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<td>8:30-9:00</td>
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<td>9:00-9:15</td>
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<td>Dr Ingrid Sharp, The University of Leeds</td>
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<td>9:15-9:20</td>
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<td>Chaired by Maria Haley, Dr Ingrid Sharp, The University of Leeds, The University of Oregon</td>
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<td>9:40-10:00</td>
<td>Crossing Psychic Boundaries: Humoral infection of the soul in Plato's Timaeus</td>
<td>Fenton Room</td>
<td>Natalie Enright, The University of Oregon, The University of Leeds, The University of Oregon</td>
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<td>A Game of Regions: The fluctuating borders of Aeolis, Mysia, and Troad</td>
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<td>How analytical aesthetics can inform classical scholarship: authorial intention, message and causality in Propertius Elegies IV</td>
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<td>11:00-11:20</td>
<td>The Durius River Valley: A cultural boundary in the ancient Iberian peninsula</td>
<td>Fenton Room</td>
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<td>Not Again: How “Saving the Muslim” Rhetoric Refuses to Die out</td>
<td>Evans Room</td>
<td>Sadia Seddiki, The University of Oregon, The University of Oregon, The University of Oregon</td>
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<td>Identity and the Hero in Greek and Egyptian Epic Poetry: Cultural identity and self-rediscovery in Homer’s Odyssey and the Tale of Sinuhe</td>
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<td>Max Stocker, The University of Oregon, The University of Oregon, The University of Oregon</td>
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<td>11:40-12:00</td>
<td>‘No further than this Arethusa’ (Ov. Met. 5.642): Geographical and Generic Boundaries in Ovid’s Metamorphoses</td>
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<td>Eleni Ntanou, The University of Oregon, The University of Oregon, The University of Oregon</td>
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<td>Shakespeare in the Arab World: Behind Borders and Boundaries</td>
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<td>Imen Elkhazri, The University of Oregon, The University of Oregon, The University of Oregon</td>
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<td>12:10-1:00</td>
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<td>Panel 3.1: Frenemies</td>
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<td>1:10-1:30</td>
<td>The Key-Words of Colonisation: From ‘Barbarians’ to ‘Indigenous Peoples’ in the approaches to Greek history in the West Valentina Mignosa</td>
<td>To What Extent is There a Mythological Influence over the Folkloric Type of a ‘Mermaid’ Devon Allen</td>
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<td>1:30-1:50</td>
<td>To what extent was the semantic opposition between the self and the other relevant for the proclamation of the First Crusade? Irene Diego</td>
<td>Pushing and Inspecting Comic Boundaries with Characters in The Birds Timothy McConnell</td>
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<td>2:10-2:30</td>
<td>A load of Schmitt? The problems with Carl Schmitt’s account of friend and enemy Ben Chwistek</td>
<td>‘A bull you fell into milk’. Performative and Oral elements in written texts: from the Orphic gold tablets to the Eighth Book of Moses Anthi Chrysanthou</td>
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<td>2:40-2:50</td>
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<td>Beyond Justice: Atreus’ Transgressive Revenge in Greek Tragedy Maria Haley</td>
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<td>The ‘Erotopoetics’ of Borders: Propertius and the Confinement of Cynthia Pietro Morlacchi</td>
<td>Resistance to Territorial Loss in the Aramaic and Hebrew Inscriptions from Mount Gerizim Michael Economou</td>
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<td>3:30-3:50</td>
<td>Philosophy as Transgression of Boundaries: Myth and language in Plato’s conception of the barbarians Andrea Basso</td>
<td>Empire with Limits? Geographical and cultural boundaries in the Black Sea region in two Hadrianic texts Joanna Kemp</td>
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<td>4:00-4:10</td>
<td>Tea and Coffee Break</td>
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<td>‘He Who Must Not Be Named’: An overview of the different degrees of damnatio memoriae Elinor Cosgrave</td>
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<td>4:30-4:50</td>
<td>‘Transnational’ and ‘Global’ Memories: Truly ‘cosmopolitan’ or a form of selective amnesia? Jade Douglas</td>
<td>The Purpose of the Anastasian Wall Joe Dawson</td>
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<td>4:50-5:10</td>
<td>An Exploration of the Possibilities Offered by Memory for the Analysis of Classical Texts Sophie Raudnitz</td>
<td>Approaching Empires through Networks instead of Borders Sam van Dijk</td>
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Abstracts

Panel 1.1: Human and Divine

Crossing Psychic Boundaries: Humoral infection of the soul in Plato’s *Timaeus*
Natalie Enright
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It is often assumed that sickness of the soul was thought, by Plato, to originate from immorality, so it follows that the condition of the body is likely to have little effect on the health of the soul. It is surprising, then, to read at *Timaeus* 86b-87a7 that Plato seems to suggest that, in fact, the physical, bodily humors are able to cross the boundary between body and soul and infect the soul directly. Not only is this incompatible with the notion that psychic disease results from immorality, but it directly contradicts his cross-corpus insistence that soul and body are distinct. So how is it that the humors can ‘produce all sorts of diseases of the soul’? I will present two potential solutions to these difficulties.

First, I will examine the construction of bone marrow as described in *Timaeus*. It is possible that the marrow was thought of as a bridging substance between soul and body, allowing the humors to mingle with the soul without degrading it to the corporeal realm.

Second, I will perform a close analysis of the passage at 86b. I will look at the precise language used for the terms ambiguously translated as ‘mix’ and ‘produce’. Then, through a comparison with the analogy at *Republic* 609e-610a of the effect of bad food on the body, I will show that the humors are not actually directly affecting the soul, but rather that their presence provides occasion for the soul to develop its own diseases.

Crossing Human Boundaries: Narrative theology in the *Iliad* and *Gilgameš*
Bernardo Ballesteros Petrella
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bernardo.ballesterospetrella@balliol.ox.ac.uk

The cross-disciplinary study of the gods in ancient Mesopotamian and early Greek literature constitutes a most rewarding field of comparative criticism. Indeed, it has long become clear that it is in the so-called ‘divine machinery’ that Ancient Near Eastern and early Greek literary traditions prove most similar, which poses tantalising questions and alternative explanations. Are we dealing with literary transmission, or with independent developments?

Still, comparisons of the gods between the Homeric and Ancient Near Eastern narratives are either very general or limited to piece-meal scenes treated in isolation from their traditional and poetic contexts. However, a fundamental step to evaluate the transmission, and to enhance comparative appreciation, is to contextualise the shared items by taking a broader perspective which considers large scale matters of poetic technique possibly permitting the literary crossover.

In this paper, I will attempt to offer a comprehensive analysis of the working of the Götterapparat in the Gilgameš epic and the *Iliad*. An examination of the crucial position and function of the divine assemblies within the poems shows that these scenes play an identical structuring function in Gilgameš and the *Iliad*, one which helps the poets to carry on complex narrative plans whilst highlighting fundamental themes in their respective poetic programme. In both poems, the theology of epics permits to confront ever-important questions and give commensurate answers on the limits of mankind in relation to the nature of the divine.
Woman, Animal, Foreigner: Boundaries on the example of Iphigenia  
Alicia Calvo-Panera  
University of Salamanca  
aliciacp@usal.es

Our aim is to approach how women in Latin poetry perform their own ways of resistance through gestures, allusions, the groups and the objects that surround them as witnesses, also being specifically perceived or treated as foreigners and compared with animals, rewriting their own story through different texts. We take Iphigenia as an example of intertextual memory that slips through the holes among texts, thus functioning as cross-generic tool.

The sacrifice of Iphigenia in Lucretius’ *De rerum natura* (1.80-101) provides a great example of the way in which this kind of embodiment displays inner tensions. We state that there is an imbalance in Iphigenia’s depiction between her role as part of the family (daughter) and as part of society (woman, virgin, bride). We state that these roles are distorted by additional features on the scene and by the fact that for a Roman reader, Iphigenia is a foreigner just as Catullian Polyxena, Ennian Medea or Vergilean Penthesilea.

Furthermore, the history of Iphigenia is recalled in the episode of the mother cow looking for her calf in book 2 (2.352-70). We consider that this scene works backwards animalizing Iphigenia and humanizing the mother cow, both connected by the sense of dramatic loss, reversing as well the meaning of civic values and concepts deeply embedded in the Roman community such as *pietas*, *religio* or *familia*. The mother cow mourns for a lost child while Iphigenia herself is a lost child. All boundaries transgressed, we witness the process and take unbounded commitment as readers.

The Daimonic Eagle  
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University of Leeds  
benjamin.greet@gmail.com

In traditional Roman religious thought, the eagle occupied a prominent position as the familiar of Jupiter, acting as his personal messenger and armour-bearer. In this guise, the eagle crossed the boundary between the heavens and the earth to deliver his message. However, a reference in Apuleius’ *De Deo Socratis* 133-137 notes that the birds do not direct themselves, and are instead guided by intermediary divine beings, *daimones*. He even links this idea directly to the eagle, by citing that the famous incident of the eagle placing a cap on Tarquinius Priscus’ head as an example of these *daimones* enacting divine will. His offhand statement removes all of the divine qualities of the eagle that are usually assumed, leaving it no-longer the enactor of divine will, at least in the ever-growing Neo-Platonic henotheism of Apuleius and his contemporaries.

However, the eagle may not have been completely abandoned by this new religious ideology. There are numerous similarities between the thought surrounding *daimones* and ideas and representations of the eagle. They both cross the boundary between divine and mortal, enacting divine will. But they both also seem to represent the disembodied souls of the living, as seen in the apotheosis ritual of Pertinax and a Platonic passage in the *Greek Anthology*. It is through these numerous similarities that I will argue that, rather than disappearing from this new theology, the eagle was co-opted as a visual representation of a *daimon* and may be seen as such on some funerary monuments.
Panel 1.2: Constructing Boundaries

A Game of Regions: The fluctuating borders of Aeolis, Mysia, and Troad
Stefanos Apostolou
University of Nottingham
abxsa1@nottingham.ac.uk

The area of Aeolis stretches and shrinks impressively over two millennia in the works of ancient authors who employ different scopes and understanding of the region. Some authors applied human or historical / mythical geography, while others abode by the perceptions and arrangements of political authorities (local or imperial). Geography, often viewed in deterministic terms, might exclude the Aeolian islands from Aeolis. However, that would mean that Lesbos, a proclaimed motherland of Aeolians and widely perceived as a stereotypical Aeolic entity, would be cast out. Political authorities often interfered with “fixed” borders, and thusly altered perceptions and collective representations. Moreover, a certain degree of a pre-mature Orientalism emerges in the case of Olympus, a superb musician and theoretician who was said to come from Mysia, Phrygia, or Lydia; apparently any nearby exotic region was acceptable. Occasionally, intriguing self-identifications surface in the form of “X from the Trojan polis of Z, an Aeolian”, or puzzling identification patterns, such as “An Aeolic polis in Troad at Mysia”, whereas a given community could be freely placed within any of the three regions.

A region is frequently defined by conceptual borders constructed from above and often coinciding with natural landmarks. In the ancient Greek world boundaries between political authorities are easier to discern; the issue becomes more complicated regarding regions. How were they defined? Were supra-polis population groups or geographical landmarks utilised? The aim of this paper is to provide possible answers and pathways by using Aeolis in Asia Minor as a case study.

Borders Set, Borders Broken, Borders Restored: Antigone from the Greek National Theatre at the Epidaurus festivals of 1940 and 1956
Andria Michael
Royal Holloway, University of London
Andria.Michael.2011@live.rhul.ac.uk

Since the beginning of the nineteenth century, the Greeks have been in constant pursuit of a distinct national identity, and in their attempts to define such, they heavily rested on what they considered their ancient heritage. In this process, the revival of ancient Greek drama was repeatedly used in political, social and cultural contexts in order to form, present or impose politically charged issues. As a result, the staging of Sophocles’ Antigone, a political play by definition, has frequently been used for the promotion and imposition of political agendas of many kinds.

In her article ‘Toward a National Heterotopia’, Eleftheria Ioannidou discusses ancient sites used as modern stages for modern Greek revivals of ancient Greek drama in the context of Foucault’s heterotopias: spaces that are simultaneously physical and imagined, reflecting the much desired Greek historical continuity from antiquity onwards. This paper is going to discuss two performances of Antigone by the Greek National Theatre in 1940 and 1956, at the ancient site of the Epidaurus Theatre which is the epitome of national heterotopias in modern Greece. The aim of this presentation is to show how the performance of 1940 had set national borders, how these borders were broken by national instability as a result of the Greek Civil War (1945-1949) and finally how the borders were restored with the 1956 performance, both physically and mentally.
Crafty Barbarians? Technological progress and the Empire in Roman thought
Tuuli Ahlholm
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Regia pyramidum, Caesar, miracula ride!
Martial, Ep. 8.36.3.

The importance of the idea of progress in any culture furnishes us with valuable clues regarding the self-image of that culture. In the Roman empire, the ideological frameworks surrounding technological progress played an important role in the elite’s conceptualisation and articulation of their superiority over the Roman subject peoples. This paper builds on classic postcolonial theories about Otherness, such as those of Edward Said, through discussions of the portrayals of the technological level of the Germanii and the Egyptians in imperial Latin literature. The investigation reveals that the elite Roman authors either 1) infantilised their subject peoples as crude caricatures of primitive barbarians; 2) saw their engineering feats as a sign of hubris and moral corruption; or 3) rationalised their subject peoples as skilled slaves at the service of the imperium. The locus of Romanitas in the comparisons is ambiguous and uneasy, for the Latin authors both exhibit the need to condemn impressive engineering feats of other civilisations, but also betray the desire to prove the technological sophistication of the Romans above and beyond other races. This paper argues that this ambiguity stemmed from the elite need to draw boundaries between the Roman and the Barbarian in a way that soothed the anxieties and fears that the Conqueror cultivated towards the unpredictable Conquered. Where it was not possible to deny the technological superiority of the Barbarian, the Roman is given the moral superiority, which justifies his right to rule and exploit.

How analytical aesthetics can inform classical scholarship: authorial intention, message and causality in Propertius Elegies IV
Laura Nicoara
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In this talk I use Propertius’ Elegies IV to illustrate how dialogue between classical scholarship and analytic aesthetics (especially from a philosophy-of-language perspective) can be profitable for both disciplines. Elegies IV has notoriously generated conflicting interpretations due to its liminal status, marking a break between Propertius’ love-poetry and his new interest in more politically-engaged aetiological elegy. The collection, puzzlingly encompassing both aetiological and love poems despite Propertius’ allegations that he has abandoned the latter, has been characterised in ways varying from unitary and theme-linked to arbitrary, inconsistent, even hypocritical.

I argue poetic utterance is a speech act that is not only pragmatically, but metaphysically different from ordinary assertion. The vast disagreement over Elegies IV is owed, I maintain, to the fact that critics apply categories from ordinary speech to the poetic text: e.g., the idea that the utterer’s intention determines meaning, or that literary content is determined/influenced by context.

Such approaches are profitable, but do not answer the mostly philosophical question: how to grasp the meaning of poetic utterance? I argue poetic utterances are essentially indeterminate, incomplete projects whose very nature is that they wait to be filled in by readers; they are to be interpreted in terms of multiple possible or virtual speakers, meanings and audiences. Thus, the divergent interpretations of Elegies IV are not only equally legitimised by the nature of artistic utterance, but their very disagreement better enables readers to grasp artistic meaning – where meaning is a matter of what an artistic text is, ontologically speaking, rather than of what it says.
Panel 2.1: Aquatic Boundaries

The Durius River Valley: A cultural boundary in the ancient Iberian peninsula
Henry Clarke
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For Roman land surveyors, rivers presented convenient, yet arbitrary physical markers for administrative, military and territorial boundaries and frontiers. On a similarly practical level, ancient commentators regularly situated places and people relative to the nearest water course. Yet, ancient writers interested in geographical analysis regularly used rivers to explain the idiosyncrasies of local cultures. Indeed, rather than being physically divided by a river, groups of people could be connected through mutual identification with a particular river and the shared landscape it nestled in. However, environmentally deterministic theories suggest the diverse conditions and resources of different sections of the same river valley could lead to different lived experiences, group identities, and even to distinct cultural boundaries.

In this paper, I explore how pre-Roman communities in the Upper and Middle Durius Valley interacted with local water courses and the riverine environment, and how such landscape relationships might have shaped their identities. I will consider how the natural communication and exchange routes of the Durius might have contributed to the creation of a shared socio-cultural environment along the valley, whilst the unique natures of the Upper and Middle Valleys simultaneously and almost paradoxically encouraged numerous multifaceted community identities to emerge. Roman planning habitually linked rivers and roads as routes of communication, thereby mapping Roman-constructed communication networks onto those of the natural environment and tying the land to Roman control. As such, I will also analyse how far the establishment of Roman power in the region affected local landscape relationships, shared identities and psychogeographies.

"Trans Tiberim peregre venum ibant": Reconsidering the role of the Tiber as a territorial boundary in the Twelve Tables.
James Crooks
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The prohibition of the sale of members of a community within that same community as full slaves is a common theme in ancient law codes; it is claimed that Solon as a part of his reforms freed Athenians from slavery and a similar law dated to the third century BC in Alexandria forbade the ownership of an Alexandrian by another Alexandrian. One of the few statutes of the Twelve Tables to refer to any geographic marker or boundary is that concerning the sale of a defaulting debtor into slavery by his creditors. According to this statute, the debtor was to be sold ‘trans Tiberim’ - across the Tiber.

A number of scholars see this statement as being reflective of the physical limits of Roman territory at the time of the creation of the Tables. However, this is only one possible interpretation. In this paper, I will investigate and evaluate this claim and suggest that the Tiber, rather than representing a specific territorial boundary which was recognised by Rome at the time of the creation of the Tables instead represents a conceptual boundary between the Roman and Etruscan worlds consistent with the Roman conception of rivers as cultural boundaries in later literature.
‘No further than this Arethusa’ (Ov. Met. 5.642): Geographical and Generic Boundaries in Ovid’s *Metamorphoses*
Eleni Ntanou
University of Manchester
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The fluid and ever-changing world of Ovid’s *Metamorphoses* provides a fertile ground for research on boundaries of almost every kind. The transgression of both geographical and generic boundaries becomes particularly manifest in the story of Arethusa, a nymph who is transformed into a spring and becomes famous for flowing underground from Greece to Sicily. Having preserved her waters unmixed with those of the sea during her marvellous geographical movement, Arethusa becomes a marker of generic separation in Virgil’s pastoral collection, the *Eclogues*. This paper looks at Arethusa’s mobile geography in the *Metamorphoses* and suggests that Ovid in patently inverting Virgilian pastoral, pushes further the limits of the epic genre. Ovid’s extensive methodology of geographical terminology and metapoetics constitutes Arethusa as a symbol of generic trespass. Unlike Virgil, Ovid implies the mixing of Arethusa’s waters and figures her flight to Sicily as an escape from the generic frame of pastoral poetry. Nevertheless, the exclamation “Hac Arethusa tenus” (‘No further than this, Arethusa’, Ov. Met. 5.642) at the end of her story reminds the reader that Arethusa is now confined into a new—albeit more flexible—frame, that of Ovidian epic. The new boundary set by Arethusa’s geographical position coincides with the end of her story and indicates a limit to the generic mingling between epic and pastoral. This case-study hopes to provide a new understanding of intertextuality in Ovid by showing how the poet uses physical boundaries to reflect on generic frames.

Panel 2.2: Home and Away

**Not Again: How “Saving the Muslim” Rhetoric Refuses to Die out**
Sadia Seddiki
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This paper will look at the rhetoric of “saving the Muslim woman” in Canadian writer and journalist Katherine Govier article’s, *Shrouded in Black* (1995). In the context of the use of the full veil in Canada, Govier develops the idea that fully veiled Muslim women are an affront to modern Western liberal and secular values. The “oppressed, veiled and enslaved” Muslim woman operates as a foil for the liberated western woman and all what she has achieved. This paper will essentially focus on the relationship between veil and oppression. It will highlight the problematic of agency or lack thereof.
Identity and the Hero in Greek and Egyptian Epic Poetry: Cultural identity and self-rediscovery in Homer’s *Odyssey* and the *Tale of Sinuhe*
Max Stocker
University of Oxford
Maxwell.stocker@btinternet.com

My paper examines the idea of cultural boundaries and the dichotomy of Home and the Other through the medium of comparative literature. In line with the conference’s theme of the interdisciplinary study of cultural divisions, in this paper I conduct a comparative literary analysis between Egyptian and Greek narrative poetry, and I examine and compare the construction of cultural identity and cultural difference in Homer’s *Odyssey* and the *Tale of Sinuhe*, two of the most significant examples of narrative poetry from the literatures of their respective cultures. I discuss the cultural identities of the protagonists, focussing on the construction of the idea of home through a technique which is common to both poems: the representation of home in contrast with negatively presented or opposing lands, concepts, and cultures.

I analyse the differences between the protagonists’ presentations of their respective homelands, and examine the deeper questions of what it means to be Greek and to be Egyptian. I then explore how the protagonists define themselves abroad, and re-discover their identities upon their return to their homelands. This discussion of cultural identity also allows us to explore wider cross-cultural similarities and differences between these two civilisations, which in turn grants us valuable insights into who we are as humans, into what we value, and into the importance of cultural difference and the idea of home in the way we think about ourselves. My study is specifically interdisciplinary in its methodology, fitting into the growing trend of increasing dialogue between the fields of Classics and Egyptology, and it is all the more relevant to the conference’s theme of borders and boundaries in the current political context of the Mediterranean refugee crisis, the mass global movement of peoples, and ongoing discussions in which ideas of identity, borders, and foreignness are being constantly questioned and debated.

Shakespeare in the Arab World: Behind Borders and Boundaries
Imen Elkhazri
King Abdul Aziz University
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In the Arab world, Shakespeare the Bard occupies a prominent position. Translating his works into Arabic however varies in degrees from the Middle East that I consider as “more Arabian” to North Africa that I consider as “less Arabian”. Generally speaking, the former has always been the winner. While reviewing the literature, I will present a general depiction of the status of translation in the Arab world in the past and the present. I will also give a general context of the geographical borders and boundaries that distinguish Middle-eastern countries also including the Arabian Peninsula from North-African ones. Here, it is worth citing that Egypt will be the country that makes the link between these two geographical sides since it is part of both. Then, I will present some well-known Middle-eastern translators of Shakespeare and their counterparts in North Africa. I will then deal with the reasons behind this ‘shortage’ of Northern-African translators of Shakespeare’s works. These reasons will include historical differences between the first Anglophone camp and the second Francophone camp. Here, the ‘High Culture’ of the ex-colonizer has often had its great impact on directing the translation works into a specific target language at the expense of other TLs. The economies of each camp are also behind the encouragement of translation in the Middle-East and its impediment in North-Africa. Finally, ideological interests can never be excluded from translating some works and ignoring some others. Translating Shakespeare’s works is part of ideological agendas that are pivoting around Islamism and that they seem to be behind the newly-occurring movement of Arab Shakespeare whose arena is mainly the Middle-East and then North Africa.
Panel 3.1: Frenemies

The Key-Words of Colonisation: From ‘Barbarians’ to ‘Indigenous Peoples’ in the approaches to Greek history in the West
Valentina Mignosa
Ca’ Foscari University of Venice
valentina_86dic@hotmail.it

My paper focuses on the theoretical models employed in the last fifty years in the approaches to the cultural contact brought about by the Greek colonisation of the West in the Archaic and Classical periods. In the analysis of these models my starting point is the study of the terms used by historiography to describe the peoples which the Greeks met in the West. The key words ‘barbarians’, ‘natives’, ‘indigenous (peoples)’, ‘non-Greeks’ are tightly tied to our perception of these populations. The dichotomy between Greeks and barbarians is, in other words, the dichotomy between us and the Other. Our perception of the Other has changed from colonialism to the present cultural and historical situation. The evolution of the terms below represents, for us, the litmus test on which to assess the ideological orientation of ancient colonisation and cultural contacts studies.

Examining our key-words to define non Greeks it is possible to explore how our models to describe the cultural contact between Greeks and non-Greeks have changed in the last decades. Nowadays, we examine colonisation through the lens of cultural mixture, hybridity, ethno-genesis, integration: that is, by observing what happens after different cultures come into contact. Terms as hybridisation, creolisation, hybridity, cultural syncretism, middle ground are the key-words of the debate about ancient colonisation (and modern colonialism) which have come to the fore in the last fifteen years. As I show in the conclusion to my talk this is far from surprising: these paradigms – as Momigliano stated – say more about ourselves and our own history than about the past.

To what extent was the semantic opposition between the self and the other relevant for the proclamation of the First Crusade?
Irene Diego
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On 27 of November 1095 Pope Urban II delivered a speech at the Council of Clermont with the main aim of spreading a message that undeniably had an immense repercussion across Christian Europe and in the Near East. The words and the ideas expounded there promoted and are responsible for the setting up of the First Crusade and the beginning of the Holy War. However, the understanding and the study of how the First Crusade was founded has in many occasions been oversimplified, as well as the misconception that surrounds its implications. That is why a different approach and an unconventional perspective can give an innovative insight into the inquiry of the First Crusade. First of all, it is important to analyse how Western forces from a wide range of lands, languages and cultures left their disparities behind and undertook a consolidation process to fight against a common enemy. This is reflected in the chronicles of the time, where it is possible to see how the Christian are referred to as a single community, whereas the portrait of the Muslims is characterised by the creation of negative stereotypes. The consequences of these human constructions undoubtedly lead to Said’s concept of Otherness, which is going to be used in order to explain the conflict and the clash between Western Europe and the Orient. Finally, it is necessary to illustrate the use of the other as a justification for the war between two dissimilar civilisations compared to the real motives and motivations that encouraged the First Crusade.
Caput et Membra Alia: Reflections of Roman society in Solinus and Martianus’ descriptions of India.
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This paper compares and contrasts the depictions of India in Solinus’ Collectanea rerum memorabilium (3rd/4th c.) and Martianus Capella’s De nuptiis Philologiae et Mercurii (5th c.) with an eye to what these can tell us about Roman society itself. The chorographical section (6.622-703) of the De nuptiis gives a whirlwind description of the oikoumene, which lingers disproportionately on India and Taprobane (6.694-698). The passage derives largely from Solinus’ Collectanea, but Martianus introduces small changes that significantly alter the portrayal. These are interesting passages because the depiction of the Indians is so detailed: in describing their cities, strict social hierarchies, wealth, and philosophers, Solinus and Martianus in many ways hold India up as a mirror to Roman civilisation. In other ways, however, the Indians are very different from the Romans, creating an uncanny valley of Romanness and non-Romanness. The information these writers select and the tone in which it is transmitted provides insight into the writers’ priorities as to what constitutes a “civilised”, i.e. Roman society. This play between familiarity and lack thereof supplies more nuanced information about Roman norms than what is provided by the descriptions of other peoples that are more clearly “barbaric”: indeed, Martianus is so disinterested in most of these peoples that he is content at one point to categorise them as “various barbarian peoples” (6.656). This paper focuses on some key features of Solinus and Martianus’ accounts (e.g. Solinus’ imperial ideology and Martianus’ moralising), comparing them closely and locating them within a literary and historical context in order to glean some ways that priorities of “Romanness” changed in the centuries between these two works.

A load of Schmitt? The problems with Carl Schmitt’s account of friend and enemy
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The past year has highlighted the importance of thinking about self and other: the refugee crisis at the edge of Europe, and the potential for the United Kingdom to leave the European Union give us pause for thought about how we think about the political problems of defining self and other. Where do we draw the boundary between self and other, where is the border between friend and enemy?

A number of contemporary political theorists (e.g. Chantal Mouffe) utilise the work of Carl Schmitt to give an account of political community. Carl Schmitt is most well-known for two things: his ‘concept of the political’ which describes a political community as a group which can decide upon friend and enemy, and his unrepentant association with the Nazi regime. The purpose of this paper will be to critique Schmitt’s concept of the political on its own terms (that is, ignoring the critiques of Schmitt’s Nazi association which are made by many), and highlight the problems inherent in its contemporary use. It will highlight the problem of a concept which defines cultural homogeneity and the identification of an other as its central tenets. Through this discussion, it will be made clear that the notions of friend and enemy, self and other, constitute a problem for political theory and political reality.
Panel 3.2: Intertextuality

To What Extent is There a Mythological Influence over the Folkloric Type of a ‘Mermaid’
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This paper will examine the connection between the mythological character of a 'siren' and the folkloric type of a 'mermaid'. While Prof. William Hansen is the leading authority on the connection between mythological and folkloric narratives in general; I will examine the relationship between these figures and identify if there is evidence that the folklore legend has become convoluted with mythological figures.

There are currently no known textual references that are focused exclusively on the 'sirens', however they're mentioned in some detail in Greek epics such as the Odyssey as well as Latin collections like the Metamorphoses. By studying the Greek and Latin equivalents of a 'siren' simultaneously, we are able to see a character development that leads to a type that is already extremely similar to a 'mermaid'; a female group with exceptional singing voices who pose a great risk to male naval travellers who encounter them. In order to fully confirm the existence of an ancient influence over 'mermaid' lore, it is important to also include examples of Eastern mythology. For instance, both Babylonian and Assyrian cultures held references to gods who took the form of a fish-human hybrid. These characters, along with other water-related Greek figures such as the Nereids and the story of Thessalonike, amount to the modern 'mermaid' story to which we are familiar.

This paper aims to give cause to show that the folkloric figure of a 'mermaid' has been taken directly from a variety of ancient sources without much modern adaptation or influence.

Pushing and Inspecting Comic Boundaries with Characters in The Birds
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Considering the similarities between Aristophanes’ The Birds and contemporary satirical comedy can uncover how ambiguity of character helps taboo breaking humour endure. The Birds interrogated Athenian politics, despite its fantasy setting and plot. It is often seen as an unusual Aristophanic play, but it contains a typically Aristophanic ambiguity of character that remains central to how Comedy continues to push boundaries. This particular key feature of The Birds is also found throughout various forms of modern comedy. It is never completely clear what kind of person Pisthetaerus is; he has been read as a loveable witty rogue, a lucky idiot and a tyrannical villain. His identity shifts as well, fitting into several Athenian stereotypes. Looking closely at the character of Pisthetaerus embodying contradictions in his interactions with other Athenians, the Birds, and the Gods can reveal how Aristophanes was able to find fault lines in Athenian thinking and laugh at them. This approach is informed above all by modern satirical comedy, as comics of the last thirty years have increasingly returned to the comedic tradition of assuming a character whose morals and identity are ambiguous. This ambiguity pragmatically serves to protect the comedian from attack based on their politics, but also serves to keep the joke accessible and funny to a broader audience. The mask of comedy, viewed as the character, is most useful when it keeps the audience guessing about the aims and views of its wearer.
A Foreshadowing Feast: Observations on Microstructure and Intertextuality in Quintus Smyrnaeus’ *Posthomerica* 13.1-20

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*Context*: Quintus Smyrnaeus’ *Posthomerica*, written in the 3rd century CE, covers in a thoroughly Homeric style all incidents that happened between Homer’s *Iliad* and *Odyssey*. I am currently writing a commentary on book 13. The first twenty lines of this book tell us about the feasting and drinking Trojans, who have pulled the wooden horse into their city.

*Talk*: I want to shed light on two so far unnoticed aspects of this scene.

1. It presents itself as a unified whole and features an intricate microstructure. With the help of two prepositional phrases, Quintus supplies the scene with a frame structure. Within this frame, I discovered that themes of drunkenness and partying are presented in a structure of symmetry and reverse order.

2. It bears manifold intertextual hints, functioning as an allusive means of foreshadowing. Scholars have already suggested that Quintus deliberately employs words rare in Homer in order to give the *lector doctus* various *Rezeptionsangebote*. I want to show that in the description of the feast Quintus makes deliberate use of some of these rare Homeric words as he foreshadows the upcoming fall of Troy.

‘A bull you fell into milk’. Performative and Oral elements in written texts: from the Orphic gold tablets to the Eighth Book of Moses

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This paper will draw a comparison between the Orphic Gold Tablets which range chronologically from the 4th century B.C. to the 2nd century A.D. and the ‘Eighth Book of Moses’¹ which is part of the *Greek Magical Papyri* and dated to the 3rd century A.D. Particular emphasis will be given to the formulaic phrase ‘A bull/ram/kid you fell into milk’ found in the Gold Tablets from Thurii (Lucania) and Pelinna (Thessaly) dated to the 4th century B.C. and which still puzzles scholarship. We will examine the possibility of this phrase being related to a ritual context, through discussing the performative and oral elements found in the Orphic Gold Tablets. A juxtaposition of material including magical formulae such as the ‘Eighth Book of Moses’ with the Orphic Gold Tablets – which constitute a unique category of literary texts used in an eschatological context – will allow us to explore the interchange between written and oral word, between the mortal and the divine and the intertextuality between literary sources of a different nature and use.

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¹ *Excerpta ex libris apocryphis Moisis* from the Leiden Papyrus J 395 (W) = *PGM* XIII.
Beyond Justice: Atreus’ Transgressive Revenge in Greek Tragedy
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How can we differentiate between justice and revenge? We might now distinguish revenge as an emotional response from the victim, in contrast to publicly determined justice, which restores societal order. But can these distinctions be applied to the tragic kings of Greek myth, whose every decision has both private and public implications? Whilst scholars have given an overview of revenge in Athenian culture, these studies do not compare their sources from law and philosophy to the one area where revenge was at once public, private and unmitigated: the tragic stage.

As a result, I will compare Aristotle’s philosophical views of revenge to the tragic material he discusses to distinguish the boundary between revenge and revenge fantasy. From there, I will consider the Thyestes tragedies of Euripides and Sophocles, in which Atreus murders the children his brother fathered by Atreus’ own wife and serves them in a revenge feast. I will contrast Atreus’ transgressive role as a Greek male avenger to the typical female, foreign and irrational avengers of myth, such as Procne, Medea and Astyages. This will position Atreus’ revenge as a case study to explore boundaries between revenge and justice because in context of these plays Atreus’ revenge act is an act of the law, for he is king.

Ultimately, this study will outline ancient attitudes to revenge in Athens to uncover how Atreus’ character pushes the limits of revenge fantasy, by breaking the mould of the typical tragic infanticide.

The ‘Erotopoetics’ of Borders: Propertius and the Confinement of Cynthia
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The Latin poet Propertius (50-16 BCE) entitled his first book of erotic elegies after his beloved: Cynthia. As often noticed, in the Propertian text the word Cynthia thus signifies both the flesh-and-blood woman loved by the poet and the material book of poetry written by him. Building upon Cynthia’s double existence as “woman” and “text”, in my paper I argue that Propertius is concerned with the assignment of both physical and textual borders to his beloved and book Cynthia.

At a narrative level, Propertius (as lover) expresses a desire to cloister his beloved within the bordered space of his Roman domus (to the point he even comes to identify Cynthia with his own estate: Cynthia domus, 1.11.23) and (reversely) a fear of seeing her roaming freely within the much broader borders of the Roman empire (in company of other lovers). At a metapoetic level, Propertius (as poet) wishes he could confine “Cynthia” within his book’s borders (Cynthia prima fuit et Cynthia finis erit, 1.12.20) as the beginning (upper border) and the end (bottom border) of his text.

The paper aims at exploring the importance of borders in both the erotic and the (meta)poetic experience. In the erotics, borders can work to translate a (typically masculine) desire to control the female body, whose “domestication” informs several cultures (both ancient and modern). In the poetics, borders operate in the dynamics of textual organization that any writers (of poetry or prose) has to deal with before the publication of his work.
Philosophy as Transgression of Boundaries: Myth and language in Plato’s conception of the barbarians
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This paper explores instances of Plato’s dialogues where cultural and linguistic boundaries between Greeks and barbarians are challenged, for the sake of the search for wisdom. Plato’s attitude towards the barbarians has been frequently overlooked and misunderstood by eminent scholars and philosophers (e.g. Russell), as implying the natural superiority of the Greeks. In fact, textual evidence points to a different conclusion: eminently, the Statesman includes the declaration that dividing humans into Greeks and barbarians has no basis in truth (262c-d); and throughout the corpus we find evidence that Plato’s philosophical concerns transgress cultural and linguistic barriers. Myth and language indeed play the central role in this ‘transgression’: myths, as instruments to understand the human position within the universe, can benefit from different cultural tropes (Phaed. 78a; Phaedr. 274c-275c; Resp. 414b-c, 614b); and language, which shapes our understanding of reality, requires to be explored and perfected, independently from linguistic differences (Crat. 389a-390a; Phaedr. 263a-b; Leg. 679a, 681a-b). Consistent, if scattered, evidence for these two claims is found in Phaedo, Cratylus, Phaedrus, Republic, Timaeus-Critias, and Laws. While it is not an aim of this paper to explore the specific context and broader implications of each dialogue (e.g. on education, foreign policy, cultural relativism), this inter-textual analysis shows that, to Plato, Greek and barbarian cultures share the same aims and limits, and non-Greek cultures can actively contribute to philosophy with otherwise unavailable insights.

Panel 4.2: Water and Land

Lemnos: A foggy border set amid various cultures
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Lemnos belongs to the Aegean Sea. Located almost at equal distance from the Asia Minor and Thracian coast, as well as, from the Athos peninsula it was natural to get influenced by all these neighboring and quite miscellaneous cultures. Taking as a starting point the island’s pivotal position in terms of geographical affairs, this announcement endeavors to bring out in a transparent framework the foggy image, in which Lemnos is wreathed over time and particularly during the Hellenic antiquity.

More precisely, mythology, history and ritual that focused on the island have decisively contributed, each in their own unique ways, to the increment of this antithetical image. Lemnos is the place where culture seems to be compatible with savagery. Varied cultures, diverse languages, West and East converge in N. Aegean’s island, which will constitute a crossroads of cultural contradictions, military clash, and political interests. Finally, we shall investigate the manner in which Lemnos’ ambiguous image has been embedded within the typical Greek way of defining the Athenian ‘self’ by negative polar opposition to a whole multifaceted series of ‘others’ within the Athenian sociopolitical framework of fifth century BC.
Resistance to Territorial Loss in the Aramaic and Hebrew Inscriptions from Mount Gerizim
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In the mid-2nd century BCE the territorial integrity of Samaria, a region of Palestine with a distinct ethno-religious identity, was under threat for the first time. In the wake of the Maccabean Revolt, in 145 BCE the Seleucid Empire, which had ruled Samaria for several decades, transferred three districts of the region to Judea. At approximately the same time, settlers from Judea were beginning to colonise Western Samaria, in what has been described as a coordinated “plan of encirclement”.

This paper will attempt to identify strategies of resistance to these territorial changes by examining a body of just under 400 Aramaic and Hebrew inscriptions from the sacred precinct on Mount Gerizim, the dominant cult centre in the region. Drawing on archaeological theories and semiotics to build an interpretive framework, I will argue that the macro-political context of the inscriptions should shape our understanding of their meaning. Ultimately, I hope to contribute to our understanding of an obscure but formative period of the history of Samaria and to uncover some of the lost voices of an ancient and much misunderstood community.

Empire with Limits? Geographical and cultural boundaries in the Black Sea region in two Hadrianic texts
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According to the poet Virgil, writing in the first century BC, the Romans had been granted imperium sine fine (empire without limits) by the gods. Such an idea is repeated throughout different media in Roman times, from artwork to poetry. However, in reality at some point, Roman influence came to an end. Arrian’s Periplus and Dionysius’ Periegetes both describe the Black Sea region in the second century AD under the emperor, Hadrian. Yet the boundaries of the world are presented very differently. Arrian’s practical account presents the Roman Empire as a military unit and shows concerns for what lies beyond the clearly marked boundaries. Yet around the same time, Dionysius wrote his Periegetes, which features a voyage through the lands of the known world. This poem deliberately states that Dionysius will not deal with the boundaries set out by mankind. Instead he focuses on the peoples and natural features, as laid out by the gods. These two texts approach the region, boundaries and the peoples who inhabit the area with very different attitudes. This paper examines how the geographical or political boundaries of the Roman world were presented in the literature of different genres in the mid-second century AD, as well as how the authors presented the peoples who lived on the peripheries of the Black Sea region.
Panel 5.1: Memory

‘He Who Must Not Be Named’: An overview of the different degrees of damnatio memoriae

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Remembrance was of paramount importance in Roman society, especially for the elite who built monuments and public buildings to ensure their names lived on after their deaths. The Romans were conscious of the posthumous impact an individual could have on society and they instigated a series of legal, political and social sanctions to limit a controversial individual’s influence of culture and society. Such individuals were seen as crossing the boundaries of social propriety and included: emperors associated with misrule, Imperi female accused of adultery and members of the elite involved in political coups.

The Romans had no collective term to denote memory sanctions against individuals. Today, we use damnatio memoriae (‘condemnation of memory’), a term coined in the 17th century. There were a variety of memory sanctions the Roman senate and society at large could enact on an individual’s legacy, including the destruction of portraiture, coins and property. This paper considers the varying degrees of damnatio memoriae, from the official sanctions imposed by the senate to those unofficially encouraged by the emperor and finally to the purely social sanctions carried out by the lower classes. Those considered in this paper include the infamous emperors Nero and Domitian, the alleged adulteress Messalina, the treacherous Sejanus and the ‘fickle friend’ whose face was chiselled off a Pompeian tomb.

‘Transnational’ and ‘Global’ Memories: Truly ‘cosmopolitan’ or a form of selective amnesia?

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Memory studies, like many other scholarly disciplines, has become increasingly concerned with the concept of transnationality; the process by which concepts travel across national boundaries. Levy and Sznaider (2005), for example, argue that the global memory of the Holocaust provides a universal moral reference point for all global actors, and thus undermines the nation as the ‘memory container’. They argue that in the globalised world, media and communication industries bring images of cultural Others into local contexts, breaking down notions of ‘us’ and ‘them’ and fostering a cosmopolitan sense of moral responsibility to a global, not national community.

In German-Russian-Jewish minority literature on memory it is thus perhaps expected that due to links with the German nation and the Jewish faith, the global memory of the Holocaust would be the central feature. In this paper however, I intend to show that this is not necessarily the case. I thus problematize this conception of a global/transnational memory and explore what precise conditions seem to make a memory ‘transnational’. What societal, cultural, and global processes allow certain memories to travel, while others remain within particular localities, hidden from global attention? Consequently, what effect does this have on a cosmopolitan conception of the Self and Other as united, global subjects? I argue not that all potential global cultures of memory are ‘empty’ (Smith, 1995) or ‘inauthentic’ (Ritzer, 1993), but rather that the problem lies with transnational memory theory’s lack of engagement with ethical questions of how and why memories travel, and how (and if) travelling memories are ‘brought down to earth’ (Radstone, 2011) by societal actors.
An Exploration of the Possibilities Offered by Memory for the Analysis of Classical Texts
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I would like to offer a paper which explores the value of using memory and testimony theory, developed in the wake of the Holocaust, to analyse ancient Greek literature. It will use Euripides’ *Trojan Women* as a test case for thinking through such a memory-centred approach and it will propose that memory offers the means by which to bridge the antagonistic divide in the field of tragedy scholarship between the political approach and the aesthetic. In so doing, it will suggest that the expressions of mourning in the play function as expressions of memory and as such represent subjective, constructed narratives relating to past events, framed by and received in specific circumstances and contexts. It will use memory and testimony theory to analyse these expressions and their possible reception.

In this way, the paper will cross boundaries between disciplines – Memory Studies and Classics – and it will cross boundaries between diametrically opposed critical positions. Memory serves to bind communities but it also transcends them, crossing national and generational boundaries. Memory is seen to bind the community both onstage and off in the *Trojan Women* but the play is, itself, a carrier of memory: it holds memories of other texts in its intertextuality and it transmits this story of Troy through the centuries and around the world. Finally, its own borders are crossed constantly, as it is invested with new memories on its journey.

Panel 5.2: Openness

Individual Freedom and Free Will as Principles of Tolerance: A focus on religions of ancient Greek societies
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The interpretative problems on the ancient cultural history are linked to the understanding of present and are often bound with the personal experiences of the interpreters. In our present we are able to think ourselves as individuals, who also live in society, but often we neglect this individualistic dimension thinking about cultural expressions of others people and societies; this “error” occurs specially in the research on ancient cultures. The borders we construct between the others and ourselves, in a timeline that links past and present, could be associated to the limits that modern Nations established each other. The theme is going to develop on the concepts of “individual freedom” and “free will”, in a perspective both political and religious; looking at the ancient Greek societies, in an anthropological perspective, we are going to observe the realization in the past of social dynamics, which are useful to analyse the causes of wars, divisions and boundaries between cultures in our present.

Beyond a general cultural koiné, the Hellenic world was mainly fragmented in political entities, the poleis. This system was based therefore on plural model that had also its reflection in a form of religious freedom expressed by Greek polytheism. By analysing texts from Greek literature, concerning social interactions between humans and gods, we can observe how in ancient Greece there was a coincident development of “individual” freedom and free will. In this sense, the paper lead a reflection -between past and present- about the role and influence that a plural system (political and religious), based on the individual awareness, could have on the reception and integration of cultural differences.
Sixty-five kilometres west of Istanbul stand the remains of the greatest work of fortification of the late antique world. The Anastasian Wall once ran for forty-five kilometres north to south from modern day Karacaköy to Silivri. The wall has always been interpreted as principally defensive in purpose, and little investigation has taken place on possible alternative functions. I will argue here that wall was not primarily defensive, but served a commercial, administrative and symbolic role, as well as being a passive deterrent to barbarian raids. Using archaeological and literary evidence, I shall first critically examine the traditional explanations for the construction of the wall, explaining my reasons for doubting them, and then set out what I believe to be the primary reasons for the wall’s construction.

The wall operated in a similar way to Hadrian’s Wall, an impressive enough boundary to prevent small-scale raids from passing, but impossible to defend should a determined enemy decide to attack. But recent scholarship, even where it has accepted this, has failed to consider the other possible functions of the wall as a commercial hub, an administrative boundary, and a symbol of the emperor’s commitment to protect the people who lived outside the impressive walls of Constantinople itself. A detailed analysis of the invasions and raids of the Balkans and Thrace in the century after the wall’s construction will show how little a role in defence it actually played, and indeed suggests that defence ought not to be considered as the wall’s primary function.

Approaching Empires through Networks instead of Borders
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When we speak about the Roman Empire, we usually define this as an area bounded by geographical features such as the Rhine and the Danube in the north, the Euphrates in the east, the Sahara in the south and the Atlantic Ocean in the west. However, these borders were not always as apparent as they seem today: the Roman Empire was not a nation state and must therefore be approached in a different way. In this paper I argue that Social Network Theory provides a new way to better understand the development of empires. Instead of focusing on borders, I consider interactions and relations between people and cities as central in order to discuss how the realm was built up. The Romaia festivals (Greek festivals in honor of the goddess Roma) provide a particularly clear case study. This phenomenon started in the early second century BC and continued until the beginning of the Principate; a timeframe that coincides with the incorporation of the Greek world into the Roman empire. I will argue that these festivals created a communication space between the Romans and the Greeks in which they could work out their positions in this new relationship. Furthermore, because these festivals brought people together from both within and outside the polis, the festivals were able to reach a large audience, thereby connecting the global and the local and incorporating subnetworks into the ‘global’ network of the Roman Empire.
Notes