SESSION/SÉANCE I

May 10, 8:30-10:00am

1A: Latin Literature I

Catullus' Ariadne: The Double Voice of a Lamenting Woman
Heva Olfman, McMaster University

In this paper I examine Catullus' characterization of Ariadne in the context of the literary tradition of the lamenting woman. I argue that Ariadne's voice as a female character is determined by the poet's use of literary ventriloquism and that she is a new type of Roman lamenting character based on, but different from, lamenting characters in Greek tragedy. Over half of Poem 64 is devoted to Ariadne and her lament (lines 50-267). Through Ariadne's characterization, Catullus established a new literary model of lament and abandonment, while simultaneously including references of his own poetic persona from the Lesbia cycle of poems. I propose that there is a parallel between the characters of Ariadne and Catullus' persona which could only occur through Catullus' ventriloquizing male voice, from which he cannot fully detach himself, and Ariadne's ventriloquized feminine voice. Though Catullus' notions of masculinity were different from those of the ideal Roman vir, nevertheless, because of his preference for the Hellenistic paradigm of manhood that aligned itself with Greek literary culture (Wray 2001: 207), Catullus was able to identify with highly feminine and emotionally reckless characters, such as Ariadne. Furthermore, insecurities were expressed through erotic neoteric poetry by embodying "the other" (Skinner 1997: 145-146). In using models from earlier Greek epic and tragedy, Catullus constructed a familiar but independent character, adding this new character to the catalogue of lamenting women. Engaging with and building on critical and theoretical scholarship, most notably of Harvey, Armstrong, and Skinner, I argue that Ariadne's lament demonstrates a ventriloquized voice in which the feminine aspects of her character enabled a male author to express uninhibited emotion such that only a female voice could. Catullus thus ushered in a new type of lament, in which, through his ventriloquizing poetic voice, he transforms Ariadne into a distinctly Roman character.

Words that Wound: The Programmatics of Emotional Abuse in Roman Elegy
Caitlin Hines, University of Cincinnati

After his recusatio of domestic violence in Elegies 2.5, Propertius follows his promise to never physically harm Cynthia with a threat to ruin her reputation: scribam...quod non umquam tua deleat aetas (2.5.27). Recent scholarship has explored the centrality of physical violence to the genre of Roman elegy (e.g., O'Rourke 2018, Zimmerman-Damer 2019); in this paper, I look beyond and behind physical wounds to the emotional and psychological injuries that accompany or precede them. I propose first that modern insights on emotional abuse (Follingstad and DeHart 2000; Keashly 2001; Glaser 2002; Black et al. 2011) offer a useful theoretical framework for reading the intimate partner violence that so dominates the elegiac corpus, and second that Propertius and Ovid in particular demonstrate a nuanced, prescient understanding of these tactics of manipulation. I read a selection of scenes from elegy against patterns of behavior (underlined below) flagged by scholars as emotionally abusive behaviors. Refusals to pay the puella for her services, as in Amores 1.10, amount to economic abuse, the strict control over a partner's financial resources. Coercion and threats, meanwhile, are deployed constantly throughout the genre: as Propertius himself admits, flectitur assiduis ceta puella minis ("a loyal girl is persuaded by constant threats"). Amores 2.13-14 offers a textbook example of minimizing, denying, and blaming, as Ovid's amator vehemently denies an affair with Corinna's hairdresser Cypassis, then threatens Cypassis in turn not to reveal the truth of the affair. Finally, I address the tactic of humiliation as it appears in Propertius 2.5, suggesting that this poem in fact provides a programmatic affirmation of emotional abuse as a

guiding principle of the elegiac lover-poet's behaviors. In the end, I underscore the speakers' evident understanding that the writing itself— the power of their words to inflict wounds—is their most effective instrument of emotional abuse.

The Vexatious Valences of Idleness: Vaco and Vacuus in Ovid's Tristia and Epistulae ex Ponto
Benjamin Porteous, Harvard University

Over the past thirty years, work on Ovid's last great poetic outpouring—the Tristia, Ibis, and Epistulae ex Ponto, written from exile on the Black Sea-- has gathered a new lease of life (McGowan, Nagle, Williams). The exiled Ovid laments that under the dreadful conditions of a barbarian place, his gift for verse is vanishing. Older scholarly opinion held that the Tristia, Ibis, and Ex Ponto were exactly what Ovid claimed them to be: poor Latin written by a fading genius, capable only of bombarding Rome with abject and sycophantic letters begging for reprieve. Recent scholarship, however, has shown that the poems brim with Ovid's usual verbal brilliance, stunning gift for allusion, and irrepressible cheekiness, and, most importantly, are far from friendly to Augustus (Claassen, Barchiesi).

This paper proposes that two related Latin words help us make better sense of what Ovid is doing politically in the Tristia and Ex Ponto (the baroque strangeness of the Ibis means that I exclude it from this study): vaco and vacuus. These two words appear thirty-four times in the Tristia and Ex Ponto. Six times the referent is Augustus or Livia. Vaco and vacuus are usually translated as "have time/leisure [to do something], be at leisure," and brushed aside by commentators. I suggest here that the history of these words' use in Ovidian love elegy, and the semantic range Ovid establishes for them within the exilic poetry itself, allow him to use them to cast aspersions on Augustan power. Here, I examine two attacks on the Augustan mystique, Ex Ponto 1.2.71-82 and Ex Ponto 3.1. 141-142. At Ex Ponto 1.2.71-82 Ovid cleverly exploits meter, syntax, and the semantics of vaco and vacuus to equate vacat with nescit. His imputation of ignorance to Caesar is soft but stinging. At Ex Ponto 3.1. 141-142 Ovid characterizes Livia as the classic elegiac mistress, highlighted by an extravagant use of vacua in the superlative and a use of vacat that hearkens back to erotic elegy. An analysis of vacuus and vaco describing the Princeps in the exilic poetry reveals a defiant and unrepentant poet who feels that the ability to make snide attacks on the imperial family and the mystique of imperium is his reprieve from exile. It is a chance for him to vent his feelings and speak his mind, in a more witty and damning way than he could have at Rome.

1B: Greek Literature I

Briseis and Xanthus in Iliad 19
Florence Yoon, University of British Columbia

Chant 19 de l'Iliade inclut une série de discours mémorables, y compris la plainte de Briséis, et «la voix prodigieuse» de Xanthos. On a souvent discuté ces deux discours à part – la plainte dans le cadre des études féministes, surtout en ce qui concerne le genre de la lamentation, et de plus en plus la parole (et le langage) de Xanthos dans le contexte des études animales.

However, it is important for our understanding of each speech to appreciate that they are closely parallel to each other. Before this book, neither Briseis nor Xanthus is treated as an agent – they have a limited capacity for emotional response (e.g. 1.348, 17.426-40), but there is no indication that either the slave or the animal is capable of speech. In book 19, however, both are granted the power of speech for a single scene, and during that scene the poet imbues each with as full an identity as any other Iliadic character. Both speeches, however, are answered and capped by Achilles, and Briseis and Xanthus are abruptly relegated once more to the status of mute subordinates.

Ces deux discours font partie d'un modèle de fausse résolution qui persiste tout au long de l'Iliade 19, dans lequel les parties dissidentes conviennent d'un plan d'action, mais sans résoudre ni même reconnaître les conflits fondamentaux de perspective et de valeurs.

Divine Emotions and Monstrous Conduct: Achilles in Iliad 19
Leanne Buttery, Macewan University

The study of Iliadic emotions has primarily focused on the extremity of Achilles' emotions; in particular, Achilles, a man with a divine mother, possesses divine emotions that are poorly contained within his mortal body.1 The uneasy combination of divine emotion in an immortal body results in transgressive reactions to perceived slights and his inability to cope with grief in the conventional social norms of men. Throughout book nineteen of the Iliad, Achilles becomes increasingly isolated and volatile, unable to process the depths of his divine grief over the loss of Patroclus.

This paper will examine the impact of the divine nature of Achilles' emotions on his grief and rage over the death of Patroclus. By comparing Achilles' emotions and actions to that of Demeter in the Homeric Hymn to Demeter and Hera in the Iliad, Achilles' transgressive emotions and actions are better contextualized. Achilles' increasingly inappropriate conduct, rooted in his reaction to his divine emotions, culminates in the pivotal scene in which Achilles dons the Hephaistos-made armour in Il. 19. 365-367. The Iliad describes Achilles as consumed by his ἄχος ἄτλητον, which catalyzes rage described in bestial language, a feature of the destructive nature of divine emotions. By succumbing to his divine grief, Achilles makes manifest his rage in destructive conduct on the battlefield. The result of Achilles' transgressive treatment of the dead is that his grief pushes him to reside outside human society and, of particular note, beyond his humanity. The result is an emotional spiral into martial conduct, both ceaseless and bestial.

On the Distributed Agency of Arrows in the Homeric Poems
Jeff Masse, University of Toronto

In the fourth book of the Iliad Pandarus' arrow flies from his bowstring 'desiring to strike' its target (ἐπιπτέσθαι μενεαίνων, 4.126). This description seems to grant an internal will to the arrow. Consequently, the interpretation that this is an attribution of inner life to an object by the poet has led some to argue that desiring projectiles in the Homeric poems were understood as independent, volitional agents in the Homeric worldview (Bielfeldt 2014, 33-37; Kokolakis 1980). This perspective does not account for the fact that Homeric missiles never launch themselves. In this paper I argue that the attribution of desire to projectile weapons in the Iliad and Odyssey calls attention to their immanent intentionality, but it does not render them volitionist agents capable of uncaused, intrinsically motivated action. I contend, however, that Homeric missiles are still agents in a different sense. By coupling Gell's (1998, 19-21) concept of primary and secondary agency with a distinction between an event's origin and its cause, I propose a model which renders the relationship between the shooter, the projectile, and the target one of distributed agency. By my interpretation, the shooter becomes the primary origin of the target's death whereas the projectile functions as the secondary cause. The attribution of desire to these missiles is a transference by the poet of the primary originating agent's desires to kill onto the otherwise inert secondary causal agent. This interpretation accords with how Aristotle (Rh. 3.11), Eustathius (Il. 4.126) and Homeric scholia (Il. 4.126b, cf. also Nünlist 2009, 210-211) understand these moments. The seamlessness of this transference occurs because projectile weapons really are, in a certain sense, extensions of a shooter's desires.

To argue this, I first demonstrate that projectile weapons are only 'enlivened' (a term I borrow from Aristotle's claim that Homer renders arrows ἔμψυχα, Rh. 3.11.2–3), in a handful of Iliadic combat scenes. These relatively few mentions of enlivened projectiles militate against the claim that volitionary

animation is an ontological feature of Homeric projectiles. Next, by attending to the syntax of moments where missiles are focalized, such as Odysseus' killing of Antinous (Od. 21. 8-16), I show that Homer consistently fashions both shooter and projectile as subject of the death that follows, but never allows arrows or spears to launch themselves. I then reread the enlivened missiles through this concept of distributed agency to show the strength of Aristotle's claim that they are μεταφοραί, moments where human volition is 'carried across' onto an object for poetic effect. I conclude that these weapons can take on the characteristic of their wielders because missiles are easily imagined as physicalized extensions of a warrior's intent to kill.

1C: Workshop
Bystander Intervention

Bystander Intervention Training Workshop
Simone Mollard, McMaster University, Catherine Tracy, Bishop's University, and Christina Vester, University of Waterloo

It has been over five years since Dr, Karen Kelsky (TheProfessorIsIn.com) created #MeTooPhD in 2017. Her crowdsourced database of anonymous reports of harassment and sexual assault in academia (2500+) revealed that perpetrators were rarely held accountable, whereas the targets of the abuse left their programs, positions, and sometimes even academia. News reports, academic articles, and data on harassment and assault in academia and specific disciplines soon followed.

There are two common approaches to ending harassment and assault. The older approach is to tell potential targets how to make themselves less of a target, which is both unfair (it's not their actions that need to change) and ineffective (assault and harassment happens to all sorts of people, no matter their behaviour, appearance, age, etc.) More recently there have been campaigns aimed at telling potential abusers not to abuse, but this too is ineffective (abusers are not noticeably influenced by such campaigns) and tends to result in a backlash by people who perceive the campaign as unfairly accusing innocent people (#NotAllMen). A third approach is bystander intervention training. It involves neither unfairly blaming the victim, nor ineffectively trying to reason with abusers, but instead trains bystanders how to identify and safely interrupt potentially harmful situations. Bystander intervention training has increasingly been shown to be effective at combating abuse (bibliography) probably because it empowers ordinary people to use what resources they have, even if small, to be a force for good.

Participants in our workshop are presented with different types of harassment, abuse, or "poisoned environments" and asked to propose solutions based on four categories of intervention (the "4 D's"). They are asked to consider their own safety (no one is being asked to sacrifice a career or to do anything that they don't feel comfortable doing), but also to consider how they might be able to take advantage of any power or privilege they may have to help those with less power. We also practice how to respond to, and support, someone who discloses that they have been or are being harassed, or that they have experienced sexual assault or abuse.

SESSION/SÉANCE II

May 10, 10:30am-12:30pm

2A: Greek Literature II

Odyssey 5 and 6: An early typology of beings
Tiphaine Lahuec, University of Toronto

In Odyssey 5 and 6, when shipwrecked Odysseus lands on Scheria, he has lost everything, from his ship, to his companions, to his own clothes. Scholarship on the scene has correctly identified the episode as a rebirth narrative; however, it is scarcely examined in its entirety (from Odysseus' near-drowning to his departure with Nausicaa). Moreover, commentators have focused largely on the first part of this narrative, Ino-Leucothea's intervention and the symbolism of the veil she gives Odysseus.

I will argue that Odysseus' rebirth does not end when he is safely out of the water and rid of Ino's veil. In fact, his rebirth is only beginning: he is still without breath, without potency, and without voice – in short, without what makes him human. His recovery of human identity provides the poet with an opportunity to introduce a proto-classification of beings, from plant to human, based on these three qualities. Indeed, Odysseus regains breath while embedded in, and assimilated to, vegetation. His strength returns as he transitions from bush to tree, to mountain lion. Finally, he recovers his voice when he encounters Nausicaa, bathes, and puts clothes on again, ready to ask Alcinoos for hospitality.

Such a typology of beings brings a new light to the understanding of Greek ethnotheories of the natural world, and in particular of plants. Indeed, there does not seem to be a strict division between powerless, unmoving plants, and powerful, moving animals. Rather, the tree is set apart from herbs and bushes, and brought closer to the lion in his association with strength. Beyond that, this typology may extend to other beings than plants, animals and humans. It may begin in the octopus simile and end with Athena's intervention, which would provide us with an early scala naturae covering all beings from rock to god.

Humbaba, Polyphemus, Cacus, and Grendel as "Monsters"
Jonathan Burgess, University of Toronto

I will explore the question of species for the Cyclops Polyphemus in Odyssey Book 9 by close philological reading and by comparative study of other epic beings commonly labelled "monsters." Most readers and scholars assume that Polyphemus and his fellow Cyclopes are not human. There is good reason for this assumption, since Cyclopes are usually divine in Greco-Roman myth (as in Hesiod's Theogony) and Polyphemus has divine parents, Poseidon and a sea nymph. He is of unusual size and his monocularity is assumed if not emphasized. Nonetheless he is considered a human (aner) by both Odysseus and the poet (beginning of Book 6, referring to the Cyclopes in general). Much depends on how to define "monster." The teratological vocabulary employed for Polyphemus (like pelor) in Homer typically signals the perception of something wondrous, including remarkable humans or objects. Arguably the Homeric Cyclopes are typical of Greco-Roman exotic, abnormal ethnography, as in the so-called "Plinian Races." Comparative analysis will be made to heroic antagonists who are also seemingly monstrous. Humbaba is the large guardian of an apparently divine cedar forest killed by Gilgamesh and Enkidu in the Epic of Gilgamesh. His species is unclear, but Mesopotamian iconography of him seems to prefigure Greek Gorgon iconography and, I argue, Greek iconography of the blinding of Polyphemus. Cacus is a fire-breathing, cave-dwelling, androphagous, giant pastoralist in the Aeneid. He is the son of Vulcan and is described as "half human"and a monstrum (a key Latin teratological term that will require explication). Grendel is another large and powerful antagonist of Beowulf; he and his mother are specified as from the race of Cain. The paper will survey the lexical evidence that proves that

Polyphemus is an unusual human in the Odyssey, with comparative analysis to demonstrate that the species of heroic antagonists is often ambiguous and contradictory.

La mobilité des artisans et des artisanes dans le monde homérique
Jordan Monaci, Université Laval

L'artisanat tient une place importante dans les poèmes de l'Iliade et l'Odyssée. Peut en témoigner la fabrication détaillée des armes d'Achille par Héphaïstos, particulièrement du bouclier du Péléide. À l'instar des recommandations d'Hésiode dans les Travaux et les Jours, à savoir la construction de sa propre maison (v. 746) ou la confection de ses outils (v. 423-429), les héros homériques remplissent en partie ces idéaux autarciques : Ulysse fabrique de ses mains son lit et sa chambre (Odyssée, XXIII, 189-201) et un radeau (Odyssée, V, 245-261), Pâris construit son palais avec l'aide de quelques Troyens (Iliade, VI, 311-319).

Néanmoins, chez Homère comme chez Hésiode, certaines tâches requièrent l'implication de personnes qualifiées, pour ne pas dire spécialisées, des démiurges, terme que l'on retrouve seulement dans l'Odyssée parmi les trois œuvres déjà mentionnées. Les métiers en lien avec le métal, le bois ou la pierre semblent être les composantes principales, dans le cas de l'artisanat, de ceux qui, étymologiquement, « œuvrent pour le peuple ». Des mots mêmesn d'Homère, certains démiurges étaient des étrangers que l'on s'en allait quérir au bout du monde (Odyssée, XVII, 383-386).

Il est possible d'appréhender la mobilité des artisans et des artisanes dans le monde homérique, en reprenant alors les passages attenants des deux poèmes homériques, mobilité qui semble étroitement liée à la spécialisation et, d'une certaine manière, à l'errance. Les artisanes ont leur place dans ce monde puisqu'on en trouve quelques mentions chez le Poète, sans pour autant qu'elles puissent être associées à la figure du démiurge, et peuvent connaître une mobilité différente de celle des hommes, forcée dans le cas de la Sidonienne tisserande de l'Odyssée (415-429) par exemple, d'où la distinction de genre.

2B: Roman Art and Archaeology

A Garden Turned Inside-Out: On the Afterlife of the Mausoleum of Augustus
Victoria Austen, Carleton College

The Mausoleum of Augustus has had many lives: it has been a tomb to emperors, a converted fortress, a bullfighting ring, a sculpture gallery, a concert hall, and, perhaps most notoriously, a symbol of Mussolini's Fascist appropriation of the city Rome. Throughout these various iterations, though, this 'mons manufactus' (Donkin, 2017) has continued to occupy an interesting liminal position somewhere between the built environment and the natural world in a way that mirrors its original symbolism. When Strabo describes his visit to Rome during the Augustan period (5.3.8), he is immediately struck by the novel combination of monumental architecture and nature within the city, and singles out the Mausoleum as a noteworthy example of this successful dialogue: not only is it surrounded by a large grove and planted thickly up to the summit with trees, but the exterior decoration also alludes to the surrounding greenery, with fragments of marble blocks carved in relief with laurel branches and leaves.

This paper will focus on one particular 'afterlife' of Augustus' tomb – the sixteenth-century Soderini sculpture gallery – to investigate the role of garden space in the continual (re-)commemoration of this monument. As a backdrop and setting for the famous ancient sculptures displayed by the Soderini family, the Mausoleum's 'garden' no longer surrounded it, but was contained firmly within. In this way, the Soderini purchase revived interest in the Mausoleum as a public monument, but it also turned Strabo's understanding of the space inside-out.

Archaeological Investigation in the Velino Valley (Italy): The Villa di Tito and the Terme di Vespasiano

Myles McCallum, Saint Mary's University, Martin Beckmann, McMaster University, and Matthew Munro, University of Calgary

During May and June of 2022, a team of researchers from Saint Mary's, McMaster, and Royal Holloway Universities, in collaboration with the British School at Rome, continued excavations and geophysics at the Roman Imperial period sites of the Villa di Tito and the Terme di Vespasiano (Rieti, Italy). At the villa, we found clear evidence for the reworking of the structure in the first and second centuries CE. This included a ritual deposit to seal an early imperial well and evidence for the building's catastrophic destruction in the second century CE followed by the salvaging of building materials. Excavation of the structure's cryptoporticus began in search of evidence for productive activities and the daily lives of subaltern groups resident at the villa. This work, while in its initial stages, has brought to light evidence of previously unknown rooms. Geophysics (magnetometry and GPR) and drone survey at the Terme di Vespasiano were conducted to the west of the structure in search of evidence for the Iron Age and Roman period town of Cutiliae, indicated on the Puetinger Table and mentioned by authors such as Strabo and Dionysius of Halicarnassus. Our results suggest that the settlement was much larger than has been previously thought.

Speaking Objects, Artisans, and 'Romanization.' The Evolution and Social Context of Artisan Signatures in 7th/2nd-century Italy

Claudia Paparella, University of Toronto

The practice of makers signing their objects represents one of the most ancient uses of writing in Italy. We may track the origins and development of this practice from the 7th to the 2nd century BCE from a corpus of epigraphic material. This paper for the first time draws this material together and discusses the evolving habit of artisan signatures in Italy over time. What emerges from my assembly of material is the ways in which signatures reflect wider Italian social and economic developments. As with recent work on the Italian economy, we may identify a watershed moment for artisans' signatures in the 4th century. From that moment, signatures completely transform; as artisan production started moving away from the context of elite patronage, linguistic and structural characteristics of signatures change, as do their material aspects as they begin to be replaced by stamps. This movement reflects higher levels of standardization reflecting the new socio-economic environments in which artisans worked and lived. These key changes can further be linked to transformative phenomena that peak in the 4th century, such as the spread of coinage, slavery, urbanization, and the intensified connectivity of Italic people. Taken together, these results showcase how a better awareness of signatures' development over time can contribute to a socio-historical study of early Italy's artisan class and its productive economy. Moreover, this study shows how systematic study of changing Italian writing practices can contribute to our understanding of broader historical trends. Writing was an important social and cultural marker, and the ways in which different Italic people interacted with writing in various contexts raises questions of great interest for the social, historical, and economic study of Ancient Italy.

2C: Panel
Philosophy's *Xenia*: Positive and Negative Interactions with the Outside World

Rival Knowledges Ancient and Modern
Steve Robinson, Brandon University

Plato's Socrates is famous for proposing and deploying a new and weaponized conception of knowledge against the traditional forms of knowledge that sustained social norms, status, and authority figures of all stripes in his own city/society. This new, philosophical "knowledge" demanded always at least some degree of demonstrability in terms of public reason and had the consequence that anyone's and everyone's knowledge going forward was to be "new" knowledge, built essentially from the ground up. Modernity is the inheritor of this conception of knowledge and has repeatedly put it to work delegitimizing and destroying (where possible) the knowledge and wisdom traditions of colonized peoples. The modern academy is still animated by the ghost of Socrates' polemical mission.

In this paper, we will consider the backdrop to the contest over social authority that early philosophy was engaged in and map that onto the modern academic context that envelopes us all. We will see that the adherence to a rigorous Socratic hard line on knowledge has long been overcome or abandoned in the academy itself, allowing for a degree of knowledge-diversity which is nonetheless downplayed or denied when academics face outside challenges from colonized peoples looking to join the academy without abandoning their cultural identities. The time has come to acknowledge that the familiar, philosophical conceptions of knowledge that academics know and love are tools, not weapons, and that it is time to "officially" give other knowledges their due.

Species of Folly in Plato's Apology
Jonathan Lavery, Wilfrid Laurier University

Among the most memorable passages in Plato's Apology is the narrated episode about Socrates' immediate response to the oracle that no one is wiser than him (20d-23c). It's a story of self-discovery, the idea of "human wisdom," and most importantly love of wisdom. It is is recounted as a four-stage narrative. 1) At first, Socrates is puzzled by the oracle because he doesn't consider himself wise in any way; convinced that the god doesn't lie, he sets about to divine what the oracle means. 2) Socrates first questioned a reputedly wise politician, a reputation the interlocutor believe; examination exposes this interlocutor's ignorance and delusion; examination of other politicians generates the same discovery; Socrates prefers his own combination of ignorance and self-awareness to their conceit. 3) Next he examined a string of insightful poets, but he discovers that they cannot explain their poems; poets too are diagnosed as lacking self-awareness. 4) Lastly, an examination of artisans revealed a tendency to pass judgment in domains outside their expertise; by claiming to know what they do not, they too are deficient in self-awareness.

This story is familiar. But it has not been noted how well the specific short-comings of each group fit into the analysis of knowledge in Plato's Meno, Theaetetus, and Symposium: [1]True [2] judgement,]3] plus a logos. Politicians are deficient on the first component, poets the second, and artisans the third – i.e., three distinct species of human folly (2-4) to contrast with Socrates' human wisdom. This correspondence suggests that Socrates' defense of philosophy as self-examination in the Apology may be deeply informed by discursive, theoretical philosophy in Plato's dialogues. I argue that this tells about more than intertextuality in Plato's corpus. It has implications for theoretical philosophy and life.

The Mathematical Conception of the Dunamis
Douglas Al-Maini, St Francis Xavier University

At 247e of the Sophist, Socrates gives what has come to be known as the 'dunamis proposal,' wherein he suggests that "everything which possesses any capacity [dunamin] of any kind, either to produce a change in anything of any nature or to be affected even in the least degree by the slightest cause, though it be only on one occasion, has real existence." Socrates then goes on to say, "For I propose as a definition to delineate real beings nothing other than capacity [Τίθεμαι γὰρ ὅρον ὁρίζειν τὰ ὄντα ὡς ἔστιν οὐκ ἄλλο τι πλὴν δύναμις]." In this paper I would like to investigate how the dunamis proposal might have been interpreted by its intended audience, the mathematician Theaetetus.

There are good philological reasons for approaching the passage in this way. The sentence in question makes use of two terms that have precise, technical meanings within the mathematical context that Theaetetus is expressly given expertise in by Plato. Theaetetus has facility with the idea of incommensurability, one of the most important topics in early Greek mathematics, and his talent and fluency at this difficult and abstract subject is remarked upon by both Theodorus and Socrates. When we readers see the particular terminology of that field being used on Theaetetus by the Eleatic Visitor, one natural question that comes to mind is how Theaetetus might use his mathematical background to make sense of what is being said.

Pyrrho at the Crossroads: how Greek and Indian views might have shaped his thinking
Roopen Majithia

It has long been acknowledged that Pyrrho's radical and tradition-transforming skepticism may have been influenced by his visit to India with Alexander; and more recently there have even been attempts to reduce his views to those that might have been found in the subcontinent at that time. My own take here is exploratory wherein I will suggest that Pyrrho's views develop on those of his predecessors while making original contributions of his own. Specifically, I will try to show that Socratic Buddhist and Indian skeptical views, the latter of which the Buddhists derisively call 'eel wriggling,' all play a part in the development of Pyrrho's position.

2D: Reception

Euripidean Echoes in The Handmaid's Tale (2017-22)
Lisa Maurice, Bar-Ilan University

The Handmaid's Tale has been one of the most watched and discussed programmes on television, in Canada and elsewhere, in recent years. While the first season was based closely upon Margaret Atwood's original novel, albeit with expansion approved by the author, the later seasons took the story further, allowing the writers creative rein. Both for the powerful images, and the striking relevance of the programme perceived by many, the series has been the subject of intense and expansive discussion in the world's media and the internet. This paper takes such discussions in a new direction, suggesting that,since both the modern production and the ancient Greek dramas centre on patriarchal societies, a profitable way in which to examine the production is through the lens of Euripidean tragedy, focusing particularly on the Medea and the Bacchae.

With regard to the former, a number of elements that echo the Euripidean drama are considered. These include the character of Serena as a reception of the figure of Medea, seeing her as a recasting of this ancient villainess, an 'anti-Medea' for the twenty-first century; the role of Aegeus and Athens as a comparison with Mark Tuello and the role of Canada as safe haven; and the chorus of Corinthian women

as parallel to the 'wives' of The Handmaid's Tale. Regarding the Bacchae, the analysis examines the repressive anti-Bacchanalian elements represented by Gilead; the acceptance of religious faith by believers and non-believers in both works; the use of dress as a means of identification; and incidents of sparagmos. While not suggesting that all such features were conscious on the part of the creators of the programme, this paper nevertheless argues that highlighting the parallels between the ancient and modern can lead to a deeper understanding of both.

On (Not) Filming Mary Renault
Ian Storey, Trent University

Between 1956 and 1981 Mary (née Challans) Renault published eight historical novels set in the ancient Greek world. These established her reputation as a leading writer of historical fiction and now forty years after her death in 1983 her books are still the benchmark against which novels set in ancient Greece are measured. But why has there been no filmed version of any of her classical novels, either on the movie screen or as a television mini-series? It was not for lack of trying. In 1958 her second novel, The King Must Die, the first of two books retelling the legend of Theseus as an historical fiction, was published to wide acclaim. I propose to discuss the three attempts to make a major film of The King Must Die in the 1960s and 1970s, none of which ever proceeded past the planning stage. Mary Renault's letters from the early 1960s reflect both her disquiet at the alterations they might make to her story and especially her concern over the banality of the dialogue and the choice of actors. A first draft of Norman Corwin's script for Twentieth-Century Fox shows what the film-makers were planning to do with her novel, and more than confirms her fears, both in terms of plot and dialogue.

I shall explore several explanations of why this book, indeed why any of her classical novels, never became filmed: (1) the author's objections to the concept and details of the project, (2) competition from other proposed films, (3) the uncertain nature in making movies, and (4) a loss of interest in major epic films set in the ancient world.

A Warning against Imperialism: The Tevinter Imperium as Rome in Dragon Age
Natalie Swain, University of Winnipeg

The representation of ancient Rome in video games often manifests as power-fantasies of political and imperial ambitions. Roman iconography too is often used to evoke ideas of imperial unity and stability, a kind of pax Romana fabulosa that the player may wish to restore. The Dragon Age series, however, represents a notable exception. Introduced in Dragon Age: Origins (2009), the Tevinter Imperium is the only slave-owning culture in the Dragon Age storyworld, whose leaders caused periodic apocalyptic invasions known as the "Blight". Linguistically coded as Roman via Latin names and titles, Tevinter's glory days are in the distant past, and its fall (like the "fall" of the Western Roman Empire) is directly connected to political in-fighting and corruption alongside invasions from the "barbarian" north.

This paper will thus explore the Roman-coding of the Tevinter Imperium and the way in which this imperial expansion and collapse is represented not as a power-fantasy (such as in Rome: Total War (2004)) or as source of unification and inclusion (as in Elder Scrolls V: Skyrim (2011)) but as a political danger with long-lasting consequences. In Origins, Tevinter's imperial arrogance is at origins of the apocalyptic "Blight"; in Inquisition, Tevinter's refusal to relinquish imperial greatness leads to the rise of Corypheus, the game's primary antagonist; and in the prelude to the forthcoming Dreadwolf we see the instability & division caused by Tevinter's imperial expansion and enslavement, as the long-subjugated elves join together to alter the very physical foundation of the world itself. Thus in the Dragon Age series we find a warning about the very glorifications of empire that we often seen in representations of Rome in video-games through the rise-and-fall of the Roman-coded Tevinter Imperium.

Woman, Witch, Barbarian: Orientalizing Medea in the Nineteenth Century
Julianna Will, Acadia University

In his late-century introduction to Euripides's Medea, A. W. Verall protests that the eponymous heroine, despite her infamous infanticide, remains sympathetic to both ancient and modern audiences because "Medea was an Oriental." Her "eastern blood," he elaborates, makes her "savage" and "strange," prone to "mystic science" and to act outside of "civilized Greek humanity" (and outside the purview of Arnoldian "sweetness and light"). For the conservative nineteenth-century classicist, Medea's 'Otherness' both excuses and condemns her. This sentiment reverberates throughout Medea scholarship, culminating in Denys Page's often quoted, yet highly derivative, Introduction to his 1938 commentary of the play. Medea, he essentially argues, begins the play with three strikes already against her: she is a woman, she is a witch, and she is a foreigner.

These observations, not at all descriptive of Euripides's actual play, pertain rather to the various ways Medea has been re-imagined since the inception of Euripides's tragedy. This paper focuses particularly on the processes of her Orientalization in the nineteenth century, as reflected in the works of four Pre-Raphaelite painters: Frederick Sandys (1868), Valentine Cameron Prinsep (1880), Evelyn de Morgan (1889), and John William Waterhouse (1907). While Sandys broke critical ground in his depiction of her, the Pre-Raphaelite adaptation and promulgation of this Orientalized Medea was part of a centuries long attempt to diminish, villainize, and 'Other' a female figure, reviled not for her infanticide, but for her complete and terrible victory over her Greek counterparts.

'Bad' Women Transplanted: Medea and Clytemnestra on stage in Taiwan
Melissa Funke, University of Winnipeg

In the 1990s, Contemporary Legend Theatre, a Taiwanese theatre group that explored the possibilities of intercultural performance, produced two Beijing opera adaptations of Greek tragedy, The Woman of Loulan (based on Euripides' Medea) and the Oresteia. While both productions were invested in combining ancient tragedy with traditional opera in terms of staging practices, they also wanted to reorient female characters from the western canon within the Taiwanese and more broadly the Chinese cultural milieu. In doing so, the producers of these performances interrogated the idea of the "bad" woman through the lens of culture (ancient Greek and modern Chinese) in addition to genre (Greek tragedy and Beijing opera).

This paper uses theories of intercultural theatre (especially Fischer-Lichte's work on the reception of Greek tragedy) to consider what happens when two of the most notorious women characters from antiquity are transplanted into a new cultural milieu. What adaptations did Contemporary Legend Theatre use to communicate the transgressive nature of these women to their Taiwanese audiences? How did those audiences receive these characters? I begin with an account of Chinese opera adaptations in the 1980s and 1990s and Contemporary Legend Theatre's intercultural productions before discussing how these productions portrayed Medea and Clytemnestra. Since the princess of Loulan (the titular "Woman") and Clytemnestra were both played by Wei Haimin, a superstar of Beijing opera known for playing Dan roles (leading female roles in Chinese opera that are traditionally played by men), I also consider Wei's contributions to both productions and how a role such as Medea was interpreted within the confines of this traditional role-type.

I also evaluate how Medea and Clytemnestra were "bad" in the eyes of their Taiwanese audiences and what this can tell us about the influence of culture and genre on audience expectations. Finally I assess the position of "bad" women characters from Greek tragedy in intercultural productions and consider their position in the western theatrical canon.

SESSION/SÉANCE III

May 10, 2:00-3:30pm

3A: Greek Art and Archaeology

Le stockage dans les palais chypriotes d'époque classique : résultats préliminaires au palais d'Amathonte

Lucile Chabrier, Université Laval

Cette communication propose une première synthèse d'une thèse de doctorat consacrée aux pithoi – grandes jarres de terre cuite dévolues au stockage – dans les palais chypriotes aux époques archaïque et classique, en particulier dans celui du royaume d'Amathonte. Elle portera plus précisément sur la phase classique des entrepôts aménagée vers 500 av. J.-C. Cette période, qui s'achève au début de l'époque hellénistique avec la fin des royautés, correspond à l'expansion maximale de la capacité de stockage des magasins palatiaux.

Les denrées pouvaient être conservées dans des matériaux et des structures architecturales divers, mais le stockage à grande échelle et sur le long terme requérait des installations et des institutions spécifiques ; au palais d'Amathonte, ce sont les pithoi qui assuraient cette fonction. L'étude de ces récipients fournit ainsi des informations sur l'organisation sociale, politique, économique, administrative et territoriale de l'un des royaumes dominant l'île de Chypre à cette période.

En nous basant sur des données archéologiques et textuelles, nous mettrons en évidence les stratégies des rois amathousiens dans l'acquisition de ce type de récipient, leur installation dans les magasins et la conservation de denrées. Cette lecture permettra d'apporter les premiers éléments de réponse en ce qui concerne les politiques de gestion des réserves palatiales par l'administration royale, à Chypre, à l'époque classique.

Canadians at Aghios Nikolaos Again: Report of the Khavania Archaeological Project, 2022

Rodney Fitzsimons, Trent University, Matthew Buell, Jane Francis, Concordia University, and R.A.K. Smith, Brock University

This paper presents the preliminary results of the 2022 season of the Khavania Archaeological Project, the primary objective of which is to document all natural and anthropogenic features at the coastal site of Khavania, East Crete, located on the western shores of the Bay of Mirabello. Interestingly, while exploration of the eastern and southern shores of the bay has produced abundant evidence for cultural development in the region, its western side remains virtually unexplored, particularly for the Bronze Age. Rescue excavations in the vicinity of Aghios Nikolaos have produced a solid understanding of the historical landscape, but the earlier prehistoric remains in the region have continued to elude detection for the most part. It is in this context that the current project was established in 2019, with the overall goal being to study the development of what appears to be a significant Minoan harbour town, especially in terms of its local, East Cretan, and broader, island-wide, socio-political, economic, and ideological relationships. The focus of the 2022 campaign was the study of all portable objects collected during site surveys in 2019 and 2021 in order to: 1) create a refined site history; 2) establish a ceramic profile for the site during various phases of occupation, one which is based on general morphology and fabric composition; 3) provide a ceramic template for future studies in this part of Crete, especially; 4) understand the use of local resources; 5) examine possible activities conducted at the site over time; and 6) develop an understanding of both inter- and extra-island contact and exchange. The focus of this presentation will be the results of this ceramic study.

Herakles, Dionysos, and the Mysteries in Black-Figure Pottery
Warren Huard, University of Winnipeg

Among the many thousands of surviving Greek vases, Dionysos is by far the most popular mythological character depicted, followed not at all distantly by Herakles. As we might expect, Herakles and Dionysos do indeed cross paths more than once on these vases, and it is not only by decorative coincidence that they do so. Here I would like to examine the implications of their association in Athenian black-figure pottery in more detail.

The apotheosis of Herakles has an important nuptial aspect: it is the occasion of his marriage to the goddess Hebe, and this aspect is apparent in both archaic poetry and pottery. When Dionysos first appears in such scenes in the medium of Athenian black-figure pottery, it probably reflects his own suitability—as the god of wine—to wedding processions, particularly those portrayed on the bodies of wine vessels. Yet there are indications that Dionysos could have a further role in Herakles' apotheosis, an event to be understood as more than simply the consequence of the importance of Herakles' fighting alongside his half-brother Dionysos in the Gigantomachy.

These indications are above all related to Dionysos' eschatological role in making mortals olbioi or "happy and blessed" in the afterlife, a role which becomes most apparent in the Orphic context of the Bacchic Mysteries. Since Herakles begins to appear in Athenian black-figure as the paradigmatic olbios initiate of Demeter in the Eleusinian Mysteries, such eschatological concerns would seem to be pertinent to him as well. Thus by the end of the 6th century, Dionysos begins to appear in Athenian black-figure as the divine patron of Herakles at his apotheosis, and I argue that this development— which has some precedent in epic poetry—helps to further illuminate why it was around Dionysos that the new Orphic mysteries developed in the first place.

3B: Philosophy I

Aristotle and Ecological Goods
Duncan Maclean, St. Mary's University Calgary

Biodiversity is a critical feature of ecosystems. Without a variety of life, the chances of ecosystems and their species surviving are shaky. Economic development decreases space needed by species to thrive, with extinction a frequent result. This seems to be an 'us-them' problem: how are we to understand our relationship to free-living plants and animals so that our human interests and goals do not regularly surpass theirs?

I argue that Aristotle's theory of eudaimonia places on us the need to protect biodiversity, as studying nature is one way of employing reason in the best way possible. The claim that we ought to protect biodiversity for the sake of intellectual excellence sounds problematically anthropocentric, and I defend the eudaimonic argument by placing it within the context of Aristotle's teleological account of nature. Every living thing has its telos, which is to live in a way characteristic of its species; the ends of plants and animals are their intrinsic goods.

But how are we to conceive of the existence of biological species relative to the human good? Goods and ends are either instrumental, final, or constitutive (EN 1097a). Being possessed of intrinsic goods, plants and animals cannot be mere instruments of eudaimonia. Nor are they final goods to us, since our final good just is eudaimonia. Living species must then be constitutive goods of human life, as is the scientific study of them. An Aristotelian environmental virtue ethics treats natural ends as intrinsic and interdependent ecological goods, with the ecological niche of humans being epistemic. If so, actions taken to protect biodiversity do not pit the interests of nature against those of humankind but are done in the interests of all living things, each according to its own nature.

Heraclitus on Harmonising Difference through Discourse
Kat Furtado, University of Toronto

Although growing attention has been given to Heraclitus' political thought, our understanding of his political theory remains incomplete. Recent studies have been focused on the extent to which Heraclitus' universalist epistemology – the idea that every individual human being has the potential to access the λόγος that organises the cosmos, insofar as this λόγος is instantiated in them as well (Kahn 1979) – should be understood as democratic (Sider 2013, Raaflaub 2017, Robitszch 2018). These studies ultimately conclude that the individual best able to exercise his capacity for λόγος is the one who ought to lead. Such an exercise of λόγος, however, is generally conceived of as an individual exercise: at best, the role of the leader is to persuade the other citizens to come around to his way of seeing things (Sider 2013, 333). I argue that this individualistic view of the exercise of λόγος ignores the political importance of the unity of opposites in Heraclitus' thought, which he presents in political terms. He uses the συμφερόμενον and διαφερόμενον, terms with ethico-political valences, as an example of convergence (D47/B10), and describes how what differs agrees with itself (διαφερόμενον ἑωυτῷ ὁμολογέει, D49/B51) in terms of harmony (ἁρμονίη, another term that is used politically). This paper provides the missing political reading of Heraclitus' unity of opposites, with special attention to the possibility of reading political discourse into the common λόγος, through philological analysis of the above terms in their political and military valences from Homer to the 5th century BCE (notably the Ionic use of συμφέρω to signal benefit or agreement) and philosophical consideration of λόγος as speech within Heraclitus' epistemological and political framework.

Plato, Ideology, and Historiography
Joseph Gerbasi, University of Toronto

For several decades now, the term "ideology" has been commonplace in research on ancient Athenian culture. More and more, under the aegis of such research, it has been appearing in reference to Plato's political philosophy. This trend raises questions. What have scholars meant by "ideology" in reference to Plato? What are the implications of applying variations of this concept in this field of study? Why might we be interested in doing so? To answer these questions, this paper brings to light several uses of the term "ideology" in treatments of Plato's political philosophy (in the works of, for example, Meiksins Wood, Loraux, Nightingale, and Ober) and discusses the disciplinary assumptions (political, sociological, psychological) that underlie them. Moreover, the paper considers the advantages and dangers of these uses, and illustrates these advantages and dangers with reference to familiar passages from Plato's dialogues (especially Apology and Republic). In sum, the paper argues that the notion of ideology enables scholars to illuminate new dimensions of Plato's literary and philosophical work and, additionally, to bring Plato's work to bear on modern debates about the relationship between human thought and its social and historical conditions.

3C: Panel
A World that needs us: Current Debates about Medical Latin and Greek (Part 1)

Overview

Within the world of medicine, discussions about the best use of language are increasingly found in the academic literature. These discussions include debates about using gendered language within the Latin anatomical nomenclature (the Terminologia Anatomica, or TA); bridging the gap between clinical Greek-based terms and anatomical Latin-based terms; reforming some of the Latin of the TA terms (for all kinds of reasons); and making the TA more accessible to a world- wide audience that no longer knows Latin.

Our two panels feature classicists who teach and research medical terminology, and who have been examining these linguistic debates and problems, in addition to taking part in them within the world-wide medical community.

Most of us, even those who teach medical language, are unaware of these discussions. Our papers will focus on problems that we see as classicists, and point out that here is a field of major importance – medicine – which needs our particular set of skills or expertise. These topics will not only be interesting to all philologists, but will also open everyone's eyes to our significant potential contributions; for our participation, currently lacking, will be welcome. The medical world needs us.

Shame on Me, Shame on You: The Debate about pudendum and Gendered Terms in Anatomical Language

Amanda Hardman, University of Waterloo

In recent years, a debate surrounding the use of gendered terms in Latin anatomical nomenclature, focusing on the use of forms of the word pudendum, has arisen in academic medical literature. These forms, coming from the Latin verb pudere, "to be ashamed/shameful" were, from the time of Ovid (Ars Amatoria 2.618) and Seneca (ad Marciam 6.22.3), used to describe the male and female external genitalia. Eventually, however, pudendum came to apply more specifically to the female genitalia – in particular, the vulva. This gendering of the term was viewed by some as sexist and was followed by calls (e.g. Moxham and Sprumont 2016) to replace pudendum with a more neutral term. In 2019 the term was removed from the Terminologia Anatomica [TA], although its adjectival form, pudendalis, was maintained. This move was championed by some like Draper (2021), who view the term pudendum as sexist and morally problematic; however, others see the change as unnecessary. Kachlik (2021), for example, claims that pudendum, along with all Latin terms used in the TA, are considered neutral simply by virtue of having been adopted for anatomical use. Zdilla's (2021) argument is twofold: first, he asserts that the term is not sexist because it is used to name all genitalia, regardless of sex or gender, even that of animals. Second, he argues that the Latin verb pudere can also have a more positive connotation.

None of the authors on either side of the debate appear to have consulted those most familiar with the Latin and Greek on which medical terminology is built – namely Classicists. My paper will show that there is in fact need for us in debates like these.

Writing some Wrongs: the need for precise English in bringing the Terminologia Anatomica to a world that doesn't read Latin

Stephen Russell, McMaster University

The Terminologia Anatomica (TA) is the current standardized list of Latin anatomical phrases naming all body parts, introduced in 1998 to replace the Nomina Anatomica, versions of which had been the standard nomenclature since 1895.

There have been numerous articles in medical journals examining ways in which the TA can achieve more universal acceptance. This paper focusses on the lack of proper English translations to accompany the Latin phrases of the TA. The TA itself offers what it terms "English equivalent names", which can easily be mistaken for translations; but these are actually the original English names for the same body parts. The fact that these are so easily mistaken for translations often leaves those who use the TA unsure as to exactly how the Latin terms connect to the more vernacular versions.

More broadly, this can mislead all those who use the TA – students, medical professionals, and researchers – since the disconnect between the phrase and its vernacular version causes them to see the phrase as a mere barcode, to be memorized, rather than as a term with its own internal consistent logic.

Although the TA is meant to be universal, I argue that its current lack of universal acceptance is partly due to the hurdles created by eschewing literal translations.

Among other problems, this paper highlights unhelpful "transliterative" terms like the English locative "anterior" for the Latin anterior (useless for those who don't know that both mean "front"); compound words prefixed by untranslated "infra-" (below), "intra-" (inside), and "inter-" (between); and the reckless confusion of "middle" and "medial".

I will be proposing to the anatomical community that the TA include a very literal English translation for each Latin phrase, consistent with the original grammar, a project which I am already undertaking with some of my students.

Imprecision in Current Medical Terminology: Just Between You & Me, How Bad Is It?

Lewis Stiles, University of Saskatchewan

The huge and ever-expanding Classically-based terminology which medical practitioners are still required to use has always depended upon morphemic and syntactic structures developed back in the old days, when no one got to medical school without at least a decade of Latin. Current medics still have to function in this ever-more confusing terminological universe, even though it has now been three or four generations since the Latin requirement disappeared. Thus, current medical students are at least the second generation to lack even teachers who were taught the basic underpinnings of the complex compound words and phrases of their trade.

Of course, current users more-or-less "pick it up on the fly" – with the more-or-less disastrous results you would expect. Very generally, in the worst case they must learn each complex English or Latin word or phrase individually, as a mostly incomprehensible label needing memorization, a label which also requires apparently arbitrary association with whatever body part, condition, disease, operation (or the like) is being named. Even in the best case, users tend to treat these individual compound words and phrases as if they were merely "mis-pronounced English," thereby missing the subtle but precise distinctions of meaning afforded by this traditional but ever-increasing and ever-more arcane jargon. Thus different readers can now interpret the same word or phrase in different ways; worse, no one can be confident that anyone else will have the same precise interpretation.

In this paper I identify and describe some of these often misunderstood or confused morphemic and syntactic patterns in order to show how renewed attention to word-endings and other precise distinctions made by the traditional grammar of Medical Terminology could help restore confidence in its universality.

3D: Panel
Ancient Myth and Poetry

Overview

At the 1973 panel discussion from which ours takes its title, Jay Macpherson — professor of Classical literature at the University of Toronto, and foreparent of a generation of late-20th-c. myth-poets — said: "I think that a mythology that is no longer capable of change and absorbing new layers of possibility is a dead one that can only be studied from books." A poem like Patrick Anderson's "Winter in Montreal," which transposed the Persephone myth into the northern city, was evidence of what Macpherson called the stability of myth: "its metamorphic power, the protean flexibility and, if one can say it, venerean openness that has belonged to the life of such elements since they were fully released from religion into art."1

Fifty years later, our panel revisits "the venerean openness" of Classical sources, as Macpherson conceived them. Are they open? (If so, how? To whom?) Are they in fact still "capable of change and absorbing new layers of possibility" — and in that way alive, for contemporary poets and readers? Have they been fully released from religion into art (is that even a valid distinction)?

As we gently explore these questions, we at the same time celebrate the work of a clutch of new poets whose work is meaningfully engaged with Classical material: Queen's U MA candidate Sidney Robichaud, Halifax performer/poet Lisa Comeau, and [third panelist TBA].

The discussion will be facilitated by Luke Hathaway, Assistant Professor of Creative Writing at Saint Mary's University and author, most recently, of The Affirmations: poems, a Times (U.K.) 'Best Book' of 2022.

We envision an introduction from the facilitator, followed by short readings by each of the panelists, and then a discussion, again led by the facilitator, which we would eventually open up to questions from the floor.

Participants' bios / work:

Lisa Comeau is a queer, Halifax-based artist, writer, performer, and maker, who has been taking courses in poetry and poetics at SMU since fall 2019. Her work-in-progress Antigone in the Ecotone sets Sophocles' play in present-day Halifax. She writes: "Ecotone refers to two overlapping ecological areas. In the case of this play, it refers to the 'old' city and the 'new' city - that is awash in development. The play takes place somewhere in the middle of this. I decided to give Antigone and Ismene more agency, life and power than they had in the original. I want to flesh out their stories. The dialogue is written in stanzas, for the most part. I'm a poet, and I just seemed to fall into this practice and it felt right. I haven't decided how many of the original characters will be in the final play, but I really want women to be the main characters." The result is a queer/feminist retelling of Sophocles' feminist classic, which takes up his play's themes of cultural critique and employs them in the service of a searing and compassionate examination of gentrification in contemporary Kjipuktuk/Halifax.

Luke Hathaway is a trans professor, poet, and librettist, who teaches courses in creative writing, Classical/ancient literature, poetry, and the poetics of the archives, within the English department at SMU. Beyond the university, he mentors poets through the Amadeus Choir's Choral Composition Lab, and collaborates with countertenor Daniel Cabena as part of the metamorphosing ensemble ANIMA, creating and commissioning new works inspired by early music sources. He is interested in poetry and liturgy, in the transitional spaces that open up to us through art, in writing for the embodied voice, in the emergent properties of collaboration. His latest book, The Affirmations, was named a Times (U.K.) best book of 2022.

Sidney Robichaud is an MA candidate at Queen's University. Her research interests include the Gothic, literary landscapes, and Classical conventions in English literature. She holds a Bachelor of Arts Honours Degree in English Literature, as well as a double minor in Creative Writing and Anthropology. She writes: "For this panel I would like to present a poem I wrote entitled 'The Fall of Patroklos'. The poem is a loose retelling of Book 16 and 17 of the Iliad, depicting Patroklos as he is killed and the subsequent fight over his body. The speaker of the poem considers the myth of Patroklos while watching a fight during a hockey game. The speaker examines the conventions of the first Western story of war and brings them forward through time to the Acadian deportations and finally to a contemporary hockey arena, where the athletes fight over the honour of a fallen player. I would also like to present an excerpt from a larger work in progress that is tentatively titled Homeward, which is a work that alludes to Homer's Odyssey. In the story, an Acadian man named Ulysse walks back to Acadie from Louisiana. While he is walking, a contemporary Acadian woman named Penny reckons with her identity as an Anglophone Acadian with no homeland. She fears losing her culture. Both Penny and Ulysse search for identity that is rooted in a diasporic, colonial culture."

Caroline Preston: Some new translations of Horace's odes; adventuring through fields of inspiration, immortality, relationships and wine

There are innumerable translations of Horace Odes; why add more? Translation is often framed as a necessary evil by which something is inevitably lost. It fulfills valuable roles from dry literal versions that assist the struggling student, to elegant, sensitive interpretations of the original. It is essential for introducing dead poets to modern Latin-less readers, and with time, new versions are needed reflecting contemporary idiom. But what might be gained by translation? Recent COVID restrictions and advancing age provided ideal conditions to rework some old translations, and then to be swept breathlessly into new ones (only those concerning wine, relationships and poetic inspiration). Translation became not just an exercise in form and meaning, but an intimate engagement with the poem, almost a feeling of communication with the poet, of shared inspiration. The unexpected happened–Horace became more funny, ironic, intensely human, often vulnerable, and sad and unhappy with his love-life. Translation required complete surrender; I might be halfway through before the surprise or "aha" moment. Recent studies on the role of alcohol in creativity (e.g., Slingerland, Edward 2021. Drunk: How We Sipped, Danced, and Stumbled Our Way to Civilization, Little, Brown Spark) also helped to illume what sometimes seemed bizarre or baffling pathways of thought. Despite scholarly notes to the contrary, wine was an essential component of Horace's poetic inspiration; Bacchus and the Muses are the cultural framework for the poet/priest to enter the altered state and channel his poetic voice. A few examples will be given (in classic rhyming forms); thus II.25 is an amazing description of that journey through the altered state. In III.19 the poet/vates drinks too much, gets too loud, embarrasses himself and ends up sadly reflecting on his love-life. Even the much maligned II.20 makes sense and rises to a forceful, triumphant ending.

SESSION/SÉANCE IV

May 10, 4:00-5:30pm

4A: Latin Literature II

"All that is near and dear": appealing to a judge's pity in Quintilian's *Institutio Oratoria*
Danielle Baillargeon, University of Toronto

In book four of the Institutio Oratoria, Marcus Fabius Quintilianus instructs incipient orators on eliciting specific emotions in the judge. According to Quintilian, one of the most effective ways to produce pity and deepen the emotional tangency of the case was to display the defendant's family: his children, parents, relatives, and especially, a grieving mother (Quint. Inst. 6.1.33). While scholars have taken an interest in the role emotions played in Quintilian's rhetorical strategies (Leigh, 2004; Katula, 2003) and the role of pity in courtroom proceedings (Konstan, 2015), the non-discursive nature of the techniques that underlie the theories of emotional appeal remains unexamined.

Using a lens drawn from semiotics, I will discuss the material and non-discursive nature of Quintilian's rhetorical strategy to inspire reactions in the audience. I argue that Quintilian's use of family members in the court is one part of an oratorical approach that depended upon establishing indexical relationships that do not rely on discursive arguments for their emotional potential. The bodies of family members indexically demonstrate to the audience the implications of the verdict on the familia. The display of indexical relationships had the power to transgress temporal boundaries, bridging the audience's imaginative reconstruction of the crime and the pragmatics of the facts. The emotional potency is derived from the imaginative reconstruction of the event; bombarding the audience with bare facts negates the indexical qualities and causes the emotional reaction to dissipate. The materiality and non-discursive nature of the display were central to the efficacy of the argument and must be considered together.

Caesar's Rhetoric in Indirect Speech: The Neutralization of the Mutiny at Vesontio (BG 1.39-41)
Andrew Field, University of Western Ontario

Caesar was well-known in antiquity for his preeminence in oratory (cf. Cic. Brut. 252, Quint. Inst. 10.1.114 and Suet. Iul. 55.1) and scholars have often looked towards the direct speeches within the Comentarii for evidence of his oratorical style. While it is natural to look at direct discourse for these features, the speeches in oratio obliqua similarly contain evidence of Caesar's sophisticated oratorical style. After the Helvetian campaign, Caesar auctor recounts the near mutiny at Vesontio caused by rumours about the formidable Germans. In this passage, he writes a speech for Caesar actor within which a high degree of rhetorical strategy, in common with the ancient handbooks, is detectable. Further, both Caesar auctor and actor display strong affinity for intricately linked triadic and chiastic structures specifically when reporting this episode, in contrast to his narrative style thus far in the BG.

A close reading of chapter 1.39 illustrates this technique: two chiastically linked triadic structures are identifiable in Caesar's characterization of the Germans and the Roman officers. Within the speech (1.40), Caesar constructs his argument for why the Romans should not fear the Germans according to the prescriptions of the rhetorical handbooks. He links his speech to the previous chapter through triadic structures and demonstrates his argument through a tricolon of exempla, each fit with their own subpoints.

The effect such artful structuring has on both the external and internal audiences is powerfully emotional. Caesar achieves this effect by carefully balancing and structuring his phrasing and emphasis; through my analysis it is clear he paid careful attention to the rhetorical structure of the episode as a whole. In deploying his oratorical skill in these chapters, Caesar sought to ensure that the episode would

rouse the proper emotions in the audience back in Rome and, additionally, to demonstrate that he had done the same to his audience at Vesontio.

Some Annotators of Pliny in early modern France
Robert Weir, University of Windsor

This paper will survey the nature and extent of hundreds of marginalia that occur in two copies of 16th century Estienne editions of Pliny the Younger's complete works. Both the 1529 Pliny and the 1600 Pliny in question are in a private, Canadian collection, and both books contain owners' signatures that identify some of their presumed annotators, but the patterns of annotation, thus of reception, differ from one book to the other. Among the owners of the 1529 Pliny were Charles de Grassaille of Carcassone, a jurist and defender of royal absolutism (1495–1582), and Michel de Montaigne, a noted essayist (1535–1592). It is crammed with marginalia that are almost all in Latin, though some are in Greek, and a few are in French. Several Latin marginalia that run from pages 1 recto to 2 recto comment on Pliny's letters 1.2 and 1.3 and are noteworthy for being paraphrased by Montaigne in his essays 1.38 ("On Solitude) and 1.39 ("A Consideration upon Cicero"). But since the handwriting is not obviously Montaigne's, we are faced with the possibility that he was reading, and internalizing, not only Pliny's text but also the marginalia of his book's earlier owner. Other connections between marginalia and Montaigne may emerge with further study. As for the 1600 Pliny, since the signature of Henri IV (1589-1610) appears at the bottom of its title page, it may have been a presentation copy to the king from Isaac Casaubon, who was both the book's editor and Henri's learned friend. The marginalia in this Pliny are much fewer than in the 1529 book and consist largely of symbols highlighting particular passages. However, one speaking annotation in the margins of Pliny's Panegyric comments on popular elections in a way that is reminiscent of Henri IV's republican tendencies.

4B: Philosophy II

Weak Emergence in DRN III
Michael Fournier, Dalhousie University

It has been forty years since David Sedley published 'Epicurus' Refutation of Determinism.' In the paper Sedley argues that according to Epicurus human volition is a radically emergent property of the mind. One difficulty with radical emergence is that its cause is necessarily inscrutable—a radically emergent property is not deducible in principle from lower level processes. I argue that Lucretius' account of mind in DRN III allows for an interpretation of volition as a weakly emergent property—an unexpected phenomenon but one explicable in terms of lower level processes. Determinism is still refuted but without paying the price associated with an appeal to radical emergence.

Tempérament, crase, mélange : à la recherche d'une loi cosmique
Anne-France Morand, Université Laval

Jacques Boulogne, cherchant à explorer « l'imaginaire métaphysique de Plutarque » envisageait la crase comme une « image organisatrice de la pensée » et par là une « représentation mythique des principes qui, pour lui, organisent le Monde » (Boulogne 2006, 3). La crase (κρᾶσις), parfois traduite avec le terme tempérament ou mélange, est également fondamentale dans la pensée de Galien (129-216). Pour ce qui est de la « chimie » du corps, l'histoire de la médecine a surtout retenu les aspects humoraux de la pensée du grand savant. Si le système humoral est un élément significatif des théories du médecin, il est cependant surtout caractéristique de la réception de la pensée de Galien, dès la période alexandrine, avec

une simplification notable des théories galéniques. Or, le mélange (κρᾶσις) des qualités, le chaud, le froid, l'humide et le sec, sont au centre de la pensée du Pergaménien. Cet aspect moins connu de l'œuvre du médecin a été mise en évidence par des traductions et commentaires (SINGER1997 ; SINGER–VAN DER EIJK 2018 ; NUTTON 2020 84-85 ; BARRAS– BIRCHLER 2022).

Surtout fondé sur Galien, mon exposé explorera les origines de la crase, l'essor de cette notion explicative à l'époque impériale et la diversité de ses domaines d'action, de la médecine au banquet et même au mariage. La conclusion nous amènera à des considérations cosmiques plus contemporaines.

4C: Panel
A World that needs us: Current Debates about Medical Latin and Greek (Part 2)

Overview

Within the world of medicine, discussions about the best use of language are increasingly found in the academic literature. These discussions include debates about using gendered language within the Latin anatomical nomenclature (the Terminologia Anatomica, or TA); bridging the gap between clinical Greek-based terms and anatomical Latin-based terms; reforming some of the Latin of the TA terms (for all kinds of reasons); and making the TA more accessible to a world- wide audience that no longer knows Latin.

Our two panels feature classicists who teach and research medical terminology, and who have been examining these linguistic debates and problems, in addition to taking part in them within the world-wide medical community.

Most of us, even those who teach medical language, are unaware of these discussions. Our papers will focus on problems that we see as classicists, and point out that here is a field of major importance – medicine – which needs our particular set of skills or expertise. These topics will not only be interesting to all philologists, but will also open everyone's eyes to our significant potential contributions; for our participation, currently lacking, will be welcome. The medical world needs us.

Latinistes médicaux sans frontières
Dr. Mélanie Houle, Université d'Ottawa

La terminologie médicale française fait face à des défis dont sa contrepartie anglophone n'a aucune idée. Le standard mondial en ce qui concerne la nomenclature anatomique est établi par un comité international et rédigé en latin depuis 1895. La dernière en date est la Terminologia Anatomica (TA), 2e édition (2019). Elle comporte 7113 termes anatomiques de référence en latin et leurs équivalents anglais. Cependant, le langage médical français n'a pas suivi ce courant. Il a conservé sa propre nomenclature anatomique, établie depuis le XVIe s. sur la base de racines grecques, et ce, jusque dans les années 1970. De nos jours, la nouvelle nomenclature française tente de se mettre au diapason du latin de la TA, mais les versions, les traductions et les sources de confusion sont nombreuses.

Une partie du monde médical utilise encore et toujours l'ancienne nomenclature du XVIe. s., une autre utilise une traduction française de l'édition internationale de 1955, la Nomina Anatomica et d'autres spécialistes, de plus en plus nombreux, utilisent des équivalents français de la Terminologia Anatomica. En bref, tous ces locuteurs sont censés parler le même langage, mais parfois, ils ne se comprennent pas. Pour en ajouter, les ouvrages de référence les plus connus ne spécifient pas toujours les nomenclatures qu'ils utilisent. Or, certains d'entre eux oscillent entre deux nomenclatures. Certains donnent le français avec l'anglais, d'autres avec le latin. Ce n'est ni constant, ni cohérent.

Ce n'est là qu'une infime portion du problème, mais elle démontre clairement que la terminologie anatomique française a besoin d'être uniformisée. De plus, les terminologies anglaises et françaises

doivent impérativement se comprendre. Il me semble essentiel que la nomenclature anatomique française soit calquée le plus possible sur le latin de la TA, un travail qui, en tant que classiciste, m'interpelle.

Building the Terminologia Carcinomatosa [TC]: a Latin Nomenclature for Cancerous Tumors
Anjali Sachdeva, University of Toronto, Stephen Russell, McMaster University; Lewis Stiles, University of Saskatchewan

Our Terminologia Carcinomatosa [TC], was inspired by recent innovations in systematic Latin nomenclature such as the Terminologia Histologica [TH; 2008], the Terminologia Embryologica [TE; 2013], the Terminologia Neuroanatomica [TNA; 2017], and by a recent flurry of medical articles discussing and proposing names for the many anomalous body- structures called "anatomical variants."

All these corpora are themselves modelled on, and extend the scope of, the Terminologia Anatomica [TA], which is the current standardized list of Latin anatomical phrases naming all body parts.

Since the overall purpose seems to be to eventually attach an official and usefully descriptive Latin phrase to every single organic physical object native to the human body, it seems natural to apply standardization and coherence to yet one more set of at least quasi-anatomical objects: namely the tumors called "carcinomas," or carcinomata.

Currently, these tumors bear confusing and inconsistent names, created by oncologists (rather than anatomists). Many have multiple names, including eponyms, and most of these (in the style of clinical medical terminology) consist of compound English words made from mostly Greek roots (rather than the multiple-word Latin phrases used by anatomists to name body-parts).

Because tumor-names as it were "intersect" these two worlds of medical terminology, our discussion not only illuminates some of the main problems of both types of naming, but also provides concrete examples of how some of those problems might be productively dealt with.

Our proposed TC's standardized body of Latin phrases, by describing tumors in terms of location and type, will offer significant benefits for clinicians, healthcare workers, and patients. This paper highlights challenges involved in creating a standardized nomenclature and thus some of the ways we classicists can help medical professionals.

Rising to the Challenge: Teaching Medical Terminology in New Ways
Kyle McLeister, University of Saskatchewan

Interest in medical terminology courses has grown rapidly among Canadian universities in recent years, with several Classics departments across the country having recently begun to offer a course on the topic, and many existing courses having expanded significantly in size over the past few years. Given this proliferation of medical terminology courses (and the accompanying substantial increase in the number of students studying the subject), it is beneficial to share strategies for teaching these courses, especially since they can seem so different from what we are accustomed to teaching as Classicists.

In this paper, I will share the methods that I use in teaching regular medical terminology courses at the University of Saskatchewan. To maximize the value of the course for students, I emphasize a system that enables them to produce definitions that are both consistent and flexible; "consistent" in the sense of defining each combining form and termination (and, by extension, each compound medical term) in a formulaic, repeatable way, and "flexible" in the sense of producing definitions which are broad enough to encompass all of the possible meanings of a Term.

I use several pedagogical approaches to help students learn this challenging material; one of the most beneficial is two-stage testing. Students first write the test in the traditional manner (without assistance or aids of any kind) and then, afterwards, they have the opportunity to change three of their answers after speaking with their classmates. This turns the writing of the test into a learning opportunity,

one which provides students with an opportunity to use their critical thinking skills to evaluate the possible answers that are offered by their classmates.

I will outline my strategies for teaching, test-taking, grading, and taking up tests, to present an effective, systematic method of teaching medical terminology as a Classics course.

4D: Greek History I

Royal Women behind the Curtain and the Spotlight on the Seleukid Basilissa
Altay Coskun, University of Waterloo

Royal women seem to have gained more publicity and power in the Hellenistic period. A marker of their novel status is the emergence of the basilissa title. Basilissai are often assumed to have exerted regal power when the king was away or dead. While recent scholarship extended the spheres of regular queenly agency to the running of large estates, the grant of benefactions, and the involvement in diplomacy, my research rather suggests a shift back from agency to representation. Most Hellenistic women remained behind a curtain for most of their lives, leaving few or no traces in the evidence. I claim that those who briefly entered the spotlight were presented in a way that closely followed the court's script. Most importantly, the basilissa title was introduced to mark out the mother of the designated successor in the polygamous royal family, just as only this wife of a king was promoted as benefactress. The display of her bounty and nobility was one of the strategies to solidify dynastic rule.The Ptolemies put stronger emphasis on promoting the king's sexual appetite, to which his consort responded, while also experimenting more with endogamic practices to exalt their lineage. In contrast, the Seleukids kept their women behind the curtain more persistently, which has often led to the misconception that they were monogamous. Laodike I, the main wife of Antiochos II (261–246), was the first to realize the potential of acting as the king's deputy; Laodike III, the main wife of Antiochos III (222–187), left the most impressive epigraphic dossier. However, a systematic analysis strongly suggests that their visibility was exceptional and their power limited. Most notorious is the ambition of Kleopatra Thea (150–122): instead of a woman with much agency and determination, I see one who was constantly forced into remarrying or co-ruling with a son; trying to break the cycle broke her.

Perdiccas, the Ring and Two Kings: Reassessing Alexander's Succession at Babylon
Carol King, Grenfell Campus, Memorial University of Newfoundland

Alexander has long been criticized for not securing his succession, whether carelessly or – worse – deliberately. Yet he did, according to Curtius (10.5.4, 6.4, 17), on his deathbed hand his seal ring to Perdiccas son of Orontes, the most powerful of his generals at that time, for all to see. In the first meeting immediately after Alexander's death, over which Perdiccas presided, Perdiccas was offered the kingship but 'hesitated' to accept. His suggestion, rather, that the heir should be the deceased king's son if Alexander's pregnant wife Roxane were to produce a male and when the child should come of age, and that meantime an interim appointment needed to be decided upon, was arguably Alexander's wish (so also Rathmann Perdikkas 2005: 26), especially given his policies in the last year of his life and his "last plans." However, the ensuing "crisis" triggered by a) the elite officers putting forth alternate proposals and b) the rank and file refusing to accept a half-Asian successor resulted in the anomalous circumstance of two kings, both Argeads but both – the deceased king's infant son and his mentally incapacitated brother – incapable of active rule. If Alexander did predict some sort of funeral games strife (Macedonian succession seems always to have been a power struggle), he probably did not foresee the army's selection of his brother Arrhidaeus as king. This paper proposes a reassessment of the crisis, including discussions about what right or not the army had to select the new king (Badian "Notebooks" 1968: 184, Anson Heirs

2014: 12) and possible reasons for Perdiccas' initial hesitation to take up the kingship as Curtius (10.6.19-20) describes it (Errington "Babylon" 1970: 51, Meeus "Power Struggle" 2008: 51), and will, hopefully, offer a counter-argument to both Alexander's perceived neglect and Perdiccas' perceived mishandling of the succession.

The Boy and his Horse: Exploring the Human-Animal Bond in Antiquity
Carolyn Willekes, Mount Royal University

The 'taming' of Bucephalus by a young Alexander the Great is one of the most iconic events of his adolescent years. The story as recounted in Plutarch's Life of Alexander is variously used as an example of Alexander's precociousness, as foreshadowing of his military conquests and, of course, as an early example of a need to out-do his father Philip in everything. It is also tempting to brand the Alexander-Bucephalus tale as representation of hyper-masculinity: male domination over a 'violent' and unruly stallion, but this is not the case. There is much more to the story. At the root of it is a relationship between boy and horse founded in an understanding of equine behaviour. Moreover, the 'horse and his boy' motif went on to become a common literary and visual trope, as exemplified in books like Walter Farley's Black Stallion; this motif owes its origins to Plutarch's account and the subsequent 'mythologizing' of the Alexander-Bucephalus story, and the enduring nature of this motif speaks to the tangible experience of the human-equine bond.

This paper will explore the significance of the Alexander-Bucephalus tale within the context of the human-animal relationship firstly by considering how it reflects changes Alexander made to cavalry combat as a result of a deeply entrenched knowledge of the horse, and secondly, how the success of these changes are inextricably linked to the often overlooked relationship created between the human and horse, which is not as is often assumed, one of master and slave, but rather an equal partnership between species.

KEYNOTE

May 10, 6:30-7:30pm

A Revamped Time-Map of Classics

Sarah Derbew, Stanford University

In this talk, I propose a revamped time-map of Classics in which ancient Greek and modern Ethiopian literature converge. Namely, I use satire as the genre with which to bring these two fields together. By putting Lucian's (c. second century CE) "Trial of the Consonants: Sigma against Tau in the Court of the Seven Vowels" and Hama Tuma's (1993) "The Case of the Traitorous Alphabet" into dialogue, I point out a particular type of linguistic wordplay, which I deem doublespeak, that runs through both stories. In addition to analyzing linguistic manipulations in these texts, I aim to unsettle spatiotemporal divisions between two rich literary traditions.

SESSION/SÉANCE V

May 11, 8:30-10:00am

5A: Interculturality and Diversity in Antiquity

Charting Indigenous Identity in Archaic Sicily through Linguistic Landscapes
Ellen Mack, McMaster University

Hellenic culture pervaded Sicily in the Archaic period when the Greeks established colonies on the island. One effect of their arrival was that the indigenous people, the Sikels, adopted the Greek alphabet. It is because of this contact that the Sikel language survives through a smattering of inscriptions dating from 650-450 BCE. Aside from the significant linguistic impact, colonization changed the landscape, pushing the Sikels further inland, which is attested in both historical accounts (Thuc. 6) and the archaeological record, but despite this evidence, much is still unknown about them and how they conceived of themselves in the wake of colonization. This paper attempts to provide insight into regional uniformity, collective identity, and modes of acculturation on the island by using data from the Sikel epigraphic corpus. The intersection of land, language, and identity in colonized Sicily is visualized through maps which chart Sikel letterform patterns and compare them to Greek settlement sites. Land and language are parallel shores. Land is tangible and can exist without people, but language is not and cannot; it is dependent on its speakers. People are therefore to be met on the bridge between them. Grounding the language to specific areas provides context that enriches our perception of the land's former occupants as living, speaking, moving humans.

Philip the Arab: Teaching About Race & Ethnicity in the Roman Empire
Karl Baughman, Prairie View A&M University

For much of its history, the Roman Empire stretched over large portions of Europe, north Africa, and western Asia, and included a diversity of languages, cultures, races, and beliefs. The emperors who ruled over this vast empire sometimes reflected this diversity. Although many students might see these emperors as all belonging to a homogenous group of white marble busts, much can be unpacked in the classroom about race and ethnicity using emperors as examples. Thanks to resources like digital imaging of ancient art and sculpture, we can utilize possible physical features alongside texts to help students engage with race and ethnicity in the Empire. For this paper, Philip the Arab, a lesser-known emperor from the tumultuous period of the Third Century Crisis, serves as one example in helping students recognize racial and ethnic understandings in the Roman Empire.

Philip the Arab ruled the Empire from 244 to 249 and although he was not the only non-Italian emperor, he is the only one who is best known through use of an epithet connected to his ethnicity. Examining the stereotypes of Arabs combined with depictions of Philip in statues and coins reveals information about Roman constructions of race and ethnicity that encourage further discussion on our own contemporary understandings. These discussions are especially important for students who may not see the importance of Classics, or may see themselves as disconnected from the Classical/Western worlds.

5B: Greek History II

All Ships Sail to Athens: constructing an Athenian centre
Jessica Romney, MacEwan University

In the aftermath of the Persian Wars, the Athenians assumed a prominent position in the newly formed Delian League, "the Athenians and their allies." This leadership became increasingly imperialistic, to the point where the League became an arche, the allies subjects, and the phoros went from assessed contribution to tribute. This paper proposes to examine how Athenian discourses around movement contributed to the increasing power and prominence of Athens in the Delian League, specifically examining how mythological movements to and from Athens mirror historical movements of people and ships in the first half of the 5th century BCE. I will focus on two sets of movements for this paper. The first concerns foods central to the Greek diet and ideas of civilized space: grain, which came to Athens with Demeter and left with Triptolemus, and wine, which Dionysus gave to Ikarios. These civilized foods came to Athens with the gods and then left with human actors so that the rest of the oikoumenē could learn the gifts of agriculture, placing the polis conceptually at the centre of a network of civilized lands. These myths then replicate the movement of ships bringing trade goods into Athens and the Athenian fleet going from Athens to assert Athenian power abroad. Building on this, the second set of movements then concern the suppliants and refugees of Greek myth who make their way to Athens in search of safety, paving the (sea) roads that the Delian League members will follow, bearing tribute for Athens and Athena. These centralizing discourses—where Athens becomes the point for travel to and travel away from—offer an argument for Athenian prominence not only in the Delian League, but also, I suggest, in the contested space of "Greekness" following the Persian Wars.

The Importance of Place: Athenian Women in the Polis
Allison Glazebrook, Brock University

Orators regularly locate Athenian women at home in their narratives (e.g. Lys. 1.6-7, 3.6, [Dem.] 47.55, 59.110), but a closer reading associates women, notably Athenian women, with spaces found outside the oikos in the demes as well as the astu. A wife attends the Thesmophoria (Lys. 1.20, Isai. 8.19) and a mother sells ribbons in the agora (Dem. 57.31). Athenian women are also present by proxy: a husband holds a marriage feast for his phratry, introduces her children to his phratry, enrolls her children in a deme, and performs liturgies for the city and deme on her behalf (Isai. 3.79-80, 6.64, 8.18). Like males, Athenian woman are formally identified through patronymics and demotics (Isai. 6.10). Even in death, Athenian women remain an important presence: commemorated with tombstones, family members are expected to visit and perform the appropriate rites at their tombs (Isai. 6.65). Women's associations with such spaces, whether in person, with identifiers, or by proxy, signify their social legitimacy and attest to their presence. A lack of presence questions their status as Athenian and supplants their position as wives (Isai. 6.64-65). Using Isaios 6 as a case study in combination with the material culture of demes in particular, this paper explores the significance of Athenian women's associations with and presence in key locations in the urban landscape and argues against their invisibility in the polis.

Women's Bodies in Archaic Greek Poetry and Art
Emily Varto, Dalhousie University

Was there an archaic Greek ideal female body type? It is well established that archaic korai undergo a similar stylistic development as kouroi, from flat, incised features to more fleshed-out shapes. Korai, however, remain clothed, and sculptors give special attention to their clothing and adornments and

how these interact with the body's curves. What observations can we make about those bodies? If korai represent idealized maidens (Osborne 1998; Konstan 2015; Lee 2015), what ideals do their bodies suggest? Is the body part of that idealization of maidenhood, as the body seems to be for the idealized youth of male kouroi? Does female beauty lie in the body or the adornment of the body, especially as a marker of status?

Early Greek poetry complicates the picture. Poets talk about about fair and golden tresses, pale skin, and adornments like clothing and perfume (e.g., Alcman 1). There are few references to bodies and body shape; young women have the epithets slender-ankled, deep-breasted, or white-armed. These seem to be positive attributes, but they are brief and not expanded. Beautiful women are sometimes compared to horses. Curiously, they are not compared to mares, but to steeds and thoroughbreds, i.e., to male horses. There is, perhaps, an admiration for health and athleticism in such comparisons, and they could also emphasize a healthy breeding stock. Either way, these references (like korai) project the image of maidens on the cusp of fulfilling their social roles as wives and mothers.

What about women who had become wives and mothers? Hesiod and Semonides reference women's habits and bodies to warn men off marrying most 'types' of women (Hes. WD; Sem. 7). They reserve a portion of their criticism for the various uncontrollable appetites of women and their attention (or inattention) to their bodies (Carson 1990; Loraux 1994). There is little positive, it seems, to say about the physical beauty of a wife or mother in our extant sources. After maidenhood, does the appearance of women's bodies disappear from the positive discourse of beauty? Can we find depictions that might give us another indication of attitudes toward older women's bodies? In sculpture, our best source for non-maiden bodies may be terracotta votives. They may suggest something about archaic Greek ideal bodies or standards of beauty for older women. Still, like korai, their idealization may be less about the body than what the adornment of the body says about status and gender roles.

5C: Workshop
Artificial Intelligence, Disciplinary Goals, and Student Learning: Moving beyond Hand-Wringing

Overview

The release of ChatGPT by the company OpenAI in late 2022 marked the arrival of a new challenge for all who are engaged in producing, finding, and disseminating information, research, and creative content. Advertised as a tool to make the difficult task of composition easier, ChatGPT responds to questions by analyzing and organizing enormous amounts of pre-existing content to compose "new" essays, poems, computer code, music, and journalistic-style articles. ChatGPT may be getting the most attention, but similar online AI-driven sites have been appearing for some time online, offering users help paraphrasing and composing.

The potential problems these tools pose to the maintenance of academic integrity are obvious. But unlike more traditional concerns over plagiarism and academic dishonesty, each discipline will regard the dangers - and the potential - of AI differently; some will see certain uses as helpful where others will see only cheating. It may be that no academic institution will be able to provide a blanket policy on the acceptable uses of AI in student work.

The purpose of this workshop and discussion is to consider how AI can exist within the pedagogy of our shared disciplines least destructively and even productively. To this end, the session will consist of three parts. First, we will present a brief overview of cheating practices in order to draw similarities and differences to AI. Then, we will engage in an experimental demonstration and evaluation of online AI programs' compositional ability. Lastly, we will solicit the experience and thoughts of attendees, inviting discussion of questions such as: What are the skills we want our students to have, and how can these be

practiced in ways that do not allow AI to do the work? What could be acceptable uses of AI, how can the boundaries of acceptability be maintained, and how will we know when they have been crossed? Can AI even be used creatively to help achieve the learning outcomes we desire?

La sortie de ChatGPT par l'entreprise OpenAI fin 2022 a remis un nouveau défi pour tous ceux qui sont engagés dans la production, la recherche et la diffusion d'informations et de contenus créatifs. Annoncé comme un outil pour faciliter la composition, ChatGPT répond aux questions en analysant et en organisant d'énormes quantités de contenu préexistant pour composer de "nouveaux" documents, poèmes, code informatique, musique et journalisme. ChatGPT attire le plus l'attention, mais des sites similaires en ligne poussés par l'IA sont apparus en ligne ces dernières années, qui offrent aux utilisateurs de l'aide pour paraphraser et composer.

Les problèmes potentiels que ces outils posent à l'intégrité académique sont évidents. Mais ces problèmes ne ressemblent pas au plagiat ou à la malhonnêteté académique traditionnelle, car chaque discipline académique considérera différemment les dangers - et le potentiel - de l'IA; certains verront des utilisations bénéfiques là où d'autres ne verront que de la triche. Il se peut qu'aucune université ne soit en mesure de fournir une politique générale sur les utilisations acceptables de l'IA dans le travail des étudiants.

Cette discussion vise à examiner comment on peut minimiser les méfaits et maximiser les bénéfices de l'IA dans les cours des études classiques. La séance comprendra trois parties : tout d'abord, une présentation breve des pratiques de triche afin d'en tirer des similitudes et des différences avec l'IA; ensuite, une démonstration expérimentale et une évaluation de la capacit de composition des programmes d'IA en ligne; enfin, une discussion générale de questions telles que : Quelles compétences sont importantes pour nos étudiants à acquérir, et et comment pouvons-nous nous assurer qu'ils les pratiquent sans l'AI? Quelles pourraient être les utilisations acceptables de l'IA? Comment saurons-nous si les limites d'utilisation acceptables ont été franchies? L'IA peut-elle être utilisée pour aider à atteindre les résultats d'apprentissage que nous souhaitons?

SESSION/SÉANCE VI

May 11, 10:30am-12:30pm

6A: Greek Literature III

Tyranny and the Eloquence of Torture: Zeus, Hephaestus, Prometheus, and Io in *Prometheus Bound*

Aara Suksi, University of Western Ontario

Although Zeus remains disembodied, invisible, and offstage in Prometheus Bound, he is made real and visible in the spectacle of pain on display in the tortured bodies of Prometheus and Io.

The absent Zeus has commanded his divine maker Hephaestus to use maker's tools as destructive weapons, manufacturing a sign out of the wounded flesh of Prometheus' body. The wound and Prometheus' pain are signs of Zeus' power, which has been thrown into doubt by the revolutionary Prometheus. Zeus, by having Prometheus suspended before witnesses as a fixed spectacle, seeks to reaffirm his threatened supremacy. What is at stake is the question of who holds the power to make and unmake. Prometheus, by introducing creative technologies to the human race, has usurped the divine power of making held by members of the Olympian dynasty who serve the authority of Zeus, particularly the Muses and Hephaestus.

Comparably, the mortal body of mortal Io, tortured and transformed into a sacrificial cow, testifies to the divine capacity to destroy an entire population. Her world and language are displaced by sensations of pain and she becomes instead a vivid expression of another's power.

Elaine Scarry, in The Body in Pain (Oxford, 1987) writes, "to have a body is to be describable, creatable, alterable, and woundable. To have no body, to have only a voice, is to be none of these things: it is to be the wounder but not oneself woundable...the creator or one who alters, but oneself neither creatable nor alterable." (206) Scarry correspondingly argues that a function of sacrifice is to create reality through the hurt body (126).

Informed by Elaine Scarry's work, I will examine the uses of the tortured body in the political structures of Prometheus Bound.

Sparta and Euripides' *Electra*

Josh Beer, Carleton University

There was always a political dimension to the Agamemnon/Orestes myth. From the 6th century BC, at least, Spartans seem to have had the myth reshaped (Stesichorus; Simonides) to boost their own claims to power in Greece. In the 5th century, whether Pindar's pro-Spartan Pythian 11 pre- or post- dated Aeschylus' Oresteia, the Athenian tragedian challenged the pro- Spartan versions by presenting a pro-Argos/Athenian one. Euripides' Electra was first produced sometime during the Peloponnesian War, though the date is unknown. I should like to consider the importance of Sparta for an interpretation of the Euripidean tragedy. Critics have neglected this topic, although there is an allusion to a longstanding border dispute between Argos and Sparta (Her. 1.82; Thuc. 5.41) at Electra 410-11, when Electra tells her husband: "Go to the old tutor of my dear father who tends flocks close to the River Tanaos that separates the borders of Argive territory from that of Sparta." My argument is that the tragedy, in considerable part, is focussed on who controls the territory of Argos and the status of the main characters and their reactions. Unlike in Sophocles' and Aeschylus' versions the accursed oikos does not form the scenic backdrop but gives way to a farmer's cottage somewhere in the mountainous Argive countryside (El. 207-10)). The importance of territory for the play is there from line 1 if we accept the disputed manuscript reading of ἄργος, (plain)) which would be a pun on the word, Ἄργος, made clear as the setting by the following phrase 'streams of Inachos'. Thus we should translate: "O land's ancient plain, streams of Inachos..." In

the epilogue's deus ex machina the Dioscuri, in effect, hand over control of Argos to Sparta, the land of their Tyndarid Sisters, Helen and Clytemnestra.

Fathers and sons in Sophocles' *Philoctetes*
Kathryn Mattison, McMaster University

Sophocles' Philoctetes is, at its core, about relationships. The importance of philia has long been noted by scholars and much of the plot is driven by negotiations of philia between the characters. This paper argues that the difficulty Neoptolemus has in forming appropriate bonds of philia is due to his father's absence in the formative years of his social education, and suggests that Sophocles presents the father-son relationship as fundamental to the development of proper adult homosocial relationships. Achilles' death and absence from his son's life is highlighted from the beginning of the play and it is within this context that Odysseus and Philoctetes manipulate Neoptolemus for their own (separate) gains. Neoptolemus is unable to effectively navigate the complex social situation into which he is inserted since he does not understand that the older men are using him under the guise of philia. Sophocles shows that without the grounding of a strong paternal relationship, Neoptolemus is unable to recognize the difference between true philia and the manipulative pseudo-philia that Odysseus and Philoctetes demonstrate. The microcosm of tense relationships on Lemnos stands in for the larger-scale nexus of relationships within the Greek army at Troy, and suggests that Neoptolemus does not understand how to build appropriate relationships and therefore cannot fully take his place in the collective of the Greek army. Moreover, his decision to take Philoctetes home rather than to Troy suggests that unstable social networks and individually minded action can lead to inappropriate and dangerous decisions that compromise the collective. In this play, Sophocles shows that collective stability depends on appropriate social development, which begins with the relationship between father and son; the father establishes the context for social success for his son, which creates long-term success for the community as a whole.

6B: Women's Network Panel
Kosmos and Self-Presentation: Personal Adornment in the Ancient Mediterranean

Audience Targeting with Domitia's Accessories in Sculpture and Coinage
Fae Amiro, University of Toronto

Representations of Roman imperial women come from three main sources: Roman imperial coins, Roman provincial coins, and sculpture. In most cases, all three faithfully copy the same centrally produced portrait models, illustrating a high rate of continuity in the production of imperial portraits throughout the empire and across media. There are occasionally, however, intentional changes to the models, called variants, which can be illustrative of the messages intended by the portraits in question

In the portraits of Domitia, wife of the emperor Domitian (r. 81-96 CE), there are several variants of headdresses used in portraits of the empress. On some coins from Rome, she wears a laurel wreath, which is found neither in sculpture nor on coins from the provinces. Meanwhile, her provincial coins occasionally feature a diadem, which is absent from the coins from Rome. The same diadem is found on a specific group of sculpted portraits. The prevalence of different headdresses in different media suggests that these were not individual typological choices, but the products of distinct models.

I argue that these variants are evidence of audience targeting in the portraiture of Domitia. The laurel wreath links Domitia to the gens Julia, and Livia in particular, a message specifically relevant to the city of Rome. This message would have likely had little significance to a provincial audience. The diadem, on the other hand, has connotations perhaps considered too overtly royal or divine for the official Roman coinage, but appropriate for sculpture in private or provincial settings. The diadem's use on

provincial coinage is in line with the more casual attitude to elevated representations of imperial figures in the provinces. These variant portraits of Domitia provide a case study in the varied use of adornment on Roman imperial women to send targeted messages to different groups throughout the Empire.

Hidden Pins: Enslaved Women's Presence in the Mundus Muliebris
Sarah Blake, York University

Martial's Epigram 14.24 instructs on the proper management of dyed hair and expensive clothing:

acus aurea
splendida ne madidis violent bombycina crines,
figat acus tortas sustineatque comas (Apophoreta 24)

Golden pin
Lest dyed hair stain gleaming silks,
let the pin fasten and hold up the twisted hair.

While the poem seems intended for a wealthy Roman woman (Leary 1996), the lack of direct address leaves open the possibility of another audience: the enslaved women who worked with and cared for free women's toilette, e.g., the ornatrix (hairdresser) and vestispica (clothing manager), two occupations attested in epitaphic inscriptions of female slaves (CIL VI 9727; CIL VI 37303; Joshel 1992; Shumka 2008: 185). Enslaved women could themselves be accessories for wealthy Roman women, as beautified attendants or mirror holders, that is, as objectified bodies among other objects (Berg 2002: 67-68; Olson 2008; Rose 2008). Enslaved women's knowledge and labour was crucial to the "self-fashioning" of the Roman woman, as the practitioners, the aestheticians, and the stylists who knew how to convey her "individuality" in appearance (Olson 2008: 96-116; Bartman 2001:1; Stephens 2008). The ancient literary discourse on Roman women's adornment, however, mostly obscures the presence of enslaved women in the mundus muliebris, leaving only traces or comic distortions: the ornatrix, in particular, is figured in Ovidian elegy as a foil to the domina (Pandey 2018); in another epigram from Martial, the ornatrix Plecusa (Braider) is struck down with a mirror for misplacing an acus (2.66).

In concert with recent scholarship on the obscured yet vital role of the enslaved as producers of Roman literary culture (e.g., Fitzgerald 2021; Moss 2021; Flower 2022), this paper argues that the elision of enslaved women's contributions to free Roman women's beauty is consistent with other Roman strategies of slaving. Free Roman women were made (up) via the objectification, erasure, devaluation, and intimidation of the enslaved women who were critical creators and components of free women's cultus.

Marathus' Masquerade: Personal Adornment and Agency in Tibullus 1.8
Carolyn MacDonald, University of New Brunswick

In *Elegy 1.8*, Tibullus criticizes the excessive personal adornment of an anonymous addressee eventually revealed as the poet-lover's former puer Marathus (1.8.9-16). The passage describes at length Marathus' efforts at self-beautification, encouraging the youth to see his adorned body as a hindrance rather than an asset in his erotic undertakings. This is a familiar elegiac topos (cf. Tib. 2.3 and 2.4; Prop. 1.2, 1.15, 2.1 and 2.18; Ovid Amores 1.14), and the critique of *cultus* is part of Roman elegy's well-documented project of manufacturing, objectifying, and scrutinizing the body of the beloved (e.g. Wyke 1987, Sharrock 1991, and Fredrick 2012). At the same time, the censorious catalogue of Marathus' toilette in 1.8 is unusual and provocative because the overly adorned beloved body is uniquely male (Drinkwater 2012, Zimmerman Damer 2014). This paper argues that the youth's personal adornment

throws into high relief the gendered discourse of cultus, laying bare the grounds of the elegist's disapproval and exposing it to an oppositional reading. Drawing on feminist film theorist Mary Ann Doane's concept of masquerade, I suggest that Marathus' performance of a distinctly feminized desirability destabilizes the 'active' male gaze of the poet-lover because it demonstrates the activity of the beloved in attempting to produce himself as desirable. Indeed, Marathus' masquerade performs the ultimate defamiliarization of elegy's feminized iconography of desirability, revealing how completely its accoutrements are put on and off like a costume rather than passively residing in the female or feminized body. Tibullus' critique of Marathus' cultus can thus be read against the grain as evidence for personal adornment as empowerment. In flaunting a hyperbolic femininity, Marathus and, by extension, the puellae of elegy exercise their agency and create a crucial distance between themselves and the passive erotic object desired by the poet-lover.

She's so fancy: bejeweled statues in Roman Hispania
Rachel Meyers, Iowa State University

A now-lost block of stone once held a statue (also lost) adorned with dozens of jewels, according to the detailed list of gems in the text. A woman named Livia Chalcedonica dedicated the bejeweled statue to Isis in the southern Baetican town of Acci. This inscription belongs to a very small group of statue bases testifying to the dedication of marble or silver statues adorned with an array of jewels. Only seven examples are known, and they all were found in the southern region of the Iberian Peninsula. Though such a small proportion of all Roman statues, they deserve a closer look due to their very rarity and lavish nature. In the few previous studies, this group of statues has been discussed together with a larger group of silver statues found across Spain. Others have seen the influence of religions from the East, such as the practice of dressing and adorning statues of Isis for various cultic celebrations. However, we are really looking at different phenomena, motivated by different Roman intentions.

The statue dedicated by Livia Chalcedonica and a similar one paid for by Postumia Aciliana come from funerary contexts. A few others were placed in temple precincts. These display locations suggest another interpretation for this type of statue dedication. Women in the Roman Empire were criticized for dressing too flamboyantly in public; it was not befitting a proper matron, but women could use their financial resources in other ways. Dedicating a statue to a god was an opportunity to demonstrate one's piety and – if heavily adorned with gems – one's wealth. While a connection to Isiac rituals cannot be entirely ruled out, these bejeweled statues can also be understood as a category of benefaction with the dual purpose of promoting one's own status and wealth.

'A Dewy Pregnancy:' The Pearls of Roman Women

This paper will make connections between the quintessentially female nature of adornment, the way in which the ancients thought pearls were formed, and the bodies of Roman women. Men were particularly enjoined not to wear pearls in antiquity (e.g., Pliny Nat. 37.14-16), and the gems were considered characteristically female ornaments. I argue there are four reasons for this:
1. Broadly, we can say that most jewelry was classified as female and the desire for jewelry was a particularly female trait. Women who coveted jewelry were the type who bred familial disorder (Mart. 8.81; 12.49).
2. Pearls were one of the most expensive items known to the Romans (Pliny Nat. 9.106), and by linking them to women Roman moralists were able to discourse at length on what they perceived as women's extravagance (Sen. Ben. 7.9.4; Mart. 8.81), generally wasteful nature (Pliny Nat. 9.117), and frivolity (Mart. 12.49).

3. Pearls were associated with women because the gems were associated with Venus, a goddess worshipped in great numbers by women. 'The shell of Venus' was used by at least one Latin author to mean 'pearls' (Prop. 3.16.6).

There was however a fourth reason that pearls were so determinedly associated with women: 4. the nature of the pearl itself. Pliny, in explaining the origin of pearls, states that oysters "...when stimulated by the generative season of the year gape open... and are filled with a dewy pregnancy, and subsequently when heavy are delivered, and the offspring of the shells are pearls that correspond to the quality of the dew received" (Pliny Nat. 9.107-8). Thus pearls were perhaps the quintessential female ornament because of how they were perceived to be made: in Pliny's account, the oyster is a stand-in for female reproductive organs. In addition, the ideal color and shape for a pearl was round and white (Pliny Nat. 9.112), much like the ideal woman was plump and pale-skinned (Petr. Satyr. 61). Roman women's bodies were evoked and visualized by pearls, and thus pearls were a perfect female adornment; there was "a semantic porosity" between the gems and the body that wore them (Pointon 2009: 115, of Renaissance gems).

6C; Graduate Student Caucus

Calling all Doctors: The Hand vs. the Practioner
Jazz Demetrioff, University at Buffalo

Anatomical Mapping of the Ancient Greek Horse: An Interdisciplinary Approach to Assessing Equine Biomechanics in Xenophon's *The Art of Horsemanship*
Heather Rigg, University of Waterloo

Attic Drama as A Starting Point: Using Sophocles' Antigone as an introduction to interdisciplinary learning in a co-taught class for Theatre Studies and Community Psychology
Stephanie Dennie, University of Western Ontario

Slavery Beyond Attica: Terracotta Representations of Slaves Across the Greek Mediterranean
Alexandra Heller, University at Buffalo

6D: Latin Literature III

Abridge Over Troubled Waters: Catullus' Ariadne, Virgil's Dido, and Another Abridging Allusion in Statius, *Thebaid* 12
Kyle Gervais, University of Western Ontario

Several years ago, I identified a new type of allusion at the end of Statius' Thebaid, which I term "abridging allusions", and define as a short passage in the alluding text that contains successive links to two or more widely separate scenes in the source text, thus creating the impression that the material lying between these scenes has been cut or abridged. In Thebaid 12 these allusions are used during the final confrontation of Theseus and Creon to recall and, metaphorically, "abridge" some of the more disturbing aspects of the Aeneid's final book, in particular the famous strong passions that Aeneas feels before he executes the suppliant Turnus. In this paper, I propose to deepen focus on these allusions in Thebaid 12 and argue that Statius uses Theseus and Creon's battle to reflect not only on the problematic confrontation between Aeneas and Turnus, but also Aeneas' troubling abandonment of Dido, and Theseus' own abandonment of Ariadne in Catullus 64. Statius' Theseus thus not only "corrects" some negative aspects

of Aeneas, but also of his own literary-mythological past. Statius achieves this correction by establishing a correspondence between, on the one hand, his Theseus, Virgil's Aeneas, and Catullus' Theseus, and, on the other hand, Creon, Dido, and Ariadne. Then, at the climactic moment of Theseus and Creon's battle, a complex abridging allusion metaphorically "abridges" Dido and Ariadne from the texts of Statius' models. This "optimistic" refashioning of Virgil and Catullus is not, however, wholly straightforward: I argue that in the final moments of the poem a pair of oblique references to Dido and Ariadne suggest that, despite the poet's best efforts, Virgil and Catullus' abandoned women abide.

Achilles' Confounded Family: The Theme of Incest in Statius' *Achilleid*
Georgia Ferentinou, University of Toronto

Contrary to scholarly discussions of Statius' first epic, the Thebaid, where incest forms the background of Oedipus' notorious family, the reappearance of this theme in Statius' Achilleid has attracted little to no scholarly attention. Yet in this epic, Achilles' mother Thetis generates a counterplan against the Homeric destiny of her son in which Achilles' crossdressing is marked, as Mairead McAuley has pointed out, as an act "more befitting to Jocasta and incestuous Thebes" (McAuley 2015: 350). Next to this remark, we can add the recurrence of the Vergilian (and subsequently Ovidian) similes of Apollo and Diana in the episode of the encounter and love affair between Achilles and Deidamia. Philip Hardie has discussed in two important papers the connection of these similes with the danger of incest: first, in Vergil's narrative of the encounter between Dido and Aeneas (Hardie 2006) and secondly, in Ovid's Metamorphoses, where the recurrence of the Diana simile proves not only Ovid's awareness of the presence of the incestuous theme already in the Aeneid, but also the metapoetical power of incest (Hardie 2004).

The purpose of this paper is to explore the undercurrent of the theme of incest in Statius' Achilleid. First, I shall discuss the Achilles-Thetis relationship under the sign of incest, expanding on McAuley's comment and connecting the Statian mother-son relationship with Venus' and Aeneas' encounter in the first book of the Aeneid. Secondly, I shall turn to Achilles' love affair with Deidamia, taking into consideration the repercussions of Hardie's studies, which remain unexploited in previous discussions of the Diana simile in the Achilleid. The paper aims to situate Statius, next to Ovid, as a sensitive reader of the Aeneid's incestuous undertones, exhibiting an awareness of the metapoetic use of the theme.

***"Haud sane indocti neque ignobiles"*: Reassessing the Evidence about Virgil's Early Critics**
Lorenza Bennardo, University of Toronto

First and second century CE critics of Virgil identify inappropriate content and weak and ineffective vocabulary as recurrent shortcomings in the works of the Augustan poet. However, both late antique compilers of Virgilian commentaries (e.g. Servius) and modern interpreters studying the exegetical tradition (e.g. Timpanaro), dismissively treat such dissonant assessments of Virgil's work as a telltale sign that the early critics were fundamentally unable to understand and fully appreciate Virgil's style. This paper counters such dismissive treatment by reconsidering, as a case study, the fragments of Virgilian criticism attributed to L. Annaeus Cornutus, active in the second half of the first century CE and author of "books on Virgil", a treatise on orthography and a philosophical work on Greek theology. Pursuing the holistic approach to Cornutus' work recently initiated by G. Boys-Stone, my paper will situate Cornutus' contribution to early Virgilian debates in the context of his broader grammatical and philosophical interests, which are influenced by Stoic thought and rely on the use of allegoresis. By employing a more comprehensive approach to the evidence I aim to debunk current ideas about the supposed failures of Cornutus' aesthetic and literary judgment; I will also demonstrate that ancient and

modern interpretative biases have played a major role in constructing (negative) normative representations of early Virgilian criticism.

Following in Fama's Footsteps: Rumors in Statius' *Thebaid*

Melissande Tomcik, University of Toronto

Rumors are widely circulated but unverified information whose source cannot be identified with certainty. Quite often in ancient epic the phenomenon is explained by the action of the goddess Fama. Much has already been said about Fama in the Aeneid, but the her presence in Statius' Thebaid has attracted little attention, despite the fact that rumors play an important role in this epic. Indeed, personified Fama appears more often in Statius' epic (13x) than in the Aeneid (7x) and many of rumors in the Thebaid echo through the text, so that the same piece of information – or versions of it – appears many times a couple hundred of lines apart, mimicking the spread of rumors, which evolve with time, travel and retelling. While it is difficult to follow real-world rumors, in epics such as the Thebaid it is possible to trace back the source of a rumor (both intratextually and intertextually) and follow its evolution throughout the text from original fact to blown-up fiction. In addition, the literarily self-conscious characters of the Thebaid are aware of the shifting and ambiguous nature of rumors, which brings them to doubt, fact-check and in some cases correct information circulated by hearsay.

In my paper, I will offer a survey of rumors in the Thebaid, with a focus on four key passages featuring a personified (version of) Fama. I will look closely at how rumors originate, spread and (sometimes) dissolve in order to highlight the distinctive role of this phenomenon in the Thebaid. In the process I will show how Statius' reworking of fam-ous literary precedents contributes to his self-positioning in the epic tradition.

SESSION/SÉANCE VII

May 11, 2:00-3:30pm

7A: Epigraphy

What is Ostia?A discussion of recent controversial views on the urban structure of Rome's port
Christer Bruun, University of Toronto

The excavated area of Rome's harbour town Ostia, often referred to as "Ostia Antica", is well-known to many visitors. North of Ostia Antica a deep-water harbour was built in two stages between c. 41 and 117 CE, consisting of the basins portus Augusti and portus Traiani and commonly called Portus. In the past two decades, extensive British-Italian archaeological projects have made important discoveries concerning public buildings and warehouses in the harbour zone, which is less well-known than Ostia Antica and not easy to access. The lively debate generated by the new discoveries often tends to emphasize the role of Portus and to separate the harbour zone from the urban centre. Toponyms such as "Portus Romae" or "Portus Romanus", used by members of the projects, are part of this tendency, which gains support from some scholars who argue that the deep-water harbour was built on land owned by the emperor, not on land belonging to the colonia Ostiensium. Allegedly, in some sense the harbour was never part of Ostia and instead was under direct imperial administration. From the perspective of Roman history, this is not convincing. While an inscription from c. 340 CE refers to ordo et populus (civitatis) Fl. Constantinianae Portuenses and shows independence, the text is from Late Antiquity, when the imports to Rome (no longer the capital) had decreased and the significance and nature of Ostia had changed. This paper argues, using the rich epigraphic evidence from Rome's harbour town, literary sources, and the currentunderstanding of Roman municipal administration, that the harbour zone and the land around it belonged to the colonia Ostiensium during the High Empire. Understanding properly the relation between the walled-in town and the harbour zone is essential when interpreting the numerous issues of cultural or economic history with which the area presents modern scholars.

The Familial Dynamics of *Nutrices* in Latin Inscriptions
Barbara Scarfo, Mount Allison University

In this paper I explore the familial relationships of Roman wet-nurses (nutrices) and what their funerary inscriptions reveal about their family dynamics. A nutrix was ultimately responsible for a newborn's welfare, education, and socialization throughout the period of early childhood. Due to demographic circumstances, such as high maternal and infant mortality rates, and social factors, such as aesthetic concerns and status distinctions, these women, who were primarily of servile status, were likely to have been the norm in many Roman households throughout the Empire. The physicians Soranus and Galen, who discuss the selection process of nutrices, the feeding of the infant, other responsibilities concerning the care of the newborn, and the supervision and regimen of the wet-nurse, reveal that the nutrix was a constant companion for the child and demonstrated a potentially profound influence on her charge's physical development and socialization. Despite some vocal objections from moralizing authors (e.g., Tac. Dial. 29; Gell. NA 12.1.21-23), there is evidence which suggests that the bond between a wet-nurse and her nursling was an enduring, affective one that had a positive influence on the Child.

Although a significant majority of the evidence surrounding the family dynamics of nutrices focuses primarily on their relationships with their charges (e.g., Plin. Ep. 6.3; Dig. 33.2.34.1 [Scaevola], 40.2.13 [Ulpian]), the nutrices themselves remain silent in these sources. However, their funerary inscriptions reveal more information and contribute to a fuller understanding of this complex figure and their familial dynamics. I shall explore the wet-nurse's family life as presented in Latin inscriptions. In addition to examining inscriptions that demonstrate lasting bonds between a nutrix and her charge, I will

focus my attention on epitaphs that suggest that some of these women were able to achieve stability and maintain a family life of their own and other important relationships.

***Speculationes epigraphicae*: inscriptions fragmentaires inédites et culte impérial à Xanthos au Ier s. p.C.**

Patrick Baker, Université Laval

Lors de la campagne de l'été 2007, la découverte d'un fragment de dédicace sur un bloc d'assez grande taille nous laissait perplexes quant à l'identification du texte d'origine. Mais, en 2012, à l'occasion d'un séjour de recherche à l'Institut Ausonius de Bordeaux, l'examen de la collection d'estampages des premières décennies de la mission française de Xanthos-Létôon, permit d'identifier plusieurs inédits, dont les pierres n'ont jamais été retrouvées sur le terrain. Or, grâce à l'un d'eux, on peut aller un peu plus loin dans la compréhension du fragment de 2007. En effet, la disposition des deux textes et les caractéristiques de l'écriture concordent en tous points et ne laissent, par conséquent, aucun doute sur l'appartenance de ces dédicaces à un seul et même monument, dont la nature reste à déterminer. Cette communication portera sur la double question soulevée par ces textes : l'identité des dédicataires et la nature du monument sur lequel les dédicaces furent apposées. Les dédicants de chacun des textes sont pour leur part connus : il s'agit de deux légats propréteurs de Lycie, Gaius Licinius Mucianus et Sextus Marcius Priscus, ce qui permet de dater les deux documents dans la deuxième moitié du 1er s. p.C., à l'époque de Néron, puis à celle de Vespasien. Si plusieurs parallèles peuvent contribuer à la réflexion sur la nature du monument, le plus important est sans doute celui du Sebasteion de Boubon. Plus difficile reste l'identification du monument de Xanthos où figuraient les deux textes; une hypothèse vraisemblable serait celle du « présumé nymphée », nommé ainsi par l'archéologue L. Cavalier.

The Attica Project 1982-2023

John Traill, University of Toronto

Ninety years ago when the modern phase of the Agora Excavations began Professor B. D.Meritt, who was in charge of the epigraphical finds, set up a card catalogue of the persons cited in each new inscription. Over the years that card file grew to over 100,000 entries with the inclusion of the whole of Attic prosopography. In the 1970s the Meritt file moved to Toronto and was transformed into the ATHENIANS Project, based on an electronic relational database management system, later marketed as EMPRESS; ATHENIANS consists of two database tables, the main one for facts about each person, linked to a second table containing the references attesting those facts. In those days the world-wide-web did not exist and our goal of an easily accessible online database was still a dream. Instead, we adapted our database material to a TEX-based typesetting system and published 23 volumes in the Persons of Ancient Athens series. Now, finally, we are able to fulfill our original intention of making the epigraphical, topographical, and prosopographical information in the database available electronically. Some further technical adaptations implemented by Philippa Matheson, such as converting the Greek to Unicode with the full range of epigraphical sigla for the texts, and creating a new text-based search form, with instructions both in English et aussi en français, resulted in the system now appearing at the new Attica website in time for this conference. In the last part of my talk I shall be demonstrating features such as the online documentation, with its colour-coded examples, an online interactive map of Military and Political Attica, documenting evidence for the location of the original 140 demes with the phylai, trittyes, bouleutic quotas, etc., and, last but not least, how to do searches in Attic epigraphy online based on the whole database. This paper complements a paper given at CAC 41 years ago at the initiation of the ATHENIANS Project.

7B: Roman History I

Le tour de Grèce de Lucius Mummius : un témoin de l'*ethos* aristocratique romain
Maxime Guénette, Université de Montréal

L'objectif de cette présentation est d'analyser à travers les différentes sources épigraphiques et littéraires quelles relations L. Mummius Achaicus a entretenues avec les Grecs lors de sa tournée du pays suite à la défaite de la Ligue achéenne contre Rome et à la destruction de Corinthe en 146 av. J.-C. Malgré une tradition historiographique antique partisane de Paul-Émile et fortement hostile à l'égard de Mummius, on constatera rapidement qu'il est loin d'être l'ignorant et grossier personnage dépeint par les auteurs antiques. On observe plutôt à travers son implication dans l'agôn grec, les arts de la scène, mais surtout le domaine religieux, une habile propagande politique qui s'inspire directement de généraux romains qui l'ont précédé, tels que T. Quinctius Flamininus et Paul-Émile, mais aussi des rois hellénistiques. Il agit avec diplomatie comme médiateur auprès des différentes cités grecques, il fit rayonner les jeux panhelléniques qui possédaient un caractère particulièrement sacré aux yeux des Grecs en plus de permettre aux associations dionysiaques de prospérer sous la domination romaine.

Dans le cadre de cette présentation, une attention particulière sera donnée aux nombreuses dédicaces religieuses laissées par Mummius dans divers sanctuaires et cités grecques. Il sut faire preuve d'innovation par rapport à ses précurseurs en utilisant le rituel de la dedicatio comme moyen de communication avec les. Ainsi, en vertu du droit de la guerre, il s'appropria plusieurs anciens monuments et réutilisa les mêmes codes culturels, mis au service de sa propagande auprès des Grecs. Ces appropriations témoignent, comme on le verra, de l'ethos aristocratique romain, qui trouvait dans les traditions hellénistiques un nouveau moyen d'expression. De ce fait, l'action de Mummius en Grèce fut opportuniste et non dénuée d'intérêts stratégiques : s'il châtia les cités qui s'étaient rangées du côté de la Ligue achéenne, il eut néanmoins le souci de montrer un visage philhellène de la domination romaine, respectueux des traditions grecques et généreux envers les cités demeurées loyales à Rome.

The Supposed Diplomatic Tractations Between Perseus and Eumenes II: A Case of 'Leash-Slipping' During the Third Macedonian War?
Pierre-Luc Brisson, McGill University

In the aftermath of the Third Macedonian War (171-168 BCE), the Roman Senate implemented a resolutely more hostile policy towards the kingdom of Pergamon led by king Eumenes II, who was, however, an old ally of Rome. Polybius explains this cooling by the diplomatic tractions which would have supposedly taken place between Pergamon and the kingdom of Macedonia during the conflict. Polybius, who skeptically reports the events, states to have reconstructed the course of the negotiations between Eumenes and the Macedonian king by collecting, in Rome, the testimony of former members of Perseus' entourage. Thus, Eumenes and Perseus would have engaged in negotiations aiming, on the one hand, to ensure the disengagement of Pergamon's troops and, on the other hand, the mediation of Eumenes near his Roman ally in order to obtain a peace settlement.

However, the negotiations stalled on the refusal of the Macedonian king to pay the sums required by Eumenes as the price of his intervention. Polybius summarized the failure of the talks by resorting to a moralistic interpretation: "What, then, was the reason of this evident folly on both sides? Avarice: what else could we say? For the one prince, to receive a gift which dishonored him, neglected all other considerations, and undertook to do any dirty service; while the other, to save giving it, was ready to suffer any disaster and shut his eyes to all consequences." (Polyb. 29.9.12)

As Polybius recognized, Eumenes' actions seemed inconsistent, and at odds with the policy he carried towards Rome for over twenty years. Despite Polybius' doubts that we cannot entirely discard, was Eumenes' position understandable from a strategic point of view? This paper thus proposes a

reconsideration of the diplomatic negotiations between Eumenes and Macedonia by showing that it could, on the contrary, pursue a coherent strategic objective for the Pergamene throne: to ensure the autonomy of Pergamon without calling into question Rome's hegemony. It is a phenomenon that scholars of international relations refer to as 'leash-slipping.'

Soldiers and Civilians in the Roman Conquest of Nabataea: the Case of Babatha
Conor Whately, University of Winnipeg

In 106 CE, after a reign spanning nearly 36 years, the Nabataean king Rabbel II died. Shortly thereafter, Trajan sent in two legions to seize the kingdom and incorporate it into the Roman Empire. Contemporary and later Roman authors had little to say about these events beyond a few incidental comments, with Cassius Dio simply stating (68.14.5): "About this time, Palma, the governor of Syria, subdued the part of Arabia around Petra and made it subject to the Romans." Fortunately, documentary materials provide us with evidence for the impact of this political change on the inhabitants of the region. Especially valuable is the evidence for Babatha, the owner of a collection of papyri colloquially called the Babatha Archive, who lived around the southern end of the Dead Sea at the end of the first century CE and well into the second. The earliest papyri in her collection, comprised mostly of legal documents, come from the period when her home was part of the Nabataean Kingdom, while the later ones date from the period of Roman rule. Thus, they provide evidence for the impact of the creation of Roman Arabia on civilian life. While the economic impact has attracted attention, best exemplified by Esler's recent study (Babatha's Orchard, Oxford University Press, 2017), the same cannot be said for the impact caused by the presence of Roman soldiers. In this paper, I examine what impact the presence of Roman soldiers, hints of whom we find in the papyri, had on Babatha and her family, including her son, ex-, and current husband, from their day-to-day lived reality to their legal and administrative activities. Some of the discussion will focus on the seemingly mundane communications challenges they experienced (Aramaic speakers interacting with Latin and/or Greek speaking Romans), and the physical threats to their person, which came to a head during the Bar Kokhba revolt.

7C: Panel
Classics, UofT, and the British Colonization of Tkaronto

Overview

Classics is not a neutral discipline. To be a Classicist on Indigenous Land is not a neutral thing. Same for ancient Mediterranean and West Asian History, as well as for Archaeology, Egyptology, Papyrology and all Antiquity fields.

Most of us Classicists who work in Canada (and more generally in settler colonies) have at best a superficial understanding of where, and on whose Land, we are. In a way, it makes sense: We more often than not work in (and on) a Land that is different from the one we were born in; we tend to study in and travel to hegemonic centers of knowledge production (that is big cities in the USA and Europe, as well as foreign schools abroad); we often like to reproduce a so-called cosmopolitan habitus; and many of us strive to get away from our adoptive homes as soon as term, or our active career, is over. Yet not only is the existence of Classics programs and courses all over Canada a colonial product, but Classics, both as a discipline and as the fantasized origin story of modern European empires and cultures, has played a fundamental role in the shaping of the British colonization of Canada. How can Canadian Classicists contribute to the centering of this important (hi)story? And how can this unsettling work contribute to decolonial praxis and current conversations on decolonization? How can it manifest in a Classics classroom? Drawing from a variety of sources (landscapes, modern colonial and university archives,

statues, monuments and toponymy), the presenters in this panel will tell four stories about the relationship between Classics, the UofT, and the colonization of Tkaronto (Toronto). Our aim is to offer some ways forward and, through a decolonial and Indigenized process of storytelling, generate broader conversations among the CAC/SCEC community.

This panel stems from the work we, Ben Akrigg and Katherine Blouin, have been doing in and outside the classroom individually for a few years now, notably in the context of the preparation of the Routledge Handbook for Classics, Colonialism, and Postcolonial Theory, which one of the panelists, Alison Cleverley (who we have both closely worked with over the past several years), is a contributor to. The stellar paper she contributed was the starting point of her presentation. We have also both had the pleasure to supervise Karuna Sinha, a brilliant undergraduate who is graduating this year, and whose decolonial reflection and work is also directly tied to the theme of this panel.

Individual abstracts (in order of presentation)

The UofT
Alison Cleverly, University of Toronto

I have a favourite spot on campus: a clump of birch, cedar, and fir trees that I often sit under in warmer months. My favourite route to walk there in spring is past the lilac trees outside the Law Faculty.

There has been a lot of work recently on how universities in the British Empire reshaped environments. For example, Caitlin Harvey's 2021 piece on how the founding of 19th-century British Imperial universities reshape(d) environments, through physical land dispossession in the form of land grants; agricultural inventions; and ways of thinking about the land that diverged from and displaced Indigenous ways of knowing the land. There have also been recent discussions on the specific role of Classics in the creation of citizen subjects of the British colonies (e.g., Goff 2013; Vasunia 2013; and several more recent CAC talks). My exploration builds on these studies, looking at 19th-century British examination systems as the (not always metaphorical) tending of the garden and at Classics' role in the shaping of institutionalized education at the University and in Ontario.

In this paper, I'm going to talk a little about how this world that I see here was created. I'm going to do this by focusing on the relationship between university examinations, Classics, and lawns as they intersected at the University of Toronto in its earlier years. And I'm going to ask how the methods used to know ancient history at the University of Toronto taught a way of seeing the world that enforced boundaries between Classics and lawns.

The ROM
Karuna Sinha, University of Toronto

Museums play a significant role as centers for cultural contemplation, celebration, and education. Likewise, museums are a means through which society negotiates its relationship with its own history, allowing the colonial archive to be selectively constructed by means of strategic amnesia. It is reasonable then, by viewing the role that colonization and the Classical tradition has played in Tkaronto, to turn to the largest museum in Canada– the Royal Ontario Museum (ROM).

The ROM, renovated in the mid-1980s and officially reopened by Queen Elizabeth II, evokes a significant sense of monumentality and physically dominates the landscape of its surroundings, leading one to question whether it functions to exhibit culture or simply display objects. Throughout its history, the ROM has maintained close relations with the University of Toronto, entangling it with the colonial processes of the university (as will be discussed further by other panelists).

Over the last decade, the ROM has made progress in decolonization with regard to Indigenous relations. It curated and houses the permanent Daphne Cockwell Gallery as well as Kent Monkman's temporary exhibit, entitled "Being Legendary". However, given the ROM's history of complicity in recreating racist and violent narratives (cf. the "Into the Heart of Africa" exhibit), as well as the important

role played by the (now outdated) Greek, Roman and Egyptian galleries in its branding, it is worth examining the extent to which the ROM truly decolonizes its exhibits versus the ways in which it replicates colonial dynamics that are embedded into the very land it occupies.

Queen's Park
Katherine Blouin, University of Toronto

In Toronto, the toponym Queen's Park refers all at once to a park, its surrounding street (Queen's Park Crescent East and West) and, through a metonymic process of place-naming, the provincial legislature. As for the Queen of Queen's Park, she is Alexandrina Victoria, Queen of the United Kingdom of Great Britain and Ireland (1837-1901) and Empress of India (1876-1901).

In the summer of 2021, as the finding of hundreds of unmarked children burials on the site of former Indian residential schools was made public, a statue of Queen Victoria was pulled down on the grounds of Manitoba's legislature in Winnipeg. In an interview to CBC, Native Studies Professor Niigaan Sinclair highlighted how "Queen Victoria presided during some of the most brutal and expansive years of colonial history". That same summer, a bronze statue of Egerton Ryerson that stood on the ground of Toronto's Ryerson University (now Toronto Metropolitan University), close to Dundas Square, was also toppled down, and subsequently beheaded. However, contrary to Winnipeg's, Ontario's statue of Queen Victoria, which sits in front of Queen's Park, in the park of the same name, was left in place.

In this paper, I will tell a story whose starting point is both the land on which Queen's Park is built, and some of the bronze statues it contains. This story will bring together many protagonists, from Queen Victoria herself to Taddle Creek to Victoria College (on whose grounds UofT's department of Classics is located), a hustling sculptor, Egerton Ryerson, the British Raj, Edward VII, the FLQ, Harry Jackman, and 'Freedom' convoyers. This story makes visible what is, for most Torontonians and visitors, invisible, namely the violence in which the Classically-infused beauty and 'order' of Toronto's political, academic and public heart, is rooted.

Dundas Square
Ben Akrigg, University of Toronto

In 2020 a petition called for Toronto's Dundas Street to be renamed. A 2021 city report recommended that the street should indeed be renamed. In 2022 the city executive and then the council voted to change the name of the street, although at the time of writing the name change has not taken place. As UofT History Professor Melanie Newton has pointed out, attempts to nuance Dundas's precise views on slavery were rather missing the point: As Home Secretary, who at that time also had responsibility for colonies, Dundas was actively pursuing an imperial policy whose economic logic depended on the perpetuation of the slave trade.

Toronto's Dundas Square is a relatively recent (late twentieth-century) development of the intersection of Yonge Street and Dundas Street. Two hundred years earlier, in 1800, the first printed map of Upper Canada showed clearly how Toronto was located at this junction of two major land routes, which overlap with much longer-established Indigenous trails. The intersection itself represents military roads designed to hold territory and link locations of military significance for territorial defence. Yonge and Dundas Streets were built by units whose origins lie in the American Revolution, and whose story, involving the disbanding and re-recruiting of veterans, echoes Roman ones. The construction of forts and roads to link them (including Castle Frank, which was built by the Simcoes to look like a Greek temple) mirrors similar operations being carried out at the same time on the other side of the Atlantic too, in Britain itself. There, English Hanoverian troops were asserting control over Scotland, at a time when an important part of the development of the association of British identity with the ancient Romans was taking shape. Using as a starting point the toponym Dundas Square, this talk will reflect on the role Classics, and especially the British Empire's association with ancient Roman imperialism, played in Toronto's toponymy.

SESSION/SÉANCE VIII

May 11, 4:00-5:30pm

8A: Working with Collections

Teaching Critical Thinking with Unprovenanced Artefact Collections
Craig Harvey and Niġel Klemenčič-Puglisevich, University of Western Ontario

While a small handful of Canadian universities have access to large research-based collections of Greek and Roman artefacts, many institutions and departments across the country own small collections of unprovenanced antiquities that were donated by private individuals. Without known archaeological contexts, these collections cannot be used for research, and they can tell us almost nothing about the people who made, used, viewed, and valued them (assuming these objects are in fact authentic). While this lack of provenance may similarly give pause to their use in teaching, these artefacts offer an important opportunity for students to engage directly with the Classical world and a unique means by which to develop their critical thinking skills. Using the Department of Classical Studies' collection of Greek and Roman antiquities at the University of Western Ontario as a case study, this paper outlines some of the ways these old and often forgotten collections can be employed as valuable pedagogical tools when teaching the ancient world and its modern reception. Specifically, this object-based approach allows students to create a visual analysis of artefacts and reflect on how they may have been produced and used by those in antiquity. Additionally, these unprovenanced collections allow students to assess critically how the absence of archaeological context affects their study as well as carefully consider the complex issues concerning cultural heritage and the ethics of historical collection practices.

The "Spinelli Archaeological Collection" at the Museo Archeologico Nazionale di Napoli: Reconstructing a Dispersed Patrimony
Sveva Savelli, Saint Mary's University and Emanuela Santaniello, Museo Archeologico Nazionale di Napoli

The "Spinelli Archaeological Collection Project", a collaboration between the Museo Archeologico Nazionale di Napoli (MANN) and Saint Mary's University, aims at conducting a comprehensive examination of the Spinelli Archaeological Collection and at presenting it to the broad public. The collection includes numerous artifacts coming from the necropolis of Suessula, an important centre of interaction between Indigenous, Etruscans, and Greek communities in the area of the "Piana Campana" (Naples, Italy). The finds cover the period from the end of the Bronze Age to the Roman conquest in the 3rd c. BCE. The excavation was carried out by the Marquis Marcello Spinelli, an amateur archaeologist, between 1878 and 1886. While the original nucleus of the assemblage was donated by Spinelli's heirs to the Italian Government after World War II and is presently held at the MANN, other finds were dispersed across museums both in the USA and in Europe. The project is two-pronged: on one hand, it is focused on the examination of the long term-history of the Indigenous groups inhabiting the region and their interactions with neighbouring communities during the Iron Age and the Archaic Period; on the other hand, the research aims at defining the processes of the formation of the collection. With the contribution of Saint Mary's University students, in the context of experiential learning activities, it was possible to explore the international contexts of the dispersion of the Spinelli finds and examine their modality of diffusion. This paper will present the results of this on-going research with a specific focus on the antiquities market from the early twentieth century to World War II.

The Greek Coins in the Royal Ontario Museum
Ben Akrigg and Diontay Wolfries-Thomas, University of Toronto

This paper summarizes the early findings of a project to begin the thorough and systematic scholarly study and publication of the collection of ancient Greek coins in the collection of the Royal Ontario Museum (ROM). Over a two-year pilot we are examining the coins produced in two of the regions represented in the collection: the coins of Athens, and those of the Seleucid kingdom.

The ROM holds around 1800 Greek coins that range in date from the earliest issues of the sixth century BCE to those of the Hellenistic rulers of the third to first centuries BCE. Several hundred of these coins are routinely on display in the Greek gallery, but the collection has never been published. Consequently, the collection is little known, and almost entirely inaccessible to both researchers and the wider public. The coins have received no attention since 1991, and have never been thoroughly studied or published. Our interdisciplinary team of historians and museum specialists is working to remedy this, and in this paper we present the preliminary findings of our investigation.

In particular we are carrying out the first thorough analysis of the hoard material in the Museum's collection. The Museum's collection contains both the "Ontario Hoard" and part of the "Demanhur Hoard". Some rudimentary assessment of this material was performed at the time of its entry to the Museum, but no thorough study has ever been undertaken. A re-evaluation of the Ontario hoard is a special priority as it is relevant to our understanding of the large and important emissions of the New Style of Athenian tetradrachms in general, and specifically also, because of the most common find spots of several types from the late 2nd century, to the organization of the Roman province of Macedonia.

8B: Roman History II

***Pastophoroi*, associations, and their relationship to the state administration: a re-edition of P.Tebt. 2.600**
Matt Gibbs, MacEwan University

The phenomenon of the 'association' in antiquity is hardly new, but there is a great deal of evidence that remains to be considered. Recent studies, focussing on groups who identified themselves through their professions, have examined their activities, communal roles, and kinship relationships between members. But the relationship between these groups and the state administration under which they lived is still largely untouched Ground.

The text that forms the basis of this paper—P.Tebt. 2.600, from Tebtunis in the Roman province of Egypt, dating to the third century CE—speaks to this relationship. It is a fragment of an official return made to the Roman state administration in Egypt by pastophoroi (a group whose identity has ranged from minor clergy to temple-guards), dated to the third century CE. The text is unique in form, and while similar in character to several others, this has meant that it has been largely ignored for more than a century by papyrologists and Roman Egyptologists, appearing only as a description in the editio princeps, with little consideration given to its socio-economic and historical context.

This short document, however, provides not only valuable information about the financial activities of pastophoroi, but also sheds some light on the control exercised by various levels of provincial and local administration over the appointment of temple personnel. More broadly, the return speaks to several issues in the wider context of the so-called phénomène associatif: the relationship between temples and professional associations who operated (perhaps) under their remit, the place of professional groups in Roman Egypt, the notion of specialization in the socio-religious and economic milieu of the province, and the continued importance of traditional Egyptian temples at this time.

La création et la performance du *consensus universorum*: le pouvoir des assemblées provinciales dans l'empire romain tardif.
Christian Raschle, Université de Montréal

Durant le IIIe et IVe siècle, la réorganisation des provinces romaines allait de pair avec la centralisation et la bureaucratisation de leur administration. Bien que l'Empire romain s'appuie sur un gouvernement direct en déléguant le pouvoir militaire aux ducs et maitres de milice, ainsi que le pouvoir civile aux gouverneurs, ces fonctionnaires et l'administration centrale dépendent toujours de la collaboration bienveillante des élites provinciales pour garantir l'ordre public. Notamment la création des véritables villes capitales dans les provinces change profondément la dynamique politique dans la périphérie, de sorte que les assemblées provinciales, comme forme de gouvernement représentatif, regagnent d'importance afin de créer, performer et ainsi maintenir le consensus universorum, la clé de voûte de la doctrine politique de l'empire romain. En tenant compte des derniers recherches sur les élites dirigeantes de l'empire tardif, la conférence réévaluera la documentation juridique et épigraphique sur les assemblées provinciales du IVe et Ve siècles. Elle soulignera d'abord leur rôle comme instrument de création du consensus universorum. Par la suite, nous mettrons en évidence que les changements apportés à la composition des assemblées provinciales durant la fin du IVe siècle étaient à comprendre comme facteur clé de leur réussite. Ces changements découlaient directement de la volonté impériale de maintenir ce consensus en impliquant tous les groupes de l'élite dirigeante, afin de renforcer le « gouvernement représentatif ». Nous démontrerons à la suite, comment leurs responsabilités traditionnelles envers le «culte impérial» se transformaient constamment, et comment elles augmentaient considérablement leur influence politique grâce à leur position pivot entre le gouvernement central et la périphérie de l'empire. En conséquence, la contribution défendra la thèse que l'administration centrale dite « absolutiste » de l'empire tardif, se trouvait en effet pris dans un constant processus de négociation du pouvoir avec les représentants de la périphérie, parce que les deux parties avaient besoin du consensus universorum pour maintenir l'intégrité de leur pouvoir local et impérial.

Hérodien, lecteur de Lucien?
Karine Laporte, Université Laval

La plupart des études s'intéressant à l'Histoire des empereurs romains d'Hérodien s'accorde désormais sur la nature historique de l'œuvre, et le statut d'historien de son auteur. Une des stratégies visant à appuyer la méthode et le style d'Hérodien (e.g. Zimmermann 1999, Hidber 2006, Pitcher 2012, Kemezis 2014, Chrysanthou 2022, etc.) est de référer au traité Comment il faut écrire l'histoire, dans lequel Lucien condamne ses contemporains historiens et où il pose les principes d'une meilleure pratique historiographique. En effet, les conseils de Lucien, fondés sur le souci de vérité, l'impartialité de l'historien et la clarté de la narration, trouvent fréquemment écho chez Hérodien. Par exemple, les « oublis » de cet historien peuvent être relus à travers le filtre de la concision et de l'économie (cf. conscr. hist. 19, 27-28, 55-57), tandis que les descriptions vivantes du récit d'Hérodien sont validées par l'importance que donne Lucien à l'enargeia (e.g. conscr. hist. 51).

Une comparaison plus systématique de l'Histoire et de ce traité permettra de réexaminer les critiques modernes adressées à Hérodien (omissions, erreurs, confusions, négligence, recours à la rhétorique, style dramatique, etc.) à l'aune des préceptes de Lucien, un auteur marqué du courant littéraire de la « Seconde Sophistique », dont est largement tributaire Hérodien. Même si les deux auteurs s'inscrivent dans la longue tradition de Thucydide, cette mise en relation pourra dégager la lecture de l'Histoire d'Hérodien d'une stricte norme « classique » et ainsi replacer l'œuvre dans un contexte culturel et littéraire plus rapproché. Cette communication nous amènera en outre à réfléchir plus largement aux tendances historiographiques dans le monde gréco-romain des deuxième et troisième siècles.

8C: Greco-Roman Religion

A Reinterpretation of Two Epithets of the Thessalian Goddess Ennodia
Gino Canlas, University of British Columbia

One of the peculiarities of religion in ancient Thessaly is the cult of the local goddess Ennodia, a kourotrophic deity closely associated with the city of Pherai but who became widely worshipped throughout the whole region. By the Hellenistic period, her cult had spread north to Macedon (under the name Ennodia), as well as to Southern Greece, Egypt, Dalmatia, and Sicily, under the name Artemis Pheraia. Because of the Greek and Roman literary trope connecting Thessaly to witches, modern scholarship (as early as Farnell in 1896) often associated Ennodia (and Thessalian religion in general) with magic and chthonic deities, despite the lack of archaeological and epigraphic evidence for such a connection.

This paper will reconsider two of Ennodia's epithets, whose interpretations were influenced by her modern scholarly association with witchcraft and the underworld. The first epithet is Mykaika (Μυκαϊκά), interpreted by Helly as "goddess of the tombs". The second is Stathmia (Σταθμία), an epithet of uncertain meaning but has been suggested to be connected to stables or roadside stations, which were then connected to cemeteries. Arguing on epigraphic and linguistic grounds, I will propose that these two epithets instead had to do with her protection of civic institutions, ultimately emphasizing the need to revisit the classification of Greek gods into Chthonic and Olympian/Ouranian categories.

Why Does Iaō Have No Ribs? Some Contexts for Masculo-feminine Deities in the Greek Magical Papyri
Rowan Ash, University of Western Ontario

Among the distinctive features of the Greek magical papyri (PGM), invocations of syncretized deities described as gender-variant or as composites of figures across the female/male binary are especially eye-catching. This presentation focuses on connections between and contexts for two such spells, the "Little Mill" divination (PGM IV.3086-124) and a slanderous leading/summoning spell (VII.593-619), to argue that the parallels are not adventitious, but represent a nexus of contemporary magical and theological speculations that the compilers of particular PGM texts could then develop still more idiosyncratically.

I begin by comparing the PGM IV and VII texts' disparaging invocations of Kronos and Iaō/Michael, respectively, as castrated "man-women" (ἀρσενοθήλεις). (IV.3103, VII.605ff.) This particular focus for invective is rare in the PGM corpus, but the two texts compound their defamiliarizing strategy in different ways: in PGM IV, by the similarly unusual use of salt (3088-91, cf. V.396 and Faraone and Obbink 1991: 196), and in PGM VII by the peculiar euphemism of "not having ribs." (606) I next suggest that that gap may be narrowed by the hints of gender variance in the versions of the invocation of Hermes in V.370-446 as the "circle of Selene" (401) (cf. "thread of the Fates" (VII.675, IV.2795) and "Hermekate" (III.47, IV.2610f.)) and, following Smith, the use of ambiguous anatomical metaphors in magical lapidaries and amulets. (2004: 210)

I conclude with possible links from amulets to Hippolytus' account of the Peratic heresy, which postulated various cross-gender identifications among the gods, including Kronos and a deified Thalassa linked together as, again, a masculo-feminine figure. (Haer. 5.14) Taken together, I suggest that, while too fragmentary to trace clear lines of influence, the heresiological, amuletic, and magical evidence suggests a unique constellation of ideas about divine genders in the context of the PGM that practitioners could develop variously for ritual purposes.

8D: Women's Network Panel
Unseen Work: Emotional Labour in Academia

Organizers: Chelsea Gardner, Acadia University; Emily Varto, Dalhousie University

Participants: Eli Diamond, Dalhousie University; Angela Hug, York University; Cassandra Tran, Wake Forest University; Kathryn Mattison, McMaster University

For many women and gender-queer people working in academia, especially those whose identities are intersectional, an often unseen element of our work is the unpaid emotional labour we are expected to carry out. Whether that emotional labour takes the form of instructors being sought out by students for emotional support, tasking academic advisors with providing emotional support who are neither trained nor adequately supported to do so, colleagues being the "go-to" when there is a crisis in the department, or just maintaining a smiling façade when we ourselves are stressed, this invisible labour is ever-present and an enormous burden for those expected to take it on.

In this interactive roundtable, we will first explore collectively what emotional labour is. Next, our roundtable participants will reflect on a set of questions about the practice of emotional labour in the contemporary university, including its challenges, unequal distribution, and place in academic workloads. Then, again collectively, we will consider how we can work together to see this labour better recognized, supported, compensated, and distributed or professionally diverted.

SESSION/SÉANCE IX

May 12, 8:30-10:00am

9A: Roman History III

Livy's Motherless Rome
Karen Hersch, Temple University

Scholars have long mined Livy's Ab Urbe Condita for important clues about what Romans knew, or guessed, about their earliest history. Livy's accounts of women's interventions at crucial turning points in the Regal Period have been well studied. However, even in recent scholarship on Livy's women and missing mothers in antiquity (Keegan, 2021; Ratzan and Huebner, 2021) Livy's reticence concerning either specifics or generalities relating to pregnancy, childbirth, or motherhood has been overlooked. Yet Livy's near silence on these topics in his account of the Regal Period is startling, for these same subjects are approached by other notable authors of the Augustan age with no lack of specifics or lively detail.

This paper focuses on two brief case studies, the legends of Carmenta, mother of Evander, and Tanaquil, progenetrix of the Tarquin dynasty. A comparison of Livy's reportage of the deeds of these otherworldly women with those of Ovid and Dionysius of Halicarnassus reveals that Livy overlooked important alternate legends. In the pages of Ovid and Dionysius, Carmenta and Tanaquil, powerful prophetesses who lead men to Rome, are intimately tied to conception and childbirth (Pasco-Pranger, 2006). Ovid in his lengthy account of Carmenta's festival (Fasti 1.461-586) details the goddess' intervention in a childbirth crisis in Rome, while both Ovid (Fasti 6.625-636) and Dionysius (Ant. Rom. 4.2) credit Tanaquil with the conception of king Servius Tullius. Crucially, both prophetesses figure prominently in Ovid's description of the Matralia (Fasti 6.473-648). Livy may have suppressed mention of childbirth to delineate a sharp division between women who conceive, and women who rule, thereby denoting a sterile Rome under the sway of monarchy. In contrast, Ovid and Dionysius (Chiu, 2016; Hunter and DeJonge, 2019) may have been prompted to give greater visibility to motherhood to parallel Augustus' own promotion of imperial mothers.

Marcus Antonius, Philippi, and a Darkened Sun (Jos. 14.306ff.)
Claude Eilers and Tyler Leblanc, McMaster University

The Battle of Philippi was one of Rome's pivotal moments, dealing the final blow to the promise of a re-emergent Republicanism and starting a decade of civil war followed by centuries of Authoritarianism.

The importance of its outcome contrasts with what we know about the battle itself. Indeed, even its location has been the subject of a long scholarly debate, recently settled by Butera and Sears (2017), who located it (decisively, in our view) further east than had been previously thought. This relocation of the battle invites a re-evaluation of a letter quoted by Josephus in his Judaean Antiquities (14. 306-13), where M. Antonius, writing to the Jewish high priest Hyrcanus,
describes the Liberators' camps in ways that are strikingly similar to what Butera and Sears had Deduced.

Our co-presented paper makes three points. The first (presenter 1) is that the letter is a strong confirmation of the arguments of Butera and Sears mentioned above, who constructed their case without this piece of evidence. The second point (presenter 2) is that their conclusions in turn strengthen the case for the letter's authenticity, which (like many documents of Josephus) has had some doubters (Willrich 1924, Moehring 1975, 1984, et al.). The third (also presented by presenter 2) considers a reference in Anthony's letter (at AJ 14. 309) to "the sun having turned its face away" from Caesar's assassination. This has often been seen as an allusion to a fragment of Sophocles, where Helios is said to have looked away from the 'Thestean feast'. Pliny the Elder (NH 2.30.98-99), however, mentions that a solar eclipse

following the death of Caesar and a year-long darkness during the "Antonine War", which offers a more immediate reference and may refer to some natural phenomenon; several possibilities will be canvassed.

9B: Panel
Female Writers in the Classical Literary Tradition

Overview

This panel addresses the formation and reception of a literary tradition of female authorship in classical antiquity – from Lesbos via Alexandria to Rome – and an instance of its continuing vitality in early modern Venice. Studies of the classical literary tradition occasionally include female-authored texts but rarely focus on gynocentric themes, genres, and intertextual allusions in classical women's writings. The papers in this session, by contrast, seek to document ancient female authors' literary interest in the themes and genres of their foremothers, alongside male authors' contributions to the process of the formation of a gynocentric classical literary tradition.

Sappho and her poetry were celebrated already in her own lifetime, c. 630-570 BCE, and she was hailed as the tenth Muse in the Hellenistic period, when her poems were collected and edited in Ptolemaic Alexandria. Her poetry has never been out of fashion, and has been translated into innumerable languages over the last (almost) three millennia, including into English by our first panelist, Diane Rayor (Grand Valley State University, rayord@gvsu.edu), whose New Translation of the Complete Works (Cambridge UP, 2014) will be reissued in a second edition next month (publication date: 2 February 2023). In her paper, "Love and Gender in Sappho's Fragments," Rayor argues that Sappho's poems of passion are homoerotic and that the experience of a life well-lived with passion and song compensates for losses.

Sappho's Roman reception spans the late republic (Catullus 51) to late antiquity (Claudian's epithalamia), with an especial concentration in the elegiac poetry of the early principate. Our second paper, "Sulpicia on Sappho and the Tradition of Female-authored Verse in Classical Antiquity" by Alison Keith (University of Toronto, alison.keith@utoronto.ca), explores Sappho's reception in the elegiac epigrams of Servius' daughter Sulpicia ([Tib.] 3.9, 11, 13-18), the earliest extant female author of Latin verse, whose poetry is conventionally dated to c. 25-20 BCE. Keith argues that Sulpicia drew her theme of love from Sappho's poetry and her literary genre of elegy from the female-authored elegiac epigrams she inspired in the Hellenistic Greek and triumviral Roman periods (from Moero, Nossis and Anyte to Cornificia).

Sulpicia almost certainly knew Ovid (43 BCE-16/17 CE), the last of the Augustan elegists, and in the third paper, "Heroides 15: Ovid on Sappho and other Female Poets," Jessica Westerhold (University of Tennessee – Knoxville, jwester3@utk.edu) explores her reception, alongside that of Sappho, in Ovid's elegiac poetry from the Ars amatoria to the Tristia. Westerhold focuses especially on Heroides 15, in which Ovid ventriloquizes Sappho, quoting both her own verse and that of his contemporary, Sulpicia. She offers a recuperative reading of the epistle that illuminates the Ovidian Sappho's engagement of contemporary Roman women as both readers and writers in her articulation of erotic loss and longing.

The final paper in the panel, "The docta puella talks back: Veronica Franco's reception of Ovid" by Melanie Racette-Campbell (University of Winnipeg, m.racette-campbell@uwinnipeg.ca), documents the abiding interest in classical women's literary authorship on display in early modern Italy. The courtesan-poet Veronica Franco published work in the Venetian dialect that begins with a poem by a male admirer followed by a response from Franco, in the tradition of Ovid's paired Heroides. The presenter argues that Franco uses her response to challenge the stereotype of the beloved woman as greedy and capricious and to open up space for the docta puella of elegy to talk back.

Individual Abstracts

Love and Gender in Sappho's Fragments
Diane Rayor, Grand Valley State University

Sappho performed her songs for audiences of women and for festivals or other public events. She sings of her mother, daughter, and brothers; of festivals, friends, and weddings; beautiful clothing, poetic skill, and growing old. Her poems include prayers to the goddesses Hera and especially to Aphrodite. The fragments are primarily women-centered. The fragmentary pieces that remain give us glimpses into a life and woman's voice from ancient Greece that we otherwise lack.

Other than in marriage songs or mythological songs, wherever Sappho's poetry expresses desire, it is for women. Often where the Greek reveals the gender of both speaker and beloved as female, translations in English don't (e.g., 31, 48, 126, 160). Sometimes, English translations specify gender where the Greek does not, and may assume a male beloved (e.g., 102 "Sweet mother, I cannot weave – /slender Aphrodite has overcome me /with longing for a παΐδος"). However, given the context of the body of Sappho's work, which was most famous for homoerotic desire, fragments about passion are most likely directed toward women.

While some people characterize Sappho's love songs as almost pathologically focused on loss and suffering, I argue that her vision of love and loss are positive, even joyous. Sappho addresses Aphrodite as her personal, and the communal, goddess of eros, which primarily refers to passion for women, but also for life itself (58). A pattern of insight (apparent in frs. 26, 31, 58, and 94) occurs in the double meaning in πάσχω: I suffer and experience; therefore, I am alive. In the communal venue of performance, Sappho shares with her audiences the human condition of suffering and experiencing eros. Longing, desire, and loss are opportunities for song (then as now).

Sulpicia on Sappho and the Tradition of Female-authored Verse in Classical Antiquity
Alison Keith, University of Toronto

Eight, perhaps nine, elegiac epigrams are all that survive by the Augustan poet Sulpicia ([Tib.] 3.9, 11, 13-18; AE 1928, no. 73), the earliest extant female poet of classical Latin (Parker, Fabre-Serris; cf. Hallett). Yet throughout her small corpus, she shows a remarkable sensitivity to the themes, forms, characters and settings of Sappho's lyric poetry (Merriam). For example, her adaptation of the myth of Venus and Adonis in [Tib.] 3.9 invites comparison with Sappho's fragment 59, where the Greek poet invokes the goddess Aphrodite by her epithet Cythera, which Sulpicia elsewhere adapts as Cytherea in application to Venus (3.13.3). Both 3.9 and 3.13, moreover, openly revel in the prospect of the physical consummation of Sulpicia's love for her adored Cerinthus. Thus, she imagines having sex with her beloved (3.9.16–18) and proclaims the suitability not just of their match but also of their lovemaking (3.13.10).

There are few models in male-authored Latin amatory verse for such explicit statements of a poet's pursuit of erotic passion. Rather, this paper proposes that we must look to the Greek verses of Sappho and the Hellenistic women writers preserved in the Palatine Anthology for the articulation of feminine passion in female-authored lyric and elegiac epigram (Skinner); as well as to the ribald jokes of Sulpicia's contemporary Julia, daughter of the emperor Augustus (Macr. Sat. 2.5.2–9; cf. Richlin), and the erotic poems of their elder Roman contemporaries Sempronia (Sall. BC 25), Cornificia (Jer. Chron. ad 41 BCE), and the elegist Propertius' mistress 'Cynthia', whose writings he deems worthy of comparison with those of Korinna and Erinna (Prop. 2.3.21–2). This rich tradition of classical feminine verse, rarely addressed in the scholarship, provides a suite of models against which Sulpicia measures herself in her elegiac epigrams.

Heroides 15: Ovid on Sappho and other Female Poets
Jessica Westerhold, University of Tennessee-Knoxville

In Ars amatoria 3.331-48, Ovid offers a reading list specially tailored to women writers. Among the suggested readings is Sappho (331). Ovid ventriloquizes this important author in Heroides 15, likely the last of the single epistles. It is noteworthy in every aspect, most importantly because this is the only instance of the epistles (and of his entire extant corpus) in which Ovid writes in the voice of an historical figure. Sappho, the Greek poet, reveals the fiction of the fourteen heroines' epistles before her in the collection and simultaneously reveals Ovid's process. Like the heroines, Sappho cites both her literary tradition, as the subject of Hellenistic comedies, and the other letters of the collection (Fulkerson). Unlike the others, she cites her own poetry and that of at least one other real female poet, Sulpicia (Fabre-Serris).

Heroides 15 thematizes authorship and poetic composition. Previous scholars have interpreted Ovid's appropriation of Sappho's voice as a means of establishing his own poetic superiority (e.g., Harvey, Gordon, Hallett, Lindheim). While not denying this effect of Ovid's ventriloquism, this paper takes a recuperative approach and seeks to locate real female voices in the epistle. In Tristia 3.7, Ovid offers advice to a young female poet, Perilla. He tells her that, should she continue writing, "only the Lesbian bard will outdo your work" (20). Tristia 3.7 acknowledges the reality of women writers in Rome. Beginning with the assumption that Heroides 15 was written by Ovid and was originally located at the end of the collection of single epistles, this poem announces Sappho as the poetic inspiration for female poetic expressions of desire in Heroides 1-14. More importantly, Sappho's letter (intentionally or not) acknowledges and elevates women writers in Rome and their literary foremothers.

The docta puella talks back: Veronica Franco's reception of Ovid

Melanie Racette-Campbell, University of Winnipeg

The 16th century Venetian poet and courtesan Veronica Franco adapted ancient and contemporary literary traditions as she created an outsider's perspective on men, masculinity, and relationships between men and women. The viewpoint in her poetry is rooted in, yet markedly different from, the largely male-authored traditions that she worked within. This paper begins by presenting necessary information on gender in Renaissance Italy, with a focus on the dominant style of masculinity and the use of women as the Other in literature. It then sets out Ovid's lasting influence on the literature of the Middle Ages and Renaissance and on Franco and her milieu in particular.

The core of the paper is a close reading and comparison of two of Ovid's Heroides, XVI (Paris to Helen) and XVII (Helen to Paris) and the first two poems from Franco's published collection of poetry, the Terze Rime (1575). These two poems, like Heroides XVI and XVII, function as a pair, with the second responding to the first. The first, Capitolo 1, was not written by Franco but rather by a male admirer, the patrician Venetian Marco Venier. This poem alternates between entreaties for her favour and threats, and I argue that it represents the male poetic tradition that Franco worked in and against. The second poem, Capitolo 2, is a response by Franco to the first, in which she responds to his praise and criticism of her and builds on the ventriloquism of women's voices in Ovid to present herself as a docta puella who talks back to the lover-poet and resists his characterization of her as cruel and capricious.

I conclude by showing how these two poems fit into Franco's larger project of resisting and rejecting the stereotypical depictions of women, men, and relationships in the literature of her contemporaries and predecessors.

9C: Greek Literature IV

In walk two typical comic characters: the ambiguity of the slave in Aristophanes
Carina de Klerk, Columbia University

Wasps begins with two characters entering the playing space. In the ensuing action, these characters are revealed to be slaves. But, not long after, their identities become temporarily ambiguous as they speak about matters more appropriate to citizens. In Knights, a similar ambiguity can be observed: the first two characters are initially identified as slaves only to be revealed as slaves standing in for citizens or, depending on how you look at it, citizens standing in for slaves.

Building on Olson's work on the revelation of character identity in Aristophanes, I explore how slave identities are developed in performance in the opening scenes of Knights and Wasps. 1 Just as Olson's study grew out of the observation that the literary conventions informing dramatic texts "distort our understanding of these essentially nonliterary texts in subtle but important ways", my work springs from the concern that texts obscure our understanding of the Aristophanic slave in performance: lists of dramatis personae, speaker tags, and other paratextual material all imply that slave identities were instantly identifiable (Olson, 304). Yet, as Stone found, it is unclear whether slave characters were differentiated from other characters in elements of costume, body, or mask (Stone, 284). 2 Taking this finding seriously, I argue that slave identity in Aristophanes is developed and not static or self-evident. I argue further that the differing levels of status ambiguity that are discernible in the slave characters of Knights and Wasps should be seen in the light of the potential for ambiguity inherent in the visual dimension of performance—the slaves of old comedy may have been indistinguishable from the citizens of old comedy. More specifically, I hypothesize that Aristophanes uses this potential ambiguity of the old comic slave in Knights and Wasps as a way to play with and subvert the expectations of his audience and to initiate larger thematic concerns.

Hermes in Drag
David Mirhady, Simon Fraser University

Although Sophocles' fragmentary satyr play Ichneutae tells essentially the same story as the great Homeric Hymn to Hermes (4), it breaks off before its ending and, besides the presence of the satyrs and Silenus, it contains another important difference in the figure appearing (and addressed) as the eponymous mountain nymph Cyllene. This paper will explore the possibility that this nymph is actually Hermes himself appearing in drag.

There is no explicit evidence that supports this hypothesis. The play's missing conclusion deprives us both of a conclusion involving a confrontation between Apollo and Hermes, as in the Hymn, and of one involving Hermes' revelation of his true identity, but the assumption of the former has always been accepted.

Reasons for believing in the possibility of a cross-dressing Hermes might start with Ovid (Met. 2.676-710; cf. Nicander), whose telling of the story involves the god Mercury bribing Battus for his silence, then assuming another identity and bribing him again to point out the cattle, and finally revealing himself and punishing Battus for his treachery. So by the second century, when Nicander recorded this version, which inspired Ovid, Hermes' use of impersonation has become part of the story.

Beyond that, the arguments that the figure "Cyllene" makes for Hermes' innocence are largely the same as those that Hermes himself makes in the Hymn. It seems much more economical not to require the exit of Cyllene and the entrance of Hermes (doubtless to be performed by the same actor), who does not otherwise appear in the play.

Finally, for a satyr play, it just seems funnier if this new-born god can don women's clothing in attempting to dupe the satyrs and cover up the theft of his brother's cattle.

The comedic in Hyperides

Craig Cooper, University of Lethbridge

Ancient critics ranked Hyperides, after Demosthenes, as the best of the Attic orators. He was particularly admired by the Atticists, who preferred simple, unadorned Attic prose. Critics noted the simplicity and charm of his oratory. Dionysius of Halicarnassus remarks (Din. 7) that Hyperides' speeches contain forceful diction, simplicity in their composition, and a well-timed treatment of details, without any tragic, bombastic artificiality. He also notes (Din. 8) that Hyperides has a special charm about him. But what is often singled out about his style was what rhetoricians called acumen, a penetrating sting to his oratory. So, for instance, Cicero notes (De orat. 3.28) that a distinctive feature of Hyperides' style is acumen and elsewhere (Orat. 110) can speak of Hyperides' argutiae et acumen. Quintilian (10.1.77) describes Hyperides as dulcis et acutus, particularly when it comes to cases of minor importance. [Longinus] (On Sublime 34) provides a clue as to how Hyperides achieved this charming but penetrating sting. He speaks with simplicity, possesses the power of characterization seasoned with simple sweetness and displays an abundance of urbane wit, sophisticated sarcasm, well-bred elegance, skillful irony, and jests that are neither tasteless or rude, but pointed; he is deft at ridicule, which has a strong comic element to it and a sting that is well-aimed and playful. Here we find the source of Hyperides' acumen. Longinus points to some examples to illustrate: the little speech, as he calls it, on Phryne or Athenogenes. As Longinus notes, if Demosthenes had tried to compose such speeches, he would have recommended Hyperides even more to us. In this paper, I would like to explore the comic elements in Hyperides' little speeches.

SESSION/SÉANCE X

May 12, 10:30am-12:30pm

10A: Latin Literature IV

***Quare mihi?* Unlimited Intimacy, Martial's Mutuniati, and the Expression of Pathic Desire in Roman Epigram**

David Sutton, University of Toronto

Martial 11.63 is a curious poem in which the speaking subject is accused of pathic sexuality, owing to his being surrounded by generously endowed young males (mutuniati) in a bathhouse, and responds with what seems on the surface level to be a threat of pedication against the accuser which inverts the power dynamics and re-asserts the speaker's virility. The poem has attracted little critical attention, but there is a problem caused by the presence of the mutuniati which is not resolved in the poem's conclusion. Richlin 1993 (43) recognized the problem by stating that Martial would never imply about himself that he was being sexually serviced by such youths, because that would present him as a passive sexual subject, and offered an explanation that Martial must have kept such company because of their beauty rather than their phallic endowments. In this paper I will set this unsatisfying conclusion aside and interrogate the poem's structure and power dynamics in light of 21st century queer theory, focusing on Tim Dean's provocative 2009 monograph Unlimited Intimacy on the gay male sexual subculture of barebacking. Framed in this way, and through a structural understanding of Martial's epigrams and the social and sexual power dynamics of the Roman world, I will argue that Martial's poem provokes the reader into broaching the ultimate taboo of Roman masculinity: pathic subjectivity and the first-person expression of passive sexual desire.

Poetics and Paleontology: Lucretius (5. 800-815) on the Wombs of Mother Earth

Rory Egan, University of Manitoba

Lucretius' extended passage of speculation on primordial zoogony encloses an artfully crafted sequence on the spontaneous, subterranean, generation of already parturient uteri which, under the favourable conditions prevailing at the time, produced mortalia saecla, animal species that did not survive into historical times because of deficient natural attributes and unfavourable environmental conditions. The reading of the sequence as proposed here is supported by matching reinterpretations of its syntax and stylistics with entomological phenomena observable and observed by ancients and moderns, although evidently unfamiliar to modern Lucretian critics and exegetes. Those phenomena belong to the subterranean, 'in utero' phase of the cicada's life cycle and the ensuing emergence of the traditionally 'earth-born' adult as it leaves its nymphal integument which, according to an Aristotelian hapax (HA 556b7), is called its tettigometra or 'cicada womb.'

Pivotal to the overall argument is verse 803f. (folliculos ut nunc teretes aestate cicadae / linguunt), the vehicle of an extended simile that, I argue, has a double syntactic orientation: backwards to the preceding clause and/or ahead to the verses on the wombs of the earth. Previous interpretations do not acknowledge the second option, thus isolating the contemporary cicadas from their prehistoric ancestors. In comparing contemporary (nunc, v. 803) cicadas with primordial (tum, v. 805) offspring of Earth, Lucretius uses the insects as living fossils, a surviving paradigm to his broader theory on the origin of terrestrial species. The argument will be supported, point-by-point, with photographic documentation of entomological data matching the text of vv. 803-815.

While the primary objective is on the two-pronged elucidation of specific Lucretian verses, ramifications are recognized for scholarship (recently surveyed by J.S. Nethercut: AJP 138 [2017] 85-105) on the place of DNR in the history of theoretical paleontology.

Dogs at Dinner: Canine Imagery and Social Status in the Cena Trimalchionis
Allie Pohler, University of Cincinnati

Dogs are abundant in the ostentatious displays that the freedman Trimalchio manufactures to impress his guests throughout the Cena Trimalchionis (Sat. 26-78): a painted dog protects the house's entrance (29.1), hounds hunt live birds in the dining room (40.2), the guard dog Scylax and overfed puppy Margarita accompany diners (64.6-8), and two dogs appear in Trimalchio's imagined funerary monument (71.6-11). These dogs, often described as bound/chained (29.1; 64.6-7; 71.11; 72.7), function as symbols of servility as Trimalchio uses them to showcase his dominance. When a dogfight breaks out in the dining room (64.9-10), however, Trimalchio's veneer of authority begins to fade as he loses control over the animals–and humans (Slater 2013)– in his household. The fight between Trimalchio and Fortunata (74.9-17) that follows parallels that of the dogs: both are prompted by Trimalchio's affections toward another, spurred on by jealousy, and culminate in violence. This juxtaposition, I argue, imagines Trimalchio and Fortunata themselves as dogs as they struggle to escape the reputation of servility and ascend to the consumptive lifestyle of the wealthy. Fortunata, who is described as "lupatria" and compared to an offensive dog by a guest (37.3-6), completes the metaphor when she calls Trimalchio "canis" (74.9), an insult which critiques greed and lack of restraint (Graver 1995; Lilja 1976). Fortunata's insult, therefore, censures Trimalchio's lust and bitterly reminds him and his guests of his enslaved past. Trimalchio's violent reaction–hurling a cup at Fortunata–in turn reinforces his comparison to Scylax, who attacks Margarita following his 'canine instinct' (canino ingenio, 64.9). Trimalchio's and Fortunata's canine associations, I conclude, are a foil to Trimalchio's self-representation as a successful freedman, undermining his projected image of dominance and refinement and underscoring the impenetrability of class and social barriers for freed and enslaved persons.

Mother, Monster: Queering the reproductive process in Plautus' *Amphitruo*
Cassandra Tran, Wake Forest university

The plays of Roman Comedy centre on the antics of local citizen households and the preservation of the family unit. The situational and domestic natures of the storylines mean that household objectives are communicated through expectations of marriage and reproduction. Because of this, family members are urged into heteronormative processes of what Halberstam (2005) refers to as "straight time". At the same time, Roman Comedy relies on gender and sexual transgressions to create humour and intrigue; thus, these characters have the potential to step out of or 'queer' their timelines. Halberstam calls this process "queer time".

This paper explores Alcmena's maternal body in Plautus' Amphitruo through a queer temporal framework. In this play, Jupiter extends the night to have sex with Alcmena, who is ten months pregnant by her husband and seven by Jupiter. The stage action ends with a painless birth of twins from two fathers. I argue that the expansion of night for intercourse and acceleration of labour in Alcmena's pregnancy by Jupiter represents her experience of queer time. Likewise, I explore how her divine pregnancy juxtaposes the heteronormative temporalities of her 'natural' pregnancy, as well as the effects these two events would have posed on the household's future. Grounding my analysis on Braidotti's (1997) theory of motherhood as monstrosity, I propose that Alcmena's maternity threatens order and disrupts the norms prescribed for the female body. Her portrayal is centered on the distortions of femininity through her enlarged belly (lines 664-7, 703-4, 718-9) and her perceived infidelity. This study departs from previous scholarship by employing a queer lens to investigate how Plautus engaged with the topics of reproduction, marriage, and inheritance. By focusing on the relationship between conception and labour, I show how Alcmena's negotiations with femininity and monstrosity intersect with the (im)proper chronology of the reproductive process.

10B: Greek Literature V

« En sûreté comme le possesseur de l'antre corycien ». Sur les traces d'un proverbe obscur
Gaëlle Rioual, Université Laval

Dans le Tableau de Cébès, un court dialogue du Ier siècle de notre ère dont l'objectif est de guider les apprentis philosophes sur la route du véritable bonheur, on explique que ceux qui ont réussi à atteindre Félicité, Εὐδαιμονία, peuvent dorénavant se promener parmi les vices et les malheurs du monde aussi sûrement que « celui qui a l'antre corycien » (26). Cette expression, qui sonne comme un proverbe ou une référence littéraire supposée connue des lecteurs, ne possède aucun écho dans la littérature qui nous est parvenue. Grâce à un inventaire des sources anciennes qui mentionnent l'antre corycien, nous tenterons de dégager l'origine et la signification de cette expression proverbiale (qui ne l'est pas tant).

In the Cebes' Tablet, a first-century short dialogue whose purpose is to guide aspiring philosophers on the path to true happiness, it is explained that those who have succeed in reaching Felicity, Εὐδαιμονία, can henceforth walk among the worldly vices and misfortunes as surely as "he who has the Corycian cave" (26). This expression sounds like a supposedly well-known proverb or literary reference but has no echo in the extant literature. Through an inventory of ancient sources that mention the Corycian cave, I will try to identify the origin and meaning of this apparently proverbial expression.

Conférence en français avec présentation PowerPoint en anglais.

Lucian's Megillos between dysphoria and euphoria
Jay Oliver, University of Guelph

Secondary scholarship frequently suggests that Lucian's Megillos (DC 5) is to be viewed as a hypertrophic manifestation of the tribadic archetype (Gilhuly, Halperin). Ancient audiences, it is argued, would interpret Megillos in line with the ancient discourse on "tribadism", structured around penetrative roles and their gendered corollaries. However, the dialogue confounds a simple active/passive dichotomy (Bissa, Boehringer), and distances Megillos from "lesbianism". Megillos, evading all of the categories of gender crossing with which the dialogue's characters are familiar, asserts simply that he has the mind of a man and does not want to be "feminized". This paper, instead of pathologizing Megillos or limiting interpretation to Lucian's putative intentions, seeks to take him at his word, examining his resignification of the gendered cultural lexicon.

Most scholars use she/her pronouns and the name "Megilla" for the character. Some scholars do mention transness in connection with Megillos (Bissa, Ash), but in a rather clinical way. It is limiting, I suggest, to apply modern diagnostic criteria, at any rate controversial in trans communities, to a character from an ancient text. This paper argues that, instead of manifesting gender dysphoria, the way in which Megillos articulates his experience is closer to gender euphoria. Gender euphoria represents a reclamation of the pleasurable aspects of inhabiting a trans body. Instead of wishing he had a penis, Megillos asserts he does not need one to be a man. Granted an unusual degree of latitude by his wealth, he reformulates marriage, kinship, gender, sexuality, and the signification of the body. He disregards phallocentrism, even asserting his sexual superiority to men with penises. Regardless of whether he is a "failure" by Lucian's or Leaena's standards or those of his culture, he continues to live his life at the edges of what is culturally legible.

L'apothéose tourbillonnantes : une étude des textes de Nonnos de Panopolis pour une conception globale de l'apothéose dans l'Antiquité Tardive.

Émile Caron, Université de Montréal

Nonnos est l'auteur de deux œuvres considérables de l'Antiquité tardive, soit les Dionysiaques, œuvre de 48 chants reprenant les caractéristiques de l'épopée homérique et décrivant la vie de Dionysos, et la Paraphrase selon Jean, une réécriture détaillée de la vie du Christ selon l'apôtre Jean. L'écart thématique entre les deux textes est tel que les philologues ont longtemps crus que Nonnos aurait dû être païen au moment d'écrire les Dionysiaque et qu'après une conversion, il eut la capacité d'écrire sa Paraphrase. L'intérêt de ces deux œuvres se trouve dans la dualité des thèmes païen et chrétien qui y sont exposés et les connaissances approfondies des deux styles dont fait preuve l'auteur. En analysant de manière fine cet élément, il est possible de tirer des conclusions en ce qui touche la représentation de l'apothéose dans une société chrétienne (l'Égypte du IVe), encore enclin à l'influence de la culture païenne. À travers une analyse comparative des textes de Nonnos, il est possible de constituer une partie de l'histoire de la formation de l'apothéose. Celle-ci n'est pas née avec la chrétienté, mais est profondément ancrée dans les rites et les mythes païens des Grecs et des Romains. Nous proposons donc aujourd'hui d'étudier le dernier chant des Dionysiaques en parallèle avec la Paraphrase afin de montrer comment Nonnos a intégré des images si fortes de l'apothéose qu'elles survécurent jusqu'à aujourd'hui. Cet exposé est né du projet de recherche Vortex mené par le Prof. Pierre Bonnechere. Nous verrons que les deux textes de Nonnos font état d'une apothéose tourbillonnante et que l'ascension du Christ, telle qu'elle est conçue de nos jours dans l'art, dans la littérature et dans la musique, est le produit d'un travail de synthèse d'auteurs chrétiens ayant navigué dans les mythes païens à la même manière de Nonnos.

Orpheus and his Fear of Snakes in the Lithica

Dwayne Meisner, University of Regina

Orpheus has good reasons to not like snakes, having famously lost his wife, Eurydice, to a snake bite. But according to the Orphic Lithica, his fear of snakes goes back further than that, to an incident that happened when he was a child.

The Lithica is an Orphic poem dating to sometime in the second to fourth centuries AD. As the title implies, the text is mostly about the magical properties of various gemstones. However, Orpheus is not the one providing this information.

The text begins with Orpheus as the first-person narrator, mentioning that one day he was on his way to sacrifice at an altar of Helios when he met a man named Theiodamas, who joined him for the walk. On their way, Orpheus tells Theiodamas the purpose of his sacrifice: to commemorate the time when, as a child, he was rescued from a snake attack at that exact spot. Having listened to this story, Theiodamas gives Orpheus a collection of gemstones and describes their magical properties, and he explains some of the benefits and remedies for which they can be used. Some of the gemstones, it turns out, are useful for warding off snakes and treating snake Bites.

In this presentation, I will discuss the relationship between the story of Orpheus being rescued from a snake attack and the snake-related gemstones that come up later in the Lithica. Then I will compare these passages of the Lithica with other references to snakes in Orphic literature, including the story of Eurydice and those fragments of Orphic theogonies where theriomorphic snake imagery appears. Finally, I will suggest how this theme in the Lithica might be connected to deeper symbolism found throughout Orphic literature.

10C: Decolonizing Classical Studies

Quantifying the (In-)Validity of Exceptionalism: Using the Database of Religious History to Re-Examine "Classics"
Gino Canlas, Ian Randall, Andrew Danielson, Willis Monroe, University of British Columbia, and Rachel Spicer, London School of Economics

In recent years the term "Classics," as a blanket term encompassing Greek and Roman studies, has come under increasing re-evaluation. The name has slowly been disappearing from university departments, replaced by more precise names like ancient Mediterranean studies or Greek and Roman studies, some criticisms of the name focus on the legacy of "Classics" in promoting Western exceptionalism. This paper uses a digital approach to examine the issue of exceptionalism in Classics, using the Database of Religious History, a large quantitative-qualitative digital humanities project attempting to capture data about religious groups through time and space in a standardized format. Using statistical methods that borrow from systems of analysis used to construct phylogenetic trees, we will analyze the DRH's dataset on religious traditions from Greece, Rome, the Near East, and other contemporaneous cultures to produce clusters that differentiate between structures and characteristics of pantheons, configurations, sacred places, and cosmologies—showing, in quantitative terms, that there is little that sets Greek and Roman religious traditions as exceptional in comparison to neighbouring traditions. Our paper demonstrates the potential that large-scale, comparative, digital approaches have in re-assessing long-held biases—not just in classics but across disciplines.

From the British Museum to British Columbia: Settler and Indigenous Classicism
Franco De Angelis, University of British Columbia

Vistors entering the Great Court at the British Museum London encounter two Haida totem poles from British Columbia silhouetted against the neoclassical building of the nineteenth century. This initial encounter between the Old and New Worlds—the only such one in the Great Court—invites their discussion in British Columbia in the later nineteenth and earlier twentieth centuries. While we normally think of British Columbia as a formative influence in the creation of the modern discipline of anthropology and as a respository of comparative evidence for Old and New World studies, the settler and indigenous uses of Classical Antiquity in British Columbia have remained overlooked. This is no doubt the usual byproduct of modern colonialism which has put the spotlight on centres to the detriment of their peripheries and successfully kept hidden more complex histories on the ground. In this paper, the discussion is centred on two cases studies: Haida Gwaii (formerly Queen Charlotte Islands), and Stanley Park in Vancouver. These case studies document both settler and indigenous uses of Classical Antiquity in various ways, including place-names, architecture, sculpture, pre-emption, dispossession, settler and indigenous aspirations and failures, and another connection to the British Museum. These case studies help reorient the study of the uses of Classical Antiquity in North America away from its usual focus on the eastern half of the continent and away also from its usual focus on settler successes to the continent's remote northwestern corner and to indigenous usages. In doing so, these case studies contribute to the decolonization of the discipline of Classical Studies and highlight the potential for the development of the subject from within Canada itself.

Egypt “gift of the desert”: Egyptian connections with the Sahara in the Hellenistic period
Giulio Leghissa, University of Toronto

Since the seventeenth century and until recently, 'Western' (that is European and settler colonial) scholarly views of Hellenistic Egypt were effectively encapsulated by the following vignette: besides being the ‘gift of the Nile’, Egypt became a ‘Mediterranean-Sea-looking land’ after the foundation of Alexandria in 332 BCE. By conceptualizing it so, scholars have marked a divide between the times of Alexander’s arrival and of the subsequent Greco-Macedonian rule on the one hand, and the previous periods, which would have been characterized by Egypt’s inward-looking, despotic and xenophobic attitudes. This view, which is notably based on classical literary sources, centers and elevates Macedonian and Greek (and thereby, European) contributions to Egyptian ‘civilization’ and economic prosperity. At the same time, it reinforces the assumed centrality of water and waterborne connections in the history of ancient Egypt.

Are we able to move away from this still common narrative? Can we provide a more nuanced portrait of Hellenistic Egypt's relationships with the broader Afro-Eurasian world? If so, what other, disruptive, stories are waiting to be told?

In this paper I argue that we can draw a different picture indeed. To do so, I will focus on the archaeological evidence of Egyptian connections with the Central Sahara in the Hellenistic period. Usually considered inhospitable, bereft of natural resources and disconnected, the Saharan desert was actually an anthropicized space; one which, in the latter centuries BCE, saw the movements of people, goods and ideas between Egypt and the Garamantian communities of the Fazzan oases. This case of desertborne ‘connectivity’, which is one among many I am illuminating in my PhD thesis, debunks colonial views of the Sahara as a fragmented and isolated anti-Mediterranean system. It also shows how Ptolemaic Egypt, far from being merely projected on the sea, was also well-anchored on land, and Sahara-oriented.

The Land Speaks: Translation, Colonization, and Space in the Latin Literature of Early Modern Canada
Zachary Yuzwa, St. Thomas More College, University of Saskatchewan

I propose to examine a corpus of colonial Latin literature from early modern Canada, focusing on moments when the land itself or its indigenous inhabitants are made to speak. My corpus comprises only texts ostensibly translated into Latin by French Jesuits, sometimes missionaries in the field and sometimes in France working from mission reports. These translations—from French into Latin, but also from new world back to old—attempt to render the ostensibly unintelligible speech of the new world’s land and its people into disciplined and ordered accounts, signs that simultaneously proclaim the providential inevitability of French empire in the new world and occlude the epistemic violence at the heart of Jesuit missionary efforts in New France. This polyvalent work of translation serves to conjure a particular kind of colonial fantasy across time and space, one in which the landscape of North America can be rendered legible to a European audience and written into history as a fixed space whose contours match the familiar outlines of an old world always already defined by a canon of ancient history and mythology.

In one text the land speaks in illegible signs—earthquakes, aerial phenomena, thunder—signs that demand interpretation. Only by rendering its “speech” in Latin and according to the demands of a universalizing history can our authors give it sense. In another text, Wendat elders give eloquent Latin speeches reminiscent of Roman historiography.

This colonizing impulse to constrain indigenous spaces and experiences within the bounds of history and under the sign of Latin has been used—in fact, here in Canada continues to be used—to justify dispossession. Though this paper does not engage an explicitly decolonial praxis, it does ask us, as classicists living and working in Canada, to think through the colonial entailments at the foundation of our discipline.

Posters

Re-evaluating the Impact of Roman Annexation on Cereal Cultivation in Yorkshire, UK.
Neal Payne, Cambridge University

My poster presents a new method for evaluating the archaeobotanical evidence of agricultural change throughout the Roman occupation of Yorkshire. Unlike the exclusive Roman period focus of many previous regional and national syntheses, I take a vertical perspective of Roman period changes in Yorkshire through the incorporation of data from the preceding Iron Age and subsequent Anglian period (800 BCE – 800 CE). My research synthesizes the published and unpublished archaeobotanical reports from commercial and research excavations, collating and standardizing the data from over 6500 contexts originating from 550 archaeological sites throughout Yorkshire. Here I focus on the carbonized archaeobotanical material from this dataset, which has been analyzed through a semi-quantitative approach based on 50-year intervals. This approach explores the trajectories of cereal cultivation prior to the Roman annexation of Yorkshire, the influence of Roman rule, and the impact of the decline of Roman centralized institutions on these arable practices. The integration of these often-disengaged cultural periods and their data affords a new perspective to observe how Roman rule impacted the long-term chronology of cereal cultivation in Yorkshire.

An Analysis and Catalogue of the Small Finds from the Venus Pompeiana Project
Miranda King, Mount Allison University

Atop an artificial terrace near the fortification walls in the southwest corner of the city of Pompeii sits the remains of the Sanctuary of Venus. Overlooking the Sea to the south, and backing onto the Via Marina to the north, the sanctuary was in a location fit for the patron divinity of the Roman city. The dedication of the city to Venus likely happened after the foundation of the Sullan colony in 80 BCE, which acknowledged the special relationship Sulla had with the Goddess Venus/Aphrodite. The triporticus and axial temple which was heavily damaged by the earthquake in 62 AD were still under reconstruction when Mount Vesuvius erupted in 79 AD. Under the auspices of the Pompeii Archaeological Park, archaeologists from the University of Missouri-Columbia and Mount Allison University have resumed the study of the Temple and Sanctuary of Venus. The main objective of the Venus Pompeiana Project is to clarify the original sanctuary's date, extent, and internal organization, and the nature of the rituals that were conducted therein, detailing the primary transformation. Over the last six months, I have been examining the small finds that were recovered from the four seasons of excavation with the Venus Pompeiana Project. The collection features an assemblage of slingshot bullets likely dating to the Sullan seige of the city. In total the collection consists of 126 objects each with their own unique story. This research has helped in the resulting dating of the sanctuary to post-80 BCE. These results have important implications for the broader understanding of the topography of a crucial quadrant of Pompeii facing onto the Via Marina and in direct relationship with the Basilica.

Applying 3D Structured Light Scanning to Roman Leather Insoles from Vindolanda
Maria Glanfield, University of Western Ontario

The application of 3D structured light scanning to the field of classical archaeology has grown continuously in the last decade, allowing archaeologists to visualize and interact with ancient material culture in a multitude of ways. However, a significant portion of these applications are for documentation, conservation, and public outreach. Thus, the greater potential of 3D optical imaging for enhanced measurement, visualization, and analysis has not been fully realized, especially within the discipline of

Roman archaeology. This project introduces digital approaches for the forensic analysis of footwear impression evidence to Roman archaeology and podiatry in an unprecedented interdisciplinary approach.

The research presented here is a feasibility study to examine if 3D structured light scanning can be applied to ancient Roman leather insoles from the Vindolanda assemblage to capture both two-dimensional prints and three-dimensional impression evidence for enhanced visualization and podiatric measurement. The poster begins with an overview of 3D structured light scanning and innovative applications within non-classical archaeology as well as forensic podiatry, and how these techniques will be adapted and applied to impression evidence on Roman insoles. The poster will focus on three case studies of selected leather insoles scanned at Vindolanda, the enhanced visualization of their surface topography, and podiatric measurement conducted digitally using readily available, open-source post-processing software. Finally, it assesses this application of 3D structured light scanning for the ancient material and establishes an efficient workflow for any further applications. It concludes with consideration of the importance of the resulting 3D data from the case studies for extracting significant podiatric data about the Roman populations of Vindolanda.

Sole Survivor: Assessing Shoes to Understand Podiatric Knowledge on the Roman Frontier
Casey Boettinger, University of Western Ontario

This poster presents a case study to explore foot care in Roman Britain through leather shoes from the Roman auxiliary fort at Vindolanda. Drawing on examples of foot care from Egypt and China, I seek to strengthen our understanding of the evidence for podiatric knowledge on the Roman frontier in Britain (Greene 2019). Leather and other organic materials preserve well in the anaerobic conditions of the soil at Vindolanda, which makes an analysis of shoes and their modifications possible, something that is impossible on most archaeological sites. The Vindolanda assemblage features shoes that were modified post-production in the following ways: adding extra hobnails; attaching curved metal bars; and placing additional bronze discs into the insole.

By weaving in evidence for foot massage from both Egypt and China, I argue that the hobnails and discs found on the insoles of some shoes were meant to act as massaging devices (El-Kilany 2016 for Egyptian massage and Ni 1995 for Chinese massage). An ‘on-the-go’ massage for those in the military community would have helped endurance and provided relief from pain. I use modern podiatry to inform my ideas about the placement of the metal bars on the outer soles and to look more in depth at the Roman conception of foot health.

The primary themes of this project are foot care, Roman knowledge of podiatry, massage as medical treatment, and using shoes to understand gait issues. This research provides insight into the site demographics at Vindolanda, demonstrates their health status, and shows what strategies the community had for mitigating foot issues. This research uses a combination of analogy and visual observation to make arguments about the purpose of specific shoe modifications.