

AMPRAW 2013 Timetable

Day 1: Thursday 5th December

TIME	ROOM	ACTIVITY	DESCRIPTION
9.00 – 9.20	QB – SCR	Registration	
9.20 – 9.30	QB – LT1	Welcome Talk	
9.30 – 10.15	QB – LT1	Guest Speaker	Aaron Irvin, Historical Advisor of <i>Spartacus</i>
10.15 – 10.45	QB – SCR	Refreshment Break	
10.45 – 12.45	QB – LT1	Panel	Rome on the Big Screen
	OL – 130	Panel	The Trojan War
12.45 – 13.45	QB – SCR	Lunch	
13.45 – 15.15	DH – M&D	Panel	Tragedy, Transgression and Sexuality
	OL – 130	Panel	Violence and Enslavement
15.15 – 16.00	OL – Café (BDC)	Refreshment Break	Bill Douglas Centre Exhibition
16.00 – 17.00	DH – M&D	Keynote Speaker	Maria Wyke
17.00 – 17.30	DH – Kitchen Deli	Wine Reception	
17.30 – 19.30	DH – M&D	Film Screening	
20.00 – 22.00	ASK, Exeter	Dinner	

Day 2: Friday 6th December

TIME	ROOM	ACTIVITY	DESCRIPTION
8.30 – 9.00	QB – SCR	Registration	
9.00 – 11.00	QB – LT1	Panel	Translation and Antiquarianism in the Renaissance
	OL – 134	Panel	Caesar, Tyrants and the Late Republic
11.00 – 11.30	QB – SCR	Refreshment Break	
11.30 – 13.30	QB – LT2	Panel	Classics in Modern Media: Alexander and Ireland
	OL – 134	Panel	Novels, Authors and Adaptation
13.30 – 14.30	QB – SCR	Lunch	
14.30 – 15.30	QB – LT2	Keynote Speaker	Christopher Stray
15.30 – 16.30	QB - SCR	Workshop & Refreshments	
16.30 – 18.00	DH – M&D	Panel	Receiving Euripides
	QB – LT1	Panel	Greek Ethnicity and Identity
18.00 – 19.00	QB – LT2	Keynote Speaker	Edith Hall
19.00 – 20.30	QB – Café	Wine Reception with Music and Theatre	

Day 1: Thursday 5th December:

Rome on the Big Screen

Jen Cresswell (Edinburgh) – The Set Design of *Quo Vadis*: The Influence of Hugh Gray ('Indiana Jen and the Raiders of the lost archives')

Dan Goad (Royal Holloway) – The Changing Role of Romans in Hollywood

Emily Lord-Kambitsch (University College London) – 'Beauty to be tamed! Does it not thrill you?': Emotionality, Masculinity, and Imperialism in Fred Niblo's Silent *Ben-Hur*

Chris Davies (Exeter) – Rome on the Range: The Influence of the Western on Post-9/11 Roman-Britain Epic Films

The Trojan War

Matthew Skuse (Exeter) – Heroism in Images of the Trojan War

Tom Peuple (Birmingham) – *Troy* (2004) and Receptions of Myth

Ruth MacDonald (Royal Holloway) – Re-Thinking Helen and Rape Culture in Elizabeth Cook's *Achilles*

Alessandra Abbattista (Roehampton) – Animal Passions: Homeric Temper and Tragic Paradox in Kleist's *Penthesilea*

Tragedy, Transgression and Sexuality

Alana Newman (Edinburgh) - Identifying with the Beast: Interpreting a Hellenistic *Symplegma* with Feminist Film Theory

Maurizio Busca (Turin) - Reconceiving Ovid's Ariadne: Thomas Corneille's Translation and Dramatisation of *Ariadne Theseo* (*Heroides*, X)

Jane Maxwell (King's College London) Faking it: Identity and Narrative in Pseudo-Ovid's *de Vetula*

Violence and Enslavement

Luke Richardson (University College London) – Camus' Sisyphus: Towards a mythology of the metaphysical

Alicia Livingstone (Oxford) – *The Reception of Violence or The Violence of Reception?* The Minotaur in Picasso's *Vollard Suite*

Jessica Wright (Princeton) – Gutting the Pig: Slavery in the *Satyricon* and the *Invisible Man*

Day 2: Friday 6th December

Translation and Antiquarianism in the Renaissance

Elena Nicoli (Radboud University Nijmegen) - The Alternating Fortune of a Dangerous Work: The First Renaissance Reactions to Lucretius' *De rerum natura*

Mike Waters (University College London) – Lewis Theobald (1688-1744): Editor of Shakespeare, Translator of Sophocles

Floris Verhaart (Oxford) - Translating the Classics in a Seventeenth-Century French Classroom: The Position of the Vernacular in the Jesuit *Ratio Studiorum* and in the Educational Works of Antoine Arnauld (1612-1694), Claude Lancelot (1615-1695), Louis Thomassin (1619-1645) and Joseph de Jouvancy (1643-1719)

Federico Ugolini (King's College London) – Roman Harbours in the Northern and Central Adriatic Sea: Forme, Shape and Role. A Topographical Introspection in View of the Representation and the Reality of the Ports as was Perceived in Antiquity and in the Modern Period

Caesar, Tyrants and the Late Republic

Priscilla Del Cima (Exeter) – Republican, Tyrant, Reprobate, God: Ideas of Sulla in Film and Literature

Flavio Sanza (Swansea) – Caesar and Shakespeare, from History to Theatre

Paul Dean (Exeter) – 'What have the Romans ever done for us?' Learning from History in *Fallout: New Vegas*

Shaun Mudd (Exeter) – From Reclined Aristocrats to Rowdy *Plebs*: Roman Drunks in Modern Popular Culture

Classics in Modern Media: Alexander and Ireland

Guen Taietti (Liverpool) – The Polysemy of Alexander the Great in Angelopoulos' *Megalexandros*

Christian Djurslev (Exeter) – The Metal King: Alexander the Great in Heavy Metal Music

Joseph Walsh (Dublin) – The Political Oedipus: The Anglo-Irish Race to Stage the *Oedipus Tyrannus*

Julia Scarborough (Harvard) – 'Beyond Eclogue and Translation': Heaney's Virgilian Pastoral

Novels, Authors and Adaptation

Iarla Manny (The Open University/ Oxford) - Trials and Tragedies: The Case of Oscar Wilde

Paola D'Andrea (Oxford) – A Voice for the Marginalised: Apuleius on Stage between Gender and Ethnicity

Claire Rachel Jackson (Cambridge) – Fictional Histories: The Reception of Fiction in the Ancient Novel

Cecilie Flugt (Copenhagen) – Changing the Text – Translations of Classical References from Neo-Latin to English and German in the 18th and 19th Century

Receiving Euripides

Justyna Biernat (Jagiellonian University) – Languages of Mourning: Between Page and (Modern) Stage

Manuel Caballero González (Munich) – Athamas' Myth in the Spanish and Italian Eighteenth Century: Comella's and Niccolini's Tragedies

Efstathia Athanasopoulou (Patras) – *Alcestis* Re-invented in Ghana: Efua Sutherland's *Edufa*

Greek Ethnicity and Identity

Photis Loizou (Royal Holloway) – Reshaping a Nation: The Reception of Classics in British Colonial Cyprus and its Effect on Ethnic Identity

Marina Lambrakis (Oxford) – (Re)Writing Experience: George Seferis' Archaeological Poems

John Harvey (Roehampton) - C. P. Cavafy and Religion