

Conference Abstracts

Panel 1: 8:30 - 10:00 AM

ROOM 1 | 8:30 - 10:00AM | Hellenistic & Roman History

<p>Louis Polcin <i>University of British Columbia</i></p> <p>“Mosaics of Identity: Herodian Legitimization and Displays of Kingship”</p>	<p>Josephus notes that Herod, often known as “Herod the Great,” instituted a permanent shift in Jewish history; for the Roman-Jewish historian, Herod was the first ruler who “destroyed the long-held customs which were inviolable.” (Antiquities 15.267, ὑποδιέφθειρεν τὴν πάλαι κατάστασιν ἀπαρεγγεῖρητον οὖσαν) While Josephus uses this claim to place Herod within a specific literary topos, Herodian engagement with non-Jewish practices is clear; Herod constructed a number of cities in honor of Augustus and other Roman patrons, such as Caesarea and Sebaste, complete with temples to the imperial cult (Bellum Judaicum, 1.403–415; Ant. 15.326–341, 363). Yet Herod also maintained Jewish ritual baths in his palatial complexes, refrained from displaying images of people or animals in Judea, which would be seen as a violation of the Second Commandment, and even massively expanded the temple in Jerusalem (BJ 1.401, Ant 15.380–423). In this study, I investigate Herod’s support for wide-ranging cultural and theological traditions, with the aim to further discern Herod’s mechanisms of legitimization. I argue that Herod adopted a predominantly Hellenistic and Roman form of rulership, and I seek to foreground a specific practice of Hellenistic rulers that has hitherto not received sufficient attention in Herodian scholarship: the support and respect for a wider array of local cults and traditions in exchange for political loyalty. This is a key link that allows us to consider Herod’s support for multiple local cults, including the Jerusalem temple, as subsumed within a common Hellenistic conception of widespread religious toleration, rather than a demonstration of Herodian Jewish identity or special support for the Judean community above other peoples within Herod’s kingdom. Within this Hellenistic framework, Herod could gain support of each cultural group that came under his authority, thus engaging productively with the wide array of cultural and theological communities within his kingdom.</p>
<p>Beatrice Poletti <i>Queen’s University</i></p> <p>“A Case Study on Roman Citizenship: Dion. Hal. RA 2.30-2.46 (The Abduction of the</p>	<p>In a well-known episode of Rome’s early history, the first king Romulus contrives and executes a plan for the mass abduction of Latin and Sabine women to provide wives to its male subjects. The ensuing war and reconciliation — promoted by the Sabine women themselves — results in the formal union of the Romans and the Latin and Sabine communities at war. This union ratifies the permanent alliance between Rome and its neighbours and the practice of intermarriage as a crucial political tool for Rome’s growth.</p>



<p>Sabine Women)”</p>	<p>Additionally, the Latins and the Sabines involved are allowed to move to Rome and acquire full Roman citizenship. In my talk, I focus on the version of the episode by Dionysius of Halicarnassus and I show how, in his presentation, the incorporation into the Roman citizen body empowers the Sabine women, who acquire political agency and can negotiate the end of the war with both the Roman senate and the Sabine leadership. The unusual role and masculine qualities ascribed to the women are conspicuous in the description of Hersilia, the promoter of the reconciliation and the mother of one of the Sabine abductees. Her newly acquired citizen status turns her into a skilled orator, capable to deal successfully with the Roman senate and the Sabine representatives. Dionysius’ narrative thus bears specific ideological significance, seeking to legitimize Roman domination by manipulating – and to some extent subverting – common ideas about female expected behaviour and social role.</p>
<p>Tom Liu <i>University of British Columbia</i></p> <p>“A Dictator’s Epilogue? Continuation of Power and Influence in Sulla’s Post- Retirement Life”</p>	<p>Lucius Cornelius Sulla Felix is often perceived as the first person within the Roman Republic to seize power through force. Yet, despite his reputation as Rome’s despotic tyrant, there exists a persistent and romantic fascination across millennia with Sulla’s decision to retire from public office at the apex of his power in 80 BCE. Scholars have vigorously debated the motives behind Sulla’s decision, but comparatively less attention has been paid to the nature of the retirement itself. Did the dictator truly relinquish his powers during the last chapter of his life? This paper seeks to illuminate the power dynamics of Sulla’s later life (81-78 BCE), and challenge the conventional notion that the retirement marked the end of his reign. Examining literary sources for the dictator, I argue that although Sulla’s decision to retire is typically seen as a forfeiture of his powers, he nevertheless maintained considerable influence over politics in Rome through social connections established earlier in his reign. Using events between 81 and 80 BCE – with emphasis on the measures that Sulla implemented to cement his control over the Republic – I show that the dictator built long-lasting social connections within the three bodies that could challenge his authority: the senate, people, and military. I also investigate the actions of contemporary Roman figures in response to Sulla’s decisions, in order to gain insights into how Roman elites interpreted and understood the nature of his retirement. More generally, this paper makes the case that recognition of Sulla’s reign ending at his death, rather than retirement, contributes to our understanding of the Roman psyches in the wake of the dictator’s success with his consolidated power.</p>
<p>Emma Buechner <i>University of Washington</i></p> <p>“Call the Midwife: An Epigraphic Analysis of the Significance of <i>Medicae</i> and <i>Obstetrices</i> in the Roman Empire”</p>	<p>Though there is growing scholarly interest in women in medicine in the Roman Empire, minimal surviving evidence has made it difficult to make concrete claims about the roles of female medical practitioners in the Roman Empire. However, by studying epigraphic evidence, mainly (but not exclusively) funerary inscriptions, we can find examples of these women being highly praised for their professional work, being noted for their level of education, and displaying their financial success. This paper examines Latin inscriptions spanning across the geographic Roman Empire, from approximately the first</p>

	<p>century BCE to the third century CE, which feature women who are either given the title obstetrix (midwife) or medica (doctor), or who can be inferred as being medical practitioners. This epigraphic analysis indicates that these women and their families knew that they were valued by their communities and successful in their professions.</p>
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ROOM 2 | 8:30 - 10:00AM | Archaic Greek Poetry

<p>David Delbar <i>University of Chicago</i></p> <p>“War is a Care for Her: Women Who Fight in the <i>Iliad</i>”</p>	<p>In the <i>Iliad</i>, Hector insists that war is only a care to men; yet women not only bear the consequences of the Trojan war but participate in battle as well. Drawing on Jack Halberstam’s theory of female masculinities, this paper performs a close reading of Homer’s portrayal of the Amazons and of Andromache to see how mortal women’s actions in war create alternate forms of masculinity and shape men’s gendered actions in response. Women’s approach to and experience in fighting is different than men’s. The Amazons’ status as ἀντιάνειραι places them in an ambiguous situation where they are simultaneously seen as stronger than men yet inevitably lose to them. Their presence on the battlefield disrupts the binary formation of masculinity in opposition to women. Andromache eschews traditional female pursuits to assess the battle from the wall of Troy and give tactical commands to her husband. In contrast to Hector’s approach to battle, which emphasizes the accrual of κλέος, Andromache prioritizes practical and effective means of preserving life. These scenes, along with the formulaic phrase insisting that certain aspects of life pertain only to men (Il.6.493–94), show that even in the hypermasculine world of the <i>Iliad</i>, women push against and reform gendered boundaries. As in the world outside of the poem, gender in the Homeric world exists in a state of constant renegotiation.</p>
<p>Linda McNulty Perez <i>Princeton University</i></p> <p>“Athena and the <i>Laai</i>: The <i>Diapira</i> of <i>Iliad</i> 2 Reconsidered”</p>	<p>Scodel’s 2009 <i>Listening to Homer</i> constructs the theory of a “social audience” for Homeric performance, as a result of which the poems present themselves in a manner which unifies the audience’s response. But one passage in which this unificatory theory falls short is the <i>diapira</i> of <i>Iliad</i> 2, in which clashes between characters of different social statuses seem unlikely to have provoked a unified audience response. Past scholarship has engaged the problem of conflict in the <i>diapira</i> by untangling the social relationships and political ideologies displayed in the passage. This work can generally be characterized by one of two approaches. One strand of scholarship has focused on identifying Thersites’ precise social status (Thalman 1988; Postlethwaite 1988; Rose 1988; Kouklankis 1999; Marks 2005). The other strand examines Thersites’ social status in relation to the qualities of speech and leadership possessed by other Achaian commanders (Elmer 2013; Christensen 2015; Pisano 2019). These</p>



	<p>works do not, however, take into consideration two additional groups in the passage: the Achaian laoi and the gods. This paper takes up the issue of social conflict in the diapeira as its central concern, and examines the relationships between Thersites, the Achaian commanders, the laoi, and the gods through use of a two-pronged approach. The first is consideration of the similes used to characterize the laoi during the flight to the ships. The second is an analysis of Hera and Athena's instructions to Odysseus to resolve the situation, and an assessment of the hero's obedience. I demonstrate that the laoi are characterized positively, not in opposition to their social superiors, and that those social superiors fail to obey the will of the gods in relation to the laoi. My conclusions provide a modification to Scodel's unificatory theory of the social audience and a new reading of the diapeira.</p>
<p>Joseph Bringman <i>University of Washington</i></p> <p>"Homer, Achilles, and Telemachus: A Metapoetic Triangle of Alter Egos"</p>	<p>Telemachus and Achilles share certain epithets and formulae unique to them. Richard Martin (1993) argues that Telemachus functions as Homer's alter ego in the Odyssey as Achilles does in the Iliad (Martin 1989). Although accepting this general framing, I disagree with Martin's conclusion that Telemachus qua alter ego metapoetically represents the younger generation's incapability of perpetuating the heroic-cum-poetic tradition. Instead, I argue that Telemachus represents Homer as capable yet voluntarily deferring to the divine source of his poetic authority. Both heroes manifest the theme of choice. Achilles must choose between his two alternative fates. Throughout the Iliad, Achilles' agency is shown greater deference by the gods than humans normally receive, including Athena addressing him with the rare formula $\alpha\lambda\lambda\ \kappa\epsilon\ \pi\acute{\iota}\theta\eta\alpha\iota$ (Il. 1.207-214). Although gods commonly overrule the actions of other heroes in pivotal counterfactuals, Athena deigns to persuade Achilles rather than force him. The formula thus accentuates his agency. In the Odyssey, Athena addresses Telemachus with that same formula when advising him to go learn about Odysseus (Od. 1.279). In contrast to oral variants where he met his father (Lord 1960), Telemachus only hears about him in our Odyssey. $\alpha\lambda\lambda\ \kappa\epsilon\ \pi\acute{\iota}\theta\eta\alpha\iota$ relates to pivotal counterfactuals by way of contrast. For although Athena could force the hero's hand, she shows deference to his decision-making. Conversely, pivotal counterfactuals permit Homer to contemplate contrary-to-fate hypotheticals, exercising poetic liberty while voluntarily deferring to tradition (Morrison 1992). One counterfactual (Od. 21.128-29) confirms Telemachus' capacity to string Odysseus' bow. Yet just as Telemachus, although capable, voluntarily defers to Odysseus by not stringing the bow, so too Homer defers to the Muses by keeping contrary-to-fate hypotheticals counterfactual. Telemachus, far from metapoetically infecting his alter ego with his alleged inferiority, instead displays a latent parity with Odysseus that metapoetically reflects Homer's poetic potency in perpetuating tradition.</p>
<p>Chris Eckerman <i>University of Oregon</i></p>	<p>I offer a new interpretation of Hesiod's Theogony, lines 22-34. I suggest that quotation should begin at line 25, not line 26, and I interpret the syntax of lines 25 and 26 in a novel manner. I suggest that one expects direct speech to begin after line 24. Furthermore, I argue that Μοῦσαι Ὀλυμπιάδες should be</p>

<p>“Hesiod’s <i>Theogony</i> 22-34”</p>	<p>understood as the subject of a new sentence and that κοῦραι should be understood as its predicative nominative. I also suggest that line 26 should be understood as having a subject-nominative, predicative-nominative construction. I argue that ποιμένες ἄγραυλοι is the subject and that κάκ’ ἐλέγχεα is the predicative nominative. I also argue that we do not find a connective particle in line 25 because line 25 introduces direct speech. Furthermore, I suggest that we do not find a linking particle in line 26 because there Hesiod is introducing contrasting/emotional asyndeton. The same may be said of line 27, which also introduces a new idea. The traditional interpretation of line 26 creates two noteworthy problems. Firstly, the string of plurals creates a rough grammatical construction: Hesiod seems to be alone with his sheep, and the audience would expect the goddesses to address him in the singular. The interpretation developed in this talk obviates this problem. Secondly, Hesiod has not done anything to offend the goddesses, and so we do not expect an epiphany wherein the Muses begin their speech to Hesiod by insulting him. The interpretation developed in this talk obviates this problem also. Based on the philological argument outlined above, I develop original literary criticism thereafter, suggesting that the Muses are making a different argument with Hesiod than previously has been assumed.</p>
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ROOM 3 | 8:30 - 10:00AM | Slavery

<p>Lauryn Hanley <i>University of Washington</i></p> <p>“‘You Buried Me in a Free Man’s Tomb’: Depictions of Slavery and Enslaved People in Sepulchral Epigrams”</p>	<p>The epigraphic record rarely represents the enslaved population of the ancient Greek world, and inscriptions composed by or on behalf of enslaved people are even rarer. In an attempt to reclaim the voices and experiences of this group, in this paper I analyze how representations of interpersonal dynamics between enslaved people and their enslavers in sepulchral epigrams changed over time. I first examine a few epigraphic epigrams from classical Athens (IG I3 1361/IG I2 1084, IG 9112, and IG 10051), building upon the research of Raffeiner (1977) and Bäßler (1998); I then explore several literary epigrams from the Hellenistic period onward (AP 7.178; 179; 180; 18 5; and 632). Drawing on the investigations of Schmitz (2010) and Vestrheim (2010) into speakers and points of view in epigrams, I reconstruct the implied relationships between the individuals mentioned or alluded to in the poems, especially the precise relationship between an enslaved person and their enslaver. I argue that these two groups of inscriptions differ starkly in their depictions of the relationships between enslaved people and their enslavers. Furthermore, I show that the classical epigraphic epigrams demonstrate a detached, ambivalent demeanor toward enslavers and paint enslaved people in a noble or heroic light, while the literary epigrams of the Hellenistic period portray enslavers in benevolent terms, and enslaved people as tragic figures.</p>
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Sarah Brucia Breitenfeld

Davidson College

“Lift Her Up, Throw Her Down:
Sexual Assault as Corporal
Punishment in Aristophanes’s
Acharnians and *Wasps*”

Enslaved women are repeatedly isolated for punishment by male citizen characters in Aristophanes’s plays. Though Glazebrook (2018) suggests that rape was not regularly used as a punishment in Greco-Roman antiquity, two passages from Aristophanes attest to this phenomenon. The first instance occurs in *Acharnians*, where Dikaiopolis expresses his desire to catch a Thracian slave girl stealing wood so that he can “throw her down and stone her fruit,” thereby punishing her through sexual assault (Ach. 275). Similarly, in *Wasps*, Bdelykleon encourages his father Philokleon to set up a trial of the household slaves, nominating two enslaved women as deserving victims: the housemaid who “opened the door” (*Wasps* 768) and the Thracian cook who “burnt the pot” (*Wasps* 828). By encouraging his father to “impose a fine,” Bdelykleon insinuates through innuendo that rape would be a fitting punishment for these offenses (*Wasps* 769; Henderson 1991). This paper examines the topic of slave rape in Aristophanes. I show that *Acharnians* and *Wasps* depict specific circumstances where enslavers weaponized sexual assault as a form of punishment against enslaved women. First, I conduct a close reading of lines 271–275 of *Acharnians*, highlighting the isolated rural location, the violent vocabulary, and the excuse that Dikaiopolis imagines he could offer — that the woman is a thief. Next, I explore the treatment of the housemaid and cook in *Wasps*, drawing attention to lines 764–775 and 826–828, where both Bdelykleon and Philokleon discuss punishing these enslaved domestic laborers with sexual assault. Finally, I consider how these comic discourses around punishment also suggest that enslaved women may have taken purposeful actions contrary to the desires of their enslavers, thus articulating a form of resistance (Forsdyke 2021). I argue that sexual assault may have been a more established form of corporal punishment in 5th century Athens than has previously been recognized.

Catherine Chase

University of Washington

“The Friendly Hero: The
Heroization of Drimacus in
Athenaeus’ *Deipnosophistae*”

The story of Drimacus as told by Athenaeus in *Deipnosophistae* is one of few accounts of heroized enslaved people in Greek historiography. I investigate the heroization and hero cult of Drimacus, comparing the episode with other accounts of heroized enslaved individuals, and why ancient authors, enslavers themselves, chose to represent them in this way. First, I examine hero cults in general and compare them with the Drimacus cult. Hero cults often included *thysia*, a sacrifice to gods involving eating from the sacrificial animal (Ekroth 2002). The cult of Drimacus subverts convention and instead involves the formerly enslaved offering items stolen during escape. This cult thus reflects a double resistance: stealing and escaping. I also discuss the potential logistics of the cult in practice. Second, I compare Drimacus to other heroized enslaved people. Our best evidence comes from accounts of the Roman servile wars, in which the enslaved figures are characterized as courageous (*virtus*), a trait generally limited to citizen men. Drimacus likewise is brave (*ἀνδρείον*) as if the commander of an army and reasonable in negotiations regarding enslaved runaways. I conclude that the Drimacus cult was a means to control enslaved people just as the accounts of the Roman servile wars warned their enslaver

	<p>audiences of the dangers of losing that control. I build on ideas that the appropriation of virtus, and by extension andreia, by enslaved people threatened enslavers (Huemoeller 2021) and Aristotle’s beliefs that enslavement made people inferior (Pol. 1254b22-23). I ultimately argue that enslaved individuals like Drimacus were heroized as having andreia or virtus due to their ability to lead revolts. This heroization makes resisting enslaved people worthy adversaries to enslavers rather than embarrassing.</p>
<p>Theresa Xu <i>University of British Columbia</i></p> <p>“Sulla’s 10,000 Cornelii: An Attempt on Agency, Violence, and Subaltern Politics in the Late Republic”</p>	<p>The dictator Lucius Cornelius Sulla carried out a Roman state of transformative and radical social reorganizations after the brief but horrendous civil war of the 80s BCE. One instrument for this reorganization was proscription, which he used to both purge political enemies and develop adherents, who attained promotion and wealth through confiscation and auction. Ancient and modern scholarship had paid special attention to his elite followers like Catiline and Pompey, but the 10,000 slaves from the proscribed individuals’ properties that Sulla freed, the Cornelii, also emerged as a civilian agency that played a key role in Sulla’s regime for implementing civic violence. Their utility during the proscriptions is usually explained within the typical Roman client structure, conspicuously ignoring their unique status as freedmen, a distinctive and influential social class in the Late Republic. Employing literary and epigraphical sources for the Cornelii, this paper proposes that the unorthodox manumission mechanism that Sulla adopted produced a “dominator-dominated” pattern that went beyond the traditional patron-client framework to adequately mobilize these 10,000 freedmen to efficiently enforce the proscriptions. Their dual status of “dependence” and “independence” maintained Sulla’s absolute control, but also granted them a high degree of mobility and financial agency which allowed them to infiltrate into the entire political space of Rome. The research of the 10,000 Cornelii sheds light on the complexities of freedmen’s distinctive social roles and their connection to civic violence, thus reforming our current understanding of the freedmen’s power and status, adding to the comprehensive picture of the interplay between subaltern and elite power dynamics in the Late Republic.</p>

Panel 2: 10:30AM - 12:00PM

ROOM 1 | 10:30 - 12:00PM | Hellenistic & Roman Material Culture

<p>Nicholas Lindberg <i>Santa Clara University</i></p>	<p>In the fourth century BCE, the Athenian orator Demosthenes lamented a growing trend among the rich in his city to “build private houses more stately than public buildings” (3.25). His observation was not (entirely) hyperbole: by the late fourth century, wealthy men across the Aegean were building larger</p>
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<p>“Living Like Kings: Royal Luxury and Civic Ostentation in the Hellenistic Period”</p>	<p>and more opulent residences in a trend that would continue throughout the Hellenistic period. With their peristyle courtyards, mosaicked andrones, and elaborate décor, these Hellenistic houses resembled miniature versions of the great royal palaces of Alexander and his successors. Domestic ostentation is therefore often taken as an example of trickle-down luxury, in which kings provided a model of splendid living eagerly copied by their richest subjects [Kutbay (1998); Winter (2006); Brecolouki (2016)]. In this paper, I will argue that the relationship between royal and civic dwellings was reciprocal rather than unidirectional. The Greek turn towards luxury housing predated the great age of royal palace building. It was kings who took their cue for how to display wealth from their subjects. The luxury of royal palaces was not ostentation for ostentation’s sake, but a deliberate effort by kings to display their wealth (and thus their power) to a Greek audience in a manner acceptable to that audience. For their part, wealthy Greeks built grandiose houses to show their capacity for benefaction and to serve as a nexus for their political endeavors. These political and social benefits were the true drivers of this form of civic ostentation.</p>
<p>Andrew Goldman <i>Gonzaga University</i></p> <p>“Treasures from the Sea Floor: Military Finds from the Battle of the Aegates Islands (241 BCE)”</p>	<p>On 10 March, 241 BCE, the final naval battle of the First Punic War was fought off western Sicily, where a large Roman fleet engaged an equally large Carthaginian fleet near the Aegates Islands. In his account of the battle, Polybius (Book 1.60-61) describes the victory as decisive for the Romans, with the Carthaginians forced to sue for peace shortly thereafter. Almost 2300 years later, the battle site has been located off Levanzo Island (in the modern Egadi Islands group), and its landscape is being carefully surveyed by RPM Nautical Foundation and Sicily’s Soprintendenza del Mare. Between 2005 and 2022, a wide scatter of artifacts, including nearly two dozen ship rams, have been recorded upon and raised from the sea floor, relics from the first maritime battlefield of ancient times which has ever been explored. This lecture will discuss briefly the field project and its background, followed by an overview of the major finds, including some of the earliest Latin inscriptions and Roman iconographic representations ever discovered. Among the more important artifacts brought to the surface are the military equipment finds: helmets, swords, and sling bullets. This corpus of material represents one of the earliest concentrations of contextually-secure Roman military artifacts ever to be recovered. Significantly, this rare assemblage includes a series of helmets of the early Montefortino type, what are arguably the most successful piece of equipment ever developed, in use for nearly 500 years. These mid-3rd century BCE military specimens are not only helping us to understand the use and production of Roman equipment, but are also permitting us to reexamine the development of the Roman military and its organization during the Middle Republic, arguably one of its most important, formative periods.</p>
<p>Rob Chenault <i>Willamette University</i></p> <p>“Flavius Nepotianus: A Study in</p>	<p>The short-lived usurpation of Flavius Nepotianus in Rome (350 CE) barely rises to the level of a footnote in the history of the Roman Empire in the fourth century. Because he came to power with the backing of a band of gladiators and survived for less than a month, contemporary writers dismissed him as a</p>



Imperial Self-Representation in Fourth-Century Rome”

bloodthirsty tyrant. The coins minted at Rome during his rule, however, reveal how Nepotianus presented himself as a legitimate ruler by virtue of his membership in the imperial Flavian family and by associating himself closely with the city of Rome. Because Nepotianus’ reign was so brief, he is generally ignored or given short shrift in standard modern accounts. Studying Nepotianus’ self-representation depends on a clear understanding of his coins, for which the technical studies by Bastien (1965) and Kent (1981) are essential; however, these are necessarily focused on establishing the facts rather than exploring their implications. The only recent example of a study that uses Nepotianus’ coins to discuss his ideological program is by Ehling (2001), who argues that Nepotianus presented himself as a new Constantine and that his revolt in Rome was a spontaneous Christian reaction against policies that were perceived to be friendly to pagans. Ehling’s article makes some important points, but it also relies on interpretive frameworks that are unduly schematic. Nepotianus’ coins do not reflect a straightforward evocation of Constantine alone, but rather a complex use of multiple imperial predecessors. Moreover, his revolt is better explained not as a religious uprising but rather as the activation of a latent desire among the people and the senators of the city for an emperor who would live in Rome and make their city the centerpiece of his imperial program. By analyzing the complex suite of allusions and references contained in the portraits, titulature, and reverse images on his coins, it is possible to trace how Nepotianus experimented with his public image to present himself as a legitimate ruler by linking himself with specific imperial predecessors. By incorporating features of both Constantine and Constantius I on his coins, Nepotianus was drawing attention to his status as both nephew and grandson, an association fostered—inadvertently, but very conveniently—by his own name (derived from nepos). Nepotianus’ revolt and brief reign showed that there was still plenty of symbolic capital and public support available for an emperor at Rome. Both the rise and the fall of Nepotianus were made possible by the unique position of Rome in the fourth century as a capital that lacked any regular imperial presence.

Zehavi Husser
Biola University

“Pairing Semiotics and Network Analysis in the Study of a Roman Dedicatory Monument” [by Zoom]

A strength of network analysis lies in our ability to study large data sets to uncover connections and patterns in ancient data. When trying to examine “big” data involving visual imagery, it is necessary to find approaches for scrutinizing this type of information that work robustly with network analysis. In this paper, we will consider the pairing of semiotic theory with network analysis to investigate meaning-production in ancient Roman cultic objects. More specifically, to test the efficacy of this pairing, we will examine the case study of an object from Transpadana combining an inscription (CIL 5, 5472) with a relief depicting a scene of ritual. The field of social semiotics associated with Hodge, Kress, Jewitt, and van Leeuwen among others, recognizes that communication usually involves more than one mode (such as text, image, and gesture). We will simultaneously apply multimodality theory and network analysis in our case study to show the interrelationship between significations

	<p>associated with the various modes used in the monument under investigation. In this way, we will dissect this monument’s sign systems in order to show how its constellation of signs work together to produce meaning.</p>
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ROOM 2 | 10:30AM - 12:00PM | Sex, Scatology, and Slander

<p>Grace Funsten <i>University of North Carolina–Chapel Hill</i></p> <p>“Why Waste the Water? Metaphors for Female Arousal in Ovid”</p>	<p>Near the opening of <i>Ars Amatoria</i> Book 3, Ovid’s <i>praeceptor amoris</i> introduces a series of arguments to convince women to make use of his advice by taking lovers. Near the end of these arguments, the <i>praeceptor</i> asks: <i>Quid, nisi quam sumes, dic mihi, perdis aquam?</i> (96). Contrary to common interpretations of this line as a nod to post-sex bathing (Gibson 2003; Brunelle 2014), I suggest instead that it refers to female arousal. First, I argue that we can understand <i>aquam</i> (96) as a reference to women becoming “wet” with desire and that the <i>praeceptor</i> asks why women would choose not to use that “water” by having sex. Next, I offer a new reading of <i>Ars</i> 3.61-96. Ovid uses two persuasive strategies in this passage: the first arguing that women should have sex before they become too old to be desirable, and the second that women lose nothing by having sex. I suggest that Ovid crafts these arguments to contradict each other by using water imagery in both, deliberately exposing the manipulative side of the elegiac lover. In the first section, he compares waves to years: once they pass, they cannot be called back (62-3). In the second, he reuses the image but reverses his point. Rather than a metaphor for the fleeting years of a woman’s youth, the sea now becomes emblematic of the inexhaustible nature of women’s desire (94). Two lines later, he asks: “Why, if you will not use it, do you waste the water?” (96). Reading this line as a reference to vaginal lubrication underscores the connection between water and female sexuality in this passage and opens the door for new readings of water imagery elsewhere in Ovid. Phallic imagery has proved fertile ground for analysis of the Ovidian corpus—vaginal imagery warrants similar attention.</p>
<p>Jonathan Clark <i>University of Washington</i></p> <p>“Orfite Cinaede: Getting to the Bottom of CIL VI.248”</p>	<p>In Rome, there is, so far, only one attestation of the word <i>cinaedus</i>, on a stone found in the Forum Romanum. On this stone there are two inscriptions: an older one indicating dedication to a tutelary deity, the <i>Genius</i> of the Roman people, probably from a monument constructed in the third-century CE (Richardson 1992, 181), and the more recent text, dated to the fifth-century CE, is an obscene invective directed at a certain Orfitus, whose name is bordered by carefully- carved phalluses. This inscription reads “Orfitus, <i>cinaedus</i>, you who promised to fuck two times and do not want to give yourself” (<i>Orfite cinede qui bis promisiti pidicare et non biti (= vis te) dare</i> (CIL VI, 248). In this paper I investigate CIL VI.248 in its spatial and social context. The proximity of the inscription’s findspot to the <i>Vicus Tuscus</i> may yield some insight into the social status of the individual Orfitus, as both Plautus (<i>Curc.</i> 482) and the late</p>



	<p>second-century CE commentator of Horace, Porphyrio, associate this area with male prostitutes. Contrary to Dessau (ILS 3678), who described the inscription as being written by a lazy man, its careful placement in a public setting, decorative carving, and possible poetic diction attest to the care and intentionality that went into its creation. While there can be no single, conclusive interpretation of its function, I explore several possibilities: 1) a caveat emptor for individuals looking to purchase sex from a male prostitute, Orfitus, 2) politically-motivated invective directed against one of several viri clarissimi, whose activity in the area is seen in other roughly contemporary inscriptions (e.g. CIL VI, 45), or even 3) words of abuse from a scorned lover. I conclude with reflections on how this inscription both conforms to and departs from the Priapic model of Roman sexuality.</p>
<p>Randall Souza <i>Seattle University</i></p> <p>“On the Origin of ‘Human Filth’”</p>	<p>There is hardly a more dehumanizing way of describing a person to equate them with garbage or refuse. In the ancient Mediterranean context this equation often involved impure water or wastewater, and the liquid metaphor for categorizing people as undesirable continues to this day. While Greek Old Comedy was famous for its scatological humor, it is only with Plautus’s <i>Mostellaria</i> in the third or second century BCE that the first explicit example comes in the form of personal invective: the urbane Tranio assails the rustic Grumio in the vocative case as <i>germana inluvies...caeno κοπρῶν commixte</i> (39-40: “real filth...dung smeared [or ‘an outhouse’] and mixed up with mud”). Plautus’ likely inspiration in Philemon’s <i>Phasma</i> and the presence of the Greek word <i>κοπρῶν</i> in the relevant passage suggest that the Greek model itself may have included this slur. The idea was embraced wholeheartedly by Cicero, who frequently described the living followers of his ideological or political enemies as <i>illuvies</i> (“filth”), <i>faex</i> (“dregs”), and <i>sentina</i> (“bilge-water”), again as clear invective against living people. Writing in the last quarter of the first century BCE, Livy dispassionately but pejoratively described the inhabitants of <i>Agathyrna</i> in Sicily two hundred years earlier as <i>mixti ex omni conluvione</i> (26.40.17: “mixed up out of every kind of dregs”). Livy is thus the first writer documented applying the liquid metaphor outside the genre of invective, though this may be explained simply as a natural result of his stated purpose as a historian: to judge the people of the past admirable or deplorable (1.pr.10). Subsequent Roman historians continued using the metaphor, which saw particularly common use in the first century CE. This paper will trace the origins and development of the liquid metaphor in the ancient Mediterranean world and its connection to elite urban political ideologies of bodily and demographic purity.</p>
<p>David Mirhady <i>Simon Fraser University</i></p> <p>“Slandering Socrates”</p>	<p>One of Socrates’ chief concerns in the <i>Apology</i> is that he is defending himself not just against the accusations of the current prosecutors, but against long-standing slanders (<i>diabolai</i>) that undermine his position. The slanders focus on three areas that are not actually the direct subject of the trial. From Socrates’ account, it appears that the slanders focus on something peculiar, but they would not have resulted in criminal prosecution themselves. Nevertheless, they</p>

	<p>create disinformation, envy, and even hatred against him, making him out to be a sophist, a meddler, and an anti-democrat. They both undermine his credibility as a speaker and complement the substantive claims of the prosecution. Later, the rhetorical treatises of Aristotle and Anaximenes both devote chapters to slander, and it seems to have figured large in the rhetoric of Thrasymachus, in whom Plato took great interest, which raises the possibility that in the Apology Plato actually has Thrasymachus’ teachings at least partly in mind and that the later treatises reflect his legacy in some way. So, in this paper I want to detail what Socrates says about the slanders against him in order to get a firmer conceptual idea about what slander, or diabolē, is. (It was not actually taken up by the later handbook tradition in rhetoric, in Rome for instance, being replaced by insinuatio.) Then I’ll look at Aristotle and Anaximenes and their very disparate accounts of diabolē.</p>
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ROOM 3 | 10:30AM - 12:00PM | Greek History & Historiography

<p>Ben Watts-Wooldridge <i>University of Victoria</i></p> <p>“Greek Gift Inscriptions in Context: Reconstructing Relationships in Antiquity”</p>	<p>Greek gift vases of the Archaic and Classical periods are characterized by the presence of inscriptions that follow a distinct and formulaic grammatical pattern, distinguishing them from other inscription types, such as kalos inscriptions or the signatures of potters and painters. In a study by the present author of over 20 vases featuring these formulaic inscriptions, many were found to indicate the exchange of the vessel between individuals of various genders, social ranks or sexual identities. In addition, they often feature details pertaining to the contexts within which the gifts were given. This paper examines a selection of these inscribed gift vases exchanged within sexual or gendered relationships that are normally not visible in the material or literary records. My discussion defines “gift vases” through an examination of the language employed in their inscriptions. It then discusses the social contexts that may be reconstructed through a study of such vessels to illustrate the role of exchange within the personal relationships of antiquity. Inscriptions placed on pederastic gifts and on vessels exchanged between women are shown to provide a voice to ancient individuals who are otherwise left out of the historical sources. The language used in the inscriptions is also analyzed alongside any associated imagery to help place these gifts within their historical and societal contexts.</p>
<p>Jessica Romney <i>MacEwan University</i></p> <p>“East Comes West: Changing Perceptions of Space in the</p>	<p>Following the conclusion of both the Persian Wars and the Peloponnesian War, Greek perceptions of geographical space and the ease by which it could be crossed changed: the oikoumenē became smaller, simultaneously easier to cross and more dangerous for the proximity of previously “far” threats. Xerxes’ invasion demonstrated how easily land expanses could be crossed, while the naval component of the Peloponnesian Wars did the same for maritime</p>



<p>Athenian Invasion of Sicily”</p>	<p>distances, fundamentally changing how the Athenians and Spartans both conceived of geographical distance and their ability to cross it. This paper proposes to examine this conceptual process of spatial expansion and contraction by focusing on how the Athenian invasion of Sicily in 416/15. This paper has three parts: the Athenian plans for invasion, the Sicilian response, and Spartan plans following the Sicilian Expedition. In the first, I argue that Athenian imperial discourses, which stressed the outward movement of the Athenian fleet into the Aegean, when complemented with desires for more land and power made the Sicilian Expedition conceivable. Athenian desires for Sicily eclipsed the distances involved, making the “far off” island seem “close.” In the second part, I turn to the Sicilians, who confronted an overseas invader from “far off”; as in Xerxes’ invasion of Greece, which brought the “far” Persian Empire “close,” the Athenian invasion brought mainland Greece “close” to Sicily and forced a change in how the Sicilian poleis defined themselves against the mainland. Finally, part three turns to the Spartans who, prior to the expedition, had shrunk into the boundaries of Laconia following the disaster at Sphacteria; following Gylippus’ success in Sicily and that of the investment of Decelea, Spartan horizons expanded, even as the newly chastised Athenians looked inward as their abilities to cross geographical space constricted following the disaster in Sicily.</p>
<p>Ellen Millender <i>Reed College</i></p> <p>“All the World’s a Stage: Spectacular Spartans in the <i>Lacedaemoniōn Politeia</i>”</p>	<p>This paper, which is part of a larger study, investigates the functions that visuality and spectacle perform in Xenophon’s <i>Lacedaemoniōn Politeia</i>. Unlike previous studies that have focused on Xenophon’s ethnographic interest in Sparta (Harman 2009) or his treatment of visual scrutiny as a pernicious feature of the Spartan <i>politeia</i> (Humble 2021), this examination focuses on Xenophon as both the ringmaster and spectator of spectacles of Spartans and Spartanness that both he and the Lacedaemonian objects of his scrutiny stage in his investigation of the Spartans’ <i>politeia</i>. As this paper demonstrates, this Xenophontic work is indeed striking in terms of the prominence of both (1) visual and performance vocabulary and (2) acts of viewing and performance that may not always include such vocabulary. As this paper argues, Xenophon creates layers of viewing and performance that correspond to the phenomenon that narratologists refer to as <i>mise en abyme</i>. By means of this technique, which entails “some measure of . . . self-consciousness about the processes of reading and interpretation” (Walker 1993: 362), Xenophon engages in two interrelated processes. First, through his and his Spartan characters’ staging of displays and performances, Xenophon helps his readers to see the important role that spectacle played within ancient Lacedaemon. Second, Xenophon uses the language of spectacle to grapple with the complex relationship between appearance and reality in the Sparta that he displays in his works. In the end, Xenophon’s visualization of Sparta serves the purpose of instruction, as he himself comes to grips with and helps his readers to comprehend the gulf that lay between Sparta’s appearance and its reality. It is in his displaying and viewing of carefully curated spectacles of Sparta that we especially witness</p>



	Xenophon’s conflicted engagement with the Spartan politeia.
<p>William Burghart <i>University of Washington-Tacoma</i></p> <p>“Pleonexia through Time, Space, and Genre”</p>	<p>In his article, “Justice and Psychic Harmony in the Republic,” Gregory Vlastos best encapsulates the difficulty of understanding pleonexia when he states, “I despair of an adequate English translation (of pleonexia) ... only when self-interest is sought at the expense of others and in contravention of isotēs (equity, fairness) would the Greeks speak of pleonexia.” Despite his insight, scholars usually translate the concept as greed, and focus their discussion of it on how fifth and fourth century Athenian authors, specifically Thucydides, Plato, and Aristotle, deployed the term. Starting with Vlastos’ conceptualization, “Pleonexia through Time, Space, and Genre,” proposes to examine how Greek authors understood and used the concept of pleonexia across temporal, spatial, and genre boundaries. Initially appearing in Herodotus’ History of the Persian War, the concept appears in significant sections in classical Athenian texts, such as Thucydides’ Corcyraean stasis narrative, and the first two books of Plato’s Republic. Despite its importance in these texts, later Greek authors, particularly Polybius and Diodorus Siculus, employ the word more often in their respective works. This paper proposes to examine the instances of pleonexia in these second and first century BCE authors in order to gauge the conceptual continuities both across genres as well as cultural contexts. After reviewing how fifth and fourth century Athenian authors, including historians, philosophers, and rhetoricians, understood and deployed the concept, the paper will explore how later Hellenistic and Roman era authors used it. The paper will focus specifically on whether pleonexia maintained the parasitic connotations that Vlastos highlighted. By expanding the scope of analysis, this paper will explore how pleonexia was understood beyond Athenian society, specifically in the Roman dominated Mediterranean of the second and first centuries BCE.</p>

Additional Lunch Activities: 12:00 - 1:00PM

ROOM 1 | 12:00 – 1:00PM | Spotlight on Undergraduate Research

<p>Freya Schlaefer <i>Reed College</i></p> <p>“Reconsidering the Stag: Hunger and Horror in Odyssey X”</p>	<p>This investigation examines the stag hunting episode on Aea in the <i>Odyssey</i> (X.140-84). This scene, located as it is between the Laestrygonians and Circe, is rarely given the same attention as the more exciting sequences in the book. The investigation argues that the scene is, in fact, a critical one. David Roessel (“The Stag on Circe’s Island: An Exegesis of a Homeric Digression.” <i>Transactions of the American Philological Association</i>, vol. 119, 1989) argues that the stag is allusion to the myth of Actaeon and a form of anticipatory foreshadowing for the transformation of Odysseus’s men into pigs by Circe later in the book. Ruth Scodel (“Odysseus and the Stag.” <i>The Classical Quarterly</i>, vol. 44, no. 2, 1994)</p>
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	<p>locates the episode within a larger triad of hunting sequences within the poem, the other two being Goat Island and the Cattle of the Sun and claims that the stag episode emphasizes the correctness of hunting as a non-agricultural form of food acquisition, in opposition to the pastoral lifestyles of the Cyclops and the Laestrygonians. This investigation argues that both Scodel and Roessel miss critical aspects of the stag episode, and that the sequence in itself is actually a critical moment of characterization and thematic cohesion in its own right. I argue that the text here implies cannibalism, but avoids explicitly describing it, to make Odysseus's actions in killing the stag more ambiguous, and to emphasize his shift in character at this point in the text. By killing the stag for his men to eat, Odysseus for the first time fulfills his proper role as a leader, providing for his crew where he has before, as in the Cyclops episode, dismissed and endangered them, but also commits a morally ambiguous or even immoral act with cannibalistic undertones. The ambiguity in the scene is critical, as it reflects a broader ambiguity, even contradiction, of character which will be continuously reiterated as the narrative proceeds. As Odysseus is both beggar and king on Ithaca, so he is both man-feeding and man-devouring on Aea. Odysseus's ambiguity is often evidenced through his relation to food and eating— in particular his association with the <i>gaster</i>, which is reiterated at many points throughout the poem.</p>
<p>Meagan White <i>University of Washington</i></p> <p>“Honor Culture”</p>	<p>My research compares ancient Greek and Southern American honor cultures primarily by analyzing the encounter between Odysseus and Polyphemus in Book 9 of <i>The Odyssey</i> by Homer. It explores the impacts of honor culture on both the characters in the <i>Odyssey</i> and individuals from the American Southeast. This investigation of Greek and Southern perceptions of honor leads to a more nuanced conceptualization of both worlds. Examining honor culture provides the means with which to connect with Greek antiquity on a deeply personal level, as ancient stories reach out across millennia to give context to my own struggles with the Southern culture that shaped me. Understanding honor culture allows for more thorough examination and analysis of the underlying motives behind the sometimes-baffling behavior in both Greek literature and modern Southern society.</p>
<p>Riley Scott <i>Queen's University</i></p> <p>“Influences of Intercultural Construction Methods of Bronze Statuary”</p>	<p>The Mediterranean was interconnected throughout the middle to the late bronze age and into the early iron age. There is a plethora of research on the effects of the intermingling of cultures on art, but there is a lack of research that analyzes intercultural influences on the methods for manufacturing bronze statuary. My research investigates specifically the relationship between bronze age Greek, Italian, and Near Eastern advancements in construction methods from sphyrelaton (which is a construction method that is made by hammering bronze plates into a shape) onward. The manufacturing methodologies of these cultures enables historians to gain a deeper understanding of how profoundly interconnected they were.</p>
<p>Niamh Green <i>University of Oregon</i></p>	<p>When women, specifically sex workers, appear in Roman literature, it is oftentimes as a stock character, illustrating a concept or functioning as a plot object. Not every portrayal is inherently negative, but they do not examine the consciousness of sex workers. Material culture, in this case graffiti, adds a</p>



<p>“Speaking Through the Silence: Pompeian Graffiti and the Literary Tradition”</p>	<p>second dimension, capable of restoring personhood to these individuals. When it comes to the voices absent in the canon of Roman literature (voices that have been excluded and dehumanized), graffiti gives a record of individuals, their relationships, agency, emotions, and interactions with members of their community; it is a record of individuals and the physical and social spaces they occupied. Pompei has a wealth of graffiti from and about these voices. The brothel’s graffiti records the lives and challenges perceptions of ancient sex workers (CIL 4.2275, 4.2278); a graffito by a <i>tibicia</i> records her professional pride and disappointment at losing (CIL 4.8873); lovers inscribed their names in their favorite haunts (CIL 4.10677, 4.10678). The deference to canonical literature in studies concerning women and sex workers in Rome denies them personhood, contributing to their objectification. Giving a greater degree of importance to literary material culture, like graffiti and inscriptions, is critical to understanding the totality of Rome as it lived and functioned.</p> <p>In this paper I will argue that literary material culture directly challenges the perception of women and sex workers in literature, through the use of their own voices and the common voice, and for that reason should be more prevalent in source material for students studying literature.</p>
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ROOM 2 | 12:00 – 1:00PM | Roundtable on Study Abroad: Challenges & Opportunities

<p>Moderator: Sonia Sabnis <i>Reed College</i></p>	<p>This roundtable seeks to draw together colleagues with varied experience—as organizers, teachers, supervisors, research mentors—in helping and guiding students in study abroad, particularly in Greece and Italy. What can we learn from each other in managing changing expectations and financial and pandemic-related challenges?</p>
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Panel 3: 1:00 - 2:30PM

ROOM 1 | 1:00 - 2:30PM | Animals

<p>Faith McFadden <i>University of Southern California</i></p> <p>“Mankind as Dogs, Not Gods’: Dissonant Justice in Euripides’ <i>Hecuba</i>”</p>	<p>In her analysis of Euripides’ <i>Hecuba</i>, Nussbaum writes, “we can become dogs or gods, existing without trust...” (Nussbaum 2001). This sentence iterates the most common points in scholarship of the tragedy—work on rhetoric and ethics, Greek <i>nomoi</i>. and of course, <i>Hecuba</i>’s fated transformation into a “fiery-eyed dog. The current state of analysis tends to view <i>Hecuba</i>’s canine metamorphosis in relation to transgress/degradation of Greek ethical thought; the dog qua animal exists on societal periphery (Nussbaum 2001) and qua Greek literary symbol is “ethically ambiguous” (Mossman 1995). We</p>
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	<p>tend to analyze Hecuba’s fate as a fiery-eyed dog in isolation from the other animal imagery in the latter half of the Hecuba, where animal-valent language (the Trojan women as κύναι; Polymestor as θήρ) is employed to describe revenge that is retributive, bloody, and brutal. And, as noted in scholarship, avenging-women-as-dogs evokes the Erinyes of Aeschylus’ Eumenides in both symbol and theme. This paper will explore this animal-valent language suggestive of retributive revenge as occurring simultaneously alongside legal language of the 5th century Athenian trial system, which we see in the content of Agamemnon’s response to Hecuba before her actions, and in form of his judgement between Polymestor and Hecuba after he is blinded. The imagery, animal and otherwise, of the Oresteia is replete in the Hecuba. But if the trajectory of the Oresteia is to move man away from the animal through the establishment of the Athenian trial system, then I would suggest that Euripides creates in the Hecuba a moment in which the lines which divide man and animal disintegrate inside the very system which helped to establish them, and we are perhaps left to consider a justice system which sanctions brutal actions which are thought to be more animal than human.</p>
<p>Jessica Blum-Sorensen <i>University of San Francisco</i></p> <p>“Birds of a Feather: Cleopatra and the Legacy of Apollonius’ Medea”</p>	<p>Few scenes in Apollonius’ <i>Argonautica</i> inspire as much horror as the coldblooded murder of Aspyrtus and Medea’s silvery robes dyed by her brother’s blood (AR. 4.468-74). Her fratricide casts a cold pall over the Argonauts’ ensuing triumph over the Colchians who pursue them: as they fall upon the unsuspecting Colchians, the Argonauts appear as birds of prey (κίρκου) attacking doves (AR. 4.485-6), an image that blurs the lines between the already ambivalent Greek heroes and their “barbaric” adversaries. In this paper I explore the reception of this simile in Horace Odes 1.37, his celebration of Octavian’s—soon to be Augustus’—victory over Marc Antony and Cleopatra in 31 BCE. Although both poets model their similes on Homer’s description of Achilles’ final, fatal pursuit of Hector around the walls of Troy (Il. 22.139-42), I suggest that Apollonius provides an essential intermediary for Horace’s uniquely disorienting version of Augustan myth. Having spent several stanzas hyping up Cleopatra as an unnatural threat to Rome—<i>fatale monstrum</i> (Odes 1.37.21)—Horace follows Homer in switching the roles of aggressor and victim, with Octavian as the hawk and Cleopatra as a gentle (<i>mollis</i>) dove (Il. 17-8). But Apollonius offers Horace a more illuminating parallel: a foreign princess allying with the (western) enemy to kill her brother and betray her family. By aligning Cleopatra and Apollonius’ Medea, I suggest, Horace complicates Homer’s model, pinpointing his Egyptian dove as the element that disrupts the categories of hero and villain.</p>
<p>Joel Walker <i>University of Washington</i></p> <p>“Raging Bull: Violence and Myth in</p>	<p>Roman spectacles regularly deployed both human and animal victims in re-enactments of Classical myth in the arena. In this paper, I explore how the integration of cattle in these “fatal charades” (Coleman 1990) intersected with a broader discourse about the gendered imitation and/or mastery of bovine strength. Greco-Roman artists and writers regularly likened powerful</p>



Roman Spectacle”

male figures to bulls for their ability to subjugate their rivals, including bulls and bull-like creatures or giants. Roman appropriation of Greek myth provided a rich repertoire of imagery in this vein. Architectural terracottas of the late Republic and early empire, for instance, featured scenes of Hercules subduing the Cretan Bull and Theseus binding the Bull of Marathon (Möller-Titel 2017 on these “Campana Reliefs”), while Hercules vanquished the bull-like monster Cacus on the site of the future Forum Boarium (Isler 1970). Similarly, Roman poets often invoked taurine combat as a metaphor for battlefield valor and, by extension, political triumph (Blum 2017). Organizers of the beast-shows seized upon bulls’ reputation for ferocity, matching them against exotic animal opponents (lion, crocodile, elephant, etc.) acquired at great cost (Kyle 2021; MacKinnon 2021). When cattle were matched with human opponents, the gender codes were often flipped with raging bulls or “mad heifers” used to maim and kill condemned women in elaborately staged scenes echoing the myths of Dirce, Pasiphaë, or Io (Joyce 2001; Bonar 2021). The incorporation of cattle into these spectacles served as a counterpoint to the orderly control of bovine strength outside the arena, where straining oxen hauled heavy loads and notionally compliant cows and bulls offered themselves at the altars of the gods.

ROOM 2 | 1:00 - 2:30PM | Latin Poetry

Ortwin Knorr

Willamette University

“Failed Scheming in Terence’s Comedies: All the Tricks That Didn’t Work”

For a genre that celebrates cleverness and trickery, Terence’s comedies feature a surprising amount of failed, aborted, or even self-defeating deception ploys. It almost goes without saying that schemes by old men never really work out. For example, old Chremes in *Phormio*, who tries to hide a bigamous marriage on distant Lemnos from his first wife, ends up humiliated and exposed to her. A young lover, like Pamphilus in the *Mother-in-Law*, gets entangled in his own lies and is saved only by an accidental recognition. Even Terence’s *Clever Slaves* are amazingly inept at trickery. In *The Girl from Andros*, for instance, clever Davus’ first attempt to help his young master almost lands the latter in a marriage he does not want. Another trick manages to prevent this, but also exposes Pamphilus to the full force of his dad’s wrath. Only the timely arrival of a stranger saves the day. Similarly, in the *Self-Tormentor*, the slave Syrus’ interference in young Clitipho’s affairs nearly exposes the young man’s disgraceful love to a prostitute to his authoritarian father, and it gets the young man banished from her company. Later, Syrus’ third attempt to swindle money out of his old master Chremes unexpectedly works – but then lands young Clitipho into really hot water with his irate dad. In *The Eunuch*, a clever slave’s joking advice shockingly enables young Chaerea to force himself onto the young woman for whom he has fallen, but then Chaerea is caught still wearing



	<p>eunuch dress and has to face both possible castration and his dad in this disgraceful attire. In this paper, I will argue that Terence features so much unsuccessful plotting because this helps him to achieve greater suspense, more humor and more satisfying denouements.</p>
<p>Laura Harris <i>University of Washington</i></p> <p>“Poetry in Gesture and Song: (Panto)mime Performance of Vergil’s <i>Eclogues</i>”</p>	<p>Servius informs us that Cytheris sang Vergil’s sixth Eclogue in the theatre to enormous success for both poet and performer (Thilo-Hagen 3.1:66). While the anecdote is historically doubtful (Höschele, 2013) it suggests a tradition of Vergilian performance. In this paper I argue that although Cytheris is referred to as a mime-dancer, the form of performance most likely for Vergil’s Eclogues was pantomime, with which mime was frequently conflated especially in the Imperial period, or a mime-pantomime hybrid. I first establish that mime and pantomime became conflated in the imperial period, or that hybrid forms emerged (Dupont, 1985). I argue that this combined or hybrid performance genre is the most compelling for the theatrical performance of Vergil’s poetry. I then turn to a consideration of how we can understand Vergil’s Eclogues as performed in mime/pantomime. I suggest that in addition to the sixth Eclogue, the second, third, and eighth Eclogues were also danced. All four poems have elements that make them attractive for stage performance such as extended sections for an individual virtuoso performance, metamorphosis sequences (Lada-Richards, 2013, 2016, 2018; Schlapbach 2017), and competitions (Salt. 39, 47, 50) as well as the verb <i>canere</i> in the opening lines which ancient commentators note signaled theatrical performance (Probus, ThiloHagen 3.2:328). I argue that performance emphasized the poetry’s sound effects and metre and thus its auditory qualities. Imagery and metaphors might also become more literal by being made physical and visual through dance. Pantomime performance would emphasize the oral qualities of the Eclogues such as the repeating refrains of Eclogue 8 and highlight issues of genre, metapoetry, and metatheatre in the text. The extreme popularity of pantomime in the Roman imperial period contributed extensively to the proliferation of Vergil’s poetry, including the more obscure Eclogues, beyond the educated elite.</p>
<p>Laura Zientek <i>Reed College</i></p> <p>“Rivers as Roman Mnemotopes in Lucan’s <i>Bellum Civile</i>”</p>	<p>The Roman poet Lucan wrote his <i>Bellum Civile</i> on the topic of the civil war between Julius Caesar and Pompey the Great near the end of the Roman Republic. Throughout his poem, Lucan interrogates Roman identity as an unstable concept in the context of civil war (Roller 1996) in part through detailed descriptions of landscapes. Nature and humanity are mutually interactive and efficacious agents in Lucan’s poetic commentary on morality and the imperial system. This paper examines the catalogue of Italian rivers from <i>Bellum Civile</i> 2, wherein the poet describes the landscape of Italy—and the strategic moves of the opponents Caesar and Pompey—through a list of rivers flowing from the Apennine Mountains into the Adriatic and the Tyrrhenian Seas. The geographical location of these rivers, rather than being an erroneous portrait of the Italian watershed (Mendell 1942; cf. Campbell 2012, Jones 2005), recalls battles against the Samnites (2.424-25) or against</p>

	<p>the Carthaginian generals Hasdrubal (2.405) and Hannibal (2.407, 422, 426), road-building (2.406-7), and the slave rebellion led by Spartacus (2.426; cf. Avery 1972: 312), events which all defined the way Romans thought of themselves as a geopolitical entity. These rivers are mnemotopes, “concrete, physical place[s] that [are] traditionally claimed as the location for... significant event[s]” (Van Rookhuijzen 2017: 25; cf. Assmann 2011). In the context of civil war poetry, where the unity of that identity is already in question, Lucan’s allusive rivers mark an intersection between landscape and identity through which the poet complicates the idea of Rome.</p>
<p>Alexis Whalen-Muse <i>University of Southern California</i></p> <p>“Beyond Recognition: The Tragedy of Deception in Statius’ Death of Opheltes”</p>	<p>Despair, guilt, and cosmic displacement form the backdrop for Statius’ portrayal of the death of the child Opheltes in Thebaid 5. The apparent randomness of the event only serves to intensify the feeling of utter helplessness that we must confront before the narrative releases us from its grievous prison. We, like the Argive soldiers who witness the child’s death, are starved for justice. We devour it when it is freely offered. But is our judgment of the Nemean serpent’s guilt misplaced? There have been numerous literary studies examining Statius’ sources for the death of Opheltes in Thebaid 5. Sensitive readers of Statius have deftly shown how an examination of the serpent itself can be a fruitful means of uncovering layers of meaning in the text. Opinions on the snakey referents for Statius’ Nemean serpent are as abundant as the referents themselves, yet most readings seem to agree that the Nemean serpent is an embodiment of the poem’s themes of impiety, wickedness, and destruction. Readings that go against this grain tend to emphasize rather its helplessness, a mitis serpens, misplaced by an unlucky fate. These readings tend to be less convincing than the alternative, as they are difficult to square with the ominous foreboding of the episode and its centrality to the narrative structure. This current study aims to add to the texture of Statius’ presentation of the death of Opheltes by examining yet another neglected serpentine referent, which I hope might help to resolve some of the tensions between the optimistic and pessimistic camps— each of which, in my view, bear out in the text as we have it. The example I have in mind is that of the serpentine Aesculapius of Metamorphoses 15. I hope to show through the following discussion that in reassessing Statius’ Nemean serpent through Ovid’s Metamorphoses, we might develop a fuller appreciation of the role of the gods in the disorienting world of Statius’ epic, while aiming to place the work securely within the political world of Domitianic Rome.</p>

ROOM 3 | 1:00 - 2:30PM | Representations

<p>Valeria Riedemann Lorca <i>University of Washington</i></p>	<p>Among the objects in the Ancient Mediterranean Art collection of the Seattle Art Museum there is only one exemplar from southern Italy: an Apulian red-</p>
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“(Mis)Displayed: An Oklasma Scene on an Apulian Red-Figure Amphora in the Seattle Art Museum”

figure amphora of monumental size (38 in.) featuring some depictions of myth on its neck and belly (SAM, inv. 51.25). The vase is displayed next to Attic exemplars without specifying the fact that it came from an indigenous site in Apulia, that its use was not sympotic, but funerary, and that it was part of a larger tomb group. The description of the subjects disregards the presence of the oriental dance called oklasma altogether, depictions of which are an oddity in Apulian vase painting. Despite the efforts made in the past decades towards a new appreciation for Apulian red-figure vases and the complex imagery that often appears on them (Giuliani 1995; Carpenter 2009; Carpenter et al. 2014), the display of this vase in the Seattle Art Museum provides a good example of the unfounded assumption, still present in the scholarship, that these vases were made by Greeks for colonial Greeks. Two facts about the display of this vase in the museum further illustrate this misconception. First, the vase is labelled as a “Red-figure amphora (two-handled wine vessel)”, allegedly from “Greek Apulia (modern southern Italy)”. Second, the vase is displayed inside a glass case against the wall leaving its most interesting depictions — an oklasma scene on the neck and Herakles’ peaceful encounter with an Amazon on the belly — hidden from the viewer. This paper addresses not only some significant misconceptions about Apulian red-figure vases that still permeate scholarly studies and museums’ curatorship, but also discusses the uniqueness of the oklasma scene in the Italic sphere, particularly in Daunia (northern Apulia), where another example attributed to the Baltimore Painter represents the arrival of Paris in Sparta and his encounter with Helen (RVAp II, 870, no. 50; Mazzei 1999, 475—77; Todisco 2008, 233—36). The juxtaposition of the oklasma scene to Amazons in the SAM’s amphora is original in that it further accentuates the oriental overtones of the vase’s iconographic program. The rationale behind the selection of these scenes within its local and regional context awaits further consideration.

Hallie Marshall
University of British Columbia

“Tragic Odes on Film”

There are numerous high-quality resources available for students, researchers, and general audiences to engage with theatre in performance from most other significant periods in western theatre history, especially for the Elizabethan and Jacobean periods and modern theatre (1880s to the present). Despite the importance of ancient Greek theatre to western theatre tradition and its pervasive presence in curricula from the high school to universities and across multiple disciplines, there is a marked absence of high-quality resources for engaging with ancient Greek theatre in performance beyond attending live productions. The London, UK-based non-profit Barefaced Greek has been working to address this gap in resources over the past several years, making short films of scenes from ancient Greek plays, including scenes from Euripides’ *Hecuba*, and *Trojan Women*, Aeschylus’ *Agamemnon*, Sophocles’ *Oedipus Tyrannus* and Aristophanes’ *Lysistrata* and *Frogs*. These films represent a valuable contribution to the available resources for the study of ancient Greek theatre, but they are restricted to scenes with



	<p>1-2 speaking actors for reasons of cost. This paper will discuss an ongoing collaboration between Barefaced Greek and faculty and students at the University of British which has resulted in two short films of choral odes from Greek tragedy: the 'Ode to Man' from Sophocles' <i>Antigone</i> (2018) and the 'Dawn Chorus' from Euripides' fragmentary <i>Phaethon</i> (2022). Given that choral songs are the most difficult part of Greek tragedy to teach working only from textual sources, these films represent a particularly valuable pedagogical resource. Screening clips of the films, I will outline the intersection of traditional scholarly research on ancient Greek drama, research-creation, artistic practice and experiential learning that underpins this ongoing project.</p>
<p>Aislinn Melchior <i>University of Puget Sound</i> "Drama as Mirror"</p>	<p>In November of 2022, I was joined by four actors, two of whom had never been in a play before, and after just over a week of rehearsal, we welcomed our first audience. The play itself was years in the making, and was spurred by being asked by the Honors Program in 2012 to give a talk about Zimmerman's <i>Metamorphoses</i>, which was being performed that year by our Theatre Arts Department and how it differed from Ovid's poem of the same name. This in turn brought me into more contact with Ovid as I read Zimmerman's script (which piggybacks on Edith Hamilton's <i>Mythology</i>) as well as reading through Ovid's <i>Met</i> and diving closely into the Latin in all of the scenes that involved women or violence as well as skimming his other works. In 2016, the University of Washington hosted <i>Feminism and Classics VII</i>, and I proposed a paper on the play I had written only a handful of pages for. For that talk, I did two scenes with a former student – both of which incidentally survived largely intact in the most recent realization of the play. My goal for CAPN this year is to bring as many members of the cast who performed the November 2022 show that want and have time to come join me. They will cite some key lines whether in their own roles or in those of the other actors – and what moments or lines they found the most important or challenging for their personal understanding or growth. Underlying these discussions is the experience of <i>katharsis</i> and how it is brought into being – whether for an ancient audience, a modern one, or the performers themselves.</p>

Panel 4: 3:00 - 5:00PM

ROOM 1 | 3:00 - 5:00PM | Pedagogy

<p>Albert A. Requejo</p>	<p>In this paper I present a set of conclusions about teaching Latin through</p>
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Mt. Bethel Christian Academy

“Comprehensive Input in Latin Pedagogy: Report on 3 Years of High School Teaching”

‘Comprehensible Input’. I arrive at these conclusions after having implemented a ‘reading method’ in a private high school in the United States. Hanns Ørberg’s *Lingua Latina per se Illustrata* was used the first two years of the curriculum to cover all aspects of Latin grammar and vocabulary in order to prepare the students for a third year of reading and translating Latin texts, and a fourth-year preparation for the College Board Latin A.P. exam. The curriculum was designed so as to teach the first volume of Ørberg’s set - *Familia Romana* - which covers the central aspects of grammar, from first and second declension nouns, to syntax of the pluperfect subjunctive. I will show the advantages and pitfalls that I encountered as I taught using this textbook and following Comprehensive Input (C.I.) principles in the classroom. I will show that, although this method has often been labeled ‘natural’, it is not easy to implement and that it requires a certain amount preparation on the part of the instructor. I will show, however, that the advantages far compensate for the effort needed to implement this method. Discussion will not be centered around any one specific textbook (other excellent textbooks such as the Cambridge Latin Course or Suburani, apply the same principles), but on questions of language acquisition, on strategies on how to teach grammar and vocabulary most efficiently, and on how to prepare the student to become a competent reader and translator of Latin texts, and to undertake the A.P. exam or College Latin courses most successfully. With this exercise I hope to encourage a dialogue about teaching methodologies of the ancient languages.

Eduardo Marcant Engelsing

Western Washington University

“Reading Latin or Ancient Greek as an Ongoing, Ordinary Conversation”

Reading in ancient languages is not different from reading in any additional, foreign language. To say it in a broader way: there are no features, linguistic and otherwise, that differentiate ancient Greek and Latin from other ordinary human languages. This self-evident statement is necessary because Latin and ancient Greek have been taught and read as if such differences existed. The reallocation, then, of Latin and ancient Greek among ordinary languages would seem to eliminate the distorted treatment of these languages in the field of Classics. However, calls for the inclusion of research-driven findings to the teaching of ancient languages—in particular, the findings of the Second-Language Acquisition (SLA) research—have not (yet) yielded substantial teaching changes, let alone a widespread teaching reformulation in the field. The inclusion of SLA research and the absence of a teaching revision in Classics may be understood as a paradox. This presentation examines this apparent paradox both conceptually and practically. By surveying the history of different areas in the social sciences that study human communication and learning, it argues that SLA underpinnings can indeed be a great impediment from including ancient languages into the ordinary-language fold. SLA’s foundation on theoretical, innate abilities of native-speakers and the absence of native-speakers for ancient languages can be an unavoidable obstacle for its adoption in the field of Classics, where no native speakers of Latin and ancient Greek exist. This presentation then examines a few research areas



	<p>that eschew any theory of human innateness, and rather describe how human communication and learning occur in natural (not- designed-for-research) situations. By relying on examples of successful communication, Classicists may better align ancient-language teaching to current research on language learning. The presentation concludes with some examples of effective reading whose methodology was driven from such descriptive-oriented research.</p>
<p>Rachel Becker <i>University of Puget Sound</i></p> <p>“Infelix Dido: Teaching Suicide Prevention Alongside Virgil’s <i>Aeneid</i>”</p>	<p>This paper explains how Book Four of Vergil’s <i>Aeneid</i> can be used to introduce suicide prevention education to high school students. Dido is a character that readers can have sympathy and respect for, which is important for the destigmatization of mental health and suicide. This paper draws on secondary literature to show that Dido’s experiences (such as loss of a loved one and break up) are common risk factors for suicide. Secondary literature also lists feelings and behaviors one might have if they are suicidal. Dido exhibits several warning signs such as talking about death, self-isolation, and hopelessness. The <i>Aeneid</i> is frequently read by high school students. Suicide is a leading cause of death for young adults (CDC) and in 2019 the Youth Risk Behavior Survey reported that nearly 19% of high school students seriously considered suicide (Ivey Stephenson, 2020). Many schools provide suicide prevention training for faculty and staff, but don’t have a student training or only developed one in response to a student’s death by suicide (Smith-Millman and Flaspohler, 2019). While educators play an important role in a student’s support system, many adolescents are hesitant to confide in an adult and don’t have as many interactions where warning signs may be apparent. By introducing prevention education into the <i>Aeneid</i> curriculum, both students and teachers can learn about potential warning signs of suicide through an example they can empathize with.</p>
<p>Owen Ewald <i>Seattle University</i></p> <p>“Classics Reloaded: Why I Changed My Curriculum”</p>	<p>In the middle of continuing debates about the relevance and focus of the discipline of Classics, I changed the curriculum of my Classics major in significant ways. First, I changed my reading list. I now include works from other ancient cultures, notably ancient South Asia, medieval West Africa, and Central America before European contact. I also give more prominence to issues of reception and to texts that carry reception forward. Second, I changed my methods. I still consider myself a philologist, but also a historian, an archeologist, and a student of world literature, and I try to show all these faces to my students through a wide range of topics and assignments. I also changed my Greek curriculum from Hansen & Quinn to my own open-source textbook for New Testament Greek, and my Latin curriculum from Wheelock to Suburani. I also seek to create links to other disciplines by encouraging students to take relevant classes from other disciplines, such as History of Costume in the Fashion Design & Merchandising program. My change in methods recalls the fact that Classics was one of the first interdisciplinary fields, but also looks forward to forging new connections with other fields. Finally, these changes were not at all self-generated, but inspired by diversity</p>



	<p>initiatives on my own campus. Moreover, I benefited from diversity work elsewhere in our discipline, including the Society for Classical Studies Annual Meetings.</p>
<p>Tom Landvatter <i>Reed College</i></p> <p>“Small School, Big Dig: Designing and Implementing an Archaeological Field School at a SLAC”</p>	<p>Since 2018, I have brought Reed Students to Cyprus to participate in a field school at the site of Pyla-Vigla. I am co-director of the Pyla-Koutsopetria Archaeological Project (PKAP) excavations at Vigla along with Dr. Brandon Olson of Metropolitan State University, Denver. Archaeological field schools are most often the domain of large research universities, given the resource-intensive nature of excavation. Smaller universities and colleges do sponsor field school projects, however, though it often takes more creative logistics to pull it off. While the site of Vigla itself is fascinating, in this paper I primarily focus on logistics and discuss the experience of planning and executing an archaeological field school using the resources of a small liberal arts college. Reed College has no tradition of faculty-led study abroad programs, and a fairly low rate of student participation in traditional, semester-long study abroad experiences. For these reasons, in order to run a field school, I had to work with the administration to develop a study abroad framework from the ground up. This paper details this framework (termed an “archaeological internship”) and the strategies for running a field school with minimal staff and support while still achieving good outcomes in student learning and experience. After an exploratory test season in 2018 with one student, we conducted two successful field school seasons with six students each in 2019 and 2022, with another season planned for summer 2023.</p>

ROOM 2 | 3:00 - 5:00PM | Refiguring Tragedy: Difference & Repetition in Remediation

<p>Inga Schwemin <i>University of Washington</i></p> <p>“Luise Gottsched’s <i>Panthea</i>: Centralizing a marginalized figure from Xenophon’s <i>Cyropaedia</i>”</p>	<p>The 18th-century German comic author and translator Luise Gottsched wrote one single tragedy. <i>Panthea</i> (1741) centralizes a marginal figure from Xenophon’s sprawling biography, the <i>Cyropaedia</i> (c. 370 BCE). Contemporary reviewers advised limiting the author’s capabilities to the private worlds of comedy, excluding her from the serious genre of tragedy altogether. Gottsched’s play was severely criticized for trivializing the historical and political context by structuring it around a ‘merely romantic,’ fictitious part of Xenophon’s pretext. I argue, however, that it is not only worthwhile but necessary to examine the intertextual relations closely, highlighting the similarities but more importantly the differences between the texts to reveal <i>Panthea</i>’s potential in making political claims. With the inherently new focus by making a marginal figure the powerful female lead that connects various</p>
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	<p>versions of patriarchal dominance, the tragedy exposes entitlement and misogyny, the cruelty of diplomacy and warfare. It raises intriguing questions about loyalty, the treatment of prisoners, and death as the last resort.</p>
<p>Sam Romanelli <i>University of Washington</i></p> <p>“Hölderlin’s Caesura and a Gender-Ambiguous Tiresias”</p>	<p>Shortly before his descent into madness, the German poet Friedrich Hölderlin (1770-1843) produced two highly idiosyncratic translations of Sophocles’ <i>Oedipus Rex</i> and <i>Antigone</i> (1804). He accompanied them with equally bizarre interpretive essays that have been highly influential for their articulation of a theory of tragedy. One of the most difficult but enduring features of these essays is Hölderlin’s explication of the <i>Zäsur</i> (caesura). Normally a technical term from prosody, the caesura figures in Hölderlin’s theory as the most important structural division in tragic form. He identifies the caesura in <i>Oedipus</i> and <i>Antigone</i> as coinciding with the arrival of the prophet Tiresias.</p> <p>The blind seer Tiresias was famous in antiquity for his transformation by the gods from male to female and for living life as a woman long enough to marry and have children before being changed back again. Though this particular mythological backstory is not overtly thematized by either Hölderlin or Sophocles, I claim that Tiresias’ gender changes are highly suggestive for a way to understand the tragic caesura. It is illuminating to think through the logic of Hölderlin’s tragic theory and his concept of the <i>Zäsur</i> in terms of the gender ambiguity of a character who comes at the moment of a pause or break. How does the physical liminality of Tiresias map onto transitions that are so central to Hölderlin’s theory of tragedy?</p>
<p>Conor Sullivan <i>University of Washington</i></p> <p>Tommaso Bernardini <i>UC Berkeley, Classics</i></p> <p>“Hippolytus Stretched: Euripides’ <i>Hippolytus</i> and Gregory Markopoulos’ <i>Twice a Man</i>”</p>	<p>In this exploratory conversation, we tug at the ever dissonant cord of tragic aesthetics in Euripides’ <i>Hippolytus</i> and experimental filmmaker Gregory Markopoulos’ esoteric adaptation, <i>Twice a Man</i> (1963) — texts animated by a refractory formal tensility that resists cathartic untethering, unsettles normative sensory paradigms, and problematizes the <i>lusis/desis</i> binary central to the Aristotelian conception of tragic form. In other words, both works confuse aesthetic loosening and binding such that each category resembles the other. In <i>Hippolytus</i>, tragic feeling intensifies at fraught and frayed line ends, where enjambment, elision, and hyperbaton stretch the limits of line and limb alike; in <i>Twice a Man</i>, it springs forth from the regurgitative and irresolvable juxtaposition of strobing, traumatic “film phrases which evoke thought-images.” Rather than relinquishing their affective hold, each work stresses perpetual suspension as generative alternative to rigid demarcation of tension and release, staging hyper-horizontal stretches against and beyond the horizons of teleology. Mimicking these movements, our talk, at once interruptive and integrative, bathes in the lapping of these texts against one another, on the gnarled and craggy shore where Euripides’ tautly torqued trimeters splash across and into Markopoulos’ ceaselessly associative cuts.</p>



Mengcha Moua

University of Washington

“Prophecy and the Desire to Suffer
Twice: *Oedipus* and *Arrival*”

Oracles and prophecy are staples of Greek tragedy. They lead to tensions between fate and free will and provide a form of communication between humans and gods. Modern assumptions about ancient oracles often carry negative connotations, usually leading to the suffering of characters within the story. Are prophecy and fate doomed to always be a precursor of suffering in storytelling? Should we fear the words of oracles who communicate our prophecies? Can the use and fear of prophecy even effectively work in contemporary storytelling and culture?

To answer these questions, I delve into the mystifying and supernatural use of oracles and their prophecies in *Oedipus Tyrannus* and Denis Villeneuve’s film, *Arrival* (2016) – two narratives in which a foretold future surrounds the protagonist with difficult decisions. My object of focus is not the prophecy itself but rather how the protagonist proceeds after its telling. Oedipus attempts to circumvent his looming fate, while in *Arrival*, Dr. Louise Banks does not run away from her melancholic future but instead fully commits to allowing it to happen. In this essay, analyze these reactions to oracular pronouncements to compare different schools of thought surrounding prophecy and how it has evolved to fit into modern storytelling and film.

Martina Sijakovic

University of Washington

“Haruki Murakami’s Oedipus
Adaptation *Kafka on the Shore* – A
Tragic Novel?”

Haruki Murakami’s Japanese novel *Kafka on the Shore* (2002) clearly invites a comparison with Sophocles’ *Oedipus Rex*: The fifteen-year-old boy Kafka Tamura runs away from home as his father keeps telling him a horrible prophecy: “Some day you will murder your father and be with your mother.” However, unlike in Sophocles’ *Oedipus Rex*, Kafka Tamura finds healing and resolution of this curse through his journey and encounters with his friend and supposed sister, Sakura, and with Miss Saeki, who could also be his mother. Thus, he stops running away and instead accepts his fate and decides to return home. The questions that arise from the comparison of these two stories are the following: Is *Kafka on the Shore* a tragic novel? If yes, how is Murakami’s adaptation of the Oedipus myth a response to tragedy? And lastly, what purpose does acceptance and resolution in the novel serve for the tragedy as opposed to Sophocles’ original, where there is no acceptance except the acceptance of responsibility?

Johann Wolfgang von Goethe provides an interesting approach to these questions with his essay “On Interpreting Aristotle’s *Poetics*” (1827). In Goethe’s reinterpretation of Aristotle’s definition of tragedy, the famously ambiguous ‘catharsis’ turns out to be an internal formal feature of the drama rather than a matter of effecting the audience. I argue that this “reconciliatory conclusion,” in Goethe’s formulation, is at work in Murakami’s novel. I will show that in *Kafka on the Shore*, catharsis is inherent in the novel itself – embodied in the death of the character Nakata – rather than an effect of or reaction to the novel.

<p>Hannah Kondo <i>University of Washington</i></p> <p>“Uljana Wolf’s Poetics as MEDEAtion”</p>	<p>The poem CAMP CORINTH, MEDEAted (2014) tells the story of the current Mediterranean refugee crisis. It tells this tragic story with the voice of one of Greek mythology’s controversial characters, the supposed infanticidal Medea. The lyrical-I, revealed to be Medea, brings the reader into a labyrinth of secrets both past and present. The language seamlessly shifts between the shores of Greece today, and the ancient world, as well as between languages incorporating both German, English, and Greek in the text. Written by Uljana Wolf, a 21st century German language poet, the poem does not refer to the most well-known version of Medea from Euripides, but instead to a more recent retelling found in German author Christa Wolf’s novel <i>Medea. Stimmen</i> (Medea. Voices) (1996). Christa Wolf’s retelling is feminist, insisting on an innocent Medea, who is merely framed as meddling and murderous by a patriarchal society afraid of her feminine power.</p> <p>In this paper, my analysis centers on Uljana Wolf’s engagement with the Medea myth in CAMP CORINTH, MEDEAted with particular attention to its intertextual connection to Christa Wolf’s <i>Medea. Stimmen</i>. Uljana’s poem differs from other receptions of Medea since it is a reception of a reception. I am interested in how a poetics that is ‘medeated’ can speak to the forced migration in the Mediterranean. Uljana Wolf’s Medea highlights throughout the poem feminine characters, namely Queen Merope and Princess Glauce, who were rendered powerless in the face of horrific acts. Through specific engagement with feminine characters portrayed as powerless and defeated, this poetic choice creates a riveting call-to-action, which also acts as a warning of the consequences of inaction.</p>
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ROOM 3 | 3:00 - 5:00PM | Reception

<p>Sonia Sabnis <i>Reed College</i></p> <p>“W. E. B. Du Bois and the Citationality of Ancient Greece and Rome”</p>	<p>W. E. B. Du Bois’s interest in and use of sources from ancient Greece and Rome has been a hot topic in recent years, evidenced by a special volume of the International Journal of the Classical Tradition (2019) and a conference held at Penn State in 2021. In the concluding essay of the former, Patrice Rankine noted “the need to postpone the word citation, given the difficulty of locating Du Bois’s exact sources of influence” and the accompanying turn to Gates’s theory of “Signifyin(g).” While citations of Greek and Roman sources are minimal features within Du Bois’s enormous oeuvre, they are prominent in his understanding of history and humanism in education. At the same time, Du Bois’s classical references suggest an ironic relationship to the citationality of Greece in Rome in mainstream white media, one that is supported by more acerbic writings by Du Bois’s NAACP colleague (and Yale classics major) William Pickens. In this paper I use material from the Du Bois Center archives (University of Massachusetts, Amherst) and the Beinecke</p>
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	<p>Library (Yale) to survey Du Bois and Pickens' citations of ancient Greece and Rome. Understanding their particular brand of citation is important as scholars of Greece and Rome work to acknowledge and correct exclusionary practices of the past and broaden the terms of classical education.</p>
<p>Christopher Chinn <i>Pomona College</i></p> <p>"The Vergilian Golden Age in Tolkein's Legendarium"</p>	<p>Scholars have noted that the Classical idea of the Golden Age influences Tolkien's work (Huttar 1992), as do the poems of Vergil (Reckford 1974, Pace 1979, Morse 1986, Obertino 1993, Bruce 2012, Scolari 2015). This paper examines the reception of Vergil's peculiar conception of the restored Golden Age and its landscape (see Perkell 2002 and esp. Nisbet 1978 and Zanker 2017) in Tolkien's work. In this paper I focus on examples in the legendarium of the partial restoration of distant times and places in a more degraded present. Specifically, I examine Doriath in the Silmarillion, Beorn's home in the Hobbit, and Bombadil's abode and Lothlorien in Lord of the Rings. The argument is that the conception of the Golden Age, inherited from the Greek and Roman tradition (On the Golden Age and its reception generally see Zanker 2017), serves to increase the poignancy and nostalgia that so characterizes Tolkienian elegiac "depth." It is claimed, in particular, that Tolkien's use of the landscape as proxy for both the preservation and decay of mortality appropriates tropes from Vergil's conception of the restored Golden Age. For example, Doriath exhibits characteristics of "Arcadia" in the Eclogues and of the Italian kingdoms in Aeneid 7 and 8. Similarly, Beorn's "farm" owes much to the "theodicy" and beekeeping passages in the Georgics.</p>
<p>Laurel Bowman <i>University of Victoria</i></p> <p>"Motherhood and Intergenerational Trauma in Lore Olympus"</p>	<p>The serial graphic novel Lore Olympus (Rachel Smythe, WEBTOONS 2018-2022+) retells the story of Hades and Persephone, cast as a romance¹. It uses the romance genre to explore the effects of intergenerational trauma, for which the original myths provide abundant material. This paper compares the maternal relationships in Lore Olympus to those in the Hymn to Demeter in the light of recent research on the effects of intergenerational trauma². It examines the insights Smythe's graphic novel brings to Greek theogonic myth by foregrounding the impact of trauma on its secondary characters. Greek theogonic myth is propelled by domestic and intergenerational violence perpetrated by and in the service of a male deity seeking to acquire or keep supreme power. The Theogony and the Homeric Hymns narrate these events with implicit approval and usually without explicit exploration of their effects on the victims. Lore Olympus re-examines this bloody family history from the perspective of the deities who were victims or witnesses of violence and focuses, in particular, on the impact of intergenerational trauma on the relationships between mothers and children, beginning with Demeter and expanding to include Rhea, Hera, Aphrodite and Leto. Their maternal relationships are each set in the intersecting contexts of the traumatic abuse each mother has endured and the male-headed power structure each must navigate. All mothers share a determination to protect their children from the abuse they have suffered. Their techniques, and their success or failure in</p>



	<p>that aim, vary according to their individual traumatic experiences and reactions to it. The Theogony and the Hymn to Demeter describe and re-inscribe a patriarchal social order. Lore Olympus questions that order by foregrounding the suffering it causes.</p>
<p>Kyle Rutherford <i>University of Oregon</i></p> <p>“Syncretic Saints in Obsidian’s Pentiment”</p>	<p>In <i>Pentiment</i>, a 2022 murder-mystery adventure game released by Obsidian Entertainment, the player character, artisan Andreas Muller, pieces together the history of the fictional sixteenth century Bavarian town of Tassing as he tries to determine the identity of a shadowy figure manipulating townsfolk into murder. As the town’s history is revealed, so is a clear picture of the land and people’s connection to their Roman (and Celtic) past. The game’s core mystery, when it finally unfolds, is that the town’s patron saints, St. Moritz, who is truly a Catholic saint (better known as Maurice), and St. Satia, who is not, are actually syncretic adaptations by Christians of Mars and Diana respectively. While the game is rich in content for classical study, the wide array of Latin inscriptions and discussion of Roman history and literature by the more educated characters, to name a few, I would like to focus on these syncretic saints. First, I would like to examine <i>Pentiment</i>’s development of Mortiz-Mars and Satia-Diana by its mingling of Roman and Christian iconography and narratives. For example, St. Mortiz, who does not usually count a spear among his attributes (Mershman), is found throughout the game depicted with one. The spear is, instead, an important symbol of Mars, and indeed it is revealed that the people of Tassing portray St. Mortiz in this way due to their misidentification of an ancient statue. In this regard, I would like to expand upon Lazono’s research on the topic of ancient iconography in video games and how this iconography is influenced by and influences in turn popular perceptions of the ancient world (Lozano 53-55). Second, I would like to closely examine these syncretic forms of Mars and Diana as faithful representations of early Christian syncretism, the likes of which have been explored by Kloft, in particular his work on the inheritance of aspects of Demeter and her rites by St. Demetrius (Kloft 32).</p>