OUR MYTHICAL HISTORY

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

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

ERC Consolidator Grant (681202)
Our Mythical Childhood...
The Reception of Classical Antiquity in Children’s and Young Adults’ Culture in Response to Regional and Global Challenges
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Our Mythical History: Children’s and Young Adults’ Culture in Response to the Heritage of Ancient Greece and Rome.

Conference Booklet

May 22–26, 2019

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Programme

MAY 22, 2019 (WEDNESDAY)

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

9.30 Opening of the Conference

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

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

Ms. Gabriele Hermani, Science Councillor at the German Embassy in Warsaw

Prof. Jerzy Aker, Director of the Collegeium Artes Liberales (CLAS), Faculty of "Artes Liberales", University of Warsaw

Our Mythical Surprise

Inaugural Lecture in Latin

Prof. Willfried Stroh, Institute of Classical Philology, University of Munich, De fabulis saecinis in Germania exhibitis

11.00–12.30 Ancient History – Our Histories

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

Lisa Maurice, Department of Classical Studies, Bar-Ilan University, Reading the Graeco-Roman World from Right to Left: The Portrait of Greeks and Romans in Jewish Children's Fiction

Valentina Garulli, Department of Classical Philology and Italian Studies, University of Bologna, The Irresistible Charm of History: Laura Orvieto's Narrative on Historical Themes

Sonja Schreiner, Department of Classical Philology, Medieval and Neolatin Studies, University of Vienna, Reduced to Stereotypes vs. Historical Realism: Ancient People in Children's Literature in the 1950s and in the Third Millennium

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

14.00 Lunch for Speakers

15.00–16.30 The Romans Rule!

Moderator: Bettina Kämmerling-Melbauer, German Department, University of Tübingen

Ayette Pees, Department of Classical Studies, Bar-Ilan University, He Came, He Saw, He Conquered Hollywood: Julius Caesar in Popular Culture

Markus Janka, Institute of Classical Philology, University of Munich, Rejuvenating Heroes of Roman History in Robert Harris’ Novels and HBO’s “Rome”

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

16.30–17.00 Coffee Break

17.00–18.00 ERC Grant Seminar Students’ Session

Moderator: Karolina Anna Kulpa, Faculty of “Artes Liberales”, University of Warsaw

Marta Pszczolinska, Sparta between Myths and History – “The Wolf of Sparta” by Antonis Antoniadis and the Modern Hero of Ancient History

Anastasia Khurl, Alexander the Great, as Seen by Soviet Novelists

Krzysztof Rybak, Our Honeyed History: The Ancient World in “The Book of Bees” and “The Book of Trees” by Piotr Socha and Wojciech Grajek

Anna Mik, “Dobby Is Free!” The House Elf as Spartacus of the Wizarding World

Olga Banasikowska, “Classic History Lesson” by Jacke Kaczmarcz

Haruka Miwa, Three Historical Heroes from a Neutral Point of View

Agnieszka Maciejewska, To the Rescue of Alexandria – Cleopatra and Romans in “Caesar, Who’s He?” Alain Surget’s Series “Children of the Nile”

Viktorya Bartsevich, Have the Triumvirates Been Behind Everything? Nero, Caligula, Commodus in “The Trials of Apollo” by Rick Riordan

18.00–18.30 Coffee Break

18.30 Our Mythical Evening

Sonya Nevin and Steve Simons, Department of Humanities, University of Roehampton / Panoply Vase Animation Project, Our Mythical Animations

Awards Ceremony Celebrating the Winners in the Video Competition Antiquity–Camera–Action!

20.30 Dinner for Speakers

MAY 23, 2019 (THURSDAY)

Polish Theatre, Kazimierza Karasia 2

9.30–11.00 De viris mulieribusque illustribus – Schools Session

Barbara Strycharczyk’s Class, “Strumenie” High School in Józefów, Jan Zamoyski – vir incomparabilis

Barbara Bibik’s Class, Nicolaus Copernicus University Academic Junior and Senior High School in Toruń, An Old Remedy for New Ills, or about the Renewal of the Republic according to Jan Zamoyski’s “De senatu Romano libri II”

Anna Wojciechowska’s Class, Mikulaj Rej XI High School in Warsaw, Stanisław Kotocki: The Taste of Beautiful Things

Janusz Ryba’s Class, BartłomiejNowodworski I High School in Cracow, De libertate Rei Publicae merito... Krystyna Skarbek and Zdzisław Lubomirski in the Service of a Sovereign Republic

11.00–11.15 Coffee Break

11.15–11.45 Belarusian and Russian Bursary Recipients’ Session supervised by Hanna Paulouskaya, Faculty of “Artes Liberales”, University of Warsaw

Anastasia Ashaeva, The School of Advanced Studies in the Humanities of the Russian Presidential Academy of National Economy and Public Administration, A Polish Mirror: Ancient Mythology in the USSR from Tadeusz Zielinski to Kazimierz Kumaniecki

Anastasiya Davydova, Faculty of Philology, Belarusian State University, Mikhail Gasparov, or How to Make Greece Entertaining

Angelina Gerus, Faculty of Philology, Belarusian State University, “Socrates in Love”: How to Introduce Plato to the Youngest

Alexandra Psurak, Faculty of Philology, Belarusian State University, Ancient History in Contemporary Street Art of Modern Greece

11.45–12.00 Coffee Break

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

13.00–13.30 Lunch for Speakers

13.30–18.30 Our Mythical Animations

Moderator: Sheila Murnaghan, Department of English, University of Yaoundé 1

Katarzyna Jerzak, Institute of Modern Languages, Pomorska Academy in Słupsk, Mark Twain’s “Innocents Abroad” (1869): An Irrelevant Look of the New World Upon the Old

Hanna Paulouskaya, Faculty of “Artes Liberales”, University of Warsaw, The Lives of Remarkable Ancients for Use of Soviet Youth

Eduardo Pescini, Faculty of “Artes Liberales”, University of Warsaw, Promoting Mental Health through Classics: Icarus’ Flight

16.30–17.00 Coffee Break

17.00–18.30 Playing with History

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

Rachel Bryant-Davies, Department of Classics and Ancient History, Durham University, A nobler entertainment*: Graeco-Roman History in British Children’s Toys and Games, c. 1750–1814

Warsaw, May 22–26, 2019
Programme

Warsaw, May 22–26, 2019

MAY 24, 2019 (FRIDAY)

10.00–11.30 The True History?
  Moderator: Markus Janka, Institute of Classical Philology, University of Munich
  Bettina Kümerling-Melbauer, German Department, University of Tübingen, "The most splendid guy of ancient history": Facts and Fiction on Spartacus in Leftist German Children’s Literature
  Giacomo Savani, Department of Classics, University of Leeds, Getting the Narrative Right: Authority and Imagination in the Educational Book “Life in the Roman World: Roman Leicester”, Co-authored by Giacomo Savani, Sarah Scott and Mathew Morris
  Sheila Murnaghan, Department of Classical Studies, University of Pennsylvania, Champion of History, Inveterate Liar: Biographies of Heinrich Schliemann for Young Readers

11.30–12.00 Once Upon a Time and Today in Greece
  Moderator: Elena Iakovou, Seminar for Classical Philology, University of Göttingen
  Deborah H. Roberts, Department of Classics, Haverford College, The Godly and Athenian Girlhood: Socrates in Historical Fiction for Children
  Robert A. Sucharski, Faculty of “Artes Liberales”, University of Warsaw, Wiolet Makowiecka and His Two Novels on the Mediterranean in the Sixth Century BC
  Przemysław Kaniecki and Przemysław Kordos, Faculty of “Artes Liberales”, University of Warsaw, Ancient History in Contemporary Modern Greek Comics

12.00–13.30 Lunch for Speakers

14.00 Lunch for Speakers

15.00–17.00 Between Myth and History
  Moderator: Deborah H. Roberts, Department of Classics, Haverford College
  Jerzy Axer, Faculty of “Artes Liberales”, University of Warsaw, 'By Oak, Ash, and Thorn!': The Meaning of the Lessons in Roman History with Puck of Pook's Hill
  Jan Kieniewicz, Faculty of “Artes Liberales”, University of Warsaw, A Knight with No Blemish and without Fear: Heroic Myth in Polish Children Novel and National Identity during Captivity
  Katarzyna Marciniak, Faculty of “Artes Liberales”, University of Warsaw, The Once and Future Antiquity: Greek and Roman Heritage in the BBC’s “Merlin”

17.30 Summary of the Conference

19.00 Dinner for Speakers

MAY 25, 2019 (SATURDAY)

10.00–11.30 (Ancient) History Is Fun!
  Moderator: David Movrin, Department of Classical Philology, University of Ljubljana
  Elizabeth Hale, School of Arts, University of New England, Furry Bones: Archaeology, Humour, and Australian Children’s Books
  Owen Hodkinson, Department of Classics, University of Leeds, Groovy Greeks, Rotten and Ruthless Romans: The Classical Past in the “Horrible Histories” Series
  Elżbieta Olechowska, Faculty of “Artes Liberales”, University of Warsaw, Ancient History in DC’s “Legends of Tomorrow”, Season 3, Episodes 1, 6, 18 ("Aruba-Con", “Helen Hunt”, “The Good, the Bad, and the Cuddy")

11.30–12.00 Coffee Break

12.00–13.30 History Engaged
  Moderator: Elżbieta Olechowska, Faculty of “Artes Liberales”, University of Warsaw
  Edith Hall, Department of Classics, King’s College London, Secular Ethics for Junior Socialists: E.J. Gould on Ancient History, 1906–1913
  Nick Lowe, Royal Holloway, University of London, Children of History: Situating Youth Consciousness in Fictional Greek Antiquity
  Frances Foster, Faculty of Education, University of Cambridge, Another Late Antiquity: John Christopher’s “Fireball” (via Skype)

14.00 Lunch for Speakers

15.30–17.00 Past in the “Horrible Histories” Series
  Moderator: Katarzyna Marciniak, Faculty of “Artes Liberales”, University of Warsaw
  Past in the “Horrible Histories” Series
  Heritage in the BBC’s “Merlin”
  Groovy Greeks, Rotten and Ruthless Romans: The Classical Past in the “Horrible Histories” Series
  “Caesar and Cleopatra unite Rome and Egypt”: (Re)creating and Playing with Ancient History on the Playmobil Series
  Facts and Fiction on Spartacus in Leftist German Children’s Literature
  Getting the Narrative Right: Authority and Imagination in the Educational Book “Life in the Roman World: Roman Leicester”, Co-authored by Giacomo Savani, Sarah Scott and Mathew Morris
  Biographies of Heinrich Schliemann for Young Readers

17.30 Summary of the Conference

19.00 Dinner for Speakers

MAY 26, 2019 (SUNDAY)

9.30 Cultural Programme for Speakers
  Trip to Żelazowa Wola – Frédéric Chopin’s Birthplace

14.00 Lunch for Speakers

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

19.00 Dinner for Speakers

19.30 Concert in the Warsaw Philharmonic for Speakers
European Research Council (ERC)

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

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

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

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

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

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

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

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

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

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

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

- We wish to acknowledge the support from the Loeb Classical Library Foundation (2012–2013) and the Alexander von Humboldt Foundation (2014–2017) for the first stages of the Our Mythical Childhood programme, along with the support from the “Artes Liberales Institute” Foundation.
The Cluster The Past for the Present – International Research and Educational Programme has been established by the Faculty of “Artes Liberales” of the University of Warsaw, Dipartimento di Storia Cultura Civiltà and Dipartimento di Filologia Classica e Italianistica of the Università di Bologna, and Fakultät für Sprach- und Literaturwissenschaften of the Ludwig-Maximilians-Universität München in May 2017. Now we are pleased to announce that the Faculty of Education of the University of Cambridge joined the Cluster on April 23, 2019.

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

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

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

- December 2017 Warsaw: the seminar on The Reception of the Myth of Sisyphus;
- May 2018 Warsaw: the international workshops The Present Meets the Past, in the European Year of Cultural Heritage;
- June 2018 Bologna: the international conference Figure dell’altro. Identità, alterità, stranierità;
- October 2018 Munich: the international conference for teachers and educators Digitale Bildung – zwischen Hype und Hybris;
- December 2018 Warsaw: the seminar on The Reception of Caesar in Children’s and Young Adults’ Culture and the concert Many Languages of Music by Rafal Janiak from the Fryderyk Chopin University of Music;
- February–March 2019 Warsaw and Bologna: Homer Reading Sessions within the Festival Européen Latin Grec.

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

A reportage about the Cluster can be watched at: https://www.youtube.com/watch?v=HfypV5PUMUc (YouTube channel Hybris ;

The University of Warsaw is supported by the Alexander von Humboldt Stiftung Foundation.
**Our Mythical History**

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

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

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

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

Katarzyna Marciniak

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De fabulis scaenics in Germania exhibitis

His temporibus cibi luxet homini Germano, qui quidem in urbe maiore sedem habet, paene coddice adire uera theatra scenaeca fabulasque ibi expositas spectare licet. Neque ita res se habuit trecentos abhinc uel quadringentos annos. Paucissime et rarisimae tunc scenaeca sese populo ululari offerebant, quam tamen longi maximi momenti eae erant, quas scholaie i.e. gymnasia et universitates praebebant. Quod autem fabulae ibi actae semper Latinae erant, quas lingua discipuli exercerentur, minime mirandum est, cum una tum Latina lingua aditum paeret ad maiore opes, quas Theologia, Medicina, liriusprudentia pollicebantur. Pauper mansit, qui Latine nescit.

Erant autem eae fabulae magnam partem ad leges antiquas, quales praesertim Horatius in Arte delineauerat, exactae, ut una cum his dramatibus scholaeticis omnino noueum et cultius genus dramatis, a mediaealibus remotum, in Germania extitisse recte dixeris. Velut Iacobus Locher, qui a. 1495 in universitate Friburgensi primus tragodiae antiquae aliquam De tege Franciae exhibuit, eam ut par erat in quinque actus ductitque chorus instruct. Quem secutus est Ioannes Reuchlin, lumen Graecorum et Hebraicorum studiorum, qui a. 1497 Heidelbergae lepidissimam comediae sub titulo Henno induxit. Erat ea quoque quinque actibvs chorique canticis instituta, eo melior antecedente fabula Locheriana, quae Reuchlin iamborum artem adscrips, quam mediaeales despererant, bene callesbat. Tertius inter hos heroes conditores accessit Conradus Celtis P.L. archihumanista uocatus, qui a. 1502 coram ipsum imperatorem Maximilianum I. Ludum Dianae Linclae in arce egit, quod non tam drama quam genus pomposae epidicticae creationis erat. Quae tria dramata inter se diuersissima tamen omnia a discipulis siue scholaribus tamquam paucorum manebat, numquam praeuaui. Ei fabulae Iesuitae, qui mox protestantes imitaturi erant, opposuerunt cum alia sedem habet, paene cottidie adire uera theatra scaenica fabulasque ibi expositas spectare licet. Neque ita res se habuit trecentos abhinc vel quadringentos annos. Paucissime et rarissime tunc scaenae sepe populo ululari offerebant, quam tamen longi maximi momenti eae erant, quas scholaie i.e. gymnasia et universitates praebebant. Quod autem fabulae ibi actae semper Latinae erant, quas lingua discipuli exercerentur, minime mirandum est, cum una tum Latina lingua aditum paeret ad maiore opes, quas Theologia, Medicina, liriusprudentia pollicebantur. Pauper mansit, qui Latine nescit.

Hoc noueum genus fabulae scholasticæ Martino Luther et Melanchthonis hortanti hortantibus primorum ad sua gymnasia rapuerunt, qui eis fabulis etiam ad fidem siue doctrinam suam propagandam uterabant. Excellerat autem omnium plausu Gnaphelius ciausdam Acolastus i.e. Filius prodigus), qui sola poenentia et gratia sine bonis openibus ueniam patris nanciscit. Et fabulae lesuitae, qui mot protestantes imitaturi erant, opposuerunt cum alia tum Leuni Brechi Europum, qui adulescens unum spe semper praesens ueniam Dei delusus in gehennam tandem detruerit. Sed ubicue tam in hac quam in illa confessione pullulauerunt tum semper noua dramata, quaes rhetoricæ magistri conficerebat et discipulos docebant. Diu Monachium in Bavaria propter lessonarum industriae in tota Europa principatuum artis scenaecae tenebat, tum eam palam arripuerunt Argentoratenses (Strasburgenses) protestantes, qui musicia eminentissimis fidebant.

Etiam aliis ordinis religiosi lesuitae in hac arte scenaeca aemulabuntur. Quorum minime ignau Benedictini erant, qui 1622 Iuuaui s. Salisburgi siue scuam universitatem condiderunt, unde illa Ars in monastoria siue gymnasia plurima dimanabat. Inde noueum quoddam genus fabulae semimusicae naturum est, quo duae fabulae argumento diuerae inter se iungebantur; quatum altera trimeris scripta musica carebat, altera tota musicae modis composita erat (ubi tamn artem metricam praef rymicis q.d. diu poetae neglecerant). Vnum opus in Germania tale integrum seruatum est, Felix in fide constantia, quod a. 1739 Frisingae in urbe mea Benedictini exhibuerunt, cuius pars in Germania extitisse recte dixeris. Velut Iacobus Locher, qui a. 1495 in universitate Friburgensi primus tragodiae antiquae aliquam De tege Franciae exhibuit, eam ut par erat in quinque actus ductitque chorus instruct. Quem secutus est Ioannes Reuchlin, lumen Graecorum et Hebraicorum studiorum, qui a. 1497 Heidelbergae lepidissimam comediae sub titulo Henno induxit. Erat ea quoque quinque actibvs chorique canticis instituta, eo melior antecedente fabula Locheriana, quae Reuchlin iamborum artem adscrips, quam mediaeales despererant, bene callesbat. Tertius inter hos heroes conditores accessit Conradus Celtis P.L. archihumanista uocatus, qui a. 1502 coram ipsum imperatorem Maximilianum I. Ludum Dianae Linclae in arce egit, quod non tam drama quam genus pomposae epidicticae creationis erat. Quae tria dramata inter se diuersissima tamen omnia a discipulis siue scholaribus tamquam paucorum manebat, numquam praeuaui. Ei fabulae Iesuitae, qui mox protestantes imitaturi erant, opposuerunt cum alia sedem habet, paene cottidie adire uera theatra scaenica fabulasque ibi expositas spectare licet. Neque ita res se habuit trecentos abhinc vel quadringentos annos. Paucissime et rarissime tunc scaenae sepe populo ululari offerebant, quam tamen longi maximi momenti eae erant, quas scholaie i.e. gymnasia et universitates praebebant. Quod autem fabulae ibi actae semper Latinae erant, quas lingua discipuli exercerentur, minime mirandum est, cum una tum Latina lingua aditum paeret ad maiore opes, quas Theologia, Medicina, liriusprudentia pollicebantur. Pauper mansit, qui Latine nescit.

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

Strączek kindly and generously agreed to host this year’s show in the Gallery of the University of Warsaw and its custodian Dr. Tomasz ground floor halls of the University Library. The exhibition borrowed its title from one of the maxims that inspired it: Per aspera ad astra.

Childhood... and the Studio of Book Design and Illustrations directed by still functioning in many contemporary languages and cultures. Again, Illustrations, Academy of Fine Arts in Warsaw Komornicka (1920–2018) by the students of Prof. Błażej Ostoja Gallery

What it meant to be a helpless female slave. She meets not only the emperor, but also teenage Caligula and Sejanus’ seems to travel to the times of Tiberius while diving in Capri and learns – based on Tacitus, Suetonius, and others – what it meant to be a helpless female slave. She meets not only the emperor, but also teenage Caligula and Sejanus’ children – knowing what happened to them and what sort of pervert character the young Gaius would develop. However, this is only one slightly small part of a more complicated and surprising story, full of historical details and literary allusions, filling no less than 700 pages...

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

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

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

14.00 Lunch for Speakers

15.00–16.30 The Romans Rule!
Moderator: Bettina Kümmerling-Meibauer, German Department, University of Tübingen

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

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

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

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

Rejuvenating Heroes of Roman History in Robert Harris’ Novels and HBO’s “Rome”

The new millennium started with a remarkable revival of genres that had been considered as overcome only a few years before. The blockbuster Gladiator (2000) and Robert Harris’ bestselling historical novel Pompeii (2003) turned...
out to be milestones for a multimedia approach to central subjects of Roman history. The transformation of key aspects of politics, mass culture, technical civilization, war, and administration into dramatic settings and plot structures typical of cinematicographic and literary aesthetics are situated in the postmodern era after the end of the cold war and on the verge of the so-called “clash of cultures”.

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

Short bibliography:
May 22, 2019 (Wednesday)

17.00–18.00 ERC Grant Seminar Students Session (see p. 46)
Moderator: Karolina Anna Kulpa, Faculty of "Artes Liberales", University of Warsaw

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

18.00–18.30 Coffee Break

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

20.30 Dinner for Speakers

May 23, 2019 (Thursday)

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

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

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

Krystyna Skarbek and Zdzisław Lubomirski in the Service of a Sovereign Republic

11.00–11.15 Coffee Break
11.15–11.45 Belarusian and Russian Bursary Recipients’ Session (see p. 49)
Supervised by Hanna Paulouskaya, Faculty of “Artes Liberales”, University of Warsaw

● Anastasiia Ashaeva, The School of Advanced Studies in the Humanities of the Russian Presidential Academy of National Economy and Public Administration, A Polish Mirror: Ancient Mythology in the USSR from Tadeusz Zieliński to Kazimierz Kumaniecki

● Anastasiya Davydava, Faculty of Philology, Belarusian State University, Mikhail Gasparov, or How to Make Greece Entertaining

● Angelina Gerus, Faculty of Philology, Belarusian State University, “Socrates in Love”: How to Introduce Plato to the Youngest

● Alexandra Pisaruk, Faculty of Philology, Belarusian State University, Ancient History in Contemporary Street Art of Modern Greece

11.45–12.00 Coffee Break

12.00–13.00 Sonya Nevin and Steve Simons, Department of Humanities, University of Roehampton / Panoply Vase Animating Project
sonya.nevin@roehampton.ac.uk and steveksimons@gmail.com

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

13.00–13.30 Susan Deacy, Department of Humanities, University of Roehampton S.Deacy@roehampton.ac.uk

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

14.00 Lunch for Speakers

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

15.00–16.30 Young and Old between Rebellion and Admiration
Moderator: Daniel A. Nkemleke, Department of English, University of Yaoundé 1

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

Mark Twain’s “Innocents Abroad” (1869): An Irreverent Look of the New World Upon the Old

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

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

● Hanna Paulouskaya, Faculty of “Artes Liberales”, University of Warsaw hannapa@al.uw.edu.pl

The Lives of Remarkable Ancients for Use of Soviet Youth
“Zhizni zamechatel’nych ludei” (“The Lives of Remarkable People”) is a series of biographies (or fictional biographies) originally created in Russia in 1890, renewed in the USSR in 1933 on the initiative of Maxim Gorky, and still continuing successfully. In the context of the Soviet Union and its limited access to literature (cf. Dobrenko 1997) the series contributed to the formation of the canon of figures considered “great”. As the series was published by Molodaia Gvardiia (Young Guard) publishing house from 1938 on, it was (and is) especially addressed to young readers and had a great impact on perception of history especially in Soviet times. In this period the individual volumes of
I would like to research the history of the series in the Soviet period and the biographies that were published at that time. I am especially interested in how the books were read and how they influenced children's and young people's understanding of Antiquity. I would also like to establish how these books were connected to the knowledge about Greece and Rome offered in school education. What values did they promote and what context did they create for reading of fiction?

Short bibliography:


| Karolina Anna Kulpa, Faculty of “Artes Liberales”, University of Warsaw k.kulpa@ul.uw.edu.pl |

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

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

In my presentation, I would like to focus on one example of that kind of toys, the Playmobil History’s sets, which – associated with the story of Julius Caesar and Cleopatra VII, Queen of Egypt – were presented in the animated short Curse of the Pharaohs, released in March 2017 by this company on YouTube (https://www.youtube.com/watch?v=KNi3WSGAA9DoM, accessed April 12, 2019). The most interesting aspect is the plot, an alternative version of the meeting between Cleopatra and Caesar intended to unite Egypt with Rome, which has “come in peace”. Cleopatra’s brother, Ptolemaios, is jealous of the Queen’s increased popularity, so he wants to unleash the Curse of Pharaoh, hidden in one of the pyramids, to bring down his sister and start a war with Rome.

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

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

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

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

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

In recent games, Antiquity is treated more as science fiction or heroic fantasy than as a component of our historic past. This is reflected in the graphics, less inspired by ancient designs than current comic style. Movies like Ben-Hur (1959) and the more recent television series like Rome (2005) or Spartacus (2010) also influence game production. Consequently, game designers and illustrators use a lot of freedom in the way they represent Antiquity.
Spartacus emerged in children’s books written by communist and leftist writers, such as Edwin Hoernle and Berta Lask. This tendency was resumed in GDR children’s literature with the publication of historical novels on Spartacus by Friedrich Herbert and Leo Katz, among others.

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

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

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

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

Bibliography:
his followers, and after Socrates' death the two abandon Athens in disgust – for an unnamed destination, but together.

(whom she calls "the Wise One") to attend one of his symposia disguised as a boy; she falls in love with another of

comfort, good advice, and an appealing willingness to question things that puzzle or dismay child characters. In Blue Pigeons he of-

fers sympathy (and a recognition that "you have the heart of a

freeman") to a young man enslaved during wartime with his mother; in "The Month of Holidays" he supports the ad-

vice given by a slave that leads to the happy adoption of a pair of orphans; and in The Crown of Violet he confirms

an Athenian boy's instinctive broad-mindedness and inspires him to write a comedy that will counter The Clouds and

show Socrates as he really is. The Socrates in these books echoes his sympathetic portrayal in contemporary histori-

ers sympathy (and a recognition that "you have the heart of a

uncle and enough at odds with his society that he can anchor fictions that circumvent the gender and status restric-

tions of that society.

The picture in these novels of Socrates as an Athenian who might actually be interested in and talk to girls takes

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

12.00–13.30 Once Upon a Time and Today in Greece
Moderator: Elena Iakovou, Seminar for Classical Philology, University of Göttingen

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

The Gadfly and Athenian Girlishness: Socrates in Historical Fiction for Children

In the narratives of boyhood adventure, military prowess, and male bonding that dominate early twentieth-century children's books set in ancient Rome, Julius Caesar plays a recurring role as the youthful heroes' admired general; his wise and charismatic leadership commands their devotion and his recognition certifies their achievements. We find a very different historical figure as wise guide, kind friend, and object of combined fascination and admiration in a group of stories set in fifth-century Athens and written between 1929 and 1952; in Emma Gelders Sterne's novel Blue Pigeons, Ethel Parton's short story "The Month of Holidays", and Geoffrey Trease's novel The Crown of Violet, Socrates – ugly, old, and poor, but strangely charismatic in his own way – provides comfort, good advice, and an appealing willingness to question things that puzzle or dismay child characters. In Blue Pigeons he offers sympathy (and a recognition that "you have the heart of a

freeman") to a young man enslaved during wartime with his mother; in "The Month of Holidays" he supports the ad-

vice given by a slave that leads to the happy adoption of a pair of orphans; and in The Crown of Violet he confirms

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published young adult novels, Just Myro and Xanthippe. In Pandora of Athens, the heroine is invited by Socrates (whom she calls "the Wise One") to attend one of his symposia disguised as a boy; she falls in love with another of his followers, and after Socrates' death the two abandon Athens in disgust – for an unnamed destination, but together. If in this book Socrates presides in both life and death over female freedom and romantic love, in Just Myro and Xanthippe he is himself not only a figure of wisdom but a notable lover (and sexual partner) of intelligent women. The effort of the earlier novels to provide Athenian girls and their modern readers with some kind of connection to the intellectual life and virtues of Athens' "Golden Age" in the person of Socrates here becomes full-blown wish fulfillment.
Spectacular Colonialism: Naumachia in “Children of Blood and Bone”

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

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

A rich cultural heritage abounds in ceremonies connected with birth, harvest, marriage, death, and other social and religious institutions among the Bafut people of Cameroon and the Ancient Greeks. The Bafut people like the ancient Greeks, have a strong affiliation to social and religious institutions, and like their Greek counterparts, they have not been able to develop a “great religion” like Christianity, Islam, Hinduism, Buddhism, and Judaism, to mention a few. The “greatness”, referred to above, is the capacity to provincialise other religious bodies through subjugation, evangelism, or implantations of shrines across borders. However, these festivals, unlike others in traditions that have developed “great religions”, focused more on attracting foreign audiences into their territories as they metamorphosed from pure religious rituals to theatre.

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

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

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

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

Eight years earlier, in 1998, Dorota Terakowska, then one of the most popular Polish fantasy writers for a mixed audience of children and adults, wrote the
May 24, 2019 (Friday)

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

17.00 Dinner for Speakers

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

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

May 25, 2019 (Saturday)

10.00–11.30 (Ancient) History Is Fun!

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

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

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

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

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

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

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

11.30–12.00 Coffee Break

12.00–13.30 History Engaged

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

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

This paper discusses biographies of Plutarch as rewritten for children between the ages of ten and fourteen by the socialist freethinker Frederick Gould. Gould’s parents were Evangelical Christians of lower middle-class identity but extremely poor: his father was an unsuccessful opera-chorus singer. He was educated until the age of 15, and became a teacher and Sunday School teacher. But he lost his Christian faith and subsequently worked in the East End of London in board schools, teaching some of the poorest children in Britain. He then moved to Leicester where he founded the Secular Society in 1908 and wrote many works advocating a moral, rather than religious education. The Children’s Plutarch was published in 1906, with engravings by Walter Crane. In his subsequent volume, Pages for Young Socialists (1913), published by the National Labour Press with a preface by Keir Hardie and also illustrated by Crane, Gould uses several other classical sources to inspire his intended audience, including Herodotus on Thermopylae. The entries in the index to The Children’s Plutarch consist entirely of individual principles and virtues: Courage, Conscience, Freedom, Generosity and Kindness, etc. Forty-two of Plutarch’s Lives are retold, and the political undertext is most obvious in those dealing with ancient heroes who despised financial greed (Solon, the Gracchi) and those who coveted it (Crassus). Crane’s beautiful visual illustrations are selected to bring to life the most politically as well as ethically telling incidents in the Lives. From the spectacular Life of Pompey, with its wars, triumphs, and colourful death scenes, they therefore chose the moment when Pompey was kind to “Tidius Sextius, a lame old man, who came limping into the camp. Many of the soldiers laughed at this crippled warrior. They thought he could be of little use in the war. But Pompey had a generous spirit. He rose up and ran to meet him, and showed Sextius much courtesy”.

Children of History: Situating Youth Consciousness in Fictional Greek Antiquity

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

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

Alternative history allows us to look at the past from a different perspective, to question what might have been and to examine notions of historical causation. John Christopher’s Fireball (1981) is a young adult novel which imagines an alternative history, and postulates what might have happened if the emperor Julian (331–363 CE) had not died prematurely. Christopher presents the environment, a continuation of the late Roman world, through the eyes of his teenage protagonist Simon, who was drawn accidentally into this strange and jarring alternative universe. I examine three historical perspec-
tives on the alternative and extended Late Antiquity portrayed in the text: the social status of religions, notions of stable and unchanging civilisations, and technological determinism. The unsettling contrasts between the alternative Late Antiquity and our historical sources highlight aspects of historical causation, and provide an opportunity to reflect differently on the late and post Roman world.

14.00 Lunch for Speakers

15.30–17.00 Between Myth and History
Moderator: Deborah H. Roberts, Department of Classics, Haverford College

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

“By Oak, Ash, and Thorn!": The Meaning of the Lessons in Roman History with Puck of Pook’s Hill
Lessons in Roman history are never boring, especially if your teacher is “the oldest Old Thing in England”. The two child protagonists of Rudyard Kipling’s book Puck of Pook’s Hill (1906), Una and Dan, discover the charms of discovering the past under the tutelage of a Fairy – Robin Goodfellow in person.

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

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

A Knight with No Blemish and without Fear: Heroic Myth in Polish Children Novel and National Identity during Captivity
The generation born between 1895–1910, i.e., in the period before World War I, was able to participate in the regaining of independence and in the building of an independent country. It also provided the core of people who were reconstructing Poland after 1945. This generation had time to read books intended for them, which carried a clear national message. Those who wrote and those who read participated in an identity turn which took place during the first two decades of the twentieth century.

It is from this perspective that I will present the transformation of the myth of national hero. Prince Józef Poniatowski will serve as the example: he was commanding Polish troops during the Napoleonic era, the centennial of his death was celebrated in 1913. The Polish version of the myth of a knight with no blemish and without fear transformed at that time into the myth of a Resurrector, not of a Redeemer. The passage from martyrology to leadership will be interpreted as a switch from defending to seeking identity. Literature for children makes it possible to observe how historiographic switch becomes a political change, at the level of self-awareness. In this manner, I expect to show the transformation from the myth of a hero-victim to the myth of a hero-victor.

The Once and Future Antiquity: Greek and Roman Heritage in the BBC’s Merlin
Even back in ancient times, writers taught their audiences to distinguish between historical and mythological narration. However, historical facts are often mythologized – just as we are used to searching for “true” elements in myths in order to anchor them in our reality. The mythologization of history can be reappraised, in the context of the basic denotation of this term, as the transformation of a report on events and heroes into a narration imbued with archetypes that bestow a higher importance upon the given story. In this process, mythology sensu proprio is sometimes used – for example, Classical Greek myths. Because these myths are widely known, when they are introduced into a new story they make it simultaneously familiar and universal.

Sometimes even two mythological circles meet and – if combined successfully – the story that is brought to life as a result of this fusion has an extremely powerful impact. This is the case in regard to the young public watching the BBC series Merlin (2008–2012), and it captivates adults, as well. In my presentation I will try to trace the Greek mythological references therein, including motifs (a Labyrinth) and creatures (Lamia), and show how they work together with certain allusions to Roman history in order to build a new Arthurian myth for a worldwide contemporary audience.

17.30 Summary of the Conference

19.00 Dinner for Speakers
14.00 Lunch for Speakers

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

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

May 26, 2019 (Sunday)

9.30 Cultural Programme for Speakers

Trip to Żelazowa Wola – Frédéric Chopin’s Birthplace

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

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

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

19.00 Dinner for Speakers
Other Contributors:

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

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

Dr. Alfred Twardecki
Faculty of “Artes Liberales”, University of Warsaw
Research Collaborator
ERC Grant Seminar Students’ Session

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

Moderator: Karolina Anna Kulpa, Faculty of “Artes Liberales”, University of Warsaw

Marta Pszczołinska, Cultural Studies – Mediterranean Civilization m.pszczolinska@student.uw.edu.pl

Sparta between Myths and History – “The Wolf of Sparta” by Antonis Antoniadis and the Modern Hero of Ancient History

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

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Alexander the Great, as Seen by Soviet Novelists

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

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

“Classic History Lesson” by Jacek Kaczmarski

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

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

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

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

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

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

Krzysztof Rybak.
Belarusian and Russian Bursary Recipients’ Session

From the very beginning, the Centre for Studies on the Classical Tradition (OBTA) has maintained vivid contacts with the classicists from Eastern Europe. In this year we are pleased to invite MA and PhD students from the Belarusian State University (see www.graecolatini.bsu.by) as well as our colleague from Russia, a graduate from the University of Kazan and working at the School of Advanced Studies in the Humanities of the Russian Presidential Academy of National Economy and Public Administration ashaeva.nv@gmail.com

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

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

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

Mikhail Gasparov, or How to Make Greece Entertaining

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

Mikhail Gasparov, or How to Make Greece Entertaining

“Socrates in Love”: How to Introduce Plato to the Youngest

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

“Socrates in Love”: How to Introduce Plato to the Youngest

Three Historical Heroes from a Neutral Point of View

This is a Japanese comic book about Atticus who joined his friends Cicero and Caesar in a fight against Sulla’s misgovernment in Rome: Papyrus Is God, “The Chronicles of Cicero, Caesar and Atticus” 13 (パピラリス神—キケロ・カエサル・アッティクスの冒険 1–3, Mugento Comics [夢幻燈コミックス ], 2013).

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

To the Rescue of Alexandria — Cleopatra and Romans in “Caesar, Who’s He?”

Alain Surget’s Series “Children of the Nile”

This is a Japanese comic book about Atticus who joined his friends Cicero and Caesar in a fight against Sulla’s misgovernment in Rome: Papyrus Is God, “The Chronicles of Cicero, Caesar and Atticus” 13 (パピラリス神—キケロ・カエサル・アッティクスの冒険 1–3, Mugento Comics [夢幻燈コミックス ], 2013).

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

To the Rescue of Alexandria — Cleopatra and Romans in “Caesar, Who’s He?”

Alain Surget’s Series “Children of the Nile”

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Ancient History in Contemporary Street Art of Modern Greece

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

Schools Project *De viris mulieribusque illustribus*

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

Barbara Strycharczyk
Teacher of Latin and Ancient Culture
and Coordinator of “Strumienie” High School in Józefów
Coordinator of the Schools Project

Anna Wojciechowska
Teacher of Latin and Ancient Culture
Mikolaj Rej XI High School
in Warsaw

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

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

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

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

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

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

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

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

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

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

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

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

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

Fare for a travel to Warsaw city centre is fixed – it is 159 PLN.
From Warszawa Centralna (Warsaw Central Railway) Station to the Hotel and the University

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

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

How to Buy a Bus/Train Ticket?

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

Where to Stay?

The members of the Project’s Research Team are staying at the HOTEL GROMADA CENTRUM, located at Plac (Square) Powstańców Warszawy 2, in the city centre, close to the University of Warsaw and to the Old Town. If you would also like to stay there, you can make your reservation at: https://www.gromada.pl/hotel-warszawa-centrum. You can also stay at the HOTEL HARENDA (also close to the University): http://www.hotelharenda.com.pl/373.html.

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

Links

ERCC Website https://erc.europa.eu/
Cordis Website http://cordis.europa.eu/project/rcn/205179_en.html
UW’s Information on the Project on www.en.uw.edu.pl/11th-erc-grant/
UW’s Clip on the Project on YouTube www.youtube.com/watch?v=swXMSNud1lU
University of Warsaw www.en.uw.edu.pl
Bar-Ilan University https://www1. biu.ac.il/indexE.php
University of New England www.une.edu.au
University of Roehampton www.roehampton.ac.uk
University of Yaoundé 1 www.uy1.uninet.cm
YouTube www.youtube.com/channel/UC6zwu9EXtOgxGvJrVgnQwQ
Facebook www.facebook.com/OurMythicalChildhood
Twitter www.twitter.com/OMChildhood
Instagram www.instagram.com/OMChildhood
Our Mythical Childhood Survey http://www.omc.obta.al.uw.edu.pl/myth-survey
Antipodean Odyssey https://antipodeanodyssey.wordpress.com
Mythology and Autism http://mythology-autism.blogspot.com
Our Mythical Childhood Blog https://ourmythicalchildhoodblog.wordpress.com/
Panopoly Vase Animation Project http://panopolyclassicsandanimation.blogspot.com/

Faculty of “Artes Liberales” www.old.al.uw.edu.pl/eng.php
Centre for Studies on the Classical Tradition (OBTA) www.obta.al.uw.edu.pl/en/index
Cultural Studies – Mediterranean Civilization www.cs.al.uw.edu.pl
Modern Greek Philology www.psh.al.uw.edu.pl
Collegium Artes Liberales www.clas.al.uw.edu.pl
Anthropozoology www.az.al.uw.edu.pl
Cluster The Past for the Present http://www.cluster.obta.al.uw.edu.pl/
Department of Classical Philology and Italian Studies, University of Bologna http://www.fcllt.unibo.it/it
Department of History and Cultures, University of Bologna http://www.discil.unibo.it/it
Faculty of Languages and Literatures, Ludwig Maximilian University of Munich http://www.fak13.lmu.de
Faculty of Education, University of Cambridge https://www.educ.cam.ac.uk/

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

Mikołaj Rej XI High School in Warsaw www.rej.edu.pl
Mikołaj Rej XI Classical Profile www.facebook.com/jubileusz-klasztyklaszczyznej
“Strumienie” High School in Józefów www.strumienie.sternik.edu.pl
Bartłomiej Nowodworski I High School in Cracow http://www.nowodworek.krakow.pl/
Nicolaus Copernicus University Academic Junior and Senior High School in Toruń http://www.gimakad.toruń.pl/
National Philharmonic http://filharmonia.pl/
Polish Theatre in Warsaw https://www.teatrpolski.waw.pl/
City of Warsaw www.um.warszawa.pl/en
The classical world such as we examine the images of the world created in subsequent epochs, in accordance with the assumption that each new deciphering of the classical legacy gives us knowledge about those who make the decoding in the first place. In this way, Classical Antiquity and cultural experiences, wherever Mediterranean Civilization has managed to each. Looking we can better understand ourselves, others, and foreigners, who in fact cease to be foreigners... the Humanities and scholarship in general—a world full of challenges and fascinating staged during the communist epoch, which is itself a huge achievement experience, orient themselves and their understanding of this particular reception of Classical Antiquity, and will help future scholars, especially account of other relationships between Classical Antiquity and the Polish fort the understanding of the unique feature so of Polish performance...

At the same time, thanks to Professor Kazimierz Kumiecz and Professor Lidia Winiarska, this volume takes first steps in developing interpretative models of scholarship of the highest quality.”

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

Tadeusz Zielinski, 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/zielninski_queen

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

Antyk i my w Ośrodku Badań nad Tradycją Antyczną (OBTA)
[Polish version of the above volume]
ed. Katarzyna Marciniak
Warsaw 2013
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
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www.al.uw.edu.pl/theatre_comunist

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

Bibliographical Dictionary of Polish Women Classicists: 20th Century
ed. Elżbieta Olechowska
Warsaw 2018
www.al.uw.edu.pl/women_classicists (PDF coming soon)
OUR MYTHICAL HISTORY
Children’s and Young Adults’ Culture in Response to the Heritage of Ancient Greece and Rome

International Conference at the Faculty of “Artes Liberales”,
University of Warsaw
May 22–26, 2019

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

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