paper consists in analyzing the juxtaposition of historical facts and fictional extensions in relation to the depiction of Spartacus to the extent that he was subject to propagandistic messages. Another objective is the suggested relationship between Spartacus and Ernst Thälmann, leader of the KPD until his imprisonment in 1933 and namesake for the Pioneer Organization in the GDR, as both figures died while fighting for freedom and equality. Resultantly, this presentation demonstrates how information and propaganda work in order to emphasize the model function of Spartacus for children belonging to the working class as well as young pioneers.

● Giacomo Savani, Department of Classics, University of Leeds
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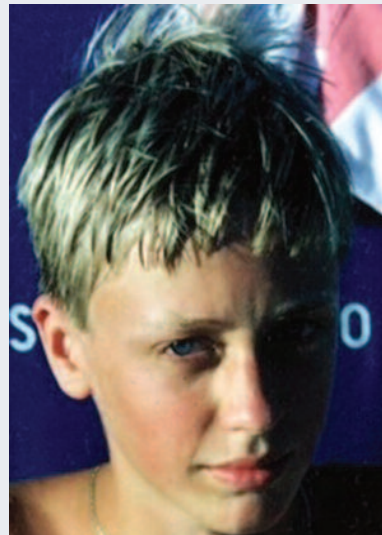
Getting the Narrative Right: Authority and Imagination in the Educational Book "Life in the Roman World: Roman Leicester", Co-authored by Giacomo Savani, Sarah Scott and Mathew Morris

The nexus between archaeology and imagination has received significant attention in the last two decades. Definitions of "archaeological imagination" range from a "way of being attuned to the world" (Thomas 1999, 63) and, therefore, able to "read" the past as a hunter "reads" the tracks of a prey, to "a creative impulse and faculty at the heart of archaeology" (Shanks 2012, 25). Collaboration between (mostly visual) artists and (mostly classical) archaeologists has a long and established tradition, but an understandable concern for the risks of an "imaginative" archaeology has prevented full exploration of the possible overlap of these two roles. Consequently, non-scholar narratives have dominated the dissemination of archaeological knowledge, with mixed results (see Card and Anderson 2016).

This paper investigates whether imagination and art have a positive impact in constructing scholarly-accurate narratives for the general audience, using as a case study the volume *Life in the Roman World: Roman Leicester* (2018, co-authored by Giacomo Savani, Sarah Scott and Mathew Morris). This is the flagship outcome of the Leicester Classics Hub, the outreach project of the University of Leicester sponsored by Classics for All, and offers a unique combination of narrative, art, and educational content to engage with an audience from 13-year-olds to adults. By analysing the creative process behind the book and the struggle to find a balance between creativity and accuracy, I shall address the multifaceted challenges of representing and interpreting the past outside an academic context.

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Giacomo Savani.

● Sheila Murnaghan, Department of Classical Studies, University of Pennsylvania smurnagh@sas.upenn.edu

Champion of History, Inveterate Liar: Biographies of Heinrich Schliemann for Young Readers

Heinrich Schliemann is in many ways an ideal subject for an instructive and appealing biography for child readers. His life was a rags-to-riches story of purposeful and persistent striving, filled with dramatic incidents, including a shipwreck and a sojourn in the American West during the Gold Rush. His achievements span the divisions between imagination and reality, myth and history, childhood and adulthood. His discovery of the site of Troy was both a scientific advance that established the historicity of legends often dismissed as fantasies and an adult's fulfillment of a childhood dream: in his autobiographical narrative *Ilios* (1880), Schliemann describes how he formed the ambition of finding Troy at the age of seven after seeing a depiction of the city's walls and being told that those walls no longer stood and that the city itself might never have existed.

And yet Schliemann also presents significant obstacles to any writer who hopes to make him the hero of an upbeat account of success against the odds. Many of the conclusions he drew from his excavations were, and have continued to be, subject to question, and his story involves tragic elements of error and recognition of error, especially at the end of his life. His excavation techniques are now widely seen as reckless and destructive, and he was ruthless in removing objects that should have remained in Turkey. Worst of all, recent scholarship has shown that many details of his autobiography were self-mythologizing fabrications, including the famous account of his childhood vocation to discover Troy.

This paper will consider two American biographies of Schliemann for young readers, one written before and one written after the exposure of his autobiographical inventions, and how they negotiate the challenge of maintaining a commitment to truth and sound archaeological practice while also celebrating Schliemann's contributions to the scientific study of history. Marjorie Braymer's *The Walls of Windy Troy*, published in 1960, is a lively account of the adventures of a heroic adult, with flashbacks to formative moments of childhood and youth; it ends with an epilogue that weighs Schliemann's accomplishments and concludes with a ringing (if improbable) affirmation: "Without his stubborn determination and passionate faith, we would be wondering to this day about the buried city of Troy and the life of Bronze Age people". Laura Amy Schlitz's *The Hero Schliemann: The Dreamer Who Dug for Troy*, published in 2009 and aimed at a somewhat younger audience, paints a more morally ambiguous, but still highly sympathetic picture, in which Schliemann's shortcomings are assimilated to those of an errant child: for example, an unfortunate tendency to tell lies and a "finders-keepers" attitude to archaeological finds.



Sheila Murnaghan.

11.30–12.00 Coffee Break

12.00–13.30 Once Upon a Time and Today in Greece

Moderator: Elena Iakovou, Seminar for Classical Philology, University of Göttingen

- Deborah H. Roberts, Department of Classics, Haverford College
droberts@haverford.edu

**The Gadfly and Athenian Girlhood:
Socrates in Historical Fiction for Children**

In the narratives of boyhood adventure, military prowess, and male bonding that dominate early twentieth-century children's books set in ancient Rome, Julius Caesar plays a recurring role as the youthful heroes' admired general; his wise and charismatic leadership commands their devotion and his recognition certifies their achievements. We find a very different historical figure as wise guide, kind friend, and object of combined fascination and admiration in a group of stories set in fifth-century Athens and written between 1929 and 1952; in Emma Gelders Sterne's novel *Blue Pigeons*, Ethel Parton's short story "The Month of Holidays", and Geoffrey Trease's novel *The Crown of Violet*, Socrates – ugly, old, and poor, but strangely charismatic in his own way – provides comfort, good advice, and an appealing willingness to question things that puzzle or dismay child characters. In *Blue Pigeons* he offers sympathy (and a recognition that "you have the heart of a freeman") to a young man enslaved during wartime with his mother; in "The Month of Holidays" he supports the advice given by a slave that leads to the happy adoption of a pair of orphans; and in *The Crown of Violet* he confirms an Athenian boy's instinctive broad-mindedness and inspires him to write a comedy that will counter *The Clouds* and show Socrates as he really is. The Socrates in these books echoes his sympathetic portrayal in contemporary historical writing for children. But what is perhaps most striking is that all of these books feature female characters in significant roles if not as protagonists, and that Socrates is pictured as open and welcoming to them as well as to the boys who are their brothers and friends. He thus provides a legitimate historical figure who is assimilable to a wise uncle and enough at odds with his society that he can anchor fictions that circumvent the gender and status restrictions of that society.



Deborah H. Roberts.

The picture in these novels of Socrates as an Athenian who might actually be interested in and talk to girls takes on a curious twenty-first-century afterlife in *Pandora of Athens* (from Scholastic's "Life and Times" series) and two self-published young adult novels, *Just Myrto* and *Xanthippe*. In *Pandora of Athens*, the heroine is invited by Socrates (whom she calls "the Wise One") to attend one of his symposia disguised as a boy; she falls in love with another of his followers, and after Socrates' death the two abandon Athens in disgust – for an unnamed destination, but together. If in this book Socrates presides in both life and death over female freedom and romantic love, in *Just Myrto* and *Xanthippe* he is himself not only a figure of wisdom but a notable lover (and sexual partner) of intelligent women. The effort of the earlier novels to provide Athenian girls and their modern readers with some kind of connection to the intellectual life and virtues of Athens' "Golden Age" in the person of Socrates here becomes full-blown wish fulfillment.

- Robert A. Sucharski, Faculty of "Artes Liberales", University of Warsaw sucharsk@al.uw.edu.pl

**Witold Makowiecki and His Two Novels
on the Mediterranean in the Sixth Century BC**

Witold Makowiecki (1903–1946) is an author of two popular novels for children and early teens, the plot of which is set in the Mediterranean in the sixth century BC. Loosely connected by the leading personages *Przygody Meliklesa Greka* (*The Adventures of Melicles the Greek*, 1947) and *Diossos* (*Diossus*, 1950) present us the cultural, ethnic, and political panorama of the Greek *oikumene* in times of Solon, the Athenian, Croesus, the Lydian, and the Pharaoh Apries of Egypt. The novels written of times of the World War II and edited posthumously were a kind of solace for Makowiecki's children, since they offered the hope of peace, love, and human sensibility through the vivid, lively, and colourful action typical for the adventure novel deep-set in the history.



Robert A. Sucharski.

- Przemysław Kaniecki and Przemysław Kordos, Faculty of "Artes Liberales", University of Warsaw
pkordos@al.uw.edu.pl and p.kaniecki@al.uw.edu.pl

Ancient History in Contemporary Modern Greek Comics

Comics have long stopped being only a proposition for children, a stage in acquiring reading competence, but also being an effortless entertainment. A significant portion of comics drawn in the last decades are dedicated for adult readers and raise equivocal, difficult, and mature subjects. Such changes and tendencies touch also the Modern Greek comics scene, which is surprisingly well-developed.

We want to concentrate on several strategies of presenting the Greek Ancient History in Modern Greek comics published recently by Greek authors and artists. We will look at traditionally drawn and depicted comics (Apostolidis), at works that combine the historical narration with a comment by a researcher (Servi), that treat historical facts as a starting point for presenting an interpretation of everyday life (Sklavenitis), and for drawing a history of an idea (Doxiadis, Papadatos). We will finally show a postmodern work that heavily draws from the Greek history – ancient, Byzantine, modern – to tell a story in a – typical for comics – superhero style: a fantastic vision of contemporary Greece (Kon).

Our sample consists of ten primary works. Some of them are grouped in series. We will embed them in broader contexts, showing the vital importance of Greek-flavoured "Classics Illustrated" from the 1950s and 1960s, commenting on the popularity of "Asterix and Obelix" series and mentioning several comics that while not directly historical, they touch ancient themes, such as Aesop tales or ancient Greek tragedies. The chief question that will accompany us will address the issue whether the language of comics is helpful in presenting Ancient History – not only for didactic, but also for entertaining, and scholar reasons.



Przemysław Kaniecki.



Przemysław Kordos.

14.00 Lunch for Speakers

15.00–17.00 Greece and Rome between the African and the Slavic Traditions

Tele-bridge with Stefano Colangelo and the students from his *International Lab on Foreignness* at the Department of Classical Philology and Italian Studies, University of Bologna. The Lab originates from the conference *Figures of the Other: Identity, Otherness, Foreignness*, organized at the University of Bologna in 2018 within the project *Stranierità – Foreignness – Fremdheit: La rappresentazione dello straniero nelle culture europee e mediterranee*, implemented by Bologna’s wing of the Cluster The Past for the Present.

Moderator: Hanna Paulouskaya, Faculty of “Artes Liberales”, University of Warsaw

- **Krishni Burns**, Department of Classics and Mediterranean Studies, University of Illinois Chicago
ksburns@uic.edu

Spectacular Colonialism: Naumachia in “Children of Blood and Bone”

It is trope of US young adult dystopian fantasy to portray cultures ruled by an oligarchic militant elite that enjoys Roman style spectacle. These groups seek to bolster their authority through the repression of cultural alterity, and Roman spectacle is one of their methods of repression. Tomi Adeyemi’s debut young adult novel, *Children of Blood and Bone* (2018), makes use of the trope to explore ideas of colonialism and legitimacy. The book is set in the kingdom of Orisha where a minority of people are born with a latent ability for magic, *maji*, are systematically oppressed by the tyrannical king. Although the book is primarily inspired by the folklore of western Africa, Adeyemi makes use of Roman Imperial customs to depict the Orishan government’s fascist policies. In a climactic scene toward the middle of the book, the main characters are forced to participate in a deadly *naumachia* set in a Colosseum-like amphitheater. The spectacle not only reinforces the brutality of Orisha’s regime, it ties the government to a European power that colonized Northern Africa. Although the king of Orisha is native to the country and his father’s legitimate successor, the practice of spectacle aligns him with a colonial power. Considered from an African/African American point of view, the trope becomes a commentary on the inherent illegitimacy of any system that seeks to exploit minorities for political power.



Krishni Burns.

- **Daniel A. Nkemleke**, Divine Che Neba, and Eleanor A. Dasi,
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and nkemlekedan@yahoo.com

Mythic Fulfillment and Performance in the Bafut Abinimfor and the Greek Dionysian Festivals

A rich cultural heritage abounds in ceremonies connected with birth, harvest, marriage, death, and other social and religious institutions among the Bafut people of Cameroon and the Ancient Greeks. The Bafut people like the ancient Greeks, have a strong affiliation to social and religious institutions, and like their Greek counterparts, they have not been able to develop a “great religion” like Christianity, Islam, Hinduism, Buddhism, and Judaism, to mention a few. The “greatness”, referred to above, is the capacity to provincialise other religious bodies through subjugation, evangelism, or implan-



Daniel A. Nkemleke.

tations of shrines across borders. However, these festivals, unlike others in traditions that have developed “great religions”, focused more on attracting foreign audiences into their territories as they metamorphosed from pure religious rituals to theatre.

Despite this, both cultures still believe in the multiplicity of anthropomorphic deities. In Bafut, the Gods of the rivers, caves, mountains, fertility (Gods are named following their abode or certain descriptions), etc., in unison, respond to the people’s need in fertility, harvest, illnesses, and birth just as Dionysus did in ancient Greece for fertility, vegetation, pleasure, and wine. Thus, celebrating, after appeasing the Gods is a recurrent practice in Bafut as it was in Ancient Greece. The different forms of ritual practices and performances gave birth to theatre in both cultures, which originally was not their primary objective. For the most part, both cultures, historically, attempted to seek answers to questions like: why does man suffer? What happens to humanity at death? Why do the just and the unjust have to be punished? Are there any means of averting pain for temporary survival? These burning questions within the human realm compelled custodians of these two cultures to seek solutions in their indigenous shrines and cultural performances.

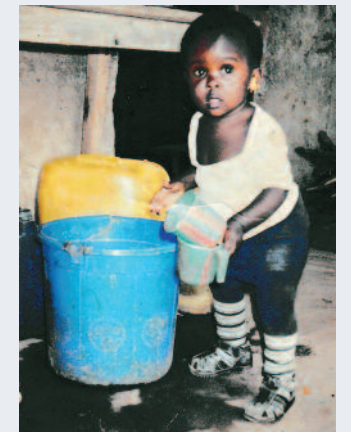
All these efforts, as this paper proves, are geared towards mythic fulfillment education and pleasure. From this prism, this paper draws parallels between the Abinimfor and the Dionysian festivals, accentuating on the historical bearings, mythic dimensions, performance, and creative impulse. The paper also looks at the mysteries (including semblances) of the universe and sheds light on areas where rituals intersect with drama in both cultures. Without ignoring the social relevance of both festivals, the paper sums up that the rapid transformation of the Dionysian festival from a purely shrine activity (Rural Dionysia) into a public social event (Urban Dionysia) is partly responsible for the disappearance of its worshippers in contemporary Greece. As concerns the Abinimfor, the Bafut people still pay special tributes to the different Gods during the festival, but its degeneration into a tourist event might consequently desecrate the shrines, and the event will be history, as is the case with the Greek Dionysian festival.

- **Karoline Thaidigsmann**, Slavic Department, University of Heidelberg kthaidigsmann@gmx.net

Post-Socialist Identity between Slavic Gods, the Graeco-Roman Tradition and Western Christianity. A Reading of Dorota Terakowska’s Crossover Novel *The Loneliness of the Gods*

In 2006 well known Polish literary scholar Maria Janion published a volume of essays under the title *Niesamowita Słowiańszczyzna (Uncanny Slavdom)* which gave rise to a rich and controversial intellectual discussion. Janion proposed a radical change of perspective regarding Polish cultural identity. While for centuries Poland had been identifying itself with the Western tradition, there was, Janion argued, still another meaningful part of Polish identity that had been willfully repressed: the Slavic pagan tradition.

Eight years earlier, in 1998, Dorota Terakowska, then one of the most popular Polish fantasy writers for a mixed audience of children and adults, wrote the



Divine Che Neba.



Eleanor A. Dasi.



Karoline Thaidigsmann.

crossover fantasy novel *Samotność Bogów* (*The Loneliness of the Gods*). The novel depicts the tensions of an archaic society in transformation between Slavic pagan and Western Christian traditions, thereby also referring to figures and phenomena from the Graeco-Roman tradition. In my paper I will analyze – on the background of the above mentioned discourse initiated by Janion – the implications of Terakowska’s novel for modern Polish society in the wake of the historical and political transformation in 1989 – a transformation firmly connected to the idea of a return to Western “civilization” and its roots.

17.00 Dinner for Speakers



Warsaw Philharmonic, phot. Szczechrzyszynski, Wikimedia Commons.

19.30 Concert in the Warsaw Philharmonic for Speakers: Hector Berlioz – *La Mort de Cléopâtre*, in the 150th anniversary of Berlioz’s death, and Dmitri Shostakovich – *X Symphony e-moll op. 93*, dir. Maestro Jacek Kasprzyk, mezzo-soprano Rinat Shaham

The building of the Warsaw Philharmonic – modeled on the eclectic style of the Paris Opera – was designed by the architect Karol Kozłowski. Its inauguration took place in 1901. The reconstruction of the building, in a completely different style, was completed in 1955. The institution was raised to the rank of the National Philharmonic. In its history, the orchestra performed with the most famous conductors, like Mieczysław Karłowicz, Ruggiero Leoncavallo, Sergei Prokofiev, Sergei Rachmaninoff, Maurice Ravel, Camille Saint-Saëns, Richard Strauss, and Igor Stravinsky. The National Philharmonic organizes also concerts especially for children and teenagers, and it plays an important educational role, performing thousands of concerts at schools and cultural centres throughout Poland. The National Philharmonic is a meeting place for music lovers from all over the world. See also: <http://filharmonia.pl/>.



Conference Room, phot. Robert Przybylsz.

May 25, 2019 (Saturday)

Collegium Artes Liberales (CLAS), Faculty of “Artes Liberales” UW, White Villa, Dobra 72, Conference Room

10.00–11.30 (Ancient) History Is Fun!

Moderator: David Movrin, Department of Classical Philology, University of Ljubljana

- Elizabeth Hale, School of Arts, University of New England ehale@une.edu.au

Funny Bones: Archaeology, Humour, and Australian Children’s Books

Geoffrey McSkimming is a Sydney-based writer, whose archaeological adventure stories have been making Australian children laugh for over twenty years. His hero, Cairo Jim, “famous archaeologist and little-known poet”, travels the world with his friends, Brenda the Wonder Camel, Doris the Macaw, and Jocelyn Osgood, seeking out new archaeological wonders, and saving important relics from their antagonist, Captain Neptune Flannelbottom. Against a background that interweaves myth, history, and archaeology, the *Cairo Jim* books tickle the funny bone, weave puns, language play, slapstick, and whimsy into lively stories that appeal to children interested in adventures and in the ancient world. McSkimming has published 19 *Cairo Jim* books, along with a collection of comic verse, *Ogre in a Toga*. In my talk, I will discuss how McSkimming’s approach (one that is shared by other children’s writers, such as the UK writers, Gary Northfield and John Dougherty), offers young readers a light-hearted, and valuable, entry into the ancient world.



Elizabeth Hale

- Owen Hodkinson, Department of Classics, University of Leeds owen.hodkinson@gmail.com

Groovy Greeks, Rotten and Ruthless Romans: The Classical Past in the “Horrible Histories” Series

This paper will examine the construction of the classical pasts of Greece and Rome, including Roman Britain, in the “Horrible Histories” series of books and related media. Statements by the creators (author and illustrator of the books; script-writers, directors, researchers, actors, and others involved in the television series) about their aims, both entertaining and educational, will be considered alongside the media themselves and their historical sources.



Owen Hodkinson.

- Elżbieta Olechowska, Faculty of “Artes Liberales”, University of Warsaw elzbieta.olechowska@gmail.com

Ancient History in DC’s Legends of Tomorrow, Season 3, Episodes 1, 6, 18 (“Aruba-Con”, “Helen Hunt”, “The Good, the Bad, and the Cuddly”)

DC’s *Legends of Tomorrow* by not observing the rule of time travel – never go to the same place twice to avoid interacting with yourself – “break” time and cause interesting temporal displacements. Julius Caesar just before crossing the Rubicon in 49 BC is transported to a beach on Aruba in 2017; Helen of Troy appears in 1937 Hollywood, straight from the city of Priam, five years into the Trojan War, in 1253 BC. Both suffer from a side effect of time travel called “temporal linguistic dysplasia”, and as a result speak English. We will offer a reflection on why these two figures were chosen to participate in the televisual comic book and what is the function of Ancient History in the development of the series.



Elzbieta Olechowska.

11.30–12.00 Coffee Break

12.00–13.30 History Engaged

Moderator: Elżbieta Olechowska, Faculty of “Artes Liberales”, University of Warsaw

- Edith Hall, Department of Classics, King’s College London edith.hall4@btinternet.com

Secular Ethics for Junior Socialists: F.J. Gould on Ancient History, 1906–1913

This paper discusses biographies of Plutarch as rewritten for children between the ages of ten and fourteen by the socialist freethinker Frederick Gould. Gould’s parents were Evangelical Christians of lower middle-class identity but extremely poor: his father was an unsuccessful opera-chorus singer. He was educated until the age of 15, and became a teacher and Sunday School teacher. But he lost his Christian faith and subsequently worked in the East End of London in board schools, teaching some of the poorest children in Britain. He then moved to Leicester where he founded the Secular Society in 1908 and wrote many works advocating a moral, rather than religious education. *The Children’s Plutarch* was published in 1906, with engravings by Walter Crane. In his subsequent volume, *Pages for Young Socialists*



Edith Hall.

(1913), published by the National Labour Press with a preface by Keir Hardie and also illustrated by Crane, Gould uses several other classical sources to inspire his intended audience, including Herodotus on Thermopylae. The entries in the index to *The Children’s Plutarch* consist entirely of individual principles and virtues: Courage, Conscience, Freedom, Generosity and Kindness, etc. Forty-two of Plutarch’s *Lives* are retold, and the political undertext is most obvious in those dealing with ancient heroes who despised financial greed (Solon, the Gracchi) and those who coveted it (Crassus). Crane’s beautiful visual illustrations are selected to bring to life the most politically as well as ethically telling incidents in the *Lives*. From the spectacular *Life of Pompey*, with its wars, triumphs, and colourful death scenes, they therefore chose the moment when Pompey was kind to “Tidius Sextius, a lame old man, who came limping into the camp. Many of the soldiers laughed at this crippled warrior. They thought he could be of little use in the war. But Pompey had a generous spirit. He rose up and ran to meet him, and showed Sextius much courtesy”.

- Nick Lowe, Royal Holloway, University of London n.lowe@rhul.ac.uk

Children of History: Situating Youth Consciousness in Fictional Greek Antiquity

Historical fiction for young readers has emerged from, and alongside, a modern construction of youth as no longer simply an unformed state of adulthood but a distinct historical and political selfhood in its own right, whose characteristics include freshness of perspective, openness to possibility, nimbleness of thinking, realignment of inherited priorities, resilience in change, receptiveness to novelty, and an energised will to action – all driven by a sense of generational empowerment and ownership of the future, which contends against and ultimately triumphs over its agents’ displacement from the adult world of authority, decision, and narrative control. As citizens of futurity rather than history, children and young adults are inheritors of change who are defined by their independence of the narratives authored for them by their world’s (adult) historians. This paper explores how these factors play out in the construction of a youth-centred historical consciousness in three writers of historical fiction who have explored foundational or crisis moments in ancient Greek history across multiple timeslices and in different epochs of the modern development of children’s fiction as a cultural genre: I.O. Evans’ technological novels of ancient Syracuse and Alexandria, Mary Ray’s novels of the Greek bronze age, and Katherine Roberts’ Hellenistic fictions.

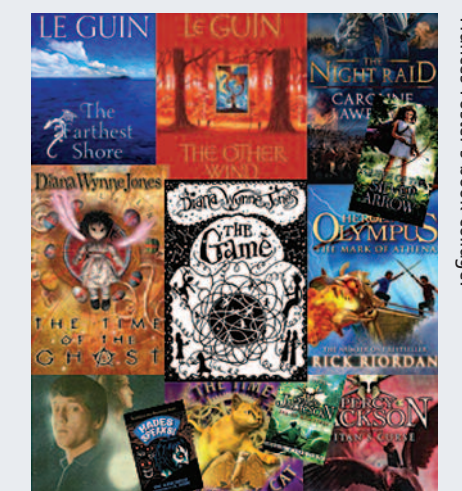


Nick Lowe.

- Frances Foster, Faculty of Education, University of Cambridge fff20@cam.ac.uk

Another Late Antiquity: John Christopher’s Fireball (via Skype)

Alternative history allows us to look at the past from a different perspective, to question what might have been and to examine notions of historical causation. John Christopher’s *Fireball* (1981) is a young adult novel which imagines an alternative history, and postulates what might have happened if the emperor Julian (331–363 CE) had not died prematurely. Christopher presents the environment, a continuation of the late Roman world, through the eyes of his teenage protagonist Simon, who was drawn accidentally into this strange and jarring alternative universe. I examine three historical perspec-



Frances Foster’s book-collage.

tives on the alternative and extended Late Antiquity portrayed in the text: the social status of religions, notions of stable and unchanging civilisations, and technological determinism. The unsettling contrasts between the alternative Late Antiquity and our historical sources highlight aspects of historical causation, and provide an opportunity to reflect differently on the late and post Roman world.

14.00 Lunch for Speakers

15.30–17.00 Between Myth and History

Moderator: Deborah H. Roberts, Department of Classics, Haverford College

● Jerzy Axer, Faculty of "Artes Liberales", University of Warsaw axer@al.uw.edu.pl

"By Oak, Ash, and Thorn!": The Meaning of the Lessons in Roman History with Puck of Pook's Hill

Lessons in Roman history are never boring, especially if your teacher is "the oldest Old Thing in England". The two child protagonists of Rudyard Kipling's book *Puck of Pook's Hill* (1906), Una and Dan, discover the charms of discovering the past under the tutorship of a Fairy – Robin Goodfellow in person.

Inadvertently summoned by the children, who stage scenes from Shakespeare's *Midsummer Nights' Dream*, this "merry wanderer of the night" and mischievous servant of the Fairy King Oberon makes the process of learning history "as natural as an oak growing". And it needs to be observed that the oak in question remembers the times of Aeneas, while the other two trees necessary for Puck's magic to be set in motion – the ash and the thorn – belong to the times "when Brut was an outlaw man" and London as the New Troy was being born.

In Kipling's vision of history, all the world becomes a stage where the past and the present meet and interact at the intersection of Roman and British traditions to prepare young people for the future in a new embodiment of the ancient empire. In the present paper I will discuss the character and the meaning of the lessons in history given by Puck and their validity in our times.



Jerzy Axer.

● Jan Kieniewicz, Faculty of "Artes Liberales", University of Warsaw jotka@al.uw.edu.pl

A Knight with No Blemish and without Fear: Heroic Myth in Polish Children Novel and National Identity during Captivity

The generation born between 1895–1910, i.e., in the period before World War I, was able to participate in the regaining of Independence and in the building of an Independent country. It also provided the core of people who were reconstructing Poland after 1945. This generation had time to read books intended for them, which carried a clear national message. Those who wrote and those who read participated in an identity turn which took place during the first two decades of the twentieth century. It is from this perspective that I will present the transformation of the myth of national hero. Prince Józef Poniatowski will serve as the example: he was commanding Polish troops during the Napoleonic era, the centennial of his death was celebrated in 1913. The Polish version of the myth of a knight with no blemish and without fear transformed at that time into the myth of a Resurrector, not of a Redeemer. The passage from martyrology to leadership will be interpreted as a switch from defending to seeking identity. Literature for children makes it possible to observe how historiographic switch becomes a political change, at the level of self-awareness. In this manner, I expect to show the transformation from the myth of a hero-victim to the myth of a hero-victor.

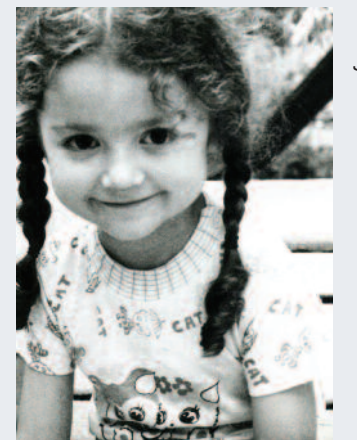


Jan Kieniewicz.

● Katarzyna Marciniak, Faculty of "Artes Liberales", University of Warsaw kamar@al.uw.edu.pl

The Once and Future Antiquity: Greek and Roman Heritage in the BBC's *Merlin*

Even back in ancient times, writers taught their audiences to distinguish between historical and mythological narration. However, historical facts are often mythologized – just as we are used to searching for "true" elements in myths in order to anchor them in our reality. The mythologization of history can be reappraised, in the context of the basic denotation of this term, as the transformation of a report on events and heroes into a narration imbued with archetypes that bestow a higher importance upon the given story. In this process, mythology *sensu proprio* is sometimes used – for example, Classical Greek myths. Because these myths are widely known, when they are introduced into a new story they make it simultaneously familiar and universal. Sometimes even two mythological circles meet and – if combined successfully – the story that is brought to life as a result of this fusion has an extremely powerful impact. This is the case in regard to the young public watching the BBC series *Merlin* (2008–2012), and it captivates adults, as well. In my presentation I will try to trace the Greek mythological references therein, including motifs (a Labyrinth) and creatures (Lamia), and show how they work together with certain allusions to Roman history in order to build a new Arthurian myth for a worldwide contemporary audience.



Katarzyna Marciniak.

17.30 Summary of the Conference

19.00 Dinner for Speakers



Chopin's mansion in Żelazowa Wola, phot. Wojsyl, Wikimedia Commons.

May 26, 2019 (Sunday)

9.30 Cultural Programme for Speakers

- Trip to Żelazowa Wola – Frédéric Chopin's Birthplace

Żelazowa Wola is a village on the Utrata river in Masovia district of Poland, ca. 50 km from Warsaw. The village is famous as the birthplace of Frédéric Chopin. The landscape is marked by the presence of willows (the so-called "weeping willows") – always dear to the heart of this eminent composer and pianist of the Romantic era. We will visit Chopin's family home – now a museum devoted to his memory – and the adjacent park with his monument by Józef Gosławski. We will also listen to a concert.

Back in Warsaw you can pay homage to Chopin's heart that – by respect of his last will – is buried in the Holy Cross Church in Warsaw, while his tomb is at Père-Lachaise Cemetery in Paris. The epitaph in the Church follows the Gospel of Matthew: "For where your *treasure* is, there your *heart* will be also" (6:21).



Chopin's monument at Żelazowa Wola, sculpture by Józef Gosławski, phot. Wistula, Wikimedia Commons.

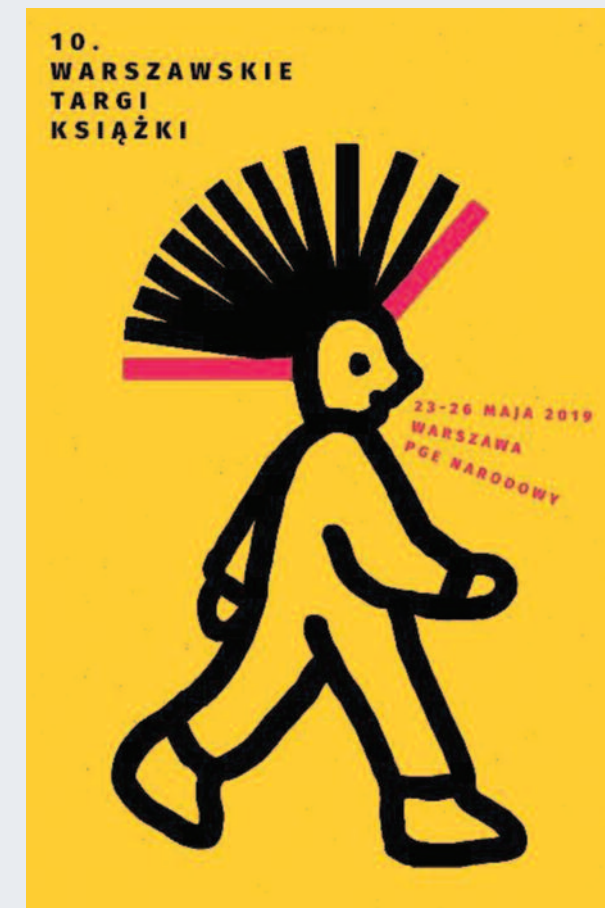
For more see the website by Chopin Institute: <http://muzeum.nifc.pl/pl> and the movie: https://www.youtube.com/watch?time_continue=2&v=gvBLDp2_mhA.

14.00 Lunch for Speakers

15.00 Individual Talks and Consultations / Warsaw Book Fair at the National Stadium



Logo of the Event.



Poster of the Warsaw Book Fair 2019 by Alicja Kulyts.

The Warsaw Book Fair is one of the oldest and biggest events in this part of Europe. Constantly developing, it focuses on the editors, authors, and – last but not least – their readers. The Fair is always organized in May. The first three editions took place in the Palace of Culture and Science in Warsaw. Then, the location was changed to the National Stadium that offers more space to the flows of the book lovers (last year ca. 83,000 visitors; 1,000 artists; and 800 exhibitors from 32 countries). The four-day event (this year: May 23–26) encompasses: meetings, discussions, debates, presentations of new releases and bestsellers, competitions, literary and artistic attractions, and exhibitions. For more information see: <http://www.targi-ksiazki.waw.pl/en-home>.

19.00 Dinner for Speakers

SEE YOU NEXT YEAR!!!

Other Contributors:



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Project's Officer

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Antiquity—Camera—Action!



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PhD-students, thesis: *The Construction of Postethnic Identities in J.M. Coetzee's Fiction*



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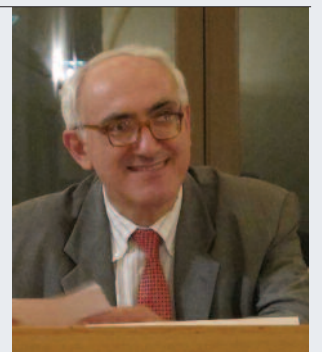
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Research Collaborator



ERC Grant Seminar Students' Session

The Faculty of "Artes Liberales" is a unique place, where the scholars and students have the opportunity to collaborate within research projects, thus building a Community. Since the very beginning of the *Our Mythical Childhood...* programme a special seminar has been open to all interested in the reception of Classical Antiquity in the contemporary culture for young public. For example, in the academic year 2012/2013 we published a catalogue of Polish children's literature inspired by the classical tradition (www.al.uw.edu.pl/omc_catalogue). In the academic year 2015/2016 the students prepared poster presentations for the congress of the Deutscher Altphilologenverband in Berlin (March 2016) and for our conference in Warsaw (May 2016). In 2017/2018 they gave presentations at the workshops *The Present Meets the Past* (May 2018). In the current academic year, 2018/2019 we focus on Ancient History, while discovering the traces of Ancient Greeks and Romans around us. The students willing to present their discoveries will share the following topics at the *Our Mythical History* conference.

Moderator: **Karolina Anna Kulpa**, Faculty of "Artes Liberales", University of Warsaw

- **Marta Pszczolińska**, Cultural Studies – Mediterranean Civilization m.pszczolinska@student.uw.edu.pl

Sparta between Myths and History – "The Wolf of Sparta"

by **Antonis Antoniadis** and the **Modern Hero of Ancient History**

Greece is in crisis, as it faces war with the Persian assailant (fifth century BC). Its people confront danger and fear of death and, as their human morals fail, they become traitors, spies, and robbers, but some become patriots and war heroes. Aristodemos from the royal line of the Heracleidae, is the sole survivor of Leonidas' 300 Spartans mentioned in *The Histories* by Herodotus; he fights his own Greek-Persian war. Rejected by his fellow citizens as a coward and deserter, he opts for independent military actions to prove his worth, regain his honour, and serve the country. Using an amazing plot and a great grasp of Greek philosophy, set within the actual historical background and the myths relevant to the hero, Antonis Antoniadis in his *The Wolf of Sparta* chooses the myth of Sparta as a tool to convey to the young readers that the values and problems of an ancient hero can still be relevant today, and that we should strive to learn from what Antiquity has to offer.



Marta Pszczolińska

- **Anastasiia Khrul**, Cultural Studies – Mediterranean Civilization a.khrul@student.uw.edu.pl

Alexander the Great, as Seen by Soviet Novelists

For centuries, Alexander the Great draws the attention of many writers and is a permanent source of inspiration for them. In the twentieth century, among the many novels dedicated to him in the USSR, you can find a book called *Огни на курганах* (*The Lights at Barrows*) written by Vasily Yan (Yanchevetsky). This historical novel about the conquests of Alexander the Great was published first in 1932. In his book, the author presents Alexander the Great as a cruel conqueror, a strong leader, and a sensitive soldier.



Anastasiia Khrul

- **Krzysztof Rybak**, PhD-student within the Diamond Grant Programme krzysztof.maciej.rybak@student.uw.edu.pl

Our Honeyed History: The Ancient World in "The Book of Bees" and "The Book of Trees" by Piotr Socha and Wojciech Grajkowski

A discussion of two examples of contemporary Polish non-fiction books written by Wojciech Grajkowski and illustrated by Piotr Socha: *Pszczoly* (*The Book of Bees*, 2015) and *Drzewa* (*The Book of Trees*, 2018), published in the US as *Bees: A Honeyed History* and *Trees: A Rooted History*. These books present general information about nature and offer an insight into beekeeping and woodworking. Even though they provide little information about the ancient world, these publications are worth investigating not only in the context of reception of Classical Antiquity, but also as non-fiction for children, as this genre gains in popularity both in the book industry and among scholars (e.g. Joe Sutliff Sanders' *A Literature of Questions: Nonfiction for the Critical Child*, 2017).



Krzysztof Rybak

- **Anna Mik**, PhD-student in the ERC Project anna.m.mik@gmail.com

"Dobby is Free!" The House Elf as Spartacus of the Wizarding World

Spartacus, a gladiator and heroic slave, of Thracian origin and the enemy of Rome, is notably known for being a fierce warrior. He has permanently entered into popular culture as a symbol of freedom and perseverance. His image can be found in many cultural texts – such as Stanley Kubrick's 1960 *Spartacus* – but not only. In my belief, the idea of freedom represented by a Thracian slave can also be seen in Dobby from the Harry Potter series by J.K. Rowling. As a subspecies intended for the slave service of wizards, the house elf finds within himself a desire for freedom. He opposes the law and tries to convince his fellow creatures to do the same. Unlike Spartacus, ultimately, Dobby stands alone to fight and fails – or is he? This is one of the questions, I will ask in my presentation about the courageous house elf who wanted to be free.



Anna Mik

- **Olga Banasikowska**, Collegium of Artes Liberales o.banasikowska@student.uw.edu.pl

"Classic History Lesson" by Jacek Kaczmarski

The song "Classic History Lesson" was written and composed by Jacek Kaczmarski, a very popular Polish poet and singer. The song is part of the album *Carmagnole* and it recalls Julius Caesar's *Commentarii* which were written during his conquest of Gallia. Kaczmarski is singing that the republic is going to fall and that now time of the dictatorship is coming. The refrain of the song is a quotation from Caesar's *Commentarii*. In the song, Kaczmarski treats political problems such as totalitarianism which he compares to the conquest of Gallia. He compares the cruelty of war with the calm of Caesar who writes his memoirs while his soldiers rob and destroy Gallia.

- Haruka Miwa, International Students Exchange Programme, Shinshu University in Nagano, Japan
hr.k02.cat@gmail.com

Three Historical Heroes from a Neutral Point of View

This is a Japanese comic book about Atticus who joined his friends Cicero and Caesar in a fight against Sulla's misgovernment in Rome: *Papyrus Is God*, "The Chronicles of Cicero, Caesar and Atticus" 13 (パピルスは神-キケロ・カエサル・アッティクスの記 1-3, Mugento Comics [夢幻燈コミックス], 2013).

The Roman intellectual Atticus is known for his close relationship with Marcus Tullius Cicero whose work *Laelius de amicitia* is the most popular book among the titles issued by Atticus' publishing house. Compared to his role in this comic, Atticus's historical political activity is minimal and he adopts a neutral stand. There is close friendship between the three young men, including Caesar and Cicero; they will feud with each other later. In this presentation, I would like to show how the comic book compare with historical facts.

- Agnieszka Maciejewska, PhD-student in the ERC Project
agnieszka.maciejewska@student.uw.edu.pl

To the Rescue of Alexandria – Cleopatra and Romans in "Caesar, Who's He?" Alain Surget's Series "Children of the Nile"

In my presentation I would like to concentrate on the second part of the series "Children of the Nile" by Alain Surget. In the second part of little Cleo's adventures, she is a witness to another attempt by Achilles to dethrone Queen Cleopatra. Cleo decides to look for Julius Caesar and ask for his help. I would like to focus on analyzing representations of famous historical characters like Cleopatra, Julius Caesar, and Marc Antony created in this book. I will also analyze and concentrate on the appearance and attitude of those characters and how they are perceived by their environment – in this case by the little girl Cleo. The child's perspective explains how a young reader can understand and remember the life of famous historical characters from the times of Queen Cleopatra and her dynasty.

- Viktoriya Bartsevich, PhD-student v.bartsevich@student.uw.edu.pl

Have the Triumvirates Been Behind Everything? Nero, Caligula, Commodus in "The Trials of Apollo" by Rick Riordan

A Triumvirate in the twenty-first century? Yes, it is possible. The series of novels about Greek mythology by Rick Riordan shows to the young reader what was this political organism in ancient Rome and what the consequences of introducing it to the present day may be. In my paper, I would like to focus on the importance of the Triumvirate in Antiquity and to investigate its reappearance in the twenty-first century, as well as to analyze why specifically these people were chosen to represent this formation, and not anybody else.



Haruka Miwa.



Agnieszka Maciejewska.



Viktoriya Bartsevich.

Belarusian and Russian Bursary Recipients' Session

From the very beginning, the Centre for Studies on the Classical Tradition (OBTA) has maintained vivid contacts with the classicists from Eastern Europe. In this year we are pleased to invite MA and PhD students from the Belarusian State University (see www.graecolatini.bsu.by) as well as our colleague from Russia, a graduate from the University of Kazan and working at the School of Advanced Studies in Moscow. The research stays by the bursaries recipients are supervised at our Faculty by **Hanna Paulouskaya**.

- Anastasiia Ashaeva, The School of Advanced Studies in the Humanities of the Russian Presidential Academy of National Economy and Public Administration ashaeva.nv@gmail.com

A Polish Mirror: Ancient Mythology in the USSR from Tadeusz Zieliński to Kazimierz Kumaniecki

The purpose is to present the influence of Polish scholarship in the area of the reception of ancient mythology on Soviet classical studies. On the examples of Tadeusz Zieliński and Kazimierz Kumaniecki, the presentation will show how translation of Polish authors in the USSR impacted reception study. It seems especially interesting that the Polish authors popularized genres accessible to a wide readership (especially literature for children and young people) which contributed to the formation of the image of ancient mythology in general. The Polish tradition of classical reception reflected in the translations of the Polish authors influenced Soviet understanding of ancient history and culture.

- Anastasiya Davydava, Faculty of Philology, Belarusian State University adavydovav@gmail.com

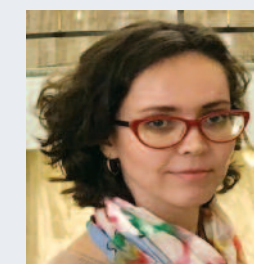
Mikhail Gasparov, or How to Make Greece Entertaining

Zanimatel'naia Gretsii: Rasskazy o drevnegrecheskoi kul'ture (*Entertaining Greece: Stories about Ancient Greek Culture*, ed. pr. 1995) is a popular-science book written by Mikhail Gasparov, a prominent Soviet and Russian classical philologist, translator, literary critic, and historian of ancient literature. *Entertaining Greece* is a distinctive encyclopedia of Hellenic culture and probably one of the best known Russian books about Greece for children nowadays. As there are plenty of books of this kind today, it is curious why this book still attracts so many admirers. What do the readers find fascinating about it?

- Angelina Gerus, Faculty of Philology, Belarusian State University angelina.gerus@gmail.com

"Socrates in Love": How to Introduce Plato to the Youngest

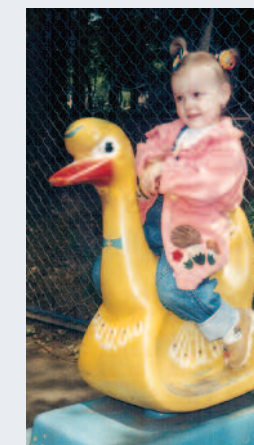
As soon as a reader turns nine, he or she is allowed to take place among the guests at the "Symposium". The book *Socrate est amoureux* (2011) by Salim Mokaddem is not just an adaptation of Plato's dialogue for children or an introduction to his philosophical universe. The Socratic *paideia* like Socrates himself gains here fairy-tale looking shapes, thus creating a new mythical universe. There's a *tertium datur* for the philosopher, who balances between being considered a historical figure and a fictional character from the dialogues. Who is this newest Socrates, a children's guide through the maze of Plato's ideas?



Anastasiia Ashaeva.



Anastasiya Davydava.



Angelina Gerus.

● Alexandra Pizaruk, Faculty of Philology, Belarusian State University alexandrapizaruk@gmail.com

Ancient History in Contemporary Street Art of Modern Greece

Since the ancient times, street art has been a form of expression for people who wanted to signal their ideas, raise important questions, show pain or happiness. Writing quotes of famous people or song lyrics, painting walls, old cars and window blinds, the contemporary Greeks voice their views on current issues of the city and the government, on problems of relationship, on love and loneliness. Among the huge number of graffiti, Ancient History is never forgotten by the modern Greeks. Athens is called graffiti "mecca" – there, we find ancient motifs mingling with contemporary issues or in their pure form. The goal of this research is to discuss the interpretation and reception of Ancient History and heritage by contemporary Greeks in the form of graffiti; to analyze the images and assess the role of Greeks today in saving and sharing Ancient History with each other and with the world.



Alexandra Pizaruk.



Workshops "The Present Meets the Past", Warsaw, May, 2018.

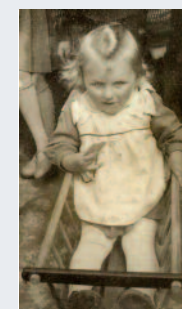
Schools Project *De viris mulieribusque illustribus*

A close collaboration with schools is one of the most important ideas and a source of joy to our whole group from the very beginning of the *Our Mythical Childhood* programme in the school year 2012/2013. It was only natural to us to consolidate our actions with the support from the ERC Consolidator Grant. Barbara Strycharczyk, teacher of Latin and Ancient Culture, was a link between our Faculty and the two schools: "Strumienie" High School in Józefów, where she develops experimental curricula, and Mikołaj Rej XI High School in Warsaw, where she taught *tempore quodam* and where now the Polish-Classical profile, under the patronage of the Faculty of "Artes Liberales", is taken care of with courage by Anna Wojciechowska.



Barbara Strycharczyk

Teacher of Latin and Ancient Culture
and Coordinator of "Strumienie" High School in Józefów
Coordinator of the Schools Project



Barbara Strycharczyk.



Anna Wojciechowska

Teacher of Latin and Ancient Culture
Mikołaj Rej XI High School
in Warsaw



Anna Wojciechowska.



Janusz Ryba, PhD

Teacher of Latin and Ancient Culture
Bartłomiej Nowodworski I High School in Cracow
Assistant Professor at the Jagiellonian University



Janusz Ryba.



Barbara Bibik, PhD hab.

Teacher of Latin and Ancient Culture
Nicolaus Copernicus University Academic Junior and Senior High School in Toruń
Associate Professor at Nicolaus Copernicus University in Toruń



Barbara Bibik.

De viris mulieribusque illustribus



Zbigniew Karaszewski, Poster for the Schools Project (2019).

This year we are pleased to broaden our collaboration – Barbara Bibik’s students from Nicolaus Copernicus University Academic Junior and Senior High School in Toruń and Janusz Ryba’s students from Bartłomiej Nowodworski I High School in Cracow accepted the challenge of the current task which consists in entering into the role of Publius Cornelius Nepos and presenting four important figures from Polish history who were well versed in the Classical Tradition and whose lives may serve as biographies for a collection *De viris mulieribusque illustribus*. For there is a woman, *mulier*, as well: the daring secret agent Krystyna Skarbek who might have inspired Ian Fleming, the creator of the series on James Bond. The topics chosen by the students are the following:

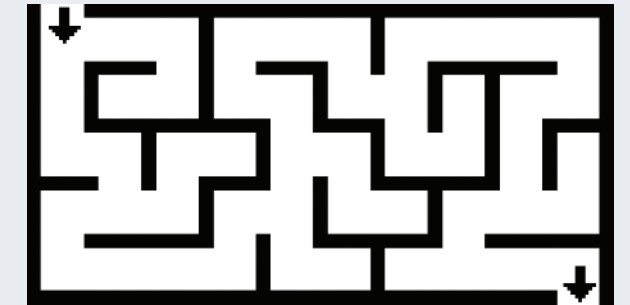
- Jan Zamoyski – *vir incomparabilis*
- Old Remedy for New Ills, or about the Renewal of the Republic according to Jan Zamoyski’s “De senatu Romano libri II”
- Stanisław Kostka Potocki: The Taste of Beautiful Things
- *De libertate Rei Publicae meriti...* Krystyna Skarbek and Zdzisław Lubomirski in the Service of a Sovereign Republic

Rej High School’s motto originates from the *Thebaid* of Statius: ***Macte animo*** – “Cheer up! / Have courage!”. We are trying to apply it in our activities, by inviting young people who at this very moment are building their identities for their adult life, to engage with Classical Antiquity. And indeed, they have the courage to study it, to question it, and to trust it, and thus to make it still valid to build on its universal heritage the foundations for a dialogue and mutual understanding beyond the borders of times, nations, generations, and historical experiences, in the spirit of **Our Mythical Community**.

All this is possible owing to the extraordinary engagement on the part of the school headmasters, the teachers, the students and their parents or tutors. At this place, we wish to thank them deeply! ***Macte animo!***

For the full presentation of the High Schools Students’ work, see their book in the conference materials.

How to Get Here?



Labyrinth, by ZerOne, Wikimedia Commons.

From Warsaw-Chopin Airport to the City Centre and to the Hotel and the University

You can take a train or a bus run by ZTM (the Public Transport Authority of Warsaw: www.ztm.waw.pl). The bus stop is located in front of the Terminal, very close to the “Arrivals” area. You can take bus No. 175. If you want to get to the city centre, get off at the stop DW. CENTRALNY or CENTRUM. If you want to get to the hotel, get off at the stop ORDYNACKA, then turn left in Warecka street which leads to Powstańców Warszawy square. There, on the left, you will find our hotel GROMADA CENTRUM. If you want to go directly to the University, get off the bus at the stop UNIWERSYTET.

The railway station is located on the left of Terminal A (i.e. turn right when you leave the Terminal). At the railway station you can take the yellow-red train SKM (Rapid Urban Railway) – on this train the ZTM tickets are valid. You should get off at the station WARSZAWA POWIŚLE. There you have to change to bus No. 111 (direction: ESPERANTO) and get off either at the stop ORDYNACKA – if you want to go to the hotel, or at the stop UNIWERSYTET – if you want to go straight to the University Campus.

We strongly advise you to use licensed taxi services offered at the Chopin Airport. Please note that the taxi fare table should be clearly displayed in the car’s window. The taxi fare from the airport to the city centre is approximately PLN 40. The Warsaw Chopin Airport recommends three taxi corporations: ELE SKY TAXI (+48 22 811 11 11), SUPER TAXI (+48 22 578 98 00), SAWA TAXI (+48 22 644 44 44).

AIRPORT INFORMATION NUMBER FOR PASSENGERS: +48 22 650 42 20

From Modlin Airport to the Hotel and the University

The most convenient low-budget option is Modlin Bus, which starts at least once every hour from the parking in front of the airport – you can easily recognise the bus as it has vivid green and pink colours. You can buy the ticket online (www.modlinbus.pl/en/#buy-ticket), at the airport or directly on the bus, paying with cash (PLN/GBP/USD) or by debit card. The sooner you book, the cheaper the ticket is. Getting to Warsaw should take about 40 minutes or more. The bus arrives to the stop localised in the very front of the Palace of Culture and Science, which is one of the most recognisable buildings in the centre of Warsaw.

In order to find the hotel, you have to leave the Palace behind your back, cross the huge Marszałkowska Street using the underpass, leave the underpass going up left and then turn right into Złota Street. Going straight all the time, at the third crossing on the left you will see Plac Powstańców Warszawy and the hotel’s building. If you want to go straight to the University – please take the underground line M2 from the ŚWIĘTOKRZYSKA station, which you will find about 300 m on the left to the bus stop. You should get off at next stop: NOWY ŚWIAT – UNIWERSYTET and turn left into Nowy Świat street which goes on into Krakowskie Przedmieście, where the University Campus is localized.

If you prefer to use taxi, please use only the service of two corporations recommended by the Modlin Airport: SAWA TAXI (+48 22 6444444) and TAXI MODLIN (+48 600 105 105).

Fare for a travel to Warsaw city centre is fixed – it is 159 PLN.

From Warszawa Centralna (Warsaw Central Railway) Station to the Hotel and the University

Take the bus 175 which goes from the DWORZEC CENTRALNY 01 bus stop. After leaving the train you will find yourself in one of the underpasses which lead to the station's main hall. Yet, if you want to take the bus, you should not follow the signboards directing to the main hall (in Polish: Hala Główna), but go in the other direction, in order to find Aleje Jerozolimskie street and Hotel Marriott. The bus stop is situated right in front of the Hotel Marriott – you can have a look on the map here: <http://ztm.waw.pl/pokazmapy.php?i=8&l=1>, the spot marked as "BUS 01" is the 175 bus stop. If you want to get to the hotel GROMADA CENTRUM, get off at the stop ORDYNACKA, then turn left in Warecka street which leads to Powstańców Warszawy square. There, on the left, you will find our hotel GROMADA CENTRUM. If you want to go directly to the University, simply get off the bus at the stop UNIWERSYTET.

If you prefer to use taxi, you should follow the directions on the signboards leading to the station's main hall (in Polish: Hala Główna). In the front of the main hall you will see the taxi rank of the WAWA TAXI corporation (+48 22 333 4444). As this is the corporation officially chosen by the city to provide the taxi services from the station, please use this one.

How to Buy a Bus/Train Ticket?

You can purchase a ticket at the newsagents or at ZTM's ticket machines situated next to the bus stop or at the railway station. You can pay in cash or with credit/debit card – please note that the ticket machines accept only Polish zloty. A single fare costs 4,40 PLN, but you can also buy a 24-hour or a 3-day City Travelcard – for more information about fares and prices please consult: www.ztm.waw.pl/?c=110&l=2. Attention! You are required to validate your ticket immediately after boarding the vehicle.

Where to Stay?

The members of the Project's Research Team are staying at the HOTEL GROMADA CENTRUM, located at Plac (Square) Powstańców Warszawy 2, in the city centre, close to the University of Warsaw and to the Old Town. If you would also like to stay there, you can make your reservation at: <https://www.gromada.pl/hotel-warszawa-centrum>.

You can also stay at the HOTEL HARENDA (also close to the University): <http://www.hotelhenda.com.pl/373.html>.

And you can also stay at the HOTEL HERA, which is ran by the University of Warsaw: <https://www.uw.edu.pl/hera/>. For other hotels and hostels in Warsaw please consult the website: <http://warsawtour.pl/en/3239-2/>.



Eagle above the Main Gate of the University of Warsaw, phot. Cliggauche, Wikimedia Commons.

ERC Website <https://erc.europa.eu/>
 Cordis Website http://cordis.europa.eu/project/rcn/205179_en.html
 ERC's Information on the Project <https://erc.europa.eu/projects-figures/stories/linking-classical-antiquity-and-modern-youth-culture>
 UW's Information on the Project www.en.uw.edu.pl/11th-erc-grant/
 UW's Clip on the Projekt www.youtube.com/watch?v=sWMX5NuDRrU

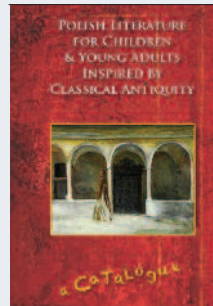
University of Warsaw www.en.uw.edu.pl
 Bar-Ilan University <https://www1.biu.ac.il/indexE.php>
 University of New England www.une.edu.au
 University of Roehampton www.roehampton.ac.uk
 University of Yaoundé 1 www.uy1.uninet.cm

YouTube www.youtube.com/channel/UC6zvu9EXsl0gK5rSvgnQseQ
 Facebook www.facebook.com/OurMythicalChildhood
 Twitter www.twitter.com/OMChildhood
 Instagram www.instagram.com/OMChildhood
 Our Mythical Childhood Survey <http://www.omc.obta.al.uw.edu.pl/myth-survey>
 Antipodean Odyssey <https://antipodeanodyssey.wordpress.com>
 Mythology and Autism <http://myth-autism.blogspot.com>
 Our Mythical Childhood Blog <https://ourmythicalchildhoodblog.wordpress.com/>
 Panoply Vase Animation Project <http://panoplyclassicsandanimation.blogspot.com/>

Faculty of "Artes Liberales" www.old.al.uw.edu.pl/eng.php
 Centre for Studies on the Classical Tradition (OBTA) www.obta.al.uw.edu.pl/en/index
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 Cluster The Past for the Present <http://www.cluster.obta.al.uw.edu.pl/>
 Department of Classical Philology and Italian Studies, University of Bologna <http://www.ficlit.unibo.it/it>
 Department of History and Cultures, University of Bologna <http://www.disci.unibo.it/it>
 Faculty of Languages and Literatures, Ludwig Maximilian University of Munich <http://www.fak13.lmu.de>
 Faculty of Education, University of Cambridge <https://www.educ.cam.ac.uk/>

Alexander von Humboldt Foundation www.humboldt-foundation.de/web/home.html
 "Artes Liberales Institute" Foundation www.ial.org.pl
 Loeb Classical Library Foundation www.lclf.harvard.edu
 Our Mythical Childhood... The Classics and Children's Literature between East and West (Loeb Project, 2012–2013, archive website) www.omc.al.uw.edu.pl
 Chasing Mythical Beasts... (Humboldt Project, 2014–2017, archive website) www.mythicalbeasts.obta.al.uw.edu.pl

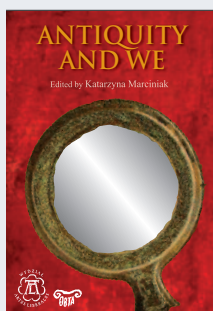
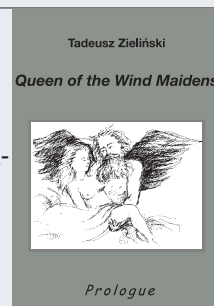
Mikołaj Rej XI High School in Warsaw www.rej.edu.pl
 Mikołaj Rej XI Classical Profile www.facebook.com/jubileusz-klasyklasycznej/
 "Strumienie" High School in Józefów www.strumienie.sternik.edu.pl
 Bartłomiej Nowodworski I High School in Cracow <http://www.nowodworek.krakow.pl/>
 Nicolaus Copernicus University Academic Junior and Senior High School in Toruń <http://www.gimakad.torun.pl/>
 National Museum in Warsaw www.mnw.art.pl/en/
 National Philharmonic <http://filharmonia.pl/>
 Café "The Life Is Cool" <https://www.facebook.com/KlubokawiarniaZycieJestFajne/>
 Warsaw Book Fair 2019 <http://www.targi-ksiazki.waw.pl/en-home>
 Polish Theatre in Warsaw <https://www.teatrpolski.waw.pl/>
 City of Warsaw www.um.warszawa.pl/en
 WarsawTour: Official Tourist Portal of Warsaw www.warsawtour.pl/en



Polish Literature for Children and Young Adults Inspired by Classical Antiquity: A Catalogue
 eds. Katarzyna Marciniak, Elżbieta Olechowska, Joanna Kłos, Michał Kucharski
 Warsaw 2013
www.al.uw.edu.pl/omc_catalogue

Tadeusz Zieliński, Queen of the Wind Maidens. Prologue

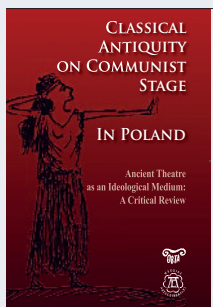
introduction Michał Mizera, translation from the Russian original Katarzyna Tomaszuk, English translation and textual notes Elżbieta Olechowska
 Warsaw 2013
www.al.uw.edu.pl/zielinski_queen



Antiquity and We at the Centre for Studies on the Classical Tradition (OBTA)
 ed. Katarzyna Marciniak
 Warsaw 2013
www.al.uw.edu.pl/antiquity_and_we

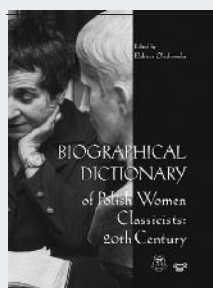
Antyk i my w Ośrodku Badań nad Tradycją Antyczną (OBTA)

[Polish version of the above volume]
 ed. Katarzyna Marciniak
 Warsaw 2013
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Classical Antiquity on Communist Stage in Poland: Ancient Theatre as an Ideological Medium. A Critical Review
 ed. Elżbieta Olechowska
 Warsaw 2015
www.al.uw.edu.pl/theatre_communist

De amicitia. Transdisciplinary Studies on Friendship
 eds. Katarzyna Marciniak and Elżbieta Olechowska
 Warsaw 2016
www.al.uw.edu.pl/amicitia



Biographical Dictionary of Polish Women Classicists: 20th Century
 ed. Elżbieta Olechowska
 Warsaw 2018
www.al.uw.edu.pl/women_classicists (PDF coming soon)



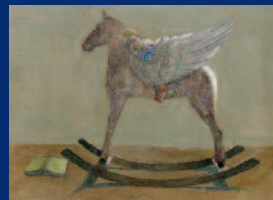
OUR MYTHICAL HISTORY

Children's and Young Adults' Culture in Response to the Heritage of Ancient Greece and Rome



International Conference at the Faculty of “Artes Liberales”,
University of Warsaw

May 22–26, 2019



For more see: www.omc.obta.al.uw.edu.pl

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