ICS PGWIP 2025/26 SCHEDULE

TERM 1

October 3

Antonis Stamiris (University of Edinburgh) - *Anticipatory Pain and Pleasure in the Platonic and Aristotelian Analysis of Emotion*

While not an anti-hedonist himself, Plato argues in the mouth of Socrates that intense pleasure is less pleasurable than mild pleasure because of its creeping admixture of pain. The whole mixture idea, already found in the Republic IX, was probably developed as a counter-attack on the doctrine most famously propounded by Eudoxus, which held that pleasure is the highest good, thus serving as a footing for unbridled hedonism. In the Philebus one of Socrates' main criticisms against hedonism concerns that type of pleasure which arises from an anticipated restoration each time a desire is experienced. If Plato's Socrates differentiates between non-anticipatory and anticipatory pleasure and pain, then desire involves a hedonic mixture of a non-anticipatory pain from a present destruction and an anticipatory pleasure from a future restoration. The notion of mixture had a significant effect on the concept of ancient emotion. Given that emotions had become a dominant topic in the context of Plato's Academy, at a time when Aristotle was still under his teacher's influence, it is generally recognised that Aristotle had adopted the Platonic understanding of pleasure as a restoration in his Rhetoric. In the Philebus the process of hedonic mixing was in essence multiple ways of combining anticipatory or non-anticipatory pleasure or pain. However, in the Rhetoric it remains unclear to what extent Aristotle accepts the Platonic notion of mixture and whether the pleasure from an occurrent restoration is of the same or substantially different kind compared to the pleasure of an anticipated restoration. This paper aims therefore to explore the possibility of Aristotle ever distinguishing between anticipatory and non-anticipatory pleasure and pain within emotions.

October 10

Miku Sueyoshi (University of Bern, Switzerland) - *How to Address Non-Leaders: Chorus and Tiresias as ἄναξ in Greek Tragedy*

Every community has its own power dynamics within its structure. When there exist two or more individuals or parties, a hierarchy inevitably emerges among them. In the world of Classics the very best place to observe this process of tension uprising in a community is Greek tragedy. When tragedy brings various individuals on the skene and a group of collective people, the chorus, in the orchestra, the audience are invited to witness what sort of power structure will develop there and how it will grow over the course of progression of drama. This paper examines a couple of words denoting high social status, e.g. ἄναξ, and their usage in addresses in Sophocles's *Oedipus the King* and *Antigone*, and attempts to explore some patterns of development of power structure and tension in a community, especially those surrounding non-leader figures, such as the chorus or a seer. What makes these plays exceptional in terms of the usage of the words for high status is that they are actively and not infrequently used to address Tiresias, a seer, and the chorus of the Theban elders. These characters, especially the chorus who have conventionally been regarded as subordinate and marginal, occasionally seem to turn into a dominant body of the community in the aforementioned Sophoclean works. Through an analysis of addresses to non-leaders, I hope to show delicate and nuanced positions that those figures could occupy in the community they

belong to. This type of speech analysis, I believe, can also be profitably pursued on a broader corpus of tragedy and other genres and can produce an exhaustive morphology of speech and roleplay that will enable us to get beyond the tired commonplaces of scholarship on the chorus and other non-leader figures in Greek tragedy. As its very first step, this paper explores various words in addresses surrounding Tiresias the chorus of the Theban elders, and demonstrates their ever-swaying status within a play.

<u>November 7</u>

Christian San José Campos (University of Alcalá, Spain) - *Ptolemy I and the West: Reframing an Unfinished Policy and the 'Western Clause' of Alexander's Hypomnemata.*

In the turbulent years following Alexander's death, the western Mediterranean appeared only on the fringes of Successor politics. This paper recentres it within early Ptolemaic statecraft by reinterpreting the so-called "Western clause" in Alexander's *Hypomnemata* not as an authentic Macedonian blueprint, but as a construct shaped in the early Successor period.

It advances two connected arguments. First, the clause crystallised c. 320 BC as a legitimising device, allowing Ptolemy to underwrite limited, strategically targeted interventions in the West. Second, his actions in Cyrenaica and beyond constituted a coherent, bounded western policy—designed to buffer Egypt, secure maritime routes, and probe resource corridors—rather than the beginnings of a grand, unrealised campaign against Carthage.

The study integrates close textual analysis of the Triparadeisus settlement and related sources with a reappraisal of Ophellas' role and archaeological evidence from Euesperides, situating these within the logistical and geopolitical constraints of the Successor world.

Beyond reconstructing events, the paper tackles the historiographical problem of how retrospective political programmes are manufactured, transmitted, and reframed. It demonstrates how the political strategies of the Successors reshaped Alexander's posthumous image, embedding a selective and serviceable vision of his ambitions in the preserved tradition, and examines the extent to which Successor-era narratives can be trusted as accurate reflections of genuine political intentions.

<u>November 21</u>

Javier Larequi Fontaneda (University of Navarra, Spain) - *Ancient Vascones: Ethnicity and Political Uses*

We know the pre-Roman ethnicity of Ancient Vascones thanks to the information provided by the classical sources between the 1st century BC and the 5th century AD. From an ethnographic perspective and an interdisciplinary study of literary, epigraphic, numismatic and archaeological evidence, I propose in this communication a reflection on the cultural traits of this ethnic group (languages, religions and material culture). I will address in this paper a question that straddles the meaning of becoming Roman and what it meant to be Roman in the case of the Ancient Vascones. For the Vascones, becoming Roman meant gradually losing some of their primitive languages and religions, but it also meant finding a way to express them through epigraphy and coins over a long period of time. Religious and economic activity, through theonyms and coinage

respectively, were an expression of Romanity and at the same time showed the endurance of local identities. We believe that a critical study of these sources helps to explain why the ancient Vascones are so present from an identity point of view in contemporary societies in northern Spain. Some recent finds such as the Hand of Irulegi (Aranguren Valley, Navarra) in 2021 or the ara of Larunbe (Iza, Navarra) in 2020 have had a great impact on a scientific, but also political and media level, also at an international level. This reception of pre-Roman ethnicity is part of a long tradition around the political uses of Antiquity in the Basque Country and Navarra (regions from the north of Spain) that we will be discussed in my presentation. In general, these discourses refer to the preservation of some remote and original linguistic, religious and identity characteristics and are present in historiography, literature, politics and popular culture. This raises the question: Why do we sometimes identify more with the indigenous past than with the Roman world?

TERM 2

January 23

Jorge Barbero Barroso (Universidad Autónoma de Madrid, Spain) - *The Hidden Side of International Politics: Secret Diplomacy in the Roman Republic (3 rd – 1 st BC)*

This paper investigates the role of secret diplomacy during the period of Roman Republican expansion, spanning from the 3 rd to the 1 st century BC. While classical scholarship has traditionally focused on formal and visible aspects of ancient diplomacy—such as treaties, senatorial missions, embassies, and declared negotiations—this study shifts attention to the less documented, more elusive practices that occurred behind the scenes and beyond the official record. Secret diplomacy refers here to a wide range of non-conventional diplomatic actions: clandestine negotiations, unofficial political interlocutions, covert espionage operations, diplomatic bribery, hidden agendas, and the strategic use of misinformation and manipulation. These practices often blurred the boundaries between war and peace, and between political representation and individual agency. Far from being exceptional, they were embedded in the mechanisms of power and influence that governed inter-polity relations in the ancient Mediterranean. Drawing on an interdisciplinary methodological approach—combining ancient history, and theoretical approaches from different fields such as International Relations, Sociology or Intelligence Studies—this research examines how Roman and non-Roman actors used informal and subreptitious diplomatic channels to pursue their goals. Through case studies from a range of literary sources, the paper analyses the significance of these hidden interactions and the way they were represented, concealed, or morally judged by ancient authors. Special attention is paid to the epistemological and methodological difficulties posed by our sources, which are overwhelmingly biased towards official narratives and moralizing frameworks. Despite these challenges, this study argues that secret diplomacy was not an incidental feature, but an important component of Mediterranean politics. Its analysis allows for a richer understanding of diplomatic dynamics and the cultural logic of secrecy in antiquity.

January 30

Christiane-Marie Cantwell (Newnham College, Cambridge) - *Trading Wishes: aspects of the social economics of figurative Gallo-Roman votives*

This paper, using social economics as an analytical framework, examines socio-cultural norms shaping the materiality of Gallo-Roman figurative votives to reveal aspects of the Gallic provincial context. Figurative votives were statuettes representing animals, human figures or body parts, made for dedication in sanctuaries to accompany a wish. While ritual objects, votives were also made (produced), transported (distributed), and dedicated (consumed). In other words, they also had economic lives, a facet of the practice which has gone largely ignored (Morel, Hoffmann). Gallo-Roman votives, appearing only after conquest, were thus not only products of shifting religious concerns, but of changing economic actions under Roman rule (Rey-Vodoz). Further, a growing body of scholarship is now interested in the intersection of religion and economics in the Roman world (Moser, Wilson et al). Social economics, as one such theory, analyzes the impact of socio-cultural norms and structures on economic actions in any given context (Morris and Manning). While unrealized until now, this framework can be easily applied to votives as products of economic actions. From this, this paper first presents social economics, its historiography and applications to Roman materials. Then, it introduces the corpus of Gallo-Roman figurative votives and examines, through this outlined framework, aspects of their production and consumption. It explores the distribution of materials used to make figurative votives, identifying that terracotta is preferred in urban centers and stone in rural sanctuaries. Then, it looks at the forms consumed across the province, with deities and animals more likely in urban sanctuaries than rural ones. These conclusions reveal the existence of twin registers of votive practice, caused by the advent of new technologies and the development of diverging networks of supply and trade, all of which were implemented or fostered by the Roman regime, highlighting the role of Roman power in indirectly shaping religious practice in the province. Ultimately, this paper provides a case study for the application of social economics to religious materials, while also contributing significant results to discussions of cultural change in this Gaul, highlighting the pervasiveness of Roman control.

February 13

Ethan Coulson-Haggins (University of Liverpool) - *From Periphery to Power: Ionia and Classical Greek Warfare*

The heavily armed 'Greek' infantryman – the hoplite – has long stood at the centre of significant scholarly debate. Disputes over his origin(s), his methods of war, and his impact on the then still nascent polis have produced one of the most enduring controversies in the study of ancient Greek history. Whether one is a hoplite 'traditionalist' or a 'revisionist', this longstanding debate has remained heavily centred on a small number of mainland Greek poleis: Athens, Sparta, Olympia, and Corinth. Such a narrow lens has obscured the wider Mediterranean context within which hoplite warfare developed.

This paper seeks to shift the spotlight away from the Greek mainland to Ionia, or 'East Greece', in the fifth and fourth centuries BC. After the failure of the Ionian Revolt (499-493 BC), the region has traditionally been viewed as economically 'stagnant' and militarily insignificant until after the Classical period. This scholarly perception of 'Classical Ionia' is reinforced by certain

mainland Greek sources (namely Herodotus) that characterise the Ionians as weak, cowardly, and dependent on mainland Greek powers for their defence against external threats. As a result, Ionia has long been written out of the military history of the Classical period.

This paper challenges these entrenched views by offering a fresh reassessment of 'Classical Ionia' in the literary record. It argues that the Ionians were neither passive nor peripheral, but important players in the conflicts of the fifth and fourth centuries BC. Ionian poleis quickly emerged as significant allies to major powers of the ancient Mediterranean, with contributions that ultimately helped shape the history of the Classical period. By (re)situating Ionia's place on the battlefield, this paper highlights the need to look beyond the few canonical mainland poleis (above) and reconsider the broader networks of allies that fought together on the Classical Greek battlefield.

February 20 [Panel]

Arianna Castelli & Leonardo Mazzanti (MusaΦ, Ludwig-Maximilians-Universität München, Germany) – Panel: *Reading Homer in the Hellenistic Schools: Planetary Movements and the Afterlife of the Soul*

This panel explores how familiar practices and images structured Greek thinking about cosmos and afterlife. Paper 1 reassesses a neglected notice in Eustathius' commentary on the Odyssey, where Diodorus Cronus reads the board game πεττεία—also evoked by Homer's suitors—as a model for celestial order and irregularity. Paper 2 reexamines a philosophical scholion on Iliad 23, arguing that Chrysippus advanced a qualified post-mortem persistence in which virtuous souls become spherical and star-like. Together the papers align Homeric reception with philosophical and scientific reasoning across texts and images, showing how games and astral forms became working tools of thought.

Paper 1 (Leonardo Mazzanti): *Diodorus Cronus on πεττεία and the Celestial χορεία: From Homer to Hellenistic Astronomy*

This paper investigates a neglected testimony in Eustathius' commentary on the Odyssey (ad Od. 28.46–29.2) concerning the Dialectician philosopher Diodorus Cronus, remembered as both player and theorist of πεττεία, who likened the game's mechanics to the "dance of the stars." I place this image within a broader Greek ludic culture attested in Homer and vase painting: the Odyssey's suitors playing at Odysseus' doors and Exekias' amphora with Achilles and Ajax bent over a board bind strategy, fate, and rivalry to elite sociability. Against this backdrop, Diodorus' reading of the five lines variant is reexamined: the "holy line," where counters were treated as sacral and largely immobile, functions as an analogue for ordered yet irregular planetary motions. The model clarifies phenomena such as retrograde movement while resonating with Platonic and Pythagorean accounts of celestial χορεία. Reading the philosophical reports alongside Homeric scenes and material images allows the "holy line" to emerge as a compact heuristic for patterned irregularity in the heavens. In dialogue with the companion paper on Chrysippus' astral eschatology, the analysis shows how practices of play could structure reflection on order, chance, and agency across human and cosmic domains.

Paper 2 (Arianna Castelli): *Chrysippus on the Fate of Virtuous Souls: Reassessing a Neglected Scholion to Iliad XXIII*

This paper revisits a philosophical scholion on Iliad 23, where Patroclus' dream-appearance to Achilles prompts the scholiast to report Antisthenes and Chrysippus on the post-mortem soul (Schol. Hom. Il. V, 377–78 Erbse [SVF II 815]). While Antisthenes has been discussed (Caizzi 1966), Chrysippus' striking claim—that the disembodied soul becomes spherical—has scarcely been noticed and appears at odds with the standard Stoic doctrine of mortalism. I argue that the scholion preserves a genuine Chrysippean doctrine, though one restricted to the virtuous: by virtue of their fiery constitution, such souls assume a spherical, star-like form upon separation, assimilate to the heavens, and endure longer—though only until the universal conflagration—while the rest perish swiftly (e.g., SVF II 809). This interpretation refines our understanding of Stoic eschatology and sets it in dialogue with Pythagorean and Platonic traditions (e.g., SVF II 817 [2]). The paper combines close scrutiny of the scholion's text with a reconstruction of Stoic physics and eschatology, and a reading attentive to Homeric reception and astral imagery. In dialogue with the companion paper on πεττεία and celestial order, it shows how familiar images—game-play, stars, spherical form—became working models for integrating cosmology and ethics.

February 27

Kyungho Roh (University of Bonn, Germany) - *Plato' Account of Tragedy, Tyranny and Emotions*

This paper aims to address the question of why it is the very same part of the soul with which we desire to become a tyrant, to watch tragedies, and to weep and wail. I argue that Plato's Republic and other relevant texts provide an account of it, the reconstruction of which is possible by linking his critique of poetry, his analysis of tyranny, and his theory of desire. These three forms of desire stem from the recognition that we all die and are driven by emotions of fear and grief engendered by mortality. The fundamental one is eros, the strongest driving force within us, characterized by the pursuit of pleasures toward life and the avoidance of pains toward death. However, death is absolute pain, and therefore, the pleasure that offsets death is infinite in both intensity and quantity. Hence, eros develops into lawless desire. In reality, this desire is so restricted in reality by various external constraints that it can be fulfilled only in dreams. I argue that in some exceptional moments, however, such limitations are suspended—for instance, in disasters or political situations. In history, the tyrant came to represent precisely this state: violating the law in pursuit of pleasures without being punished. Thus, the desire to become a tyrant or tyrannical man develops from the desire to compensate for death. I argue that the desire to watch tragedy is one for justification of the lawless desire and tyrannical life. By representing a figure committing an extreme action under the emotions such as grief or anger, tragedy functions as a medium for conveying the recognition of human mortality and tragic worldview. Its audience tolerates the lawless, tyrannical behavior by thinking that it originates from the necessity of the universal tragic fate befalling human beings. Then, I shall argue, the desire to watch tragedy and to weep and wail is a desire to relive the pleasure derived from an tragic insight: in Plato's terms, it is an image of the pleasure of knowledge.

March 13

Lorenzo Severin (University of St Andrews) - *Artistic Agonism. Statius, Silius Italicus, and Lucan's Legacy*

Statius' Thebaid and Silius' Punica contain chronological evidence that helps identify a timeframe—from 80 CE to the early 90s—during which their composition overlapped (Wistrand 1956; Ripoll 2015; Marks 2014). Due to their contemporaneous nature, the Thebaid and the Punica engage in an intense, osmotic intertextual relationship, which lies at the heart of my research project. To gather dialoguing passages from the Thebaid and the Punica, I rely on a shared intertext: Lucan's Bellum Ciuile (Ginsberg and Krasne 2018; Heerink and Meijer 2022; Gervais et all. 2024). Embracing a recent methodological approach (Manuwald and Voigt 2013; Agri 2020; Biggs 2020), my paper analyses the interplay—or non-linear intertextuality—between Silian and Statian passages originating from the same Lucanian loci, through two case studies. First, focusing on short, juxtaposed narrative nuclei from BC 1.466–695 (Rumour; urbs capta; portents; Bacchic frenzy), I show how their reuse is crucial to the structural patterns upholding both the Thebaid and the Punica. Exploiting the combinatorial versatility of such scenes, the Flavian epics display unique arrangements of similar narrative bricks that reflect both the "vertical" Lucanian lineage and the "horizontal" pressure exerted by Statius and Silius on each other. Secondly, on a larger scale, I examine Statius' mora Nemaea (Thebaid 4–6) and Silius' Regulus narrative (Punica 6), which contain extended sequences that engage with Cato's desert march (BC 9). My paper traces the Lucanian thread underlying these narratives and explores how both Flavian poets offer parallel responses to the same intertextual stimulus, recovering traces of the deeply intertwined dialogue between the Punica and the Thebaid. My research demonstrates that the early reception of the Bellum Ciuile offers fertile ground for exploring the interdiscursive relationship between the Thebaid and the Punica, and for observing the dynamics of poetic competition within the Flavian literary community.

March 27

Sebastian Zellner (Freie Universität Berlin, Germany) - *The bars and chords of Clio - ἁρμονία, σύνθησις and Ancient Historiography*

While ancient readers were highly interested in and maybe more sensible to the constituents of Kunstprosa than our present, Ancient historiography is certainly not the literary genre first thought of as profiting from or relying on rhythmical or otherwise ‚musical' devices of speech. Yet critics and readers of historians in antiquity frequently highlight and testify for the effects of a successful design of sound and rhythm in passages of historiographical works. In Longinus' On the Sublime, for example, it is the harmonic, proportional word-configuration and the elaborate rhythmic flow of sentences that make Philistus of Syracuse's works – though its themes and wordings are overall far off from sublime quality – even achieve emotional control over his readers and immerse them into a kind of ‚communion' with what is said, comparable in this regard to playwrights like Aristophanes and Euripides. In my paper, I want to trace and discuss this notion connecting historiography with rhythmical and melodical qualities within Ancient critical thought on historical writing, both Greek and Roman, and within the poetological discussion of the genre itself. In doing so, one can grasp the importance of adequate length and verse in clauses, effectively deployed pause, and furnished utterance in general not as a mere accidental device of rhetorical culture, but as an integral and disposable instrument for the experientiality of a historian's narration. This, in turn, will highlight how ancient critics looked at historiography not solely from the point of an objective and truthful account of past events. Instead, the genre was substantially perceived of in aesthetic terms, leading back to current topics in the theory of history regarding the multi-facetted role of representation in historical narrative.

<u>May 8</u>

Nicholas Aherne (University of Groningen, Netherlands) - *Experiencing Mythological Sarcophagi in Roman Phoenicia*

The last four decades of scholarship on Roman mythological sarcophagi have witnessed significant contributions with emphasis on how their iconographies represented the deceased and acted as consolatory aids to mourners. However, predominant focus has been on sarcophagi from Rome and disproportionately on figural iconographies, whilst their materiality, ornamentation, inscriptions, and human remains have been comparatively neglected. This paper shifts attention to the mythological sarcophagi of Roman-period Phoenicia. It employs a holistic and contextual approach, drawing upon disciplines of art history, archaeology, epigraphy, and classical literature to reconstruct the functionality of the sarcophagi, how they conveyed the status and virtues of individuals and shaped funerary rites. The scenes that decorate such sarcophagi chests all refer to mythological moments of violence, hubris, or scandal, seemingly 'negative' scenes but perceiving them as such is somewhat anachronistic. Instead, they sometimes diverge from the mythological variations preserved in the literary record and widely known to us in order to meet the needs of consumers in the Roman funerary context. Furthermore, this paper builds upon existing theoretical approaches by investigating such scenes as a sophisticated and restrained mode and stimulant of expression that enabled viewers to process their grief in a way that did not disrupt social order. To this approach I contribute a consideration of how the materiality and visuality of the sarcophagi transcended the stimulation of emotions and thoughts to shape ritual acts, such as, the treatment of the dead and the offering of garlands. Furthermore, the degree to which the sarcophagi were localised is considered by contextualising them within their local and imperial funerary landscape and timescape.

<u>May 15</u>

Francesca Chenet (University of Verona, Italy) - *τί φήις; τί τοῦτ᾽ αἴνιγμα σημαίνει σαθρόν; Evadne's voice in Euripides' Suppliant Women*

Evadne is a character uniquely crafted by Euripides in his *Suppliant Women*, without any other occurrence in earlier mythological traditions. This paper aims to examine, through lexical analysis, the language Evadne employs in the brief episode where she announces to the chorus and to her father Iphis her intent to take her own life by throwing herself onto her husband Capaneus' funeral pyre (vv. 990-1071). As some critics have noted, Evadne articulates her intentions by adopting traits typically associated to male heroic ideals (e.g. kallinikos v. 1059) and by applying to her feminine role, in a non-traditional manner, values such as areté and eukleia. Her poetic voice diverges significantly from the ideal model of the grieving widow, such as the one depicted by Thucydides in Pericles' funeral oration.

Scholars have frequently highlighted the relationship between this tragedy and the historical process—starting in the sixth century BCE—that led to the limitation of excessive mourning, particularly acted by women, in funeral rites. Analysing the way in which male characters attempt to limit excessive lamentation in women, we will also give special attention to how Iphis, a male

character, reacts to his daughter's words and tries "to read her mind". At first, he fails to understand her use of traditionally masculine rhetoric; in realizing her suicidal intent, he experiences a strong emotional reaction, which he expresses not with the expected concern of a father about to lose his daughter, but by attempting to contain her language and actions, expressing disappointment over her subversive and contextually inappropriate behaviour in the public sphere. Indeed, in response to male attempts to curb excessive mourning and self-destructive gestures, Evadne amplifies them to their extreme consequence: suicide.

This paper examines how Euripides crafts a female character whose speech and actions defy male interpretive categories, creating an enigmatic form of female heroism. This heroism, however, is fragile and self-defeating, ending in a death that the characters and chorus regard with contempt rather than honour.