ACADEMY OF ATHENS

RESEARCH CENTRE FOR GREEK AND LATIN LITERATURE
ACADEMY OF ATHENS

Interdisciplinary Perspectives in Classics
"Non-verbal Communication and Cultural Performance in Ancient Literature"

**EAST HALL OF
THE ACADEMY
OF ATHENS**
28 PANEPISTIMIOU STREET

**WEDNESDAY
06 OCTOBER 2021
09:00-19:00**

- PROGRAMME
- ABSTRACTS
- BIOGRAPHICAL NOTES

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PROGRAMME

08.00-09.05	Registration
09.05-09.10	Statement by Professor Antonios Rengakos, Vice President of the Academy ofAthens
09.10-09.15	Statement by Dr Athanasios Stefanis, Director of the Research Centre for Greek and Latin Literature
09.15-09.30	Introductory remarks by Dr Andreas Serafim on behalf of the organizers

09.30-11.00 **Exploring Dramatic Chorus: Music, Vocalics and Dance**
Chair: Alexandra Rozokoki (Academy of Athens)

1. Armand D'Angour (University of Oxford):
The Movements of the Chorus: Euripides' *Orestes* Fragment

2. Lucia Athanassaki (University of Crete): **Animal Imagery and Choral Self-Expression**

3. Mali A. Skotheim (Ashoka University): **Telling Stories in Dance in the Roman Empire and Ancient South Asia**

11.00-11.30   Coffee/Tea Break

11.30-13.00 **The Art of Hiding in Ancient Literature: Clothing, Deception and Enigma**
Chair: Athanasios Stefanis (Academy of Athens)

1. Christos Tsagalis (Aristotle University of Thessaloniki):
Clothes Make the Man: Dressing in *Iliad* 10 and the Complex Case of Odysseus

2. Christos Kremmydas (Royal Holloway, University of London):
Δόλῳ δ᾽ ὅ γε δάκρυα κεῦθεν (*Od.* 19.212): Representations of Non-Verbal Cues of Deception in Greek Literature

3. Ioannis Konstantakos (National and Kapodistrian University of Athens):
The Enigmatic Image: *Bilderrätsel*, Performed Riddles and Visual Communication from Herodotus to Plutarch

13.00-14.00 **Non-verbal Communication in Greco-Roman Oratory**
Chair: Andreas Serafim (Academy of Athens)

1. Michael Gagarin (University of Texas at Austin):
Non-verbal Communication in Athenian Forensic Speeches

2. Anthony Corbeill (University of Virginia):
**Hearing the Earth Speak: Paralinguistic Mutterings
in Cicero, *De haruspicum responsis***

14.00-16.00 Lunch

16.00-17.30 **Power Statuses, Social Norms and Politics**
Chair: Maria Kanellou (Academy of Athens)

1. Donald Lateiner (Ohio Wesleyan University):
**Strategies of Nonverbal Persuasion and Rule-Infractions
in Heliodoros' *Aithiopik*a**

2. Bartłomiej Bednarek (University of Warsaw):
How to be *Sympotikos* and What it Actually Means

3. Victoria E. Pagán (University of Florida):
**Making Tacitus Speak: Non-Verbal Communication
in the Letters of Pliny**

17.30-18.00 Coffee/Tea Break

18.00-19.00 **Constructing Ethnicity: The Romans and the Others**
Chair: Sophia Papaioannou (National and Kapodistrian
University of Athens)

1. Glenys Davies (University of Edinburgh):
Body Language and Becoming Roman on Trajan's Column

2. Lloyd Llewellyn-Jones (Cardiff University):
**The Art of Being Persian: Body Language, Gesture,
and Etiquette as an Achaemenid Cultural Code**

19.00-19.15 Concluding remarks by Professor Sophia Papaioannou on behalf
of the organizers

"Non-verbal Communication and Cultural Performance in Ancient Literature"

ABSTRACTS

Armand D'Angour (University of Oxford)

The Movements of the Chorus: Euripides' *Orestes* Fragment

Evidence for the actions and movements made by dramatic choruses is frustratingly hard to come by. Inferences may be made from terms such as *strophe* and *antistrophe*, and vase paintings can offer some suggestions about the movement of bodies and feet in dance; but while the names of many types of dance are known and there are mentions in ancient writings of hand gestures (*cheironomia*), nothing specific or detailed exists regarding dance movements or routines. However, a fragment of a chorus of Euripides' *Orestes* (produced in 408 BC) that survives with musical notation, and that can be argued to represent the music of the dramatist himself, arguably gives a clue to one aspect of ancient choral dance. The *stigmai* (dots or marks) on the papyrus placed above certain syllables, which were said to indicate *arsis* – a term that means 'rise', and that has generally been interpreted as applying to the shape or ictus of the metrical unit, or more recently to the rise and fall of the melody – might indeed be read as relating the incidence of the rise and fall of dancer's feet during the choral dance. If so, there are important implications for the dancing of complex rhythms such as that represented by the irregular dochmiac metre in which the *Orestes* fragment is composed. The indications of the *stigmai* on the papyrus may be understood as showing that there could be expected to be (at least in this case) two regular footfalls in the course of the five-element metrical unit of the dochmiac unit. The fact that the putative footfalls (*theseis*) do not entirely fall on the long elements directly, which has sometimes been assumed by metricians, has implications for the dancing of lyric choruses in general.

Anthony Corbeill (University of Virginia)

Hearing the Earth Speak: Paralinguistic Mutterings in Cicero, *De haruspicum responsis*

During the Roman Republic, prodigies provided a means for extralinguistic communication between the human and divine realms: hermaphroditic births, weeping statues, or showers of stones were regularly debated in the Roman senate in order to determine what, if anything, such phenomena may connote. In 56 BCE, rumblings in the north of Latium prompted the Roman senate to elicit a written response from the Etruscan *haruspices* in order to explain what these particular noises were saying. This response in turn provides the occasion for Cicero's *De haruspicum responsis*. In this speech, Cicero provides a close reading of the response in its Latin translation. I will analyze what appears to be the opening of the response to show how various aspects of its verbal manifestation–homoioteleuton, hiatus, cacophonous combinations of consonants—replicate the seismic activity being described. And yet this not simply a literary trick. By describing these unnatural tremors with unnatural Latin sounds, the translator of the Etruscan response – perhaps the Pythagorean Nigidius Figulus – underscores the relationship upon which the system of Roman prodigies depends: the intersection and interaction of language, nature and morality. Eliciting other evidence concerning the care that Romans could take in translating Etruscan writings, I conclude with general remarks on Cicero's use of human language to explicate more-than-human communication.

Bartłomiej Bednarek (University of Warsaw)

How to be Sympotikos and What it Actually Means

In a memorable passage in Aristophanes' *Wasps*, a young man teaches his ill-mannered father how to behave at a symposium. This allows us to learn some rules of sympotic etiquette. This comedy also contains information about what was strictly forbidden to do at drinking parties. To a large extent, this is how vase paintings traditionally labelled as "sympotic" can be analysed. There are numerous representations of what a drinking party was supposed to be like and into what it could degenerate. According to scholarly tradition, most of these images should be taken at face value as a straightforward reflection of sympotic norms. This is, however, hardly the case.

In my paper, I focus on some of the fundamental distinctions between groups of images that were designed for an audience whose assumptions, based on their everyday life, could have been radically different from those postulated by scholars. It is clear that Greeks were not always expected to drink among company. Sometimes they drank alone, which did not necessarily break the general rules of conduct. Sometimes they drank with one friend only. Drinking in larger groups did not necessarily take place in the sympotic space of an *andron*. On occasion, women who accompanied drinking men could be members of their families rather than prostitutes and professional entertainers. Each of these situations required a different variant of non-verbal language, such as the position of the body, gestures, dress, hairstyle, etc. It also seems that some bodily functions that are closely related to drinking, such as vomiting, urinating, and the like, were deemed more acceptable at several types of parties and banned from others.

Christos Kremmydas (Royal Holloway, University of London)

Δόλῳ δ᾽ ὅ γε δάκρυα κεῦθεν (Od. 19.212):
Representations of Non-Verbal Cues of Deception in Greek Literature

The identification of non-verbal "cues", tell-tale signs of deception "written in the body", has long been pursued by lay and professional lie-detectors: sweating, gaze aversion, lack of emotional display, touching one's nose, and other such indications on the part of a lying individual. It is thought that due to their consciousness of wrong-doing a liar cannot exercise full control over their body, thus giving away (some of) the aforementioned cues. Recent scholarship in the area of forensic psychology has demonstrated that any such non-verbal, bodily cues of deception alone cannot con-clusively or reliably uncover a liar/deceiver. However, they cannot be discounted al-together. Alongside non-verbal cues of lying and deception, scholars also look for verbal cues in the discourse of an individual suspected of lying and deception and a number of scholars now suggest that a combination of verbal and non-verbal cues might prove more effective in the arduous task of identifying and uncovering decep-tion.

This paper will explore the ways in which the awareness of different non-verbal cues of deception is articulated in Greek literature, from epic to the novel, from Homer to Chariton. It will also examine the ways in which such indicators are used to anticipate and frame various contexts in which verbal deception is represented as taking place. In their immediate literary context, the inclusion of bodily cues of deception makes passages more vivid and, therefore, more plausible and thus contribute to the charac-terisation of key individuals. However, the representation of such cues also suggests an understanding of the complex nature and dynamic operation of deception in Greek antiquity. It almost certainly reflects more widely held beliefs about deceptive practices and provides interesting insights into aspects of ancient folk psychology. It also points to interfaces between ancient and modern thinking about the practice of deception and raises intriguing questions about the ways in which skilled practitioners of the art of persuasion might have adapted their oratorical practice in deliberative and foren-sic fora in order to forestall potential detection of their deceptive rhetoric.

Christos Tsagalis (Aristotle University of Thessaloniki)

Clothes Make the Man: Dressing in Iliad 10 and the Complex Case of Odysseus

This paper aims is to revisit the *communis opinio* that the dressing of various heroes in animal hides in Book 10 of the *Iliad* points to a poet who is different from the rest of the epic. By exploring the function of clothing in the *Doloneia*, the paper will explore the way these descriptions operate in the entire *Iliad*. Special attention will be given to Odysseus, whose lack of using animal hide will be associated with a series of passages that cover both Homeric epics and disclose how traditional referentiality creates meaning.

Donald Lateiner (Ohio Wesleyan University)

Strategies of Nonverbal Persuasion and Rule-Infractions in Heliodoros' Aithiopika

Heliodoros' disempowered characters compensate for inferior strength, numbers and authority by superior powers of expression and, thus, persuasion. Their rhetoric flourishes body language, facial expression, and positioning. Heroine Charikleia deploys beauty, gestures, gendered proxemics, and polite misdirection to outwit legal and outlaw powers. Sometime narrator Kalasiris (2.24-5.33), her faithful companion and successful fraud himself, recognizes her courage and strategic skills. Kalasiris suffers different disadvantages (a limp, advanced age), but his sharp mind stage-manages hyper-gestural crisis "scenes" that produce readings and mis-readings (e.g., 4.5.3: ὥσπερ ἐπὶ σκηνῆς). By speech, gestures, rituals (love magic), and marvellous objects (holy garments, gems, incense and laurel), he "cons" multitudes in crude and cultivated environments. As merchant, priest and ascetic, his gestural mini-dramas manipulate others' information deficits.

Charikleia evades suitors, seducers, and rapists. Her threatening gestures of suicide on the shore and in the herdsmen's (*boukoloi*) swamp hide-out outwit opponents. Her near-death, love-sickness charade in Delphi; her alluring scams played on sailor and pirate captors; and her martyr artifices when Arsake's prisoner deceive antagonists. Her behaviours stupefy even her lover and parents. The mendacious teenager invites everyone to misread her. In Book X, the Meroitic audience comprehends the dramatic scenes as non-verbal mimes—gestures and postures. They know not Greek! (τὰ πλεῖστα τῶν λεγόντων οὐ συνιέντες). They perceive the palms signifying victory, the brazier-leap proof, the Andromeda painting, the maternal embrace, the rodeo stunt, Charikles' arrest of Theagenes, and the jubilant hug (10.38).

I explore these two characters' devious nonverbal miscommunications: "looks", body language, paralinguistics, and proxemics. Their face-work and interaction rituals enable successful self-advance. Heliodoros represents exceptionally the multi-channel performance of human micro-relations.

Glenys Davies (University of Edinburgh)

Body Language and Becoming Roman on Trajan's Column

The scenes carved in relief on Trajan's column in Rome present a wide variety of people and activities: dress is used to indicate and differentiate between the ethnic and social identities of the figures represented, while their body language (gestures and posture), it is argued, is used not only to tell the story of the Dacian wars but also to suggest the typical behaviour to be expected of these various ethnic and social groups, and the relationships between them, and to condition the reaction of the viewers of the column to them. Body language is used to underline the differences between Romans and the 'barbarian' enemy (in the case of Trajan's column mainly, but not solely, Dacians), but dress and bodily behaviour are also used to distinguish between different classes, within both Roman and Dacian society. "Roman" and "barbarian", however, are not merely opposite poles, but fall at either end of a sliding scale, with many of the social groups represented on the column falling somewhere in between. Of particular interest therefore is the body language of those figures identified by dress and geographical situation as not fully Roman or barbarian, including auxiliary soldiers fighting for Rome and civilians in the towns of frontier provinces which experienced the presence of the emperor on his journeys towards the warzone. Both groups were in the process of becoming more Roman: this paper examines the changes in body language which accompanied changes in costume as illustrations of the process of Romanisation, as erstwhile barbarians became inhabitants, and eventually citizens, of the Roman Empire.

Ioannis Konstantakos (National and Kapodistrian University of Athens)

The Enigmatic Image: *Bilderrätsel,* Performed Riddles and Visual Communication from Herodotus to Plutarch

A peculiar variety of non-verbal communication, widely attested in ancient sources, is the codified transmission of cryptic messages through live images of metaphorical or symbolic value. Historians and theorists of intellectual games name this kind of double-sensed imagery *Bilderrätsel* ("riddle of pictures"); the same term may be used even in cases when the enigmatic image is not proposed as a playful pastime but serves the purpose of encrypted communication in serious circumstances. The *Bilderrätsel* is a form of visual conundrum, which does not employ verbal means (like the proper, textual riddle) but consists in material items or specific actions invested with a secret, underlying level of meaning. Like the intricate expressions, verbal metaphors and obscure words of the classic conundrum, the visual items or acts of the *Bilderrätsel* refer to a different order of reality, which the recipient of the riddle must decode. In particular, when the *Bilderrätsel* is made up of live actions and movements, instead of mere static objects, the message is turned into a kind of symbolic performance; the sender performs the meaning he wishes to convey, casting it into a series of deeds, operations or routines which he carries out before the recipient's eyes.

Several visual or performed enigmas of this kind are described in Greek and Roman texts, from Herodotus to Imperial authors such as Plutarch, Sextus Empiricus, Athenaeus and the fabulist Phaedrus. These ancient *Bilderrätsel* usually form part of wisdom narratives or historical legends with a didactic aspect. The paradoxical nature of the transmission is striking, since the narratives employ verbal means to describe and interpret an originally non-verbal form of communication. In several cases, the visual conundrums are also artfully interwoven with verbal signs, which operate as an adjacent or complementary code. In this paper, selected representative examples of this form of cryptic silent communication will be studied, with a view to analyzing the techniques of visual codification of the message and the polysemous process of the enigmatic performance. Also, a preliminary typology will be sketched with regard to the purposes of the non-verbal encryption of meaning, which may range from spiritual tests and laconic wisdom to the concealment of secret missives from ignorant third parties.

Lloyd Llewellyn-Jones (Cardiff University)

The Art of Being Persian: Body Language, Gesture, and Etiquette as an Achaemenid Cultural Code

In her 1995 book, "Communicating: the Multiple Modes of Human Interconnection", Ruth Finnegan has stressed that communication is a "multidimensional process". In this process the role of the "visible body" is as significant as the role of verbal messages. People use their bodies to produce visible signals; they approach others or move away, change their facial expressions, move in front or behind others: "Particular stances and orientations", she notes, "can convey, for example, friendliness, hostility, playfulness, receptiveness, dominance, aggression or appeasement". In all communicative interactions, the cultural and group affiliations, social statuses, genders, and roles of the interlocutors and the context of the encounter are crucial for understanding nonverbal cues. Even "ways of walking communicate," since they are "learned and culturally variable processes".

The human body may not be the central focus of Norbert Elias' theory of the civilizing process, but it too is of great importance to the understanding of the body in specific cultural and historical contexts. Therefore, in this paper, I use Elias' theory of the body to comment on the development of what I refer to as "civilized bodies" within the highly formalised, excessively hierarchical, sphere of the Persian court. This underpins his more general concern with civilizing processes. My focus is on the body in terms of its relevance to behavioural codes as bearers of value in Achaemenid court society.

Using indigenous Iranian sources and Greek observations of (what they perceived to be) the Persian body in action – this paper explores the "etiquette" of movement (and stillness) in the context of Achaemenid court society. Persian sources displays a selective repertoire of movements used at court (bowing, kneeling, sitting, standing, reclining, holding, touching, lifting), each of special significance in its courtly context and it may be used to analyze how the body communicates and what is being communicated through that body. Specificity, this paper explores Persian body language in order to provide insights into Persian kingship and evaluate the tension between semiotic and representational aspects of the Achaemenid royal image.

Lucia Athanassaki (University of Crete)

Animal Imagery and Choral Self-Expression

In a fragment, partly preserved on a papyrus (*P.Oxy*. 408 vol. iii, 1903) and partly in Plutarch's *Quaestiones convivales* (7.5.2) the performer(s) compare themselves to a dolphin at sea which the lovely melody of *auloi* have set to motion (fr. 140b). The Pindaric quotation is one of Plutarch's examples of the uncontrollable power of music over men and animals alike. Plutarch's other examples include horses and deer, animals to which lyric and dramatic choruses also liken either themselves in self-referential statements or other choreuts and dancers. In Alcman's Louvre *partheneion*, for instance (fr. 1 *PMGF*), the chorus imagine a competition in which their leaders, Hagesichora and Agido, are said to compete like a Colaxaian against an Ibenian horse. Since horses, deer and dolphins are all very graceful animals, it is not surprising that they are often found in choral imagery. The purpose of this paper is to go beyond the nature and quality of orchestic movement and to explore the communicative aspect of animal imagery, and specifically how it enhances choral self-expression and presentation. To this end I shall also explore the religious and social associations that the various animal species could activate.

Mali A. Skotheim (Ashoka University)

Telling Stories in Dance in the Roman Empire and Ancient South Asia

A new form of tragic dance, pantomime, became vastly popular on the Roman imperial stage, emerging in the first century BCE and continuing into Late Antiquity. The masked, silent dancers who practiced this art were promoted by the imperial administration as a way of uniting diverse populations in a shared experience of the myths of tragedy, communicated through bodily movement and gesture rather than the spoken and sung lines of tragedy still being performed in theatres in the Greek East. Names of many of the dancers survive in Greek and Latin inscriptions, several ancient literary texts engage with the dance (notably, Lucian, *On the Dance*, and Libanius, *In Defence of the Dancers*), and surviving artworks in mosaic, ivory, and terracotta depict dancers with varying degrees of specificity. While these sources have allowed scholars to reconstruct many aspects of ancient pantomime, precisely how this dance was performed, with what specific movements, remains elusive.

On the other hand, the ancient South Asian text the *Natyashastra* of Bharata Muni, dating approximately to the first century BCE-third century CE, presents in minute detail a system of nonverbal communication, specifying precise physical and emotional states, characters, and actions which can be conveyed with the face, hands, feet and bodily posture. By comparing the nonverbal communication strategies in the *Natyashastra* to those described in Greek texts of the Roman period, such as Lucian and Libanius, I demonstrate that it was perfectly possible to put into writing the practicalities of such a system, but that Greek writers of the Roman period intentionally avoid doing so, in order to heighten the sense of awe (*thauma*) directed at pantomime dancers, part of a larger aesthetic of *thauma* which encompassed paradoxography and mystical philosophy, along with the arts of pantomimes.

Michael Gagarin (University of Texas at Austin)

Non-verbal Communication in Athenian Forensic Speeches

I will begin with some general remarks about non-verbal communication and the problems involved in inferring non-verbal communication from written texts long after they were actually performed. When we have a third-party description of someone speaking, this may offer information about the speaker's non-verbal communication, and similarly, when speeches from both parties in a debate survive, each speech may (or may not) offer information about the other party's non-verbal communication. When we have only a single speech with no contextualizing material, then we can only infer the use of non-verbal communication from the words of the speech.

I will then turn to non-verbal communication in Greek forensic oratory. The courts provided a better place for non-verbal communication than the assembly, with its larger numbers and thus greater distance between the speaker and his audience, and evidence for non-verbal communication in forensic oratory is provided even by the earliest trial scene we have, the one in Book 18 of Homer's *Iliad*. After examining this scene, I will then turn to the Athenian speeches. Work has already been done on non-verbal communication in the paired speeches of Aeschines and Demosthenes (*On the Crown* and *On the Embassy*), so I will leave aside these speeches and will concentrate instead on speeches from the rest of the corpus, primarily Lysias 24, Aeschines 1, and Demosthenes 54.

Victoria E. Pagán (University of Florida)

Making Tacitus Speak: Non-Verbal Communication in the Letters of Pliny

In bringing the works of Tacitus to a conference on non-verbal communication, it is tempting to compare Tiberius' facial expressions to Domitian's ("After Tiberius, it is only the very worst emperors to whom Tacitus attributes the mastery of dissimulation: Nero and Domitian", Corbeill 2004, 165), or to document the hidden transcript conveyed by the looks on senators' faces ("his victims play out their desperate roles before an assessing gaze as the emperor watches for … a lapse in emoting what he dictates", Bartsch 1994, 12). However, I would like to turn the question of non-verbal communication onto the historian himself, for "the historian, too, has his secrets" (Syme 1958, 520).

Such an endeavour would seem doomed from the start, since Tacitus is notoriously reticent about himself in his works. Pliny offers some remedy. *Ep.* 1.6 opens with Tacitus' unspoken reaction: "You will laugh, and your laughter is in order." *Ep.* 1.20 closes with Pliny's request that Tacitus make his feelings transparent: "…if you disagree, though I beg you to explain clearly why you do". In *Ep.* 8.7 Pliny cleverly exchanges identity with Tacitus: "But I will adopt the persona of the master", from which we can infer his understanding of Tacitus' reaction. Pliny begins his final letter to Tacitus with Tacitus' fear that he is applauding himself (*nec ipse tibi plaudis*, *Ep.* 9.14). Throughout the one-way conversation, Pliny speaks for the silent Tacitus whose responses are conveyed through his various non-verbal actions.

We cannot resurrect a Tacitus whose own practice of dissimulation as adumbrated by Pliny underwrites the vivid portraits of tyranny in the *Agricola*, *Histories,* and *Annals*. However, attention to the language of dissimulation and non-verbal communication in Pliny's letters to Tacitus may shed some light on the context in which both men were working and allow us yet another avenue to explore the extent to which Tacitean artistry was grounded in political reality.

"Non-verbal Communication and Cultural Performance in Ancient Literature"

BIOGRAPHICAL NOTES

ORGANIZING COMMITTEE

Antonios Rengakos (Aristotle University of Thessaloniki/Academy of Athens)

Antonios Rengakos studied classics at the University of Freiburg (B.A. 1979, Ph.D. 1982, Habilitation 1991). He has taught at the Universities of Vienna (1994-1995) and Freiburg (1991-1997). Since 1997 he is Professor of Ancient Greek Philology at the Aristotle University of Thessaloniki. His research interests include Homer, Greek historiography and Hellenistic poetry (5 books, 40 articles authored, 37 volumes (co-)edited). He is co-editor (with F. Montanari) of the series *Trends in Classics Supplementary Volumes* and the journal *Trends in Classics* (Berlin, Walter de Gruyter), and member of the scientific board of the journals *Wiener Studien, Rivista di Filologia e d'Istruzione classica, Eikasmos*. Since 2006 he is Director of the Linguistics Department of the Centre for the Greek Language in Thessaloniki. He is also a member of the Board of the Cultural Foundation of the National Bank of Greece (MIET) and since 2016 a corresponding member of the Heidelberger Akademie der Wissenschaften (Philosophical-Historical Section).

Athanasios Stefanis (Academy of Athens)

Athanasios Stefanis is a graduate of the Department of Philology at the University of Ioannina. He completed his postgraduate studies in the School for Advanced Studies in the Social Sciences (École des Hautes Etudes en Sciences Sociales) in Paris with scholarships from the State Scholarships Foundation (IKY) and the Alexander S. Onassis Public Benefit Foundation. In 1988 he obtained his doctoral dissertation "The messenger in Greek tragedy. Forms of information and falsification of the message in Greek antiquity" under the supervision of Professor Pierre Vidal-Naquet. Since 1994 he is a researcher in the Research Centre for Greek and Latin Literature. His research focuses on ancient Greek tragedy, social and political philosophy in ancient Greece, as well as on ancient Greek religion and mythology. Since 2006 he is Adjunct Professor at the Hellenic Open University teaching the module "Introduction to Greek Civilization". He has published a number of studies in journals and conferences, and has also edited and translated into Modern Greek several scholarly books. As a member in the scientific committee of the Research Association of South-East Attica, he edits the proceedings of the biennial conferences that take place in the region of Attiki.

Andreas Serafim (Academy of Athens)

Andreas Serafim is a Research Fellow (tenure-track) at the Research Centre for Greek and Latin Literature of the Academy of Athens. He obtained a Ph.D. degree from University College London (2013) and an M.A. from the University of Texas at Austin (2010). He wrote four monographs, while also having co-edited eight volumes and publishing several journal articles and volume chapters on ancient Greek oratory/rhetoric, performance, ancient religion, the reception of ancient rhetoric, and a wide range of other interdisciplinary topics, e.g. ancient linguistics, gender/sexuality theories, humour theories and persuasion. His latest monograph, *Religious Discourse in Attic Oratory and Politics*, has been published by Routledge in late 2020. He is currently working on a new monograph (with Sophia Papaioannou) on non-verbal communication in ancient Greek and Roman performative literature.

Sophia Papaioannou (National and Kapodistrian University of Athens)

Sophia Papaioannou is Professor of Latin Literature at the National and Kapodistrian University of Athens, Faculty of Philology, where she has been teaching since 2007. She studied Classical Philology at the University of Crete (BA 1988-1992) and the University of Texas at Austin (MA 1995; PhD 1998). Her doctoral work on Vergil's Aeneid and the reflection therein of Augustus' appropriation of Greek mythology was supervised by Karl Galinsky. Prior to joining the National and Kapodistrian University of Athens, she taught for several years at the University of Tennessee-Knoxville, the University of Akron, Ohio, and the University of Cyprus.
Her research interests include Latin epic, especially Vergil and Ovid; the Literature and Cultural politics of the Augustan Age; Roman comedy; and the Greek Epic of the Late Antiquity, especially Nonnos. In recent decades she has been working on the interaction between the Greek and Latin traditions in Late Antiquity, alike in the worlds of the Greek East and the Latin West, and she has been publishing and lecturing on the leading intellectual of the Greek Enlightenment Eugenios Voulgaris. She is also working and supervising doctoral work on the first Greek translations of Latin authors in 19th and early 20th century Greece. Future plans include work that would highlight the importance of Latin as the lingua franca and cornerstone for the formation of the Western European cultural identity.

Armand D'Angour (University of Oxford)

Armand D'Angour is Professor of Classics at Oxford University. He is author of *The Greeks and the New* (CUP 2011) as well as numerous articles and chapters on the language, literature, music, and culture of ancient Greece. His latest book, *Socrates in Love: The Making of a Philosopher* (2019) appeared in Greek in 2020 (*Ερωτευμένος Σωκράτης: Η Γέννηση ενός Φιλοσόφου*, Εκδόσεις: Ψυχογιός).

Anthony Corbeill (University of Virginia)

Anthony Corbeill, Basil L. Gildersleeve Professor of Classics at the University of Virginia, is author of three books from Princeton University Press: *Controlling Laughter: Political Humor in the Late Roman Republic* (1996), *Nature Embodied: Gesture in Ancient Rome* (2004), and *Sexing the World: Grammatical Gender and Biological Sex in Ancient Rome* (2015). He is currently preparing a commentary on Cicero's *De haruspicum responsis* for Oxford University Press.

Bartłomiej Bednarek (University of Warsaw)

Bartłomiej Bednarek, MA (2009), PhD (2015) in Classics, Jagiellonian University in Kraków (Poland) 2009. His Ph.D. thesis "Dionysian Myth in Greek Poetry from Homer to Euripides" was published in 2015. From 2014 to 2016 he worked as a research assistant in the project Animal Sacrifice in Ancient Greece in the Light of Philological Data (Jagiellonian University), in 2017 publishing a book "Animal Sacrifice in Aristophanes and Old Comedy". From December 2016 he is a post-doc fellow at the Institute of History, University of Warsaw. He has published on Greek religion and mythology, literature and theatre, gender and sexuality in ancient Greece, among others in *Mnemosyne*, *Symbolae Osloenses*, *Hermes*, *Classical Philology*. His newest book, titled *The Myth of Lycurgus in Aeschylus, Naevius, and Related texts*, is due to be published by Brill (*Mnemosyne Supplement*) in 2021.

Christos Kremmydas (Royal Holloway, University of London)

Christos Kremmydas is Reader in Ancient Greek History at Royal Holloway, University of London where he is also the Co-Director of the Centre for Oratory and Rhetoric (COR). In 2017 he was a Member of the Institute for Advanced Studies in Princeton and from 2018-2020 he was a Humboldt Research Fellow at Humboldt Universität in Berlin. His research interests cover the areas of Greek oratory and rhetoric, the history of law and historiography.

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Christos Tsagalis is Professor of Ancient Greek Philology at the Department of Philology of the Aristotle University of Thessaloniki. He is co-editor of the *Yearbook of Ancient Greek Epic* (Brill), of the series of monographs *Key Perspectives on Classical Research* (Walter de Gruyter), and assistant editor of *Trends in Classics Supplementary Volumes* (Walter de Gruyter). He has been Research Fellow of the Center for Hellenic Studies (Harvard University, 2002 and 2014). He has been honoured with the Award in Classics of the Academy of Athens in 2007, the Aristeion in Humanities of the Aristotle University of Thessaloniki in 2017, and the research grant of the HFRI (2019-2022). He is Member of the Governing Body of the Center of Greek Language (2020-2025), and Member of the Academia Europaea (since 2020). He has written 9 books, has edited and co-edited 12 volumes with collected essays, and has published over 60 articles and 20 reviews. He has also supervised the translation into Greek of 14 books on Greek antiquity and has given over 50 talks in Greece and abroad.

Donald Lateiner (Ohio Wesleyan University)

Donald Lateiner, Professor Emeritus of Humanities and Classics taught for 34 years at Ohio Wesleyan University. He has published *The Historical Method of Herodotus* (1989), *Nonverbal Behaviors in Homeric Epic* (1995), and annotated English translations of the *Histories* of Herodotus (2004) and Thucydides (2006). He has co-edited and contributed to three volumes: *Thucydides & Herodotus* (2012), *Domina Illustris*, Judith Hallett's *Festschrift* (2013), and *The Ancient Emotion of Disgust* (2017) and is working with others on a fourth: *Women Classicists*. He has examined, *inter alia*, proxemics in Homeric epic, cross-dressing in Ovid, humiliation in Apuleius, silence in Aristophanes, and smell in ancient novels. Three nonverbal behavior articles address tears in Greek historiography, in Apuleius' *Metamorphoses,* and in Heliodoros' *Aithiopika*. He has published 200+ book reviews.

Glenys Davies (University of Edinburgh)

Glenys Davies held the post of lecturer and later senior lecturer in Classical art and archaeology at Edinburgh University from 1979 to 2016, when she retired from teaching (but not research). Her early research was on Roman funerary art: her doctorate from London University was awarded in 1979 for a thesis on the iconography of the ash chests, grave altars and early sarcophagi made in Rome, and this area of research culminated in her publication of the catalogue of the ash chests and other funerary monuments in the Ince Blundell collection (2007). An early foray into body language was an article on the handshake motif in Roman funerary art which appeared in the American Journal of Archaeology for 1985, but her interest in the use of nonverbal behaviour in Classical art (especially sculpture) really began in the early 1990s, with

several articles on various aspects of body language, dress and gender in Roman art appearing from then to date. It was not until after retirement that she finished her monograph *Gender and Body Language in Roman Art* (CUP 2018).

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Ioannis Konstantakos studied classical philology at the Universities of Athens and Cambridge and is now Professor of Ancient Greek Literature at the National and Kapodistrian University of Athens. His scholarly interests include ancient comedy, ancient narrative, historiography, folklore, riddles, fables and the relations between Greek and Near-Eastern literatures and cultures. He has published widely on these topics. He has received scholarships from the Greek State Scholarships Foundation and the Onassis Foundation. In 2009 his study *Akicharos: The Tale of Ahiqar in Ancient Greece*, vols. 1 and 2 (Athens 2008) was awarded the prize of the Academy of Athens for the best monograph in classical philology. In 2012 his book *Legends and Fairy Tales about the Land of Gold: Archaeology of a Folktale Motif* (Athens 2011) was shortlisted for the Greek state prize for critical essay. He recently co-edited (with V. Liotsakis) *Suspense in Ancient Greek Literature* (Trends in Classics Supplementary Volumes 113, Berlin/Boston 2021).

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Professor Lloyd Llewellyn-Jones holds the Chair in Ancient History at Cardiff University and is the Director of the Ancient Iran Program for the British Institute of Persian Studies. He has written widely for both academic and public audiences. His books include *King and Court in Ancient Persia*, *Ctesias' History of Persia: Tales of the Orient*, *The Culture of Animals in Antiquity*, and *Designs on the Past: How Hollywood Created the Ancient World*. His work has featured in *BBC History Magazine*, *History Today* and *World History* and he has often appeared on the BBC, Channel 4, and in *The Times* and other media outlets. He has spent extensive time in Iran, where his books have received Farsi translation. Lloyd is the Series Editor for *Edinburgh Studies in Ancient Persia* at Edinburgh University Press. Future publications include *The Persians*, for Wildfire Books.

Lucia Athanassaki (University of Crete)

Lucia Athanassaki is Professor of Classical Philology at the University of Crete. She has published more than fifty articles on Greek and Latin lyric and tragedy and is also the author of *Mantic Vision and Diction in Pindar's Victory Odes* (PhD Brown University 1990, online) and *Ἀείδετο πᾶν τέμενος. Οι χορικές παραστάσεις και το κοινό τους στην αρχαϊκή και πρώιμη κλασική περίοδο* (Heraklion 2009). She is co-editor of *Apolline Politics and Poetics* (with R. P. Martin and J. F. Miller, Athens 2009); *Archaic*

and Classical Choral Song. Performance, Politics and Dissemination (with E. L. Bowie, Berlin-Boston 2011); *Ιδιωτικός βίος και δημόσιος λόγος στην ελληνική αρχαιότητα και τον διαφωτισμό* (with A. Nikolaidis and D. Spatharas, Heraklion 2014) and *Gods and Mortals in Greek and Latin Poetry. Studies in Honor of J. Strauss Clay* (with C. Nappa and A. Vergados, *Ariadne Suppl.* 2, Rethymnon 2018). She is presently co-editing two volumes: *Lyric and the Sacred* (with A. Lardinois, Leiden forthcoming) and *Plutarch's Cities* (with F. B. Titchener, Oxford forthcoming) and also working on a monograph on Euripides, provisionally titled *Euripides' Athens. Art, Myth and Politics*.

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Mali Skotheim is an Assistant Professor of English at Ashoka University in Sonipat, India. Her research concerns drama and dance in the Greek East in the Roman era. She completed a dissertation titled, "The Greek Dramatic Festivals under the Roman Empire", at Princeton University in 2016, and is currently working on a monograph on pantomime dance from the Roman period to the Eighteenth Century.

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Michael Gagarin is Professor of Classics Emeritus at the University of Texas in Austin. He has written extensively on ancient Greece, especially Greek law. His latest books are *The Laws of Ancient Crete c. 650-400 BCE* (2016) and *Democratic Law in Classical Athens* (2020). He is also the Series Editor of the University of Texas Press's translations of Greek oratory (15 volumes, 1998-2017).

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Victoria E. Pagán, PhD, is Professor of Classics at the University of Florida, where she has been recognized for her excellence in teaching. She is the author of *Tacitus* (London 2017); *Conspiracy Theory in Latin Literature* (Austin 2012); *A Sallust Reader* (Wauconda 2009); *Rome and the Literature of Gardens* (London 2006); and *Conspiracy Narratives in Roman History* (Austin 2004). She edited the Blackwell *Companion to Tacitus* (2012) and co-edited *Disciples of Flora: Gardens in History and Culture* (Newcastle 2015). She has published articles on Tacitus, Statius, and other Roman authors. She serves as Equity Advisor to the Society for Classical Studies and is an associate editor the *American Journal of Philology*.

Alexandra Rozokoki (Academy of Athens)

Alexandra Rozokoki studied Classical Philology at the University of Athens. In 1994 she received her doctorate from the University of Heidelberg with the title: *Eratosthenes' Erigone. A critical edition and commentary on the surviving fragments*. Since 2002, she has worked as a Researcher at the Centre for Greek and Latin Literature of the Academy of Athens. In 2013-2015 she was Acting Director of the above Centre. From 2005-2013, she worked as Lecturer at the Hellenic Open University. She has also published, inter alia, the following books: i. *Anacreon: a critical edition and commentary of the surviving fragments* (Athens 2006), and ii. *The negative presentation of the Greeks in Lycophron's Alexandra and the dating of the poem* (Athens 2019), as well as numerous articles in journals of classical philology (see http://www.academyofathens.gr/en/researchers/rozokoki). Her research interests focus on ancient Greek poetry.

Maria Kanellou (Academy of Athens)

Maria Kanellou studied at the National and Kapodistrian University of Athens and at UCL. She has previously worked at UCL, KCL, the University of Kent and OUC. Her research focuses on ancient Greek epigram. She has co-organized three international conferences (two on epigram and one on Theocritus) and she has also co-edited a collective volume on ancient Greek epigram published in 2019 by Oxford University Press. She is currently working on the publication of two more collective volumes. Her monograph, which offers a diachronic and motif-based analysis of Greek erotic epigram, is under contract for publication by Oxford University Press.