



## OUR MYTHICAL HOPE

IN CHILDREN'S AND YOUNG ADULTS' CULTURE...

THE (IN)EFFICACY OF ANCIENT MYTHS  
IN OVERCOMING THE HARDSHIPS OF LIFE

**International Workshops & Conference, May 15-21, 2017**

Centre for Studies on the Classical Tradition (OBTA)  
Faculty of "Artes Liberales"  
University of Warsaw  
ERC Consolidator Grant (681202)



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*Our Mythical Hope in Children's and Young Adults' Culture... The (In)efficacy of Ancient Myths in Overcoming the Hardships of Life. Conference Booklet*  
International Workshops and Conference, May 15–21, 2017

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# CONTENTS

3	Contents
5	Programme of the Workshops and the Conference (short)
15	Our Mythical Childhood
19	Our Mythical Hope
21	European Research Council (ERC)
23	Experimental School Project
27	Programme with the Abstracts
67	Students' Session
77	How to Get Here?
81	Links
83	OBTA Studies in Classical Reception



# PROGRAMME OF THE WORKSHOPS AND THE CONFERENCE (SHORT)

MAY 15, 2017 (MONDAY)

School *Strumienie*, Józefów / OBTA, Faculty of "Artes Liberales" UW, Nowy Świat 69 / Collegium Artes Liberales (CLAS), Faculty of "Artes Liberales" UW, White Villa, Dobra 72

**9.30** Bus Transfer for Speakers from the Hotel Gromada to Józefów

**11.00** **Our Mythical Hope in Education I Workshop** – School *Strumienie*, Józefów  
Moderator: Barbara Strycharczyk, School *Strumienie*

**12.00** **Lunch for Speakers**

**13.30** Bus Transfer for Speakers from the School *Strumienie* to Warsaw

**15.30** **Our Mythical Endeavours Workshop** – OBTA, for Speakers  
Moderator: Katarzyna Marciniak, Faculty of "Artes Liberales", University of Warsaw

**17.30** **Participation in the Meeting of the Faculty of "Artes Liberales" Laboratory for Theatre Ecology / The European Centre for Theatre Practices "Gardzienice" by Włodzimierz Staniewski** – CLAS



Lecture by **Armand D'Angour**, Jesus College, University of Oxford, *Reviving Orestes: The Sound of the Chorus*

**19.00**      **Dinner for Speakers**

MAY 16, 2017 (TUESDAY)

CLAS, Faculty of "Artes Liberales" UW, White Villa,  
Dobra 72 / Museum of Modern Art in Warsaw / OBTA

**10.00**      **Our Mythical Hope in Education II Workshop** – CLAS  
Moderator: Marguerite Johnson, School of Humanities and Social Science, University of Newcastle & Anna Wojciechowska, XI Mikołaj Rej High School

**12.30**      **Lunch for Speakers**

**14.00**      **A Close Encounter of the Third Kind with the Sirens** – Museum of Modern Art in Warsaw, for Speakers

**16.00**      **Our Mythical Survey Workshop** – OBTA, for Speakers  
Moderator: Elżbieta Olechowska, Faculty of "Artes Liberales", University of Warsaw

**19.00**      **Dinner for Speakers**

MAY 17, 2017 (WEDNESDAY)

OBTA, Faculty of "Artes Liberales" UW, Nowy Świat 69 / Polish Young Academy at the Polish Academy of Sciences (AMU PAN), Palace of Culture and Science

**10.00**      **Our Mythical Seminar led by Katarzyna Marciniak** – OBTA



**12.00 Lunch for Speakers**

**15.00 Visit to the Viewing Terrace at the Palace of Culture and Science, for Speakers**

**16.30 Our Mythical Teaching Workshop** – AMU PAN, Room 2513, Floor XXV, for Speakers

**Presentation** on the Polish Young Academy by its President **Prof. Konrad Osajda**

**Presentation** by **Dr. Joanna Błogowska**, PAN's Excellence in Science Department

Moderator: **Susan Deacy**, Department of Humanities, University of Roehampton

**Sonya Nevin & Steve Simons**, Department of Humanities, University of Roehampton / The Panoply Vase Animation Project, *Animating the Ancient World in Warsaw: The Making-Of*

**Alfred Twardecki**, National Museum in Warsaw, *Project of the Ancient Art: Gallery of the National Museum in Warsaw, 2019*

**Evelien Bracke**, History and Classics, Swansea University (via Skype), *Literacy through Classical Myth: Teaching Stories and Languages in Wales*

**Ulrich Rausch**, Artist Magician & Educator (Germany/Italy), *The Magic World of Antiquity*

**19.00 Dinner for Speakers**

MAY 18, 2017 (THURSDAY)

Ballroom, Tyszkiewicz-Potocki Palace, University of Warsaw

**10.00 Opening of the Conference**

Introduction: **Katarzyna Marciniak**, Faculty of "Artes Liberales" UW

**Prof. Robert A. Sucharski**, Dean of the Faculty of "Artes Liberales", University of Warsaw

**Prof. Jerzy Axer**, Director of the Collegium Artes Liberales (CLAS), Faculty of "Artes Liberales", University of Warsaw

**10.30-12.00 Hercules the Hope-Bearer**

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

**Susan Deacy**, Department of Humanities, University of Roehampton, *Hercules and the Autistic Imagination: Introducing the 'Autism' Strand of Our Mythical Childhood*

**Edoardo Pecchini**, Faculty of "Artes Liberales", University of Warsaw / Bolzano Hospital, *Promoting Mental Health through Classics: Hercules as Trainer in Today's Labours of Children and Young People*

**Markus Janka**, Institute of Classical Philology, University of Munich, *Hercules as Hero of Hopeful Culture in Ancient Poetry and Contemporary Media for Children and Young Adults*

**12.30 Lunch for Speakers**

**14.00-15.30 Children in Myth**

Moderator: Przemysław Kordos, Faculty of "Artes Liberales", University of Warsaw

**Deborah H. Roberts**, Department of Classics, Haverford College, with **Sheila Murnaghan**, *Gilgamesh as Special Child: Saving the Story*

**Sheila Murnaghan**, Department of Classical Studies, University of Pennsylvania, with **Deborah H. Roberts**, *Greek Tragedy for Modern Children: Ali Smith's "The Story of Antigone"*

**Edith Hall**, Department of Classics, King's College London (via Skype), *Facing Family Trauma in Natalie Haynes' "The Children of Jocasta"*

**15.30-16.00 Coffee Break**

**16.00-17.30 New Generation of Hope**

Moderator: Nick Lowe, Royal Holloway, University of London

**Lisa Maurice**, Department of Classical Studies, Bar-Ilan University, *From Joppa to Jaffa: Percy Jackson and Israeli Fanfiction: A Case Study*

**Elżbieta Olechowska**, Faculty of "Artes Liberales", University of Warsaw, *Battle between Hope and Destiny in Young Adults Television Series "Atlantis" (2013–2016), "Olympus" (2015), and "Once Upon a Time", Season 5–6 (2015–2017)*

**Ayelet Peer**, Department of Classical Studies, Bar-Ilan University, *Growing Up Manga Style*

**18.00**      **Veni, Vidi Ludique – Presentation by Véronique Dasen** (ERC Advanced Grant 2017), Department of Historical Sciences, University of Fribourg

**18.30**      **Cultural Programme**

**19.30**      **Dinner for Speakers**

MAY 19, 2017 (FRIDAY)

Senate Hall & Golden Hall, Kazimierz Palace, University of Warsaw

**9.30-11.00**      **The Roots of Hope**  
Moderator: **David Movrin**, Department of Classical Philology, University of Ljubljana

**Katarzyna Jerzak**, Institute of Modern Languages, Pomeranian University in Słupsk, *Myth and Suffering in Modern Culture: The Mythical Chronotope from Oscar Wilde to Woodkid*

**Simon J.G. Burton & Marilyn E. Burton**, Faculty of "Artes Liberales", University of Warsaw, *Mythical Delight and Playfulness in C.S. Lewis' "Till We Have Faces" and "Chronicles of Narnia"*

**Margaret Bromley**, School of Arts, University of New England, *"Somewhere Else" and "Like Nowhere Else on Earth" – Making the World "a Better Place": Antipodean Representations of Aesop's "Fables"*

**11.00-11.30**      **Coffee Break**

**11.30-13.00**     **Playing with the Past**

Moderator: **Adam Łukaszewicz**, Institute of Archaeology, University of Warsaw

**Véronique Dasen**, Department of Historical Sciences, University of Fribourg, *Playing with Life Uncertainties*

**Rachel Bryant Davies**, Department of Classics and Ancient History, Durham University, *'Steeds of Magical Capacity': The Trojan Horse as Children's Toy since the Nineteenth Century*

**Hanna Paulouskaya**, Faculty of "Artes Liberales", University of Warsaw, *Soviet Cinematic Tragedies as a Help in Growing Up*

**13.30**             **Lunch for Speakers**

**15.00-16.00**     **Hope for Girls**

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

**Krishni Burns**, Anthropology and Classical Studies, University of Akron, *La Fontaine's Reeds: Adapting Greek Myths to Model Resilience*

**Elizabeth Hale**, School of Arts, University of New England, *Australian Reveries and Floating Schoolgirls: Intertextual Mysteries in Ursula Dubosarsky's "The Golden Day"*

**16.00-16.30**     **Presentation of the recent volumes on the Classics and Youth Culture and an ERC task – *Myths from Cameroon***

**16.30-17.00**     **Coffee Break**

**17.00-18.30**     **Holding Out for a Hero**

Moderator: **Karoline Thaidigsmann**, Slavic Department, University of Heidelberg

**Nick Lowe**, Royal Holloway, University of London, *How to Become a Hero?*

**Robert A. Sucharski**, Faculty of "Artes Liberales", University of Warsaw, *Joe Alex (Maciej Słowczyński) and His "Czarne okręty" ["The Black Ships"]: A History of a Trojan Boy in Times of the Minoan Thalassocracy*

**Michael Stierstorfer**, University of Regensburg / Humanistic High School Albertus Magnus at Regensburg (via Skype), *From an Adolescent Freak to a Hope*

**19.00 Dinner for Speakers**

MAY 20, 2017 (SATURDAY)

Faculty of "Artes Liberales" UW, White Villa, Dobra 72

**9.30-11.00 Brand New Hope**

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

**Bettina Kümmerling-Meibauer**, German Department, University of Tübingen, *The Utopia of an Ideal Community: Reconsidering the Myth of Atlantis in James Gurney's "Dinotopia" Novels*

**Helen Lovatt**, Department of Classics, University of Nottingham, *Hungry and Hopeful: Greek Myths and Children of the Future in Mike Carey's Melanie Stories*

**Katerina Volioti**, Department of Humanities, University of Roehampton, *Images of a Good Life: Gods in Early Readers for Children in Greece*

**11.00-11.30 Coffee Break**

**11.30-13.30 Students Session**

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

Poster Presentations by the students of the Faculty of Philology of the Belarusian State University: **Angelina Gerus, Khrystsina Hunko, Kristina Kachur, Alena Kaplich, Katsiaryna Kasyan, Siarhei Lunski, Natalya Muzhyla, Yauheni Pipko, Dzianis Sakalouski, Nastassia Shylava, Aliaksandra Stabredava, and Alina Tsikhanovich**

Moderators: **Elizabeth Hale**, School of Arts, University of New England & **Elżbieta Olechowska**, Faculty of "Artes Liberales", University of Warsaw

Panels by the students of the Faculty of "Artes Liberales", University of Warsaw:

*Heroism of Growing Up*: **Dorota Bazylczyk, Viktoriya Bartsevich, Agnieszka Maciejewska**

*Facing the Monster*: **Zofia Bartnicka, Hanna Zarzycka, Joanna Kłos**

*Make Hope, Not War*: **Anna Mik, Krzysztof Rybak, Joanna Bieńkowska**

#### 14.00 Lunch for Speakers

#### 15.00-16.30 The Once and Future Hope

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

**Marguerite Johnson**, School of Humanities and Social Science, University of Newcastle, *'For the Children': Children's Columns in Australian Newspapers during the Great War: Mythic Hope or Mythic Indoctrination?*

**Jan Kieniewicz**, Faculty of "Artes Liberales", University of Warsaw, *Bandar-log in Action: The Polish Children's Experience of Disaster in Literature and Mythology*

**Daniel A. Nkemleke & Divine Che Neba**, Department of English, University of Yaoundé 1, *Ayi Kwei Armah's "Two Thousand Seasons" and "Osiris Rising" as Pan-African Epics*

#### 16.30-17.00 Coffee Break

#### 17.00-18.30 Behold Hope All Ye Who Enter Here...

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

**Jerzy Axer**, Faculty of "Artes Liberales", University of Warsaw, *Kotick the Saviour: From Inferno to Paradise with Animals*

**Owen Hodkinson**, Department of Classics, University of Leeds, *Orphic Resonances of Love and Loss in David Almond's "A Song for Ella Grey"*

**Katarzyna Marciniak**, Faculty of "Artes Liberales", University of Warsaw, *"I Found Hope Again that Night...": The Orphean Quest of Beauty and the Beast*

#### 19.00 Dinner for Speakers

**20.00**

**Long Night of Museums in Warsaw**

**MAY 21, 2017 (SUNDAY)**

**Copernicus Science Centre**

**13.30**

**Lunch for Speakers**

**15.00**

**Workshop and Visit to the Copernicus Science Centre for Speakers**

**19.00**

**Space Odyssey in the Planetarium for Speakers**

**21.00**

**Dinner for Speakers**





# OUR MYTHICAL CHILDHOOD

## Our Mythical Childhood...

### The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges



Matylda Tracewska, *Our Mythical Childhood* (2012)

In 2016 we embarked on a wonderful research journey with the Project *Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges* owing to the support of the European Research Council (ERC) within the framework of the ERC Consolidator Grant (2016–2021).

The Project originates from two previous ventures: *Our Mythical Childhood... The Classics and Children's Literature Between East and West*, supported by a Loeb Classical Library Foundation Grant (2012–2013), and *Chasing Mythical Beasts... The Reception of Creatures from Graeco-Roman Mythology in Children's & Young Adults' Culture as a Transformation Marker*, supported by the Alexander von Humboldt Foundation

Alumni Award for Innovative Networking Initiatives (2014–2017), with continuous assistance also from the “*Artes Liberales Institute*” Foundation.

We aim at developing a pioneering approach to the reception of Classical Antiquity understood as an important cultural experience that contributes to the formation of the young people’s identities along with their initiation into adulthood. We apply regional perspectives as extremely valuable contexts of the reception of Antiquity, which is not only passively taken in, but also actively reshaped in children’s and young adults’ culture in response to regional and global challenges. Thus, the essence of this innovative approach consists in comparative studies of differing reception models across the continents: in Europe, America, Australia and New Zealand and – a bold but necessary step – in parts of the world not commonly associated with Graeco-Roman tradition: Africa and Asia. The shared heritage of Classical Antiquity, recently enhanced by the global influence of popular culture (movies, Internet activities, computer games inspired by the classical tradition), gives a unique opportunity – through the reception filter – to gain a deeper understanding of the key social, political, and cultural transformations underway at various locations.

Our Project comprises three crucial stages leading to a thorough assessment of the role of Classical Antiquity as a marker of changes on a regional and global scale (on the first – current – stage, see *Our Mythical Hope*, p. 19). Moreover, we deeply believe in the idea of “research for society”. Hence the Project’s structure (see p. 17), encompassing various perspectives. Its Host Institution is the University of Warsaw in collaboration with four Beneficiary Institutions: the University of New England in Australia, the University of Yaoundé 1 in Cameroon, Bar-Ilan University in Israel, and the University of Roehampton in the United Kingdom. We collaborate closely to encompass all the regional particularities of the reception of Classical Antiquity and to address several demanding challenges (education, disability matters, popularization via animations, native myths) with eminent experts from various parts of the world – from the United States, through Germany, Italy, Russia, Slovenia, and Switzerland, to the United Kingdom.

Together, since our first meeting in Warsaw in 2012, we have been travelling where no Google search had gone before – we make discoveries, learn, teach, and enjoy. Hereby I wish to thank this best ever crew (for all the members, see *Programme with the Abstracts*, p. 27). We deeply **hope** (the keyword of our newest adventure) that together we can make a change via the Project’s impact on the frontiers of scholarship, education, and culture. All aboard!

Katarzyna Marciniak

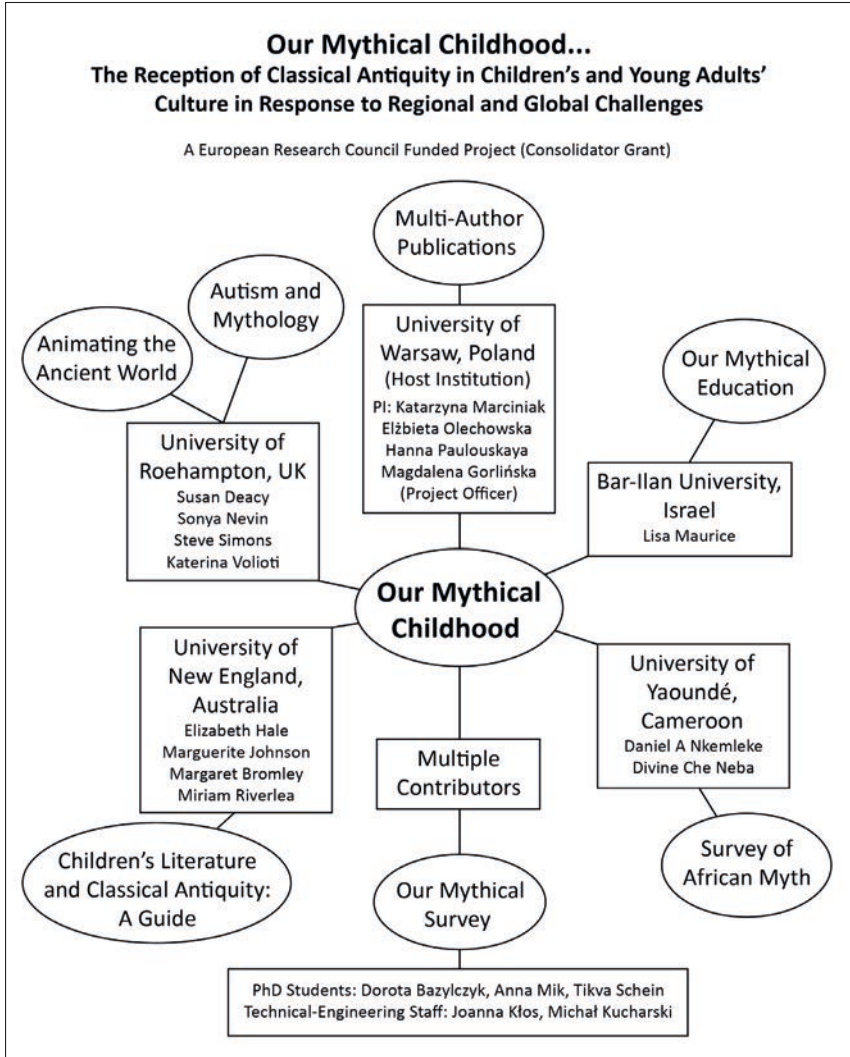


Diagramme by Sonya Nevin & Steve Simons



Bar-Ilan University  
 אוניברסיטת בר-אילן





# OUR MYTHICAL HOPE

## Our Mythical Hope in Children's and Young Adults' Culture... The (In)efficacy of Ancient Myths in Overcoming the Hardships of Life



Zbigniew Karaszewski, *Flora and Our Mythical Hope* (2017)

Our first expedition takes place under the only possible banner we could choose for the beginning of this journey – that of HOPE. The Greek Elpis–Roman Spes is a goddess of unknown parentage, though sometimes she is considered to be a daughter of Nyx–Nox, as if to challenge the darkness and despair associated with Night.

Brought to Earth by Pandora, Hope – according to the Greek poet Theognis – is the only goddess that remained among us, while all the others, too terrified or disappointed with humans, had long left us for the secure asylum of Olympus. Thus, it is not surprising that we have been clinging to “Sweet Hope”, as she is called by Pindar, “while there is life”, to quote Cicero. And not only in Antiquity, as reference to those authors might suggest, but in all of humankind's epochs the world over,

and even in galaxies far, far away – in all the acts of the Human Comedy across the ages. For life without Hope is impossible. You abandon Hope and enter hell.

Hope might be drawn from various sources: from the relationships with our near and dear, from contact with Art or Nature, from the memories of wonderful moments in the past, etc. Childhood might be a treasury of such memories, though it not always is. Leaving aside the utopian view of childhood as a period uncontaminated by evil, we have to admit that it is often a time of both the most beautiful and the most terrible experiences – ones that are formative and provide or deprive us of a supply of Hope for the years to come. Among such experiences we might indicate developing friendships, learning to love within and outside the family, facing loss and violence, dealing with bullying and rejection, fighting against addiction, achieving autonomy, undergoing crisis regarding religious or other values, having to make tragic choices, building identity, etc.

The potential of Hope in such contexts is indeed universal. However, at the present stage we wish to focus on the particular source that is rooted in the Graeco-Roman heritage – for centuries a part of the common tradition across many places of the world, now enjoying a new renaissance owing to the phenomenon of globalization. The core of our research is mainly the role of ancient myths during vital, often very difficult experiences that young people face on their way into adulthood: ***Our Mythical Hope in Children's and Young Adults' Culture... The (In)efficacy of Ancient Myths in Overcoming the Hardships of Life.***

We are examining how the authors of works for youth make use of ancient myths to help their young readers in crucial moments of life, in both global and regional perspectives, in those moments when it seems that life is about to shatter. But if such a crisis is overcome, a primordial power emerges – one that gives young people Hope and makes them stronger for adulthood. The parentheses in this research topic prevent us from seeking easy answers but, indeed, we **do hope** for many happy returns to the land of myths!

Katarzyna Marciniak



# EUROPEAN RESEARCH COUNCIL (ERC)



The **European Research Council (ERC)** is a public and independent body supporting excellence in science and scholarship. Its main goal is to encourage high quality research in Europe through competitive funding. The ERC was officially launched in 2007. Thus, **in 2017 we are happy to celebrate its 10th anniversary.**

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.

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 aims to bring about a wide range of benefits in the following ways:

- By creating open and direct competition for funding between the very best researchers in Europe, the ERC will enhance aspirations and achievements. It will

enable the best ideas and talents to be recognised from a larger pool than exists at national level;

- The ERC's competitive funding will be able to channel funds into the most promising new fields, with a degree of agility not always possible in national funding schemes;
- The ERC aims to stimulate research organisations to invest more in the support of promising new talents – the next generation of research leaders in Europe;
- On the economic side, the ERC will help nurture science-based industry and create a greater impetus for the establishment of research-based spin-offs;
- From a societal perspective, the ERC could provide a mechanism for investing rapidly in research targeted at new and emerging issues confronting society.

The ERC operates within the three funding schemes:

- **Starting Grants** – for researchers of any nationality with 2–7 years of experience since completion of PhD, a scientific track record showing great promise and an excellent research proposal;
- **Consolidator Grants** – for 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; **ERC Consolidator Grants are designed to back up researchers who want to establish their research teams. The scheme also strengthens independent and excellent new individual research teams that have been recently created;**
- **Advanced Grants** – for active researchers who have a track-record of significant research achievements in the last 10 years.\*

**As Prof. Jean-Pierre Bourguignon, ERC President, puts it:** “Top research is an intrinsically international endeavour. We know that bright minds exchange ideas across borders and continents, so we should let them collaborate freely to progress and to make ground-breaking discoveries.”\*\*

Although the European Research Council is growing beyond childhood, we wish that the child-like curiosity and the joy of exploring the world stay with this institution for ever!

AD MULTOS ANNOS, ERC!

\* The information on the ERC has been extracted from the materials available at <https://erc.europa.eu>.

\*\* The interview with ERC President Prof. Jean-Pierre Bourguignon at [https://cdn4.euraxess.org/sites/default/files/news/euraxess\\_links\\_asean\\_erc\\_briefing.pdf](https://cdn4.euraxess.org/sites/default/files/news/euraxess_links_asean_erc_briefing.pdf) (accessed April 29, 2017).

# EXPERIMENTAL SCHOOL PROJECT

A close collaboration with schools is one of the most important ideas lying at the foundation of all our projects. We deeply believe in the necessity of developing research for the benefit of society ("citizen science"), with a particular focus on the role of Classical Antiquity in the education of the youth. In the current project, we are pleased to continue our cooperation with two schools that for the whole school year have worked within the research field chosen for this stage, with the teachers adjusting it to their students' needs and interests. During two workshops we will have the opportunity to observe and discuss the results of this endeavour.

At this moment we wish to thank the schools' Headmasters: Ms. Agnieszka Dziekańska of the High School *Strumienie* in Józefów and Mr. Arkadiusz Krużyński of Mikołaj Rej XI High School in Warsaw who from the very beginning have been supporting our idea of collaboration. We thank also the teachers, for it is due to their engagement and their incessant efforts that such actions bring results: our closest collaborators – Barbara Strycharczyk and Anna Wojciechowska, along with Anna Antoniak (English teacher) and Dr. Katarzyna Sałkiewicz (Polish teacher) from Mikołaj Rej XI High School and Joanna Jarząbek (Art teacher), Magdalena Kryk (History teacher), Monika Nagórko (IT teacher), Hazel Pearson (English teacher), Agata Płotczyk (Polish teacher) from the High School *Strumienie*. And last but not least, we express our thanks to the students who responded with enthusiasm and trust. This is a clear sign of hope for the future of Antiquity as a source of inspiration, joy, and understanding beyond generational borders, across the ages and spaces. May the force of Classical Antiquity be with us!

Katarzyna Marciniak & the Team

## ***Our Mythical Hope in High School Strumienie in Józefów***

Our School – the High School *Strumienie* – collaborates with the Faculty of "Artes Liberales" of the University of Warsaw since 2012 – participating in successive im-

plementations of three interdisciplinary projects connected to the role of Antiquity in children's and youth culture: *Our Mythical Childhood... The Classics and Children's Literature Between East and West* during the school year 2012/13; *Chasing Mythical Beasts... The Reception of Creatures from Graeco-Roman Mythology in Children's & Young Adults' Culture as a Transformation Marker* in 2015/16, and currently, we work on the third stage of the project that in 2016/17 functions under the motto *Our Mythical Hope...* and focuses on the role of ancient myths in the life of young people.



Today, we view mythology as an instrument to decipher hidden meanings in culture. Mythology has repeatedly provided help, a key and aid in understanding, analyzing and interpreting of contents included in school curriculum of texts.

Reading and explaining Greek and Roman myths during Polish, Latin, or cultural studies classes brings hope that the cultural message will be correctly understood.

In the present phase of the project, we reach to the most often read and most popular literary texts. We present short scenes from Shakespeare's *A Midsummer Night's Dream* narrated in Latin. Mythology also offers the key to understanding the Polish national epic *Pan Tadeusz* [*Sir Thaddeus*]. The case of Domeyko – Dowejko dispute is useful in demonstrating how the Romantic poet describes Polish reality making reference to Roman Antiquity. Our project is also not devoid of a contemporary dimension. Students design **advertising posters** showing today's reality through the prism of references to mythical attributes.

Implementation of the tasks is made possible through team work of students and interdisciplinary co-operation of teachers, of Latin, Polish language, English language, computer science, and history. This type of work on the project enjoys in the High School *Strumienie* a particular prestige. In our educational programme, we would like to emphasize that the individual development at this stage of formation relies also on strengthening skills connected to movement, travel, between objects and fields of knowledge. Travel along the project lines is possible when we communicate between the objects, and are able to cooperate, plan, seek information, effectively use a foreign language, connect information from various disciplines, draw conclusions, present results.

We are very pleased that this time, we will show the effects of our work in the project to all invited guests at our school – in Józefów.

You are cordially invited!

**Barbara Strycharczyk**

Teacher of Latin and Ancient Culture  
and Coordinator of High School *Strumienie*



Students in the Polish-Classical class at the Mikołaj Rej XI High School under the patronage of the Faculty of “Artes Liberales” of the University of Warsaw, participate during the current school year for the second time in the Faculty’s interdisciplinary endeavours. A year ago, their older colleagues had the pleasure of being part of the project *Chasing Mythical Beasts...* This time we are working under the banner of *Our Mythical Hope...*

Students participants are getting acquainted with Classical Antiquity at Latin, Ancient Culture, and Mediterranean Culture classes. They have no problem noticing in their environment traces of Antiquity: they consider these not as something far removed from them but on the contrary – as being in close proximity.

The actions we undertook within the project *Our Mythical Hope...* have the form of a **dialogue** – first, with heroes from long known myths, familiar since childhood, second, with myths recently read as original or translated texts. Being confronted with them now, between child- and adulthood, brings new meaning and understanding. The work on the project also increased our familiarity with Warsaw, our city. We were looking in **Warsaw urban space remnants and echoes of myths and their heroes**. Greek and Roman myths – re-read anew – inspired us to learn, play, and create: what we are going to present within the project is a reflection of youthful imagination, creativity, play of associations, identification with the world whose roots reach into the Mediterranean soil. Young people today willingly use new forms of **artistic expression** and ways of creating their message. They adopted new artistic strategies – for that reason students participants were using photo and movie cameras, smartphones, computers, and so forth. They were also able to create traditional forms of expression, e.g., paintings or sketches inspired by myths.

Social goals of our activities were important: collaboration, openness, willingness to learn, reinforcement of the sense of personal worth. The efforts of our team demonstrate particularly that young people today have at their disposal considerable intellectual, mental, and social resources; they have no qualms using new media and their tools, constructing in this manner a bridge between our times and the remote past to whom belong the myths of Greeks and Romans. What we present within the project came as a surprise also to ourselves.

**Anna Wojciechowska**  
Teacher of Latin and Ancient Culture  
at Mikołaj Rej XI High School





# PROGRAMME WITH THE ABSTRACTS

MAY 15, 2017 (MONDAY)

School *Strumienie*, Józefów / OBTA, Faculty of “Artes Liberales” UW, Nowy Świat 69 / Collegium Artes Liberales (CLAS), Faculty of “Artes Liberales” UW, White Villa, Dobra 72



## JÓZEFÓW

Józefów is a town southeast from Warsaw, in Masovian Voivodeship. Located in a beautiful region, Józefów's area belongs to the Masovian Landscape Park and it hosts three natural reservations zones.

## ZAMOYSKI PALACE

Built in the 17<sup>th</sup> century, it took entirely new form (with the tympanum presenting Greek and Roman gods as personifications) in the 19<sup>th</sup> century, when reconstructed in order to become one of the first tenement houses in Warsaw. In one of its apartments lived Frederic Chopin's sister. The most known historical event that took place here was a 1863





bombing attack on Fyodor Berg, representative of Russian authorities in Warsaw. Afterwards, Russian soldiers plundered the palace, throwing out Chopin's piano through the window – the scene soon became symbolical for the Polish martyrology of the 19<sup>th</sup> century. Rebuilt after the WWII, now the Palace houses some Faculties of the University of Warsaw, with the Faculty of “Artes Liberales” among them.

**9.30** Bus Transfer for Speakers from the Hotel Gromada to Józefów

**11.00** **Our Mythical Hope in Education I Workshop** – School *Strumienie*, Józefów  
Moderator: **Barbara Strycharczyk**, School *Strumienie*

**12.00** **Lunch for Speakers**

**13.30** Bus Transfer for Speakers from the School *Strumienie* to Warsaw

**15.30** **Our Mythical Endeavours Workshop** – OBTA, for Speakers  
Moderator: **Katarzyna Marciniak**, Faculty of “Artes Liberales”, University of Warsaw

**17.30** **Participation in the Meeting of the Faculty of “Artes Liberales” Laboratory for Theatre Ecology / The European Centre for Theatre Practices “Gardzienice” by Włodzimierz Staniewski** – CLAS

Lecture by **Armand D'Angour**, Jesus College, University of Oxford, *Reviving Orestes: The Sound of the Chorus*

**19.00** **Dinner for Speakers**

MAY 16, 2017 (TUESDAY)

CLAS, Faculty of "Artes Liberales" UW, White Villa, Dobra 72 / Museum of Modern Art in Warsaw / OBTA , Faculty of "Artes Liberales" UW, Nowy Świat 69



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 programmes, designed to restore awareness of the kindred nature of the humanities, social sciences, and natural sciences.



The newly opened pavilion of the Museum of Modern Art is located on the banks of the Vistula river. It hosts the exhibition *The Beguiling Siren is Thy Crest* (a quotation from Cyprian Kamil Norwid, one of the greatest poets of the Polish Romanticism), exploring the universal connotation of this mythical creature – a symbol of Warsaw.



- 10.00**      **Our Mythical Hope in Education II Workshop** – CLAS  
Moderators: **Marguerite Johnson**, School of Humanities and Social Science, University of Newcastle & **Anna Wojciechowska**, XI Mikołaj Rej High School
- 12.30**      **Lunch for Speakers**
- 14.00**      **A Close Encounter of the Third Kind with the Sirens** – Museum of Modern Art in Warsaw, for Speakers
- 16.00**      **Our Mythical Survey Workshop** – OBTA, for Speakers  
Moderator: **Elżbieta Olechowska**, Faculty of “Artes Liberales”, University of Warsaw
- 19.00**      **Dinner for Speakers**

MAY 17, 2017 (WEDNESDAY)

OBTA, Faculty of “Artes Liberales” UW, Nowy Świat 69 /  
Polish Young Academy at the Polish Academy of Sciences  
(AMU PAN), Palace of Culture and Science



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The tallest building in Poland, with its 237 m height and exceptional view terrace on the top, was constructed in 1955, as a “gift from the Soviet Union”, and originally was called the Joseph Stalin Palace. Supposed to be a highlight of the socialist propaganda of the 1950s, the Palace became the most notable example of socialist realism style in Poland, with the interiors richly decorated with art-deco-inspired ornaments. It hosts dozens of cultural institutions of different kinds: on its 46 floors one can find, among others, a huge concert hall, a cinema, theatres, galleries, a museum, night clubs; it also hosts the Polish Young Academy and the Polish Academy of Sciences, and the Children Palace, a public institution organizing lessons and sport activities for young people in their leisure time.

**10.00**      **Our Mythical Seminar led by Katarzyna Marciniak – OBTA**

**12.00**      **Lunch for Speakers**

**15.00**      **Visit to the Viewing Terrace at the Palace of Culture and Science, for Speakers**

**16.30**      **Our Mythical Teaching Workshop – AMU PAN, Room 2513, Floor XXV, for Speakers**

**Presentation** on the Polish Young Academy by its President **Prof. Konrad Osajda**

**Presentation** by **Dr. Joanna Błogowska**, PAN's Excellence in Science Department

Moderator: **Susan Deacy**, Department of Humanities, University of Roehampton



**Sonya Nevin & Steve Simons**,  
Department of Humanities,  
University of Roehampton / The  
Panoply Vase Animation Project;  
sonya.nevin@roehampton.ac.uk,  
steveksimons@gmail.com

### *Animating the Ancient World in Warsaw: The Making-Of*

Steve Simons and Sonya Nevin run the Panoply Vase Animation Project, making animations from the scenes on real ancient Greek vases. For *Our Mythical Childhood* they are creating five new animations on mythical themes from vases in the National Museum in Warsaw. The animations will help people to explore ideas about the nature of gods and the adventures of heroes, with stories featuring Zeus, Iris, Dionysus, and Heracles. The importance of performance in the world of myth will also be opened up, particularly through a splendid recreation of the poet Sappho in action. This work-in-progress presentation is an opportunity to see the animations taking shape.



**Alfred Twardecki**, National Museum in Warsaw; atwardecki@mnw.art.pl

### *Project of the Ancient Art: Gallery of the National Museum in Warsaw, 2019*

The new exposition is designed to present the crucial role of ancient art and ancient civilizations in the evolution of Europe. To reach this aim it is essential to present the Greek, Roman, Egyptian and Near Eastern Art and their mutual merging in the ancient times as well as in the modern period (focusing on chosen examples). Planning the exposition we also took into consideration educational programmes in primary and high schools with the intention of including visits to the Gallery in these programmes. In the consequence we created a scenario completely different from the previous Gallery project.



**Evelien Bracke**, History and Classics, Swansea University;  
e.bracke@swansea.ac.uk (via Skype)

### *Literacy through Classical Myth: Teaching Stories and Languages in Wales*

This talk explores the myths used to teach Classics to primary school pupils in the *Literacy through Classics* project, a university-led schools' project, in South Wales. Teaching Classics to pupils in deprived areas (so-called Communities First areas, with high unemployment and benefit dependency and low education) is challenging, and to make the content relatable, Classical stories need to be connected with Welsh cultural heritage of pupils. This talk will explore how we assemble the syllabus based on Classical and Welsh myths and legends, with particular attention to varying pupil abilities and ages, and how the syllabus has developed since we started in 2011.



**Ulrich Rausch**, Artist Magician & Educator, Germany–Italy;  
info@zauber-rausch.de

### *The Magic World of Antiquity*

Magic and mythology share the following: they try to catch a glimpse behind the visible world, they try to explain the visible world by the mythical characters and their stories. But what happens when magic art and Classical Antiquity meet on stage? The German magician and author Ulrich Rausch is planning for the 2019 Conference a symposium *The Magic World of Antiquity*, where classical mythology and modern magic art will meet. For the workshops and the conference *Our Mythical Hope...*, as a sort of introduction to the symposium, he will cast a first light on the project, show and illustrate the earliest magic trick historically attested, which Paul Daniels (1938–2016), the best known British magician of the modern time, shares with the Sophists.

**19.00**      **Dinner for Speakers**



MAY 18, 2017 (THURSDAY)

## Ballroom, Tyszkiewicz-Potocki Palace, University of Warsaw



Designed for the Tyszkiewicz family at the end of the 18th century by Johann Christian Kamsetzer, a Dresden-born prominent architect of royal and aristocratic residencies during the Polish Enlightenment era, the palace, with its Ballroom and Pompeian-style frescos, was one of the venues with most richly decorated interiors in Warsaw. Now the property of the University of Warsaw, the Palace hosts, among others, the Institute of Musicology and the Institute of East European Studies.

### 10.00 **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

**Prof. Jerzy Axer**, Director of the Collegium Artes Liberales (CLAS), Faculty of “Artes Liberales”, University of Warsaw



## 10.30-12.00 Hercules the Hope-Bearer

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



**Susan Deacy**, Department of Humanities, University of Roehampton; S.Deacy@roehampton.ac.uk

### *Hercules and the Autistic Imagination: Introducing the 'Autism' Strand of Our Mythical Childhood*

This paper will introduce my work for the autism and classical myth strand of the OMC Project. I shall set out two key things underpinning my research: that teachers and other professionals welcome new ideas for their work with autistic children, and that classical mythology provides a rich source of such material. I will focus especially on the resources I am creating around stories of Hercules, especially his difficult journeys into fantasy lands and his comparably difficult experiences in the mundane world where he often remains an outsider. In particular, I shall explore the potential of these stories in:

- Stimulating the imagination,
- Extending experience,
- Developing social and personal skills,
- Giving cultural experience,
- Aiding interaction with others.



**Edoardo Pecchini**, Faculty of "Artes Liberales", University of Warsaw / Bolzano Hospital; edoardo.pecchini@gmail.com

### *Promoting Mental Health through Classics: Hercules as Trainer in Today's Labours of Children and Young People*

Hercules' myth will be discussed in my presentation on the ground of selected psychological and pedagogical theories. The hero will be compared with other characters along with pros and cons of their use as models in psycho-educational situations. I will reflect on possible applications of Hercules' Twelve Labours cycle in clinical and educational contexts, and particularly in cases such as high functioning autism, disruptive behaviours, and conduct problems.



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

### *Hercules as Hero of Hopeful Culture in Ancient Poetry and Contemporary Media for Children and Young Adults*

Since Greek and Roman Antiquity Hercules has staying power as **the** embodiment of heroism constituted by qualities like superhuman power, excessive emotionality, immense suffering and triumphant apotheosis. This ambivalence has become characteristic of *the heroic temper* established within Greek literature above all in the epic cycle and in Attic tragedy. Apart from the manifold personality of the hero, a decisive element of hope lies in his stunning achievements as cultural hero eliminating primordial monsters and dangers threatening civilization.

This paper first follows the traces of Hercules' 'mythopoesis' which made him a cultural icon in Greek and Roman Antiquity. It can be demonstrated that this process already then was multimedia, since literary evidence is to be situated in a dialogue with visual art and other forms of self-representation of the *polis*. The post-modernistic reception of this multimedia Heracles myth(s) in Ovid's *Metamorphoses* builds the bridge to examples of hopeful images of the ambivalent cultural hero in contemporary media for children and young adults.

From this heuristic perspective I will analyze books for children (e.g. *The Goddess Girls* by Joan Williams and Suzanne Williams) and recent blockbusters as well.

## 12.30 Lunch for Speakers

14.00-15.30

## Children in Myth

Moderator: Przemysław Kordos, Faculty of “Artes Liberales”,  
University of Warsaw



**Deborah H. Roberts, with Sheila Murnaghan;** Department of Classics, Haverford College; droberts@haverford.edu

### *Gilgamesh as Special Child: Saving the Story*

“This is a story about how a child with an extraordinary yet destructive power became a man of wisdom and strength. This child, like you, had a very special name: Gilgamesh” (Li 2014, 7). In the opening sentences of her prologue to *The Story of Gilgamesh*, Yiyun Li recasts the story as an account of maturation from childhood to

adulthood and at once suggests and denies the exoticism of the hero’s name and thus of his tale: ‘Gilgamesh’ is not foreign, or antiquated, but special, and in this respect it is no different from the reader’s own name. Li’s version (published in Italian in 2011 and in English in 2014) is part of the “Save the Story” series, which seeks to preserve the central stories of canonical texts from different times and places by retelling them for modern children. She cannot evoke (as retellers of Graeco-Roman myth often do) canonicity itself – that is, the importance of the myth in a later cultural tradition; and she is in any case careful not to assume any particular cultural context for her audience: “Gilgamesh,” she says, “lived in a different time and *possibly* [my italics] a different place than you and I” (7). Instead, Li seeks to carry out her mission by showing that what appears to be “old and foreign” (7) really isn’t so; by treating Gilgamesh as a child who (as he grows up) gradually learns to control himself, to make friends, and to confront violence, loss, and death; by telling her child reader that this is the way to understand the story; and finally by calling on the child reader – at the beginning and again at the end of the book – to be a partner in the act of preservation. Once children have understood that this is a story that (in a familiar trope) “never grows old” (90) precisely because it is a story about themselves and their friends and the adults they know and love, they may be willing to pass it on to their own children.



**Sheila Murnaghan, with Deborah H. Roberts**, Department of Classical Studies, University of Pennsylvania; smurnagh@sas.upenn.edu

### ***Greek Tragedy for Modern Children: Ali Smith's The Story of Antigone***

This paper will address the challenges and possibilities involved in retelling tragic myths for children, with particular attention to Ali Smith's *The Story of Antigone*. Smith's version of the Antigone myth was published in Italian in 2011 and in English in 2013 as part of the "Save the Story" series sponsored by the Scuola Holden in Turin; in this series, canonical classics are retold for children by well-known novelists with the goal of preserving culturally important stories from oblivion. Unlike recent works of revisionist mythmaking by authors such as Coreena McBurnie and Natalie Haynes, in which the struggles of Antigone and Ismene are assimilated to those of modern teenagers, *The Story of Antigone* does not attempt to reimagine the characters' subjectivity in contemporary terms. Instead Smith preserves not only the story but the form of the original, recapitulating the spectacle of Sophocles' play by presenting its action through the eyes of an observant crow. This use of an animal perspective, along with some gentle lampooning of the chorus of elders and a set of restrained, eloquent illustrations by Laura Paoletti, is a strategy for making the story more engaging to child readers. But it also has the effect of defamiliarizing the actions and motivations of the human protagonists, in keeping with an approach that invites those readers to benefit from the play's treatment of difficult and troubling subjects (conflict, death, divided loyalties, the demarcation of friends and enemies, and the boundaries of the human) by forming their own questions and drawing their own conclusions about the connections between ancient myth and modern experience.



**Edith Hall**, Department of Classics, King's College London; edith.hall4@btinternet.com (via Skype)

### ***Facing Family Trauma in Natalie Haynes' The Children of Jocasta***

Three years on from her debut novel *The Amber Fury*, published by Corvus in 2014, Natalie Haynes once again adapts Greek tragedy in ways designed to illuminate the psychological challenges facing teenagers and young adults. Where *The Amber Fury* is set in the contemporary world, and the myth of Electra as told by all three Greek tragedians, tragedy played a role both as the ancient material being studied by delinquent teenagers and as a

metanarrative guiding the reader through the psychological quagmires faced by its bereaved protagonist and the adolescent girl she befriends, *The Children of Jocasta* (Pan Macmillan, published May 4, 2017) is set in Bronze-Age Thebes. It retells the stories in Sophocles' *Oedipus* and *Antigone* but from the perspectives of two women, Jocasta and Ismene, whose subjective experiences of trauma as very young women on the threshold of adulthood are too often overlooked. Yet the hardships and deprivations they face in a world run by men, and in which the grievous problems afflicting their families are cross-generational, do not, in Haynes' reading, turn them into passive victims with no moral agency to resist or attempt to take charge of their destinies. In a final twist to the ancient tale, hope of a happier future beyond the temporal scope of Sophocles' plays is held out to the reader, making the novel both therapeutic and emotionally sustaining.

### 15.30-16.00 Coffee Break

### 16.00-17.30 New Generation of Hope

Moderator: Nick Lowe, Royal Holloway, University of London



**Lisa Maurice**, Department of Classical Studies, Bar-Ilan University; [lisa.maurice@biu.ac.il](mailto:lisa.maurice@biu.ac.il)

#### *From Joppa to Jaffa: Percy Jackson and Israeli Fanfiction: A Case Study*

Adaptations and rewriting of existing works has been around as long as the works themselves have existed; in the words of Lev Grossman, "When Virgil wrote *The Aeneid*, he didn't invent Aeneas; Aeneas was a minor character in Homer's *Odyssey* whose unauthorized further adventures Virgil decided to chronicle." [Lev Grossman, "The Boy Who Lived Forever," *Time*, July 7, 2011, at <http://content.time.com/time/arts/article/0,8599,2081784,00.html> (accessed 5 March 2017).] The Internet, however, has given new shape and life to a specific type of such reinterpretation in the form of fanfiction. One of the most popular genres for fanfiction is fantasy, as amateur authors reinvent, rewrite and recast events and characters of their favourite novels. Series such as J.K. Rowling's *Harry Potter* and Stephanie Meyer's *Twilight* have given rise to a vast and ever growing number of fanfictions. Most interestingly for our purposes, Rick Riordan's *Percy Jackson* books and their subsequent film versions, which were enormously popular in Israel, have given rise to a large body of such fiction. In this paper, I investigate how and why young Israeli fanfiction writers have used the *Percy Jackson* series as inspiration for their own writing, examining their attraction to Greek mythology

in general and Percy Jackson in particular, and exploring how this interpretation of Greek mythology enables them to engage with their own contemporary Israeli society.



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

***Battle between Hope and Destiny in Young Adults Television Series Atlantis (2013–2016), Olympus (2015), and Once Upon a Time, Season 5–6 (2015–2017)***

Three heavily mythological television series broadcast practically simultaneously for an audience who watches little or none traditional TV having access through the Internet to any British or US show, demonstrate what elements of Greek mythology contemporary creators consider attractive to predominantly young audiences and how they go about incorporating mythology into their productions. The motif of destiny, both in the uplifting sense of mission and as implacable and unavoidable *Fatum* is present in all three shows, tempered in varying degrees by the concept of hope, essential for maintaining interest and viewing pleasure of young audiences.



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

***Growing Up Manga Style***

Is Olympus our paradise or our cage which we must ruin? In children's and young adults' literature, growing up narratives or coming-of-age stories occupy a considerable part of the genre. The young hero must face difficult challenges, some life-threatening, which he must overcome in order to save others and be saved himself. In order to become truly an adult, he must also find his way alone, or with the help of friends. The crystallization of our hero's character is constantly refined (and redefined) through his relations with his surroundings: his measuring up to his rivals as well as his interaction with his friends. This literary trope is very common in Japanese medium of manga, especially the one aimed at young boys (Shōnen manga). The prepubescent hero often finds himself alone (orphaned or as a cast aside in a dysfunctional family) and he must prove his worth by gaining strength and along the way, growing up. In this paper, I shall review how Arion, an adolescent boy, the alleged son of Poseidon, is fighting his inner and outer demons on his own, in his

quest to save his mother in Yoshikazu Yasuhiko 1980's manga, *Arion*. In the story, Olympus is a symbol of power, corruption, a broken promise. Our hero must break free from Olympus in order to form his own identity.

**18.00**      ***Veni, Vidi Ludique* – Presentation by Véronique Dasen** (ERC Advanced Grant 2017), Department of Historical Sciences, University of Fribourg

**18.30**      **Cultural Programme**

**19.30**      **Dinner for Speakers**

MAY 19, 2017 (FRIDAY)

## Senate Hall & Golden Hall, Kazimierz Palace, University of Warsaw



Phot. Marcin Kluczek | © Biuro promocij UW

Erected in the 17<sup>th</sup> 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 17<sup>th</sup>–20<sup>th</sup> 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 – like the World Congress of Alumni, organized on the occasion of the University's 200<sup>th</sup> Anniversary.

9.30-11.00

### The Roots of Hope

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



**Katarzyna Jerzak**, Institute of Modern Languages, Pomeranian University in Słupsk; [kasiajerzak@gmail.com](mailto:kasiajerzak@gmail.com)

### *Myth and Suffering in Modern Culture: The Mythical Chronotope from Oscar Wilde to Woodkid*

In *Language and Myth* (1925), Ernst Cassirer analyzes the interconnectedness of two human prerogatives: communication in language and mythmaking. He quotes Max Mueller, who claims that “Mythology is inevitable, it is natural, it is an inherent necessity of language, if we recognize in language the outward form and manifestation of thought [...]. Depend upon it, there is mythology now as there was in the time of Homer, only we do not perceive it, because we our-



selves live in the very shadow of it.” Using Cassirer’s fundamental ideas on mythical thinking developed in his *Philosophy of Symbolic Forms* (1923–1929), I analyze the persistence of myth in modern literature for children and youth. I focus first on two canonical authors, Oscar Wilde (*The House of Pomegranates*) and Antoine de Saint-Exupéry (*The Little Prince*) and demonstrate how they both formulate a mythical chronotope that allows for a combining of the two traditional literary forms, the myth and the fairy tale, into a seamless new authorial genre in which great importance is attached to a particular spatiotemporal setting. The issues of overcoming suffering, loss, and death are at the core of the two authors’ oeuvre.

I then turn to the contemporary expression of the mythical chronotope, both in children’s literature and in other media. I analyze the direct and somewhat reductive renderings of the ancient Greek myths in Katherine Marsh’s *The Night Tourist* (2010) and *The Twilight Prisoner* (2014) which make overt use of, respectively, the story of Eurydice and the myth of Demeter and Persephone, but stage them both in twenty-first-century New York City and its Underworld. Space is crucial in these texts and combined with an uncanny warping of time, points to a mythical chronotope. In psychological terms, the original novel and its sequel deal with loss and mourning as well as with the role of friendship in adolescence.

Last but not least, I will analyze the video clips and the lyrics of the French artist Woodkid’s first musical album, *The Golden Age* (2013). The music and the imagery were used by Ubisoft in their video game series *Assassin’s Creed*, thus reaching millions of young people and children. I demonstrate how the ostensibly ultra-modern medium employs the mythical chronotope and mythical thinking in the depiction and overcoming of violence, trauma, and addiction. Mythical thinking, it seems, persists up to our era and the mythical chronotope lends itself to the depiction of suffering, grief, and, occasionally, resilience that accompany liminal rites of passage from childhood into adulthood.



**Simon J.G. Burton and Marilyn E. Burton**, Faculty of “Artes Liberales”, University of Warsaw; s.burton@al.uw.edu.pl, hespera@hotmail.com

### *Mythical Delight and Playfulness in C.S. Lewis’ Till We Have Faces and Chronicles of Narnia*

C.S. Lewis’ acclaimed 1956 work *Till We Have Faces: A Myth Retold* was his final novel. While not his favourite of his own works – that honour went to *Perelandra* – it was the one he considered his most mature and accomplished. *Till We Have Faces* presents a powerful retelling of the myth of Cupid and Psyche. One of its principal themes is that of innocent delight in the divine and the disastrous consequence of renouncing that childlike state in the name of a false, and ultimately cynical, maturity. Significantly, the work was published in the same year as Lewis’ *The Last Battle* and it clearly resonates with major themes in that book as well as in the *Chronicles of Narnia* more broadly. In particular, the story of Susan’s tragic journey from childlike wonder to adult cynicism inverts disturbingly the conversion narrative of Orual, Psyche’s jealous sister, without closing the door on the possibility of redemption. More positively, the simple delight that Psyche shows in Cupid finds many echoes in the *Chronicles*, above all in the joyful, romping reunion with Aslan in *The Lion, the Witch and the Wardrobe* and the heaven sequence of the *Last Battle*. For Lewis, Christianity was to be understood as the ‘True Myth’ echoed and anticipated in all the other myths of the world. Drawing principally on *Till We Have Faces* and the *Chronicles of Narnia*, this paper will explore the way in which we see Lewis using the vehicle of myth on multiple levels to engage adults and children in the fundamental questions of life.



**Margaret Bromley**, School of Arts, University of New England;  
mbromle5@une.edu.au

***"Somewhere Else" and "Like Nowhere Else on Earth"  
– Making the World "a Better Place": Antipodean  
Representations of Aesop's Fables***

This paper explores the representations of Aesop's *Fables* as interpreted by Antipodean author-illustrators whose anthologies incorporate global and regional perspectives as a segue to the development of a social and environmental conscience in young people.

Australian Rodney McRae's vision of Aesop's *Fables* (1990) as having originated and being disseminated from "somewhere else" in Classical Antiquity are interpreted through a range of international art forms and visual references, including classical Athenian vases and the prehistoric cave paintings of Lascaux.

New Zealand author-illustrator Ray Ching has a deep appreciation of his country as a land "like nowhere else on earth," one in which fragile and unique native species are threatened to extinction by the importation of European and Australian fauna. He substitutes the traditional Aesopian characters, the fox and the wolf, for example, with native fauna, the flightless Kiwi, who features frequently, the Morepork owl, and the prehistoric Tuatara lizard. These Antipodean interpretations of Aesop's *Fables* offer more nuanced interpretations of the traditional telling. The original didactic intentions of Aesop's *Fables* are often subverted by these illustrators through multiple readings of animal and human interactions. Hence, the race, for the hare and the tortoise is not always about winning, but surviving in an environment that is hostile or possibly unsustainable.

In acknowledging the challenges that face young people today, these Antipodean retellings of Aesop's *Fables* demonstrate scenarios and strategies for navigating the difficult journey to adulthood, whilst hoping to make the world a better place for themselves and future generations.

**11.00-11.30 Coffee Break**

11.30-13.00

## Playing with the Past

Moderator: Adam Łukaszewicz, Institute of Archaeology, University of Warsaw



**Véronique Dasen**, Department of Historical Sciences, University of Fribourg; veronique.dasen@unifr.ch

### *Playing with Life Uncertainties*

A number of Attic and South Italian vases depict maidens playing various games, together, with young men or deities such as Aphrodite and Eros. The depictions convey a metaphorical discourse on the perception of love and marriage as risks for girls in prenuptial age. They are often based on verbal puns associated with the double

meaning of *paizô*, 'play' and 'play amorously,' or 'toy with love emotions.' A divinatory dimension appears in several games, reflecting the agency of maidens training to control their fate.



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

### *'Steeds of Magical Capacity': The Trojan Horse as Children's Toy since the Nineteenth Century*

The Trojan Horse has become a by-word for malicious trickery. However, this successful stratagem – by which the Greeks stormed the city of Troy after ten years – has been successfully marketed to child consumers for over two centuries. Its iconic role as plaything is epitomised

by the November 1991 cover of *New Yorker* magazine, which featured a miniature Trojan Horse and soldiers coming to life in a night-time nursery. A few years later, Fisher-Price's toy was one of the few in its "Great Adventures" series to animate a specific myth while a giant mechanised version marked the entrance to a prominent American toyshop. Today, even a brief trawl of toy-shop websites shows the continuing potency of this myth in an incredible range of educational jigsaws, 3D interactive board games, and more.

The Trojan Horse was firmly established as a children's toy from the early nineteenth century, when children became mass consumers and archaeological investigations brought the historicity of the Trojan War into question. Toy-theatre adaptations based on circus performances in the 1830s brought the Horse into British

homes with a script that encouraged the re-enactment of alternative endings. A generation or so later, a children's magazine series on "Toys" exhorted children to imagine their toy horse as Trojan Horse, while another generation on, one such fictional toy asked to have its hollow inside filled with leaden soldiers, thereby ensuring a happy ending for that school-story.

This paper will examine such instances of the Trojan Horse as vehicle for children's amusement and education. I will examine how consumers engaged with the Trojan Horse in a variety of forms, including through re-purposing more affordable generic horses and soldiers. How did the interaction encouraged by toys relate to mythological stories? And how did newly-available, cheaper retellings fit with those in more expensive books? When evidence from print, ephemeral, and material cultures are juxtaposed, a lively tradition emerges of children's imaginative re-animation of the Trojan Horse – and the enduring commercial and cultural power of a toy which enables children to change the outcome of this most recognisable of ancient myths.



**Hanna Paulouskaya**, Faculty of "Artes Liberales", University of Warsaw; hannapa@al.uw.edu.pl

### *Soviet Cinematic Tragedies as a Help in Growing Up*

Soviet cinema for children experienced a shock in the 1980s when few tragedy movies were made for children and young adult audience. The most important were *Chuchelo* [Scarecrow] by Rolan Bykov, 1983, and *Dorogaya Yelena Segreyevna* [Dear Elena Sergeevna] by Eldar Ryazanov, 1988. Although the movies do not have straight connections with Antiquity, their style recalls that of Greek tragedies and they contain other echos of Greek mythology and culture. Analyzing the movies in the sociocultural context and in comparison with the texts they were based on, I would like to determine how ancient elements of the movies and the tragedy genre itself could help children to resolve their growing up problems.

13.30

Lunch for Speakers

## 15.00-16.00 Hope for Girls

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



**Krishni Burns**, Anthropology and Classical Studies, University of Akron; kburns1@uakron.edu

### *La Fontaine's Reeds: Adapting Greek Myths to Model Resilience*

Jean de La Fontaine's seventeenth-century adaptation of Aesop's *Fables* included a highly modified version of *The Oak and the Reed* that emphasized the reed's ability to adapt and survive in a storm, contrasted with the oak's brittle strength, which failed. Although La Fontaine's moral is commonly recognized today, the ancient moral preserved in Avianus, that obscurity breeds safety, differed widely. Like La Fontaine's reed, the characterization of women in Greek myth has been adapted to teach the important lesson of how to endure hardship to today's youth. Novelizations of Greek myths offer an especially fertile medium to model productive behavioral responses and build resiliency in children and young adults. In particular, Greek myths that focus on female characters who are without agency within their own stories are useful tools in modeling resilience. Psychological Resilience is the key characteristic necessary for children and teenagers to survive the setbacks of childhood, minor and major. The term was coined in the 1980s to describe the quality of responding in a positive manner to adverse events, from minor setbacks to catastrophic personal trauma. [To quote the American Philological Association's definition, "Resilience is the process of adapting well in the face of adversity, trauma, tragedy, threats or significant sources of stress – such as family and relationship problems, serious health problems or workplace and financial stressors. It means 'bouncing back' from difficult experiences." (The Road to Resilience).]

Highly resilient children have the necessary coping mechanisms to recover quickly from adversity and exhibit few later risky behaviors, such as drug taking, absenteeism from school, and unsafe sexual practices. One of the strongest predictors of resilience among children and young adults is literacy (Jones 2003, 26–27). Primary and secondary school students who read extensively often have encountered successful coping strategies for adverse events as a result of their exposure to similar situations within the safety of the fictional world and are able to apply them to the similar event encountered in real life (Bettelheim 1977, Du Toit 2011, 106–107). [Bettelheim suggests that myths are unsuitable vehicles for childhood development because of the exceptionalism of the characters and events, but he

ignores the possibilities of adaptation and multiformity, as well as the presence of myth in the modern oral tradition (35–41).] Students who encounter similar situations to theirs after a trauma recover more quickly because they are able to contextualize their experiences and draw connections to the fictional characters (Malchiodi 2008, 167–168; MacGillivray 2010, 2–3).

Like Persephone, Ariadne, Cassandra, and their mythical sisters, many of the children reading their stories are constrained in their freedom of movement and their choices. While the mythological women are overmastered by the men in their life or forced to follow a certain path by uncaring gods, children and teens are dependent on the adults around them for the basic necessities of life and as such lose their personal agency. The similarity in the two situations makes Greek mythological heroines ideal for modeling positive and productive responses to traumatic situations that are beyond the control of the individual, i.e. how to endure and make the best of a bad situation. The coping mechanisms exhibited in novelized adaptations of Greek myths are applicable to multivarious situations that children might encounter in the real world. For example, in Laura Ruby's *Bone Gap*, the Persephone character is isolated from her friends and family, but still constantly plans different methods of escape without becoming discouraged by failure. In Patrice Kindl's *Lost in the Labyrinth*, the Minotaur's sister finds solace for her brother's death in her religion, and in Clemence McLaren's *Inside the Walls of Troy*, Cassandra endures the disbelief of her people by forging close social bonds with her sisters.

As most children are exposed to popular myths in the United States by the age of 10, Greek myths are familiar to children and teenagers, which ensures that the stories are both accessible and appealing to readers. At the same time, myths are far enough removed from real life that there is minimal risk of retraumatizing children and teens that might already be suffering under adverse situations. Finally, the very exceptionalism of the characters, the fact that they are often divine or semi-divine beings, conveys to young readers that both suffering adversity and being unable to overcome adversity without outside aid are normal occurrences for all persons and do not reflect a private weakness. As a result, Greek mythology is an excellent vehicle for promoting the coping skills necessary to develop resilience and providing a small amount of the support necessary for resilience to grow.

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*Goddess of Yesterday* by Caroline Cooney

*Inside the Walls of Troy* by Clemence McLaren

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*Lost in the Labyrinth* by Patrice Kindl

*Nightsong: The Legend of Orpheus and Eurydice* by Michael Cadnum

*Psyche in a Dress* by Francesca Lia Block

*Waiting for Odysseus* by Clemence McLaren

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**Elizabeth Hale**, School of Arts, University of New England;  
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### *Australian Reveries and Floating Schoolgirls: Intertextual Mysteries in Ursula Dubosarsky's The Golden Day*

In *The Golden Day* (2011), eleven girls from a private school in Sydney are taken on an expedition by their mysterious teacher, Miss Renshaw: "Today we will visit the gardens and think about death," she says, as she leads them through the gardens, to the shore, and into a cave, where she then mysteriously disappears. As they learn their Latin, read their Thucydides, the girls wonder about Miss Renshaw. Is she alive or dead? Has she run away with the gardener, a poet who may be her lover? Has he murdered her and run away himself? As they wonder, they think about life: their own lives, those of the people around them, and the life of Australians more generally.

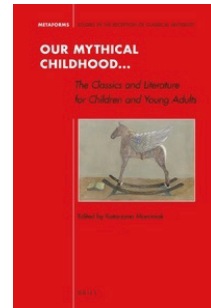
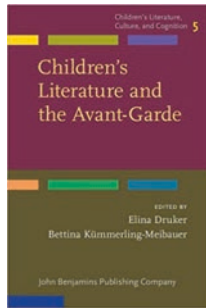
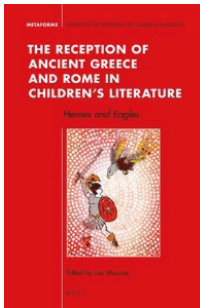
*The Golden Day* is set against the backdrop of the Vietnam War, and the execution of Ronald Ryan (the last man to be executed in Australia), in 1967. Hope is not a dominant emotion in this novel, which is a chilly reverie, layered with multiple intertexts from classical myth, history, and Australian literature and art. As I shall explore, most important of these are Joan Lindsay's 1967 *Picnic at Hanging Rock* and a series of paintings of schoolgirls by Charles Blackman, including *Floating Schoolgirl* (1954). This curious novel shows the possibilities of classical and Australian intertextuality to add depth and force to Australian explorations of adolescence, national identity, and its place in the world.



Charles Blackman, *Floating Schoolgirl* (1954)

**16.00-16.30 Presentation of the recent volumes on the Classics and Youth Culture and an ERC task – *Myths from Cameroon***

*The Reception of Ancient Greece and Rome in Children's Literature* (ed. Lisa Maurice, Brill 2015), *Children's Literature and the Avant-Garde* (eds. Bettina Kümmerling-Meibauer & Elina Druker, John Benjamins 2015, Edited Book Award 2017), *Our Mythical Childhood...* (ed. Katarzyna Marciniak, Brill 2016), *Verjüngte Antike im Mediendialog* (eds. Markus Janka & Michael Stierstorfer, Winter Verlag 2017), *Canon Constitution and Canon Change in Children's Literature* (eds. Bettina Kümmerling-Meibauer & Anja Müller, Routledge 2017); ERC task in progress – *Myths from Cameroon* (ed. Daniel Nkemele, with illustrations by the students of the Academy of Fine Arts in Warsaw supervised by Jan Rusiński)



**16.30-17.00 Coffee Break**

## 17.00-18.30 Holding Out for a Hero

Moderator: **Karoline Thaidigsmann**, Slavic Department, University of Heidelberg



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

### *How to Become a Hero?*

Becoming a hero is the master plot of modern popular (especially Hollywood) narrative, manifesting in such diverse contemporary forms as coming-of-age tales, superhero origin stories, monomyth quests of refusing the call and returning with the elixir, and “emotional journeys” of self-discovery and stepping up. Yet despite the

widespread claims of mythological prototypes for this master plot, classical myth itself is only sporadically interested in its heroes’ childhood and adolescence – and the handful of exceptions, from the *Telemachy* to the *Achilleid*, offer an instructive gallery of the narrative and ideological differences between ancient and modern notions of the narrativity of childhood and the agency of youth. Modern fiction for pre-adult readers and viewers has colonised this vacant space in a variety of ways, populating the adolescence of heroes with adventures which overlay classical myths and models with distinctively modern ideas of young-adult narrativity and the nature of heroic growth. Two notable extended cases include the *Young Heroes* series by Yolen and Harris (2002–2004), and the *Young Hercules* television series (1999), both of which offer sustained measurements of the distance between ancient and modern popular conceptions of adolescence, and of how a classical hero’s journey differs from its modern mythical constructions.



**Robert A. Sucharski**, Faculty of “Artes Liberales”, University of Warsaw; sucharsk@al.uw.edu.pl

### *Joe Alex (Maciej Słomczyński) and His Czarne okręty [The Black Ships]: A History of a Trojan Boy in Times of the Minoan Thalassocrasy*

Maciej Słomczyński, writer, poet and playwright, a prominent translator of the English literature and the author of acclaimed crime fiction stories, published under the pseudonym Joe Alex, is also the author of a historical-adventure novel for youth *The Black Ships [Czarne okręty]*. Originally published in parts

as a series, the novel shows us the fate of a Trojan boy, entangled in the intrigues of the Egyptian priests and conspiracies of the rulers of the Minoan Crete, and who finally goes for a quest to the far North in search of the mythical land of amber. The quest, resembling – due to its exotic itinerary – the Expedition of the Argonauts, despite the initial success, ends in fact in a disaster; the novel itself can be used as an example of a specific range of *Bildungsroman* dressed in ancient robes.



**Michael Stierstorfer**, Institute for German Studies, University of Regensburg / Humanistic High School Albertus Magnus at Regensburg; michael.stierstorfer@ur.de (via Skype)

### ***From an Adolescent Freak to a Hope Spreading Messianic Demigod: The Curious Transformations of Modern Teenagers in Actual Mythopoetic Fantasy Literature***

In international fantasy literature for teenage readers based on motifs of the ancient Greek and Roman mythology often an adolescent protagonist is focused on, who has a lot of problems with growing up. Therefore a mythic narrative emerges in the plot to help the main figure mastering his problems. This narrative filled with supernatural incidents is a vehicle for the protagonist to become a strong and self-confident adult, who saves the world from evil mythical creatures. During this process of the teenager's metamorphosis from an outsider to a hero in current fantasy literature, the imagination of power plays an important role.

This gain of power is realized in fantasy with the help of supernatural abilities, with which the hero can impose his will on cruel enemies and defeat them. Therefore fantasy literature is criticised by a lot of researchers for supporting fantasies of juvenile omnipotence. But on the other hand this sort of literature gives the figures in the story and even the young readers in the real world hope that they are able to win against bad forces, even though they are handicapped.

In this paper I will focus on the famous *Percy Jackson* series by Rick Riordan and the popular *Blue Secrets* series by Anna Banks and argue that normal human protagonists are described as holy Redeemer-figures by amalgamating them with the mythic god Poseidon. In this way mythic motifs are mixed with Christian values to create a modern kind of superhero giving people a new sense in life. This superhero spreads hope for the threatened mankind, which is very important in dark times.

## **19.00 Dinner for Speakers**

MAY 20, 2017 (SATURDAY)

CLAS, Faculty of “Artes Liberales” UW, White Villa, Dobra 72



The Conference Room in the White Villa with a fragment of the song *If just one person believes in you...* in English, Latin, and Polish – the motto of our Faculty.

9.30-11.00

### Brand New Hope

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



**Bettina Kümmerling-Meibauer**, German Department, University of Tübingen; [bettina.kuemmerling-meibauer@uni-tuebingen.de](mailto:bettina.kuemmerling-meibauer@uni-tuebingen.de)

#### *The Utopia of an Ideal Community: Reconsidering the Myth of Atlantis in James Gurney’s Dinotopia Novels*

Since its first reference in Plato’s dialogues *Timaios* and *Kritias* (fourth century BC), the myth of the sunken island of Atlantis has enthralled readers ever since. Myriads of retellings and adaptations testify of the never-ending interest in the Atlantis myth as a universal story about an ideal state. Moreover, the complete destruction of Atlantis by a natural catastrophe has triggered multiple interpretations, which allegorically refer to human arrogance and *hubris*. The representation of Atlantis as a lost civilization, which initially incorporated the ideal of a peaceful coexistence, particularly inspired philosophers, such as Francis Bacon

and Thomas Morus, to devise utopian societies. Likewise, the Atlantis myth gradually surged in literature, film, and the arts, even leaving clear traces in international children's literature.

This paper focuses on the depiction of Atlantis in James Gurney's *Dinotopia* (1992) and its sequel *Dinotopia: The World Beneath* (1995; rev. ed. 2012), whose imaginative realism and lavishly created images captivated readers from the outset. Set in the 1860s, both novels are written in the form of diaries and focus on the adventures of the diarist, a British natural scientist, and his son, who are shipwrecked on an unknown island called Dinotopia. This island is populated by humans and dinosaurs, who live together peacefully. The shipwrecks are gradually introduced into the history, culture, and political system of Dinotopia and eventually discover that Dinotopia originates from a sunken island, whose remains are hidden in a mysterious cave system beneath the actual island. An officially commissioned expedition reveals that the sunken kingdom of Poseidos is the source for the Atlantis myth. Furthermore, the Atlantis myth is connected with the history of Ancient Egypt, the Sumerians, Old China, and Classical Antiquity, thus creating a meta-myth. What is more, the time frame of this meta-myth is extended into the past and the potential future by encompassing the Mesozoic era – as the official period of the dinosaurs – as well as references to advanced alien societies in outer space. The hybrid blending of these diverse cultural and mythical concepts provides a utopian social system, which clearly contrasts with the political situation in the Western hemisphere of that time. The peaceful cohabitation of dinosaurs and humans and the refusal of colonialism, suppression, and intolerance set up an exemplary and timeless model by transferring the Atlantis myth from a given historical moment to our present time.

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**Helen Lovatt**, Department of Classics, University of Nottingham; helen.lovatt@nottingham.ac.uk

### *Hungry and Hopeful: Greek Myths and Children of the Future in Mike Carey's Melanie Stories*

A girl holds the key to the future of mankind: she has to choose between sacrificing herself and creating a new human race. In one version she is Iphigenia, in another Pandora. Mike Carey (or M.R. Carey) has now produced three versions of this story, all of which follow the child character Melanie through horrific trauma, which she navigates with the help of Greek myth. The first was a short story called *Iphigenia in Aulis* which appeared in an anthology of dark fantasy school stories, called *Apple for the Creature*. This then developed into both a novel and a film script, both with the title *Girl with All the Gifts*, referring to the myth of Pandora that takes over from Iphigenia. None of these are written for children, but they play with the conventions and expectations of children's literature, especially the short story with its school setting. They feature strong focalisation, simple words, a child protagonist, and a child's perspective. But Melanie is not just a child. All three stories also feature strong language, violence, and intensely adult themes. The novel and film were particularly successful among young adult readers.

The myths first emerge in the school room, where Melanie falls in love with them along with her teacher. They shape her identity as she struggles to understand her place in the world. Is she human or monster? Should she sacrifice herself and her kind, or carry out a generational coup? Greek myth, it seems, has quite a repertoire of characters who fear children at the same time as exploiting, even consuming them. This coming-of-age story shows a child setting the past in dialogue with the future in order to address some very big questions about what it means to be human and what it means to hope.



**Katerina Volioti**, Department of Humanities, University of Roehampton; katerina.volioti@roehampton.ac.uk

### *Images of a Good Life: Gods in Early Readers for Children in Greece*

In this paper, I discuss the text and illustrations in early readers of Classical Mythology designed for young children, aged 4+, in Greece. Specifically, I examine the following two main questions. Firstly, how and why is the mythological narrative entangled with contemporary (fairy) tales? Some books show, for example, Greek gods as well as favourite folklore creatures, such as fox-

es. Secondly, to what extent do the illustrations of Greek gods take cues from Classical art? Gods, including Dionysus and Athena, are customarily shown with few of their identifying attributes known from vase iconography and sculpture. Instead, the gods' slim, beautiful, and youthful bodies recall those of iconic images in modern popular culture. Aphrodite, goddess of love, can appear with lipstick and nail varnish, as if she were a Barbie doll. These modern-looking bodies are utterly funny and humorous, and for a good reason.

In bringing the two questions together, I argue that the blending of past and present narratives and paraphernalia aims to communicate messages about a happy life in the world of Greek gods. Regardless of fighting with one another (e.g., against the Titans) and with their passions (e.g., with jealousy and the need for revenge) Greek gods enjoyed a happy life and co-existence with mortals and heroes. Thus, learning Greek Mythology does not only relate to identity building, what the Greeks (or the people living in these lands) did in ancient times, but learning about happiness, success, and endless feasting.

#### 11.00-11.30 Coffee Break

**11.30-13.30 Students Session** (for abstracts see p. 67)  
Moderator: **Hanna Paulouskaya**, Faculty of "Artes Liberales", University of Warsaw

Poster Presentations by the students of the Faculty of Philology of the Belarusian State University: **Angelina Gerus, Khrystsina Hunko, Kristina Kachur, Alena Kaplich, Katsiaryna Kasyan, Siarhei Lunski, Natalya Muzhyla, Yauheni Pipko, Dzianis Sakalouski, Nastassia Shylava, Aliaksandra Stabredava, and Alina Tsikhanovich**

Moderators: **Elizabeth Hale**, School of Arts, University of New England & **Elżbieta Olechowska**, Faculty of "Artes Liberales", University of Warsaw

Panels by the students of the Faculty of "Artes Liberales", University of Warsaw:

*Heroism of Growing Up*: **Dorota Bazylczyk, Viktoriya Bartsevich, Agnieszka Maciejewska**

*Facing the Monster*: **Zofia Bartnicka, Hanna Zarzycka, Joanna Kłos**

*Make Hope, Not War*: **Anna Mik, Krzysztof Rybak, Joanna Bieńkowska**

#### 14.00 Lunch for Speakers



## 15.00-16.30 The Once and Future Hope

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



**Marguerite Johnson**, School of Humanities and Social Science, University of Newcastle; marguerite.johnson@newcastle.edu.au

### *'For the Children': Children's Columns in Australian Newspapers during the Great War. Mythic Hope or Mythic Indoctrination?*

During the early decades of the twentieth century, children's columns in Australian newspapers began to address more adult issues, including politics, religion and history. This was in keeping with the tenor of similar columns in western media that began to incorporate editorials and articles on world events. Such topics were usually covered in a gentle, light style that reflected an editorial approach of informative but non-threatening edification. The reasoning behind the broadening of the subject matter was, essentially, the moral and intellectual pedagogy that underpinned the columns from their early development in the nineteenth century.

A regular topic of children's columns, the retelling of Greek myths, was also, at times, massaged to include references to broader issues of global significance. This propensity not only reflected the Victorian and Edwardian principle that Classics per se was a touchstone of formative education, but also that it provided a means by which children could be mentored in appropriate responses to events of national significance. While there were clear tones of nationalism and patriotism sustaining these retellings, the use of Greek myths to interpret events such as the Great War may also be regarded as an attempt to provide solace, even hope, during crucial and difficult times in children's lives.

This paper explores the inclusion of more adult issues in retellings of Greek myths in children's columns in Australian newspapers with a focus on the topic of the Great War. The case study provided is from the column, "For the Children," published in the *Australian Christian Commonwealth* on September 25, 1914. This entry, which retells the myths of Persephone and Iphigeneia, is framed by an editorial that directs the children in how to 'read' the stories. The tale of Persephone is to be interpreted as an example of maternal love, while the tale of Iphigeneia is to be understood as an example of sacrifice. Both tales, particularly the second one, present a strongly articulated response to the first month of the Great War that, arguably, seeks to help young readers understand a crucial event in a world entering

crisis. The extent to which this use of ancient myth may have been successful in assisting children to make sense of the Great War is a cornerstone of this exploration.



**Jan Kieniewicz**, Faculty of “Artes Liberales”, University of Warsaw; jotka@al.uw.edu.pl

### *Bandar-log in Action: The Polish Children’s Experience of Disaster in Literature and Mythology*

The expression ‘bandar-log’ was popular in Poland in the first half of the twentieth century among readers of Rudyard Kipling’s *The Jungle Book*. Before the First World War, in families of both the landed gentry and the intelligentsia, ‘bandar-log’ served to describe unruly children (*The Jungle Book* was not available in Polish translation until 1923). Thus, it referred to boisterous, frolicsome behaviours that clashed with the standards for proper child-rearing. Yet well-heeled children did have the right to vent their emotions – hence, the concept of ‘bandar-log’, borrowed from a ‘suitable’ book, permitted albeit fleeting acceptance of behaviours otherwise frowned upon.

The concept lost its meaning together with the decline of good manners and the acceptance of a ‘playground model’, in which children’s behaviour was regulated not by readings, but by adaptation to their group. Nonetheless, ‘bandar-log’ did persist after the Second World War in rump form, as an echo of a bygone world.

My presentation addresses children’s behaviours during the wrenching transformations that are part and parcel of war and revolution, and their reflection in literature and mythology. So, I examine the loss of childhood as coupled with the destruction of the world – and its subsequent recreation.

Thus, I analyze literary representations and childhood as recalled much later, during adulthood. The founding myth of the *Kresy* (Poland’s onetime eastern borderlands) was that of an Eden. However, during the interwar period, a significant shift in society’s vision of childhood had occurred. In the following generation ‘bandar-log’ was but a shadow. I shall wish to portray the influence of childhood experiences on way the mythology of the *Kresy* was shaped before the *Kresy* were definitively lost in the wake of WWII. When in the course of WWII Poles were expelled from that Eden, the myth of the happy family in the ‘Recovered Territories’ replaced it.

The thesis of this article is that, within the process of eliminating childhood, ‘bandar-log’ took an unforeseen and startling turn. The capacity of children to release their emotions proved to be an important resource in the process of accepting responsibility: it also helped assure the maintenance of emotional balance in circumstances of traumatic loss.



**Daniel A. Nkemleke & Divine Che Neba**, Department of English, University of Yaoundé 1; [nkemlekedan@yahoo.com](mailto:nkemlekedan@yahoo.com), [nebankiwang@yahoo.com](mailto:nebankiwang@yahoo.com)

### *Ayi Kwei Armah's Two Thousand Seasons and Osiris Rising as Pan-African Epics*

The Martiniquian theorist, Frantz Fanon (*Wretched of the Earth*), who formulated the Neo-classical theory, has and continues to serve as a catalyst to the myriad revolutions in writings, especially amongst postcolonial writers. Writers enshrined in this doctrine include Ayi Kwei Armah, whose texts continue to serve as nucleus for similar revolutions, especially among post-independent youths, who at one moment were misconstrued to believe that an upward trend in development in Africa is a long day's journey into the night. Known for his extremely high visionary symbolism, poetic energy, and firm pan-African vision, Armah, besides his indoctrination in the Neo-classical theory, has taken another leap into dredging up the Egyptian regeneration myth of 'Osiris and Isis' and other related myths in *Two Thousand Seasons* and *Osiris Rising* as tools for reconstructing what has been fragmented by slavery, colonialism, and neo-colonialism. Within this framework, he places most of his characters on an epic journey as scapegoats for the Africa he envisions. In this light, our presentation examines four things: first, the relationship between Ayi Kwei Armah's writings and myths; second, Armah's diagnoses of the germinal to the genesis of the fragmentation, the obstacles, and the revolution therein; third, Armah's historical and mythological swerve as well as the medium in effecting change; and fourth, *provincialising* other cultures as a means of asserting the self. In sum, Armah's revolutionary aesthetics responds to the immediate developmental needs of the continent.

**16.30-17.00 Coffee Break**

## 17.00-18.30 Behold Hope All Ye Who Enter Here...

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



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

### *Kotick the Saviour: From Inferno to Paradise with Animals*

Animals are the central characters of countless books for children, and have been since the very beginning of this kind of literature. They undergo various metamorphoses – all in the aim of being the most efficient guides for young readers in their meanders through life. Whether in anthropomorphic incarnations or as their "wild-selves", these animals – under the pen of talented authors – accompany and support young people on their way into adulthood. Often, they are our first teachers of friendship and love, and help us build our own (human) identity. They also stand by us during the most difficult experiences, as with loss or the end of one's life. In their role as *psychopompoi*, such animal protagonists are surprisingly successful and often they indeed do manage to achieve what Orpheus had failed to. In my talk, I will focus on the case of *Kotick the White Seal* by Rudyard Kipling to discuss the role of animal characters as the bearers of mythical hope for their reading wards.



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

### *Orphic Resonances of Love and Loss in David Almond's A Song for Ella Grey*

David Almond's *A Song for Ella Grey* (2014) is a thoroughly modern YA novel, which explores the loves (familial, romantic, friendly, and 'complicated') and the losses of a group of ordinary-seeming seventeen-year-old school pupils in the north of England, by weaving the myth of a returned, young again Orpheus into their lives. The narrator Claire is the best friend of Ella Grey, who dies unexpectedly after being bitten by adders (Britain's only venomous snake – but not venomous enough to kill humans) shortly after a makeshift 'marriage' to Orpheus on the beach conducted by their friends. Claire and her friends learn much about love and loss through their shared experiences throughout the novel, while their learning about literature at school provides one frame of

reference for making their very individual and localised stories (complete with both Tyneside dialect and scenery) universal. Claire and other characters question the relevance of ‘ancient’ stories to their real lives, thus inviting the reader to pose similar questions. In metaliterary manner, Claire, as narrator, also problematises the novel’s integration of ancient myths that ‘have no place’ in the modern world, and that cannot be explained in its own terms; as a character, she questions whether the events she described can really have taken place, only to dismiss such doubts – but again, the reader is invited to ask the same questions, and to wonder whether it was simply ‘the madness of being young, the madness of knowing love for the first time.’



**Katarzyna Marciniak**, Faculty of “Artes Liberales”, University of Warsaw; kamar@al.uw.edu.pl

### “I Found Hope Again that Night...”: *The Orphean Quest of Beauty and the Beast*

The tale of Beauty and the Beast, rooted in the ancient myth of Eros and Psyche, ranks among the most engaging stories of our culture, as the overwhelming success of its recent Disney version attests. It appeals to both young and old, for it deals with the timeless ideas of love, loyalty, courage, loss, and the search – beneath surface appearance – for authentic values worthy of the highest sacrifice. Among the myriad versions of the tale (Disney’s 1991 animation and 2017 movie being the most famous ones), I have chosen a very particular retelling that is also considered spectacular – the TV series *Beauty and the Beast* (1987–1990). Deemed “too strange to succeed,” it was nonetheless broadcast globally and followed by more than 19 million viewers at its *acme*, and still enjoys hosts of devoted fans today.

Set in New York, the global metropolis in the New World that has never severed its ties with the Old Continent and its ancient history, the series lifts contemporary civilization into the realm of myth. It universalizes the emotions of young and mature protagonists and acquaints the audience with classical culture – in the broadest meaning of the term – through numerous references to such authors as Virgil, Ovid, Shakespeare, Dickens, Carroll, Wilde, Eliot, and Rilke, and to masterpieces of music by Schubert, Beethoven, Chopin, and Vivaldi.

In my presentation I will focus on the first season’s episode 8, *Song of Orpheus*, which deals with that most traumatic experience – the death of a loved one – and which shows how a seemingly devastating descent into the Underworld might turn into a quest for hope.

19.00

Dinner for Speakers

20.00

Long Night of Museums in Warsaw



Official poster of the event

Once a year, in May, more than 200 Warsaw museums, galleries, libraries, foundations, and other cultural institutions remain open till late night, with the last visitors entering even around 2 a.m. What is more, on that special night you can see some venues which are unavailable to the visitors on the regular basis, e.g., the Presidential Palace. Unfortunately, it is rather hard to enter them due to extremely long queues. Nevertheless, the Long Night of Museums can still be a very good opportunity to see the permanent or temporary exhibitions, placed at the best-known and largest cultural venues in Warsaw, such as the National Museum, the Fryderyk Chopin Museum or “Zachęta” National Gallery of Art; or the newest “must-sees”, such as the temporary exhibition pavilion of the Museum of Modern Art in Warsaw, located on the riverbank next to the Copernicus Science Centre, and the entirely refreshed and reorganized exhibition of the Museum of Warsaw at the Old Town.

MAY 21, 2017 (SUNDAY)

## Copernicus Science Centre



Operating on the Vistula river bank since 2010, the Copernicus Science Centre presents its mission as “inspire people to observe, experiment, ask questions and seek answers”. It is a rare example of the museum where touching the objects is not prohibited, on the contrary – the visitors are actively encouraged to do it. Inside one can find more than 400 interactive exhibits which enable not only to see how things work, but also to experiment in the various fields of knowledge. A part of the building houses the Planetarium Heavens of Copernicus, where the space, depths of volcanoes and oceans, as well as the first moments of life on Earth are presented in excellent quality to the audience with the help of five projectors, among them the Megastar IIa Star Projector, which can display 20 million stars.

**13.30 Lunch for Speakers**

**15.00 Workshop and Visit to the Copernicus Science Centre for Speakers**

**19.00 Space Odyssey in the Planetarium for Speakers**

**21.00 Dinner for Speakers**



## Moderators, Other Participants, and Contributors



**Giovanna Alvoni**  
Faculty of Classical  
Philology  
and Italian Studies,  
University of Bologna



**Magdalena Gorlińska**  
Faculty  
of "Artes Liberales",  
University of Warsaw



**Raimund Fichtel**  
Institute of Classical  
Philology,  
University of Munich



**Przemysław Kordos**  
Faculty  
of "Artes Liberales",  
University of Warsaw



**Adam Łukaszewicz**  
Institute of Archaeology,  
University of Warsaw



**David Movrin**  
Department of Classical  
Philology,  
University of Ljubljana



**Babette Puetz**  
School of Art History,  
Classics and Religious  
Studies, Victoria Universi-  
ty of Wellington



**Anne Rogerson**  
Department of Classical  
and Ancient History,  
University of Sydney



**Karoline Thaidigsmann**  
Slavic Department,  
University of Heidelberg



We consider students' participation in research as a necessary element of academic education. Thus, the youngest members of the Faculty of "Artes Liberales" Community and of other Faculties of the University of Warsaw may not only acquire knowledge in an attractive way, but also create their own contribution to scholarship. Our close collaboration on the field of the reception of Classical Antiquity began in 2012:

To *Our Mythical Childhood... The Classics and Children's Literature between East and West* (Loeb Classical Library Foundation Grant), the students brought the result of a two-semester experimental seminar during the academic year **2012/2013**: the first of its kind publication in English (with the international audience in mind) – *Polish Literature for Children and Young Adults Inspired by Classical Antiquity. A Catalogue*. The publication is available online, at OBTA's website (see p. 83 of this booklet);

In **2014**, the students took part in the conference *Antiquity Reloaded: The Graeco-Roman Tradition in Culture* – they contributed to the organization of the conference and they prepared also a cultural programme;

The **2015** conference *Classics and Communism in Theatre* was another opportunity for our students to practice research and participate in preparation of *Classical Antiquity on the Communist Stage in Poland. Ancient Theatre as an Ideological Medium. A Critical Review* – a publication in English prepared during the 2014/2015 seminar leading up to the conference. Also this publication is available online, at OBTA's website (see p. 83 of this booklet).

For the last year conference, in May **2016**, *Chasing Mythical Beasts... The Reception of Creatures from Graeco-Roman Mythology in Children's & Young Adults' Culture as a Transformation Marker* (Alexander von Humboldt Foundation Alumni Award for Innovative Networking Initiatives), the students prepared research posters they presented to international classical reception scholars

who came back to Warsaw. Earlier, in March/April 2016, a group of students with the most advanced works took also part in the Deutscher Altphilologenverbands (DAV) congress at the Humboldt-University in Berlin – *Kosmos Antike: Latein und Griechisch öffnen Welten*.



And this Odyssey goes on. During the conference *Our Mythical Hope...*, on **May 20, 2017**, our Faculty students attending this year's seminar associated with the ERC Consolidator Grant will present the research they are conducting for the *Our Mythical Childhood Survey* and their MA and PhD theses linked to theme of the Grant, analyzing the presence of ancient myths and classical inspirations in contemporary literature, audiovisual, and material culture for children and young adults.

Katarzyna Marciniak & Elżbieta Olechowska

## Abstracts for the Faculty of "Artes Liberales" UW Students' Session

### *Heroism of Growing Up*



Dorota Bazylczyk, Faculty of "Artes Liberales", University of Warsaw; dorota.bazylczyk@student.uw.edu.pl

#### *Mythological Female Figures Struggling with Pains of Adolescence*

References to mythological female figures are increasingly appearing in literature for young girls and teens. We can find them in stories about brave girls gifted with extraordinary powers, teens who had to grow up fast, good

and bad witches, dangerous female monsters, etc. As the most famous archetypes of femininity, mythological female figures occur in literature in a variety of ways and contexts – they are presented both in narratives about love, courage, and friendship, as well as in stories about violence, rebellion, or bad family relations.

References to mythological female characters, present in modern literature for adolescents, are often used as suitable spokeswomen telling teenagers how to deal with real life issues. In this context, I will analyze several books written by Italian authors in the hope of finding out what insight and consolation mythological female figures can offer to young girls living in our times.



**Viktoryia Bartsevich**, Faculty of “Artes Liberales”, University of Warsaw; v.bartsevich@student.uw.edu.pl

### ***When Your Parent Is an Ancient God***

Family is a very important element of everyone’s life. To be a child who has both father and mother is best, however, life is not always how we want it to be. When a young couple are being separated or decide that they are incompatible and cannot remain together, it is their child who suffers the most.

Three examples from a cycle about Greek mythology, written by the American writer and school teacher, Rick Riordan, will show what are the consequences of a divorce on the child. What do the children of divorced parents think about them? How should the parent who has custody of the child encourage contacts with the other parent? How the child’s feelings for the parent who left may degenerate?



**Agnieszka Maciejewska**, Faculty of “Artes Liberales”, University of Warsaw; agnieszka.maciejewska@student.uw.edu.pl

### ***Ti etheleis...? – Child Rebellion against a Mythological Background on the Example of Francesca Simon’s Helping Hercules***

Susan (in the Polish translation Zuzia) is the main character in Francesca Simon’s book *Helping Hercules* (in Polish: *Harując z Herkulesem*), first published in Great Britain in 1999. Susan’s problems are typical during adolescent and teenage rebellion. One day she finds a magical coin. *Ti etheleis...? – What do you want...?* This question appears on the magical object every time Susan feels that her parents or siblings do not understand and support her. Every time Susan makes a wish, she finds herself in a mythological world where she meets characters such as

Hercules, Orpheus, Paris, or Midas. By helping figures known from Greek mythology (who are not always model grown-ups), she learns patience and consistency, and overcomes her jealousy.

Simon's book shows how mythology can help children solve problems that are so challenging to them, yet so trivial for adults – the problems of adolescent rebellion, when children struggle with emotions and start questioning their parents' will.

### *Facing the Monster*



Zofia Bartnicka, Faculty of "Artes Liberales", University of Warsaw; zofia.bartnicka@student.uw.edu.pl

#### *The Siren Fatale: Facing Female Eroticism in Children's Culture*

While growing up, children build their identity, also on the basis of the surrounding culture. Analyzing why femininity and eroticism become attributes of evil and "dark side" in children's culture, I will focus on Sirens and their images in the animated movie *My Little Pony: Equestria*

*Girls – Rainbow Rocks*. The main characters have to compete with three friends with enchanting voices and power to create mayhem (the Sirens), who are the embodiment of evil. Their sexual features are highly emphasized, they dance in the burlesque style and their bodies are changed to match the modern canon of beauty. I will attempt to answer the question why this particular female mythological creature is used as an example of *femme fatale*?



Hanna Zarzycka, Faculty of "Artes Liberales", University of Warsaw; hanna.zarzycka@student.uw.edu.pl

#### *A Mythical World of Hope in Mythopolis by Alexandra Hetmerova*

This short animation directed in 2013 by the Czech illustrator Alexandra Hetmerova introduces viewers to a new world populated only by mythical creatures. The plot revolves around Medusa, a nurse and a single mother who is doggedly trying to find a man, a perfect lover and new

father for her son, Mino. Despite failures, they live a fairly happy and simple life. Until one day, when little Minotaur gets lost on his way back home after school. Luckily, a friendly shepherd Cyclops offers him help and together they manage to

reach the safe destination. *Mythopolis* not only offers a new interpretation of a typical monster but also teaches how to build friendship and how to love within and outside the family.



Joanna Kłos, Faculty of “Artes Liberales”, University of Warsaw;  
joanna.klos@student.uw.edu.pl

### *The Reception of Medusa among Young Adults in Post-Internet Aesthetics Visual Art*

In *Aesthetics* graphics and memes created by young adults the mythical character of Medusa appears occasionally. How the ancient monster, whose original mission was to instill fear and petrify people, was recycled today to express their uncertainties and weaknesses?

Are we dealing here with Medusa transformed by the twentieth-century reception of Antiquity into a feminist icon and a commercial motif? Or possibly an entirely new, post-feminist, post-commercial, and post-Internet Medusa who found her place in the imagination of young people?

## *Make Hope, Not War*



Anna Mik, Faculty of “Artes Liberales”, University of Warsaw;  
anna.m.mik@gmail.com

### *Disney Mythical Sanctuary? In Search for Hope in the 1940 Fantasia with the Use of Children-, Gender-, and Animal Studies*

*Fantasia* by Walt Disney Productions might be perceived as a true marriage of the so-called high and low culture – in this case classical music and children’s animation. Although those two blend and it is hard to distinguish

what is for children, what for adults, this movie certainly might be perceived as a true masterpiece combining various motifs, both from popular culture and more sophisticated art. Among them stand out motifs received from Antiquity – full of hopes for the world to come – serving also as a metaphor for cosmic and social isolation.

In the 1940s, war was obviously one of the major everyday topics, and this also is reflected in *Fantasia* – even if not literally. The fight took place somewhere else – at the foot of the Mountain Olympus – where centaurs have been trapped in

an oppressive social cage. Chauvinism, racism, and general social conflict are still there, very often criticized, but never reformulated. I want to investigate where in all this is the mythical hope, an important factor in creating children's perception and sensitivity in a world constantly faced with intolerance.



Krzysztof Rybak, Faculty of "Artes Liberales", University of Warsaw; rybak.km@gmail.com

***All Is (Not) Lost: Myth in the Shadow of the Holocaust in "Jutka's Insomnia" by Dorota Combrzyńska-Nogala***

*Jutka's Insomnia* (*Bezsenność Jutki*, 2012), a Polish novel written by Dorota Combrzyńska-Nogala, is a story of a young girl who lives in the Łódź ghetto with her aunt and grandfather. The latter tells her stories not only to lull her to sleep, but also to help her overcome the surrounding horror of the Holocaust. The text contains mythical stories about Daedalus, Minotaur, Theseus, and Ariadne, but also Jutka's observations of the ghetto reality and its interpretations influenced by the mythical themes. In my paper I intend to show the relation of fear between the child and the adult and the influence of mythological stories on the child's perception, bringing hope – an essential feeling during unspeakable experiences such as the Holocaust.



Joanna Bieńkowska, Faculty of "Artes Liberales", University of Warsaw; joanna.bienkowska@student.uw.edu.pl

***Hope as a Weapon – Hesiodus' Myth of Pandora's Box in "God of War" Video Game Series***

Being one of the most popular series of video games for the Playstation, "God of War" offers highly interesting research questions in the area of the reception of Antiquity. One such question deals with the way "God of War" portrays hope – simultaneously, an inherent part of all evil and the ultimate weapon to fight it. This idea closely relates to Hesiodus' portrayal of the Pandora myth, which I intend to demonstrate during my presentation.

The series itself is identified by the producers as PEGI 18, which means that its intended main target is adult audience. Nevertheless, there are reasons why we can analyze the game within the context of children and YA culture, the most obvious being its general availability to this younger demographic.



## Our Mythical Hope... from the Point of View of Young Adults from Belarus

We also develop a collaboration with the Department of Classical Philology, Faculty of Philology of the Belarusian State University (see [www.graecolatini.bsu.by](http://www.graecolatini.bsu.by)). We invited the students of the fourth year with their tutor to take part in *Our Mythical Hope...* workshops and the conference. They will present the results of their research in the form of poster presentations. The themes and material for the presentation have been chosen independently by the students. The topics show interests of contemporary young adults from Belarus, what is an additional profit of this presentation. The students have prepared posters in four groups under the supervision of Dr. Volha Prakupchuk, Associate Professor of the Department of Classical Philology of the Belarusian State University ([olga\\_prokopchuk@mail.ru](mailto:olga_prokopchuk@mail.ru)), Yuliya Sedzinina-Barkouskaya, Principal Lecturer at this Department ([ju\\_sedinina@mail.ru](mailto:ju_sedinina@mail.ru)), and Dr. Hanna Paulouskaya – an ERC team member from the Faculty of “Artes Liberales” ([hannapa@al.uw.edu.pl](mailto:hannapa@al.uw.edu.pl)).

### *Dryads: Eco-friendly Mythology*

Angelina Gerus ([angelina.gerus@gmail.com](mailto:angelina.gerus@gmail.com)), Alena Kaplich ([kaplich\\_elenag5@mail.ru](mailto:kaplich_elenag5@mail.ru)), and Kristina Kachur ([kristina.kachur@tut.by](mailto:kristina.kachur@tut.by))



Dryads are the most known creatures among the other nymphs so they were quite frequent figures in the ancient Greek and Roman literature. Callimachus, Pausanias, Oppian, Ovid, Statius and a lot other ancient authors mentioned them in various situations and with certain purposes. The Polish writer Andrzej Sapkowski in *The Sword of Destiny* (first edition in 1992) and the Belarusian author Olga Gromyko in *The Loyal Enemies* (first edition in 2005) and *The Trap for a Necromancer* (first edition in 2008) interpret the character of dryads in a different from previous way. Dryads according to their conception teach the youth to be eco-friendly by the attractive

appearance, mentors abilities, militancy and ecological lifestyle. It may inspire the young generation to protect and to care about the environment.

### *Hercules as a Superhero: Interpretation of the Ancient Myths in Marvel Comic Books*

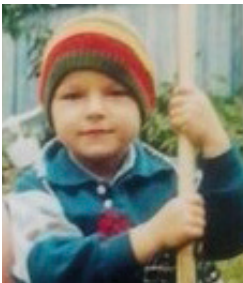
Siarhei Lunski (the.sergaunt@gmail.com), Dzianis Sakalouski (sokolovsky73@gmail.com), and Nastassia Shylava (ashilova95@gmail.com)



Marvel Comics are very popular among young people nowadays. A lot of superheroes are becoming an example for boys and girls in real life. Hercules is the well-known character, whose name is familiar to all of Marvel Comics readers. He is well known as an ancient hero. Marvel tries to revive the myth of Hercules and transfer his image to the modern world. Our poster is about the friendship between the seventeen-year-old genius – Amadeus Cho – and Hercules. Hercules was the crucial part of Amadeus' journey to become a real hero, serving as an example to him as well as being his best friend.

### *Images of Greek Mythological Characters in "Persona" Game Series*

Yauheni Pipko (eugenepipe@skillet.ru), Aliaksandra Stabredava (a.stabredava@gmail.com), and Khrystsina Hunko (kristina.gunko1996@mail.ru)





“Persona” is a role-play game, which is developed by Atlus (a Japanese video game developer, publisher and distribution company). “Persona” game series shows the interactions of characters and often gives a player to pick the storyline. It offers a really good story about friends, their relationships and difficulties that they try to overcome. “Persona” game series has many characters from lore and mythology of many cultures, but in the poster only five of them are described, i.e., Prometheus, Hades, Orpheus, Thanatos, and Nyx.

Nyx and Thanatos show that your thoughts matter, that life and deeds are not divided as only black and white, that resolve and friends can help to overcome many difficulties in life situations, that despair and apathy can burn you from the inside. Orpheus and Hades show that there is always a way to reach your dream, that our ‘social links’ and environment can help us to stay on our feet. Prometheus shows that there are always more than one point of view, that you cannot predict consequences until things happen and you will never know what will follow them.

### *The Image of Hercules in Soviet Cartoons*

Natalya Muzhyla (muzhilonataliya1996@mail.ru), Katsiaryna Kasyan (pishto.lapapishto@gmail.com), and Tsikhanovich Alina (alina.tihonovich@gmail.com)



Our poster is entitled *The Image of Hercules in Soviet Cartoons*. Soviet cartoons about ancient Greece are the perfect examples of the art of animation, they are full of lively and vivid characters. In addition to the fact that they are of high aesthetic value, these cartoons also offer moral points for the younger generation. The aim of our work is to analyze how the image of Hercules is manifested in Soviet cartoons. For this purpose we have chosen two cartoons whose protagonist is Hercules: *The Return from Olympus* (1969, directed by Alexandra Snezhko-Blotskaya) and *The Birth of Hercules* (1982, directed by Yulian Kalisher).

Hercules’ cult was widespread in ancient Greek world: the hero was revered as the defender of people from evil and was considered closer to people than the other gods. Soviet cartoons about Hercules correspond to the ancient tradition and

have a clearly expressed humanistic orientation. Using aesthetic means of animation as the language accessible to children, they explain the main function of Hercules as the greatest of the heroes – protecting people from monsters. The cartoons show the value of human life to children, instill in them a sense of justice, call for struggle against wars and violence.

# HOW TO GET HERE?

## HOW TO GET HERE?

### From Warsaw–Chopin Airport 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](http://www.ztm.waw.pl)).

The bus stop, called LOTNISKO CHOPINA – PRZYLOTY 02, is located in front of the Terminal, very close to the “Arrivals” area. Take bus No. 175. 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 to Terminal A (i.e. turn right when you leave the Terminal). At the railway station you can take the yellow-red train SKM S2 – 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 TAXI (+48 22 811 11 11), SUPER TAXI (+48 22 196 22), 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 recognize the bus as it has vivid green and pink colours. You can buy the ticket online (<https://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 localized in the very front of the Palace of Culture and Science, which is one of the most recognizable 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 Żłota 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's 159 PLN.

## From Warszawa Centralna 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 our 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, 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 SAWA TAXI corporation (+48 22 6444444). 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 either at the newsagents' or at the ticket machines which are often situated at many bus stops or railway stations. In the machine you can pay by cash or by credit/debit card – please note that the ticket machines accept only Polish zloty. A single ticket, with which you can travel up to 75 minutes (even when changing buses/trains), costs 4.40 PLN, but during your stay you can also buy a 24-hour ticket or a Weekend City Travelcard (valid from Friday 7 PM till Monday 8 AM). For more information about fares and prices please consult: <http://www.ztm.waw.pl/?c=110&l=2>. You have 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 ([warszawahotel.centrum@gromada.pl](mailto:warszawahotel.centrum@gromada.pl)), located at Plac Powstańców Warszawy 2 in the city centre, close to the University of Warsaw. If you would also like to stay there, you can make your reservation at: <http://www.gromada.pl/hotelwarszawa-centrum>. You can also stay at the HOTEL HARENDA (also close to the University): <http://www.hotelharenda.com.pl/373.html>. For other hotels and hostels in Warsaw please consult the website: <http://www.warsawtour.pl/en/noclegi.html>.

## WHERE ARE THE DEBATE VENUES?

Most of the locations important for our workshops and the conference are very close to the University of Warsaw campus. You can find them on the attached map on the back inside cover.

ZAMOYSKI PALACE, FACULTY OF "ARTES LIBERALES" (Nowy Świat 69), Conference Room;

PALACE OF CULTURE AND SCIENCE, POLISH YOUNG ACADEMY (Plac Defilad 1), Room 2513, Floor XXV;

TYSZKIEWICZ-POTOCKI PALACE (Krakowskie Przedmieście 32), The Ballroom;  
KAZIMIERZ PALACE (Krakowskie Przemieście 26/28), The Senate Hall & the Golden Hall;

WHITE VILLA, FACULTY OF "ARTES LIBERALES" (Dobra 72), Conference Room.

The workshop of May 15, 11.00 a.m.-1.00 p.m. will take place in the School *Strumienie* in Józefów (a town about 15 km southwest of Warsaw). We will provide the bus transfer there and back again for the participants: for departure meet us in front of the Hotel Gromada at 9.30 a.m.

**ERC Website**  
**Cordis Website**

<https://erc.europa.eu/>  
[http://cordis.europa.eu/project/rcn/205179\\_en.html](http://cordis.europa.eu/project/rcn/205179_en.html)  
[www.en.uw.edu.pl/11th-erc-grant/](http://www.en.uw.edu.pl/11th-erc-grant/)  
[www.youtube.com/watch?v=sWMX5NuDRrU](http://www.youtube.com/watch?v=sWMX5NuDRrU)

**UW's Information on the Project**

**UW's Clip on the Projekt**

**University of Warsaw**  
**Bar-Ilan Univeristy**  
**University of New England**  
**University of Roehampton**  
**University of Yaoundé 1**

[www.en.uw.edu.pl](http://www.en.uw.edu.pl)  
[www1.biu.ac.il/indexE.php](http://www1.biu.ac.il/indexE.php)  
[www.une.edu.au](http://www.une.edu.au)  
[www.roehampton.ac.uk](http://www.roehampton.ac.uk)  
[www.uy1.uninet.cm](http://www.uy1.uninet.cm)

**YouTube**

[www.youtube.com/channel/UC6zvugEXslogK5rSvgnQseQ](http://www.youtube.com/channel/UC6zvugEXslogK5rSvgnQseQ)  
[www.facebook.com/OurMythicalChildhood](http://www.facebook.com/OurMythicalChildhood)

**Facebook**

**Twitter**

[www.twitter.com/OMChildhood](http://www.twitter.com/OMChildhood)

**Instagram**

[www.instagram.com/OM-Childhood](http://www.instagram.com/OM-Childhood)

**Antipodean Odyssey**

<https://antipodeanodyssey.wordpress.com>

**Mythology and Autism**

<http://myth-autism.blogspot.com>

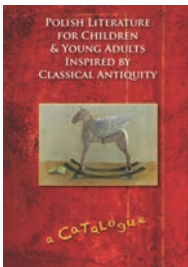
**Panoply Vase Animation Project**

<http://www.panoply.org.uk>

<b>Our Mythical Childhood Blog</b>	<a href="https://ourmythicalchildhood-blog.wordpress.com/">https://ourmythicalchildhood-blog.wordpress.com/</a>
<b>Faculty of “Artes Liberales”</b>	<a href="http://www.old.al.uw.edu.pl/eng.php">www.old.al.uw.edu.pl/eng.php</a>
<b>Centre for Studies on the Classical Tradition (OBTA)</b>	<a href="http://www.obta.al.uw.edu.pl/en/index">www.obta.al.uw.edu.pl/en/index</a>
<b>Cultural Studies – Mediterranean Civilization</b>	<a href="http://www.cs.al.uw.edu.pl">www.cs.al.uw.edu.pl</a>
<b>Modern Greek Philology</b>	<a href="http://www.psh.al.uw.edu.pl">www.psh.al.uw.edu.pl</a>
<b>Collegium Artes Liberales</b>	<a href="http://www.clas.al.uw.edu.pl">www.clas.al.uw.edu.pl</a>
<b>Anthropozoology</b>	<a href="http://www.az.uw.edu.pl">www.az.uw.edu.pl</a>
<b>Alexander von Humboldt Foundation</b>	<a href="http://www.humboldt-foundation.de/web/home.html">www.humboldt-foundation.de/web/home.html</a>
<b>“Artes Liberales Institute” Foundation</b>	<a href="http://www.ial.org.pl">www.ial.org.pl</a>
<b>Loeb Classical Library Foundation</b>	<a href="http://www.lclf.harvard.edu">www.lclf.harvard.edu</a>
<b>Chasing Mythical Beasts...</b>	<a href="http://www.mythicalbeasts.obta.al.uw.edu.pl">www.mythicalbeasts.obta.al.uw.edu.pl</a>
<b>Mikołaj Rej XI High School</b>	<a href="http://www.rej.edu.pl">www.rej.edu.pl</a>
<b>Mikołaj Rej XI Classical Profile</b>	<a href="https://www.facebook.com/jubileusz-klasyklasycznej/">www.facebook.com/jubileusz-klasyklasycznej/</a>
<b>Strumienie High School</b>	<a href="http://www.strumienie.sternik.edu.pl">www.strumienie.sternik.edu.pl</a>
<b>National Museum in Warsaw</b>	<a href="http://www.mnw.art.pl/en/">www.mnw.art.pl/en/</a>
<b>Copernicus Science Centre</b>	<a href="http://www.kopernik.org.pl/en">www.kopernik.org.pl/en</a>
<b>City of Warsaw</b>	<a href="http://www.um.warszawa.pl/en">www.um.warszawa.pl/en</a>
<b>WarsawTour: Official Tourist Portal of Warsaw</b>	<a href="http://www.warsawtour.pl/en">www.warsawtour.pl/en</a>



# OBTA STUDIES IN CLASSICAL RECEPTION



***Polish Literature for Children and Young Adults  
Inspired by Classical Antiquity. A Catalogue***

eds. Katarzyna Marciniak, Elżbieta Olechowska, Joanna Kłos,  
Michał Kucharski  
Warsaw 2013

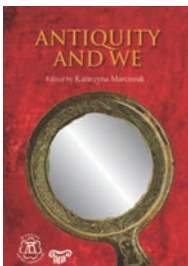
[www.al.uw.edu.pl/omc\\_catalogue](http://www.al.uw.edu.pl/omc_catalogue)



***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](http://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](http://www.al.uw.edu.pl/antiquity_and_we)



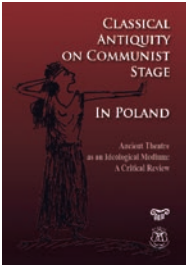
***Antyk i my w Ośrodku Badań nad Tradycją Antyczną (OBTA)***

[Polish version of the above volume]

ed. Katarzyna Marciniak

Warsaw 2013

[www.al.uw.edu.pl/antyk\\_i\\_my](http://www.al.uw.edu.pl/antyk_i_my)



***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](http://www.al.uw.edu.pl/theatre_communist)



***De amicitia. Transdisciplinary Studies on Friendship***

eds. Katarzyna Marciniak, Elżbieta Olechowska

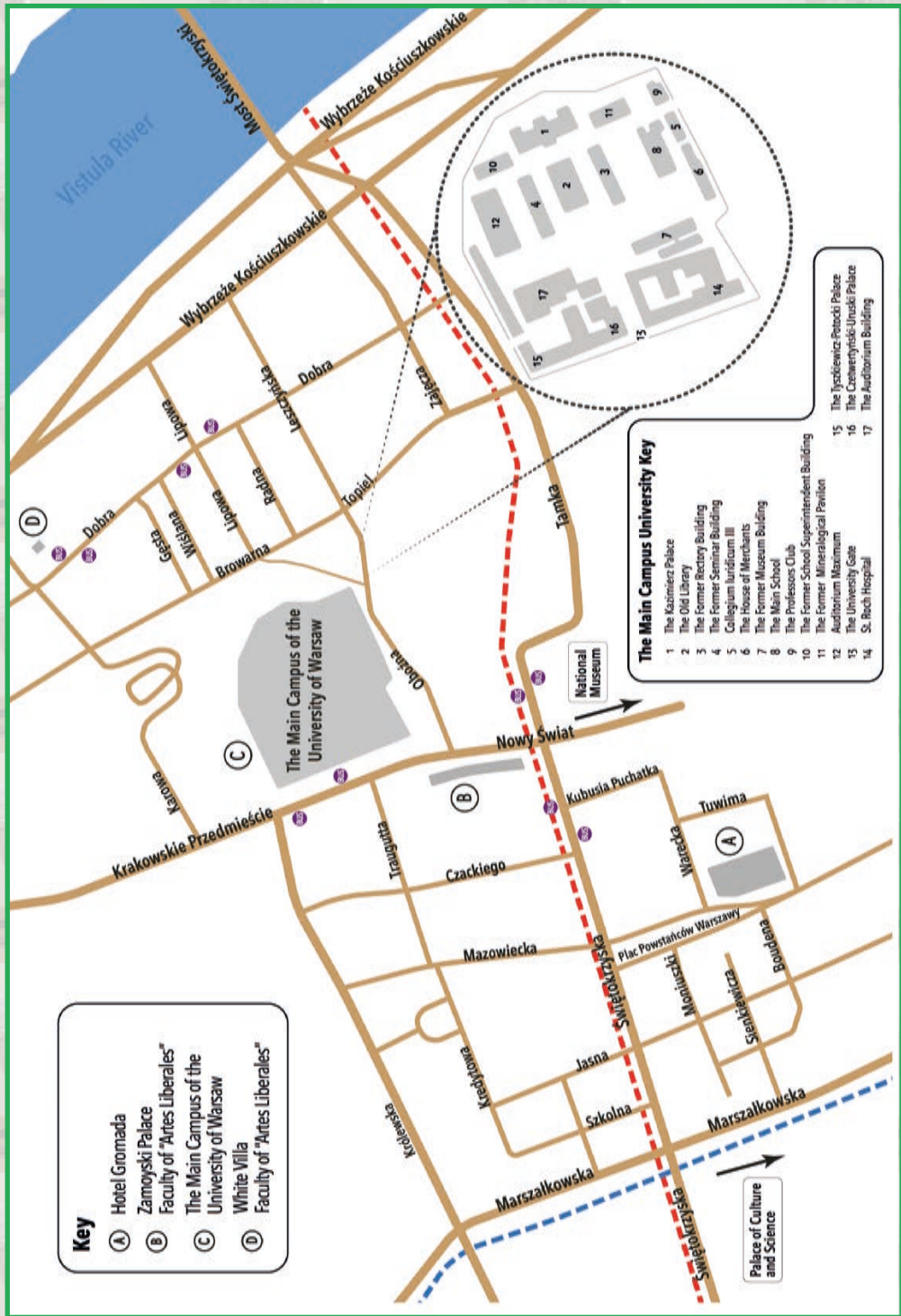
Warsaw 2016

<http://www.al.uw.edu.pl/amicitia>

# NOTES

A series of horizontal dotted lines for writing notes.





- Key**
- (A) Hotel Gromada
  - (B) Zamoycki Palace
  - (C) Faculty of "Artes Liberales"
  - (D) The Main Campus of the University of Warsaw
  - (E) White Villa
  - (F) Faculty of "Artes Liberales"

- The Main Campus University Key**
- 1 The Kazimierz Palace
  - 2 The Old Library
  - 3 The Former Rectory Building
  - 4 The Former Seminar Building
  - 5 Collegium Iuridicum III
  - 6 The House of Merchants
  - 7 The Former Museum Building
  - 8 The Main School
  - 9 The Professors Club
  - 10 The Former School Superintendent Building
  - 11 The Former, Mineralogical Pavilion
  - 12 Auditorium Maximam
  - 13 The University Gate
  - 14 St. Roch Hospital
  - 15 The Jyskiewicz-Perotti Palace
  - 16 The Czernyński-Umski Palace
  - 17 The Auditorium Building

Palace of Culture and Science

