

ASCS 46 (2025)

Australasian Society for Classical Studies (ASCS) Annual Conference

Abstracts and Speaker Biographies Presented in order of the Program

MONDAY 3 February, 9am–10am. Dunbar Physics Lecture Theatre ASCS Keynote Lecture | Professor James Ker (University of Pennsylvania) *Seneca's First Intervention*

In *Consolatio ad Marciam* Seneca the Younger intervenes simultaneously in the life of a grieving mother and in Rome's literary, social, and political space. As a "first", this earliest surviving Senecan work initiates some tactics that would recur later in Seneca's career, while some of its tactics are unique to the author's positionality as a new senator creatively navigating the times of Gaius/Caligula. The lecture situates *Ad Marciam* in its historical context and the discourse of literary consolation, sketches the main narrative arcs through which Marcia's healing is mediated, and then explores two key sentences from the opening pages that communicate the consoler's therapeutic and social ambitions.

Speaker: James Ker is Professor of Classical Studies at the University of Pennsylvania. He received a B.A. (Hons.) in Classics and English from the University of Canterbury (1994) and a Ph.D. in Classics from the University of California, Berkeley (2002). He has worked primarily on imperial Latin literature and Roman cultural history, and his books include *The Deaths of Seneca* (2009) and *The Ordered Day: Quotidian Time and Forms of Life in Ancient Rome* (2023). At Penn, he is chair of the Graduate Group in Greek and Latin Languages and Literatures and his teaching includes an academically based community service course, "Classical Studies in Philadelphia Schools".

MONDAY Session 1, 10:30am–12pm. DUNBAR PHYSICS LECTURE THEATRE *Gender and Sexuality*

HAMILTON, Julia (she/her) Macquarie University
Girls and Girlhood in ancient Egypt

Abstract: Much of the work in Egyptology on childhood in Pharaonic Egypt has prioritised evidence for the lives of boys and young adult men (e.g., Marshall 2013, Fluck and Finneiser 2009, Feucht 1995). The lives of girls—*sheryt* in Egyptian—and young women around the time of puberty are undertheorized, and Egyptologists have seldom engaged with the work of scholars in girlhood studies or childhood studies in Greco-Roman and Late Antique Egypt (e.g., Swift et al. 2021, Pudsey 2013). The sources from the Pharaonic period that have received the greatest scrutiny are products of high, elite culture, obscuring the experiences of other social classes and often come from adults, not children themselves. There is an overwhelming focus in existing scholarship on mortality and children's burials. This paper represents work-in-progress on new research that centres the lives of ancient Egyptian girls, especially of the 3rd–2nd Millennium BCE, tracing the course of Egyptian 'girlhood' through children's material culture and theorising their social world within their homes, workshops, streets (following e.g., Swift et al. 2021). Taking the Middle Kingdom town of Elephantine as a case-study, this paper examines the lives of named and non-named girls from this settlement: the daughters of high-officials like Sattjeni; girls employed in textile production; and enslaved girls (or young women) like Senbet, who was given 'to the city' (P. Berlin 10470) perhaps indicating her freedom. This paper will highlight the potential for material culture and scant textual evidence to write a social history that centres their stories.

Biography: Julia is an Egyptologist from Aotearoa New Zealand and joined the Department of History and Archaeology at Macquarie University in September 2022. Before moving to Australia, she was the NINO Postdoctoral Fellow in Egyptology at Leiden University and she was a Clarendon Scholar at The Queen's College, University of Oxford, where she completed her DPhil.

KEARNS, Clare (she/her) Brown University
"Strange Sights": Gender Variance on Display at Rome

Abstract: In his discourse transcribed by Arrian in *On Personal Adornment*, Epictetus proclaims "I will show you a man who prefers to be a woman rather than a man. What a strange sight! [δειξω ὑμῖν ἄνδρα, ὃς θέλει μᾶλλον γυνή εἶναι ἢ ἀνήρ. ὃ δεινοῦ θεάματος]" (3.1.29). Starting from this fascinating passage—one of the only accounts of the Roman monster-markets—this paper mobilizes recent work in trans and disability studies to more thoroughly account for the display of gender-variant bodies at the so-called "monster-market" during the Roman Empire. Looking at descriptions of gender variance at the monster-markets in Epictetus' *Discourses* and Plutarch's *On Curiosity*, I will think through how visibility and spectacle function in these texts to create or reinforce embodied difference, and so too produce gender normativity in Rome. The work already done on these displays (Brisson 1997, Garland 1995) were written prior to the development of queer and disabled theories of monstrosity and visibility. They also take an historical and descriptive approach to the material; conversely, I will do closer rhetorical analyses of the relevant passages in Epictetus and Plutarch in order to determine the role of these displays in negotiating gender and embodiment during the Roman Empire. As it transpires, representations of the monster-markets form evidence for an understanding of gender normativity in Rome that is largely—maybe entirely—dependent on the culture of spectacles and politics of imperialism that emerge during the principate.

Biography: Clare Kearns is a doctoral candidate in Classics at Brown University, where she is currently working on a dissertation on representations of gender variance in the Roman empire. She is broadly interested in approaching gender and disability in the ancient world from the perspective of literary analysis and intellectual history. She has a secondary interest in Classical reception, especially in 21st century feminist and anti-colonial literature, and has published on Wesley Enoch's *Black Medea* in *Classical Receptions Journal*.

SOLITARIO, Michele Tübingen University

The Politics of Motherhood in Callimachus' *Hymn to Zeus*

Abstract: During the Hellenistic period in the Ptolemaic kingdom, women increasingly assumed prominent public roles, particularly as *basilissa* ("queen"). A specific female ideology emerged to legitimize their power as both the king's wife and the mother of future rulers, ensuring dynastic continuity. My paper aims to highlight the expression of this ideology in the depiction of mother figures in Callimachus' *Hymn to Zeus*, analyzing various sources to reveal the interconnectedness of political propaganda across different media.

1) The depiction of Rhea as the mother of Zeus with a scepter mirrors that of Isis in the *Mammisis* ("birth-houses") at the temple of Isis in Philae. The goddess's actions, cleansing the child and wrapping it in a diaper, reflect ritual practices tied to the ruler's crowning. Offering cloths for diapers symbolized the protection of the child and the renewal of the ruler's power, securing the dynasty under the protection of Isis and Horus.

2) In this hymn, Amalthea, the mothering goat, is introduced for the first time in the extant Greek literature. In Ptolemaic ideology, Arsinoë was linked to Amalthea's *dikeras* — a symbol of fertility and abundance. Callixenus' account of the *Ptolemaia* procession (Ath. 197a) emphasizes the *dikeras* as a key attribute of Arsinoë, a connection confirmed by coins and statues. This association makes Amalthea's role in Callimachus' hymn, where her milk miraculously nourishes the infant Zeus, especially significant.

An in-depth analysis of the text will not only enhance the understanding of Callimachus' *Hymn to Zeus*, but also offer new insights into the political, religious, and cultural landscape of the Hellenistic period.

Biography: Michele Solitario studied Classical Philology at "La Sapienza" University of Rome. In 2016, he obtained his PhD through a co-tutored doctoral program between the Universities of Trento and Göttingen, with a dissertation titled *Lucian's Hermetimus: Introduction, Translation, and Commentary* (in Italian). Since 2018, he has held a position at the University of Tübingen, where he is currently writing his *Habilitationsschrift* on mother figures in Hellenistic poetry. He has also conducted research in Heidelberg, Paris, and Geneva.

MONDAY Session 1, 10:30am – 12pm. PSYCHOLOGY G8

Latin Epic

GRIGOR, Alex (she/her) Australian National University

The Centrality and Circularity of Aeneas in the *Ilias Latina* and on the *Tabula Iliaca Capitolina*

Abstract: In the century following the publication of Virgil's *Aeneid*, Trojan War mythology continued to be a reference point in literature. Much has been written on the ongoing presence of these myths in post-Virgilian epic. However, less work has been done on the way Trojan War mythology is used to negotiate the changing cultural identity of Rome in both text and image throughout the Imperial period. Through an intermedial and intertextual approach, this paper will compare an especially striking combination of visual and textual treatments of the Trojan War in 1st century CE Rome: the *Ilias Latina*, a 1069 hexameter 'epitome' of the *Iliad*, and the *Tabula Iliaca Capitolina*, one in a series of miniature tablet reliefs depicting scenes from Troy. I will examine the common centrality and circularity of Aeneas in these sources to explore the ways in which both text and tablet restructure Greek epic tradition to better suit their Roman audience, by engaging with both the authority of Homer and the revisionism of Virgil. This paper will highlight and analyse the marked similarities between these texts in their structure and content. I will focus particularly on the frequency of Aeneas' appearance on/in these sources, the effect of different viewing/reading methods encoded in each medium, and the problem of Virgilian 'intertextuality' across art and text.

Biography: Alex is a PhD candidate at the Australian National University, studying Roman receptions of the Trojan War in the 1st-3rd centuries CE. She has previously completed her MA and BA(Hons) in Classical Studies at the University of Auckland.

HANAGHAN, Michael (he/him) Australian Catholic University

Lucan's Caesar in the Late Antique Epic-Panegyrics of Claudian and Sidonius

Abstract: This paper contrasts the epic characterisation of Julius Caesar by two Late antique verse panegyrists: the late fourth and early fifth century poet Claudian; and the mid to late fifth century author and political figure Sidonius Apollinaris. It focuses on how both authors allude to Lucan's depiction of Julius Caesar in the *Bellum Civile*, but in different ways, building on recent scholarly interest into the complexity of Sidonius (e.g. Van Waarden 2024) and Claudian's engagement with Lucan. So while Claudian uses Julius Caesar as a byword for the disaster of civil war, Sidonius sees Julius Caesar as both an exemplum of wondrous military achievement and a reminder of the immense cost of civil war. Its analysis spreads across three texts: Claudian's final epic-panegyric, in celebration of the sixth consulship of Honorius, written in 404CE (ll. 392-402), and two of Sidonius Apollinaris' epic-panegyrics (*Carm.* 7.86-91 and *Carm.* 5.503-510) written respectively for the emperors Avitus in 456CE and Majorian in 457. The paper argues that by late antiquity Julius Caesar had entered the story-world of epic (Coombe 2018), but that his depiction by Claudian and Sidonius remained in contact (transtextually, see e.g. Richardson 2011) with his earlier literary depictions, including, but not limited to, Lucan's.

Biography: Michael Hanaghan is Senior Research Fellow at the Australian Catholic University. He is primarily a Latinist who works on Imperial and Late Antique prose and poetry. His monographs are: *Reading Sidonius' Epistles* (CUP, 2019) and *Future Knowledge and Imperial Acceptance in Late Antique Historiography and Epideictic Literature* (Brill, 2024). Michael is currently an ARC DECRA Fellow for a project on Future Thinking in Late Antiquity and a Chief Investigator for the Vandal Renaissance Latin Literature Discovery Project based at the University of Sydney. He has held fellowships and grants from the Irish Research Council, Alexander von Humboldt Foundation, and Royal Irish Academy.

Greek History I

ARMSTRONG, Edward (he/him) The British School at Athens & the Australian National University

Rituals of Peace: Alliances and Treaties during the Atheno-Peloponnesian Wars

Abstract: This paper investigates the role of ritual and religious belief in the creation of alliances and treaties during the Atheno-Peloponnesian Wars in Thucydides' *History* by comparison with select epigraphic evidence (IG³ 53; IG³ 71; IG³ 83; IG³ 118). While scholars have shown interest in the personal/*polis* nature of treaties and alliances in Thucydides (e.g. Herman 1990) and the rituals by which alliances and treaties were made (e.g. Burkert 1985; Hunt 2010), questions surrounding religious ritual and belief in the creation of these agreements during the Atheno-Peloponnesian Wars remain understudied. Epigraphic evidence from that period (431–404 BCE) remains an important source of our understanding of these inter-*polis* agreements. Through philological analysis of treaties and alliances in the epigraphic record (see above) and a case study from Thucydides, the Peace of Nicias (Thuc. 5.18–19), this paper will demonstrate that ritual and religious belief played a critical role in these agreements by reinforcing a common bond between Greeks (see Hdt. 8.144.2) of the fifth century BCE, that is, a shared religious imagination which shaped and governed inter-*polis* agreements. This paper will contribute to the advancement of the study of Greek historiography by demonstrating how Thucydides can be consulted productively in conjunction with epigraphic evidence, as few scholars (e.g. Hornblower 1992; Matthaïou 2022) have ventured to do. This paper is important in its scholarly context (see Herman 1990; Allgaier 2022) primarily because treaties and alliances are one of the most significant sources for our understanding of the operation of inter-*polis* relationships.

Biography: Edward Armstrong is currently a Non-Stipendiary Research Associate of The British School at Athens and an honorary Visiting Fellow at the Australian National University. In 2023, Edward held the Jacobi Fellowship at the Commission for Ancient History and Epigraphy of the German Archaeological Institute in Munich. Before that, he completed a PhD while holding a Teaching Fellowship at the University of St Andrews, under the supervision of Prof. Tom Harrison and Dr Jon Hesck. His PhD thesis examined political discourse in Classical Athens with a rhetorical, linguistic, and historiographical focus. Specifically, it is concerned with Thucydides' use of characterisations in political rhetoric to shape his narrative of the Atheno-Peloponnesian Wars.

CHADWICK, Gordon (he/him) University of Queensland

Peace and War in Athenian Public Discourse: Debating Peace in the Ekklēsia

Abstract: This paper will present the findings of the fourth chapter of my recently submitted Mphil thesis, *Peace and War in the Public Discourse of Democratic Athens*. In this chapter, 'Debating Peace in Athenian Deliberative Oratory', I conducted a systematic review of fifteen assembly speeches with the aim of clarifying how peace was conceptualised and debated in the *ekklēsia*. To perform this review, I developed an analytical framework based on classical rhetorical treatises which allowed me to better categorise and compare between the varying treatments of peace across my diverse sample of speeches. This analysis produced a striking set of conclusions: while *rhētores* advocating war in the assembly utilised a wide range of rhetorical tactics and strategies, pro-peace *rhētores* appear to have been constrained to a substantially smaller set of arguments and *topoi* (topics), strongly suggesting that Athens' peace discourse was significantly more rudimentary and underdeveloped than the *polis*' hegemonic cultural and political discourse on war. This paper will present evidence to support my chapter's conclusions and demonstrate my methodology by examining three particular speeches which exemplify this phenomenon: Andocides' *On the Peace*, and Demosthenes' *On the Peace* and *Third Philippic*. I will then conclude by briefly exploring the implications of these findings for our understanding of the (purported) relationship between peace and democracies in both ancient and modern contexts.

Biography: I completed my Bachelor of Advanced Humanities at the University of Queensland in 2021 with an honours thesis examining Isocrates *On the Peace* under the supervision of Associate Professor David M. Pritchard. Following this, I began my recently completed Mphil at UQ in 2022—also under the supervision of Assoc. Prof. Pritchard—which examined how peace was conceptualised and discussed in the public discourse of democratic Athens, investigating the portrayal of peace deliberative oratory, drama, and the funeral orations. I am currently pursuing a Master of Teaching at the Queensland University of Technology with hopes of becoming a teacher of history, ancient history, and classical languages. As a researcher, I am broadly interested in the cultural and intellectual history of the ancient world, but have primarily focused on Classical Greece in my recent work.

MONDAY Session 1, 10:30am – 12pm. PSYCHOLOGY G5

The Grotesque and the Supernatural

SMITH, Kitty (she/her) University of Sydney

Malodorous Harpies: the Role of Odour in Creating a Monster

Abstract: In Greco-Roman mythology, the Harpies were monstrous bird-women infamous for their ability to steal and putrefy food at great speed. As such, they exemplify how the emotion of disgust features in Classical mythology to create the monstrous by emphasising transgressive features and behaviours. Monsters in Classical mythology pose a challenge of categorisation, as their variegation in form and function transgress the boundaries between the human, the animal, and the divine. Using the Harpies in Apollonius of Rhodes' *Argonautica* as a case study, this paper argues that the emotion of disgust was pivotal in the creation of their monstrosity and explains the role of the monsters within mythology. Adopting the approach taken by Dimos Spatharas in exploring disgust in Classical antiquity, this paper uses modern research into the psychology of disgust by Paul Rozin to explore the representation of the Harpies in the *Argonautica*. To do so, this paper explores the different transgressive features of the Harpies within the text, with a particular focus on odour and role of smell in evoking the emotion of disgust within the narrative. Overall, I argue that the purpose of disgust towards the Harpies in the story is to reflect on the moral status of Phineus: by being pursued by the Harpies and affected by their odour, Phineus himself is sketched as morally transgressive in the eyes of the gods. In this way my argument furthers our understanding of the relationship between disgust and the monstrous within a mythological narrative.

Biography: Kitty Smith is a PhD candidate at the University of Sydney, with a graduate certificate from Macquarie University and a Bachelor of Classical Studies from the ANU. Kitty's research interests include Classical mythology, literature, and emotion studies. She is particularly passionate about Classical monsters, as shown by her dissertation research which seeks to examine the role of monsters in Classical mythology through the lens of disgust.

WATSON, Lindsay (he/him) University of Sydney

Sympotic Horror in Apuleius Metamorphoses

Abstract: Lucius, the ego-narrator in Apuleius *Metamorphoses* book 2, attends his relative Byrrhaena's sumptuous banquet where the tale of a fellow guest Thelyphron ends with a ghastly account of local witches cutting off his nose and ears while he kept vigil over a corpse. Scholarship usually focuses on the inconsistencies and illogicalities in Thelyphron's account (suggesting they indicate an awkward conflation of three discrete stories), the possible meanings and significance of the 'speaking name' Thelyphron, or the story's function as a warning of the danger of Lucius' unwholesome fascination with magic. Little attention is given to the sympotic setting, the exception being Ferradou who observes the tension between the uninhibited joyousness of the banquet and the horrific events recounted in the tale - the mangling of dead bodies, a necromancy, murder, threatened *lapidatio* and finally Thelyphron's *rhinokopia*. The present paper will argue that there is much more to the sympotic frame than this. Dunbabin, Garland and D'Arms note the many associations of Greek and Roman symposia with the cruel, the grotesque, the profoundly sinister and the ineluctability of death. The Thelyphron scene draws on a common feature of this pattern, namely that of socially superior hosts deliberately parading deformed or physically aberrant individuals for the purpose of arousing savage mockery and *epichairekakia* on the banqueters' part. Byrrhaena invites the atrociously mutilated figure of Thelyphron precisely in order to fulfil that degrading role at his banquet, notwithstanding Thelyphron's apparent initial unwillingness to recount his story. This role moreover adumbrates the fate of the soon-to-be asinine Lucius.

Biography: Lindsay Watson is a graduate of Glasgow, Oxford and Toronto Universities. After a brief spell as a lecturer at the University of Canterbury, New Zealand, he spent the remainder of his career at the University of Sydney in the Departments of Latin, Classics and finally Classics and Ancient History, retiring in 2012 as Associate Professor. He is the author of *Arae. The Curse Poetry of Antiquity* (ARCA 26, Liverpool, 1991), *A Commentary on Horace's Epodes* (OUP, 2003) and *Magic in Ancient Greece and Rome* (Bloomsbury Academic, 1999) as well as numerous articles on Latin Literature. With his wife and colleague at the University of Sydney, Dr Patricia Watson, he is co-author of *Martial. Select Epigrams* (CUP, 2003), *Juvenal Satire 6* (CUP, 2014) and *Martial* (Understanding Classics Series, I.B Tauris, 2015). A Golf Blue at Oxford, he regrets that issues with his back due to lifetime of study now prevent him from indulging his passion for the game.

WILLIS, Rebecca (she/her) University of Newcastle

Animal Ghosts of the Ancient Mediterranean: Revenge of the Ghost Cat

Abstract: Ancient Greco-Roman society shared a rich folk belief in ghosts, supported by a well-developed religious and culturally structured understanding of death and the afterlife. However, despite the many variations of these ghost beliefs, a significant majority of ancient source material share a distinct commonality: the ghostly being's human form. While this could simply suggest that the Greeks and Romans did not believe that non-human animals could become ghosts, Pausanias' (*Description of Greece*, 1.32.4-5) unique account of ghostly horses at Marathon clearly demonstrates that this is not the case. Further examination during this study has revealed an unexpectedly short corpus of animal ghost examples in antiquity with the majority confined to magical texts such as the ghosts of cats and lizards featured in curses within the Greek and Demotic Magical Papyri. This discovery prompts the obvious question: If animal ghost were an inherent part of the wider ghost beliefs in ancient Greece and Rome why then are accounts of animal ghosts so rare? Scholars such as Sarah Iles Johnston, Debbie Fenton and Owen Davies have established substantial and valuable scholarship on ancient ghost belief, yet the consideration of animal ghosts as a unique sub-phenomenon remains distinctly absent. This study will build upon the current scholarship to facilitate a more comprehensive understanding by surveying animal ghost examples and clarify the curiously limited nature of these ghosts by asking; What can their examination tell us about the wider belief in ghosts and how cultural-religious perceptions of death and afterlife contended with non-human actors?

Biography: Ms Rebecca Willis is a current PhD student at the University of Newcastle, as a recipient of the RTP Academic Career Pathway Scholarship. Building from her Honours research on the magical use of animals, her studies have now expanded into the magical use of the human body. Researching across antiquity and into early modern Europe, Rebecca examines how the lens of magic can be used to provide new and comparative insights into various aspects of society most notably the perceptions and interactions between individuals, their own embodied existence, the physical environment in which they lived.

MONDAY Session 1, 10:30am – 12pm. PSYCHOLOGY 150

Egyptology

HOLT, Genevieve (she/her) Macquarie University

False Door: The Fossilisation of an Ephemeral Structure?

Abstract: The practice of focusing on artefacts from the elite levels of ancient Egyptian society has resulted in a decontextualised and Eurocentric approach to understanding and interpreting the archaeological material of this non-western culture. This approach is embodied in the late 19th century term 'palace façade' which has been used to label ornate false doors found in chapels and burials chambers, and on coffins and sarcophagi. The subsequent interpretations have resulted in a fixation on royalty at the expense of more nuanced interpretations which consider the materiality of the artefact (Meskell 2004: 13-14) and its place within the wider ritual landscape (Staring 2019: 214). The paper will use original photography to critically deconstruct the composite parts of the visual representation of the ornate false door in the chapel of Ptahhotep D64, Saqqara. My own research in the chapel (August 2023) focused on contextualising the door within the mortuary landscape at Saqqara. The door embodies the liminality (Roeten 2022: 2) between the lived experience in the chapel and the burial chamber beyond. The most recently published photographs of this ornate false door are grey-scale, while earlier publications feature watercolours. Neither replace detailed visual examination of the chapel and the spatial experience of the over 3 metre high door. The paper will present the preliminary results of investigation into the representation of three-dimensional objects, the codification and fossilisation of ephemeral, organic structures, and the compression of multiple properties into a composite whole.

Biography: I am a PhD candidate on the Wallumattagal campus of Macquarie University with an interest in how one culture writes about another culture. My thesis is focused, in part, on the history of Egyptology in the 19th and early 20th century and how Eurocentric attitudes affected both the interpretation of archaeological evidence and the writing of the history of the non-western culture of ancient Egypt. In 2023 I presented a paper at the International Congress of Egyptologists at Leiden, Netherlands in which I questioned the continued use of 19th century terminology in Egyptology today. My research into the late 19th century Egyptological term 'palace-façade' has revealed fundamental flaws in the assumptions behind the term, resulting in the conclusion that the term should be abandoned. I am now re-examining and recontextualising evidence from the necropolis at Saqqara using the principles of Landscape Biography which aim to recontextualise material culture in both time and space and create a more nuanced interpretation of the archaeological evidence within its ritual environment.

THORPE, Susan (she/her) University of Auckland

Religious matters: customs, issues, duties evidenced in ancient Egyptian personal correspondence

Abstract: This paper examines a selection of ancient Egyptian personal correspondence for their importance as sources of knowledge of religious customs, issues, personal duties and relationships. Studies of letters – such as a collection from across historical periods (Wente 1990), groups of letters such as those concerning Ahmose of Peniati (Glanville 1928, el-Amarna Correspondence (Rainey 2015), Late Ramesside letters (Janssen 1991) – discuss and interpret their overall evidence of daily life, providing translation, structure comment, historical context. The objective of this study is to evidence the importance of individual letters with a specific topic – in this case religious custom from the New Kingdom and Third Intermediate periods. The New Kingdom letters reflect observance of religious festivals, requirements associated with them – that responsibility for this observance was not restricted to religious personnel. They also concern divine offerings, temple renewal, organisation of a specific major festival. The Twenty-first Dynasty letters, from a corpus possibly from el-Hibeh, give insight into priestly duties concerning the existence of a mysterious local deity addressed as "He of the Camp". This paper will argue that analysis of an individual letter with a specific topic and timeframe, such as these, enables knowledge and historical context of the sender's reason for writing, the background of writer and recipient, their personalities. It will evidence, in this instance from a religious perspective, the importance of this approach as a primary source of actual events and the people associated with them – the personal extra dimension that augments the knowledge from visual representations and bureaucratic texts.

Biography: I enrolled at the University of Auckland and graduated in 2008 majoring in Ancient History and specialising in Egyptology. The topic for my PhD was 'Social Aspects found in Ancient Egyptian Personal Correspondence'. I graduated in 2016. Since then I have held the position of Honorary Academic at the University of Auckland. I have attended and presented at conferences in Europe, the UK, Australia and New Zealand. My monograph *Daily Life in Ancient Egyptian Personal Correspondence* was published in 2021 by Archaeopress. I am currently working on further article projects and conference presentations.

MONDAY Session 1, 10:30am – 12pm. PHYSICS STUDIO

Digital Pedagogies

CAMERON, Hamish (he/him) Victoria University of Wellington

Ludic Historiography: Establishing the relationship between game and history in Tabletop Roleplaying Game Texts

Abstract: Ancient Rome is a popular setting for historical tabletop roleplaying games (TRPGs). While some attention has been paid to the reception of classical myth in TRPGs (Marshall 2020; Cameron 2022), historical elements remain understudied. In part, this is because few TRPGs present exclusively historical settings, instead preferring to integrate elements of fantasy or horror. Popular receptions of history also raise questions of historical accuracy, especially where a historically-aware but inexpert public brings significant and "selective" expectations to the text (Salvati and Bullinger 2013; Coplestone 2017; Manning 2022). As frameworks to allow players to create their own narratives, TRPG rulebooks sit at the intersection of technical manual and fiction. It is thus a surprise to find that the introduction to the rulebook, *43 AD: Roleplaying in Roman Britain* ends with a paragraph that proclaims: "Do not be deceived by this book's title. This is a game, not a history lesson." This seemingly self-evident statement is in fact common in games that make use of the Roman world as a historical setting and suggests the uneasy relationship between non-historian game designers, their historical material, and the expectations of the audience of historical games. This paper examines how designers of ancient historical TRPG texts position their work in relation to history and historical research. In doing so, they shed light on how historical enthusiasts think about the nature of history, types of historical activity (from academic to historical fiction), and the role of "accuracy" in representing the ancient world.

Biography: Hamish Cameron is a Senior Lecturer in Classics at Victoria University of Wellington. His research and teaching focuses on the history and geography of the Roman Near East, representations of imperialism in ancient Greek and Latin literature, and the reception of the ancient Mediterranean world in analogue and digital games. His book, *Making Mesopotamia: Geography and Empire in a Romano-Iranian Borderland* (Brill, 2019), examines how Roman geographical writers from Strabo and Pliny the Elder to Ammianus Marcellinus controlled their spatial descriptions to convey imperial perspectives. He has published on using *Dungeons and Dragons* and *Assassin's Creed Odyssey* in the classroom, on representations of Roman society in *The Forgotten City*, and on the use of Classical myth in *Hades*. His forthcoming work addresses Rome in *Assassin's Creed Origins*, space and geography in *Assassin's Creed Odyssey*, ludic receptions of ancient monsters, and the representation of ancient religion in strategy games.

GRIFFITH, Alison University of Canterbury

Using ChatGPT (and the François Vase) to Teach Critical/Analytical Thinking

Abstract: That Generative AI has profoundly changed education hardly needs stating. It raises concerns about academic integrity, a future with (unqualified) degree-holders who outsourced their assessment to AI, and the fact that use of AI potentially stifles the development of critical and analytical thinking and a host of other academic skills. Since the release of ChatGPT in November 2022, and similar bots in the months since, some areas of academia have embraced AI while others actively avoid it. By July 2024 the advice for academics was: love it or hate it, you have to live with it. Taking on board my colleagues' concerns, I decided to work *with* ChatGPT rather than against it. For a 200-level archaeology course in semester 2 I experimented by developing assessment tasks that support students to learn about ChatGPT's (in)capabilities themselves, to apply knowledge from the course to ChatGPT's unsubstantiated claims about the François Vase, and to learn the steps for proper research through ChatGPT's claims and its hallucinated references. The assessment has several phases:

- What is peer review;
- Analysis and critique of ChatGPT answers;
- Fact-checking and improving on ChatGPT's claims (i.e. engaging in the entire research process);
- Critiquing the archaeological recovery of the François Vase and understanding its context(s);
- Reflecting on the strengths and weaknesses of Generative AI.

This paper will present the results of this experiment: whether ChatGPT can be used as an effective pedagogical tool, and how critical/analytical tasks using ChatGPT help illuminate clearly the ways in which students struggle with university-level work.

Biography: Alison Griffith is Associate Professor of Classics at the University of Canterbury and outgoing President of ASCS. Her research and publications focus primarily on archaeological evidence for Roman religion and cults, especially the Roman cult of Mithras. She has also published on aspects of the topography of ancient Rome and the application of cognitive science to the study of ancient religious practice. She brings a holistic approach to all her work by using physical remains in combination with literary, epigraphic and visual evidence. Alison is a Senior Fellow of the Higher Education Academy, and she has always taken a keen interest in learning and teaching. She would not describe herself as an AI champion; rather, she takes a more pragmatic approach: "If you can't beat 'em, join 'em", as she will explain in her paper.

BLOCKLEY, Jason (he/him)

Digital Classics – the what, why, and for whom

Abstract: Digital libraries and museums, vast databases, language processing, and hobbyist projects – these projects, and more, comprise the *digital humanities*. Regarding the ancient world, students, scholars, and the interested public have access to a vast, fragmented, and ever-increasing wealth of data and resources thanks to digital classics projects. But questions about what digital humanities should endeavour to do, who they are for, and what their relationship with traditional academia should be remain hotly contested. In this paper I will advance the view that digital humanities, and digital classics especially, should be free, accessible, and collaborative; a viewpoint shared by Brennan, Hannah, and others. Moreover, digital classics projects should aim to eliminate barriers to access, in terms of cost, engagement, and technical knowledge. Watrall has argued that the latter two points especially have caused a disconnect between archaeologists and digital humanities projects that should otherwise be mutually beneficial. The success of digital classics relies on end-users finding these projects useful *and* useable. Throughout this paper I will reference a wide range of digital classics projects, including the *Digital Prosopography of the Roman Republic*, *Papyri.info*, *Perseus*, *Pleiades*, *Suda On-line*, *Trismegistos*, and a digital classics project I have been working on – *Open Antiquities*. These projects will provide a quickfire survey of the state of digital classics, assessing their purpose, scope, and functionality. Further, I will assess these projects against the "free, accessible, and collaborative" standard of openness, wherein I will argue in favour of greater accessibility and collaboration.

Biography: After a lengthy journey through universities and degrees that ended with the successful completion of a PhD in 2021, I decided to take some time off from the ancient world. I didn't have enough money to go travelling, so I decided it was high time to re-landscape my garden and rebuild chunks of my house. With all that complete it is now time to start doing ancient history properly again, and so here I am.

MONDAY Session 2, 1:30 – 3pm. DUNBAR PHYSICS LECTURE THEATRE

PANEL: Imagining her world: women's experience of abuse in the Roman world

"[N]arration, and especially counternarratives, can serve as practices of care in the wake of violence and destruction", says Fanny Söderbäck in her recent (2024) examination of the intersection of Adriana Cavarero's Narrative Theory and Saidiya Hartman's Critical Fabulation. The three papers in this panel experiment with imagining women's experience of abuse as a "practice of care". Beginning with Eutychis, enslaved and prostituted in Pompeii, our panel next explores the lives of women manumitted for marriage and concludes by exploring the lives of Spanish women and their experience of ongoing conflict with Rome. Noticing and centering narratives on individual girls' and women's lived experience is a powerful tool, but one which historians of the ancient world under-use. This panel is intended to showcase the possibilities of such critical imaginings. "Narration", continues Söderbäck, "can bring us back from the dead, not only because a life put into a story can be remembered into posterity, but also because the very act of telling can serve to animate a self whose selfhood has been under attack to the point of erasure and silence".

MODERATOR: Dr Eleanor COWAN (she/her) University of Sydney

LEVIN-RICHARDSON, Sarah (she/her) University of Washington

Exploring Enslaved Women's Experiences through Critical Fabulation

Abstract: Sometime in the 1st-century CE, the sexual services of enslaved woman named Eutychis were advertised in the entranceway to the House of the Vettii at Pompeii: "Eutychis, homeborn slave with charming ways, for 2 asses" (*CIL* 4.4592 Add. p. 1841; *Eutychis / vern<a> a(ssibus) II / moribus bellis*). This graffito raises important questions: How did homeborn slaves (*vernae*), presented in Roman literature as beloved by their owners, come to be prostituted? What experiences did Eutychis have in the House of the Vettii, whose décor was as violent as it was luxurious? With only this graffito (and a similar one on the same wall) attesting to Eutychis's existence, traditional approaches fall short. I thus present Saidiya Hartman's methodology of critical fabulation – used by her to re-animate the voices of captives on the trans-Atlantic slave route – as one way to work with the omissions that characterize ancient evidence. Hartman narrates a historically-attested moment from multiple perspectives, building from archival details to explore the physical and emotional points of view of those involved. I, in turn, use this approach to write from the perspective of Eutychis, of an enslaved doorman, of an enslaved cook, of a freeborn daughter, and of a *mater familias*, creating short stories using the evidence from the house, from Roman culture, and from comparative material. Through these narratives, I explore multiple potential life histories of Eutychis and the emotional implications of Eutychis having been born into slavery and then prostituted.

Biography: Sarah Levin-Richardson works on ancient Roman gender, sexuality, material culture, and slavery. She is the author of *The Brothel of Pompeii: Sex, Class, and Gender at the Margins of Roman Society* (Cambridge 2019), and is working on a new monograph on *The Emotional Landscape of Roman Slavery*.

DALY, Lily (she/her) University of Sydney

A Clean Slate? Reconsidering the Families Created through Manumission for Marriage

Abstract: Until recently, little scholarly attention has been paid to manumission for marriage in Rome, with even less focus placed on the unique family structures that emerge from this institution. Within this scholarship, the manumission of enslaved women for marriage to their patrons is largely positioned as a linear process motivated by a desire for freeborn children and a legitimate family unit. Yet despite assumptions that a bounded, nuclear family formed after manumission for marriage, epigraphic evidence illuminates a wide variety of women's experiences at odds with this claim. Drawing upon inscriptional evidence from Rome, the current paper reconsiders linear models of manumission for marriage as creating a clean slate for the construction of a free family unit. Through a close reading of selected inscriptions, I argue that manumission for marriage could reflect an alternate strategy for the construction of a legitimate family unit which did not conform to a nuclear ideal or benign, linear model of family planning. When read carefully, these funerary inscriptions disguise a range of possible lived experiences and family configurations, from multi-status to divided families. These women did not only begin to have children after their manumission, and within this marriage. Acknowledging the diversity of family arrangements generated through manumission for marriage is an important step in recognising the complex and unsettling realities of slavery and coercion that these families reflect.

Biography: Lila Daly completed her Honours in Ancient History at the University of Sydney in 2023. Interested in Roman social history and the lived experiences of marginalised peoples, her Honours thesis '*Liberta et Uxor: Manumission for Marriage in Rome*' examined the position of women married to their ex-owners in early Imperial Rome. Lila intends to undertake an MPhil in 2025.

NOGUEIRA, Sabrina (she/her) University of Sydney

The 'Mother' and 'Wife': Unlocking the Experiences of Spanish Women with Roman Soldiers

Abstract: This paper is part of a larger study about the aftermath of conflict in Roman Spain on women, who suffer from burdens of care and the physical and emotional scars that result from sexual violence (UNWOMEN 2015; Gaca 2011). As the presence of Spanish women is fleeting in literary evidence, I will use critical fabulation to consider how to appropriately access and represent their deeply personal, emotional and traumatic experiences via contemporary numismatic evidence. In doing so, we can direct the 'advancement of the study of ancient Rome' and its warfare towards the lived experiences of provincial women. My fabulations are from the perspectives of two women in the Republican civil wars and Caesar's siege of the Pompeian town Ategua (45): the Mother whose household was massacred, and the Wife who was left behind in the town and possibly forced to witness the death of her sons (Caes. *BHisp.* 18-19; Val. Max. 9.2.4). Specifically, I will imagine how these distressing experiences caused the women to form different interpretations of the Pompeian coin RRC 469 (46/5). This coin has been found near Ategua and, to scholars, ambiguously depicts a female personification of 'Hispania' as either offering a branch of peace to Pompey or having it imposed upon her (MacDougall 2020; Berdowski 2017). However, I suggest that the Mother and Wife's experiences with different soldiers mirrored their interpretation of 'Hispania,' as cooperative or subordinate to the iconographical general.

Biography: Sabrina is an Ancient History student at the University of Sydney, completing her Honours thesis and intending to undertake a PhD in 2025. Her current thesis explores the experiences of women during the ongoing conflict with Rome in Republican Hispania. Her broader research interests include the sociopolitical histories of the late Roman Republic and early Empire, with a focus on women and other marginalised voices.

MONDAY Session 2, 1:30 – 3pm. PSYCHOLOGY G8

PANEL: Ovidian Legacies: Receptions, Revisions and Reflections

This panel offers a fresh perspective on Ovid's literary legacy through diverse theoretical frameworks and temporal lenses. By engaging with Ovid's own reception of his works, through modern scholarship and into contemporary reception studies, these papers are interested in pushing the boundaries of how we discuss Ovid and his impact. Our discussion begins with an exploration of Ovid's self-presentation within his exilic works, often taken as autobiographical, which reflects a nuanced literary strategy. The discussion then shifts to a critical assessment of the language which scholarship uses to describe the relationships between Ovid's texts, their sources and the texts they have inspired. Extending the discussion to contemporary literature, the panel concludes by exploring the influence of Ovidian mythology in adaptation into modern literature. Collectively, each paper describes the dynamic relationships between past and present, between Ovid's ancient texts and their evolving interpretations. By emphasising the ongoing relevance of Ovidian scholarship, this panel seeks to expand and redefine our understanding of his legacy across periods and literary contexts.

MODERATOR: COWAN, Bob (he/him) University of Sydney

NEALL, Gemma (she/her) University of Adelaide

There's so much Tomis about Rome: Ovid's self-revision in the Tristia.

Abstract: Scholars often regard the *Tristia* as providing a unique insight into both Ovid's personality as a poet and the events which led to his banishment. In this book especially, and in the *Tristia* and *Epistulae ex Ponto* in general, Ovid constructs an image of his pre-exile self as the ideal Roman poet. In contrast, the Ovid we encounter upon his arrival in Tomis is a shadow of this former self, one who could not hope to match the literary heights of his (supposedly unfinished) *Metamorphoses* and must make do with his 'unrefined' (*incultus*, *Tr.* 1.1.3) exilic attempts. This is an assertion that has appeared to have taken root, with his exile works avoiding significant academic examination until the late 20th century and dismissed as a lesser quality than that produced by the Roman Ovid. In defence of a Tomitian Ovid, I will use the *Tristia* to demonstrate how Ovid has established distinct authorial personas for each of his works. It is these personas which Ovid uses to skilfully construct a revised approach to his pre-exile writing, encouraging his reader to reflect on these poems in the wake of exile and the 'death' of Ovid's Roman personas.

Biography: Gemma is a graduate of the University of Adelaide, where her MPhil thesis explored the translation of sexually violent episodes from Ovid's *Metamorphoses* into contemporary English verse. She was the recipient of the OPTIMA award at ASCS 43 in 2022 for her paper on the translation of Philomela in *Metamorphoses* 6. Gemma is one of three co-chairs of the recently formed Adelaide chapter of AWAWS. Gemma is

planning to incorporate her love of Ovid with her background in creative writing, hoping to undertake a combined creative practice PhD which produces a theatrical translation of Ovid's *Heroides*.

EDWARDS, Shona (she/her) University of Adelaide

Reading Dido diffractively: Moving beyond reflection as metaphor

Abstract: There is a long history of scholars using optical metaphors to describe knowledge. In the study of ancient literature, metaphors of reflection and mirroring have been extensively used to describe the processes of imitation, adaptation, and reception of texts (McCarty 1989). The feminist philosopher Donna Haraway (1997: 273) suggests that the metaphor of reflection reproduces 'the same' and is at its core a replication or reproduction. Haraway, and later Karen Barad (2007), have argued for the reading of texts through metaphors which deploy a more detailed understanding of wave theory in quantum physics. This paper argues that metaphors of reflection and mirroring are limited by a hierarchical relationship between the reflection and the source. I suggest that we can push these metaphors further, towards metaphors of refraction and diffraction. In recent work Megan Drinkwater (2022: 31) has applied the metaphor of refraction to Ovid's Dido in *Heroides* 7. This paper will suggest that diffraction, too, may serve as a productive metaphor. This paper makes a diffractive reading of the many Didos in Ovid's reception of Virgil's *Aeneid* 4. A diffractive reading of Dido traces the component parts, the Virgilian origins and generative Ovidian interferences which then ricochet through history beyond Virgil and beyond even Ovid himself.

Biography: Shona Edwards is a Masters candidate at the University of Adelaide, currently writing a thesis entitled 'Patterns of female voice in Ovid's *Heroides* 7'. Her research areas include Latin love elegy, reception studies and feminist theory. Shona is one of three co-chairs of the recently formed Adelaide chapter of the Australian Women in Ancient World Studies organisation.

KOOSMEN, Tanika (she/they) Macquarie University

Ovid's King, King's Priest: Receptions of Ovidian Mythology and Morality in Stephen King's Cycle of the Werewolf.

Abstract: In the opening episodes of Ovid's *Metamorphoses*, where the author outlines his central cosmological narrative, the first generations of humanity prove themselves as violent and flawed as their Giant predecessors. As the representative of his people, the mad king of Arcadia, Lycaon, ignores the divine omens, kills protected hostages, and presents human flesh as an offering to a disguised Jupiter (1.163-252). These events trigger the archetypal Flood narrative and offer an elaboration of Plato's evaluation of Lycaon's role as tyrant in the earlier philosophical and political text, *The Republic* (565d-e). The interactions of these ancient texts set a moral framework around the actions of the seminal werewolf king. In 1983, Stephen King's *The Cycle of the Werewolf* introduced a distinctly moral exploration of power and responsibility through the priestly werewolf character, Reverend Lowe. Lowe shifts the blame of his own murderous actions to the God whose faith he preaches, claiming, "[I]f I have been cursed from Outside, then God will bring me down in His time." (King, *The Cycle of the Werewolf*, 112). The Reverend illustrates the intrinsic connections between Jacques Derrida's *The Beast and the Sovereign* – the theoretical pseudo-dichotomy that encapsulates the character structure of Ovid's Lycaon. Through King's work, the Reverend provides a sense of closure to Ovid's strong moral exploration that is based in Derrida's understanding of the distinctions and similarities between the corrupted Sovereign and his Beastly reflection – in the context of the hybrid body.

Biography: Tanika Koosmen is an Associate Lecturer in the Department of History and Archaeology at Macquarie University. Her doctoral research considered the introduction of the werewolf in antiquity, posthumanism in critical and philosophical thought, and the reception of the transformative myth in modern literature, television, and film media. Her research interests include metamorphic mythology in the ancient Greco-Roman canon, literary folklore and fairy tale traditions, and the application of posthuman thought in contemporary media.

MONDAY Session 2, 1:30 – 3pm. PSYCHOLOGY G6

Greek History II

NASH, John

What of Thespiai and the fleet – Discourses of the battle of Thermopylae in modern military culture and strategic analysis

Abstract: Digital libraries Modern militaries love to refer to battles of the past. The battle of Thermopylae in 480 BCE holds particular interest, in military culture as well as in studies of strategy. It is viewed as a heroic last stand of 300 gallant Spartans, and a battle that helped save Greece, democracy, and indeed the Western World. This is a poor appraisal of the battle, and this presentation will seek to uncover exactly how modern military narratives misread the battle, on a cultural and on a more strategic level. On the cultural side, it is often seen as the brave last stand and sacrifice of 300 Spartans against the horde of Persian invaders. These narratives almost always miss the participation of the soldiers from Thespiai – who also died to a man – and the presence offshore of the Greek Fleet. This view grossly simplifies the battle and negates the experiences, and sacrifices, of a whole host of Greek participants in the battle. This oversight feeds into a 'warrior culture' of last stands and noble sacrifice that is out of touch with reality. When analysing the battle, omitting the allies and navy leads to a failure to grasp how important these factors were in the Persian Wars. Further, meta-analysis of the battle as 'saving Greece' needs to be corrected. The Spartan sacrifice was fruitless and did not contribute materially to Greek victory. This paper will explore these modern narratives and serve as a long-overdue corrective, illuminating what should be learned from this battle.

Biography: Dr John Nash is an Academic Research Officer at the Australian Army Research Centre. Previously he was a researcher at the Australian War Memorial for *The Official History of Australian Operations in Iraq and Afghanistan*, and *Australian Peacekeeping Operations in East Timor*. He was awarded a PhD from the Australian National University in July 2019. He is also a Lieutenant in the Royal Australian Naval Reserve, having completed nine years' fulltime and ten years' reserve service as a Maritime Warfare Officer. He was the inaugural winner of The McKenzie Prize for the Australian Naval Institute and Chief of Navy Essay Competition – Open Division, 2019. His most recent publication is *Rulers of the Sea Maritime Strategy and Sea Power in Ancient Greece, 550–321 BCE*, Volume 8 in the series 'De Gruyter Studies in Military History'. Other publications include articles in the *Australian Army Journal*, *Journal of Advanced Military Studies* (Forthcoming 2024 Spring edition), the *Journal of Indo-Pacific Affairs* (March–April 2022) and the *US Naval War College Review* (Winter 2018, Vol.71). His areas of research focus include sea power and maritime strategy, littoral warfare, land power, and strategic studies.

PROUTING, Katherine (she/her) University of Queensland

Swindled: Legal Repercussions for Financial Abuse and Neglect Against an Orphan's Patrimony

Abstract: In classical Athens, the maintenance of an orphan's estate by an appointed guardian was a source of significant anxiety. While essentially a domestic matter, the wellbeing of orphans was an affair that also warranted state intervention. In this period, orphans were considered to be male children who had lost their fathers before reaching their majority. The patrimony of these boys was managed by guardians, men who could abuse these boys financially and neglect them monetarily. Though in this context orphans were boys, girls could also be abused by their own guardians mismanaging their dowries. In the forensic speeches there are multiple examples of enmity between orphans and guardians. Well known cases include Demosthenes 27 and 28; Lysias 32; Demosthenes 36; Isaios 11; Demosthenes 38, and examples of the law in Pseudo-Aristotle's *Athenaion Politeia*. Using these sources, I aim to examine what legal repercussions existed regarding the abuse of an orphan's estate, such as the Eponymous Archon, public legal actions such as the *eisangelia*, and private legal actions including the *dike epitropos* and the *dike blabes*, as well as certain legal protections for an orphan's estate called the *misthosis oikou*, determining the effectiveness of such protections. Ultimately, my aim is to demonstrate that in classical Athens, the state instigated a range of legal procedures to assist orphans who had been victims of financial abuse, determining that orphans were seen as a category of vulnerable people in need of state instigated protection.

Biography: Katherine is an ancient historian who enjoys Athenian forensic speeches, researching domestic violence in this context, and is hoping to soon be exploring the relationship between class and women regarding their legal accessibility to the law courts. After completing a Bachelor of Classical Studies at the Australian National University, and her Masters of Philosophy at the University of Queensland, Katherine is now applying for various PhD programs in the United Kingdom, and by the time of the conference she will hopefully have some news about these applications. In her spare time, she reads, writes, knits, crochets and annoys her workmates at QPAC with tales from the ancient world.

MONDAY Session 2, 1:30 – 3pm. PSYCHOLOGY G5

Epigraphy

McKENZIE, Jessica (she/her) Macquarie University

Carving outside the lines: Expressions of identity and space between Roman Sicily and South Italy

Abstract: During the Roman period, the Strait of Messina – which separates Sicily and Italy - was seen as a bridge and gateway to opportunity, an insurmountable divide and the most dangerous of all passages, and a crossroads of varied cultural groups from across the ancient Mediterranean. This tripartite nature facilitated, dictated, and at times restricted the socio-cultural transformations and processes taking place on its shores, reflected in the constructions and presentations of community and individual identities of peoples living in the area. This paper, which presents the conclusions of my PhD in preparation of a manuscript, explores this dynamic through a case study of the constructions and presentations of identities in public and private inscriptions from Roman period Messana and Rhegium. In exploring the presentation of identities in a selection of inscriptions from this corpus – the family tomb of a Claudius Theseus; a dedication to Apollo Archegetes and Artemis Phacelitis; the multilingual epitaph to a Fabia Sperata – and contrasting them against etic constructions of the Strait presented in contemporary literary sources, such as those of Strabo and Pliny the Elder, this paper will demonstrate the interwoven relationship between constructions of identity, expressions of power, and the lived experience of space on the boundary between Sicily and Italy.

Biography: Dr Jessica McKenzie is an ancient historian, archaeologist, and Learning Designer at Macquarie University, Sydney. Jessica completed her PhD at Macquarie in 2022 and her MPhil at UQ in 2018 prior to that. She is currently an ECR Affiliate with the *Centre for Ancient Cultural Heritage and Environments* at Macquarie and has research interests in Graeco-Roman Sicily, historiography, cultural geography, classical reception, queer theory, and Humanities research communication and advocacy.

PANEGYRES, Konstantine (he/him) University of Melbourne

The Christian Liturgy in Late Antique Egypt: A New Papyrus

Abstract: The sands of Egypt have preserved a number of papyrus fragments belonging to the Christian liturgy, the text of the ancient Church service. Most of these have been discussed by Dr Ágnes Mihálykó in her book *The Christian Liturgical Papyri: An Introduction* (2019). The purpose of my talk is to present, for the first time, a new papyrus fragment of the Christian liturgy of Late Antique Egypt. The papyrus is a large fragment of a codex from the fifth or sixth century AD. It has been partially preserved in two different libraries, in the Bodleian Library, Oxford, and in the Bibliothèque de Genève, Switzerland. The papyrus covers a large portion of the Christian liturgy, with parts of the text belonging to the intercession for the congregation, the pre-sanctus, the post-sanctus, and the communion, as well as various prayers. The papyrus is important for three reasons: for its large size, for its relatively early date, and for the fact that it contains some unique features that have not appeared before in any other known texts of the Christian liturgy. The main feature of the talk will be an exhibition of an unpublished preliminary edition of the papyrus itself, with photographs and translation. As part of this, I will provide an introduction to the papyrus, detailing the context of its archaeological discovery, its relation to other papyri of the same kind, and its format, scribal features, and language. I will also discuss briefly the background to Christian liturgy and indicate how the new papyrus contributes to our knowledge of liturgical texts. There will furthermore be discussion of some of the problems faced in editing this papyrus, particularly problems of reconstruction.

Biography: Konstantine Panegyres studied a BA (2017) and MA (2019) at the University of Melbourne, then received a PhD from the University of Oxford (2022), where for the dissertation he edited new papyri from the Oxyrhynchus Papyri collection. The focus of his research at the moment is split between the study of health in the ancient world and the editing of unpublished papyri.

Grammarians, Scholia, Tradition

RIDLEY, Ron (he/him) University of Melbourne

Livy's Detractors

Abstract: Only one quarter of Livy's original *ab urbe condita* survives. The fortunes of those thirty-five books have oscillated dramatically. After Petrarch and his colleagues assembled thirty of them-and thus preserved them!--the classical world was in general delighted at their survival, and Livy was highly esteemed for his history, his style, and his place in education. There were, however, some early dissenting voices, notably French, but the major challenge began with the first editions of Tacitus in the sixteenth century, dividing the preferences of Roman historiographers. Then came German *Quellenforschung* in the nineteenth century. By the twentieth century reactions were very negative (Walsh, for example, claimed that Livy did not even know Greek!). This paper (part of a nearly completed work on the fortunes of Livy over the last two millennia) aims to *identify* and *analyse* those main 'detractors', and show the *effects* of their work, a subject which has never before interested anyone.

Biography: After being inaugural Teaching Fellow in Ancient History at Sydney 1962-1964, I came to Melbourne as a lecturer in 1965, and retired from a Personal Chair in 2005. My interests in teaching and research cover the whole Ancient World, including Egypt, and the whole history of Rome up to the present, for which I was awarded the Princess Daria Borghese gold medal in 2019 and honorary Italian citizenship in 2022.

SCIARRINO, Enrica (she/her) University of Canterbury, Christchurch

Ennius Summus Grammaticus Noster

Abstract: In the second century CE, Suetonius linked the beginnings of Roman rhetoric to Livius Andronicus and Ennius. According to him, these poets did "no more than translate/interpret (*interpretabantur*) the Greeks or give readings (*praelegebant*) from whatever they had composed in Latin (Gram.1.1)". In this passage *praelegere* and *interpretari* are technical words associated with the practices of the *grammaticus*. Quintilian talks about these practices when he advises the teacher to ask his class to analyse verses and metre and give parts of speech. The teacher is also meant to point out "what words are barbarous, what improperly used, and what are contrary to the laws of language" (1.8.13). Moreover, he must "show the different meanings which may be given to each word. As for *glossemata*, that is words less common (*voces minus usitatas*), the teacher must exercise diligence suited to the profession (1.8.15)". At 20 Sk (for attribution, see Skutsch 1985:177-8), 139-140 Sk, 399-400 Sk, 487 Sk (for attribution, see Skutsch 1985: 649), Ennius expands on his use of Latin terms by offering their Greek equivalents while at 211-2 Sk the equivalence is switched. Scholars have long noticed that these equivalences are ideologically loaded (e.g. Habinek 2006). In my paper I argue that these are informed by rhetorical practices and, in turn, that these practices contributed to the cultural transfer that the Roman elite questioned and yet coveted to perform themselves. A fragment from the Elder Cato (Orat. 4.17 Sblendorio) offers evidence in this sense by presenting an early case of oratorical appropriation of poetic forms and materials.

Biography: Enrica Sciarrino is Associate Professor in Classics at the University of Canterbury, Ōtautahi/Christchurch, Aotearoa/New Zealand. She has published articles on a wide range of topics, including methodological issues, early Latin literature, Roman sociocultural history, oratory, education, rhetoric, historiography, and the ancient fable.

ZECHER, Jonathan (he/him) Australian Catholic University

Between Athens and the Areopagite: Classical Intertexts in the Scholia of the Byzantine Corpus Dionysiicum

Abstract: In the early sixth century four treatises and ten letters appeared under the name of Dionysios the Areopagite, a convert of the Apostle Paul (Acts 17:34). These pseudonymous works were obscure, idiosyncratic, and instantly popular. Within twenty years, John, bishop of Scythopolis (fl. 530 – 550), wrote an extensive commentary in the form of hundreds of scholia. A century later, Maximus the Confessor (c. 580 – 662), would add a few hundred more. Subsequently, no manuscript was without them. These scholia perform a number of functions for the *Corpus Dionysiicum* (CD), from glossing the CD's frequently idiosyncratic vocabulary to explaining obscure points, to defending its author's apostolic antiquity – and current orthodoxy. While modern scholarship has largely ignored the scholia (excepting Rorem and Lamoreaux 1998, Suchla 2011), they serve to introduce, situate, and legitimize the CD (Macé 2024). In light of this, it is all the more interesting that, while CD sometimes plagiarizes Neoplatonic philosophers, the scholia include numerous named references to classical sources, including Homer, Euripides, Cratinus, and Aristotle; as well as more obscure ancient grammarians, historians, and poets. This essay presents selected scholia from ms. Paris BNF coisl. 253 (IX) and Vatican BAV vat. gr. 1787 (XI), to fill out those included in Balthasar Cordier's 1634 edition (repr. J-P Migne, *Patrologia Graeca* 4). It will demonstrate that classical intertexts – including a number of possibly spurious ones – help scholiasts domesticate the CD for an educated, Christian, audience, while allowing them to participate in the CD's play of literary fiction.

Biography: I am a Senior Research Fellow in the Institute for Religion and Critical Inquiry at the Australian Catholic University. My work has (and often does) focus on Greek Christian monasticism in context of ancient medicine and emotions history, but this essay is part of a project with Stephen Carlson, funded by the Templeton Religion Trust as part of "Paratexts Seeking Understanding." We are using material philology and working with neuroscientists to study how the material presentation of marginal notes in Greek manuscripts impact reader experience of revered texts, like the *Corpus Dionysiicum*. We hope that this work will contribute to novel readings of the *Corpus* as a composite text, to a greater appreciation of paratextual features in manuscript traditions, and to more integrated approaches to critical editions of scholiated corpora.

Museums

BOTT, Richard (he/him) Macquarie University

A Tentative Look at the Supply of Forged Papyri in the 20th Century

Abstract: In many critiques of the antiquities market, the possibility of encountering fakes and forgeries is raised as a potential risk for participants. To illustrate the dangers these forgeries may pose, scholars have often relied on a parochial range of high-profile, well-executed forgeries (e.g. the Gospel of Jesus' Wife). While these studies have helped identify some of the specific behaviours and pathways that allow forgeries to surface and even enter scholarship, they frequently do not expand analysis beyond the immediate object. As a result of this parochial approach, basic empirical data necessary to properly answer simple questions about the nature of the trade in fakes and forgeries are largely unavailable. This paper uses acquisition data synthesised from a range of archival resources and collection databases to tentatively trace the nature of the supply of forged papyri during the 20th century. In doing so, new insight is offered into the conditions and venues in which forgeries surface on the antiquities market. It will be shown that the majority of forgeries acquired by collections are either of low production quality or replicate low-value textual artefacts, rather than the high-end examples that dominate current scholarship. Moreover, it will further be argued that methods of acquisition used by collections to build their papyrus holdings play a more important role than production quality in dictating whether a forgery is acquired or not.

Biography: Richard is a PhD candidate at Macquarie University and member of the Forging Antiquity project led by Professor Malcolm Choat. Richard's research focusses on identifying the various processes that underpinned the collection of forged papyri in the 20th century and the methods of (de)authentication used when identifying forgeries. More broadly, Richard is interested in provenance research, the antiquities trade, and archaeological fakes.

KOZLOVSKI, Alina (she/her) University of New England

"Planets, convicts, and contraception: making sense of the ancient Mediterranean in museums"

Abstract: Many museums today have some materials from the ancient Mediterranean and the broader Roman empire as part of collections that are focused on something else entirely. Originally opened in 1880 as the Technological, Industrial and Sanitary Museum of New South Wales, the Powerhouse Museum in Sydney contains over 700 such objects in a collection otherwise mostly interested in technology, design, and Australian history. Throughout the decades, curators have had to be creative to find ways to include these ancient materials in exhibitions. Examples include Roman coins which appeared in a display on space exploration, a lekythos which sat alongside Australian convict materials, and an Artemis figurine which featured in an exhibition on contraception. In this paper I argue that it is in contexts such as these, where the stories of ancient Greece or Rome do not set the agenda, that the epistemic place of ancient Mediterranean materials within the exhibition medium can be seen most clearly. Viewers have to be convinced to take a cognitive leap to another time and place to understand the relevance of these items, often with little room for much explanation of the complexities of their ancient contexts or their histories of collecting. I explore a few examples of such ancient incursions into more recent stories and the links they can create across time as well as the modes of viewing that they can interrupt.

Biography: Dr Alina Kozlovski is the Lecturer of Digital Innovation (Ancient History and Archaeology) at the University of New England. Prior to this role, she worked in museums in the US, UK, and Australia including on exhibitions such as *Buried by Vesuvius: Treasures from the Villa dei Papi* at the Getty Villa and *The Invisible Revealed* at the Powerhouse Museum in Sydney. She completed her PhD at the University of Cambridge and has held postdoctoral fellowships at the British School at Rome and at the Powerhouse Museum. Her research focuses on concepts and histories of curation, starting from ancient Greece and Rome to the contemporary world, and on the role of copies, both material and digital, in museum collections.

CRISÀ, Antonino (he/him) Prince Mohammad Bin Fahd University (Al Khobar, KSA)

Emergency Contexts, Antiquities and World War 2: New Data on the Archaeological Collections of the National Museum of Palermo (1940-43)

Abstract: World War 2 (WW2) is considered one of the most dreadfully destructive conflicts. The war generated devastation globally but the European context was particularly strongly affected. The Italian peninsula became a complex war theatre once Italy entered the war in June 1940. With the substantial destruction of monuments a very real threat, state authorities actualised a detailed plan to protect antiquities and museum collections. Sicily is an island rich in historical remains. Due to its proximity to the northern Africa frontline, it was immediately involved in the war, with the Allies landing there in summer 1943. What do we know about the effect of war on the island's antiquities, archaeological sites and museums? This paper will present some selected results of a recent investigation into this question. It fills a glaring gap in current scholarship which is mostly focused on the protection of historical buildings and churches. First, I will outline my project contextualising Sicily in the historical framework. Second, I will present and assess a series of fresh archival records and pictures to provide a novel reconstruction of historical events. The renowned Palermo National Museum will be my case study. There was a strict plan to safeguard its treasures during the war that resulted in the protection of archaeological collections (reliefs, statues, vases, coins, etc.). In conclusion, I will provide a vital assessment of available documentation and offer an original contribution to current scholarship on how museum and cultural heritage navigates the context of war.

Biography: Antonino 'Nino' Crisà is an Italian archaeologist, historian and numismatist, currently Assistant Professor of Humanities at Prince Mohammad Bin Fahd University (Saudi Arabia). With a strong academic record and several skills in teaching, coin cataloging, archival research and 3-year experience in commercial archaeology, Dr. Crisà has been trained at the University of Milan (BA, MA and Specialization) and Leicester where he obtained his PhD Archaeology working as a 'Classics Teaching Assistant' (2012-16). He worked as a 'Research Fellow' at the University of Warwick, exploring ancient token production in Hellenistic and Roman Sicily (ERC project: *Token Communities in the Ancient Mediterranean*) (2016-19). Dr. Crisà has recently completed his highly-competitive ERC Marie Curie Skłodowska Fellowship (*Cultural Heritage in Danger: Archaeology and Communities in Sicily during the Second World War (1940-45)*) (Ghent University, 2019-22). As a field archaeologist, he excavated in Italy (Lombardy, Sardinia, Sicily, Veneto) and Syria (Palmyra). His substantial publications explore numismatics and the history of archaeology and cultural heritage in Italy between nineteenth and early twentieth century (antiquarianism, coin collectors, excavations, museum collections and community archaeology) through the analysis of unpublished archival records. Two books convey this long-standing research on the Bourbon (1816-60) and post-Unification (1861-1918) periods in Sicily.

MONDAY Session 3, 3:30–5pm. DUNBAR PHYSICS LECTURE THEATRE

PANEL: *Response, Reflection, Reception: case studies and pedagogical ramifications of modern creative and artistic responses to ancient material culture*

This panel will explore recent examples of modern artistic and creative responses to collections of ancient material culture in Australia, focussing on case studies emerging from three museums: the ANU Classics Museum (Australian National University), the Chau Chak Wing Museum (University of Sydney), and the Hellenic Museum (Melbourne). Case studies will include an exploration of modern works, ancient material culture the modern works respond to, artists' and curators' interpretations, and pedagogical ramifications for ancient history and classical studies educators and academics at both secondary and tertiary level. This panel will demonstrate the ways in which modern artistic receptions can be usefully employed to explore a range of complex issues in the ancient world, including gender and identity, materiality and making processes, classical reception, museum ethics, and (often problematic) histories of collecting. In this way, the panel will share new insights into ancient material culture that can occur when objects are viewed through the lens of modern art practice. Attendees will be able to view the current 'Artefacts' exhibition of modern responses to ancient objects in the ANU Classics Museum throughout the conference.

MODERATOR: Dr Estelle STRAZDINS Australian National University

PIKE-ROWNEY, Georgia (she/her) Australian National University

Artefacts Project: pedagogical ramifications of contemporary creative responses to the ANU Classics Museum collection

Abstract: This paper will explore the pedagogical ramifications of the *Artefacts Project* exhibition in the Classics Museum at the Australian National University (on show October 2024–March 2025). Co-conceived and co-curated by Classics Museum Curator Georgia Pike-Rowney and artist and PhD candidate Julian Laffan, five visual artists and one art theorist engaged in contemporary creative and theoretical responses to ancient object(s) of their choice from the museum's collection. Participating artists and art theorists included both emerging and established artists, all enrolled in HDR studies, and specialising in a range of media, from glass blowing to stone knapping. Ancient artefacts are reactivated, reinterpreted, and reanimated in ways that question politics, identity and materiality through the contemporary lens of art practice and art historical inquiry. The contemporary works, ancient objects, and artists' and curators' interpretations, will be analysed as to their pedagogical potential for the study of the ancient world at the secondary and tertiary level. The paper will conclude with a discussion of how contemporary arts practice can be extrapolated into broader future directions for ancient world pedagogy, and the potential benefits for students and teachers of classical studies.

Biography: Georgia Pike-Rowney is the Friends' Lecturer and Curator of the Classics Museum at the Australian National University. Her transdisciplinary research and practice focusses on engagement in the arts and object-based learning in educational, community and healthcare contexts, from the ancient world to the present day. She is currently focussed on embedding restitution into the research, teaching and community outreach programs of the ANU Classics Museum, and activating the collection through interdisciplinary collaboration and creative practice.

RICHARDS, Candace (she/her) University of Sydney

Kerameikos: A contemporary potter's quarter at the Chau Chak Wing Museum

Abstract: *Kerameikos* opened at the Chau Chak Wing Museum in August of 2024, featuring seven contemporary Australian ceramic artists, responding to the museum's historic collections. The project had begun in February of that year with an artist's residency week, where the artists participated in OBL workshops, toured the extensive storerooms, and had access to the breadth of research, archives and expertise not often available to those outside traditional academic and disciplinary research spheres. Taking its name from the well-known Mediterranean archaeological term 'Kerameikos' used to refer to potter's workshops in Greek and later Roman period sites, the project sought to bring together ceramic artists at different career stages to be able to share in each other's expertise, and create a new body of work in a supportive peer environment. Curated by a traditionally ancient and social history curator, the project was designed in an actively cross-disciplinary manner to break down barriers between academic and non-academic practitioners, as well as between disciplines. The overall aim was to activate the collections from a contemporary perspective, and explore new relevancies for historical collections in 21st century Australia. This paper will first discuss the methodologies employed in the exhibition development and the artistic process and secondly introduce the ways the exhibition is being used in educational programming. It will conclude with the different personal reflections that the ancient Mediterranean collections in particular sparked and how they offer an opportunity to explore the continuity of artistic practice from antiquity to today.

Biography: Candace Richards is the assistant curator of the Nicholson Collection at the Chau Chak Wing Museum and Mediterranean archaeologist. Candace is a multi-disciplinary curator whose research interests bring together ancient world studies with contemporary museum practice to re-evaluate how and why collections were formed and explore the ways archaeology and antiquities collections can offer new insights into human endeavour.

CRAIG, Sarah (she/her) Hellenic Museum, and

PRICA, Sara (she/her) Hellenic Museum

In Dialogue: Ancient Inspiration, Contemporary Perspectives

Abstract: The Hellenic Museum's ethos of "where old and new collide" has driven its mission to dismantle traditional museum barriers and foster inclusive dialogue between ancient material culture and contemporary artistic expression. Central to this mission is the Dialogue Series, a decade-long initiative that commissions artists to reinterpret ancient artefacts, alongside the Museum's newly established Contemporary Art Space, which showcases modern works inspired by antiquity. By embracing diverse, critical responses to history, the Museum aims to engage a broader audience and invites reflection on the relevance of the past in today's world. Themes such as gender, sexuality, and colonialism are explored through modern lenses, offering fresh perspectives that resonate with contemporary experiences and identities. The case studies explored in this paper include *The Messenger* (2018), a sculptural commission inspired by the contested statue of the Greek goddess Iris which now sits in the British Museum; *Who Are You?: Athens, Aotearoa and the Art of Marian Maguire* (2022), a series of lithographs and etchings that encouraged historic, political and cultural introspection through the visual merging of British, Māori and ancient Greek cultures; and *Greek Love: Outside the Lines* (2023), a collaborative commission in which visitors participated in colouring, and thus completing, a mural illustrated to highlight the ongoing resonance of history in LGBTQ+ communities. These case studies demonstrate that such projects have not only increased visitor engagement but also empowered communities to see themselves in history. By facilitating dialogue and encouraging empathy, the Hellenic Museum provides vital tools for identity exploration and lifelong learning, proving that history, its stories, and its objects remain alive and profoundly relevant.

Sarah Craig is the Director of the Hellenic Museum, Melbourne. With a background in archaeology and curation she has worked with ancient Mediterranean collections for over 10 years, both in Australia and overseas.

Sara Prica is assistant curator at the Hellenic Museum, Melbourne, and has previously worked in the archaeological field. She holds a BA in Ancient Cultures and Honours in Archaeology from Monash University, Melbourne.

MONDAY Session 3, 3:30–5pm. PSYCHOLOG YG8

Emotion

HERREN, Saskia (she/her) University of Auckland

Interrogating Stoicism through Medea in Valerius Flaccus' *Argonautica*

Abstract: Discussions of Valerius' Medea as tragic or elegiac have been fruitful avenues for exploration of the depiction of Medea in his *Argonautica*; however, discussions of his Medea as Stoic are still underexplored in the existing literature. Agri (2020) noted a Stoicising element in how much Medea resists divine intervention by Juno and Venus, inflaming her with erotic desire for Jason. I argue that Valerius Flaccus used the character of Medea in his *Argonautica* to discuss his interrogations of and reactions to Seneca's *Medea* and the Stoic tradition. In this paper, I will explore Stoicism by looking at two deviations of Valerius from Apollonius' Argonautic narrative: the civil war in Book 6 and Venus disguised as Circe in Book 7. Drawing on the work of Bartsch (2006) and Star (2006; 2016) concerning Seneca's use of Stoicism in his *Medea*, I will discuss spectatorship and self-reflection as important facets of Stoic philosophy and how these relate to Valerius' depiction of Medea as a Stoic heroine who ultimately succumbs to emotion. Valerius uses Stoic ideals, not to uphold them as infallible moral processes, but instead to interrogate them and find where they might fail or go wrong.

Biography: Saskia Herren recently received her Master's in Ancient History with first-class honours from the University of Auckland. Her Master's thesis was on the representation of Medea in Republican and Imperial literature. In 2020 she was the Provost Scholar at Worcester College in Oxford where she researched Latin *defixiones*. Her research interests include representations of sexuality, gender, power, ethnicity, magic, and sex-work in Greek and Latin literature.

LIMONGELLI, Elena (she/her) University of Oxford

Emotion in hexameters: a study into the use of *κραδίη* in the *Odyssey*

Abstract: Psychological organs (*θυμός, νόος, κῆρ, ἦτορ, κραδίη, φρήν*) pervade the narrative of the Homeric poems, featuring 1,435 times in total. While they have captured scholarly interest for decades by virtue of their cognitive significance, their qualities as expressive tools and their role in the hexameter have not been widely explored beyond Jahn's 1987 monograph, which analysed the organs following the Parryan model of metrical expediency, and ultimately argued for their functional synonymy. This paper seeks to redefine and move past Jahn's findings, by examining the way in which *κραδίη* is employed in the *Odyssey*. *κραδίη* is a particularly interesting example: on the one hand, it maintains an incredibly regular metrical position, which provides an excellent insight into Homer's poetic technique; on the other, the phrases in which it features make for some of the most creative expressions in the entire epic, as far as psychological organs are concerned – expressions that have raised a lot of eyebrows and on which much ink has been spilled. In light of these observations, this paper rejects metrical expediency as the most prominent rationale behind the employment of *κραδίη*. While it does not fully contradict Jahn's functional synonymy, it inserts such principle in the context of a wider, 'holistic' approach, which (1) employs up-to-date scholarship on Homer's formularity and meter, and (2) brings back into the conversation the organs' unique ontologies.

Biography: Elena Limongelli is a third-year DPhil student in Classical Languages and Literature at the University of Oxford. She received a Bachelor's degree and Master of Arts, both in Classics, from the University of Durham. Her interests span Early Greek, Anatolian, and Mesopotamian literary traditions, with a focus on their conceptualisation of inner/psychological life. Her current research project is entitled "Externalising thought: speaking to the heart in Homer and in the Ancient Near East".

Greek History III

VELOS, Kyriakos Monash University

Another Spartan in Sicily? The Campaign of Areus I

Abstract: In the second half of the fourth century BC, several members of the Spartan royal families led expeditions to southern Italy and Sicily. The last campaign by a Spartan royal to the west is generally believed to have occurred in the late 300s BC. Plutarch's *Apophthegmata Laconica* 217F, however, mention a Spartan named Areus who ridiculed a group of men who had been slain trying to end the tyranny at Selinous in Sicily. Although it has not been universally accepted, the saying has been attributed most commonly to King Areus I of Sparta (r. circa 309 BC–265 BC). Intriguingly, Areus' presence in Sicily is not mentioned in any other ancient source. Furthermore, it has been largely overlooked in modern scholarship. This paper explores the historical basis of this saying. To do so, I argue that the attribution to Areus I is reasonable and that a Spartan presence in Sicily during the early Hellenistic period is also plausible. By combining an examination of Sicilian and Spartan history during the early Hellenistic period with a detailed consideration of the extant evidence for Areus' career, I demonstrate that the involvement of Spartan royals in Sicily lasted longer than has been previously acknowledged. Accordingly, it is possible to determine the most probable date and context for Areus' expedition to the west. Ultimately, this investigation deepens our understanding of Sparta's interactions with Sicily during the Hellenistic period as well as providing further insight on the phenomenon of Spartan royals serving as mercenary captains.

Biography: Kyriakos is currently a PhD candidate at Monash University, where he is working on a topic relating to Sparta and mercenaries. This project explores Sparta's use of mercenaries, Spartans employed as mercenaries as well as the use of Spartan territory for the recruitment of mercenaries during the Archaic, Classical and Hellenistic eras.

JACOBSON, Angus Llewellyn (he/him) University of Tasmania

Demetrius Soter: Early Beginnings of the Seleucid-Antigonid οἰκειότης in Libanius, Or. 11

Abstract: When Seleucus I and Demetrius I established their οἰκειότης (kinship) at Rhosus after the Battle of Ipsus (301), the nature of power in the Hellenistic world fundamentally transformed. For the next fourteen years, the consolidation and preservation of Seleucus and Demetrius' dominions essentially rested on this οἰκειότης – an impressive result for a peace established on shared distrust for the other Successors. Or so the traditional narrative imparts. Libanius' *Antiochicus*, however, offers unobserved insight into the origin, or consequences, of the οἰκειότης through its focus on Seleucus' flight from Antigonus Monophthalmus (316). For Libanius relates that Demetrius was responsible for Seleucus' salvation. This paper seeks to determine the veracity of Libanius' account on Seleucus' flight and understand the origins of the 'Demetrius soter' flight tradition. In order to achieve this, I compare Libanius' account with the extant versions of Seleucus' escape from Babylon, including that in the Babylonian cuneiform fragment BM 35920, and with the strikingly similar flight myth of Mithridates Ctistes in Plutarch's *Demetrius*. Ultimately, while revealing the plausibility of early relations between these two *Diadochi*, the paper concludes that the Libanian Demetrius *soter* tradition likely precedes the Mithridatic version and thus could have developed out of the οἰκειότης and subsequent negotiations with Ptolemy. These conclusions prove significant as they add nuance to the understanding of early Seleucid-Antigonid relations and post-Ipsus politics, revealing the value of propagandising the alliance's longstanding nature, and more significantly, suggesting that the reasoning behind Demetrius and Seleucus' οἰκειότης was far more profound than just necessity.

Biography: Angus Llewellyn Jacobson is an up-and-coming Australian Aboriginal scholar who is currently pursuing his PhD on mechanisms of power in the Hellenistic world, with a particular focus on the role of Antigoniid-Seleucid relations in dynastic preservation and control. He also possesses a profound passion for Late Antiquity, models of kingship, Latin literature, and understanding the ancient world through numismatics. In 2022, he was the recipient of the distinguished Douglas Kelly Australian Essay Competition for his research on Seneca's kingship model in the *De clementia* and its influence on later Roman authors. Since then, Angus presented his research on Libanius' *Antiochicus* and early Antigoniid-Seleucid relations as part of the renowned Seleucid Lecture Series (Sept 2024).

VOLLER, Peter (he/him) Macquarie University

Who killed Philip II?

Abstract: The assassination of Philip II is one of the most discussed and debated political killings in history. The current trend of Macedonian scholarship has been to look within Macedonia's borders for a mastermind, often the family of Philip II himself. However, if modern criminal investigation methods are applied to the killing, then it seems far more likely that the plot originated outside of Macedonia's borders. Such a methodology is the natural progression considering the fact that any scholar who proposes to analyse the assassination of Philip II is, by extension, already engaging with criminal psychology, forensic analysis and more. I simply propose that when dealing with such topics, it is best to defer to the opinion of experts in those matters rather than relying just on one's own opinion. In principle, this is no different from those who study the death of Alexander III consulting modern medical experts rather than relying purely on their own layman knowledge. The question then is that, if this was the case, who could have coordinated the attack? I will present the case that the true mastermind behind the death of Philip II was, in fact, his long-standing political rival, Demosthenes of Athens. This theory has not been examined in any serious detail and yet it offers some of the most compelling arguments. If true, then this would fundamentally restructure how we understand this period, as well as explaining one of the most mysterious deaths in ancient history.

Biography: Peter completed his undergraduate and master's degrees at King's College London in Ancient History and his MRes at Macquarie under Prof. Ian Worthington. He is now coming up to his final year of a PhD which has focused on assassinations and political killings in ancient Macedonia, aiming to reinvigorate discussion in the topic.

Imperial Literature

GARRETT, Phoebe (she/her)

The evidence for Suetonius' *On bodily defects*

Abstract: Servius provides evidence of a Suetonian work called *De uitiiis corporalibus*. Five other fragments have been identified, attributed to Suetonius but without a title. From the title, this has been long interpreted to mean that this is a work about 'bodily defects', i.e. deformities or birth defects. The problem for the editor is that the fragments themselves do not appear to deal with defects of the body (as the title suggests), but with technical terms. In this paper I will discuss the problem of the title, as it seems to describe something quite different from the fragments that have been identified (in Fronto, Servius, Isidore of Seville, and recently in the scholia on Horace). The title is only attested once, but as David Wardle (1993) has shown that Servius usually gives reliable evidence of other Suetonian titles, we should not try to amend the title itself. But we might be able to find an alternative reading of the Latin. Luca Paretti (2012) suggested a way to solve this problem in reading *uitiis* by using the available sense of *uitium* to mean an incorrect usage of a word. Paretti did not fully present the evidence for this usage and the proposal has not been universally accepted. I will present the evidence for the word *uitium* used in this sense elsewhere in Latin literature. I find that Paretti's suggestion is quite convincing and that a title along the lines of 'mistakes to do with body parts' would be more likely.

Biography: Phoebe Garrett has a PhD from the University of Newcastle and several publications on Suetonius' *Caesars* on topics such as ancestry, structure, and childhood in the *Lives*. Her most recent publication was a paper in *Rheinisches Museum* 2023. She has taught Latin and Ancient Greek at UNE and ANU. Phoebe is a proofreader and copy-editor based in Canberra. This paper presents part of a current project (with Pauline Duchêne) to edit and translate the fragments of Suetonius for Liverpool University Press.

MCINTYRE, Gwynnaeth (she/her) Ōtākou Whakaihu Waka, University of Otago

"Vae Puto Deus Fio": Becoming a god in Suetonius' *de vita caesarum*

Abstract: Suetonius' presentation of ruler cult in his *de vita caesarum* has not received significant attention, as Wardle (2012) duly noted. This is likely due to Suetonius' own lack of focus on this religious practice; discussions of ruler cult are not set apart in his rubric structure. Five of the twelve *Caesars* were officially deified after their deaths and yet, in each case, Suetonius provides only a sentence or two to describe how these men became gods. This paper explores Suetonius' framing and presentation of how gods are "made" using the deifications of Claudius and Vespasian as its case studies. It discusses how Suetonius' word choice and placement in the text tell the reader more about the (re)actions of those left behind or particular attitudes towards a Caesar than the process of deification itself. In the case of Claudius, he gained his divine status, which was then abolished by Nero, only to be reinstated by Vespasian (*Cl.* 44). Vespasian *thinks* himself into becoming a god (*Vesp.* 23), famously linking his final words with those uttered by Claudius in Seneca's *Apocolocyntosis* (*vae me, puto, concacavi me*; *Sen. Apo.* 4). By making Vespasian responsible for reinstating Claudius' divine status while also having him echo the last words of a denigrated Claudius, Suetonius is drawing on other literary traditions, satirical humour, and political propaganda to explore how political power is constructed and manifested during the 2nd century. What Suetonius is not concerned with is what it actually meant to *be* a god.

Biography: Gwynnaeth McIntyre is an Associate Professor at Ōtākou Whakaihu Waka, University of Otago. She specializes in Roman political and religious history. Her books include *A Family of gods: The worship of the Imperial Family in the Latin West* (2016), *Imperial Cult* (2019), and *Uncovering Anna Perenna: A Focused Study of Roman Myth and Culture* (2019; edited with S. McCallum). She is currently working on projects related to the language of Roman imperial power and the Roman coin collection at Tūhura Otago Museum.

STERGIOU, Gianna Hellenic Foundation for Research and Innovation (ELIDEK)

Aesopic Fables in Plutarch: Appropriating the Other

Abstract: This paper proposes an analysis of Plutarch's appropriation of Aesopic fables, which, though underexplored, offers critical insights into his rhetorical strategies and the philosophical underpinnings of his works. Aesop, as a literary figure, symbolizes the marginalized: a slave, grotesquely deformed and excluded from elite society. His fables traditionally express lower-class discontent and even subversive ideas. However, Plutarch, a figure embedded in the elite intellectual tradition of the Second Sophistic, repurposes these fables to promote upper-class values. The fables serve a dual function in Plutarch's work: they educate children and women in morality, while also guiding upper-class males in how to rule and conduct themselves in society. This paper will argue that in *Parallel Lives*, Plutarch uses fables as responses to criticism from the masses and lower classes, highlighting the tension between rulers and the ruled, and illustrating the expected behavior within a hierarchical framework. Interestingly, many of the leaders who voice these fables come from humble backgrounds, yet they occupy elite positions, revealing a complex interplay between social mobility and political power. In *Moralia*, fables are particularly prominent in discussions of leadership and proper social roles and serve as didactic tools for virtuous living. This proposal situates Plutarch's reappropriation of fables within the broader socio-political context of Roman rule, suggesting that Plutarch transforms Aesop's subversive potential into a vehicle for elite self-definition and moral authority. By doing so, he neutralizes the subversive qualities inherent in Aesop's fables, repurposing them as instruments to uphold and maintain elite dominance.

Biography: Gianna Stergiou earned her PhD from the University of Edinburgh with a dissertation titled "Politics, Ideology, and Economy in the Pindaric World". Her academic journey includes postdoctoral and teaching fellow positions at various Greek universities, where she has instructed courses on ancient Greek literature, Latin language, and more. Currently, she holds a postdoctoral fellowship at the Hellenic Foundation for Research and Innovation, focusing on her thesis "Aesop's Otherness in Plutarch".

Art History I

LIU, Ziming (she/her) Yale University

Baked-In Play: Exploring the Play Potential of Ancient Greek Ceramics

Abstract: In the archives of the Yale University Art Gallery, we find a rather unremarkable object: an Attic baby feeder dated to the 4th century BC. The round ceramic object sports a semicircular handle, an elongated spout, and, besides a slight knob protruding from its head, is entirely undecorated. Yet, when we lift the feeder in our hands, it makes a clear rattling sound—revealing a sonic construction hidden inside its walls, as though calling for us to pay attention. Objects such as this baby feeder often escape the attention of study: it is undecorated, and therefore unworthy of close examination as a piece of fine art, and it is seemingly made to entertain children, meaning that what information it does offer to the contemporary scholar is supposedly frivolous and unserious. However, what the baby feeder does unravel—through the care and expertise of its construction, its engineering of surprise, and its bridging of functionality and fun, is that Ancient Greek ceramics can, and do, engage their user in play. Moreover, although the words “play”, “playful”, and “ludic” are often mentioned in passing in the study of Greek pottery (most notably by François Lissarrague in his study of the Greek symposium), full attention has yet to be given to defining or understanding what exactly makes an object playful. Therefore, my talk offers a starting point to broader questions: that we use the Attic baby feeder to rethink our categorical binaries of functional and playful, of child and adult, of pot and toy, and to start taking play seriously.

Biography: Ziming is currently a 6th year PhD candidate in Classics at Yale University, having completed her Masters and BA(Hons) in Classics at Victoria University of Wellington. Her dissertation focuses on the re-examination of Attic fine ceramics through the lens of play and playfulness, and argues that information about the ancient object, beyond strict categories of function, can be further explored and unlocked through interactivity. Ziming is primarily interested in the transmission and reception of material culture, having previously worked on memory and monumentation in the Athenian Agora, as well as lithographs by New Zealand artist Marian Maguire. She is also a keen pedagogue, and believes that the study of Classics can be accessible, equitable, and fun!

VELLIDIS, Nikki (she/her) University of Oxford

A Fragmented Inheritance: Reconstructing Imperial Period Mosaics from Sami, Kefalonia, Greece

Abstract: Mosaics were created with their role as floors in mind. They were made to be viewed at an angle, while in motion, and from various points in a space—and they took advantage of this. However, their context is often lost due to a lack of cohesive archaeological remains and removal from their original placement. When this context disappears, it can be challenging to understand how these ancient floors were intended to be viewed and the nuances of the decisions made by the mosaicists. This research places four mosaic pavements from a third-century CE house from Sami, Kefalonia, Greece, back into their original context and reconstructs the ancient domestic space surrounding them to understand how these mosaics may have been viewed. It delves beyond the surface of the mosaics and examines their original context and relationship to the built environment—something historically missing in mosaic study. By utilising spatial analysis techniques and 3D reconstructions emphasising line-of-sight and angle of viewing, a richer understanding of the mosaic’s dimensionality and its role within the larger architectural space can be found. This allows for the visualisation of the mosaics and an idea of how individuals may have experienced the pavements within the social and cultural context of the spaces. This talk aims to excavate the intention behind the stones—namely, striving to discover how the motivations behind the mosaicist in the composition of the mosaic influenced how individuals interacted physically and emotionally with the mosaic pavements.

Biography: Nikki Vellidis is a fourth-year DPhil student in Classical Archaeology at the University of Oxford funded by the Onassis Foundation. She previously completed an MA in Classical Studies at Columbia University in 2021 and a BA in Classical Languages and Classical Culture at the University of Georgia in 2019. Her research focuses on the reconstruction and spatial analysis of mosaic pavements in domestic spaces in Imperial Era Greece and Asia Minor.

SCHOLZ, Elisa University of Cambridge

The Protocorinthian revolution: how Corinth (almost) invented narrative art

Abstract: The elegant, ordered files of animal friezes in (Proto)Corinthian tradition beginning in the eighth century BC are infamously known for their static nature, lack of narrative and unoriginality. In this paper, I will re-examine the importance of this style, concluding that it was fundamental in the development of figurative art, ‘narrative’ and so-called ‘naturalism’, both thanks to its technique and themes. The technique, based on the use of outline, incision and colour allowed for the rendering of fine detail and (eventually) perspective. This removed images from the world of the decorative, making them fully autonomous, rather than the domain of the non-figurative. They burst out of the pattern, into the space of story—at least, potentially. Content-wise, while animals may not encourage narrative themselves, they allowed for the transition, time and space to develop a fully mature narrative art. I will show that while figures may not be naturalistic, they become more specifically attached to the real world because there are added referents, thanks to the increased level of detail. I will also propose that this fundamental change occurred, in large part, because of the arrival of writing and, more specifically, the arrival of an alphabet.

Biography: I have recently received my PhD from the University of Cambridge. My research centres around the concepts of text and image and their relationship in the Mediterranean world of the Late Bronze to Early Iron Ages. My PhD thesis considered the (re)emergence of script and figurative art during the Early Iron Age in Greece and Central Italy. I am particularly interested in the intersection between alphabets and images, as two extremes of communication. My postdoc project will be a monograph revisiting Mediterranean history from 1800 BC down to ca. 500 BC through the themes of word and image.

MONDAY Session 3, 3:30–5pm. PHYSICS STUDIO

Numismatics

CARROLL-WALDEN, Josephine (she/her) University of Queensland

Messages to the Elite: Unusual Symbols of Power on the Medallions of Julia Mamaea

Abstract: Despite the occasional comment about her jealousy and desire for power, the Empress Julia Mamaea, the mother of the Emperor Alexander Severus, is presented by the ancient literary tradition as an ideal Roman matron. Her predominantly favourable depiction formed an intentional contrast with her predecessor and sister, the Empress Julia Soaemias, who was styled as a stereotypical Eastern woman, licentious and impious. In an earlier study, I examined Julia Mamaea's coinage to determine whether the material evidence supports the literary representation of the empress as a paradigm of Roman tradition. In this study, I argue that, although traditional Roman goddesses and virtues are featured on her reverse types and Julia Mamaea's imperial coinage utilised a wide variety of traditional reverse types that emphasised her piety, the empress' medallions contain unusual imagery that requires further investigation. This paper presents the results of an examination of two examples of unique iconography on the medallions minted for Julia Mamaea. It establishes that, contrary to earlier interpretations of Mamaea's coinage, the imagery on these special issues was designed to communicate new messages very different to those coins which linked the empress to piety and traditional Roman values. By situating these medallions within the context of Alexander's reign, this study provides a more nuanced analysis of the messages that this iconography communicated to the elite and explores the role that these special issues played in the empress' public image.

Biography: Josephine is PhD candidate at the University of Queensland due to submit later this year. Her thesis examines the ways that the Severan Empresses Julia Soaemias and Julia Mamaea communicated their maternal authority. Her research interests include gender studies, numismatics, and epigraphy. She was an ACANS Junior Fellow in 2022 and has just completed an internship at the Corpus Inscriptionum Latinarum in Berlin.

SHEPPARD-LARSEN, Lars (he/him) University of Auckland

Revaluating the Auckland Museum's Ancient Coin Collection through Object Biography

Abstract: The Auckland War Memorial Museum's (AWMM) ancient Greek and Roman coin collection has long been understudied and largely unknown to scholars and the public alike. There are two main reasons for this obscurity. The first is that the AWMM, as one of Aotearoa's leading heritage centres, has always prioritised collections that have national significance. Consequently, Māori and Pacific artefacts, and objects that commemorate New Zealanders' wartime experiences, have been of greater institutional significance than coins from the ancient Mediterranean. The second reason is that there is little to no archaeological data associated with these coins, and there are no novel specimens to revolutionise our understanding of ancient numismatics. Traditional methods of historical and archaeological inquiry can therefore discover little new knowledge in these coins. What value, then, can this collection offer for an institution such as AWMM, the wider public, and our scholarly community? To answer this question, this paper presents an argument grounded in recent New Materialist discussions in theoretical archaeology (Jervis 2019), providing case studies of the better provenanced coins in the collection as object biographies (Kopytoff 1986), tracing their itineraries and life histories as meaningful objects across time and space, from antiquity to the hands of the modern New Zealanders who collected them and donated them to AWMM. In revealing the various people, places, objects, and pasts with which the coins interacted, we can see the significance that this collection has for AWMM. It has value because it tells the story of the reception of the ancient Mediterranean in modern Aotearoa.

Biography: Lars is an MA student at the University of Auckland. His thesis is on the history and reception of the ancient Greek and Roman coin collection at the Auckland War Memorial Museum. He has also been working as a Graduate Teaching Assistant at Auckland University since 2022, mostly for introductory Latin.

MARSHALL, Bruce (he/him) Australian Catholic University

Mind the Gap: The Coins of Augustus of 27 BC and 20/19 BC

Abstract: At a meeting on 16 January 27 BC the Senate conferred a range of exceptional honours on Augustus (including his very name) in return for his handing back of decision-making power to the Senate and People of Rome. One would have expected these honours to be extensively advertised by Augustus on coinage immediately following their award. Images referring to them were certainly prolific in the period after c. 20/19 until the end of Augustus' life. But they were not used for some time after their award. Why were the honours not immediately advertised? Coin images around 27 emphasise rather the peaceful times which Augustus had established. Why was there this gap between 27 and 20/19? This paper will examine some possible explanations. They remain speculations, however, and it is not likely that the mystery of the gap will be solved.

Biography: Bruce Marshall retired from the University of New England late last century after nearly 30 years there. He was then an Honorary Senior Research Fellow at Macquarie University from 1996-2004, and is now an Adjunct Associate Professor at ACU North Sydney. His particular areas of interest are the political history and coinage of the late Roman republic and early empire. For his work on behalf of the ASCS over many years, and for his general promotion of the Humanities at both secondary and tertiary level, he was made a Member of the Order of Australia in 2011.

MONDAY, 5:15–6:15pm

2025 Trendall Lecture | Professor Caitie Barrett (Cornell University)

Household Archaeology and the Domestication of Empire: Egyptian Landscapes at Pompeii

In the Roman empire, the idea of “Egypt” could evoke a dizzying array of associations that included fascination, fear, contempt, religious piety, intellectual curiosity, fetishisation, and beyond –potentially all at once. At the same time, Egyptian and Egyptian-looking material and visual culture became ubiquitous in Roman Italy. In private houses as well as public contexts, people sought to display a wide variety of objects that either came from Egypt, alluded to Egyptian motifs or styles, or both. Among the most common forms of “Aegyptiaca” in household contexts are so-called Nilotic scenes: that is, frescoes, mosaics, and other media depicting imagined Egyptian landscapes, often fantastical in nature. Nilotic scenes can be found throughout the Roman world across many different periods, but the largest surviving corpus of these images comes from Pompeii in the first century CE. As representations of a distant land under Roman rule, these Pompeian images provide an opportunity to explore the ways in which the experience of empire was embedded within everyday life. How did people represent and construct ideas of “Egypt” within domestic space at Pompeii, and how did they understand this imagery –and the *imperium* that it evoked –as relating to their own lives?

This paper uses a case study to explore the human impact of this “domestication of empire.” In the garden of the large private dwelling known as the “House of the Ephebe” at Pompeii, a series of Nilotic landscapes decorated an outdoor dining installation. These Egyptian riverscapes shared space –and interacted with –a complex assemblage of architecture, wall paintings, statuary, and vegetation. All of these elements worked together to shape the experiences available to the people who used this garden. Simultaneously faraway and familiar, the garden’s imagined landscapes transformed domestic space into a microcosm of empire and encouraged their occupants to engage in open-ended ways with changing constructions of imperial, local, and cultural identities.

Previous work on this assemblage, including my own, has focused on the ways that elite diners would have interacted with these images. This paper seeks to build on that research while also expanding the audience for Pompeian Nilotica. In addition to the house owners and their guests, I explore some of the ways that non-elite and enslaved individuals in the household might have interacted with this imagery. I also consider the affordances that this garden assemblage could have offered to another possible audience within Roman houses: namely, children, for whom these materialisations of an imagined “Egypt” would have participated in their early socialisation.

Speaker:

Caitlín Eilís (Caitie) Barrett is an archaeologist who investigates everyday life, religious experience, and cross-cultural interactions in the ancient Mediterranean. She is currently co-directing an excavation at Pompeii –the Casa della Regina Carolina (CRC) Project, a joint Italian/American project sponsored by the University of Bologna, Cornell University, and Harvard University –and working on a new book about the archaeology of ancient Greek household religion.

Professor Barrett has published extensively on interactions between Egypt and the Greco-Roman world. Her first book, *Egyptianizing Figurines from Delos: A Study in Hellenistic Religion* (Brill, 2011), investigated religious change and cultural hybridisation in the household through a study of locally-made “Egyptianizing” terracotta figurines from the Hellenistic trading port of Delos. Her second book, *Domesticating Empire: Egyptian Landscapes in Pompeian Gardens* (Oxford University Press, 2019), is the first contextually-oriented monograph on Egyptian imagery from Roman domestic contexts. Most recently, her co-edited volume *Households in Context: Dwelling in Ptolemaic and Roman Egypt* (Cornell University Press, 2023) is the first synthetic book-length study of houses and households from Ptolemaic and Roman Egypt. Her field research has received national and international grants from sources that include the National Endowment for the Humanities (NEH), National Geographic Society, the Fulbright Foundation, the American Philosophical Society, the American Research Center in Egypt, Dumbarton Oaks, the International Catacomb Society, the Rust Family Foundation, and Sigma Xi.

This lecture will be followed by refreshments, 6:15-7:15pm

MONDAY, 3 Feb, 7:30pm

Conference Dinner (optional) Verity Lane Market

TUESDAY Session 1, 9–10:30am. DUNBAR PHYSICS LECTURE THEATRE
PANEL: *Performing the Feminine: “Gender Trouble” in Ovid’s Poetry*

Taking inspiration from Judith Butler’s seminal conceptualization of gender as a performative act (*Gender Trouble*, 1990), this panel explores representations and performances of female identities within Ovid’s poetic production through a variety of hermeneutical approaches, which range from philology (Davis) to feminist theory (Martorana), to a reading of maternal experiences vis-à-vis Ovid’s historical background. Starting from the *Heroides*, continuing with the *Fasti* and finishing with the *Metamorphoses*, the panellists examine how manifestations of female perspectives interact with, and reshape, Ovid’s poetic agenda. In the *Heroides*, the epistolary form contributes to the expression of female voices, thus allowing the fictional writers of the epistles to reshape, revise, and to some extent retell traditional myths. The expression of female identities also intertwines, and even interferes, with the performance of maternal roles and tasks: in the *Fasti*, the maternal experience of Carmentis (Evander’s mother) resonates with social and legal expectations of motherhood in the Augustan period. In turn, aspects of femininity seem to emerge as a result of a loss of manhood, as Erysichthon’s self-cannibalism (*Metamorphoses* 8) is reread through Kristeva’s “abjection”. The erasure of Erysichthon’s bodily integrity leads to the loss of his masculinity, and consequent feminization, thereby changing him into an embodiment of the “Monstrous Feminine”. Through its wide breadth of approaches and variety of angles, the panel provides new insights into different moods of performing and embodying femininity within Ovid’s corpus.

MODERATOR: Bob COWAN University of Sydney

DAVIS, Peter J. (he/him) University of Adelaide
Ovid’s Heroides: Women’s Letters, Women’s Voices

Abstract: It is now generally accepted that Ovid’s *Heroides* should be read primarily as letters. This paper poses two interrelated questions: (1) How should Ovid’s choice of epistolary form affect our understanding of these poems? and (2) In what sense do the heroines’ letters represent women’s voices? The first part of the paper will explore some of the ways in which the letter-writers are characterised and the implications of presenting well-known events drawn from epic and tragedy from the perspective of a single participant. Here I will focus primarily on the letters of Briseis, Phaedra and Deianira. The second part of the paper will argue that in *Heroides* Ovid presents male behaviour as problematic and that in some cases it is appropriate to talk of a ‘crisis of masculinity’. Here I will focus on Oenone’s accounts of Paris and Apollo and Deianira’s critique of Hercules.

Biography: Peter Davis taught Classics at the University of Tasmania for over 30 years. He is currently a Visiting Research Fellow at the University of Adelaide. He works primarily on Roman literature of the first centuries BCE and CE. He edited (with Elizabeth Minchin) *Antichthon* for a decade and (with Han Baltussen) *The Art of Veiled Speech. Self-Censorship from Aristophanes to Hobbes* (Penn Press, 2015). He has published two books on Seneca’s tragedies, two books on Ovid’s erotic poetry, including a commentary on *Amores* Book 3 (Oxford University Press, 2023), and a commentary on Valerius Flaccus *Argonautica* Book 7 (Oxford University Press, 2020). He is currently working on a commentary on eight of Ovid’s single *Heroides* for Oxford University Press.

TURNER, Aimee (she/her) Macquarie University
Carmentis and Motherhood in Ovid’s Fasti

Abstract: In *Fasti* 1.461-636, Ovid provides his narrative of Evander and his mother, Carmentis, to explain the origins of the Carmentalia. Starting with the exile of Carmentis, Ovid outlines a chain of events that lead, ultimately, to his own exile (Chiu, 2016; Walter, 2020) before detailing the rites of the festival. Contrasting with her silencing by Virgil, the Carmentis of Ovid’s *Fasti* is active and vibrant, in keeping with other women who are rational, forward-thinking and essential for establishing order (Wise, 2017). While the account has been analysed as a political commentary on the relationship between Livia and Tiberius (Chiu, 2016; Fantham, 1992; Turner, forthcoming), there has been limited discussion of the characterisation of Carmentis in terms of motherhood. Drawing on studies of mothers in Ovid’s *Metamorphoses* and *Heroides* (Lateiner, 2006; McAuley, 2015; Martorana, 2021), this paper explores the place of Carmentis within the broader context of mothers in Ovid’s corpus and, more broadly, the Augustan conceptualisation of motherhood.

Biography: Aimee Turner received her PhD from Macquarie University in 2023. Her previous work focused on the reception of Livia Drusilla as a literary character from antiquity to Jacobean England. Her first book, *Livia’s Lives: Literary representations of Caesar’s consort from Antiquity to the Age of Shakespeare*, will soon be published with Liverpool University Press. In addition to exploring female figures in Ovid’s work, she is currently working on hitherto unedited lives of Ovid in the Medieval *accessus* tradition.

MARTORANA, Simona (she/her) Australian National University
Carmentis and Motherhood in Ovid’s Fasti

Abstract: The myth of Erysichthon in Ovid’s *Metamorphoses* (8.738-878) has been interrogated through a variety of approaches, which include anthropological, philosophical, and intertextual readings (Masseti 2021; Henneböhl 2013; Piazzini 2019), as well reception theory (Santucci 2021). Building upon previous scholarship, this paper rereads Erysichthon’s story against Kristeva’s theories of abjection, resituating it against the idea of the monstrous feminine. In the Ovidian episode, Erysichthon, the male protagonist, is surrounded by female characters, such as his daughter Mestra and the goddess Ceres. Following his profanation of a tree sacred to Ceres, Erysichthon is persecuted by *Fames*, the personification of Famine/Hunger, who makes his body permeable and vulnerable, thereby undermining his masculinity. Famine’s penetration in Erysichthon’s bedchamber recalls the attitudes of male deities (particularly Jupiter) as they seize and rape young women in the *Metamorphoses*: *Fames* joins Erysichthon in his bed and holds him in a fatal embrace (8.814-822). This gender role reversal is followed by progressive degradation of Erysichthon’s (male) body, which reaches its peak as Erysichthon eats his own limbs (875-878). Erysichthon’s physical degeneration resonates with Kristeva’s conceptualization of abjection as a woman’s departure from her body, which is accompanied by corporeal self-acknowledgment through the discharge and reappropriation of bodily fluids (Kristeva 1982). Similarly, Erysichthon’s loss of control over his body is followed by his attempt at reincorporating it through self-cannibalism. The erasure of Erysichthon’s body, and bodily integrity, goes hand in hand with the loss of his masculinity, and his consequent feminization. The monstrous Famine has changed Erysichthon into the “Monstrous Feminine”.

Biography: Simona Martorana is a Lecturer in Classics at the Australian National University. Her main research focus on Latin verse combines philological rigor in attention to the detail of the texts with contemporary theoretical and interdisciplinary approaches to antiquity (gender; posthumanism; environmental and medical humanities; legal theory). Her publications include a monograph on Ovid’s *Heroides* (*Seeking the Mothers in Ovid’s Heroides*, Cornell UP, 2024), a critical edition of a collection of Medieval fables (*Il Romulus della Recensio Gallicana*, Sismel, 2024), as well as a number of articles and book chapters focusing mainly on Latin authors from the late-republican and early imperial age.

Early Greek Language and Literature

FAEDDA, Alessio (he/him) University of Cagliari (Italy)

A poetic tool in the hands of the ancient poet? Some considerations on homometrical occurrences in archaic Greek poetry

Abstract: In the Ancient Greek unity of metre, word and music, some identical metrical collocations of words contribute to the overall meaning of an ode. These are called *homometrical occurrences* and consist in the re-use of identical or similar verbal, nominal, adverbial forms etc., syntactic parallels, phonetic echoes and semantic oppositions which merge in the texture of a choral ode. Allegedly, metrical resposion grants them a certain intention by the poet, who makes use of them in order to enhance the symmetric structure of the ode and increase its semantic values to the ears of the audience, especially marking keywords and central ideas. Although this feature accordingly steps up through the dramatic choral production, some evidence is to be found out even in archaic and late archaic strophic poetry, where it takes part in the symmetric formal aspects of the composition, stressing information relevant to the poem's understanding. Thus, in Simon. frg. 542 PMG, vv. 20–30 (in the text by POLTERA 2008) the correspondence θεός-θεός sheds light on the turning value of ἀγαθός/χρηστός/ἔσθλός and κακός/δειλός/πονηρός from the 6th century onward (cf. also *Corpus Theognideum*), while in Pind. *Ol.* 1, 69–80 the resposion γάμον-γάμον seems to signal the ending of the mythical section around Pelops and to stress the novelty of that mythical account beside the traditional version. In my paper I would like to illustrate some issues in order to enlighten their functions in the odes, pointing out a new poetic tool in the hands of the poet.

Biography: Alessio Faedda holds a PhD in Philological and Literary, Historical and Cultural Studies at the University of Cagliari (Italy), where he defended a dissertation entitled *The Homometric Occurrences in Archaic and Classical Greek Strophic Poetry. A Study* (supervisor: Prof. Tristano Gargiulo) with top marks. He is mainly concerned with Greek metrics, with a special focus on homometrical occurrences in archaic and classical Greek strophic poetry, on which he has produced several publications, but has also worked on the Greek novel. He collaborates with the chairs of Ancient Greek and Latin at the University of Cagliari in organising seminars and conferences, providing Latin courses and participating in examinations. He currently teaches Italian, Greek and Latin literature in Italian high schools.

BROWN, Ben University of Sydney

Toward a historical materialist interpretation of the inherited IE vocabulary for property, ownership and selfhood.

Abstract: The early Indo-European languages (especially Homeric Greek, Latin and Gothic) attest a variety of expressions for the self that emerge in parallel to idiosyncratic conceptions of ownership and property. Following the historical linguistics of Émile Benveniste, this paper will consider a sample of such expressions and offer some socio-historical interpretations. The paper will attempt to illuminate the development of these expressions by mapping them onto the processes outlined by Karl Marx in his *Formen die der Kapitalistischen Produktion vorhergehen* (“[Social] Formations which precede Capitalist production”) from the *Grundrisse* notebooks of 1857–8.

Biography: Dr Ben Brown is Senior Lecturer in Classics and Ancient History, University of Sydney

BOROWSKA, Chloe (she/her) University of Otago

Trees as Human Bodies in Homeric Death Scenes

Abstract: Recent interpretations of Homeric nature similes have found that, contrary to their surface goal of comparison, shifts in spatial perspective often distance listeners from the narrative context. This distance might prompt the appraisal of a scene from a point of physical/mental separation (Halliwell, 2019) or minimise human experience in favour of a gods'-eye view (Bray, 2022). An interesting exception is a group of similes in which the deaths of young warriors are described as the felling of trees. These similes (*Il.* 4.473–87; 16.482–6; 17.50–58) provide an unusual focus on the individual deaths of minor characters. I argue that these similes achieve their emotional effects because trees are uniquely intelligible as bodies. This is clear in the numerous imaginative crossovers which the similes leverage: e.g. bark becomes skin, roots become hair, branches become limbs, water becomes blood. I show that the blend of these images is such that while the warriors are imagined as trees, the trees are also imbued with human characteristics, to the extent that their lives are valued as human lives. The sudden focus on the value of a single life, and the poignance of its end for the purposes of war (two of the trees are felled to build ships and chariots), poses the question of whether war is worth its cost. The propensity of trees to evoke such emotions prompts reflection, in ancient and modern contexts, on whether we can more easily endow natural features with personhood and value when we are able to humanise them.

Biography: Dr Chloe Borowska is Lecturer in Classics at the University of Otago. She has been teaching Greek language and literature at Otago since 2023, following her PhD at the University of St Andrews in Scotland and two years as Leverhulme Postdoctoral Fellow at the University of Heidelberg in Germany. Chloe's research explores human interactions with the environment in Ancient Greek narrative poetry. Her current project focuses on the role of the body in human-environment interactions, drawing upon recent advances in ecocriticism and phenomenology to better understand the ways in which ancient environments problematised or supported human identity, agency and perception.

Roman Social History

THEODOROU, Dan (he/him)

“Antony grabbed Brutus by the arms and kissed him”: Receiving Rome in Contemporary Gay/Queer Male Fanfiction

Abstract: Transformation of ancient material has been, and remains, important in the creation and construction of queer identity. Fanfiction presents classics with an opportunity to explore queer reception within a medium that is non-hierarchical, accessible, and free, for both creator and consumer, and therefore potentially uniquely insightful into the intersection between queerness and classics. This paper will examine how gay/queer male relationships are constructed in ancient Roman Real Person Fiction (RPF). Selected material will come from Archive of Our Own (AO3) and will be chosen based on use of real historical figures and focus on romantic and sexual relationships between men. This paper will draw out and examine how authors make use of Roman social hierarchy, and demonstrate how the eroticism of historical power structures can inform our understanding of queer relationships to, and understandings, of Rome. Analysing the intersection between Roman contemporary queering and RPF has the potential to provide a unique perspective within the world of classical fanfiction. Ingleheart (2015) has demonstrated that Rome, in comparison to Greece, has supplied a more flexible model for those seeking queer ancestors and has appealed to a broader, less elite audience. Additionally, Müller (2020) found that RPF demonstrates an author's connection to a historical figure, through which they explore themselves by placing figures in imaginative new contexts and crafting them to act as role models. This paper will bring together these ideas and demonstrate the importance of Roman RPF to contemporary gay/queer expression and narrative exploration.

Biography: Dan Theodorou is set to enter the Philipps University of Marburg as a PhD student in January 2025. His research looks at queer Roman Real Person Fanfiction.

MORRISON, Gary (he/him) University of Canterbury

Imperial Power in Nocturnal Rome

Abstract: Darkness changes our perception of spaces, social interactions and activities. James Ker puts it this way, “an activity conducted during the night was treated as something of a marked behaviour” (*Nocturnal Writers in Imperial Rome*, 2004). While studies into nocturnal activity are limited, it is clear that assumed characteristics of the night guide perceptions, with fear a fundamental force (Ekirch, *At Days Close*, 2005). We find this expressed in extant Roman Literature. Consider how nocturnal gatherings are treated with suspicion (XII Tables), those inverting night and day are cast as other (Tacitus *Annals* 14.20), while those who socialise in taverns and bars are portrayed in negative ways (Juvenal *Satires* 8.171-8). For the elite these activities are best understood as disrupting expected and accepted patterns of behaviour, their fear is that these activities threaten social norms and undermine power (Williams, *Night Spaces*, 2008). This is not unique to Rome, throughout history we find states addressing perceived negative nocturnal activities with control mechanisms, usually through the introduction of light (Ekirch, *At Days Close*, 2005). In eighteenth century Istanbul, for example, the elaborate lighting of nocturnal social events hosted by the elite sent messages of power and ostentation (Wishnitzer, *Into the Dark*, 2014). Drawing on social theories of nocturnal behaviour and historical studies into regime power and nocturnal illumination, I will investigate how Roman emperors also use light to exert nocturnal control and as an expression of imperial power.

Biography: Gary is a Senior Lecturer at the University of Canterbury where he did his PhD in Classics. He is a social historian, looking at how the inhabitants of Rome's urban areas lived. He is particularly interested in issues such as Roman power, interpersonal relationships, living conditions, urban infrastructure and urban spaces. He is currently working on a book that examines some of these themes in a nocturnal urban setting. Gary is also interested in how aspects of the ancient world have been interpreted, adapted and utilized by later societies. A current project on these issues is an analysis on how Christchurch's own Bridge of Remembrance incorporates features and themes from antiquity.

CHAMBERS, Emily (she/her) University of Adelaide

Keep it Secret, Keep it Safe: The Will's Power in Roman Society

Abstract: In his seminal work on the will in Roman society, Champlin (1991, 5) asserts that the Roman will was “a very public document”, both “when it was sealed and when it was opened”. Champlin's statement has led those outside the field to assume that the contents of the will were widely known during the testator's life due to the “communal” ceremony involved in the will's creation (Muller 2016, 37). This is a misunderstanding. In this paper, I explore the notion that the will was a ‘public’ document in the detail that is missing in Champlin's account. By examining the creation of a Roman will in depth, I argue that it is wrong to think the will was ‘public’ during the testator's life. The form that became standard by the time of the Late Republic, the *testamentum per aes et libram*, allowed the Roman testator to keep most (if not all) of the content of their will private until their death, at which point the contents became freely available and known to the community. The ability to keep the will secret gave the testator great power over those hoping to benefit from the will after the testator's death. By controlling knowledge of the will's content, the testator could play with the expectations of the living. A testator's promise to leave a legacy could be used to gain favour and advantages during the testator's life; only after the testator's death would the hopeful legatee discover if the favour was returned.

Biography: Emily Chambers is studying an M.Phil in Classics at the University of Adelaide, and hopes to have submitted her thesis for examination by the time of this presentation. Her Master's thesis examines the use of the Roman will as an opportunity to speak out against the emperor in the Julio-Claudian period. Emily also volunteers as a Website Officer for AWAWs (Australasian Women in Ancient World Studies). She was awarded the OPTIMA Prize at ASCS 40 in 2019.

Archaeology

LEWIT, Tamara (she/her) University of Melbourne

“Tied together by the church”: Social Capital and production in the late antique monasteries of the Levant

Abstract: The concept of Social Capital has recently become prominent in discussions of agricultural communities in the developing world. Social networks can foster exchange of information, cooperative and reciprocal action, enhanced access to resources, and contact with markets, often bringing substantial socio-economic benefits. This paper applies the framework of Social Capital to late antique monasteries in the Levant, using the example of high levels of wine and oil production in these monasteries to investigate possible material outcomes of different forms of Social Capital. It seems from archaeological evidence that even small 5th to 6th century Levantine monastic communities were able to produce and market or distribute considerable quantities of wine and oil from their own estates. It will be argued that these monasteries could draw on all three forms of Social Capital identified by scholars as significant to productive and economic success: Bonding, Bridging and Linking Social Capital. The social bonds within the monastery and between monasteries and their local villages; religious networks which bridged social, geographic and cultural divides; and strong links between monasteries and the institutions of the Church and imperial state could all have provided enhanced market potential to monastic production.

Dr Tamara Lewit is an Honorary Fellow in the School of Historical and Philosophical Studies at the University of Melbourne, and a Fellow of the Society of Antiquaries, London. She specializes in the study of the late antique countryside, particularly production of wine and oil and monastic production. Her upcoming publications include ‘Innovation in wine-making technologies: The role of local artisans and farmers’ in *Vine-growing and winemaking in the Roman world*, edited by D. Van Limbergen, E. Dodd and M. S. Busana; and “‘My Father is the vine-grower’: Church, Monastic and Ecclesiastical Involvement in Olive Oil and Wine Production and Trade in the Late Antique Mediterranean” in *Olive Oil And Wine Production in The Aegean and Mediterranean in Antiquity*, edited by A. Diler.

OSLAND, Daniel (he/him) University of Otago-Ōtākou Whakaihu Waka

New excavations in the Roman city wall and amphitheatre of Mérida, Spain

Abstract: This paper will outline preliminary results of an excavation and field-school project in Mérida, Spain (July-September 2024). This research queries the chronological and physical relationship between the city’s Roman wall and amphitheatre, which runs directly against the wall on the eastern side of the city. Both structures are generally believed to date to the Roman colony’s foundational period in the later first century BCE, but there is very little excavation evidence to support this view. Likewise, several examples of targeted dismantling of the city wall have been identified around the city, but the chronology of this activity has yet to be confirmed through archaeological investigation. Instead, the dismantling is typically associated with written accounts of a series of ninth-century campaigns against Mérida, which had rebelled against the Emirate of Córdoba. We anticipate that excavations along the foundations of both amphitheatre and city wall, and in the long, narrow strip between them (from 10m apart on the south end of our site to less than 0.5m apart some 50 m to the north), should provide ceramics and other materials to help reconstruct a more detailed chronological picture of the buildings’ life cycles. This work will also allow us to examine the construction methods employed in both structures, elucidating the physical and chronological relationships between two of Merida’s most evocative Roman monuments.

Biography: Daniel Osland lectures at the University of Otago, and he has been involved in archaeological research into the Roman city of Augusta Emerita (Mérida, Spain) since 2005.

Greek Philosophy

CASELLA, Federico (he/him) University of Pavia (Italy)

Xenocrates's Symmetrical Soul and the Eternity of Irrationality

Abstract: Plato's disciple Xenocrates is considered one of the founders of the Platonic tradition: he systematized his master's 'fluid' philosophy, especially by formulating the definition of many notions that would become the core of later Platonists' thought. However, contrarily to Plato and future Platonists, he admitted that the *whole* human soul — both its rational and irrational parts — is eternal. Scholars' analyses on Xenocrates's psychological fragments have offered no definitive solution to this significant divergence: by focusing on fragments that deal with metaphysical and cosmological issues, more precisely those in which Xenocrates introduces the so-called 'theory of *minima*', I shall try to determine the reason for his peculiar — from a Platonist point of view — belief. Xenocrates postulated the existence of *minima* of the sensible world, in other words ultimate and indissoluble parts (elementary triangles): these represent the limit beyond which the sensible level cannot be broken down; as such, they are eternal and grant eternity to the sensible world itself. This principle applies also to the intelligible plane: Xenocrates identified the single, indivisible, and eternal ideas with intelligible *minima*. Moreover, it is important to note that Xenocrates assumed the existence of a symmetrical relationship between all levels of reality. Since the psychic level mediates between the noetic and the sensible realms, it is necessary to admit that this level is structured in the same way as the other two. In light of this reconstruction, I shall argue that Xenocrates conceived of the rational and irrational principles of the soul as psychic *minima*, thus indissoluble parts that grant eternity to the psychic whole they constitute.

Biography: Federico Casella (born in Piacenza, Italy, 1992) obtained his Master's Degree in Philosophy at the University of Pavia (Italy) and his Master's Degree in Humanities at the University School for Advanced Studies of Pavia, before being awarded his Ph.D. in Ancient Philosophy at the University of Salerno (Italy). He perfected his studies at St John's College in Cambridge and worked as scientific assistant at the Egyptian Museum of Turin before working as Postdoctoral Fellow at the Italian Institute for Philosophical Studies of Naples. He is currently Postdoctoral Fellow and Adjunct Professor of Ancient and Late Antique Philosophy at the University of Pavia. He is the author of the monograph "*Paideia, Myth, and Public: The Educational and Political Relevance of Plato's Myths*" (Naples, 2021) and of numerous papers published in international journals. His main topics of research are the Presocratics, Plato and the Platonic tradition, ancient Greek religions, and the intercultural dialogue in antiquity.

ROGERS, Geetanjali Australian Catholic University

Eudaimonia and Suffering: An Aristotelian Approach to End-of-Life Ethics

Abstract: This paper explores the compatibility of Aristotelian *eudaimonia* with suffering, specifically within the context of end-of-life ethics. Whilst Aristotle's concept of *eudaimonia*, a life-long activity encompassing virtue, external goods, and the fulfilment of potential, can coexist with suffering, I argue it is incompatible with unbearable suffering. Drawing from book I of Aristotle's *Nicomachean Ethics*, I examine the concept of *eudaimonia* as a life-long pursuit, dependent on sustained virtuous activity and enduring misfortune. This analysis is extended to the ethical complexities of end-of-life suffering, where I differentiate between suffering that can be integrated into a *eudaimonistic* life and the identity-destroying misfortune exemplified by Priam in the *Iliad*. Through an exploration of the Aristotelian idea of "*bios telos*" ("a complete life"), I argue that unbearable suffering erodes a person's ability to act virtuously, precluding *eudaimonia*. This raises questions about compassionate interventions which need not always include hastening death. Instead, I propose an Aristotelian-informed framework of compassion prioritises supports to restore or maintain virtue where possible. In cases of unbearable suffering, the question of a "good death" arises, which must be approached with sensitivity to the individual's lived experience of *eudaimonia*.

This paper contributes to ongoing debates in medical ethics by offering a nuanced Aristotelian perspective on the moral obligations surrounding end-of-life care. It invites reconsideration of what it means to act compassionately in contexts of unbearable suffering, advocating for responses that prioritise human dignity and the flourishing of the whole person.

Biography: Geetanjali Rogers is a Ph.D. candidate at the Australian Catholic University, affiliated with the Institute of Religion and Critical Inquiry. With a multidisciplinary background in classics, physics, and philosophy, and nearly a decade of experience in secondary education, Geetanjali brings a unique perspective to her research. Her academic passion lies in exploring contemporary applications of the history of emotions, particularly in the context of suffering and the dignity of the person. Her thesis, titled *Reimagining the Ethics of Assisted Dying through Compassion*, undertakes a historical study of suffering and compassion, focusing on their relevance to physician-assisted suicide and euthanasia laws. Geetanjali aims to contribute meaningfully to contemporary moral issues by drawing on classical texts and scholarship, bridging the gap between historical insights and modern ethical debates.

BARLOW, Jonathan University of Sydney

Was there a Middle Stoa?

Abstract: The terms 'Middle Stoic' and 'Middle Stoa' were coined in the late nineteenth century to describe changes in Stoic thought by the philosophers Panaetius and Posidonius from the second half of the second century BC (Schmekel 1892). These terms have been deployed as useful descriptors often by scholars (Alesse 1994; Vimercati 2004) but are now challenged and the existence of Middle Stoics and a Middle Stoa denied. A trend among academic philosophers holds Panaetius to have functioned within doctrinal orthodoxy of the Stoic School (Tieleman 2007; Gill, in Woolf ed. 2023), and a tension becomes evident among contributors to a recent book (Woolf ed. 2023) regarding whether Panaetius was an innovator of Stoic doctrine, or an orthodox Stoic. In this paper, I argue that 'Middle Stoic' and 'Middle Stoa' remain useful terms to describe changes in Stoicism as it responded to the rise of Rome. Despite agreed themes and shared emphases, the Stoic School did not hold a Council of Nicaea to define orthodoxy and its concepts should not be elevated from the human culture that created them to become autonomous abstractions across the centuries. Stoic concepts were the creation of personalities who were products of their cultural environment and historical context. Panaetius does have a place in the intellectual history of Stoicism as an innovator. As Stoicism had developed in the context of the Hellenistic world made by Alexander the Great, so Panaetius modified doctrine in response to the rise of Rome and the interests of its philhellenic elite.

Biography: Dr Jonathan Barlow is an Honorary Associate of the Department of Classics and Ancient History, at the University of Sydney. His research interests at present are the influence of Stoic ideas in the history of the Roman Republic.

TUESDAY Session 1, 9–10:30am. PHYSICS STUDIO

PANEL: Revelation in the Darkness and Light of the Late Ancient Night

Night is a time of darkness, studded at times with natural and artificial lights. These three papers consider night as revelatory, exploring the ways in which darkness and/or light at night can reveal as well as conceal. By examining the portrayal of the night and its darkness and natural or artificial lighting, these papers delve into the meanings of the night in three different texts. Daniel Hanigan examines darkness as a way of revealing the character and functions of the West African coastscape in the *Periplus of Hanno King of Carthage*. Jemima McPhee considers the visualisations of the night sky in Manilius' *Astronomica*; and Dawn LaValle Norman explores different portrayals of the night and artificial lighting in two of Prudentius's *Cathemerinon* poems. **MODERATOR: Sarah GADOR-WHYTE** (she/her) Australian Catholic University

HANIGAN, Daniel Trinity College, Cambridge

In Darkest Africa: Nocturnal Territories in the Periplus of Hanno

Abstract: Darkness is almost invariably associated with obfuscation and concealment. The dark of night is where we go to hide the things we hope will never see the light of day. Literature routinely turns to the imagery of darkness to thematise the problematics of its own interpretation. There is perhaps no more famous example of this than Lycophron's *Alexandra* (3rd Cent. B.C.E). This infamous Hellenistic puzzle-poem, describing the harrowing rape of Cassandra at the hands of the Locrian Ajax, figures its own hermeneutic incomprehensibility as a matter of darkness through programmatic references to the "dark Sphinx" (Σφιγγός κελαινῆς), the "dark paths of [Cassandra's] riddles" (δυσφάτους αἰνιγμάτων οἴμας), and the need for the internal audience to forge a path through the "things wrapped in darkness" (τὰν σκότω). The association of darkness with the impenetrability of the *Alexandra* was so influential that Statius (1st Cent. C.E.) wrote of the "lurking dark places of Lycophron" (*latebrasque Lycophronis atris*) and the author of the *Suda* (10th Cent. C.E.) memorialised the text as simply "the dark poem" (τὸ σκοτεινὸν ποίημα). This paper will begin by surveying the ancient history of hermeneutic darkness before turning to a text — the *Periplus of Hanno King of Carthage* (c. 2nd Cent. C.E.) — that flips this relationship on its head. It will argue that the anonymous author's frequent invocation of nocturnal darkness as a revelatory force that uncovers the hidden character of the West African coastscape functions in service of a larger effort to figure this space as the inverse of the familiar world east of the Pillars of Heracles.

Biography: Daniel is a Junior Research Fellow in Classics at Trinity College, Cambridge. He previously read for a PhD in Classics at Corpus Christi College, Cambridge, following a BA and MPhil in Classics and Ancient History at the University of Sydney.

MCPHEE, Jemima (she/her) Australian National University

The mundus and the light: how to see Manilius' stars

Abstract: Manilius' *Astronomica* is a first century CE Latin didactic poem focused on exploring and explaining the night sky. The poem's didactic speaker's central aim is to educate the addressee about astronomical and astrological knowledge. However, Manilius portrays celestial phenomena in several different ways. Firstly, the night sky can be experienced via personal observations: Manilius continually instructs the didactic student to look at the stars and learn from what they see (1.260, 1.458, 2.643, 3.36). Manilius presents a different kind of vision when he 'mathematises' the night skies, setting out exact positions of constellations and the detailed calculations required to cast a horoscope (books 2-4). The *Astronomica* also includes mythical visualisations of the night sky, such as the extended narration of Andromeda's catasterism (5.538). Finally, the poem's astrological books are all concerned with how visions of the stars may foretell events on Earth. By exploring Manilius' different visualisations of the night sky, this paper seeks to understand how Roman writers approached the study of *astrologia* and to investigate the importance of nocturnity to methods of teaching and learning about the night skies. Is observing really the most effective way to learn about the stars, as Manilius initially suggests? Or is meaningful study of *astrologia* in the first century CE based on 'second hand' observations, synthesised within texts, data, and calculations? This paper will explore Manilius' multiple visualisations of the night sky in search of what they can tell us about Roman study of the stars and Roman science more broadly.

Biography: Jemima is a PhD candidate at the Australian National University, studying Roman methods of investigating and communicating science in the early imperial period. She completed her MA at the University of New England and has a Bachelor of Science, also from the ANU.

LAVALLE NORMAN, Dawn Australian Catholic University

The Wakeful Night in Prudentius' *Cathemerinon* 1 "Before Dawn" (*Hymnus ad galli cantum*) and *Cathemerinon* 5 "On the Lighting of the Lamps" (*Hymnus ad incensum lucernae*)

Abstract: The first six of Prudentius' *Cathemerinon* poems focus on successive times of day, from pre-dawn darkness to post-sunset darkness, combining physical details with allegorical contemplation on light and darkness. *Cath. 1* praises the coming dawn in a symbolic mapping of light as salvation from the darkness of sin. Prudentius urges his listeners to wake up when the cock crows and it is still dark, with no mention of the presence of artificial or celestial lights. Against the unbroken darkness of the morning vigil in *Cath. 1*, which is all about anticipation, *Cath. 5* presents a night studded with light, both natural (moon and stars) and artificial (earthen wick-lamps, pine torches, woven rushes smeared with wax, candles, Prud. *Cath.* 5.8-20). Prudentius later maps the inside of the church with dangling lamps shining through transparent glass (Prud. *Cath.* 5.141-149), witnesses to the recent invention of globe lighting (Dossey 2018). With tools from the burgeoning field of Night Studies, I will argue that a positive valuation of the night is developed in *Cath. 5* through imbuing the night with the little lights of human ingenuity, in tension with the starker valuation in *Cath. 1* of night as purely a period of dark anticipation.

Biography: Dawn LaValle Norman is a Senior Research Fellow at Australian Catholic University's Institute of Religion and Critical Inquiry. She works on the development of the philosophical dialogue and the history of women in ancient philosophy.

TUESDAY Session 2, 11am – 12:30pm. DUNBAR PHYSICS LECTURE THEATRE

PANEL: *Loving, Terrorizing and Dying: The Reception of Ancient Women from Medieval Times to the Present (AWAWS II)*

The heroines of Greek mythology and tragedy are fascinating figures, captivating audiences from antiquity to the present day. Fictional heroines provide insight into the challenges and opportunities faced by women as they navigated the patriarchal landscape of ancient Greece, working within restrictive social norms and cultural expectations. By examining receptions of ancient women from Medieval re-imaginings to contemporary media, we can critically examine the ancient material with fresh eyes, allowing us to reflect on critical issues that continue to play out in the world today, such as systemic gender inequality. This panel explores the nexus between gender and violence in ancient narratives by examining the multifaceted representation of compelling female characters renowned for their tragic plights. Our first paper considers the Amazon Queen, Penthesilea as both a perpetrator and victim of violence on the battlefield, examining how Medieval sources present her as a knightly ideal and a love-lorn maiden killed in a violent act of unchivalric aggression at Neoptolemus' hands. Our next paper focuses on representations of the gorgon Medusa in film and television, analysing her dichotomous portrayal as a powerless victim of sexual violence and as a powerful weapon capable of terrorizing male heroes. Our final paper examines how the plight of tragic heroines Electra, Hecuba and Iphigenia shed light on the impact of war on women and the gendered nature of violence, by showcasing artistic works centered around conflict and gender inequality. This panel is a joint initiative by the *Australasian Women in Ancient World Studies (AWAWS)*.

MODERATOR: Simona MARTORANA Australian National University

BAKOGIANNI, Anastasia (she/her) AWAWS and Massey University, New Zealand

Vinyl Euripides (2022): Reimagining Ancient Tragic Heroines' War Trauma

Abstract: Greek Tragedy's long reception history has given rise to a wealth of cross-media adaptations that resonate off each other to create rich nexuses that allow us to re-access gender issues with fresh eyes. Jim Cogswell's 2022 installation celebrating Michael Cacoyannis' Euripidean cinematic trilogy [*Electra* (1962), *The Trojan Women* (1971), and *Iphigenia* (1977)] offers viewers a distinctive take on the films in the arts' centre that houses the foundation of the Greek-Cypriot director set up over a decade ago. Cacoyannis' thematically linked trilogy has been closely analysed by scholars (Bakogianni, Karalis, Michelakis), but Cogswell's artistic visual response adds another rich layer to the reception process that further illuminates Greek Tragedy's role in shaping our modern conceptualisation of the impact of war on women. Created during the turbulent decades of the 1960s and 70s when a variety of conflicts were raging across the globe, Cacoyannis' cinematic protest pieces explored female trauma in a patriarchal world, where male irridentist ambitions result in horrific violence, cruelty and oppression. Cogswell starkly demonstrates the continued resonance of Cacoyannis' trilogy in today's world, still riven by conflict, race, and gender inequalities and social injustice. Cogswell thus both celebrates Cacoyannis' trilogy and updates it for new audiences, adding further layers of reception that connect the Trojan War with later historical conflicts including in the twentieth and twenty-first centuries. This paper draws on interviews with the artist and is illustrated by photos of his installation.

Biography: Anastasia Bakogianni is currently President of *Australasian Women in Ancient World Studies (AWAWS: <https://www.awaws.org>)* and a Senior Lecturer at Massey University, New Zealand. Her research specialty is the reception of Greek Tragedy on stage and screen. She is author of *Electra Ancient and Modern: Aspects of the Tragic Heroine's Reception* (ICS, 2011), editor of *Dialogues with the Past: Classical Reception Theory and Practice* (ICS, 2 vols., 2013) and co-editor of *War as Spectacle: Ancient and Modern Perspectives on the Display of Armed Conflict* (with Valerie M. Hope, Bloomsbury, 2015), *Locating Classical Receptions on Screen: Masks, Echoes, Shadows* (with Ricardo Apostol, Palgrave, 2018) and *Classical Reception: New Challenges in a Changing World* (with Luis Unceta Gómez, De Gruyter, 2024). Together with Connie Skibinski she is currently editing *Challenging the Patriarchy: Reframing Graeco-Roman Women and their Reception*. She is also co-editing with Luis Unceta Gómez a special issue on Classics and Technology.

SKIBINSKI, Connie (she/her) Australian Catholic University

Recontextualising the Trojan War in the Middle Ages: Penthesilea, Hector and the Courtly Love Genre

Abstract: From Archaic Greece to the present day, the legendary Trojan War has captivated public imagination and had a significant impact on literature, art and self-definition. A key figure in ancient sources and subsequent retellings is the Amazon Queen, Penthesilea, who led her army of women against the Greeks and ultimately perished heroically at Achilles' hands. Throughout Medieval art and literature—characterised in large part by the self-conscious adaption of pre-existing literature—the Trojan War was a popular subject matter. Penthesilea played a large role in Medieval retellings, praised for both her courage in battle and her womanly virtues. In drawing upon ancient sources, Medieval authors adapted elements of the ancient Trojan War narrative to suit the changing tastes and preferences of scribes, audiences and patrons, diverging from the earlier accounts to create a distinctly Medieval image of Penthesilea. An aspect of Medieval sources that is not found in extant ancient sources is the love story between Penthesilea and Hector. In the Middle Ages, Hector was consistently portrayed as the knightly ideal. As one of the Nine Worthies, he embodied the virtues of chivalry and loyalty. Penthesilea, among the Nine Worthy Women, was positioned as the ideal romantic counterpart for Hector. Penthesilea admires Hector from afar and longs to become his wife but is tragically killed before they meet. I explore how this romantic subplot draws upon popular tropes in the Medieval courtly love genre, presenting Penthesilea as a dutiful, chaste woman in line with contemporary socio-cultural models of female virginity.

Biography: Connie Skibinski is an Early Career Researcher and academic at Australian Catholic University. Her primary research interest is Greco-Roman mythology and the adaptation of ancient mythology from the Medieval period to the contemporary era. Her doctoral examining written and visual representations of the Amazon Queen, Penthesilea from antiquity to the twenty-first century. Connie is currently co-editing volumes on the reception of ancient women—*Classical Reception and Impact of Wonder Woman* (with Amanda Potter and Natalie Swain, Bloomsbury) and *Challenging the Patriarchy: Reframing Graeco-Roman Women and their Reception* (with Anastasia Bakogianni). She has published on hostile representations of the Amazons in contemporary media (in eds. Potter, A. and Hunter, G. *Classics and the Supernatural in Modern Media*, Thersites Special Issue, 2024) and Amazons as aspirational figures (in eds. Potter, A. and Strong, A. *Classical Receptions and Impact of Xena: Warrior Princess*, Bloomsbury). She is also working on a contracted monograph on Amazons in Medieval literature (*Reimagining Warrior Women in Premodern Literature: Queen Penthesilea of the Amazons and the Trojan War*, Arc Humanities Press), a book chapter that examines the ancient Amazons through a queer theory lens, and a chapter on Amazons and the male gaze in film and TV.

SPOHR, Alisa (she/her), University of Newcastle

The Potency of a Gaze: Modern Perceptions of Medusa

Abstract: In ancient Greek and Roman culture, Medusa's gaze was commonly used in protective amulet form. This ancient harnessing of the power of her gaze and its use by the warrior goddess Athena has ensured the continued longevity and recognisability of her potent female energy. However, Medusa's gaze also encompasses an evocation of the fear of the "other", creating conflicting responses to her depictions. Her gaze manifests as a wild terror and powerful weapon against the gaze of men, but ironically is a weapon over which she has little control. This paper examines the image of

Medusa in the 20th and 21st centuries, discussing whether her portrayal in film and television, in particular the *Legendary Adventures of Hercules* (1995), *Voyage of the Unicorn* (2001) and *Percy Jackson and the Olympians: The Lightning Thief* (2010), presents a female figure emancipated by the power of her gaze upon others, or a powerless victim whose female gaze is harnessed by masculine narrators and characters. In doing so, this paper questions whether the impact of Freud's use of Medusa to demonstrate psychoanalytical theories persists in modern depictions, or whether the modern Medusa personifies Percy Shelly's anti-hero in his poem *On the Medusa of Leonardo da Vinci in the Florentine Gallery* who is at once hypnotically horrific and beautiful. Who is the Medusa we see on the screen and are we viewing her through a male lens, or has Medusa reclaimed her voice to be the dynamic protectress of the ancient world?

Biography: Alisa Spohr completed a combined Bachelor of Laws/Bachelor of Arts at the University of Newcastle, majoring in Greek and Roman history and classical languages. She is currently completing a PhD (Classics) at the University of Newcastle. Alisa is interested in examining mythology as a representation of social expectations. She has previously presented papers on Lycophron's *Alexandra* and its portrayal of women in marriage at the "'Modern' Women of the Past?" Conference held at the University of Sydney, the depiction of legislation and sexual abuse within the Cassandra mythology at the *Amphorae XIV* conference, Athena's rage and gender identity at ASCS 43, the tension between psychoanalytic and feminist readings of Medusa at ASCS 44, and a receptionist theory discussion of Medusa at the *Challenging the Patriarchy* conference at the University of Newcastle, Australia.

TUESDAY Session 2, 11am–12:30pm. PSYCHOLOGY G8 PANEL: *New Research in Papyrology*

For more than three thousand years, papyrus was central to the technology of writing in Egypt and beyond. Although it tends to survive chiefly in the favourable climate conditions of Egypt, papyrus was once in use for books and documents across much of southern and western Europe, northern Africa, and western Asia. Indeed, the hundreds of thousands of texts preserved in this medium (as well as ostraka, parchment, and wooden tablets) bear on almost every topic of inquiry concerning the ancient Mediterranean world. Papyrology has a long history in Australia and New Zealand and this panel is intended to encourage space at ASCS for discussion of papyri and papyrology, including documentary, literary, historical, and archaeological questions. The papers presented are linked by a shared focus on papyri as texts and objects. The speakers in this panel explore a range of approaches to papyri, from the edition of a new ancient text from Hermopolis, to a study of the use of form and text in understanding ancient magical practice, as well as the history of papyrus collections and the antiquities trade.

MODERATOR: Tim PARKIN University of Melbourne

YUEN-COLLINGRIDGE, Rachel (she/her) Macquarie University, AND

ZELLMANN-ROHRER, Michael (he/him) Macquarie University

Finding the magicians in their manuscripts: modes of magical writing among the papyri

Abstract: Despite repeated prohibitions against the practice of magic by successive Roman Imperial governments, hundreds of magical papyri from Roman Egypt have survived. The pejorative character of Greek and Latin terms for magician mean that no individuals self-identify as such in the papyrological record. Yet the sizeable corpus of magical texts, including handbooks of ritual procedures and written amulets across Egypt, suggests an active, diffuse community of practitioners serving a broad public. While the handbooks have been subjected to considerable analysis and discussion, the written invocations produced to enact particular rituals have been neglected. These papyri, dating from Roman times through Late Antiquity, have been seen simply as a complement to extensive assemblages of handbooks like the Theban Magical Library. About their producers and conditions of production, relatively little is known. This paper offers a new approach to the study of ritual finished products from the perspective of scribal practice. In a representative sample of the Greek magical papyri, variation in letter height across the texts of invocations, magical words, and proper names are captured across date, region, and ritual genre (apotropaic vs curse) to assess consistency. The consistency with which scribes vary these features may illuminate their priorities as well as the standardisation of aesthetic preferences across regions and periods. The results situate these producers on the wide continuum of writers in Egypt, motivated by different priorities, influenced by different scribal cultures, and constrained by different levels of expertise. This pilot study profiles the professionalism of ritual practitioners in action.

Rachel Yuen-Collingridge is an associate lecturer in the Department of History and Archaeology, Macquarie University.

Michael Zellmann-Rohrer is a research fellow in papyrology in the Department of History and Archaeology, Macquarie University, a research associate of the Free University of Berlin, and a senior editor of the *Supplementum Epigraphicum Graecum*.

MOORREES, Saskia (she/her) Monash University

A contract of sale from Hermopolis

Abstract: A papyrus in the Austrian National Library collection (P.Vindob. inv. G 40190) records the final section of a contract of sale from Hermopolis. In this paper, I present a preliminary edition of the text, along with an introduction to its content and a translation. This papyrus, likely dating to the 2nd or 3rd century CE, preserves enough text that it can be compared to other contracts of sale from Hermopolis of a similar date. Though the details of the item sold to the female buyer are lost, the subscriptions and warranty (*bebaiōsis*) clause are preserved, along with the *hypographē* written in the parties' hands. Much of this text thus follows the standard legal phrases found in comparable Hermopolitan contracts (e.g., P.Lips. 16 and SB 6 9219). These comparanda allow for the reconstruction of a number of missing sections of the text. Nevertheless, this papyrus demonstrates some interesting divergences from these standard phrasings. In this paper, I discuss where these commonalities begin and end, as well as commenting on some of the peculiar features of this contract. The standard consular dating formula is rendered either incompletely or incorrectly. Moreover, a particular subscription within this contract seemingly defies the formulaic norm that is attested in roughly a dozen other contracts from Hermopolis. This papyrus thus contributes to our understanding of scribal practice and the degree to which regionally-standardised legal formulas were followed, as well as further attesting to female buyers of property in the Roman period.

Biography: Saskia Moorrees is Assistant Lecturer in the Centre for Ancient Cultures at Monash University. She completed her master's degree in 2024 on the relationship between action and effect within Greco-Roman binding ritual practice. Her research interests also include the influence of social roles, gender, and sexuality in binding rituals, and the study of social history through epigraphy more broadly.

CONNOR, Andrew (he/him) Monash University

From Moeris to Mendota: Tracing the Origins of the University of Wisconsin Papyrus Collection

Abstract: The University of Wisconsin–Madison holds a collection of around one hundred papyrus documents in Greek, Latin, and Coptic. Nearly all of these papyri were purchased in the early 1920s, when UW was part of a papyrus-buying cartel with other universities, especially the University of Michigan. The texts in the collection were assembled with regard to handwriting style, and presumably originated for the most part in illicit excavations at Egyptian sites at the time. As such, nothing is known about the provenance of these papyri beyond what can be discerned from the texts themselves. Sijpesteijn's magisterial two-volume *Wisconsin Papyri* series published most of the texts in the collection, but scarcely engaged with the origins of the papyri beyond the bare facts of their purchase. In this paper, I review the circumstances of the collection's assembly. Building on a re-examination of the papyri themselves and on recent studies of the antiquities trade at the time (e.g., Hagen and Ryholt 2016; Verhoogt 2017), I argue for two major groupings of texts by likely findspot, and link these to key trends in licit and illicit excavations in the early 1920s. In particular, I take two papyri as case studies: one that I argue has been incorrectly linked to a rural findspot in the Hermopolite nome, and one currently without a suggested origin, but which I locate in the Oxyrhynchite nome. As a result of this study, it is possible to reconstruct some part of the Wisconsin papyri's biographies before their purchase.

Biography: Andrew Connor is the Senior Lecturer in Ancient History in the Centre for Ancient Cultures at Monash University. He is the author of *Confiscation or Coexistence: Egyptian Temples in the Age of Augustus* and the forthcoming *Papyrus as Object: A Material History from Marsh to Museum*.

TUESDAY Session 2, 11am – 12:30pm. PSYCHOLOGY G6

Roman Republican History

JENKINS, Sean University of Sydney

'Doing as One Likes': *Libertas* in the Late Republic According to Sallust

Abstract: It is often remarked that *libertas* became little more than a slogan in the political debates of the Late Roman Republic. The fact that both *populares* and *optimates* had recourse to it in defence of contradictory policies has led many to conclude that it either meant different things to different people, or that it simply meant nothing at all. On the other hand, recent decades have witnessed an increase in the number of scholars arguing for a shared definition of *libertas* conceived of in terms of non-domination, meaning that one had *libertas* when one was protected by certain constitutional frameworks from the arbitrary will of another. This is, in essence, the view Wirszubski presented more than seventy years ago when he argued that the principal parts of *libertas* were the rule of law, equality before the law, the right to a trial, and the right of *provocatio*. This paper seeks to demonstrate that the latter position is preferable, but that it is still only half right. Building on a much-neglected article by Brunt, more recent discussions in *Libertas and Res Publica in the Roman Republic*, and the witness of Sallust it will suggest that *libertas* was only secondarily conceived of as a status of non-domination and that it was primarily thought of as political participation. It will also contend that in Sallust's mind the dispute between *populares* and *optimates* centred not so much on the definition of *libertas* as on the question of how it should be distributed.

Biography: Between 2017 and 2021 Sean Jenkins attended the University of Newcastle, where he read Ancient History and Linguistics and was awarded a First-Class Honours degree and college medal for his work on *libertas* as a political concept in the Late Republic. He is now at the University of Sydney where (under the supervision of Dr. Paul Roche and Dr. Anne Rogerson) he is writing a doctoral dissertation on classical reception in the Latin poetry of the Venerable Bede. He is also pursuing a Master of Divinity degree at Ridley College, where he has been a student since 2022.

TAN, James University of Sydney

The Quadrigatus Coinage and the End of Tributum

Abstract: The suspension of the land-tax known as tributum occurred in 167 and has attracted increased scrutiny in recent scholarship. It is regularly portrayed as an ex nihilo reform that was prompted by the windfalls of the Third Macedonian War, but it is worth exploring the background to such an epochal reform in order to establish just how severe a discontinuity it truly was. This paper will argue that, a full five decades prior to its suspension, tributum was already being relegated to a subsidiary role by the enormous issues of quadrigati. Using recent isotopic research and a close analysis of chronology, I will argue that these coins replaced tributum for much of the Second Punic War, and thus heralded a future in which tributum was unnecessary and the troops would be paid from foreign-sourced silver.

Biography: James Tan is senior lecturer in Classics and Ancient History at the University of Sydney, having received his PhD from Columbia University in 2011. He is the author of numerous articles and book chapters, as well as the 2017 monograph, "Power and public Finance at Rome (264-49 BCE)," published by Oxford University Press. He is currently working on a second book on the political economy of Roman Republican army pay.

PANEL: *Contributions and Reception of Greek Medicine*

This panel brings together three papers linked by a shared focus on the importance of Greek medical knowledge across the Graeco-Roman world. Each presentation examines a specific aspect of medical history, thus showcasing the progression of Graeco-Roman medical understanding and knowledge across time and space. While this huge area cannot be fully covered in three papers, the panel aims to contribute to a burgeoning area neglected in Australian scholarship.

MODERATOR: Prof. Han BALTUSSEN University of Adelaide

HENDERSON, Ruth University of Western Australia

Miraculous Healing in the Epidaurian Iamata and the Book of Tobit

Abstract: During the Hellenistic period there was a resurgence of interest in medicine and the process of healing as evidenced in two principle literary sources dating from the 5th-4th centuries BC: The Hippocratic Corpus and the Epidaurian Asklepiian Iamata. This presentation focuses on the latter. The rapid spread and continued popularity of Asklepiian healing temples from the fourth century BC is evidenced in the Iamata inscribed on the walls of the temple ruins at Epidaurus. It will be argued that the popularity of this type of miraculous healing posed a problem for Jewish populations living under Hellenistic influence, for it ran counter to their traditional belief in the God of Israel as the unique source of healing. The Hellenistic Jewish Book of Tobit relates how the blind Tobit, who suffered from the unsuccessful attempts of physicians, seeks divine aid, and is miraculously restored through the agency of the angel Raphael, disguised as a man. It will be argued that this book may have been written in response to Asklepiian healing by emphasizing that miraculous healing was also to be found in Jewish traditions of healing. These traditions, found in the Elisha stories, form a model for the book or Tobit and have similarities with the Epidaurian Iamata, in their brevity, narrative style and probable existence as a collection of discrete, unrelated accounts, which appear to have begun in oral tradition. In both literary types, divine help is sought by a suppliant in a situation of distress resulting in divine restoration.

Biography: Dr Ruth Henderson is an Honorary Research Fellow at the University of Western Australia. Her principal area of research is Hellenistic Jewish Literature found in the Deuterocanonical Writings and at Qumran. She has written the monograph *Second Temple Songs of Zion* and numerous journal articles on this subject.

MACPHERSON, Greg University of Adelaide

Advances in drug development in Greco-Roman medicine

Abstract: The development of drugs has been a human endeavour for millennia. Observations of the effect of different substances on human physiology, disease and injury over an extended period were key drivers for ancient drug discovery. This process led to usage based on tradition, a therapeutic or 'use this drug for that disease,' approach. The accumulation of traditional therapeutics contributed to a number of pharmacopoeiae including those of ancient Egypt, Greece, and Rome. By the first century AD, Greco-Roman medicine adopted an empirical method based on drug properties. How did Greco-Roman physicians explain traditional therapeutics with their scientific study of drug action and effect? I argue that the answer may be found in Dioscorides' *De Materia Medica* (1st Century AD), a synthesis of drug knowledge recording the properties and uses of herbal, animal, and mineral drugs. His systematic approach enables modern reviews of the traditional use of drugs in antiquity and provides insights into empirical drug development processes. John Riddle (1985) and Peter Staub *et al* (2016) have identified the drug properties Dioscorides used to define drug usage and classification. I build on their analyses to identify the drug properties derived from traditional use and those from Dioscorides' own testing, and review selected ancient drug therapeutics to explain the advances he made in the study of drug properties through clinical observation. This has relevance for how critical evaluation of observed effects has promoted a more scientific approach to the development of pharmacology.

Biography: Greg Macpherson is an MPhil candidate in Historical & Classical Studies and Pharmacology who has recently completed his thesis on the rise of ancient pharmacology in the Mediterranean world. Greg's previous professional interests included drug development and clinical research. He has degrees in Pharmacology and Classics, and a wide interest in the material culture of the ancient world.

SCHWARTZ, Chelsea University of Adelaide

"The Fully Operational Female": Hippocratic Physicians on Female Reproductive Health

Abstract: The gynaecological treatises of the Hippocratic Corpus perfectly encapsulate how female reproductive health was misunderstood. This paper will argue that the diagnosis, treatment, and very idea of female reproductive health was determined by the social standing women had in Classical Greece, and, more significantly, by the male lens dominating the medical profession. The high number of gynaecological treatises in the Hippocratic Corpus suggests how male physicians treated women's health as problematic. Societal expectations strongly influenced men's understanding of female bodies, particularly regarding the reproductive processes. Women's lowly social role in fifth century BCE Greece reduced their duty to one thing: producing children. Hippocratic physicians envisioned the female body as a vessel – a structure for containing fetuses. Curiously, this vessel was deemed an erratic organ which had the ability to move around the body, causing pain and infertility. With limited access to the female internal anatomy, male physicians labelled it the 'wandering womb.' This vessel was seen as the "mark of the fully operational female" (Blundell 1995: 99), fit for sexual intercourse and pregnancy. Central to my argument is the view that the male physicians framed the female body as a function of the social roles in which women were held during the classical period. By analysing both pharmacological and 'physical' treatments, this paper will clarify the ways in which male physicians treated female patients, and how these treatments reflected gender roles in the fifth century BCE.

Biography: Chelsea Schwartz is an MPhil candidate in Historical and Classical Studies completing a thesis on the role and impact of Greek physicians and medicine in Rome. Her thesis aims to show how Greek medicine in Rome faced resistance as well as acceptance, but was in the end the reigning body of knowledge in medical circles by the third c. CE. She is also interested in the role of women in Classical Greek medicine as both patients and physicians.

PANEL: *Postclassical Greek Language*

The postclassical phase of the history of the Greek language occupies the period from around 300 BCE through to 600 CE. It has high relevance for much of what we do in ancient world studies, but we know far less about it than we might like to think. When interpreting the language of texts from this period scholars normally rely on grammatical and lexical tools that describe the language of the classical period or that of the New Testament. In combination these can lead to many misconceptions about the later language as a whole. Meanwhile, only limited (and often rough pioneering) work has been done to date on the challenging but crucial resource of documentary texts (papyri, inscriptions, etc.), which richly supplement and enhance the evidence of our literary sources for post-Classical Greek. The papers in this panel explore aspects of the development of the language in this period, giving a taste of its vast potential to transform our understanding of the Greek language as a whole on many levels. The panel returns to ASCS after its first offering in 2022, in this iteration including three papers focused on postclassical Greek material. It features both established and emerging talent, all connected with the research activity focused on this broad topic at Macquarie University. The panel also provides a foretaste of the 'Diversity, Change, and the Individual in Postclassical Greek (SHG25)' Conference, which will be the largest focused on ancient Greek yet held in Australia, scheduled for Sydney in August 2025.

MODERATOR: Ben BROWN University of Sydney

EVANS, Trevor (he/him) Macquarie University

Getting Angry in the Septuagint

Abstract: This paper examines the translation of the Hebrew idiom 'X's nose became hot' = 'X became angry' in selected books of the Septuagint (Greek Old Testament). This idiom is not natural in Ancient Greek. How is it translated? And what does the translation-practice tell us about the educational and cultural background of the translators and the heterogeneity of the Septuagint corpus? The study deploys the methods of the Sydney School of Septuagint Studies (for which see for instance Lee, *Greek of the Pentateuch*; Evans, 'Verbs of Sexual Intercourse') and the international Septuagint within the History of Greek (SHG) Network. My overarching aim is to provide a further demonstration that analysis of Septuagint language ought to belong within the broader study of postclassical Greek language and culture, to which its evidence has much to contribute. Postclassical Greek ought in turn to be of special interest for the ASCS community, since so much of our work depends directly or indirectly on its interpretation.

Biography: Trevor Evans studied ancient languages as an external student of the University of New England. He gained his PhD from the University of Sydney in 1998. Trevor has spent most of his professional career in the former Department of Ancient History and now in the new Department of History and Archaeology at Macquarie University, along with a period based at the University of Oxford. These days he is an Associate Professor, coordinator of Macquarie's Ancient Greek program, and Director of the Macquarie Ancient Languages School (MALS). His research focuses mainly on the postclassical history of Greek, especially on the language and lexicography of the Septuagint and of documentary texts, and he also has Latin interests.

JOWER, Gabriel Sebastian Macquarie University

Infant Exposure or Indifferent Parents? Untangling the Semantics and Pragmatics of ἐκβάλλω and ἐκτίθημι in Postclassical Greek

Abstract: ἐκτίθημι has been broadly received as a term denoting the *infanticide* of unwanted infants, largely based on the assumption that it functions as a calque of the Latin term *expositio*. Likewise, the term ἐκβάλλω has been thought to be a vulgar and implicitly violent variant of this verb, its explicit tone being rooted in the physical act of 'throwing out' unwanted infants conveyed by the lexemes: ἐκ ('out') and βάλλω (traditionally understood as 'throw'). Greek-English lexica such as Liddell, Scott and Jones' *Greek-English Lexicon* (LSJ) and the *Cambridge Greek Lexicon* reinforce this assumption of infanticide with insufficient consideration of these verbs' usage in documentary papyri. My paper considers quantitative evidence gleaned from detailed reading of attestations of these verbs in corpora of documentary papyri and attempts to resolve lingering questions of the pragmatics and semantics of ἐκβάλλω and ἐκτίθημι, as well as to offer fresh insights into the phenomenon of infanticide in Graeco-Roman social history.

Biography: Gabriel Sebastian Jower is a current Master of Research candidate at Macquarie University. His research focuses on the application of lexicography to answering questions of social history and the history of ideas in Graeco-Roman society. More specifically, Gabriel's research focuses on the application of Postclassical Greek documentary evidence in answering these questions. He has tutored in Postclassical and Classical Greek through the Macquarie Ancient Languages School (MALS) and is the co-director of the student initiative PALAIA (Promoting Ancient Languages in Academia).

WESSELS, Samuel Hendrick Macquarie University

μητηρ ἐμή: A Homericism in the Septuagint

Abstract: 1 Kings 2:20 relates a heated discussion between Solomon and Bathsheba in which the king refers to his mother with the vocative phrase *μητηρ ἐμή*, "my mother". The Septuagint translator renders this with *μητηρ ἐμή*. This paper presents a study of this Greek vocative phrase and argues that it is a feature of Homeric language appropriate for the literary context. This has several implications: first, it challenges characterisations of the Septuagint as poor-quality Greek; second, it enhances our understanding of the language of the Septuagint and the cultural context in which it was composed; and third, it contributes to the study of Homeric language and the reception of the epics in the Postclassical period. The paper generally demonstrates the ongoing need for linguistic study of the different portions of Septuagint that realises their potential as windows into the language and context of the individual.

Biography: Samuel Hendrick Wessels is a current PhD candidate at Macquarie University. His doctoral research, which is dedicated to the language of Old Greek Kingdoms (the Greek translation of Samuel-Kings), focuses on the language of the individual and drawing connections between Kingdoms, other Greek documents, and the wider history of the Greek language. He has taught at Macquarie University, the University of Sydney, and Campion College.

TUESDAY Session 2, 11am–12:30pm. PHYSICS STUDIO

PANEL: *The Possibilities of Nighttime in Late Antiquity*

Nighttime provides a rich setting for events. It is often associated with the demonic and with fear. Senses and emotions run high in this time of low visibility and heightened awareness of all that is strange. Night also allows people to be hidden from view. It is thus a time for sneaky military manoeuvres as well as secret lovers' meetings. These three papers explore the possibilities that nighttime affords in a range of different sources and settings. Lisa Bailey examines the connotations of nighttime visions in western miracle stories. Estelle Strazdins considers the sociality of night as depicted in three Greek novels. Sarah Gador-Whyte explores the night vigil as a mode of emotional education.

MODERATOR: Tatiana BUR Australian National University

BAILEY, Lisa Kaaren (she/her) University of Auckland

Night visions in the late-antique West

Abstract: Religious literature in the late antique West is filled with miracle stories, many of which are set at night. These include miraculous 'visions' which could be of saints, angels, or demons, or could be 'messages' sent to the earthly from the heavenly realms. They are often depicted as frightening for those experiencing them, with their night-time setting creating an atmosphere of insecurity within the stories themselves. This paper builds on previous work, which establishes the distinctive character of night-time dramas, and the particular power of night-time religious activities. It argues that night was an especially appropriate setting for miraculous 'visions', which could take on a dream-like quality, in addition to their dramatic luminosity in the darkness. These visions could be experienced by men, women, and children, by people across the social spectrum, and by laity, clergy, and monks. This gives them a markedly democratic character, but the elite texts which describe them also convey the fear that they could be diabolical in origin. Night visions therefore require expert sanction before they can be considered miraculous, and their potential to do harm hovers constantly at the edge of their textual descriptions.

Biography: Lisa Kaaren Bailey is Associate Professor in History/ Classics and Ancient History at the University of Auckland. She is the author of *Christianity's Quiet Success: The Eusebius Gallicanus Sermon Collection and the Power of the Church in Late Antique Gaul* (University of Notre Dame Press, 2010) and *The Religious Worlds of the Laity in Late Antique Gaul* (Bloomsbury, 2016).

STRAZDINS, Estelle Australian National University

Novelistic Nights: narrative possibilities of the night in the Greek novel

Abstract: How common are night scenes in the Greek novel and what kinds of things happen at night in these texts? This paper explores the possibilities of night, its symbolic significance, the range of experiences it encompasses, and how they work to drive the narrative forward in Achilles Tatius' *Leucippe and Cleitophon*, Heliodorus' *Aethiopian Story*, and the *Alexander Romance*. I argue that, far from being a time of inactivity and rest, night and spaces that mimic night, such as caves and prison cells, are full of action and carry powerful narrative consequence. In fact, many of the most important scenes in these texts happen at night. From lovers' trysts to magical conceptions, from apparent deaths to fateful abductions, from illuminating stories to prophetic dreams, from military ruses to timely escapes and dramatic meetings, this paper will reveal how central nighttime is to narrative constructions in this Greek literary genre and make some suggestions about what the focus on nighttime activity tells us about expectations of the sociability of night in Greek communities from the second to the fourth centuries CE.

Biography: Estelle Strazdins is a Lecturer in Classics at the Australian National University. Her first monograph, *Fashioning the Future in Roman Greece. Memory, Monuments, Texts*, was published by Oxford University Press in 2023. Her research focuses on Greek literature and culture of the Roman imperial period and on European travellers to Ottoman lands. She has published extensively on the Athenian magnate Herodes Atticus from an intermedial perspective and her current book project, *After Marathon*, explores the reception of the Battle of Marathon in 490 BCE through the topography of the Attic plain.

GADOR-WHYTE, Sarah (she/her) Australian Catholic University

Emotions of Night Worship: Crafting fear and joy in Night Vigil Hymnography

Abstract: "Didn't this night become brighter than any day with everyone jumping around in so great an excess of joy?" So asked the fourth-century preacher John Chrysostom in a sermon delivered at a night vigil in Constantinople. Chrysostom saw the very nature of night transformed by a large group of ardent worshippers expressing their spiritual joy through communal worship. In this paper, I will examine the worship setting of the night vigil as the ideal classroom for emotional transformation. By meeting at night, congregants experienced heightened emotions and senses, and preachers and hymnographers could use this intensification to teach the correct emotional responses to their listeners. I focus in particular on the *kontakia* of Romanos the Melodist, which were performed as part of the night vigil service, and his presentation of fear and joy in his hymns. Through the emotional rollercoasters of the *kontakia*, congregants learn (often from the mouth of the character of Christ) when they should fear and when they should rejoice. Fear, for example, can be both transformative and destructive, and through the *kontakia* congregants learn to distinguish the helpful emotions from the hindrances.

Biography: Sarah Gador-Whyte is a research fellow in the Institute for Religion and Critical Inquiry at the Australian Catholic University in Melbourne. She is the author of *Theology and Rhetoric in Early Byzantium: the Kontakia of Romanos the Melodist* (CUP, 2017) and is involved with current research projects on women in liturgical texts and settings, and Flourishing in Early Christianity, as well as her research on the late ancient night.

TUESDAY, 4 Feb, 12:30pm –Lunch break

12:45pm –1:45pm AWAWS Workshop (PSYCHOLOGY G5)

'A discussion of the challenges of academic life'

TUESDAY, 4 Feb, 2-3pm

ASCS Annual General Meeting –DUNBAR PHYSICS LECTURE THEATRE

TUESDAY Session 3, 4–5:30pm. DUNBAR PHYSICS LECTURE THEATRE

PANEL: *Avoiding Women's Week: A gender inclusive approach to teaching the Ancient World*

Anyone who has taught Roman History at university or school has undoubtedly encountered a week when women become the focus. A single lecture, or more likely, a topic of small group seminars that shines a light, dim though it may be, on the lives of women and the job is done. Normal service resumes in the following week as the class returns to a male-centric view of history that everyone tends to expect. Or maybe there is a module on women and / or gender. But this is rarely a core module, and the number of students who choose this type of module is typically limited. When women comprise at least half of the population at any place or time in history, it is increasingly remiss to ignore their importance in the ancient world by relegating their study to a "women's week." The purpose of this panel, therefore, is to explore ways to incorporate women (inclusively understood) into general history modules in a more comprehensive and integrated manner, not only giving them parity with men, but providing a more accurate reflection of the realities of ancient life and our evidence. These themes are prompts for considering the presence of women in all aspects of ancient life and their active and integral roles in society. Speakers will demonstrate their own pedagogical approaches to women and gender, finding women in the extant evidence, and consider how the importance of women as individuals and collectives might be communicated in the lecture hall. **MODERATOR: Lea BENESS** (she/her) Macquarie University

WELCH, Kathryn (she/her) University of Sydney

Theodor Mommsen and the Erasure of Women from the Roman Narrative

Abstract: Many generations of Roman historians have probably never read Mommsen's *Römische Geschichte*. Even so, this best-selling, widely translated, Nobel Prize-winning work has had an enduring influence on the structure of the traditional Roman Republican syllabus. It can be discerned both in the ways that individual stories are related and in a common approach to periodization. More importantly, Mommsen is largely responsible for the (artificial) division between "political history" and "social history" that ensures the relegation of the latter from "proper" syllabuses. Mommsen's choices and prejudices still affect our reading of Roman women. Their public role was largely tied to religious ritual which in his view had to be kept separate from politics. Even women who, according to our sources, played a political role or intervened in some way in political outcomes are erased from his narrative or, if they are included, praised for their "domestic" virtues in very un-Roman terms. Understanding the artificial nature of Mommsen's narrative structure (which is still followed in certain current textbooks), his narrow definition of "political", and his own prejudices allows us to gain a better understanding of how gender difference operated in Republican Rome and encourages us to write women back into a study of the Roman community and its politics. This paper hopes to demonstrate not only the problem but also a solution in such a way that reintroducing women into the narrative can at once be easy, normal and more in keeping with the ancient evidence.

Biography: Kathryn Welch retired from the Department of Classics and Ancient History in 2021. Since then, she has continued to work on her specialist field of Triumviral politics and historiography as well as developing a concurrent interest in how nineteenth century narratives have distorted our understanding of the Roman past - especially in relation to women. She has recently written papers with Carol Scott in the forthcoming *Women Wealth and Power in the Roman Republic* (Webb/Steel), with Hannah Mitchell for the *Oxford History of the Roman World* (Rosenstein) and on the *Lex Oppia* as a civil war narrative (with Lewis Webb).

CAMPBELL, Virginia L. (she/her) Open University

Teaching Roman Women with the Epigraphic Record

Abstract: Many of the topics that are typically included in a Roman history core module are done so primarily relying on the ancient historiography and other literary texts. This approach ignores two important components of antiquity: the women who comprised half the population and the epigraphic evidence that records the activities of both ordinary and extraordinary Romans. Recent publications attest the ability to learn about different aspects of Roman life—public and private—as they relate to women. Inscriptions provide tangible evidence of what we learn from the literary sources. They can contribute not only to specific topics, but also to the wider discussions covered in most Roman History core modules. Lapidary and non-lapidary texts represent a broad spectrum of the material that is available when teaching women's roles in Roman History. Drawing on specific examples such as Fulvia's name on ballista, Naevoleia Tyche's Pompeian tomb, Ummidia Quadratilla's contribution to the cost of the amphitheatre in Casinum, Aemilia Severa's brickworks in Rome, along with numerous women in Pompeii, this paper will demonstrate the involvement of women in politics, warfare, euergetism, economic activity, public building projects, civic donations, and other public and private roles such as priestesses and moneylenders. These women documented their engagement with all levels of the civic life and were determined to leave a lasting impression of their engagement with society. Their voices need to be heard. By integrating such inscriptions into teaching materials, we can provide a more wholistic and balanced understanding of ancient Rome.

Biography: Virginia Campbell is a Roman ancient historian and archaeologist who has worked extensively in Pompeii and the Vesuvian region. Her research focuses largely on the people of the ancient city, utilizing various types of evidence to examine their lives and deaths. She studied first at the American University in Washington, D.C., then moved to the UK for post-graduate studies at the University of Reading, where she obtained a MA in the City of Rome, and a PhD in Classics. Since completing her doctorate she has taught at the University of Reading, the University of St. Andrews, and held a Leverhulme Early Career Fellowship at the University of Oxford. She is currently the Baron Thyssen Lecturer in Classical Studies at the Open University.

WEBB, Lewis (he/him) University of Oxford

Counting cives Romanae: An integrative approach to teaching the Roman Republic

Abstract: Female citizens hardly register in standard scholarly treatments of citizenship in Republican Rome. But the literary evidence is clear. Roman women were citizens of the Republic and registered in the census. How can our syllabi better reflect Roman society? How might we ensure that *cives Romanae* (female citizens) are integrated into our teaching? This paper argues case for using an integrative approach to teaching the Roman Republic through a close examination of a corporate body of female citizens, the *ordo matronarum* (order of married women). I will explore how this body contributed to the civic identity of married citizen women and enabled them to perform their civic duties, particularly religious ones. I will argue that there is substantial literary evidence of this *ordo* from at least the third century BCE, and that maternal privileges and status symbols, maternal meetings, and epigraphic evidence of female corporate bodies in Republican Italy offer further corroborating support. The *ordo matronarum* and its practices offer a compelling vision of the performance of female citizenship in Republican Rome. Drawing on feminist work on gender justice, I conclude that female citizens were culturally recognized and valued in Republican Rome, and that bodies like the *ordo* facilitated their participation in public life. By recognizing and integrating them in our research and teaching, and by underlining the scope and limitations of their citizenship, we can better understand the (net)workings of family, politics, and religion in the Republic. Moreover, we can ensure that future generations of scholars make *cives Romanae* count.

Biography: Lewis Webb is a Departmental Lecturer in Roman History at Merton College and the Faculty of Classics, University of Oxford and holds a fellowship at the University of Gothenburg funded by the Swedish Research Council. His research interests include the histories and voices of women in ancient Rome, civic religion and crisis management in the Roman Republic, and the material culture of ancient Etruria and Thessaly. He is a series editor for *Women in Ancient Cultures* (Liverpool University Press) and is currently working on a co-edited volume on *Women, Wealth, and Power in the Roman Republic*.

TRAGEDY

MUNTEANU, Dana (She, Ipsa, Domnia-Sa) Ohio State University

Euripides' Beautiful-and-Wise Female Monsters

Abstract: Interspecies creatures in fifth-century Athenian tragedies have deep roots in Greek myth, which may further derive from an Indo-European tradition. Despite other valuable studies on animals in Greek tragedy, however, there has been relatively little interest in the significance of female monstrosity in Euripides' tragedies. Surprisingly, Euripides' heroines question the established mythological stories, including beliefs about their own ancestry, or the existence of revolting human-animal offsprings. Instead of (or sometimes in spite of) being hybrid-shaped creatures, they display a kind of strange, philosophical monstrosity rooted in true beauty and wisdom. This paper explores links between human-animal hybridity and women in Euripides' *Helen*, while briefly touching on the subject in two other fragmentary plays, namely *Melanippe Wise* and *Melanippe Captive*. Helen and Melanippe show attributes of excellence that can be misread in females: internal beauty and wisdom. As the female characters recast their narratives through the lens of fifth-century intellectual thought, they challenge the traditional poetic discourse and some gender prejudices of the time.

Biography: Dana L. Munteanu, an Associate Professor of Classics at the Ohio State University, focuses her research on Aristotle, Greek drama, reception of classics, and the humanities in twenty-first century. Among her significant publications are *Tragic Pathos. Pity and Fear in Greek Philosophy and Tragedy* (Cambridge 2012), as well as co-edited volumes with Zara Torlone and Dorota Dutsch, *A Handbook to Classical Reception in Eastern and Central Europe* (Blackwell 2017) and, respectively, with Pierre Destrée and Malcolm Heath, *The Poetics in Its Aristotelian Context* (Routledge, 2020).

PUETZ, Babette (she/her) Victoria University of Wellington

Blessed are the Forgetful? Married Couples from Tragedy and the Choice to Forget

Abstract: This paper discusses three tragedies about couples in dysfunctional relationships where forgetting is an issue and is interrelated with power or its loss: Aeschylus' *Agamemnon*, Euripides' *Medea* and Sophocles' *Trachinian Women*. In each case the husbands feel that they are in power, which leads them to forget important matters, such as their wife's intelligence and cunning, or their spouse's vulnerability and desperation, and also their own past crimes. This forgetfulness becomes dangerous for these heroes, as it causes disempowerment and disaster. Tragic women generally seem to have better memories than their husbands. They choose not to forget events from the past, which leads to terrible acts of revenge. An exception is Deianeira, who only once briefly forgets to consider the possible consequences of her actions and so unwittingly kills her straying husband. All three dramas employ concepts of 'forgetting' in a gendered way to depict characters' status of power or its loss.

Biography: Babette is Senior Lecturer in Classics at VUW. Her research areas are ancient drama (especially Aristophanes), Classical reception (especially in contemporary children's and young adult literature), animals in antiquity and ancient drinking parties. She has written a monograph *The Symposium and Komos in Aristophanes*.

MUNCACIU, Laura Gheorghe Dima National Academy of Muzic, Cluj-Napoca, Romania

Myth, Music, and Ceremony: The Reimagined Timeless Stories of Operatic Tradition

Abstract: The study delves into the profound influence of *Greek tragedy* on the genesis and evolution of the *dramma per musica* genre. This study explores how core elements of *Greek tragedy* – text, drama, music, performance, and the ceremonial context were preserved within the operatic form. Both *Greek tragedy* and opera share a deep-rooted connection to ceremonial traditions: they were essential cultural rituals that shaped collective identities. The research underscores the *Renaissance* as a pivotal era that revived classical antiquity, significantly influencing the arts and leading to the emergence of *opera* as a novel cultural, aesthetic, and artistic form, yet deeply embedded in historical tradition. By analyzing early operas, the study reveals how composers and librettists ingeniously adapted the elements of *Greek tragedy* to resonate with the cultural and aesthetic sensibilities of their times, while remaining faithful to the original essence. A focal point of this study is the use of mythological subjects in opera, demonstrating how these ancient narratives were not merely preserved but reimagined to reflect contemporary themes and emotions. The research traces the intricate interplay of mythology and opera from the Baroque era through the Classical and Romantic periods, extending into the 20th century. Composers like Monteverdi, Lully, Händel, Stravinsky, Strauss, and Britten reengaged with mythological narratives, underscoring their enduring influence on Western musical culture. Ultimately, the study posits that opera serves as a living continuation of the *Greek tragedy* tradition, seamlessly blending ancient rituals with modern performance art, and sustaining the timeless power of myth and ceremony in the collective human experience.

Biography: Laura Muncaciu, soprano, holds a Master's Degree in Latin and Greek Language and Literature from *Babes-Bolyai* University in Cluj-Napoca, Romania, and a Master's Degree in Theatrical Singing from the *G. Rossini* State Conservatory in Pesaro, Italy, where she also attended courses in Composition with a Musicological focus. She obtained a Master in *Belcanto* from the *Academy of the City Theatre of Cagli* and a Master in *Italian Opera* from the *Pescara Music Academy* in Italy. She alternates her artistic activity with academic reflections in musicological research studies. Her artistic experiences include Opera, Symphonic Concerts, Chamber Music, and Recitals, with a repertoire ranging from the 17th century to contemporary works. Currently, she is pursuing a PhD at the National Academy of Music *Gh. Dima* in Cluj-Napoca, within the *Sigismund Toduta* Doctoral School, Romania, where she is passionately dedicated to musical research. Her work focuses on exploring the relationships between vocalicity and theatrical representation, particularly delving into the complex issues related to the origins of Opera. In addition to her research, Laura gives conferences and public lectures on musical themes and vocalicity, sharing her experience and approach with students and vocal enthusiasts.

TUESDAY Session 3, 4–5:30pm. PSYCHOLOGY G6

Art History II

BELL, Roslynn University of Melbourne **AND PARKIN, Tim** University of Melbourne

Age before beauty: the art of growing old in antiquity

Abstract: Over the last three decades a great deal of scholarly work has been done on the life cycle in antiquity, especially on children but also on old age. This paper addresses the final stages of the life cycle and considers what has *not* been done until very recently, namely on the iconography of old age in classical Greek and Roman antiquity. After a brief overview of why this aspect may have been relatively and remarkably overlooked until now (with a very few exceptions), the paper will discuss key aspects of relevance (with illustrations), in particular the appeal of works whose stylistic affinities lay with the unforgetting and powerful realism of late Hellenistic sculptures and the striking verism of portraiture in late republican Rome. It will finish by considering how material testimony provides essential evidence for the ancient social and cultural historian in a field that still tends to be very textually based.

Roslynn Bell is an Honorary Research Fellow in Classics and Archaeology at the University of Melbourne. Prior to moving to Australia in 2018, she held a joint lectureship in Archaeology and Classics at the University of Manchester (UK) and taught Greek and Roman art and archaeology at the University of Canterbury (NZ). Her main research is in the fields of Roman art, topography, and religion, with a particular focus on visual propaganda and the cult of the Magna Mater. She also has a great love of Greek art –and especially of Archaic and Classical vase painting–which began at the University of Canterbury where, from 1995 to 2006, she was curator of the James Logie Memorial Collection of Mediterranean Antiquities (now housed in the Teece Museum). Roslynn has also been a research fellow of the British School at Rome.

Tim Parkin is the Tatoulis Chair in Classics at the University of Melbourne. He is a New Zealander who was awarded a D.Phil. at Oxford as a Rhodes Scholar and who, since 1989, has worked in universities in New Zealand, Australia, Germany, and the UK. Tim teaches a range of ancient history and classical language subjects. His main research is in Roman social, cultural, legal, and demographic history. Among his publications are *Demography and Roman Society* (1992), *Old Age in the Roman World* (2003), *Roman Social History* (2007), and *The Oxford Handbook of Childhood and Education in the Classical World* (2014). He is currently working on ancient sexual health, on a world history of old age, and on Roman domestic violence.

DUFFY, Kyla (she/her) University of Queensland

Fanciful or Functional? The Decoration of Wooden Objects from Roman Domestic Spaces

Abstract: In recent years there has been a substantial and positive increase in research concerning extant wooden objects from the Roman Imperial period. Chance finds and advances in recovery and conservation techniques have allowed scholars such as Mohls, Pugsley, and Lange to collate vast collections of wooden items including furniture, architectural elements, household utensils, tools, children's toys, musical instruments, and personal items like shoes, jewellery, and coin purses. Despite the insights acquired through the collation of these finds, there remains a broader assumption that most wooden objects were designed for purely functional purposes, with little concern for visual appeal or decorative qualities. While this was certainly the case for some items, a more thorough survey reveals that a substantial number of domestic wooden objects, while functional, appear to have been crafted specifically with aesthetics in front of mind. This paper will examine the variety and significance of decoration found on wooden domestic items from sites such as Vindolanda, Velsen, and Pompeii. Through this analysis, it will be argued that members of the Roman community used decorated and personalised wooden items to communicate a sense of cultural belonging, indicate aspects of personal identity, and demarcate social status and wealth.

Biography: Kyla Duffy is a PhD candidate at the University of Queensland, Brisbane. Her current thesis examines the decoration of wooden objects from Roman domestic contexts. She recently completed her MPhil thesis which focused on Roman cosmetic and beauty practices and examined how personal presentation and adornment provided women with a greater degree of agency and individuality. In addition to her research Kyla also works as a Tour Guide and Museum Assistant at the RD Milns Antiquities Museum.

MADEIRA, Catarina (she/her) PhD Student, University of Lisbon

Forgotten Voices, Unseen Lives: A Study of Marginalized Identities in Roman Frescoes

Abstract: If we look into the composition of the Roman society is possible to say that is characterized by a substantial presence, of freeborn working poor, *liberti*, slaves and foreigners. Although they constitute the majority of the demographics yet, they are frequently overlooked. This proposal seeks to understand how this perception of the “Other” is shaped in the Roman frescoes, and what these representations tells us about their perception within the Roman society. The mythological scenes in the private representations of the elites not only shape the ethos of the Empire but are also a way for the owner of the house to show their *paideia*. The proposed research acknowledges that this group of the Roman society while occasionally mirrored the representations found in the Elite private space, their artistic commissions more commonly portrayed them engaged in a myriad of ordinary, and at times unofficial, pursuits. This encompassed acts such as domestic religious practices, textile processing, laborious tasks like grain hauling, engagements in amphitheater brawls and convivial activities in taverns. By looking at the narratives found in Roman frescoes, this communication aims to explore how these marginalized groups were visually constructed and positioned within the broader socio-cultural context.

Biography: Catarina Madeira is a PhD student in Ancient History at the Faculty of Arts and Humanities of the University of Lisbon. She is also a researcher in the Centre for History at the same institution. In the Master program she dedicated her investigation to the Etruscan Civilization with a thesis entitled Greek Themes in Etruscan Mirror –The Study case of Menerva. Now, as a first year in the PhD program the focus of investigation will be about visions of nature in Roman Landscapes, more precisely in Roman frescoes.

Latin Epistolography**BORG, Michelle** University of SydneyLies dipped in bronze: unreliable *monumenta* in Pliny the Younger's *Epistles*

Abstract: In *Epistles* 7.29 and 8.6, Pliny the Younger writes of his outrage at stumbling upon a funerary *monumentum* for the Julio-Claudian freedman, Pallas on the outskirts of Rome. The monument praised Pallas for his *fides*, *pietas* and *moderatio*. In stark contrast, the grave of Pliny's mentor, Verginius Rufus, remained uninscribed and forgotten nine years after his death. To Pliny, it was an absurd irony that copious honours were afforded to Pallas and yet Verginius Rufus, who had devoted his life to serving the State, was deprived. As such, for Pliny, the physical monument as a form of *memoria* could be hollow and specious – not to be trusted. It may be akin to the 'unreliable narrator', whose inherent lack of credibility invited scepticism and alternative interpretations. Instead, the preferable method of memorialisation lay in the written word. Having always put more stock in the longevity of literary *memoriae*, the *Epistles* were the perfect vehicle through which Pliny could challenge the 'inaccuracies' of certain physical monuments and embed eloquently laundered prosaic memorials for those with whom he associated. This paper will explore Pliny's approach to physical monuments in the *Epistles* and his riposte in the form of literary '*monumenta*'. It will consider Callie Williamson's assertions on the legal and moral authority of physical *monumenta* in the ancient world and extend the observations of Christopher Whitton on Pliny's literary attempts to trump the physical record by examination of the *Epistles* through the lens of the literary device of the 'unreliable narrator'.

Biography: Dr Michelle Borg holds a BA (Hons), MLitt and PhD in Ancient History and an LLB, all from the University of Sydney. Her doctoral thesis is entitled 'Toeing The Line?' *Pliny the Younger And The Senatorial Opposition To Domitian* and she contributed to and co-edited the proceedings volume *Approaches to Genre in the Ancient World* (2013, Cambridge Scholars Publishing). Although these days she mainly practices as a lawyer, she retains a deep interest in ancient history and continues research as an independent scholar. Her research interests include Roman rhetoric, Flavian and Trajanic Rome, genre and reception studies.

NOLAN, Edward (he/him) National Taiwan UniversityGreek wordplay in Pliny's *Letters*? The curious case of λιτούργιον

Abstract: Recent literary scholarship argues that Pliny the Younger engages in subtle literary games in the *Letters*, including punning on the names of his correspondents (Gibson and Morello 2012: 42 fn. 15). Elder and Mullen (2019) and Whitton (2013) argue that Pliny's wordplay also extends to some of the Greek that he inserts into his Latin prose. Against this consensus, this paper shows that Pliny himself never coins a Greek or bilingual pun in the *Letters*. Particularly curious is the proposed wordplay λιτούργιον 'little public service', a diminutive form of λειτουργία (Ep. 2.11.23, 12.1). Venini (1952: 268) argued that the spelling λιτ- evokes λιτός ('minor' or 'petty') and contrasts with the nearby Latin *non leve* ('not minor'). Elder and Mullen (2019: 11–12) follow this understanding of the pun, but Whitton (2013, 181) argues that the term should be interpreted as a compound of λιτός and ἔργον 'work' and translated 'little trifle' instead. Either way, attention to the manuscripts reveals that the spelling ι for εἰ is normal throughout the Greek terms in Pliny's corpus, reflecting contemporary spoken Greek. Moreover, paleographic grounds show that that λιπούργιον ('little remaining task' from λ(ε)ἴπω and ἔργον) rather than λιτούργιον must instead have been the reading in the archetype, as was partly shown already by Rochette (2013, 477). Through this and other evidence, the paper delimits the role of punning and wordplay in Pliny's style and shows the importance of careful and critical attention to the manuscript tradition for research on bilingualism in Roman literature.

Biography: Edward Nolan is an assistant professor in the Department of Foreign Languages and Literatures at National Taiwan University, where he teaches courses on Latin, Greek, and Classical literature. He is interested in the interplay between language and identity in Greek and Roman authors, sociolinguistics, and Greek and Latin prose, particularly Greek historiography. Edward's recent publications and current research include investigations into Herodotus' view of language, interpreters in Greek historiography and biography, Alexander's horse Bucephalus, and code-switching in Pliny the Younger's *Letters*. He would like to thank Taiwan's National Science and Technology Council for its generous funding, which has helped him pursue the research he is presenting today and travel to Australia for the conference.

MCCONNELL, Sean (he/him) University of OtagoQuoting Homer: *Literary Games in a Letter from Cicero to Caesar (Fam. 13.15)*

Abstract: In 45 BC, shortly after Caesar's decisive victory over the rump of the republican forces at the Battle of Munda, Cicero wrote him an extraordinary letter (Fam. 13.15). Ostensibly a letter of recommendation for a young man, Publius Precilius, Cicero soon goes off-piste. Most of the letter is an attempt to paint a particular image of himself in the mind of Caesar. In doing this Cicero offers a host of Homeric quotations in Greek. This feature of the letter has seen little comment. Tyrrell and Purser see it as an attempt at literary 'originality' in a letter of recommendation. Shackleton Bailey observes that Cicero's nephew Quintus was in Spain dripping poison into Caesar's ear about Cicero's involvement in plots to oppose him with force. This, Shackleton Bailey suggests, moved Cicero to write to Caesar to counter such accusations. At the same time, by writing a particularly unusual letter of recommendation, including the liberal use of Homeric quotation, he carefully avoided directly acknowledging Quintus' accusations. In this paper I take a fresh look at the striking use of Homeric quotation in this letter. I explore how Cicero sought to reset or redefine his relationship with Caesar at a climactic political moment, both through literary means but also in literary terms – by inviting Caesar to engage in a form of Homeric literary criticism, Cicero floats the possibility that henceforth they might deal with each other as refined men of letters and urbane literary connoisseurs, as intellectuals rather than as political competitors.

Biography: Sean is an Associate Professor of Classics at the University of Otago. He has a variety of research interests in ancient philosophy, but most of his work focuses on Lucretius, Cicero, and the Hellenistic philosophical schools.

TUESDAY Session 3, 4 – 5:30pm. PSYCHOLOGY 150
Science and Philosophy

DAVIES, Tom Hercules (he/him) University of Melbourne
Reason at Work: Institutions and Intellectual Labour in Mesopotamia

Abstract: Histories of philosophy often contrast ancient Greek philosophical culture with its Mesopotamian antecedents, to the detriment of the latter: where Greeks theorized and derived principles, Mesopotamians merely observed and worked out rules of thumb; Greek philosophers were agonistic, Mesopotamian intellectuals dogmatic. The difference is frequently put down to an alleged Greek discovery of rational argumentation: e.g., “The Greeks, in a sense, invented rationality, because the answers they gave to their questions were new sorts of things in the world: reasoned conclusions.” (Garvey & Stangroom, *The Story of Philosophy*, New York: 2012). This paper argues that differences between Greek and Mesopotamian thought are better explained by the role of professional *institutions* in Mesopotamian intellectual life. I briefly lay out the typical training and career path of the *ṭupšar Enūma Anu Enlil*, an expert in astronomy and astrology. I then explore two forms of reasoning these scholars employ in texts from the Neo-Assyrian and Neo-Babylonian period: (i) they combine long-range empirical data with a canon of conditional arguments to predict astronomical events, (ii) they attempt to persuade others of the superiority of their predictive methods. In both cases, conclusions are reasoned and arguments made. Thus rational argumentation is not *absent* from Mesopotamian thought; it is simply directed to different aims and audiences than in the Greek world. The institutional structures that account for this difference also enabled Mesopotamian thinkers to reason their way to some conclusions (especially in astronomy) no Greek thinker could have achieved.

Biography: Tom Hercules Davies is a comparative philologist and historian of philosophy. He was trained at the University of Otago and Princeton University, and is now Lecturer in Classics and Archaeology at the University of Melbourne. His published work deals with early Greek intellectual culture and its connections to other cultures of Afroeurasia in the Bronze and Iron Ages.

HARVEY, Rodney (he/him) Australian National University
Theophrastos – the first ecologist?

Abstract: Ernst Haeckel defined the term ‘ecology’ (*oecologie*) in 1868 as ‘the science of the relations of living organisms to the external world’. Perhaps this inspired scholars of the 20th century responding to the environmental problems of their age to use the metaphor of a giant Greek household (*oikos*) for the earth’s living things. To give their new field historical substance, some of them looked to ancient societies and they ‘discovered’ it in Aristotle’s works on animals and Theophrastos’ on plants. They labelled these philosophers ‘ecological thinkers’. Can such terminology be used in this way? I argue that Theophrastos’ *Enquiry into Plants* and his *Reasons for Plants* are not so much a study of ‘ecological’ inter-relationships as an attempt to identify, describe, and theorise the essential nature (*physis*) of plants, in line with the aims of earlier natural philosophers who studied other elements of the *kosmos*. Theophrastos examines elements that influence or change the *physis* of individual plants such as habitat and human intervention. His explanations show that nature is purposeful rather than these inter-relationships. However, by contrasting the *physis* of ‘wild (*agria*)’ and ‘cultivated (*hemera*)’ plants as proxies for the natural and cultivated environments, he demonstrates his understanding of the value inherent in all kinds of plants, and not just those which are useful resources for humans. This might not be ‘ecological thinking’, but Theophrastus reveals his awareness and understanding of the importance of plants, including those where humans have never intervened. For a scholar of the 4th century BCE that might be an even more radical insight.

Biography: Rodney is a PhD student with the School of History at the Australian National University. During his earlier career Rodney worked in a number of Australian botanic gardens as an organiser of public programs and events, and as an education officer. Through his involvement with these organisations he developed an interest in the history of the science of botany and the ways in which plants from many parts of the world were used in landscape and garden design. His PhD thesis examines the ways in which the ‘Father of Botany’, Theophrastos of Eresos, represents plants, and the environment more generally, in his writings.

PIERGIACOMI, Enrico (he/him) Technion -Israel Institute of Technology
Why was Mochus Considered the Founder of Atomism? Posidonius on Atoms, Pythagoreans, Technology

Abstract: Leucippus and Democritus are traditionally credited as the founders of atomism. However, Strabo and Sextus Empiricus (fr. 285-286 Edelstein-Kidd) inform us that the Stoic Posidonius presented a different account, attributing the discovery to the Phoenician Mochus of Sidon. We know almost nothing else about this shady figure. Iamblichus (*On the Pythagorean Way of Life* 3.14) reports that Mochus was a “physiologist-mystic” whose descendants taught Pythagoras. Moreover, Eudemos (in Damascius, *Difficulties and Solutions of First Principles* 125c) and Ampelius (*Book of Memories* II 7) refer respectively that he summarized the Phoenician theology of his time and discovered the libra. The lack of other sources that connect Mochus with the invention of atomism invites to take the Posidonian declaration with extreme caution. However, while problematic, Posidonius’ claim warrants examination for two reasons. Firstly, he argued that the Phoenicians pioneered all arts and sciences. Attributing atomism to the Mochus would have reinforced his view. He also argued that philosophy was practical and productive, a view that is echoed in Seneca’s *Epistle* 90. The second reason rests in a potential connection between atomism and Pythagoreanism. Although no sources explicit say so, it is plausible that Posidonius shared Iamblichus’ belief that Mochus was an originator of Pythagorean thought. If we accept this premise, we might guess that the Stoic also argued that atomism stemmed from Pythagorean metaphysics. As a consequence, Posidonius may have elevated pre-Epicurean atomism as a venerable doctrine capable of aiding in the exploration of the soul and the natural world.

Biography: Enrico Piergiacomì is assistant professor in history of philosophy at the Technion - Israel Institute of Technology and, from July 2024 until June 2025, fellow of the Center for Hellenic Studies of Harvard University. He was recipient of the international grant *The Reception of Lucretius and Roman Epicureanism from the Middle Ages to the Eighteenth century* (2019-2020), research in residence at the Bogliasco Foundation of Genova (2021), fellow at Villa I Tatti | The Harvard Center for Italian Renaissance Studies (2021-2022), and postdoctoral fellow in the research group *Religion and Urbanity: Reciprocal Formations* at the Max-Weber-Kolleg of Erfurt (2022). He specializes in ancient/modern philosophy and its intersections with science, theology, and ethics. He published three books: *Storia delle antiche teologie atomiste* (Rome 2017), *Amicus Lucretius. Gassendi, il “De rerum natura” e l’edonismo cristiano* (Berlin-New York 2022), and *Gli esercizi di Epicuro. Discipline per il piacere* (Pisa 2024).

Late Antique Literature

CLARKE, Jacqueline University of Adelaide
(Un)corrupted Flesh: Eve and Mary in Prudentius

Abstract: Eve is conspicuous by her absence from Prudentius' poetry, a fact which scholars such as (Malamud (2002, 329-330, 353) and Flood (2011, 32, 132 n. 21) have noted. While other Christian poets such as Proba (*Cento* 129-284) and Dracontius (*De Laudibus Dei* 1.360-561) focus upon this figure at some length, Prudentius is more inclined to give his attention to the Virgin Mary whose uncorrupted flesh gave birth to the Saviour (e.g. *Apotheosis* 568-575). Yet Prudentius' few allusions to Eve are significant, particularly in *Cathemerinon* 3 where he depicts her as a foil to Mary (Becker 2006, 210-213; O'Daly 2012, 107). This paper will examine Prudentius' references to Eve and Mary, with a primary focus on *Cath.* 3. It will show how notions about flesh and corruption play key roles in Prudentius' depictions of both these women and how the two figures alternate between *virgo* and *virago* in ways that simultaneously divest them of, and endow them with, power.

Biography: Jacqueline Clarke taught for 35 years at the University of Adelaide and is now a research fellow at that university. She commenced her research on late Republican and Augustan poetry and then moved into examining the late antique/ early Christian poetry of Prudentius, Rutilius Namatianus and Dracontius. Her most recent publication was the jointly edited volume (with Professor Han Baltussen from Adelaide and Ass. Prof. Daniel King from Exeter) *Pain Narratives in Greco-Roman Writings*. She also contributed a chapter to this volume which compared Ovid's treatment of traumatic pain with Prudentius' depiction of it in one of his martyr poems.

FÖGEN, Thorsten Northeast Normal University Changchun (China) & Durham University (UK)
Two 'epigrammatic' dogs: On Martial 1.109 and Luxorius' Epigram 73 (*Anth. Lat.* 359 Riese)

Abstract: From Homer onwards, dogs have a firm place in ancient Graeco-Roman literature and fulfil different roles and functions. Especially from the period of the early Roman Empire onwards, they are increasingly portrayed as cherished companions and pets. In some cases, we even have actual tombstones of deceased dogs with inscriptions lamenting their death. This paper will shed some light on two dogs praised by the epigrammatic poets Martial (first century A.D.) and Luxorius (sixth century A.D.) respectively. The first case is the dog named Issa who occurs in Martial's epigram 1.109, the second case is the unnamed puppy who is the subject of Luxorius' epigram 73 (= *Anth. Lat.* 359 Riese / 354 Shackleton Bailey). For each poem, it will be shown how the authors characterise the animals and what kind of strategies they use to anthropomorphise them. It will also be examined how humans come into play in the two poems and what kind of relationship they have with the dogs in question. The paper will thus make a contribution not only to the comparative study of ancient epigram across several centuries, but also to the still relatively recent discipline of Human-Animal Studies.

Biography: Thorsten Fögen is Professor of Classics at Northeast Normal University in Changchun (China) and Honorary Fellow at Durham University (UK). He studied Classics and General Linguistics at the Universities of Freiburg im Breisgau, Oxford and Heidelberg. After obtaining his PhD from the University of Heidelberg in 2000, he worked at the University of Exeter (2000–2001), Humboldt University of Berlin (2001–2009) and Durham University (2010–2023). He is the author of the monographs *'Patrii sermonis egestas': Einstellungen lateinischer Autoren zu ihrer Muttersprache* (Munich & Leipzig 2000) and *Wissen, Kommunikation und Selbstdarstellung: Zur Struktur und Charakteristik römischer Fachtexte der frühen Kaiserzeit* (Munich 2009). In addition to over 120 articles and book reviews, he has edited eleven volumes, most recently *Letters and Communities: Studies in the Socio-Political Dimensions of Ancient Epistolography* (Oxford 2018; with Paola Ceccarelli, Lutz Doering & Ingo Gildenhard) and *Brief und Epigramm: Bezüge und Wechselwirkungen zwischen zwei Textsorten in Antike und Mittelalter* (Berlin & Boston 2024; with Nina Mindt). Two additional edited volumes are about to be published: *Plinius der Jüngere aus interdisziplinärer Perspektive* (Tübingen 2024; with Alberto Canobbio & Stefano Rocchi) and *Portrayals of 'Intellectuals' in the Graeco-Roman World* (Tübingen 2025).

LANSING, Victoria (she/her) Oxford University
Challenging (Lady) Philosophy Through Elegy: Boethius' use of Ovid's exilic work in the *Consolatio*

Abstract: Awaiting execution, Boethius wrote his *Consolatio* drawing inspiration from a variety of classical authors, including Ovid. In this paper, I argue that the *Tristitia* and *Ex Ponto* shape our understanding of the way the two protagonists of the work, the prisoner and Philosophy, interact. Namely, a set of heretofore missed allusions to Ovid influences the way we evaluate the success of Philosophy's consolatory efforts. Scholars have long-remarked that Boethius, the author of the text, portrays his prisoner-self, the protagonist of the *Consolatio*, as an Ovidian character in 1m.1. Specifically, O'Daly (1991), Claassen (1999), and Fielding (2017) have analysed 1m.1, in which Boethius-the-prisoner delivers an elegiac poem; they have argued that after this poem, the prisoner-Boethius is willing to accept Philosophy's consolation. However, this model leaves out the only other poem in elegiacs in the *Consolatio*, 5m.1, which is the first poem of the last book and therefore mirrors 1m.1 structurally. Only by pairing these two elegiac poems can we fully understand the utilization of Ovid's persona. I argue that Boethius employs Ovid in two ways; when his prisoner-self speaks the allusive phrase, he paints himself as a forlorn poet on Ovid's example (1m.1). But when Philosophy voices the allusion, she militates against Ovid (5m.1). In this way, Ovid's persona also represents broader tensions between the prisoner and his philosophical guide. Thus, while scholars have dismissed Ovidian influence after 1m.1, I believe that Ovid's exilic works exert structural control on the *Consolatio* and help us evaluate the success of Philosophy's project.

TUESDAY 4 FEB, 6–7pm

ANU-CCS Distinguished Visiting Professor Keynote Lecture | Professor Denis Feeney (Princeton)

Reading books and oral performance in Rome (and Greece)

COOMBS LECTURE THEATRE

The study of literature in Greece and Rome has for a long time displayed an interesting polarisation, with a heavy emphasis on the oral performance of literature in Greece and an equally heavy emphasis on the reading of written texts in Rome. The talk explores the history of this polarisation, aiming to discover what is at stake in the different approaches, and investigating recent revisions of the standard paradigms, on both sides of the Greek/Roman divide.

Speaker:

Denis Feeney grew up in New Zealand, and took his BA and MA at Auckland University (1972-1976). After his DPhil at Oxford University (1977-1982) he held positions on both sides of the Atlantic, before spending the last 21 years of his career at Princeton University, from where he retired in 2021. He is the author of four books and numerous articles, which have been collected in two volumes of *Explorations in Latin Literature* (Cambridge University Press, 2021). He has co-edited a number of books, especially (with Stephen Hinds) the Cambridge University Press series *Roman Literature and its Contexts*.

This lecture will be followed by refreshments, 7–8 pm

HEDLEY BULL BUILDING ATRIUM

WEDNESDAY Session 1, 9am – 10:30am. DUNBAR PHYSICS LECTURE THEATRE
PANEL: *I've got a bad feeling about this: Empathy and Difficult Characters*

This panel represents an unusual combination of topics and periods: it ranges from Homer and Virgil, through Tacitus, to Italian peplum cinema, and embraces epic, history and film. The widely ranging strands of scholarship assembled here are plaited together by an overarching question about how we as audience members connect to the characters that artists create and, more particularly, how we relate to difficult and uncomfortable behaviour. Drawing on the latest findings about human empathy, Minchin's paper explores the construction of complex characters and the narrator in the *Odyssey* and the *Aeneid*; Lawrence demonstrates the way in which horror can be evoked by the downfall of even a terrible figure in Tacitus' *Annals*, and Cascaes extends the discussion to artistic productions of the twentieth century, by demonstrating that we can feel bad for bad people given the right combination of historical context and contemporary concerns. By pursuing the construction and operation of empathy across such a broad field, the panel shows how fruitful the application of modern debates can be to ancient characters and ideas.

MODERATOR: Dr Bob COWAN University of Sydney

MINCHIN, Elizabeth Australian National University

'Bad' characters made 'good' (and the reverse). Empathy and distance, poetic subversion, and reader response

Abstract: This is a study of poetic impulse and recipient response — and its consequences. It approaches empathy as a form of cognitive and emotional alignment and uses a mental-models approach to story comprehension, in which the intentional actions and words of characters are focal points. The present study follows audience members as they encounter contradictory new information about a character—information which invites them to review the nature of their engagement with that character in the developing story. How might they approach this explanatory problem? How might this difficulty affect their understanding of the character in question and their view of the storyteller? Characters from the Homeric *Odyssey* (Polyphemus, Telemachos) and from Vergil's *Aeneid* (Mezentius) will be considered.

Biography: Elizabeth Minchin is Emeritus Professor of Classics at the ANU. She publishes mainly on the Homeric epics from a cognitive or a narratological point of view. Her most recent book chapter appears in Jonathan Ready (ed.), *The Oxford Critical Guide to Homer's Iliad* (Oxford, 2024).

LAWRENCE, Sarah University of New England

The Downfall of a Charmless Man: Empathy, Sympathy, and Tacitus' Sejanus.

Abstract: Lucius Aelius Sejanus (Sejanus), whose political success was ascribed by Tacitus to the anger of the gods against Rome (4.1), is a difficult character to like as he is portrayed in the *Annals*. Any sympathy that even a modern reader might feel for Sejanus at Tacitus' cutting dismissal of the man as a *municipalis adulter* (small town Lothario, 4.1) is eroded by the consistent focus on Sejanus as determined to harm others in the service of his own ambition and a long list of dubious personal moral qualities. This construction of Sejanus in the text means that audience sympathy is discouraged and empathy all but ruled out; as Adam Morton has argued, humans are generally unwilling to acknowledge that they can empathise with vicious actors. Nevertheless, Tacitus is able to make Sejanus' downfall both tragic and shocking, and to evoke considerable reader recognition of the physical and mental pain involved. This paper will explore the way that Tacitus uses the 'collateral damage' associated with Sejanus' disgrace to create a context where the reader is confronted by their own sympathy for the fate of this unlikeable man. In doing so, it will be argued that we can see in Tacitus' *Annals* further evidence for Boddice's contention that "knowing the pain of others...is always a political act."

Biography: Sarah Lawrence is Charles Tesoriero Senior Lecturer in Latin at UNE. She has a particular interest in underloved Latin texts and the way in which Romans understood their own world. Sarah also has a research interest in empathy and the dark side of human experience; this has no relation to her scholarship on Classical Languages Pedagogy.

CASCAES, Tyla University of Queensland

Uncomfortable Scenes and 'Involuntary' Empathy: The cinematic construction and audience reception of Valeria Messalina

Abstract: In Roman literature Valeria Messalina is introduced as a morally corrupt and corrupting woman. Accounts of her scandalous affairs and insatiable lust cemented her reputation, which has remained largely unchanged in art, theatre, and popular imagination. In cinema Messalina becomes an archetypal ancient temptress by scheming and seducing her way into a position of power. Yet in *Messalina Venere Imperatrice* (1960), an Italian peplum film, Messalina (Belinda Lee) elicits an unexpected and uncomfortable response from contemporary audiences. Sex, or the promise of sexual favours, was practically the only way a cinematic temptress could negotiate power. A brief but poignant scene in *Messalina* shows the inherent risk in weaponizing sexuality in this way, when Suplicio (Mino Doro), an ally of Messalina, demands an intimate reward for arranging her marriage to Claudius. It is abundantly clear that Messalina does not consent to this, but nevertheless Suplicio persists. This sparks an unexpected, uncomfortable, and largely involuntary feeling of empathy among spectators. At once audiences are both compelled to empathise with a woman who does not consent to the sexual advances of a dominant man, and to question this empathy as they witness a notoriously villainous woman suffer the consequences of her schemes. This paper explores the intersection of ancient characters and modern concerns through the cinematic reception of Messalina. In doing so, it examines the construction of complicated empathy and its impact on contemporary audiences.

Biography: Tyla Cascaes is a PhD candidate at The University of Queensland, researching the of casting in the creation and repetition of cinema's Roman characters. More broadly, her research interests lie in Rome of the late Republic and early Empire and their reception on film and in popular culture. She is particularly interested in the use of ancient individuals on stage and screen to reflect and reinforce contemporary concerns and ideals.

WEDNESDAY Session 1, 9am –10:30am. PSYCHOLOGY G8

PANEL: Moments of Transition and Rupture: Succession and Regime Change in the Roman Empire and its Neighbours I

'Rumour is always more terrifying when it concerns the deaths of the powerful', wrote the senator Cornelius Tacitus, our most acute observer of Roman imperial politics. His statement can be equally applied to all monarchs and potentates, both dynastic and elected, who, by continuing to draw breath, represent stability, continuity, and peace in their realms. Their deaths bring anxiety and tension because they open up a world of possibilities for the future, ranging from the smooth succession of an heir to a long and bloody civil war. The potential of a ruler's death to rupture the body politic has led countless monarchical regimes to conjure up elaborate funeral and coronation ceremonies to offer the reassurance of a seamless transition from one sovereign to another. The very necessity of these rituals of continuity reflects the fact that there existed, even for a brief moment, those other terrible prospects of dissent, conflict, and war, which could threaten the fabric of the state. These two thematic panels examine how the Roman empire and the neighbouring states of Sasanian Persia and Ostrogothic Italy attempted to anticipate and negotiate the transmission of power and how these efforts were characterised in the historical tradition.

MODERATOR: Dr Meaghan MCEVOY Australian National University

DAVENPORT, Caillan Australian National University

Sons and Lovers: Dynastic Scenario Thinking and the Transmission of Power in the High Roman Empire

Abstract: Jasper van der Steen (2022) has proposed that the princely houses of the Holy Roman Empire practised 'dynastic scenario thinking'. They planned for the continuance of their family by anticipating threats and complications to the smooth transmission of power and property, which they set out in house regulations. These early modern houses did not think solely in terms of vertical lineage from father to son, but also horizontally, encompassing sisters, cousins, and nephews. Van der Steen's argument forms part of a wider 'dynastic turn' in the study of pre-modern and early modern regimes, as scholars have investigated how rulership was secured, represented, and negotiated in a collective dynastic framework (Duindam 2016; Bartlett 2020; Kokkonen et al. 2022). This paper will examine if van der Steen's arguments can be applied to the Roman empire, focusing on the Flavians and Antonines (AD 69-192). These families faced a number of challenges, including a lack of male heirs, the premature deaths of emperors or heirs, and the deaths of imperial wives. It will argue that the most perspicacious emperors attempted to meet these challenges and ensure the smooth transmission of power by considering the needs of the dynastic unit both vertically and horizontally in the manner of van der Steen's princely houses. Yet the high Roman empire was also unlike these early modern dynasties since it did not have written instructions to regulate the succession—with disastrous results.

Caillan Davenport is Professor of Classics and Head of the Centre for Classical Studies, Australian National University

EDWELL, Peter Macquarie University

Imperial succession crises in Rome and Sasanian Persia from Shapur I to Diocletian

Abstract The death in 270 of the Sasanian *Shahanshah*, Shapur I, marked the beginning of a prolonged succession crisis in the Sasanian dynasty, which continued into the early 290s. The key factors contributing to this were the existence of a number of imperial claimants within the Sasanian dynasty together with the actions of Kirder, the all-powerful Chief Priest of the Zoroastrian religion. The Roman imperial succession continued to face challenges during the same period but showed some signs of stabilising even before Diocletian's establishment of the Tetrarchy. Military leaders continued to play their part in the rise and fall of emperors just as they had prior to 270 but the establishment of a dynastic succession plan by Carus in some ways laid the groundwork for Diocletian's somewhat novel approach to imperial rule via the Tetrarchy. This paper contrasts the challenges faced in the succession of imperial regimes in Persia and Rome from the death of Shapur to the establishment of the tetrarchy and how they shaped mutual recognition of the endurance of imperial power structures in each empire. It will also consider cross-border influences on the mechanisms of imperial succession in Persia and Rome during this period.

Peter Edwell is Associate Professor of Ancient History at Macquarie University

KUJANPAA, Alexandra Australian National University

All Hail the Augustus: Imperial Elevations in the Hippodrome at Constantinople

Abstract: In AD 474, the then seven-year-old Leo II was elevated to Augustus by his grandfather, Leo I, in the hippodrome at Constantinople. This event is the earliest recorded instance where an imperial accession originated in the sporting arena, rather than in the field with the army, at the military parade ground of the Hebdomon, or with the senatorial elite at the senate house or palace. For many emperors in the following centuries, the hippodrome and acclamation by the populace of Constantinople became a crucial part of the accession process, whether they were legitimate rulers or usurpers trying to consolidate their position. The inclusion of the hippodrome in this process, therefore, clearly shows the importance of the population of the city in the initial acceptance of an emperor. What is not so clear, however, is why this space was chosen above others for the performance of a vital imperial ceremony and what these events can tell us about the changing nature of rulership throughout the early Byzantine period. By taking imperial accessions in the fifth and sixth centuries as case studies, this paper will examine the importance of the hippodrome in the performance of imperial ceremonial. It will show that this space was vital in the perpetuation of imperial power, which was reinforced by the hippodrome's monumental decoration and physical connection to the palace. Moreover, it will highlight the role of the city's populace in successful regime change and the instability which could ensue if the people did not accept their new leader.

Alexandra Kujanpaa is a PhD Candidate in History at the Australian National University

WEDNESDAY Session 1, 9am – 10:30am. PSYCHOLOGY G6

Religion

BIGIO, Brian Jorge University of Miami

Servants of the Gods: Socrates, Euthyphro, and the Derveni Papyrus

Abstract: The Orphic commentator of the Derveni Papyrus shares much in common with Euthyphro, the seer who appears in two Platonic dialogues. While scholars have focused on the similarities between the commentator's etymologising fancies and those attributed to Euthyphro in the *Cratylus*, a comparison with the *Euthyphro* reveals that Plato represented Socrates as being familiar with Orphic ideas early on. This familiarity, I argue, helps to explain the indictment against Socrates for religious innovation in 399 B.C. Since the Athenians ridicule Euthyphro's prophecies, he tells Socrates that they "envy people like us" (3c4): the philosopher is embraced as a kindred spirit, who also makes use of prophecy with his divine sign and suffers from "popular prejudices" (3b5-9). Likewise, the commentator of the Derveni Papyrus faces "distrust" (col. V.10, 13) because "the many" do not understand the deeper meaning of theogonic myths (col. VII.9-11): in particular, that of Ouranos, Kronos, and Zeus, which Euthyphro links to "tales that the many do not know" (6b5-6). Because of their violence, Socrates is reluctant to believe in such Orphic myths. Yet, Euthyphro unpacks their ritualistic aspect: they explain why the gods are concerned about human "justice" and the purification from murder (5d8-6a6, cf. 4b8-c3). Socrates takes this interpretation of religion in terms of justice very seriously (12e5-8). The *Euthyphro* hints at a definition of piety as a righteous "service to the gods" (θεοῖς ὑπηρετική, 13e6), a service that, curiously, reappears in Plato's *Apology* (θεῶν ὑπηρεσία, 30a7) and the Derveni Papyrus (θεῶν ὑπηρεταί, col. III.7).

Biography: Brian is a Visiting Assistant Professor of Classics at the University of Miami. He earned his Ph.D. from Stanford University with a dissertation on the etymology of *sôphrosunê* and its connection with mind-control. He has published a translation into Spanish of Plato's *Euthyphro*, and has a forthcoming article on the repression of sexual desire in Plato's *Phaedrus* (in *Classical Antiquity*). His topics of special interest are Greek intellectual history, historical linguistics, ancient philosophy, and the reception of Classics in Latin America.

LEANING, Elizabeth (she/her) University of Auckland Waipapa Taumata Rau

Meteor Showers and Cosmic Dust: retranslating the technical terms of the Pyramid Texts

Abstract: Science and religion were intertwined concepts in ancient Egypt. Given this complex context within which ancient Egyptian texts are situated, it is important to apply interdisciplinary methods to translation. This is particularly true in the case of scientific texts where data can be obfuscated by the technical contexts in which words are being used. This paper applies archaeoastronomical methods to a translation of the world's oldest religious text—the ancient Egyptian Pyramid Texts. It examines four concepts that I believe have been mistranslated: nwH.w biA.w, S, Axt, and qbHw. nwH.w biA.w and S ("iron bands" and "lake") are cases of terrestrial terms being applied to a celestial context. I do not disagree with the standardised meanings of nwH.w biA.w and S, but this paper will argue that there are specific astronomical observations to which the terms nwH.w biA.w and S apply, distinct from their earthly designations. In contrast, Axt and qbHw ("a realm in the sky?" and "cool water?") refer to completely different entities than their traditional translations would indicate. This paper will examine these two terms and their contexts in depth, and argue for the alternate translations of "sunrise/sunset" and "rainfall". Overall, this paper argues that the astronomical context of these words should be taken into account when they are being translated. It concludes that, when conducting interdisciplinary studies of ancient texts, the importance of reframing traditional definitions of ancient words cannot be understated.

Biography: Elizabeth Leaning is a PhD Candidate at the University of Auckland Waipapa Taumata Rau. She is an Egyptologist and archaeoastronomer, and her PhD investigates the presence of an astronomical corpus in Old Kingdom Egypt. She works in the interdisciplinary field of archaeoastronomy to examine how ancient Egyptians understood the night sky, and in her research engages with broader discussions about how academics can navigate pseudoscience, scientific elitism, and the difficulties in communicating indigenous knowledge within Western scientific frameworks. Her research interests also include reception studies and ancient Egyptian scientific practices as a whole.

WEDNESDAY Session 1, 9am – 10:30am. PSYCHOLOGY G5

Intermediality

MESSORE, Jo (she/her) University of Bristol AND University of Exeter

Atlantis in Fiction: Exploring the ongoing reception of the myth of Atlantis through the work of J.R.R. Tolkien

Abstract: Despite the very brief description in Plato's works, the myth of Atlantis has had a profound impact on popular imagination and continues to remain prominent within the cultural zeitgeist. An exploration of how Atlantis has been received, interpreted, and portrayed can help us understand why this legend has had such an enduring legacy. This paper will take the the Island of Numenor which appears in the work of J.R.R. Tolkien and its adaptations as a case study. Numenor appears as an advanced island nation whose hubris eventually angered the gods, leading to its destruction. Tolkien explicitly linked the island to Atlantis. The works of Tolkien have maintained popularity for over half a century and serve as the foundation for much of the genre of high fantasy today. Adaptions of the work, such as the *Lord of the Rings* trilogy (New Line Cinema), have echoed this popularity and importantly inform much of the visual understanding of the work, within the popular consciousness. This paper identifies the specific elements of the myth of Atlantis that can be found in the portrayal of Numenor, both in the literary descriptions of Tolkien, and the visual portrayals of the adaptations. I then note how this specific reception has informed popular understanding of, and engagement with, the ancient myth of Atlantis. Finally, I consider how Tolkien's work serves as a point of transmission in the chain of reception, as many other authors draw upon and adapt his ideas, thus, continuing, whether intentionally or not, the popular reception of Atlantis.

Biography: Jo is currently based in the University of Bristol, where she recently completed her MPhil on classical reception in *Star Trek: The Original Series*. She has now started her PhD which will be exploring the reception of ancient empires within epic fantasy, specifically the works of J.R.R. Tolkien and George R.R. Martin. Her love of all things science fiction and fantasy and academic interest in using reception as a means to explore, understand and reflect on the ancient world, combine to reflect her research interest in classical reception in speculative fiction.

WATSON, Patricia University of Sydney

Colourful dogs and grapes: the visual impact of Byrrhaena's sculptures in Apuleius, *Metamorphoses* 2.4

Abstract: In *Metamorphoses* 2.4 Lucius describes a statuary group which he encounters in Byrrhaena's mansion showing the goddess Diana as huntress, flanked by ferocious dogs. Amid the foliage of a grotto is the figure of Actaeon, already undergoing metamorphosis into a stag as he waits with anxious *curiositas* for Diana to begin her bath. The proleptic function of the ekphrasis has been frequently discussed - like Actaeon, Lucius will be metamorphosed into an animal as a result of *curiositas* - but Lucius fails to heed the warning. This paper will show that the impact of the sculpture is more striking than has been recognised, for two reasons. (1) It has been often noted (e.g. Taisne p. 186 fig. 6) that the statue of Diana resembles a common type of the goddess as huntress, accompanied by a dog. This dog is, however, either fawning on its mistress or facing to the side: Apuleius' dogs rear up menacingly towards the viewer. Anyone familiar with the iconographical tradition would recognise them not as Diana's dogs, but Actaeon's, often so portrayed in depictions of his death. (2) scholarship has not taken into consideration the effect of polychromy: recognition that marble statues were painted gives new meaning to the emphasis on the realism of the dogs and the bunches of grapes forming part of the backdrop. Both these factors enable a fuller appreciation of the threatening effect intended on the viewer/reader and have implications for the character portrayal of Lucius, whose susceptibility to *curiositas*, blinding him to its disastrous consequences, is shown to be even more profound.

Biography: Dr Patricia Watson is an honorary (retired) Senior Lecturer in the Department of Classics and Ancient History at the University of Sydney. Publications include articles on various Roman poets, in particular Ovid, Juvenal, and Martial and a book on Ancient Stepmothers. With her husband Assoc Prof Lindsay Watson she has co-authored a general volume on Martial and two Cambridge 'Green and Yellow' commentaries (on selections from Martial and Juvenal *Satire* 6). They are currently working on a commentary on Apuleius *Metamorphoses Book 2* for the same series. In retirement she enjoys overseas travel, opera and making mosaics.

BURTON, Diana (she/her) Victoria University of Wellington

Hades and Persephone: rape, abduction, seduction, marriage

Abstract: Hades' abduction or rape of Persephone is a myth which, across its different versions, plays effectively with the spectrum between rape, abduction, seduction, and marriage. As such, it has long been a focal point for scholarship on sexual violence in Greek myth. The *Homeric Hymn to Demeter* offers a version of the abduction that is violent and shocking, in contrast to the otherwise generally favourable portrayal of Hades throughout the *Hymn*. Other versions - particularly on South Italian vases - run the gamut from brutal abduction through to joyous marriage. In this paper, I discuss approaches to the interpretation of these different versions. The differences can in part be explained by their context; many of the South Italian vases are likely influenced by the popular cults of Demeter and Kore in South Italy and Sicily, with their associated myths. However, a close reading of literary and artistic vocabulary also indicates a considerable degree of individual choice on the part of the writer or artist. Scenes of Persephone and Hades that present wedding imagery pose a particular problem, as we must discern the difference between the painter who presents the rape as acceptable by depicting Persephone as acquiescent, and the painter who wishes to offer a genuinely and mutually celebratory scene.

Biography: Diana's research explores the interaction between Greek art and Greek religion, death and immortality, particularly through the iconography of mythical figures. She has published on Greek literature, art, and religion and on museum pedagogy, and she keeps being drawn into the classical tradition. She is on the verge of (finally!) completing a monograph on Hades, and her next project is the next volume of *Corpus Vasorum Antiquorum* New Zealand.

WEDNESDAY Session 1, 9am - 10:30am. PHYSICS STUDIO

PANEL: Peopled Landscapes of the Past (Australian Fieldwork Abroad I)

Important progress in questions related to the lives of the peoples of the past is emerging from the field work of Australian teams in Italy, Greece, Turkey, Israel, and Arabia. Large-scale survey projects using modern remote sensing systems, often in conjunction with "ground truthing", allow insight into dispersal of people across landscapes. Diachronic change visible from longue durée perspective emerges from both survey and excavation. Careful study of materials and contexts yields understanding of societies and their economic base. More focused site-specific research can speak to broader issues of population change and exploitation of the environment. Individual papers situate their project's most recent fieldwork into mapping their site's contribution to knowledge and design of methodologies. The findings and new insights of each season allow informed consideration of the best way forward.

MODERATOR: Em. Prof. Margaret C. MILLER (she/her) University of Sydney

LEHNER, Joseph W. University of Sydney

Remapping the Iron Age megacity of Kerkenes, Turkey

Abstract: The short-lived 6th century BC megacity on Kerkenes Dağı in modern Yozgat Province of Türkiye provides exceptional opportunity to examine and test models of premodern urban planning and dynamics. The city was founded under as yet unknown circumstances in the late 7th century and then systematically destroyed in the mid-6th century likely as a result of intense competition between the expanding Lydian and Persian Empires and local Anatolian polities. Kerkenes itself was likely ruled by a Phrygian speaking elite and populated by a diverse community with cultural connections across Anatolia and beyond. Given the extraordinary conditions of preservation and lack of later occupation at this site, the Kerkenes Project has focused efforts on mapping the city in its entirety using a range of remote sensing methods. The results so far have revealed exceptional precision of hundreds of urban compounds and thousands of buildings together with a transportation network which together present the social organisation of the city at several scales. New efforts to map the city using high resolution GNSS corrected remotely piloted aircraft and photogrammetry and added entirely new and surprising insights into the urban infrastructure and demographics of the city. This paper will focus on this new dedicated survey and discuss the successes and challenges and where we hope to go forward.

Biography: Dr. Joseph Lehner is an Australian Research Council Discovery Early Career Award Fellow who specializes in the archaeology of Southwest Asia. He finished his PhD at the UCLA Cotsen Institute of Archaeology and is a past Alexander von Humboldt German Chancellor Fellow at the University of Tübingen and a Senior Fellow at the Research Center for Anatolian Civilizations at Koç University in Istanbul. He conducts extensive field work in Turkey and Oman, and has been involved in projects elsewhere in Egypt, Ethiopia, India, and Arctic North America. His research focuses on the social, environmental, and cultural impacts of strategic resource management, in particular mining and metallurgy.

LUPACK, Susan Macquarie University

Archaic and Classical Settlements near the Perachora Sanctuary (delivered by Meg Miller)

Abstract The Perachora Peninsula Archaeological Project held its third season during June–July 2024. Before the field season, we collaborated with Aerophoto to conduct Lidar over (1) the Upper Plain situated above the 8th–2nd century BCE sanctuary of Hera, whose town is the subject of our ongoing investigations; and (2) the region around the 17 Mycenaean chamber tombs situated to the east of Lake Vouliagmeni. In ground-checking the anomalies, several retaining walls were found, but also an Archaic-Classical site to the north of Lake Vouliagmeni, and a Mycenaean site that may be associated with the chamber tombs. In the central-north of the Perachora Peninsula, fieldwalkers intensively surveyed the low hills above the agricultural plain of Asprokampos, providing context for the two extant sets of Archaic-Classical walls situated on the slopes. In addition, a new area along the road between the villages of Perachora and Pisia was also intensively surveyed. Our inspiration for choosing this area came from the Archaeological Service's discovery, during a 2019 rescue excavation, of an Archaic-Classical town with habitation structures and industrial activities, including olive oil and textile production. In our survey, we determined the likely extent of this town, and we conducted a preliminary functional analysis of the collected artefacts, including loomweights, pithoi, transport amphorae, and a localized religious assemblage. Mycenaean ceramics were also found, as they had been at Asprokampos. Our improved knowledge of the inhabited landscape of western Perachora Peninsula through our survey and the implications of our revised understanding are discussed.

Biography: Dr. Susan Lupack is a Senior Lecturer and the Course Director of the Bachelor of Archaeology in the Department of History and Archaeology at Macquarie University. Susan started her archaeological career with the Pylos Regional Archaeological Project and co-directed the Eastern Boeotia Archaeological Project 2007–2012. She now co-directs the Perachora Peninsula Archaeological Project, whose anchor is the Sanctuary of Hera Akraia, with Panagiota Kasimi, the Ephor of the Corinthia. In her research, Susan combines archaeological and textual (Linear B) evidence to investigate the economy, religion, and society of the Aegean Bronze Age. Her latest article, in *Oxford Journal of Archaeology* (2024) is "How elitist were typical Mycenaean communities? Investigating relative status in Mycenaean *damoi* through the landholders of the Pylos Ep and Ea series."

MCMAHON, Jane University of Sydney [WITH Hugh THOMAS AND Melissa KENNEDY]

Life Beyond the Oasis: Prehistoric Activity in Northwest Arabia

Abstract: Until recently, archaeological research in northwest Arabia has been dominated by studies of the oasis settlements Tayma, Hegra, and Dedan. Little attention has been paid to the thousands of sites preserved across the diverse and varied landscapes that surround them and speak to a far richer and expansive prehistoric culture in this region than previously supposed. Since 2018, Australian archaeologists have conducted extensive fieldwork across the counties of AlUla and Khaybar in northwest Saudi Arabia. It is one of several international projects being conducted on behalf of the Royal Commission for AlUla. Based at the University of Western Australia, the Aerial Archaeology in the Kingdom of Saudi Arabia projects (2018–2022) utilised a combination of remote sensing, helicopter aerial survey, ground survey, and excavation to document over 13,000 archaeological sites ranging in date from the Palaeolithic through to the present. Since 2023, this work has continued at the University of Sydney with the Prehistoric AlUla and Khaybar Excavation Project. This new phase of work examines facets of ancient lives through periods of great cultural and environmental change through changing expressions of monumentality. This paper presents some of the key findings of this work, and the integrated methodologies which are facilitating access to new and unknown aspects of the past.

Biography: Jane McMahon is the Assistant Director of the Prehistoric AlUla and Khaybar Excavation Project and PhD Candidate in the Discipline of Archaeology at the University of Sydney. Her research focuses on the Neolithic occupation of northwest Arabia and exploring the role of cultural and environmental drivers of variability of Neolithisation processes. To this end, she seeks to develop novel, theoretically informed methodologies for the archaeological investigation of mobile populations in arid environments.

TZORTZOPOULOU-GREGORY, Lita Australian Archaeological Institute at Athens

The Cultural Landscape in northern Kythera from Prehistoric Times to the Present

Abstract: Islands are ever-changing places that include dynamic archaeological landscapes. Their insularity sets the tone for these changes, alongside geography, cultural history, and biodiversity. These complex insular landscapes are assemblages of people, nature, and material culture in constant motion and interaction. Using data from the Australian Paliochora Kythera Archaeological Survey (APKAS) collected over two decades in the northern part of the island, this paper focuses on the diachronic connections and interactions within Kythera and beyond. It also highlights the role of small island communities as they are connected to broader and complex regional networks and their responses to global challenges while maintaining their unique culture and identity from the past to the modern day.

Biography: Dr. Lita Tzortzopoulou-Gregory holds degrees in Anthropology and Archaeology from the University of Sydney, and a PhD from La Trobe University. She is an active field archaeologist and has worked extensively in Greece, but also in Cyprus and Jordan. She is co-director of the Australian Paliochora-Kythera Archaeological Survey, and assistant director of the Michigan State University Excavations at Isthmia. She currently holds the position of executive officer and archaeological research facilitator at the Australian Archaeological Institute at Athens. Lita's research interests have focused primarily on landscape and survey archaeology, mortuary studies relating to issues of commemoration and identity, and the archaeology of post-medieval and Modern Greece.

WEDNESDAY Session 2, 11am – 12:30pm. DUNBAR PHYSICS LECTURE THEATRE
PANEL: “An Open Mesh of Possibilities” Queer Theory in Classics and Ancient World Studies

The use of Queer Theory in Classics and Ancient World studies is in its infancy, yet its potential is virtually unlimited. Queer Theory purposefully unsettles and destabilizes universalism, normativism, and objectivity in favour of subjectivity, (re)interpretation, instability, and ambiguity. Mathura Umachandran and Marchella Ward have characterized Classics as a haunted mansion wherein scholars risk being possessed and controlled by the ghosts of past epistemologies — privileging colonial, linear and systematic knowledge (2024). For Eve Kosofsky Sedgwick, queer (and queer theory) refers to “the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning” (1993). Thus, Queer Theory offers the discipline a tool to exorcise rigidity and objectivity through platforming radically different ways of knowing. For the panellists, the benefits of applying Queer Theory to Ancient World studies are clear. We are free to challenge assumptions set by previous scholarship, to ask new questions, to embrace possibilities between and beyond conventions, binaries, and normativity, and to empower different types of knowledge creation and sharing inside and outside the discipline. We unite papers by theoretical approach rather than historical subject to platform the versatility of queer theoretical approaches, including: the reparative and legitimising benefits for current LGBTIQ+ lives and experiences; the exploration of alternatives to conventional assumptions of Roman gender roles and non-normative experiences of gender; and the disruption of presumed categories of ancient time and chronology. This panel highlights some of the possibilities from this open mesh and provides ways for others to add to its infinite threads. **MODERATOR: Candace RICHARDS** (she/her) University of Sydney

FULTON, Tobias (they/she) University of Newcastle

“Oh, That’s Me. I Get to See my Body”: Examining the Reparative Benefits of Antiquity for the LGBTIQ+

Abstract: In 1891, homosexual literary critic and English poet John Addington Symonds wrote his lesser-known manuscript *Male Love: A Problem in Greek Ethics and Other Writings*. Symonds began the manuscript with centralising ‘non-normative’ sexual proclivities as a reflective tool, stating: “for the student of sexual inversion, ancient Greece offers a wide field for observation and reflection” (1983). In 2023, I asked one of my PhD interviewees “do you identify with, relate to, or feel represented by Greek and Roman history and/or mythology.” The interviewee responded “when I see statues of Hermaphroditus, I feel that I find them extremely gender affirming... because they’re usually depicted with breasts and a penis and it’s like oh, that’s me. I get to see my body.” Since the late 19th century, the formation of queer identity is often closely linked with classical reception practices (Matzner 2010). By fabricating one’s own identity through identifying with (ancient) others, reparative and self-affirmative means are generated. Using a Queer Theory theoretical and methodological foundation, with a particular focus on subjectivity, relativism, emotional embodiment and reparation, this paper critically examines how LGBTIQ+ and queer people are drawing on the sexual and gender landscapes of antiquity as reparative tools for representation, legitimisation, and self-understanding. I draw from a range of evidence collected for my PhD project, including semi-structured interviews with LGBTIQ+ individuals and my practice-based research project *Greek Love*. Such qualitative data directly informs how, and why, contemporary queer individuals engage with ancient world hi/stories.

Biography: Tobias Fulton (they/she) is a current PhD candidate at the University of Newcastle in Classics & Ancient World studies, an education and public programming officer at the Hellenic Museum, Melbourne, and a La Trobe University casual academic and postgraduate alumni. Fulton’s current projects examine receptions of the ancient Mediterranean, especially sexuality and gender, and how it is frequently utilized in the production of LGBTIQ+/queer ontologies and epistemologies since the 19th century. They are also interested in the potential of museums as reparative and legitimizing spaces for queer folk, and has ran the highly popular annual LGBTIQ+ event *Greek Love* at the Hellenic Museum since 2022.

SPRINGER, Trish (she/her) University of Western Australia

Transforming The Discourse: (Re)Examining Roman Gender Roles Through Second Sophistic Roman Reports of Spontaneous Sexual Transformation

Abstract: ‘Transformation of females into males is not an idle story’ (Plin. *HN*. 7.36). With just a handful of words, the Elder Pliny suggests something of the ancient interest in stories of individuals experiencing sexual transformation. In unpacking and contextualising this statement and others like it, Shannon-Henderson notes an inherent reinforcement of the focus on the penis in socially defining a Roman man (2020). This paper acknowledges the phallocentrism apparent in traditional readings of ancient sources and problematises how the outcomes for people experiencing sexual transformation illustrated by ancient authors, inform modern understandings of Roman gender roles and society. This paper challenges previous suggestions that these often-brief representations were primarily a tool used to illustrate societal concerns and explores how the modern audience is equipped with alternative methods for comprehending possible meanings within these works of *mirabilia*. In a similar vein to Joyce’s embodiment theory framing of archaeological evidence (2005), this paper explores contemporary gender theories, other Roman sexual transformation accounts (Diodorus Siculus; the Elder Pliny), and ancient medical treatises, to provide more nuanced readings of the sexual transformation reports from the work of ‘Second Sophistic’ writer Phlegon of Tralles. Although studied by generations of Classicists, this paper utilises gender and queer theories in the re-examination of Phlegon’s *mirabilia*, to shed light on a society which sometimes embraced fluidity and resisted the rigidity of binary classifications. This re-examination will supplement scholarship which debates the binary nature of Roman gender roles through phallocentric classifications traditionally applied within the field of Classical studies.

Biography: Trish has a passion for all things Roman antiquity, having achieved a Bachelor of Arts with Honours, she is currently undertaking a Master of Philosophy at the University of Western Australia. Focusing on the High Empire, her studies have led to works adopting Classical Reception and Gender Studies frameworks, examining the surprisingly many figures captured in the historic record who provide a fuller image of the Roman world. This has provided great inspiration for deep-dive digressions into conference presentations including this one for ASCS 46.

ORCHARD, Jaymie (they/them) University of Otago

(un)winding History: Queer Time and Fulvius’ Fasti

Abstract: Queer time theories unsettle normative conceptions of linear time. Thus, making them a valuable lens through which to make visible and problematize dominant socio-cultural expectations of individual’s use and experience time. In this talk I utilize queer approaches to time to explore the temporal aspects of the *aedes Herculis Musarum* (AHM), a temple constructed in the first decades of the 2nd century BCE. I focus my analysis on the *fasti*, a calendar of unique design attested to have been written by Marcus Fulvius Nobilior and displayed as a wall painting within the AHM. Fulvius’ *fasti*, known only from later references and quotations, presents an unprecedented combination of repeated religious celebrations, a long conception of Roman history, and an annalistic record of magistrates — a combination which is reflected in later *fasti* (Rüpke 2006). Despite the uniqueness of this *fasti*, two binaries set by previous scholarship have been widely unchallenged: first, the separation of religious and

martial/historic commemorations; and second, the division of cyclical and linear time (ex. Gildenhart 2003). Though the combination of these elements was novel at the time of the calendar's creation, scholarship's attempts to construct separation and opposition between these elements, I argue, overlooks the power of Fulvius' initial combination of them. Through the utilization of queer time theories, I reunite these dichotomies and present an interpretation of the *fasti* which integrates it with the larger propagandistic message promoted by the AHM, demonstrating how, through this *fasti*, Fulvius both *binds* and *unwinds* time.

Biography: Jaymie Orchard (they/them) began their studies in Canada where they obtained an Honours Bachelor degree from the University of British Columbia and a Masters degree from the University of Western Ontario. They are currently a PhD Candidate at the University of Otago, working on a dissertation which explores narratives of Roman conquest communicated through the display of plunder, highlighting case studies from the mid-Republic through the mid-Imperial period and present day. When they are avoiding their dissertation work they repurpose case studies from their thesis to explore them with different theoretical lenses, they will present one such stolen case study today.

WEDNESDAY Session 2, 11am – 12:30pm. PSYCHOLOGY G8

PANEL: *Moments of Transition and Rupture: Succession and Regime Change in the Roman Empire and its Neighbours II*

'Rumour is always more terrifying when it concerns the deaths of the powerful', wrote the senator Cornelius Tacitus, our most acute observer of Roman imperial politics. His statement can be equally applied to all monarchs and potentates, both dynastic and elected, who, by continuing to draw breath, represent stability, continuity, and peace in their realms. Their deaths bring anxiety and tension because they open up a world of possibilities for the future, ranging from the smooth succession of an heir to a long and bloody civil war. The potential of a ruler's death to rupture the body politic has led countless monarchical regimes to conjure up elaborate funeral and coronation ceremonies to offer the reassurance of a seamless transition from one sovereign to another. The very necessity of these rituals of continuity reflects the fact that there existed, even for a brief moment, those other terrible prospects of dissent, conflict, and war, which could threaten the fabric of the state. These two thematic panels examine how the Roman empire and the neighbouring states of Sasanian Persia and Ostrogothic Italy attempted to anticipate and negotiate the transmission of power and how these efforts were characterised in the historical tradition.

MODERATOR: Caillan DAVENPORT Australian National University

WALDRON, Byron University of Cyprus

Odaenathus, Shapur I and Kushanshahr: A Eurasian Perspective on the Ascendancy of Odaenathus

Abstract: Historians associate the ascendancy of the Palmyrene notable Septimius Odaenathus with the issue of imperial presence. It is generally accepted that Odaenathus was able to take on the role of a regional saviour after the Sasanian capture of the emperor Valerian in AD 260, providing military leadership and protection at a time when the imperial administration(s) had failed to provide that security.

The relationship between Roman imperial absence and regional power plays is witnessed repeatedly over the course of the third century, but in the case of Odaenathus I suggest that the absence of the foreign enemy, in this case Shapur I, also became a decisive factor. At some point in the 260s Odaenathus was awarded the title King of Kings (*mlk mlk'*), an honour also employed by the Sasanian kings.

This paper uses Roman sources to argue that Shapur I was not present in Mesopotamia at the time of Odaenathus' campaigns against the Sasanians, and it employs numismatic, epigraphic and literary evidence from Iran and Central Asia to provide possible explanations for Shapur's absence. This 'Eurasian' approach, combining evidence from the Roman Empire, Eranshahr and Kushanshahr, may help us to better understand Odaenathus' successes and his decision to be titled King of Kings. Just as his initial ascendancy was governed by the absence of Roman emperors, his new title may have reacted to the absence of the Sasanian king.

Biography: Byron Waldron is a Postdoctoral Researcher at the University of Cyprus

McEVOY, Meaghan Australian National University

Child-Kings and Gothic Queens: Gendered Violence and Regime-Change in Sixth Century Italy

Abstract: In the year 515 the Ostrogothic king Theoderic, who had ruled Italy in relative peace and stability for nearly 30 years, laid his succession plans. With no surviving son, he married his daughter Amalasuetha to a relative named Eutharic. In 516 Amalasuetha and Eutharic welcomed a son and heir, Athalaric, while in 519 Eutharic was recognised by the eastern emperor Justin I as consul for the year 519 and adopted as his 'son-at-arms'. The future of Ostrogothic rule in Italy seemed secure. Yet Theoderic's careful plan was quickly to unravel, with Eutharic predeceasing his father-in-law, leaving a 10-year-old Athalaric to succeed his grandfather when Theoderic died in 526. Amalasuetha's attempts to guide her son's 8-year reign received mixed reviews in our ancient sources: in one account she is a careful but thwarted influence (*Proc.Wars* 5.2), in another a passionate murderess who killed her own mother (*Greg.Tur, HF* 3.31). Soon after her son's death in 534, Amalasuetha was murdered at the order of a cousin, who claimed the throne himself. Her daughter Matasuetha survived her, only to be seized by another claimant, Witigis, who married her "with force rather than with love" (*Jord.Rom.*373) in 536. This paper will argue that these Gothic royal women's experiences reflected changing ideas about the ability of dynastic women to transmit claims to rulership in Late Antiquity, and the significant risks of the public prominence of their positions, which all too frequently made them the victims of violence at moments of rupture and transition.

Biography: Meaghan McEvoy is Senior Lecturer in History at the Australian National University

MALLAN, Christopher University of Western Australia

Dying to Succeed: The Imperial Deathbed Speech in Theophylact Simocatta and the Greek Tradition

Abstract: The trope of the royal deathbed speech in Greek historiography may be traced back to Xenophon's *Cyropaedia*. At the most basic level, such speeches functioned to mark the end of one reign and the beginning of a new one, providing the historian with the chance to outline the qualities of the qualities required of the new ruler. More broadly, such speeches provided historians with the opportunity to comment on the nature of succession. In this paper I shall discuss one of the last examples of this trope in Classical historiography, the deathbed speech of the Emperor Tiberius II in Theophylact Simocatta's *History* (1.1.2-22). The speech's debt to the work of Agapetus Diaconus has been already noted by Whitby and Whitby (1986), and Michael Whitby (1988) has observed how the speech outlines some of the challenges of the future reign of Maurice. There has been less work done on the degree to which this speech owes its form and content to the earlier historiographical tradition of royal deathbed speeches. Therefore, we shall ask the extent to which Tiberius' speech follows the patterns established by the earlier authors in the tradition, and how this speech functions within Theophylact's *History* as a commentary on imperial succession when read as part of this tradition.

Biography: Christopher Mallan is Associate Professor in Classics and Ancient History at the University of Western Australia.

WEDNESDAY Session 2, 11am – 12:30pm. PSYCHOLOGY G6

PANEL: Wars More Than Civil: Empire, Language, and Environment in Conflict

The Julio-Claudian principate witnessed and fostered a remarkable efflorescence of literature in verse and prose, but its tensions, anxieties, and crises also shaped and coloured that literature to produce a remarkable fusion of political and aesthetic responses to the death of the republic and the birth of the empire. This panel will explore the intersection of language and the physical at the nexus of politics, as fragmented texts and rhetorical figures morph into the tangible bodies of soldiers, generals, the princeps, his mother, and the environment they all inhabit and strive to control. Cleopatra's experiments in poisoning and the incestuous matricide of Agrippina are indistinguishable from the pollution of the body politic and the sexual assault of Mother Earth, as the boundary between metaphor and reality blurs, while Lucan's narrator and his characters howl interjections into the void in a desperate attempt to be heard above the overwhelming voice of tradition and power. Lucan, Seneca, and Columella in their Neronian echo-chamber, Tacitus, Suetonius, and the author of the *Octavia* in its immediate aftermath, the elusive poet of the *Carmen de Bello Actiaco*, all grapple with the challenge of connecting and distinguishing between empire, language, and environment under the shadow of absolute power.

MODERATOR: James KER University of Pennsylvania

SLINGSBY, Elisabeth (she/her) University of Sydney/Australian Catholic University

Fragments of Actium: Archetypes and Innovations in PHerc. 817

Abstract: The so-called *Carmen De Bello Actiaco*, preserved on *PHerc. 817*, is one of the few Latin texts to be found in the Villa of the Papyri. The eight longer fragments contain sections of a poem which details the aftermath of the Battle of Actium of 31BC, specifically Octavian's invasion of Alexandria the following year. While some research has been undertaken on the reconstruction of the text, and its potential authorship, the insights that *PHerc. 817* offers into the recollection of the final year of the Triumviral civil war is yet to be fully appreciated.

This paper explores these insights by examining the extent to which the portrayal of civil conflict in *PHerc. 817* finds parallels in other texts. I contend that although the poet depicts commanders in a manner comparable with other writers, their representation of combatants departs significantly from civil war literature composed prior to 79AD. To demonstrate this, I begin by analysing the presentation of Antony and Cleopatra, both of whom the poet of *PHerc. 817* casts in the same critical light as other Latin writers. I then turn to Octavian's soldiers, who are ascribed far greater agency in *PHerc. 817* than they are in other works of literature. By establishing the similarities and differences between *PHerc. 817* and other texts, I will argue that the fragments of this poem at once utilise archetypes and showcase innovations, painting a more complex portrait of civil conflict than works which have survived intact.

Biography: Elisabeth Slingsby is an adjunct lecturer, tutor, and marker in Classics and Ancient History at the University of Sydney, and in the National School of Art and Humanities at the Australian Catholic University. She graduated with a PhD in Classics from the University of Cambridge last year. Her doctoral research explored the recollection of the late Republican civil wars in Latin and Greek literature, with a particular focus on the parallels which were drawn between civil war *exempla*, and *exempla* drawn from non-Roman history. Elisabeth's broader research interests include the political and cultural impacts of warfare, ancient biography, and the history of memory. She is currently undertaking a project on the memorialisation of low-ranking soldiers and sailors in Republican and early Imperial Rome, from which this paper stems.

ROCHE, Paul (he/him) University of Sydney

Lost for words: the poetics and politics of interjection in Lucan

Abstract: This paper will examine the phenomenon of independent expressive utterances in the *Bellum Civile* of Lucan. In Lucan's poem the interjection ranges from single-word expressions, to verbal phrases, and to larger – sometimes sentence-long – independent questions and exclamations. In its first half, this paper will isolate by comparison with Virgil and Ovid the distinctive lexicon of interjections used in *Bellum Civile*, and demonstrate how Lucan's choices reflect a larger engagement with his epic predecessors. In its second half, I will then examine the context of interjection in Lucan in order to establish the circumstances under which these are made in *BC* and the characters more liable to make them. This paper seeks to examine how interjections in Lucan sit against the politics of his poem: are they more typical of the poem's winners or its losers? I will also consider how they contribute to and complicate the notion of an engaged narrating voice, often ascribed to Lucan: are his interjections more than (merely) an expression of lament for a lost republic?

Biography: Paul Roche is Professor of Latin at the University of Sydney. He is the author of several commentaries on Lucan's epic and studies of Latin authors from the first to the fifth centuries CE. He is presently finishing an edition of Lucan book 10 (Oxford 2025) and continuing to work on an edition of Tacitus *Annals* book 1 (for Cambridge's 'green and yellow' series). Paul was elected to the Australian Academy of the Humanities in 2020.

COWAN, Robert (he/him) University of Sydney

Did the Earth Move? Incest, Matricide, and Ecofeminism in the Ages of Nero

Abstract: Male agricultural and military incursions into Mother Earth oscillate between incestuous coupling and matricidal violence. Viewed through an ecofeminist lens – whether one that endorses or critiques the essentializing link between women and nature – the interrelationship of these four acts illuminates attitudes to and anxieties about sex, power, kinship, civilization, and empire. These anxieties were particularly acute in the Ages of Nero, in the works of authors writing under a princeps alleged to have slept with and murdered his mother and those in later eras writing about that princeps. This paper will examine a range of texts from the Neronian period and its early reception in the Flavian and Trajano-Hadrianic eras. Columella bends over backwards to deny that the Earth is our mother, so he can justify a uniquely graphic and brutal (but ostensibly non-matricidal) rape of the land, only to offer an exceptionally incestuous depiction of the *hieros gamos* between sky and earth. Lucan takes Caesar's famous incestuous dream of conquest and transforms it into a queasily sexualized encounter with the personified Patria on the banks of the Rubicon. Incest and kin-killing in Seneca's *Phaedra*, *Oedipus*, and *Phoenissae* are inextricable from characters' lust to dominate nature, territory, and the female body. Post-Neronian depictions of the princeps' relationship with Agrippina equate it with the mastery of nature. In the *Octavia*, iron age mining is an invasion of the mother's womb, while Tacitus' and Suetonius' narratives depict Nero's failed attempts to control his mother, nature, and Rome.

Biography: Robert Cowan is Senior Lecturer in Classics at the University of Sydney, having previously held posts at the Universities of Exeter, Bristol, and Oxford. His research ranges over much of Greek and Latin literature, with a particular focus on Roman epic and satire, and Greek and Roman drama. He has published on Homer, Sophocles, Aristophanes, Apollonius, Plautus, Cato, Ennius, Accius, Pacuvius, Lucretius, Catullus, Cicero, Sallust, Cinna, Tivida, Varius, Virgil, Horace, Tibullus, Ovid, Columella, Seneca, Lucan, Statius, Valerius Flaccus, Silius, Martial, Suetonius, and Juvenal, as well as ancient graffiti, the politics of Graeco-Roman tragedy, Roman domestic violence, personal religion in Greek comedy, and the operatic reception of Greek tragedy. He is interested in a range of modern theories (especially narratology, gender studies, and ecocriticism) and traditional approaches, but especially in the intersection of the two. He is currently working on commentaries on Virgil *Aeneid* 4 and Statius *Thebaid* 10. He is editor of the journal *Antichthon* and a member of the editorial board of the *Bulletin of the Institute of Classical Studies*.

WEDNESDAY Session 2, 11am – 12:30pm. PSYCHOLOGY G5

PANEL: *How to prepare an ancient picnic: The technology of consumables in the Roman world*

If an individual in the ancient world wanted to organise a picnic, they would first need to locate some food, such as bread and cheese, as well as at least a tablecloth to set everything down upon. This panel examines the technology and processes behind the manufacture of these key Roman consumables. Such everyday items are often overlooked in scholarship on the ancient economy, partly because of their mundane nature, but also owing to the scarcity of evidence about their production. Further investigation, however, reveals much more complicated systems of manufacture than one might initially presume. Paul James looks at the available material for grain processing and bread production, together with extensive data from experimentation designed to recreate Roman methods, to complete a detailed supply model of goods produced to the city of Rome. Fenella Palanca will then explore the available material for the organisation and production of cloth items, challenging previously-held assumptions about the static and unchanging nature of the textile economy. Abigail Whyte will conclude by examining Roman cheesemaking recipes and descriptions and what we can infer about their practices and processes, and how well they stack up against modern methods. Across these papers, it will become apparent that not only does there exist a rich corpus of evidence for these mundane items, but the technologies and processes behind the manufacture of these consumables were also far more sophisticated than scholars have tended to believe.

MODERATOR: James TAN University of Sydney

JAMES, Paul University of Sydney

Grain, Flour, Bread and Pliny: Feeding Rome in the Early Imperial Period

Abstract: This paper/talk aims to define the processes and equipment used for converting grain into consumable products to meet the demand for bread in Rome, which is a critical link for understanding the gross supply requirements for cereal products. Grain, because it was such an integral part of the urban diet in antiquity, made up around 45 per cent of the total imports to Rome. A recent study by the author defined the consumption of at least one million tonnes of food products, wood, building materials, and other goods annually to meet the needs of the people living there. The piece of the supply puzzle not included in that analysis was the process of converting grain to a consumable product: including milling and baking, the equipment capabilities, and the type of bread consumed. This paper uses data from the sources and archaeological studies in combination with comparative grinding experiments conducted by the author to develop a model for flour and bread production, including detailed process flow charts. An unexpected outcome was the validation of Pliny's data (*Natural History*, 18.66-105) for wheat bulk density, flour extraction, and bread yield, the primary source on the subject from antiquity. This data was integral to the development of a production model for grain processing in Rome, which, when integrated with the results of the original study, allows an accurate projection of the total gross supply volume to the city, as well as defining the employment opportunities available in the supply chain.

Biography: Paul recently completed a PhD at the University of Sydney entitled *Grain, Flour, Bread, and Pliny: Converting Grain to Bread in Imperial Rome from the First to the Third Centuries AD. Closing the Gap in the Food Supply*. Prior to that he completed a DArts in 2018 and published a book based on that work entitled *Food Provisions for Ancient Rome: A Supply Chain Approach* (London: Routledge, 2020). He is currently working on a second monograph based around the work completed recently in his PhD. The aim is to present an accurate model of the food supply to Rome in the early Imperial period.

PALANCA, Fenella (she/her) University of Melbourne

Rethinking Roman Textile Technology

Abstract: Textiles are well-established as an important sector of the Roman economy. Owing to difficulties with the archaeological record, however, scholars have generally understood this industry as static and unchanging, without any substantial change to the organisation or technology of textile manufacture. The current paper seeks to correct this view, particularly by examining the evidence that we possess for developments in textile technology. Many basic textile tools, such as spindles and looms, seem to be consistently used throughout ancient Italy, but we nevertheless find numerous adjustments to the textile *chaîne opératoire* from at least the Republican period. These changes, moreover, frequently reflect a simplification of the manufacturing process, potentially to meet the rapidly increasing demand for (coarsewear) textiles in the western Mediterranean. Alongside the quantitative and literary evidence, which indicates a greater level of organisation and intensification from at least the third century BCE, we may therefore begin to construct a more well-developed model for the growth and transformation of Roman textile production. The manufacture of clothing may not have required the large, permanent structures that we find in other sectors, but technological change certainly still occurred, and it is through scrutinising the evidence for this change that we may fully situate this industry in the Roman economy as a whole.

Biography: Fenella is a Master of Arts student at the University of Melbourne, having completed a Bachelor of Psychology (Honours) in 2021 and an Honours in Ancient History in 2022. With a background in statistics and cognitive psychology, Fenella's research interests mainly lie in the intersection between women's history and quantitative studies. Her Master's thesis, currently entitled *Modelling Textile Consumption and Production in Republican Italy*, aims to combine quantitative, archaeological, and historical evidence for Italian cloth production in order to produce a more robust and multifaceted model of the textile economy in the Roman Republic.

WHYTE, Abigail (she/her) University of New England

Casei belli – beautiful cheeses (and how to make them)

Abstract: Pliny (*HN* 11.97) confirms that the urban Roman elite enjoyed a diverse range of cheeses, both locally made and imported. To what extent can we recover their cheesemaking practices from the literary evidence, and how well do they stand up to modern methods? Columella and Varro include recipes in their agronomic manuals, while the descriptions of various cheeses by Pliny and Martial allow us to infer something about the different techniques used to make them. Starting with Columella's recipe (*Rust.* 7.8) for making rennet-set cheeses, this paper examines the practices and practicalities of cheesemaking in the ancient world, informed by an understanding of modern regional varieties of cheese and their manufacture. Then, as now, differences arise from the types of animals raised for milk, the type of coagulant used (animal, vegetable, or even mineral) and its preparation, local microflora, flavourings, treatment of the curds, how the fresh cheeses are dried or cured, and the means of preserving them, including for long distance trade. The little scholarship that currently exists about cheese and other dairy products in the classical world lacks this cross-disciplinary approach, which gives fresh insights into the state of Roman dairy technology. This paper will demonstrate that the basic principles of cheesemaking were already well developed by Roman times and, with one significant difference, remained substantially unchanged until the modern era.

Biography: Abigail recently completed a Master of Arts at the University of New England, drawing on her earlier graduate studies in food and dairy technology (and accounting), and her abiding interest in cheese. She is (at the time of writing) drafting a PhD research proposal to look further into the often overlooked role of cheese and other dairy products in the Roman world. Abigail also collects random facts and will happily trade with you.

WEDNESDAY Session 2, 11am – 12:30pm. PHYSICS STUDIO

PANEL: *Material Insights into Society and Economy (Australian Fieldwork Abroad II)*

Important progress in questions related to the lives of the peoples of the past is emerging from the field work of Australian teams in Italy, Greece, Turkey, Israel, and Arabia. Large-scale survey projects using modern remote sensing systems, often in conjunction with “ground truthing”, allow insight into dispersal of people across landscapes. Diachronic change visible from *longue durée* perspective emerges from both survey and excavation. Careful study of materials and contexts yields understanding of societies and their economic base. More focused site-specific research can speak to broader issues of population change and exploitation of the environment. Individual papers situate their project’s most recent fieldwork into mapping their site’s contribution to knowledge and design of methodologies. The findings and new insights of each season allow informed consideration of the best way forward.

MODERATOR: Em. Prof. Margaret C. MILLER (she/her) University of Sydney

HITCHCOCK, Louise [with Aren. M. Maeir]

The Urban Fabric of the Philistine Sector at Tell es-Safi/Gath, Israel, Early Iron Age

Abstract: The term Philistine has entered our language to mean uncouth, a perception originating in biblical thought analogous to Greek descriptions of non-Greek neighbours as ‘barbarians.’ By the 1980s, scholars regarded the Philistines as akin to Homeric heroes migrating from Greece (ca 1177 BCE) and colonizing coastal Canaan as “sackers of cities.” This summary of the ARC and INSTAP funded excavations of the Australian and Bar-Ilan University Excavations of 2007-2017 and publications of early Philistine levels on the east slope of Tell es-Safi/Gath, undertaken in collaboration with Bar-Ilan University, present a nuanced picture. Tell es-Safi/Gath is among five cities of the Philistine Pentapolis and is associated with the legendary giant Goliath in the Old Testament. Despite mythically embellished tales, our findings indicate a mostly peaceful transition from the Bronze to Iron Age. This is evidenced by a complex, unbroken stratigraphic sequence with multi-generational reuse of architecture until the 9th century when Gath was rebuilt, then destroyed by Hazael of Damascus. The focus on the early Iron Age provides exciting evidence for the introduction of new technologies (hydraulic plaster, iron working, and new weaving practices); new cuisine including spices and pork consumption; and the manipulation of symbolically charged artifacts including Aegean style drinking sets, animal head cups, and Cypriot notched scapulae in open spaces around hearths. We conclude from the evidence of Tell es-Safi/Gath that the Philistines were a culturally mixed group including migrants settling among the local Canaanite population, to create a socially and economically advanced cosmopolitan culture.

Biography: Dr. Louise Hitchcock has taught Aegean Archaeology, Archaeological Theory, Gender, Ethics, Ancient Art, and Anthropology for thirty years in California and Australia. Her books include *Minoan Architecture: A Contextual Analysis, Theory for Classics*, and *Aegean Art and Architecture* (with Donald Preziosi), and co-edited books include *DAIS, The Aegean Feast*, and *Plague in Antiquity*. Louise has published over 100 articles examining interconnections between Greece, Cyprus and Philistia, supported by the Fulbright commission, the National Endowment for the Humanities, INSTAP, and the Australian Research Council. She also has a long-standing collaboration with the Tell es-Safi/Gath project directed by Aren Maeir, Professor of Archaeology and Head of the Institute of Archaeology in the Martin (Szusz) Department of Land of Israel Studies and Archaeology at Bar-Ilan University in Ramat-Gan, Israel.

HODOS, Tamar University of Sydney

Invisible pigments on organic materials of Iron Age Etruria

Abstract: The ancient Mediterranean world was polychromatic, but ancient pigments rarely survive in the archaeological record. Most Mediterranean-focused pigment studies to date have analysed monumental objects of public or funerary display. Yet small-scale objects, especially those used by individuals in their daily and ritual lives, perhaps better help us reconstruct past lived experiences, including how the worlds of past peoples were coloured. Using a range of non-destructive methodologies, the present study assesses the extent to which polychromy can be identified on a first millennium BCE decorated ostrich egg vessel that was used as an elite grave good in Etruscan Italy (7th-6th centuries BCE). The results have potential to inform about effective means to determine now-invisible pigments on organic objects.

Biography: Dr. Tamar Hodos is Director of the Australian Archaeological Institute at Athens, as well as the Alexander Cambitoglou and John Atherton Young Professor incorporating the Arthur and Renee George Chair of Classical Archaeology at the University of Sydney. She is a world-leading expert in the archaeology of the Mediterranean’s Iron Age. Her research thus spans the traditional disciplines of Classical Archaeology, Near Eastern Archaeology and regional Mediterranean Prehistories. Her particular expertise lies in the impact of colonisation, and the construction and expression of social identities in mixed cultural environments. She also works extensively with museum collections to evaluate how objects were used as social indicators within a cross-cultural framework to transcend cultural differences between ancient Mediterranean societies.

ROBINSON, Ted University of Sydney

New light on the Daunian Townscape: Excavations at Ascoli Satriano, South Italy

Abstract: Ascoli Satriano is best known in the literary sources from the Battle of Ausculum (279 BC), the original “pyrrhic victory”. In the preceding centuries it was a major centre of the so-called Daunian culture of northern Puglia. The region had strong links with the Greek world, but also with Adriatic Europe; Ascoli Satriano developed a rather unusual (but typically Daunian) type of urbanism, with multiple urban nodes surrounded by cemeteries. I work with an Austrian team from the University of Innsbruck; their very careful methods of excavation and scientific studies of the material is revealing many novelties which are revolutionising aspects of the archaeology of Daunia. We are beginning to understand much better their styles of (often monumental) funerary commemoration, and also the re-use of graves; this has been poorly understood in the past and has impeded efforts at seriation and chronological phasing. Expert conservators have discovered significant new evidence for Daunian textiles and the use of hides and fur, much of it preserved in the corrosion products of bronze objects. Careful study of the ceramics is helping us to understand artisan mobility, and to unravel the very confusing landscape of late Apulian red-figured pottery.

Biography: Dr. Ted Robinson is Honorary Senior Lecturer in the Department of Archaeology at the University of Sydney. His fieldwork has focussed on south-east Italy, with excavation projects at Masseria del Fano (Puglia) and Chiamonte (Basilicata) and survey around Alezio (Puglia) and Tolve (Basilicata). He has an ongoing programme for the chemical analysis of South Italian ceramics (PIXE-PIGE, ICP-MS and NAA) and collaborates with a team from the University of Innsbruck on the excavation and analysis of finds from Ascoli Satriano (Puglia). He is also interested in exploring the colonial relationships in southern Italy through iconographic sources. His recent publications include the 2014 volume *The Italic People of Ancient Apulia: New Evidence from Pottery for Workshops, Markets, and Customs*.

WEDNESDAY Session 3, 1:30-3pm. DUNBAR PHYSICS LECTURE THEATRE

PANEL: *Senatorial agency in the late Roman Republic*

The Senate collected all the Roman community's political experience and (theoretically) wisdom in one place, in order to guide community affairs. In the late Republic many different views existed on how that should happen, and on what the Senate's relationship should be to the community more broadly. This panel explores this question in detail, looking at how the Senate dealt, in practice, with the problems which the Ciceronian period presented to it. From provisioning the capital (and therefore showing the Senate's concern for the material needs of the people), to leading the moral response to perceived wrongdoing, to grappling with how to apply public law in unprecedented circumstances, these were not simple problems, and they admitted of no easy answers. Moreover, these papers reveal the limits and constraints on the Senate's agency, its ability to actually decide and shape what happened in politics. It was not easy for the Senate to exert its will even when it was united; other actors were needed to turn the collective opinion of senators into reality.

MODERATOR: Kathryn WELCH University of Sydney

RUSHMER, Tonya University of Sydney

The Practicalities of Provisions: Senatorial Planning and Cato's Lex Frumentaria

Abstract: In the wake of the Catilinarian conspiracy of 63 M. Cato proposed a grain law which increased the cost of the grain distributions by 30,000,000 *sestertii*. Plutarch makes it clear his proposal had the backing of the senate and that it effectively eased the civic discord. However, it is rarely considered significant in the development of Rome's *frumentationes*. Garnsey (1988) dismissed Cato's law as a concession that was only permitted by the "conservative" senatorial establishment due to the popular unrest in the wake of the conspiracy. More recent scholars, including Rising (2018) and Pina Polo (2021), have instead expanded on Rickman's (1980) astute observation that the law must have meant a significant expansion of the program, treating the law as significant in its own right. In fact, the practicalities of the law show this cannot have been a hasty and desperate measure. Including a large number of new enrolments required significant time and planning: the senate would need to ensure Rome had access to sufficient grain, that this grain could be brought into the city, that it could be stored until it was required, and that it could be distributed to the new recipients. Each step of this process required planning and forethought. Moreover, the clearer understanding of Cato as a political operator given by Morrell (2017), in combination with the necessary careful preparation of this expansion, shows that the law was not a concession. Instead, this law should be seen in the context of Cato's other political reforms and an ongoing senatorial involvement in Rome's food supply.

Biography: Tonya recently completed her PhD in Roman history at Sydney University, focused on state subsidised grain in the Late Republic. She is particularly interested in what efforts were made by the state to ensure the successful implementation of the grain distributions and their use as part of a wider political strategy. The research in this paper comes from a chapter of her thesis.

RAFFERTY, David University of Adelaide

See My Vest: collective adoption of mourning dress in the Late Republic

Abstract: *Mutatio vestis* (changing clothes) was a practice in Roman public life in which a person or group changed into mourning dress (and adopted a dishevelled appearance generally) to signify that their life or status was under threat. The aim was to create pity in onlookers and arouse their indignation against they who threatened. While commonly performed by people on trial, this paper focuses on three occasions in the late Republic (62, 58, 56) when the Senate collectively changed into mourning and directed that the rest of the community do so as well. Through this action the Senate implicitly claimed, not only that the *res publica* was under threat, but that the Senate itself was helpless. It was a highly visible tactic which worked at the level of shame and community opinion but which required solidarity among the senators to be effective. This paper analyses both the political conditions under which the Senate adopted this practice, and how successful (or otherwise) it proved on each occasion. *Mutatio vestis* says a lot about the Senate's agency — and its limits — in the conditions of the fifties BCE.

Biography: David Rafferty researches the political history of the Roman Republic. He took his PhD from the University of Melbourne in 2016.

MORRELL, Kit University of Queensland

Space, law, and civil war

Abstract: Concern with procedural correctness is a characteristic feature of the Roman republic. This was a matter not only of rules but also of spaces, whether physically or religiously defined. Tellingly, concern with correct procedure endured even in civil war, a condition normally associated with the breakdown of law. The spatial dimension, however, created particular challenges when the *res publica* was divided physically as well as politically. This paper examines some procedural difficulties encountered by the combatants in the civil war of 49 BCE (especially Caesar's opponents in Thessalonica) and what their responses can tell us about the importance of space and legality in republican Rome. It suggests that, while the senate and other key republican institutions were more portable than is sometimes thought, the combination of geographical and temporal limitations significantly restricted Roman capacity to operate a 'government in exile'.

Biography: Kit Morrell is the Susan Blake Lecturer in Classics and Ancient History at the University of Queensland. Her research centres on the political and legal history of the late Roman republic.

History and Memory

COWAN, Eleanor (she/her) University of Sydney

Making memories: Families, Civil War and Triumviral history

Abstract: This paper examines the importance of crafting, shaping and setting down memories in the wake of civil conflict (Rosillo-López, 2023). In particular, it looks at the ways in which *families* navigated the post-conflict desire to tell their stories. My focus is therefore not so much on question “how did historians and ex-combatants navigate the political fall-out from civil war (and the emerging *novus status*)?” as on the question “how did families (including non-combatants) represent their experience of civil war and proscription?”. When civil war itself could be constructed as family violence (Liv. 1.23.1-26; Horace *Ep.* 7; Lucan *BC* 1.1-14, see further Gallia 2020) and when families were (sometimes deliberately) fighting on different sides, telling and re-telling stories allowed diverse experiences of civil war to be commemorated. Two powerful personal narratives from the period – the *Laudatio* for a Wife and Velleius’ compact universal history – map the experiences of families onto the civil war years. The abundance of proscription stories known to Appian and Valerius Maximus (App. *BCiv.* 4, see also Val. Max. 9.11.5-7), Propertius’ epitaph for Gallus (1.21.1-10) and perhaps even Tiberius’ own autobiography (Suet. *Tib.* 61 with Gowing, 2010, 251) suggest that others were doing the same. Kathryn Welch notes the critical importance of women’s experience of (and capacity to remember) the civil-war and Triumviral periods. This paper expands these insights in order to underline the importance of family violence as a lens for understanding, representing and memorializing civil conflict.

Biography: Eleanor Cowan is a Lecturer in Ancient History at the University of Sydney. Her current research projects include *The Rule of Law in Ancient Rome* (a collaboration with Kit Morrell, Andrew Pettinger and Michael Sevel, forthcoming with Oxford University Press) and *Domestic Violence and Vulnerability in the Roman World* (a collaboration with Tim Parkin, forthcoming *BICS*, Oxford University Press).

LONDEY, Peter Australian National University

Managing memories: Delphoi, the Amphiktyony, and the Persian War

Abstract: In his excellent book, *States of memory: the polis, panhellenism, and the Persian War* (2019), David Yates has argued that in the Classical period, down to Philip and Alexander, Greek states framed memory and commemoration of the Persian War of 480–79 almost entirely in terms of the polis, and that a panhellenic reading of the war came into existence only when Philip and later Alexander wanted to use it to frame their own plans to exact revenge. A corollary of Yates’ argument is that memories of the war will have differed greatly from city to city, though all we get are glimpses. Yates devotes a whole chapter to Delphoi, but here I think he goes astray. While discussing at length Delphoi’s role “as a kind of free market of memory” (118), he denies that the Delphians themselves or the Delphic Amphiktyony played any role in managing this. The governing bodies of panhellenic sites “lacked the sanction or power to articulate a collective memory for the whole” (110).

Yet managing memories of the Persian War was a serious problem for those at Delphoi – priests, Pythia, Amphiktyons, or townspeople. The oracle had consistently urged the Greeks not to fight; most of the members of the Amphiktyony had medized; and the sanctuary had supposedly been saved from Persian assault only by miraculous divine intervention. Spin doctors were surely needed. This paper will examine the various ways in which we can see Delphoi attempting to manage its image after the war.

Biography: Dr Peter Londey holds degrees in ancient history from the University of New England and Monash University. His doctoral thesis was on the Delphic Amphiktyony in the 4th century BC, and fascination with Delphoi has never quite left him. Nevertheless, as well as spending 18 years working in Classics departments, chiefly at the ANU, he spent a similar length of time as a historian at the Australian War Memorial. He is now attached to the School of History at the ANU, and is currently working on the history of Australian peacekeeping and Australian occupation troops in Indonesia in the 1940s. This paper, examining political aspects of the memorialisation of war draws on both sides of his career.

MCTAGGART, Elizabeth (Liz) University of Sydney

‘The Namesake Crown’: Spectres of Theban Memory in Isthmian 7

Abstract: Pindar’s *Isthmian 7* features two Strepsiades: the victor in the pankration and his homonymous maternal uncle. Although composed for the nephew’s athletic victory, it is the uncle’s martial sacrifice which instead occupies the ode’s place of pride. How can we explain this unexpected poetic strategy and why might it matter? This thesis will challenge the formal explanation of intergenerational achievement put forth by Young 1971 and nuanced by Currie 2005 and Friedrich 2021. The historical specificity of the elder Strepsiades’ patriotic act suggests its ideological resonance with the ways in which Thebes remembered and contested the Persian wars (Beck 2020 and Proietti 2021). The opening catalogue of Theban glories may then be reappraised in light of a previously uninterrogated fragment of Aristotle’s lost Spartan constitution (fr. 539 Rose), cited by the scholiast. *Isthmian 7*, I argue, preserves Thebes’ attempt to (re)negotiate its past medism through the symbolic currency of panhellenic victory. Since the elements of this ode which were notorious sources of historical frustration can now be regarded as rich sources of meaning-making by poet and audiences alike, poetry and myth emerge as particularly supple mediums through which we may understand the Mediterranean’s defining war and the stories not yet committed to ‘history.’

Biography: Liz graduated with a Bachelor of Arts (Honours) in Ancient History from the University of Sydney in 2024.

Military Strategy

BLUME-POULTON, Edward (Ted) (he/him)

Who Lured Whom to Cannae?

Abstract: Primary historical texts regarding the battle of Cannae (Polybius, Livy and Appian) present contradictory stories regarding the intentions of Romans and Carthaginians and of the wider context of preparations taken prior to the battle. Modern texts provide varying interpretations in attempting to reconcile these contradictions, especially when dealing with the long account by Livy and his emphasis on the role of Terentius Varro. This paper examines the tradition and presents an interpretation identifying those aspects of the record that are not consistent or are later inventions intended to apportion blame. The paper argues that both the Romans and Carthaginians were seeking a decisive battle, and that Roman strategy was carefully planned and not the impetuous decision of the consul Terentius Varro. I argue that the location of Cannae was not random and not chosen by Hannibal. It was a planned strategy by the Romans to entice Hannibal to a site where his cavalry superiority would be less significant due to the limited scope for encirclement. I investigate the possibility that the Roman supplies stored at the town of Cannae were placed there for this purpose. I propose that Hannibal, known for his effective use of landscape, realized the Roman intentions for the battle and had probably developed a strategy to deal with it prior to the Romans forming for battle on August 2.

Biography: I am an independent researcher specialising in the Roman Republic and its coinage. My current research focusses on the events of the Second Punic War and its related coinage. My main working career was in education, ranging from Ministerial consultancies, teaching and community education. I spent 10 years as a sports administrator for Lacrosse. I completed my working career as a Trainer and Assessor specialising in IT, multimedia, photography and videography.

LEA, Haydn (he/him) Australian Catholic University

Bellerophon, Bader, and Bomber Command – The Classical Roots of Contemporary Air Power Doctrine

Abstract: Humanity's fascination with flight itself finds resonance in ancient storytelling. In Greek mythology, figures like Icarus and Daedalus, Perseus, Medea, and Phaeton epitomise this age-old aspiration to transcend earthly bounds and soar through the domain of the gods. This has long been recognised, and is reflected in the symbols of airborne units, such as the British Paratroopers' use of Pegasus, and the naming of aircraft after mythic figures including Poseidon, Neptune, Orion, and Hercules. These myths, however, not only envision the sublime achievement of flight, but also contemplate its devastating potential in battle, foreshadowing with eerie prescience what would define modern airpower doctrine. This paper, therefore, builds off the recognised connection between myth and flight, by investigating particular ways in which Greek mythology also pre-empted contemporary air warfare strategy. This is achieved by delving into the tale of Bellerophon and Pegasus as a prime example of ancient perceptions of both human flight and airpower, and examining the insights embedded in these narratives. Exploring these stories illuminates the profound impact of mythological imagination on contemporary strategies and among modern military aviators.

Biography: Haydn Lea is a part time PhD candidate at the Australian Catholic University's Biblical and Early Christianity Studies program, where his research focuses on intellectual agency in the conversion of women within early Christianity. In his fulltime role, Haydn is a Squadron Leader in the Royal Australian Air Force, currently working as a Chaplain. Prior to this, he worked in Air Force ground combat, specialising in reconnaissance, sniper work, and close personal protection. In his military roles, Haydn has served operationally in Afghanistan, the United Arab Emirates, the Australian Maritime Area of Operations, and the Solomon Islands. Haydn is currently posted to Perth, where he works at the Pearce Air Force base, as well as with the Aviation Heritage museum as a tour guide.

SARMA, Timothy (he/him) American Public University

Scipio the Great & The Fallacy of Hannibal's Genius

Abstract: The debate over generalship and strategy during the Second Punic War has long been a contentious issue for historians. Differing opinions of success for concepts such as politics, strategy, and leadership present a continued hurdle, and a consensus remains elusive. In an attempt to address these problems and add to the dialogue, this abstract offers a formulaic, empirical approach to the assessment of a historical figure, Scipio Africanus. This research has employed Dr. Kelly Jordan's Great Captain formula from the MILS512 "Great Military Leaders" course at the American Public University to evaluate Scipio Africanus in three main roles: leader in battle/war, master of the art of war, and military genius. This research implements a substantive, grounded theory as a methodological lens, and incorporates the historical case study method in its research design. Displaying a successful implementation of the Social Science method and how it can add rigor to empirically derived works of history, this research demonstrates a standardized assessment to an otherwise fluid effort and provides a possible departure point for further use within the history discipline. After a critical and rigorous analysis this research has found that Scipio Africanus indeed qualifies as a Great Captain of history, and that the oft-purported genius of Hannibal is a hagiographic fallacy requiring revision.

Biography: I am 32 years old and was born and raised in Rochester, NY. My undergraduate work was done at the Rochester Institute of Technology, and I have a Master's in Military Studies from the American Military University. I was an intelligence officer in the US Army, and I spent 3 years in Afghanistan before changing career fields to study history. I am currently pursuing a Master's in Ancient and Classical history at the American Public University, where my thesis will be centered on Republican Roman politics. Afterwards I plan to pursue a PhD at the University of Queensland Brisbane. I now live on the Sunshine Coast with my wife and two kids, where I spent most days running after my little ones!

WEDNESDAY Session 3, 1:30-3pm. PHYSICS STUDIO

PANEL: *Ancient Communities Across Time (Australian Fieldwork Abroad III)*

Important progress in questions related to the lives of the peoples of the past is emerging from the field work of Australian teams in Italy, Greece, Turkey, Israel, and Arabia. Large-scale survey projects using modern remote sensing systems, often in conjunction with “ground truthing”, allow insight into dispersal of people across landscapes. Diachronic change visible from *longue durée* perspective emerges from both survey and excavation. Careful study of materials and contexts yields understanding of societies and their economic base. More focused site-specific research can speak to broader issues of population change and exploitation of the environment. Individual papers situate their project’s most recent fieldwork into mapping their site’s contribution to knowledge and design of methodologies. The findings and new insights of each season allow informed consideration of the best way forward.

MODERATOR: Em. Prof. Margaret C. MILLER (she/her) University of Sydney

BEAUMONT, Lesley University of Sydney [with Paul Donnelly and Stavros Paspalas]

Investigating ancient community life on rocky shores: Zagora

Abstract: Almost 3,000 years ago, settlers first occupied a windswept rocky promontory high above the Aegean Sea on the island of Andros. Little did they know that what they left behind would today become one of the best preserved and most important sites for understanding the transitional era of the Greek Early Iron Age. This paper reports on the most recent field research undertaken at and around the ancient Zagora settlement in September and October 2024 by a team from the University of Sydney. Employing multi-disciplinary approaches, work undertaken focuses on illuminating the settlers’ harnessing of natural resources, the re-emergence of urbanisation, and the diachronic development of economic complexity in the early first millennium BC.

Biography: Assoc. Prof. Lesley Beaumont is Chair of the Discipline of Archaeology at the University of Sydney. Her research interests focus on the material culture of Athens, Chios and Ionia, and the northern Cyclades, and on the archaeology and social history of children and childhood in Classical antiquity. Between 1997 and 2011 she co-directed the Kato Phana Archaeological Project on the island of Chios together with Aglaia Archontidou-Argyri of the Greek Archaeological Service, investigating a long-lived cult centre dedicated at least by the Archaic period to Apollo. Since 2012 she has co-directed archaeological fieldwork at the uniquely well-preserved Early Iron Age settlement site of Zagora on the Greek island of Andros, together with Dr Stavros Paspalas (Australian Archaeological Institute at Athens), Dr Paul Donnelly (Chau Chak Wing Museum), and Em. Prof. Margaret Miller.

VASILAKIS, Steve University of Sydney

The maritime cultural landscape of Emporio, Chios: A Seaman’s Perspective

Abstract: An archaeological approach from the sea provides a new way of seeing, interpreting, and constructing alternative narratives specific to the social reproduction of ancient maritime culture. The study takes a comparative and thematic approach that incorporates anthropological reflections on the archaeology of the Eastern Aegean but more precisely on the case study site of Emporio Bay, Chios. The research is underpinned by a Maritime Cultural Landscape approach, a theoretical concept widely used in Scandinavia, Britain, and the Pacific but yet to be adequately applied in maritime cultural studies in both the Aegean and wider Mediterranean. This methodology investigates physical remains both above and below water (e.g., sea- and landmarks, ship types, dockyards, etc.) and cognitive non-material remains (e.g., placenames, seafaring knowledge, oral histories, folklores, etc.). Recent fieldwork which included an underwater survey opened an important window into understanding and framing some of Emporio’s early maritime history. The discovery of a potential submerged rubble seawall/mole as well as several underwater sea-level indicators such as wave-cut notches provide evidence of an earlier coastline. Coupled with local oral histories and evidence of contemporary structures which have been partially reclaimed by the sea, it is possible to reconstruct Emporio’s early maritime cultural landscape.

Biography: Steven J. Vasilakis is a PhD candidate in the Discipline of Archaeology at the University of Sydney with a focus on marine archaeology. In Greece, he participated in the survey and excavation of Zagora on Andros and in the East Aegean he has engaged in archaeological research of coastal geomorphology, sea level rise indicators and Prehistoric submerged landscapes in the course of which he conducted wide-ranging anthropological fieldwork among the local maritime communities. As a senior team member of AMAC (Archaeological Management & Consulting Group) he has extensive fieldwork experience in Aboriginal Cultural Heritage and European Heritage projects across New South Wales.

HILLARD, Tom Macquarie University

Seeking the Harbour of Ancient Torone: An Update on the Latest Developments and a Retrospective

Abstract: Torone was a major port in northern Greece in classical antiquity, considered one of the assets of the ancient Macedonian kingdom. Archaeological investigation of the terrestrial site by the Australian Archaeological Expedition commenced in 1975, continuing from 1986 in conjunction with the Archaeological Society at Athens. Underwater exploration in search of its harbour began in 1993. That search now focusses on the floodplain (locally known as Asimanis) lying behind the long arcuate beach of modern Toroni. Electrical resistivity surveys in 2015 and 2016 revealed that the geological basement beneath part of the floodplain lay more than 10 metres below the current level of the seasonal marsh. Follow-up exploration was thwarted by unpredictable weather changes and then by the global epidemic. In September 2023, Professors Konstantinos Vouvalidis and George Syrides conducted exploratory rotary drilling in the plain to a depth of 8 metres. This paper will present a preliminary report and offer some hypothetical conjectures about the transformations of the Toronean landscape.

Biography: Dr. Tom Hillard is an Honorary Associate Professor in the Department of History and Archaeology, Macquarie University. Together with A/Prof. Lea Beness, he has been engaged in fieldwork at Torone since 1990, with a long-standing focus on the harbour of ancient Torone. Amongst his research interest are the politics of the Late Roman Republic, Roman social history and the archaeology of ancient harbours. He is, together with A/Prof. Lea Beness, a chief investigator for the Macquarie University Dictionary of Roman Social and Political Biography Project.

BARKER, Craig University of Sydney

Millennia of Urban Nea Paphos, Cyprus: The evidence from the Paphos Theatre Archaeological Project

Abstract: The University of Sydney's Paphos Theatre Archaeological Project has been excavating and researching the World Heritage listed site of the theatre and surrounding environs since 1995 with the support of the Department of Antiquities of Cyprus. Nea Paphos was one of the most significant urban centres on the island, and the theatre represented one of the island's important public buildings, constructed in c. 300 BCE and used for performances and spectacles for more than six centuries before its destruction by earthquake. In addition to the theatre, the team has excavated a nymphaeum, a paved colonnaded road and further urban infrastructure as well as significant medieval and post-medieval occupation activity, a large domestic structure and an early Christian cemetery. Together we are now able to provide a snapshot of more than two thousand years of urban occupation from the Hellenistic to the Ottoman and colonial eras, and enable a holistic understanding of long-term site usage. This talk presents an overview of the key features of the site and research questions, strategies for future work on the project and will try to provide a framework of lessons that the project has learned for sustainable growth on long-term excavation projects.

Biography: Dr Craig Barker is Head Public Engagement at the Chau Chak Wing Museum and the Director of the Paphos Theatre Archaeological Project in Paphos in Cyprus. He has more than 25 years' experience teaching archaeology at school, tertiary and adult education level, has engaged widely in public archaeology practices and has conducted fieldwork in Cyprus, Greece, Turkey and Australia. His research interests include ancient Cyprus, Roman urbanisation, amphora and the Hellenistic wine trade, museum education and the history of archaeology. He is currently overseeing the publication of the Paphos Theatre project and writing a history of archaeology at the University of Sydney.

WEDNESDAY 5 Feb, 3 – 3:30pm

ASCS Prize-giving. DUNBAR PHYSICS LECTURE THEATRE

3:30pm

Conference concludes