



Street signs bearing the names of Aphrodite and Prometheus in the Zeus Housing Estate in Warsaw, phot. by Maria Makarewicz.

**The Cluster
The Past for the Present
International Research and Educational Programme
and
Our Mythical Childhood Project**

Conference Booklet

**Antiquity Today:
Fascinating, Relevant, Beneficial**

The International Students' and PhD Students' Conference
Faculty of "Artes Liberales", University of Warsaw

June 27, 2022, online



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Magical Latin in *The Chilling Adventures of Sabrina* (Netflix)

Abstract: The Netflix American web series *The Chilling Adventures of Sabrina* (2018–2020) stands as an example of the reuse of Latin in contemporary popular culture. The Latin magic formulas in *Sabrina* are inspired by their models in the ancient world, the Graeco-Roman *defixiones* ('curses'). An assessment of the Latin phrases reveals them as *pastiches* created from distorted Latin expressions and usages of non-literary Latin, colored by loanwords from poetic memory, as well as from the *Bible*. This traditional material is also filtered through modern tools available on the internet, such as e-books of Wiccan Latin spells or translation platforms, through which modern languages

speakers produce approximate translations from and into Latin. It being understood that the genre of the magical writing of the *defixiones* was characterized in principle by a distorted application of Latin morphology and syntax, *Sabrina's* spells add mistakes due to 'translationalism', semantic diffraction and grammar mistakes influenced by the usage of modern English.

Bio: Alessia Borriello is a Master's student of Classical Philology at the Alma Mater Studiorum – Università di Bologna. She graduated with her Bachelor's Degree in Classical Literatures at the same University in 2020, with a thesis in Latin Grammar supervised by Prof. Lucia Pasetti and Prof. Daniele Tripaldi. Her Master's thesis in Greek Philology (in preparation), with Prof. Lucia Floridi and Prof. Markus Janka (LMU München) as supervisors, offers an edited text with translation and commentary of the epigrams by the Hellenistic author Rhianus of Crete.

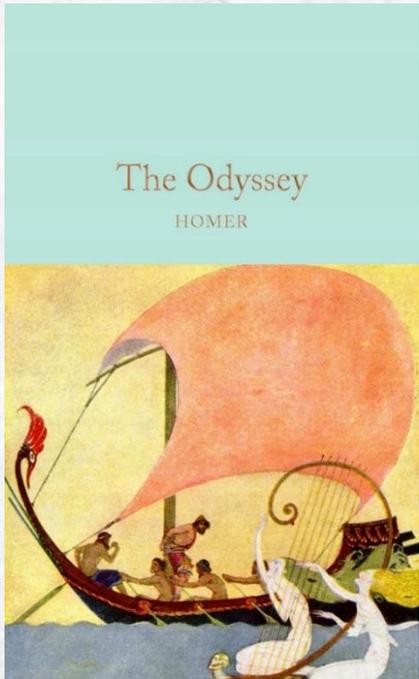


Poster of *The Chilling Adventures of Sabrina* series. [[source](#)]

Lauren Cox

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Odysseus in Colour and Text: A Case Study Exploring How Reception Studies Can Help 17-year-old Students' Understanding of Homeric Heroism



Abstract: This project saw students analysing recent literature and paintings of the hero Odysseus to enhance their understanding of Homeric heroism in the *Odyssey* by Homer. Content analysis of work produced in these lessons and classroom observations were my main research methods. My students also wrote a 30-mark essay on the subject of heroism, which I also analysed.

Book cover of Homer's *Odyssey*. [[source](#)]

Bio: Currently, I teach Classics and Sociology A-Level in a Sixth Form College in Surrey and teach 16–18 year old students. At Manchester University, I did an undergraduate degree in Classical Studies for three years and volunteered with Classics for All and the Museum of Manchester. After I graduated, I worked in a Sixth Form College in Birmingham as a learning facilitator and pastoral advisor. The following year, I did my Postgraduate Certificate in Education (PGCE) with Cambridge University.

Susan Deacy

with **Students Aimee Hinds and Amber Cann**

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Barbies, Villas and a God of Fast Speed...: Antiquity Now at the University of Roehampton

Abstract: This session will convey the range of ways in which Antiquity is fascinating, relevant and beneficial at Roehampton. We shall set out various aspects of our practice as – for example –

academics, children's authors and students. Our session will report on some of the experiential applications of classical mythology by Susan Deacy, focusing especially on work with autistic children at Keats House in Hampstead in London and a Georgian garden temple at Roehampton with students from a Pupil Referral Unit, one of whom imagined himself as the 'god of fast speed' mentioned in this abstract's title. We shall report, too, on Amber Cann's activities running sessions for children at an eighteenth-century villa in Twickenham in London. The session will also include a discussion by Aimee Hinds Scott of her research into material culture as reception in her PhD thesis and in entries for the *Our Mythical Childhood* project, with a particular focus on Barbies.

Bio: Susan Deacy is a Classicist who specializes in ancient Greek religion, mythology, history, gender and sexuality, and in the experiential applications of classical mythology. Her books include *Athena* and co-edited volumes on *Rape in Antiquity and Athena in the Classical World*. She has developed distinctive research relating Classics to diversity, learning differences, and inclusivity, including authoring an equality and diversity toolkit for the Higher Education

Academy in the UK and co-founding the Network ACCLAIM: Autism Connecting Classically-Inspired Mythology. She is Professor of Classics at the University of Roehampton where she has worked since 2004 and she has held a Guest Professorship in the Institute of Classical Archaeology at the University of Vienna. A founder of the Women's Classical Committee UK, and an Associate Editor of 'Asterion: Celebrating Neurodiversity in Classics', she has served on the Councils of the Hellenic Society and Classical Association. Her editorship of the *Bulletin of the Council of University Classical Departments* (2011–2021) transformed it into a high-impact forum for current issues and practice. She won a National Teaching Fellowship in 2015 for her work towards diversifying Classics, is Principal Fellow of the Higher Education Academy, and was elected as a Fellow of the Society of Antiquaries of London



Artemis Barbie doll. [\[source\]](#)

in 2021. Her next book concerns Athena as ‘trickster’, and she is co-editing new collections on ancient rape and *Problems with Greek Gods*. Within the *Our Mythical Childhood* project she is preparing a volume *What Would Hercules Do? Lessons for Autistic Children Using Classical Myth* (University of Warsaw Press, forthcoming 2022).

Chiara Festa

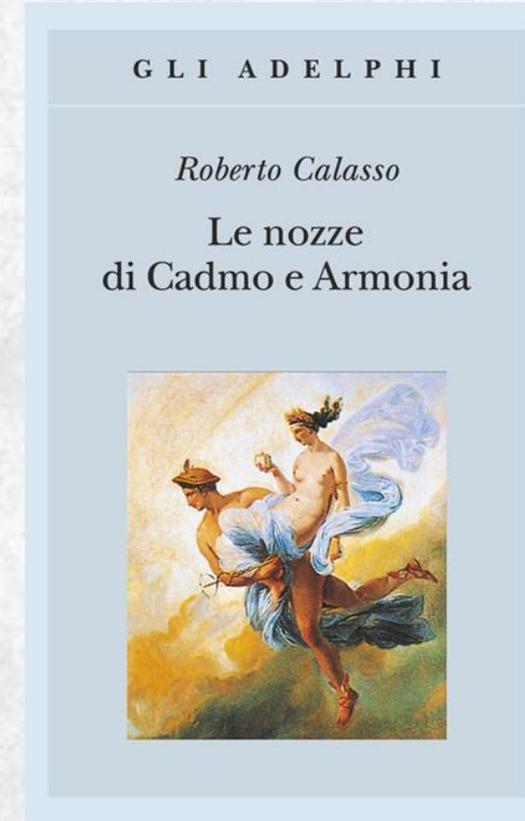
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The Multiple Faces of Medea: An Itinerary from the Greek Sources to the Contemporary Writer Roberto Calasso

Abstract: Starting from the modern and contemporary age Medea has been considered an innocent woman, but in the Euripidean tragedy, she seems to be aware of her desire to commit infanticide. The Greek dramatist does not have the slightest intention of dignifying the

woman, as in the previous sources Medea was not a murderous mother. Since the Euripidean prologue, Medea expresses herself in aristocratic terms, using the lexicon of justice (δικη). Whereas, in the Hellenistic rewrite by Apollonius Rhodius and in the Latin ones by

Ovid and Seneca there is a greater attention to the psychological and physical alterations caused by love. With these assumptions, my presentation would like to take stock of the process of psychologization of the myth that began in the eighteenth century and that reached the twentieth century. *Le Nozze di Cadmo e Armonia* [The Wedding of Cadmus and Harmonia] by Roberto Calasso is a psychologized rewrite of the classical myth, including the saga of the Argonauts. Medea becomes



Book cover of *Le nozze de Cadmo e Armonia* by Roberto Calasso. [source]

the archetype of the abandoned woman and she is compared to Ariadne: two women descendants of the Sun god and destined for a dramatic ending.

Bio: Chiara Festa is *cultrice della materia* ('subject expert' – a position in Italian University system) in didactics of Italian Literature at Department of Classical Philology and Italian Studies, Alma Mater Studiorum – Università di Bologna, where she earned a master's degree in Philology, Literature and Classical Tradition, with an interdisciplinary thesis in didactics of Greek and Italian Literature with full mark. She studied under supervision by Prof. Giovanna Alvonì. She is part of the editorial staff of the series: RAL and Lo Scaffale dei Politropi at the publisher I libri di Emil Odoya. She is member of the study center "Piero Camporesi" (Alma Mater Studiorum – Università di Bologna) and has published an essay entitled: *Varcare le soglie dell'aldilà: dalle fonti antiche a Calasso* [Crossing the Threshold of the Beyond: From Ancient Sources to Calasso] in the periodical *DNA – Di Nulla Academia: Rivista di studi camporesiani*. Her research project concerns the reception of the classical myth in the modern and contemporary age.

Raimund Fichtel

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Jonathan Meese – Ant or Socrates of Art?



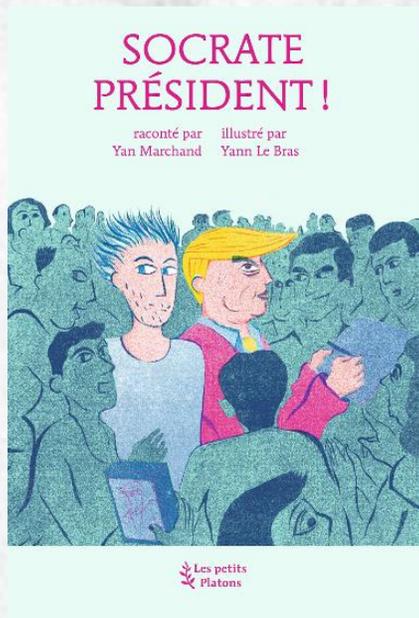
Jonathan Meese, *Mona Lisa*, 2006/2007.

[[source](#)]

Abstract: Not only in the German, but also in the international art scene, there are few artists as controversial as the self-proclaimed “ant of art” Jonathan Meese and his programme of a “dictatorship of art”. Is he and his work a parody? Is it genius? Neither of the two? Or is it both? Or is he simply as placeless (ἄτοπος) as the most famous placeless man in the history of philosophy: Socrates?

Bio: Raimund Fichtel studied Latin and Ancient Greek at the Ludwig-Maximilians-Universität München for the teacher training certificate

for Bavarian grammar schools and has been working since 2019 as a research assistant in the project “Realia Classica”, led by Prof. Markus Janka, which is part of the project “Lehrerbildung@LMU” of the Münchener Zentrum für Lehrerbildung (MZL). In his doctoral thesis, he deals with the narrative and biographical construction strategies within Suetonius’ imperial biographies.



Book cover of Yan Marchand’s *Socrate Président!* [[source](#)]

Angelina Gerus

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Transformations of Plato’s Dialogues in “Les Petits Platons” Book Series

Abstract: Dialogues of Plato, which are a cornerstone of all Western philosophy, have increasingly become a reference point for contemporary literary works

addressed to younger audiences. However, to convey their contents to children and young adults, the authors yearn to make Plato’s heritage accessible and, for this purpose, undertake various textual transformations. In this presentation, I would like to trace this metamorphic pathway from *Apology*, *Crito*, and *Phaedo* to Jean-Paul Mongin’s *La Mort du divin Socrate* [The Death of the Divine Socrates] (2010), from *Symposium* to Salim Mokaddem’s *Socrate est amoureux* [Socrates in Love] (2012), as well as from *Gorgias* and *Republic* to Yan Marchand’s *Socrate Président!* [Socrates for President!] (2017) and *Socrate sort de l’ombre* [Socrates Emerges from the Shadow] (2012). Both the reasons and mechanisms of the changes’ emergence and the effects they may have on readers are of particular interest since all together, they create a whole new message – a present-day layer in the palimpsest of Plato’s writings.

Bio: Angelina Gerus graduated in Classical Philology and obtained a Master’s degree in Literary Studies at the Faculty of Philology of the Belarusian State University in Minsk. After defending her second MA thesis, in Cultural Studies, at the Faculty of “Artes Liberales” of the University of Warsaw, she joined the *Our Mythical Childhood* project

led by Prof. Katarzyna Marciniak as an assistant in the research team. She has been also involved in the Dantiscus Lab project transliterating the Latin correspondence of Johannes Dantiscus (1485–1548) under the guidance of Prof. Anna Skolimowska.

Markus Janka

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and **Michael Stierstorfer**

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Dystopian Latin Teaching?! Multilingual Rejuvenated Antiquity in *The Hunger Games* from a Philological and Didactical Perspective

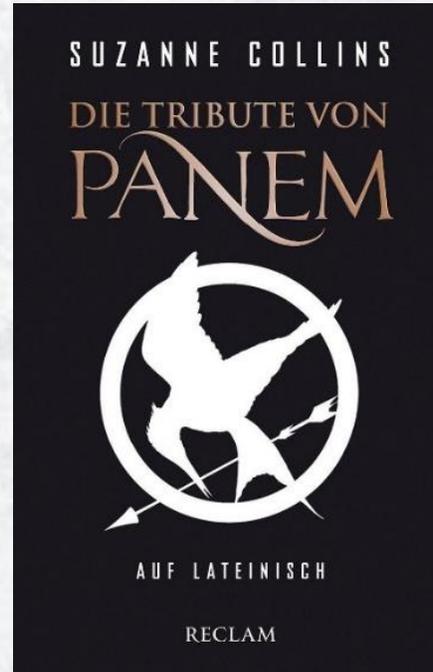
Abstract: Many Latin students are familiar from their leisure reading or from visits to the cinema with *The Hunger Games* trilogy, which has been sold millions of times worldwide in book form and has been

successfully filmed. This popularity can be used in the gymnasium (high school) reading phase not only to decipher the numerous cultural allusions to Graeco-Roman history and mythology, but also to translate the recent Latin version of this trilogy in excerpts with students. In our short presentation, we will analyze the multi-layered processes Suzanne Collins uses to draw on the language, literature and culture of Antiquity. In addition, we will show how a multimedia compendium of text, pictures, film, and radio play can have a motivating effect on the otherwise sometimes rather tough translation work by integrating the short version of *The Hunger Games*, which we have translated into Latin.

Bio: Markus Janka (*1969), is since 2007 Full Professor of Classical Philology and Chair of Educational Studies in Greek and Latin (Fachdidaktik der Alten Sprachen) at the Ludwig-Maximilians-Universität München. In 1997, he received his doctorate at the University of Regensburg with an encyclopaedical commentary on Ovid's *Ars Amatoria* book 2 (published by Universitätsverlag Winter, Heidelberg 1997). In 2003, he finished his habilitation thesis with a monograph on *Dialog der Tragiker: Liebe, Wahn und Erkenntnis in*

Sophokles' Trachiniai und Euripides' Hippolytos [Dialogue of Tragedians: Love, Delusion, and Knowledge in Sophocles' *Trachiniai* and Euripides' *Hippolytus*] (published by Saur, München 2004). He has specialized in Ancient Drama, the reception, transformation, and translation of Greek and Roman literature with a focus on modern and contemporary culture and particularly on Ovid and mythology. Since 2007 he is co-editor of the renowned periodical *Gymnasium*. He has published translations as well as numerous articles and review articles as well as ten volumes on various subjects in Greek and Latin Philology and Educational Studies in Greek and Latin, among them *Verjüngte Antike. Griechisch-römische Mythologie und Historie in zeitgenössischen Kinder- und Jugendmedien* [Antiquity Rejuvenated. Graeco-Roman Mythology and History in Contemporary Children's and Youth] (ed. with Michael Stierstorfer, Universitätsverlag Winter, Heidelberg 2017) and *Latein Didaktik* [Latin Didactics] (Cornelsen, Berlin 2017). Since 2017, he is a founding member of the International Research and Educational Cluster "The Past for the

Present" (*Praeterita praesentibus*) and since 2019 he is Principal Investigator of the Excellence Cluster *HistorMythos inter tempora cultusque*.



Book cover of Suzanne Collins' *Hunger Games* with Latin translation by Markus Janka and Michael Stierstorfer.

[source]

Bio: Michael Stierstorfer received his doctorate in Classics and the Science of Education from the University of Regensburg in 2016. His dissertation thesis investigated the transformations of Graeco-Roman mythological motifs in current children's media with an interdisciplinary approach. He has also authored chapters in German schoolbooks for Latin and German languages, and, since September 2016, has worked as a teacher in the Bavarian high school system, at present at the Gymnasium Kloster Schäftlarn, München. He is a member of the Cluster "The Past for the Present" and a project partner of a research centre on ancient history and mythology in children's media. His research interests focus on fantasy, motivation for reading, literary literacy, and children's media in school contexts. In 2017, he co-edited with Prof. Markus Janka the volume *Verjüngte Antike. Griechisch-*

römische Mythologie und Historie in zeitgenössischen Kinder- und Jugendmedien [Antiquity Rejuvenated. Graeco-Roman Mythology and History in Contemporary Children's and Youth Media] (Universitätsverlag Winter, Heidelberg 2017).

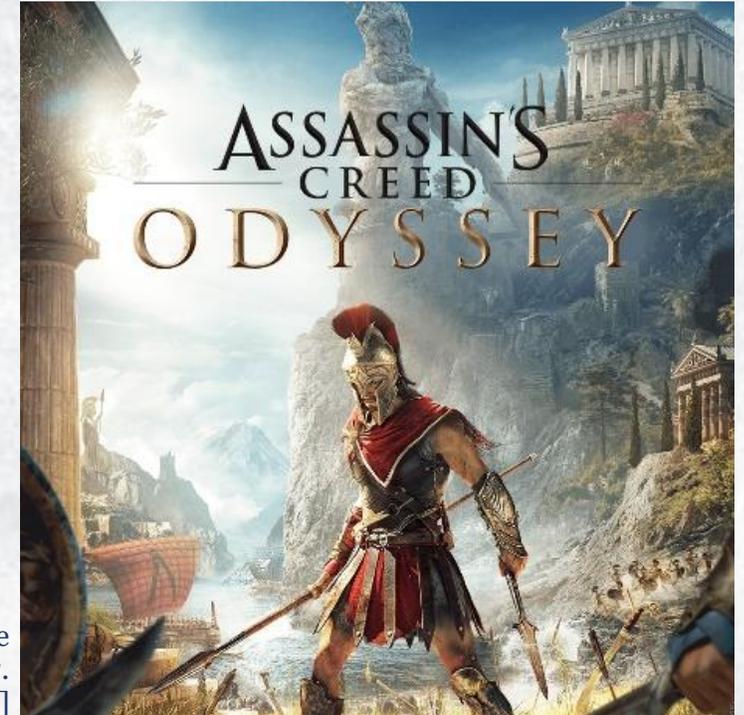
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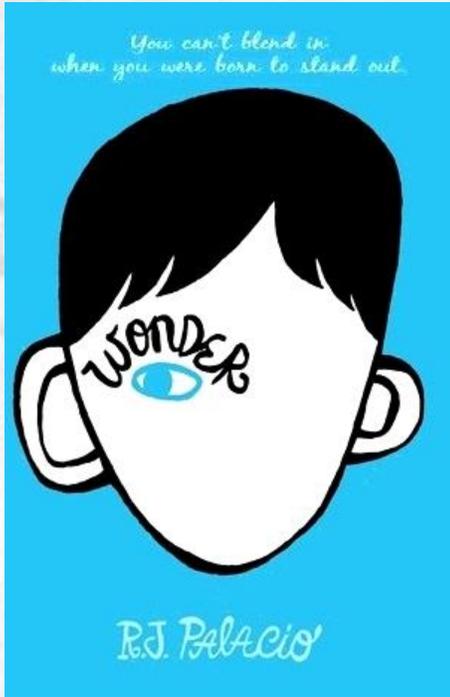
Socrates' Trial – Plato's Reception in *Assassin's Creed Odyssey*

Abstract: The short presentation analyzes in detail the side quest *Socrates' Trial* in the 2018 video game *Assassin's Creed Odyssey*. The quest will serve as an example of how the game deals with ancient literary sources. Transposed to the time of the Peloponnesian War, the game takes up themes from Plato's *Phaedo*, *Phaedrus*, and *Apology*. In this way, the game combines fictional and literary or historical aspects into a new 'tale'.

Bio: Patrick König studied Latin, Ancient Greek, and Philosophy at the Ludwig-Maximilians-Universität München for the teacher training certificate for Bavarian grammar schools. Since 2022, he has been working as a research assistant at the department of Classical Philology / Didactics of Ancient Languages headed by Prof. Markus Janka at LMU München. In his doctoral thesis, he deals with the poetological and genre-theoretical aspects in the *Epigrams* of Martial.



Cover of the computer game *Assassin's Creed Odyssey*.
[source]



Book cover of R.J. Palacio's *Wonder*. [source]

exclude disability from the classroom – but to seek to manage these problematic narratives in a way which is sensitive and well thought out. This presentation seeks to explore some of the potential issues present in two commonly taught classroom texts, as well as how teachers can navigate these texts in a way which champions – rather than creates a burden out of – disability.

Clare Mahon

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The 'Burden' of Disability in Two Key Classroom Texts

Abstract: Some of our classroom texts feature representations of disability, and some of those representations could be seen as problematic. The answer is not, however, to avoid these representations – and as a result

Bio: Clare completed her Undergraduate degree at the University of Warwick before going on to study for a Postgraduate Certificate in Education (PGCE) at the University of Cambridge. After completing her Masters in Critical Approaches to Children's Literature there, she is now on the doctoral program, where she is looking at representations of disability in Classical myth. She is also a teacher of Latin and Classics.

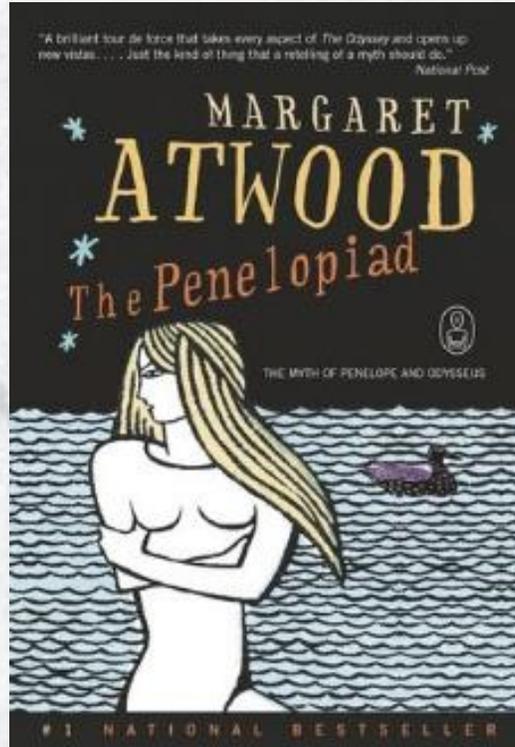
Maria Pia Napolitano de Majo

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The Past in the Present – Homer and Margaret Atwood: A Methodological Proposal

Abstract: To talk about *Antiquity Today* is to discuss Classical Antiquity's reception in contemporary society and art forms. The reception of classical materials is an index of cultural continuity and discontinuity. It must therefore be observed in terms of how it relates

to its source and context. Thus, there are different forms of reception: acculturation, adaptation, analogy, appropriation, dialogue, hybridisation, migration, reconfiguration, translation, transplantation, and version. None of them can be considered a closed form. As a matter of fact, the modes of reception can flow into each other: they contemplate the hybrid. My research is entitled *Becoming Woman: The Female Subject in Margaret Atwood, Between Science Fiction and Classical Reception*. It will focus on one hand on the indirect use that was made in *The Handmaid's Tale* (1985) of the Odyssean myth of Penelope (then explicit in *The Penelopiad*, 2005), and on the other hand on the SF novel as a reception itself of the ancient Greek 'novel' (e.g., *The Odyssey*). The critical classical reception reading of *The Handmaid's Tale* will confirm the working hypothesis that SF and classical reception have been and are means for the representation of the Woman as a *post scriptum*. Therefore, the literary analysis will be instrumental to a gendered study of the novel as a representation of the subjectification



Book cover of Margaret Atwood's *The Penelopiad*. [\[source\]](#)

of Women. Being my study only incipient, my presentation will aim to pose some questions and determine the extension of my contribution within the area of classical reception. Given that the literary questions I pose at Atwood's text both on a micro- and macro-level of analysis contribute to insight into socio-political problems which are relevant today, my working conclusions are that certain texts must be questioned from a receptive standpoint to attain deeper and uncommon thus useful perspectives on their relevance.

Bio: Born in Naples, Italy, in 1996. After attaining her bachelor's degree in Classical Languages and Literatures (University of Naples Federico II) and master's degree in Classical Literature, Tradition and Philology under supervision by Prof. Giovanna Alvoni (Alma Mater Studiorum – Università di Bologna),

Maria Pia Napolitano de Majo is about to start her PhD at Ludwig-Maximilians-Universität München. Having written her master thesis on teaching ancient Greek, Napolitano de Majo will participate in

LMU's Class of Language Education. Her current research project fits in the international research Cluster "The Past for the Present" as she is now working on the reception of ancient Greek literature (particularly *The Odyssey*) in contemporary Science Fiction literature (i.e., *The Handmaid's Tale* by Margaret Atwood).

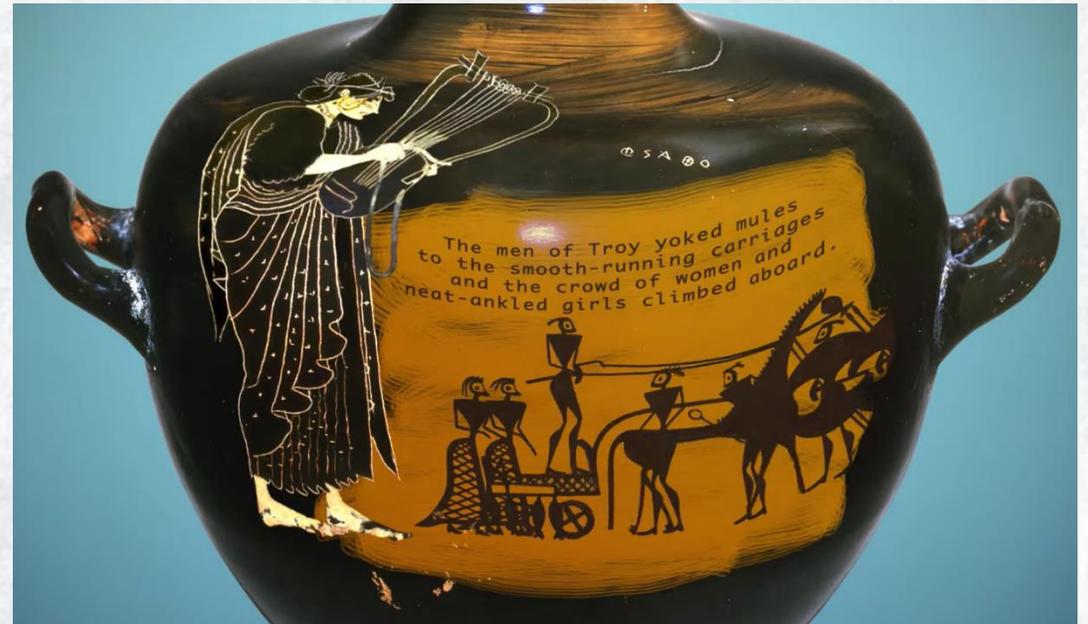
Sonya Nevin

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Sappho Centre Stage: Sappho, Panoply, and the Revised Cambridge Schools Classics Project Cambridge Latin Course

Abstract: This paper, prepared with input from Cambridge School Classics Project (CSCP) director Caroline Bristow, explores the place of Sappho in recent updates to the Cambridge Latin Course. New developments in the story-telling element of the

Latin Course have created greater space for female characters and Greek culture. This includes information on the poet Sappho and her influence across the ages. An image of the famous Sappho vase from the National Museum in Warsaw now appears in the Latin Course book. This increased emphasis on Sappho and the Sappho vase will enable greater syncing with the Sappho materials created within *Our*

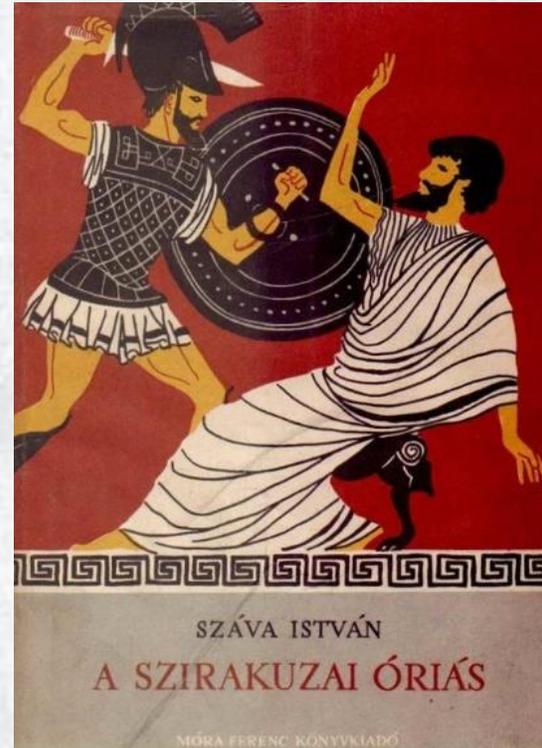


Caption from the animation *Sappho 44* by Panoply Vase Animation Project as part of the *Our Mythical Childhood* project. [\[source\]](#)

Mythical Childhood: the *Sappho 44* vase animation, *About Sappho* documentary, Sappho PowerPoint, and the original recording of a sung version of *Sappho 44*. This paper will have relevance for those interested in modern trends in pedagogy, especially with relation to the ancient world.

Bio: Sonya Nevin is an Assistant Professor at the University of Warsaw and Affiliated Lecturer at the University of Cambridge. She completed her doctorate at University College Dublin, where, with animator Steve K. Simons, she began the Panoply Vase Animation Project (www.panoply.org.uk), making educational animations from real ancient artefacts. Sonya went on to work at Birkbeck College London, and at the University of Roehampton, where she joined the *Our Mythical Childhood* project. Her publications include *Military Leaders and Sacred Space in Classical Greek Warfare* (Bloomsbury, 2017), *The Idea of Marathon. Battle and Culture* (Bloomsbury, 2022), and “Sappho 44: Creativity and pedagogy with ancient poetry, pottery, and modern animation”, *Clotho* (Vol. 1.2, 2019). Within the *Our Mythical Childhood* project she is preparing a volume *Teaching*

Ancient Greece: Lesson Plans, Animations, and Resources (University of Warsaw Press, forthcoming 2022).



Book cover of István Száva's *A szirakuzai óriás* [The Giant of Syracuse]. [[source](#)]

the most illustrious scholars were. Some of them, however, are also presented in a less formal way. The character of Archimedes is

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Archimedes of Syracuse in Children’s Books and Animations

Abstract: As Greek scholars and scientists were relevant for European civilization they were also presented in textbooks and other educational materials for children so that they know who

particularly attractive for popularising purposes as the Vitruvian anecdote about how he discovered Archimedes' principle shouting *heúrēka!* is easy to remember by children and thus often used by contemporary authors. The bath resulting with discovering of the important principle fundamental to hydrostatics is a must, but not the only aspect raised for children in books and animations. Archimedes is also presented as a curious child, an ingenious discoverer, a Syracusan citizen and a simple man sensitive to people's needs.

Bio: Marta Pszczolińska is an alumna of Cultural Studies – Mediterranean Civilization at the Faculty of “Artes Liberales” at the University of Warsaw where she currently works within the project *Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges* supported by the European Research Council Consolidator Grant. She works mainly on the reception of Greek and Roman Antiquity in Polish children's and teenagers' literature, animation, and educational materials of the 20th century, especially in the period of communist Poland (1945–1989).

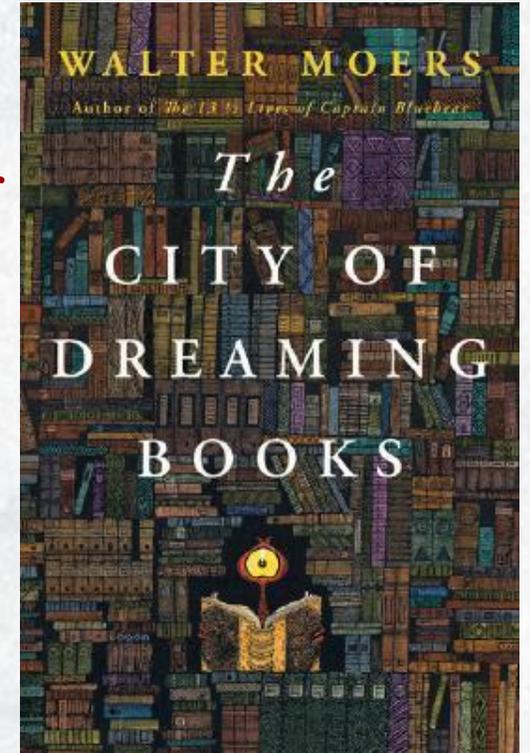
Berkan Sariaydin

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Living Books in the Chamber of Death: The Myth of the Labyrinth in Walter Moers' *The City of Dreaming Books*

Abstract: In 2004, the German author Walter Moers published his fourth fantasy novel. It is set on the continent of Zamonia and is also the first novel in the Bookholm (Buchheim) trilogy. In *Die Stadt der Träumenden Bücher* [The City of Dreaming Books], Moers starts a grandiose intertextual *lusus* with



Book cover of Walter Moers' *The City of Dreaming Books*. [source]

the entire history of literature, which is reflected in anagrams of well-known artists (e.g., Johann Wolfgang von Goethe alias Ojahn Golgo van Fontheweg) who populate Bookholm as former or still living grandees of the literary scene, in quotations and entire narrative segments that refer to the most diverse epochs, styles and poets. Antiquity and its literature are also very important for the œuvre of Walter Moers. The presentation will examine the motif of the labyrinth, which plays a decisive role in *The City of Dreaming Books*. Thus, by comparing it to the ancient sources and especially Vergil and Ovid, it will be shown how Moers uses the multi-layered myth of the labyrinth and transforms the story of Theseus, Daedalus and the Minotaur in a completely new way.

Bio: Berkan Sariaydin (*1994) studied Latin, German, and Philosophy at the Ludwig-Maximilians-Universität München. Since 2018 he has been working on his doctoral thesis that deals with artworks in the epics of Homer, Vergil, and Ovid under the supervision of Prof. Markus Janka and Prof. Bernhard Teuber (funded by Studienstiftung des deutschen Volkes). He is also a member in the Class of Language Education of the Graduate School of Language & Literature of LMU

München and worked as a research assistant in the Excellence Cluster “HistorMythos” (directed by Markus Janka). In 2022 the book *Mythen multimedial* (co-edited with Markus Janka and Raimund Fichtel) is going to be published by the Wissenschaftliche Buchgesellschaft, Darmstadt.

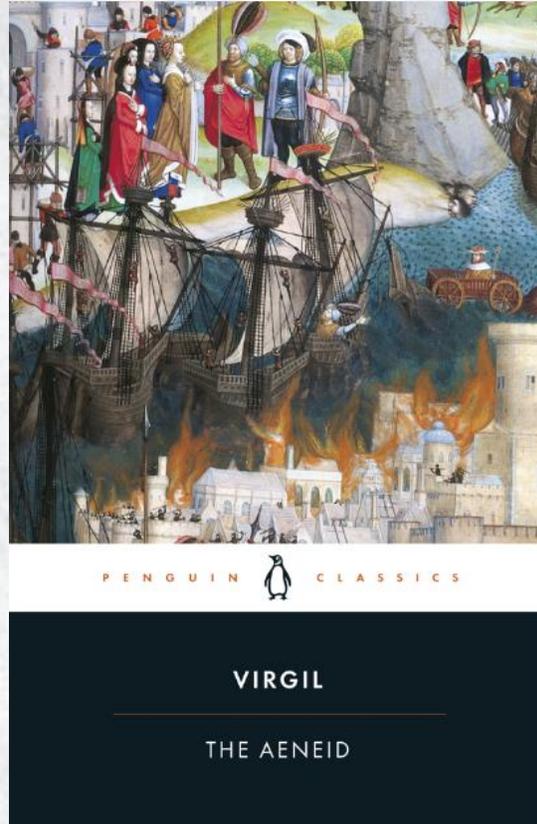
Jillian Schleiden

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Different (Oar)Strokes for Different Folks: Exploring Student Interactions with Multiple Renditions of Aeneas’ Visit to the Elysian Fields

Abstract: Fitting all of a course’s curricular material into a year’s worth of classes is difficult at best, and this is no different for General Certificate of Secondary Education (GCSE) Latin courses. Teaching *The Aeneid* in preparation for the end-of-course exam exemplifies this, as teachers must choose what parts of the narrative, cultural material, language, and characterization to cover in order to

teach the set of passages that comprise the GCSE set text from this epic. Additionally, Vergilian Latin poses many challenges even to its scholars, and teachers must ensure students understand the text which they translate beyond word-for-word equivalence and a working grasp of syntax. While many teachers use one specific translation or a simplified side-by-side text to achieve some of these goals, different translations likely offer different benefits, and each student may well find one translation more helpful than another. This study shows it is possible for students to benefit from reading different translations of the set of passages with increases in confidence, comprehension and understanding.



Book cover of Vergil's *Aeneid*. [[source](#)]

Bio: Jillian Schleiden is a Master of Philosophy student at the University of Cambridge, studying Classics and Children's Literature. She previously worked as a freelance writer and taught secondary English in a rural US school.

Katharina-Maria Schön

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Seneca's *Troades* on Stage – A Workshop Report from the University of Vienna

Abstract: This presentation will offer an insight into a recent staging of Seneca's *Troades* [The Trojan Women] at the University of Vienna, directed by Prof. Andreas Heil, performed by students and employees of the Department of Classics, Medieval and Neolatin Studies. First, I will briefly discuss our approach to the original Latin text and the methods we used to come up with a contemporary German translation,

which was the basis for our stage version. Afterwards, I will demonstrate via selected video scenes how we updated the chorus, the costumes and the – unfortunately ever-present – topic of war, while staying true to Seneca’s masterful arc of suspense. A final glimpse at the psychologization and the climactic verbal agon between the two protagonists, Odysseus and Andromache, which ends with the tragic extradition of the baby son Astyanax to the Greek enemies, will round off this presentation.

Bio: Katharina-Maria Schön studied Latin and English at the University of Vienna (2011–2017) and at the University of Chicago (2015). After teaching these two languages at an Austrian high school (*Gymnasium*) for one year (2017–2018), she returned to the Department of Classics, Medieval and Neolatin Studies at the University of Vienna to enroll in a master’s programme in Ancient Greek and to start her doctoral studies. Her dissertation, which concentrates on the early modern period, offers a novel reading of Thomas More’s *Utopia*,



Performance of Seneca’s *The Trojan Women* at the Department of Classical Philology, Medieval and Neolatin Studies, University of Vienna, September 12, 2019. [source]

focusing on the aspects of polyphony, paradox and the philosophical state construction in the work. Apart from literary utopias, her research interests comprise ancient narrative techniques and their reception as well as ancient tragedies and modern stage productions.

Marta Selleri

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The Adventurous Myth of Mino Milani

Abstract: This presentation deals with the reception of classical mythology in three books written by Mino Milani, an adventure children's books author (1928–2022), will be discussed: *La storia di Dedalo e Icaro* [A Tale about Daedalus and Icarus] (1993), *La storia di Orfeo ed Euridice* [A Tale about Orpheus and Eurydice] (1994), *La storia di Ulisse e Argo* [A Tale about Ulysses and Argos] (1995). Mino Milani chose three main characters to narrate and plait different myths and stories. His peculiar key to narrate these stories to children is throughout the adventure. The encounters between Mino Milani, Daedalus, Orpheus, and Ulysses are shown in an imaginary map that highlights their links. In particular, the focus is on the sea, as a crucial element in these myths. The sea is a place where the adventure can start and take place, as a passage to an 'elsewhere' or as an 'elsewhere'

itself. And the sea, as an adventure scenery, is also a place where death is present and imminent. Milani is aware of the deep stratification of these stories, and in his writing, he is able to return this complexity. His allusivity and references start from Homer, Ovid, and many other classical authors to Dante, Manzoni, Gluck, and others. Some words, written in the above mentioned map, highlight these relations and suggest the track during the presentation.

Bio: Marta Selleri (1996) graduated in March 2022 at the Department of Classical



Illustration by Marta Selleri.

Philology and Italian Studies, Alma Mater Studiorum – Università di Bologna, with the thesis *Il mito classico narrato da Mino Milani* [The Classical Myth as Narrated by Mino Milani], supervised by Prof. Valentina Garulli. The research combines her interest in children's literature with the classical world.

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Greek Mythology and Magic: The Gathering Card Game

Abstract: On 27 September 2013, the famous card game *Magic: The Gathering* released an expansion set named *Theros, Born of the Gods and Journey into Nyx*. The block is clearly inspired by Greek mythology. In this short presentation, I will present the main playing cards in order to relate the specific color of each card (blue, green, black, and white) and mechanics (enchantment, sorcery, etc.) to the mythical gods represented on it. My aim is to examine the extent to which modern trading card games remythologize classical and neo-classical sources to engage with the modern viewer.



Bio: After a PhD at the University of Fribourg (Prof. Véronique Dasen) and the University of Pécs (Prof. Árpád Nagy) entitled *Astrological Gemstones on the Glyptic of Graeco-Roman Time*, Fabio Spadini is now engaged in a Post-doc project financed by the Swiss National Science Foundation on *Reconstructing the Sky of the Ancients. Genesis and Development of the Zodiacal Image (2022–2025)* at the Freie Universität Berlin and Centre ANHIMA Paris in collaboration with the Astronomical Observatory LEISA Paris. Among his recent publications, he worked on the lunar knots *Des mots en images? Les noeuds astrologiques* [Words in Pictures? The Astrological Nodes] and on the links between astrological gems and gender *Female or Male Desire? Astrological Gems and Procreation*.

Destination Homer,
phot. by Katarzyna Jerzak.



Our Mythical Social Media:



Antipodean Odyssey
Blog



Panoply Vase Animation
Project



Mythology and Autism
Blog



Our Mythical Childhood
Blog

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