

University of Warsaw  
Faculty of "Artes Liberales"  
Centre for Studies on the Classical Tradition (OBTA)

## Chasing Mythical Beasts...

# The Reception of Creatures from Graeco-Roman Mythology in Children's & Young Adults' Culture as a Transformation Marker



**UW:** Two centuries  
Good beginning



**OBTA**

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**AMU**  
Akademia Młodych Uczonych  
POLSKA AKADEMIA NAUK

Project supported by the Alexander von Humboldt Foundation  
Alumni Award for Innovative Networking Initiatives (2014–2017)



## 25th Anniversary of OBTA

International Conference, Warsaw, May 12–15, 2016



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***Chasing Mythical Beasts... The Reception of Creatures from Graeco-Roman Mythology in Children's & Young Adults' Culture as a Transformation Marker. Conference Booklet***

**Contact**

Centre for Studies on the Classical Tradition (OBTA)  
Faculty of "Artes Liberales"  
University of Warsaw  
ul. Nowy Świat 69  
00-046 Warsaw, Poland

Katarzyna Marciniak, e-mail: kamar@al.uw.edu.pl  
Elżbieta Olechowska, e-mail: elzbieta.olechowska@gmail.com

**Research Secretaries for the Project**

Joanna Kłós, e-mail: joanna.klos@student.uw.edu.pl  
Michał Kucharski, e-mail: kucharski.michal@al.uw.edu.pl

**Project's Website**

[www.mythicalbeasts.obta.al.uw.edu.pl](http://www.mythicalbeasts.obta.al.uw.edu.pl)

**Illustration on the Cover**

Maja Abgarowicz, *Cerberus* (2012), created at the workshop of Prof. Zygmunt Januszewski, Academy of Fine Arts, Warsaw, © the Author. The Organizers wish to express their gratitude for her permission to use it in the project.

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The Organizers express their thanks to the Authors of the photographs of the tourist attractions in Warsaw. The Author's name and the license for using the picture are indicated next to each photograph. Mythological creatures silhouettes by freevector (Vecteezy.com) and Lisa (CC BY-SA 4.0).

The publication and the conference were financed by the Alexander von Humboldt Foundation Alumni Award for Innovative Networking Initiatives (2014–2017), granted to Katarzyna Marciniak for the project *Chasing Mythical Beasts... The Reception of Creatures from Graeco-Roman Mythology in Children's & Young Adults' Culture as a Transformation Marker* (2014–2017), with the support from the "Artes Liberales" Institute Foundation and the University of Warsaw Funds for Research for 2015–2016.

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## Contents

- 5 Chasing Mythical Beasts...
- 7 25th Anniversary of OBTA
- 11 Programme of the Conference (short version)
- 18 The Alexander von Humboldt Foundation
- 20 Honorary Patronage
- 21 Programme of the Conference (with abstracts)
- 47 Poster Presentations
- 65 The National Museum in Warsaw
- 67 Art Exhibition
- 69 How to Get Here?
- 72 Links
- 73 OBTA Studies in Classical Reception





## Chasing Mythical Beasts...

The project *Chasing Mythical Beasts... The Reception of Creatures from Graeco-Roman Mythology in Children's & Young Adults' Culture as a Transformation Marker* explores how mythical creatures change when incorporated into the evolving youth culture. It is supported by the Humboldt Alumni Award for Innovative Networking Initiatives given by the German Alexander von Humboldt Foundation to its Alumni across the world. The Award is designed for all disciplines, in order to promote pioneering formats for multilateral academic cooperation and to enhance understanding between individual countries or cultures.

We are broadening our research initiated in 2012–2013 within the Loeb Classical Library Foundation Grant for the project *Our Mythical Childhood... The Classics and Children's Literature Between East and West* – an innovative endeavour to carry out a reconnaissance of the reception of Classical Antiquity in the literature for youngsters. The major novelty was highlighting regional perspectives treated as extremely valuable contexts for the re-readings of the classical tradition (see the project's website: [www.omc.al.uw.edu.pl](http://www.omc.al.uw.edu.pl)). The project opened so many new and fascinating perspectives that it became simply necessary to pursue our adventure.

Thus, the project *Chasing Mythical Beasts...* developed in what was an almost natural way. We included into our research not only literature, but culture writ large, and in so doing we chose a novel reception 'filter' – the issue of human/non-human relations. The scholars from different parts of the world – from the United States, through Cameroon, Kenya, many European countries, to Australia – study how the reception of creatures and monsters from Graeco-Roman mythology reflects the changes in human sensitivity, morality, and attitude to the concept of the monstrosity itself. We are meeting on **May 12–15, 2016**, for an international conference under the Honorary Patronage of the Polish Young Academy, to present and discuss our research results.

A special exhibition of illustrations and photos at the University of Warsaw's Gallery will accompany the conference. We continue thus our much inspiring collaboration with the artists, which resulted in 2013 in the exhibition *Myths Actually!* prepared by the Illustration Studio at the Academy of Fine Arts in Warsaw.

The project's aim is also to involve students in research and to go out beyond the academic community. Thus, a special task has been proposed both for participants of

an experimental seminar at the Faculty of “Artes Liberales” and for school students of various levels: to add their ideas to the research of scholars. We believe that this time too, a Community is coming into being at the University understood as a place where diverse people, curious about the world, meet to talk, learn from each other, and share the experience of Classical Antiquity.

We express our gratitude to the Alexander von Humboldt Foundation, to the Embassy of Germany, to the National Museum in Warsaw, to the “*Artes Liberales*” Institute Foundation, and to our Faculty of “Artes Liberales” at the University of Warsaw and all our colleagues and friends for their help and support through the whole project. We are also pleased to announce that this exciting endeavour is going forward – within the framework of the European Research Council Consolidator Grant awarded for the first time in the Humanities in Poland to Prof. Katarzyna Marciniak for the project ***Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*** (2016–2021).

All these projects are carried out at the Centre for Studies on the Classical Tradition (OBTA), at the Faculty of “Artes Liberales”, University of Warsaw. 2016 is a special year, both for the University of Warsaw marking the 200th anniversary of its establishment, and for OBTA – created in 1991 by Prof. Jerzy Axer, and thus celebrating its 25<sup>th</sup> anniversary. It is due to Prof. Axer’s charisma and faith in making the impossible dreams come true, and due to Prof. Jan Kieniewicz’s constant support of this idea, that we are gathering here together: scholars, teachers, students, artists, all kinds of humans and more or less mythical beings. For this we express to Prof. Axer and Prof. Kieniewicz our utmost gratitude *ex imo pectore*.

OBTA Team

P.S. We confirm that no mythical creature was harmed in the carrying out of the project. They are still at large, so keep calm and be ready to enjoy meeting them at any time...



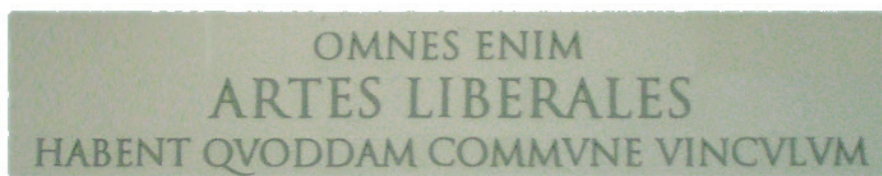
## 25th Anniversary of OBTA

Twenty-five years. A quarter-century. A moment in the flow of millennia. An eternity in the eyes of a child. During the last 25 years the world has undergone transformations on an unprecedented scale, but its Logos is still beyond our comprehension. The fundamental questions about human nature remain unanswered. Despite the huge technological leap, one of the most reliable ways of attempting to unveil the order of things still leads through the mirror of Classical Antiquity. Treated as a cultural experience, the ancient tradition has been a marker of changes across the globe, while our dialogue with the masterpieces of the past – whether in literature, music, or the visual arts – helps us to better understand the present as well as to shape the future with new hope.



The discovery of this potential for Eastern and Central Europe in the difficult period of striving for and rebuilding freedom after 1989 led Professor Jerzy Axer to the establishment of the Centre for Studies on the Classical Tradition in Poland and East-Central Europe (OBTA), approved unanimously by the Senate of the University of Warsaw in 1991, which then entrusted to Prof. Axer the function of OBTA's Director. From the very outset this pioneering initiative reached beyond the borders of one country in the belief that the reception of Classical Antiquity is a phenomenon that should not be reduced to any political maps. On the contrary, it is a common experience, and one to be studied in broad international cooperation. For when looking in the reception mirror and comparing the various images emerging therein we can better understand each other, and this is crucial for the development of civil societies worldwide. Thus, OBTA's important mission (if we may use this now somewhat grandiose word) has always been to contribute not only to the research on the reception, but also to the popularisation of the ancient tradition and to the transformation of the University in the spirit of liberal education.

Prof. Jerzy Axer's vision attracted scholarly and non-academic soulmates sharing his belief that it was possible to provide young people with an elitist education. We say "elitist" not in the sense of the material status of any of the groups involved, but as a complex process of demanding collaboration between professors and students who – in keeping with the idea of tutorship and mentoring – develop together and learn from each other. That is how many cutting-edge endeavours came into being in OBTA's environment, ones such as: the College of Inter-Area Individual Studies in the Humanities and Social Sciences (MISH), Modern Greek Philology, BA and MA Cultural Studies – Mediterranean Civilization, the East-Central European School in the Humanities with its programmes aimed mainly at young faculty members from the countries once under Soviet domination, inter-university studies »Artes Liberales« Academy under the agreement concluded between leading Polish universities, etc.



Inscription in the Conference Room of the Faculty of "Artes Liberales" UW,  
Nowy Świat 69, Warsaw

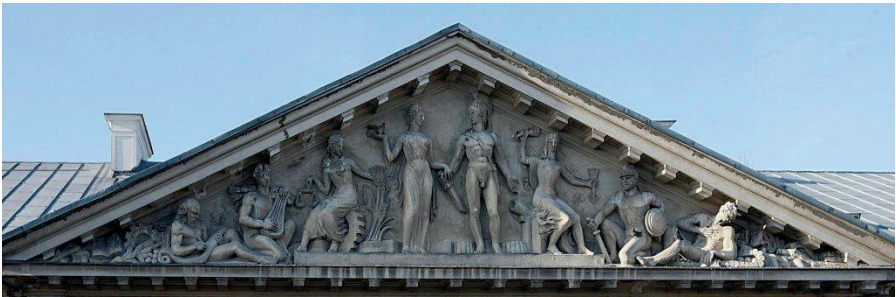
Over the years, OBTA also became a hub for research of an ever wider scope, Poland joined the European Union, and certain key institutional reforms within education took place. All this resulted in a natural metamorphosis of the Centre into the Institute for Interdisciplinary Studies "Artes Liberales", in 2008. OBTA as the Centre for Studies on the Classical Tradition – with a slightly abbreviated name which better reflected its new-old functions – became a part of the Institute. OBTA's first Director in this embodiment was Prof. Jan Kieniewicz. Meanwhile the Institute developed further and on the 1<sup>st</sup> of October 2012 it was transformed to the Faculty of "Artes Liberales" with Prof. Axer as the Dean.

Today OBTA is a permanent unit of the Faculty. The transdisciplinary projects being carried out at the Centre involve both national and international collaboration. We study the reception of Classical Antiquity across continents with our colleagues from North America, throughout Europe, Africa, Asia, and as far away as Australia and New Zealand. We combine the cultivation of the memory of the Masters of Classical Studies with scholarly endeavours, ventures of an educational character, and popularisation exceeding the frontiers of the University. Today's OBTA wishes to continue the traditions of the Centre established in 1991, in line with Prof. Axer's faith that it is people who create an institution and never the other way round. We are also drawing on the potential of globalisation, which gives the ancient tradition an unexpected opportunity



to reach new circles of the recipients of culture on a scale that neither Alexander the Great or Caesar could dream of.

According to some scholars, 25 years was the legal age of maturity for a citizen in the Late Roman Empire. We accept the burden of adulthood, however, we are not going to resign from the joy of our mythical childhood. Not only because the reception of Classical Antiquity in children's and young adults' culture serves as a particularly sensitive marker of transformations and identity building – but also because child-like joy is one of the most beautiful emotions that may be awoken at the University, understood as a place where people striving for knowledge discover the world and learn from each other. So, our adventure continues and there are still many worlds awaiting discovery. The fact that OBTA's first and still current address is ul. Nowy Świat [New World St.] may be more than merely a coincidence.



The tympanum of the Zamoyski Palace, which is the seat of OBTA, Faculty of “Artes Liberales” UW, Nowy Świat 69, Warsaw

On the 25<sup>th</sup> anniversary of OBTA, Professor Jerzy Axer's idea that the reception of the ancient tradition is a living matter and that it is worth returning to Classical Antiquity in search of a space for mediation and mutual understanding is as valid today as it was at the moment of OBTA's birth. We hope for many happy returns!

Katarzyna Marciniak  
Director of OBTA

For more information about OBTA see the volume *Antiquity and We* (2013), details on p. 73 of the present booklet.





## Programme of the Conference (short version)

**MAY 12, 2016 (THURSDAY)**

Ball Hall, Tyszkiewicz-Potocki Palace, University of Warsaw

**14.00**

### **Opening**

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

**Prof. Marcin Pałys**, His Magnificence Rector of the University of Warsaw

**Prof. Jerzy Axer**, Dean of the Faculty of "Artes Liberales", University of Warsaw

**Dr. Mechthild Wagner**, Science Counselor, Embassy of the Federal Republic of Germany in Poland

**Prof. Franciszek Grucza**, Institute of Applied Linguistics, University of Warsaw, President of the Warsaw Section of the Societas Humboldtiana Polonorum

**Prof. Jakub Fichna**, Medical University in Łódź, President of the Polish Young Academy of the Polish Academy of Sciences

**14.30–16.45**

### **Worldwide Metamorphoses of the Be(a)st Friends of Childhood**

Moderator: Bernd Seidensticker

**Elizabeth Hale**, School of Arts, University of New England, *Medusas and Minotaurs: Metamorphosis and Meaning in Australian Contexts*

**Markus Janka**, Institute of Classical Philology, University of Munich, & **Michael Stierstorfer**, Faculty of Languages, Literature and Cultural Studies, University of Regensburg, *Semibovemque virum semivirumque bovem – Mythological Hybrid Creatures as Key Actors in Ovid's "Metamorphoses" and in the Postmodern Fantasy Literature for Children and Young Adults*

**Przemysław Kordos**, Faculty of "Artes Liberales", University of Warsaw, *Modern Greek Children Face to Face with Hydra, Cerberus and Minotaurs*

**Christian Stoffel**, Institute of Classical Studies, University of Mainz, *Protecting the Ancient Past and Its Mythical Beasts: Julia Golding's "The Companions Quartet"*

**16.45–17.00 Coffee Break**

**17.00–18.30 Meeting the Minotaur in the Maze of Youth**

Moderator: Daniel Ategoroa Nkemele

**Sheila Murnaghan**, Department of Classical Studies, University of Pennsylvania (with Deborah H. Roberts), *"A Kind of Minotaur": Mythical Monsters in the Works of Nathaniel Hawthorne*

**Deborah H. Roberts**, Department of Classics, Haverford College (with Sheila Murnaghan), *Picturing Duality: The Minotaur as Beast and Human in Illustrated Myth Collections for Children*

**Liz Gloyn**, Department of Classics, Royal Holloway, University of London, *Mazes Intricate: The Minotaur as a Catalyst of Identity Formation in British Young Adult Fiction*

**19.00 Evening Event for Speakers at the Embassy of the Federal Republic of Germany in Poland**

*Welcome address*, **Mechthild Wagner**, Science Counselor at the German Embassy

*Presentation of the programmes of the Alexander von Humboldt Foundation*, **Bernd Seidensticker**, Department of Philosophy and Humanities, Free University of Berlin, & **Katarzyna Marciniak**, Faculty of "Artes Liberales", University of Warsaw

*Presentation of the funding opportunities of the German Academic Exchange Service (DAAD)*, **Maria Szrajber-Czerwińska**

Networking-Reception at the Residence of the Embassy

## MAY 13, 2016 (FRIDAY)

Brudziński Hall, Kazimierz Palace, University of Warsaw

### 9.00–10.00 Eye to Eye with Medusa

Moderator: Helen Lovatt

**Susan Deacy**, Department of Humanities, University of Roehampton, *Bright-Eyed Athena and Her Fiery-Eyed Monster*

**Owen Hodkinson**, Department of Classics, University of Leeds, *Reclaiming Medusa*

### 10.00–10.15 Coffee Break

### 10.15–12.15 Ear to Ear with the Sirens

Moderator: Sheila Murnaghan

**Katarzyna Jerzak**, Department of Philology and History, Pomorska Academy in Słupsk, *Remnants of Myth, Vestiges of Tragedy: Peter Pan in the Mermaids' Lagoon*

**Weronika Kostecka & Maciej Skowera**, Faculty of Polish Studies, University of Warsaw, *Womanhood and/as Monstrosity: Cultural and Individual Biography of a "Beast" in Anna Czerwińska-Rydel's "The Baltic Siren"*

**Małgorzata Borowska**, Faculty of "Artes Liberales", University of Warsaw, *The Awakening of the κνώδαλα, or Inside a Great Fish Belly*

**Adam Łukaszewicz**, Institute of Archaeology, University of Warsaw, *Fantastic Creatures Seen by a Shipwrecked Sailor and by a Herdsman*

### 12.15–12.30 Coffee Break

### 12.30–13.30 The Magic of Pegasus

Moderator: Gabriella Guarino

**Simon Burton**, Faculty of "Artes Liberales", University of Warsaw, *Winged Horses, Talking Horses and Unicorns in C.S. Lewis' "Chronicles of Narnia": Entwining Classical and Christian Motifs*

**Karoline Thaidigsmann**, Slavic Department, University of Heidelberg, *(Non-)Flying Horses in the Polish People's Republic: The Crisis of the Mythical Beast in Ambivalent Polish Children's Literature*

**13.30 Opening of the Exhibition at the University of Warsaw Gallery**

**Dr. Tomasz Strączek**, Curator of the University of Warsaw Gallery

**Dorota Łagodzka**, Art Historian, Faculty of "Artes Liberales", University of Warsaw

**Jan Rusiński**, Academy of Fine Arts in Warsaw

**Tomasz Łaptaszyński**, Artist Photographer

**14.30 Lunch for Speakers**

**15.30–17.00 Horned and Hoofed**

Moderator: Markus Janka

**Edith Hall**, Department of Classics, King's College London, *Cheiron the Centaur as Narrator*

**Elena Ermolaeva**, Department of Classical Philology, St. Petersburg University, *Centaur in Russian Fairy Tales: From the Half-Dog Pulicane to the Centaur Polkan*

**Bettina Kümmerling-Meibauer**, German Department, University of Tübingen, *On the Trail of Pan: From the Eternal to the Strange Child*

**17.30 Visit to the National Museum in Warsaw  
Animating the Ancient World**

Moderator: Susan Deacy

**Sonya Nevin & Steve K. Simons**, The Panoply Vase Animation Project, *Animating Mythical Vase Scenes, with the National Museum in Warsaw*

**Alfred Twardecki**, Curator of the Ancient Art Collection, National Museum in Warsaw, *Presentation of plans for a new gallery to be opened in 2019*

**20.00 Dinner for Speakers**



**MAY 14, 2016 (SATURDAY)**

## Multimedia Hall at the Polish Academy of Sciences

### **9.00–10.30 Chasing through Visual Culture**

Moderator: Bettina Kümmerling-Meibauer

**Hanna Paulouskaya**, Faculty of “Artes Liberales”, University of Warsaw, *Mythical Beasts in the Soviet Animation: Interpretation of the Monster Phenomenon*

**Elżbieta Olechowska**, Faculty of “Artes Liberales”, University of Warsaw, *Hercules Facing Monsters in Twenty-First-Century French Comic Books by Joann Sfar and Édouard Cour*

**Konrad Dominas**, Faculty of Polish and Classical Philology, Adam Mickiewicz University in Poznań, *New Reception Spaces of Literature and Ancient Culture – Children’s Creations of Mythical Creatures on the Internet*

### **10.30–10.45 Coffee Break**

### **10.45–12.15 It’s All Greek to Me, Isn’t It?**

Moderator: David Movrin

**Helen Lovatt**, Department of Classics, University of Nottingham, *Magical Beasts and Where They Come From: How Greek Are Harry Potter’s Mythical Animals?*

**Maria Handrejk**, Heinrich Schliemann Institute for Classical Antiquity, University of Rostock, *Murder in the Moonlight: Harry Potter and the Return of the Werewolves*

**Robert A. Sucharski**, Faculty of “Artes Liberales”, University of Warsaw, *Stanisław Pagaczewski and His Tale(s) of the Wawel Dragon*

### **12.30 Lunch for Speakers**

### **13.30–15.30 A Creature Called Man**

Moderator: Elżbieta Olechowska

**Marilyn Burton**, Faculty of “Artes Liberales”, University of Warsaw, *Man as Creature: Allusions to Classical Beasts in the Novels of N.D. Wilson*

**Daniel A. Nkemleke & Divine Che Neba**, Department of English, University of Yaoundé 1, *Myth, Beasts and Creatures: Towards the Construction of Human Categories in Oral Tradition in Cameroon*

**Joanna Kłos**, Faculty of "Artes Liberales", University of Warsaw, *PHEME the Gossip (Series "Goddess Girls") by Joan Holub and Suzanne Williams*

**Jörg Schulte**, Institute for Slavic Studies, University of Cologne, *Old Wine Bottled for the Young: The Image and Mysteries of Dionysos in Tadeusz Zieliński's "Skazochnaia Drevnost' Èllady"*

**15.30–15.45 Coffee Break**

**15.45–17.15 And the Chase Goes On...**

Moderator: Deborah H. Roberts

**Peter Tirop Simatei**, Department of Literature, Theatre & Film Studies, Moi University, Eldoret, *The Nandi Bear: A Mythical Profile of a Ferocious Beast*

**Jerzy Axer**, Faculty of "Artes Liberales", University of Warsaw, *Wobo's Fabulous Itinerary: From East African Mythology to a Polish Formative Novel for Youth*

**Katarzyna Marciniak**, Faculty of "Artes Liberales", University of Warsaw, *Chasing Mythical Muppets: Classical Antiquity According to Jim Henson*

**17.15–17.30 Coffee Break**

**17.30 Summary and Future Plans**

Moderator: Elizabeth Hale

**18.30 Dinner for Speakers**

**21.00 Museums' Night in Warsaw**

## MAY 15, 2016 (SUNDAY)

White Villa, Faculty of "Artes Liberales" UW

**10.00–13.00**    **Poster Session – Faculty of "Artes Liberales", Mikołaj Rej High School, *Strumienie* High School**

**13.00–14.00**    **Presentation of the volume *Classics and Class: Greek and Latin Classics and Communism at School* edited by David Movrin and Elżbieta Olechowska**

**14.00**            **Lunch for Speakers**

**16.00**            **Visit to POLIN for Speakers**

**19.30**            **Dinner for Speakers**

# The Alexander von Humboldt Foundation



The Alexander von Humboldt Foundation promotes academic cooperation between excellent scientists and scholars from abroad and from Germany. To this end, it grants more than 700 research fellowships and research awards annually. These allow scientists and scholars from all over the world to come to Germany to work on a research question they have chosen themselves together with a host and collaborative partner. Scientists or scholars from Germany can also profit from the support and carry out a research project abroad as a guest of one of well over 27,000 Humboldt Foundation alumni worldwide – the Humboldtians. The

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Foundation's network embraces scientists and scholars from all disciplines in more than 140 countries worldwide – including 52 Nobel Prize winners.

If you would like to become a member of the Humboldt Family, only one thing counts: your own excellent performance. There are no quotas, neither for individual countries, nor for particular academic disciplines. The selection committees comprise academics from all fields of specialisation and they make independent decisions, based solely on the applicant's academic record. The Humboldt Foundation supports people, not projects. After all, even in times of increasing teamwork, it is the individual's ability and dedication that are decisive for academic success.

**Once a Humboldtian, always a Humboldtian.** Even after the stay in Germany has come to an end, the Humboldt Foundation maintains close links with their alumni. The alumni sponsorship is tailored to the needs of every single Humboldtian, providing flexible support for the particular development and path in life as well as for cooperation with others.

## Roots

Alexander von Humboldt (1769–1859) was a discoverer and cosmopolitan, a fighter for the freedom of research, a humanist and a patron of excellent academic talent. Shortly after his death, the Alexander von Humboldt Foundation for Nature Research and Travel was established in 1860. Until it lost its endowment capital in the inflation of 1923, it essentially provided support for German scientists setting off on research jour-

neys to other countries. The objective was to use international exchange in the spirit of Humboldt to overcome boundaries and promote universal understanding. A new Alexander von Humboldt Foundation was established by the German Reich in 1925. Its main purpose was now to support foreign students and later academics and doctoral candidates during their stay in Germany. In 1945, the Foundation ceased functioning. Today's Alexander von Humboldt Foundation was established by the Federal Republic of Germany on 10 December 1953.

Mutual understanding coupled with academic freedom and excellence have remained the Humboldt Foundation's creed to this day. With Humboldt as a model, it maintains an international network of academic cooperation.

The Alexander von Humboldt Foundation is funded by the Federal Foreign Office, the Federal Ministry of Education and Research, the Federal Ministry for Economic Cooperation and Development, the Federal Ministry for the Environment, Nature Conservation, Building and Nuclear Safety as well as a number of national and international partners.

For more information please visit the Humboldt Foundation's website or contact the Foundation's main office:

Alexander von Humboldt Foundation  
Jean-Paul-Str. 12  
53173 Bonn  
Germany

Tel.: +49 0228 833 0

Fax: +49 0228 833 199

E-Mail: [info@avh.de](mailto:info@avh.de)

Website: [www.humboldt-foundation.de](http://www.humboldt-foundation.de)

## Honorary Patronage



We are pleased to inform you that the Polish Young Academy (AMU) granted its Honorary Patronage to our conference.

The Polish Young Academy (AMU) is part of the Polish Academy of Sciences. The President of the Polish Academy of Sciences sought to create AMU inspired by the activities of similar bodies in other countries. The Polish Young Academy actively participates in the organisation of national scholarly life, namely by formulating opinions and positions on the subject of projected laws, engaging in the work on novelization of the Law on Higher Education, or in formulating the *Pact for Science*. Members of AMU speak on issues important for the academic community. On the initiative of AMU members in 2013, a number of projects were launched in relation to the phenomenon of mobility among Polish scholars; they resulted in the creation of a pool of expertise in national and international mobility among scholars (published in December 2015). Members of AMU take up also other issues related to scholarly milieu, including relationships between scholars with longer and shorter experience and the phenomenon of mentoring. AMU members using their own and their doctoral students' experience created a project of summer schools called *Hotbed of Young Talents* designed for PhD students in order to help them learn how to improve their qualifications in attractive publishing, effective presentation, or communication with the audience. Since the beginning of its activity, AMU has also been strongly engaged in projects increasing public awareness of research.

For more information see AMU website: [www.amu.pan.pl](http://www.amu.pan.pl).





## Programme of the Conference (with abstracts)

**MAY 12, 2016 (THURSDAY)**

Ball Hall, Tyszkiewicz-Potocki Palace, University of Warsaw



Designed for the Tyszkiewicz family at the end of the 18th century by Johann Christian Kamsetzer, a Dresden-born prominent architect of royal and aristocratic residencies during the Polish Enlightenment era, the palace, with its ballroom and Pompeian-style frescos, was one of the venues with most richly decorated interiors in Warsaw. Now the property of the University of Warsaw, the Palace hosts, among others, the Institute of Musicology and the Institute of East European Studies.

**14.00**

### **Opening**

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

**Prof. Marcin Pałys**, His Magnificence Rector of the University of Warsaw

**Prof. Jerzy Axer**, Dean of the Faculty of "Artes Liberales", University of Warsaw

**Dr. Mechthild Wagner**, Science Counselor, Embassy of the Federal Republic of Germany in Poland

**Prof. Franciszek Grucza**, Institute of Applied Linguistics, University of Warsaw, President of the Warsaw Section of the Societas Humboldtiana Polonorum

**Prof. Jakub Fichna**, Medical University in Łódź, President of the Polish Young Academy of the Polish Academy of Sciences

## 14.30–16.45 Worldwide Metamorphoses of the Be(a)st Friends of Childhood

Moderator: Bernd Seidensticker

### *Medusas and Minotaurs: Metamorphosis and Meaning in Australian Contexts*

**Elizabeth Hale**



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

Classical mythical beasts appear in a range of genres in Australian fiction for children and young adults: children's comic chapter books and fantasy adventures, explorations of adolescent love and identity, portal fantasy, intrusion fantasy, and romantic reappropriations of classical myths. I shall discuss how in the works considered, according to their narrative context, mythical creatures (Minotaurs and Medusas) perform symbolic roles, functioning variously as a test of bravery, a signifier of individuality, a representation of otherness, and a connection with the

mythical past and the heritage of Europe.

Works examined:

Myke Bartlett: *Fire in the Sea*

Karen Brooks: *The Gaze of the Gorgon*

Jennifer Cook: *Ariadne: the Maiden and the Monster*

Melina Marchetta: *The Gorgon in the Gully*

Matt Ottley: *Requiem for a Beast*

Ian Trevaskis: *Hopscotch: Medusa Stone*

### *Semibovemque virum semivirumque bovem – Mythological Hybrid Creatures as Key Actors in Ovid's "Metamorphoses" and in the Postmodern Fantasy Literature for Children and Young Adults*

**Markus Janka**



Institute of Classical  
Philology,  
University of Munich  
janka@lmu.de

**Michael Stierstorfer**



Faculty of Languages, Literature  
and Cultural Studies,  
University of Regensburg  
Michael.Stierstorfer@ur.de

Today, series of books for adolescents that achieve immense success throughout the world (such as *Percy Jackson and The Heroes of Olympus* by Rick Riordan, *The Companions Quartet* by Julia Golding, *The Goddess Girls* by Suzanne Williams and Joan Holub, *Die Irrfahrer* by Gerd Scherm and *The*

*Pig Scrolls* by Paul Shipton) bear witness to the remarkable dominance of Graeco-Roman mythology in current literature for children and adolescents (LCA).

By means of interdisciplinary analysis of texts and motifs, the speech works out the preeminent status of mythical creatures in postmodern LCA and films as well as their – explicit or implicit – reference to Homer's *Odyssey* or Ovid's *Metamorphoses*.

In this context, it shall be worthwhile looking at the way in which the ancient creatures are being transformed and functionalised in current works of literature. Furthermore, we will analyse to what extent novels and films are being adapted on a pedagogical level in order to create cultural identity. In doing so, we shall focus on hybrid creatures like the Sirens, centaurs, Medusa, and Minotaur which, at central passages of the main classical epics that are being referred to, work as agents that expand the sphere of heroic experience and probation by further mythical/fantastic dimensions.

Looking at postmodern adaptations of hybrid creatures that are main characters of myths, especially of Ovid's *Metamorphoses*, we can show how Ovid's complex reformation of the mythical tradition has inspired today's authors to apply astoundingly similar techniques of transforming the fantastic.

At the same time, we need to take into consideration the mythological beasts' design that is achieved through their positioning in modern culture – which frequently involves updating values and ideals in a way that is contradictory to the ancient context.

### Modern Greek Children Face to Face with Hydra, Cerberus and Minotaurs

**Przemysław Kordos**



Faculty of "Artes Liberales",  
University of Warsaw  
pkordos@al.uw.edu.pl

My short study will be a cursory glance at contemporary Modern Greek books for children (written originally in Modern Greek and available now in bookshops) that present some mythological beasts. It is of course impossible to talk in so short a time about all such beasts and all such books, so I chose three exemplary creatures: Idra, Kerveros and Minotavros. I will compare their images – pictorial and lexical – in various books on deeds of Theseus and Heracles, looking for traces of their 'domestication'. Are they scary or funny? Are they horrid or likeable? My intuition suggests their images will be quite 'toothless' and they will make the impression of a plush cuddling animal instead of a breathtaking abomination, but will there really be so?

*Protecting the Ancient Past and Its Mythical Beasts:  
Julia Golding's "The Companions Quartet"*

**Christian Stoffel**



Institute of Classical Studies,  
University of Mainz  
stoffel@uni-mainz.de

What if all ancient mythical creatures still existed and lived secretly among us in our profane and polluted world? What if these divine and storied creatures had to be protected by a secret society whose members respected their dangerous, yet marvellous otherness and kept them hidden from human beings in safe habitats? This exactly is the premise of Julia Golding's *The Companions Quartet*, a fairly successful fantasy series for children and young adults published successively in the years 2006 and 2007.

In this paper, I will focus on the series' portrayal of the ancient creatures in detail, analysing the way in which they are represented, which of their characteristics are emphasised and how they are used by the novelist for delivering her central message – for communicating the ideology and agenda of current environmentalism and promoting tolerance for the other in a timely way. I will then bring to light Julia Golding's general reflections upon the classical past, arguing that the society members do not only act like environmentalist campaigners who conserve the natural habitats of the mythical creatures, but they are also portrayed by the novelist as a kind of philological association who take care of the classical heritage.

**16.45–17.00 Coffee Break**

**17.00–18.30 Meeting the Minotaur in the Maze of Youth**

Moderator: Daniel Ategwa Nkemleke

*"A Kind of Minotaur": Mythical Monsters in the Works of Nathaniel Hawthorne*  
(with Deborah H. Roberts)

**Sheila Murnaghan**



Department of Classical  
Studies, University of  
Pennsylvania  
smurnagh@sas.upenn.edu

In his pioneering collections of Greek myths for children, *A Wonder Book for Girls and Boys* (1851) and *Tanglewood Tales* (1853), the American author Nathaniel Hawthorne combines two approaches to reworking the monsters and other supernatural elements of mythology. For his child readers, he treats these features literally and light-heartedly, producing a playful blend of magic and reality. For his adult readers (and with a view to the adults his child readers will become), he treats them metaphorically and seriously,

as cautionary allegories of spiritual deformation; this approach is also reflected in the mythical allusions found in his works of fiction for adults. This paper will examine the interplay of these two approaches, with particular attention to Hawthorne's account of the Minotaur myth and to visual interpretations of that account by some of Hawthorne's illustrators.

*Picturing Duality: The Minotaur as Beast and Human  
in Illustrated Myth Collections for Children* (with Sheila Murnaghan)

**Deborah H. Roberts**



Department of Classics,  
Haverford College  
droberts@haverford.edu

The monstrosity of the Minotaur lies chiefly in a hybridity that is the more uncanny because the body is (as a rule) human and the head is animal. Few retellings of this myth in anthologies for children, with the exception of Hawthorne's in *Tanglewood Tales*, explore in any detail what it might mean to be both beast and human, or try to complicate the boundary between the two. Writers typically set out the basic dichotomy (part bull, part man) and in some instances introduce a few additional scary details (lion's teeth, red eyes, foaming mouth). But the many artists who have illus-

trated these retellings have had to decide how to represent, combine and balance the Minotaur's human and animal characteristics, where to draw or blur the line between the two halves, and how frightening to make him, given an audience of children. This paper examines the deployment of posture and facial expression, of hands, feet, and hooves, of nakedness, hair, and clothing, and the resulting effects of horror, pathos, and comedy in the illustration history of this myth for children.

*Mazes Intricate: The Minotaur as a Catalyst of Identity Formation  
in British Young Adult Fiction*

**Liz Gloyn**



Department of Classics,  
Royal Holloway,  
University of London  
Liz.Gloyn@rhul.ac.uk

As a general rule, appearances of the Minotaur serve a symbolic function, and young adult fiction is no exception. This paper examines the use of the Minotaur in British young adult fiction to explore how this mythical creature provides a way to explore the transitions that the target audience for these works experience. The paper will look at three case studies. *Stoneheart* animates the Minotaur statue found in the Barbican to serve as the final adversary facing the child protagonists. Similarly, in *Shadow of the Minotaur*, when Phoenix is drawn into a parallel world accessed by an immersive computer game, he must fight his way through the Minotaur myth to survive. Finally, in *Corydon and the Island of Monsters*,

the Minotaur appears as a friend rather than a foe, helping young Corydon travel through the underworld and putting himself at risk in the process. The figure of the Minotaur, located ambiguously between man and beast, thus serves as a vehicle for young male protagonists to explore parts of their identities with which they have previously struggled to come to terms.

## 19.00 **Evening Event for Speakers at the Embassy of the Federal Republic of Germany in Poland**



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Located next to the unique park area in the centre of Warsaw, Jazdów, the building of the German Embassy in Warsaw was erected in 2005–2007. On the Embassy's ground one can see the monument commemorating the collaboration between the Polish government and the Embassy, which led to the successful emigration of more than 6000 East German refugees to Western Germany in the Fall of 1989.

**Welcome address, Mechthild Wagner**, Science Counselor at the German Embassy

**Presentation of the programmes of the Alexander von Humboldt Foundation, Bernd Seidensticker**, Department of Philosophy and Humanities, Free University of Berlin, & **Katarzyna Marciniak**, Faculty of “Artes Liberales”, University of Warsaw

**Presentation of the funding opportunities of the German Academic Exchange Service (DAAD), Maria Szrajber-Czerwińska**

Networking-Reception at the Residence of the Embassy



**MAY 13, 2016 (FRIDAY)**

## Brudziński Hall, Kazimierz Palace, University of Warsaw



Erected in the 17<sup>th</sup> century as a suburban villa of Polish kings, Władysław IV and later his half-brother Jan Kazimierz from the Vasa dynasty, the palace was remodeled a couple of times during 17<sup>th</sup>–20<sup>th</sup> centuries and now has a form given to it during the reconstruction that took place right after the WWII. Since 1816 it has intermittently served as the seat of the University's authorities and can host the most important and prestigious events – like the World Congress of Alumni, organized on the occasion of the University's 200<sup>th</sup> anniversary.

**9.00–10.00**    **Eye to Eye with Medusa**  
Moderator: Helen Lovatt

### *Bright-Eyed Athena and Her Fiery-Eyed Monster*

**Susan Deacy**



Department of Humanities,  
University of Roehampton  
sdeacy@roehampton.ac.edu

This paper explores the potential of Cohen's theory of monsters and culture to frame a study of the beheading of the Gorgon in children's literature. The Gorgon, on Cohen's reading, is the monster that by 'dwell[ing] at the gates of difference' (1996: 7) signals an otherness that can be variously cultural, political, racial, economic and sexual – and more. I shall consider what kind of alterities are enacted by the Gorgon's appearance in children's literature, with a particular focus on Richard Woff's *Bright-Eyed Athena in the Stories of Ancient Greece*, where Perseus' quest is narrated

under the aegis (as it were) of a 'bright-eyed', normalising and civilising goddess. I shall explore how far the quest, as told by Woff, monsterises the other by demonising that which falls outside the norms signalled by Athena. I shall consider how Woff's Gorgon fits Cohen's premise of monsters as those against whom 'we' – here children – take action because they contravene the boundaries of 'I' or 'us'.

## Reclaiming Medusa

### Owen Hodkinson



Department of Classics,  
University of Leeds  
owen.hodkinson@gmail.com

This paper will examine the figure of Medusa in a spate of recent children's and YA books that make the Gorgon a positive central character for girls to identify with, downplaying her bestial, monstrous features and/or emphasising her status as an ordinary woman unfairly transformed into a monster. Doubtless some of these vindications and rehabilitations of Medusa are influenced (consciously or not) by 'grown up' writing, in fiction and academia, starting with Cixous' famous *Laugh of the Medusa*; but this paper will consider the features of Medusa in mythical and literary

history that lend themselves to several children's authors for the creation of an almost-human character. The fact that she can 'pass' in some retellings – hair aside, and with the addition of glasses to prevent accidental petrifications – means that she can sometimes stand for anyone singled out from the other children for being different (physically and/or behaviourally). Her monstrosity may be an analogue for permanent kinds of 'difference', or for temporary ones such as the growing pains and self-perceived difference of an awkward teenage Medusa. In other versions, Medusa's bestial characteristics are exploited more subtly, giving the snakes minds of their own and hinting at the girl's unconscious feelings through their behaviour.

### 10.00–10.15 Coffee Break

### 10.15–12.15 Ear to Ear with the Sirens Moderator: Sheila Murnaghan

## Remnants of Myth, Vestiges of Tragedy: Peter Pan in the Mermaids' Lagoon

### Katrzyzna Jerzak



Department of Philology  
and History, Pomorska  
Academy in Słupsk  
kasiajerzak@gmail.com

In the mythical universe, according to Walter Benjamin, a mortal is subjected to ruthless fate. Tragedy, however, offers an elevated exit from the brutal force of myth. Peter Pan is a tragic boy but he is at once a comic character capable of freeing himself from mythical reality. I analyze the *Mermaid Lagoon* chapter of J.M. Barrie's 1911 *Peter and Wendy* to show how Peter, whose "each tragic action throws a comic shadow", subdues the mermaids and thus the notion of monstrous myth. If, however, one lingers as a Peter Pan, one might turn into a J. Alfred Prufrock, who has "heard the mermaids singing, each to each".

*Womanhood and/as Monstrosity: Cultural and Individual Biography of a "Beast" in Anna Czerwińska-Rydel's "The Baltic Siren"*

**Weronika Kostecka**



Faculty of Polish Studies,  
University of Warsaw  
w.kostecka@uw.edu.pl

**Maciej Skowera**



Faculty of Polish Studies,  
University of Warsaw  
mgskowera@gmail.com

The goal of this paper is to analyse *The Baltic Siren* (2014) by Anna Czerwińska-Rydel, a fictionalised biography of Constantia Zierenberg. Born in 1605 in Gdańsk, Zierenberg was a gifted singer, a talented instrumentalist, and a painter. She was also an exceptional beauty. All

these gave her an air of strangeness, mystery, and otherness, so that she earned a nickname of the Baltic Siren.

This paper will cover the following issues:

- the image of a siren as a literary ploy to mythologise heroine's biography;
- Czerwińska-Rydel's strategies of intertextuality;
- the elements of cultural narrations about the so-called 'human monsters' as a tool to spin a story about the woman as the Other.

The analysis will use the theory of intertextuality, gender studies, and monstrosity studies.

*The Awakening of the κνώδαλα, or Inside a Great Fish Belly*

**Małgorzata Borowska**



Faculty of "Artes Liberales",  
University of Warsaw  
hobbit@al.uw.edu.pl

In my presentation I will analyse the motif of a man inside a great fish belly as seen from the perspective of an adult person, i.e. I will scrutinise how probable the event seems, what species of a sea animal it could have been, what the character's chances of survival were. I will also look at the motif from a child's perspective, referring to the character's being fascinated by the inside of the fish body.

Starting from Pinocchio's adventure in Pescecane, I will also look for other variants of this motif present in Greek mythology, the Biblical tradition, folktale, as well as modern and contemporary literature, also

written in the 21<sup>st</sup> century. I will give special consideration to the way in which the narrators try to make their stories more probable (Pinocchio's paradox).

## Fantastic Creatures Seen by a Shipwrecked Sailor and by a Herdsman

### Adam Łukaszewicz



Institute of Archaeology,  
University of Warsaw  
adlukasz@adm.uw.edu.pl

Classical Studies are not an isolated field. The Graeco-Roman world was closely connected with the Near East. The Orient is the homeland of literature for children. Sometimes there is no clear borderline separating the writings for children from stories for adults. Fantastic creatures appear in both. In this paper, the ancient Egyptian stories of a shipwrecked sailor and of a herdsman will be briefly discussed in context. It seems that they represent motifs which influenced other cultures and are present also in stories for children.

### 12.15–12.30 Coffee Break

### 12.30–13.30 The Magic of Pegasus

Moderator: Gabriella Guarino

## Winged Horses, Talking Horses and Unicorns in C.S. Lewis' "Chronicles of Narnia": Entwining Classical and Christian Motifs

### Simon Burton



Faculty of "Artes Liberales",  
University of Warsaw  
s.burton@al.uw.edu.pl

Studies of C.S. Lewis' thought have been permanently changed by Michael Ward's *Planet Narnia*, which convincingly and conclusively presented the seven heavens of the medieval cosmos as the elusive and long sought after imaginative and theological key to the *Chronicles of Narnia*. In doing so, Ward has opened up a completely new perspective on the rich mythological allusions within the *Chronicles*. Building on this, my paper will consider the way in which Lewis entwines classical and Christian motifs in his account of mythical horses in the first and last books of the *Chronicles* – a theological canvass spanning the creation, fall and es-

chatological consummation of Narnia itself. Examining the network of correspondences between these books, and their clear resonance with classical and especially Platonic themes, I will argue that Lewis' multi-faceted account of mythical horses is intended to serve as an allegory for the soul's ascent to God through grace and humility. In this way Lewis uses mythos, and specifically mythological creatures, as a way of signalling the hidden theological depths of the *Chronicles*, yet in a manner which remains attractive and in some way intuitively accessible even to the youngest reader.

*(Non-)Flying Horses in the Polish People's Republic:  
The Crisis of the Mythical Beast in Ambivalent Polish Children's Literature*

**Karoline Thaidigsmann**



Slavic Department,  
University of Heidelberg  
karoline.thaidigsmann@slav.  
uni-heidelberg.de

Under communist reign writing children's literature became a way to circumvent censorship. Children's literature offered a retreat, where Polish authors were able to communicate – albeit in a more or less concealed way – on political subjects with a readership consisting of children and adult readers alike. The result was a number of 'children's' books that are astonishing not only due to their content, but also to their original language and imagery. In addition to the camouflage provided by the genre (children's literature), some authors added a second layer of camouflage to conceal their criticism by using motifs and figures

from mythology – amongst which mythical beasts.

In my paper I will trace some of these mythical beasts in ambivalent Polish children's literature, enquiring their role in communicating with a dual readership in times of governmental censorship. I am particularly interested in the crises of the mythical beasts in these texts – not only of those that do turn up in the books, but also of those, who's existence is reduced to a mere 'hypothesis' within the texts. Is the crisis of the mythical beast a symptom of Polish reality at the time?

**13.30 Opening of the Exhibition at the University of Warsaw Gallery**

**Dr. Tomasz Strączek**, Curator of the University of Warsaw Gallery

**Dorota Łagodzka**, Art Historian, Faculty of "Artes Liberales", University of Warsaw

**Jan Rusiński**, Academy of Fine Arts in Warsaw

**Tomasz Łaptaszyński**, Artist Photographer

**14.30 Lunch for Speakers**

*Cheiron the Centaur as Narrator*

**Edith Hall**



Department of Classics,  
King's College London  
edith@edithhall.co.uk

One fascinating ancient text was believed to be the work of a mythical beast: Cheiron, the 'wisest and most just' of the Centaurs, as Homer calls him. It was variously entitled *Precepts of Cheiron* (*Hypothekai Cheironos*), supposedly addressed to Achilles, and sometimes attributed to Hesiod, or the *Cheironeia* (which may have been the title of an alternative epic poem about rather than *by* the wise centaur). It survives only in fragments and possible reflections in terracotta figurines and vase-painting. This paper looks at the ancient testimony – both visual and textual – for Cheironic

poetry and its association with hunting, medicine and with education of the young through Cheiron's role as tutor of initiation-age heroes. It then uses the concept of the centaur-narrator/poet to open up the question of the reception of ancient mythical beasts in later literature, especially for young people, told in the voice or from the perspective of human-animal hybrids.

*Centaurs in Russian Fairy Tales: From the Half-Dog Pulicane to the Centaur Polkan*

**Elena Ermolaeva**



Department of Classical  
Philology, St. Petersburg  
University  
elena.ermolaeva304@gmail.com

This paper discusses reception of ancient Greek centaurs in Russian tales and apocrypha. From the end of the 13<sup>th</sup> century, a number of tales from the international repertoire of medieval stories have appeared in Russia in translations and adaptations. Among them the tales of King Solomon and the beast Kitovras (the Russian transliteration of the Greek Κένταυρος), folkloric apocrypha based on Biblical stories, were presented. These tales tell how King Solomon decided to build a temple in Jerusalem and needed the help of a "fleet-footed beast", a legendary centaur Kitovras. This half-man and half-beast, being a wizard and a proph-

et, appears as the king's rival who is even wiser than Solomon himself. Besides, he possesses enormous physical strength, and he has a weakness for vine and women, which destroys him.

From the end of the 16<sup>th</sup> century, medieval Italian and French adventure novels were translated into Russian from the German and Polish chapbooks versions. *The Story of Prince Bova* translated from Polish or Belarusian goes back through the Ragu-

sa version to the Italian romance of *Buovo d'Antona* and finally to the Anglo-Norman *Bevis of Hampton*. This novel became extremely popular, and it acquired features of Russian folktale depicted in numerous and cheap *lubok* prints. The main hero Prince Bova has an enemy Polkan, a half-human half-horse creature of enormous strength and speed, who, after the first battle with Bova, becomes his best friend and defender. De-etymologization of the Italian word Puli-cane (a half-dog) as a Polkan [Pol-kon'] creates a new hero whose name in Russian could mean a half-horse, and who looks like a centaur.

Russian tales appear to fantastically reflect and contaminate too parallel traditions presenting centaurs since Antiquity: on the one hand, centaurs are savage, violent and destructive creatures; on the other hand, one of them, Chiron was the wise prophet and the educator of main ancient Greek heroes.

### *On the Trail of Pan: From the Eternal to the Strange Child*

**Bettina  
Kümmerling-Meibauer**



German Department,  
University of Tübingen

bettina.kuemmerling-meibauer@uni-tuebingen.de

James Matthew Barrie's classical character Peter Pan has undoubtedly become a part of popular culture. From its first performance as a play in 1904 to its transition into a novel in 1911, to innumerable adaptations, sequels, and prequels since the 1980s, Peter Pan has continued to be a significant fictional character and has been the subject of much critical analysis. Based on the Greek god Pan, this figure experienced a revival during the late Victorian period, which culminated in an astounding resurgence of interest in the Pan motif between 1890 and 1926 in both literature written for children and adults.

This paper initially pursues two different strands concerning the depiction of Pan in children's literature. While authors such as Kenneth Grahame and C.S. Lewis introduce Pan as a mythological figure, Barrie and Frances Hodgson Burnett, for instance, intertwine features of the Greek god Pan with a child character, thus stressing its ambivalent ontological and epistemic status. I will then focus on the image of childhood that is manifest in these child characters. Starting from the awareness that Barrie's conceptualisation of Peter Pan as "the boy who would not grow up" is rightly inspired by the idea of the 'eternal child', it will be shown that this topic forms an alliance with the Romantic concept of the 'strange child'. Finally, I will discuss why the mythological figure of Pan is particularly suitable to represent an ambiguous child character, which shows traces of unreliability and consequently evokes conflicting feelings on the part of the reader.



17.30

## Visit to the National Museum in Warsaw

### Animating the Ancient World

Moderator: Susan Deacy



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The National Museum in Warsaw has existed for more than 150 years. Its building, an excellent example of the interwar modernistic architecture, was planned just after Poland had regained its independence in 1918. Today, the Museum houses a collection encompassing around 830,000 works of art and design from Poland and abroad, of which some of the best-known are: the frescos from the Coptic Faras cathedral in Sudan, Lucas Cranach the Elder's *Adam and Eve*, and Botticelli's *Madonna with Child, St. John and an Angel*.

### Animating Mythical Vase Scenes, with the National Museum in Warsaw

**Sonya Nevin**



Panoply Vase  
Animation Project,  
University of Roehampton  
sonya.nevin@gmail.com

**Steve K. Simons**



Panoply Vase  
Animation Project  
steveksimons@gmail.com

The Panoply project involves the creation of digital animations based on the scenes that decorate ancient Greek vases. The primary aim of the animations is to increase understanding of ancient culture and to promote engagement and discussion. We will present the plans for our collaboration with the

Museum within the project *Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges* (ERC Consolidator Grant, PI Katarzyna Marciniak). Our animations offer an excitingly direct yet creative interaction with the classical world. We combine ancient art and digital artistry to retell ancient myths and present new stories.

**Alfred Twardecki**, Curator of the Ancient Art Collection, National Museum in Warsaw, *Presentation of plans for a new gallery to be opened in 2019*

20.00

## Dinner for Speakers



**MAY 14, 2016 (SATURDAY)**

## Multimedia Hall at the Polish Academy of Sciences



Located in the place of an orthodox mausoleum, the palace was built as the seat of the Warsaw Royal Society of the Friends of Learning, active in the years 1800–1832. The organisation, gathering academics, writers and their patrons, collected books, organised discussions and public events dedicated to the development of humanistic arts as well as exact sciences. The Palace was named after one of the presidents of the Society, Stanisław Staszic. Now it houses the Polish Academy of Sciences.

**9.00–10.30**

### **Chasing through Visual Culture**

Moderator: Bettina Kümmerling-Meibauer

#### *Mythical Beasts in the Soviet Animation: Interpretation of the Monster Phenomenon*

**Hanna Paulouskaya**



Faculty of "Artes Liberales",  
University of Warsaw  
hannapa@al.uw.edu.pl

Ancient mythology was not very popular theme in the Soviet animation, however several cartoons were made from the late sixties till the nineties. A reason for such underestimation of ancient topics could be an abundance of gods and demigods that were main heroes of the Greek and Roman mythology, which was in contradiction with realism as the main principle of the Soviet culture. The Soviet ideology has domesticated Slavic mythological creatures (not gods!) quite quickly and admitted their presence in popular culture, including cinema. Cartoons on ancient mythology were firstly

made in sympathy with animated Russian folk tales. However, in this regard, it was necessarily to input new characters, including monster creatures. Ways of constructing images of these creatures, their relation to cultural and historical context, use for ideological purposes, a comparison with other similar creatures will be the focus of this study.

*Heracles Facing Monsters in Twenty-First-Century French Comic Books*  
by Joann Sfar and Édouard Cour

**Elżbieta Olechowska**



Faculty of "Artes Liberales",  
University of Warsaw  
elzbieta.olechowska  
@gmail.com

Classical Antiquity has been abundantly present in French comic book universe since it was conquered by Uderzo and Goscinny's hero *Asterix the Gaul* in 1959. While Asterix & Co. have been poking gentle fun at contemporary French society for over five decades, the twenty-first-century newcomers Joann Sfar & Christophe Blain took a gloves-off approach to Olympic gods and their entangled progeny, creating in their 2002–2009 trilogy, Socrates the half-dog, son of Zeus' dog, as a companion to the brainless and bursting with testosterone Heracles who is soon joined by equally preposterous versions of Odysseus and Oedipus.

Édouard Cour, a younger French author combining responsibilities for writing and drawing, dares to rescue Heracles from this assault on honour by putting him again through the paces of the twelve labours, performed for the glory of Hera.

*New Reception Spaces of Literature and Ancient Culture –  
Children's Creations of Mythical Creatures on the Internet*

**Konrad Dominas**



Faculty of Polish and  
Classical Philology,  
Adam Mickiewicz  
University in Poznań  
konrad.dominas@gmail.com

The aim of the speech is to show the problems of mythical creatures creation process in the new media, specifically in the Internet space. This space will be presented on four main areas: 1) as a space of creation, publishing and sharing of the content related to classical children's mythology; 2) as a space of mythology reception in a digital media; 3) as a space where children's mythology and its ideas becomes a part of commercial supersystem of transmedia intertextuality (Marsha Kinder's concept) or transmedia storytelling (Henry Jenkins' concept); 4) as a space for entertainment and fun. In the speech I suggest such an understanding of the reception, which is based primarily on

the role and importance of the different mechanisms (technical, medial, cultural, social) in shaping the image of the children's mythology in contemporary culture.

**10.30–10.45 Coffee Break**

## 10.45–12.15 It's All Greek to Me, Isn't It?

Moderator: David Movrin

### *Magical Beasts and Where They Come From: How Greek Are Harry Potter's Mythical Animals?*

**Helen Lovatt**



Department of Classics,  
University of Nottingham  
helen.lovatt  
@nottingham.ac.uk

This paper explores the significance of mythical beasts in assessing the classical elements of J.K. Rowling's hugely successful series. It focuses on the semi-canonical *Magical Beasts and Where to Find Them* and looks at the variety of mythical material from a number of cultures, and then explores which of these mythical beasts play significant narrative roles in the novels themselves. How Classical are their representations? To what extent do the novels differ from the films in the degree of Classical reference? How do the Harry Potter movies draw on earlier fantasy movies with Classical themes? How much of a Classicist was Newt

Scamander? How much does the search for obscure animals and knowledge about them parallel the experience of research and engagement with the ancient world in Rowling's representations?

### *Murder in the Moonlight: Harry Potter and the Return of the Werewolves*

**Marike Handrejk**



Heinrich Schliemann  
Institute for  
Classical Antiquity,  
University of Rostock  
maria.handrejk  
@uni-rostock.de

The idea of the transformation into a wolf has already existed for almost 4000 years and is constantly represented in human tradition as a real belief as well as a literary topos. Even though authors from Herodotus to Augustine place their werewolf stories in considerably different contexts, we may observe a number of common features that are at the very heart of the transformation. The wolf is an example of insatiable greed, cruelty, and pure malice and is thus always connected with the concepts of overstepping boundaries and breaking rules. At least, these are the distinctive characteristics to be found within Graeco-Roman mythology. Although she was obviously inspired by the ancient world and the Middle Ages in developing her

beasts, Joanne K. Rowling, in the Harry Potter novels, puts her werewolves in a new, contrary, and provoking context. Furthermore, she plays with our ancestral fears, expectations, and with 'wolfish' connotations. My presentation picks out the

famous story about the Arcadian king Lycaon told by Ovid in the *Metamorphoses* and traces similarities as well as differences with Rowling's figures.

### *Stanisław Pagaczewski and His Tale(s) of the Wawel Dragon*

**Robert A. Sucharski**



Faculty of "Artes Liberales",  
University of Warsaw  
sucharsk@al.uw.edu.pl

According to the legend, the city of Kraków, a former capital and one of the most important cities in Poland, was founded by Krak (Gracchus). The ruler slayed the Wawel Dragon by feeding him a sheep filled with sulphur. The legend of the Dragon may have its origins in the *History of Alexander the Great* by Pseudo-Callisthenes. The figure of the Wawel Dragon reappears in the three-volume series of books for children by Stanisław Pagaczewski (1916–1984).

**12.30**

### **Lunch for Speakers**

**13.30–15.30**

### **A Creature Called Man**

Moderator: Elżbieta Olechowska

### *Man as Creature: Allusions to Classical Beasts in the Novels of N.D. Wilson*

**Marilyn Burton**



Faculty of "Artes Liberales",  
University of Warsaw  
hespera1@hotmail.com

N.D. Wilson's Christian fantasy series *The Ashtown Burials* is teeming with characters drawn from Classical myth and ancient epic. While mythical beasts per se do not enter centre-stage, their presence is constantly felt through the character traits exhibited by the main actors. From the villain who calls himself Phoenix, and his alter-ego Mr Ashes, pursuing immortality and reworking his followers into monstrous hybrids through cycles of death and 'resurrection', to the transmortal Dracul Radu Bey who alternates between anthropomorphic and the more bestial dragon

form, Wilson makes innovative use of bestial imagery to create his rich characterisations. This paper will explore how Wilson weaves together elements from mythology, history and Christian tradition to illuminate the boundaries and intersection between the natural and unnatural, creature and hybrid, and man and beast.

**Daniel A. Nkemleke**



Department of English,  
University of Yaoundé 1  
nkemlekedan@yahoo.com

**Divine Che Neba**

Department of English,  
University of Yaoundé 1  
nebankiwang@yahoo.com

Controversy over the veracity and authenticity of beasts and creatures in certain pantheons, especially in African countries formerly colonised by the

West remains topical in scholarly circles. Many mythologists claim that since most folk literature ‘travel’, and a large part of Africa’s population has either experienced migration or displacement in the past, some beasts and creatures in their mythology might

have been a copy of similar animal tales drawn from Classical mythology. This contention, however, is debatable: on the one hand, the uniqueness of most African animal tales appears very obvious; on the other hand, these creatures have deep rooted cultural, historical and geographical bearings within African communities for centuries.

This present contribution examines beast literature in Cameroon, to assert the position that beast literature in Cameroon is a representation of authentic Cameroonian culture. To prove this, our analysis traces the cultural and histo-geographical bearings of the myths of *Atutu* (literary meaning a ‘beast with only a head’), *Jengus* (water nymphs) and *Ngalveng* (literary meaning ‘fire-excreting creature’) among four ethnic groups in Cameroon, namely Ngemba, Sawa, Batanga, and Beti-Fang. The paper also discusses the allegorical and transformational dimension of these animals to the individual and society at large, and argues for the relevance of inclusion of Classical mythology in school books. Our discussion is informed by current discourse in postcolonial and archetypal criticisms. The paper concludes that irrespective of origin, the existence of beasts in any pantheon only helps in the translation of human categories such as “universality”, “identity” and “representation”.

**Joanna Kłos**



Faculty of "Artes Liberales",  
University of Warsaw

joanna.klos  
@student.uw.edu.pl

The Greek goddesses from the novel series "Goddess Girls" by Joan Holub and Suzanne Williams can be described not only as 'eternally young', but also as 'still children'. The series' plot is set in the Mount Olympus Academy, an all but typical boarding school, which has Zeus as the principal, disciplines such as beauty and beastology (sic!) as the lessons' subjects and goddesses such as Aphrodite or Artemis as teenage students. Among them, there are also mythical creatures that usually are not associated with Olympic pantheon: Medusa, Cassandra, Pandora... One of those characters is PHEME – "the goddess of gossip

and rumour", as the authors call her in the novel devoted especially to her adventures. In the novel, PHEME is challenged not to engage in gossip or newsmongering for the whole day, yet, at the same time, she has to provide Zeus with some extremely important information.

This Gossip/Rumour-personification character is inspired mainly by Homer's and Vergil's epic descriptions of Pheme and Fama. Many allusions can be found in the novel – e.g., probably it is not a coincidence that in the opening scene PHEME is looking for the curious details in the lives of the students living on the 4<sup>th</sup> floor of the school's dormitory, just like Fama was exploring by night the world of the 4<sup>th</sup> book of the *Aeneid*. On the other hand, PHEME is deprived of many traits which were crucial for the looks and functioning of her equivalents in the ancient literature. Because she is not only anthropomorphic, but also childish, she can hardly be said to be a giant or a beast; because she is a positive character, her acts rather cannot be called malignant; because the problems she faces have not made her mature yet, she is not so extremely powerful in her self-consciousness, i.e. in understanding how important communicating facts and opinions is for shaping the human history. Thus, features such as monstrosity, extraordinary force, and complicated, a-sexual anatomy of mythical Gossip/Rumour vanish or become weaker in the creation of the character, probably in order to make it more approachable for the young girls to identify with. On the other hand, this happens partially to empower the readers and encourage them to force any obstacles and use their talents to become who they want to be (which in PHEME's case is, obviously, a newspaper columnist). It is this phenomenon of the reception of the potent figure with thousands ears and eyes as an immature girl that I would like to try to analyse in depth in my paper.

*Old Wine Bottled for the Young: The Image and Mysteries of Dionysos  
in Tadeusz Zieliński's "Skazochnaia Drevnost' Ėllady"*

**Jörg Schulte**



Institute for Slavic Studies,  
University of Cologne  
j.schulte@uni-koeln.de

Tadeusz Zieliński presented his ideas on Greek mythology in three different genres: in his scholarly work, in his essays written for a broad audience without a background in classical philology, and in his mythological tales for children and young adults. The texts for the young audience originally published in Russian are partly a retelling of classical myths in the tradition of Gustav Schwab, partly 'modern' fairy tales of Zieliński's own invention with figures taken from Greek mythology. Whereas in his scholarly work Zieliński attempted to unveil the secrets of ancient text, in particular of Greek drama, he encoded some of his views on classical

texts and their meaning for his own times in his poetic tales. In Zieliński's vision of the lasting influence of classical culture the myth of Dionysos and the related myths had received a key role which is expressed most clearly in his Russian essays *On the Life of of Ideas*. The very same Dionysos occurs in Zieliński's tale *The Songs of the Nightingale*, along with clear echoes of Polish literature.

**15.30–15.45 Coffee Break**

**15.45–17.15 And the Chase Goes On...**

Moderator: Deborah H. Roberts

*The Nandi Bear: A Mythical Profile of a Ferocious Beast*

**Peter Tirop Simatei**



Department of Literature,  
Theatre & Film Studies,  
Moi University, Eldoret  
tpsimatei@hotmail.com

European settlers and explorers named it the Nandi bear after the Nandi, an ethnic group residing in Western Kenya and which claims not only to have sighted this beast but also to have been terrorised by it in the distant past. The Nandi refers to it as *Keerit* or *Magalaluut*. Cryptologists and cryptozoologists have tried to explain what kind of creature the Nandi bear could be in view of the claims by contemporary science that Africa has no bears. It is one creature that has "eluded capture and the collector's rifle". I am, however, not interested in whether the Nandi Bear is a bear or not. This paper, instead, interrogates how

this nocturnal carnivore enters the Nandi folklore and resurfaces as a brain eating beast that roamed the nights and terrorised all.



*Wobo's Fabulous Itinerary:  
From East African Mythology to a Polish Formative Novel for Youth*

**Jerzy Axer**



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

While some creatures from Graeco-Roman mythology seem tamed today, there are still many fabled beings that have evaded domestication. The constant flow of sundry cultures favours their itineraries across the continents. Mythical beasts keep lurking among us – ready to surprise us, to talk to us, and to make us reflect on the nature of the world. This paper presents the results of a chase after the mysterious wobo – a creature from East African mythology that became part of one of the most important Polish novels for youth – *In Desert and Wilderness* (1911) by the Nobel laureate in literature Henryk Sienkiewicz. Indeed, the

wobo recently welcomed my wife and me when we visited Africa.

*Chasing Mythical Muppets: Classical Antiquity According to Jim Henson*

**Katarzyna Marciniak**



Faculty of "Artes Liberales",  
University of Warsaw  
kamar@al.uw.edu.pl

This paper presents the results of an exciting chase after references to Classical Antiquity in Jim Henson's universe – from short forms, like various scenes in *The Muppet Show* and *Sesame Street*, through episodes of the *Muppet Babies* and *Fraggle Rock*, to Henson's longer structures: the TV mini-series *The Storyteller: Greek Myths* and the extravagant cult-movie *Labyrinth*. The paper's aim is to investigate the character and role of the reception of ancient myths by Henson's creatures, ones which themselves have become part of one of the most appealing myths in our popular culture.

**17.15–17.30 Coffee Break**

**17.30 Summary and Future Plans**  
Moderator: Elizabeth Hale

**18.30 Dinner for Speakers**



Once a year, in May, more than 200 Warsaw museums, galleries, libraries, foundations and other cultural institutions remain open till late night, with the last visitors entering even around 2 a.m. What is more, on that special night you can see some venues which are unavailable to the visitors on the regular basis, e.g.: Wedel Chocolate Factory, The Presidential Palace, or the so-called Lindley's Filters, Warsaw historical waterworks designed at the end of the 19<sup>th</sup> century by the British engineer William Lindley. Unfortunately, it is rather hard to enter them due to extremely long queues. Nevertheless, the Long Night of the Museums can still be a very good opportunity to see the permanent or temporary exhibitions placed either at the best-known and largest cultural venues in Warsaw, such as the Long Night of the Museums the Fryderyk Chopin Museum or "Zachęta" National Gallery of Art; or at the less spectacular, yet unique ones, such as Foksal Gallery, the birthplace of numerous trends in Polish avant-garde arts since the 1960s, or the tiny stereoscopic theatre *Fotoplastikon*, operating since 1905. Admission to all the exhibitions and events during the Museum's Night is free.



Official poster of the event

**MAY 15, 2016 (SUNDAY)**

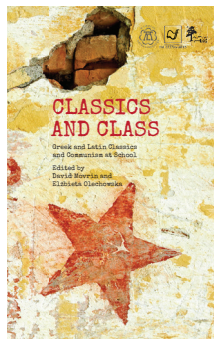
## White Villa, Faculty of “Artes Liberales” UW



Erected around 1900 for the city concrete factory, the small white house belongs now to the University of Warsaw. Almost wholly rebuilt in 1996–1997, it gained new office and classroom space which now serves the Faculty of “Artes Liberales” and its experimental structure – the Collegium Artes Liberales which includes the Artes Liberales study programmes, designed to restore awareness of the kindred nature of the humanities, social sciences, and natural sciences.

**10.00–13.00** **Poster Session – Faculty of “Artes Liberales”, Mikołaj Rej High School, *Strumienie* High School, see p. 45.**

**13.00–14.00** **Presentation of the volume *Classics and Class: Greek and Latin Classics and Communism at School* edited by David Movrin and Elżbieta Olechowska**



**14.00** **Lunch for Speakers**



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Museum of the History of Polish Jews, called POLIN which in Hebrew means both 'Poland' and 'to rest', is located in the area of the former Warsaw Ghetto. The building, designed by the famous Finnish duo, Ilmari Lahdelma and Rainer Mahlamäki, is meant to resemble

the Biblical episode of the Red Sea parting in front of Moses and his people. Opened as recently as in 2013, the Museum houses the exhibition divided in eight parts, each regarding different historical period, since mediaeval and early modern times till post-war years. This is due to the fact that one of the main aims of the Museum's founding committee was to present the Jewish history in Poland as an extended in time and complex process, and not to concentrate on Shoah only. On the other hand, one must note that the Shoah problematics is not neglected by the Museum's authorities – every year in April the institution organises happenings and official commemoration of the Warsaw Ghetto Uprising (1943). On April 9, 2016 the European Museum of the Year Award was given to POLIN.

## Moderators and Other Participants

**Gabriella Guarino**



Istituto di Scuola Superiore  
Luigi Einaudi di Cervinara  
gabriella.guarino@email.it

**György Karsai**



Academy of Drama and Film  
in Budapest  
karsaigy@gmail.com

**Michał Kucharski**



Faculty of "Artes Liberales",  
University of Warsaw  
kucharski.michal@al.uw.edu.pl

**Lisa Maurice**



Department of Classical  
Studies, Bar-Ilan University  
lisa.maurice@biu.ac.il

**David Movrin**



Department of Classical  
Philology, University of  
Ljubljana  
david.movrin@gmail.com

**Babette Puetz**



School of Art History, Classics  
and Religious Studies, Victoria  
University of Wellington  
babette.puetz@vuw.ac.nz

**Anne Rogerson**



Department of Classical and  
Ancient History, University of  
Sydney  
anne.rogerson@sydney.edu.au

**Bernd Seidensticker**



Institute of Greek and Latin  
Philology, Free University of  
Berlin  
bs1@zedat.fu-berlin.de

**Wilfried Stroh**



Institute for Classical  
Philology, University of  
Munich  
Stroh@klassphil.uni-  
muenchen.de



## Poster Presentations

There is no learning without research. We try to add the research dimension to all our classes and we treat each research project as an opportunity to teach and learn. We did this in 2012/2013: taking advantage of the project *Our Mythical Childhood... The Classics and Children's Literature Between East and West*, supported by the Loeb Classical Library Foundation, we set up an experimental seminar for our students and together we produced the book *Polish Literature for Children and Young Adults Inspired by Classical Antiquity. A Catalogue* (2013) available also online.

And again in 2014/2015: within the project *Classics & Communism in Theatre* we produced with our students the book *Classical Antiquity on the Communist Stage in Poland. Ancient Theatre as an Ideological Medium: A Critical Review* (2015).

Now, sub aegide Alexander von Humboldt Foundation, we are *Chasing Mythical Beasts...* in parallel and in concert with the May 12–15, 2016 conference on *The Reception of Creatures from Graeco-Roman Mythology in Children's & Young Adults' Culture as a Transformation Marker*. Students are working this year on the reception of mythological creatures and monsters in the culture for youngsters. We keep asking simple, but striking questions, like: Is Minotaur a monster, or a victim? How to tame the three-head Fluffy from Harry Potter's adventures? Why do dragons speak Ancient Greek? – and we are trying to answer them during this class. We are reading and re-reading books for children and young adults and tracking the mythical beasts, scary, or cuddly, and we keep reflecting on how mythological image of non-humans mirrors our own humanity.

This time not only University students were invited. Our Faculty of "Artes Liberales" holds a patronage over Mikołaj Rej's High School in Warsaw's Polish-Classical profile class; its students under the guidance of their teacher, Anna Wojciechowska, participate in the project, as well as Barbara Strycharczyk's students from the group of schools *Strumienie*.

All participants prepared posters featuring a selected mythological creature (or monster...) and its reception in contemporary Polish and international children's and young adults' culture. They will be presenting their research to the scholars from all over the world – the team members of the project – on May 15, 2016, asking for their

feedback and suggestions. The students will also have the possibility to attend the whole conference, listen to presentations, discussions, ask questions themselves and... learn in the most pleasant way – through the delight resulting from our joint endeavour at the University understood as a Community of people striving for knowledge with child-like joy and curiosity.

## Experimental Classes at the Faculty of “Artes Liberales”

The themes selected by the students focus on the characters of beasts and mythological creatures in children’s and young adults’ culture: on their evolution from remote mythological origins to the 21<sup>st</sup> century, on the meanings the young readers associate now with these evolved beings, on what is left, what it means and why it is still relevant. The students explore diverse cultural texts, from collections of myths, canonical novels for children, novels inspired by ancient motifs to cartoons for small and not so small fans, and computer games.

### *The Primal Instincts of Man in an Encounter with Sirens*

#### **Zofia Bartnicka**

Faculty of “Artes Liberales”,  
University of Warsaw  
zofia.bartnicka  
@student.uw.edu.pl

Analysing and comparing illustrations from Sara Fanelli’s *Mythological Monsters of Ancient Greece* (2002), John Harris’ *Greece! Rome! Monsters!* (2002) and Padraic Colum’s *The Adventures of Odysseus and the Tale of Troy* (1918), the author attempts to show that human primal instincts are triggered by the Sirens and suggest the way to overcome them. The presentation

includes external appearance and characteristic features of the Sirens focussing on their erotic power and ability to arouse sexual desire in the opposite sex. The author shows that the only way for a man to survive an encounter with the Sirens is not to yield to the enchanting songs; it means that man must confront his human nature and face himself in an inner battle against his own drives, which is usually more difficult than physical combat.

### *Some Things Change and Others Do Not*

#### **Jan Borek**

Faculty of Psychology,  
University of Warsaw  
j.borek@student.uw.edu.pl

One of the great unknowns is Echidna, mother of monsters. Today we have many movies, books and comics about adventures of mythical heroes in which they have to face many powerful and dangerous creatures. But, where these came from? The answer could be that there was only one source. Lots of bad creatures came from one place – a mysterious cave in Cilicia, the home of Echidna. Half-woman half-snake, married to Typhon she gave birth to Cerberus, Sphinx,

Chimera, Nemean Lion and many others. Now, we live in the 21<sup>st</sup> century but we are still interested in Greek mythology. After twenty-five hundred years, Zeus is still a bearded old man with a thunder and Poseidon, an old man with a trident. Should we really also retain the vision of evil, man-eating, beautiful and deadly half-woman half-snake with a bunch of beasts as children?

### *Use of Mythical Creatures as Servants and Executioners*

**Marcelina Luna Deńca**



Faculty of Oriental Studies,  
University of Warsaw  
m.denca@student.uw.edu.pl

Children's and young adults' culture is often inspired by and borrows from Mediterranean mythology adapting it according to modern needs. I explore the use of mythical creatures as servants and executioners in order to show certain dependencies and to find out the reason why they were being used this particular way in mythology and why this usage continues in modern times. My work is based on three movies – *Hercules* (1997); *Sinbad: Legend of the Seven Seas* (2003); *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) which are adaptations of three

different literary genres: a myth, a fairy tale, and a fantasy novel.

### *Image of the Minotaur in Post-1990 Cartoons*

**Aleksandra Gańska**

Faculty of Political Science,  
University of Warsaw  
olaganska@wp.pl

Is it Minotaur's destiny to be evil? Can the creature be good? There is no question that the Minotaur is half-human. It is not particularly important how Minotaur will be portrayed in a movie or a cartoon – as a wild beast or as more human, because his fate is determined by the myth. Through observing several

different images in various cartoons, we can formulate a question whether the Minotaur can turn towards good or is he destined to be undoubtedly evil? The evolving image in the cartoons created a space between the opposites of black and white, which could be a chance for the Minotaur. We can now explore the possibility whether the Minotaur could choose his own path: become good or remain evil.

### *The Character of Faun in "The Chronicles of Narnia"*

**Artur Gazda**

Faculty of Modern Languages,  
University of Warsaw  
tharin55@gmail.com

#### **Introduction**

Faun, satyr, monster, daemon, all occur in Roman mythology. The initial idea of faun was to reflect hedonistic side of man. When we read about fauns, we



can easily conclude that such creatures are not suitable characters for children's literature.

### Faun in Myths

Faun is usually depicted as a perverse mixture of man and goat. In general, it is a rather scary character who tends to mislead wandering travelers, although he is also capable of leading them well, if he wants to. Still, not a creature to be trusted.

### Faun in *The Chronicles of Narnia*

In *The Chronicles of Narnia*, the character of Faun seems to break all stereotypes known from classical mythology, art etc. For example, in *The Lion, the Witch and the Wardrobe* the Faun appears an opposite of the 'monster' stereotype: he plays the role of a trusted guide (Mr. Tumnus). Then the question which comes to my mind is: what C.S. Lewis tried to accomplish by such re-evaluation?

## Charon, What Is Left?

### Monika Jasińska

Faculty of Applied Linguistics,  
University of Warsaw  
monikajasinska95@gmail.com

Focusing on Charon is a difficult task. In my attempt of describing this character I will analyse his appearance and behaviour. *Charon, What Is Left?* is a poster clarifying the change that he has made through years. Which factors have remained and which have not?

## Post-Modern Werewolves. How the Shift of Social Values Influences Werewolves

### Anna Jastrzębska



Faculty of Applied  
Social Sciences  
and Resocialization,  
University of Warsaw  
anna.e.jastrzebska  
@student.uw.edu.pl

### Paulina Pietrak

Faculty of Applied  
Social Sciences  
and Resocialization,  
University of Warsaw  
paulina.pietrak@gmail.com

The purpose of the project is to show changes of social reception of alterity in children's and young adults culture, considering the post-modern shift in social values. We will

try to prove that those changes may be explained by sociological theories (mostly, but not only by Inglehart's human development theory and Bauman's post-modernism). Because of educational aspect of children's culture, the changes are being reinforced on the feedback principle. We will analyse images of

werewolves in a book (*Harry Potter*) and a TV show (*Teen Wolf*) that, in our opinion, bear a hidden resemblance to the ancient myth about Lycan.



## Celestial Friend – Representations of Pegasus in Selected Examples of Contemporary Art for Children

### Paulina Kłós



Faculty of "Artes Liberales",  
University of Warsaw  
(graduate)

Faculty of Historical and  
Pedagogical Sciences,  
University of Wrocław  
klospaulina.k@gmail.com

Poster *Celestial Friend – Representations of Pegasus in Selected Examples of Contemporary Art for Children* examines references to the mythical Pegasus in modern culture in a variety of films, books, plays and toys. The research aims to show educational aspects of these representations and document the thesis that Pegasus is depicted in the works for the youngest recipients as a guide. I also intend to prove that now the mythical Pegasus is not a spirit of a distant era but a friend for children around the world. The research will include works where Pegasus is shown as a creature known from mythology and others in which the mythological Pegasus becomes an inspiration for the characters. Pegasus as a guide will be analysed on the

following examples: classic Disney movies: *Hercules* and *Fantasia*, a cartoon: *Barbie and the Magic of Pegasus*, a book: *Pegasus and the Flame* (Kate O'Hearn).

## The Two Faces of Three-Headed Cerberus

### Joanna Koziol

Faculty of Polish Studies,  
University of Warsaw  
joannakoziol8@gmail.com

In my presentation I analyse the image of Cerberus in children's literature. Is Cerberus a strange monster? Can he ever be a nice dog? Although Cerberus known from mythology is a dangerous guardian of hell, the image known from literature may move between the opposites – good or bad. Some authors are more

faithful to the mythical image, others not. Why is that? To describe this phenomenon I discuss two early mythologies for children, the first written by Nathaniel Hawthorne and the second written by Charles Kingsley. I add to them two authors of our times and two authors from Poland in order to show how the image of Cerberus changes through the ages.

## Forbidden Forest Full of Myths and the Consequences of Naming

**Anna Mik**



Faculty of Polish Studies,  
University of Warsaw  
a.mik@student.uw.edu.pl

The Harry Potter universe is constructed of symbols and images that have their roots in many different cultural traditions – among many others in Greek and Roman mythology. J.K. Rowling, as a classicist, has exploited these traditions in a consequent way to create a specific, yet still vividly mythological representation of the magical creatures. These creatures primarily are: Centaurs, Merpeople (Sirens), a Phoenix, and a Cerberus. I analyze these figures in the context of animal studies, focusing on the matter of naming them either ‘beast’, ‘pet’ or ‘being’. I try to show how this authoritative procedure influences the perception of magical creatures in the social and political life of the wizarding world by placing them on an artificial hierarchical scale. The research material consists of the *Harry Potter* series as well as Rowling’s book, *Fantastic Beasts and Where to Find Them*.

## Who Is Still Afraid of Scylla?

**Agnieszka  
Robakiewicz**



Faculty of “Artes Liberales”,  
University of Warsaw  
(graduate)  
a.robakiewicz  
@student.uw.edu.pl

Scylla – one of the two mythological monsters living in the Strait of Messina. A horrible creature whom Odysseus faced and who is mainly known from Homer’s *Odyssey*. In ancient times there was no definitive description of Scylla, it varied depending on the author and the time in which each description was created. The same applies to her origin, which also remains uncertain. In the Homeric epos she is a terrible creature with twelve legs and six mouths that bark and whine, the poet says nothing about her origins; later classical writers, like Ovid, claim that she was a nymph turned into a monster. In the *Metamorphoses* he describes her transformation into a creature with the upper torso of a woman and foreparts of six dogs

growing out of her lower body. Collections of myths for children in the 20<sup>th</sup> and 21<sup>st</sup> century show many different faces of Scylla, progressively departing further and further from the classical representations. Because of this evolution, Scylla could serve as a good example of changes detectable in the modern perception of Greek and Roman mythology. This is the reason why I am going to compare the descriptions of Scylla in the *Odyssey* and *Methamorphoses* with a few modern collections of myths for children. I want to show how the vision and function of Scylla changed and that this change is not now without reason.

*Childhood in the Labyrinth of the Ghetto.  
Nazis as Minotaurs in Children's Literature about Shoah*

**Krzysztof Rybak**



Faculty of "Artes Liberales",  
University of Warsaw  
krzysztof.maciej.rybak  
@student.uw.edu.pl

I would like to begin by presenting the myth about the Minotaur and a Polish novel, *Jutka's Insomnia* (by D. Combrzyńska-Nogala), which will be the key to interpret two other Polish texts about the Shoah written for children (M. Szczygielski's *The Ark of Time*, and R. Piątkowska's *All My Mothers*). In these texts we find all elements from the classical myth: ghetto as a labyrinth, Nazis as Minotaurs, metaphorical (grandfather telling the myths) and literal (the non-fictional character of Irena Sendlerowa) Ariadnes, and the ball of thread. All the mythological elements are there but one – Theseus, the hero who slays the Minotaur. I intend

not only to investigate how the classical myth was transformed but also to show the relation of fear between the child lost in the labyrinth of childhood and the adult, and to emphasise how mythological stories influence the child's perception.

*Sphinx as a Marker of Initiation in Fantasy Worlds*

**Inga Shemaeva**



Faculty of "Artes Liberales",  
University of Warsaw  
i.shemaeva  
@student.uw.edu.pl

Sphinx is one of the most mysterious and inconceivable creatures in the world's bestiary. Since Oedipus first met Sphinx and received its riddle, it still remains an enigma for us. After this meeting Oedipus from a vagabond shepherd became a king, having completed an 'intellectual' initiation, rare in mythology. For thousands of years we try to understand, what was the Sphinx, why it proposed this riddle and what this creature symbolised? Within the presentation I will try to answer these questions by following the appearance of Sphinx in well-known novels for children by Michael Ende, Neil Gaiman, J.K. Rowling and

Rick Riordan. I will investigate and compare the differences in the Sphinx's looks, function and behaviour. We will see that Sphinx is inseparably associated with initiation trials and parallel magical worlds – where the real rites of initiation, missing in modern world, might take place to show the adolescent what one is worth and where one belongs.

## Manga's Way of Transferring Mythological Creatures from Ancient Greek Tradition

### Karolina Tłoczkowska

Faculty of Oriental Studies,  
University of Warsaw

k.tloczkowska  
@student.uw.edu.pl

My research, as well as my poster, concentrates on the way that concepts of beasts from Mediterranean mythology were transferred to far eastern popular culture. The Japanese culture is a good recipient of many cultures, especially on popular level – it incorporated a number of concepts from China, Europe and America. That includes also ideas from fairy tales,

legends and myths. The Japanese adapt foreign concepts creatively, often only partially, focusing on the transfer of certain characteristic traits. It is clearly noticeable in the Japanese manga. I would like to point out an example of one beast that successfully travelled between cultures: Cerberus.

## Antiquity and Player's Imagination

### Natalia Wójcicka



Faculty of Applied  
Social Sciences  
and Resocialization,  
University of Warsaw

n.wojcicka2  
@student.uw.edu.pl

In a fantasy role-play table-top game, players develop their imagination by impersonating different characters and encountering unknown difficulties. However, every game must have its restrictions. Game *Warhammer* gives players an opportunity to discover extraordinary creatures that do not exist in the normal world. Rules of the game define the nature of every single monster. *Old World Bestiary* – a textbook written by T.S. Luikart – specifies particular creatures that the game master may enter into the storyline. These creatures frequently have their genesis in the Greek mythology. On the basis of this textbook, we can learn what kind of enemies or allies may the player encounter, by impersonating his character. So here emerges a question: how did the authors of the *Bestiary* adapt the mythical creatures to the game's world so that players could activate their imagination and empathise with the game's atmosphere.

**Hanna Zarzycka**



Faculty of "Artes Liberales",  
University of Warsaw

hanna.zarzycka  
@student.uw.edu.pl

My poster is entitled *Medusa in Children's Animation*. My working hypothesis advocates the need for clarifying the role of Medusa as a carrier of specific values, that in time become increasingly positives. My methodology will rely on an analysis of these cultural texts. I expect it will lead me to the conclusion that adults strive to create for children an improved image of a monster. Perhaps this is due to adults who are afraid of ambiguities in stories aimed at children. Monster (form) with a good character (content) is an oxymoron, a mixed convention, which is characteristic for postmodern children's culture in the 21<sup>st</sup> century.

Medusa's portraits will occupy part of the poster, along with short descriptions of the cartoons.

Guest Poster from Germany

*Familiarisierungsprozesse von mythologischen Fabelwesen in der postmodernen Phantastik am Beispiel der Percy-Jackson-Reihe (Romane und Filme)*

**Michael Stierstorfer**



Faculty of Languages, Literature and Cultural Studies,  
University of Regensburg  
Michael.Stierstorfer@ur.de

In this interdisciplinary study, to which this poster refers to, 100 postmodern books and films belonging to the genres of fantasy and fairy tale are examined. All of the works are based on Graeco-Roman mythology and part of all-age literature. This sort of literature has been prospering since the beginning of the millennium because, at that time, the *Percy Jackson* series by the worldwide best-selling author Rick Riordan appeared. The thesis is advanced that Graeco-Roman mythology serves as a store of prototypical individual elements and motifs for postmodern fantasy and fairy tales. That is why not only transformations of whole

myths, for example the well-known myth of the Sirens, are examined, but also mythical figures like Zeus, settings like Mount Olympus, objects like Perseus' shield and patchwork families like the ones of Perseus or Hercules. The corpus consists of fantasy novels and films which were published between 1997 (Disney's *Hercules* as *terminus a quo*) and 2015 (Riordan's *The Heroes of Olympus. The Blood of Olympus* as *terminus ad quem*) and which extend Graeco-Roman mythology to a supernatural

context within which a hero sets out on a journey; according to Campbell, this depicts the process of the protagonists attaining adulthood.

Finally, applying Rosch's theory of prototypes, the study revealed that the ancient mythical elements and motifs are often hybridised, familiarised, modernised and given a Christian tenor. Also, the study focuses on the neo-conservative values and norms which are conveyed in the adaptations. Because of the tension between the (post-)modern world and archaic mythology, contemporary Western values and norms are greatly undermined. In addition to the reestablishment of tit-for-tat payback, female figures are presented either as negatively connoted perpetrators, for example the Fury or Medusa, or positively connoted victims, for example Persephone or Helen of Troy. Furthermore, a set of middle-class and conservative values is forced on the value system of the Antiquity during the transposition of the ancient myths to contemporary children's media. In this context, free sexuality is demonised and middle-class family relations are showcased. Therefore, there is no space for pluralistic lifestyles. Eventually, what remains of Graeco-Roman mythology is but an empty shell. Beside these literary approaches, a didactic analysis shows that postmodern adaptations of Graeco-Roman mythology may be employed as preliminary information and motivation for adolescents in order to deal with the advanced civilization and literature of the ancient Greeks and Romans, especially taught in the subjects German and Latin. The mythological elements, for example hybrid beasts, and motifs, for example the myth of the titans, of those works pick up the tradition of the famous Roman author Ovid, who is called 'post-modernist' by Harzer and whose poem *Metamorphoses* is important for Western culture.

### Scholarly Trip to Berlin



A group of participants presented their posters also within Prof. Marciniak's lecture *Von Stargate zu Starcrossed, oder hin und zurück durch die Welt. Die Rolle der Antike in der Jugendkultur – das Beispiel Polen* at a congress of the Deutscher Altphilologenverband *Kosmos Antike – Latein und Griechisch öffnen Welten*, at the Humboldt University of Berlin (29.03–02.04.2016). We thank Prof. Ulrich Schmitzer (HU) and his team of the congress' organisers for this opportunity. For details on the course taught by Katarzyna Marciniak and Elżbieta Olechowska see USOS UW website.

Mikołaj Rej XI High School in Warsaw was founded in 1906, in the building at Stanisław Małachowski Square, under the name of Mikołaj Rej Gymnasium. It was an eight-grade school for boys run by the Evangelical Church of the Augsburg Confession but open to students of various religions and promoting the spirit of mutual tolerance. The Latin quotation from Statius' *Thebaid* was chosen as motto for the school: "Macte animo" – "Be bold!", "Do not waver!".

Rej school's traditions are humanistic. This is due to teachers of such rank as Professor Tadeusz Kotarbiński (1886–1981). In spite of many historical and ideological changes that occurred in Poland, the school retained its identity. The creation of a classical profile grade in 1982/1983 may serve as evidence of this distinctive identity. In 1990–2000 – with collaboration of the Institute of Classical Philology and the Polish Philological Society, a proprietary curriculum was launched and it has been continued since, with some modifications. A new subject, "Ancient Culture and Tradition" was introduced to complement Latin and Greek language courses. It was taught in the form of lectures by classical and Polish philologists and historians from the University of Warsaw. Among students of the classical grades, there are many finalists and laureates of Latin, Polish, foreign languages, history, knowledge about society, and art history Olympics. Since 2015 the classical profile has been developed under the patronage of the Faculty of "Artes Liberales", University of Warsaw.

After 1989, the Pedagogical Board decided that a compulsory course focussing on the knowledge of culture would be added to the curriculum. The course was introduced in order to ensure that the students acquire a better grasp of culture – Polish, European, and global in the field of literature, art history, philosophy, and civic knowledge. Later, the knowledge of culture became a compulsory element of high school curriculum in the entire country.

Rej School's students were encouraged to take up a diverse scope of activities: a newspaper was launched at the school, a student council functioned effectively, volunteering was being practiced, there was a School European Club, a theatre. Later, collaboration was undertaken with other organisations supporting school education: the Karta Centre, History Meeting House, King Jan III Museum in Wilanów, and so on.

For one-hundred-ten years, the Mikołaj Rej School's goal has been to prepare students for intellectual independence, making mature choices, full participation in culture, taking part in social life and responsibility for self-development. In 1981, the school received the Medal of the National Education Commission in recognition of its





didactic and educational achievements. In the school year 2015/2016, the school celebrates its one-hundred-tenth anniversary.

For more information see the school's website ([www.web.rej.edu.pl](http://www.web.rej.edu.pl)) and the fan-page of the classical profile on Facebook.

### **Chasing Beasts of Roman and Greek Mythology: In Homer's Footsteps**

Mythology is part of the curriculum of two subjects taught in the classical section: Latin Language & Ancient Culture and Mediterranean Culture. Students are introduced to the world of myths and Graeco-Roman legends not only through reading *Mythology* by Jan Parandowski, the great champion of Antiquity, and *Myths of Greeks and Romans* by Zygmunt Kubiak, but also *Iliad*, *Odyssey*, and *Aeneid*. We accompany the epic heroes, in particular Odysseus and Aeneas, in their travels and mark on the map the successive stages of their itinerary. We pay a lot of attention to the tales of heroes, to the image of man of the mythical period, in short, we reflect on what Homer teaches us. But we notice less what constitutes the bestiary of this mythical world and what lives in the imagination of every European who knows Greek myths. Moreover, children get to know Homeric epic poems in an order different from the one they were in fact created: first the adventures of Odysseus, then history of the Trojan war. The current project provides an opportunity to think about this phenomenon.

All 'beasts' with whom students deal within the project, belong to Homer's tales: centaurs, harpies, mermaids, Cerberus, Scylla and Charybdis. The first task in groups created for the project was to reach for the Homeric epics, then to verify what other ancient authors, Greek and Roman, say about each character, how they are represented by artists on vases. This stage became an occasion to compare childish images created based on fables told by parents, readings, and Disney movies with iconography produced by the ancients.

During the second stage, we looked for works by contemporary artists who transformed the characters of interest to us into heroes of their stories and works of art. The students were discovering that authors of films, games, and books, the sources of their knowledge about the 'beasts' used myths in very different ways, for instance, changing the nature of a character and its attributes, emphasising a particular trait. We considered together the vivacity of these tales undergoing constant changes. We also attempted to establish which social, political, and cultural problems we would be able to present using specific myths. Students will show the results of their work on posters.

All school projects have many educational and didactic values. In addition to mastering team work skills, researching and selecting information, students who participate in the project indicate the following other benefits:

- "We notice the influence of myths on the art of later periods and on the life of contemporary people."



- “Myth is a school of life.”
- “It is intriguing to read myths.”
- “Reading of myths develops our imagination.”
- “It is interesting to see how contemporary authors use myths.”
- “Myths transmit values that are universal, not limited to a specific time.”

Anna Wojciechowska  
Teacher of Latin and Ancient Culture at Mikołaj Rej XI High School

## Posters and Authors

### *Dragons*

**Gabriela Hołdanowicz, Zofia Kanclerz, Natalia Korwin-Mikke,  
Paweł Seremak, Lena Sobczyńska, Karolina Strzemińska**

### *Centaur*

**Gabriela Hołdanowicz, Zofia Kanclerz, Natalia Korwin-Mikke,  
Paweł Seremak, Lena Sobczyńska, Karolina Strzemińska**

### *Charybdis*

**Wojciech Skrzypek, Karolina Smykiewicz, Ida Mojsa, Karolina Wolff,  
Julia Kossowska, Olga Kowalczyk**

### *Cyclops*

**Wojciech Skrzypek, Karolina Smykiewicz, Ida Mojsa, Karolina Wolff,  
Julia Kossowska, Olga Kowalczyk**

### *Harpies*

**Wojciech Skrzypek, Karolina Smykiewicz, Ida Mojsa, Karolina Wolff,  
Julia Kossowska, Olga Kowalczyk**

### *Mermaids*

**Patrycja Olędzka, Dominika Kowalska, Aleksandra Parkita,  
Klaudia Jędrzejewska, Julia Śliwowska, Miłosz Zieliński,  
Gabriela Niemczynowicz-Szkopek**

### *Circe*

**Gabriela Hołdanowicz, Zofia Kanclerz, Natalia Korwin-Mikke,  
Paweł Seremak, Lena Sobczyńska, Karolina Strzezińska**

### *Medusa*

**Patrycja Olędzka, Dominika Kowalska, Aleksandra Parkita,  
Klaudia Jędrzejewska, Julia Śliwowska, Miłosz Zieliński,  
Gabriela Niemczynowicz-Szkopek**

### *Scylla*

**Wojciech Skrzypek, Karolina Smykiewicz, Ida Mojsa, Karolina Wolff,  
Julia Kossowska, Olga Kowalczyk**

### Teachers Involved in the Project

**Anna Wojciechowska**

**Anna Antoniak**



The school for girls *Strumienie* [*Streams*], one of *Sternik* [*Helmsman*] Association's schools, has been in existence already eleven years. It is an educational complex, located in Józefów near Warsaw, composed of kindergarten, primary school, secondary school and, for the last five years, also high school. For more information see the school's website ([www.strumienie.sternik.edu.pl](http://www.strumienie.sternik.edu.pl)).



### Chasing Beasts of Roman and Greek Mythology: Posters and Emblems

One of the aims of a project, in which we were invited to participate, was to investigate different plots from mythology. We were to explore them, and describe the meanings they carry in various children's books.

The special challenge of our School *Strumienie* was to find connections between Greek mythology – heroes and scenes in *Chronicles of Narnia* by C.S. Lewis. Our school-girls came with an idea to enrich it by showing different mythical plots in the form of emblems which combine the contemporary poster with the 16th-century emblem. In order to achieve this our students prepared a presentation and led a lesson for pupils of our primary school during which they explained the aims of the project and asked younger colleagues to make drawings to illustrate selected topics of mythical tales of Narnia.

When the drawings were done we proceeded with implementation of the next stage of the project, e.g., composing the emblem. It was not an easy task even for students at secondary school level. The emblem's idea contains three important elements: i.e., an inscription, an image, and some text connected as a comment. It seemed that the difficulty lay in finding and formulating a concise message. We wanted the posters to show that this inscription together with an image and text refer us directly to the Greek mythology. We have also tried to answer the following questions: Why Lewis introduced so many mythical beasts in Narnia? Is Narnia just a collection of fairy tales with a new meaning?

After discussions during the lessons on mythology we came to the conclusion that ancient Greeks' mythology in *Chronicles of Narnia* can still capture the imagination of young readers for whom it can have a new, contemporary meaning. Composing emblems and drawings enabled us to understand and present how young people understand mythology now. For them that mythical Faun can sometimes be like a friend from the neighborhood and another time like someone with whom they can drink a cup of tea, or have a chat. It seems that for the young ones our world and that of ancient Greeks are not so far.

The project gave our students and teachers an opportunity to cooperate and to show the results of our work at a special conference planned for May 2016. The confer-

ence will be organised by the Faculty of “Artes Liberales” of the University of Warsaw. The result of our research will be presented in the form of posters.

We are happy that this project helped us to chase, catch, and domesticate different beasts of Roman and Greek mythology.

Barbara Strycharczyk

Teacher of Latin and Ancient Culture at High School *Strumienie*

## Posters and Authors

### *Who Are Centaurs?*

**Kazimiera Bąkowska**



*Strumienie* High School

Centaurs in mythology are presented as wild and brutal creatures. In Narnia the evil picture of centaurs has been completely reversed.

### *Is the Faun Still Intriguing?*

**Weronika Grudzień**



*Strumienie* High School

Faun – half-man and half-animal. Well-known from mythology, as dancing with dryads. But in Narnia as a true gentleman he doesn't leave the house without an umbrella.

### *Do Nymphs Have Souls?*

**Magdalena Janik**



*Strumienie* High School

Nymphs live in the trees; indeed, they are the trees. When we cut down the trees, do we also kill their souls and thus the dryads?

## *Silenus – Crazy Old Man or Cheerful Sage?*

**Paulina Montewka**



Strumienie High School

Silenus – crazy old man or cheerful sage? Silenus – according to ancient Greeks' beliefs he was Dionysus's tutor. Although he appears only episodically in Narnia, he is always presented as an ally of Aslan.

## *Maenads Bringing Joy*

## *The Power of Centaurs*

**Zofia Szular**

Strumienie High School

The amok of Bacchus' companions turns into a dance of exhilarated abundance before Aslan. The maenads, which were insatiable with the god of wine, rest now.

Half-horses, spending their lives hunting, these are the mythological centaurs. They once were capable of abducting women but now want to join the ranks of Caspian's army.

## *The Giants of Greece and Narnia*

**Zuzanna Waszkiewicz**



Strumienie High School

Powerful mythical giants are not similar to the giants from the world of Narnia. What is the difference?

## *The Dancing Faun*

**Katarzyna Wąsowska**



Strumienie High School

In mythology the faun is described as half-human and half-animal, but its features resemble an animal more. On the other hand, in *Narnia* fauns' appearance as well as behaviour is described more like a human

## *Pegasus – the Winged Messenger*

**Monika Wójcik**



Strumienie High School

Mythical Pegasus was a winged horse born of the blood of Medusa. In Narnia Aslan transformed the ordinary horse into an unusual sensitive creature and he made him the father of all winged horses

## *Indomitable Sage or Quick-witted Warrior?*

**Teresa Wyszomierska**



Strumienie High School

Mythical centaurs – half-human, half-horses. As efficient hunters they often went hunting and ate raw meat. In Narnia they are the most noble creatures which Caspian has ever seen.

## Teachers Involved in the Project

**Barbara Strycharczyk**



**Agata Płotczyk**



**Magdalena Kozłowska**



**Monika Nagórko**



**Joanna Jarząbek**



**Ewa Korba**

**Hazel Pearson**



## The National Museum in Warsaw

Owing to the hospitality of the National Museum in Warsaw, and especially to our collaboration with Dr. Alfred Twardecki – the Museum’s Curator in Chief of the Collection of Ancient and East Christian Art – we will visit the exhibition *Hoplites. On the Art of War of Ancient Greece*. The exhibition features an animation entitled *Hoplites! Greeks at War* prepared by our team members – Dr. Sonya Nevin and Steve Simons from Panoply ([www.panoply.org.uk](http://www.panoply.org.uk)) who will present the plans for our further collaboration with the Museum within the project *Our Mythical Childhood... The Reception of Classical Antiquity in Children’s and Young Adults’ Culture in Response to Regional and Global Challenges* supported by the ERC Consolidator Grant awarded to Prof. Katarzyna Marciniak. We hope that it would be possible for Dr. Sonya Nevin and Steve Simons to prepare a series of vase animations from the Museum’s fabulous collection, waking mythical heroes and creatures to life and inspiring contemporary art and education. Moreover, during our visit in the Museum Dr. Twardecki will present the vision of a new Ancient Art Gallery to be opened in 2019. Below you will find a description of the *Hoplites* exhibition.



### ***Hoplites. On the Art of War of Ancient Greece*** **(July 1, 2016–September 30, 2016)**

Anticipating the near opening of the Ancient Art Gallery, the presentation brings together ancient weapons and armor (mainly Greek) from the collections of the National Museum in Warsaw and precious items from the old collection of Axel Guttman, a long term deposit made to the Museum by his son Alexander.

At the heart of this display is a unique Late Geometric helmet from the age of Homer and the only shield in Poland to date from the turn of the 6<sup>th</sup> century, that is, from the youth of King Leonidas of Sparta, commander of the 300 Spartans who laid down their lives at Thermopylae (480 BC). The presentation is accompanied by recitations of battle elegies by the Greek poet Tyrtaios that were highly popular in Sparta of the 6<sup>th</sup> and 5<sup>th</sup> century BC. Greek civilisation owed its success to a developed art of warfare that ensured them superiority over much larger armies. The victories at Marathon and

Plataea were achieved foremost by the hoplites, the heavy-armored infantry fighting in a formation called the phalanx.

Their battle successes laid the cornerstone for the topos of European civilization being capable of defeating stronger enemies thanks to the moral virtues of its units and a better organization. The hoplites repeatedly defended the Greek poleis throughout the Mediterranean world and in the Black Sea littoral, standing in their protection



Bronze hoplite shield, Italy (?), 6<sup>th</sup> c. BC, bronze, Deposit of Alexander Guttman. Photo Małgorzata Kwiatkowska

against native tribes like the Gauls, Libyans, Italics and Scythians, but also against the mighty empires of their times – Persia and Carthage. The cavalry and light infantry were auxiliaries in the warfare of Archaic and Classical Greece, assisting the core formation in battle, which was the heavy-armored hoplite formation. The unquestioned supremacy of Greek weaponry and tactics in this period is attested also by the value of Greek mercenaries; indeed, thousands of Greek soldiers served in other armies on many occasions. Best fit to cite here the testimony of Xenophon, who describes in his *Anabasis* the march of ten thousand Greeks across almost the entire Persian empire.

The earliest information about hoplites date to the turn of the 8<sup>th</sup> century BC, roughly speaking the age of Homer. The

Iphicratean reforms of the early 4<sup>th</sup> century BC put an end to the formation. Between the 7<sup>th</sup> and 4<sup>th</sup> centuries, the hoplite phalanx in battle was always decisive. There was no other formation at that time capable to withstand the wall of bronze shields and spears. The phalanx was a formation several rows deep with the front line of warriors with shields forming a wall. Each man shielded himself and partly his neighbor in line. This formation was very difficult to break up in frontal attack, especially for lighter units. Spears were used for offensive warfare, keeping the enemy at a distance. Once the spears were gone, swords were the weapons of last chance. The phalanx usually attacked by approaching the enemy steadily, but at the Battle of Marathon (490 BC) the last few dozen meters the Greeks covered at a run.

For more information visit the Museum's website ([www.mnw.art.pl](http://www.mnw.art.pl)).





### **Art Exhibition at the University of Warsaw Gallery** ***Chasing Mythical Beasts...***

In children's and youth culture, illustration is crucial – a union of words and visual art. From the outset, we intend to dialogue with artists and to create at the same time an opportunity for young people to present their work to new circles of viewers. The previous conference, *Our Mythical Childhood... The Classics and Children's Literature Between East and West* (2013), was accompanied by an exhibition prepared by students from the Academy of Fine Arts in Warsaw under the guidance of Professor Zygmunt Januszewski (1956–2013). It was inspired by mythological phraseology (*Cerber* by Maia Abgarowicz and *Minotaur* by Joanna Gębal gravely guarding these pages are borrowed from that show). Currently, we continue our collaboration with the Academy of Fine Arts – with Professor Januszewski's students. We also invited to participate in the project a photographer, Tomasz Łaptaszyński, who has been capturing reception of the Graeco-Roman world in Poland, often far from the capital, in the popular culture connected to the daily life of Poles living in various regions. The artists will show their works at the University of Warsaw Gallery, at an exhibition honouring the memory of Professor Januszewski. Below are attached descriptions of the endeavours prepared by the artists. We thank Dr. Tomasz Strączek, the Curator of the UW Gallery for his kind support and collaboration.

**Jan Rusiński, Department of Illustration, Faculty of Graphic Arts, Academy of Fine Arts (ASP), Warsaw; e-mail: rusinski.jan@gmail.com**

Continuing the collaboration began in 2013 between the Department of Illustration at the Faculty of Graphic Arts, Academy of Fine Arts in Warsaw, Zygmunt Januszewski Foundation ILLUSTRO, and the Faculty of "Artes Liberales", we approached the work on the new project with great anticipation; the results of our efforts will be shown during the conference *Chasing Mythical Beasts...*

This time, we decided to transpose mythological themes into short, comic book genre, seeking current contexts and reasons to open up the imagination of students and alumni of the Department who meet at specially designed workshops.

The project will have again a research dimension in exploring the vitality and meaningful potential of classical legacy and, on the other hand, will provide space for experiments of a formal and artistic nature.

**Tomasz Łaptaszyński, independent photographer; e-mail: [laptaszyński@gmail.com](mailto:laptaszyński@gmail.com)**

*Our culture hails from the Mediterranean.* We heard it still at school and in spite of reasons given, such as the influence of Antiquity on our literature, art, or law, we lack obvious visual evidence to prove it in our daily life, except for the masterpieces of the so-called high art. Egypt was too far, Greece looked rather towards the East, and Rome stopped on the Rhine, instead of on the Vistula. After all, nobody expects to see a pyramid around the corner, or a Jupiter temple. These simply passed us by.



Tomasz Łaptaszyński, *Trojan Horse from the Castle of Silesian Tales in Pławna* (2015) – photograph from the project “A”. Copyright by the Author

hotels, bars, amusement parks, or regional posts of vehicle inspection. Each consecutive photograph shows that Antiquity reached us here, a bit later and somewhat differently than people would generally think, but undoubtedly for real.

MINOTAUR.



Joanna Gębal, *Minotaur* (2012) – illustration created at the workshop of Prof. Zygmunt Januszewski, Academy of Fine Arts, Warsaw. Copyright by the Author

In the years 2013–2015, I worked on a project “A” designed to demonstrate that, in fact, this view is not entirely true. My photographs will attempt to show that today, when the knowledge of the ancient culture ceased to be the foundation of education, around us are created objects abundantly influenced by the achievements of Antiquity. Most often they are just a caricature, or they display a very minor resemblance and, in most cases, relate to Antiquity only through their form, because their function is quite contemporary. This is why, I confront the viewers with a catalogue of Trojan horses, of columns in all of their styles, sculptures, pyramids and sphinxes parading at hotels,



## How to Get Here?

### HOW TO GET HERE?

#### From Warsaw-Chopin Airport to the Hotel and to the University

You can take a train or a bus run by ZTM (the Public Transport Authority of Warsaw: [www.ztm.waw.pl](http://www.ztm.waw.pl)).

The bus stop, called LOTNISKO CHOPINA – PRZYLOTY 02, is located in front of the Terminal, very close to the “Arrivals” area. Take bus No. 175. If you want to get to the hotel, get off at the stop ORDYNACKA, then turn left in Warecka street which leads to Powstańców Warszawy square. There, on the left, you will find our hotel GROMADA CENTRUM.

If you want to go directly to the conference's venue at the University, get off the bus at the stop UNIWERSYTET. Then go straight, pass the University's gate and find The Tyszkiewicz-Potocki Palace, which is the second building on your right.

The railway station is located on the left to Terminal A (i.e. turn right when you leave the Terminal). At the railway station you can take the yellow-red train SKM S2 – on this train the ZTM tickets are valid. You should get off at the station WARSZAWA POWIŚLE. There you have to change to bus No. 111 (direction: ESPERANTO) and get off either at the stop ORDYNACKA – if you want to go to the hotel, or at the stop UNIWERSYTET – if you want to go straight to the conference's venue.

We strongly advise you to use licensed taxi services offered at the Chopin Airport. Please note that the taxi fare table should be clearly displayed in the car's window. The taxi fare from the airport to the city centre is approximately PLN 40. The Warsaw Chopin Airport recommends three taxi corporations: ELE TAXI (+48 22 811 11 11), SUPER TAXI (+48 22 196 22), SAWA TAXI (+48 22 644 44 44).

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

## From Modlin Airport to the Hotel and the Univeristy

The most convenient low-budget option is Modlin Bus, which starts at least once every hour from the parking in front of the airport – you can easily recognize the bus as it has vivid green and pink colours. You can buy the ticket online (<https://www.modlinbus.pl/en#buy-ticket>), at the airport or directly on the bus, paying with cash (PLN/GBP/USD) or by debit card. The sooner you book, the cheaper the ticket is.

Getting to Warsaw should take about 40 minutes or more. The bus arrives to the stop localized in the very front of The Palace of Culture and Science, which is one of the most recognizable buildings in the centre of Warsaw. In order to find the hotel, you have to leave the Palace behind your back, cross the huge Marszałkowska Street using the underpass, leave the underpass going up left and then turn right into Złota Street. Going straight all the time, at the third crossing on the left you will see Plac Powstańców Warszawy and the hotel's building.

If you want to go straight to the University – please take the underground line M2 from the ŚWIĘTOKRZYSKA station, which you will find about 300 m on the left to the bus stop. You should get off at next stop: NOWY ŚWIAT – UNIWERSYTET and turn left into Nowy Świat street which goes on into Krakowskie Przedmieście, where the Tyszkiewicz-Potocki Palace is localized.

If you prefer to use taxi, please use only the service of two corporations recommended by the Modlin Airport: SAWA TAXI (+48 22 6444444) and TAXI MODLIN (+48 600 105 105). Fare for a travel to Warsaw city centre is fixed – it's 159 PLN.

## From Warszawa Centralna Station to the Hotel and the Univeristy

Take the bus 175 which goes from the DWORZEC CENTRALNY 01 bus stop. After leaving the train you will find yourself in one of the underpasses which lead to the station's main hall. Yet, if you want to take the bus, you should not follow the signboards directing to the main hall (in Polish: Hala Główna), but go in the other direction, in order to find Aleje Jerozolimskie street and Hotel Marriott. The bus stop is situated right in front of the Hotel Marriott – you can have a look on the map here: <http://ztm.waw.pl/pokazmapy.php?i=8&l=1>, the spot marked as "BUS 01" is the 175 bus stop.

If you want to get to our hotel GROMADA CENTRUM, get off at the stop ORDYNACKA, then turn left in Warecka street which leads to Powstańców Warszawy square. There, on the left, you will find our hotel GROMADA CENTRUM. If you want to go directly to the conference's venue at the University, get off the bus at the stop UNIWERSYTET. Then go straight, pass the University's gate and find The Tyszkiewicz-Potocki Palace, which is the second building on your right.

If you prefer to use taxi, you should follow the directions on the signboards leading to the station's main hall (in Polish: Hala Główna). In the front of the main hall you

will see the taxi rank of the SAWA TAXI corporation (+48 22 6444444). As this is the corporation officially chosen by the city to provide the taxi services from the station, please use this one.

## HOW TO BUY A BUS/TRAIN TICKET?

You can purchase a ticket either at the newsagents' or at the ticket machines which are often situated at many bus stops or railway stations. In the machine you can pay by cash or by credit/debit card – please note that the ticket machines accept only Polish zloty. A single ticket, with which you can travel up to 75 minutes (even when changing buses/trains), costs 4.40 PLN, but during your stay you can also buy a 24-hour ticket or a Weekend City Travelcard (valid from Friday 7 PM till Monday 8 AM). For more information about fares and prices please consult: <http://www.ztm.waw.pl/?c=110&l=2>. You have to validate your ticket immediately after boarding the vehicle.

## WHERE TO STAY?

The members of the Project's Research Team are staying at the HOTEL GROMADA CENTRUM ([warszawahotel.centrum@gromada.pl](mailto:warszawahotel.centrum@gromada.pl)), located at Plac Powstańców Warszawy 2 in the city centre, close to the University of Warsaw. If you would also like to stay there, you can make your reservation at: <http://www.gromada.pl/hotel-warszawa-centrum>. You can also stay at the HOTEL HARENDA (also close to the University): <http://www.hotelharenda.com.pl/373.html>. For other hotels and hostels in Warsaw please consult the website: <http://www.warsawtour.pl/en/noclegi.html>.

## WHERE ARE THE DEBATE VENUES?

All locations important for our debates are very close to the University of Warsaw campus. You can find all of them on the attached on the back inside cover.

- TYSZKIEWICZ-POTOCKI PALACE (Krakowskie Przedmieście 32), The Ballroom;
- KAZIMIERZ PALACE (Krakowskie Przedmieście 26/28), The Brudziński Hall;
- STASZIC PALACE (Nowy Świat 72/74), The Multimedia Hall;
- WHITE VILLA, FACULTY OF "ARTES LIBERALES" (Dobra 72), Conference Room.

## Links



University of Warsaw

[www.en.uw.edu.pl](http://www.en.uw.edu.pl)

Faculty of "Artes Liberales"

[www.al.uw.edu.pl/eng.php](http://www.al.uw.edu.pl/eng.php)

The Alexander von Humboldt Foundation

[www.humboldt-foundation.de/web/home.html](http://www.humboldt-foundation.de/web/home.html)

Chasing Mythical Beasts... (project's website)

[www.mythicalbeasts.obta.al.uw.edu.pl](http://www.mythicalbeasts.obta.al.uw.edu.pl)

Cultural Studies – Mediterranean Civilization

[www.cs.ibi.uw.edu.pl](http://www.cs.ibi.uw.edu.pl)

Modern Greek Philology

[www.psh.ibi.uw.edu.pl](http://www.psh.ibi.uw.edu.pl)

Collegium Artes Liberales

[www.clas.al.uw.edu.pl](http://www.clas.al.uw.edu.pl)

Illustration Studio at the Academy of Fine Arts in Warsaw

[www.facebook.com/pracownia.ilustracji](http://www.facebook.com/pracownia.ilustracji)

City of Warsaw

[www.um.warszawa.pl/en](http://www.um.warszawa.pl/en)

WarsawTour – Official Tourist Portal of Warsaw

[www.warsawtour.pl/en](http://www.warsawtour.pl/en)

Mikołaj Rej XI High School

[www.rej.edu.pl](http://www.rej.edu.pl)

The fanpage of the classical profile on Facebook

[www.facebook.com/jubileuszklasyklasycznej/](http://www.facebook.com/jubileuszklasyklasycznej/)

*Strumienie* High School

[www.strumienie.sternik.edu.pl](http://www.strumienie.sternik.edu.pl)

National Museum in Warsaw

[www.mnw.art.pl](http://www.mnw.art.pl)

Quiz by Elizabeth Hale, *Which Mythical Creature Are You?*

[www.mythicalbeasts.obta.al.uw.edu.pl/quizz](http://www.mythicalbeasts.obta.al.uw.edu.pl/quizz)

OBTA Fanpage on Facebook

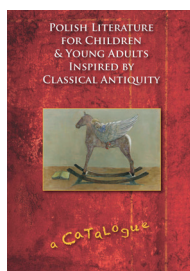
[www.facebook.com/OBTAUW/](http://www.facebook.com/OBTAUW/)

OBTA on Twitter

[www.twitter.com/obtauw](http://www.twitter.com/obtauw)



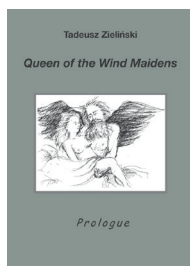
## OBTA Studies in Classical Reception



### *Polish Literature for Children and Young Adults Inspired by Classical Antiquity. A Catalogue*

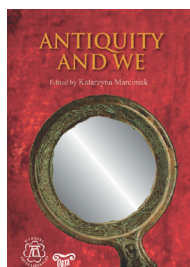
eds. Katarzyna Marciniak, Elżbieta Olechowska, Joanna Kłos,  
Michał Kucharski  
Warsaw 2013

[www.al.uw.edu.pl/omc\\_catalogue](http://www.al.uw.edu.pl/omc_catalogue)



Tadeusz Zieliński, *Queen of the Wind Maidens. Prologue*  
introduction Michał Mizera, translation from the Russian  
original Katarzyna Tomaszuk, English translation and textual  
notes Elżbieta Olechowska  
Warsaw 2013

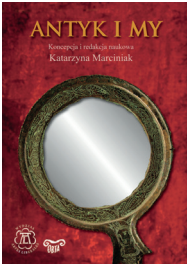
[www.al.uw.edu.pl/zielinski\\_queen](http://www.al.uw.edu.pl/zielinski_queen)



### *Antiquity and We at the Centre for Studies on the Classical Tradition*

ed. Katarzyna Marciniak  
Warsaw 2013

[www.al.uw.edu.pl/antiquity\\_and\\_we](http://www.al.uw.edu.pl/antiquity_and_we)



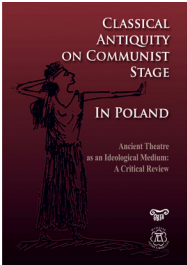
*Antyk i my w Ośrodku Badań nad Tradycją Antyczną*

[Polish version of the above volume]

ed. Katarzyna Marciniak

Warsaw 2013

[www.al.uw.edu.pl/antyk\\_i\\_my](http://www.al.uw.edu.pl/antyk_i_my)



*Classical Antiquity on Communist Stage in Poland. Ancient*

*Theatre as an Ideological Medium. A Critical Review*

ed. Elżbieta Olechowska

Warsaw 2015

[www.al.uw.edu.pl/theatre\\_communist](http://www.al.uw.edu.pl/theatre_communist)



# NOTES

A series of horizontal dotted lines for writing notes.



### Key

- (A) Hotel Gromada
- (B) Zamoycki Palace  
Faculty of "Artes Liberales"
- (C) The Main Campus of the  
University of Warsaw
- (D) White Villa  
Faculty of "Artes Liberales"
- (E) Staszic Palace

POLIN  
Museum

National  
Museum

### The Main Campus University Key

- 1 The Kazimierz Palace
- 2 The Old Library
- 3 The Former Rectory Building
- 4 The Former Seminar Building
- 5 Collegium Iuridicum III
- 6 The House of Merchants
- 7 The Former Museum Building
- 8 The Main School
- 9 The Professors Club
- 10 The Former School Superintendent Building
- 11 The Former Mining Pavilion
- 12 Auditorium Maximum
- 13 The University Gate
- 14 St. Roch Hospital
- 15 The Tysskiewicz-Popold Palace
- 16 The Czawentyski-Uruski Palace
- 17 The Auditorium Building

