AMPHORAE XIV

Change and Continuity

23-25 September 2020

Conference Program

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General Information

Welcome to the 14th Annual Meeting of Postgraduates in Hellenic or Roman Antiquities and Egyptology (AMPHORAE XIV), September 2020.

AMPHORAE XIV will be held online, over Zoom and Slack, from the 23rd to the 25th of September 2020. The decision to move AMPHORAE online for 2020 was a difficult one, but one that enabled us to still hold a conference when travel was so restricted. The Conference will be hosted by the Department of Classics, Archaeology and Ancient History at the University of Adelaide.

CONFERENCE REGISTRATION: Conference registration is open currently, and will remain open until the end of the conference (25 September). All attendees who register will receive an email invite to join the Slack workplace where all conference communication will take place. The Slack will also be the place where the Zoom links will be posted. If you do not receive this invitation within 24hrs of registration please email us at amphoraeconference@gmail.com.

ZOOM ETIQUETTE: Most of you should already be familiar with the Zoom interface. If you are not, please aquaint yourself with the program. We ask that all attendees know how to: mute/unmute their audio, mute/unmute their camera, raise their hand, use the chat feature, and share their screen. While presenters are speaking we ask that all others mute their audio and camera. Questions will be fielded through the chat feature, and the chair of your session will ask you to unmute yourself in order to ask your question verbally during question time.

SLACK INTERFACE: In order to create a space for social interaction, the conference has its own Slack workspace, which you will receive an email invite to once you have registered. We expect that some of you will not be familiar with the Slack interface and therefore have provided this link to a short introductory video on how to use the program. There will be various channels already set up for various conversation topics, but we also invite you to create your own or utilise the chat feature to chat with others. The most important channel in the Slack is the Announcements channel, where all our official communication will be posted, including Zoom links to the various sessions.

PAPER SESSIONS: Chairs of sessions are responsible for the running of their sessions, including brief introductions and discussion time. Chairs will warn presenters who will soon exceed/have exceeded their allocated time. Presenters are asked to remain aware that when speakers go over time, they may cause problems for others in the same session as well as subsequent sessions. We have done our utmost to avoid clashes between related topics of parallel sessions.

CONFERENCE PROGRAMME: The Conference programme has been produced with the aim to be as informative as possible. We apologise in advance in case there are any inaccuracies or anything has been overlooked. Please check the Announcements channel in the Slack where any changes and notices will be posted.

SOCIAL EVENTS: There are various social events planned. On the 1st evening (23 September), there will be social drinks after the keynote. This will be BYO of course and will take place over Zoom. It is difficult to imitate the normal chit-chat that would occur at a drinks event so this evening might be slightly structured to ensure we do not have 50 people trying to talk over each other. On the 2nd evening (24 September), we will be hosting an online quiz night. This will take place over Zoom with the help of those trusty breakout rooms. On the 3rd evening

(25 September), we will be playing some online games (think Jackbox style games). You will only need your phone (or tablet/laptop) to participate and you won't need to purchase anything.

PRESENTATION RECORDINGS: If you opted to have your paper presentation recorded this recording will be made available for 48 hours after the conference (until 11:59pm Sunday the 27th of September), for others to view. This recording will NOT be available to download. If you wish to have a copy of your presentation please email us and we can give you the file.

ONE MORE THING…
Please help us run a smooth conference by doing the following:
When viewing a presentation on Zoom:
- Mute your video and audio when you are not speaking.
- Use the chat feature to ask your questions (either during or after the presenter has finished).

When presenting on Zoom:
- Do not use slide transitions or effects (besides the basic 'appear') as these cause issues with image quality.
- Test your presentation on Zoom beforehand to make sure it works (and to make sure we won't see your 'presenter view').

When using Slack:
- Make sure you have notifications turned on for all of our official communication channels including Announcements, info-desk, etc.
- Please be respectful and encouraging to all participants.
- When posting a time for an event or chat, please specify a time zone (e.g. AEST/ACST/NZST).

When using Zoom to just chat (i.e. when no one is presenting)
- While there are no 'official' rules, please be respectful. Try not to talk over each other.

When chairing a session:
- Make sure you know how to properly pronounce the names of the presenters in your session.
- Make sure you start and end each presentation on time to avoid delays and so that people switching between sessions can view the entirety of the paper they wish to.

When posting on Twitter:
- If you'd like, please use the hashtag #AMPHORAEXIV in your tweets.

We hope you have a stimulating and rewarding time at AMPHORAE XIV 2020.
Tamara Bremert
Chair Organising Committee

Conference Organising Committee
Tamara Bremert (Chair), Emily Chambers, Gemma Neall
We would also like to acknowledge the help of Tiana Blazevic, Mary Harpas, Benjamin Nagy, and Tamas Preston.

Conference Overview

ACST	AEST	NZST	Wednesday 23	Thursday 24	Friday 25
9:00am	9:30am	11:30am	Welcome	Session 4a & 4b	Session 7a & 7b
9:30am	10:00am	12:00pm	Session 1a & 1b		
10:00am	10:30am	12:30pm			
10:30am	11:00am	1:00pm	Break	Break	Break
11:00am	11:30am	1:30pm		Session 5a & 5b	
11:30am	12:00pm	2:00pm	Session 2a & 2b		Publishing Panel
12:00pm	12:30pm	2:30pm			
12:30pm	1:00pm	3:00pm		Teaching Panel	Break
1:00pm	1:30pm	3:30pm	Break		
1:30pm	2:00pm	4:00pm		Break	Session 8a & 8b
2:00pm	2:30pm	4:30pm	AWAWS Panel		
2:30pm	3:00pm	5:00pm		AGM + Postgrad	Break
3:00pm	3:30pm	5:30pm	Break		Session 9a & 9b
3:30pm	4:00pm	6:00pm	Session 3a & 3b	Break	
4:00pm	4:30pm	6:30pm			Closing Address
4:30pm	5:00pm	7:00pm		Session 6a and 6b	Break
5:00pm	5:30pm	7:30pm	Break		
5:30pm	6:00pm	8:00pm			Games Night
6:00pm	6:30pm	8:30pm	Keynote	Break	
6:30pm	7:00pm	9:00pm		Quiz Night	
7:00pm	7:30pm	9:30pm	Drinks		
7:30pm	8:00pm	10:00pm			

Day 1 (Wednesday) 23 September				
ACST	**AEST**	**NZST**	**Zoom Room A**	**Zoom Room B**
9-9:30am	9:30-10am	11:30am-12pm	Welcome Address	
9:30-10:30am	10-11am	12-1pm	Session 1a: Reception Studies Chair: Emily Chambers	Session 1b: Hellenistic Literature Chair: Shruti Janakiraman
		Paper 1	The Classics, Mussolini, and the Rise of White Supremacy *Donna Storey*	Simaitha's Magical Mess: Performing Theocritus' *Pharmakeutria* *Nicole Kimball*
		Paper 2	Wololo: The Unique Constraints of the Video Game Genre and their Impact on Classical Reception *Dan Rankin*	Making waves: reconceptualising Ocean in Hellenistic Poetry *Emily Kerrison*
10:30-11:30am	11am-12pm	1-2pm	Break	
11:30am-1pm	12-1:30pm	2-3:30pm	Session 2a: Ancient Medicine Chair: Nicole Kimball	Session 2b: Military History Chair: Tiana Blazevic
		Paper 1	The Role of Symmetry Arguments in Alleviating Death Anxiety *Jacqui Moate*	Built for the Kill? Comparing Modern Cases of the Effects of War on Soldiers, to Recorded Events within Classical Literature *Matthew Howe*
		Paper 2	Fundamental Principles of Hippocratic Medical Practice *Marguerite Heery*	Literary Evidence Concerning Caesar's Methods of Resupply *Mark Mather*
		Paper 3	Wounds and the Body in the Hippocratic Corpus *Mary Harpas*	Enriching our understanding of the Roman military community and identity: The funerary monuments of *Legio VII* in Dalmatia *Ewen Coopey*
1-2pm	1:30-2:30pm	3:30-4:30pm	Break	
2-3pm	2:30-3:30pm	4:30-5:30pm	Australasian Women in Ancient World Studies Panel (TBC)	
3-3:30pm	3:30-4pm	5:30-6pm	Break	

Day 1 (Wednesday) 23 September [cont.]				
ACST	AEST	NZST	Zoom Room A	Zoom Room B
3:30-5pm	4-5:30pm	6-7:30pm	Session 3a: Larger than Life Personalities Chair: Emily Chambers	Session 3b: Egyptology Chair: Vinko Kerr-Harris
		Paper 1	The Foundations of Power: Antony's early career and presentation of power *Jane Fiechter*	Contesting Ableist Narratives in Egyptology: A Theoretical Recalibration of 'Disability' in Egyptology and A Case Study from Old Kingdom Egypt *Hannah Vogel*
		Paper 2	*Scipio Abroad:* The Image of Scipio Africanus in Spain *Sarah Prince*	What Made the Ancient Egyptians 'Sad'? An Examination of an Ancient Egyptian Word for 'Sadness' and the Concept of 'Sadness' in Ancient Egypt *Madeline Jenkins*
		Paper 3	From Pella to the Portico: The Evolution of Alexander's Image *Amy Arezzolo*	Kissing the Sphinx: Chinese Appropriation of an Ancient Egyptian Icon *James Clay*
5-6pm	5:30-6:30pm	7:30-8:30pm	Break	
6-7pm	6:30-7:30pm	8:30-9:30pm	Keynote: Changing Spaces/Spaces of Change	
7-8pm	7:30-8:30pm	9:30-10:30pm	Drinks over Zoom (BYO Drinks)	

Day 2 (Thursday) 24 September				
ACST	**AEST**	**NZST**	**Zoom Room A**	**Zoom Room B**
9-10:30am	9:30-11am	11:30am-1pm	Session 4a: Roman Imperial Literature Chair: Ryleigh Adams	Session 4b: Early Greece Chair: Dan Rankin
		Paper 1	*Versus Extemporales:* Gentle Judgement for a Quick Composition *Isaac Bennett-Smith*	Ethnicity, Migration, and Social Interaction in the Archaic Period *Kara Hickson*
		Paper 2	Letters(?) to Lucilius(?) – Analysing 'Genuineness' in Seneca's *Epistulae Morales* *Tamas Preston*	Palaces and peripheries: Mycenaean political organisation in the Late Helladic Period *Samantha Mills*
		Paper 3	Suetonius' representation of sexual deviancy within the *Life of Tiberius* (CW: Paedophilia; Rape) *Tamara Bremert*	"And in the Darkness, Bind Them" - Darkness as a Ritual Environment in Minoan Crete *Vinko Kerr-Harris*
10:30-11am	11-11:30am	1-1:30pm	Break	
11am-12:30pm	11:30am-1pm	1:30-3pm	Session 5a: Roman Social History Chair: Tonya Rushmer	Session 5b: Late Antiquity Chair: Emily Simons
		Paper 1	*Verecundia* and a Just War? Marcellus and Syracuse *Tegan Gleeson*	Conventional and innovative elements on the coinage of Julia Domna *Madeline Mondon*
		Paper 2	Who were the Equestrians? *Jocelin Chan*	Change and Continuity amongst the Western Successor states in Late Antiquity *David White*
		Paper 3		Interpreting Creation: Platonism, Cosmology and the Bible in Proba's Creation Narrative *Helen Wyeth*
12:30-1:30pm	1-2pm	3-4pm	Teaching Undergraduates: A seminar on teaching methodologies	
1:30-2:30pm	2-3pm	4-5pm	Break	

Day 2 (Thursday) 24 September [cont.]				
ACST	**AEST**	**NZST**	**Zoom Room A**	**Zoom Room B**
2:30-3:30pm	3-4pm	5-6pm	Annual General Meeting (AGM) followed by the Postgraduate Forum	
3:30-4:30pm	4-5pm	6-7pm	Break	
4:30-6pm	5-6:30pm	7-8:30pm	Session 6a: Rhetoric Chair: Tegan Gleeson	Session 6b: Gender and Sexuality Chair: Connie Skibinski
		Paper 1	How Rhetoric Makes Us Think: The Psychology of Persuasion *Heather Hutchings*	Narcissus and the long shadow: Ancient paradigms for "new" masculinities (CW: Rape) *Elena Heran*
		Paper 2	The Rhetorical Terminology of *Prosopopoeia* in Roman Oratory: Does it Matter? *Tyler Broome*	Persons out of Place: Narratives of Female Displacement in Ovidian poetry (CW: Sexual Assault) *Stephanie Zindilis*
		Paper 3	Authority and Rhetoric: Characterisation in Thucydides' Mytilene Debate *Edward Armstrong*	From Diana to Dianics: Classical Reception in New Religious Movements (NRM) *Annabel Macpherson*
6-6:30pm	6:30-7pm	8:30-9pm	Break	
6:30-8:30pm	7-9pm	9-11pm	Quiz Night over Zoom (BYO Drinks)	

Day 3 (Friday) 25 September				
ACST	**AEST**	**NZST**	**Zoom Room A**	**Zoom Room B**
9-10:30am	9:30-11am	11:30am-1pm	Session 7a: Ancient Art Chair: Candace Richards	Session 7b: Epic Influences Chair: Isaac Bennett-Smith
		Paper 1	"One makes music for you with the hand": Gestures represented in Old Kingdom musical ensemble scenes *Austin Megier*	*Carmina tum melius ... canemus:* Further Evidence for and Implications of an 'Iliadic' Bianor in *Eclogue* IX *David Pittavino*
		Paper 2	Hellenistic Heuristics: A Modern Approach to Ancient Art *Thomas J. Keep*	The Fall of Troy in the *Mikra Ilias,* the *Iliou Persis* and the *Aeneid* Book 2 *Polyxeni Ntolopoulou*
		Paper 2	Terror-Cotta: When Ancient Art goes Wrong *Lauren Murphy*	Amazons as Epic Heroes *Connie Skibinski*
10:30-11:30am	11am-12pm	1-2pm	Break	
11:30-12:30pm	12-1pm	2-3pm	Publish or Perish?: A Q&A panel with the editors of *Antichthon*	
12:30-1:30pm	1-2pm	3-4pm	Break	
1:30-2:30pm	2-3pm	4-5pm	Session 8a: Roman Republican History Chair: Sarah Prince	Session 8b: Poetic Metrical Analysis Chair: Isaac Bennett-Smith
		Paper 1	*Limina:* refining, advancing, and applying 3D Liminal Theory *Ryleigh Adams*	Scores within a score: change and continuity in a 20 word poem *Shruti Janakiraman*
		Paper 2	Pompey's *Cura Annonae* and the Management of the Grain Supply *Tonya Rushmer*	WHOOOOSH! Analysing Latin Poetry with Computers *Benjamin Nagy*
2:30-3pm	3-3:30pm	5-5:30pm	Break	

Day 3 (Friday) 25 September [cont.]				
ACST	**AEST**	**NZST**	**Zoom Room A**	**Zoom Room B**
3-4pm	3:30-4:30pm	5:30-6:30pm	Session 9a: Archaeology Chair: Hannah Vogel	Session 9b: Reception Studies Chair: Donna Storey
		Paper 1	Salvage or Spolia? Recycled or Upcycled? Changing discocurces of reuse in archaeology *Candace Richards*	Classifying the uses of the Ancient Greek participle: reference grammars in English from the 19th to 21st century *Chrysoula Zachariadou*
		Paper 2	Trending: theoretical issues in Aegean and Near Eastern archaeology *Emily Simons* *Madaline Harris-Schober*	Emotional Consequences of Displacement: A Comparative Study of the Poetry of Vergil and Jean Arasanayagam *Anushka Dhanapala*
4-4:30pm	4:30-5pm	6:30-7pm	Closing Address	
4:30-5:30pm	5-6pm	7-8pm	Break	
7-8pm	7:30-8:30pm	9:30-10:30pm	Games Night over Zoom, as always (BYO)	

Keynote
Changing spaces/spaces of change

Keynote Speaker: Dr. Lewis Webb, University of Gothenburg
Wednesday 23 September, 6pm ACST, 6:30pm AEST, 8:30pm NZST

The COVID-19 pandemic has radically changed the way we-as-humans inhabit and negotiate spaces. We are more aware of our surroundings, our (im)mobility therein, and those who surround us. The pandemic has shed a particularly bright light on structural inequalities in our societies and human access to, and relationships with, public spaces. Sensitive to these contexts and to AMPHORAE XIV's theme of 'change and continuity', my bipartite lecture will focus on changing spaces/spaces of change in 1) my graduate studies in ancient history and 2) my current research on women in Republican Rome. I begin by tracing my steps from Adelaide to Gothenburg and thinking through my academic communities and encounters in Australia and Europe. I detail how this personal anabasis has encouraged me to build global networks, to learn from and with scholars outside of my field, and to engage with non-Anglophone scholarship. I reflect too on how #MeToo and BLM have encouraged me (and many others) to adopt intersectional approaches in research and teaching and to challenge exclusionary academic practices. Subsequently, I delve into my current research on female spatial practices and visibility in Republican Rome, a theme I expand on below.

While some scholars have explored aspects of gender and space in Republican Rome, and there has been a 'spatial turn' in Roman studies, basic questions about female spatial practices and visibility remain unanswered or contested. How visible were women? Was a woman's place at home? Was it 'abnormal' or 'transgressive' for women to appear in public? In general, scholars suppose that women were ideologically associated with, and relegated to, domestic spaces and practices or that they only became particularly visible in the first century BCE. Admittedly, some Republican sources suggest women were associated with the *domus* (e.g., *CIL* VI 15346; C. Sempronius Gracchus fr. 61 *ORF*4; Cic. *Rosc. Am.* 149), but others suggest they appeared in public and were monumentalised in various media by at least the second century BCE (e.g., Cato, fr. 95 *ORF*4; Polyb. 10.4.4-8; 31.26; Cic. *Cael.* 34; *Har. Resp.* 27). Building on intersectional feminist approaches to urban space and Amy Russell's (2016b) research on gendered spatial experiences in Republican Rome, I challenge the scholarly status quo and reconsider several examples of female spatial practices and visibility from the third through first centuries BCE. These include 1) the public actions of several senatorial women, including Claudia Ap.f., Sulpicia Ser.f., Quinta Claudia P.f., Tertia Aemilia L.f., Papiria C.f., the Vestal Claudia Ap.f., the Vestal Licinia C.f., Sempronia Ti.f., and Hortensia Q.f., 2) the collective public actions of married women (mourning, financial contributions, demonstrations, religious processions), and 3) the presence of daughters like Cornelia P.f. in triumphal processions. Drawing on this evidence, I argue that women, especially senatorial women, were prominent and visible in numerous urban spaces in Republican Rome, including the Campus Martius, Circus Maximus, Aventine, Capitoline, Esquiline, Palatine, Forum Romanum, and Forum Boarium, and at numerous temples, shrines, and roads throughout the city. These findings offer new insights into the forms and dynamics of spatial segregation and gender stratification in the *libera res publica*. Women took up space and, to paraphrase Sara Ahmed (2004, 156), shaped the spaces around them.

About the Speaker:

        Lewis Webb is a Postdoctoral Researcher in Classical Archaeology and Ancient History at the University of Gothenburg in Sweden. His postdoctoral project is entitled "(In)visible women: Female spatial practices and visibility in urban spaces in Republican Rome (509–27 BCE)" and is funded by the Swedish Research Council (2020–2022). His research interests include gender, law, religion, and space in Republican Rome. With Irene Selsvold, he has just published an edited volume in the TRAC Themes in Roman Archaeology series entitled *Beyond the Romans: Posthuman Perspectives in Roman Archaeology* (Oxbow, 2020). He is currently working on a new monograph for Bloomsbury entitled *Senatorial women in Mid-Republican Rome*. He is a member of the Editorial Committee of the Swedish Institutes at Athens and Rome (ECSI) and on the Advisory Board for the *New Classicists* journal. He has a PhD in Classical Archaeology and Ancient History (Gothenburg, 2019), an MPhil in Classics (Adelaide, 2014), a BA (Hons) in Classics (Adelaide, 2012), and a BMedSci in Neurology and Physiology (Flinders, 2009).

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Seminars and Forums

Australiasian Women in Ancient World Studies (AWAWS) Panel

Speakers: TBC
Wednesday 23 September, 2pm ACST, 2:30pm AEST, 4:30pm NZST

At the beginning of this year, the Australiasian Women in Ancient World Studies (AWAWS) launched their Academic Mentoring Program. This program provides an opportunity for postgraduates to connect with a mentor. At this seminar, AWAWS will speak briefly about the mentoring program, which will be followed by a discussion about AWAWS and women in antiquity (and antiquity studies) more generally. You can visit the AWAWS website here.

Teaching Undergraduates: A seminar on teaching methods

Speakers: Dr. Sarah Lawrence (UNE)
Thursday 24 September, 12:30pm ACST, 1pm AEST, 3pm NZST

Teaching is a fact of postgraduate life. Many of us are thrown in the deep end, without any guidance on *how* to teach. This seminar is led by Dr. Sarah Lawrence, who won the Australian Awards for University Teaching: Citation for Outstanding Contributions to Student Learning in 2017. She is the Charles Tesoriero Senior Lecturer in Latin at the University of New England. Sarah will talk about some of the issues surrounding teaching in the modern landscape and will invite you all to discuss issues that you may have faced when teaching, and provide some strategies on how to cope with them.

Postgraduate Forum

Speakers: ASCS Postgraduate Representatives; Ryleigh Adams (Aus).
Thursday 24 September, 2:30pm ACST, 3pm AEST, 5pm NZST

The postgraduate forum, which began last year, is a place to discuss current international developments and issues that we will face as students and academics in ancient world studies. The discussion can include strategies for promoting diversiy and inclusion within the discipline, the effects and anxieties over a post-Covid academic landscape, the use of Classics by political groups, and the state of ancient world studies in Australasia and globally. The Forum occurs immediately after the (brief) AGM.

Publish or Perish?: A Q&A panel

Speakers: Dr. Han Baltussen and Dr. Bob Cowan, editors of *Antichthon*
Friday 25 September, 11:30am ACST, 12pm AEST, 2pm NZST

It is the key piece of advice for any emerging academic: publish or perish. But the constant pressure to publish, and publish *good* work, may often feel like you are perishing either way. This discussion will be prefaced by a brief introduction to the state of pulishing, from an editor's perspective, before opening up the floor to your burning publishing questions.

Abstracts

In Alphabetical Order

Adams, Ryleigh

University of Tasmania
ryleigh.adams@utas.edu.au

Limina: refining, advancing, and applying 3D liminal theory

Liminal Theory (sometimes called Liminal Perspective) is not a new concept in qualitative research. Introduced by Arnold van Gennep in his book Rites de passage (1909, with an English translation The Rites of Passage published in 1960), it has since been developed further by Victor Turner in The Ritual Process: Structure and Anti-Structure (1969). Over a century later, it still garners attention as a significant sociological and anthropological framework for research about human experiences. One of the most recent studies by Bjørn Thomassen, Liminality and the Modern: Living Through the In-Between (2014), built upon van Gennep's and Turner's work to propose that liminality has three key dimensions: the temporal dimension, the subjecthood dimension, and the spatial dimension. Thomassen's theoretical framework and model, however, are not fully realised. Using the foundations laid by Thomassen, I suggest that it is possible to create a three-dimensional model for liminality which one can use to analyse liminality in the ancient world and beyond. I also propose new ways in which to categorise liminal phenomena and liminal places to understand better ancient experiences of being 'betwixt and between'. My research represents a step forward in defining, understanding, and utilising liminality as a theoretical framework for ancient world studies, which provides new insights into the experiences of ancient Romans.

Arezzolo, Amy

Amy.Peatling26@gmail.com

From Pella to the Portico: The Evolution of Alexander's Image

Following his sudden death in 323 BCE, the image of Alexander the Great flourished throughout antiquity in regional outliers and cosmopolitan centres of the ancient world. This reception to Alexander was fluid and continually evolving with his initial interpretation under the Diadochi to act as a legitimising force for their regimes. Following the stabilisation of these regimes into dynasties, secured through a mixture of diplomatic, territorial, and dynastic security, the divinity of Alexander became the key image promoted in sculptures, figurines, coins, and architectural elements produced between the third and first centuries BCE. Alexander underwent further reshaping during the Roman Republican and Imperial periods in which receptions to his figure peaked when he served a dual purpose in artistic and literary records as an aspirational figure as well as a cautionary tale for contemporary audiences against the corruptibility of power and the dangers of excess.

By exploring Alexander in this lens, I hope to make explicit the dynamics that transformed his identity throughout the Hellenistic and Roman Imperial Periods. This paper presents a broad view of the reception of Alexander to ultimately provide an alternative perspective for gaining insight into the ancient views, values, and ideas of the ancient world.

Armstrong, Edward

University of St Andrews, Scotland
eja6@st-andrews.ac.uk

Authority and Rhetoric: Characterisation in Thucydides' Mytilene Debate

This paper investigates Thucydides' use of characterisation of individuals to present continuities throughout the Atheno-Peloponnesian War narrative. It demonstrates that Thucydides crafts character

portraits of Cleon, Diodotus, and the *ekklesia* through the two speeches of the Mytilene Debate (Thuc. 3.37-48). These character portraits parallel and interplay with the characterisation of other leaders at different moments in his account, especially in relation to styles of authority and rhetoric. Thucydides uses these intra-textual links to facilitate narrative continuity. This allows his reader to draw parallels and identify divergences between characters throughout the *History* as a means by which to interpret events. Previous approaches to the study of characterisation in Thucydides have focused either on the roles played by individuals or on Thucydides' methods for describing them. Building on this, the present paper uses the Mytilene Debate as a case study to examine the techniques of relational and reflexive characterisation (Rood 2017) that Thucydides uses to craft character portraits. It shows that Thucydides structured his work to ensure that parallels between leaders dictate his portrayal of wartime experience.

Bennett-Smith, Isaac
Victoria University of Wellington
isaac.bennettsmith@gmail.com
Versus Extemporales: Gentle Judgement for a Quick Composition
At Domitian's Capitoline Games in 94 C.E., the eleven-year-old Quintus Sulpicius Maximus improvised and performed a 43 line hexameter poem in Greek which was later inscribed on his tombstone when he died not long after the contest (CIL 6.33976; IG XIV 2012). Quintus left the arena *cum honore,* but ever since his tomb was rediscovered following a bout of artillery bombardment in 1870, his poetic ability has attracted more criticism than praise. To give one example, Vérilhac (1982, 75) concludes: "…Il est en somme étranger à tout ce qui fait la poésie." This paper situates Quintus in a wider context of improvised poetry and thereby seeks to reconsider his reputation through its ups and downs over the years. Specifically, I consider Roman perspectives on impromptu poetry shared by the likes of Cicero (*Pro Archia* 18, *De Oratore* 3.40.194), Quintilian (10.6-7), Statius (e.g. 1, *Praefatio*), and Martial (e.g. *Liber Spectaculorum* 35). I argue that Roman audiences had different standards and expectations for poetry composed in haste as compared to more painstaking compositions. These differing expectations must be taken into account in modern evaluations of Quintus in particular and of improvised poetry in general.

Bremert, Tamara
University of Adelaide
tamara.bremert@adelaide.edu.au
Suetonius' representation of sexual deviancy within the *Life of Tiberius*
(CW: Paedophilia; Rape)
When the Loeb first published its English translation of Suetonius' *Lives of the Caesars*, the passage on Tiberius' sexual escapades (*Life of Tiberius* 43-44) was left untranslated, too vulgar for the literary audiences of the early twentieth century. Tiberius is said to have engaged in threesomes, trained young boys as his own sexual playthings, had infants perform oral sex on him, and engaged in oral sex himself. Suetonius' prurient interest in the emperors is often dismissed as gossip and untruths. Only recently has this passage been explored in any detail (Champlin 2011; Hallett 2015; Gladhill 2018). So far, none have discussed this passage in line with Suetonius' overall aim of the *Lives*. In this paper, I examine the passage within its wider context. The *Life of Tiberius*, as a whole, is a vilification of a tyrannical figure - the passage should be viewed in this light. I demonstrate that the passage on Tiberius' sexual escapades follows a distinct climactic arrangement, that draws attention to Tiberius' lustful and cruel nature.

Broome, Tyler
University of Otago
broty915@student.otago.ac.nz
The Rhetorical Terminology of *Prosopopoeia* in Roman Oratory: Does it Matter?

This paper examines the terminology related to the rhetorical technique of *prosopopoeia* in Late Republican Roman oratory. Modern studies of Cicero's *Pro Caelio* generally refer to the famous speech of Appius Claudius Caecus (*Cael.* 33) as an example of *prosopopoeia*, such as in R.G. Austin's commentary on the speech, which defines the technique as "any passage where the orator imagines another person as speaking." However, the term *prosopopoeia* itself is not explicitly used to define such a technique in any extant Late Republican rhetorical manual.

This paper therefore addresses the development of the terminology surrounding the *prosopopoeia* in Late Republican Rome, focusing on four key texts. First, the earliest extant Latin rhetorical treatise – *Rhetorica ad Herennium* – will be considered for its discussion of *conformatio* and *sermocinatio* as two different but related rhetorical techniques (*Rhet. Her.* 4.63-66). Following this, I will discuss Cicero's own rhetorical treatises, the *De Oratore* and the *Orator*, to show that while Cicero does not explicitly name his techniques he displays an awareness of them (*De Or.* 3.204-205; *Orat.* 137-138); something which is supported by their use in speeches such as *Pro Caelio* and *In Catilinam I*. Finally, I will address the most comprehensive definition of *prosopopoeia* in Latin rhetoric: Quintilian's *Institutio Oratoria* 9.2.32. Quintilian's definition offers a more complex view of *prosopopoeia* which appears to conflate the separate ideas of the earlier authors.

This raises the question of the extent to which Quintilian's conceptualisation of *prosopopoeia* can aid our study of Cicero's use of the technique.

Chan, Jocelin
University of Sydney
pcha0222@uni.sydney.edu.au

Who were the Equestrians?

The common misconception about equestrians of the Roman Republic is that they were a "middle class" between the senators and people. Although this assumption has been corrected by decades of scholarship, issues remain: confusing, overlapped terminology; a disregard for chronology and changes to the institution over time; and what the requirements to become an equestrian were. My study traces the development of the group to the early first century BC. I disambiguate the various terms that Romans and modern scholars have applied to the group, arguing that the *equites* were originally one unified élite cavalry class that became split into senators and the equestrian order through legislation in the late second century. In the final part of my paper I discuss enrolment into the *equo publico*, arguing that the qualification of 400 000HS that most scholars agree with is an Augustan retrojection and that it was a fixed-number élite order based on moral distinction.

Clay, James
University of Sydney
jcla3602@uni.sydney.edu.au

Kissing the Sphinx: Chinese Appropriation of an Ancient Egyptian Icon

In 2014, an exact replica of the Great Sphinx of Giza was controversially built in Hebei province in China and was followed by a great deal of outcry in Egypt. This paper will attempt to situate this construction within a wider context of Chinese culture theme parks, and argue that it can be understood as an act of cultural commodification of an ancient Egyptian monument by an aspiring colonial power. This argument will proceed using Sara Ponzanesi's 2014 reexamination of Theodor Adorno's concept of the culture industry, that explores how the fetishisation and commodification of Eastern former colonial culture is perpetrated in the 21st century by dominant Western Powers. China, meanwhile, itself exhibits the aspect of an aspiring imperial power, underpinned by the notion of *datong* (the great unity), while the distinction between West and Near East is blurred by China's conceptualisation of itself as *Zhonguo,* the middle kingdom. This modern reinterpretation of the Adorno's culture industry in a postcolonial context facilitates

analysis of the the Hebei sphinx within the context of the burgeoning concept of the Chinese culture theme park, as a monumental Egyptian classical icon is forcibly repurposed as a degraded economic vehicle.

Coopey, Ewan

Macquarie University
ewan.coopey@hdr.mq.edu.au

Enriching our Understanding of the Roman military community and identity: The funerary monuments of *Legio VII* in Dalmatia

Since the 1990s, scholarship has turned its focus towards the more social dynamics of the Roman military, endeavouring to reconstruct the 'reality' of the Roman miles (soldier). Such scholarship has revealed a multi-layered social entity, or 'community of the solider', comprising numerous overlapping sub-communities underpinned by strong, unifying and, paradoxically, distinct military identities. Scholarship has, however, focused almost exclusively upon central and southern European evidence, leaving material from other regions unacknowledged. Our reconstruction of the miles' 'reality' must, therefore, be developed further. The province of Dalmatia (parts of Albania, Croatia, Bosnia and Herzegovina, Montenegro, Kosovo, and Serbia) is home to a great deal of well-documented Roman material. That said, the highly descriptive local scholarship, whilst valuable, does not engage with theory or broader dialogues concerning the Roman Empire. To address this issue, and to illuminate the usefulness of Romano-Dalmatian evidence, my research conducts an epigraphical and archaeological analysis of the funerary monuments belonging to the Roman Seventh Legion (Legio VII/Septima) in Dalmatia. Specifically, I will explore the articulation of communal military identities. To do so, I approach the monuments as 'integrated wholes', studying their visual, textual and contextual dimensions, whilst also historically contextualising anthropological and sociological theories. In doing so, my research reveals that military identities were constructed through funerary monuments in several ways, and the monuments themselves were integral in the (re)construction of the 'military community'. Moreover, I hope to highlight the potential for further developments in the popular field of Roman military studies.

Dhanapala, Anushka

Australian National University
anushka.dhanapala@anu.edu.au

Emotional Consequences of Displacement: A Comparative Study of the Poetry of Vergil and Jean Arasanayagam

Land confiscations, and the subsequent displacement of citizens, were a result of the civil wars in late-Republican Rome. Vergil was one of the Latin poets who addressed the issue of land confiscations in his poetry. Similarly, Sri Lankan citizens were subjected to displacement with the start of the ethnic riots in 1983 which then continued as a Civil War for the next 26 years. Jean Arasanayagam is a Sri Lankan poet and a victim of these displacements, and her poems reveal the impact on both herself and her society. The poetry of Vergil and Arasanayagam have been extensively studied separately with reference to displacement, however not many comparative studies exist that analyse the ways in which the two poets unveil the emotional impact of displacement in their works. My research compares Vergil's *Eclogues, Georgics, Aeneid,* and *Appendix Vergiliana* to Arasanayagam's *Trial by Terror, Apocalypse '83* and *Reddened Water Flows Clear* to examine the emotional consequences of displacement. Although the depictions of emotions differ in the two poets, it is significant that both bring in similar emotions (including bewilderment, grief, fear, helplessness, hopelessness and anger) as results of displacement. My conjecture, therefore, is that, although time and place differ, people in similar situations suffer in the same way emotionally, and will continue to suffer if the significance of addressing the emotional issues that arise as a result of the changes caused by war are not brought to the attention of society.

Fiechter, Jane
University of Queensland
jane.fiechter@uqconnect.edu.au

Foundations of Power: Antony's early career and presentation of power

In this paper I shall discuss how Mark Antony presented his power throughout the early stages of his career, spanning from the beginning of his military career (c. 58 BC) to the forming of the second triumvirate (43 BC). During this period Antony used a variety of methods to present his power, from the more standard Roman use of claimed divine lineage (through the use of Hercules) to altering his public image and political position through his delivery of Caesar's eulogy. It is through focusing on Antony's use of coinage, however, that it becomes clear that he was adept in presenting himself as a successful military and political leader throughout this period. This paper will demonstrate that Antony's method of presenting his power on coinage was effective and, at times, innovative, thus aiding in his ability to claim political power after the assassination of Caesar.

Gleeson, Tegan
University of Tasmania
tegan.gleeson@utas.edu.au

Verecundia and a Just War? Marcellus and Syracuse

Verecundia forms an important part of Livy's imperial discourse, and this manifests in its use in Livy 26.31 to justify Marcellus' siege of Syracuse. *Verecundia* is a Roman emotion experienced in social contexts, broadly construed, and though hard to render in English, it is often translated as 'respect' or 'shame'. In Livy's historic imagination, Marcellus tells the senate in 210 B.C.E. that after engaging in numerous embassies and conferences in the hope for peace, he only laid siege to Syracuse after they showed no *verecundia* in injuring ambassadors, and after he was given no answer when personally meeting with their leading men. Comparison with Livy 2.16, a positive *exemplum* in which King Porsena reacts with a feeling of *verecundia* when visited by an embassy of noble Roman delegates, suggests that Syracuse's rejection of Marcellus also entails a lack of *verecundia.* Syracuse's violation of *verecundia* on these two fronts forms the basis for Marcellus' *iusta causa*, and this reasoning, in Livy's narrative, holds weight for a senatorial audience. By having Marcellus cite *verecundia* and the mechanisms it governs as the basis for laying siege to Syracuse, Livy demonstrates through a negative *exemplum* the importance of *verecundia* as a force for social cohesion when Rome as an imperial power interacts with foreign identities.

Harris-Schober, Madaline
University of Melbourne
madalineh@student.unimelb.edu.au

See abstract under Simons, Emily

Harpas, Mary
University of Adelaide
mary.harpas@adelaide.edu.au

Wounds and the Body in the Hippocratic Corpus

In this paper I will analyse the understanding of wounds and wound healing in the medical treatises of the Hippocratic Corpus (c. 5th - 4th centuries BCE). Of all the ailments in the Corpus, physical wounds – lesions, fractures, dislocations – are some of the only medical conditions that have not fundamentally changed in name or nature in western medicine since the 5th century BCE (Jouanna 1999, 143-144). However, the Hippocratic understanding of the nature of wounds was symptomatic of the realities of medicine in Classical Greece, and differs significantly from our understanding of wound physiology today.

I argue that the Hippocratic theories of *phusis* (nature) established a close relationship between wounds and diseases, and laid the foundation for the Hippocratic physicians to outline theories of wound progression and healing that share close similarities to the progression of certain diseases. My argument primarily builds on the treatises of the Hippocratic Corpus, as well as academic works on ancient wound healing and treatment such as Salazar (2000) and scholarship on ancient diseases exemplified by Grmek (1989). There is a scarcity of scholarship on Hippocratic wound theory and treatment despite the great interest in the more technical works of the Corpus (namely the surgical treatises). This study will contribute toward filling this gap in the scholarship by offering a novel analysis of wounds in the Corpus with the aim of understanding the Hippocratic thought process in the treatment of wounds.

Heery, Marguerite

mwesheery@ozemail.com.au

Fundamental Principles of Hippocratic Medical Practice

The Hippocratic Corpus as a whole contains the fundamental principles of Hippocratic medical practice, much of which was quite revolutionary in the fifth century BC. A core and basic feature of this new practice was the Hippocratic attitude to the human body. The concept of the human body as part of the cosmos, influenced by the supernatural, both in life and in death, was an inherent belief of ancient cultures including Classical Greece. This paper argues that Hippocratic medical practice introduced a totally different concept of the human body, the principle of natural philosophy that all things were capable of explanation from within themselves was applied to the body and its function.

Hippocratic medicine excluded philosophical theory as an explanation of the body and its function, and saw the body as an autonomous unit, complete in itself, unaffected by cosmic or supernatural forces. This enabled the collection and interpretation of data about the body in both health and disease. It led to the recognition of the body as the basis of biological existence. Meticulous examination of the body, and recording of the findings and outcomes was used to develop an understanding of the natural history of the body in health and disease, a new scientific approach. Both the objectification of the body, and the collection of data on it were revolutionary concepts and are our earliest written evidence of the scientific investigation of man.

Heran, Elena

University of Melbourne
eheran@student.unimelb.edu.au

Narcissus and the long shadow: Ancient paradigms for 'new' masculinities
(CW: Rape)

Narcissus has long been considered one of the more straightforward classical villains. He is not, like Medea or Medusa, an obvious candidate for feminist revisionism, nor does his loveliness cause the kind of conspicuously unwarranted chaos that makes Helen a worthy object of our sympathy. Nevertheless, this paper will argue that Narcissus' enduring status as the archetypal narcissist is another instance of problematic gender normativity. The young man's unwillingness to yield to the sexual advances of his many suitors is quite explicitly punished via a lingering, eroticised scene of starvation, and the character continues to be held up today as an exemplum of the broader social consequences of individual arrogance. A close reading of the tale in Ovid's *Metamorphoses*, however, actually reveals his crime to be little more than a hardly unprecedented adolescent awkwardness around the topic of sex. This paper will contend that the continued interpretation of this narrative - both by classical scholars [e.g. James (1986); Gildenhard & Zissos (2000)] and by society more broadly - as a fable of blind arrogance justly punished reflects our enduring intolerance for any iteration of adolescent male sexuality that diverges from the norm of uncontrollable horniness. By examining the different ways in which this narrative can be framed and

received, both in academia and in popular culture more broadly, this paper will also demonstrate the importance of looking at such established cultural paradigms from new and fresh angles, particularly in terms of their representation of gender and sexuality.

Hickson, Kara
Memorial University of Newfoundland
kmhickson@mun.ca
Ethnicity, Migration, and Social Interaction in the Archaic Period

Ethnicity, ancient or modern, has always been a fluid concept. Any attempts to effectively distinguish one ethnicity from another are flawed because of the constant changes to society, whether it is language, religion, or genetics. Previous scholarship, particularly Anson (2009) and Malkin (2001), has argued that ethnicity is the result of social perception. Furthermore, social perception leads to changes in how certain terminologies are used, specifically colonization. Malkin's 2004 article highlights the inconsistencies that surround the use of modern terms to discuss ancient peoples. Usually, it is assumed that ancient migration periods during the Archaic period consisted of only Greek colonization, with the intent to dominate and control. However, there is evidence of interactions between many different peoples that lead to the creation of multicultural centres of trade and commerce. This paper discusses the complexities of ethnicity, both through language and material evidence, by focussing on the use of terms and social structures within Herodotus' *Histories*, Book four. It also argues the need to understand how certain terminologies had completely different meanings during the Archaic period. The understanding of concepts like migration and ethnicity encourages a more thorough analysis of how our own language and assumptions have affected our perception of history. By distinguishing the changes of terminologies, and learning from these changes, it is an important step in moving academia forward, in order to be more inclusive in what we study and how we study it.

Howe, Matthew
University of Newcastle
matthew.p.howe@uon.edu.au
Built for the Kill? Comparing Modern Cases of the Effects of War on Soldiers, to Recorded Events within Classical Literature

This paper is based on the research questions: Did the enlisted Greeks of the Classical age experience after-effects of killing enemies? And, building on this question: Is there evidence in extant texts that point to the mental harm on soldiers of the Classical age, particularly in view of the greater awareness of such circumstances in modern contexts? Prior work on soldiers of the Classical age detail to considerable depth the day-to-day activities and social interactions of these men, establishing various similarities between them and modern soldiers. Further work on soldiers of more recent conflicts, in which more data is obtainable, has recorded the effects of the various circumstances of war on combatants. Examples such as Agesilaus' humiliating and demasculinising of enemy soldiers before his forces (Xen. *Ages*. 1.28), and the Corinthians' massacre of the defeated Corcyraeans (Thuc. 1.50) express that soldiers of the Classical age may have experienced and reacted to extreme stimulus in much the same way as modern troops, despite the historical and cultural differentiations.

Hutchings, Heather
University of Otago
huthe285@student.otago.ac.nz
How Rhetoric Makes Us Think: The Psychology of Persuasion

Modern Psychology has the power to change how we interpret ancient rhetorical technique. Recent scholarship has begun to recognise the value of a cognitive approach to Classics, applying modern insights

into the mind to a wide range of ancient material. Persuasion is a fertile area for such an approach, as it lends itself well to cognitive interpretation – Psychology has long been concerned with understanding the mind and how it can be influenced, and is therefore a valuable tool that can be used to uncover how ancient rhetorical techniques had their effect.

To demonstrate the value of a cognitive approach to rhetoric, examples can be taken from Cicero's corpus. Cicero is an intuitive case study to use for this purpose, as an acknowledged master of rhetorical technique, both in his own time and in modern scholarship. The techniques that he uses are well-documented and familiar, and as such provide a clear ground to view the additional contribution of a cognitive approach. For each example, we can ask a few key questions: What are Cicero's motives in the context? What technique(s) is he using to manipulate his audience in service of his agenda? Most importantly here, how do these rhetorical choices play on human cognition to accomplish Cicero's purpose? Such a cognitive approach adds a new dimension to the established study of rhetoric; with this method we can reveal not only *what* the author does and *why*, but also *how* it works.

Janakiraman, Shruti
University of Sydney
sjan3452@uni.sydney.edu.au

Scores within a score: change and continuity in a 20-word poem

4 lines. 40 billion possible poems. Optatian's shape-shifting *Carmina XXV* 'explodes' before the eyes (Levitan, 1985 p. 250). It suggests all poems are composed through recombining existing poetic staples and demands that readers test this metapoetic theory by rearranging its 20 words to create their own unique stanzas. Written in the 4th century AD as Roman society transitioned between religions and from classical to late antique literature, *Carmina XXV* encapsulates the tension between change and continuity in a transforming world. But, how do the reader's changes affect the continuity of the poet's message?

While some have dismissed the poem as a metrical oddity (Buisset, 2006) or interpreted *Carmina XXV* as a microcosm for intellectual phenomena such as the atomisation of language (Squire, 2016) or the representation of Christian ideas about the infinite in finite terms (Lobato, 2017), this paper will instead actively play Optatian's literary game. It will compare close readings of different versions of the poem, including reader-created reconfigurations from 9th century manuscripts as well as modern reconfigurations created for this paper. Through contrasting the clarity of Optatian's original stanza with seemingly nonsensical rearrangements and versions which add new layers of complexity, we will investigate how despite inviting change Optatian imposes continuity in meaning over readers playing his game, even centuries later, with his word choice and metrical constraints. From his example, we might even understand how transformations in Latin literature not only produced feats of impressive originality but also ensured cultural and literary continuity in an evolving empire.

Jenkins, Madeline
Macquarie University
madeline.jenkins@hdr.mq.edu.au

What Made the Ancient Egyptians Sad? An Examination of Ancient Egyptian Words for "Sadness" and the Concept of Sadness in Ancient Egypt.

The universality of human emotions has been recently challenged. The social constructionist position on emotions argues that emotions are, to an extent, constructed by the cultural and temporal contexts in which they are evoked. As the world of the ancient Egyptians is culturally and temporally distant from the 21st Century context, it cannot be presumed that ancient Egyptian emotions mirror modern understandings. The novel 'History of Emotions' approach aims to examine how emotions were conceptualised, provoked and expressed in the past (Pampler 2015; Boddice 2018). A salient method of 'History of Emotions' research is exploring the usage of emotion words in textual sources, namely what aspects of emotion they denote

and what situations provoked their usage. However, the current understanding of much of the ancient Egyptian lexicon is imprecise.

This paper aims to elucidate the precise meaning of a selected Egyptian word for 'sadness' and examine what the usage of this word reveals about *how* the emotion of 'sadness' was understood, provoked and expressed in Egyptian texts. Key theoretical concepts from the novel 'History of Emotions' approach underpin this investigation. This research directly responds to the current limitations in the understanding of the ancient Egyptian lexicon by sharpening the definition of the studied 'sadness' word. Moreover, this research contributes to the growing field of emotion studies by shedding light on the ancient Egyptian concept of 'sadness' and the extent to which this conceptualisation continues or contrasts modern understandings.

Keep, Thomas
University of Melbourne
thomas.j.keep@gmail.com
Hellenistic Heuristics: A modern approach to ancient art
Sculpture served as the public mass media of the ancient world, and was utilised in the Hellenistic period as a means of propaganda by the wealthy and powerful. Adopting a quantitative approach, this project catalogued, categorised, and statistically analyzed 347 statues across a range of variables, most notably a proposed division of the Hellenistic World into three regions defined by indigenous populations, rather than state rulership. The project aimed to determine whether the proposed division would be validated by statistically significant differences in statuary from each region, and proposed tentative explanations for found differences.

As an extension of the above, a continuation of the project is currently in the works to transfer the existing catalogue from its present utilitarian format as a simple spreadsheet into a web-based database using the 'Heurist Network' platform. With the completion of this transfer, it is hoped that the database can be launched as a publicly accessible webpage to facilitate ease of research into Hellenistic sculpture by leveraging the superior search capabilities of a database over traditional media.

Kerr-Harris, Vinko
Victoria University of Wellington
vinko.kerr.harris@gmail.com
"And in the Darkness, Bind Them" - Darkness as a Ritual Environment in Minoan Crete
Since the earliest human societies, darkness – 'the absence of light' – has been a sensorial experience capable of evoking a range of both psychological and physiological responses. Be it the vast inky expanse of night, the tenebrous gloom of the earth's subterranean recesses, or the dreadful void harbouring unspeakable horrors that lurks under every child's bed, darkness is at once both a naturally occurring phenomenon and an artificial construct. The way each of us experiences the dark is thus equally influenced by thousands of years of evolutionary psychology and the cultural context of the society in which we live. Works such as Jun'ichirō Tanizaki's architectural treatise *In Praise of Shadows* have demonstrated the unique manners in which modern cultures interact and respond to 'the dark', yet there has been comparatively little discourse on the matter within the context of the Bronze Age Aegean. This paper will consider the role of darkness in the ritual spaces, both organic and constructed, of Minoan Crete. Did darkness play an 'active' role in ritual practices, or was it merely a 'passive' element of the ritual environment? Might darkness have constituted a ritual space in and of itself? By examining the archaeological and social record of the Pre- and Protopalatial Crete, this paper hopes to provide answers to these questions and to shed light on the 'ritual experiences' of the Minoans and their communities.

Kerrison, Emily

University of Sydney
eker0753@uni.sydney.edu.au

Making waves: reconceptualising Ocean in Hellenistic poetry

This paper will examine how Ocean (Ὠκεανός) is transformed in the poetry of the Hellenistic period in light of contemporary advances in philosophy, geography and astronomy, and a shift in modern scholarship that recognises the poetic use of such technical knowledge as more than mere ornament (Harder et al., 2009).

Ocean is well established in early Greek as an entity distinct from the sea (πόντος), and connected to notions of cosmology, geography and astronomy (Beaulieu, 2016). He appears as a cosmogonic deity [Hes. *Theog. passim*], a poetic thoroughfare for setting celestial bodies [Stesich. *PMGF* 185] (Beaulieu, 2016; Purves, 2010), and the boundary of the mortal realm, this latter depicted most famously on the Iliadic shield of Achilles which Ocean borders [Hom. *Il.* 18.478ff]. His legacy can also be detected in many early Ionian cosmologies (Romm, 1992), but his popularity wanes in the prose of the Classical period before experiencing an underappreciated resurgence in texts of the Hellenistic age.

Focusing on the text of Aratus' *Phaenomena* and the *Argonautica* of Apollonius Rhodius, I shall discuss how Hellenistic authors revive the Ocean of early epic whilst also recognizing and incorporating the technical knowledge of the age, from Stoic cosmology to Alexandrian geography. I argue that not only does this fusion of contemporary and traditional, poetic and scientific mark these texts as characteristically Hellenistic, but the new connections forged between Ocean and natural philosophy tie into a broader narrative of association between *muthos* and *logos* that began with this very same Ocean and his many functions in early poetry.

Kimball, Nicole

University of Newcastle
nicole.kimball@uon.edu.au

Simaitha's Magical Mess: Performing Theocritus' *Pharmakeutria*

Theocritus' *Idyll 2* (c. 280-60 BCE), or *Pharmakeutria*, is the finest surviving example of what the Greeks called mime, a short spoken-play for one to four actors which was probably performed without props. It is also one of the most famous descriptions of magic in the Hellenistic period. Scholars have mined the *Pharmakeutria* for examples of Hellenistic practices, as well as for evidence of Theocritus' alleged mistakes and mishaps in chronicling them and have yet to agree on the reliability of the text as an accurate depiction of Hellenistic magic.

This paper is based on a research project that set out to investigate how this monologue could be successfully performed on a modern stage, and how it might have been performed in Alexandria over two millennia ago. It examines the impact, whether limitations or otherwise, that the element of performance may have had on the depiction of magic within the *Idyll*, particularly the nonsensical construction of the magic.

Macpherson, Annabel

La Trobe University
17443434@students.ltu.edu.au

From Diana to Dianics: Classical Reception in New Religious Movements (NRM)

New Religious Movements (NRM) such as the Dianics, feminist spirituality and Wicca, draw from a variety of mythos relating to the Classical world. This paper looks at how the conceptual understandings of the past inform modern practices and beliefs within these movements. 'Alternative' histories show how history can be interpreted or politicised in line with modern ideas. Ideas of a matriarchal prehistoric society (as defined by Cynthia Eller, 2000) hidden within classical pagan belief systems demonstrate a reverence

for antiquity as well as a distancing from some of the more challenging aspects for us today. Similarly, the narrative popularised by Dr Margaret Murray (1952) that Early Modern European 'witch-cults' worshiped the goddess Hecate/Diana links to ideas on feminism and our ties the classical past. By looking at the works of historians of religion, classic reception theories and NRM practitioners such Starhawk (1979), we can see the ideas permeate the conception of 'witches', religion and feminism.

Mather, Mark
University of Queensland
mark.mather@uqconnect.edu.au
Literary Evidence Concerning Caesar's Methods of Resupply

Studies of wars in the distant past are filled with drama, romance, shock, and awe. The *Gallic War,* for example, portrays Caesar as a – admittedly self-proclaimed - brilliant soldier, tactician, politician, and negotiator. Questions of logistics are conveniently left absent.

Many scholars ignore the thousands of lives necessary to conduct such wars and the organisation that must have taken place to feed them. This paper explores how Caesar's army may have fed itself during the Gallic war. I specifically explore foraging in this paper, examining the different types, methods, and instances Caesar mentioned. I also show how it was his least preferred method of supplying his army. When looking at it this way, questions of logistics are not only intrinsically interesting, but they also provide an alternative means for assessing Caesar's achievement. Through my analysis, the scope of Caesar's campaigns can be properly appreciated. While a study of supply admittedly lacks the romanticism of an ingenious victory in a single battle, these matters are vital to the success of an army.

Megier, Austin
Macquarie University
austin.megier@hdr.mq.edu.au
"One makes music for you with the hand": Gestures represented in Old Kingdom musical ensemble scenes

Musical ensembles from Old Kingdom Egypt (c. 2686-2181 BC) were frequently depicted on elite tomb walls. In the early twentieth century, hand and arm gestures represented in these scenes were recognised as chironomic. *Chironomy* is a musical practice and form of conducting whereby a leading musician indicates melodic curves and ornaments by means of a system of spatial signs. In 1958, German musicologist Hans Hickmann published *La chironomie dans l'Egypte pharaonique*,[1] which put forth hypotheses for the gestures' significance and meaning. Hickmann argued that the gestures could be deciphered and thus attempted to do so. Through quantitative analysis of all available examples of the musical ensemble 'scene type', I establish a typology of gestures as represented in music scenes from the Old Kingdom. Furthermore, this study determines the extent to which these gestures may be interpreted as chironomic. Thus, Hickmann's hypotheses are reassessed in the light of new data, as well as a more nuanced understanding of interpreting Old Kingdom two-dimensional representations and iconography. Additionally, a more suitable translation is suggested for the most common hieroglyphic caption for chironomists (*hesit*), which is still commonly, and problematically, translated by most scholars as 'singing'. Building upon the foundations set by Hickmann and more contemporary scholars, my study provides a revised framework for *how to interpret* chironomic gestures is music scenes. Through this revised framework, an analysis of the gestures represented in musical ensemble scenes contributes to a more rounded understanding of the nature and function of music in Old Kingdom Egypt.

Mills, Samantha
Macquarie University
samantha.mills2@hdr.mq.edu.au

Palaces and peripheries: Mycenaean political organisation in the Late Helladic Period

Mycenologists have long debated the political configuration of Mycenaean Greece in the Late Helladic period (ca. 1700-1200 BC). Since Schliemann's excavations at Mycenae, and Evans' excavations at Knossos, scholars have been in disagreement concerning the political interaction between major centres on the Greek mainland and 'lesser' sites. Evans theorised that the mainland was subjected to Minoan control, and it was not until the decipherment of Linear B in 1952 that scholars began to see the developments on the mainland as belonging to a different culture, albeit one that adapted aspects of Minoan society. However, the political configuration of mainland Greece was difficult to reconstruct.

The identification of one of the mainland palatial centres with the 'Great King' of Ahhiyawa, which is mentioned in several Hittite letters, has further divided scholars. The question became: was the mainland a uniform collection of early *poleis* ruled by a single *wanax*? If so, where was the seat of power? (Kelder, 2008; Eder & Jung, 2015) While these questions are indeed important to consider, conclusions are difficult to draw, since the roles of 'lesser' sites and peripheries are still largely misrepresented by the evidence.

If we are to understand the political configuration of mainland Greece, we should first attempt to reconstruct internal politics, rather than external. Therefore, it is necessary that we turn our attention to 'lesser' sites and peripheries, and assess how these sites interacted with palatial centres (Tartaron, 2010), in order to construct a clearer picture of the political configuration of mainland Greece.

Moate, Jacqui

University of Otago
moaja078@student.otago.ac.nz

The Role of Symmetry Arguments in Alleviating Death Anxiety

The eradication of the fear of death is a central component of Epicurean ethical theory. The Symmetry Argument put forward by Lucretius (*DRN.* 3.832-842; 3.972-975) is perhaps the most contentious of the arguments that death is nothing to us. Modern scholars debate the cogency and effectiveness of the argument, which maintains pre-natal and post-mortem symmetry; just as we have no cares before we were born, so too will we not care after we are dead.

In this paper I will discuss the tensions between the Symmetry Argument and its primary contender, the Deprivation Account, which posits that the badness of death is not due to the infliction of pain, but to the deprivation of life's pleasures (Brueckner & Fischer, 1986; Feldman, 1994). I will argue that the Deprivation Account fails in its attempt to justify fearing death, and that while both the Deprivation Account and the Symmetry Argument are problematic, this is for very different reasons. Drawing on insight from Warren (2004), I will also demonstrate that the Symmetry Argument is not as deficient as it is often portrayed.

Mondon, Madeline

Monash University
madelinemondon@gmail.com

Conventional and innovative elements on the coinage of Julia Domna

Julia Domna's prominence on imperial coinage and close connection to three simultaneous co-rulers (Septimius Severus, Caracalla, and Geta) has led to a significant amount of research focused on the empress' inclusion on visual media (Lusnia 1995). Previous scholarship has also identified the utilisation of both traditional and innovative concepts as a key feature of the propaganda campaign of Septimius Severus (Lusnia 2014; Rantala 2017). Through a numismatic analysis, this paper re-examines the inclusion and role of Julia Domna's image on coinage from the imperial mints, dating to the reigns of Septimius Severus and Caracalla, and investigates the extent to which the empress' representation was based on established conventions. I argue that a combination of both traditional and newly introduced elements were

used on the coinage of Julia Domna to promote imperial ideologies aimed at strengthening the legitimacy of the emperors' reigns. The depiction of Julia Domna in association with female deities such as Vesta and Venus aligned with the numismatic representations of previous empresses, therefore her image could be used to establish a visual connection between the Severan imperial family and past dynasties. Original elements were also incorporated into the iconography of the coins, most notably in the form of new legends such as *MAT AVGG MAT SEN M PATR* and *LVNA LVCIFERA,* which allowed conventional themes to be promoted in alternative ways.

Murphy, Lauren

La Trobe University
14723357@students.ltu.edu.au

Terror-Cotta: When Ancient Art goes Wrong

For thousands of years the art of the ancient Greek world has been lauded for its beauty and technical sophistication. Poets have waffled on and on and on, Renaissance artists have worked in imitation of classical masterpieces, and the Neo-Classical movement tried to bring the aesthetics of ancient art into the modern age. Government buildings still love those classical columns and who doesn't want a nice marble bust in their office? Ancient art has an aura of greatness, and is a visual reflection of how we choose to perceive Classical Civilisation. What is not as commonly recognised is that for every masterpiece that commands an awed crowd at a museum to admire it, there are hundreds more objects that are could-have-beens, would-have-beens, and dear-god-nos. This presentation looks at some of the 'masterworks' of Ancient Greek and South Italian vase painting and speculates on why there is such an abundance of bad art and who might be responsible for some of these monstrosities.

Nagy, Benjamin

University of Adelaide
benjamin.nagy@adelaide.edu.au

WOOOOSH! Analysing Latin Poetry with Computers

In 1989, Reeve wrote that "when one has read 5000 lines of Silius and goes on to read another 6000, the Ovidian fluency of [a certain passage] stands out".[1] That's cool, but what *exactly* is 'Ovidian fluency'? Can we measure it? In this presentation we'll try to find out. Using 'computational stylometry', it is possible objectively measure many aspects of poetic 'style'. We will explore a variety of approaches to quantifying authorial style in terms of metre, language (lexicon and grammar), literary allusion and phonology (euphony or rhyme). These emerging methods can help to decide authorship questions, examine how authors influence each other, or simply help us to better understand the poets' techniques. Yes, there will be 3D visualisations that we can WOOSH through. No, there will not be VR headsets.

Ntolopoulou, Polyxeni

La Trobe University
20202504@students.ltu.edu.au

The Fall of Troy in the *Mikra Ilias*, the *Iliou Persis* and the *Aeneid* book 2

One of the most renowned tales of the Trojan war tradition is that of the wooden Horse. Homer's *Iliad* does not describe the principal stratagem by which Troy is sacked, merely alluding to it. In Homer's *Odyssey,* the horse has become a legend in the narratives of Menelaus, Helen 4. 266-89, Odysseus 11.523-32, and a poem in the lips of Demodocus 8. 499-520.
Lesches' *Mikra Ilias* and Arctinus' *Iliou Persis* featured the "Doureian Horse". The Cyclic poems themselves are lost, but Proclus compiled their summaries and attested the names of the authors ascribed to them. A number of fragments have also survived. Previous [Williams (1898)] and recent scholarship [Anderson (1997, p. 20)] analysed the relationship of the wooden horse with correlative episodes of the

Fall of Troy (such as the Palladion, the ships of Paris) and the motifs of the *Mikra Ilias*, the *Iliou Persis* and the *Aeneid* book 2.

The present paper, argues that Virgil had read or heard both the epic cycle poems and based his narrative of the Fall of Troy on them: Virgil's Sinon wove together his false story of the horse and the Palladion, which seems to draw on the narratives of the *Mikra Ilias* and the *Iliou Persis.*

Beyond the motifs, this study is concerned with a close scrutiny of Vergil's account in relation to the relevant passages from the summaries of Proclus. The main aim is to reconstruct the verses of the two Cyclic epics. This paper also seeks to contribute to a deeper understanding of the art of early bards and of Vergil.

Pittavino, David
University of Sydney
dpit9127@uni.sydney.edu.au

Carmina Tum Melius… Canemus: Further evidence for an 'iliadic' bianor in *Eclogue* IX

The tomb that marks Moeris and Lycidas' journey into town provides a critical turning point in *Eclogue* IX. Nevertheless, its eponym has not been of much interest to modernity. In this paper, I revise Frederick Brenk's reading of *Eclogue* 9.59-60 as an allusion to Homer's *Iliad* from the perspective of literary onomastics. I argue that there is much more to be said about the tomb's eponymic significance than prior commentators, notably including Professor Clausen, have attributed to it. In doing so, I contend that Vergil's choice of the name 'Bianor' is not only the result of the poet's affinity for combinatorial allusion (here to Diotimus and Homer), but that it also reflects the young poet actively inserting himself into an argument in the Homeric scholia as to the proper spelling of Bianor's name. Indeed, this recognition has potential to bring new light to pastoral readings of the *Iliad* and to further illuminate the misery of civil conflict that runs rampant across Vergil's landscape.

Preston, Tamas
University of Adelaide
tamas.preston@adelaide.edu.au

Letters(?) to Lucilius(?) – Analysing 'Genuineness' in Seneca's *Epistulae Morales*

This paper participates in an ongoing inquiry regarding self-censorship in Senecan literature. In this paper, I aim to show that the content of the otherwise unremarkable *Epistulae Morales ad Lucilium* 18 can be read as a criticism of Neronian Rome.

Tacitus writes that Seneca, on his deathbed, composed one final piece of writing. On account of the widespread dissemination of this work in Tacitus' own time, he did not feel the need to summarise this work in his *Annals* (13.63). Due to Tacitus' own interest in this missing work, it has been speculated that its contents were of a political nature (Wilson 2015, 139) – perhaps a criticism of the emperor's regime.

In lieu of this missing work, scholars have recently turned to Seneca's moral epistles with the notion that these letters best represent the philosopher's opinions following his retirement from politics in 62 CE. At a cursory glance, these letters merely relate Seneca's everyday activities alongside ethical advice to his friend Lucilius. Closer examination, however, has revealed the subversive nature of this body of work. Wilson (2015, 145-9) argues that Seneca employs Epicurean doctrine to not only safeguard his own wellbeing, but also to question Nero's competence as emperor. Meanwhile, Champlin (2003, 127-8) highlights the careful selection of literary references which appear to critique Nero's obsession with gold. In a similar manner, Edwards not only draws similarities between Seneca's description of an avaricious man's house and the *Domus Aurea* (2017, 172), but also highlights the seemingly voluntary omission of Rome's great fire from the letters (2017, 166).

Drawing on the methods used by the above scholars, this paper offers an in-depth analysis of Seneca's 18th epistle. The purpose of this analysis is to work towards a clear understanding of the philosopher's opinion towards Nero's Rome.

Prince, Sarah

University of Queensland
sarah.prince@uq.net.au

Scipio Abroad: The Image of Scipio Africanus in Spain

The exploits of Scipio Africanus in the Second Punic War have captivated ancient and modern scholars. However, analyses of Scipio have traditionally been approached through a military lens that, often, only addresses his public image and identity at face value. As a result, the impact of the Hellenistic world on his presentation is often underestimated. Scipio presented himself with the ideals and techniques that would best appeal to contemporary audiences. In Rome, he had demonstrated *virtus* in battle, and facilitated associations with the *pietas* of Aeneas. In the Spanish command (211-206), Scipio embraced the tenets of Hellenistic kingship and emulated the precedents of Alexander the Great and his successors. He promoted virtuous leadership and manipulated his physical appearance in order that he resembled a Hellenistic king or benefactor. Like Alexander, Scipio presented himself and was received as having special relationships with the gods, and he routinely emphasised his heroic nature for social and political benefit. In response, Scipio received honorific practice akin to that of a Hellenistic king, enhancing his reputation and prominence to greater heights than his Roman predecessors or contemporaries. This paper, then, seeks to demonstrate that Scipio consciously presented himself with Hellenistic techniques and ideals during the Spanish command, and was received in a Hellenistic way.

Rankin, Dan

University of Melbourne
rankin25@live.com.au

Wololo: The unique constraints of the video game genre and their impact on classical reception

Video games have become a pillar of modern digital entertainment to rival the Hollywood movie industry. Major games from 'Triple-A' developers such as Red Redemption 2 are made with budgets of over half a billion dollars, dwarfing better-studied pop culture phenomena like Marvel's Avengers movies and reaching just as many members of the general public. Many of these games showcase the ancient world and are hugely influential on the public's perception of antiquity. But while video games are slowly coming to be equally recognised alongside film as an important area of classical reception studies, there is still broad lack of understanding among classicists about the game design process and the financial and technological constraints which shape the video game industry. The aim of this paper is to develop a structure for understanding classical reception in the video game genre based on these constraints, exploring subjects such as the growing cost of developing art assets, the impact this has on representing diversity in ancient cultures, the 'grouping' of civilisations from widely ranging times and regions in order to share visual assets, and the affect this has on the player's perception of the ancient world – none of which are concerns that the film genre shares. Furthermore, this paper will examine subgenre differences between role-playing games such as Assassin's Creed: Odyssey and the lesser-studied real-time strategy genre, including games such as Age of Empires and Rome: Total War, which represent civilisations as a whole and influence the player's perception of antiquity in different ways.

Richards, Candace

University of Sydney
candace.richards@sydney.edu.au

Salvage or Spolia? Recycled or Upcycled? Changing discourses of reuse in archaeology

The questions we choose to ask of the past are inevitably shaped by our present. The changing attitudes of the 20th and early 21st centuries towards the environment and urban waste management are reflected in the

discourse of these topics in archaeological investigations and historical interpretations of ancient reuse and recycling practices.

This paper will question the impact that the major developments in manufacturing in the 19th and 20th centuries in western cultures, including the legacy of the industrial revolution, mass production and invention of plastic, had on the way in which reuse of material culture was discussed, investigated or ignored in the archaeology of these periods. We will then examine the questions being asked in contemporary archaeological research of reuse-recycling practices in antiquity against the backdrop of the 21st century's increasing awareness of humanity's environmental impact. The conclusion of this paper hopes to reflect on the trajectory of this area of research and how new investigations, including my own PhD archaeological survey of reuse and recycling practices in Nea Paphos, Cyprus, are establishing new methodologies for investigating ancient traditions of reuse and recycling practices.

Rushmer, Tonya

University of Sydney
tonya.rushmer@sydney.edu.au

Pompey's *Cura Annonae* and the Management of the Grain Supply

In historical analyses of 57BCE, Pompey's cura annonae appointment is often eclipsed by his other extraordinary commissions or disregarded in favour of general politics and the "triumviral" conference at Luca shortly afterwards. Vervaet has recently re-examined its political importance and other scholars have made suggestions regarding Pompey's possible activities during his commission, but despite this, there is no complete recent evaluation of Pompey's role that includes his possible structural and administrative changes, and the political significance, of the powers the commission granted both, and of the reforms Pompey made to the grain supply system. The details of what was granted in the commission and how Pompey used his powers to stabilise Rome's food supply remain frustratingly elusive.

But the commission was important. As Vervaet has shown, it created a new form of imperium. More importantly, it marked the first time the Roman State appointed a magistrate solely for the purpose of regulating and improving the supply of grain to Rome. As such, it was the basis of a model that was eventually taken on by Augustus, and from then on it became an essential feature of the imperial system.

In this paper I will seek to review what we can know and assess the importance of the commission, both for Pompey and his contemporaries and in its new incarnation under Augustus.

Simons, Emily

University of Melbourne
esimons@student.unimelb.edu.au

Trending: Theoretical Issues in Aegean and Near Eastern Archaeology

This paper will critically analyse the divide between Aegean and Near Eastern theoretical applications in current archaeological studies. Amongst the ancient states that make up the eastern Mediterranean there existed manifold interactions around a sea that functioned as a region of transmission, yet there continues to be a focus on divided Aegean and Near Eastern terminologies that fails to recognise this diversity of interaction. This paper will examine the need for the continual reinterpretation of data and critically examine this chasm which has been perpetuated from the earliest excavations in the area through to recent decades. We address these concerns through a reinterpretation of Philistine and Bronze Age Aegean ritual spaces and objects from sites across the eastern Mediterranean, whilst also including sites displaying Aegean influence located in Levantine and Near Eastern regions such as Tell Kabri and Tell el-Daba. We will discuss spaces and objects using materiality and connectivity to understand how they may have been experienced in the past through to today.

Skibinski, Connie
University of Newcastle
connie.skibinski@uon.edu.au

Amazons as Epic Heroes

While some scholars have commented on the connections between Amazons and various Iliadic heroes (Scheijnen, 2018; Hardwick, 1990), there is no substantial research to date on the wealth of ancient written and visual material portraying the Amazons as epic heroes. By contrast, the scholarly consensus is that ancient representations portray the Amazons in an inimical manner, as several scholars have argued that the Greeks viewed the Amazonian society as a perverted inversion of Greek patriarchal norms (Tyrrell, 1984; Keuls, 1985; Lefkowitz, 1986; Roque, 2017) and viewed the Amazons themselves as culturally and militarily inferior Easterners (Martin, 1990; Yang, 2006; Hartog, 2009). This paper aims to address the gaps and limitations in the relevant scholarship through a discrete case study examining the representation of the Amazon queen Penthesilea in Quintus Smyrnaeus' *Posthomerica*, a poem composed during the Second Sophistic. This source is underutilised in scholarly studies on Amazon ontology, which typically favour visual and written representations from the Classical era. The model of the epic hero employed in this paper is based on the research of Homeric scholars (including Nagy, 2005 and 2013; Krischer, 1971; Schein, 1984; and Renehan, 1987), which I innovatively apply to representations of Penthesilea. Through this methodology and case study, the representations of the Amazons in ancient sources are shown to be more complex than traditionally assumed.

Storey, Donna
University of Melbourne
storeyd@student.unimelb.edu.au

The Classics, Mussolini, and the Rise of White Supremacy

Increasingly the Classics are being appropriated by nationalist and racist far-right groups as a foundation to assert supposed 'western' supremacy. This is not the first time the Classics have been utilised in this way; the adoption of similar strategies was a key aspect of propaganda in Mussolini's Italian Fascist regime. More recently, Boris Johnson's promotion of his Classical education creates a political link between Classics, xenophobia, and racial injustice. Such tactics should hardly be surprising — the idolisation of a carefully constructed representation of ancient Rome and its continued portrayal (along with Greece) as the birthplace and original pedigree of "western" culture fit conveniently into the far-right agenda. It is therefore no surprise that discussions regarding decolonising the Classics have gained traction.

Approaches to decolonising the classics often go hand-in-hand with efforts to bring more people from under-represented communities into the field, and promote scholarship from outside of privileged 'Western' institutions. Such efforts should indeed occur; however, in order to free the use of the Classics from fascist and far-right ideologies, perhaps it is time to go beyond these types of measures, and reassess the manner in which the discipline itself is interpreted by contemporary scholars. Diversifying staff and gender while maintaining the white, male centre of cultural reference, is not enough. This presentation will explore whether it is only through a conscious effort to adopt a more objective approach to the study of the Classics that the falsities of the fascist and far-right narrative can be fully exposed.

Vogel, Hannah
Macquarie University
hannah.vogel@hdr.mq.edu.au

Contesting Ableist Narratives in Egyptology: A Theoretical Recalibration of 'Disability' in Egyptology and A Case Study from Old Kingdom Egypt

Bodily differences are a fundamental aspect of human experience. Yet 'disability' has been understudied and undertheorized, particularly in Egyptology. Traditional Egyptological approaches continue to be

catalogues or surveys of pathological conditions retrospectively diagnosed in human remains, artistic representations or textual references (i.e. David, 2017, Dasen, 1993). Early scholars perceived ancient bodily norms and functioning ability through the cultural lenses of their own time, producing anachronistic ableist narratives which remain entrenched within much Egyptological discourse.

The paper aims to critique prevailing ableist narratives regarding the use of the term 'disability' in Egyptological discourse. Modern understandings of disability are identified and deconstructed via historiographical critique of key approaches. The paper proposes theoretical recalibration through a framework influenced by Disability Studies (Zakrzewski, Evelyn-Wright & Inskip, 2017) to a case-study of Seneb, a person with achondroplasia (a type of dwarfism) who is often considered 'disabled', from Old Kingdom Egypt (c.2686-2181 BC). The paper presents a theorised and contextualised understanding of 'disability' that has potential to revise historical and archaeological narratives. This paper contributes to an emerging research area and, as a multidisciplinary study, has wider benefits for Egyptology by expanding the social impact of academic research.

White, David

Macquarie University
david.white@hdr.edu.au

Change and Continuity amongst the Western Successor states in Late Antiquity

Change and continuity amongst the successor states of the Western Roman Empire can aptly be demonstrated by the nature and expression of the 'barbarian' royal courts in the late fifth and early sixth centuries. Using examples taken from the Gothic court of Theoderic, the Frankish court of Clovis and the Burgundian court of Sigismund, this paper will demonstrate that in order to continue imperial ideology beyond the late fifth century, the successor rulers of Western Europe were forced to adapt their administrations and expressions of power to a new regionalised identity. I will show that this process began not with the arrival of the so-called 'barbarians' but was a development whose origin can be found within a Roman imperial past. I will argue that rather than destroying Roman identity, the 'barbarian' rulers of Western Europe sought to encapsulate and embody Roman rule albeit within diminished territories. In seeking to continue Roman identity, this paper will demonstrate that the post-Roman rulers of Western Europe were forced to reform an ideology that for centuries past had been focused on a distant ruler and modify it to suit a much closer royal presence.

Wyeth, Helen

University of Auckland
hwye150@aucklanduni.ac.nz

Interpreting Creation: Platonism, Cosmology and the Bible in Proba's Creation Narrative

Proba's *Cento* shows the influence of Greek, Roman, and Jewish traditions inherited by early Christianity. This is attested in-part by the poem's divergence from the biblical canon and the prevalence of philosophical thought within the text. Proba's philosophical aspirations become apparent during the evocation of Musaeus. She praises Musaeus' ability to understand the creation of the cosmos and the causes behind it, and puts herself in line with the philosophical tradition, as she too wants to know the origin of everything in the cosmos. It is here that she declares to know a greater order of things, and that her work will establish this order.

The philosophical nature of the *Cento* has not been given much attention. This paper will explore how Proba's treatment of the biblical material is in line with philosophical thought, particularly Platonism. It argues that Proba's account of the Christian Creation narrative deviates from narratives found in the Bible due to the poet's application of Platonist cosmology to the Genesis chronology. Her version stands in stark contrast with the humility of the Jewish tradition and aligns more with haughtiness of the Greco-Roman philosophical traditions. Proba not only dares to question the Creation but rewrites it using an alternative

chronology, one which highlights time's relation to the heavenly bodies and the importance of the elements in the Creation. This paper will show how Proba's *Cento* combined the theological and philosophical discussions of the mid-fourth century through active and intentional engagement with Platonist, Christian, and Jewish intellectual thought.

Zachariadou, Chrysoula

University of New England
czachar3@myune.edu.au

Classifying the uses of the Ancient Greek Participle: reference grammars in English from the 19th to the 21st century

A Greek grammar for colleges (simply *Greek grammar*) by H.W. Smyth, first published in 1920, and *A Greek Grammar* by W.W. Goodwin, first published in 1879, have remained until very recently the unchallenged standard classical Greek reference grammars in English. Though comprehensive and detailed, these grammars are considered outmoded and obsolete as their approach and idiom are of another era, reflecting a philological tradition of the past centuries. Since their publication and revision, new developments in Linguistics and in fields related to language learning in the last two centuries have changed the landscape in linguistic theory radically, affecting the way we approach, understand, analyse, and teach a language. As a response to the demand for a description of Ancient Greek that reflects the advances in modern linguistic research and the current state of knowledge on the Greek language, a team of Dutch scholars has produced *The Cambridge Grammar of Classical Greek,* published in 2019, with the ambition that it should become a reliable, linguistically informed reference grammar for university students.

This paper will focus on how the uses of the participle are classified and presented in Greek reference grammars in English from the 19th to the 21st century. The questions to be answered are: i) which of the proposed classification models provides a better, in-depth understanding of the nature and the functions of the participle; and ii) which serves more effectively for the instruction of this challenging, though important, grammatical topic to English-speaking students of Ancient Greek at tertiary level.

Zindilis, Stephanie

University of Melbourne
szindilis@student.unimelb.edu.au

Persons out of Place: Narratives of Female Displacement in Ovidian poetry
(CW: Sexual Assault)

This thesis will explore the recurrence of displaced females in Ovid's *Heroides, Metamorphoses,* and *Fasti,* defining displacement as a character's separation from their home or country of origin, with the possibility or return being difficult of impossible. While there has been copious research produced on gender in Ovid, and more recently, increased interest in Ovid's own exile, there is no study to date on the reccurring appearance of female refugees throughout Ovid's textual corpus. This gap necessitates an analysis of these texts from a gendered perspective to reveal nuances in the femals vs. male experience of exile, broadening understanding of how gender and displacement intersect. Furthermore, this thesis will contribute to the research done on the thematic and linguistic links between Ovid's pre and post-exile work, inreasing understanding of how Ovid's depiction of female refugees influences his own exile in the *Tristia* and *Epistulae ex Ponto.* This study will establish the dual marginalisation of displaced women to reveal how it increases their vulnerability and limits their agency, providing a powerful model through which Ovid voices his own lived experience of oppression and powerlessness. Examining how Ovid incorporates structural and thematic elements of his pre-exile work into his exile poetry will be supplemented with a study of how Ovid's exile provides a lens through which he edits and revises his later work. This muturally informative exchange functions within Ovid's social, political, and historical

context to establish a distinct commentary on the concepts of gender, power, and exile in Augustan Rome.

Full List of Conference Presenters with email addresses (as of 17 Aug, 2020)

Ryleigh	Adams	ryleigh.adams@utas.edu.au
Amy	Arezzolo	Amy.Peatling26@gmail.com
Edward	Armstrong	eja6@st-andrews.ac.uk
Issac	Bennett-Smith	isaac.bennettsmith@gmail.com
Tamara	Bremert	tamara.bremert@adelaide.edu.au
Tyler	Broome	broty915@student.otago.ac.nz
Jocelin	Chan	pcha0222@uni.sydney.edu.au
James	Clay	jcla3602@uni.sydney.edu.au
Ewan	Coopey	ewan.coopey@hdr.mq.edu.au
Anushka	Dhanapala	anushka.dhanapala@anu.edu.au
Jane	Fiechter	jane.fiechter@uqconnect.edu.au
Tegan	Gleeson	tegan.gleeson@utas.edu.au
Mary	Harpas	mary.harpas@adelaide.edu.au
Maddi	Harris-Schober	madalineh@student.unimelb.edu.au
Michael	Hayes	michael.hayes1@students.mq.edu.au
Marguerite	Heery	mwesheery@ozemail.com.au
Elena	Heran	eheran@student.unimelb.edu.au
Kara	Hickson	kmhickson@mun.ca
Matthew	Howe	matthew.p.howe@uon.edu.au
Ben	Hunter	bennnhunter@gmail.com
Heather	Hutchings	huthe285@student.otago.ac.nz
Shruti	Janakiraman	sjan3452@uni.sydney.edu.au
Madeline	Jenkins	madeline.jenkins@hdr.mq.edu.au
Thomas	Keep	thomas.j.keep@gmail.com
Vinko	Kerr-Harris	vinko.kerr.harris@gmail.com
Emily	Kerrison	eker0753@uni.sydney.edu.au
Nicole	Kimball	nicole.kimball@uon.edu.au
Annabel	Macpherson	17443434@students.ltu.edu.au
Mark	Mather	mark.mather@uqconnect.edu.au
Austin	Megier	austin.megier@hdr.mq.edu.au
Samantha	Mills	samantha.mills2@hdr.mq.edu.au
Jacqui	Moate	moaja078@student.otago.ac.nz
Madeline	Mondon	madelinemondon@gmail.com
Lauren	Murphy	14723357@students.ltu.edu.au
Benjamin	Nagy	benjamin.nagy@adelaide.edu.au
Polyxeni	Ntolopoulou	20202504@students.ltu.edu.au
David	Pitavino	dpit9127@uni.sydney.edu.au
Tamas	Preston	tamas.preston@adelaide.edu.au
Sarah	Prince	sarah.prince@uq.net.au
Dan	Rankin	rankin25@live.com.au
Candace	Richards	candace.richards@sydney.edu.au
Tonya	Rushmer	tonya.rushmer@sydney.edu.au
Emily	Simons	esimons@student.unimelb.edu.au
Connie	Skibinski	connie.skibinski@uon.edu.au
Donna	Storey	storeyd@student.unimelb.edu.au
Hannah	Vogel	hannah.vogel@hdr.mq.edu.au
Matt	Watts	watma233@student.otago.ac.nz
David	White	David.white@hdr.edu.au

Helen	Wyeth	hwye150@aucklanduni.ac.nz
Chrysoula	Zachariadou	czachar3@myune.edu.au
Stephanie	Zindilis	szindilis@student.unimelb.edu.au