



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

# Abstract Book

**8<sup>th</sup> Annual International Conference on  
Humanities & Arts in a Global World  
4-7 January 2021, Athens, Greece**

Edited by  
Gregory T. Papanikos

2021



Abstracts  
8<sup>th</sup> Annual International  
Conference on Humanities &  
Arts in a Global World  
4-7 January 2021, Athens,  
Greece

Edited by Gregory T. Papanikos

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# Preface

This book includes the abstracts of all the papers presented at the *8<sup>th</sup> Annual International Conference on Humanities & Arts in a Global World (4-7 January 2021)*, organized by the Athens Institute for Education and Research (ATINER).

A full conference program can be found before the relevant abstracts. In accordance with ATINER's Publication Policy, the papers presented during this conference will be considered for inclusion in one of ATINER's many publications.

The purpose of this abstract book is to provide members of ATINER and other academics around the world with a resource through which to discover colleagues and additional research relevant to their own work. This purpose is in congruence with the overall mission of the association. ATINER was established in 1995 as an independent academic organization with the mission to become a forum where academics and researchers from all over the world could meet to exchange ideas on their research and consider the future developments of their fields of study.

It is our hope that through ATINER's conferences and publications, Athens will become a place where academics and researchers from all over the world regularly meet to discuss the developments of their discipline and present their work. Since 1995, ATINER has organized more than 400 international conferences and has published nearly 200 books. Academically, the institute is organized into 6 divisions and 37 units. Each unit organizes at least one annual conference and undertakes various small and large research projects.

For each of these events, the involvement of multiple parties is crucial. I would like to thank all the participants, the members of the organizing and academic committees, and most importantly the administration staff of ATINER for putting this conference and its subsequent publications together. Specific individuals are listed on the following page.

**Gregory T. Papanikos**  
**President**

## **8<sup>th</sup> Annual International Conference on Humanities & Arts in a Global World, 4-7 January 2021, Athens, Greece**

### **Scientific Committee**

All ATINER's conferences are organized by the Academic Council. This conference has been organized with the assistance of the following academic members of ATINER, who contributed by reviewing the submitted abstracts and papers.

1. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, U.K.
2. David Philip Wick, Arts, Humanities and Education Division, ATINER & Professor of History, Gordon College, USA.
3. Steven Oberhelman, Professor of Classics, Holder of the George Sumey Jr Endowed Professorship of Liberal Arts, and Associate Dean, Texas A&M University, USA, Vice President of International Programs, ATINER and Editor of the Athens Journal of History.
4. Patricia Hanna, Head, Philosophy Unit of ATINER & Professor, University of Utah, USA.
5. Nicholas Pappas, Vice President of Academic Membership, ATINER & Professor of History, Sam Houston University, USA.
6. David A. Frenkel, LL.D., Head, Law Unit, ATINER & Emeritus Professor, Law Area, Guilford Glazer Faculty of Business and Management, Ben-Gurion University of the Negev, Beer-Sheva, Israel.
7. Stephen Andrew Arbury, Head, Arts & Culture Unit, ATINER & Professor of Art History, Radford University, USA.
8. Stamos Metzidakis, Head, Literature Unit, ATINER & Professor Emeritus of French and Comparative Literature, Washington University in Saint Louis, USA & Adjunct Professor of French, Hunter College-CUNY, USA.
9. Valia Spiliotopoulos, Head, Languages & Linguistics Unit, ATINER & Instructor, Department of Language and Literacy Education, The University of British Columbia, Canada.
10. Jayoung Che, Head, History Unit, ATINER & Visiting Professor, Hankuk University of Foreign Studies, South Korea.
11. Tatiana Tsakiropoulou-Summers, Director, Center for Classical & Byzantine Studies (ACCBS) & Associate Professor, The University of Alabama, USA.



12. Alexander Makedon, Independent Scholar (Retired Full Professor, Chicago State University, USA).
13. Nicholas N. Patricios, Vice President of Strategic Planning & Analysis, ATINER and Professor & Dean Emeritus, School of Architecture, University of Miami, USA.
14. Panos Petratos, Vice-President of Information Communications Technology, ATINER & Fellow, Institution of Engineering and Technology & Professor, Department of Computer Information Systems, California State University, Stanislaus, USA.
15. Clara Germana Gonçalves, Head, Architecture Unit, ATINER & Researcher, CITAD (Centro de Investigação em Território, Arquitectura e Design), Lusíada University and Associate Professor, ISMAT (Instituto Superior Manuel Teixeira Gomes), Portugal.
16. John Spiridakis, Co-Editor, Athens Journal of Education & Professor, St. John University, USA.
17. Pascal Jollivet, Head, Computer Unit, ATINER & Associate Professor, Université de Technologie de Compiègne / Sorbonne Université, France.

**FINAL CONFERENCE PROGRAM**  
**8<sup>th</sup> Annual International Conference on Humanities & Arts in a**  
**Global World, 4-7 January 2021, Athens, Greece**

**PROGRAM**

**Monday 4 January 2021**

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**10.30-11.30**  
**Registration**

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**11.30-12.00**  
**Opening and Welcoming Remarks:**  
○ **Gregory T. Papanikos**, President, ATINER

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**12.00-12.30**  
**Michael Michael**, Professor, Yonsei University, South Korea.  
*Title: No One Errs Knowingly: An Anti-Intellectualist Account of "Socratic Intellectualism".*

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**12:30-13:00**  
**Sreekanth Yagnamurthy**, Professor & Principal, Regional Institute of Education, NCERT, India.  
*Title: English as a Medium of Instruction at School Level in India: Opportunities and Dilemmas.*

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**13:00-13:30**  
**Francesco Del Sole**, Assistant Professor, University of Salento, Italy.  
*Title: Building on the Border - Architecture as a Meeting Place.*

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**13:30-14:15**  
**Gregory T. Papanikos**, President, ATINER.  
*Title: Collective Decision Making in Homer's Odyssey. (Full Paper)*

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**14:15-15:00 Lunch**

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**15:00-15:30**

**Zoe Zaneteas**, Provenance Researcher, The Metropolitan Museum of Art, USA.

*Title: "Grasp where you May, Nothing you Touch is Solid" - Eros, Tragedy, and Metaphysics in Gustav Klimt's Vienna.*

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**15:30-16:00**

**David Philip Wick**, Director, Arts, Humanities and Education Division, ATINER & Retired Professor of History, Gordon College, USA.

*Title: Scholar, Smuggler, Mercenary, Thief - A Brief introduction to the Strange History of the Library of Pergamon, and the Stranger Men who Built and Broke it.*

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**16:00-16:30**

**Pavlo Bosyy**, Associate Professor, Ryerson University, Canada.

*Title: Faust, Theatre and Politics*

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**16:30-17:00**

**Steven Oberhelman**, Professor of Classics, Holder of the George Sumey Jr Endowed Professorship of Liberal Arts, and Associate Dean, Texas A&M University, USA, Vice President of International Programs, ATINER and Editor of the Athens Journal of History.

*Title: Dogs in Early Greek Medicine and the Modern Debate over the Use of Animals in Research and in Traditional Medicine.*

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**17:00-17:30**

**Kristín Jónína Taylor**, Assistant Professor, University of Nebraska, Omaha, USA.

*Title: Icy Alternatives: Nordic Piano Literature*

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**Tuesday 5 January 2021**

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**08:00-11:00 Urban Walk**

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**11:00-11:30**

**Jayoung Che**, Head, History Unit, ATINER & Visiting Professor, Hankuk University of Foreign Studies, South Korea.

*Title: Collusion of Anti-government Party, Prosecutors, Court, & Media, Opposing to the Prosecution Reform initiated by the Current Korean Government.*

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**11:30-12:00**

**Shogo Hashimoto**, PhD Student, University of Göttingen, Germany.

*Title: Ludwig Wittgenstein's Colour-Octahedron and Shūzō Kuki's Rectangular Prism of Value.*

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**12:00-12:30**

**Sandra Mora Lopez**, PhD Student, Autonomous University of Madrid, Spain.

*Title: Translation and Ectopic Literature: The Case of Ada or Ardor.*

---

**12:30-13:00**

**Radmila Janicic**, Professor, University of Belgrade, Serbia.

*Social Marketing in Raising Awareness about Arts Messages.*

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**13:00-13:30**

**George Zouridakis**, Research Fellow, ATINER.

*The Case against Qualified Minority Thresholds in Derivative Actions and Functionally Equivalent Remedies.*

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**13:30-14:00**

**Juergen Hagler**, Professor, University of Applied Sciences Upper Austria, Austria.

*Chained Animation: Collaborative Forms of Filmmaking in Education.*

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**14:00-14:30**

**Alexander Makedon**, Head, Education Unit, ATINER & Independent Scholar (Retired Full Professor, Chicago State University, USA).

*Logical Foundations of Radical Perspectivism.*

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**14:30-15:00**

**Nicholas Pappas**, Vice President of Academic Membership, ATINER & Professor of History, Sam Houston University, USA.

*European Officers and the Mainland Irregular Forces on the Ionian Islands, 1798-1814: A Comparison of Command and Tactics.*

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**15:00-15:30 Lunch**

**Pavlo Bosyy**

Associate Professor, Ryerson University, Canada

### **Faust, Theatre and Politics**

In the production of “Faust, or Of Freedom and of Life He Only is Deserving...” inspired by Goethe’s tragedy, Faust at Volyn State Puppet Theatre (Ukraine, 2016), I tried to explore in the script, which I had co-authored, the staging, design and acting how the paradigms of human culture, politics and art – particularly juxtaposition of freedom and tyranny – are working universally and in the specific situation of the Ukrainian “Revolution of Dignity” of 2013-2014. In my staging, I tried to interpret the motifs of the Western-European classic in the quintessentially Ukrainian way of theatrical thinking, which often manifests in a paradoxical mixture of extremes of sentimental solemnity and sardonic laughter. The production of “Faust, or ...” is still running successfully in the repertoire of Volyn State Puppet Theatre. I am interested in revealing how the script and production work today, more than three years after the show’s opening, and more than seven years since the “Revolution of Dignity” started. Do the issues the script is based keep the relevance? Has the perspective of the audience’s reception changed or remained the same?

**Jayoung Che**

Visiting Professor, Hankuk University of Foreign Studies, South Korea

## **Collusion of Anti-government Party, Prosecutors, Court, & Media, opposing to the Prosecution Reform initiated by the Current Korean Government**

Korean people's trust on the public broadcasting (KBS, Korean Broadcasting System) is last among about 40 countries in the world [according to the Digital News Report 2020, published by the RISJ (Reuters Institute for the Study of Journalism affiliated with the University of Oxford in the UK)]. And Korean people's trust on the prosecutors-judiciary ranked last (or last but one, according to the year) among about 40 countries of OECD (in the survey conducted by the OECD). Korea's prosecutors hold mighty power unprecedented in the world, having investigation-indictment rights at once, monopoly of indictment right, indictment expediency (i.e. indictment discretion to decide if a case to be indicted or not), monopoly of warrant claim to the court, etc. Korean prosecutors resemble invincible Thanatos of Hades, as to their wishes they can manipulate white to be black. Actually they have had black history fabricating false evidence to make innocent person be spy dispatched by the North Korea. They also forged a false clock of bribery that did not actually exist, against a respected former president, No Mu-hyun, finally resulting in his death of alleged suicide in 2009. And they have not been punished until now for these malicious manipulations, as astonishingly there is no system in Korea to punish prosecutors even in case it is clearly proved they intentionally fabricate false evidence. Korea's current government, a product of the candlelight revolution having overthrown the previously corrupt government, seeks to improve democratically the dictatorial power structure of the present prosecutor organization. However, the cartel of Opposition Party (most of them being colleagues of the previous government), Prosecutors, Court, & Press-broadcasting, is resisting collectively and in all directions, to maintain the vested privilege. Prosecutor General Yoon is desperately trying to maintain the prosecutors' organization of great power that is a rare phenomenon in the world, and is resisting the reformation of the prosecutors' organization, which itself has been a hotbed of corruption. The conflict between the Justice Minister and the Prosecutor General is a conflict between the one who democratically try to reorganize the prosecutors with excessively concentrated power, and the one who try to resist the reformation. Actually it is not the truth that the Prosecutor General

tried to investigate corruption of the Blue House, and the Justice Minister try to stop it. And this is exactly the opposite of what DW (Deutsche Welle) reports.

**Francesco Del Sole**

Assistant Professor, University of Salento, Italy

## **Building on the Border - Architecture as a Meeting Place**

The border is to be identified as that sign which, by delimiting a territory, divides two places, at the same time taking on a more abstract meaning as a term and limit. To establish a border means to establish a space, to define a fixed point from which to start and to which to refer. The borders, marked in this way, circumscribe controlled, measured and recognizable environments. It is not important that it is a border between states, between regions, between private and public spaces, because the feeling you get when you cross a border is always that of a change due to the difference in the appearance of the two places by means of the different rules, uses and customs that characterise the territories. The main effect of the border is then to sanction a diversity. In this proposal will be analysed some cases that, starting from antiquity up to the contemporary age, have proposed over time a different way of conceiving the border, making architecture the meeting place: the Temple of Diana at Ephesus, a monument created by Greek artists located in Persian territory. It stood on the peninsula of Anatolia, the border land par excellence in the Hellenistic world, a place where the cultures of Greece and Persia that dominated the western world clashed; Castel Velturino, a border utopia of Prince-Bishop Cristoforo Madruzzo, who deposited his dreams of unification between the North and the South of Christianity torn apart by the theological demands addressed during the Council of Trent; the contemporary project by architects Charles Tzu Wei Chiang and Alejandro Moreno Guerrero, the Bi-National Community Skyscraper, which proposes a reinterpretation of the walls erected on the border between the USA and Mexico by building a skyscraper on them in which the two communities meet and merge together. These places help to understand that the border between North and South, not only geographical but first of all ideological-cultural, should not be considered only as a space of defense but a real space of pacification.



**Juergen Hagler**

Professor, University of Applied Sciences Upper Austria, Austria  
&

**Remo Rauscher**

Lecturer, University of Applied Sciences Upper Austria, Austria

## **Chained Animation: Collaborative Forms of Filmmaking in Education**

Animated films are usually produced in different ways depending on the scope, technology and budget. On the one hand, they are produced in large teams, divided into different sub-areas such as animation, storyboarding or sound design. On the other hand, independent, mostly artistic productions are produced by individuals or small teams (Furniss 2007: 30). Due to digitization, the boundaries between the departments of filmmaking are fragile and the work processes are increasingly running in parallel (McDowell 2017). Non-linear production workflows not only change the processes, but also the way ideas, stories and concepts are developed. Professional production pipelines are an integral part of the curriculum at universities and schools for animation. Many educational institutions, especially film schools, offer education in different areas of filmmaking, and collaboration on joint projects is an immanent part of the training. Student films are usually directed by one person and produced by a small team. These collaborative forms are traditionally linear and hierarchically structured, separated in direction or artistic/creative direction and production team, like professional productions. By contrast, so called chained animations are non-linear, and are based on a large group of animators, working together at various levels. The final film's snippets can be equally divided among the producing members or even groups of animators. Therefore, this approach is highly suitable for an average number of 30 to 50 students being enrolled in animation classes at educational institutions. In addition to teaching basic animation principles this experimental form of education goes beyond the common practices of exercise. By using easy-access animation techniques participant's prior experiences in animation hardly matter. Within this flat hierarchy all members can consider themselves as an integral and equally valued member and get involved into conception, seeking for intrinsic aspects of motivation by collecting the group's interests. This leads to a very dynamic and unpredictable process of conception facing many challenges like bringing together a broad range of ideas, styles and techniques. In addition to synergies in teamwork

and creativity the students have to interact and organize their pipeline mostly independently. The intention to present the collaborative project to the public (e.g., film festivals) results in profound identification in contradiction to educational routines. The educational concepts for Chained Animations follow different strategies and range from professional workflows to experimental playful forms. In a first step, education participatory art practices (Feldhoff 2016, Naveau 2017) will be examined, and in a second step, experimental forms of collaboration in animation will be discussed based on examples from art, film and science. On the basis of three case studies Home (2016), Utopia Now (2017), Draft One (2018), produced at the University of Applied Sciences, Upper Austria, Department Digital Media, different experimental approaches, challenges and findings will be discussed and guidelines for chained animation in education will be presented.

**Shogo Hashimoto**

PhD Student, University of Göttingen, Germany

## **Ludwig Wittgenstein's Colour-Octahedron and Shūzō Kuki's Rectangular Prism of Value**

In his work *Philosophical Remarks*, the Austrian-British Philosopher Ludwig Wittgenstein (1889-1951) describes an octahedron with words of pure colours such as 'white', 'red' and 'blue' at the corner points as follows: "The colour octahedron is grammar, since it says that you can speak of a reddish blue but not of a reddish green, etc" (§39). He uses the word "grammar" in such a specific way that the grammar or grammatical rules describe the meanings of words/expressions, in other words how we use them in our language. Accordingly, the colour octahedron can also be taken to present the grammatical rules which show how we use words of colour, for example, we call a certain colour as "reddish blue", but not as "reddish green". In his later work *Remarks on Colour, Part III*, Wittgenstein similarly argues that white cannot be, for example, darker than blue and red. He takes these relations of colours in our language to be analogical to the calculation of arithmetic and thus claims "Here we have a sort of mathematics of colour" (§3).

In a different context, the Japanese philosopher Shūzō Kuki (1888-1941) explores in his work *The Structure of Iki* what the Japanese word "iki" means. This word is often translated as "chic" or "stylistic" in English, but Kuki holds that it is an aesthetic Japanese concept which cannot be literally translated, but encompasses three aspects: 'coquetry', 'pride and honour' and 'resignation'. To explain how the word "iki" works in relation to other words in Japanese, Kuki introduces a rectangular prism with eight words of values such as 'quiet', 'elegant' and 'sweet' at the corner points. For example, it shows that the opposite of the word "iki" is the word "boorish". In this rectangular prism, the eight words of values like "iki" have a functional relation to each other and can be in this sense regarded as a parallel way to the words of pure colours like "red" in Wittgenstein's octahedron.

In this paper, I argue that the rectangular prism Kuki introduces does not just explain how the modes of Japanese values are related to each other, but also shows how the words referring to these values are used in Japanese to describe what kind of character a person has. On this score, I would suggest that we could also regard this rectangular prism as the description of the grammatical rules of the Japanese language and call the relations of these words as "mathematics of value or character". Accordingly, it can also be said that how we describe the

character of a person is also dependent on the grammatical rules that are not just restricted to the Japanese language, but of other languages as well.

**Radmila Janicic**

Professor, University of Belgrade, Serbia

## **Social Marketing in Raising Awareness about Arts Messages**

The paper present theoretical and practical aspects of social marketing in raising awareness about arts messages. Focus of the paper is on developing theoretical aspects of social marketing in raising awareness about arts messages. The theoretical part of the paper is based on modern literature in the field of social marketing in raising awareness about arts messages. The key hypothesis of the paper is that arts send messages, thoughts, ideas that otherwise could be unnoticed. In that way, it is important to improve strategies of social marketing, in order to raise awareness about arts messages and to support arts and cultural projects. The special aspect of the paper are strategies of relationship marketing as base for social marketing strategies in arts and cultural institutions. In the empirical research the paper will present case studies about implementation of social marketing in raising awareness about arts messages. The empirical research will include results of questionnaire research about perception of arts and cultural messages in public audience. The research in the paper will be qualitative and quantitative. The empirical research will analyze impact of experience marketing, emotional branding and traditional social marketing strategies in raising awareness about arts and cultural messages. In the case studies the paper will present good examples of social marketing in raising awareness about arts messages. The paper present modern ways of development of arts and cultural institutions. The paper will analyze impact of social media on raising awareness about arts messages. Presented case studies are: Exhibition "Loving Vincent", about work and life of Vincent Van Gogh, exhibition "500 years of genius", about work and life of Leonardo de Vinci, example of impact of literature in arts messages, example of impact of movies in arts messages and impact of music in arts messages.

**Alexander Makedon**

Independent Scholar (Retired Full Professor, Chicago State University,  
USA)

**Logical Foundations of Radical Perspectivism**

The author presents his original analysis of the logical foundations of radical perspectivism, a philosophy which he “invented” over three decades ago. His analysis consists mainly of a discussion of the role that assumptions play in human thought. He divides assumptions into six categories that range from atomic to universal including atomic, culture bound, present and time bound, reality bound, human bound and universal. He submits that we can't begin to understand the world unless we learn to reinterpret it as closely to the sixth category of first assumptions or "universal" as is humanly possible. To lend his analysis dialectical or “philosophical” weight he raises twelve possible objections against his own analysis which he subsequently attempts to answer. His objections with corresponding responses include the objection regarding imposed and therefore presumably non-assumptive “assumptions,” possible role of a deceptive or “Cartesian” God in the selection of first assumptions, the inability of young children to formulate assumptions, the non-assumptive nature of dogmatism, Edmund Husserl’s theory regarding the suspension of presuppositions, role of human bias in make-believe mental exercises or in the selection of first assumptions, difficulty bordering on impossibility in assembling a truly universal set of assumptions, unknown assumption categories or finally danger of committing the fallacies of animism, anthropomorphism or panpsychism. He concludes by briefly discussing the possible social repercussions or “morality” of radical perspectivism.

**Michael Michael**

Professor, Yonsei University, South Korea

## **No One Errs Knowingly: An Anti-Intellectualist Account of “Socratic Intellectualism”**

A prominent criticism of Socrates’ moral philosophy is that in arguing, as he does in the *Protagoras*, that no one errs knowingly, he is guilty of intellectualism—that is, “of dwelling exclusively on the intellectual conditions of human conduct, and omitting to give proper attention to the emotional and volitional” (Grote, G., 1865, *Plato and the Other Companions of Sokrates*, Vol. II). Segvic, in an influential article (Segvic, H., 2006, “No one errs willingly: The meaning of Socratic intellectualism,” *A Companion to Socrates*, pp. 171-185), argued that this misconstrues Socrates, failing to grasp, in particular, his peculiar conception of knowledge. In this paper, I propose to take Segvic’s defense of Socrates a step further by elaborating on her interpretation of his conception knowledge in light of contemporary philosophical work on the emotions. Specifically, I employ the concept of construal, as presented in R. C. Roberts’ account of emotions as concern-based construals, and develop an account of Socratic knowledge that holds this concept as central. In doing so, a sense of intellectualism emerges in which, it is not Socrates who is guilty of intellectualism, but us. Indeed, under this sense, Socrates is anti-intellectualist.

**Sandra Mora Lopez**

PhD Student, Autonomous University of Madrid, Spain

### **Translation and Ectopic Literature: The Case of Ada or Ardor**

In this paper I will deal with two main concepts: literary translation and multilingual and multicultural literary works, in other words, ectopic literary works. This research is based on *Ada or Ardor*, written by Vladimir Nabokov, and its Spanish translation. Ectopic literature is a theoretical proposal to analyze literary works that is extremely useful when considering literary projects that transcend one or more languages and cultural spaces, which is a most common situation nowadays. This concept can also come in handy not only to examine these works from this wider and totalizing perspective, but also in order to analyze the translating possibilities that these hybrid, multilingual or multicultural texts offer, and how the difficulties that will show up during the translation process can be fixed or diminished, taking into account the source text from a new perspective. Translation and ectopic literature can also be related through Rhetorics (specifically through the *partes artis*, which can explain the process of interpreting and rewriting a text) and also through Polysystem Theory, given that ectopic literature sometimes acts as a sort of mediator or in between agent who can spread through different literary systems new poetics and styles, just like translations have always done. The case of *Ada or Ardor* seems to be particularly interesting because of its constant use of different languages and its cultural hybridization, which produce a highly complicated source text not only to translate, but even to interpret and understand in its original language. *Ada* embodies an example of the necessity of using an ectopic perspective when translating these texts, to achieve an effective translation of the original functions and aesthetical endeavors that can be traced in the source text, functions that had been neglected by previous translations that did not rely on this kind of theoretical approach. By means of an ectopic analysis of the author's life and work, the translator is able to find new conceptual tools for giving the text a new life in a piece of work which will inevitably be different from the one the author expected but that will be nonetheless a suitable translation.



**Steven Oberhelman**

Professor of Classics, Holder of the George Sumey Jr Endowed  
Professorship of Liberal Arts, and Associate Dean, Texas A&M  
University, USA

**The Use of Animals in Traditional Greek Medicine and the  
Modern Debate over the Ethics of Animal Research**

Animals have been used in medicine since the very beginning: Egyptian medicine of the seventeenth and sixteenth centuries BCE, Assyria and Babylon, classical and Hellenistic Greece, Jewish sources (the Mishna and the Talmud), neo-Aramaic medical tradition, Arabic medieval literature, Byzantine medicine, and early modern Greece. The use of animal parts and products do not cause much concern, since they can be taken without killing the animal, or if the animal is killed, then the carcass is harvested as the result of hunting or slaughterhouses. But there are more gruesome aspects of the use of animals, and practices that shock our modern sensibilities: the killing of dogs, especially puppies, and cats for medical therapies and treatments. I will discuss in the first part of my paper how Greek medical texts from the nineteenth and early twentieth centuries are filled with treatment of human diseases with the use of dogs, cats, and other animals. Not just feces, urine, milk, and bones of canines are used, but the entire animal, eviscerated, skewered, and boiled or baked while alive. The second part of the paper is devoted to the ethical implications of the use of animals in traditional medicine and in medical, scientific research. Some species have been driven to the point of extinction, while many now question the validity of animals in experiments and testing. I conclude with the reasons why the dog, for example, is now used in medical merely in support roles: assistance dogs (seizure response dogs and diabetes alert dogs) and animal-assisted therapy (autistic children, people with emotional problems, the elderly, the incarcerated, postsurgical recovery, hospice, etc.). Changes in societal attitudes, advances in formal medicine, and the loss of traditional medicine have helped to move canines from the cooking pot to hospitals, mental health institutes, and rehabilitation centers.

**Gregory T. Papanikos**  
President, ATINER

## **Collective Decision Making in Homer's Odyssey**

Collective decision making at the level of a politeia requires a collective body. The ancient Athenian concept of the ecclesia of demos was one such body as was the apella in the ancient city-state of Sparta. Qualified members of demos met at a specific place and venue to make decisions. At the level of a small polis (city-state), such gatherings were easily organized. In such cases, the power (-κρατέω -κράτος) belonged to people. If this power was exercised by the majority (πλειονας) and not by few (μη ἐξ ὀλίγους) then this system of political organization was called (κέκληται) democracy (δημοκρατία = δῆμος + κράτος) as Thucydides so eloquently wrote in his Peloponnesian War [2.37.1] for all future generations to cherish which was his wish. Democracy can be considered as the end of a long process (voyage) of developing the art of collective decision making. It is the "Ithaca" of humanity's expedition to discover an ideal political system. This article attempts to shed some (historical) light on this journey by looking at collective decision-making cases in Homer's Odyssey. I was able to pinpoint ten such meetings of interest during which a sort of a collective decision was taken. Three of these meetings were held by immortals and seven by mortals. Some are described in detail while others in a few verses. All these are discussed in some detail in the different sections of the paper.

**Nicholas Pappas**

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**European Officers and the Mainland Irregular Forces on  
the Ionian Islands, 1798-1814: A Comparison of Command  
and Tactics**

In the era of the Napoleonic wars, the Ionian Islands off the western coasts of Greece and southern Albania became a base of operations and an area of conflict in the Mediterranean in the years 1797-1814. In that period, Republican French, Russian, Imperial French, and British forces successively occupied these Greek-populated islands, formerly Venetian possessions. Each of these powers attempted to establish a nominally independent "Septinsular Republic" under their protectorate. There were efforts by all of these powers to organize native armed forces, some raised from among refugees from the mainland-bandits (klephtes), former Ottoman irregulars (armatoloi), and clansmen from the autonomous regions of Himara, Souli, and Mani. Although these refugee warriors were skilled in the use of weapons—flintlock firearms, sabres and yataghans—they fought and were organized according to traditions and methods that were different and considered "obsolete" in early nineteenth century Europe. This study will look into the organization, training and command of these troops by Russian, French, and British officers. It will study the successes and failures of these officers in forming these native warriors into regular or semi-regular forces. It will also examine how the attitudes and activities of these officers helped to develop the armed forces of the Greek War of Independence, 1821-1830.

**Kristín Jónína Taylor**

Assistant Professor, University of Nebraska, USA

### **Icy Alternatives: Nordic Piano Literature**

Music teachers are always looking for new repertoire that will bring variety to their teaching studio. Alternatives to the standard repertoire delivers fresh excitement to our students, bringing to light gems that become fun favorites for both teacher and student.

This lecture-recital focuses on appealing piano repertoire from the five Nordic countries: Norway, Sweden, Denmark, Finland, and Iceland. Although the piano music of Edvard Grieg, the primary representative of all things Scandinavian, is often used as a substitute for Chopin, there are many other composers from the Nordic countries from the Baroque period onwards that have written valuable and alluring music that is too often ignored. The spotlight will be on shorter works by composers from each country, including Johan Helmich Roman (known as the "Swedish Handel"), Gunnar de Frumerie (major Swedish composer of 20<sup>th</sup> century piano music), Niels Gade (the most important figure in 19<sup>th</sup> century Danish music), Ludvig Schytte (Danish Romantic composer of many educational works for pianists), Agathe Backer-Grøndahl (major Romantic composer in the golden age of Norwegian music history), Harald Sæverud (most important 20<sup>th</sup> century Norwegian composer), Jean Sibelius (the symphonic giant of 20<sup>th</sup> century Finnish music, lesser known for his excellent piano works), Selim Palmgren (20<sup>th</sup> century composer who helped establish the Nationalist movement in Finnish music), Snorri Sigfús Birgisson (20<sup>th</sup>/21<sup>st</sup> century Icelandic composer who also composed valuable pedagogical works for piano), and Thorkell Sigurbjörnsson (known as the "Icelandic Haydn") with a focus on pedagogical benefits of each of these composers' works.

**David Philip Wick**

Retired Professor of History, Gordon College, USA

**Scholar, Smuggler, Mercenary, Thief - A Brief Introduction  
to the Strange History of the Library of Pergamon, and the  
Stranger Men who Built and Broke it**

The library of Pergamum (Pergamon) is often listed as the second or third of the legendary libraries created in the ancient world, a truly unique achievement in particular because the conquest of the Pergamum fortress and design of the new city there were a groundbreaking innovation – Philetarios (and his adopted son Eumenes) use what was essentially the last amassed payment gold from Alexander’s armies after his death to conceive a new planned pseudo-polis and capital that would be both a destination resort for the elite, AND a destination college/university, a concept competing with Alexandria (though the educational approach differed in each case). The university idea would require an elite library, though, and that seems to have come either from the hiring of Aristotle’s ‘Peripatetic School’ heir from Athens as consultant (or even briefly head of school) or his own protege Neleus, and with those hirings, the movement (almost the theft?) of a major portion of Aristotle’s library. According to Strabo, this was housed (or in some pre-agreed way ‘hidden’ from appropriation by the Pergamene kings near, but not in, Pergamum, while the town built a library proper in the new campus on the freshly created resort/city’s acropolis. Over time, as the school and city prospered, the library (like the brilliant features of the resort) attracted the attention of predators, and suffered a slowdown in revenues. By the last century of the old era a local warlord coveted special scientific works in the library, and the revenue of what was left of the regime, as did the welfare system of the Roman Republic. In the 80s of the Republic’s last century Pergemum was destroyed in a series of aggressive moves by the Anatolian warlord Mithridates and the Roman renegade Sulla, and a notorious antiquities (including MSS) smuggler and pirate named Apellicon snatched what was left of the library for resale only to have it fall into Sulla’s hands. The last of the library’s story followed Sulla and his return to the west to attack his own culture. The lesson (among others) here has to do with the tendency great collections of information have to be monetized and converted by business or power players to saleable goods, both then and, sadly, today.

**Sreekanth Yagnamurthy**

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## **English as a Medium of Instruction at School Level in India: Opportunities and Dilemmas**

English language, as a subject of study has been accepted across the states in India with varied languages of instruction. However, introduction of English as a medium of instruction has generated a massive public debate. Largely, academicians advocate that young children be taught in mother tongue at early stages of schooling, although parents and administrators for pragmatic reasons articulate English medium education. In this article, I discuss about the debate that surrounds English as a medium of instruction and its implications for the Indian society. Considered as the language of elites, English has enhanced the aspirational levels and swayed all sections of population, including the under-privileged. English as a medium of instruction emanates from a strong demand base that exists outside the country, which at present is quite elastic in nature. Empirical data at national level supports this, as the students in private English medium schools with good socio-economic background have performed well, and those who have studied in vernacular medium have lagged behind. Although, introducing English medium may ostensibly appear beneficial for the under-privileged, and those studying in government schools, without creating congenial environment for its nurturance in a phased manner, it is bound to be retrogressive.

**Zoe Zaneteas**

Provenance Researcher, The Metropolitan Museum of Art, USA

**“Grasp where you May, Nothing you Touch is Solid” -  
Eros, Tragedy, and Metaphysics in Gustav Klimt’s Vienna**

This essay will seek to present a more nuanced perspective on Gustav Klimt and the erotic by proposing a metaphysical interpretation of his provocative representations of the female form. The suppression of rampant sexual overstimulation in fin-de-siècle Vienna forced the Viennese into a daily performance of a moral fiction, similar to the theatrical culture through which the city simultaneously sought to define itself. The capital of a diverse yet fragmented empire, in appropriating ancient Greece as their iconographic pilot, Vienna sought to evoke through the arts the image of a coherent and stable culture built on reason and positivist innovation. However, various artists and intellectuals of Klimt’s generation took issue with this attempt to deny the mythic and sensual components of Greek culture, positioning them as crucial to both the creation of great art as well as any useful understanding of what it meant to be human. Taking the Viennese preoccupation with Greek tragedy as its point of departure, this thesis will thus examine Klimt’s relationship to the binary of truth and performance—and, by extension, reality and illusion—in his developing artistic statement in the years following the Secession. In so doing, I will provide both social and philosophical context to the deliberate and indelicate portrayal of female eroticism for which he became notorious. Examining his work from a metaphysical perspective, specifically through the work of Arthur Schopenhauer and Friedrich Nietzsche, an alternative explanation for Klimt’s allegedly ‘pornographic’ art emerges, one that traded in the fraulein to cast the femme fatale in the starring role of the drama that was fin-de-siècle Vienna.

**George Zouridakis**  
Research Fellow, ATINER

**The Case against Qualified Minority Thresholds in  
Derivative Actions and Functionally Equivalent Remedies**

NOT  
AVAILABLE