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Abstracts – Résumés



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Douglas Al-Maini (2D) Socrates and Payment for Τέχνη

When is it appropriate to pay money for a service rendered, and when not? The Greeks of the classical age experience such a rapid expansion of technical knowledge that its proper place in society became a pressing issue for them. One route that Plato's Socrates uses to clarify the limits and nature of τέχνη involves our question of proper payment. At various points in the dialogues, Socrates considers the relationship between a particular craft and the proper remuneration for it: the humble ship's navigator (*Gorgias* 511d-512d), receiving a small sum of money for preserving the life and goods of passengers is presented as right and good, while in the case of citizenship, monetary payment for fulfillment of the citizen's tasks is thought to lead to the inevitable corruption of the citizen (*Gorgias* 515e). Teaching is its own special case, with money for the teaching of virtue being particularly problematic (*Protagoras* 349a; *Apology* 20a; *Gorgias* 519b-d, among others). Socrates suggests that in his own case the just rewards for the expertise he practices on the Athenians is free meals in the Prytaneum. This paper will investigate the reasoning behind Socrates' various distinctions involving payment to see if they shed light on the accompanying issue of how to understand τέχνη and its place in society.

Fae Amiro (2C) Evidence for the Influence of Jubilees on Imperial Portrait Sculpture Production

The motivation behind the introduction of new portrait types of imperial figures is a source of constant scholarly debate. My work on the portraits of Sabina has revealed a link between the invention of new portrait types, along with an increase in statue production, and Hadrian's *decennalia* and *vicennalia* celebrations in 127/8 and 137/8. Five portrait types were produced for Sabina that appeared in official iconography. The first portrait type, which I call the nest, accounts for 9 of 39 likely sculpted portraits of the Empress. This proportion is similar to that seen on imperial coinage. Sabina's final lifetime portrait type, the basket, exists in 20 extant sculpted replicas, by far the most common of her sculpted likenesses. This is in contrast with the type's presence on coinage, where it represents a very small proportion of coins.

Coins with Sabina's portrait were produced annually in large numbers to supply the western half of the Empire. Therefore, special events had little to no impact on the quantity produced. Portrait sculptures, on the other hand, were only produced individually by commission. I argue that statue production surrounding the celebration of Hadrian's *vicennalia* explains the huge discrepancy in the prevalence of the basket type between sculpture and coinage.

These findings contradict Højte's (2005: 157-158) argument that there was no increase in statue production surrounding Hadrian's jubilees based on statue base evidence. However, his argument omits relevant distinctions in geographic distribution and statue material between the statue base evidence and extant portraits, as well as the fact that the two jubilees happened during the least datable period of Hadrian's reign. These new findings provide a new explanation of the creation of Sabina's most plentiful sculpted portrait type and contribute to the debate surrounding the motivations for portrait type creation.

Victoria Austen (6B)

Seneca's *Thyestes* and the 'Anti-Garden' within the House of Atreus

As part of Seneca's *Thyestes* (651-8), the author describes a grove (*nemus*) at the centre of the royal palace of Atreus. In its structurally-significant location at both the centre of the physical complex being described (*penetrare regni*, 652), and the ekphrastic description itself, Atreus' *nemus* is clearly meant to evoke the typical inner courtyard garden of a large Roman house or villa. In the deepest recess of the palace, enclosed by a high wall, the grove's spatial structure reflects the commonly accepted definition of the garden as a space marked off, or bounded, for a particular purpose (Miller 1993; Pagán 2006; van Erp-Houtepen 1986).

However, in contrast to the carefully maintained garden spaces we find in the material remains along the Bay of Naples, or the hyper-fertile abundance depicted on frescoes such as Livia's Garden Room, we see no signs of expert cultivation in Atreus' grove at all. Here, the trees are so lifeless that they do not need to be pruned (*nulla qua... coli*, 652-3), and, instead of a harmonious relationship between man and nature, the oak tree dominates (*vincit*, 656) the seat of power. Furthermore, the grove completely undermines any positive perception of nature's cyclical pattern of renewal and growth. As the starting point of the reigns of the kings of Argos (*hinc auspicari regna Tantalidae solent*, 657), the *nemus* represents a source of evil for the House of Pelops and acts as a 'perfect symbol' for the 'hereditary evil of the dynasty' (Unruh 2014). The grove's symbolism regarding the cycle of violence that plagues the family is also strengthened by the subsequent description of the trophies hanging from the trees (659-64), all of which act as memorials for Atreus' ancestors. Such a dark and ominous grove not only acts as a microcosm of the 'gothic and disjointed' world of the *Thyestes*, but it also demonstrates the powerful effects of a world in which the 'boundaries of the civilised and the barbarous have completely broken down' (Myers 2018).

In contrast to a real garden, then, where the binaries of wild/tame and nature/art are often held in productive suspension, this paper frames Atreus' inner grove as an 'anti-garden'; a space that provides us with a stark warning of what happens when the discourse of garden space is taken to its most negative extreme.

B

Patrick Baker (3C)

Cultes égyptiens et grecs à Xanthos en Lycie à l'époque impériale

Depuis la publication de 134 textes de Xanthos et de ses environs (KALINKA 1920), on connaissait l'existence d'un culte au « dieu ancestral Xanthos » attesté par 5 dédicaces de statues à la patrie par des prêtres sortis de charge. Les travaux de la Mission épigraphique canadienne de Xanthos-Létôon ont permis, entre 2000 et 2010, d'enrichir ce dossier de 9 nouveaux textes qui invitent à réfléchir à ce culte original à Xanthos. L'un des textes, découvert en 2005, identifie un prêtre sortant de charge qui avait, outre cette prêtrise, également été investi de celles d'Isis et Sérapis et du dieu Phoibos. D'autres documents encore, découverts en 2009 sur le site d'Asarcık, dans les confins montagneux du territoire et (re)publiés récemment (BAKER & THERIAULT 2019), complètent modestement le dossier de ce dieu Phoibos, naturellement associé à Apollon si cher aux Lyciens. Mais le texte mentionnant les dieux égyptiens est surtout intéressant, car les premiers fouilleurs de Xanthos avaient, sur la base d'un matériel céramique et de petits objets, supposé l'existence dans la cité, déjà à la haute époque hellénistique, d'un petit sanctuaire consacré aux divinités égyptiennes (METZGER 1963). Ces cultes, connus en divers sites de Lycie et liés à l'influence des Lagides, sont désormais attestés à Xanthos dans un bel exemple de continuité jusqu'à l'époque impériale. La cessation abrupte des travaux de la Mission canadienne en 2011 et la reprise par les Turcs incitent à effectuer le point sur ces documents épigraphiques. Si une partie seulement du dossier du dieu Xanthos fut sommairement publiée (TÜNER 2017), les textes d'Asarcık ont, pour leur part, fait l'objet d'une édition imparfaite (Işık & Tekoğlu 2010) nous obligeant à en reprendre l'analyse. Cette communication entend donc faire le point sur l'intéressant dossier des cultes égyptiens et grecs à Xanthos en Lycie à l'époque impériale.

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- ISIK, Fahri, & TEKOGU, Recai, « Das Leto-Heiligtum in Asarcık am Xanthostal. Zur sog. Akkulturation in Lykien anhand seiner frühen Tempelbauten. Mit einem epigraphischen Beitrag von Recai Tekoğlu », *MDAI(I)*, 60, 2010, 81-115 (110-111 pour Tekoğlu).
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- METZGER, Henri, *Fouilles de Xanthos*, tome 2. *L'acropole lycienne*, Paris, Klincksieck, 1963.
- TÜNER, Nihal, « Yeni Yazıtlar Işığında Ata Yadigarı (Patros) Tanrı Ksanthos Kültü », *Mediterranean Journal of Humanities*, 7, 2017, 347-357.

Neil Bernstein (10A)

Reading Mob Violence and Treason with Pseudo-Quintilian and Lorenzo Patarol

This paper examines the reception of the pseudo-Quintilianic *Major Declamations* in the work of the Venetian scholar Lorenzo Patarol (1674-1727). The *Major Declamations* falsely ascribed to Quintilian are a series of demonstration speeches produced by a group of unknown rhetors between the second and fourth centuries CE (Bernstein 2013). Each offers a case for a party on one side of a fictional lawsuit. In the early 18th century, Patarol produced an unique work in the history of declamation: an edition of the fifteen unpaired *Major Declamations* with explanatory notes and a series of *Antilogiae* (responses) to the pseudo-Quintilianic authors' speeches. Patarol's commentary and responses offer complementary, multidimensional forms of engagement with the *Major Declamations*.

This paper examines Patarol's *Antilogia to Major Declamations 11, Dives Accusatus Proditionis* ("The Rich Man Accused of Treason"). In the pseudo-Quintilianic original, a poor man incites a mob to stone the children of a rich general rumored to be planning to betray the community to its enemies. This scenario of mob violence is fictional but not implausible; the family of the wealthy Herodes Atticus was similarly threatened during a riot (Kelly, Kennell). The rich man then prosecutes his poor opponent after returning victoriously from campaign. His speech uses the *lex talionis* as its theme; since the poor man caused the death of his children, he now demands the death of the poor man's children as appropriate revenge.

Previous scholarship has discussed this work as providing, as many declamations do, a form of social comfort to the wealthy young men whose parents could afford a rhetorical education (Bernstein 2016, Santorelli). These future leaders of their communities were taught to confront scenarios of familial or social disorder by reasserting the commonly held values of the Roman elite (Bloomer, Kaster). In generating an argument on behalf of the poor man, Patarol's *Antilogia* upends this consensus. His speech moves beyond consideration of the *lex talionis* to inquire who has ultimate responsibility for mob violence: the individuals who comprised the mob or their inciter? Who has ultimate responsibility for rumor: the calumniators or their target? Through a combination of scholarship and creative supplementation, Patarol addresses both the ancient rhetorical tradition and the concerns of an age of revolution.

Gianmarco Bianchini (5C)

The presence of Terence in Tiberius Claudius Donatus

Over the last decades, particular attention has been drawn on the phenomenon of poetical authority in ancient Latin scholarship. Unsurprisingly, a long set of works has been published on the presence of the poets in the exegetical tradition of Virgil. My paper aims to systematically collect and analyse the citations of Terence in Tiberius Claudius Donatus' commentary on the *Aeneid*. Beyond Terence (and Virgil, of course), none of the poets who received scholarly attention in late Antiquity is cited in Donatus' work; this fact might be consistent with the nature of his commentary itself (i.e. not to teach language, but to make the poem understandable for students), but it is certainly

worthy of further analysis. I also intend to investigate what the real weight of Terence's (linguistic, but not only) authority was, especially in the exegesis of an even more authoritative poet: does it happen (and if so, how often?) that the comedian's language carries more weight and importance than Virgil's, as is the case sometimes of some other authors in Servius? This paper will also engage with the results of the long set of works on the presence of 'external' authors in the *commentarii Seruiani* (Terence by Maltby 2005; Horace by Santini 1979 and Geymonat 1998; Ovid by Del Vigo 2019; Lucan by Esposito 2004; 2011 and Barrière 2016; Juvenal by Monno 2009; Statius by Monno 2013), in order to determine whether the phenomenon of *auctoritas*, at least in relation to Terence, works in a different way in Tiberius Claudius Donatus.

Casey E. K. Boettinger (poster)

Following Their Footsteps: Tracing the Lives of Children in Romano-British Military Forts

What can leather shoes, bioarchaeology, and anthropology tell us about the lives of children at Vindolanda and other Roman military forts? This poster answers this question by combining bioarchaeological data with anthropological approaches to investigate the lives of children in antiquity. Bioarchaeological investigations into the skeletal remains provide information about the diet and health of children in forts. Since there are few skeletal remains from Vindolanda, I will use data from other Romano-British forts to supplement the paucity of bioarchaeological material from the site. Bioarchaeological methods provide a very basic understanding of these children's lives, but theoretical anthropological approaches, such as entanglement theory (dealing with the interactions between people and people, or people and things) and theories about social age (at what point children were afforded the privilege of being part of otherwise restricted areas) will create a more complete picture. By weaving together these lines of inquiry, I aim to increase our understanding of the lives of children living in the Romano-British military sphere.

Laurel Bowman (3B)

Motherhood and Intergenerational Trauma in *Lore Olympus*

The serial graphic novel *Lore Olympus* (Rachel Smythe, WEBTOONS 2018-2021) retells the story of Hades and Persephone, which it casts as a romance, but uses that genre to explore the larger issues of the effects of intergenerational trauma, for which the original myths provide abundant material. This paper compares the maternal relationships in *Lore Olympus* to those in the *Hymn to Demeter* through the lens of the recent research on the effects of the intergenerational trauma, and examines the insights Smythe's graphic novel brings to Greek theogonic myth by foregrounding the effects of trauma on its secondary characters.

Greek theogonic myth is propelled by domestic and intergenerational violence, perpetrated by and/or in the service of a male deity seeking to acquire or keep supreme power. The *Theogony* and the *Homeric Hymns* narrate these events with implicit approval, and usually without explicit exploration of their effects on the victims.

Lore Olympus re-examines this bloody family history from the perspective of the deities who were victims or witnesses of violence, and focuses, in particular, on the effects of intergenerational trauma on the relationships between mothers and children, beginning with Demeter and expanding to include Rhea, Hera, Aphrodite and Leto. Their maternal relationships are portrayed in the intersecting contexts of the traumatic abuse each mother has endured, and the male-headed power structure each must navigate. All mothers share a determination to protect their children from the abuse they have suffered. Their techniques, and their success or failure in that aim, vary according to their individual traumatic experiences and reactions to it. Where the *Theogony* and the *Hymn to Demeter* describe and re-inscribe a patriarchal social order, *Lore Olympus* questions that order by foregrounding the suffering it causes.

Pierre-Luc Brisson (4B)

The Fight for Carthage (146 BCE): Experiencing the Extreme

Urban warfare is a major challenge for modern armies due to the concentration of the population and the fact that combat techniques must adapt to an environment that offers the enemy many safe havens. The recent experience of the wars in Afghanistan and Iraq has highlighted the high-anxiety nature of urban warfare for Western militaries, which must also deal with the many post-traumatic stresses that soldiers experience upon their return from mission. This recent phenomenon has made it possible to renew, in turn, the studies on ancient Greek and Roman warfare (see Meineck & Konstan 2014; Brice *et al.* 2019).

In 146 BCE, the Roman troops commanded by Scipio Aemilianus laid siege to the hill of Byrsa, the last place of Carthaginian resistance, at the end of a three-year siege of the Punic metropolis. Appian describes the final moments of the siege with great imagery, which gave rise to scenes of extreme violence. Based on the testimony of the *African Book* (ΑΙΒΥΚΗ), this presentation aims to restore in all its complexity the highly anxiety-provoking environment of the battle, to understand the traumatic experience of the Roman soldier. Beyond the literary devices and rhetorical effects of Appian's work, the careful study of the vocabulary of war will allow us to try to restore the sound environment of the battles and the experience felt by the soldier. This approach will allow us to nuance contemporary judgments on Roman soldiers, too often presented as killers and rapists, 'thoroughly inured to laughter' (Harris 2016: 53).

The study of Roman warfare in urban settings (with its own specificities; see Levithan 2013), paralleled by recent studies of combat experience, seems to be a promising avenue for better understanding some of the facets of Roman imperialism in the second century BCE.

Ekaterina But (3A)

Dining and dying: Hellenistic *iambos* on body and soul

In this paper, I study a key aspect of the reception of a symposium and its function in Hellenistic iambic poetry by examining the correlation between the representation of death and sympotic imagery. After providing a brief outline of how these themes function in Hellenistic funerary epigram [Sens 2016] as a point of comparison, I focus on several case studies of Hellenistic *iambos* that address symposium and death on different levels from a didactic and at the same time humorous perspective: as part of iambic invective, as a visual association, or as a target of a joke. First, I analyze two fragments of Phoenix of Colophon (fr. 1 and 5 Powell) featuring a funeral epitaph of Assyrian king Ninus and compare Ninus's postmortem attitude towards sensory pleasures with Cynic ethics. Next, I discuss a fragment from Callimachus's *Iambus* 1 (fr. 191.32-46 Pfeiffer) that includes a narrative about old man Bathycles on his death bed. I demonstrate that this scene reflects the imagery of the artistic representations of funerary banquets, and, at the same time, I provide some parallels with the depiction of Socrates in Plato's *Phaedo*. Finally, I examine Machon's fr. 9 (Gow) which narrates about the death of the dithyrambic poet Philoxenus caused by his overeating habits and consider this fragment in the context of Stoic philosophy.

With my analysis, I argue that juxtaposition of death and supreme bodily activity of consumption in Hellenistic iambic poetry reflects Epicurean and Stoic views on the psychosomatic character of emotions and the corporeality of the soul [Rapp 2008; Brennan 2009]. In conclusion, I discuss the implications of this dialogue between philosophy and iambic poetry for our understanding of the role of Hellenistic poets' transgressive humor in the cultural and political environment.

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C

Gino Canlas / Adam Woznura (6D)

The Sanctuary of Zeus Olympios on Agios Antonios (Mount Olympos) and Thessaly's International Relationships

A mid-3rd-century BC inscription details an Olympic festival conducted by the Thessalians which was probably celebrated on a peak of Mount Olympos according to a scholiast of Apollonios of Rhodes. The areas of Aiolis, Magnesia on the Maiander, and Kos were recognized in the inscription for sacrificing in honour of Zeus Olympios and Thessalos, for which act the Thessalians decreed the right of *ateleia* (tax exemption), *epigamia* (intermarriage), and *politeia* (citizenship). The site of the sanctuary described in the above inscription may be situated on the peak of Agios Antonios on Mount Olympos. Rescue excavations on the site revealed remains from a peak sanctuary (3rd c. BC-5th c. AD), centred around an ash altar which contained burnt organic remains, ceramics, coins, stelai, and statuary. Inscriptions from the site make it the undoubted location for a sanctuary of Zeus Olympios.

The placement of a new Thessalian festival in a border region shared by Thessaly and Macedon, presents an interesting case study in Thessaly's foreign and domestic affairs. This paper seeks to answer the following questions:

- 1) What political conditions prompted the institution of this festival and the establishment of this sanctuary?
- 2) How did the newly instituted Thessalian Olympics provide a means for the Thessalians to expand/restrict their international relations?
- 3) What potential socio-political impacts did the creation of a Thessalian festival in a border region have on Thessaly's inhabitants and neighbours?
- 4) What do the finds at the peak sanctuary at Agios Antonios indicate concerning Thessaly's interrelations with foreign communities?

By situating the epigraphic, archaeological, and spatial data for the sanctuary and the festival in the context of Thessalian participation in pan-Hellenic affairs, we demonstrate that Thessaly at times displayed a certain resistance to particular expressions of pan-Hellenism, instead opting to assert their own definitions of what it meant to be Greek.

Boris Chrubasik (7A)

Beyond Decline: Approaching the History of the Late Seleucid Empire

This paper will focus on the last fifty years of the Seleucid empire, a period still rarely analysed. The poor state of literary testimonies of the late empire is arguably one of the reasons for this lack of research. The scholarly focus on political history and persistent tropes of decline are also key factors for why the analysis of this period continues to be marred.

Yet it is during this period of warring brothers and dwindling territory that some of the best material evidence concerning the late Seleucid empire seems to exist. Strikingly, some of these communities also vehemently displayed their participation in the Seleucid state: the *polis* of Gadara near the Sea of Galilee, for example, rebuilt a wall and declared itself proudly as Seleukeians, while some priests of Rough Cilicia publicly embraced their *philia* with the Seleucid kings. It is also a period of economic prosperity where Eastern Sigilata A quickly traverses the

politically fraught regions and finds buyers throughout the Levant. Stepping beyond narratives of decline, this paper will offer the first steps to analysing what some of these local agents saw in the late Seleucid state and more broadly how the Seleucid state of the first century might be approached, conceived and analysed.

Myles Chykerda (6D)

Collapse and Continuity: Social Organization in Thessaly through time

Classical and Hellenistic Thessaly is often viewed through a lens of the regional reforms implemented by Aleuas the Red that codified the concept of four core tetrads inhabited by a conquering population exerting political and economic dominance over surrounding regions, the *perioikoi*. In this view, Thessalian organization relies on strong regional *ethne* rather than *poleis*, a model which often presents Thessaly as something different and peripheral to the *polis*-based Greek world.

Rather than assessing Thessalian social development as degrees of participation in the cultural milieus of other Greek territories, I propose to understand its *ethnos*-based geopolitical organization as rooted in local traditions that stretch deep into the Bronze Age and continue through the Early Iron and Archaic. Instead of viewing Thessaly as a peripheral zone stalled along the march towards the *polis*, I consider why the Thessalian system was organized around the *ethne*. Questions to be considered are:

1. What social factors were at play?
2. To what degree were environmental conditions influences on social organization?
3. Did settlement patterns of the Late Bronze Age and associated social memory of a past human-created landscape have an effect on organizational developments taking place in the Early Iron Age and Archaic periods?
4. Can we see differences in the regional layout of human activity when comparing areas of Thessaly typically viewed as the core plains (the tetrads) with those of a so-called *perioikos*?

I take a diachronic landscape perspective that compares and contrasts habitation and associated land-use patterns of a single tetrad, that of Thessalotis, with those seen in the *perioikos* of Achaia Phthiotis. Both of these regions have been the targets of numerous research programs (excavation, survey, and rescue) in the last decade that have greatly increased archaeological datasets.

Hannah Cochran (7B)

“Beyond There is Nothing Except Uninhabitable Cold”: The Northern Edge of Empire in Ovid’s Exile Poetry

The extent of the Roman empire in the Augustan age brought the boundaries of Rome very close to the boundaries of the known world. As such, Augustan authors could use the edges of the world and interactions with the edges of the world to express ideas about the edges of empire and interactions with the edges of empire. This is visible in a very specific way within Ovid’s exile poetry, in which Tomis, his place of exile, is treated not only as the edge of the world, but specifically the northern edge, characterized by frigid temperatures and forbidding landscapes of ice and snow, despite the relative mildness of the climate in the regions around the Black Sea. In this paper, I will explore the ways in which the frozen, Arctic-esque aspects of Tomis are intimately entwined with the barbarity or nobility of the people of Tomis, the distance of Tomis from Roman control, and the unknowable nature of the remote region. Through his descriptions of Tomis, Ovid calls into question the extent to which Rome can be said to know or control the edges of its empire, and therefore also calls into question the effectiveness and importance of Rome’s imperial power throughout the empire.

Kale Coghlan (9B)

The Ptolemaic Theory of a Flood

This paper presents a fresh look at a series of fragments from the first book of Eratosthenes' *Geography* where he discussed variations in the topography of the earth's surface (Strabo 1, 3, 4-23). These fragments, preserved by Strabo of Amaseia, appear in his extended review of Hellenistic geographic theory (Books 1-2). Eratosthenes, in his discussion of the formation of the Mediterranean basin, begins with the presence of the fossilized mollusks, salt flats and saltwater springs around the Temple of Ammon. For the explanation of the phenomena, Eratosthenes adopts the theory of Strato of Lampsacus who imagined that the Mediterranean was formed in a series of successive floods.

The theory that a series of one-time ancient flood events led to the formation of the Mediterranean had a unique resonance with the Ptolemaic dynasts for whom the yearly floods of the Nile brought stability and prosperity. Eratosthenes in his description of the maritime phenomena at Ammon references the close relationship between Cyrene and the Temple which reflects contemporary Ptolemaic politics. The arrival of Eratosthenes at Alexandria coincides with the reintegration of Cyrene under Ptolemaic control. Eratosthenes, citizen of Cyrene, by emphasizing the connections between his native city and Ammon, celebrates the return of Cyrene into the sphere of influence of the Ptolemies through the shared connection to the oracle. I will discuss how Eratosthenes communicates a Ptolemaic perspective on the formation of the Mediterranean and how he affirms the Ptolemaic claim to Ammon as a site of religious and political importance for their rule.

Altay Coşkun (6C)

King, Subject Peoples and Army Units: Aspects of Ethnic Identification under the Seleukids

This paper calls for a more systematic exploration of ethnic identification among the fighting units of the Seleukid army with attention to the preceding situation under the Achaimenids. When Achaimenid kings went to war, they assembled enormous armies that incorporated several "nations" under the king's sway, representing the multi-ethnic empire of the Persians. More important than any particular fighting skills was the overwhelming impression that such an army was supposed to make on both enemies and subject peoples, generating awe in relation to the Great King. At first glance, the famous procession organized by Antiochos IV Epiphanes at Daphne in 166 BCE (as described by Polybios) may convey the impression that the Seleukid kingdom worked in similar ways. Several different ethnic units paraded before an even more diverse audience, celebrating the might of the king and the universal admiration he was enjoying. But, on closer inspection, several differences emerge: while the Macedonians figured prominently, the subjects of the two core regions, Syria and Mesopotamia, were nearly invisible. Still, they must have been included in some of the other ethnically-defined units, as most recent research suggests. At the same time, other "national" divisions, such as the Galatians, Mysians or Cretans no longer represented peoples under the rule of the king, after Antiochos III had to cede Asia Minor in 190/88 BCE. To varying degrees, such units may still have originated from ethnically-defined recruitment, but they were most likely composed of heterogeneous peoples by 166 BCE, as was obviously the case for the contingent styled as "Roman" legionaries.

D

Allan Daoust (2C)

A Sinister Craft? The Funerary Stele of a Left-Handed Blacksmith from Verona, Italy and the Commemoration of Roman Craftsmen

In many respects, the funerary stele of Marcus Antistius Dignus (AE 1990, 0414), currently held at the church of S. Salvatore Vecchio in Verona, Italy (inv. no. 194532), is a typical and unremarkable monument, which may explain why it has attracted relatively little attention since its discovery in 1967 (Buonopane 1990; 2016). Nonetheless, this

paper will explore its imagery as it offers an interesting commentary on the construction of personal and professional identity and the nature of commemoration for craftsmen in the Roman world during the Early Empire. This stele features the common imagery of the Roman blacksmith, consisting of a hammer and tongs symmetrically arranged on either side of a central anvil within a pedimentary space, a motif that is presented on four other funerary monuments from the first century CE (Zimmer 1982: cat. nos. 128-31). Yet the arrangement of this motif on Dignus' stele differs from these other examples, suggesting that he was identified not just as a blacksmith, but as a left-handed blacksmith. While handedness amongst craftsmen has received scant attention, epitaphs and graffiti reveal that left-handedness was a noteworthy, and thus memorable feature amongst gladiators (Coleman 1996). This stele suggests that the same could be true for craftsmen, indicating that such funerary monuments served as commemorations of the deceased's role and place in their community, their social identity, and not just a record of their job title.

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Jazz Demetrioff (5B)

Locating the Greek Bathroom: The Relationship between Sanitation, Hygiene, and Defecation

Whether in the street, the courtyard, or in a separate room, the Greeks relieved themselves in several different spaces within the vicinity of the household. With the evolution of the toilet, however, they eventually developed a manageable space with an increasingly advanced hydraulic system. The material evidence for the toilet is rare in the Greek world. Therefore, to understand the functionality of the Greek bathroom, consideration is given to Roman toilets to supplement *lacunae* in the evidence. To date, while archaeologists have studied the identification of toilets and the material evidence of the bathroom, they have not yet considered the location of the bathroom and its relationship with hygiene and sanitation within the household. Aristotle's *Problemata* (7.4) states that "disease implies motion, while health is a state of rest." Does this mean that if a person remained in one room, they remained healthy? Contrary to this, if that same person moved between rooms, is it apparent that they were susceptible to illness? When it comes to the location of the bathroom, as this study argues, the answer is yes.

Through my own analysis this paper considers the bathroom as a designated space and how its location affected the hygienic well-being of the Greek household and its occupants. It begins by providing a brief background on the toilet's advancement from a *kopron* (cesspit) to a private lavatory and bathing space during the Classical and Hellenistic periods. This is followed by a consideration of the hygienic practices that took place within the courtyard and how water played a key role in the location of the bathroom. This investigation utilizes evidence from houses at several sites to show that although the bathroom became a more private and secluded space, poor hygiene and uncleanliness remained significant issues the layout of the Greek house and pedestrian traffic within it.

Stamatia Dova (5A)

Odysseus, Palamedes, and the Failure of *elenchos*

The purpose of this paper is to examine Palamedes' *elenchos* (refutation) of Odysseus' accusations in Gorgias' *Defense of Palamedes* within the framework of forensic oratory and mythographical tradition. Originating in Palamedes' exposure of Odysseus' draft evasion at the beginning of the Trojan expedition (Apollodorus. *Library*.3.7-8, Philostratus. *Heroicus*.33), the antagonism between the two men is reported to have remained ongoing throughout the war, as Palamedes continued to surpass Odysseus in ingenuity (Pindar fr. 260 Snell-Maehler, Alcidamas fr. 2.113-17; O'Sullivan). According to most sources, Odysseus' envy culminated in his false charge of treason against Palamedes, who was subsequently convicted and executed. Reinvented by Gorgias with remarkable *enargeia* as a fourth century rhetorical exercise, Palamedes' defense, aims, I argue, at exemplifying the potential inability of agonistic oratory to arrive at the truth and thereby serve justice (Knudsen, Most).

Recent bibliography has revisited the socio-political significance of classical Greek rhetoric as well as the sophistic reception of Palamedes' myth, which highlights the central role of *elenchos* in the hero's defense (Alexiou, Bassino, Lampe). As his mythologically preordained condemnation invalidates this *elenchos*, a *Problematik* of manipulative rhetoric and its consequences for the *polis* emerges (Futter, McComiskey, Segal). Echoed in Plato's (41b2) and Xenophon's (26) *Apology of Socrates*, Palamedes' depiction as the archetypal victim of judicial injustice is concomitant with his portentous absence from Homer (Biesecker-Mast, Calogero, Coulter, Ferber) and his limited presence in the Trojan Cycle (Woodford). Responding to this erasure, Gorgias' sophistic cross-examination contextualizes Palamedes' defense within literary traditions that cast Odysseus in a negative light (Montiglio, Worman). By tracing the hero's *apologia* to his original *elenchos* of Odysseus, my analysis sheds new light on the multiplicity of discourses operating in Gorgias' *Defense of Palamedes*.

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Cinzia Dubois (3B)

Weaving Her Story: Do Mythological Women Have Anything Worth More to Say?

Greek Myths: A New Retelling (2021) by Charlotte Higgins is one of four prominent Greek myth anthologies published between 2016 and 2021. Joining the publishing ranks of Stephen Fry's *Mythos* and Nathalie Haynes' *A Thousand Ships* and *Pandora's Jar*, Higgins' anthology promised to serve as an antidote to past mythological compendiums that made male virtue and heroism the cynosure while the "female characters were frequently relegated to the background as defenceless virgins, viscous monsters of grotesque old women."

Embracing the central metaphor - weaving - each of Higgins' chapters focuses on a female mythological figure weaving a tapestry that skilfully and seamlessly interconnects many renowned and obscure mythological stories from a wealth of ancient sources. Though female-centred, Higgins distances herself from female-authored retellings such as *The Silence Of The Girls*, *Home Fire*, *A Thousand Ships*, and *Circe*, which "placed female mythological characters at the centre of stories to which they have often been regarded as peripheral" and "used Greek myths as frameworks on which to hang modern stories." Higgins claims that her women are not telling the stories; they have merely "woven their tales onto elaborate textiles. The book, in large part, consists of my depictions of these imagined tapestries." In this introduction, Higgins positions herself on the same level as male mythological retellers, from Homer and Ovid to Robert Graves and Stephen Fry.

This paper shall explore how Higgins employs the weaving metaphor to construct a female-focused myth anthology whilst also taking a critical lens to Higgins' work by highlighting how the compendium may, despite its best intentions, repeat many of the problematic patterns demonstrated by male-centred mythological storytelling that Higgins criticises in the introduction to her anthology.

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E

Claude Eilers (7A)

Dockets and the Organization of Ancient Archives

An important institution of the ancient polis was the archive. Named the Metroon at Athens, and ἀρχεῖα and δημοσία elsewhere, they were so common that Pausanias expressed surprise that the tiny and primitive polis Panopeus in Phocaea lacked one. Indeed, it is difficult to see how such a polis, no matter how small, could function. The local archive preserved was not only documents related to the city's public functioning — records of civic magistrates, councils, and assemblies — but also private contracts and records related to property.

Each such document would be received, filed, and (when needed) retrieved, which raises the question of how their archives were organized. Important information on this front can be found in a handful of Hellenistic decrees that mention archives. One from Rhodian Camirus praised a local figure for having reorganized 77 years' worth of records which had become disordered; another records the establishment of a pair of archives, located separately, where duplicate documents would be kept.

One kind of evidence that has been underexploited in this regard is the ancient docket — an archival notation that was added to a document to aid in its filing. Dockets typically begin with a date according to the calendar of the receiving city and conclude with a title describing the document; between these two details there sometimes appears details about its handling. Some two dozen dockets survive in Greek epigraphy, and my paper will explore what light these dockets shed on archives and their functioning.

Claude Eilers (6A)

Using Songs to Teach Latin (with Sing-Along)

Discussions about how to make Latin and Greek more approachable to our students have a long history in our discipline. It is now almost a century since The Committee on Classics in the Educational System of the U.K. (1923), and a roughly simultaneous report by the American Classical League found that grammar be emphasized less and reading be emphasized more. Subsequent textbooks have heeded this call to varying degrees. But even instructors who de-emphasize grammar need their students to gain command of the morphology, and some degree of memory work seems inevitable.

Given that music has always been a successful tactic for memory work, and that anything that can make learning fun should be embraced, many Latin teachers have composed songs either to help students memorize forms or to illustrate specific grammatical functions. My presentation will illustrate the various uses to which songs and singing can be put by choosing six examples for discussion. Attendees will have the opportunity to sing along.

F

Riemer Faber (5C)

Viewers and Visualities in Procopius' *Buildings*

Following the re-orientation of Procopius studies initiated by Cameron (1985), several publications have drawn attention to the literary qualities of Procopius' descriptive prose work on buildings, Περὶ Κτισμάτων (e.g., Elsner 2007; Montinaro 2015). Detailed examinations have led to fruitful discoveries in the text: its panegyric mode (Whitby 2000), its technical writing (Turquois 2015), and its structure and rhetoric (Webb 2000). The purpose of this paper is to extend the current trend of literary investigation by exploring the significance of the gaze, vision and visuality in especially *Buildings* 1. Applying the findings of recent scholarship on the social significance of the gaze in classical antiquity (e.g., Squire *et al.* 2016; Kampakoglou / Novokhatko *et al.* 2018), this paper seeks to demonstrate that in *Buildings* the attention that is focused upon different viewers (i.e., Justinian; the narrator; the imaginary traveller) serves important literary functions (stylistic, structural, generic, etc.) while also promoting levels of interpretation that range from concrete and literal to abstract and figurative, even spiritual.

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Andrew Field (7D)

Faux, Homeric and Alexandrian Traditions: Theocritus *Idyll* 1.1-11

Irony, like many abstract Greek nouns, is difficult to pin down to a single definition. Theocritus' *Idylls* are the earliest to have come down to us, yet he proceeds as though the genre is already familiar to his readers. Predecessors of Theocritus perhaps did write rustic poetry, but the propensity to attribute the Theocritean style of bucolic to, in particular, Philetas should be met with restraint, such as the approach afforded by Gutzwiller (1991). Meanwhile,

earlier scholars, most significantly Puelma (1960), argue extensively for Philetas' role in the development of Greek bucolic. Nevertheless, the analysis of *Idyll 1*'s programmatic features by Cairns (1984) turns up little to no support for this hypothesis, despite his attempts. These lines of Theocritus provide the clearest demonstration of his most enduring and independent innovation: bucolic irony.

Through his sonorous hexameters, Theocritus immediately recalls the Greek oral poetic tradition. The onomatopoeic and delayed *συρίσδεξ* (1.3), for example, has parallels in both Homer's epic poems. The Hesiodic motif of the Muses' hatred of herdsmen is cast into the background when the goatherd declares that Thyrsis is second only to the Muses in singing. The repetitive use of the root of the Alexandrian buzzword *ἄδύ* provides the strongest programmatic charge. Using an animal metaphor in his *Aetia* prologue Callimachus writes "little nightingales are sweeter" (fr. 1.16), arguing not only for poetry that is sweet but poetry that is short-form as well. Further, Thyrsis and the goatherd seem to abide by a set of rules that gives the lines a palpable irony: it is as if two competing Homeric rhapsodes suddenly started singing about the countryside and Pan as a way to compete and argue contemporary poetics. The faux, Homeric and Alexandrian poetic traditions within this initial exchange blend and overlap, initiating the peculiar phenomenon of bucolic irony.

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Rodney D. Fitzsimmons / D. Matthew Buell (4C)

Canadians at Aghios Nikolaos: Preliminary Report of the Khavania Archaeological Project

This paper presents the preliminary results of the Khavania Archaeological Project, which was conducted over the course of two seasons in the summers of 2019 and 2021. The primary objective of this research was to document all natural and anthropogenic features at the coastal site of Khavania, East Crete, where trial excavations by the local Ephorate brought to light the remains of a substantial harbour settlement with occupation spanning the Early Bronze Age through historic periods. Exploration of the eastern and southern shores of the Mirabello Bay has produced abundant evidence for cultural development in the region, which stands in stark contrast to the lack of attention shown for the western side of the bay, where Khavania is situated. Rescue excavations throughout the area have produced a solid understanding of the historical landscape, but the earlier prehistoric remains have continued to elude detection. It is in this context that the site of Khavania begins to assume such importance. Utilizing both traditional and digital means of architectural recording, we identified a number of structural features, while limited collection of surface materials indicates activity spanning the Early Bronze Age through to the Medieval era. Finally, analysis of fixed and portable remains indicates that Khavania's residents were interacting with contemporary settlements within the broader region throughout these periods. These results allow us to begin filling in a striking lacuna in the larger archaeological landscape that occupies a key, strategic position at the crossroads of several important communication routes running along the north shore of the island.

Nicholas Freer (2B)

Poetry, Philosophy, and Power in Virgil's *Georgics*

The utility of poetry was widely acknowledged by Roman authors of the late Republic and early Empire. The Augustan ideal of the *vates*, in particular, encapsulated “the belief that the poet has a serious contribution to make to the progress of his society, and that poetry and music have a regulatory and civilising effect” (Hardie 1986, 16).

While Virgil at times also celebrates the importance of the poet's task, these passages are regularly offset by others that appear to cast doubt upon the value of his art (see e.g. Putnam 1970; Johnson 1976, 99-114; Boyle 1986; Perkell 1989). This paper argues that Virgil's shifting representation of the poet in the *Georgics* was informed by Epicurean attitudes towards poetry, most notably the works of his teacher Philodemus, who called into question the moral utility of poetry and its efficacy as a mode of *didaxis*. Focusing on the didactic narrator's relationship to Octavian, Virgil's depiction of the archetypal poet Orpheus, and his selfrepresentation in the *sphragis* at the end of book 4, the paper aims to shed new light on Virgil's conception of the nature and function of poetry. In the process, it reasserts the significance of philosophical intertexts within Virgil, while contributing to the broader ongoing debate about the relationship between form and function, message and medium in the *Georgics*.

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Melissa Funke and Chelsea Gardner (2A)

Podcasting the Classics in Canada: A Roundtable Discussion

Panelists:

1. Chelsea Gardner and Melissa Funke
2. Aven McMaster and Mark Sundaram
3. Liv Albert
4. Alison Innes
5. Julia Perroni and Allison Marlyn

In recent years, podcasting has become an increasingly popular way to share specialized knowledge, expertise, and research with both specialists and non-specialists alike; as a discipline, Classics has also embraced this trend, as the recent flourishing of podcasts devoted to the ancient Mediterranean shows (e.g. *The Partial Historians*, *The Ancient World*). Many creators of Classics and Ancient Mediterranean-related podcasts are academics, while others are expert enthusiasts; together, they have the same goal of sharing their knowledge passion for the ancient world to broader audiences.

This roundtable brings together Canadian podcasters from both groups to discuss the process behind creating a Classics podcast and growing a popular audience. Chelsea Gardner and Melissa Funke, co-hosts of *Peopling the Past*, will join Aven McMaster and Mark Sundaram, co-hosts of *The Endless Knot*, to address podcasting as academics who aim to share their work with a popular audience. Liv Albert, host of *Let's Talk About Myths, Baby!*, and Alison Innes, co-host of *MythTake* and host of *Foreword*, will speak about hosting educational podcasts as expert enthusiasts. Julia Perroni and Allison Marlyn, co-hosts of *Classically Trained*, represent the next generation of podcasters, and will share their experience of podcasting as recent Classics graduate students. Each presenter will introduce their podcast for 5 minutes, followed by a roundtable discussion of the practicalities of educational podcasting moderated by Melissa Funke and Chelsea Gardner. Issues to be covered include:

- defining goals for a podcast
- identifying a target audience
- choosing a format
- learning about recording and editing
- copyright and attribution
- finding guests/how to interview
- accessibility and inclusivity in content
- how to promote a new podcast and grow your audience
- the relationship between podcasting and Classics
- using podcasts in the classroom

After this discussion there will be ca. 30 minutes set aside for questions from audience members. The entire panel, including the Q&A will be recorded and released as a special episode of the Peopling the Past podcast.

Kat Furtado (3A)

Trust in Us: Πίστις, Understanding, and Friendship in Empedocles

Despite appearing in the majority of the fragments dealing with Empedocles' theory of perception and cognition, the terms πίστις and πειθῶ have been relatively neglected in the scholarship. Yet these are significant terms, not only for the light they shed on Empedocles' reception of Parmenides (explored by Iribarren 2006), but, as I discuss in this paper, for Empedocles' philosophy in its own right. Tracking πίστις and πειθῶ (and their cognates) through Empedocles' extant fragments (and in particular D6/B114, D9/B133, D42/B2, and D44/B3) I argue that he makes a distinction between the two terms: πειθῶ is used only in the case of a limited, semi-passive, and individualistic worldview based on first-person experience via sensory perception alone, whereas πίστις describes a more active process, which depends not only on sensory perception but on learning from others – notably, Empedocles himself. This distinction requires that we revise the widely-accepted view that cognition is just synaesthesia (e.g., Laks 1999) or the appropriate application of all our senses to the world (e.g., Graham 2010), and instead place the teacher-learner relationship (cf. Rosenfeld-Löffler 2006) at its centre. This in turn entails giving greater weight to Empedocles' view of friendship and its connection to πίστις and agency within the poem. Such a revision, in effect, emphasises the ethical import of the cosmic force of Love by way of πίστις, not only within an individual's psyche (as it currently stands on the synaesthetic model), but between individuals – between φίλοι – in Empedocles' philosophy.

G

Joseph Gerbasi (8A)

Pasolini, Sophocles, and the Oedipus Complex

This paper reads Pasolini's *Edipo Re* (1967) in the context of Freudian psychoanalysis and the Freudian influence on the reception of classical antiquity in American-Italian cinema. In the *Interpretation of Dreams* (1900), Freud's famous remarks on Oedipus myth not only planted the seed of his theory of the Oedipus Complex but also delegitimized the Sophoclean interpretation (or the classical humanist interpretation of Sophocles' interpretation) of the myth. In Freud's view, Sophocles betrayed the psychological insight at the core of the myth by making the myth into a dramatization of man's limitations and subjection to fate.

I argue that Pasolini's cinematic dramatization of the myth synthesizes—and creates tension between—the Freudian and Sophoclean visions of the Oedipus story. Following Freud, Pasolini depicts Oedipus as having an Oedipus Complex, a desire to murder his father and marry his mother. However, critical of the alliance of Oedipal psychology and post-war capitalism, Pasolini draws from Sophocles' tragic vision, attuned to the finitude of all human affairs, to undermine the Oedipal complex's hegemony over cinematic narrative (and over popular movies about classical antiquity) and to imagine for his audience a human condition beyond the Oedipal complex. Thus, in addition to discussing key moments in the 20th century reception of the Oedipus myth, this paper offers a case study in how ancient tragedy can provide resources for illuminating contemporary social and political issues.

Kyle Gervais (10A)

Virgil's Hero, Turnus: Maffeo Vegio and Pier Candido Decembrio's *Supplements* to the *Aeneid*

The 630-line *Supplement* to the *Aeneid* (1428) by Maffeo Vegio achieved instant success and was widely disseminated in manuscripts and early modern editions. Pietro Candido Decembrio's (1399-1477) much shorter 89-line *Supplement* encompasses only a lament for Turnus and the return of his body to Ardea. Decembrio's poem survives in only two manuscripts, but seems to have influenced, at least, Vegio's *Supplement*, judging from Decembrio's playful accusation that his friend had plagiarized his work. In my presentation I plan, first, to argue that Decembrio's poem is not unfinished, but rather intended to provide precisely the Iliadic ending to the *Aeneid* that Virgil withholds, namely a lament over Turnus' body to match the lament over Hector at the end of *Iliad* 24. I then wish to explore a dialogue between Decembrio and Vegio's poems, focusing on an ongoing debate in the Renaissance over the correct interpretation of Turnus. I argue that Decembrio presents us with a dangerously unstable situation in Italy, completely dominated by commemorations of Turnus in such heroic terms that they threaten to derail the coming peace negotiations between the Italians and Trojans, as well as displace Virgil's hero Aeneas from primacy in his own story. Vegio's response "corrects" this portrayal of Turnus in favour of a more orthodox Virgilian narrative in which Turnus is a misguided enemy of Aeneas' divine mission to Italy and his death, though tragic, is a necessary step on the road to Rome's foundation.

Maria Lorene Glanfield (poster)

Applying 3D Structured Light Scanning to Roman Archaeology: The Vindolanda Archaeological Leather Project

The application of 3D structured light scanning technology to the field of archaeology has grown continuously in the last decade, allowing archaeologists to visualize and interact with ancient material culture in a multitude of ways. However, a significant portion of these applications are for documenting, conserving, and public outreach, and thus, the greater potential of 3D imaging for enhanced measurement and visualization has not been fully realized, especially within the discipline of Roman archaeology. This project introduces digital approaches for the forensic analysis of footwear impression evidence to Roman archaeology and podiatry in an unprecedented interdisciplinary approach.

This poster is a feasibility study to examine if 3D structured light scanning can be applied to ancient Roman leather insoles from the Vindolanda assemblage to capture both two-dimensional prints and three-dimensional impression evidence for enhanced visualization and measurement. It begins with an overview of 3D structured light scanning and its applications for forensic footwear impression evidence, and how this will be applied to impression evidence on Roman insoles. The poster will first focus on a case study of modern insoles of various materials, including leather, followed by the visual enhancement of their surface topography and podiatric measurement using a readily available, open-source post-processing software called MeshLab©. It concludes with consideration of next steps in this project, including how this technology will be applied to selected Roman insoles from the Vindolanda leather shoe assemblage, confirming the feasibility of this application for the ancient material and establishing an efficient workflow for further applications as the study progresses. Finally, it considers the potential importance of the resulting 3D models for extracting significant podiatric data of the Roman populations of Vindolanda.

R. Gillian Glass (7D)

Arms and the God I Sing: Judas Maccabeus as Epic Hero

The Second Book of Maccabees is a Hellenistic Jewish history which recounts the Maccabees' resistance against the Seleucid Empire (167–160 BCE). Written in Greek between 150 and 120 BCE, this version of events amplifies human history by focusing on “the epiphanies which appeared from Heaven” (τὰς ἐξ οὐρανοῦ γενομένας ἐπιφανείας (2:21)). The Jewish military leader Judas Maccabeus with the help of angels (10:29-31) defeats the larger Seleucid army (i.e. 8:5-7; 8:24-25), retakes Jerusalem and rededicates God's Temple (10:1-8), demonstrating his piety (i.e. chs. 8 & 13). This stylised account of the Maccabean Revolt portrays Judas Maccabeus as nothing less than an ideal Jewish leader and epic hero.

This idealised depiction of Judas Maccabeus relies upon the incorporation of Hellenic motifs. In this paper, I argue that the author of 2 Maccabees deliberately drew on imagery from the *Iliad* in order to simultaneously create a heroic history for the Hasmonean dynasty's founder and to glorify the contemporary political structure. This epic history shows that the Judaeans were every bit as worthy of kingship as their polytheist peers. By including narrative elements from Hellenic literature, the past became present and the present became past in 2 Maccabees (Bacchi 2020), providing the Judaeans with mythic legitimacy on the Hellenistic Mediterranean stage. The incorporation of Homeric elements weaves the heroic age of the *Iliad* into the recent Maccabean Revolt. The temporal mixing transforms Maccabeus into an epic hero and legendary founding figure, like Achilles or Herakles. Just like the Greek heroes who founded cities and fathered kings, Maccabeus reclaimed the City of God and established the Hasmonean dynasty. When read as Homeric reception and a competitive expropriation of Hellenistic kingship models, 2 Maccabees becomes a Hellenistic history, whose hero is cast as the greatest of the period's leaders (Niehoff 2011; Honigman 2013).

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Sylvie Honigman, “Jews as the Best of All Greeks’: Cultural Competition in the Literary Works of Alexandrian Judaeans of the Hellenistic Period” in: *Shifting Social Imaginaries in the Hellenistic Period. Narrations, Practices, and Images*, vol. 363 of *Mnemosyne Supplements* (Brill, 2013), 207–32.

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Allison Glazebrook (8C)

Engaging the Public using Pressbooks

Pressbooks is an open access publisher that allows an author or multiple authors to work within the platform to create content. In a recent course, I created a capstone project using Pressbooks. Each student in the course researched a topic for one chapter in the book and was responsible for sourcing, organizing, and entering the content. The goal was to create a book on the ancient Greek household for the general public. Each chapter had a “hook”, main body of text, textbox for an interesting primary source or scholarly debate, and further reading. With the help of my institution, I teamed-up with the local downtown library who promoted the book to their members. A joint event at the library launched the book. The choice to use Pressbooks was made after consultation with the Centre for Pedagogy and Innovation at Brock University. The platform uses a common web editor and enables multiple authors to create content independently. The project engaged the students in developing open access content and created an on-line resource for the public. Using this project as an example, this paper will discuss the development of open access resources for the discipline in Canada and the pros and cons of involving students.

Elizabeth M. Greene / Craig A. Harvey (poster)

Putting the Empire on its Feet: The Vindolanda Archaeological Leather Project, 2018-2022

The Vindolanda Archaeological Leather Project (VALP) has been in progress since 2018 and continues to expand into new and exciting areas of research. The assemblage of leather objects from the Roman fort of Vindolanda is the largest from any single Roman site and includes everything from shoes to horse equipment to children's toys. With over seven thousand leather objects now in the collection, all housed at the Vindolanda Museum, we are able to interrogate multiple aspects of life in antiquity at this Roman fort and settlement. Our initial goal was to bring the Vindolanda leather assemblage into the public sphere through an accessible database with all records of shoes and leather objects. The project has now grown to include the use of 3D imaging on leather shoes, investigation of the children represented in the assemblage, exploration of footwear performance and health outcomes, and inquiry into industry in military settlements through workshop spaces and evidence for leather manufacturing. Altogether, the project is pushing Roman archaeology in new directions and creating collaborations with a variety of disciplines in and outside Western. This poster will serve as an introduction to the archaeological site of Vindolanda, its extensive leather assemblage, and the past and current research being done by the VALP project.

H

Philip A. Harland (6C)

Re-evaluating Notions of the Wise Barbarian

This paper considers ancient ethnic hierarchies with a focus on certain attenuating ideologies that worked against widespread Greek categorizations of other peoples. It does so through an exploration of the notion of the "wise barbarian." In the process, I challenge previous suggestions by G.R. Boys-Stones and others which propose that Poseidonios (late-second or early-first century BCE) and Platonic authors shortly after (e.g. Cornutus) were instrumental in a fundamental and relatively late shift. Rather, strongly attenuating ideologies that worked against notions regarding the inferiority of non-Greek peoples emerge clearly not only in specific Greek ethnographic writings in the mid-fourth century BCE (Ephoros of Kyme) but also within the earliest writings by subject peoples in the wake of Alexander's conquests, including Berossos (Bel-re'ušunu) of Babylon. The paper provides a fresh angle on ethnic encounters and on developments in ethnic discourses without assuming the priority of Greek intellectuals.

Laura Harris (6B)

Numquam Sibi Libera Visa: Ovidian Power-Plays in the Allia Potestas Inscription (CIL VI.37965)

CIL VI.37965, a 52-line metrical epitaph for a freedwoman named Allia Potestas, is one of the most strikingly descriptive Roman funerary inscriptions, detailing her domestic virtues, physical attributes, and her relationship with her patron and other men. It was written and set up for her by her patron, Aulus Allius.

While it begins as an account of her virtues it is also a highly literary work, borrowing heavily from Ovid (Bourne 1916). Although considerable scholarship exists on the inscription, it is mostly concerned with poetic and epigraphic technicalities, (Mancini 1912, Gordon 1983, Horsfall 1985, Westbrook 1999) and does not address in depth how the epitaph functions as literature and how its literary function relates to the social relationships (Strong, 2016). I argue that the epitaph is primarily an Ovid-inspired literary project, which uses the death of a freedwoman as the occasion for poetic production. In doing so it subjugates its supposed subject and thus empowers the writer and his poetic persona.

I first compare this inscription to other epitaphs, showing how it omits many standard features such as age, length of relationship, children, and profession. I then conduct a close reading of the epitaph, demonstrating the poem's sustained intertextual relationship with Ovidian elegy. Finally, I examine how those features affect interpretation of this particular epitaph, suggesting that they reinforce the power dynamic of subordination between the (formerly) enslaved Potestas and Allius' self-fashioning of poetic lineage. The inscription further removes her from association with respectable free women by publicizing her body and sexual relationships both in the poem and by its genre as an inscription available to the public. The epitaph's literary nature creates the power dynamic between enslaver and freedwoman and suggests that epigraphic evidence is essential for understanding broader reception and continued interest in elegy in the Roman empire.

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Craig A. Harvey (poster)

Object Lessons: Teaching Classics through Departmental Artefact Collections

Learning through direct engagement with the ancient world, such as using museum objects, can be a transformative experience for students. While few Canadian universities have access to large research-based collections of Greek and Roman artefacts, many institutions and departments own small collections of antiquities that were donated by private individuals. Although the lack of provenience (and at times problematic provenance) of these objects prevents their use for research and often gives pause to their use in teaching, these artefacts present a unique opportunity for students to engage directly with the ancient world and to reflect critically on historical collection practices and current issues of cultural heritage. This poster explores the benefits of using these collections for teaching undergraduates through the presentation of an object analysis project that was assigned to an upper-year undergraduate class at Western on "Resources and the Environment in the Ancient Mediterranean". As part of this writing assignment, students were given the opportunity to handle and study objects from the Department of Classical Studies' collection of Greek and Roman antiquities. Through an inquiry-based learning model, students were asked to provide a detailed description of a chosen object, discuss its materiality and production (to connect it to the course's theme), and consider the identities of those who produced and used the object. Embracing a philosophy of radical transparency concerning the objects' provenance, students were also asked to reflect on the ethical issues surrounding the collection of the objects and critically assess how the absence of archaeological provenience affects their study. The hands-on use of these objects proved to be an effective way of teaching the cultures and identities of the ancient Mediterranean and addressing topical issues in the field. It is hoped that this poster will inspire similar use of small artefact collections at other Canadian universities.

Les Objets d'Apprentissage : Enseigner les Études Classiques à Travers les Collections Départementales d'Artefacts

L'apprentissage à travers un contact direct avec le monde antique, à partir de l'utilisation d'objets de musées, peut être une expérience formatrice pour les étudiants. Bien que peu d'universités canadiennes aient accès à de grandes collections de recherche d'artefacts grecs et romains, plusieurs instituts possèdent des collections plus modestes d'objets antiques. Même si la provenance inconnue ou problématique de ces objets empêche leur utilisation pour la recherche et complique leur utilisation dans l'enseignement, ces artefacts présentent une occasion unique pour les étudiants de se confronter directement au monde antique et d'exercer leur esprit critique sur les techniques et méthodes employées dans les musées historiques et les questions liées au patrimoine culturel. Ce poster expose les avantages de l'utilisation de ces collections dans le cadre de l'enseignement universitaire de premier cycle à travers la présentation d'un projet d'analyse des objets qui a été assigné à une classe de Western University sur « Ressources et environnement dans l'ancienne Méditerranée ». Dans le cadre de ce projet, les étudiants ont eu

l'occasion de manipuler et d'étudier des objets de la collection d'antiquités grecques et romaines du Département d'études classiques. En utilisant la méthode d'apprentissage par investigation, il a été demandé aux étudiants fournir une description détaillée d'un objet choisi, de discuter de sa composition et de sa production (pour le relier au thème du cours) et à tenter de déterminer l'identité de ceux qui ont produit et utilisé l'objet. En adoptant une philosophie de transparence radicale concernant la provenance des objets, les étudiants ont également été invités à réfléchir aux questions éthiques concernant la collecte des objets et à examiner de façon critique l'impact de l'absence de provenance archéologique sur l'étude de l'objet. L'utilisation de ces objets s'est révélée être un moyen efficace d'enseigner les cultures et les identités de la Méditerranée antique et d'aborder des questions d'actualité. Nous espérons que ce poster incitera d'autres universités canadiennes à s'appuyer sur certaines collections d'objets archéologiques dans l'enseignement des études classiques.

Shane Hawkins (1A)

Catullus 13 and the pungent unguent

Scholars have taken a variety of approaches to Catullus 13 (*cenabis bene, mi Fabulle ...*). Some read the poem as a sincere dinner invitation to the addressee, others as a subtle compliment to Lesbia, and others still ironically or as an insult to Clodia *qua* Lesbia (Case 1995). It has been studied from the perspective of genre as a *vocatio ad cenam* (Arkins 1979), a *recusatio* (Race 1979, Bernstein 1985), or an inverted invitation (Dettmer 1986, Nappa 1998). Readers draw attention to the poem's use of figures like *para prosdokian* (Helm 1980) or how it plays with expectations of conviviality and gift-giving (Nappa 1998, McMaster 2010). The fictional framework of many such invitation poems (Buchheit 1975, Arkins 1979) lead some to read the *meros amores* and *Veneres Cupidinesque* of the poem as metaphors of erotic love, Lesbia's divine beauty (Vessey 1971, Edmunds 1982), or poetic inspiration, literary companionship and production (Kilpatrick 1998). Still again, the offered *unguentum* has been taken as a reference to bodily secretions (Littman 1977) or lubrication (Hallett 1978).

Without diminishing the metaphorical richness of the poem, the interpretation offered here focuses on the use of the words *sacculus*, *aranea*, *unguentum*, and *nasus*, and draws on passages from Callimachus, Machon, and Martial to argue that the poem, like others in the so-called Juventius cycle, touches on homosexual themes. Analogues are found in gift-giving practices of medieval and early modern Europe where gifts, in their roles as indicators of social status and dependencies, are described as liquids, and liquid gifts are associated with the male body and bodily fluids (Groebner 2002). A striking parallel occurs in Shakespeare's Sonnet 5, in which a perfume bottle serves as a symbol of youth, sexual substance, and poetic procreation (Halpern 2002).

Jesse Hill (1A)

Varro's Menippean Ennius

Varro, *philosophus et poeta* (Jer. Chron. p. 147 Helm), has become the subject of renewed attention in recent years: new commentaries, new monographs, and new edited volumes line our libraries' shelves (e.g., Butterfield 2015, Spencer 2019, De Melo 2019). Even the forbidding remains of the *Menippean Satires*, though they still lack an English commentary and translation, have started to attract some literary-critical attention: in particular, Varro's creative use of Plautus in these strange prosimetrical texts has come into much clearer view (Freudenberg 2013, Farese 2017/18, Gellar-Goad 2018).

Yet the influence of Varro's other favourite Latin poet, Quintus Ennius (Piras 2015), has largely been ignored or brushed aside. Indeed, despite the fact that Varro alludes to, quotes, and even explicitly names Ennius throughout the *Menippeans*, contemporary scholarship tells us that the impact of that poet on these texts is "superficial" (Farese 2017/18: 9) and that he there serves mainly as a kind of repository of "simple" Roman values (Relihan 1993: 63; cf. Leonardis 2015).

This paper offers a different perspective. Collating the work of C be 1972-90, Astbury 2002, and Krenkel 2002, it first presents a preliminary dataset of all the Ennian allusions and citations detectable within the Menippean corpus. It then uses this dataset to suggest that Varro's Menippean Ennius was closer to Catullus' (Hill 2021) than Cicero's

(Zetzel 2007, Elliott 2013) or Lucretius' (Nethercut 2021): that is, for Varro in the *Menippeans*, Ennius is not so much a source of old-fashioned Roman morality, as he is a model for the poetics that underlie his genre-crossing creation – a poetics, as I see it, of daring, learned, and drunken disorder. I argue the case with particular reference to the traces of Ennian satire in the *Bimarcus*, and conclude with some remarks on the (important) place of the *Menippeans* in republican literary history.

Jacob Hopkins (10A)

Racine's Unpaid Debt to Seneca

Seneca's influence on the theatre of early modern Europe was, and still is, profound. This profundity, however, is problematic. In French neoclassical theatre, for example, authors such as Racine ignore the influence Seneca had on their own work. Through a close reading of both Racine's *Phedre* and Seneca's *Phaedra*, I discuss the probable reasons for Racine's aversion to citing Seneca as well as exploring the instances where Racine used Seneca, despite Racine's claim in his prologue that his play was instead influenced by Euripides. I also discuss ways in which Racine's play can be used as a commentary about what the French neoclassicists thought was wrong with Seneca's dramatic example. I seek to expand upon William Levitan's 1989 idea that "the few times Racine did refer openly to Senecan tragedy, it was invariably to resist, criticise, or exclude it both as an acknowledged source of his own and as a plausible model for the creation of any decent work." French neoclassical authors, such as Racine, were very open with their usages of classical sources and used their ability to manipulate such classical sources as a source of pride. Exploring this topic not only gives us a different way to look at the reception of Senecan drama in early modern France but can also give us a window into French early modern high society as a whole.

Richard P. Hutchins (10B)

Dionysus in the Capitalocene: Commodity and Ecological Vision in Madeleine George's *Hurricane Diane*

This paper explores vision in Euripides' *Bacchae* and Madeleine George's *Hurricane Diane* (2019). I argue that in *Hurricane Diane* George has adapted "Maenadic vision" from Euripides' *Bacchae*. Throughout the *Bacchae*, Dionysus seeks to convert Pentheus to seeing like a Maenad (810-815). After this conversion of his sight, Pentheus begins to see cultural objects as natural ones. Dionysus responds by telling him that he now sees things as he should (920-925).

Hurricane Diane's title character, Diane—a butch lesbian, environmentalist, landscape gardener, Vermonter, and reincarnation of Dionysus—has returned to an upper middle-class cul-de-sac in Red Bank, New Jersey to save the world from climate change and to convert four cisgendered housewives—to lesbianism, maenadism, and ecological holism. In her attempts to convert these women to what we might call "queer ecology" (for the term, see Sandilands 2001 & 2005; Morton 2010; Johnson 2011), Diane changes the way these women see their world.

Before Diane arrives, the women's discourse is rife with brand name references, cliched thoughts, and a general tendency to see everything in terms of what Marx calls the "cash nexus" (Marx [1848] 1967, 222). They are particularly concerned with Diane's attempts to rewild their gardens, worrying that Diane's commitments to permaculture will lower their "property values" and "curb appeal." Their commodified, capitalist way of seeing the world I call "commodity vision." Diane—both out of revenge and to save the environment—strives to convert them to what I call "ecological vision." I read George as stressing the capitalist nature of the resistance to Diane's queer ecological vision.

N.B. "Capitalocene" is a term coined by Marxist ecocritic Jason Moore (see Moore 2015, 2016, 2017a, 2017b, Hartley 2016) to focus environmental activism on the relations of power and production in capitalism that have been most responsible for climate change. Moore thinks that laying the blame on "human nature" or simply "the human"—as embedded in the term "Anthropocene"—is a shallow historicization of the historical causes of climate change.

J

Darrel Janzen (10B)

Apocalypse and Ecological Sensitivity in Seneca and W.S. Merwin's 'Place'

This paper compares Seneca's philosophical writing on the fated Stoic world conflagration and the American nature-poet W.S. Merwin's image of tree-planting 'on the last day of the world' in his poem 'Place' (*RT* 64) to evaluate the role of world's end in their ecological thought. Belying environmentalist criticism that framing climate breakdown in apocalyptic terms is counterproductive, it argues that both writers demonstrate how an eschatology of certain doom can catalyze sensitivity to the soon-to-be-lost non-human other that steers clear of despair. To achieve this, the two writers both draw intensified purpose from contemplating the world's hastening end. Key aspects of this purpose come from making more discerning use of our limited resources, including the non-human world, and from communicating this ethics of 'living within limits' to their readers. This ethics offers an anthropocentric viewpoint on the world's end to focus on the inherent value of our behaviour in this context, whatever it may (not) achieve, and the purposeful disposition we should adopt in doing so. In each case, maintaining purpose while facing universal loss is tied to achieving a wholistic perspective on our place within and our consubstantiality with Nature as a whole. For both, this universalizing vantage-point offers a regeneration of sorts in the here-and-now, from seeing 'anew' their own implication in world, come what may. It is true, however, that Seneca's writing on the natural world lacks anything resembling a modern environmentalist agenda and Merwin is no latter-day Stoic. Yet, the perspectives and techniques that the two share demonstrate the underexploited ecological potential of Seneca's Stoicism by their illustrating their fuller mobilization for these purposes in Merwin's apocalyptic poetry, which emerges from this comparison as participating in a much older and broadly applicable ethical discourse on 'living within limits' than first appearances might have suggested.

K

Naomi Kaloudis (7D)

"Silent" No More: The Studied Body and Gaze of Amaryllis

The "silent" women of Theocritus' pastorals have been given little attention in comparison to the nature and mobility of women in the urban mimes (Burton 1995, Griffiths 2004). These silent women are sung about or sung to by sympathy-inducing male leads, while being objectified or blamed for the herdsmen's emotional distress. Not all women in pastoral are silent. Aphrodite's divinity in *Idyll* 1 allows her agency not afforded to mortal women (Konstantinou 2019). Even so, Aphrodite is left solitary, forsaken by her male consort. What chance, then, does a girl like Amaryllis have to present her own subjectivity in this masculine-driven world? I suggest that Theocritus enhances the sexual subjectivity of Amaryllis in *Idyll* 3 with relation to a Hellenistic trend in spatial communication of the plastic arts (Zanker 2004) and the power of the amorous gaze perceived in lyric poetry (Calame 2016).

Theocritus plays with the etymology of Amaryllis' name throughout the idyll, calling attention to the stone-like quality of her nature. This clever wordplay reflects her disinterest in the goatherd, but also the origin of her character in desirability with comparison to the viewership of Hellenistic Aphrodite types in-the-round. Likewise, Theocritus further enhances Amaryllis' agency via her "peeping out" through the cave door. As Calame describes an amorous gaze in the performance of song with dance that attracts the attention of the viewer for the maiden in Alcman's *partheneia*, I suggest that Theocritus subverted this performative norm with the fixity of statuary. Such comparison between song and stone are made with Praxilla fr. 8 and reliefs of Aphrodite *Parakypitousa* ("peeping out") (cf. Caubet 1989, Graham 1998).

I therefore suggest that Amaryllis' role in the pastorals is not passive, although silent, but she debilitates the goatherd nearly to the point of death with a very studied body and gaze.

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Maia Kotrosits (6C)

Notes from the Interior: Ethnography and Gender in Late Antiquity

This paper argues that the growing preoccupation with physical virginity and virginity as an indicator of virtue (rather than virgin as social status or cultic role) that emerges in late antiquity is an instantiation of long-running interests in ethnographic discourses and practices in the ancient Mediterranean. It offers a picture of the persistence and changes in ethnographic discourses from the classical era into late antiquity. In particular, this paper considers the ethnographic interests of medical literature (e.g. Hippokrates, Soranos) as they relate to gender, and are sustained through imaginations of bodies marked as female into late antiquity. Using the scene of Mary the mother of Jesus' "virginity test" in the Proto-gospel of James as a springboard, this paper will discuss specifically rabbinic interests in the fetus and questions of virginity in the Mishnah, as well as the work of Ambrose, Jerome, Gregory of Nyssa to suggest that the dominance of the category of "religion" for this literature has obscured the way that imaginations of virginity and the physiologically "intact" female body represent a further internalization of questions of ethnic peoplehood, racialization, and belonging. Moreover, subjective interiority as a site of intense interest in late antiquity plays out in new ways long-running conflicts of belonging, sovereignty, and territorialization.

L

Tiphaine Lahuec (5A)

Who are the real ἄλογα? Men and Plutarch's *Gryllus*

Plutarch's *Gryllus* features one of Circe's pigs, Gryllus, who attempts to convince Odysseus that life as an animal is better than life as a human. Such a position is unparalleled in Plutarch; moreover, it seems quite absurd to imagine that a pig may successfully debate with the great Odysseus, which has led scholars (Herchenroeder 2008, Konstan 2010-2011) to dismiss Gryllus' claims as unserious and inconsistent – following Odysseus' own dismissal of Gryllus. However, the Greek title of the work (περὶ τοῦ τὰ ἄλογα λόγῳ χρησθῆναι) suggests a deeper reflection on the relationship between λόγος-language and λόγος-reason. This title is usually translated as "[speechless] beasts are rational", following the Latin *Bruta animalia ratione uti*, but such a translation does not capture properly the ambiguities of the Greek.

In this communication, I will offer another reading of this Greek title. The point is not that animals have reason without speech, but rather that humans have speech without reason. Consequently, the logic of Gryllus' argument is

to be found in his portrayal not of animals, but of humans. Men, the humans *par excellence*, turn out to be corruptible women, fearful children, cowardly slaves and violent barbarians – all notoriously irrational beings. Moreover, they fail at performing “human” virtues where animals succeed, which leads to a role reversal: animals assume the dominant position men think they have, while men become the lowly ἄλογα.

Odysseus himself shares in this human delusion of superiority, which leads him to mock Gryllus as a pig speaking nonsense. However, there is no reason to ascribe this position to Plutarch or even to the whole *Gryllus*. The two nonhuman characters, Circe and Gryllus, clearly support another perspective: animals have reason, and it is in no way inferior to the human λόγος. Why, then, are we so ready to follow Odysseus’ perspective?

Herchenroeder, L., 2008. “Τί γὰρ τοῦτο πρὸς τὸν λόγον; Plutarch’s *Gryllus* and the So-Called *Grylloi*”, *American Journal of Philology*, vol. 129, n°3, 347-379.

Konstan, D., 2010-2011. “A Pig Convicts Itself of Unreason: The Implicit Argument of Plutarch’s *Gryllus*”, *Hyperboreus*, vols. 16-17, 371-385.

Richard Last (6C)

Facilitators of Cultural Exchange in Regio XIV Transtiberim in Rome

This paper contributes to recent discussions of cultural exchange in Trastevere by comparing some of the better studied illustrations of the process from the Palmyrene/Syrian corpus of evidence (e.g., the Sol/Malakbel altar [CIL 6.710]; the Terentia Nice inscription [CIL 6.422]) with analogous examples of boundary negotiation among Trasteverine Judean groups and collegia. In broadening the dataset, some patterns of cultural interchanges in Trastevere become apparent, including the important role played by individual agents as facilitators of acculturation in the region, as well as group amalgamation as one outcome of boundary negotiation in Trastevere.

Jonathan Lavery (2D)

The *Apology of Socrates*, a Platonic Manifesto

Fixating on problems with dating the composition of Plato’s *Apology* (especially questionable claims that it must have been composed in the wake of Socrates’ trial of 399 BCE) distracts attention from the crucial, primary task of understanding the philosophical significance of this great revolutionary document. To appreciate that significance we must come to grips with its purpose rather than its origin. The *Apology* is, I argue, a manifesto, an exhortation to the kind of life whose principles are exemplified by its depiction of a paradigm *philosophos*. Historical authenticity in the *Apology*’s depiction of the man who was tried, convicted, and executed in 399 BCE is secondary to the core moral commitments it conveys via this distinctive literary genre. Moreover, it is *Plato*’s manifesto, and we can learn more by situating the *Apology* in relation to the author’s own mature work than by speculating about its historical veracity. I explore how the *Apology* conforms to the manifesto genre, how the manifesto function situates it in relation to the dialogues that comprise the bulk of Plato’s corpus, and what this reading implies about the Academy’s relation to the political community.

Kristin Lord (1C)

The Olive in Aristophanes: Historical and Philosophical Perspectives

As the only major Athenian agricultural export, olives are an essential component of Peloponnesian War analysis. It is possible that the robustness of the trees and the lateness of the harvest meant that the annual Spartan incursions during the Archidamian War caused only short-term economic damage (Foxhall 2007; cf. the fresh olive shoot in Herodotus 8.55). However, the war also reduced productivity (Bresson 2016) and manpower, destroyed olive presses, and disrupted supply chains and oil exports (Foxhall 1993, Rawlings 2007). The Spartan occupation of Decelea in 413 exacerbated these dislocations.

Olives and/or olive oil appear in all extant comedies of Aristophanes and broadly correspond to the historical and ecological picture of what had long since become a “cultural commodity” (Pratt 2021). For Dicaeopolis, plentiful olive trees are a peacetime benefit (*Acharnians* 997), while Trygaeus envisages “well-anointed” (ὕπαλειψαμένοις) knees “banging” (παίειν) the female Spectator (*Peace* 897-9). At *Lysistrata* 255 Draces, one of the semichorus of elderly men, chafes his shoulder from freshly cut olive branches, with which the men threaten to burn the women striking for peace; this militaristic thrust may undercut the peacetime symbolism of olive branches during Panathenaic festivals (Martin 1987) and echoes Peisthetaerus’s hubris at *Birds* 1589 in basting with olive oil birds executed for sedition. Late in the war, the ληκύθιον ἀπόλεσεν at *Frogs* 1208-1246 becomes a metaphor for the Athenians’ military disasters (Sidwell 2009 *inter alios*).

Philosophically, the wild olive (κότινος) in *Plutus* represents Poverty (586), in contrast to the full jars of Wealth (810); (cf. *Birds* 533-4); the related κοτινοστράγα illustrates an environmental ideal at *Birds* 422 (Cless 2010). Other examples both satirize and confirm Athenian views of gender and slavery, and connect olives to grain and wine, completing the Mediterranean triad (*Thes.* 420).

Christopher Lougheed (5C)

The *Letters* of Symmachus as consolation

The typical Latin literary letter of consolation responds to an untimely death in an aristocratic family, urging its recipient to show fortitude and thus to imitate ancient models drawn from rhetorical handbooks. In the *Letters* of the late Roman senator Quintus Aurelius Symmachus (c. 340-402 CE), the editor, apparently Symmachus’ son, included several responses to letters of consolation. These letters, written both in connection with bereavement and career setbacks, were presumably included in the collection in part to demonstrate Symmachus’ aristocratic fortitude. The loss of one friend and the career setback of this friend’s son, however, elicit a much broader response which ultimately structures the entire collection. The prominent involvement in the failed usurpation of Eugenius and ensuing suicide of Flavianus Nicomachus senior in 394 and the resulting, albeit temporary, career setback of Nicomachus Flavianus junior were both highly public and surely known to the initial readership. These misfortunes are crucial to the conception of the original seven-book collection, insofar as the men themselves were: between them they received nearly a third of all the letters, accounting for the entire second and second-last books. While neither misfortune prompts a conventional letter of consolation from Symmachus in our collection, the *Letters* as a collection would provide something like a literary consolation to Nicomachus Flavianus junior, albeit released at least seven years too late. Consolation can never have been the sole purpose of the collection, but the *Letters* do undeniably commemorate the deceased father, write to the son in a tone broadly appropriate for a consolation, and celebrate practical political resilience through the appropriate help of friends.

Matthew Ludwig (1C)

Characterization and Time in Sophocles’ *Ajax*

In Sophocles’ *Ajax*, the ‘character’ or *êthos* of the titular hero unexpectedly becomes the play’s primary subject of debate (cf. Winnington-Ingram 1980: 8; Gill 1986: 262; Goldhill 1986: 174; and Williams 1993: 72-3). Telamonian Ajax, that famous bulwark of the Achaeans from the *Iliad*, in attempting to kill his captains after being slighted in the contest over Achilles’ arms, has suddenly alienated himself from his peers. All are now left wondering how to characterize this man, including the hero himself: does his recent hostility against the Greeks annul his status as friend? Can an overarching view of the *kleos* Ajax earned at Troy outweigh his most recent actions in the assessment of his *êthos*?

Fifth century dramaturgy, especially that of Sophocles, often navigates epistemological questions dialectically (Billings 2021: 1-22). Thus, in the *prologos* to his play Sophocles frames the problem of Ajax’s characterization as a tension between two distinct perspectives on character. Each of these perspectives is based in a different relationship to time. I term the one perspective ‘synoptic’ and the other ‘ongoing’. The former perspective sees the whole picture of an *êthos* omnisciently, as if from outside time. The latter perspective, by contrast, pieces together impressions of an *êthos* as it evolves. Within the *prologos*, the goddess Athena maintains a perfect synoptic perspective on

characterization to which mortals aspire but never attain, while Odysseus represents the partial, ongoing perspective on characterization familiar to mortals. Sophocles ends this scene of sustained tension by showing how these contrasting perspectives combine to promote a specific brand of *sōphrosynē* ('temperance') in assessing the character of another that privileges *oiktos* ('compassion'). Through this 'ethics of *ēthos*', therefore, the play models for its audience a sustainable approach to real-life character assessment.

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M

Rosanagh Mack (6D)

Hunting the Bull: the Transmission of the Taurokathapsia Contest from Thessaly to the Wider Greek and Roman World.

According to Pliny's *Natural History* (129.33-34), the Thessalians invented the sport of bull hunting, the *taurokathapsia*. Although sport involving the bull began at an early date, with the frescoes of Minoan Crete attesting to the popularity of bull leaping, there are important differences between this and the Thessalian contest which developed from daily life and in which horsemanship was an integral part. In the fifth and fourth century BC, a number of Thessalian cities issued coinage which depicted scenes from the *taurokathapsia*. These coins are important as they are the only evidence for this contest in Thessaly until victory lists from festivals in the second and first century BC. There is also evidence of the taurokathapsia being performed by Thessalians at Rome in the Late Republic and Imperial periods, and of its popularity at festivals of Greek cities of western Asia Minor in the second and third century AD.

In this paper, I will trace the transmission of the contest from Thessaly to Thrace and Asia Minor, and its performance as a spectacle at Rome and Athens. The iconography of the numismatic evidence and sculptural reliefs, and inscriptions and literary evidence will be examined, and I seek to answer questions regarding the construction of a Thessalian regional identity, the promotion of this identity at Rome, and whether its popularity in Asia Minor was due to Romanization or to connectivity with Thessaly.

Lindsay Macumber (3B)

Eurydice looks back: Subverting the male gaze in *Portrait of a Lady on Fire*

This paper explores the retelling of the myth of Orpheus and Eurydice in Céline Sciamma's 2019 film *Portrait of a Lady on Fire*. The film, which Sciamma has called a "manifesto on the female gaze," presents an alternate reading of the myth in and through the love story of Heloïse and Marianne. In a secluded castle on the edge of the sea, a practical and symbolic refuge from the male gaze and patriarchal constructions of love and myth, Marianne is hired to secretly paint Heloïse for her betrothed husband (a marriage she objects to). They spend their days together, Marianne collecting information about her muse, studying Heloïse's hands, her face, her eyes, and secretly painting her at night. As their relationship evolves into one of true equality, the dynamic between painter and subject is transformed. The lovers become equal partners, both in the painting and in their romance. This subversion of the dynamics of power implicit in the gaze allows the women to reinterpret the fateful moment where Orpheus turns to look at Eurydice, sending her back to Hades for eternity. Perhaps, Heloïse suggests, Eurydice requested that Orpheus look back, making her active rather than passive in the gaze and the story. Sciamma's film invites its audience to adopt the female gaze, as we witness the blossoming of a romance that is both passionate and

egalitarian, challenge the conventional reading of Eurydice's fate, and ask the simple, but subversive, question, "If you look at me, who do I look at?"

Céline Sciamma on the Female Gaze in *Portrait of a Lady on Fire*, *TIFF Originals*,

Jan. 29, 2020. <https://www.youtube.com/watch?v=mnbXcJjkc20>

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Hugh Mason (4B)

Insula nobilis et amoena: Tacitus and Lesbos

Tacitus reported (*Ann.* 6.2) that when Junius Gallio went into exile on Lesbos in 32 CE, he was recalled to Rome because life would be too easy in that *nobilis et amoena* island. Lesbos was a popular place for Romans to visit (Horace, *Odes* 1.7.1), and self-exile from Rome (Cic. *Fam.* 4.7.4), but it was also associated with figures viewed by Tiberius as hostile. When leading Mytileneans were punished the following year, the charge (*Ann.* 6.18) was that *Graeca adulatio* had given divine honours to their *proavus* Theophanes, an *intimus* of Pompey.

The *adulatio* was likely more recent. Theophanes' son had been a friend of Tiberius (Strabo 13.2.3) as late as 15 CE. But after Agrippina gave birth to Livilla on Lesbos in 18 CE (*Ann.* 2.54), Mytilene honoured her as θεά Αιόλης Καρποφόρος (*IG* 12.2.212-3,232). It also treated Agrippa as a god, and was the only city that honoured his son Postumus (*IG* 12.2.164-170), whose death Tacitus called the *primum facinus* of Tacitus' reign (*Ann.* 1.6).

In *Ann.* 4.33, Tacitus wrote of his need to address the living *posteris* of those who suffered under Tiberius. Chief among these, I argue, was M. Pompeius Macrinus, *Neos Theophanes, cos* 115 (*PIR*² P 628), whose *cursus* (*SEG* 29.741) emphasizes his descent from the first Theophanes, and who called his daughter *Pompeia Agripinilla*, a name typical of the imperial family and colloquially used for Nero's mother. The Pompeii Macrini will have been key players in honouring Agrippina and aware of the real causes for the ruin of the family in 33. I propose that suggest that the consul of 115 was the source of Tacitus' detailed knowledge of Lesbos, acquired when both were *XVviri sacris faciundis*, likely in the 90s and 100s CE.

Kathryn Mattison (4A)

Collective memory and home in Greek tragedy

This paper argues that tragic characters' relationship to their home helps us to understand the importance of collective memory and how it could be shaped in fifth-century Athens. It takes as its premise that collective memory is an important part of social belonging, and that the shaping of collective memory could have its start in individual homes. This paper demonstrates this through an examination of characters who are in some way deprived of home and forced to consider the prospect of their family history disappearing from the collective memory.

It is most instructive to explore this question through female characters since women are particularly tied to their homes but not divorced from the importance of collective memory. The example of Hecuba (*Trojan Women*) shows how belonging to a home creates a connection to the larger collective as she instructs Andromache to go willingly to her new home with her Greek captor. As Hecuba is at the point of losing her collective, she singles out Andromache as the potential vehicle for the memory of Troy: Andromache must belong to a home, the core beginning of community, for that to happen. Her survival and good reputation in Greece, even in captivity, will ensure the preservation of Troy's memory. The example of Electra (*Libation Bearers*, E. and S. *Electra*), on the other hand, is an example of one forced to remain in a home under unpleasant circumstances, where her very existence presents a challenge to those actively attempting to control the public narrative surrounding the royal household. Electra's ill-

will towards her mother and her desired vengeance is both a personal act and an act aimed at preserving her preferred version of the public perception of her father, which will in turn become part of collective memory.

Both women, therefore, experience home not as private places, but as important starting points for the preservation of collective memory. These characters' concerns about their homes speak to the malleability of collective memory, and the very real possibility of its alteration.

Myles McCallum (4C)

Re-examining Roman Villas: Archaeological Research at the So-called Villa of Titus and Baths of Vespasian, Rieti, Italy

Since May 2018, a joint project among Saint Mary's and McMaster Universities, the BSR, and the Archaeological Superintendency of Frosinone, Latina, and Rieti, has conducted archaeological research in the Velino Valley of central Italy. The focus has been a monumental Roman villa, the so-called Villa of Titus, built in the first century BCE, the nearby so-called Baths of Vespasian, a rural sanctuary site predating the Roman conquest substantially renovated in the early first century CE, and the surrounding rural territory. Our research goals include, a) determining the villa's nature and function, b) its possible association with the Flavian dynasty, and c) the role that the site may have played within ancient socio-economic networks in the Sabina. Regarding the Baths, we want to determine its extent and to understand how it articulated with the adjacent Via Salaria. This has involved excavation at the Villa of Titus (2018 and 2019), as well as drone photogrammetry (2019) and geophysics at both sites (2020 and 2021).

This paper reports on the results of this research, which confirm that the Villa of Titus was a villa, indicate that the structure was expanded during the first century CE, as well as evidence for its reuse during the Lombard period. The connection between the Villa and the nearby Lago di Paterno (the ancient *Lacus Cutiliensis*) has also become clearer. At the Baths, a GPR and magnetometry survey demonstrate that this structure was much larger than presumed, was connected to the nearby Via Salaria by a series of intermediary structures, and may have been embedded within a larger settlement. The results from the Baths show promise for future field work focused on understanding the function of rural sanctuaries within the Roman countryside.

Matthew McCarty (7C)

Reforesting Roman Africa: Woodland Resources and Colonial Erasures

The study of Roman Africa has long privileged urban and agricultural lifeways; forest resources have largely been ignored, despite ample (if overlooked) evidence for the centrality of native pine forests to regional economies and social practices. This paper starts from two questions, one historical, the other historiographic: what role did the forests of Africa Proconsularis play in imperial-period productive lifeways? And why have the products, labour, and labourers of sylvan industries been written out of accounts of Roman Africa, forcing tortured interpretations of material?

To demonstrate the importance of forest economies in imperial-period Africa, I draw on a range of data to press against dominant narratives. Two proxies are often used to demonstrate the unimportance of woodlands in Africa: the use of ceramic vaulting tubes (rather than wooden centering) in vaulted architecture, and the use of olive pomace (rather than wood charcoal) as fuel for kilns. Instead of pointing to limited wood resources, analysis of the Memmian Baths at Bulla Regia reveals that use of these materials is grounded in particular choices in the chains-of-production. Pollen, charcoal, and faunal remains from recent excavations point rather to the importance of exploiting forest resources. Other, less archaeologically visible, exploitations of forest resources must have supported two major industries in Africa Proconsularis: leatherworking and oil/wine exported in pitch-lined amphorae.

Despite this substantial body of evidence pointing to forest exploitation, the forests of ancient Africa have been ignored. The cause can be found in particular policies embraced under French colonial rule. This legacy continues to inform how archaeological projects are designed. Drawing attention to the significant and neglected patterns of

forest exploitation in Roman Africa opens new avenues for analyzing a host of social practices in the region that will be suggested in the conclusion of the paper.

Laura McLean (9B)

Medea's Magical Cauldron, the Horn of Amalthea, and King Arthur's Holy Grail: three descendants of a common Proto-Indo-European story

Martin L. West dates the *Nostoi* and the other stories of this Epic cycle to around the 6th century, during what he proposes to be the same time as the writing of the *Odyssey*. This makes the story of Medea and her magical life-restoring cauldron an exceptionally old story in the Greek mythological corpus, and much older than the story of King Arthur's holy grail, which dates to the Medieval era. Similarly, the horn of Amalthea is also much older than that of the Holy Grail, but also shares striking similarities: these three stories all contain themes of restoring life albeit in very different manners. Medea's cauldron has the ability to restore youth, Amalthea's horn provides endless food, and King Arthur's *grail* contains the body of Christ in the form of the Eucharist. All three of these stories contain the formulaic idea of a magical dish that provides life. In this paper I examine the similarities and differences between Medea's cauldron in the *Nostoi*, the Horn of Amalthea in Ovid's *Fasti*, and the Celtic-French Holy Grail story of King Arthur's and I propose that these three legends are related through a much larger shared Proto-Indo-European formula that is reconstructable as a cup or cauldron word and a description of the magical vessel as "life-giving". Utilizing Dr. Watkins' methodology in *How to Kill a Dragon*, I endeavor to demonstrate that this formula can be clearly reconstructed for these three stories and give a starting point for expanding this poetic formula for other Indo-European cultures.

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West, M. L. "Nostoi." In *The Epic Cycle*. Oxford: Oxford University Press, 2013.

Edward Middleton (6D)

Urban Infrastructure and Resilience in Hellenistic Thessaly

The Hellenistic period saw the investments of huge sums of money both by civic communities and the Successors of Alexander the Great into numerous building projects throughout Thessaly and its surrounding perioikic regions, as in the rest of the Greek world. By tracking the development of urban infrastructure across Thessaly, this paper seeks to understand what factors made for resilient settlements, why some flourished and why others were abandoned soon after foundation. During the Classical and Hellenistic periods, this infrastructure developed into an architectural vocabulary which was employed to create a physical definition for the concept of the *polis*. This vocabulary was deployed across the Greek world during the Hellenistic period, when the Successors used it to found, refund, and synoecize numerous urban centers in attempts to consolidate their empires.

My paper seeks to analyze the surviving archaeological and epigraphic evidence for urban infrastructure from sites in Thessaly and its *perioikoi*, as well as the epigraphic data for the funding bodies for these public works. I argue that even in a region that was often misperceived as peripheral and "late" to urbanize in antiquity and in modern scholarship, that the architectural vocabulary of the *polis* was being employed by both Hellenistic monarchs and local Thessalian elites, as it was in other regions of the Hellenistic world.

Daniel Mitchell (3C)

The Frisian *Numeri*: A Comparative Study of their Votive Monuments in Britain

The surviving epigraphic monuments of the Frisian *numeri* in Britain are votives dedicated to their homeland gods. These Frisian votives have traditionally been interpreted as evidence that the *numeri*, a novel classification of soldier which emerged between the 2nd – 3rd centuries, were "barbarian" in origin and served Rome in an irregular capacity. Recently, scholars have started to move away from these long-held assumptions of the exceptionalism of *numeri* and closer to a consensus that their military service was akin to the auxiliaries. The one area where scholarly consensus has been lacking is in the interpretation of the (supposedly) unique phenomenon of votive monuments set up by the

numeri to their native divinities, an issue which has sustained outmoded views about the “barbarity” of the *numeri*. The root of this problem is methodological since studies of the *numeri* tend to treat their votive monuments in isolation.

This paper confronts isolated studies of the votives set up by *numeri* through the comparative study of monuments erected by both Germanic *auxilia* and Frisian *numeri* to their homeland divinities in Britannia. The dedicators of these monuments share common geographic origins and the theonyms of their homeland divinities reflect their shared heritage. This survey is restricted to Britannia for two reasons: first, monuments set up by Frisian *numeri* survive only in Britain; second, the Germanic auxiliaries in Britain worshipped homeland divinities through personal preference, not in observance of local customs. This study demonstrates that the worship of native Germanic divinities was not exclusive to the Frisian *numeri*, but a common practice shared among Germanic soldiers from the Rhine Delta. These findings undermine the perception that the worship practices of *numeri* were either atypical or characteristic of an irregular form of military service.

Jordan Monaci (4B)

Le rôle des Grecs d’origine phocéenne dans la première guerre punique

Guerres puniques, guerres romaines. Les différentes terminologies des conflits ayant vu s’opposer Rome et Carthage, de même que les études synthétiques traitant du sujet, minimisent voire oublient le rôle qu’ont pu avoir des acteurs tiers. Les Grecs, présents en Méditerranée occidentale depuis le VIII^e siècle a.C., n’étaient pas étrangers aux événements impliquant la métropole punique et l’Urbs. Les cités d’origine phocéenne, situées dans le sud de la Gaule et de l’Italie ainsi qu’en Ibérie, avec Massalia en tête de liste, sont présentées dans les sources comme « les plus fidèles alliées » des Romains (Cicéron, *Pro Fonteio*, V, 13). À l’inverse, l’historiographie au sujet de ces cités met l’accent sur les relations conflictuelles et empreintes de rivalité avec les Carthaginois. Malgré l’absence de mentions significatives pour la première guerre punique, la présente communication explorera la possibilité qu’elles aient pris part au conflit, en participant à certaines batailles navales. De fait, la première guerre punique constitua un tournant dans l’histoire militaire romaine puisque, pour la première fois, la cité du Latium se dota d’une flotte de guerre d’ampleur, malgré l’inexpérience des Romains pour les affaires maritimes. Les Grecs d’origine phocéenne, vantés pour leur habileté dans la construction navale, ont pu fournir l’aide nécessaire pour aider leurs alliés et affaiblir leurs rivaux. La confection de navires pour Rome, ainsi que la présence d’ingénieurs d’origine phocéenne sur les chantiers navals romains, constituent les principales hypothèses. La production, la fabrication et la commercialisation, par les cités d’origine phocéenne, de ressources propres à la construction navale, qui faisaient défaut à Rome, sont également envisageables.

N

Heidi Northwood (2D)

The *Arete* of Artisans & Laborers in Aristotle’s *Politics*

In the *Politics*, Aristotle writes that artisans and laborers are incapable of *arete*. This seems to be because such workers (a) lack a freedom from the dictates of and dependence on another, the servitude of wage-earning, and the brutality of hard, manual labor (all of which prevent the full actualization of *arete*), and (b) lack access to a liberal education, which develops the habits necessary for *arete*. This makes it sound as if what is thought to be Aristotle’s elitism regarding such workers could be fixed if only access to education were guaranteed for them (and the time necessary to engage in such an education) so that they might have the skills and character to be “their own men” still getting paid for their work, but without the lack of self-determination that seems, to our ears, to be the biggest impediment to *arete* in the Aristotelian sense. This is the line taken by a number of scholars who wish to defend or correct Aristotle on this issue, e.g., Mortimer Adler, Cary Nederman, and Moira Walsh. But this is to miss what is most significant about Aristotle’s views about artisans and laborers, and to gloss over his statement in I.13: that the artisan will “only attain *arete* in proportion as he becomes a slave.” It is not arbitrary circumstance that makes the

laborer or artisan without *arete*, and it is not something that can be remedied by changing the number of hours he works, making the work less “brutal,” providing access to education, or increasing wealth. Instead, Aristotle thinks that such a worker is incapable of *arete* because, unlike a slave, he is outside the structure of the family (and *polis*), and most significantly, takes money for his labor instead of being a “part of,” and possession of a master.

O

Peter O'Brien (8C)

Four Examples of Classics Outreach in Halifax

In this presentation, one classicist at Dalhousie and the University of King's College shares his experience with four initiatives designed to bring humanities and classics into the broader local community of Halifax and beyond. All of these initiatives depended on visionary leaders and strong collaborations between groups of individuals inside and outside the universities. They were conceived with different goals and received varying degrees of institutional support. Programs to be discussed include: (1) Halifax Humanities 101 (halifaxhumanitiessociety.ca): since 2005, this program has offered free humanities education to those with low incomes and other educational barriers. Based on the curriculum of King's Foundation Year Program classicists contribute heavily to the first, “Ancient World” section; (2) The Burnside Prison Education Program: founded by a graduate of the Classics program of Dalhousie and King's, for several years this program included lectures by Dal faculty members on Sophocles, Plato, and Homer; (3) Humanities for Young People (hyp.ukings.ca): A week-long summer program for students between the age of 15 and 17 at the University of King's College. “HYP” has frequently included discussions on classical texts led by Dalhousie and King's faculty; (4) Classics faculty visits to high school classrooms: the Office of the Registrar at King's pairs interested high school teachers with faculty willing to visit their classrooms and present a class on a classical topic or text.

Alan Oldham (8A)

Ancient perspectives on resolving a modern Olympic paradox

Ancient traditions of athletic contests typified by the celebrations at Olympia from the 8th century BCE well into the Roman era provided vital inspiration for the foundation of the modern Olympic Games. Contemporary consensus acknowledges that the philosophical framework of modern Olympism is based on a myth of the purity of ancient sport. Yet the reality is that Greece's sporting tradition of more than a thousand years dealt with many of the issues that have come to dominate today's Olympic landscape. As such, viewing contemporary sporting issues through a lens of antiquity provides a significant learning opportunity for all involved from athletes to the framers of rules and regulations.

This presentation will take just such an approach in examining the process that led to the first instance of joint victory in Olympic high jump, achieved at the Tokyo 2020 Games. Significantly, the athletes themselves – not the officials – decided to share gold rather than continue into a jump-off to determine a winner. This decision of Qatar's Mutaz Essa Barshim and Gianmarco Tamperi of Italy was acclaimed as a glorious display of Olympic values with narratives focused squarely on the pair's enduring friendship. Yet the rule itself places tied athletes in a prisoner's dilemma-like paradox of opaque choices where an optimal outcome is far from certain. From declaring joint victors (*συστηφανωθέντες*) to designating ties as sacred victories (*ιερὰ*) where technically no winner, the consequences of how ancients or moderns resolve a tie include similar potentially significant impacts on athlete wellbeing. An examination of athlete values, popular perceptions and official narratives from both antiquity and today provide greater context and further clues for resolving the jump-off paradox.

Heva Olfman (2B)

Vergil's Dido: An Image of a Lamenting Woman

In this paper I examine Vergil's characterization of Dido in the context of the literary tradition of the lamenting woman. I argue that Dido's voice as a female character is determined by the poet's use of literary ventriloquism and by the formal aspects of the lament motif.

Dido has three significant speeches of lament at 4.305-330, 4.365-387 and lastly at 4.590-629. In composing her laments, Vergil alludes to various literary models and incorporates details from them in his characterization of Dido. Dido's story and laments have been examined by many scholars, but the fact that Dido is a figure of the type of the lamenting woman has not been widely explored. To support my analysis of Dido's characterization, lament, and voice, I refer to Elizabeth Harvey, and Brigitte Libby. Harvey argues that there is a kinship between the representation of abandoned women and the construction of a female voice because female expression (such as speech) is deeply related to female sexuality and its consequences (140). Furthermore, Harvey discusses how speaking through another gender creates an inconsistency because men and women sound different. Dido then cannot be considered a true female voice, but a ventriloquized voice produced by a male poet. Thus understood, Dido's voice is a ventriloquism of Vergil's voice and of the authors and characters to whom Vergil alludes in constructing her voice. Therefore, Dido is strictly a character type, an example of a lamenting woman as opposed to an actual lamenting woman.

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Libby, B. (2016) "Forgetful Theseus and Mindful Aeneas in Catullus 64 and Aeneid 4." In Galinsky, Karl (Ed.), *Memory in Ancient Rome and Early Christianity*. Oxford University Press. p. 65-88.

P

Rebecca Payne (5B)

Understanding the Villa di Tito and the Velino Valley within Central Italy by creating Spatial Connections

This research aims to compare Roman villas, in the lesser-known part of the Sabine Territory. Using GIS, comparisons are made on surrounding landscapes and proximity to infrastructure, rural markets, and urban centers. This comparison is done in two nested scales. At a micro level, the so-called Villa di Tito in the Velino Valley of central Italy, which is 10km east of Rieti and about 80km northeast of Rome. The larger spatial unit is the Sabine territory and a range of archaeological sites within it.

Environmental (including slope, elevation, soil types, geology, rivers, lakes, and solar radiation) and cultural (including Roman roads, drove roads, and archaeological sites) datasets form the basis of this analysis. At a micro level, the analysis focuses on the physical characteristics of Villa di Tito as well as topography and environment of its immediate surroundings, and the distance of the site from transport infrastructure, including, drove roads and navigable waterways. This allows the creation of a weighted overlay in ArcGIS Pro that will provide insight on agropastoral, and economic potential described by ancient agronomists, Pliny the Elder and Strabo. At the macro level the model will then be applied to other villa sites in the Sabine territory. This will identify archaeologically the characteristics of a settlement type (Roman Villas) and how the Villa di Tito fit into the rural settlement pattern within central Italy.

This research will contribute to our understanding of the economic potential of the Villa di Tito based on a range of important environment and historical factors. Most importantly, the use of spatial analysis mediated by GIS can be used to identify patterns in the location of such villa sites within the ancient Sabina.

Jacques Perreault (4C)

Fieldwork of the Canadian Institute in Greece: 2021

The Canadian Institute in Greece is pleased to report results of fieldwork carried out by Canadian scholars in Greece under its auspices. Projects this past year included excavations at the Archaic to Hellenistic period site of Argilos in northern Greece, directed by Jacques Perreault (Université de Montréal) and Zizis Bonias (Ephorate of Antiquities of Serres), the Central Achaia Phthiotis Survey (CAPS), directed by Margriet Haasgsma (University of Alberta) in cooperation with Sophia Karapanou (Ephorate of Antiquities of Larissa), The Eastern Boeotia Archaeological Project (EBAP), directed by Brendan Burke (University of Victoria) and Bryan Burns (Wellesley College), the Bays of Eastern Attica Regional Survey (BEARS), directed by Sarah Murray (University of Toronto) and Catherine Pratt (Western University), and the Khavania Topographical and Architectural Mapping Project, near Ayios Nikolaos (East Crete), directed by Rodney Fitzsimons (Trent University) and Matthew Buell (Concordia University). Study seasons took place at Stymphalos (Gerald P. Schaus, Wilfrid Laurier University), and on Naxos (the Stelida Naxos Archaeological Project, SNAP, directed by Tristan Carter, McMaster University, in cooperation with Dimitris Athanasoulis, Ephorate of Antiquities of the Cyclades). These and other current projects and activities will be reported on.

Randall Pogorzelski (8A)

The Meaning of Mr. Tumnus: Classical Epic and the Politics of Modern Fantasy

In C. S. Lewis' *The Lion, the Witch and the Wardrobe*, the first creature we meet in Narnia is a faun named Mr. Tumnus. This presentation will first argue that the fact that Mr. Tumnus is a faun is evocative of a "chronotope" (a way of characterizing literary representations of time and space) that Mikhail Bakhtin associates with classical epic. Fauns in Latin literature represent a kind of layering of pasts within pasts, especially in epic poetry. In this presentation, a brief discussion of the Latin "Faunus" and a brief survey of Lewis' understanding of fauns, with some help from J. R. R. Tolkien's comments on the temporality of epic in *Beowulf: The Monsters and the Critics*, will demonstrate that the faun in *The Lion, the Witch and the Wardrobe* frames Narnia as an epic setting.

The significance of this argument lies in the influence that Bakhtin's "Epic and Novel" has had on modern theories of fantasy and science fiction, particularly that of Darko Suvin in *Metamorphoses of Science Fiction*. Suvin, without explicit citation, relies on Bakhtin's valorization of the chronotope of the novel and denigration of the chronotope of the epic to make his own political critique of fantasy, associating the modern genre with Bakhtin's epic. Classicists, however, have expressed discomfort with Bakhtin's characterization of epic, and a more nuanced understanding of the temporality of classical epic can help to redeem modern fantasy from Suvin's condemnation.

Benjamin Porteous (2B)

What Do Lizards Have to Do with Victorian Morals? Homoerotic Tension, Virgilian Autobiography, and the Pedagogue's Conundrum in Editions of *Eclogue Two*, 1800-1950

Virgil's second *Eclogue* famously opens with a sentence that makes Roman pederasty hard to ignore: "Formosum pastor Corydon ardebat Alexim, / Delicias domini." The gender of "formosum"—masculine—is unambiguous. Homoeroticism in Latin literature is hardly anything new, and how to "handle" it has perennially plagued reception until very recently. Virgil, however, presents a uniquely troubling case. He is the father of Western literature, and an ostensible proto-Christian by virtue of *Eclogue Four*. At the same time—if we believe a tradition that starts with Suetonius and carries on into late Antiquity—*Eclogue Two* "outs" him. His marked sexual predilection for boys, specifically his slave Alexander (discreetly re-named Alexis), is the subject of the poem.

The present paper examines the reception of this tense confluence of venerated canon and Roman mores across the nineteenth and early twentieth centuries. Using Anglo-American commentaries and translations prepared for the classroom or other non-specialist readership, it joins a burgeoning literature scrutinizing the various strategies commentators employed to curate the Classical reading experience. "Expurgation" of the sort practiced upon

Catullus and Martial was unfeasible for Virgil. Instead, commentators approached *Eclogue Two* from four strategic angles. Some sought to drown out “formosum” with a flood of technical detail, at its most humorous for the modern scholar in the desperate interest shown in the lacertos of line nine. Others told a cloying story of upper-class philanthropy—Virgil a benevolent, asexual Henry Higgins to Alexis’ (Alexander’s) Eliza. Still others painted Corydon as a lonely social misfit, vainly seeking friends with whom to share the joys of the countryside. Most startling, however, was the influential group of textbooks seemingly unruffled by Virgilian pederasty—such as one endorsed by the presidents of Harvard, Yale, and Columbia, which told boys that Corydon, done with Alexis, “resolves to seek another lover” (Cooper 1866)

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Melanie Racette-Campbell (2B)

Dido and Aeneas at home: re-visiting the *Aeneid*

Despite the scholarly rehabilitation of Dido and the women of Roman literature in general, it is still claimed that Dido irresponsibly abdicates her public role to cavort with Aeneas (recently, see Beek 2019, 84, who takes it as a truism). This characterisation has roots in the propaganda about Cleopatra with Antony and Caesar. But as in the case of Cleopatra, we would do well to continue to question this persistent claim.

In this paper, I examine Dido and Aeneas’ activities after they commence their partnership, as portrayed in the *Aeneid*, and the reception of Dido in one of Vergil’s earliest readers, Ovid. I argue that Dido, rather than wallowing in sexual idleness, moves into the roles of a wife and queen after her marriage to Aeneas, who accordingly takes on those of a husband and king. For example, when Mercury arrives to urge Aeneas to leave, he finds him supervising building projects at 4.259-261 and as late as book 11 (72-75) we learn that Dido made clothing for Aeneas. Indeed, their performance of the roles of husband and wife strengthens the argument for considering their union a marriage. In contrast, most pejorative descriptions of their actions come from unreliable sources, such as Fama at 4.190-95.

I assert that Ovid (e.g. *Heroides* 7, *Met.* 14.78-81) who repeatedly refers to Dido as betrayed by Aeneas, proves a closer and more critical reader than many more recent scholars; that this was possible within a few years of the *Aeneid*’s completion also shows that the reading I argue for is not a modern anachronism. Finally, I conclude the paper with suggestions for why Fama’s report and Aeneas’ assertion (4.337-39) that there was no marriage, continue to be privileged in the evaluation of the Dido and Aeneas episode, despite the contrasting viewpoints in the poem itself.

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Melanie Racette-Campbell (6A)

Reacting to the Past in the Intermediate Latin Classroom

As part of my commitment to fostering active learning, I ran an educational role-playing game (*Beware the Ides of March*, from the *Reacting to the Past* series) in Intermediate Latin. Set in the aftermath of the assassination of Julius Caesar, the game assigns each student the role of a historical Roman. Students must work towards their characters' goals by giving speeches in the Senate each week and writing pamphlets promoting their interests. Their speeches and pamphlets must demonstrate their knowledge of Roman society and creatively interpret how their characters would act; the speeches also serve as their prose composition exercises. Latin students found composing these speeches to be far more engaging than traditional prose composition exercises. Students in both courses reported many positive learning outcomes, including a greater understanding of the importance of friendship and family relationships in Roman politics, an improved ability to understand how events in Roman history related to each other, and greater confidence about their understanding of topics such as religion and *exempla* as a result of using them in their speeches. They were especially intrigued by the game-play highlighting the many factors that influence historical events and making them appreciate that these events did not have to turn out as they did.

Adam Rappold (4A)

We Could Be Heroes: Heroization, Myth, and Forgetting in Aeschylus' *Persians*

The Athenians faced a dilemma after winning victories at Salamis and Marathon: how should the state memorialize the dead of such an epoch-defining conflict? Since the context in which these soldiers sacrificed their lives marked them as more important than the ordinary dead, one latent option was to venerate them within the existing framework of heroic cult (Loraux 1981, Boedecker 2001, and Currie 2005). Though this form of heroization did not ultimately occur (Arrington 2015, Bremmer 2006), this paper argues that the decision was far from a foregone conclusion and was instead the result of an active debate – one in which a gifted poet and war veteran like Aeschylus might actively shape public perception.

This is demonstrated by expanding existing work on memorialization in Aeschylus (Favorini 2003, Grethlein 2007, Sampson 2015) to examine two key moments of memory in *Persians* – the Messenger's account of the Athenian victory at Salamis (272-472, esp. 353-432) and the recounting of Persia's past under Darius (598-842 esp. 623-680) – to argue that both passages should be read not as historical eye-witness accounts but instead as commentaries on the process of transforming memory into heroic narrative and eventually worship: these passages are suffused with Homeric constructions, oratorical connections to glory and immortality, and the language of ancestral and heroic

cult. Aeschylus inverts the expected significance of this action though and demonstrates the danger of transforming the past into myth: the glory of both stories can only come after stripping away the individuality of those sacrificed and an accurate understanding of events. Heroization is ultimately then shown to be part of a dangerous process of forgetting and, when this is compared to the conclusion of *Persians*, it is clear that this can only lead to disaster.

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Christian Raschle (5C)

Creating cultural memory– Christodorus' ekphrasis on the statues in the baths of Zeuxippos

The second book of the *Anthologia Palatina* is a 416 verses long ekphrasis on the statues in the Zeuxippos baths in Constantinople written by the wandering poet Christodorus of Coptos at the beginning of the 6th century CE (Tissoni 2000). Recent scholarship assumes that the ekphrasis is a purely literary product without a clear physical relation to the statues (Bär 2012). The loss of the building and the statues also make it very difficult to reconstruct a program and its overall ideological objectives (Stupperich 1982, Martins de Jesus 2014). Nevertheless, a comparison with other epigrams on statues and portraits in the *Anthologia Palatina* and beyond suggests a sophisticated interplay of image and text, the ancient observer and the ancient interpreter. The ekphrasis is thus a vital witness of memorial practices that gained importance during the Roman empire and Constantinople with its particular relation to Troy and Rome. Within the framework of cultural history and memory studies (Assmann 1992), we will show that Christodorus' ekphrasis can be understood as a literary "tourist" guide, an individual practice to forge the cultural memory and cultural identity in the form of a poetic continuation in the tradition of the Hellenistic and Imperial writers of periegesis (Whitmarsh 2015).

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Barbara Reeves (3C)

Graffiti from the Roman Garrison at Haurra (modern Humayma, Jordan)

Recent scholarship has suggested that graffiti were once common and accepted features at ancient Mediterranean sites. Graffiti, defined here as images, texts, and symbols added to a surface that was not originally intended to receive them, are especially common at well preserved Roman sites such as Pompeii and Dura-Europos, where graffiti on walls have been found both inside and outside buildings of many different types. At Dura-Europos, which was garrisoned by a Roman auxiliary unit in the mid-second to mid-third centuries CE, much of the graffiti are found in places where soldiers lived, worked as scribes, or served on guard duty. Excavations and surveys in other Roman garrisoned towns in the Near East have also revealed graffiti in places associated with Roman soldiers. This paper will focus on the graffiti discovered during excavations and surveys at Haurra in Roman Arabia (modern Humayma in Jordan). Originally founded as a Nabataean town, Haurra served as a military base in the second to fourth centuries CE when soldiers lived in a fort next to the town. The goal of this paper is to discuss the types, location, and frequency of graffiti found inside Haurra's military structures and in the hills bordering the ancient town in order to examine what they reveal about the interests and values of soldiers in this garrisoned community. Particular focus will be placed on the graffiti from the fort's *praetorium*, *principia*, and perimeter walls, and on natural surfaces in the hills. Themes include texts, animals, ships, religious imagery, and scenes of humans displaying weapons and riding camels and horses. Comparisons will be made to the graffiti found at Dura-Europos and other Roman garrisoned towns.

Steve Robison (2D)

Piety and Justice from *Euthyphro* into *Apology*

In Plato's *Euthyphro*, Socrates seeks a definition of "piety" so as to better defend himself at his upcoming trial on charges of impiety. At 13e, he drops what some have called a "broad hint" to the definition that he and Euthyphro had been seeking, namely: specify the product of the gods' work, which the gods achieve by using humans as their servants, and Euthyphro will have supplied the definition of piety that Socrates needs. Euthyphro balks, and the *elenchus* then goes awry. Some scholars (Vlastos, Taylor, *et al.*) have suggested that it is not difficult for readers to infer the solution Socrates was hinting at, i.e., that the gods' work is to improve human beings – to perfect human souls. But without further analysis this definition is both over-broad and over-narrow, as it could risk collapsing piety and justice into each other and would also imply a Socratic commitment to elenctic soul-craft. Rather, piety emerges in general as a second-order moral concept: the obligation to assist others in becoming just or better (as opposed simply to being just or good oneself) and, hence, it is quite simply the opposite of "corruption." As time permits, I will indicate some direct consequences for the defence that Socrates actually makes in *Apology*, and touch upon implications for our understanding of Platonic vs. Socratic piety.

Jessica Romney (5A)

An Octopus' Advice: Saying vs. Meaning in the Theognidea

"*Sophiē* is stronger than *atropiē*": the cleverness of practical wisdom beats inflexibility, so Theognis intones while advising his audience to adopt the disposition "of the entwining octopus" (πολύπου πολυπλόκου, Thgn. 215-18). The shifting character of the octopus matches advice elsewhere in the Theognidea, where the speaker's addressees are told to seem to be a friend to all, but to be so in speech alone (ἀπὸ γλώσσης, v. 63). At the same time, however, the corpus also contains remonstrations against such behaviour (e.g., vv. 91-92) which complement boasts that the speaker is as pure as gold tested by a touchstone (vv. 415-18).

Theognis is not the only one to grapple with deceit in language. Achilles embodies the honesty of Theognis' boast in vv. 417-18 as he tells Odysseus (the ultimate octopus) that "the man who conceals in his thoughts one thing while saying another is as hateful to me as the gates of Hades" (*Il.* 9.312-13). Alcaeus 129 and Hipponax 115 both castigate *philoī* who went back on their word—saying one thing but intending another—while Hesiod's Muses offer the possibility for a skilled poet to make lies sound as truth (*Th.* 27-28).

This paper turns to the question of saying versus meaning in the Theognidea and its training regimen for the *agathos*. In particular, I will argue that, in contrast to the anger of Achilles, Hipponax, and Alcaeus over linguistic deception, there is a place for the octopus' deceptive colouring in the topsy-turvy world of archaic Megara and Theognis' verses. The Theognidean speaker's urging of linguistic deception, however, is not unproblematic, resulting in an inherent tension and contradiction in the corpus, a tension only partially resolved by careful teachings around the appropriate time to say one thing but mean another.

Jessica Romney (8C)

Topics in Classics: A Youtube Channel

At the beginning of 2021, the ad-hoc COVID committee of the CAC-SCÉC started a Youtube channel with a playlist titled "Topics in Classics." This playlist contains short videos on topics in Classics that connected to larger topics in the news, namely social protests and the pandemic; the scope of the videos has since expanded to include other engaging topics connected to research in Classics. A follow-up playlist on "Ways to Study Classics" is currently in the works. The initial goals for the videos focused on outreach to high school and first-year university students: in the face of gathering restrictions and no or limited open house events, we hoped that the videos would serve as an introduction to the discipline for high school and undergraduate students. The videos are all created by members of the CAC-SCÉC, and they thus also function as an introduction to Classics in Canada. This paper will discuss the Youtube channel and its goals as well as the mechanisms behind which we advertised the videos. I will also discuss some of the challenges we have encountered with the playlist and what we hope to achieve moving forward.

Gregory Rowe (8C)

Building Community Through Community Language Teaching

For twelve years, the Department of Greek and Roman Studies at the University of Victoria has offered free weekly Latin classes for area high school students. One dividend of the program has been the development of close working relationships with local schools and public libraries. In this talk, I will discuss the nature and benefits of this collaboration, the steps involved in creating the collaboration, and the supports in place for its success. I will also highlight an area that offers potential for further growth: working with community and university groups engaged in indigenous language revitalization.

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Erika Sakaguchi / Mackenzie Hilton (6A)

Lingua Latina in Nube: Building an Online Latin Textbook

[Abstract not available.]

Marina Schmidt (6B)

Pliny the Elder on Epilepsy (*NH* 28.2): A socio-cultural examination

This paper examines Pliny the Elder's discussion of the use of gladiator's blood as treatment for epilepsy in his *Historia Naturalis* 28.2, and the socio-cultural influences that informed his account of the disease. My research reveals that Pliny's account focuses on folk medicinal views of the disease rather than rational discussions of epilepsy found in Greek medical texts. An overview of literary references to epilepsy, from the medical texts of the

Assyrians and Babylonians (~2000 BCE), to the texts of Ancient Greece and Rome (sixth century BCE to the first century AD) reveals that Pliny's reports on the use of gladiator's blood as a drug to treat epilepsy are uniquely Roman and based on superstitious views of the disease. Furthermore, the oldest references (by the Assyrians and Babylonians) to this affliction attribute it to supernatural causes, while the ancient Indian text *Sushruta Samhita* and the Hippocratic *On the Sacred Disease* are the first works that recognized it as a disease. However, a close reading of *Historia Naturalis* 28.2 revealed Pliny's personal distrust of Greek medical practices which resort to use of gladiator's blood to cure epileptics. However, the perceived sacred or apopleptic properties of human blood that inspired this remedy actually have their origins in Etruscan funeral rites. Ultimately, this paper aims to highlight Pliny's rejection of Greek medical practices in favour of traditional Italic practices, and his role in shaping behaviour in an increasingly imperial Roman world. In particular, Pliny's account of human blood as a remedy provided an attractive treatment for lower-class patients.

Kevin Solez (10A)

Homer's *Odyssey* and European Fantasies of North America

The myths of the Golden Age and the voyage of the Argo, conveyed through the poetry of Vergil (*Ec.* 4; *Aen.* 8. 314-32), Ovid (*Met.* 1.89-112), and Seneca (*Med.* 375-9), have long been recognized as hypotexts that structured European fantasies of North America, going back to Columbus and persisting in political movements that seek to erase Indigenous history and deny Indigenous rights. Homer's *Odyssey* is sometimes mentioned in this discussion as the source of myths of the Islands of the Blessed, but the broader significance of Odyssean hypotexts in Europe's fetishized North America has not been addressed. The earliest Mediterranean account of America in the 14th-century *Cronica universalis* by Galvaneus Flamma and Stephen Parmenius' poem *De navigatione* (1582) contain subtle Odyssean intertexts, while the works of Peter Martyr (1511), Marc Lescarbot (1609), and Sir William Alexander (1624) instantiate the *Odyssey*'s perspectives on people in the unknown world: they are either just, friendly to strangers, and mindful of the gods or violent and wild (*Od.* 6.119-21, 9.174-76, 13.200-202); they are differentiated from the familiar by the consumption of perverse foods; and their great distance from the known world situates them in humanity's distant past. These ideas are mostly lacking in the works of Vergil, Ovid, and Seneca. Scholars attribute some of them to the Medieval idea of the wild man of the woods, but this is found also in the *Odyssey* and embodied by Polyphemus. It seems that perspectives that originate in the story of Odysseus shaped these fantastical Renaissance and Early Modern works. This paper will also consider whether these were likely to be conveyed by the newly acquired and translated Greek text of the *Odyssey* in the 14th century or by Latin versions such as the *Excidium Troie* school text.

Kathryn H. Stutz (7B)

“The Whole Earth is the Sepulchre of Famous Men”: Classicizing *Monumenta* of Arctic Disaster

From the “old lie” of Horace that it is sweet and proper to die for one's country (*dulce et decorum est pro patria mori*, Odes III.2.13) to the famous Funeral Oration of Pericles quoted above (Thuc. 2.43, trans. Jowett), ancient Greek and Latin texts served, during the 19th century, as meaning-making devices, enabling imperial cultures like Victorian England to justify the inevitable losses involved in the creation of their empire. Such losses were particularly sharp (and the use of classical allusions were thrown into particularly high relief) in the case of failed exploratory ventures to the Arctic and Antarctic regions, so far away from the Mediterranean geographically, yet so inextricably connected to constructions of the classical past.

In this paper, I will trace the network of individuals who created these neo-classical *monumenta*, remembrances of unfortunate explorers involved in British imperial projects of polar exploration. I will focus in particular upon memorials to the members of Sir John Franklin's lost Arctic expedition of 1845: a sequence of classicizing tributes culminating in the composition of a four-line epitaph for Franklin himself, written by the poet Alfred, Lord Tennyson, and translated 165 separate times into a diverse array of languages—modern (French, German, Italian) and ancient (Greek, Latin, Sanskrit)—by famous scholars and amateur classicists, from myth theorist F. Max Muller to future prime minister William Gladstone. By examining the histories behind these *Versus Tennysonianos*, I will demonstrate the interconnection between Victorian classics and the icy ends of the earth.

Aara Suksi (3B)

Indigenizing the Classical Canon: Marie Clements' *Age of Iron* and Euripides' *Trojan Women*

Marie Clements is a Métis playwright and media artist living in British Columbia. Her 1993 play *Age of Iron* is an adaptation of Euripides' *Trojan Women*. Clements dismantles Euripides' text, fragmenting its temporal and spatial structures, and re-combines these fragments with stories of the trauma, loss, and resilience of Indigenous peoples who, like the women of Troy, have had their own children, lands, and culture taken from them and whose voices, like Cassandra's, are not heard or believed. As Sheila Rabillard observes, "Through the alien and indigenized imagery of Troy, Clements asserts a homeland which is also a place of exile."

Acknowledging my own position as a white woman privileged by colonialist culture, and deeply implicated in the propagation of the western Classical canon, I will explore how Clements' play responds to the question of how it might be possible to resist colonial culture even while speaking the language and mobilizing the myths of the colonizing oppressor. I will focus particularly on Clements' character Cassandra, who suffers Apollo's rape as part of her traumatic experience of residential school and relives it while institutionalized in a psychiatric hospital. This will lead into a consideration of the reciprocity of influence between the two texts. How does a reading of Clements' *Age of Iron* transform our understanding of Euripides' *Trojan Women*?

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David Sutton (6B)

Tuae Meaeque Deliciae: Villas and the Rhetoric of Social Desire in Martial and Pliny

The social dynamics of friendship and patronage have always played a considerable role in Martial scholarship (work by Kleijwegt, Spisak, Nauta, Valat and others stand as notable examples, as well as the new prosopography by Soldevila et al). In this paper, I take inspiration from important concepts in 20th century literary criticism – the *désir triangulaire* of Girard and the triangular scheme of homosocial desire in Sedgwick – to investigate some literary-rhetorical strategies involved in the construction of social intimacy in Martial's Epigrams in comparison with material from the letters of Pliny the Younger. Specifically, I show how the relationship between author and addressee can be channelled through a third-party "mediator of desire" (the third point in a triangular scheme) in order to performatively enact intimacy and affection between the two individuals. In this paper, the mediator under discussion is the exurban villas which hold such prominence in the Roman social imagination as retreats from the city and sites of *otium* and *studia*. I will show how both authors use descriptions of their own properties and those of others to performatively express affection for an addressee and to stimulate social desire while not relying on the explicit semantic field of friendship (words like *amicus*, *amare*, *sodalis*, etc.) The use of Martial and Pliny as principal textual material will demonstrate that the general rhetorical strategy of mediated desire is followed across boundaries of social status, generic boundaries and the division between prose and poetry.

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Georgia Tsichritzis (9A)

Reviving an ancient heroine in non-heroic times: Merope, queen of Messenia and her multiple identities

In this paper I intend to convey my personal academic experience of treating an ancient female figure and her literary and dramatic manifestations in Georgian and Victorian eras. Merope, the first queen of Messenia, Greece, was originally lurking in Euripides' now lost tragedy, *Cresphontes*, as one of the play's characters (albeit a main one). Then in the late Renaissance she was revived by Italian and then French dramatists, and was given a prominent role as an archetypal mother and brave queen: after all, according to legend, she had lost her husband and two sons from a usurper, and had only managed to hide away the youngest son until he came back as a grown up, he murdered the usurper and regained the paternal throne. As I kept delving into Merope's dramatic fates through the English adaptations, I came across her multiple roles that fit the period's perceptions of femininity: in the 18th century, she was more of an ideal mother ready to suffer for her son and keep the husband's memory alive; in the 19th century, especially after queen Victoria's ascension, she was invested with more human sensitivities, and was "allowed" to succumb to the usurper's advances to gain her own freedom and her son's survival. I then examined Merope's treatment by subsequent critics and scholars who had tried to make sense of her various dramatic representations. It should be noted that the first female author to deal with her came out as late as the 1980s, since by then she had remained an image of male minds and hands. In my own interpretation of her various manifestations, I ended up identifying with her in many ways: as a woman relocated to her husband's country (from Arcadia to Messenia), as a mother caring for her son's fate, and as a woman trying to reassert her feminine role and identity.

Jelena Todorovic (8A)

Behind the Curtain of Mythology: *King Oedipus* in Communist Serbia

Jovan Hristić (1933 – 2002) was the Serbian playwright whose mythological tragedies helped define postwar theatre in Serbia, and more broadly, the former Yugoslavia. His literary debut coincided with the "liberalization" of the literature and the arts in general in the Socialist Federal Republic of Yugoslavia and his work, freed from thematic and aesthetic chains of socialist realism, responded both to the paradigms in Western literature and to the political circumstances and the rule of the communist, totalitarian regime. Although Hristić was one of the most prominent representatives of the group of playwrights who used a reflective-poetic approach to introduce neoclassical reconsiderations of ancient myth into Serbian drama, his dramatic writing is still widely unknown in reception studies of Western academia. The first use of myth for critical interpretation of contemporary realities in Serbian drama occurred in Hristić's debut play *Clean Hands* (1960), a modern take on Sophocles' *King Oedipus*. While he had never openly admitted it, Hristić made thorough use of Greek myth as a sort of Aesopian language, in which he disguised his opinions of the communist dictatorship and the political, moral and philosophical features of his time. In this presentation I discuss the *Clean Hands* in relation to two factors: (a) its classical counterpart, *King Oedipus*, so as to explore how the Serbian playwright used the mythological tragedy for safe social and political criticism inside the communist apparatus; and (b) its modern analog, Jean-Paul Sartre's *Dirty Hands* (1948), a play haunted by the same questions of historical determinism and the human responsibility. These comparisons reveal how Hristić mapped modern existentialist theatre onto his plays of classical reception.

Cassandra Tran (1A)

Sensual tension: olfactory costuming in Plautus' *Casina*

In the play *Casina*, Plautus turns the comic romantic plot on its head by removing the young couple, Euthynicus and Casina, and opting to instead spotlight Euthynicus' father, the *senex amator* Lysidamus, who replaces his son as the central male lover. The stage action follows Lysidamus as he attempts to rejuvenate himself as an adolescent groom by means of aromatic perfumes, which he believes will attract the attention of the bride Casina. Lysidamus instead ends up experiencing an increasingly disorienting day that culminates in a loss of clothing after he is assaulted by a male slave cross-dressing as the bride. In this paper, I argue that Lysidamus' crisis of age is communicated by the tensions surrounding visual and olfactory costuming. I propose that the clash between the old man's natural and artificial scents, as well as the conflicting effect of his olfactory costume against his clothing (or lack thereof), destabilize his identity and ultimately feminize him.

I anchor my analysis on two pivotal scenes in the play: Lysidamus' description of his olfactory costume at his entrance (217 ff.) and his inversive 'wedding night' (814 ff.), both of which are connected by references to gendered odour. Building on Connors' (1997) and Allen's (2015) discussions on the role of scent in defining the self, I interpret Lysidamus' gradual destabilization as an invitation for the audience to experience both his rejection of senectitude and his consequent effeminacy in a sensory way. I examine the association of aromatics with femininity in the play and the importance of clothing, particularly the return of Lysidamus' cloak and cane (1009), in reaffirming identity. This study diverges from previous character studies of Lysidamus by highlighting the intersection between gender and comic identity to explore the performance of age on the comic stage.

V

Emily Varto (5B)

Bodies of Luxury: Gender, Status, and the Imagery of the Symposium

Luxurious indulgence is a key theme of archaic poetry, often associated with the *habrosyne* of the Eastern Greeks. The enjoyment of wine, food, and companionship linked elite men together and displayed their status. Despite themes of over-indulgence in wine and food in the poetry, archaic artistic depictions of symposia seem to show no signs of overeating or fatness, except perhaps for a sculpture from the Geneleos Group (ca. 560-550) from the Heraion on Samos.

The figure reclines, holds a rhyton or a bird, and seems to have a plump body, even a belly. It may be male or female (the inscription is fragmentary, and the head is missing). Could this plump reclining figure be a celebration of wealth, prosperity, and abundance? Much, of course, depends on the interpretation. Sometimes the whole group is interpreted as a family: a seated wife, children in between, and a prosperously plump husband/father reclining. Sometimes, it is identified as a group of priestesses and disconnected from symposium imagery.

This paper investigates the sculpture alongside other sculptures and terracottas from Samos and the surrounding region. I argue that the reclining figure is a woman holding a cup and that she is not quite so plump as it may appear from images. She has a gentle curving roundedness, perhaps indicative of a healthy mature woman. I posit that the dominant interpretation of the figure as a plump male banqueter is erroneous, tempting as it may be to link it with the luxurious indulgence of poetic *habrosyne*. What are the implications of the figure's femininity and its gentle roundedness? I suggest that this feminine figure displays the enjoyment of prosperity and health, drawing on symposium imagery that we have typically (and perhaps too quickly) associated with men in the archaic period.

Christina Vester / Pauline Ripat (8C)

Mobile Games for Students: Hoi Polloi Logoi and Vice Verba as Case Studies

Vice Verba and Hoi Polloi Logoi are freely distributed mobile games for students of Latin and Greek respectively. By providing short, 10 question rounds (which allow opportunities to correct errors), and by offering as incentives “collectable” in-game items, these games encourage students to practice verb forms on their own time. Originally provided with English and French interfaces, these games have now been translated into Dutch, Polish, Russian, and Italian by volunteer players who wanted to make them more accessible to their peers. We regularly receive inquiries from players who would like us to expand the number of verbs available in the games or to expand the game to include nouns and adjectives. We are under the impression, in short, that there is room for more mobile games to serve language-student users. This presentation will discuss issues around developing such games based on our experience of creating Vice Verba and Hoi Polloi Logoi, and will address topics such as content, game-play, incentivization with rewards and graphics and, of course, solutions to funding problems.

Christina Vester (6A)

Teaching Ancient Greek and Latin: Pre- and Post-Pandemic and What We’ve Learned in Between

[Abstract not available.]

Katharine T. von Stackelberg (10B)

Finding the Clitoris [in the Text]: Ecofeminist Approaches to Columella’s Garden

“An emotionally draining, and all-engrossing, love affair” is how John Henderson describes Book 10 of Columella’s *De re rustica* (Henderson 2004, 14). The relationship between Columella’s Everyman gardener and his garden exhibits a psycho-sexual dimension that stands in marked contrast to its inspiration, the serene toil of Virgil’s solitary male gardener (*Geor.* 4.145-148). Columella’s garden is subject to a gendered *schema* that follows the pattern of biological womanhood: defloration (ploughing), insemination (sowing), gestation (growing), and parturition (harvest). Anthropomorphizing the earth as a woman was a standard literary trope, but Columella’s construction of garden femineity points to a more complex understanding of Roman environmental thought. One of the tenets of historical ecofeminism is that the essentialist identification of women with nature enabled construction of a patriarchal apparatus dedicated to environmental exploitation (Merchant 1990). This is certainly true of Book 10, where the garden is presented as a series of subjugated women – sex-slave, bride, and *vilica* – establishing the hegemonic masculinity of the [Roman] gardener over [imperial] territory. This feminization of the garden, the interweaving of horticultural and sexual imagery, is mapped so closely to the dominant Roman discourse of normative sexual mores that it appears to be an inevitable and natural fact of agricultural life. Yet further consideration of Columella’s gendered framework through the lens of queer and experiential ecofeminisms reveals that the delineation of male and female in Book 10 is radically unstable. Garden space is fundamentally gender-fluid (von Stackelberg 2014). Even as the gardener makes ready to wield the knife that asserts his ultimate masculine authority (328), Columella’s overdetermination of the garden as female collapses on itself to undermine the very boundaries the poem has worked to establish. Phallic vegetation conceals a clitoris in the text.

Katharine T. von Stackelberg (1B)

“Phew! I’m not pregnant!”: Large-Class Learning through Roleplay in a Roman Family

Throughout Canada, university departments focusing on Classics and Ancient History offer large foundational courses on Classical civilization. These classes serve as essential recruitment grounds for potential majors. Yet, while popular culture reproduces and adapts the subject matter of Classics in every media type imaginable, alt-right

groups use the “evidence” of the Classical world to promote hate. Therefore, instructors teaching large foundational courses now find themselves in a position where their class must do many things: provide basic historical and cultural context to incoming students, pique the interest of potential majors, correct misapprehensions while encouraging creative responses, and push-back against insidious alt-right messaging. All this, often in an administrative environment that openly declares Classics to be irrelevant at best, and at worst a relic of oppressive colonialism.

Using an introductory course on Roman civilization as a case-study, the paper explores how a game framework can address these issues by using empathic role-playing to emphasise diversity and difference, encouraging students to make connections between ancient modes of thinking, recent events and current debates. The role-playing game *Familia* was designed to be maximally-flexible, socially and sexually inclusive, and promote active engagement with ancient evidence. To date the majority of student responses identify *Familia* as the most effective and memorable part of their learning experience. Since the introduction of *Familia* in Winter 2018 seminar retention has improved dramatically, there has been a noticeable improvement in written assignments, and it has definitely encouraged recruitment. Students appreciate that the roleplaying game allows them to explore Roman society from age and gender perspectives very different to their own. One male student wrote “I never thought I’d be so glad not to be pregnant.”

W

Robert Weir (7C)

The First Physical Evidence for the *Polis* of Stymphalos Circa 200 CE

When Pausanias describes Stymphalos in Arcadia (8.22), his account strongly suggests, though it does not explicitly state, that this *polis* still existed in his time (i.e. about 170 CE). Since the 1990s, Canadian excavations led by E. Hector Williams (UBC) at a lakeside site near the modern village of Stymphalia have uncovered a planned town that was occupied between the middle decades of the 4th century BCE and about 40 CE. Given that the Stymphalos Project has found almost nothing at the town site that postdates the time of Caligula, one begins to have doubts about the traditional interpretation of Pausanias’s text. Given that the settlement of the 5th century BCE *polis* had existed elsewhere in the valley than the Late Classical and Hellenistic town (*cf.* Pausanias 8.22.1), possibly the Stymphalians moved their settlement again after 40 CE. Welcome confirmation of the polity’s later existence, regardless of its precise location, now comes in the form of a newly-discovered bronze coin that was minted by the Stymphalians for Caracalla between about 200 and 205 CE. This coin came from a private, Toronto collection that was assembled between 1915 and 1945. On its obverse, it features a portrait and titles of the young Caracalla. Its reverse includes fragments of the ethnic CTYMFALIWN and shows Heracles (or possibly Caracalla) slaying the Stymphalian Birds with a club. As such, it is iconographically similar to a series of Stymphalian staters of about 370 BCE. This paper will describe the new discovery and fit it into its numismatic context in the Severan Peloponnese, which saw a boom in bronze coinage from dozens of relatively obscure *poleis*, many of which had not minted in several centuries or even, in some cases, had never struck any coins before.

Alexa White (3A)

The Theoric Narrator: Theōria and Narrative Focalization in Thucydides and Plato

Thucydides’ Melian Dialogue (MD) in Book 5 of the *History* has been described as a unicum, standing alone as the only instance of a dramatic dialogue against the more commonly used antilogistic, oratorical speech format. Daniel Boyarin has argued that Thucydides employed the discourse of dialectic to frame the Melian episode as a means of indicting philosophical dialectic (*viz.* the Socratic elenchus) as a fundamentally undemocratic form of political deliberation, and thereby favours oratory. This paper aims to reveal Thucydides’ rhetorical intention of framing the Melian episode as a mimetic dialogue via the application of narrative theory to the MD in comparison to the

narrative voice of the Platonic mimetic dialogues. Modern narrative analyses of Plato's dialogues have revealed that even the dramatic/mimetic dialogues are nevertheless narratives, that is, events mediated through the perspective of a narrator. Application of the concept of focalization to Thucydides' MD similarly reveals that the episode is mediated through the soul perspective of the Melians (rather than the Athenians), just as Plato's dialogues are mediated through the univocal perspective of either Socrates himself or one of his associates. The narrative mediation of both the MD and Plato's dialogues, I argue, is a purportedly 'etic' perspective, influenced by the popular Greek cultural institution of *theōria*. This theoric perspective legitimizes both Plato's dialogues and Thucydides' *History* as epistemically authoritative in contrast to the other forms of discourse with popular currency in 5th century Athens, such as the sophists and poets, who sought to persuade and please their audience for the sake of their own advantage rather than to impart genuine truth. This paper concludes that both Thucydides and Plato make sophisticated use of narrative perspective in their texts to challenge and subvert the naturalized ideals of Athenian supremacy at the height of her hegemony.

Carolyn Willekes (9B)

In a League of their Own? Mares and Fillies in Greek Sport

Competition played a significant role in shaping traditions in the Greek world, and the most obvious example of this can be seen in the realm of athletic festivals. How did females fit into this world of athletic competition? Physical fitness was part of a girl's upbringing in Sparta, but outside of female specific festivals like the Heraia or rituals such as those for Artemis at Brauron, female athletes can be hard to find, particularly as there were no events for women or girls at the Panhellenic games. Yes, elite women like Cynisca and members of the Ptolemaic court were celebrated for their victories in the equestrian events as the owners of racehorses, but they themselves are not directly competing in the races. So, to what degree, if any, did females actively compete in major athletic festivals? The answer to this question can be found in the hippodrome, where mares and fillies regularly competed against their male equine counterparts. Moreover, these mares and fillies more than held their own, bringing home the victor's crown in mixed gender races. This paper will examine the representation of female racehorses in the literary tradition to show that these mares and fillies were not anomalies, but rather highly skilled and celebrated athletes with a visible and significant presence on the track and within the annals of ancient Greek sport.

Z

Cristiana Zaccagnino and Jan-Mathieu Carbon (9B)

Greek Perceptions and Receptions of Non-Indigenous Birds: Some Case-Studies

Many studies today focus on interactions between the Greeks and "others". How did the Greeks react and adapt to "exotic" species of animals? This paper focusses on a series of avian case-studies: domestic fowl (*Gallus gallus*), peacocks, pheasants, and parrots. While *Gallus gallus* may have been present in the Greek world since the Bronze Age, these species were nonetheless recognized as having "foreign" origins. How did these birds, not originally part of the Greek fauna, become integral to the "bestiary" of the Greek world and why? Beyond domestication, it would appear that fundamental, interconnected factors were 1) adoption and breeding by the elite; 2) possibility of consumption (fowl, pheasants); 3) positive aspects of behaviour (fowl, parrots); and 4) pleasing aspects of appearance (all of the species discussed here).

Like the red junglefowl (*Gallus gallus*), "exotic" species such as pheasants were integrated into forms of husbandry during the 5th century BC. A considerable novelty in the late Classical period, parrots came to be appreciated not only for their colourful appearance and mimicry. They soon started to form a part of popular culture. Eubulus (PGC 5 fr. 120) even listed a parrot as a delicacy for a feast—probably to be interpreted as a joke. Peacocks, originally from the area of Georgia, became prized for their appearance and associated as symbols of the goddess Hera. Antiphon (Fr. B 12) and Aelian (*On Animals*, 5.21), who refers to Antiphon's speech, inform us that in a private garden of 5th-century Athens it was possible to see peacocks for a fee.

We will not only investigate how these birds became acclimated to Greece, but also draw significant conclusions about their reception in Greek society. This is thus a study in cultural and ecological adaptations, but at the level of human-animal interactions.

Hartmut Ziche (4B)

For late Roman governments barbarian groups on imperial territory were foremost readily employable military resources, war-bands with whose leaders contracts could be negotiated and who subsequently would be maintained under *hospitalitas* arrangements like regular imperial armies. Barbarian leaders like Alaric, Geiseric or later Theoderic are described by contemporary historians and observers mainly in terms of their political ambitions as military leaders within or in competition with the imperial governing elite. However, even contemporaries were aware of the fact that these “war-bands” were not exclusively composed of fighting men. Victor of Vita claims – perhaps wrongly – that only a minority of Geiseric’s 80.000 “men” were actually soldiers, and Malchus imagines an intriguing conflict between Theoderic Strabo and Theoderic the Amal, where the former accuses the latter of having made widows of many women of his people, and where subsequently men *and* women in Theoderic the Amal’s group remonstrate with their leader for an alliance between the two groups.