Talking Disability Ep 1 – Cerebral Palsy – Transcript

CHELLA:
Hi everyone, and welcome to this very first episode of talking disability, a special episode of the classics podcast. My name is Chella Ward. I am a mostly non-disabled person for now, very few people are non-disabled forever, but I work on disability in the ancient world and on its reception, particularly in ableist prejudices in the contemporary world. And I'm joined today by two guests who are going to be helping us to have a conversation, or to start a conversation that we hope will be the first of a couple of episodes about disability and its relationship with the study of the ancient world. So can I pass over first to you, Alexandra, to introduce yourself and tell us a little bit about you and about your work?

ALEXANDRA:
Thank you, Chella and thank you both, Chella and Danny for hosting me today. My name is Dr Alexandra Morris. I am technically an Egyptologist who studies disability in an ancient world context, but I keep getting hired by Classics departments, so that's where I'm at currently. I'm currently working at the University of Lincoln. My research is on disability in Ptolemaic Egypt, so there's overlap there. And primarily I focus on physical disabilities, and not only physical disabilities during the actual time period, but also their reception. And again, the time period I work on, for those of you who may not necessarily be familiar, is from roughly the time period of Alexander the Great, to the death of Cleopatra the Seventh. And I'm also familiar with Pharaonic Egypt, which is all the time period before that, and have done some work there as well. I have a disability that is called cerebral palsy. And I'm also, as you can hear from my accent, American, but I am living and working in the UK currently.

CHELLA:
Right, thank you. I'm really excited to dig into some of those themes. Danny, can I invite you to introduce yourself too?

DANNY:
Thank you Chella. My name is Danny Pucknell. I also work on disability and its representation primarily in sort of Republican or Imperial, Imperial Rome. But I'm also currently working at the moment on disability and its representation in warfare, which is a new area for me. I also live and work in the UK, and I'm from the UK. Generally, at the

moment, I am working sort of betwixt and between in that I am working at an FE college, but I've also taught at university in the UK as well.

CHELLA:
Brilliant, thanks, Danny. So there's loads of interesting routes in to our topic of conversation there. I wonder whether we could start with what is perhaps the most straightforward one, which is why Classics, or why the ancient world? We don't necessarily need to use the word Classics to describe it, but why the ancient world? How did you become interested in the ancient world? How did you find your way into this research specialism? Alexandra, do you want to start?

ALEXANDRA:
Yes, I can start. Thanks, yes, thank you Chella. I basically grew up wanting to be an Egyptologist. Like, the interest was always there. We have, like, pictures of me and old projects of mine from basically first grade when I was about six years old and younger, where I was doing projects on things like mummies. And I was obsessed with a first discovery book that was called Pyramids when I was little. And I – my favourite page in that book was called, was a picture of Howard Carter discovering Tutankhamun's tomb, and I, for whatever reason that my parents don't know why, called him Mr. No talking man.

So that's kind of how I got my interest in this. The disability stuff didn't come there until I actually hit grad school, which was my first master's degree, and I unfortunately hit a very, very ableist program. And it just so happened that at the university museum that was affiliated with the university, they had a man from the fifth dynasty Egypt who was buried in a coffin, and he had a cane that was buried with him, and he had one leg that was about six inches shorter than the other. So that caused me to kind of reflect and go, wait, that's there. This is what's happening to me. No one else has really done anything on this at the time, because at the time when this was happening, it was from roughly 2012 to 2014, this should be my research topic, and that's how I kind of got into the field, and I've stuck with it ever since.

CHELLA:
That's so interesting, and I'm sure that experience will actually be relatable for a number of people. That idea of coming to something and thinking, hey, this is wrong. There's some ableism here. I should be doing something about this or the kind of converse of that, the flip side of that experience, which is encountering something about the ancient world and thinking, oh, this reminds me of something maybe about

my experience, even though it's thousands and thousands of years ago, but that moment of recognition in something even though it's so different and so ancient, I think, will be familiar to lots and lots of listeners.

But Danny, do you want to tell us a little bit about how you found your way into Classics? And then we'll come on to a bit more of a discussion about how disability shaped your way through some of this material.

DANNY:
Yeah, of course. I can't really tell you how, in sort of a light bulb eureka moment. I, I feel that the first thing I remember ever having was a – it was called The Adventures of Odysseus, and it was sort of a children's version of The Odyssey, I suppose. It was lovely. I've got it on my shelf behind me, actually, still. And that was sort of my first, my first look at the ancient world.

And I remember very clearly, I must have been about five or six, and at the beginning there was all these sort of characters, and they're nicely drawn, very, you know, multi colored. And I remember seeing a picture of Hector, and my aunt was reading it to me, and I pointed, and I said, I want to know about that one. Like I wasn't interested in, I want to know – he's got armor, and he looks cool, I want to know about him. And, and it's funny, because the, you know, the, the Odyssey, Homer, the Iliad has stayed with me for, for, you know, the entirety of my sort of academic career. And I think that's where I first saw, oh, what is, what is? This is, you know, interesting.

I got the chance to study it at A-level. I was very fortunate, and I used it in my master's thesis, and these sort of, so that, I think that was the sort of start. I mean, I don't research that, but I think, you know, that was the sort of, what – what is this? And it's really interesting. And I want to know more, you see. So, so less, I think, specific than Alexandra's, but, but also, you know, that thing where you go, I think a lot of people go, where they go, oh, what's this? Let's, let's go and explore that, you know.

CHELLA:
Yeah, that kind of curiosity thing. Your curiosity was piqued by something. And as I'm saying that I'm thinking about all of the bits in the Odyssey that, no doubt, are not in your children's version, or at least that you perhaps didn't encounter at the time, where, you know, there are various terms that are used of disability, where there are questions about how we translate them, and various modern translations have employed slurs, or at the very least extremely ableist words to translate them.

So it's funny that although you didn't at the time make that connection between your interest in disability and the Odyssey or the Iliad, that those things, you know much

later that the connection between those two things probably became much clearer to you.

DANNY:
Yeah, I think so. And it's only sort of, as you know, with experience, I suppose, that you recognize that these things are represented. You know, like at five or six, you have no you have no idea. And I think, I think the interesting thing is, at five or six, you have no idea about any of the sub structures of the world, or how it works, or, or why something's viewed in this way or that way. And I think Classics is really interesting because it, it maybe shows you where, how far back some of these things go. And I think that that, in itself, is, is very interesting. You know, is what we have discovered here in this representation of disability, just something that we do in 2025 or is it much, a much longer thing, and.

CHELLA:
Let's talk a little bit about that experience. Then I want to come on to ask you both a little bit about how disability shaped your journey through classics. But I wonder whether, before we do that, perhaps we could say a little bit about what cerebral palsy is for our listeners who might not be aware of that. So, Danny, do you want to start with this question, how has disability shaped your journey through classics, and maybe, if you'd like to tell us a little bit about what cerebral palsy is at the same time?

DANNY:
Oh yeah, yeah, I can do that. I mean, I think, I think the first thing I would say, and Alexandra might agree with, this, cerebral palsy is quite a difficult thing to pin down, because the range is, is so vast. You know, I've not met Alexandra in person, like this is the first time we've ever sort of met outside of email, but, but I can, I can already tell, and I'm sure she can, similarly, with me, we have slightly different versions of cerebral palsy, like, it's immediately evident.

And I think that's the thing. Like, when, when you say to somebody cerebral palsy, they, they immediately go to, like, the most severe form they can think of whereby, you know, the person may have needs where they can't maybe feed themselves, or clothe themselves or, or do anything for themselves without assistance. And I think it is, it's a shock to people when they find out there is such a range of things that can, can and also are not affected.

For example, I'm very fortunate. I have the – I have, both of my hands work, you know, without the need for anything that improves my grip or allows me to grip anything. My

grip isn't, isn't good, for example, I can't really close a fist that well. But my, but my hands are, what's the word I'm looking for, dexterous, I suppose, you see. And so that's very fortunate, for some people are not fortunate in that way. And so I think, I think the range, the range, is a very important thing. Does that help?

CHELLA:
Yeah, thanks Danny. Alexandra, do you want to add anything to that, especially around this question of, how has cerebral palsy kind of shaped your journey through classics? If it has. I mean, it might not have done.

ALEXANDRA:
Yes, to a degree. Yes. I agree very much with what Danny is saying. And just for a very basic boilerplate definition, for those of you who don't know what CP is, because he's right, it does vary very much between person to person. It is essentially brain damage that is caused before, during or shortly after you're born, and that is why it is so different, and affects everyone differently, because everyone has different parts of their brain suspected.

For my symptom was, I am mobile. I do have what are known as ankle foot orthotics to help me walk, and I – hand or grip is not particularly great. I'm also left handed, so that's an added curse, and my handwriting is just completely illegible. And when I get very, very tired or very upset or very emotional, my speech goes. That's the other main symptom that I have, is I just become completely incomprehensible verbally. So that's kind of how it affects me.

In terms of how it has again affected my journey through ancient world, stuff, slash classics. It was grad school that really kind of fundamentally shaped that for me. Just to give you a little bit more of what went on there, I said I was in the very, very ableist program. Part of what happened was I was learning [Middle Egyptian?] at the time, and the professor was very, very strict about pronunciations, even though we had the conversation like, it's not going to necessarily work with me, because every time I speak, it may come out differently, and there was no flexibility, no rigid – and no understanding that this was going to be different there. So that was part of what was going on, the range of other things that were going on at the university, and again, what led me to that mummy and how I got to where I am now.

CHELLA:
Well, thank you for sharing that with us. Alexandra. I think that's a disappointing thing to hear, but in a way, it's not a surprising thing to hear, because I think a lot of people

would talk about, you know, among the challenges of learning languages being sometimes an overly rigid approach to how things should be pronounced, or to how languages are learnt, when actually we know that that everybody learns in different ways, and that learning difference can really drastically affect how you approach language learning, which is, of course, a huge part of what we do when, when we study the ancient world.

I want to just point out, just for the listeners, one of the really amazing things about this conversation, something that makes me feel hugely privileged to be a part of it, is that listeners won't realize this, because they won't be able to see you. It will be only an audio podcast. But what I can see when you're speaking is this kind of recognition from each other, when you sort of realize at various points, oh, I did that too, or I've experienced that as well, and you can kind of see on your face this moment of discovering that this might also have been part of somebody else's experience.

And this was a hugely important reason for doing the podcast too, was to try and let people know that these are shared experiences, even if, because they're minority experiences, people sometimes feel like they're on their own with those experiences.

DANNY:
I think that's a good point. And actually, what I would say to that, is that I was saying to Alexandra earlier, before we started to record, that she's the only academic I've ever met with cerebral palsy, if I discount myself. And so, you know, I finished my degree in 2013, my undergraduate degree in 2013, so let's say I've been doing postgraduate study now for 10 years, and she's the only person I've ever met. And you think to yourself, how is that possible? But it is, you know it is.

And I think that that's that speaks to perhaps, how difficult it is, maybe, but for somebody to, to access postgraduate, PhD programs. Or maybe, you know, I don't want to get philosophical, but, but in terms of what is seen as possible, you know, is it a raising of the ceiling of ambition that we should be thinking about here? But any, but you know, I just, I just thought that was interesting that, you know, you know, 10 years doing this, and the only other person I've ever met with cerebral palsy, is now sitting on a zoom call with me, which is bonkers, really.

ALEXANDRA:
Yes, and I very much agree with that point too. I mean, as I also said to you earlier, I know of others in the field. But they are very, very few and far between, and I will name drop some of them. Aidan Dodson is the most senior academic I know with cerebral palsy. He is now out. He has been kind of posited for years. He's in his 60s. He is the

only senior person I know. Everyone else that I know is younger than me, and still either just finished their masters or just starting their doctorate currently. And other academics who I know are David Chapman, who's based in Australia, who's an Egyptologist, who's doing his doctorate, and Kyle Lewis Jordan, who's literally just finished his master's degree two years ago and is now working as a freelance curator, and that's what are we at. Which is very small, when you think about how big the field of classics is, and that this is an international field,

CHELLA:
It is very small. And that smallness speaks, as you said, Danny, to some of the kind of structural ableism, not just of the discipline but also of academia. But can we talk a little bit about how you approach your work? Because one of the interesting things that has sort of come out of increasing conversations about not just disability, but diversity more generally, in the study of the ancient world, one of the things, the interesting things that's come back out of those conversations has really been the realization that different forms of embodiment, different ways of learning, actually allow us to approach the ancient world differently and realize things about the ancient world that perhaps we hadn't realized before, or at least that hadn't been as obvious when we had made the assumption that everyone who studied the ancient world was a kind of enabled straight white man.

So how do you think that disability affects the work that you do? I know Alexandra, you described a little bit about how you came to work on disability and a sort of moment of recognition with the ancient past. Is there anything else you'd like to say about how your disability affects the work that you do? If it does.

ALEXANDRA:
I would say it has affected me and my research in the field and my work in the field by basically, if I see something wrong, I am more likely to challenge it. This an example of this is the terminology guide I co published with Debby Sneed back in 2021 where we saw basically people using, again, those really ableist phrasings and terminology and slurs, and basically no one was doing anything. And it was like, okay, we need to put together a guide. Then, because people either don't know that these are wrong or – and really hurtful, in some cases, something needs to be done. So we put that together, and I am more likely to, again, challenge things when I see them. I also have, recently, with Hannah Vogel, finished co-editing the first ever book in Egyptology on ancient disability. And again, it's 2024. It is ridiculous that it has taken this long for something like this to come out.

CHELLA:
Absolutely. And that terminology guide that you spoke about has really been kind of revolutionary. I mean, it was still the case very, very recently that you could read very modern translations of ancient texts and be astounded by the language that was being used. I mean, really, genuinely astounded. And, you know, I'm not saying that everybody has totally internalized that guide, and we'll never see that again, but I really think the work that you've done will make a massive difference.

So can we talk a little bit about some of those kinds of challenges and barriers that you've mentioned? Danny, do you want to tell us a little bit about whether you've experienced challenges, barriers in this field, and how, if at all, you were able to overcome those.

DANNY:
Yeah. So I think when you think about the challenges and barriers, I wonder if, for me, at least, thankfully, it's not so much that anything to do with, okay, you have cerebral palsy, therefore this is, you know, we're going to point this out to you in a sort of negative way. I've not, I've not experienced that thankfully. Other places, yes, academia, no.

But, you know, I think, I think one of the things is the, the consequences of carrying cerebral palsy, or the things which affect you. So, you know, it was, it was difficult for me to, for example, to get all the books I needed, because carrying them back and forth to where I would be studying, you know, as an academic or as a student, would be difficult, whereas other people would just get the bag, bang, off we go. And, you know, I, I would, I would struggle with that. You know, so that, you know, I suppose it's the indirect consequences. I suppose, if you want to put it like that, and they, they're the sort of things I, I would struggle with.

Like exams were always a problem, because I can't write by hand for, for very long, and we still, in 2025 do exams by hand, like we don't do anything else by hand. You know, we type all our research papers and our books and, you know, we take our notes in our seminars, in our classes, but we still do exams by hand. And you've probably got about 90 seconds until my hand starts hurting if I write with a pen. So if you think about what it would take to write an entire essay that way, or an exam that way, you know it would be an issue.

So I think, I think those are the sort of things that that are challenging, you know, that are challenges. I wouldn't necessarily say I've experienced any as a sort of ableist barriers in terms of somebody like, as you say, pointing out with, with an offensive term or word, or anything like that, which I'm very thankful for. But I think there are other

things, and I think it's, it's sort of what comes with your, your condition, particularly CP, sort of fatigue, mainly, and things like this, that's the barrier or the challenge.

CHELLA:
And what you're talking about there, you're, you're drawing there a distinction, I think, between sort of direct ableism, direct discrimination, and a more indirect form, which is to do with, really, the sorts of tacit expectations that we have, normative expectations that we have when we set an exam and we don't stop to think about who the exam is going to be problematic for as, as an embodied experience.

And exams are a funny thing, right? Because so many people, for different reasons, really struggle with the format of exams, especially exams written by hand, especially long exams. And yet they continue to play such an important role, even after they had to be radically rethought because of the lockdowns introduced during the Covid-19 pandemic. Is that the same for you? Alexandra, would you say that you also experienced these kinds of normative expectations in the field?

ALEXANDRA
Yes, I would definitely say so. Exams for me, going up, were also a problem. My accommodation that I got in some universities, not in others, because, again, barriers to actually getting accommodations are a thing, was a scribe, because I also have hand pain and difficulty writing. And if you want my work to be legible, then yeah, you want someone else writing it essentially.

And also, again, barriers around fatigue, definitely. There is again, that expectation that things have to be done on a certain time, and there's no real – and I see this again as a lecturer now too, things have to be done this a certain time in terms of marking and things like that. And there's no understanding that this does take a toll energy wise, and I have to budget energy wise to be able to do all these things. And there's you get extensions as a student, there are no extensions if you're a lecturer, in terms of marking and workload.

CHELLA:
That's so interesting. And this the critique of time, of normative time, that you're making there. I mean, this is something that was at the very beginning of disability studies, was this critique of normative time, and of the idea that certain things take certain amounts of time. That's something that disability justice activists and scholars were really, really critical of right from the beginning, because things took for disabled people, for people with disabilities, things took different amounts of time. They were done at different

rhythms, at different times in the day, and that became a kind of big critique of this idea that everything had to happen according to a schedule.

But yet, it doesn't seem like that critique of time has totally filtered through into the way we actually do things. It's something that we might know in our academic work, in our written work, in our research, but we perhaps don't know it in the way we organize our classrooms and the way that we do our syllabi and the way that we examine our students and those kinds of things.

So can I ask you both then, so having, having heard you speak about some of the challenges. Can I ask you both then, who inspires you or what inspires you? What do you find inspiring to kind of carry on working in this discipline? Danny, can I come to you first?

DANNY:
I think the thing that I enjoy the most is that classics because, because it's not very widely studied in comparison to other things, you know. And you put it on in a, in a in a university or a college or whatever, and there's that moment where people and their faces light up and they go, God, this, this is great. And, and, you know, I, you know, I don't wish to say that other subjects don't have that because, of course, you know, everybody finds, everybody finds their subject that they love and that sort of thing, but, but I think that Classics, it seems to be, because people don't know what it is.

When they find out what it is, they think, wow, why, why didn't I know about this before, you know? Why isn't this available everywhere you know? Because, obviously, previously, you know, mainly the reserve of private schools, before university and that sort of thing. And you put it on and people come, and all of a sudden you get people coming and they say, oh, well, you know, well, I was doing, Medieval History as my first year uni module. But then my friend who does Ancient History or Classics said, oh, you should try that. And now I'm a classicist, or whatever it might be, and you think, yeah, that that that's true. That does, that does happen.

And I think it's because it's so layered, it's so varied, you know, that there's, there's so much that you can discover. You know, when Alexandra used that example of the mummy with leg length discrepancy, for example, you know that that's one part of Classics, but it's not the only part of Classics. There's literature, history, philosophy, you know, all these sorts of things. And I think that Classics is possibly, I don't, I know we're on a Classics podcast, so, you know, preaching to the choir, but, but possibly unique in its breadth of topic. And I think it's a good thing for people who think, oh, I want to do a bit of everything, here, have a bit of everything, and then you can choose what to look into more deeply, or drill down into or specialize in. I think.

CHELLA:
Great, thank you. What about you? Alexandra? What inspires you?

ALEXANDRA:
I'm trying to think through this. This is a very complicated question to answer. I agree with what Danny is saying that, yes, there is a lot of breadth and – for this topic, and you can see things. And I think in terms of inspiration, I'm getting a lot of it from the ancient world. And what I'm seeing in my research is, yes, the ancient world was ableist to certain degrees. It's not saying it didn't exist, but I take inspiration from the ancient world in that they had a different way of doing things, perhaps. And things have not always been the way they are currently, societally, as well.

And to tie back to that mummy example, just so you know, Danny, because I did, left this part of the story out. That mummy, who inspired me to get into this field, has now been reinterpreted by Aidan, who, again, is the other Egyptologist who has cerebral palsy, as having cerebral palsy. So that has kind of come around full circle.

DANNY:
Now, I think it would be useful, Chella, just, just to clarify, leg length discrepancy is often a secondary side effect of having cerebral palsy, which obviously people listening might, might not, might not know.

CHELLA:
Yeah, thank you. That is really helpful. And I think you, essentially there, Alexandra, you've pointed to two inspiring things, right? The first is, as you say, and I totally agree with you that the ancient world is kind of proof that, as the famous dictum in disability justice movements goes, not everything has to be the way that it is, right? We can change the world if we want to. And that doesn't mean, by saying that, doesn't mean that everything in the ancient world was perfect, certainly not, and it certainly doesn't mean there was no ableism in the ancient world.

But when you have inequalities that are differently organized to the very precise, often very colonial ways that inequalities are organized in the contemporary world order, then you have the opportunity to think, okay, well, if they were prejudiced against x rather than against y, or they valued x, whereas we're prejudiced against x, then could it be that we can organize things slightly differently in the modern world too? Not to pretend to be like the ancient world, or not, because we want some – not with some kind of, you

know, lazy nostalgia for the ancient world, but because the ancient world just offers us that way of thinking differently about the modern world that might inspire us to do something completely different, neither ancient nor modern.

And the other, the second really inspiring thing that I think you pointed us to there is that very little about the ancient world is fixed completely. It's very, very common to come back to pieces of evidence, to interpretations that seemed to be settled and finished and done, and to reopen the box, and to say, let's look at this again, and to come out with something completely different and in the example that you've given, and thank you, Danny, for the clarification, I think that was helpful for us to, to understand the connection, because in the example that you gave Alexandra, what, what happened was not just that the same people looked over the same evidence and came to a different conclusion. It was that somebody with a different kind of lived experience in the world looked at the evidence and came to a different conclusion.

So the ancient world, also, for me, always reminds us that there's really no such thing as that kind of view from nowhere, that everybody is embodied in some way or another, and that those embodiments also give us different ways of accessing some of this material in ways that are that are potentially revolutionary and really, really important.

So I think we probably will have to wrap up relatively soon, but I want to give you the last word, so I'm going to ask you both, what's one thing that you want people to take away from this, that you want people to know, either about you or about cerebral palsy or about the way that you've kind of navigated the various ableisms that you've encountered so far in your career? And, and what's one thing that you would want people to take away from this? Alexandra, can I start with you? It's a very big question, I know.

ALEXANDRA:
I think the one thing I want people to take away from this is disabled people have always been here. We have always been a part of shared humanity with other people. And we are still in the field today and we are capable of doing things. And we need to set the expectations perhaps a bit higher than they are currently. Because again, Danny and I are currently like two people out of a very small group who are in the field who have made it to post-secondary education, which is sad.

CHELLA:
And what about you, Danny? What would you add to that?

DANNY:
I would, I would echo a lot of what Alexandra said. I would also sort of say that, you know, and this is I think indicative of what we're going through with A-level reform and this sort of thing, we look around and we think about how specs should represent classrooms, you know, so, so do, do, do people learning and teaching see themselves in the material or not? You know, because, because having, having courses where people see themselves is not the same as having a course designed with that representation in mind.

And I, I think the important thing here is that, you know, if you are looking around as somebody with, with any condition, not necessarily just cerebral palsy, but any condition, and thinking where, where are the people who are like me? They are out there somewhere. And you know, they probably will be delighted if you were to sort of reach out and, and want to talk to them. They just might not know how to do that.

So, so I think and you know, hopefully what we might see in future episodes of this podcast, if it's possible, is having other disabilities talked about and then having, giving people the chance to reach out to other members of their particular community. And I think that, you know, that's what I would like to say. If you, if you think you are the only person, you're probably not. But maybe we, but maybe we should be a bit more cohesive and a bit better at bringing those groups of people into contact with one another.

CHELLA:
I think that's so important, that idea of building community. And l also really liked there what you said about representation, that, you know, there are questions of who sees themselves on the syllabus. But it's not just about who is on the syllabus. It's also about what kind of narratives we're using to talk about bodies, to talk about people, to talk about diversity. Because, you know, there are all sorts of ways that you could put disabled people from the ancient world or characters from ancient literature onto a syllabus and still reproduce all sorts of ableist stereotypes.

So this is something I think we very much need to keep working on collectively as a field. It's something we really, really need to keep thinking about. And that's handy because that's precisely the point of these podcasts is to enable us to think more deeply, to learn more from people's experiences, and to really empower this discipline to do something about some of this ableism that we have been discussing and confronting ableism is not just the job of disabled students and scholars, it's also, it's the job of everybody.

As I said at the beginning, disability is very, very interesting as a way of thinking about identity because unlike some other identity categories, although not all of them, it's one

into and out of which people do move at many different points in their lives because of the relationship between disability and things like illness or accident or injury or age, various different kinds of, of factors. So it is something that concerns absolutely everybody. And the fight against ableism is very much a fight that we all should be involved in.

So we hope this has been an episode that people have learned from. We hope that this has been very much the beginning of a conversation. I want to say thank you very much to both of you, Alexandra and Danny, for joining us. And thank you so much also for sharing all of your experiences with us. I've certainly learnt a huge amount and I hope the listeners have too.

Thank you also to everyone for listening to our pilot episode. This has been the first episode of Talking Disability on the Classics Podcast and we hope to see you for another one very soon. Thank you.

ALEXANDRA:
Thank you very much for having us and I just want to briefly shout out to both CripAntiquity and Asterion Hub if you are looking for that kind of disability community in ancient world and other ancient scholars. CripAntiquity is one organisation that was founded by Clara Bosak Schroeder and I'm currently co-chair of that. We are open to anyone who self-identifies as disabled, and we are an international group and an advocacy group and a support group, and Asterion Hub was founded by Cora Beth Fraser and that is more geared towards neurodiversity in Classics as well and as a support system. So those are two support systems. Just to signpost to people. Thank you.