## **Acknowledgments**

Anastasia Bakogianni wishes to thank the School of Humanities, Media, and Creative Communication at Massey University, New Zealand for hosting the Reception Studies: State of the Discipline and New Directions online conference (Northern Hemisphere: 24–27 June: Southern Hemisphere: 25–28 June 2021). Special thanks are due to Professor Kerry Taylor for his opening remarks, Jeannine Boutin Flegel for administrative help, and Colin Leong for his technical advice. I would also like to extend my personal thanks to the New Zealand artist Raemon Rolfe for granting us permission to use her painting *Tree & Vessels* (2016) as the logo for our conference and to reproduce it in this collection as a visual symbol of the continued relevance of ancient Greece in New Zealand. The conference was supported by the Imagines Project (www.imagines-project.org). I am very grateful for the Honorary Fellowship I was awarded by the Universidad Autónoma de Madrid, which enabled me to work more closely with my co-editor and the Marginalia Classica research team. As always my thanks to the wonderful staff at the Institute of Classical Studies, at the University of London and on this project their counterparts in the main Library of the Universidad Autónoma de Madrid. The final stages of the project were conducted under particularly challenging circumstances, so I am especially grateful to my family and friends for supporting me during this difficult time.

This volume has been edited under the auspices of the research project "Marginalia Classica: Recepción Clásica y cultura de masas contemporánea. La construcción de identidades y alteridades" (PID2019-107253GB-I00/AEI/10.13039/501100011033), funded by the Spanish Ministry for Science and Innovation and the State Research Agency (MCIN/AEI/10.13039/501100011033) (01/06/2020–03/02/2024). Luis Unceta Gómez would like to express his gratitude to the Marginalia Classica research team in Madrid (Zoa Alonso, Ana González Rivas, Helena González Vaquerizo, Rosario López Gregoris, Sara Palermo, Cristina Salcedo González, and Carlos Sánchez Pérez) for their insightful feedback. Thanks are also due to Guillén, Gabriela and Laura, for providing me with the time to work on this book.