

FIEC / CA 2019

15th Congress of the Fédération internationale
des associations d'études classiques /
Classical Association

ANNUAL CONFERENCE 2019

Institute of Education & Senate House, London
Thursday 4 July – Monday 8 July 2019



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des associations d'études classiques / Classical
Association

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INSTITUTE OF EDUCATION
& SENATE HOUSE, LONDON

Thursday 4 July – Monday 8 July 2019

Fédération internationale des associations d'études
classiques

The Classical Association of England and Wales

with support from

Society for the Promotion of Hellenic Studies

Society for the Promotion of Roman Studies

and hosted in London by

Birkbeck College, University of London

The Institute of Classical Studies

King's College London

Royal Holloway, University of London

University College London

University of Roehampton, London

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CONTACT INFORMATION

Email: fiec@ucl.ac.uk

Emergency phone number: 07803 352174

(To be used **only** for medical emergencies, incidents of harassment, and security threats. For general information please check our website or twitter account, or speak to the staff at Registration Desk.)

Website: <http://fiec2019.org>

(Please check for last-minute changes and updates.)

Twitter: @Fieca2019 (#FIECA2019)

(Please sign up for last-minute changes of venue, lecture cancellations etc.)

Our student helpers will be present to provide assistance throughout the Conference wearing light blue t-shirts with the FIEC/CA 2019 logo.

Welcome

The organisers are very pleased to welcome you to the joint FIEC/CA Conference 2019, held at the Institute of Education, University College London.

Conference highlights

- 87 panels and 30 posters on a variety of Classical subjects.
- Conference dinner. A flying buffet at Senate House, Sunday 7 July, 7.30 pm.
- Welcome drinks at Senate House, Friday 5 July, 7.30 pm. Sponsored by Cambridge University Press.
- Public event: *Classics in the 21st Century*, at Senate House, Thursday 4 July, 5.30 pm. Followed by a drinks reception.
- Plenary lectures by Professors Alastair Blanshard, Corinne Bonnet, Paula da Cunha Corrêa, Jonas Grethlein, Alison Keith, Irad Malkin, and Ida Östenberg.
- De Gruyter Lunch Lecture given by Professor Stephen Harrison. Followed by a lunch buffet sponsored by De Gruyter.
- Film screenings: *Entering the Classical World through Silent Cinema* at Bloomsbury Theatre, Saturday 6 July, 7.30-10 pm; *The Destruction of Memory* at Birkbeck Cinema, Saturday 6 July, 7.30-10 pm.
- Opera Performance, *The Fire of Olympus*, by Radius Opera at Logan Hall, Sunday 7 July, 5.30 pm.
- Poster session in the Drama Studio, Sunday 7 July, 1-3 pm.
- Prize giving to the CA Prize winners and the De Gruyter *Trends in Classics* Poster Prize winners in Logan Hall, Sunday 7 July, 6.30 pm.
- *Artefact to Art* children's poster exhibition in the Drama Studio, organised by Dr Naoíse Mac Sweeney.
- **Excursions:** Boat trip on the Thames, Walking Tours of Roman London, Guided Tours at the Westminster School Archive, British Museum, the Museum of London, and the Victoria and Albert Museum.
- Classical quiz with free entry for all delegates and a prize to the value of £250 in books from Taylor Francis, downloadable from the conference website from 1 July.



FIEC/CA Conference 2019

	THURSDAY 4 JULY	FRIDAY 5 JULY	SATURDAY 6 JULY	SUNDAY 7 JULY	MONDAY 8 JULY
9.00 am		Registration			
9.30 am		PANELS (Session 1)	PANELS (Session 2)	PANELS (Session 4)	PANELS (Session 6)
11.30 am		Tea & Coffee	Tea & Coffee	Tea & Coffee	Tea & Coffee
12 noon		PLENARY Professor Irad Malkin	PLENARY Professor Corinne Bonnet	PLENARY Professor Alastair Blanshard	PLENARY Professor Paula da Cunha Corrêa
1.00 pm		LUNCH	LUNCH	LUNCH	LUNCH
1.00 pm		1 pm onward WCC Wikathon 1.30-3 pm European Research Council Session 1-4 pm Diversifying Public Engagement in Classics 2-4 pm Boat trip on the Thames	1-3 pm De Gruyter Lunch Lecture with buffet sponsored by De Gruyter 1-3 pm Walking tour of Roman London 2-3 pm Guided tour at the British Museum	1-3 pm POSTER SESSION 1-3 pm Walking tour of Roman London 1-3 pm Guided Tour at the British Museum 1.15 pm CA AGM and CA lunch (free to all members attending the AGM)	1-3 pm Walking tour of Roman London 1-3 pm Guided Tour at the Museum of London
3.00 pm		3-5 pm Walking tour of Roman London 3 pm Westminster School Archive Guided tour 3-5 pm Guided tour at the Victoria and Albert Museum 3-5 pm Guided tour at the Museum of London	PANELS (Session 3)	PANELS (Session 5)	PANELS (Session 7)
5.00 pm		Tea & Coffee	Tea & Coffee	Tea & Coffee	Tea & Coffee
5.30 pm	Public Event: Classics in the 21st Century	PLENARY Professor Alison Keith	PLENARY Professor Jonas Grethlein	Opera Performance 6.30 pm Prize giving	PLENARY Professor Ida Östenberg
EVENING	7-8 pm Drinks Reception	7.30 pm Welcome Drinks Sponsored by Cambridge University Press	7.30-10 pm Film Screening Bloomsbury Theatre 7.30-10 pm Film Screening Birkbeck Cinema	7.30 pm Conference Dinner	

Overview

This is an overview of the Programme to help you plan your attendance. Details on individual sessions can be found on pages 25–44.

Abstracts can be found in the separate Abstracts booklet.

For last-minute changes, please check the website: <http://fiec2019.org>.

Registration opens on **Friday 5 July at 9 am**.
The Registration desk will be manned
9 am – 7 pm throughout the Conference.



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Conference organisation

FIEC/CA 2019 COMMITTEES

National Committee

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Dr Jessica Dixon (*London Oratory School*)

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Professor Gesine Manuwald (*University College London*)

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Professor Phiroze Vasunia (*University College London*)

Dr Fiona K. Haarer (*Administrator for FIEC National
Committee*)

Dr Dimitra Kokkini (*Administrator to FIEC/CA 2019*)

CLASSICAL ASSOCIATION MEMBERSHIP

Members receive the biannual CA News and may subscribe to the Association's journals at reduced rates (*Greece & Rome; Classical Quarterly; Classical Review*).

For more information about membership, contact the CA Secretary at:

The Classical Association, Park House,
15-23 Greenhill Crescent, Watford, WD 18 8PH
Telephone +44(0)1923239300

Email office@classicalassociation.org

Website www.classicalassociation.org

SPONSORS

The FIEC/CA Conference 2019 would like to thank the following for their generous sponsorship:

- Society for the Promotion of Hellenic Studies
- Society for the Promotion of Roman Studies
- Cambridge University Press
- Taylor Francis
- De Gruyter



EXHIBITORS

The publishers' exhibition will be situated in Jeffery Hall, Jeffery Hall Foyer and Crush Hall at the Institute of Education for the duration of the Conference.

- Bloomsbury
- Brepols
- Brill
- Cambridge University Press
- De Gruyter
- Edinburgh University Press
- Greek Comix
- Harvard University Press
- Hellenic Book Service
- LatinNow
- Mohr Siebeck
- Oxford University Press
- Princeton University Press
- Taylor Francis
- University of California Press
- Yale University Press

VENUES

The registration desk, most panels, all plenary lectures, the poster exhibition and poster session, the opera performance, the prize awards, publisher exhibition, Art to artefact exhibition, lunch-time events and lectures, and tea and coffee, will be in the **Institute of Education, UCL**.

Main entrance: **20 Bedford Way, London, WC1H 0AL**.

The building has multiple entrances, please follow the signs to Registration and FIEC/CA 2019.

Maps and visiting instructions

<https://www.ucl.ac.uk/ioe/contact-us>

Two panels on the morning of **Friday 5 July** will take place in Clore Management Centre, Birkbeck College, University of London (Torrington Square, London, WC1E 7JL)

Map

www.bbk.ac.uk/downloads/maps/central-london.pdf

The Public Event on Thursday 4 July, the Welcome Drinks on Friday 5 July, and the Conference dinner on Sunday 7 July will take place at Senate House (Malet Street, London, WC1E 7HU)

Map and visiting instructions

www.senatehouselibrary.ac.uk/visiting-the-library



Statement by the CA, the SPHS and the SPRS

The Classical Association, and the Societies for the Promotion of Hellenic and Roman Studies as the co-sponsors of FIEC / CA 2019, look forward to welcoming classicists from all over the world to London in July. Our conference is designed to celebrate the global community of classicists. We hope that everyone attending will find something of interest in the panels, keynote lectures and other events we have organised.

In planning the conference we have attempted to represent the huge variety of our subject. Our speakers come from nearly thirty countries, and every career stage is represented. The subjects of our panels too encompass and celebrate diversities of all kinds. We are certain that there will be energetic debates throughout the four days we are together, and we look forward to that too. Respectful disagreement and constructive criticism are central to the academic life of conferences. We expect all participants to do so in accordance with the Conference Code of Conduct.

Recent events at the San Diego SCS meeting remind us that incidents of racist speech and racist behaviour can sometimes occur in our meetings as in those of other disciplines. We regard these as utterly unacceptable. Each of our associations and societies is committed to making Classics accessible to all. If we fail to do that our discipline is impoverished. Anyone whose words or actions make others feel excluded on grounds of their identity or race does not speak for UK Classics. We are committed to rejecting racist attitudes, and hope profoundly that members of minority groups will participate in Classics in increasing numbers in the future.

This commitment will not end with FIEC / CA 2019. But in the run up to that conference and especially during it, we will be taking active measures to make all participants feel welcome, safe and respected.

Professor Roy Gibson, *Chair of Council of the Classical Association*

Professor Judith Mossman, *President of the Society for the Promotion of Hellenic Studies*

Professor Tim Cornell, *President of the Society for the Promotion of Roman Studies*

(January 2019)

Conference code of conduct

This Code of Conduct applies to all participants in the joint FIEC/Classical Association conference to be held in London 2019. Its aim is to ensure a positive and enjoyable intellectual, cultural and social experience for all.

1. This Code expresses values that are already fundamental to the participating bodies. FIEC's primary aim is to foster cooperation among classical scholars and it does so in part by enabling direct contact between Delegates and by supporting classical studies on all continents. The Classical Association was founded in part to increase public awareness of the contribution and importance of classics and it explicitly welcomes members from all backgrounds.
2. In accordance with these foundational values this conference aims to be inclusive, and to embrace diversity in all its forms. It should to be a space for open debate and exchange of ideas free of harassment, bullying, and abuse. All participants are called on to play a part in bringing this about.
3. The conference welcomes participants regardless of gender, gender identity and expression, sexual orientation, disability, age, race, nationality, political views, or religious beliefs. It seeks to celebrate the diversity of modern Classics, and to increase the representation of those who for one reason or another have been marginalised in the past. This is reflected in the programme and in the selection of speakers and panels.
4. Participants are expected, both inside and outside formal academic sessions, to express themselves in ways that are considerate and respectful of others. Equally they are expected to respond with courtesy and respect to others' opinions. These values are central to civilised academic debate.
5. Participants should not use language that belittles or intimidates or bullies or mocks others. They should be aware of existing hierarchies within the discipline. Senior academics in particular are called on to be generous when possible in their interactions with junior colleagues. Chairs in particular are asked to actively challenge behaviour that falls short of these standards. Those who persist in unacceptable behaviour may be asked to leave a session immediately.
6. Harassment in all its forms is unacceptable. We understand harassment to be unwanted or uninvited conduct or attention which has the purpose or effect of undermining the dignity of an individual, or creates an intimidating, hostile, humiliating or offensive environment for the individual. Such conduct is an abuse of power and or privilege. Harassment is especially serious when directed at those with less power and privilege, including students, staff, and junior colleagues.

7. Sexual harassment is particularly to be deplored.

Inappropriate physical or verbal contact, especially when persistent and clearly unwanted, is a serious breach of academic standards. Those who feel they have been subjected to sexual harassment – whether in academic sessions or at cultural of social events – are invited to report it to the conference organisers. We will at our discretion issue verbal warnings, report the behaviour to the officers of the relevant FIEC member association, and exclude individuals from the conference. In extreme cases it may also be necessary to involve the police.

We are confident that most participants are fully supportive of the principles embodied in this code, and that none will wish to be passive bystanders while abuse or bullying or harassment takes place. We call on all participants to actively support those subjected to unacceptable behaviour, to challenge those guilty of it, and to support session chairs and the conference organizers in their efforts to make this conference a positive, rewarding and enjoyable experience for all.



Rainer Friedrich

Postoral Homer

Orality and Literacy in the Homeric Epic

HERMES – EINZELSCHRIFT 112

THE AUTHOR

Rainer Friedrich, McLeod Professor of Classics Emeritus at Dalhousie University, Canada; Visiting Professor of Classics at McGill University, Canada; Visiting Professor at Boston University, USA. Research interests: Homeric Epic, Theory & Poetics of Greek Epic, Greek Drama, Greek Drama & Polis, Comparative Drama, Ritual & Drama, Brecht's Epic Theatre & Film, Critical Theory.

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Milman Parry's comparative study of Homer and Southslavic oral song had demonstrated the existence of an oral tradition behind and within the Homeric Epic, thus establishing an indisputable link between Homer and oral poetry. Yet its exact nature has remained a moot point. For equally indisputable is the fact of the coexistence of oral and literate features within the Homeric Epic. Thus not behaving as either a straight oral song or as a straight literate text tout court, the Homeric Epic calls into question the prevailing Parryist axiom of the oral Homer. The link between Homer and oral poetry has thus become an open question again: it is, in fact, the New Homeric Question that turns on the roles of orality and literacy in the genesis of the Homeric Epic. To clarify it this book experiments with a third term: postorality. As a postoral poet, having initially been trained as an oral bard absorbing the Hellenic oral tradition, Homer would have acquired literacy in the course of his career as an oral singer. It enabled him to widen, deepen, and refine his epic art, thereby giving rise to an epic as complex and unique, in terms of structure, characterization, and intellectual substance, as the *Iliad*.

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Practical information

Registration

Registration opens on Friday 5 July at 9 am. The Registration desk will be situated in the Foyer of the Institute of Education. Please use the entrance on 20 Bedford Way and follow the signs. The desk will be manned 9 am – 7 pm every day for the duration of the Conference.

Tea and Coffee

Tea and coffee will be served in Jeffery Hall and Crush Hall in the basement of the Institute of Education where the publishers' stalls will also be situated. Costa Coffee near the Institute of Education Reception (Level 4) will remain open until 3 pm.

Lunch and dinner

Lunch and dinner are not provided. Costa Coffee in the Institute of Education foyer will be open for coffee, tea, sandwiches and cakes. In addition, there is a number of eateries, cafes and restaurants in the vicinity of the Institute of Education, serving breakfast, lunch and dinner:

- There are cafes in the centre of **Russell Square** (5 minutes walk from the venue) and **Gordon Square** (5-7 minutes walk from the venue) offering hot and cold beverages and light meals.
- **Woburn Place** (becoming Southampton Row to the South, past Russell Square) has a series of cafes and restaurants (offering a wide selection of world cuisines).
- **Euston station** houses cafes, restaurants and two chain supermarkets.

- **Brunswick shopping centre** opposite Russell Square station offers a wide selection of cafes, restaurants, two supermarkets and shops.
- **Store Street**, 5 minutes from Senate House, offers coffee shops and a few restaurants that are favoured by the locals.
- **Tottenham Court Road** offers a wide range of eateries and cafes, including street lunch stalls serving world cuisine next to Goodge Street Station. Behind the station, Charlotte Street is packed with restaurants and bars.

There are also numerous pubs around the area, offering standard pub dishes for lunch and dinner.

Wi-Fi Access

Wi-Fi access will be available for the duration of the Conference. If you have **eduroam** set up in your home institution, you will be able to log in to the network straightaway. If you cannot connect using **eduroam**, please contact your home institution. For delegates without an **eduroam** account, log-in details to the UCL Guest network are provided in your conference pack.

Accessibility

All Conference venues are fully accessible to disabled delegates. For full details please visit the relevant page on the website
<http://fiec2019.org/accessibility-2/>

Accommodation

FIEC/CA 2019 is not arranging accommodation for delegates. For a full list of Hotels, Bed and Breakfasts, and Hostels in the vicinity of the Institute of Education, please visit <http://fiec2019.org/accommodation/>

Childcare and age limit

If you need to arrange childcare, please visit this site to access information on sitters:

<https://www.sitters.co.uk/>.

Please note that FIEC/CA 2019 is not affiliated with the site and we cannot offer guarantees about their services.

Delegates requiring privacy for breastfeeding or pumping milk may use the Quiet Room (see below). There is a public playground located on Woburn Square (2 minutes walk from the Institute of Education, please use the West Entrance of the building). Please note that children need to be supervised at all times on the playground.

There is no lower age limit for the conference, but children under 16 years of age should be supervised by an adult for the duration of the Conference. The decision to attend panels, posters and other events during the Conference is the responsibility of the adult(s) accompanying the child, as there may be graphic or explicit content.

Hospitals and Pharmacies

The nearest hospital to the venue is University College London Hospital, which operates an Accident and Emergency Department.
Address: 235 Euston Road, London NW1 2BU
Phone: 0845 155 5000

There are numerous Boots pharmacies around the Conference venue. For a full list please visit <http://fiec2019.org/hospitals-and-pharmacies/>

Luggage storage

If you need to store your luggage on the first and the last day (Friday 5 and Monday 8 July), you may do so between 9 am – 6 pm in the Drama Studio, Institute of Education. Please note that you do so at your own risk.

Places of Worship

A list of places of worship can be found on the website <http://fiec2019.org/places-of-worship/>.

Quiet Room

Room 828, Institute of Education, will be available as a quiet room for the duration of the Conference **except Monday 8 July, 9.30-11.30**, when the Quiet Room will be located in **Room 836**, Institute of Education.

Security and Reporting Incidents

In the event of an emergency (medical, harassment, security threats etc.) please contact the Registration Desk (or a Student Helper) who will report the incident or call for an ambulance, if need be.

Social media and photography policy

Please be aware that members of your audience may want to live tweet and/or take photographs to post on social media of you and your paper. If you are a speaker, please advise your panel chair if you do not want to participate in this.

The Classical Association and FIEC may take photographs at the FIEC/CA Conference 2019 and may reproduce them on their websites and in marketing or promotional materials. By participating in the Conference, attendees acknowledge these activities and grant the CA and FIEC the right to use their images and names for such purposes. If you do not wish to feature in the photographs, please alert the photographers.

Travel

For advice on disabled access and services on public transport please visit <http://fiec2019.org/accessibility-2/>.

- **Nearest tube (underground) station to all three venues:** Russell Square (Piccadilly Line)
- **Other tube (underground) stations nearby (about 10-15 minutes walk):** Warren Street, Goodge Street, King's Cross, Euston Square, Euston



- **Tube (underground) map:** <http://content.tfl.gov.uk/standard-tube-map.pdf>
- **Transport for London Journey Planner:** <https://tfl.gov.uk/plan-a-journey/>
- **Nearest train stations:** Euston, King's Cross-St Pancras
- **Buses:** There are numerous buses running from Woburn Place (2 minutes walk from the Institute of Education) and Gower Street (5 minutes walk from the Institute of Education) to the centre.
 - Buses 59, 68, 168, 188 (from Woburn Place or Russell Square) serve Waterloo train station (southbound) and Euston station (northbound).
 - Bus 59 (from Woburn Place) serves King's Cross-St Pancras train station.
- **Taxis:** London black cabs can be hailed anywhere on the street, as long as the yellow Taxi light is on. Most accept card payments as well as cash. Please note that it is **illegal** (and potentially dangerous) for any other provider (such as mini-cabs) to stop and pick you up on the street unless you have pre-booked their services. If you wish to use any of the other services rather than a black cab, you need to book online, via telephone, or via app.

Visiting London

Central London offers a range of Museums and cultural activities. Many museums and galleries are free of charge, but you may have to pay a ticket for temporary exhibitions.

A list of Museums, galleries, and other activities can be found on the website
<http://fiec2019.org/visiting-london/>

Plenary lectures

All plenary lectures will take place in Logan Hall, Institute of Education

- **FRIDAY 5 JULY, 12 - 1 pm**

Professor Irad Malkin (Tel Aviv University, Israel)
"They shall sail on equal and fair terms" equality and kleros in the Greek Mediterranean";
Chair: **Professor Tim Cornell** (Society for the Promotion of Roman Studies and University of Birmingham, UK)

- **FRIDAY 5 JULY, 5.30 – 6.30 pm**

Professor Alison Keith (University of Toronto, Canada) *"Epicurean Postures in Martial's Epigrams";*
Chair: **Professor William Fitzgerald** (King's College London, UK)

- **SATURDAY 6 JULY, 12 – 1 pm**

Professor Corinne Bonnet (Université Toulouse, France) *"Tackling the complexity of polytheisms: cult epithets as a language";*
Chair: **Professor Ahuvia Kahane** (Royal Holloway, University of London, UK)

- **SATURDAY 6 JULY, 5.30 – 6.30 pm**

Professor Jonas Grethlein (Universität Heidelberg, Germany) *"Metalepsis in Ancient Greek Literature and Criticism? The Limits of Narratology in Classics";*
Chair: **Professor Judith Mossman** (Society for the Promotion of Hellenic Studies and University of Coventry, UK)

- **SUNDAY 7 JULY, 12 – 1 pm**

Professor Alastair Blanshard (The University of Queensland, Australia) *"Travel, the Enlightenment, and the Formation of Classical Greece";*
Chair: **Professor Fiona McHardy** (University of Roehampton, UK)

- **MONDAY 8 JULY, 12 – 1 pm**

Professor Paula da Cunha Corrêa (Universidade de São Paulo, Brazil) *"Cattle and other animals in the Catalogue of Women";*
Chair: **Professor Hans van Wees** (University College London, UK)

- **MONDAY 8 JULY, 5.30 – 6.30 pm**

Professor Ida Östenberg (Gothenburg) *"Dulce et decorum. Dying for the fatherland (or not) in ancient Rome";*
Chair: **Professor Catharine Edwards** (Birkbeck College, University of London, UK)

- **DE GRUYTER LUNCH LECTURE**

Professor Stephen Harrison (Corpus Christi College, University of Oxford, UK) *Reception Studies: The trendiest of the Trends in Classics.*
Saturday 6 July, 1 pm,
Clarke Hall, Institute of Education.

The rise of reception studies in classics has been one of the key trends of the twenty-first century. This talk looks at some of the key developments and the various methodological streams that have converged in the general area of classical reception.

The event is free and will be followed by a lunch buffet sponsored by De Gruyter. Please book your place in advance on the website as places are limited (<http://fiecc2019.org/excursions-and-activities/>).

Film screening

This film screening will take place at the Birbeck Cinema

- **THE DESTRUCTION OF MEMORY**

Saturday 6 July, 7.30 – 10 pm.

Birkbeck Cinema (43 Gordon Square, WC1H 0PD),

The event is free, but places are limited.

Please book your place in advance on the website:
(<http://fiec2019.org/film-screening-at-birkbeck-cinema/>)

Based on Robert Bevan's book of the same name, tells the story of the destruction of cultural heritage. It

looks not just at the ongoing actions of Daesh (ISIS) and at other contemporary situations, but revealing the decisions of the past century that allowed the issue to remain hidden in the shadows for so many years. Interviewees in the film include the former Director-General of UNESCO, the Prosecutor of the International Criminal Court, as well as diverse and distinguished international experts, whose voices combine to address this urgent issue.

Website: <https://destructionofmemoryfilm.com>



Film screenings

Entering the Classical World through Silent Cinema

Saturday 6 July 2019

UCL Bloomsbury Theatre, 15 Gordon Street, WC1H 0AH.

7.30pm to 10.00pm. Tickets: £12

Please book your tickets when registering for the Conference here OR use the public booking portal www.thebloomsbury.com/event/run/18247, where you can also book extra tickets for partners/spouses/children over 12 years old. **100 free tickets will be available for UK school children, to be allocated by ACE.**

A live screening of four rarely seen but remarkable films about ancient Greece and Rome.

Two of the films document the ruins of the Acropolis and Pompeii as they appeared to travellers in the early twentieth century. Two are aesthetically rich and immersive feature films concerning the sculptor Phydias and the emperor Caligula. Through their enticing use of gesture and look, exotic sets and extravagant costumes, music and movement, these latter films offer their spectators the opportunity to enter into the classical past and experience it as if they were there.

The screening of *Caligula* will be the UK premiere of a beautifully restored print from Italy. The other prints were obtained especially from archives in Austria, the USA, and the UK. They will be introduced briefly by Maria Wyke (UCL) and Pantelis Michelakis (University of Bristol). The professional pianist (Stephen Horne, www.stephenhorne.co.uk) will improvise throughout, thus replicating the means by which music once engaged audiences emotionally with cinema's classical worlds. The venue is a newly refurbished 500-seater theatre owned by UCL.

From Filmarchiv Austria:

AN EXCURSION IN ANCIENT GREECE

(1913, Pathé, c. 8 mins)

Arriving at Athens along the Corinthian canal, we see various monumental ruins of ancient Greece on and around the Athenian Acropolis as they looked in 1913.



From the Library of Congress (Washington):

POMPEII AND VESUVIUS

(1906, probably Cines, Italy, c. 4 mins)

Scenes of the damage caused to Southern Italian communities by the eruption of Vesuvius in 1906 are juxtaposed with shots of Pompeii, the ancient city of the long-since dead.





From the British National Film Archive:

SLAVE OF PHYDIAS

(dir. Léonce Perret, Gaumont, France, 1916/17,
c. 36 mins)

The film's careful composition and deep-space tableaux recall the glamorous nineteenth-century antiquity paintings of Alma-Tadema and bring them to life. Most of the film is shot on location by the coastline of southern France, among the cedars and cypresses of an ornate neo-classical villa. Characters appear dappled in sunlight, reflected in pools of shimmering water, or silhouetted against the sparkling sea, to great emotive effect. For this is not a grand historical narrative of the sculptor Phydias and the colossal works he created to celebrate the power of the Athenian state. What matters is the creativity of the sculptor's model – the poor slave girl who gives the film its title. While Phydias attempts to chisel a statue of the goddess of love that remains off-screen and unfinished throughout the film, his slave-girl creates in him a real, passionate love stirred by the beauty of her flesh and, most importantly, of her lyre-playing. By the end of the film the lovers face oblivion, forced to say goodbye to a tranquil 'land of beauty and of love' that is both ancient Greece and contemporary France. Suffering, loss and exile are key concerns suited to the film's period of production during the First World War.

From the Cineteca di Bologna:

THE TRAGIC END OF THE EMPEROR CALIGULA

(dir. Ugo Falena, Film d'arte Italiana, Italy, 1917,
c. 1hr)

The original reviewers praised this film for displaying all the richness of an art work: 'marvellous landscapes, powerful effects of light and shadow, all the beauty of the Roman countryside and its ancient monuments, all the spirituality of the catacombs and, what's more, a faithful reconstruction of the imperial palace after the most recent excavations on the Palatine. But above all it is a tragedy.' Set around 40-41 CE, the film is happy to bestow on Caligula aspects of the Church legends about Nero's persecution of the Christians. They gather outside Rome to hear the apostle Peter preach. Meanwhile, in the palace, Caligula's son dies and the emperor descends into madness – thinking he is surrounded by the ghosts of those he has murdered and turning his hatred onto the innocent Christians. At a banquet, he forces an innocent girl to dance for him – or see her companions slaughtered. The girl breaks out of the ancient moment into the modern when her shoes are removed and the celebrated performer who plays her, Stacia Napierkowska, begins to swirl barefoot as if possessed by terror. The Christians are rescued, Caligula assassinated, and his body thrown into the Tiber.



OUTSTANDING SCHOLARSHIP FROM CAMBRIDGE

Painting, Ethics, and Aesthetics in Rome

Nathaniel B. Jones

Greek Culture in the Roman World**Between Greece and Babylonia****Hellenistic Intellectual History in Cross-Cultural Perspective**

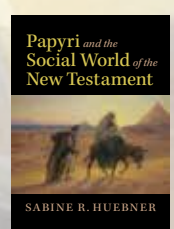
Kathryn Stevens

Cambridge Classical Studies**Longus: *Daphnis and Chloe***

Longus, Edited with Introduction and Notes by Ewen Bowie

Cambridge Greek and Latin Classics**Papyri and the Social World of the New Testament**

Sabine R. Huebner

**Seneca: Selected Letters**

Seneca, Edited with Introduction and Notes by Catharine Edwards

Cambridge Greek and Latin Classics**The Early Roman Expansion into Italy****Elite Negotiation and Family Agendas**

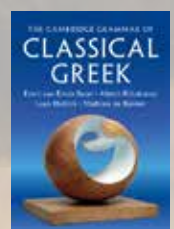
Nicola Terrenato

**The Arts of Imitation in Latin Prose****Pliny's *Epistles*/Quintilian in Brief**

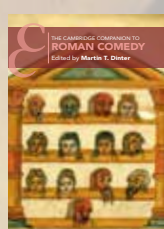
Christopher Whitton

**The Cambridge Grammar of Classical Greek**

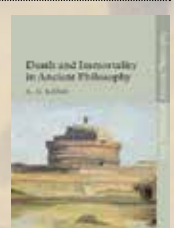
Evert van Emde Boas, Albert Rijksbaron, Luuk Huitink, Mathieu de Bakker

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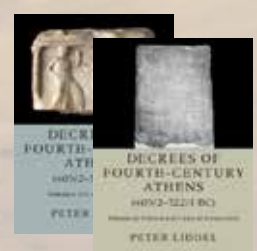
A. G. Long

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Classics discussion

Classics in the 21st century

Beveridge Hall, Senate House

Thursday 4 July 2019, 5.30 pm

The event is free. Please register on the website.

Followed by a drinks reception.

We live in a world where the lessons of the past are constantly ignored or dismissed. Yet the past continues to fascinate us. The classical world especially has never been more popular. In movies, novels, video games and TV documentaries, Greece and Rome are constantly in the public eye. So what does the classical world have to offer us in the 21st century? In this session, a panel of classical scholars with a special interest in contemporary popular culture will debate this issue, with questions and contributions from members of the audience.

The discussion will be followed by a wine reception.

The event is free and all are welcome. Please book your place in advance using the link below as places are limited.

www.eventbrite.co.uk/e/classics-in-the-21st-century-tickets-58716550784?aff=erelexpmlt

PANELISTS



ROSA ANDÚJAR is Deputy Director of Liberal Arts and Lecturer in Liberal Arts at King's College London. She has published widely across two distinct but complementary areas: ancient Greek tragedy (with an emphasis on the

tragic chorus) and Classical reception in Latin America.

Rosa is co-editor of *Paths of Song: The Lyric Dimension of Greek Tragedy* (De Gruyter, 2018) and *Greeks and Romans*

on the Latin American Stage (Bloomsbury, 2020). With Justine McConnell she co-edits the new *Classics and the Postcolonial* series for Routledge.

<https://www.rosaandujar.com>



JOHANNA HANINK

is Associate Professor of Classics at Brown University. Her books include *Lycurgan Athens and the Making of Classical Tragedy* and *The Classical Debt: Greek Antiquity in an Era of Crisis*; she is also a translator of both ancient and modern Greek.



ANGIE HOBBS

is Professor of the Public Understanding of Philosophy at the University of Sheffield. Her chief interests are in ancient philosophy, ethics and political theory and she has published widely

in these areas, including *Plato and the Hero* (C.U.P.). She contributes regularly to radio and TV programmes, and speaks around the world, including at the World Economic Forum, Westminster Abbey, the Houses of Parliament and the Scottish Parliament. She is currently a judge for the 2019 Man Booker International Prize and a member of the World Economic Forum Council for Values, Ethics and Innovation.

www.angiehobbs.com

Twitter: @drangiehobbs

Cultural activities, events and excursions



ELENA ISAYEV is a historian focusing on migration, hospitality and displacement, which she has written about for the Red Cross and in her monograph *Migration Mobility and Place in Ancient Italy*

(Cambridge 2017). She also works with Campus in Camps in Palestine, and is a Trustee of Refugee Support Devon. She is Professor of Ancient History and Place at University of Exeter.



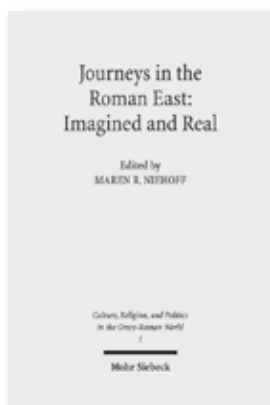
MAI MUSIÉ is a Knowledge Exchange Project Officer at the University of Oxford. Her role focuses on showcasing the mutually beneficial sharing of ideas, data, experience, and expertise, involving collaboration between researchers and

external organisations or the public. She has worked in Higher Education for the last ten years in access and outreach projects including running the Classics Outreach Programme for the Faculty of Classics at Oxford. Previous roles include working for the South Wales Reaching Wider Partnership and Swansea Race Equality Council. Mai recently completed her doctorate in the representation of the Persians in the ancient Greek novels. Her research areas include race and ethnicity in the ancient world, Classics education, and medieval Ge'ez manuscripts. She is currently co-curating the Ge'ez manuscript project with the Faculty of Classics and the Bodleian Libraries at Oxford with UK Eritrean and Ethiopian diaspora communities. In addition, she is one of the co-founders of the Classics in Communities project which aims to promote and encourage the teaching of Latin and Ancient Greek at primary and early secondary level (and beyond) in UK state schools. Her latest book, *Forward with Classics* (co-edited with Dr Arlene Holmes-Henderson and Steve Hunt), has been published by Bloomsbury UK.



JOSEPHINE QUINN (Chair) is Associate Professor of Ancient History at the University of Oxford, and Martin Frederiksen Fellow and Tutor at Worcester College, Oxford. She works on the ancient Mediterranean, North

Africa, and the Near East, and her most recent book, *In Search of the Phoenicians*, came out in 2018.



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Culture, Religion, and Politics in the Greco-Roman World

Edited by Kendra Eshleman, Teresa Morgan, Laura Nasrallah,
Maren R. Niehoff, and Peter Van Nuffelen
Advisory Board: Milette Gaifman, Martha Himmelfarb, Hayim Lapin,
Duncan MacRae, Jörg Rüpke, and Lieve Van Hoof

The series responds to an increasing awareness among scholars of the ancient Mediterranean world that phenomena of culture, religion, and politics cannot be isolated, but must instead be studied in relation to each other. Moreover, since the work of the History of Religions School, it is clear

that such phenomena cross boundaries of languages, countries, and religions. To render a truly fruitful examination of Greek literature in the Imperial period, the time has come to acknowledge its deep entanglement in Roman politics and to investigate parallels in contemporaneous religious texts.

Journeys in the Roman East: Imagined and Real

Edited by Maren R. Niehoff

How did the new possibilities of travelling in the Roman Empire change the ways pagan, Jewish and Christian authors fashioned themselves? The present volume investigates this phenomenon of cultural, religious and philosophical negotiation by interdisciplinary studies of Second Sophists, early Christians and rabbis.

Contributors:

Knut Backhaus, Ewen Bowie, Janet Downie, Kendra Eshleman, Reinhard Feldmeier, Georgia Frank, Amit Gevaryahu, Catherine Hezser, Benjamin Isaac, Richard Kalmin, Sarit Kattan Gribetz, Yonatan Moss, Laura Nasrallah, Maren Niehoff, Jonathan Price, Ian Rutherford, Daniel Schwartz, Froma Zeitlin, Nicola Zwingmann

Seeing the God

Image, Space, Performance, and Vision in the Religion of the Roman Empire
Edited by Marlis Arnhold, Harry O. Mayer, and Jörg Rüpke

This volume explores the role of the visual in helping to create a vision of the gods and how commitment to the visibility of the divine affected ancient religious practices, rituals, and beliefs. The essays deploy a wide range of disciplines that include archaeology, iconology, cultural studies, and the cognitive sciences to consider the visual aspects of ancient religion from a variety of angles.

Contributors:

Marlis Arnhold, David Balch, Steve Friesen, Richard L. Gordon, Kristine Iara, Robin Jensen, Brigitte Kahl, Harry O. Mayer, Katharina Rieger, Vernon K. Robbins, Jörg Rüpke, Annette Weissenrieder

Autoren in religiösen literarischen Texten der späthellenistischen und der frühkaiserzeitlichen Welt

Zwölf Fallstudien

Edited by Eve-Marie Becker and Jörg Rüpke

Published in German:

The authors of this volume discuss the formation and transformation of ancient concepts of authorship, specifically among those types of texts which we might best count among »religious literature« – Greco-Roman, early Jewish, and early Christian.

Contributors:

Barbara Aland, Eve-Marie Becker, Jan Dochhorn, Ulrike Egelhaaf-Gaiser, Dorothee Elm von der Osten, Jan Willem van Henten, Gesine Manuwald, Maren Niehoff, Georgia Petridou, Jörg Rüpke, Markus Vinzent, Oda Wischmeyer

For the complete table of contents
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Mohr Siebeck
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mohrsiebeck.com

Cultural activities, events and excursions

Outreach talks and events

- Two panels organised by the Classical Association:

TEACHING THE UNDERGRADUATES 2019:

A Global Perspective

Friday 5 July, 9.30-11.30, Room 101, Clore Centre

TEACHING SOURCES IN A LEVEL CLASSICAL CIVILISATION AND ANCIENT HISTORY

Saturday 6 July, 3 – 5 pm, *Clarke Hall, Institute of Education.*

- **ARTEFACT TO ART: Children's art inspired by antiquity**

The competition encourages children to create artworks (visual art, poems, and short stories) inspired by objects from classical antiquity. The exhibition will be available to view, free of charge, throughout the Conference, in the *Drama Studio, Institute of Education.*

- **DIVERSIFYING PUBLIC ENGAGEMENT IN CLASSICS: Showcase event**

Free drop-in event in *Room 802, Institute of Education*, **Friday 5 July, 1 – 4 pm**

This event will allow delegates to explore the work of classicists (broadly conceived) who are working on a variety of engagement projects designed to share their research with non-specialist audiences.

- **ERC SESSION: Funding excellent research in Classics**

Free drop-in session in *Room 822, Institute of Education* **Friday 5 July, 1.30 - 3 pm**

The session will provide an overview of ERC funding, the evaluation procedure and criteria, as well as general guidance on how to prepare a proposal. Session participants will also gain practical insights into the application and evaluation process, project

implementation and the impact an ERC grant can have on one's academic career from the perspective of an ERC panel member and ERC grantees conducting research in the area of classical studies.

Participants: Professor Corinne Bonnet, Professor Catherine Steel, Dr Mairi Gkikaki and Dr Aneta Barkley.

- **LATINNOW'S TOURING EXHIBITION:**

VOCES POPVLI

Sunday 7 July, all day, in *Publishers' Exhibition Hall.*

The LatinNow project (University of Nottingham, ERC funded, 2017-2022, latinnow.eu) is investigating the spread of Latin, the fates of local languages and life in the north-western Roman provinces. As part of our outreach and dissemination we are undertaking a European touring exhibition across 6 countries in September-October 2019, stopping at Universities and museums, and delivering schools activities, handling sessions and training. We will be 'popping-up' at the FIEC/CA to unveil our display, hoping to talk to as many classicists as possible about outreach and research and to forge future collaborations. Please drop by to talk to the team (Morgane Andrieu, Francesca Cotugno, María José Estarán, Pieter Houten, Noemí Moncunill, Alex Mullen, Simona Stoyanova, Anna Willi).

- **OPERA PERFORMANCE:**

Tim Benjamin and Radius Opera,

WHY PROMETHEUS? Drawing Inspiration from Classical subjects to create new opera

Sunday 7 July, 5.30 pm, *Logan Hall, Institute of Education.*

This session showcases the Classical Association's promotion of our subject via grants to outreach projects. A recent recipient is Radius Opera, for a new opera by Tim Benjamin, *The Fire Of Olympus*; or, *On Sticking It To The Man*, a radical re-imagining of

Greek mythology which tells the story of Prometheus and Pandora in a thoroughly twenty-first-century context. The musical language of the opera draws heavily on Handel's Italian operas, but is sung in modern English, to a libretto by Anthony Peter. While unmistakeably a contemporary piece, the tuneful and accessible music will be immediately familiar to any lover of Handel, and the structure is built according to *opera seria* principles: recitative (moving the story forward through readily-followed dialogue) and aria (dwelling on important and emotional moments, and to provide a musical spotlight for the singers).

The CA has provided support particularly for the creation of the opera's highly innovative 'virtual chorus', made up of the digitally combined voices of over 1,000 amateur singers drawn from choirs across the North and Midlands, who took part in workshops prior to the opera tour.

The live show will tour nationally to eight venues between 14th September and 9th November 2019, and a film version is to be premiered in Leeds on 16th November 2019. The session at FIEC/CA provides an exclusive preview: composer Tim Benjamin will talk about the process of creating the opera, his choice of subject matter and treatment of the story, and extracts will be performed live by singers and instrumentalists from Radius Opera. Expect drama, passion, politics, tragedy, and comedy – and a brilliant demonstration of classical myth's continuing relevance to the modern world.

For further details of this and the company's previous work, see the Radius Opera website: <https://radiusopera.org/>

Women's Classical Committee UK events

● #WCCWiki – WOMEN'S CLASSICAL COMMITTEE UK WIKIPEDIA EDITATHON

Friday 5 July, 1 pm onward,

Room 804, Institute of Education

Since 2017 the Women's Classical Committee UK (WCC UK) has been working to increase the online visibility of women classical scholars by training and encouraging classicists to edit Wikipedia. At the start of the initiative, only around ten per cent of the 200+ Wikipedia biographies of classicists had women as their subjects; through our regular editing and training sessions we are working towards redressing this gender imbalance. We invite beginners as well as experienced Wikipedia editors to this drop-in session to learn more about the work of #WCCWiki, gain practical tips on editing, and join us in helping to make the world's largest source of knowledge a fairer representation of classical scholarship.

For more information about
#WCCWiki visit

https://en.wikipedia.org/wiki/Wikipedia:Women%27s_Classical_Committee.

Free drop-in session; all welcome.
Please bring your own laptop.



Excursions

● **BOAT TRIP ON THE THAMES**

Friday 5 July 2-4 pm

Tickets: There will be a limited number of tickets available on the day for delegates who have not booked in advance. Please email fiec@ucl.ac.uk to let us know whether you wish to attend and we will add your name to the list. Tickets cost £12 and are payable on the day by cash.

Departure: You will need to be a **Temple Pier** (Victoria Embankment, Westminster, London WC2R 2NS) at **1.45 pm** to embark.

Vessel name: Golden Sunrise

Event name: FIEC 2019

There will be a cash bar on board.

The boat will return to Temple Pier at 3.45 pm.

Guests will need to disembark **by 4 pm**.

Getting there from the Institute of Education:

The easiest way to get there from the Institute of Education is to walk to Russell Square Underground Station (4-5 mins walk), take the Piccadilly line to **Covent Garden** and then walk to Temple Pier (about 12 mins walk); it should take you about 30 minutes in total. You can also take a bus from Russell Square Stop **J**, get off at **Aldwych/Somerset House** and walk to the Pier (about 9 mins walk).

If you are not travelling from the Institute of

Education: The closest tube (underground) station to the pier is **Temple**, which is served by the Circle and the District Lines. If you are coming on the Northern Line, please get off at **Embankment** and walk to Temple pier (about 9 mins walk).

You can find more information on travel and accessible routes on the website
<http://fiec2019.org/travel/>

Walking tours and guided tours

Various walking tours and guided tours have been arranged throughout the Conference. Most are free, but please book your place in advance by clicking the relevant links on the website (<http://fiec2019.org/excursions-and-activities/>) as places are limited due to the nature of the tours. Details on where to meet your guides will be uploaded on the website near the time.

● **WALKING TOURS OF ROMAN LONDON** (free)

a. **Friday 5 July 2019, 3-5 pm**

b. **Saturday 6 July 2019, 1-3 pm**

c. **Sunday 7 July 2019, 1-3 pm**

d. **Monday 8 July 2019, 1-3 pm**

● **WESTMINSTER SCHOOL ARCHIVE GUIDED TOUR**

Friday 5 July 2019, 3 pm (Tickets: £7.50, please pay at the school on the day of the tour (cash or cheque)).

● **GUIDED TOUR AT THE VICTORIA AND ALBERT MUSEUM SCULPTURE GALLERY**

Friday 5 July 2019, 3-5 pm (free)

● **GUIDED TOURS AT THE MUSEUM OF LONDON** (free)

a. **Friday 5 July 2019, 3-5 pm**

b. **Monday 8 July 2019, 1-3 pm**

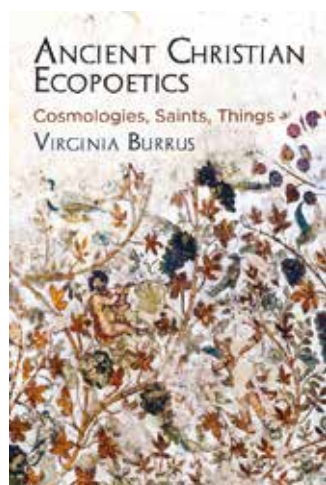
● **GUIDED TOUR AT THE BRITISH MUSEUM ROMAN BRITAIN GALLERY**

Saturday 6 July 2019, 2-3 pm (free)

● **GUIDED TOUR AT THE BRITISH MUSEUM** (focus on Greek antiquities)

Sunday 7 July 2019, 1 – 3 pm (free)

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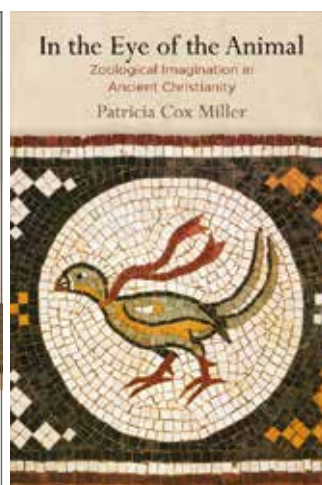
The Fathers Refounded

Protestant Liberalism, Roman Catholic Modernism, and the Teaching of Ancient Christianity in Early Twentieth-Century America

Elizabeth A. Clark

In *The Fathers Refounded*, Elizabeth A. Clark examines the lives and scholarship of professors Arthur Cushman McGiffert, George LaPiana, and Shirley Jackson Case, who modernized the academic study of Christianity in the early twentieth century.

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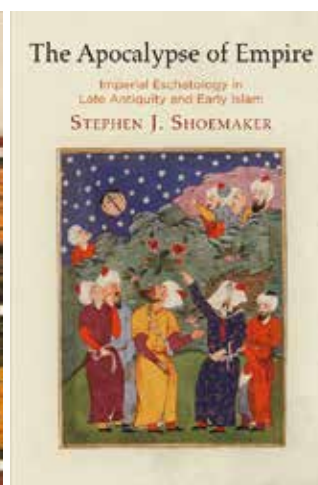
In the Eye of the Animal

Zoological Imagination in Ancient Christianity

Patricia Cox Miller

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Programme – OVERVIEW

	THURSDAY 4 JULY	FRIDAY 5 JULY	SATURDAY 6 JULY	SUNDAY 7 JULY	MONDAY 8 JULY
9.00 am		Registration			
9.30 am		PANELS (Session 1)	PANELS (Session 2)	PANELS (Session 4)	PANELS (Session 6)
11.30 am		Tea & Coffee	Tea & Coffee	Tea & Coffee	Tea & Coffee
12 noon		PLENARY Professor Irad Malkin	PLENARY Professor Corinne Bonnet	PLENARY Professor Alastair Blanshard	PLENARY Professor Paula da Cunha Corrêa
1.00 pm		LUNCH	LUNCH	LUNCH	LUNCH
1.00 pm		1 pm onward WCC Wikathon 1.30-3 pm European Research Council Session 1-4 pm Diversifying Public Engagement in Classics 2-4 pm Boat trip on the Thames	1-3 pm De Gruyter Lunch Lecture with buffet sponsored by De Gruyter 1-3 pm Walking tour of Roman London 2-3 pm Guided tour at the British Museum	1-3 pm POSTER SESSION 1-3 pm Walking tour of Roman London 1-3 pm Guided Tour at the British Museum 1.15 pm CA AGM and CA lunch (free to all members attending the AGM)	1-3 pm Walking tour of Roman London 1-3 pm Guided Tour at the Museum of London
3.00 pm		3-5 pm Walking tour of Roman London 3 pm Westminster School Archive Guided tour 3-5 pm Guided tour at the Victoria and Albert Museum 3-5 pm Guided tour at the Museum of London	PANELS (Session 3)	PANELS (Session 5)	PANELS (Session 7)
5.00 pm		Tea & Coffee	Tea & Coffee	Tea & Coffee	Tea & Coffee
5.30 pm	Public Event: Classics in the 21st Century	PLENARY Professor Alison Keith	PLENARY Professor Jonas Grethlein	Opera Performance 6.30 pm Prize giving	PLENARY Professor Ida Östenberg
EVENING	7-8 pm Drinks Reception	7.30 pm Welcome Drinks Sponsored by Cambridge University Press	7.30-10 pm Film Screening Bloomsbury Theatre 7.30-10 pm Film Screening Birkbeck Cinema	7.30 pm Conference Dinner	

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Programme – SESSION 1

Programme

IoE: Institute of Education | * Paper read by a colleague | **Via Skype

FRIDAY 5 JULY 2019 – SESSION 1 (9.30-11.30 AM)

1A	<p>CA PANEL: TEACHING THE UNDERGRADUATES OF 2019: A Global Perspective (presentations and round table)</p> <p>CLORE CENTRE ROOM 101</p> <p><i>Organiser and Chair:</i> James Robson (Open University, UK)</p>	<p>Australia, Paul Roche (The University of Sydney)</p> <p>Brazil, Renata Senna Garraffoni (Universidade Federal do Paraná)</p> <p>China, Chun Liu (Peking University)</p> <p>France, Valérie Fromentin (Université Bordeaux Montaigne)</p> <p>Norway, Mathilde Skoie (University of Oslo)</p> <p>Poland, Elzbieta Olechowska (University of Warsaw)</p> <p>United Kingdom, James Robson (Open University)</p> <p>United States, Sonia Sabnis (Reed college)</p>
1B	<p>MOVEMENTS AND MOMENTS IN CLASSICAL PUBLISHING</p> <p>ELVIN HALL (IoE)</p> <p><i>Organiser and Chair:</i> Roy Gibson (University of Durham, UK)</p>	<p>a. Christopher Stray (Swansea University, UK) <i>Brexit as banquet, or, leaving the fellowship of nations. The Classical Museum and the Bibliotheca Classica</i></p> <p>b. Mirte Liebrechts (Radboud University, Netherlands), <i>What about a bilingual book series? Safeguarding the Classics with James Loeb</i></p> <p>c. Roy Gibson (University of Durham, UK), <i>Green and Yellow at One Hundred</i></p> <p>d. Graham Whitaker (University of Glasgow, UK), <i>Women's contributions to classical scholarship as seen through the history of some publication genres</i></p>
1C	<p>NEW DIRECTIONS IN PLATONIC SCHOLARSHIP</p> <p>CLARKE HALL (IoE)</p> <p><i>Organiser:</i> Edward C. Halper (University of Georgia, USA)</p> <p><i>Chairs:</i> Edward C. Halper (University of Georgia, USA) and Jong Hwan Lee (Seoul University, South Korea)</p>	<p>a. Edward C. Halper (University of Georgia, USA), <i>A plea for second sailings</i></p> <p>b. Angela Ulacco (Albert-Ludwigs Universität Freiburg, Germany), <i>Nous e phronêsis in Phlb. 28a-31b</i></p> <p>c. Vasilis Politis (Trinity College Dublin, Ireland) <i>Knowledge and Enquiry in Plato</i></p> <p>d. Olga Alieva (National Research University, Moscow, Russia) <i>Plato's 'Protreptics' revisited: Towards a new reading of the Clitophon</i></p>
1D	<p>PHILOLOGY AT THE INTERSECTION OF CELTIC STUDIES AND CLASSICS: The Case of the Middle-Irish Epic Adaptations</p> <p>CLORE CENTRE ROOM 102</p> <p><i>Organiser:</i> Stephen Kershner (Austin Peay University, USA)</p> <p><i>Chairs:</i> Stephen Kershner (Austin Peay University, USA) and Rachael Cullick (Oklahoma State University)</p>	<p>a. Stephen Kershner (Austin Peay State University, USA), <i>The 'Heroic Sigh': The literary implications of heroic death scenes in Statius' Thebaid and the Middle-Irish Togail na Tebe</i></p> <p>b. Rachael Cullick (Oklahoma State University, USA), <i>Pessima vis: Venus in the Thebaid and Irish goddesses of War</i></p> <p>c. Michael Clarke (National University of Ireland, Galway, Ireland), <i>Between Epic and Historiography: Interrogating Genre Categories in a Medieval Saga</i></p> <p>d. Mariamne Briggs (University of Edinburgh, UK), <i>Interpretation and artistry: translating similes in the Middle Irish Thebaid</i></p>

1

Programme – SESSION 1

FRIDAY 5 JULY 2019 – SESSION 1 (9.30-11.30 AM)

1E	<p>VIRGIL AND HIS TRANSLATORS: New Avenues for Future Research</p> <p>ROOM 731 (IoE)</p> <p><i>Organiser and Chair:</i> Susanna Braund (University of British Columbia, Canada)</p>	<p>a. Sophia Papaioannou (National and Kapodistrian University of Athens, Greece), <i>Epic Ματαιοπονρήματα: Early Modern Greek attempts to translate Latin epic</i></p> <p>b. Ekin Öyken (Istanbul University, Turkey) <i>One of the Nearest Strangers: Virgil Translations during the Quest for Turkish Classics</i></p> <p>c. Zara Torlone (Miami University, Ohio, USA), <i>Mock Aeneids in Cyrillic and their Discontents</i></p> <p>d. Susanna Braund (University of British Columbia, Canada), <i>Mary Leadbeater's Book 13: A Quaker conclusion to the Aeneid</i></p>
1F	<p>IMPRISONED VOICES FROM THE CLASSICAL WORLD: Prison (and) Literature, Literature in Prison</p> <p>NUNN HALL (IoE)</p> <p><i>Organiser and Chair:</i> Maria Jennifer Falcone (Università degli Studi di Pavia, Italy)</p>	<p>a. Katharina Pohl (Bergische Universität Wuppertal, Germany), <i>Imprisoned!? The metaphorical use of 'prison' from Socrates to Boethius and Arator's poetic exegesis of the Acts of the Apostles</i></p> <p>b. Christoph Schubert (Friedrich-Alexander Universität Erlangen-Nürnberg, Germany), <i>Prison as transit point. A multifunctional narrative motif in the Latin reports of Christian martyrs</i></p> <p>c. Maria Jennifer Falcone (Università degli Studi di Pavia, Italy), <i>Religion, Literature and Power. Some observations on Dracontius' imprisoned poetry</i></p> <p>d. Nicola Montenz (Università Cattolica del Sacro Cuore, Milano, Italy) <i>Classics in Prison. Widerstandskämpfer reading classics in the Third Reich's jails</i></p>
1G	<p>THE UNEXPECTED IN THE ANCIENT NOVEL: Style, Narrative Dynamics, and Surprising Plot-motors</p> <p>ROOM 804 (IoE)</p> <p><i>Organiser:</i> Leonardo Costantini (Albert-Ludwigs-Universität Freiburg, Germany)</p> <p><i>Chair:</i> Stephen Harrison (University of Oxford, UK)</p>	<p>a. Owen Hodkinson (University of Leeds, UK) <i>Metafiction in terms of the unexpected in Greek novelistic writings</i></p> <p>b. Leonardo Costantini (Albert-Ludwigs-Universität Freiburg, Germany), <i>Unexpected variations in the ass-story: narrative strategies and characterisation in Ps.-Lucian's Onos</i></p> <p>c. Luca Graverini (Università di Siena, Italy), <i>Ut mireris. Micro-surprises in Apuleius' Metamorphoses</i></p> <p>d. Christa Gray (University of Reading, UK), <i>Suddenly, Saracens! Expected and unexpected attacks in late antique Latin hagiography</i></p>
1H	<p>METATEXTUALITY IN GREECE AND CHINA: A Comparative Approach [1, Focus on Greece]</p> <p>ROOM 642 (IoE)</p> <p><i>Organiser:</i> Gastón Javier Basile (University of Buenos Aires, Argentina / Humboldt University, Germany / Warburg Institute, UK)</p> <p><i>Chair:</i> Glenn Most (Scuola Normale Superiore di Pisa, Italy)</p>	<p>a. Glenn Most (Scuola Normale Superiore di Pisa, Italy), <i>Meta-metatextuality in Greece and China</i></p> <p>b. Gastón J. Basile (University of Buenos Aires, Argentina / Humboldt University, Germany / Warburg Institute, UK), <i>The Metatextual Dimension of Early Greek Prose</i></p> <p>c. Kenneth Yu (University of Toronto, Canada), <i>The Homeric Scholia and Intellectual History: Some Observations on Approach and Method</i></p> <p>d. Tomás Bartoletti (University of Buenos Aires, Argentina / Humboldt University, Germany), <i>Comments as Proto-anthropology? The Aristophanic Scholia on Sacrifices and Gerardus Vossius' Humanist Meta-Commentaries</i></p>

1I	<p>ANCIENT WOMEN: Methodology and Inclusivity</p> <p>LOGAN HALL (IoE)</p> <p>Organiser: Liz Gloyn (Royal Holloway University of London, UK)</p> <p>Chair: Carol Attack (University of Oxford, UK)</p>	<p>a. Jacqueline Fabre-Serris (University Charles-de-Gaulle - Lille 3, France), <i>Narratology, Gender and Immorality. From Sulpicia 3.11 and 13 to Ovid's Heroides</i></p> <p>b. Thea Lawrence (University of Nottingham, UK), <i>Cinnamon and old urine: odour therapies, perfumes, and the female body in the Roman world</i></p> <p>c. Sophie Chavarria (University of Kent, UK), <i>Gendered space in Republican Rome: limits and assumptions</i></p> <p>d. Mara Gold (University of Oxford, UK), <i>Sapphic Sisterhood: Classics and the origins of modern lesbian culture</i></p>
1J	<p>GREEK LITERATURE AND MEDIA THEORY</p> <p>ROOM 739 (IoE)</p> <p>Organiser and Chair: Pantelis Michelakis (University of Bristol, UK)</p>	<p>a. Tavni Solanki (Yonsei University, Republic of Korea), <i>German Philhellenism and Practices of Reading and Listening in Antiquity</i></p> <p>b. Verity Platt (Cornell University USA), <i>Ekphrastic Epigram and the Erotics of the Impression</i></p> <p>c. Pantelis Michelakis (University of Bristol, UK), <i>Transmission as Contagion: The Case of Early Greek Plague Narratives</i></p> <p>d. Athena Kirk (Cornell University, USA), <i>Selection and exclusion in Greek archives</i></p>
1K	<p>THE PERSIAN COURT: Representations and Reality</p> <p>ROOM 802 (IoE)</p> <p>Organisers and Chairs: Eran Almagor and Arthur Keaveney (University of Kent, UK)</p>	<p>a. Arthur Keaveney (University of Kent, UK), <i>The King's Eye and Eyes</i></p> <p>b. Eran Almagor, <i>Greek images of the Persian Court in the Book of Esther</i></p> <p>c. Dominique Lenfant (University of Strasbourg, France), <i>The notion of Harem and its relevance to women of the Persian Court</i></p> <p>d. Eduard Rung (Kazan Federal University, Russia), <i>The Proskynesis at the Achaemenid royal court: a new evidence</i></p>
1L	<p>FRAMES OF LEGAL LANGUAGE, CONCEPTS AND CULTURES IN THE LATE ROMAN REPUBLIC</p> <p>ROOM 822 (IoE)</p> <p>Organiser and Chair: Sven Günther (Northeast Normal University, Changchun, China)</p>	<p>a. Sven Günther (Northeast Normal University, Changchun, China), <i>Framing the Unframed: Transferring mos maiorum and ius civile into Private Law in Times of Political and Socio-Economic Change</i></p> <p>b. Hendrikus van Wijlick (Peking University, China), <i>Innovations and retroactivity in the ius honorarium: Cicero's framing of Verres' praetorian edict</i></p> <p>c. Elisabeth Günther (University of Erlangen, Germany), <i>Spatial Jurisdiction – Archaeological Frames of Law and Justice in Rome and Italian Cities during the Republic</i></p> <p>d. Hongxia Zhang (Northeast Normal University, Changchun, China), <i>How Does Cicero Construct Outlaws? Oppianicus and Sassia in Pro Cluentio</i></p>
1M	<p>POETICS BETWEEN GREECE AND THE NEAR EAST</p> <p>ROOM 728 (IoE)</p> <p>Organiser: Thomas J. Nelson (Corpus Christi College, Cambridge, UK)</p> <p>Chair: Co-chaired by all members of the panel.</p>	<p>a. Selena Wisnom (Queen's College, Oxford / University of Cambridge, UK), <i>Battles for Supremacy: Competitive Intertextuality in Babylonian Poetry</i></p> <p>b. Thomas J. Nelson (Corpus Christi College, Cambridge, UK), <i>Intertextual Agones in Archaic Greek Epic: Penelope vs. the Catalogue of Women</i></p> <p>c. Sophus Helle (Aarhus University, Denmark), <i>The Birth of the Author: Sex, Death, and Dialogue in Enheduana's Exaltation</i></p> <p>d. Emma Greensmith (Jesus College, Cambridge, UK), <i>The Poet Who is Not There: Disembodied Authorship in Later Greek Epic</i></p>
END OF SESSION 1		

2

Programme – SESSION 2

SATURDAY 6 JULY 2019 – SESSION 2 (9.30-11.30 am)

2A	<p>BETWEEN GRAMMAR AND POETRY: Canon and Metrics in Perspective</p> <p>ROOM 784 (IoE)</p> <p><i>Organiser and Chair:</i> João Batista Toledo Prado (Faculdade de Ciências e Letras, FCL-UNESP-Araraquara, Brazil)</p>	<p>a. Maria de Fátima Souza e Silva (Universidade de Coimbra, Portugal), <i>Late Grammarians and Greek Comedy</i></p> <p>b. Fábio Fortes (Universidade Federal de Juiz de Fora - MG, Brazil), <i>Apollonius Dyscolus, a philologist: the Greek syntax and the formulation of a literary canon</i></p> <p>c. Valquíria Maria Cavalcante de Moura (Universidade Federal Rural de Pernambuco - UFRPE-PE, Brazil), <i>The notion of metrics in the Ars grammatica by Diomedes</i></p> <p>d. João Batista Toledo Prado (Faculdade de Ciências e Letras, FCL-UNESP-Araraquara, Brazil), <i>Metre and meaning: metrical approaches to classical poetry</i></p>
2B	<p>PERSUASIVE HISTORY: Greek Rhetoric and the Manipulation of the Past</p> <p>ROOM 822 (IoE)</p> <p><i>Organiser:</i> Giulia Maltagliati (Royal Holloway, University of London, UK)</p> <p><i>Chair:</i> Christine Plastow (Open University, UK)</p>	<p>a. Giulia Maltagliati (Royal Holloway, University of London, UK), <i>Demosthenes' political use of history: assessing the historical analogies of the war against Philip</i></p> <p>b. Christos Kremmydas (Royal Holloway, University of London, UK), <i>History as narrative in public forensic speeches</i></p> <p>c. William Coles (Royal Holloway, University of London, UK), <i>Using Soundbites to manipulate: Polybios and Hellenistic politics</i></p> <p>d. Respondent: Lene Rubinstein (Royal Holloway, University of London, UK)</p>
2C	<p>LUCRETIAN COSMOPOETICS: Perspectives on the World in De Rerum Natura</p> <p>ROOM 731 (IoE)</p> <p><i>Organiser:</i> Del A. Maticic (New York University, USA)</p> <p><i>Chair:</i> Philip Hardie (Trinity College, Cambridge, UK)</p>	<p>a. Jonathan Griffiths (University College London, UK), <i>Cosmobiology in Lucretius</i></p> <p>b. Eva Marie Noller (University of Heidelberg, Germany), <i>Mechanical ordering in Lucretius' DRN</i></p> <p>c. Del A. Maticic (New York University, USA), <i>Omnia Migrant: Mixed Spatial Metaphors in DRN 5.1-90</i></p> <p>d. Ashley A. Simone (Columbia University, USA), <i>Cicero's Cosmos and Lucretius' Discontents</i></p>
2D	<p>WRITING BEFORE THE GREEKS</p> <p>ROOM 804 (IoE)</p> <p><i>Organiser and Chair:</i> Torsten Meißner (University of Cambridge, UK)</p>	<p>a. Matilde Civitillo (Vanvitelli, University of Campania, Caserta, Italy), <i>W.R.I.T.I.N.G. in Cretan hieroglyphic: from seals to clay</i></p> <p>b. Miguel Valério (Universitat Autònoma de Barcelona, Spain), <i>The 'theoretical structures' of decipherment: the case of Cypro-Minoan</i></p> <p>c. Ester Salgarella (University of Cambridge, UK), <i>How many games in town? Detecting local variation in Linear A</i></p> <p>d. Vassilis Petrakis (National Hellenic Research Foundation, Greece) <i>More than A to B: the composite formation of the Linear B literate administrative system</i></p>
2E	<p>CLASSICS AND COMMUNISM</p> <p>ROOM W3.01 (IoE)</p> <p><i>Organiser:</i> David Movrin (University of Ljubljana, Slovenia)</p> <p><i>Chair:</i> Elzbieta Olechowska (University of Warsaw, Poland)</p>	<p>a. Edith Hall (King's College London, UK), <i>Classics and the Socialist Political Movements</i></p> <p>b. David Movrin (University of Ljubljana, Slovenia), <i>Latin Teaching in Communist Yugoslavia and Directed Education</i></p> <p>c. Elzbieta Olechowska (University of Warsaw, Poland), <i>Polish women classicists under Communism</i></p> <p>d. Henry Stead (Open University, UK), <i>Brave New Classics</i></p>

2F	<p>URBAN RELIGION IN AUGUSTAN POETRY</p> <p>NUNN HALL (IoE)</p> <p><i>Organiser and Chair:</i> Jörg Rüpke (Max Weber Centre, University of Erfurt, Germany)</p>	<p>a. Catharine Edwards (Birkbeck, University of London, UK), <i>The Great Mother and the mutilated body</i></p> <p>b. Ulrike Egelhaaf-Gaiser / Nils Jäger (University of Göttingen, Germany), <i>Religion in passing: Horace's Satires and Epistles</i></p> <p>c. Cecilia Ames (University of Cordoba, Argentina), <i>Religion, Antiquarianism and Roman urban development: An approach from Book VIII of the Aeneid</i></p> <p>d. Jörg Rüpke (Max Weber Centre, University of Erfurt, Germany), <i>Drawing lines and crossing boundaries: City and religion in Propertius Book 4</i></p>
2G	<p>NEW PERSPECTIVES ON LATE ANTIQUE PORTRAITS</p> <p>ROOM 739 (IoE)</p> <p><i>Organiser and Chair:</i> Carlos Machado (University of St Andrews, UK)</p>	<p>a. Paolo Liverani (University of Florence, Italy), <i>Addressing statues, listening to portraits</i></p> <p>b. Barbara Borg (University of Exeter, UK), <i>Gods, emperors and Christian Saints: The origins of Christian icons reconsidered</i></p> <p>c. Arianna Gullo (University of Glasgow, UK), ὅσσα περ ἢ γραφίδεσσι χαράξαμεν ἢ τινι χώρῳ, / εἶτε καὶ εὐποιήτον ἐπὶ βρέτας, εἶτε καὶ ἄλλης / τέχνης ἐργοπόνοντο πολυσπερέεσσιν ἄεθλοις. – <i>Epigram and Art in Sixth-Century Byzantium</i></p> <p>d. Carlos Machado (University of St Andrews, UK), <i>Portraits in context</i></p>
2H	<p>WHO "OWNS" CLASSICS? Redefining Participation and Ownership of the Field</p> <p>ELVIN HALL (IoE)</p> <p><i>Organiser and Chair:</i> Amy Pistone (Notre Dame, USA)</p>	<p>a. Sonia Sabnis (Reed College, USA), <i>The Metamorphoses in the Maghreb: Owning Apuleius in Algeria</i></p> <p>b. Clara Bosak-Schroeder (University of Illinois Urbana-Champaign, USA), <i>Crippling Classics: Disability Studies and Realities</i></p> <p>c. ** Kiran Mansukhani and Nykki Nowbahar, "γυμνοὺς κριτέον ἀπάντων τούτων": <i>A Recap of The Sportula's Naked Soul Conference 2019</i></p>
2I	<p>GREEK DRAMA AND ITS RECEPTION IN ANTIQUITY AND BEYOND</p> <p>CLARKE HALL (IoE)</p> <p><i>Organiser:</i> Andreas Fountoulakis (University of Crete, Greece)</p> <p><i>Chair:</i> Clara Bosak-Schroeder (University of Illinois Urbana-Champaign, USA)</p>	<p>a. Agnieszka Kotlińska-Toma (University of Wrocław, Poland), <i>Quoting classical drama as a means for political allusion in Hellenistic Comedy</i></p> <p>b. Andreas Fountoulakis (University of Crete, Greece), <i>Reception of Drama, Gender and Genre in Ps.-Theocritus, Idyll 23</i></p> <p>c. Georgia Xanthaki-Karamanou (University of the Peloponnese, Greece), <i>Reception of Euripidean concepts and conventions in the narrative and dramatic technique of the Byzantine drama Christos Patiens</i></p> <p>d. Stavroula Kiritsi (Royal Holloway, University of London, UK), <i>The Reception of Aristophanes and Menander in Dimitrios Paparigopoulos' Agora (1871)</i></p>
2J	<p>MEASUREMENT MYOPIA: Can we see beyond grades?</p> <p>ROOM 642 (IoE)</p> <p><i>Organiser:</i> Caroline Bristow (Cambridge School Classics Project, UK)</p> <p><i>Chair:</i> Rachel Hopley (Thomas Mills Hugh School, UK)</p>	<p>a. Rachel Plummer (Downe House School, UK), <i>'Is this going to be on the exam, Miss?'</i></p> <p>b. Mair Lloyd (Cambridge School Classics Project, UK), <i>Caecilius etiam nunc est in horto – the CLC's next challenge</i></p> <p>c. Clive Letchford (University of Warwick, UK), <i>Caecilius certe in universitatibus non est – traditional expectations and opportunities for change</i></p> <p>d. Caroline Bristow (Cambridge School Classics Project, UK), <i>Exams: Friend or Foe?</i></p>

2

Programme – SESSION 2

SATURDAY 6 JULY 2019 – SESSION 2 (9.30-11.30 am)

2K	GLOBAL ANTIQUITY AND MATERIAL CULTURE AT KING'S COLLEGE LONDON	<p>a. Gonda Van Steen (King's College London, UK), <i>The Venus de Milo, or Sculpture as Literature and History</i></p> <p>b. Michael Squire (King's College London, UK), <i>Classics, Art History and 'Modern Classicisms'</i></p> <p>c. John Pearce (King's College London, UK), <i>Imagining Roman London: a global neighbourhood by the Walbrook</i></p> <p>d. Lindsay Allen and Moya Carey (King's College London, UK), <i>From Persepolis to Isfahan: interrogating Savid 'antiquarianism'</i></p>
	ROOM 802 (IoE) <hr/> <i>Organiser:</i> Daniel Orrells (King's College London, UK) <i>Chair:</i> Gonda Van Steen (King's College London, UK)	
2L	GLOBAL CLASSICS LOGAN HALL (IoE)	<p>a. Omar Alvaréz Salas (Universidad Nacional Autónoma de México, Mexico), <i>A perspective on classical studies in Latin America, 1999-2019</i></p> <p>b. Jinyu Liu (DePauw University, Indiana, USA / Shanghai Normal University, China), <i>Graeco-Roman Classics in China: Historical, Institutional, and Academic Contexts</i></p> <p>c. Obert Mlambo (University of Zimbabwe / University of Cologne, Germany), <i>Veterans, Masculinity and Expropriation in Republican Rome and Contemporary Zimbabwe</i></p> <p>d. Maryam Foradi (University of Leipzig, Germany), <i>A digital learning environment for classical languages (Greek and Persian)</i></p>
	<hr/> <i>Organiser:</i> Joe Farrell (University of Pennsylvania, USA)	
2M	METATEXTUALITY IN GREECE AND CHINA: A Comparative Approach [2, Focus on China]	<p>a. Michael Puett (Harvard University, USA), <i>Commentarial Strategies in China and the Mediterranean Religion</i></p> <p>b. Leihua Weng (Sarah Lawrence College, USA), <i>The Politics of Metatextuality: Commentaries and the Social Class of 'Shi' in Early China</i></p> <p>c. Thomas Crone (Ruhr-University Bochum, Germany), <i>Between Aphorisms, Arguments, and Anecdotes: an Excursion into Saying-based Confucian Literature of the pre-Qin and Han Period</i></p> <p>d. Jingyi Jenny Zhao (University of Cambridge, UK), <i>The Hows and Whys of Cross-Cultural Comparisons</i></p>
	ROOM 728 (IoE) <hr/> <i>Organiser:</i> Gastón J. Basile (University of Buenos Aires, Argentina / Humboldt University, Germany / Warburg Institute, UK) <i>Chair:</i> Michael Puett (Harvard University, USA)	

END OF SESSION 2

3 Programme – SESSION 3

SATURDAY 6 JULY 2019 – SESSION 3 (3-5 pm)

3A	<p>CA PANEL: Teaching Sources in A Level Classical Civilisation and Ancient History</p> <p>CLARKE HALL (IoE)</p> <hr/> <p>Organiser and Chair: Jessica Dixon (The London Oratory School, UK)</p>	<p>a. Nina Wallace (Queen Mary's College, UK), <i>Student skills - reading and annotating ancient source</i></p> <p>b. Sarah Holliday (Aylesbury Grammar School, UK), <i>Using Inscriptions in the Secondary Classroom</i></p> <p>c. Laura Snook (Kingston Grammar School, UK), <i>How do we integrate literary and visual/ material sources?</i></p> <p>d. David Hodgkinson (Magdalen College School and Balliol College, University of Oxford, UK), <i>Comparison - strategies for comparing sources in the classroom</i></p>
3B	<p>POSTHUMANS, ROBOTS, CYBORGS AND CLASSICS</p> <p>ELVIN HALL (IoE)</p> <hr/> <p>Organiser and Chair: Genevieve Liveley (University of Bristol, UK)</p>	<p>a. Scott Midson (University of Manchester, UK), <i>Narcissus and the Machine: Techno-mirrors, self-love, and sexbots</i></p> <p>b. Giulia Maria Chesi (Humboldt-Universität Berlin, Germany), <i>Artificial warriors and the paradox of technology</i></p> <p>c. Francesca Spiegel (Humboldt-Universität Berlin, Germany), <i>Circe's pharmacy: The neurochemical self and posthuman subjectivity in Greek narrative</i></p> <p>d. Genevieve Liveley (University of Bristol, UK), <i>Beyond the beautiful evil? The ancient/future history of artificial humans</i></p>
3C	<p>REACTIONS TO FOREIGN ELEMENTS IN ROMAN RELIGION</p> <p>ROOM 642 (IoE)</p> <hr/> <p>Organiser and Chair: Darja Šterbenc Erker (Humboldt-Universität zu Berlin, Germany)</p>	<p>a. Marika Rauhala (University of Helsinki, Finland), <i>Adaption of Hellenic religion as a mirror of Roman identity-building</i></p> <p>b. Darja Šterbenc Erker (Humboldt-Universität zu Berlin, Germany), <i>Foreign elements in Augustus' religious self-fashioning. How did the emperor's body become divine?</i></p> <p>c. Marja-Leena Hänninen (University of Tampere, Finland), <i>Travelling gods, travellers and townspeople. Egyptian deities in Roman Ostia and Portus</i></p>
3D	<p>LANGUAGE AND DIALECT CONTACTS IN THE NORTHERN BORDER AREAS OF ANCIENT GREECE</p> <p>ROOM 804 (IoE)</p> <hr/> <p>Organiser and Chair: Emilio Crespo (Universidad Autónoma de Madrid, Spain)</p>	<p>a. Panagiotis Filos (University of Ioannina, Greece), <i>Language and dialect contacts in Epirus (with some additional reference to the Greek colonies of S. Illyria)</i></p> <p>b. Luz Conti (Universidad Autónoma de Madrid, Spain), <i>On the use of the modal particle in the Dodona tablets</i></p> <p>c. Emilio Crespo (Universidad Autónoma de Madrid, Spain), <i>Dialects in contact and the rise of Koine in the ancient Kingdom of Macedon</i></p> <p>d. Paloma Guijarro (Universidad Autónoma de Madrid, Spain), <i>Linguistic contacts in the North Aegean sea</i></p>
3E	<p>ANTONIO GRAMSCI AND THE CLASSICISTS: Causes and Origins of the Marxist Strand in the Italian Classical Studies</p> <p>ROOM 822 (IoE)</p> <hr/> <p>Organiser: Anna Maria Cimino (Scuola Normale Superiore di Pisa, Italy)</p> <p>Chair: Andrea Avalli (Università degli Studi di Genova, Italy / Université de Picardie "Jules Verne", France)</p>	<p>a. Andrea Avalli (Università degli Studi di Genova, Italy / Université de Picardie "Jules Verne", France), <i>Ranuccio Bianchi Bandinelli as a Gramscian in art history and post-war Italian politics</i></p> <p>b. Anna Maria Cimino (Scuola Normale Superiore di Pisa, Italy), <i>The author as 'organic intellectual': Gramscian categories in Antonio La Penna's studies</i></p> <p>c. Dario Nappo (University of Naples 'Federico II', Italy), <i>An unconventional Marxist Santo Mazzarino</i></p> <p>d. Roberto Ciucciòvè (Newcastle University, UK), <i>The Philosophical and political reflection of Gramsci and Momigliano on the Italian Jewish 'question'</i></p>

3 Programme – SESSION 3

SATURDAY 6 JULY 2019 – SESSION 3 (3-5 pm)

3F	COMIC INVECTIVE IN GREEK ORATORY LOGAN HALL (IoE)	<p>a. Andreas Serafim (University of Cyprus), <i>Invective as comic performance in Attic forensic oratory</i></p> <p>b. Jasper Donelan (University of Nottingham, UK), <i>Insults, audiences, and democratic deliberation. The case of Athenian oratory</i></p> <p>c. Alessandro Vatri (University of Oxford, UK), <i>Rhythmic attacks in Demosthenes?</i></p> <p>d. Katarzyna Jazdzewska (Cardinal Stefan Wyszyński University, Warsaw, Poland) <i>Between Admiration and Mockery. Aelius Aristides' Confrontation with Plato</i></p> <p>e. Maria Xanthou (Harvard Center for Hellenic Studies, USA), <i>Killing with words: Isocrates, Dio Chrysostom, and Libanius on how to commit character assassination with style</i></p>
3G	WE ARE THE GREEKS/ ROMANS: 'Anatopistic' Classical Receptions in Modern Japan ROOM 731 (IoE)	<p>a. Tomohiko Kondo (Hokkaido University, Japan), <i>The Hymn to Apollo Arranged for Traditional Japanese Gagaku Instruments</i></p> <p>b. Yasuhiro Katsumata (Kyoto University, Japan), <i>A Japanese Adaptation of Plutarch's Parallel Lives: Narrative Strategy in Ken Sawada's Plutarchan Lives of the Heroes for Children</i></p> <p>c. Saiichiro Nakatani (Keio University, Japan) <i>Inter-cultural/ textual Play in the Poetry of Junzaburo Nishiwaki</i></p> <p>d. Luciana Cardi (Osaka University, Japan), <i>Intersections between the Ancient Greco-Roman World and Contemporary Japan in Mari Yamazaki's Manga Production</i></p>
3H	BYZANTINE STUDIES AND NARRATOLOGY (7th-12thc.) ROOM 739 (IoE)	<p>a. Pablo Cavallero (Universidad de Buenos Aires – Conicet, Argentina), <i>Narrative features in early Byzantine hagiography</i></p> <p>b. Beatrice Daskas (University of Venice, UK), <i>Byzantine ἐκφραστική διήγησις: between narration and description</i></p> <p>c. Tomás Fernández (Universidad de Buenos Aires – Conicet, Argentina), <i>The Byzantine novel and its forerunners</i></p> <p>d. Markéta Kulhánková (Masaryk University, Brno, Czech Republic), <i>The narratological analysis of Digenis Akritis</i></p>
3I	LEARNED BAROQUE LATINITY ROOM 802 (IoE)	<p>a. Jacqueline Glomski (University College London, UK), <i>Neo-Latin bibliographical treatises and seventeenth-century educational movements</i></p> <p>b. David McOmish (University of Glasgow, UK), <i>The pregnant widow: The union of scholastic, humanist, and sceptical Latin. Educational Literature in Pre-Enlightenment Edinburgh</i></p> <p>c. Florian Schaffnerath (Ludwig Boltzmann Institute for Neo-Latin Studies, Austria), <i>Letters on administration and learned questions: The letter collections of Benedikt Stephani and Kassian Primisser</i></p> <p>d. Paul White (University of Leeds, UK), <i>Latin Love Elegy, Mannerism and the baroque</i></p>
3J	THE REPRESENTATION OF MARRIAGE IN ROMAN LITERATURE ROOM 728 (IoE)	<p>a. Eleni Ntanou (University of Manchester, UK / Athens College, Greece), <i>Eumenides strauere torum: Infested Weddings in Ovid's Metamorphoses</i></p> <p>b. Alison Sharrock (University of Manchester, UK), <i>Equal marriage in Ovid's Metamorphoses</i></p> <p>c. Matteo Dessimone-Pallavera (University of Manchester, UK), <i>Lucan's Pharsalia: The passions that drive the (hi)story</i></p> <p>d. Jacqueline Fabre-Serris (University of Lille, France), <i>'Marriage' as an elegiac ideal? Some assumptions of the use of coniunx and coniugium in Lygdamus' elegies</i></p> <p>e. Julene Abad-del Vecchio (University of Manchester, UK), <i>An unerring account? In search of the marriage of Medea and Achilles</i></p>

3K	<p>CARIBBEAN CLASSICISMS: Refractions of Homer in the Nineteenth and Twentieth Centuries</p> <p>NUNN HALL (IoE)</p> <p><i>Organisers and Chairs:</i> Rosa Andújar (King's College London, UK) and Justine McConnell (King's College London, UK)</p>	<p>a. *Tom Hawkins (Ohio State University, USA), <i>Haitian Odysseus</i></p> <p>b. Dan-el Padilla-Peralta (Princeton University, USA), <i>¡Es Homero que pasa! Dominican ventures in epic pan-Americanism</i></p> <p>c. Rosa Andújar (King's College London, UK), <i>'Homer's Guajiros: Celebrating Cuban rural life in Francisco Chofre's La Odilea'</i></p> <p>d. Justine McConnell (King's College London, UK), <i>Performing Epic in St Lucia</i></p>
3L	<p>FIGURING OUTSIDERS: Classical (Dis)positions and (Dis)possessions</p> <p>ROOM W3.01 (IoE)</p> <p><i>Organiser:</i> Susan Deacy (University of Roehampton, UK)</p> <p><i>Chair:</i> Fiona McHardy (University of Roehampton, UK)</p>	<p>a. José Magalhães (University of Roehampton, UK), <i>Pasiphae's Interspecies Eros</i></p> <p>b. Marco Fantuzzi (University of Roehampton, UK), <i>Sex but Family: Strategies of Cultural Justification of Happy Ending Love</i></p> <p>c. Helen Slaney (University of Roehampton, UK), <i>A Labour of Love? Erotic poetics in Goethe's Roman Elegies</i></p> <p>d. Shushma Malik (University of Roehampton, UK), <i>Eros and the Modern Messalina</i></p>
3M	<p>THE ROMAN SOCIETY AT THE END OF ITS FIRST SAECULUM</p> <p>ROOM 784 (IoE)</p>	<p>a. Tim Cornell (University of Manchester, UK), <i>The past and future of the Society for the Promotion of Roman Studies</i></p> <p>b. Catherine Steel (University of Glasgow, UK), <i>JRS into a second century</i></p> <p>c. Hella Eckardt (University of Reading, UK), <i>What makes Britannia</i></p> <p>d. Werner Eck (University of Cologne, Germany), <i>The Roman Empire: between prosopography and administration. An overseas look at British scholars</i></p>

END OF SESSION 3



4

Programme – SESSION 4

SUNDAY 7 JULY 2019 – SESSION 4 (9.30-11.30 am)

4A	<p>ADVOCATING CLASSICS EDUCATION: the national campaign for studying ancient Greece and Rome in UK schools</p> <p>LOGAN HALL (IoE)</p> <p><i>Organisers:</i> Edith Hall (King's College London, UK) and Arlene Holmes-Henderson (King's College London, UK)</p> <p><i>Chair:</i> Edith Hall (King's College London, UK)</p>	<p>a. Edith Hall (King's College London, UK), <i>On establishing a national campaign for Classics education</i></p> <p>b. Arlene Holmes-Henderson (King's College London, UK), <i>Achievements of the ACE project to date - policy, pedagogy and press coverage</i></p> <p>c. Paul Grigsby (University of Warwick, UK), <i>Getting Classics into schools: experiences from the first year of the Warwick Classics Network</i></p> <p>d. Gemma Williams (Allerton Grange School, UK), <i>Classics in the comprehensive classroom: getting Classics started from scratch</i></p>
4B	<p>LINKING ANCIENT WORLD DATA</p> <p>NUNN HALL (IoE)</p> <p><i>Organiser:</i> Paula Granados García (Open University, UK)</p> <p><i>Chairs:</i> Paula Granados García (Open University, UK) and Gabriel Bodard (Institute of Classical Studies, UK)</p>	<p>a. Sarah Middle (Open University, UK), <i>Using Linked Data for Ancient World Research</i></p> <p>b. Gabriel Bodard (Institute of Classical Studies, UK), <i>Standards for Networking Ancient People: decentralized interoperability for prosopographical and onomastic data</i></p> <p>c. Frank Grieshaber (University of Heidelberg, Germany), <i>"GODOT - Graph of Dated Objects and Texts": Ancient Chronology and Linked Data</i></p> <p>d. Andrew Meadows (University of Oxford, UK), <i>Linked Ancient Numismatic Data: The nomisma.org project and beyond</i></p> <p>e. Valeria Vitale (University of London, UK), <i>Pelagios: Linked Open Geo-Data for the Ancient World</i></p> <p>f. Ethan Gruber (American Numismatic Society, USA), <i>Kerameikos.org: A Linked Open Greek Pottery Project</i></p> <p>g. Paula Granados García (Open University, UK), <i>Cultural Contact in Early Roman Baetica through Linked Open Data: a proof of concept</i></p>
4C	<p>APOTROPAIC ELEMENTS THROUGH THE MEDITERRANEAN MATERIAL CULTURE</p> <p>ROOM 731 (IoE)</p> <p><i>Organiser:</i> Maria Cristina Nicolau Kormikiari (University of Sao Paulo, Brazil)</p>	<p>a. Maria Cristina Nicolau Kormikiari (University of Sao Paulo, Brazil), <i>The symbol of Tanit, Punic deity, and its function as an apotropaic emblem</i></p> <p>b. Vagner Carvalheiro Porto (University of Sao Paulo, Brazil), <i>Material culture as amulets: magical elements and the apotropaic in Roman Palestine</i></p> <p>c. Márcia Severina Marques Vasques (Federal University of Rio Grande do Norte, Brazil), <i>The crowns of flowers in the funerary material culture of Roman Egypt: magical amulets and their cultural interaction</i></p> <p>d. Marcio Teixeira-Bastos (State University of Sao Paulo, Brazil), <i>Material agency and religious identities through clay lamps in the Roman Palestina</i></p> <p>e. Juliana Figueira da Hora (University of Sao Paulo, Brazil), <i>The apotropaic and the Artemision of Thassos: a contextual interpretation of the black figured pottery of the Archaic period</i></p>
4D	<p>THE DERVENI PAPYRUS: New evidence for religion and philosophy in late-fifth-century Hellas</p> <p>ROOM 642 (IoE)</p> <p><i>Organiser and Chair:</i> Richard Janko (University of Michigan, Ann Arbor, USA)</p>	<p>a. Valeria Piano (Università degli Studi, Florence, Italy) <i>Ritual and eschatology in the Derveni papyrus: papyrological and textual novelties from a new edition of the first columns</i></p> <p>b. Richard Janko (University of Michigan, Ann Arbor, USA) <i>The cult of the Erinyes, the Mysteries of Dionysus, and the Unity of the Derveni Papyrus</i></p> <p>c. Mirjam E. Kotwick (University of Cincinnati, USA) <i>Practices of Interpretation in the Derveni Papyrus and Related Texts</i></p> <p>d. Jan N. Bremmer (University of Groningen, Netherlands) <i>The Derveni Papyrus and Polis Religion</i></p>

4E	EMOTION(S) IN THUCYDIDES AND XENOPHON ROOM 728 (IoE) <hr/> <i>Organiser and Chair:</i> Kathryn Simonsen (Memorial University of Newfoundland, Canada)	a. Bradley Hald (University of Toronto, Canada), <i>Thucydides' Pylos Episode</i> b. Louis L' Allier (Thorneloe University at Laurentian University, Canada), <i>Negative emotions in the Anabasis: Anxiety, fear and jealousy as positive forces</i> c. Frances Pownall (University of Alberta, Canada), <i>Sparta and the Consequences of Anger in Xenophon's Hellenica</i> d. Kathryn Simonsen (Memorial University of Newfoundland, Canada), <i>Kleon, ἔλπις and Thucydides</i>
4F	WOMEN, SLAVES, AND METICS IN ATTIC ORATORY ELVIN HALL (IoE) <hr/> <i>Organisers:</i> Allison Glazebrook (Brock University, St Catharines, Ontario, Canada) and Konstantinos Kapparis (University of Florida, Gainesville, USA) <i>Chair:</i> Allison Glazebrook (Brock University, St Catharines, Ontario, Canada)	a. Allison Glazebrook (Brock University, St Catharines, Ontario, Canada), <i>Finding a place: locating women in Attic oratory</i> b. Hilary Lehmann (Knox College, Galesburg, Illinois, USA), <i>Bonds and boundaries: women, space, and class in the Attic orators</i> c. Konstantinos Kapparis (University of Florida, Gainesville, USA), <i>The good women of Athens: positive images of citizen women in the Attic orators</i> d. Ifigeneia Giannadaki (University College London, UK), <i>Portraits of metics: Rhetorical representation of metics in Athenian forensic oratory</i>
4G	KINGS, BATTLES AND BUSKINS: Epic, Tragedy, and Identity in Roman Poetry CLARKE HALL (IoE) <hr/> <i>Organiser:</i> Robert Cowan (The University of Sydney, Australia)	a. Gesine Manuwald (University College London, UK), <i>Interactions between tragedy and epic in Ennius</i> b. Robert Cowan (The University of Sydney, Australia), <i>By their fruit shall you know them: anagnorisis and identity in the Metamorphosis</i> c. Mairéad McAuley (University College London, UK), <i>Epic Fail: Agency in Statius' Achilleid and Senecan Tragedy</i> d. Paul Roche (The University of Sydney, Australia), <i>Tragic structures in Dracontius' Orestes</i>
4H	RETHINKING NATURE AND NATURALISM IN ARISTOTLE'S ETHICS ROOM 739 (IoE) <hr/> <i>Organiser and Chair:</i> Koji Tachibana (Kumamoto University, Japan)	a. Aya Kitago (Hokkaido University, Japan), <i>The Category in Aristotle's Physics</i> b. Kyungnam Moon (Tohoku Gakuin University, Japan), <i>Form and End in Physics II7</i> c. Keiichi Iwata (Waseda University, Japan), <i>Happiness and Wisdom in Aristotle</i> d. Koji Tachibana (Kumamoto University, Japan), <i>Methodological Naturalism in Aristotle's (Virtue) Ethics</i>
4I	CHANGING REGIONAL DYNAMICS IN THE MEDITERRANEAN: Material Culture, Economy, and Cult ROOM 804 (IoE) <hr/> <i>Organisers:</i> Christy Constantakopoulou (Birkbeck College University of London, UK) and Caspar Meyer (Bard Graduate Center, NY, USA) <i>Chair:</i> Christy Constantakopoulou (Birkbeck College University of London, UK)	a. Alexandra Alexandridou (University of Ioannina, Greece), <i>Tracing Regionalism through Death/in Funerary Evidence. Mortuary Strategies and Social and Kinship Dynamics in early Greece</i> b. Ilia Daifa (presenting author - Assistant Director of the Excavations on Despotiko, Greece) and Yannos Kourayos (Ephor of Antiquities of Paros, Director of the Excavations on Despotiko, Greece), <i>Regional or inter-local? Material culture as a means for exploring spatial and regional dynamics in the archaic sanctuary of Despotiko (Cyclades)</i> c. Richard Phillips (Birkbeck College University of London, UK), <i>Networks of influence: Parian marble and Parian soft power</i> d. Nicholas Salmon (Birkbeck College University of London, UK), <i>Kamiroi and Rhodian Ktoinai</i>

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Programme – SESSION 4

4J	FIGURING OUTSIDERS: CLASSICAL (DIS)POSITIONS AND (DIS)POSSESSIONS ROOM 822 (IoE)	<p>a. Emily Greenwood (University of Yale, UK), <i>Classical Scholarship and Diversity: between Expertise and Experience</i></p> <p>b. **Jackie Murray (University of Kentucky, USA), <i>Claiming the Black Classical: W.E.B. Du Bois's The Quest of the Silver Fleece</i></p> <p>c. Mai Musié (Knowledge Exchange and Impact Team, University Oxford, UK), <i>Alterity and its subversion: the case of Arsake</i></p> <p>d. Sarah Derbew (Harvard University, UK) <i>Seeing Black: Reading Iconographic Representations of Black People in Greek Antiquity</i></p>
	<p>Organisers: Mathura Umachandran (University of Oxford, UK) and Monica Park (Vanderbilt University, USA)</p> <p>Chair: Katherine Harloe (University of Reading, UK)</p>	
4K	THRACIAN INTERACTIONS: Cultural Encounters, Ideology, and Osmosis ROOM 784 (IoE)	<p>a. Donald Crystal (University of Cardiff, UK), <i>Blurred lines? Tribal identities and material variability between Thracian tribes</i></p> <p>b. *Petya Ilieva (Institute for Balkan Studies, Bulgarian Academy of Sciences, Bulgaria), <i>Homer, Archilochus, Zone and the Kikones</i></p> <p>c. Maria Fragoulaki (University of Cardiff, UK), <i>Gold, cold, and blood: Thrace and the Thracians in Greek Historiography and Athenian Drama</i></p> <p>d. Bela Dimova (British School at Athens, Greece) <i>Thracian-Greek interactions, identity politics and archaeological evidence</i></p>
4L	THE DOMINANT FEMALE IN OVID'S METAMORPHOSES, AND ITS RECEPTION ROOM W3.01 (IoE)	<p>a. Eleonora Tola (CONICET – University of Buenos Aires, Argentina), <i>“Happy the Brother, Blessed the Sister” (Met. 4.323f.): Salmacis, Hermaphroditus and Ovid's Poetic Art</i></p> <p>b. Antony Augoustakis (University of Illinois, USA), <i>Scylla's lament in the Ciris and the (post-) Ovidian Latin literary tradition</i></p> <p>c. Angeline Chiu (University of Vermont, USA), <i>‘The first heir of my invention’: Venus and Adonis in Ovid and Shakespeare</i></p> <p>d. Cynthia Liu (University of Oxford, UK), <i>Dogs, death, and dismemberment: Female power and violence in Ovid's Metamorphoses</i></p> <p>e. Patricia Salzman-Mitchell (Montclair State University, New Jersey, USA), <i>Motherhoods in Crisis: Ino, Agave and Mother-son Murder in Ovid's Metamorphoses</i></p> <p>f. Alden Smith (Baylor University, Texas, USA), <i>The enticement of allusion: Epic language, epic landscape in Ovid's Salmacis and Hermaphroditus Episode (Met. 4.271-388)</i></p>
4M	THE LATIN LITERARY TRADITION AND LATER GREEK POETRY ROOM 802 (IoE)	<p>a. Sophia Papaioannou (National and Kapodistrian University of Athens) and Giampiero Scafoglio (University of Nice ‘Sophia Antipolis’, France), <i>Introduction</i></p> <p>b. Daniel Jolowicz (Clare Hall, University of Cambridge, UK), <i>Did Greeks of the imperial period read Latin poetry?</i></p> <p>c. Philip Hardie (Trinity College, University of Cambridge, UK), <i>The Ovidianism of Nonnus</i></p> <p>d. Helen Lovatt (University of Nottingham, UK), <i>Nonnus’ Ovidian gaze and Silius’ tangential intertextuality</i></p> <p>e. Katerina Karvounis (National and Kapodistrian University of Athens, Greece), <i>Claudian between the Greek and Latin traditions</i></p>
	<p>Organiser: Giampiero Scafoglio (University of Nice ‘Sophia Antipolis’, France)</p> <p>Chairs: Katerina Karvounis (National and Kapodistrian University of Athens, Greece), Sophia Papaioannou (National and Kapodistrian University of Athens, Greece), Giampiero Scafoglio (University of Nice ‘Sophia Antipolis’, France)</p>	

END OF SESSION 4

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Programme – SESSION 5

SUNDAY 7 JULY 2019 – SESSION 5 (3-5 pm)

5A	<p>GENDERING CLASSICAL MYTHOLOGY IN THE TWENTY-FIRST CENTURY (Gendering Classical Mythology for Children)</p> <p>NUNN HALL (IoE)</p> <hr/> <p>Organiser: Lisa Maurice (Bar Ilan University, Israel)</p> <p>Chair: Deborah Roberts (Haverford College, USA)</p>	<p>a. Sonya Nevin (University of Roehampton, UK), <i>Ariadne and the Minotaur: Exploring classical mythology with pre-school children</i></p> <p>b. Lisa Maurice (Bar Ilan University, Israel), <i>Tempting Treasures and Seductive Snakes: Presenting Eve and Pandora for the Youngest Readers</i></p> <p>c. Robin Diver (University of Birmingham, UK), <i>Rape, Sisterhood and Deadly Love: Attempting to Centre the Female Experience in Young Adult Novels about the Trojan War</i></p> <p>d. Susan Deacy (University of Roehampton, UK), <i>Autism, Girls and Hercules: A case study</i></p>
5B	<p>RETHINKING CLASSICS IN THE 21 CENTURY: Technology, Pedagogy, and Interdisciplinarity</p> <p>LOGAN HALL (IoE)</p> <hr/> <p>Organiser and Chair: Eleni Bozia (University of Florida, UK)</p>	<p>a. Simona Stoyanova (King's College London, UK – Presenting author) and Gabriel Bodard (Institute of Classical Studies, UK), <i>Teaching digital epigraphy in classroom, workshop, online tutorial, and Sunoikisis Digital Classics seminar</i></p> <p>b. Elton Barker (Open University, UK), Rainer Simon (Austrian Institute of Technology), Valeria Vitale (Institute of Classical Studies, UK – Presenting author), Leif Isaksen (University of Exeter, UK), Rebecca Kahn (Humboldt Institute for Internet and Society, Germany), <i>Students at the interface: annotating texts, co-creating context</i></p> <p>c. Marja Vierros (University of Helsinki, Finland), <i>Greek Documentary Papyri, Linguistics, and Digital Methods</i></p> <p>d. Charlotte Roueché (King's College London, UK), <i>Opening the doors? New resources for new audiences</i></p>
5C	<p>THE SPATIAL AND MATERIAL DIMENSIONS OF ANCIENT FESTIVAL CULTURE</p> <p>ROOM 802 (IoE)</p> <hr/> <p>Organiser: Naomi Carless Unwin (University of Warwick, UK)</p> <p>Chair: Dario Calomino (University of Warwick, UK)</p>	<p>a. Christina Williamson (University of Groningen, Netherlands), <i>Festival shapers: Connecting places through sacred spaces</i></p> <p>b. Zahra Newby (University of Warwick, UK), <i>Celebrating Synthesia in Roman Asia Minor</i></p> <p>c. Sebastian Scharff (University of Mannheim, Germany), <i>Roman Emperors and Greek Festivals. The construction of imperial power by means of agonistic inscriptions</i></p> <p>d. Mairi Gkikaki (University of Warwick, UK), <i>Religious experience in Roman imperial Athens through the lens of tokens</i></p>
5D	<p>THE MATERIAL WORLD OF FRAGMENTARY LANGUAGES</p> <p>ROOM 804 (IoE)</p> <hr/> <p>Organiser: Ben Cartlidge (University of Liverpool, UK)</p> <p>Chairs: Ben Cartlidge (University of Liverpool, UK) and Anna P. Judson (University of Cambridge, UK)</p>	<p>a. Coline Ruiz Darasse (Université Bordeaux Montaigne, France), <i>Palaeohispanic epigraphy as the 'worst data'? Reflections about what an inscription is in a fragmentary context</i></p> <p>b. Katherine McDonald (University of Exeter, UK), <i>Fragmentary or ambiguous? Language and communication in very short texts</i></p> <p>c. Anna P. Judson (University of Cambridge, UK), <i>Fragments of the writing process: erasures and edits in the Linear B tablets</i></p> <p>d. Ben Cartlidge (University of Liverpool, UK), <i>Welcome to the guni show: fragments of a Urartian discourse grammar</i></p>
5E	<p>POLITICS IN DISGUISE: Scraps of Political Commentary in Roman Elegiac Poets</p> <p>ROOM 822 (IoE)</p> <hr/> <p>Organiser: Marcello Nobili (Rome, 'Sapienza' / Liceo 'Primo Levi', Italy)</p> <p>Chair: Peter Kruschwitz (University of Reading, UK)</p>	<p>a. Olga Cirillo (Naples, 'Federico II / Portici, Liceo 'Q. Orazio Flacco', Italy), <i>Poets without sons: the choice of sterility as an opposition to militarism</i></p> <p>b. Dániel Kiss (Budapest, ELTE, Hungary), <i>Neoteric political aesthetics</i></p> <p>c. Marcello Nobili (Rome, 'Sapienza' / Liceo 'Primo Levi', Italy), <i>Sex, aggression, or rather politics in Catullus 112</i></p> <p>d. Víctor Sabaté Vidal (University of Barcelona, Spain), <i>What is in a literary quote? Glimpses of Roman politics in the epigraphic re-uses of Latin elegy quotes</i></p>

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Programme – SESSION 5

SUNDAY 7 JULY 2019 – SESSION 5 (3-5 pm)

5F	<p>APPROACHES TO DIFFERENCE IN THE ANCIENT MEDITERRANEAN: Moving Beyond 'Diversity'</p> <p>ROOM 642 (IoE)</p> <p><i>Organiser and Chair:</i> Nandini Pandey (University of Wisconsin – Madison, USA)</p>	<p>a. Rebecca Futo Kennedy (Denison University, USA), <i>Does Experience of Foreigners Lead to Openness to Foreigners?</i></p> <p>b. Nandini Pandey (University of Wisconsin – Madison, USA), <i>Valuing Diversity in Ancient Rome: Ovid and Pliny on the Benefits of Cosmopolitanism</i></p> <p>c. Sailakshmi Ramgopal (Columbia University, USA), <i>Diversities of Mobility in the Roman Empire: Women, Slaves, and Freedpeople</i></p> <p>d. Sukanya Raisharma (St John's College, University of Oxford, UK), <i>Trust in Diversity in Late Antiquity: Interaction as Action in the Monasteries of Condat and Bobbio</i></p>
5G	<p>LEXICON AND LETTERS: Challenges in Studying Same-sex Desire</p> <p>CLARKE HALL (IoE)</p> <p><i>Organisers:</i> Deborah Kamen (University of Washington, Seattle, USA) and Irene Salvo (University of Göttingen, Germany)</p> <p><i>Chair:</i> Irene Salvo (University of Göttingen, Germany)</p>	<p>a. Tom Sapsford (New York University, USA), <i>How to recognise a kinaidos when you see one: Desire and the decipherment of papyri from Roman Egypt</i></p> <p>b. Sandra Boehringer (Université de Strasbourg, France), <i>What's 'tribadic' lust? Deconstructing ancient and modern topoi about the tribas</i></p> <p>c. Mark Masterson (Victoria University of Wellington, New Zealand), <i>Nikephoros Ouranos' letters: epistolarity, same-sex desire, and Byzantine reception</i></p> <p>d. Katherine Harloe (University of Reading, UK), <i>Winckelmann's love letters: epistolarity, sexuality, and classical reception</i></p>
5H	<p>CLASSICS IN LATIN AMERICAN HISTORY: Culture, Politics and National Identities</p> <p>ROOM 731 (IoE)</p> <p><i>Organiser and Chair:</i> María Gabriela Huidobro Salazar (Andrés Bello University, Chile)</p>	<p>a. María Gabriela Huidobro Salazar (Andrés Bello University, Chile), <i>Ancient authors and classical works in the first educational programs of republican Chile (nineteenth century)</i></p> <p>b. Renata S. Garraffoni (Parana Federal University, Brazil), <i>Classical Reception in South Brazil: Symbolism, Ancient Greeks and politics at Curitiba in the beginning of 20th century</i></p> <p>c. María Carolina Domínguez (Universidad Nacional de La Pampa, Argentina), <i>La educación clásica en Argentina: apuntes sobre repertorios filológicos latinos de fines del siglo XIX</i> (in Spanish)</p> <p>d. Aurelia Vargas Valencia (Universidad Nacional Autónoma de México, Mexico), <i>Roman legal institutions at the Royal University of Mexico (second half of the 18th century)</i></p>
5I	<p>AFTER THE CLASSICAL POLIS: Shapes, Contents, and Contexts of Hellenistic Oratory and Rhetoric</p> <p>ROOM 739 (IoE)</p> <p><i>Organiser:</i> Antonio Iacoviello (University of Edinburgh, UK)</p> <p><i>Chair:</i> Mirko Canevaro (University of Edinburgh, UK)</p>	<p>a. *Nicolas Wiater (University of Saint Andrews, UK), <i>Speeches and Narrative in Polybius' Histories</i></p> <p>b. Antonio Iacoviello (University of Edinburgh, UK), <i>'We still fight for freedom': Exploitation of oratorical topoi in the Chremonides' decree (IG II² 912)</i></p> <p>c. Roberta Berardi (University of Oxford, UK), <i>Between Asia Minor and Rome: oratory and declamation in the fragments of Hybreas of Mylasa</i></p> <p>d. Davide Amendola (Harvard Center for Hellenic Studies, USA), <i>"The Rhetoric of History and the History of Rhetoric" Once Again: The Contribution of Papyrological Evidence to the Understanding of Hellenistic Oratory</i></p>

5J	<p>THE FIGURE OF THE SLAVE BETWEEN REALITY AND STAGE REPRESENTATION IN GREEK AND ROMAN COMEDY (Aristophanes, Plautus, Terence)</p> <p>ROOM W3.01 (IoE)</p> <p>Organiser: Argyri Karanasiou (Saarland University, Germany)</p> <p>Chair: Alison Sharrock (University of Manchester, UK)</p>	<p>a. Kelly Wrenhaven (Cleveland State University, USA), <i>From status to character: the influence of status upon comic representations of slaves in Greek Comedy and American blackface minstrelsy</i></p> <p>b. Boris Dunsch (University of Marburg, Germany), <i>Hasce aio liberas ingenuasque esse filias meas: Freedom and free birth as legal absolutes in Plautine comedy</i></p> <p>c. Argyri Karanasiou (Saarland University, Germany), <i>Plautus' female slaves in action: duplicitous, devious and deceitful</i></p> <p>d. Chrysanthi Demetriou (University of Cyprus and Open University of Cyprus), <i>Terence's slaves re-examined: comic tradition, stereotypes, and realism</i></p>
5K	<p>BETWEEN ROMAN CONTROL, HELLENISTIC INFLUENCE AND JEWISH IDENTITY: Art and Architecture in Early Roman Jerusalem, Some New Insights</p> <p>ROOM 784 (IoE)</p> <p>Organisers and Chairs: Eyal Baruch (Bar Ilan University, Israel) and Orit Peleg-Barkat (Hebrew University, Israel)</p>	<p>a. Orit Peleg-Barkat (Hebrew University, Israel), <i>Herod's palace in Jerusalem - Proposed reconstruction</i></p> <p>b. Eyal Baruch (Bar Ilan University, Israel), <i>Decorations in the Palatial Mansion in Jerusalem: Wealth and Ideology</i></p> <p>c. Tehillah Lieberman (Bar Ilan University and Israel Antiquity Authority), <i>The Dating of Wilson's Arch and its Significance to the Understanding of Jerusalem's Development during the Late Second Temple Period</i></p>
5L	<p>THE RECEPTION OF CATILINE ELVIN HALL (IoE)</p> <p>Organiser and Chair: Matilde Skoie (University of Oslo, Norway)</p>	<p>a. Judith Kalb (University of South Carolina, USA), <i>Catiline in Russia</i></p> <p>b. Yannick Maes (University of Ghent, Belgium), <i>Caught between the devil and the deep blue sea: Catiline from Machiavelli to Milton</i></p> <p>c. Timm Reimers (Leibniz University Hannover, Germany), <i>Catiline in German drama</i></p> <p>d. Lisa Sannicandro (München, Germany), <i>Catiline in Italian Literature: The Case of Don Rodrigo and Catiline in Alessandro Manzoni's I promessi sposi (1840)</i></p>
5M	<p>PROSAIC POETRY? ENTWINING VERSE IN IMPERIAL AND LATE ANTIQUE PROSE (1st-5th CE)</p> <p>ROOM 728 (IoE)</p> <p>Organisers: Michael Hanaghan (Institute for Religion and Critical Enquiry, ACU Melbourne, Australia) and Dawn LaValle Norman (Institute for Religion and Critical Inquiry, ACU Melbourne, Australia)</p> <p>Chair: Daniel Jolowicz (University of Cambridge, UK)</p>	<p>a. Ewen Bowie (Corpus Christi College, University of Oxford, UK), <i>To quote or not to quote</i></p> <p>b. Michael Hanaghan (Institute for Religion and Critical Inquiry, ACU Melbourne, Australia), <i>Uniting reception: Poetic regret in Sidonius Apollinaris' Last Epistles</i></p> <p>c. Dawn LaValle Norman (Institute for Religion and Critical Inquiry, ACU Melbourne, Australia), <i>The Hexameter oracle about Plotinus in Porphyry's Life of Plotinus</i></p> <p>d. Aaron Pelttari (University of Edinburgh, UK), <i>Poetic prose in the Paschale opus of Sedulius</i></p>

END OF SESSION 5

Programme – SESSION 6

MONDAY 8 JULY 2019 – SESSION 6 (9.30-11.30 am)

6A	<p>WHEN CLASSICS GETS CREATIVE: Creative Writing and the Classics [1: Fiction]</p> <p>NUNN HALL (IoE)</p> <p>Organisers and Chairs: Emily Hauser (University of Exeter, UK) and Amanda Potter (Open University, UK)</p>	<p>a. Emily Hauser (University of Exeter, UK), <i>I, Classicist: Between Classics and Creative Writing</i></p> <p>b. Tony Keen (Open University and University of Notre Dame, UK), <i>Rosemary Sutcliff and the Making of Roman Britain</i></p> <p>c. Nick Lowe (Royal Holloway University of London, USA), <i>The Expanded Eye: Becoming Peter Green</i></p> <p>d. Amanda Potter (Open University, UK), <i>Writing the Ancient World for Pleasure (and for friends and colleagues?): Classics Fans, Fan Fiction and Academic Writing</i></p> <p>e. One-hour short story writing workshop, led by Caroline Lawrence</p>
6B	<p>140 YEARS OF THE SOCIETY FOR THE PROMOTION OF HELLENIC STUDIES</p> <p>ROOM 804 (IoE)</p> <p>Organiser: Judith Mossman (University of Coventry, UK)</p>	<p>a. Christopher Stray (Swansea University, UK), <i>The foundation in context</i></p> <p>b. Katherine Harloe (University of Reading, UK) and Amara Thornton (University of Reading, UK), <i>Founding visions: The SPHS between Hellenic scholarship and philhellenism</i></p> <p>c. Judith Mossman (University of Coventry, UK), <i>A neutral ground? Presidential addresses and the World beyond</i></p> <p>d. Douglas Cairns (University of Edinburgh, UK), <i>JHS: Current trends and future prospects</i></p>
6C	<p>THE MEANING OF FORM IN EARLY GREEK EPIC VERSE: Semantics, Poetics, and Grammar</p> <p>LOGAN HALL (IoE)</p> <p>Organisers: Matthew Ward (Royal Holloway, University of London, UK), Katharine Shields (University College London, UK) and Ahuvia Kahane (Royal Holloway, University of London, UK)</p> <p>Chairs: Matthew Ward (Royal Holloway, University of London, UK) and Katharine Shields (University College London, UK)</p>	<p>a. Rutger J. Allan (Vrije Universiteit Amsterdam, Netherlands), <i>The Grammar of Immersion: An embodied simulation approach to Homeric vividness</i></p> <p>b. Chiara Bozzone (Ludwig-Maximilians Universität, Munich, Germany), <i>"I'm an American guy faking a British accent faking an American accent": on the meaning of dialectal forms in Homer</i></p> <p>c. Anna Bonifazi (University of Cologne, Germany), <i>The meaning of chunks: Rethinking discourse boundaries in Homer</i></p> <p>d. Ahuvia Kahane (Royal Holloway, University of London, UK), <i>The Complexity of Epic Diction: Poetics and Grammar</i></p> <p>e. Adrian Kelly (University of Oxford, UK), <i>Intraformularity in Epos</i></p> <p>f. Respondents: Matthew Ward (Royal Holloway, University of London, UK) and Katharine Shields (University College London, UK)</p>
6D	<p>ANCIENT SOCIOLINGUISTICS: exploring Latinization in the Roman West</p> <p>ROOM 739 (IoE)</p> <p>Organiser: Alex Mullen (University of Nottingham, UK)</p>	<p>a. Alex Mullen (University of Nottingham, UK), <i>A sociolinguistic approach to the spread of the Latin language and literacy in Roman Britain</i></p> <p>b. María José Estarán Tolosa (University of Zaragoza, Spain) and Noemí Moncunill (University of Barcelona, Spain), <i>Literacy and Latinization in the Iberian peninsula. Genesis, re-elaboration and adaptation of the Palaeohispanic epigraphy</i></p> <p>c. Francesca Cotugno (University of Nottingham and CSAD, University of Oxford, UK), <i>Exploring the Channel zone: religious and linguistic interactions</i></p> <p>d. Morgane Andrieu (CNRS, Montpellier, France), <i>Latinization beyond the lapidary: tracing Latin and literacy through graffiti in Gaul</i></p>
6E	<p>QUEER 'RETURNS' TO CLASSICAL ANTIQUITY IN THE POST-STONEWALL ERA</p> <p>ROOM 642 (IoE)</p> <p>Organiser: Emilio Capettini (UC Santa Barbara, USA)</p>	<p>a. Emilio Capettini (UC Santa Barbara, USA), <i>'Like Picking Up a Shard of Red-Black Vase off a Greek Hillside': Fragmentation and Integrity in AIDS Literature and Art</i></p> <p>b. Kay Gabriel (Princeton University, USA), <i>John Jesurun's terra nullius</i></p> <p>c. Robert Matera (University of Maryland, USA), <i>The truth about spoons: Stoppard's Housman and Queer History</i></p> <p>d. Ella Haselswerdt (Cornell University, USA), <i>Love's archaeologies: Queer unhistoricism and Sappho's fragments in Frain and Mehretu</i></p>

6F	<p>ENGAGEMENT, MATERIALITY AND PLAY: The Use of 3D Models of Antiquities in and out of the Classroom</p> <p>CLARKE HALL (IoE)</p> <p>Organiser: Valeria Vitale (Institute of Classical Studies, UK)</p> <p>Chairs: Valeria Vitale (Institute of Classical Studies, UK) and Gabriel Bodard (Institute of Classical Studies, UK)</p>	<p>a. Valeria Vitale (Institute of Classical Studies, UK), <i>Learning by Remaking</i></p> <p>b. Claudina Romero Mayorga and Amy Smith (University of Reading, UK), <i>Object-based teaching through a new lens: 3D scanning and printing Cypriote figurines in the Ure Museum</i></p> <p>c. Diana Burton (Victoria University of Wellington, New Zealand), <i>Herakles vs Pokemon: integrating 3D printing with Greek vase-painting</i></p> <p>d. Ellen Swift and Jo Stoner (University of Kent, UK), <i>3D scanning and the creation of replica objects for museum education: the 'Sounds of Roman Egypt' exhibition at the UCL Petrie Museum</i></p> <p>e. Will Wootton (King's College London, UK), <i>Documenting, printing and interpreting: from photogrammetry to 3D printing in the understanding and teaching of ancient craft production</i></p>
6G	<p>SEX AND THE CITIZEN: The Discourse of Status, Body, and Gender in Classical Athens</p> <p>ELVIN HALL (IoE)</p> <p>Organiser: Jakub Filonik (Jagiellonian University in Krakow, Poland)</p> <p>Chair: Chris Carey (University College London, UK)</p>	<p>a. Chris Carey (University College London, UK), <i>The citizen body</i></p> <p>b. Lene Rubinstein (Royal Holloway University of London, UK), <i>Refugees in classical Athens and the enforcement of the dual citizen-descent criterion</i></p> <p>c. Jakub Filonik (Jagiellonian University in Krakow, Poland), <i>Sharing in the polis: Athenian ideas of citizenship and participation</i></p> <p>d. Brenda Griffith-Williams (University College London, UK), <i>Astê or politis? The vocabulary of female citizenship in the Attic orators</i></p>
6H	<p>BOUNDARIES OF CHILDHOOD IN THE ROMAN EMPIRE</p> <p>ROOM 802 (IoE)</p> <p>Organiser: Jasmin Lukkari (University of Helsinki, Finland and University of Cologne, Germany)</p> <p>Chair: Ville Vuolanto (University of Tampere, Finland)</p>	<p>a. Roosa Kallunki (University of Tampere, Finland), <i>The Religious Boundaries of Childhood</i></p> <p>b. Jasmin Lukkari (University of Helsinki, Finland and University of Cologne, Germany), <i>Boundaries of Identity in the Expanding Empire - Rearing Foreign Royal Child Hostages in Rome</i></p> <p>c. Sanna Joska (The National Archives of Finland), <i>Beyond the Boundary of Death: The Commemoration of Antonine Imperial Children as Strategy of Future</i></p> <p>d. Kristin Harper (University of Missouri – Columbia, USA), <i>Per sacra vela: The Boundaries between Childhood and Womanhood in Roman Late Antiquity</i></p>
6I	<p>EDWARD SAID'S ORIENTALISM: Forty Years Later</p> <p>ROOM 731 (IoE)</p> <p>Organiser and Chair: Phiroze Vasunia (University College London, UK)</p>	<p>a. Jeremy Tanner (University College London, UK), <i>Classical art history forty years after Orientalism: reconfigurations of the discipline?</i></p> <p>b. Hans Van Wees (University College London, UK), <i>Imperialism and Orientalism in classical Greece: is there a correlation?</i></p> <p>c. Rosie Harman (University College London, UK), <i>Imperial conqueror and imperial subject in Xenophon's Cyropaedia</i></p> <p>d. Corinna Riva (University College London, UK), <i>'The yoke of superstition' and the yoke of Orientalism: Etruria between the 19th and 21st century</i></p>
6J	<p>AMPHIBOLY: Undecidable Language in the Rhetorical Tradition</p> <p>ROOM 728 (IoE)</p> <p>Organiser: Henry Bowles (University of Oxford, UK)</p> <p>Chair: Henriette van der Blom (University of Birmingham, UK)</p>	<p>a. Thomas G.M. Blank (Johannes Gutenberg-University of Mainz, Germany), <i>The rhetorical boomerang: Disentangling inconsistent arguments with/in Isocrates</i></p> <p>b. Henry Bowles (University of Oxford, UK), <i>Hermogenic Amphiboly: Obscurity at its Author's expense</i></p> <p>c. Joanna Kenty (Radboud University Nijmegen, Netherlands), <i>Ambiguity and irony in Cicero's letter to Lucceius</i></p> <p>d. Michele Kennerly (Pennsylvania State University, USA), <i>Ambiguity, Suspicio, and the Ambiguity of Suspicio</i></p>

Programme – SESSION 6

6K	<p>PHILOLOGY AND EPIGRAPHY: An Interdisciplinary Approach for the Edition and Study of the Carmina Latina Epigraphica (CLE)</p> <p>ROOM 822 (IoE)</p> <p><i>Organiser and Chair:</i> Concepción Fernández-Martínez (Universidad de Sevilla, Spain)</p>	<p>a. Peter Kruschwitz (University of Reading, UK), <i>Poetic Britannia</i></p> <p>b. Juan Jose Martos Fernández (Universidad de Sevilla, Spain), <i>Love motifs in Carmina Latina Epigraphica</i></p> <p>c. Alberto Bolaños-Herrera (Universidad de Sevilla, Spain), <i>Les Carmina Latina Epigraphica: textes littéraires au-dessus de textes littéraux</i> (in French)</p> <p>d. Victoria González Berdús (Universidad de Sevilla, Spain), <i>Carmina Latina Epigraphica from Gallia Belgica: An Up-to-date Overview and a Study of the Erotic Carmina on Instrumenta</i></p>
6L	<p>OID IN CHINA</p> <p>ROOM 828 (IoE)</p> <p><i>Organiser:</i> Tom Sienkewicz (Monmouth College, Illinois, USA)</p> <p><i>Chair:</i> Jinyu Liu (De Pauw University, USA and Shanghai Normal University, China)</p>	<p>a. Fritz-Heiner Mutschler (Universität Dresden, Germany and Guest Professor at Peking University, Beijing, China), <i>An Outsider's observations on the reception of Ovid in China</i></p> <p>b. Will Motley (Cohen and Cohen, London) and Thomas Sienkewicz (Monmouth College, USA), <i>Ovid's Metamorphoses on 18th-century Chinese export porcelain</i></p> <p>c. Xinyao Xiao (University of Texas at Austin, USA), <i>Ovid's debut in Chinese: Translating Ars Amatoria in Republican China</i></p> <p>d. Chun Liu (Peking University, Beijing, China), <i>The writing heroines in Ovid's Heroides: How do they sound in Chinese?</i></p> <p>e. Steven Green (Yale-NUS College, Singapore) and Pei Yun Chia (Yale-NUS College, Singapore), <i>Medicamina into Mandarin: Ovid and the Linguistic Crossroads</i></p> <p>f. Respondent: Jinyu Liu (De Pauw University, USA and Shanghai Normal University, China)</p>

END OF SESSION 6

MONDAY 8 JULY 2019 – SESSION 7 (3-5 pm)

7A	<p>WHEN CLASSICS GETS CREATIVE: Creative Writing and the Classics. [2: Poetry, Pedagogy and Graphic Novels]</p> <p>NUNN HALL (IoE)</p> <p><i>Organisers and Chairs:</i> Emily Hauser (University of Exeter, UK) and Amanda Potter (Open University, UK)</p>	<p>a. Emma Bridges (Institute of Classical Studies, UK), <i>Rewriting the Ancient World: Creative Practice as Research</i></p> <p>b. Ruth MacDonald (St John's College, University of Oxford, UK), <i>'The Cult of the Noble Amateur': Classical Reception, Intellectual Snobbery and the Democratisation of Classics</i></p> <p>c. Helen Lovatt (University of Nottingham, UK), <i>Writing Fiction and Understanding Ancient History in the Independent Second Year Project at the University of Nottingham</i></p> <p>d. Lynn Fortheringham (University of Nottingham, UK), <i>The (Graphic) Novelist and the Historian: Consultancy on 'Three'</i></p> <p>e. One-hour poetry writing workshop led by poets SJ Brady and Emily Chow-Kambitsch.</p>
7B	<p>SEEN AND NOT HEARD? Children's Concerns in Graeco-Roman Egypt</p> <p>ROOM 802 (IoE)</p> <p><i>Organiser and Chair:</i> April Pudsey (Manchester Metropolitan University, UK)</p>	<p>a. April Pudsey (Manchester Metropolitan University, UK), <i>Beyond paidia. The meaning of play for Romano-Egyptian children</i></p> <p>b. Ville Vuolanto, (University of Tampere, Finland), <i>Fathers and Mothers in Roman Oxyrhynchos</i></p> <p>c. Ada Nifosi (University of Kent, Canterbury), <i>Used or abused? Children's role in divination in Greco-Roman Egypt</i></p> <p>d. Jennifer Cromwell (Manchester Metropolitan University, UK), <i>Searching for Classrooms in Egyptian Villages in Late Antiquity</i></p>

Programme – SESSION 7

7C	<p>(IM)MATERIAL LIBRARIES: The Reconstruction of Greek and Latin Scholars' Libraries in Antiquity and Beyond</p> <p>ROOM 822 (IoE)</p> <p><i>Organiser and Chair:</i> Margherita Losacco (Università degli Studi di Padova, Italy)</p>	<p>a. Rosa Otranto (Università degli Studi di Bari, Italy) <i>Cataloguing Books in the Ancient World: pinakes, indices, ἀναγραφαί.</i></p> <p>b. Margherita Losacco (Università degli Studi di Padova, Italy), <i>Reconstructing Authors' Vanished Libraries through Literary Sources: two case-studies</i></p> <p>c. Ottavia Mazzon (Università degli Studi di Padova, Italy) <i>The Library of the Ancient Bookworm. An Enquiry on Plutarch, his Notes, and his Personal book collection</i></p> <p>d. Elena Spangenberg Yanes (Trinity College Dublin, Ireland), <i>The Library of the Grammarians. A case-study at the Intersection between Late Antiquity and Early Middle Ages: the anonymous De dubiis nominibus</i></p> <p>e. Martina Elice (Università degli Studi di Padova, Italy), <i>The Libraries of the Physicians. Classical Texts in the Libraries of some Anatomists of the Paduan Medical School</i></p>
7D	<p>THE MULTIVOCALITY OF MATERIAL CULTURE: Ancient Spindle Whorls in Context</p> <p>ROOM 804 (IoE)</p> <p><i>Organiser:</i> Anna Reeve (University of Leeds, UK)</p> <p><i>Chair:</i> Amy Smith (University of Reading, UK)</p>	<p>a. Sarah Scheffler (University of Leicester, UK), <i>Spinning gender identity: The role of spindle whorls in north-west Italian Iron Age/Roman archaeology</i></p> <p>b. Henry Clarke (University of Leeds, UK), <i>Objects of the Living and the Dead: Reading spindle whorls in ancient Iberia</i></p> <p>c. Lisa Venables (University of Leicester, UK) <i>Beyond Mundanity - From tool to textile</i></p> <p>d. Anna Reeve (University of Leeds, UK), <i>Disks, beads, ornaments: shifting perceptions of ancient Cypriot spindle whorls</i></p>
7E	<p>CIVIC AGENCY AND INCENTIVES TO PARTICIPATION IN DEMOCRATIC ATHENS</p> <p>ROOM 642 (IoE)</p> <p><i>Organisers:</i> Benjamin Keim (Pomona College, USA) and Robin Osborne (University of Cambridge, UK)</p> <p><i>Chair:</i> Claudia Tiersch (Humboldt-Universität zu Berlin, Germany)</p>	<p>a. Benjamin Keim (Pomona College, USA), <i>How the Athenians incentivised wise counsel</i></p> <p>b. Adriaan Lanni (Harvard University, USA), <i>Civic encouragement and Athenian juries</i></p> <p>c. Noémie Villacèque (Reims Champagne-Ardenne, France) <i>Why the Athenians assembled in the theatre</i></p> <p>d. Robin Osborne (University of Cambridge, UK), <i>Local Incentives to participation</i></p>
7F	<p>QUEER CLASSICS, QUEER RECEPTION: A Roundtable</p> <p>ELVIN HALL (IoE)</p> <p><i>Organisers:</i> Irene Salvo (University of Göttingen, Germany) and Mark Masterson (Victoria University of Wellington, New Zealand)</p> <p><i>Chair:</i> Mark Masterson (Victoria University of Wellington, New Zealand)</p>	<p>Mark Masterson (Victoria University of Wellington, New Zealand), Irene Salvo (University of Göttingen, Germany), Jennifer Ingleheart (Durham University, UK), Marcus Bell (By Jove Theatre Company) and Christine Plastow (Open University and By Jove Theatre Company, UK), Benjamin Greet (University of Reading, UK)</p>

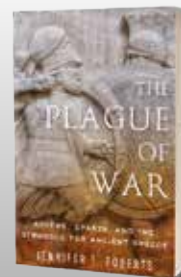
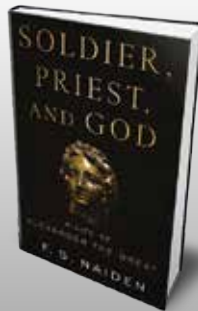
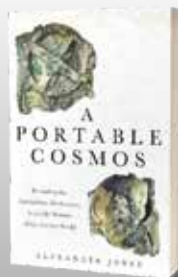
7 Programme – SESSION 7

MONDAY 8 JULY 2019 – SESSION 6 (3-5 pm)

7G	<p>SPEECH REPRESENTATION IN ANCIENT EPIC FROM HOMER TO NONNUS</p> <p>CLARKE HALL (IoE)</p> <p><i>Organiser: Simone Finkmann</i> (Heinrich Schliemann-Institut für Altertumswissenschaften, University of Rostock, Germany)</p> <p><i>Chairs:</i> Co-chaired by all members of the panel</p>	<p>a. Deborah Beck (University of Texas at Austin, USA), <i>Speech Representation in Homeric Epic – A Case Study</i></p> <p>b. Simone Finkmann (Heinrich Schliemann-Institut für Altertumswissenschaften, University of Rostock, Germany), <i>Direct Speech in the Argonautica of Apollonius Rhodius and Valerius Flaccus</i></p> <p>c. Berenice Verhelst (Ghent University, Belgium), <i>Adding Insult to Injury. Triumph speeches on the Epic Battlefield from Homer to Nonnus</i></p> <p>d. Christopher W. Forstall (Mount Allison University in New Brunswick, Canada), <i>Distant Reading of Direct Speech in Epic: An Illustrated Workflow</i></p>
7H	<p>ANACHRONISM AND ANTIQUITY</p> <p>ROOM 728 (IoE)</p> <p><i>Organiser and Chair: Tim Rood</i> (St Hughs College, University of Oxford, UK)</p>	<p>a. Tim Rood (St Hughs College, University of Oxford, UK), Short Introduction</p> <p>b. John Marincola (Florida State University, USA), <i>Polybian Temporalities</i></p> <p>c. K. Scarlett Kingsley (Agnes Scott College, USA), <i>Chronopoiesis in the Scholia of Euripides</i></p> <p>d. Mathura Umachandran (University of Oxford) <i>Adorno and Homer's Late Style: Art as Catastrophe</i></p> <p>e. Carol Atack (University of Oxford), <i>Plato's Republic and the politics of presentism</i></p>
7I	<p>HISTORIOGRAPHY AND THE FAILURE OF EMPIRES</p> <p>LOGAN HALL (IoE)</p> <p><i>Organisers: David Potter</i> (University of Michigan, USA) and Laura Mecella (Università di Milano 'La Statale', Italy)</p>	<p>a. Liv Mariah Yarrow (City University of New York, USA), <i>Dionysius and Rome's Failed Constitution</i></p> <p>b. David Potter (University of Michigan, USA), <i>Pompeius Trogus and the failures of Empires</i></p> <p>c. George Woudhuysen (University of Nottingham, UK), <i>Priscus and the problem of Rome's decline</i></p> <p>d. Laura Mecella (Università di Milano 'La Statale', Italy), <i>Malchus of Philadelphia and the fall of the Western Roman Empire</i></p>
7J	<p>CLASSICAL RECEPTION IN WESTERN SIBERIA XVIIIth–XXIst CENTURIES: Education and Studies</p> <p>ROOM 739 (IoE)</p> <p><i>Organiser and chair: Marina Lapteva</i> (Tobolsk Pedagogical Institute (branch) of Tyumen State University, Russia)</p>	<p>a. Marina Lapteva (Tobolsk Pedagogical Institute (branch) of Tyumen State University, Russia), <i>Hippocrene and Irtysh: at the origins of classical education in Western Siberia</i></p> <p>b. Galina Skachkova (Tobolsk Pedagogical Institute (branch) of Tyumen State University, Russia) and Peter Shitikov (Tobolsk Pedagogical Institute (branch) of Tyumen State University, Russia), <i>Classical Studies in theological and gymnasium schools in Siberia (from origin to present days)</i></p> <p>c. Anatoly Gorokhov (Tobolsk Pedagogical Institute (branch) of Tyumen State University, Tobolsk Theological Seminary, Russia), <i>The role of the Philistines the Cretans and Phoenicians in the rise of the Ancient Jewish Statehood (XI-VI centuries BC)</i></p> <p>d. Elena Sobolnikova (Leningrad State University, Russia), <i>Hesychasm: the Philosophical Rationalization of Transpersonal Mystic Experience</i></p>

END OF SESSION 7

CLASSICAL STUDIES FROM OXFORD



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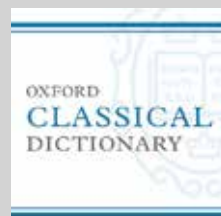
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Posters

Posters will be on display in the Drama Studio, Institute of Education, throughout the Conference. The official Poster session, when delegates will have the opportunity to speak to poster presenters about their work and ask questions, will be on **Sunday 7 July, 1-3 pm** in the same venue.

The De Gruyter **TRENDS IN CLASSICS POSTER PRIZE** will be awarded on **Sunday 7 July, 6.30 pm**, in *Logan Hall, Institute of Education*.

The 4-member jury consisting of **Trends in Classics** general editors **Franco Montanari** and **Antonios Rengakos**; **Prof. Gesine Manuwald**, University College London; and **Dr Serena Pirrotta**, Editorial Director Classical Studies & Philosophy, De Gruyter will select the best poster in terms of scientific content and graphic design. The winner will be presented with a book voucher of €300.

Philipp Brockkötter (Justus-Liebig-Universität Giessen, Germany) *Imitatio Augusti. References to the past in the Julio-Claudian Period*

Bárbara Cândido (University of Brasília, Brazil) *Translation practice and aural reception: an analysis of Demosthenes' translations*

Tiziana Carboni (Università degli Studi di Cagliari, Italy) *Libertino patre nati: A research project on social mobility in the Roman Empire (1st-3rd centuries AD)*

Johanna Cordes (University of Hamburg, Germany) *Mythological Examples in Ovid's Ars Amatoria*

Martine Diepenbroek (University of Bristol, UK) *From Fire Signals to ADFGX: A case study in the adaptation of ancient methods of secret communication*

Laëtitia Dolne (University of Liège, Belgium) *Vocabulary of the archives in the ancient Greek cities*

Isadora Costa Fernandes (University of Brasília, Brazil) *Hellenistic Women: a methodological approach*

Ezequiel Ferriol (presenting author) and **Maria Eugenia Steinberg** (Universidad de Buenos Aires, Argentina) *Prolegomena to a new critical edition of the fragments of Lucilius' Satires, with translation and commentaries*

Claire Frampton (Visitor Experience Assistant Ashmolean Museum, UK) *Contemporary performance of ancient Greek stories and engagement with current perspectives*

Maria Serena Funghi (Scuola Normale Superiore di Pisa, Italy) *Corpus dei papiri filosofici [CPF], Parte II.1, Adespota*

Bruno Galmar (Tunghai University, Taiwan) *Translating the Dao De Jing into Latin: a study of translations by pioneering French sinologists*

Duncan Keenan-Jones (presenting author - University of Queensland, Australia) and **Russell Drysdale** (University of Melbourne, Australia) *Rainfall and disaster in Ancient Rome*

Maria Kirillova (Russian Academy of Sciences, Russia) *Roman agrimensura in the political context of the Late Roman Republic*

Kyo-Sun Koo (King's College London, UK) *The philosopher's eagerness for the pleasure of learning in the Phaedo*

Beatrice Larosa (Università La Sapienza di Roma, Italy)
In search of unity: meta-literary topoi in the Silvae of Statius between poetic tradition and innovation

Victoria Leonard (Royal Holloway, University of London, UK) and Sarah Bond (University of Iowa, USA)
The representation of women in Ancient History and Classics

Danielle Chagas de Lima (Universidade Estadual de Campinas, Brazil) *Character descriptions on Tacitus' works and the notion of uirtus*

Victor Malo-Juvera (University of North Carolina, Wilmington, USA) *Pedagogical strategies for teaching mythology to High School students and in large University courses*

Andrei Markelov (Centre for Classical Studies, The School for Advanced Studies in the Humanities, The Russian Presidential Academy of National Economy and Public Administration, Moscow, Russia) *The Reform of Augustan Senatorial Committee in AD 13*

Silvia Orlandi (Università di Roma, Italy) *The Association Internationale d'Épigraphie Grecque et Latine (AIEGL) and its role in the field of classical studies*

Olga Osipova (Lomonosov Moscow State University, Russia) *Organising the library: Diodorus Siculus on the structure of the Bibliothēke*

Matheus Ely C. de L.V. Pessoa (Universidade de Brasília, Brazil) *Performance in ancient Greek prose: Remarks on the reception of Attic oratory*

Maria Savva (Sorbonne Université - Paris IV, France)
Corporeal corruption in the Hippocratic Corpus

Philippa Steele, Philip J. Boyes, Robert Crellin, Natalia Elvira Astoreca (University of Cambridge, UK) *Script birth and script death: an interdisciplinary investigation*

Maria Uvarova (Peoples' Friendship University of Russia (RUND University) Moscow, Russia) *The role of Kabeiroi in the formation of Dionysos' image in Nonnos' Dionysiaca*

Mariana S. Ventura (Universidad de Buenos Aires, Argentina) *Nemesianus, editor vetustissimus of Calpurnius Siculus?*

Eugenia Vitello (Università La Sapienza di Roma, Italy) *"Storia romana in scuola fascista": Gramsci, Togliatti and the didactics of Ancient History in Italian schools*

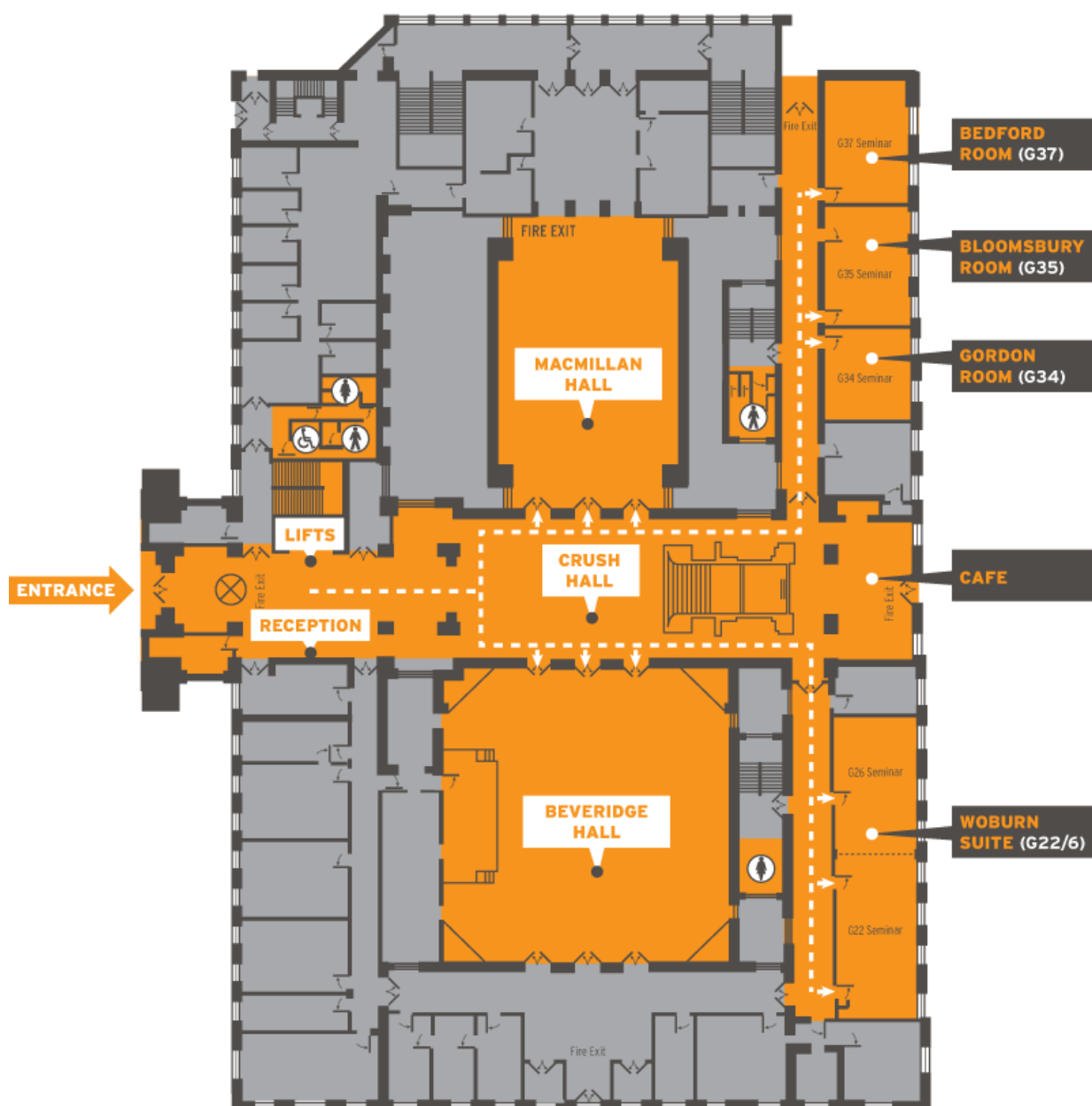
Benjamin Wilck (Humboldt University Berlin, Germany)
What's Odd about Euclid's Definitions of Odd and Even?

Liqiong Yang (Sorbonne Université, France) *The notion of disease in Greek and Chinese medicine (2nd century BC - 2nd century AD)*

Yana Zabudskaya (Lomonosov Moscow State University, Russia) *Functions of tragic contexts in Plutarch's Lives*

Senate House

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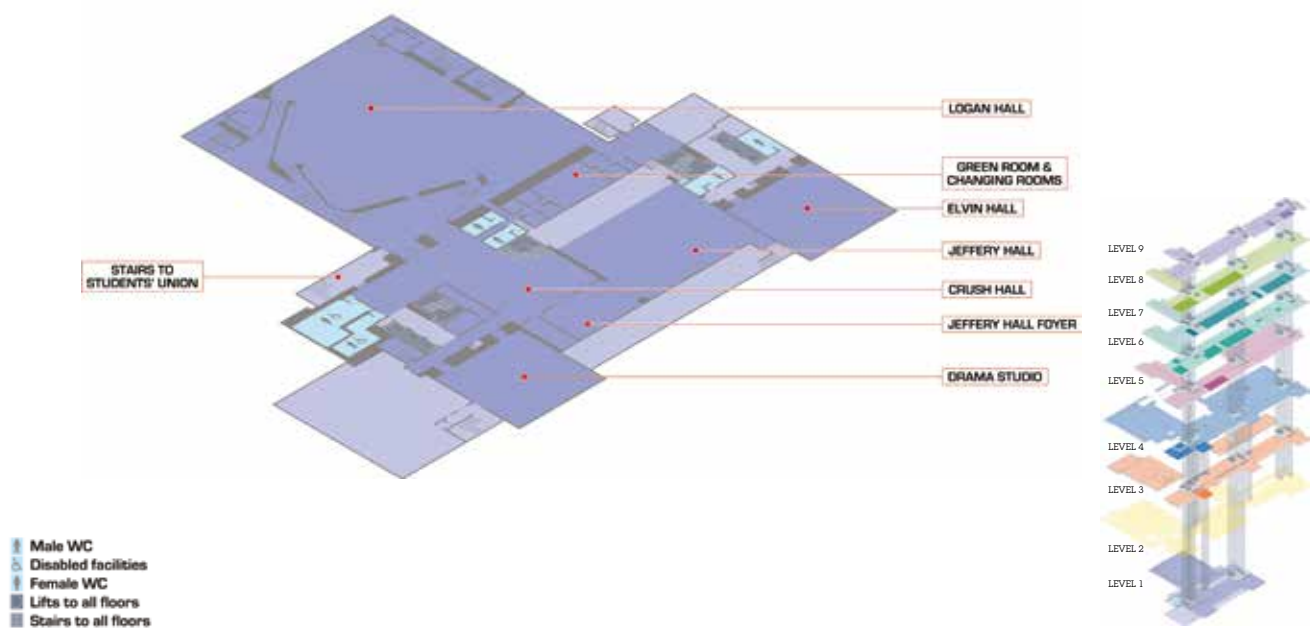
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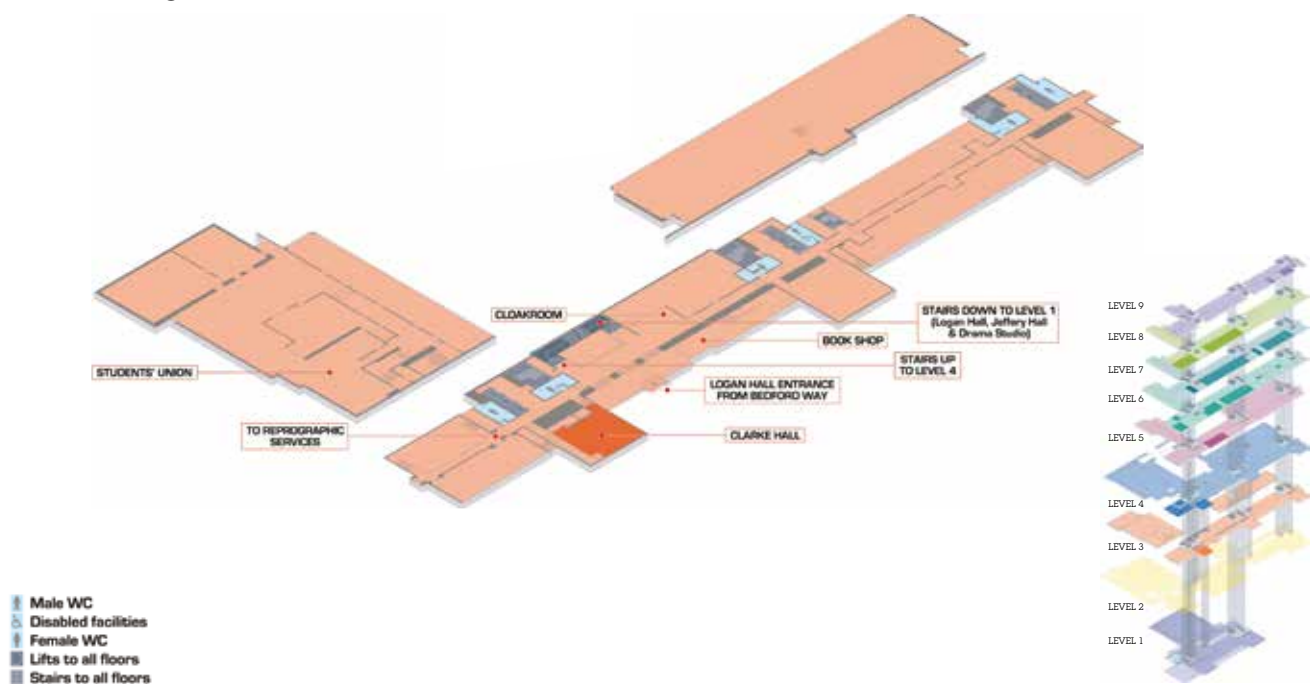
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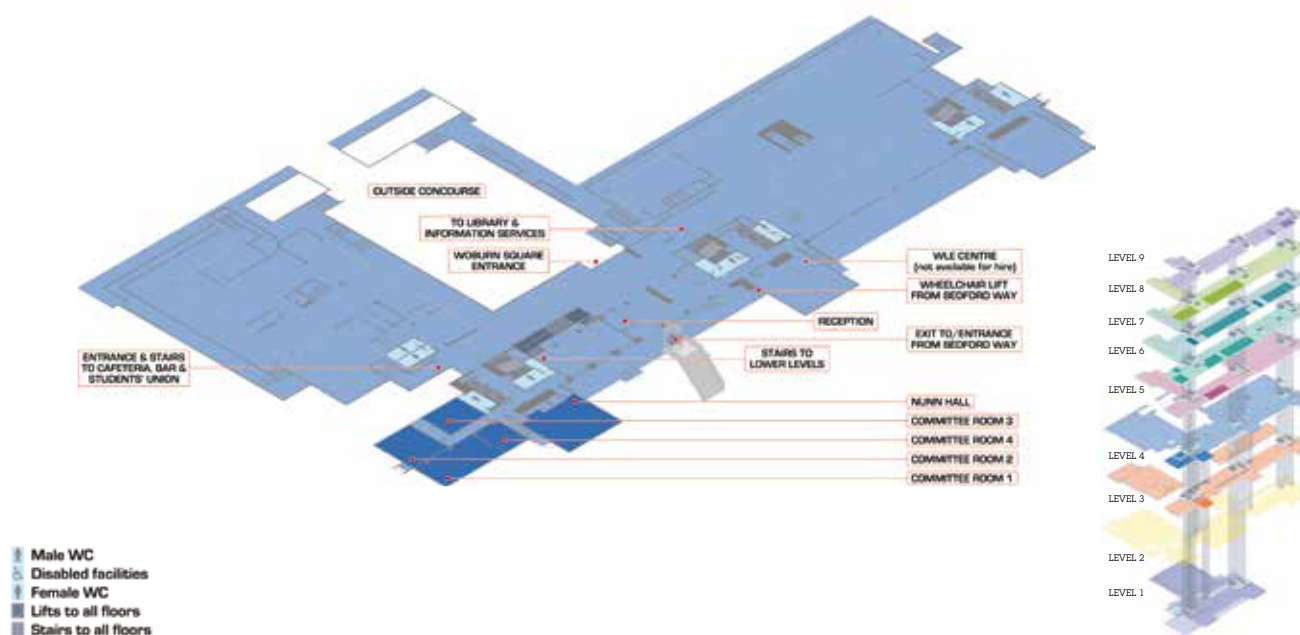


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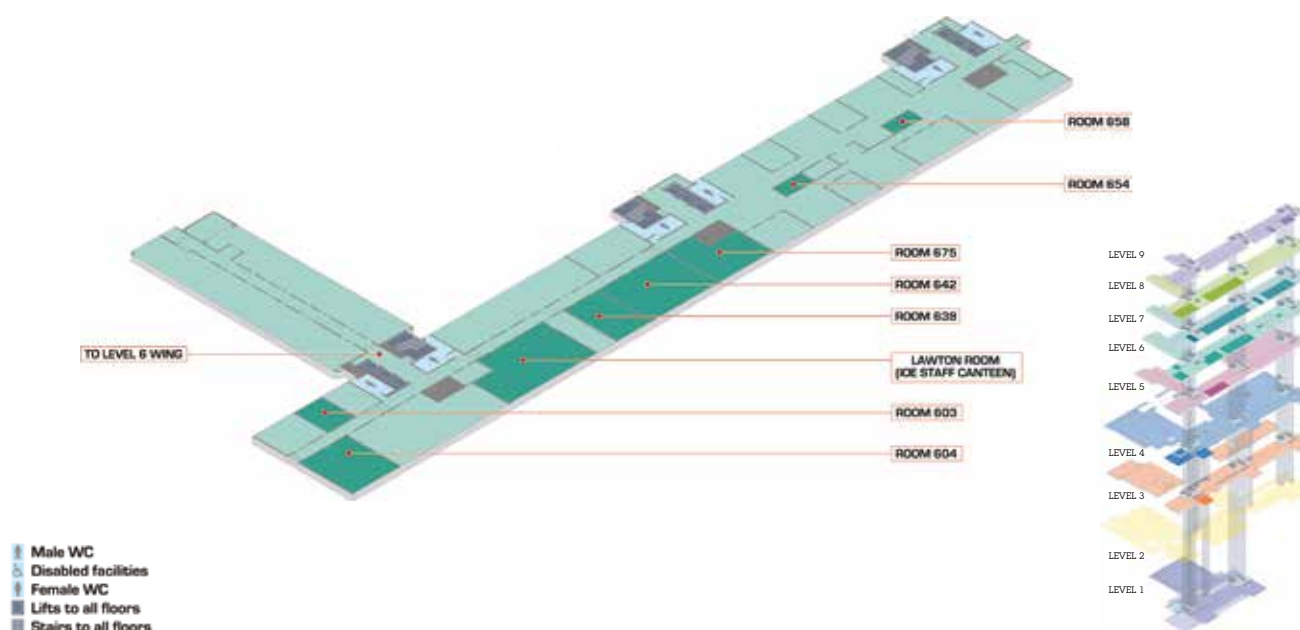


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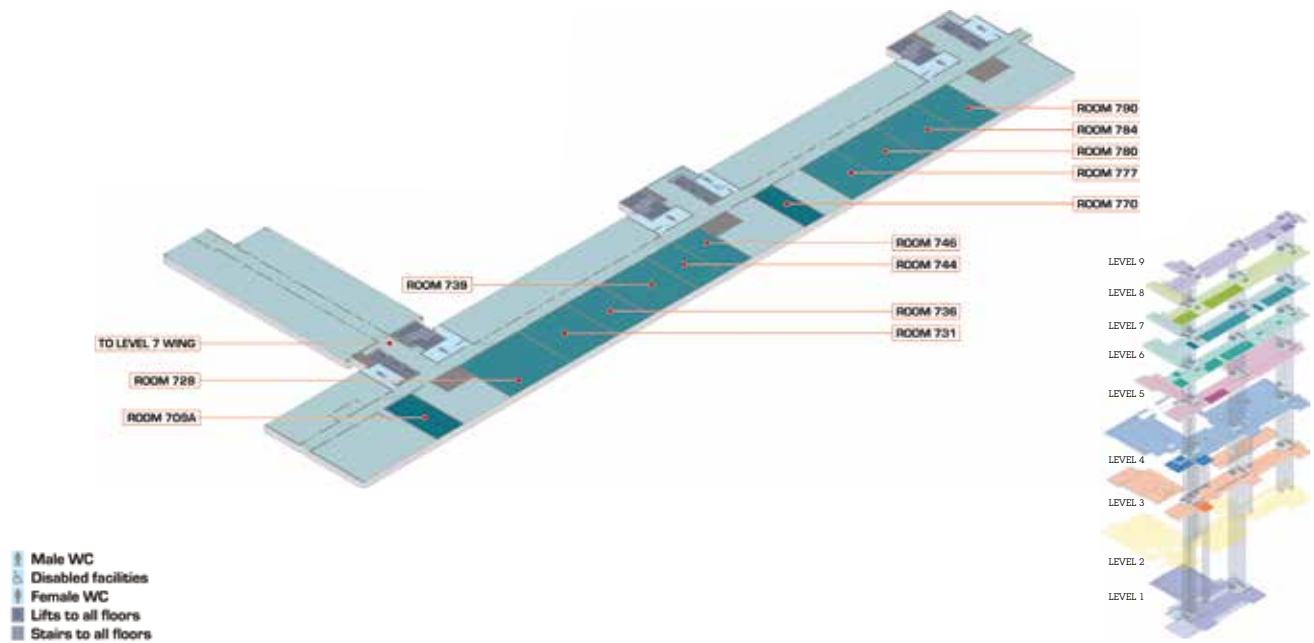
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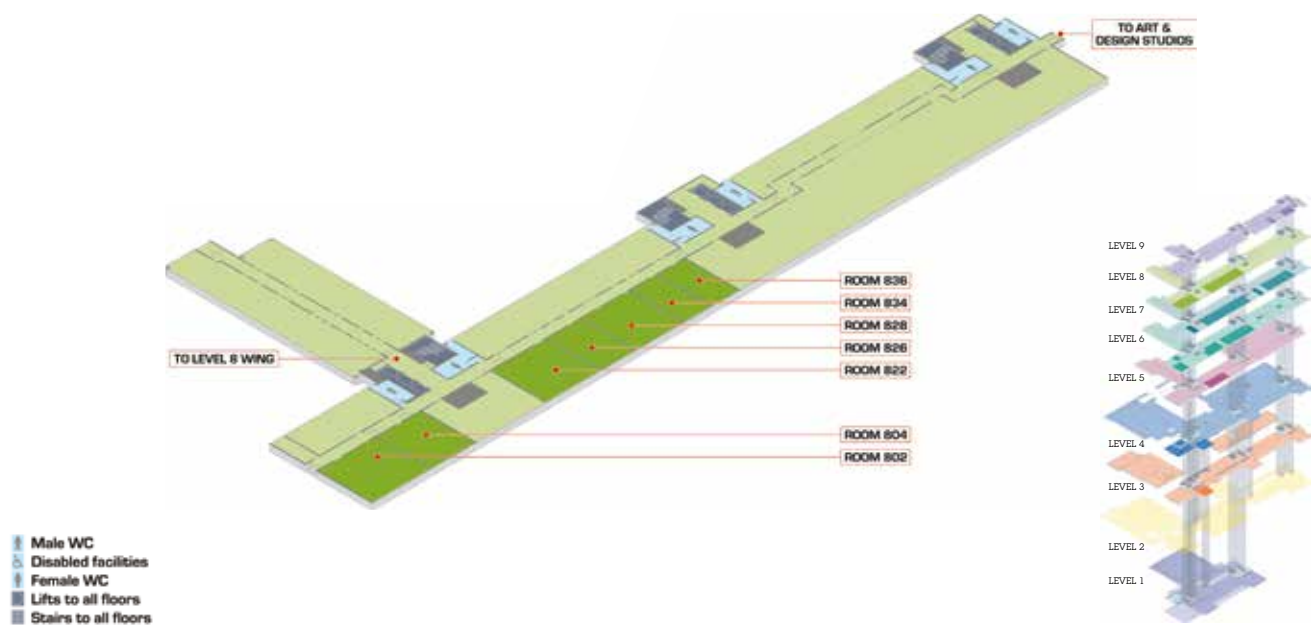
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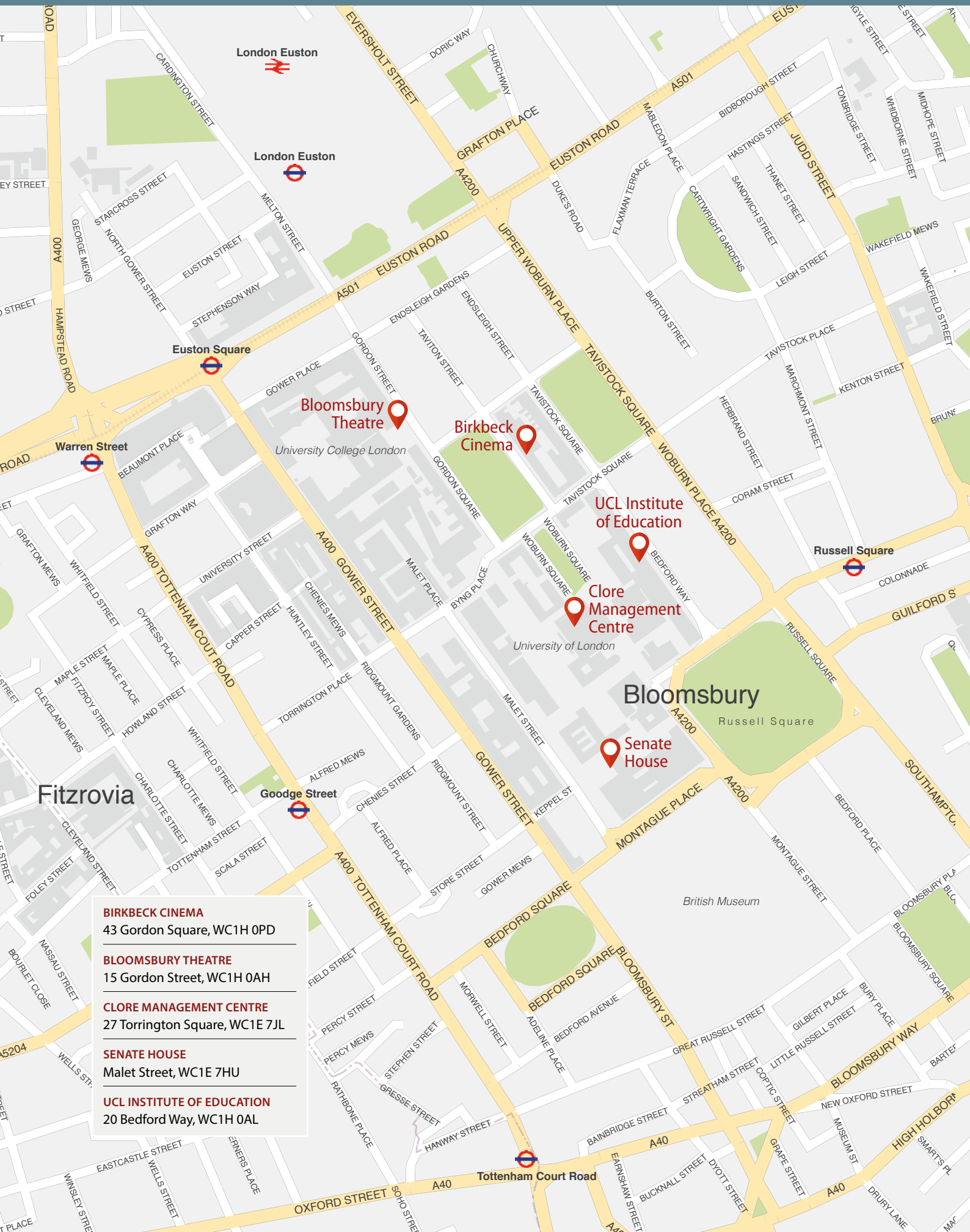
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LEVEL 8



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Classical Association Conference 2020

SWANSEA 17 – 20 APRIL

CALL FOR PAPERS

The Department of Classics, Ancient History and Egyptology at Swansea University will host the 2020 Classical Association Conference, to coincide with the University's centenary celebrations. The conference will take place on the newly founded Bay Campus (opened 2015), which is situated in an outstanding location, has direct access on to the beach, and its own seafront promenade. Accommodation will be arranged in hotels between Swansea's city centre and the Bay Campus.

Swansea University's Singleton Campus is home to the Egypt Centre, Wales' largest museum of Egyptian antiquities. Swansea is situated close to the Gower peninsula, the UK's first designated Area of Outstanding Natural Beauty. There are castles, stately homes and Roman barracks in close proximity. There will be optional excursions to allow participants to explore the area.

Proposals for 20-minute papers, especially from coordinated panels, are invited. The University is committed to supporting and promoting equality and diversity in all of its practices and activities. We aim to establish an inclusive environment and particularly welcome proposals from diverse backgrounds.

THE CLOSING DATE FOR ABSTRACTS IS 31 AUGUST 2019.

Suggested themes include:

Ancient Narrative Literature

Ancient Political Thought

Archaeology of Graeco-Roman Egypt

Civil War Literature

Classics and the Future

Commentaries

Fragments

Global Classics

Metals and metallurgy

Patronage

Pedagogy and Outreach

Plato

Political Failure

Regionalism

Roman Philosophy and Satire

Rulers and rulership

The ancient reception of Augustan Poetry

The literature of poverty and disgust

The Welsh Classical Tradition

Abstracts of no more than 300 words should be sent to CA2020@swansea.ac.uk by the closing date. All other enquiries should also be directed to this e-mail address.



Conference website: <http://fie2019.org>
(Please check for last-minute changes and updates.)

Cover image: front of a Roman sarcophagus, of fine-grained white marble, probably from Carrara; the marriage procession of Bacchus and Ariadne. ©Trustees of the British Museum.

