ABSTRACTS

OPENING REMARKS

Elisabeth Günther (Institute for Digital Humanities, Göttingen)

How to understand an owl in armor: frames and framings in ancient studies

In this paper, I briefly examine the development and current use of frame and framing theories with emphasis on their potential use for ancient studies. To provide one example of application, I will analyze the owl of Athena in armor on an Athenian mug and show which frames and levels of understanding might have been relevant for an Athenian user of the vessel, and how this might have caused a comic effect of the drawing.

KEY-NOTE LECTURE

Hartmut Leppin (Univ. Frankfurt)

***Parrhesía* and the framing of expectations in the social worlds of antiquity**

The Greek word *parrhesía*, usually translated with "frankness", has a long history in antiquity. It denoted a crucial prerogative of the Athenian citizens who were allowed to contribute to debates in the popular assembly. Later, it developed into an ambivalent attribute of members of the social elites. During Late Antiquity, the term was still used widely and even becomes a loan word in Syriac and other languages. Obviously, *parrhesía* remained an important quality ascribed to people who were considered to possess the right to be heard in public, among them philosophers as well as historians and monks. The word framed certain expectations both in respect to the *parrhesiastés* and to the recipient of *parrhesía*. Despite many changes in the contexts, certain core elements were preserved over time. Based on a small selection of sources, I will try to explore how the concept of *parrhesía* framed expectations in the social worlds of antiquity.

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PANEL I: FROM THEORY TO PRACTICE

Sven Günther (IHAC, NENU, Changchun)

Frames and framing theory *avant la lettre*? Johann Gustav Droysen's *Historik* and the future of ancient studies

The paper argues that Johann Gustav Droysen's *Historik*, an original contribution to the field of historiology, is relevant for the frames and framing model applied to the study of ancient sources, both in terms of anchoring the rather "new" topic in well-discussed concepts in historical sciences, and of turning the limits of Droysen's 19th century approach into advantages for the "turn" proposed at the conference. In my view, Droysen had a clear understanding of the concepts of frames and partly of framing in discussing the critical handling of historical material and the critical reflection of the viewpoint of any historian, though using a different terminology. However, he failed to question the framing nature of his idealized and leading forces, the free will and the moral potencies, both providing the path towards an ever-growing historical understanding. Keeping these limits in mind, we can use the concept of framing to critically understand the dynamics of framing processes of ancient sources, in our example: Xenophon's *Poroi*, and of the related scholarship.

Martina Sauer (Institute of Image and Cultural Philosophy, Bühl)

Promise of happiness, security, and community − frames and framing in a new light

It is not art history but archaeological disciplines that are currently providing new impulses for research. Their attempt to reconstruct historical certainty with the help of the iconological method via events and finds has reached its limits, as corresponding sources are often missing. Instead, methods of reconstructing action-relevant frames offer a suitable tool. For they are linked to everyday life and thus to its individual and social needs and purposes.

In this context, the approach of the conference in Changchun is important because it incorporates new experiences and expectations of the frame participants, which brings about changes within the framework conditions. In a nutshell, they can be seen as a motor for frameworks and their changes. In extending fundamental theories of frames – such as those of Bateson 2006 (1955), Goffman 1975 (1974), Pratt and Squire 2017, Haug 2017 with cultural and media philosophical research by Warburg 1923, Cassirer 1929, Benjamin 1977 (1936), Derrida 1977, and Böhme 2006 – I took up this basic idea. In this respect, I connect theories of frames with practice and thus with the formation of frames by us. This approach is based on the assumption that the design of frames starts from the effort to create social bonds that contribute significantly to the preservation of communities and their traditions (and thus also to the preservation of power), and at the same time trigger processes of change in groups.

The strength and success of frames, according to the hypothesis, ultimately lies in the fact that the social ties they create hold a promise of happiness, security, and community for us (Sauer 2018 [2012], ch. 3.1.2; 2013). This promise is negotiated through things, but also through rituals and their specific forms. Transferred to the present day, this means that a Converse shoe or an I-phone for young people is so important because it signals membership of the community to young people and at the same time excludes others, e.g. old people, adults, other youth groups, etc. In religions this function can be achieved by wearing headscarves, kipas etc., or a cross that hangs around the neck as a gold chain. In everyday life, group-specific actions also take on this function, for example those of women who run the household. If a woman distances herself from this, she gets into an inner conflict with her role in the community, which secures boundaries and promises happiness. Criticism from other women and resistance from men is therefore understandable if it is understood solely from the role as a border-preserving and border-securing framework. In this respect, it is the "mood-signals" of things, rituals, but also of language and images, to which we must constantly adapt and which accordingly must be "trusted, mistrusted, falsified, denied, amplified, corrected and so on" (cf. Bateson (2006 [1955], 315) and which can thus continuously guarantee a promise of happiness, security and community through our active work on the frame (cf. Sauer forthcoming). Understood as an anthropological constant, this connection applies not only to contemporary cultures, but also to ancient ones, and can therefore serve as a basis for the study of frames.

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PANEL II: GREEK FRAMES AND MODERN PERCEPTION

Riccarda Schmid (University of Zurich)

Frames and framing in Attic rhetoric

Framing as a strategy in political communication has found much interest in recent years, especially through reflections on the effectiveness of populist rhetoric. Current research in communication studies analyzes in what ways framing influences how people receive and process any kind of information. The use of frames has the effect that *how* something is said, and not *what* is said, is decisive for reactions of a given audience. Frames are therefore a key element in understanding how rhetoric works and why speeches based on emotional stories and *alternative facts* can be as convincing as speeches based on facts. However, already Aristotle has stated that rhetoric not only seeks to persuade with facts, but also with seemingly convincing arguments, *ethos* and *pathos* (Aristot. *Rhet*. 1.2.3 1356a). This is therefore by no means a new observation.

However, as Claes de Vreese (2017 and 2019, together with Sophie Lecheler) puts it, framing is not only the use of frames in media messages but a multilevel process and key feature of public communication in modern democratic societies. To understand this process it is crucial to always analyze communication in its context, e.g. various actors, media, places, and aims of communication as well as factors that enable or restrict framing effects. My question is whether framing as a multilevel process of public communication can also be observed in ancient Athenian democracy. Therefore, in my paper I want to enquire how frames were used in public speeches and whether

framing was a decisive factor in Attic rhetoric and had effects on Athenian society. This shall contribute to the question whether modern approaches of communication sciences can be beneficial to the study of ancient rhetoric.

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Sven-Philipp Brandt (Special Collection "Amploniana", University of Erfurt)

Sustainability as a framework? The concept of αὐτάρκεια in late classical Athens

ἐγὼ μὲν τοῦτο ἀεί ποτε νομίζω, ὁποῖοί τινες ἂν οἱ προστάται ὦσι, τοιαύτας καὶ τὰς πολιτείας γίγνεσθαι. (Xen. *Vect*. 1.1) The first sentence of Xenophon's *Poroi* shows explicitly the intention of the author. It criticizes former politicians and citizens (Schorn 2011, 69f.), who tried to ensure the maintenance of the Athenians by making other *poleis* tributaries through an alliance system. Xenophon intended to find new sources of income, based on the resources of the Attic countryside, by pointing out this contrast. Xenophon's criticism in this passage concerns mainly the framework of the Attic foreign affairs with the focus of the tributary alliance system, which brought poverty (πενία) and suspicion (ὕποπτος) to the former allies (Xen. *Vect*. 1.1). Nevertheless, this political concept was an important part of the financial sustenance of the polis for more than 100 years, starting with the Delian League after the Persian Wars and being restored with the Second Athenian League some years after the Peloponnesian War. The consequence was the defeat in the Social War (357–355 BC) and the renunciation of Chios, Cos, Rhodos, and Byzantion. The main problem of the defeat was the financial collapse of the tributes, hence the Athenians had to find new ways to cover their economical supply. Therefore, Xenophon created a new frame, which puts focus on the Attic resources and the idea of *autarkeia* (Xen. *vect*. 1.2) and which is, by the way, one of the central concepts of Aristotle's *Politics* (see Kampert 2003). Moreover, it could also be an important point of the authorial intention of botanical works of Theophrastus.

The paper wants to scrutinize the Xenophontean *autarkeia*-framework and how it resonates with the national policy measure (*inter alia* Eubulus), philosophical reflections (*inter alia* Aristot. *Pol*. 1 1252b 27–34; 1253 a 1–3; 3 1275b 15–22; 7 1327a 10–20) and botanical instructions for individuals by Theophrastus. With the focus on the Xenophontean frame and his reception, which is by the way not unproblematic for antiquity (see Günther 2016, 114), the paper shall make a new and

critical contribution to the partly ongoing discussion, i.e., that Xenophon's *Poroi* was the work of an isolated expatriate without considerable influence on his Athenian contemporaries (Green 1994).

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Jelle Stoop (Brussels / University of Sydney)

Taste in early Greek poetry: production versus consumption

No written record of early Greek poetry survives before 300 BC, with the exception of a modest number of inscriptions. From the Hellenistic period, papyri give evidence of copying early poetry wholesale. But the majority of early poetry survives only because it was cut and pasted into the writings of authors centuries later.

For all that the observation is well-known, classicists seem intent on going against the grain when they direct their interest near exclusively to the conditions of their original composition. With anthropological gusto they ask questions about the "song culture" of ancient Greece.

This paper argues classicists are excessively subject to survival bias: they should realise instead that the evidence they have is not so much that of the production of early poetry as of its consumption. This signifies a whole new framework for their appreciation of early poetry, allowing them to chart the historical process by which songs turned into bite-size literature.

To correct the bias, a method of quantifying early poetry, mainly elegy and tragedy, is proposed, in order to describe profiles of taste and their change over time. Three significant conclusions follow:

- Instead of the canonizing efforts of the Alexandrians, the Second Sophistic represents the more significant funnel for early poetry, dictating what survives, and why it does.
- Literary appreciation was not the main motivation for consuming early poetry; pragmatic careerism was often more important.

- The blanket term Second Sophistic can be appreciated with much greater nuance, discerning different groups of "sophists", understood broadly, based on shared taste profiles.

In summary, this paper exposes how classicists have engaged with early poetry as a form of production, a hitherto unrealized framework. Yet a consumption framework is much more appropriate and makes the Second Sophistic a dynamic gateway for the reception of early poetry.

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Guendalina Taietti (University of Liverpool)

Framing the Macedonians, becoming Greek: on the importance of ancient Macedon in the nation-making of the Hellenic state

Towards the end of the eighteenth century, Greek thinkers of the diaspora felt that the time has come for Greece to be freed by the Ottoman yoke. These intellectuals became particularly active in educating the Greek masses in mainland Greece, in order to instill courage and to awaken national consciousness, preparing the grounds for the Greek Revolution of 1821.

The Hellenic Revolutionary movement of 1821–1830 prompted several European intellectuals to help and write about the Greek struggle for freedom, since they were fascinated by the ancient Greek spirit and saw Hellas as a cultural and politico-philosophical model. These Philhellene scholars were, however, very selective in their approach to Greece: it was the ancient democratic *polis* which found a place in their historical and political narratives, and ancient Macedon

was either disposed or left to oblivion. Nineteenth-century Greek scholars followed this trend and tried to reconnect themselves with their ancient ancestors, by emphasizing the idea of being Hellenes – rather than Rhomaioi – and pointing at the uninterrupted use of Greek language, as a proof of their Hellenicity. According to this view, modern Greeks descended directly from ancient Greeks, and the Macedonians or the Byzantine period were seen as time of oppression and barbarism, which the ancestors bravely managed to overcome.

The constitution of the Hellenic State in 1830 brought about new challenges, but also new ways of thinking about Greek national consciousness in some intellectuals. This movement, called "Hellenic Romanticism", aimed at proving the uninterrupted continuity of Hellenism not by obliterating or criticizing, but rather by integrating the Macedonian and the Byzantine period in the national cultural and political discourse. This paper focuses on the way the ancient Macedonian kingdom, Philip II and Alexander the Great, and the Macedonians in general became essential to the nation-making of the modern Greek state and to the people's national feelings. Particular focus will be given to the works of Spiridon Zambelios (1815–1881) and Konstantinos Paparrhegopoulos (1815–1891), who are considered not only the fathers of the idea of continuity of Hellenism, but also of Greek National History.

PANEL III: FROM GREEK AND ROMAN FRAMES

Hendrikus A.M. van Wijlick (Peking University)

Re-framing friendship in the late Republic and early Principate: the personification of φίλος-epithets

Royal epithets formed an important component of the representation of kingship in the eastern Mediterranean during the Hellenistic Age articulating a variety of ideas or phenomena such as divine or dynastic links. Their amount gradually accumulated. From the first century BC onwards, interstate connections with Rome began to be expressed with the use of the epithet φιλορώμαιος on the coinage of the Cappadocian monarch Ariobarzanes I. Not belonging to the Ariarathid family, which up to his accession had ruled Cappadocia, by employing this new epithet Ariobarzanes clearly wished to underline his friendly relations with Rome. Soon afterwards, this title began to be adopted by a variety of other rulers in the eastern Mediterranean, in particular, but not solely, by monarchs whose position was precarious and dependent on Roman support (Braund 1984), among which we can reckon the Cappadocian king Ariobarzanes III, the Galatian tetrarch Brogitarus, and the pretender to the Seleucid throne, Philip II.

While the title φιλορώμαιος continued in use up to at least the third century AD, more personalized variations began to appear from the middle of the first century BC onwards. The Cilician

king Tarcondimotus (r. 66/51–31 BC), for example, styled himself φιλαντώνιος on coins – a claim undergirded by the close resemblance of his portrait with that of Mark Antony (Kropp 2013) – whereas Herod, the king of Chalcis (r. AD 41–48), depicts himself on coinage as φιλοκλαύδιος. The Bosporan king Aspurgus (r. AD 10/11–38/9), in contrast, is identified in inscriptions as φιλοκαῖσαρ καὶ φιλορώμαιος (Heinen 2008). Friendly relations with the Romans are re-framed as friendship with a specific Roman office-holder or the emperor. The change is without doubt a reflection of the growing importance of individual Roman politicians in the Late Republic, culminating with the rise of Augustus in the supreme position of the emperor. This paper aims to trace and explain that development up to the early Principate, not only by considering the historical context, but also the different media creating these frames (coins, inscriptions) as well as their audiences.

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Guo Zilong (IHAC, NENU, Changchun)

Framing the Delphic oracle, institutionalizing the Olympian Games: a case study on Phlegon of Tralles's *Olympiads* (FGrH 257 F 1)

In recent scholarship on divinatory practice, the approach of political communication is characterized as functionalism that seeks socio-political dimensions whilst overlooking such "fringe" and "deviant" experiences as the emotions in daily life. In the present paper, I examine the account of the Delphic oracle in Phlegon of Tralles's *Olympiads*. I argue that the oracle is framed in an attempt to bolster the Lycurgan institution of the Olympian Games. More specifically, the divine anger (μῆνις and θυμός) is keyed to modulate a frame that has been radically changed after warfare and plague, thus serving a heuristic function in achieving political rationality. Viewed in this way, frame analysis would show the Delphic oracle to be even more dynamic than classicists imagine.

Xu Zhenhuang (IHAC, NENU, Changchun)

Framing accusations against prosecutors: multi-level images of *delatores* in the 1st and 2nd century AD

This paper argues that the literary image of *delatores* and their "typical" life model which emerged in the 1st and 2nd century AD are appropriate examples of frame and framing theory. In Roman imperial society, this group of professional prosecutors and their services played an essential role in Roman legal procedure, but also gained notoriety since some brought charges against senators and/ or were appointed by an emperor. By examining relevant examples in Latin literature, I shall show that most Latin writers selected facts on the basis of moral and social distinction and made them salient in their respective argument. Throughout their writings, *delatores* were imagined as low-born, morally questionable, and dangerous figures; they were listed as snobbish members in service of a tyrant, thus mirroring imperial autocratic behavior; finally, they were constructed as the enemies of Roman order and *res publica*.

PANEL IV: FRAMING STRATEGIES IN ROMAN TIMES

Jan Lukas Horneff (TU Dresden)

How to treat *cunnilingus* – Framing in Apuleius' *Apologia*

In my dissertation project, I examine phenomena of disparagement in the Roman judiciary. In forensic rhetoric, invectives play a role that can hardly be overestimated (Thurn 2018 and Criste 2018). As research has shown, putting down the enemy (e.g. by effeminizing him) and thereby "robbing" him of his symbolic capital can be a particularly persuasive strategy (Arena 2007 and Rollinger 2018). The cornerstone of an effective invective is always the *fama* of the opponent. In recent years, research has led to new concepts of *fama*, different from the ancient word usage, but helpful to examine the Roman discourse (Guastella 2017 and Meister 2018). In my project, I elaborate on these concepts and use *fama* not as an equivalent to "reputation", but as denominating the whole spectrum of aspects that can be associated with a person. In court, *famae* are placed in a normative framework and the orators can create narratives that have performative effects.

An example for the various possibilities of framing a *fama* is the portrayal of someone as *rustic(an)us*. Here we find every aspect from violence (Cic. *Phil*. 10.22) to peacefulness (*Tull*. 18), from roughness (*Arch*. 24) to idyll (*Flacc*. 71), from noble simplicity (*Quinct*. 92) to peasant stupidity (*Pis*. 58), from traditional self-perception as farmers (Sest. 97) to exclusion as uneducated "barbarians" (Apul. *Apol*. 66). This is particularly evident in the defence of Sextus Roscius by Cicero, who delivers the full range of facets, and – by conscious framing – succeeds in reversing the evidently polemical characterization of Roscius by the prosecutors into a protective claim for his client.

I use frame analysis (Goffman 1974 and Gonos 1977) to reconstruct the elaborate normative arrangement of aspects in the sources. The *Controversiae* of the older Seneca show impressively how Roman court orators repeatedly practiced the deliberate normative arranging of case constellations (Zinsmaier 2009). The concept of *colores*, used in Roman rhetorical treatises to describe this practice, shares remarkably similar features with the modern concept of framing.

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Zhang Hongxia (IHAC, NENU, Changchun)

From Chinese perspective: frame theory, Cicero's *Pro Cluentio*, and Chinese modes of perception

This paper examines Cicero's verbal insult of Sassia, who is allegedly manipulating the case against Cluentius, her own son. In *Pro Cluentio*, Cicero portrays Sassia as an anti-image of a caring Roman mother and chaste wife. I argue that we can apply frame and framing theories to analyze how Cicero links his description of Sassia with then current experiences and expectations of the Roman elite, in order to understand the communication strategy between orator and audience, which is preserved in the speech. By analyzing the frames under current Chinese discourses and perspectives on women

and their envisioned proper behavior, I aim at contouring the frames preserved in this classical source. Particularly the relation between the individuum, the family as main peer group, social groups and the whole society, and the imagined civilization as well as its dynamic and permanent re-negotiation emerges as core principle, then and now.

Francesco Ginelli (Università degli Studi di Verona)

«*...rem publicam a domination factionis oppressam in libertatem vindicavi*». Frame analysis, ancient life writing, and political propaganda

In recent times, frame analysis has been often employed to study communication in contemporary politics (Lakoff 2004; D'Angelo/Kuypers 2009; Ziem 2014; Bruni 2016; de Bruijn 2019), but its use in the study of the political debates in classical antiquity has not been comprehensively exploited yet. Frame analysis, however, can help to understand how life writing has been employed by ancient Greek and Roman politicians to encourage (or discourage) certain interpretations. This paper aims, therefore, to discuss aspects of frame analysis applied to a specific field of political communication in classical time, i.e. the political use of life writing.

In the context of debates and campaigns, biographical anecdotes are used to enhance self-promotion, spreading a specific image of self, as well as to belittle competitors. In the same way, outgoing politicians or statesmen are persuaded to prepare 'oriented' readings of their past agenda to justify how they handled their role. The paper will focus on this second case and it will take into consideration a specific case-study, i.e., how Augustus portrayed himself and his politics to Roman people in his *Res gestae*. More specifically, the paper will pay close attention to:

i.) the description of those who assassinated Caesar. Augustus "framed" them as *qui parentem meum interfecerunt* (ch. 2), recalling the text of the *Lex Pedia*, in contrast to the political propaganda of the old senatorial faction, that portrayed the conspirators as *liberatores* (references and examples will be taken mostly from Cicero's *Philippicae*);

ii.) the way Augustus described his absolute power. He rejected titles such as *dictator* (e.g. ch. 5. *Dictaturam…non recepi*), but preferred other labels (e.g. ch. 35: *populusque Romanus universus appellavit me patrem patriae*), recalling the idea of the "servant of the homeland" and removing Roman atavistic fear of the *adfectatio regni* from people minds.

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PANEL V: FRAMING NARRATIVES IN ARCHAEOLOGY

Amy Smith (Curator, Ure Museum of Greek Archaeology / Department of Classics, Reading)

Unpeeling the Pan Painter’s pictures

Ancient pottery decorated with figural designs holds a great but untapped potential for a frame analysis. Through cellular frame analysis, in distinguishing the nucleus of an activity – usually to which focus is drawn by a key attribute – one might extract a “main” story line from peripheral activity that might occupy a scene illustrated on Athenian red-figure vases. A woman holding a phiale, for example, is understood as a priestess or goddess in the act of libation. In this paper I apply frame analysis to the work of the Pan Painter, who decorated a variety of vases in red-figure from 490–460 BCE with representations of myth and fantasy as well as images understood alternatively as illustrations ‘daily life’ or historical events.

This analysis seeks to read the Pan Painter’s paintings and the activities / “story” lines to which certain attributes point, both within and without their frames. Attributes are analysed with regard to potential functional and historical references. Then the same attributes are understood within their particular frames. Concentric frame analysis is then applied to test the multiple frames or contexts in which the painted images are viewed: In the case of a single scene on a painted vase, one might focus on that scene as the main “frame”, yet other scenes on the same vase might add a further frame or laminate. Non-figural decoration and the painted vessel and/or its shape might add yet further frame or laminates that influences our reading of the attribute and its role. In each case I will consider the likelihood of the ancient readers “reading” being different from a modern perspective. This analysis reveals that modern interpretations of the Pan Painter’s scenes impose artificially strict and perhaps imprecise readings on a multivalent art form.

Ben White (University of Nottingham)

Porticus, keys, and brackets: towards a Goffmanian framework for exploring the colonnades of ancient Rome

Frame analysis has proved a fruitful method of investigating the ancient visual world, brought out especially in Platt and Squire (2017). The two-dimensional and three-dimensional spheres of the Roman world were so often framed by porticus, or colonnades, those ubiquitous columnar curtains that staged the daily urban spectacle. These architectural settings, themselves frames, defined and ordered the experiences contained within. In taking the porticus as its primary focus, this paper attempts to demonstrate that Goffman's Frame Analysis provides a constructive theoretical tool to further our understanding of the urban experience in Rome during the first centuries BCE and CE.

The paper utilises four key concepts to analyse the impact of a particular trait of the Roman porticus, that is, when they were combined to generate a demarcated, four-sided interior space that physically (and metaphorically) separated inside from outside. These monumental porticus enclosures, such as those of Metellus and Pompey in Rome's Campus Martius, replete with exotic artwork (paintings, statues, fountains, etc.), and often characterised as "open-air museums", constituted framed environments within the cityscape. Firstly, by bringing in Gibson's concept of "affordances" (1979), we shall consider how these environments "afforded" certain experiences and behaviours in their physical capacity to direct movement, thought and social activity. Secondly, a porticus facilitated the "bracketing of experience" (Goffman 1974, 247–269), organising a discrete space set aside from the rest of the city, spaces that functioned as "destinations of cultured leisure" (Macaulay-Lewis 2009). Thirdly, drawing on the concept of "keys" and "keying" (Goffman 1974, 40–82), the paper will position the porticus as an architectural instantiation of a cultural "key", directing behavioural responses to the space and inviting the walker to engage in a socially established way of operating: stepping into the porticus, into the frame, was an embodied process of "keying". Finally, we will consider how the porticus contributed to a certain "organisation of involvement" (Goffman 1974, 345–347), or "engrossment", shaping interaction around a Roman code of behaviour and system of ideology. While experimental, this paper seeks to provide a basis for furthering our understanding of processes of social interaction and "culturalization" in ancient Rome, and the crucial role of colonnades in framing a "Roman way of living".

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