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# Abstracts / Resumes

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# Individual Paper Abstracts (Alphabetical)

**Abuhajir, Adam (Western)**

***The Threshold of Old Age: The Reflection of Metaphorical Threshold in Old Men's Navigation of Physical Boundaries***

This paper will argue that the old man's navigation of physical thresholds and boundaries in Greek literature directly reflects the non-physical thresholds which he occupies. Nowhere is this clearer than with Oedipus and *Oedipus at Colonus* and with Priam in the *Iliad*.

Old age is itself a threshold between life and dead (as is seen, for example, in the homeric formula "γήραος οὐδός.") Old men have not crossed that threshold into death; likewise, they fail to cross physical thresholds as well. Oedipus as liminal in many ways (age, citizenship, potential benefit, etc,) but in no way more so than his physical position on and around the threshold of the grove of the Eumenides, which he agonizingly navigates, but never successfully crosses, and in the hypothetical position Creon wants him in, where he would remain in a permanently in-between space should he die there.

Priam occupies a similar position between life and death both because he is in his old age and because he represents the doomed, but still intact Troy. He leaves the boundary of his own house and of Troy to ransom Hector's body, a thing which would otherwise not be possible without the approval and advice of the gods, and his escort by Hermes culminates in Hermes's physical removal of the door on the threshold of Achilles's camp which no mortal could move alone. Like Oedipus, Priam is also concerned with death in an in-between place when he predicts his death and bodily desecration on the threshold of his own house if Hector should leave to fight Achilles.

This physical reflection of their metaphorical liminality in their interaction with thresholds has received less scholarly attention than their other established, metaphorical thresholds which they occupy.

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**Amiro, Fae (Mount Allison) and Savelli, Sveva (St. Mary’s)**

***A Roman Emperor in Halifax: How a Portrait of Augustus Ended up in the Art Gallery of Nova Scotia***

The Art Gallery of Nova Scotia (AGNS), primarily dedicated to Canadian art, houses an unpublished lifesized white marble head of the emperor Augustus. In this paper, we analyze its typology and appearance, as well as available information on its provenance. The piece is significant not only as the only known ancient portrait of Augustus in the country, but also for the story of how it ended up in Halifax.

The head has received minimal modern alterations. Analysis of the head’s physiognomy and hair locks has demonstrated that the artifact is a particularly accurate replica of the Prima Porta type despite its somewhat poor state of preservation.

Aided by the AGNS’s archival documents, the head’s provenance can be reconstructed in greater detail than is typical for comparable works. Acquired in the early twentieth century, the head was kept in Naples, Italy before passing through several hands in mid-twentieth-century Europe. It was ultimately brought to Nova Scotia and donated to the AGNS in 1992 as part of a major benefaction.

The head is significant for its typological accuracy and therefore has an important role in the corpus of extant portraits of the emperor. Previously lauded for its transparent provenance history, the surviving documentation invites reconsideration of the circumstances surrounding the head’s removal from Italy.

**Andrews, Tarryn (Western)**

***Global Forms, Local Places: The Socio-Cultural Geography of Circular Temples***

Religion and religious practice in the ancient Mediterranean were fundamental mechanisms through which both individual and collective identities were articulated. These practices traditionally occurred within a designated sacred space, such as a sanctuary or *temenos*; however, the embedded nature of religion in antiquity resulted in a lack of separation between the sacred and the secular. Accordingly, sacred architecture was characterized by a fluidity within its location, style, and function. This paper focuses on the *tholos*, circular temple, as it represents a particularly malleable architectural typology whose form and placement facilitated diverse ritual and social functions. Through a detailed analysis of the archaeological and epigraphic sources, exemplified in

a second-century BCE decree from Magnesia on the Meander detailing the construction of a *tholos* within the agora, I have identified at least fifty instances wherein the *tholos* functioned as a locus of ritual activity situated within shared public spaces as opposed to a formalized sanctuary (*SEG* 15.667).

By analyzing the spatial distribution of these religious *tholoi,* I argue that their placement outside of a formalized sacred boundary reflects the processes in which foreign and local cultural elements were integrated, rejected, adapted, or otherwise transformed into new socio-cultural contexts. Adaptations of *tholos* architecture and spatiality were driven by dynamic processes motivated by a wide variety of factors including religion, trade, migration, economics, and politics. Patterns in the location and design of these structures reveal active and reciprocal processes of Mediterranean globalization, while simultaneously expressing glocalized and hybridized identities as they manifest at the local level. I contend that the multiplicity of spatial contexts of religious *tholoi* reflects the plurality of socio-cultural identities in the ancient Mediterranean. Furthermore, it demonstrates how sacred architecture more broadly functioned as a dynamic medium for negotiating cultural identity within the constantly evolving socio-spatial landscapes of the ancient world.

**Atkins, Carrie (Toronto)**

***Between Religion and Decoration: Contextualizing Pedestalled Basins in Hellenistic Shipwrecks***

Prior scholarship has long recognized that Greco-Roman sailors and passengers performed religious rituals while at sea, but an understanding of maritime ritual largely has been driven by textual sources, with material evidence from shipwrecks often omitted. When objects with a potential religious use are identified in shipwrecks, they regularly are assumed to be used in ritual practices aboard the ship, but no rigorous synthesis and analysis of archaeological evidence has been conducted. In this paper, I examine the pedestalled basin as an category of object that previously has been identified for use in purification rituals aboard the ship. And yet, this basin also had other functions, namely as a decorative element in gardens or as a vessel that held water for bathing or washing. By analyzing 13 shipwrecks (*c.* 400–50 BCE) that were transporting a pedestalled basin, I show that the majority of these shipwrecks do not provide evidence for shipboard ritual. In order to closely examine these basins within their context of transport, I first contrast patterns in the shipwrecks' assemblages, using network analysis to identify shared components. Next, I use these data to discuss overall geographic regions serviced by the ships, showing differences in the types of pedestalled basins transported on ships sailing routes in the eastern and western Mediterranean. Ultimately, I argue that for many of the shipwrecks, pedestalled basins were transported as cargo alongside olive oil- and wine-filled amphorae as well as other objects that were intended for household contexts. In only one shipwreck is it clear that the basin was part of ritual assemblage intended for a temple and not for use aboard the ship. These conclusions are important not only for advancing methodologies used to interpret shipwreck assemblages, but also for clarifying assumptions about shipboard ritual within general trends in Hellenistic maritime mobility.

**Bennett-Flammer, Briar (McGill)**
***The Local Script: Writing and Religious Practice in Roman Britain***

For decades *Britannia* has been a productive region for the study of cultural exchange under the Roman Empire (see Millett, 2016; 1990), and inscriptions in particular have provided a rich data set for understanding syncretism, hybridity, and "Romanization" of local religious practice (Tomlin, 2017; Irby Massi, 1999). Yet they are rarely put into conversation with other forms of ritual items associated with writing, such as curse tablets, mosaics, and inscribed votive objects. As such, the proposed paper explores writing holistically as a mode of religiosity in Britain, one which existed across discursive demographic categories.

Prior research has demonstrated how writing in the northern provinces was intimately associated with prestige and Roman culture (Woolf, 2012; 1998). Local elites used displays of literacy to negotiate their identities under Roman imperialism (Eckhardt, 2015), both aligning themselves with *Romanitas* as well as simultaneously constructing their regional identities (see Hope, 2014). The proposed paper examines the role played by writing in this process, as a technology that could be adapted to suit local interests (Sánchez Natalías, 2022). It considers the use and materiality of writing across different media involved in ritual practice and their contribution to shaping Britain's religious landscape.

The technology of writing provides a productive framework for considering the complexities of culture contact and blending (Eckhardt, 2017), by examining how and why it is incorporated into local ritual practices (see Cousins, 2020). The paper will broadly examine the contexts and conventions of surviving evidence in order to examine regional patterns of use in ritual life, and how it reflected the complex interplay of local, regional, and empire wide traditions.

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Tomlin, Roger. *Britannia Romana: Roman Inscriptions and Roman Britain*. Oxford: Oxbow Books, 2017.

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**Bianchini, Gianmarco (Toronto),**
***Beware the Verse: Poetic Admonition in Pompeian Wall Inscriptions***

The paper I propose examines Pompeian metrical graffiti and painted inscriptions as a coherent corpus of everyday Latin poetry, focusing on the wall as a material and social surface through which poetic language was publicly deployed and made effective. Building on recent work within the MetrICa project (https://metricaproject.it/) and in dialogue with the Ancient Graffiti Project (https://ancientgraffiti.org/Graffiti/) and the Epigraphic Database Roma (http://www.edr-edr.it/default/index.php), the paper reassesses the function and cultural significance of verse writing in the urban space of Pompeii, focusing in particular on one specific aspect: verse warnings.

Rather than privileging literary echoes and canonical quotation, this contribution shifts attention to communicative practice. I argue that metrical graffiti and *tituli picti* frequently functioned as authoritative speech acts—warnings, but also prohibitions, complaints, and admonitions—addressed to a broad and heterogeneous audience. In this context, verse operated not merely as a marker of literary competence, but as an effective medium that enhanced the memorability, visibility, and normative force of written messages.

The analysis focuses on a small but representative group of incised and painted texts that combine metrical form with pragmatic intent, including warnings against dishonest innkeepers, defecation in private or semi-public spaces, and predatory behavior within the household. Particular attention is paid to hybrid compositions mixing prose and verse, to ambiguous lexical choices, and to metrical instability, which reflects the porous boundary between learned poetry and popular rhythmic expression.

By situating these inscriptions spatially, linguistically, and metrically, the paper shows how poetic form contributed to the authority of everyday communication.

**Borotsik, Hannah (Western)**

***"These Men Lying Here": The Politics of the Corpse in the Athenian Funeral Orations***

This paper examines the role that dead bodies play in the Athenian funeral orations and argues that the references to the bodies of the dead were not only a reminder of the price of war but a promotion of political ideology within the speech itself. Drawing on the significance and treatment of dead bodies within the tradition the Athenian funerals, this paper analyses the political nature of unburied human remains, and how their physical and symbolic presence is a constant reminder to the audience of Athenian sacrifice and bravery. First, I consider how the Athenian war-dead were not only honoured in speech, but also through the treatment of their bodies in the ritual of the Athenian funeral orations. In Thucydides' procedural outline of the funeral, he describes the Cyprus-wood coffins that carried the remains of the men from each tribe. What is of particular importance, however, is the inclusion of the empty bier that symbolically represents the missing bodies of men who were not found when the dead were taken up (Thuc. 2.34.3). Next, I investigate the continuous addition of the verb "κεῖμαι" to describe the men who died as a means of drawing attention back to the bodies of the dead. Finally, the political importance of human remains is a present theme in Athenian traditions as a promotion of their ideological representation of identity. The politicization of dead bodies is particularly present in the traditions of Cimon bringing the bones of Theseus back to Athens (Plut. *Cim*. 8.6) and the conflict and Athenian intervention for unburied seven against Thebes (Lys. 2.10 and Dem. 60.9). The themes suggest that the visual and verbal reminder of the 'not yet' buried dead was an important means of both praise and creating a visual connection to the sacrifice of the Athenians.

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**Brown, Christopher G. (Western)**

***“Jove’s Thunder Roars, Heav’n trembles all around”[1] (Horace, Odes 1.12.61)***

*Odes* 1.12 begins with a motto taken from Pindar. In answering the question what man, hero, or god should his Muse celebrate, Horace moves from Greek ideas of praise and hymnic poetry to a survey of eminent Romans, both past and present. The poem closes with a striking invocation of Jupiter that intertwines the supreme god with Augustus, boldly presented as his representative on earth (50-61). The present paper will focus on the final lines that stress that power of Jupiter:

> tu graui curru quaties Olympum,
> tu parum castis inimica mittes
> fulmina lucis.

The seemingly conventional image of the god as charioteer gains greater resonance from the preceding lines that describe Augustus as *triumphator*. The final point, however, is less straightforward: Jupiter sends his hostile thunderbolts to groves that are insufficiently pure. The lightning/thunderbolt of Zeus/Jupiter is the most essential expression of the god’s power, playing a complex role in ancient mythological and religious thinking. The adjective *inimica* here suggests divine punishment, and it seems odd that Jupiter’s

[1] Alexander Pope, *The Rape of the Lock*, Canto 5.49.

thunderbolts would be cast in anger at polluted groves rather than the mortals who defiled them. Nisbet and Hubbard note that Ps.-Acro says that, according to the documents of the pontiffs and haruspices, lightening never occurred except in groves that were compromised by some pollution (*secundum pontificum et aruspicum, qui dicunt numquam fieri fulmina nisi in lucis pollutione aliqua alienis*, 1.61 Keller). This statement is not supported elsewhere, and it seems to be at odds with many ancient descriptions of the implications of lightning strikes. Accordingly, it may well be an explanation that seeks to explain Horace's text with a bogus appeal to authority. *lucis* may in fact be corrupt, and Paul Maas suggested *tectis*, a conjecture mentioned by Klinger but ignored by Shackleton Bailey. Maas' emendation shifts the focus from desecrated places to human transgressors, and this suits the passage in which Jupiter and Augustus justly rule the world and its inhabitants.

**Bruun, Christer (Toronto)**

***Two new inscribed imperial lead pipes from Rome, discovered during the construction of the Metro C Colosseo station***

During the substantial public works in Rome in connection with the construction of the Metro C subway line and the station next to the Colosseum, two sections of lead pipe carrying inscriptions were recently found. These two inscribed *fistulae aquariae* are exhibited to the public but no scholarly interpretation of the texts nor of the context in which they were discovered has yet been published.

The most significant aspect of the discovery consists in the fact that both inscriptions contain the names of emperors. One text names *Imp. Antoninus Aug.*, in all likelihood the emperor Marcus Aurelius, and the other *Imp. Antoninus et Commodus Augg*. or Marcus and his son Commodus – in both instances in the genitive case. These texts allow us to date the hydraulic installations in question, since the second *fistula* must belong to the period of joint reign, 177–180 CE, and the first one to the period when Marcus was sole ruler (169–177). The archaeologists who found the lead pipes were able to establish that both pipes supplied a small bath building situated close to the Colosseum. This brings up the question of how to interpret the inscriptions containing the names of the Antonine emperors. The intuitive interpretation, that a name in the genitive case on a lead pipe identifies the owner of the property supplied by the conduit, may be correct in this case, but with the proviso that we are dealing with imperial property but not with an imperial abode; the bath building was probably for public use. This paper interprets the new finds while taking into account also previous discoveries of inscribed *fistulae* next to the Colosseum (Bruun 2005), showing the consequences for our understanding of imperial property, imperial procurators, the operation of *plumbarii*, and the use of numerals on *fistulae*.

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**Carnes, Jeffrey S. (Syracuse)**

***Mea Sit Furtiva Voluptas: Salmacis and Courtship in Ovid’s Metamorphoses***

The encounter of the nymph Salmacis with the young Hermaphroditus at Ovid *Metamorphoses* 4.285-388 looks at first blush like a repeat of Book 3’s encounter between Echo and Narcissus. In each case the young man is on the cusp of manhood (15 or 16 years old, a time of life thought to be especially attractive to young women; Konstan 2002); the encounter takes place in the sort of typically dangerous *locus amoenus* that presaged heroic downfalls throughout Book 3 (Cadmus’ men; Actaeon); and the pursuing nymph is one cut off from the companionship of fellow nymphs (Echo by Juno’s punishment; Salmacis by dedicating herself to luxury instead of the hunt).

Yet a different literary model soon intrudes: that of Odysseus’ encounter with Nausicaa in the *Odyssey* (6.141-85). Salmacis’ approach inverts and parodies that of Odysseus: she boldly initiates the dialogue, without preamble (“*puer o dignissime credi / esse deus*”), and proceeds to run through the tropes of praise (comparison to a god; beatification of the addressee’s relatives and potential spouse) which Odysseus uses so adroitly. In particular, where Odysseus delicately defuses the obvious sexuality of the situation (a young woman on the cusp of marriage encountering a naked man), Salmacis doubles down on sexuality, comparing the young man to Cupid (rather than the chaste Artemis), beatifying his nurse *quae ubera dedit* (line 324), and issuing—in place of Odysseus’ famous praise of a marriage built on *homophrosynē* (*Od.* 6.180-85)—a direct invitation to engage in *furtiva voluptas* (line 327).

This paper will examine in detail the contrast between Salmacis’ bold inappropriateness and the subtlety of Odysseus’ negotiations with Nausicaa, whose mastery of courtship and *xenia* rivals that of Odysseus. I will suggest connections between this encounter and others (Narcissus; Iphis) in which Ovid plays with the structures and rituals of marriage and gender.

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**Cleverley, Alison (Toronto)**

***Civic, Infrastructural, and Religious Dimensions of Female Public Participation at Priene***

Our understanding of female public participation in the late Hellenistic and early Roman period relies heavily on epigraphic evidence documenting women's increasing involvement in public offices and roles previously unavailable to them. One frequently used example is a woman called Phile: identified as the earliest dateable female *stephanephoros*—or among the earliest female officeholders generally—she is known from an inscription at Priene typically dated to the 1st century BCE. The text describes the honoree as *stephanephoros* first among women ([στ]εφανηφορήσα[σα πρ]ώτη γυναικῶν) and commemorates her *euergetic* gift of a water system to the city.

This paper centers this inscription, *I.Priene*$^2$ 305, to suggest out that we know both more and less about this woman than previous work has indicated. I first re-examine the publication history to show that the date, the honoree's name, and the religious dimensions of this inscription remain less certain than generally assumed. I will subsequently place the epigraphic document within its archaeological context, the water system this person funded, and argue that we can reconstruct more than has in the past been assumed. Because this inscription has served as a foundational example in scholarship on female civic participation in the *polis*, these dual reconsiderations—what remains uncertain and what we can now recognize—have significant implications for how we understand women's public roles in this transitional period. Finally, I use these reconsiderations to reframe the honoree's civic, infrastructural, and religious relationships—modes of engagement that build on but also extend beyond the framework of officeholding that has dominated scholarship.

**Coghlan, Kale (Toronto)**

***The Eschatologies of Agatharchides: On the Erythraean Sea***

This paper examines the relationship between the fragments of the Hellenistic and Ptolemaic history, *On the Erythraean Sea* by Agatharchides of Cnidus, and contemporary eschatological literature written by non-Greeks who expressed resentment toward Hellenistic monarchical rule. Despite their different cultural and political contexts, the second half of the *Book of Daniel* and the "Oracle of the Potter" both depict Hellenistic monarchical hegemony using monstrous and terrifying imagery as they imagine the overthrow of the current regime through eschatological visions of the end times. Agatharchides had connections to the court, but he informs his reader that his text was completed while in exile. His text was not meant for a royal audience, but sought instead to reveal the character of Ptolemaic rule more broadly to the reading public. The horrors of the exploitation of the Nubian gold mines, along with Agatharchides' ethnographic descriptions of the far southern populations, are eschatological in that both are situated at the most distant limits of Ptolemaic influence. They also have a timeless quality that adds to the horrific eschatological dimension to his descriptions. These conditions existed before the Ptolemies came to power and continued even after Ptolemaic access to these regions was cut off. Like non-Greek eschatological literature of the period, the horrors of

Agatharchides can be understood as an allegory for the transgressions and the excesses of Hellenistic monarchy.

**Croft, Emily (Queen's)**

***The Goüin Collection: Museum Formation and Regional and National Identity in late-19th and early-20th century Sardinia***

Léon Goüin (1829-1888), a French engineer who made his fortune through mining enterprises in Sardinia, was one of the most prolific collectors of antiquities and amateur archeologists on the island of Sardinia. His collection, comprised of 1500 archaeological objects from Nuragic, Punic-Phoenician, and Roman contexts, was acquired in part by the National Archeological Museum in Cagliari in 1911 (Taramelli 1914). Despite its size and chronological range, the Goüin Collection has received little critical attention in modern scholarship. Scholars typically mention it only by name in broader narratives of the museum's development (Lilliu 1989; Minoja and Romoli 2013) or focus on specific subsets rather than the collection as a whole (Del Vais 2013, 31; Napolitano 2022, 119-120; Mezzolani Andreose 2023).

This paper analyzes the Goüin Collection in the panorama of antiquarian practices and museum formation in Sardinia during the late nineteenth and early twentieth centuries. Drawing on unpublished archival correspondence, the negotiations, evaluations, and principles of organisation that accompanied the collection's transition from a private assemblage to a public museum resource are examined. Particular attention is paid to how the collection was mobilised to fill perceived gaps in the museum's chronological and typological narratives, and how its acquisition contributed to the shaping of the museum's early identity as a regional archaeological institution.

By situating the Goüin Collection within wider debates on private collecting, the professionalization of archaeology, and the formation of a regional museum, this paper aims to define the blurred boundaries between antiquarianism and museum practice, along with the significance of regional identities and narratives within the construction of national identity in the decades following Italian unification.

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**Cushing, Alexander (Rochester)**

***“If you love me, rouse your literary skills”: Tiro’s Literary Work as ‘Affective Labour’ and Cicero’s Slaving Strategies in ad Familiares Book 16***

The letters contained in Book 16 of *ad Familiares* are all either to or about Tiro, Cicero’s enslaved and later freed personal secretary. As such, they constitute a detailed source of evidence for the personal and professional relationship between a Roman author and an enslaved literary worker. In the letters written from Cicero to Tiro, in particular, we often see language that evokes an emotional bond between the two men, with the enslaver frequently alluding to the affection that Tiro engenders in him.

Yet Cicero also invariably connects this emotional language to Tiro’s productive functions as an enslaved literary worker. In *ad Fam*. 16.14, written shortly before Tiro’s manumission when he was unable to join Cicero at Cumae due to illness, his enslaver urges him, “if you love me, rouse your literary talents and refined language, on account of which you are so very dear to me, from their lethargy” (*si me diligis, excita ex somno tuas litteras humanitatemque, propter quam mihi es carissimus*). In Cicero’s formulation, Tiro’s productive qualities, his *litterae* and *humanitas*, are transformed into labour that is not valued merely for its material products, but for the immaterial and affective qualities it engenders in Cicero himself. This affective characterization of Tiro’s work by his enslaver (or his enslaver’s brother) also appears in numerous other letters throughout Book 16 (in 16.4; 16.10; 16.13; 16.16; and 16.18, for example).

This paper argues that these instances of Cicero reformulating Tiro’s labour as affective product are a despotic strategy that Cicero deliberately deployed as part of his professional relationship with Tiro. I suggest that this was motivated by Cicero’s desire, as an author-enslaver, to reorient control of the literary productive process back to himself and also to bind Tiro’s productivity to him through emotional ties that could continue even after manumission.

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**Desbiens, Alec (Laval)**
***Le declin et la chute du royaume séleucide (188-64/3 a.C.): synthèse récente***

L'émergence de la « New Seleucid History » lors des trente dernières années a contribué à réviser positivement les formes du pouvoir séleucide ainsi que son emprise sur le territoire. La réinterprétation des sources littéraires, de nouvelles découvertes archéologiques et épigraphiques ainsi que de nouveaux croisements féconds avec les concepts de relations internationales permettent désormais d'inscrire le déclin du royaume séleucide, aux II^e^ et I^er^ siècles a.C., dans un contexte d'affaiblissement progressif du pouvoir séleucide et de ses capacités d'action, qui restaient importantes malgré la paix d'Apamée.

Cette communication propose un tour d'horizon des avancées historiographiques des vingt-cinq dernières années quant au déclin et à la disparition du royaume séleucide. Les soixante années suivant la paix d'Apamée virent les Séleucides travailler avec acharnement à renverser les conjectures politiques héritées de la paix d'Apamée. Malgré la grande souplesse de ses formes de domination et de ses vastes ressources, le royaume séleucide fut victime de l'échec de ses réformes internes en Judée ainsi que de l'affaiblissement de la figure unificatrice du roi au profit des usurpateurs et des conflits dynastiques. À l'étranger, la formation d'un système unipolaire dominé par Rome en Méditerranée orientale étouffa progressivement les ambitions séleucides au moment même où leur hégémonie s'effritait au Moyen-Orient au profit des Parthes. Après 129 a.C., les Séleucides, épuisés et exsangues par des décennies de conflits dynastiques et de reculs sur la scène internationale, n'avaient plus les capacités de résister à l'accélération et à la transformation de ces processus politiques. Le royaume disparut sous l'effet combiné de la désintégration de son autorité due à la pérennisation de ses guerres intestines, de l'impérialisation de la Méditerranée orientale par Rome ainsi que de la conquête finale du Moyen-Orient par les Parthes.

**Dijkstra, Jitse H.F. (Ottawa)**
**'Like a Runaway His Nostrils Have Been Tied by a Ring': Slavery in the Life of Antony**

Ancient slavery has generated an enormous interest in recent years and, as part of this trend, its position in Late Antiquity has also been re-evaluated. It is now clear that slavery was as structural a part of Late Antique society as it was in previous centuries, and that Christianity fully upheld the status quo. Seen from this perspective, evidence taken for granted previously can be considered with a fresh new look. This article wishes to draw attention to hagiography as a major source for illustrating the pervasive nature of slavery in Late Antique, Christian society. We will demonstrate this with a discussion of the passages referring to slavery in the first hagiographical work ever written, the *Life of*

*Antony* (ca. 356 CE). In majority, they actually concern metaphorical slavery, but two of them occur in comparisons from daily life, thereby underlining – despite their clear literary character – the quotidian reality of the phenomenon in Late Antique society.

**Dvorak, Jacob (Toronto)**

***Comparing Philosophy and Poetry in Plutarch's De Audiendis Poetis***

Since Plato's exile of Homer in the *Republic,* the relationship of poetry and philosophy has been a persistent topic in Platonism. In his *De Audiendis Poetis*, Plutarch responds to Plato's characterization of poetry by analogizing the proper relationship of poetry and philosophy to the temperance of wine with water: just as wine is made safe by being mixed with water, the dangers of poetry are neutralized by being brought into agreement with philosophy (Plut. *De Aud. Poet.* 15B–F). Plutarch frames poetry as a preparation for philosophy, insofar as the doctrines found in each can be demonstrated to cohere (Plut. *De Aud. Poet.* 36D–E). Yet existing scholarship has not sufficiently shown how the comparison of doctrines enables Plutarch to set philosophy and poetry, which Plato presents as opposed, in harmony.

Bréchet 2007 provides an essential initial treatment, arguing that Plutarch uses quotations from poetry to adapt existing educational practices to philosophical use. I extend this analysis by considering doctrine as playing a distinct role, insofar as the comparison of doctrines allows rival traditions to be simplified into agreement, their differences excluded from analysis (Plut. *De Aud. Poet.* 35E–36E). Plutarch stands at the intersection of Platonism, the intellectual culture of the Second Sophistic, and traditional Greek religion: following research into early Imperial intellectual identity (Van Nuffelen 2011, Eshleman 2012) and conversion to philosophy (Nock 1933), I argue that Plutarch's focus on doctrine mediates between these influences, in contrast to Plato's attack on poetry. Motivated by his position at the crux of competing traditions, Plutarch develops a pedagogy which bridges poetry and philosophy: yet this *praeparatio philosophica* reifies the divide between poetry and philosophy, so that Plutarch's poetics are not as distinct from Plato's as they first appear.

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**Econimo, Francesca (Toronto)**
***Pluto between Ovid, Statius and Claudian: Love, Chaos and Power***

A relatively marginal figure in the literary tradition, yet the ruler of a realm such as the Underworld, Pluto is positioned by Ovid at the intersection of cosmic forces revolving around the imperialistic conquest enacted by Venus and Cupid, both in *Fasti* 4 and, most notably, in *Metamorphoses* 5. How did this Ovidian innovation—by which the god is represented as a subordinate victim of other gods' oppression—shape the reception of Pluto and his power in later authors such as Statius and Claudian?

In the *Thebaid*, Pluto downplays his Ovidian status as the victim of an invasion by Love and instead denounces the potential assault of his brother Jupiter through an Epicurean–Lucretian rhetoric that paradoxically casts him as a theomachic figure, threatening a return to Chaos. In *De raptu Proserpinae*, by contrast, Pluto retains his antagonistic stance but places Love—that is, the desire for a wife, pointedly termed *primus amor* (*DRP* 2.274) in the wake of Apollo's *primus amor* (*Met.* 1.452)—at the center of his political agenda. Claudian thus recasts Pluto as an Ovidian lover, fulfilling the oxymoronic equation between the primordial forces of Eros (Love) and Chaos, the latter being virtually synonymous with the Underworld itself.

Combining an intertextual analysis with a political reading, this paper offers a new perspective on the cosmological impact of Ovid's representation of the god of the Underworld. It shows how, by making him a defeated figure overwhelmed by the militarism of Venus and Love, Ovid paradoxically 'arms' Pluto, providing him with the tools to position himself as a rebellious and antagonistic character in a redefinition of divine powers between the cosmic spheres within later reflections on cosmos and chaos.

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**Edmondson, Jonathan (York)**

***Six new honorific pedestals from the forum of Valeria, Hispania Citerior***

In 2024, J. Edmondson and H. Gimeno Pascual published a study of the local elite of the *municipium* of Valeria (located near Valera de Arriba, prov. Cuenca) in the province of Hispania Citerior, based on the thirteen honorific pedestals then known mostly from the community's forum. The community was granted the ius Latii in the Augustan period (Plin. *NH* 3.25) and developed into one of the main communities in the interior of the *conventus Carthaginiensis*. Excavations in the summers of 2024 and 2025 of the cryptoporticus that ran down the west side of forum uncovered the remains of another six pedestals in the rubble that had collapsed into it from the forum above. (For the 2022 excavations in this cryptoporticus, see Urbina and Gimeno 2023).

This paper explores the contribution that these six new pedestals make to deepening our understanding of the local elite of this *municipium*, who maintained important social connections with several communities on or near the coast of the province, such as Valentia, Saguntum and Edeta, as well as with Segobriga in the interior of the peninsula, as previous studies have demonstrated (Alföldy 1987; Edmondson and Gimeno 2024). Such external links to other regional communities are further illustrated by one of the pedestals discovered in the 2024 excavation season, dating to the Julio-Claudian period, that honoured a senior magistrate (a *IIIIvir*) and *flamen Rom(ae) et Aug(usti)* of Valeria, who also held a duumvirate and two further flaminates at other communities, most likely in the province of Hispania Citerior. The titulature of one of his external flaminates was partially erased on the newly discovered pedestal, and the paper canvasses possible explanations for such an erasure. The fact that three of the new pedestals were set up as a result of testamentary instructions, to add to the six already known, allows further marital links to be established between several leading families of Valeria.

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**Egetenmeier, Philip (Toronto)**
***The Significance of Tiberius’ tribunicia potesta in 6 BCE***

Modern scholarship tends to view Tiberius’ retirement to Rhodes in 6 BCE as a reaction to the promotion of the young Gaius Caesar, who was about to reach manhood the next year and was allegedly to become Augustus's successor. The whole situation was already a mystery to our sources. One central problem concerns the chronology, since only Cassius Dio provides an annalistic account of the events, but most of his text for 6 BCE and the following years survived only in Byzantine excerpts. Furthermore, he– as well as other later authors–takes it for granted that a succession conflict triggered Tiberius’ retirement and that Gaius had long been Augustus’ favourite for this position.

However, one aspect of this debate that is often only briefly addressed is the granting of the *tribunicia potestas* to Tiberius before he left for Rhodes. Discussions in modern scholarship about the imperial powers tend to focus almost exclusively on the *imperium* of the ruler and his followers. But recent scholarship on the dating of the bronze coinage of the Roman mint suggests that the tribunician power was not just a substitute for the consulship after 23 BCE, since it was promoted very early on as the most essential expression of Augustus’ position in the state. This paper aims to emphasize the significance of Tiberius assuming the tribunician power in 6 BCE by focusing on the symbolic and communicative aspects of its granting by the Senate. It also argues that the unprecedented promotion of Gaius in the following year was not the result of a long-term plan of Augustus but an almost desperate reaction to the loss of his prime candidate for his succession.

**Field, Alissa N. (Western)**
***Women’s Time in Catullus 64 and Virgil’s Aeneid***

Julia Kristeva put forward the idea that linear time, the time of history, is an inherently masculine frame of reference and that the opposite, namely non-linear time, is inherently feminine. Two scholars, Hunter Gardner (2007) and Aaron Seider (2020) have

applied Kristeva's theory already to Catullus 64. I analyze the applicability of their analyses to the *Aeneid* and argue their understanding of gender essentially correlates to the two types of repetition identified in the framework put forward in David Quint's seminal 1989 article "Repetition and Ideology in the *Aeneid*".

There is a broad relationship between the two poems, and I analyze this through intertextuality and a focus on gender. In 64, the non-linear time of women is weaponized by Ariadne in her curse on Theseus which successfully dooms him to repeat his mistake of forgetfulness. This same feminine threat, namely the threat of non-linear or regressive repetition, is present throughout imperial Roman epic, especially in the famously unresolved *Aeneid*. Quint utilizes the understanding of the two halves of the *Aeneid* to characterize the Trojans first as "losers", especially in book 3 when they are trying to found a new Troy to "winners" who move beyond their past towards a brighter future in books 7-12. The Kristevan idea of women's time is easily found in Quint's analysis of book 3, but also frequently in books 7-12. For example, Euryalus' mother laments her son's premature death in book 9 where she alludes to 64 to emphasize the repetitiveness of death in war threatening the teleological drive of epic. In the end, the tension is left unresolved as Aeneas, in winning the Italian war, succumbs to the same feminine *furor* that haunts him throughout his epic.

**Fiorelli, Maia (McMaster)**
***Fear and Desperation in Euripidean Wives***

Over the past several years the topic of ancient emotion has become a growing trend in classical scholarship. In this evolving research, Aristotle's *Rhetoric* is often cited when discussing how ancient Greeks understood emotions. Aristotle provides a comprehensive overview of emotions such as anger, hatred and fear in his text on persuasion. Just as Aristotle details the importance of provoking emotion through rhetoric, tragic playwrights like Euripides aim to evoke certain emotions from their audience through the way in which they present their characters and the motivations behind their actions. I will propose a framework for using Aristotle's theory of ancient emotion to better understand the motivations behind the destructive actions of wives in Euripides. I will argue that Aristotle's analysis of emotions in his *Rhetoric* provides a model of how Euripides and an ancient audience may have interpreted emotions such as fear and desperation on stage. Exploring the causes and effects of these emotions will reveal how characters such as Medea and Phaedra may have felt compelled to commit the destructive actions that create chaos in their respective plays. A discussion of Aristotle's view of fear will reveal how the desperation of the women in these plays can be understood in an ancient context as a natural response stimulated by their fear, as fear can cloud judgement and push people to react out of desperation. Understanding the connection between fear and desperation and how this affects the decisions of many wives in Euripides allows for a deeper look into their marital situations and lives. This adds another layer of complexity to how Euripides depicts female characters and their actions in his plays. Through establishing an ancient, if not exactly contemporary, theory of emotions, I suggest that we can better comprehend the destructive actions that wives commit in many Euripidean tragedies.

**Furtado, Kat (Toronto)**
***Perses' Choice***

The Erides passage in the beginning of *Works and Days* (11-26) is famously problematic. Hesiod seems to be revising *Theogony*'s single Eris, hateful daughter of Night and begetter of battles and quarrels, by splitting her down the middle into two Erides who "have different characters" (διὰ δ' ἄνδιχα θυμὸν ἔχουσιν, *Op.* 13). This standard reading assumes that διὰ δ' ἄνδιχα is tmesis for διάνδιχα (West 1975, followed by Verdenius 1985). The result is a blameworthy Eris, who causes civil strife and keeps people from work, and another Eris who is good when known, introduced with great fanfare and contradictorily negative associations (cf. Gagarin 1990, Scodel 2019), then never heard from again.

In this paper, I propose an alternate reading on which the two Erides are more similar than they are different. They both divide the collective *thumos* of either gods (as in the *Iliad*, and at Hesiod's fr. 204.95-6) or humans, thereby turning a community against itself. This interpretation depends upon taking διά at *Op.* 13 in tmesis not with ἄνδιχα but with ἔχουσιν. I defend this reading and pursue the implications for Hesiod's ethical thought. The actual distinction Hesiod is making between the two Erides is a distinction not of their character, but of their necessity as determined by their temporality. The blameworthy Eris is necessary because she is in the past: a mytho-historical fact recorded in both *Theogony* and the Generations of Humanity in *W&D*. The other Eris only now threatens our future. She is good only insofar as she is still a matter of choice: though potentially as bad as her earlier instantiation, she has not *yet* led society to ruin. Knowing this, we, like Perses (*Op.* 28), may yet choose to avoid Eris, if only we now let *noos* direct our *thumos* (*Op.* 293-7).

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**Gerbasi, Joseph (Toronto)**

***Euthyphro in Naxos: Labour and Empire in the Platonic Dialogue***

The *Euthyphro* ("*On Piety*") is a kind of apology for Socrates, who in 399 had been charged with impiety (McPherran 1996.34). For the dialogue shows Socrates, cerebral yet paternalistic, schooling Euthyphro, a young religious fanatic in the midst of prosecuting his own father for murder in the Athenian lawcourt. His father, he alleges, has incurred religious pollution by murdering a "hired labourer" (*pelates*), after the same labourer murdered one of the family's "slaves" (*oiketai*) on the family's property on the island of Naxos (4b-e). In response, Socrates shows that Euthyphro does not understand piety at all.

Although we are used to imagining how Euthyphro's prosecution would have scandalized Plato's contemporaries, nobody seems to have noticed the potential provocation of Athens' imperial mentality. Naxos, the scene of the crime, has a symbolic place in the history of the Athenian empire, being the first of its allies to have been subjugated by it (Thuc. 1.98.4). Like others, Naxos was subsequently colonized by hundreds of Athenians (Plu. *Per.* 11.5-6; Paus. 1.27.5). This resulted in the dispossession of inhabitants, who, like Euthyphro's father's victim, would have ended up working as *pelatai* for foreign owners on their own former lands (Zelnick-Abramovitz 2004). Documents such as the Decree of Aristoteles in 377 (see Diod. Sic. 15.29.8) suggest that this exploitative system persisted into the fourth century, despite the official dissolution of the cleruchies in 404 (Moreno 2009). The appearance of a Naxian *pelates* who has come between an Athenian master and his "property," then, likely would have touched on an anxiety (perhaps even the "agony of fear," as per Ma 2024.167) inside the ideology of Athens' democracy-empire. This, along with other notes of Atheno-supremacy in the dialogue, helps us to consider the connection between Plato's ongoing apology for Socrates and his criticism of Athenian empire.

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**Gervais, Kyle (Western University)**

***Binding Waste, Buried Treasure: Manuscript Fragments in Western's Rare Books Collection***

The written heritage classical and medieval Europe has not survived intact, and Gutenberg is partly to blame. As texts found their way into print, their older manuscript copies were often cut up and repurposed as "binding waste": fragments of parchment used to reinforce the bindings of early modern print books [1]. As printing proliferated, many early print books were themselves repurposed as paper binding waste in later print books. These fragments represent a huge, untapped trove of information hidden in almost every rare books collection around the world: perhaps one in five early modern books contains *in situ* fragments of earlier books [2]. Fragments of immense historical significance have been discovered in these books, e.g., a lost manuscript of Aristotle [3], leaves from Gutenberg Bibles [4], and most recently a rare Merlin legend [5]. But the survival of this history is also perilous, since these fragments are rarely studied for their content and conservation needs. The challenges of *in situ* manuscript fragments have been addressed by the young field of fragmentology, which over the past decade has combined digital tools for fragment conservation and dissemination with interdisciplinary expertise from a broad range of humanists, as well as librarians, and natural and conservation scientists [6].

An interdisciplinary team at my university surveying our libraries' early print collection in order to discover, document, and analyse the manuscript and print fragments it contains. In addition to a traditional visual/manual search, we have begun to employ cutting-edge noninvasive imaging technology (x-ray microtomography and x-ray fluorescence scans) to visualize and analyse fragments that are hidden beneath bindings and therefore not visible to the naked eye. I will report on some preliminary results of this project, including the discovery of a fragment from one of the earliest print editions of Caesar's commentaries (Rome, 1472).

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**Gibbs, Matt (MacEwan)**

***A reappraisal of the γόμος (?) of Kertassi: Collective action on the southern fringe of the Roman Empire***

During the early and mid-third century CE, just south of the First Nile Cataract in the Dodekaschoinos (the “land of twelve *schoinoi*”) on the Nubian frontier of Egypt, several members of an association of quarry-workers—identifying themselves as ‘οἱ ἀπὸ τοῦ Γόμου’ (“those [members] of the *Gomos*”]—inscribed a series of texts in a sandstone quarry at Kertassi. These inscriptions provide a wealth of information about the group, its organisation, and its purpose: the names of members, various officials, several different priests, as well as various activities undertaken by the membership of this group.

Originally collected by Zucker (1912), and later partly re-edited by Bernand (1975), and fully by Emmanuel Deronne (1992), many of these inscriptions demonstrate a strongly religious character. As a result, this group has been seen as a local cult association (either “Greek,” “Egyptian,” or “Nubian”), a professional corporation of ναύκληροι (“shipowners/merchants”), a loosely associated group of crew members of a cargo ship, or simply several individual Egyptian priests who had settled in the area. But many of the inscriptions speak to the association’s collective action in respect to the transportation of stone, and this economic activity has been ignored precisely because of the religious nature of the inscriptions.

This paper offers a brief reappraisal of this series of texts, and aims to shed new light on the professional context of this association. It examines the extent to which this group’s economic and religious activities not only affected but also informed its behaviour and the lives of their members. In the broadest sense, this paper explores the place of professional associations in the socio-economic and religious milieu on the southern frontier of Roman Egypt.

**Glazebrook, Allison (Brock)**

***Nikarete’s Girls: Sex Trafficking and Sexual Grooming in the Athenian Sex Trade***

In his speech *Against Neaira* ([Dem.] 59), Apollodoros claims that Nikarete purchased *paidiskai* (“young enslaved girls”) whom she reared and trained in the sex trade. This paper explores possible meanings of the verbs *trephein* (“to rear”) and *paideuein* (“to train”) in this context and the significances of the description of these girls as *mikra paidia* (“small little children”) and *thugaterai* (“daughters”) ([Dem.] 59.18-19) through a comparison with modern sex trafficking practices. While previous studies of sexual labour in the ancient world have considered the isolation and disorientation of trafficked women (Marshall 2013), this paper considers other tactics utilized in modern sex trafficking, like focusing on children, building trust, creating a faux family, and normalizing sexual activity (Winters et al. 2021; Winters and Jeglic 2022) and compares

such tactics to the narrative on Nikarete's methods ([Dem.] 59.18-29). The paper suggests that Nikarete's *paideia* (and that of ancient female sex traffickers generally) was not simply training in concrete skills like make-up, sex acts, dance, singing, and conversation, but also grooming to allow and even encourage sexual advances. The paper then contrasts Nikarete's girls with the untrained "Olynthian" woman in Demosthenes 19.196-98 who appears unskilled (and uncooperative) as a *hetaira* despite her presence at a symposium. Through such comparisons, the paper argues that enslaved children were crucial to the elite sex trade in ancient Greece and that the sex trade presented a specialized market for enslaved children.

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**Graham-Shaughnessy, Sarah (Toronto)**

***Ne Vulgata Mihi*: *The female direction of narrative focus in Statius' Hypsipyle episode***

This paper examines the Hypsipyle episode in *Statius' Thebaid* 5 as a sustained experiment in gendered narratology, arguing that Hypsipyle's inset narrative mobilizes a distinctly relational mode of focalization that both contrasts with and illuminates the primary epic narrator's poetic project. Building on narratological approaches to vision and spectatorship in Flavian epic, and drawing on feminist theories of relational ethics alongside gendered ethical frameworks, I argue that Hypsipyle's control of narrative focus is structured by relationships, care, and emotional aftermath rather than by omniscient authority or allusive mastery.

Hypsipyle's narration is marked by three interrelated features: selective inclusion and omission, particularly in her refusal to dwell on graphic violence; a prioritization of intratextual over intertextual engagement; and strategic revisions to her mythological past, most strikingly her reconfiguration of her relationship with Jason. These features reveal a narratorial gaze that privileges lived experience, communal memory, and familial bonds over the spectacular or canonical. In contrast to the primary narrator's densely allusive, often detached treatment of violence, Hypsipyle consistently redirects attention toward relational consequences and emotional resonance.

Rather than reading this episode as mere digression or as a purely self-serving appeal to pity, I contend that Statius deploys Hypsipyle's excessive relationality as a deliberate foil. The abrupt return to graphic violence in the death of Opheltes exposes both the power and the limits of relational narration, dramatizing its vulnerability within epic's masculine narrative. Through this juxtaposition, Statius ultimately foregrounds his

own more balanced narratorial stance, in which relationality and poetic control are held in productive tension. Hypsipyle's narration thus functions not simply as a female voice within epic but rather as a metapoetic instrument through which Statius explores belatedness, gendered ethics, and the proper scope of relational vision in Flavian epic narration.

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**Griffith, R. Drew (Queen’s)**

***Zeus Averter of Flies and Perseus’ Thirst-Quenching Mushroom (Pausanias 5.14.1 and 2.16.3)***

This paper juxtaposes two passages of Pausanias, one (5.14.1) describing Heracles beset by flies while sacrificing at Olympia and the other (2.16.3) Perseus at Mycenae quenching his thirst with a mushroom. Mediating these two passages is the Perseus/Medusa myth, which encodes relinquishing self-control (the Gorgon’s head is the one thing Greek art always portrays frontally, a pose that Yvonne Korshak 1987: 24 has argued symbolizes relinquishing self-governance).

Based on these passages, I follow a suggestion of C. A. P. Ruck 2006: 50-52 that the Gorgon’s head is an allegory for the fly agaric mushroom (*Amanita muscaria*), and argue that the first Proto-Indoeuropean arrivals in Greece found the mushroom growing in symbiosis with pine and fir trees, and referred to it as ἀπόμυιος “averter of flies” from its power, to which its scientific name also alludes, of stunning flies. They may have used that word as a cult-title of Zeus, if they induced hallucinations with the mushroom while worshipping him, as Calvert Watkins 1978: 17 claims Indians did in honouring his counterpart, Indra (fly-agaric being the Vedic *soma*). That ἀπόμυιος refers to its purely secular property, rather than its hallucinatory one, makes it a noa-name, mention of the drug itself (in Greek ἀμανῖται [Nicander fr. 79 Gow-Scholfield] or ἀγαρικὸν [Dioscurides II I, ii Wellmann]) being for religious reasons taboo.

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**Hawkins, Shane (Carleton)**
***Semonides 7: crux and chiasmus***

Semonides’ infamous invective against women (fr. 7) is a (probably complete) poem of 118 lines. The poet lists ten different types of women (or wives) whose character (νοῦς) is made by Zeus from different animals, the sea, and the earth. Scholars mostly agree that the narrative of the poem is disjointed and lacks the classical symmetry one might expect to find in an archaic poem. Radermacher (1969) called the poem a conglomerate, in the technical sense of a number of different parts that are grouped together to form a whole but remain distinct entities, while Gerber observed that the types of women are “not given in any particular order, and it is not [Semonides’] habit to make a specific contrast between one class of women and another” (1974: 252). Even Osborne (2001), who believes that the poem shows a kind of development by growing progressively more explicit in its focus on sexual behaviour as it builds to the conclusion, does not see a more comprehensive structure in the poem.

This paper argues that the apparent disarray of the poem is an effect of some of its unresolved cruces, which have led to misunderstandings of some of the types of women characterized by Semonides. Four passages are discussed in depth here, one each regarding the dog-woman (λιτοργόν, αὐτομήτορα, 12), the donkey-woman (τὴν δ’ ἐκ †τε σποδιῆς† καὶ παλιντριβέος ὄνου, 43), the weasel-woman (ἀληνής, 53), and the mare-woman (Ἀνάγκηι δ’ ἄνδρα ποιεῖται φίλον, 62). I propose new solutions to these problematic lines and show that new approaches allow us to organize the poem into two chiastic structures, one including the 10 types of women in the body of the poem (lines 1-95) and another, shorter, in the conclusion (96-118). The paper concludes with some thoughts on the artistic value of the poem.

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**Hug, Angela (York) and Kelly, Benjamin (York)**
***Remembering (and Forgetting) Domitian's Palace***

Following Domitian's murder and *damnatio* in 96 CE, his successors faced a problem: the enormous palace on the Palatine that he had inaugurated in 92 CE. There was a long tradition at Rome of the houses of disgraced political figures being dismantled, with Nero's Domus Aurea being the most recent example. Yet Nerva and Trajan chose to inhabit Domitian's palace, and so they and their supporters had to negotiate the complex's associations with its disgraced builder.

This paper examines that process of negotiation. We argue that the new regime attempted to elide private and public space: Nerva affixed an inscription to the structure proclaiming it a *publica aedes* (Plin. *Pan.* 47; cf. Mart. 12.50), and Trajan gave the southwestern façade an architectonic connection to the Circus – and thus a symbolic link to the assembled *populus* (Bukowiecki and Wulf-Rheidt 2015: 372). Literary authors loyal to the regime avoided attacking the luxury of the palace (but cf. Plut. *Poplicola* 15.5).

Instead, they attacked Domitian's proclivity for oriental seclusion there (Plin. *Pan.* 48–9) and the luxury items with which he had filled it (Mart. 12.15).

After Trajan, however, it became more common to forget that Domitian built the palace. Suetonius surely knew he did, yet omits the palace from his list of Domitian's building projects (*Dom.* 5). Other later texts simply call it the *Palatium* or the *Domus August(i)ana*. Thus, to use Jan Assmann's categories (2011: 15–69), once the phase of 'communicative memory' ended and 'cultural memory' began, 'cold memory' – that is, politically expedient forgetting – prevailed. The exceptions were anecdotes in Severan works, in which the palace stands for the immoral conduct that supposedly prevailed in Domitian's court (Philostr. *V A* 7.31.2; Dio Cass. 68.5.5) – an example of 'hot memory' being used to comment on present anxieties.

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**Jacks II, David (Toronto)**

***The River Scamander: 'Kourotrophic' Agent or Mere 'Actant'?***

The theomachy of *Iliad* 21 has been a popular site of scholarly criticism since at least the sixth century BCE. However, the bout of Scamander and Achilles has received relatively little literary engagement. One reason for this lack of treatment is the puzzling, perhaps even incoherent, nature of the episode, many of whose difficulties stem from the ambiguous river-god nature of Scamander. Indeed, the poet's personification of the river in *Iliad* 21 blurs the line between element and deity and invites us to examine the tensions therein.

Brooke Holmes argues that Scamander's anger and subsequent actions are not simply motivated by the general care of a divine Trojan ally but are uniquely related to his nature as a river (Holmes 2015): it is Scamander's inherent 'kourotrophic' role as a river that compels him to intervene in the narrative. While Holmes is certainly correct to see in Scamander's actions a 'kourotrophic' motivation, the actions of Scamander *qua* river do not harmonize with a predominately 'kourotrophic' interpretation as well as one might hope.

In this paper, I will examine Scamander's role as a watery character within *Iliad* 21, probing the extent of his 'kourotrophic' nature. I will argue that, in the *Iliad*, rivers are 'actants'—to use Latour's term (Latour 1996)—not agents, and that Scamander's 'actancy' *qua* river renders him an inconsistent 'kourotrophic' figure and highlights the limitations of a solely kourotrophic interpretation. In drawing attention to the contradictions between Scamander as divine agent yet natural 'actant,' I hope to provide an explanation for a few of the especially perplexing actions of Scamander in *Iliad* 21, particularly his failure to aid the Trojan soldiers in the first 135 lines of Book 21 and his peculiar words to Achilles in 21.216-20.

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**Kenneth, James (Western)**

***Military Bath-Houses as Indicators of Cultural Identity and Garrison Side: Evidence from Roman Britain’s Northern Frontier***

Military bathhouses are a long-neglected area of research, receiving limited scholarly attention compared to their urban counterparts. Yet I propose that these structures can offer unique insights into cultural identity and garrison dynamics along Rome's frontiers. In this study I examine auxiliary bathhouses along Hadrian's Wall as indicators of the process of Romanization and demographic changes during Britain's Roman occupation (43-409 CE). This research is significant as it challenges views of military bathhouses as merely utilitarian, instead demonstrating their role in cultural identity formation among non-citizen auxiliary troops. In this way, auxiliary military bathhouses promise to provide hitherto unrecognized opportunities for understanding frontier communities and military organization, particularly in the critical and still poorly-understood period at the end of Roman control of Britain.

Using comparative architectural analysis and diachronic tracking of design changes, I correlate archaeological evidence with documented garrison strengths throughout Rome’s nearly four-hundred year occupation of Britain by: (1) examining

bathhouses' role in cultural indoctrination of non-citizen soldiers; (2) analyzing design changes as indicators of shifting cultural identity; and (3) establishing quantifiable relationships between bathhouse features and garrison strength. My research draws upon archaeological evidence from auxiliary forts along Hadrian's Wall and compares these to legionary forts in Britain and auxiliary forts along other Roman frontiers.

I conclude that auxiliary bathhouses functioned as cultural assimilation tools, preparing non-citizen soldiers for Roman citizenship through exposure to Roman practices. As such, bathhouses do indeed serve as excellent markers of changes in cultural identification among auxiliary troops. Post-212 CE design changes demonstrate evolving expectations among newly enfranchised troops. The abandonment of bathhouses in the late fourth-century parallels cultural shifts toward regionalized identity, with frontier communities prioritizing local over imperial identity. I establish preliminary correlations between bathhouse capacity and garrison size, providing tools for estimating military presence where documentary evidence lacks.

**Kenny, Dylan (Toronto)**
***Sympotic echoes in Pindar, Pythian 2***

The final triad of Pindar's second *Pythian*, for Hieron I of Syracuse, is a dense tissue of riddling images and rapid gnomic phrases that seem to amount to political advice for the tyrant. I propose to read this baffling passage as a Pindaric adaptation of the gnomic form of sympotic paraenesis. I thus contribute to a broader scholarly investigation of the pronounced metapoetic character of *Pythian* 2 (cf., e.g., Brown 2006, Steiner 2011), which has tended to focus on the poem's marked engagement with the iambic tradition. Several cues within the poem suggest such a generic interplay with sympotic poetry. It has not been noted, for example, that the much-discussed χαῖρε at l. 67 may echo a sympotic formula (as the Pindaric scholia suggest for a similar imperative at *Nem*. 3.76). Likewise, the repetition of καλός…καλός at ll. 72-3 recalls the erotic acclamation famous from inscribed vases. But even more suggestive is the metapoetic potential of the adjective σκολιός at *Pyth*. 2.85 (the only appearance of this adjective in Pindaric epinician), where the ἐγώ declares that he will pursue his enemy by "crooked paths." I propose to take this as a glance at the sympotic genre of the *skolion* – a term which in fact first appears in Pindar (fr. 122) in this generic sense. As I aim to show, the surviving corpus of *skolia* furnishes close parallels to this section of Pindar's poem in theme, imagery, and poetic strategies of riddling and indirection. These various sympotic echoes combine to produce a kind of intimate paraenesis for the tyrant on the model of the gnomic poetry of the symposium – while at the same time subtly overturning or rejecting the principled opposition to tyranny that we find in most surviving sympotic poetry.

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**King, Jashong (Ottawa)**

***In defense of Valentinian III: Rethinking the (legal) incompetence of one of the last western emperors***

Valentinian III is often considered one of the worst Roman emperors. His killing of his army master Aetius due to a fit of "unexpected rage" was regarded as a catastrophic move, and his own assassination as a consequence is seen as hastening the end of the western empire. This perception of his incompetence and emotional irrationality extends to his laws. Scholars such as Tony Honoré say his laws show "no firm grasp of the demands of justice" and that the emperor was "excitable and given to extreme opinions."

My overall research asks, are we approaching Valentinian's laws wrong? What if the emotion in his laws were simply part of a well-understood system of imperial political rhetoric? Using a combination of sociological frameworks, sentiment analysis, and digital encoding, through my research I was able to develop a system for visualizing and comparing in graph form the negative emotional sentiment present in the unabridged late Roman laws of Valentinian III and other western and eastern emperors of the fifth century CE.

The implication of the graphs suggest that Valentinian III was not incompetent and overly emotional when it came to issuing laws. Instead, he was operating within an acceptable range of behavior when compared to other contemporary emperors considered more competent, such as Majorian or Marcian.

I posit that legal emotionality for Valentinian was one of the few imperial tools left to him, since the western empire at that time lacked the economic or military resources that earlier emperors could draw on to enforce their will. In other words, what he could not accomplish with a carrot or a stick, he had to do with his voice.

**Lamond, Emily (McMaster)**

***Did Physical Disability Matter for a Pater Familias?***

In this paper, I argue that physical conditions almost never impaired the legal capacities of a Roman *pater familias*, even though he might be disparaged socially for these same conditions. Further, this tension is particularly acute for the position of the *pater familias*.

Seneca's *Controversiae* 1.4 provides a rare vantage on this disparity. In this declamation, a man whose hands had been cut off in battle finds himself unable to kill his adulterous wife, and, when he asks his son to do this for him, the son refuses.

Gunderson (2003) reads this episode as representative of masculinity and potency in a paternal role: without hands, the man is not merely prevented from acting in his own interest but also lacks the embodiment of his power as the *pater familias.* I suggest, however, that the episode is not only symbolic of these ideas. It also presents one of the only conceivable situations in which a bodily condition could impede a *pater familias'* legal capacities.

By exploring legal provisions for *patres familiae* from the Twelve Tables onward, alongside historical examples of physically disabled heads of household, I highlight how the authority of the *pater familias* was safeguarded across a range of bodily conditions. This analysis elaborates arguments about the nature of paternal authority (following Saller 1994 and elsewhere) and underscores the importance of cultural context for understanding the history of disability.

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**Last, Richard (Trent)**

***Listening to Claudius: Ancient Accounts of Claudius' Disfluency in Light of Modern Speech-Language Pathology***

Suetonius and Seneca report that Claudius spoke "with difficulty" (*aegre*; Suetonius, *Claud*. 41.1), and that his speech was "incoherent" (*alogia*; Seneca, *Apocol*. 6.2); "unintelligible" (*incertus*; Seneca, *Apoc*. 7.2); and "wavering" (*titubantia*; Suetonius, *Claud*. 30.1). In this paper, I draw on modern research in the area of speech-language pathology (broadly construed) to better understand some overlooked details in ancient accounts of Claudius' speech and behaviour. I am particularly interested in Claudius' possible adoption of voluntary speech patterns and physical mannerisms that helped mask or sidestep the core, familiar, presentations of fluency disorders that were the actual markers of disability to many of his listeners. In the modern context, it has been shown that persons with fluency disorders might control their speech so that it "*appears* fluent to

a listener" – or might engage in "*effortful* fluency with the use of fluency enhancing techniques" (Tichenor et al. 2022, 647; original emphases). Examples include word substitutions, pre-planning conversations, and avoidance techniques. Such techniques, though, actually generate further stereotypes in the modern context (Manning et al. 1999, 267-280; Von Tiling 2011, 169), and might even have been seen as indications of Claudius' madness (Suetonius, *Claud.* 4.1-2; Seneca, *Apocol.* 5-6). The modern research also helps explain the stigma surrounding disfluency (e.g., Goffman 1963; Gabel et al. 2004, 27-49) and provides context for reports that Claudius was discouraged from public life (Suetonius, *Claud.* 41.1) and on occasion shamed into silence (Suetonius, *Claud.* 41.2; cf. 30.1). While my paper is just a case study, I put the ancient accounts of Claudius' speech into conversation with modern research on fluency disorders, and try to document the varied presentations of disfluency in antiquity, as well as the role of speech disorders on processes of exclusion in the ancient world.

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**Li, Yukai (Carleton)**
***Ontological requirements for the Homeric oral tradition***

What exactly is the “tradition” which the theory of orality posits as a fundamental condition of the Homeric poems? Since Milman Parry redefined Homeric poetry as the product of an oral tradition, the central theoretical difficulty for literary reading has been conceiving the relationship between the singular, observable performance-text and the multiform tradition that conditions it. This talk interrogates the *being* of the oral tradition, arguing that while oral theory has implicitly relied on ontological assumptions to explain this relationship, these often remain undertheorized, leading to the persistence of limiting metaphors.

I critique the enduring methodological metaphors of tradition as a “container” of fixed formulas or a lost whole requiring “recuperation.” These models inevitably reproduce a false dichotomy between tradition and innovation, where the poet is seen as either retrieving a fixed item or inventing a new one. To overcome this impasse, I examine the ontological requirements for a model that transcends the binary of model and copy, synthesising insights from major oral theorists who have implicitly pointed toward a more rigorous ontology.

In particular, I analyse Gregory Nagy’s distinction between “re-enacting mimesis” and “making a copy,” alongside his paradoxical formulation of tradition as “multiple repetition of the same, each repetition being different.” I align this with John Miles Foley’s concept of tradition as an “enabling referent” that is inextricably and processually linked to the “enabling event” of performance. Finally, I proceed to Egbert Bakker’s concept of “interformularity,” which replaces the tradition-originality binary with a continuum of

specificity, and to Michael Nagler's "generative Gestalt," which posits a pre-verbal, open-ended mental template rather than a fixed list of allomorphs. By articulating the ontology implied by these approaches, I argue for a conception of tradition not as a static repository, but as a generative potential.

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**Mattison, Kathryn (McMaster)**
***The chorus of Sophocles' Philoctetes and the isolation of Neoptolemus***

The chorus of Sophocles' *Philoctetes* is not typical. Instead of detached observers or otherwise marginalized figures unaware of how the plot will unfold, this chorus enters with knowledge of the deception plot that is going to be enacted against Philoctetes. Moreover, they will be actively involved in it. Neoptolemus explicitly asks them for help with the deception, and gives them tremendous freedom by telling them to do whatever is necessary to ensure its success. This unusually involved chorus has been read as an important element in building Philoctetes' isolation, but this paper will argue that the chorus' character also contributes to the isolation of Neoptolemus: not only is Neoptolemus young and new to the army, he does not even have the loyalty of the men he thinks he leads.

The isolation of Neoptolemus is important because it shows that his paternal lineage does not matter within the context of the army. Simply being the son of Achilles has not earned him the loyalty of the Myrmidons, nor has it given him any particular standing in the army. Early in the play, the chorus appears loyal to Neoptolemus, but as the play develops we learn that the chorus is loyal to the army, and more specifically to Odysseus' deception plan. By having the chorus think and act independently from their leader, Sophocles demonstrates that Neoptolemus only has authority as long as he stays in line with Odysseus' plan. As he begins to act against the plan, we see him slowly lose the support of the chorus as they directly question his actions. By the end, we see how isolated and powerless Neoptolemus is. Instead of a young man confidently stepping into his legacy, Sophocles presents in Neoptolemus an isolated young man who is little more

than a tool for those in power, which has important implications for the future development of his character.

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**Mazzara, Rachel (East Tennessee State)**

***Silent, Singing, Laughing, Screaming: Vocal Expression and Narrative Authority in Nina MacLaughlin's "Eurydice"***

Nina MacLaughlin's 2019 short story "Eurydice" adapts Ovid's account of Orpheus and Eurydice (*Met*. 10.1-63) into a first-person narrative of Eurydice's life as an up-and-coming rock musician before and during her relationship with "O.," her abusive and already-famous fiancé. It thus participates in the trend of feminist revision that develops Eurydice into a self-expressive character and rejects her classical role as an all-but-silent plot device in Orpheus' story. But by representing the voice both as Eurydice's artistic medium and as a province circumscribed by male authorities including O. and her "rock god" father (310), MacLaughlin simultaneously questions whether women's voices can be inscribed into a poetic tradition that excludes them.

This paper is a reading of vocal expression and silence in "Eurydice." I show how MacLaughlin's narrator internalizes her father's stardom and O.'s perfectionism as benchmarks of success and so evaluates her talent as a singer and guitarist in male-defined terms; meanwhile, her mother's "quiet way" of coping with domestic abuse (311) teaches her to view conscious self-effacement as an exercise of female agency. Despite growing professional recognition, Eurydice asserts: "[M]y power was silence" (319). Speaking after breaking up with O. in the story's analogue of the underworld, MacLaughlin's Eurydice has reclaimed vocal power in the present of narration. This

empowerment, I argue, occurs in MacLaughlin's final sentence, wherein Eurydice rejects O.'s characterization of her and their relationship with emphatically nonverbal, nonmusical vocalizations that are spontaneous and deeply embodied: "I laughed … and then I bent over and I screamed" (331). Applying Hélène Cixous's description of an embodied, generative, radically other "women's writing" (875), I propose that this conclusion advances an implicit thesis that women—including, paradoxically, those constituted in male-authored mythological texts—may best reclaim roles in myth when they reject participating in it on their classical authors' terms.

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**McCarthy, Donald (Toronto)**

***ubi libera colla servitio adsuerint*: *l'esclavage et la philosophie péripatétique dans les Géorgiques***

Avec ses *Géorgiques*, Virgile créa un poème didactique fortement influencé par la tradition hellénistique. Au fil des dernières décennies, on fit couler beaucoup d'encre pour tracer les influences des poètes grecques comme Callimaque, Théocrite, et Aratus entre autres sur la poésie virgilienne. Pourtant, l'importance de la philosophie en prose sur la composition des *Géorgiques* n'a pas encore été suffisamment explorée et lorsque l'on en discute, on a tendance à souligner surtout les écrits agronomes de Varron (e.g. *Res Rusticae*) et les livres botaniques de Théophraste (*De Causis Plantarum* et *Historia Plantarum*). Pour ce qui est d'Aristote, on met l'accent presque exclusivement sur l'*Historia Animalium* pour le langage zoologique dont Virgile se sert pour décrire les abeilles du quatrième livre de son poème.

Je propose de mettre en évidence l'importance des péripatétiques et surtout d'Aristote non seulement pour les détails biologiques qui figurent dans les *Géorgiques,*

mais aussi pour les thèmes éthiques et politiques. Je discuterai surtout de l'importance de l'esclavage comme sujet littéraire pour Virgile et particulièrement sur l'absence frappante d'esclaves dans les *Géorgiques*. On constate lors d'une première lecture du poème que les esclaves n'y figurent guère, une absence surprenante, voire injustifiable, vu leur place inextricable dans l'économie romaine. Malgré cette absence d'esclaves explicites, je suggère que Virgile les aurait cachés dans des moments d'esclavage implicite. Par exemple, il y fait allusion dans sa description de la fertilisation des champs avec du fumier (*G.* 1.179-81 et 2.246-7), ou en anthropomorphisant les plantes et animaux du poème et en leur donnant des aspects associés à l'esclavage romain, comme avec le marquage au fer (1.261-3 et 3.157-8). Je discuterai de l'importance des propos d'Aristote sur l'esclavage (e.g., *Politique* 1) pour Virgile et comment ce dernier les aurait adaptés dans le sillage des guerres civiles du premier siècle avant notre ère pour créer un sous-texte politique dans son poème sur l'agriculture.

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**McCarty, Matthew (British Columbia), Egri, Mariana (Institute of Archaeology and History of Art, Romanian Academy, Cluj), Rustoiu, Aurel (Institute of Archaeology and History of Art, Romanian Academy, Cluj), El-Susi, Georgeta (Vasile Pârvan Institute of Archaeology), and Ciută, Beatrice (“1 December 1918” University of Alba Iulia)**

***Making an Imperial Countryside: The Canadian-Romanian Apulum Roman Villa Project***

This paper presents preliminary results from four seasons of SSHRC-sponsored archaeological fieldwork at a Roman-period villa in Dacia, outside the Roman colony at Apulum, in the modern village of Oarda (Romania). Recent discussions of the Roman countryside and colonization in Dacia, based primarily on aerial and pedestrian survey, have sought to challenge older narratives that Roman colonization in the early second century CE fundamentally reshaped patterns of settlement, production, and consumption. Using new data acquired from the first scientific excavation of a villa in this region, I argue that both these newer and older accounts are insufficient and problematic. Instead, the villa at Oarda demonstrates large-scale reshaping of landscape shortly after Roman

conquest; key ideological and productive breaks with Late Iron Age use of the site; close ties to the Roman legionary fort at Apulum; and a much more complex history of construction and use than recognized at any rural site in the region, involving at least three major rebuildings between the early second and mid third centuries CE and rapid abandonment around the time of Roman military withdrawal from the province. These arguments will be based on architectural, ceramic, eco-factual (pollen, charcoal, faunal), and small-finds assemblages from the site.

**Merker, Sara Michelle (Cornell)**
***Humor in Tatian's Catalogue of Philosophers***

Scholars of Classics and religion have rarely looked to early Christian texts for humor. Instead, moralistic remarks against humor by late antique Christian authors have shaped a lasting impression that Christianity is anything but gelastic (Halliwell 2008; Morreall 2008; Saroglou 2002). However, this conclusion obscures the sustained deployment of humor in rhetorical Christian texts of the second and third centuries. Taking *Against the Greeks* as a case study, this paper will show that humor is not incidental but structurally essential to Tatian's polemic.

*Against the Greeks* criticizes Greek culture and bolsters Tatian's own school of philosophy, which is never overtly labeled as Christian. Tatian professes to be educated in Greek *paideia* but says that he rejected it in favor of barbarian scriptures. Throughout the treatise, Tatian downgrades the antiquity of the Greeks, criticizes the purity of their language, and rails at topics like Greek medicine and philosophy. Specifically, one humorous catalogue frames the beginning of Tatian's treatise; this catalogue comprises a series of humorous jabs at different Greek philosophers, against whom Tatian situates himself as an intellectual. In analyzing this catalogue, I will demonstrate how Tatian's humor both establishes the treatise's broader themes and remains internally consistent by utilizing similar humorous structures. To assess the rhetorical production of humor in a way that is not too subjective, I adopt the framework of the General Theory of Verbal Humor, a modern linguistic approach which delineates the necessary components of humor production across extended texts (Attardo 2001). Read through this framework, Tatian's humor emerges as a strategic rhetorical tool which organizes and affirms his broader polemic; in turn, Tatian's *Against the Greeks* calls for a reconsideration of humor as a present and powerful rhetorical component of early Christian literature.

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**Merriam, Carol (Brock)**
***Dido's Power: Love Magic and Witchcraft***

Early in the *Aeneid*, Venus and Cupid's interference changes Dido from a powerful and competent leader to a lovesick victim and divine tool. From this position, Dido announces to Anna at *Aeneid* 4.478-9 her plans to perform some basic "love magic" to either lure Aeneas back or cure her of her passion for him. She identifies a process that recalls other depictions of love magic, including the ritual found in Vergil's own *Eclogue* 8, in which a woman plans a ritual to recall the wandering Daphnis.

In their love spells, both Dido and the woman in *Eclogue* 8 cite exotic teachers for the craft they are practising. Both use herbs and incense, and each has a loyal confidante. The women both use the *exuvias* of their departed lovers as part of their magic, as well as the more sinister *effigies* to work their will.

The two rites seem to have very different outcomes. Daphnis does return to his lover at the end of *Eclogue* 8, while Dido's rituals appear to end in disaster for her. But do they?

Instead of regaining or recovering from Aeneas, Dido undergoes a transformation. During the rites, she changes from a lovesick woman trying out a love charm learned from a witch, to a witch or sorcerer in her own right. She abandons and betrays her confidante to work alone, moving into dark magic. She pronounces a curse to bring about the downfall of a prominent Roman leader. This is no longer harmless "love magic", but the kind of sorcery that Roman leaders feared and sought to eliminate from Rome. In turning to this kind of magic, cursing Aeneas, and killing herself, Dido moves to reclaim the power that she first lost when smitten by Venus.

**Mollard, Simone (McMaster)**
***Disconnected: The Systematic Isolation of Sophocles' Ajax***

Sophocles' *Ajax* reinvents tradition taking Ajax' long, storied, and established mythology, and makes key adjustments. Separating Ajax from his lyrical tradition of invulnerability or near invulnerability (Nooter 2012, 31-2), Sophocles introduces Ajax' attempted attack against the Greek generals (Heath and Okell 2007, 365-6) and tells a new tale which focuses on themes of social identity, isolation, and re-integration. This paper demonstrates how Ajax' isolation is overwhelming, leading to his eventual suicide. I argue that Ajax' inability to engage in understandable and expected social dialogue adds to his experience of isolation from his community. This is demonstrated in the text through meter and an inability to speak the same language as his peers. As Tecmessa states, Ajax is 'uttering evil language taught by gods not man' (κακὰ δεννάζων ῥήμαθ', ἃ δαίμων/κοὐδεὶς ἀνδρῶν ἐδίδαξεν) (Sophocles *Ajax*, 243-5).

In addition to his language, Ajax' isolation is overwhelming in every facet of life which would be considered important by an ancient Athenian. Sophocles represents this through the form of a nested community structure, framing within the play Ajax' relationship to his men (the chorus), his army (Odysseus and the camp), and his family. Sophocles systematically dismantles each of these relationship structures, demonstrating Ajax' complete isolation from his community. Ajax' inability to communicate with these groups leads him to be, as the chorus puts it, 'Ajax, lonely shepherd of his thoughts' (νῦν δ' αὖ φρενὸς οἰοβώτας/φίλοις μέγα πένθος ηὕρηται) (Sophocles *Ajax*, 614-5). I argue that it is the recognition of his isolation which leads him to take his own life, not out of hopeless despair, but out of a desire to be reconnected to his community through his death.

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**Morand, Anne-France (Laval)**

***Les notions de démon et de dieu dans les Hymnes orphiques***

Les *Hymnes orphiques*, ce texte dont la datation est généralement attribuée au 2ème ou 3ème s. ap. J.-C., recourent à différents termes pour désigner les divinités. Les mots θεός et θεά (notamment, pr. 11 et pr. 41) apparaissent, mais également δαίμων (voir pr. 12, divinité, démon ?). A première vue, les deux termes semblent interchangeables. Le fait qu'Artémis soit appelée à la fois déesse (thea) et divinité (ou démon, daimon) dans le même hymne

δαδοῦχε θεά (36,3)
déesse porteuse de torche
βροτῶν κουροτρόφε δαΐμον· (36,8)
divinité nourricière des enfants de mortels

plaide dans le sens d'un usage indifférencié.

D'autres passages suggèrent cependant des nuances subtiles entre ces appellations :

Dans le prologue, il est question de :

Δαίμονά τ' ἠγάθεον καὶ Δαίμονα πήμονα θνητῶν,
Très saint Démon et Démon funeste pour les mortels,
Δαίμονας οὐρανίους καὶ ἠερίους καὶ ἐνύδρους
Démons habitants les cieux, les airs, les eaux,
καὶ χθονίους καὶ ὑποχθονίους ἠδ' ἐμπυριφοίτους,
La Terre, le monde souterrain et le feu. (pr. 31-33)

En outre, l'hymne adressé à Démon (73), divinité à la fois terrifiante (φρικτόν 73,1), mais également bienfaisante, puisqu'il est dispensateur de richesses (πλουτοδότην 73,3), indique des usages spécifiques de la notion de « démon ».

Dans cet exposé, je me propose de mener une enquête sur l'usage de ces termes dans la collection des *Hymnes orphiques.* Il s'agira de prendre en compte les épithètes qui qualifient ces substantifs et de considérer le cadre de l'hymne où ils apparaissent. Au-delà du problème que pose la traduction des termes, l'enquête devrait mener à une meilleure compréhension du divin pendant les premiers siècles de notre ère.

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**Neel, Jaclyn (Carleton)**

***(When) was the wolf Mars' animal?***

The Roman she-wolf, nurse of Romulus and Remus and one of the earliest symbols of Rome, has rarely been analyzed in depth (exceptions include Dulière 1979; Mazzoni 2010; Prescendi 2024). Yet her role as symbol of the city and nurse of its founders has led to broad generalizations, including in antiquity: that the Romans were fierce and bloodthirsty (Trogus 38.6.7-8) or that the story of the twins' rescue reflected a more rustic era of Rome (Prop. 4.1; Dion. Hal. 1.79.8; cf. Kossaifi 2010). The question "why a wolf" has generally been glossed over in scholarship, with the explanation that the wolf was Mars' special animal (e.g. Martínez Pinna 2011; Hraste and Vuković 2015).

A linguistic survey of Greek and Roman texts suggests that the line of causality may lie in the opposite direction: that is, Mars becomes associated with the wolf via the foundation myth. Republican authors mentioning wolves do not use the word *Martis,* but rather adjectives (such as *martialis*) that are also applied to other animals unconnected with Mars. This usage suggests that other explanations for the appearance of the she-wolf must be sought, as Bettini (2013) has argued for other myths: wolves are both allotrophic and territorial, characteristics that are important within the broader foundation legend.

The significance of the she-wolf evolves over time; in the Principate, authors unequivocally associate the wolf with Mars. This development affects our understanding both of the twins (see e.g. Neel 2015) and of changes to Mars' worship in the Republic and Principate (see e.g. Giannotta 2003). Most notably, the domestication of the wolf as Mars' animal may reflect the Augustan-era shift from Mars as a god of protective war to

Mars as a deity of preserving peace (see e.g. Bianchi 2016; Cunha 2021).

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**Papaioannou, Maria (New Brunswick) and Chrysafi, Maria (Ephorate of Antiquities of Xanthi)**

***The Abdera Urban Plan Project: Urban Plan and Identities***

Interest in Roman Thrace has increased in the last few decades and the coastal site of Abdera is among the region’s important sites. It was first explored extensively in the 1950s by the Director of Antiquities of Eastern Macedonia and Thrace, Demetrios Lazarides, in search of the city’s agora, only to reveal “very much destroyed” Hellenistic and Roman period houses. These humble remains served as a starting point for reconstructing the grid plan of the Hellenistic city with rows of uniform ‘prostas-type,’ houses, a uniformity once associated with the democratic notion of *equality* (Hoepfner

and Schwandner 1986). Much has changed in the last forty years as new material has come to light.

The Abdera Urban Plan Project examines this transformation of the city's urban landscape from the early Hellenistic to the Roman periods by applying a multidisciplinary approach and using as a case study the *Insula of Houses,* the best-preserved housing block at the site. A variety of geophysical techniques were applied in 2024, (Magnetic Gradiometry, Ground Penetrating Radar with Resistance Mapping) to examine an area of 6,500m2 that revealed an *insula,* populated with peristyle houses and smaller courtyard houses of prostas-type, framed by streets to the east, west and south. In 2025 excavations were conducted to identify the 'missing north road' of the *insula* and the 'north wall' of a Roman period peristyle house located at the northeast corner of the housing block. The significance of these investigations are multifold as they allow us to establish the dimensions of a city block hitherto unknown, reveal the variety in house size and architectural design, shed light on earlier investigative practices and gain, insight into the relationship between the built environment and cultural landscape, and "the critical role architecture played in response to…social transformations (Korman 2016)."

**Paul, Joshua (Colby College)**
***Whose Line is it, Anyways? Dubious Paternity in Seneca's Thyestes***

In this paper, I raise the distinct possibility that Seneca's Atreus unknowingly murders and feeds one of his *sons* — not *nephews* — to his brother Thyestes. This challenges two common truisms about Seneca's *Thyestes*. On the one hand, scholars often highlight Atreus' unchallenged intelligence (Boyle 1997: 55; Schiesaro 2003: 7, 19), as the tyrant effectively "directs" his own revenge plot (Schiesaro 2003: 19; Erasmo 2004: 137; Boyle 2006: 2011; Trinacty 2015: 34; Star 2016: 50). On the other hand, critics generally declare an unmitigated victory in favor of Atreus (Boyle 1997: 51; Davis 2003: 69; Schiesaro 2003: 169; Boyle 2006: 198; Dodson-Robinson 2010: 61; Fantham 2011: 20; Star 2016: 44; Staley 2010: 22). My thesis elaborates upon the tragedy's fluidity between punisher and punished (Poe 1969: 371; Segal 1986: 334; Marchetta 2010: 128; Littlewood 2004: 131), harmonizes with the Stoic belief that crime and punishment are one and the same (*Thy*. 311; Boyle 2017: 188), and activates various instances of latent dramatic irony (Tarrant 1985: 167, 216; Meltzer 1988: 311; Mader 2002; Davis 2003: 59; Boyle 2017: 287).

My argument begins by confirming that dubious paternity of Thyestes' children is at least plausible. I trace sovereignty over Mycenae from Atreus to Thyestes back to Atreus. I emphasize how Queen Aerope remains in power the entire time and almost certainly (*pace* Boyle 2017: 248) gives birth to all children of both Atreus and Thyestes. I then study shifts in paternal anxiety. Atreus initially frets over the fatherhood of the children he has raised as his own (*Thy*. 325–30) but later considers the issue of paternity from his brother's perspective (*Thy*. 1104–10). Atreus rejects the possibility that Thyestes may have unknowingly raised a nephew instead of a son (*Thy*. 1101–2). Indeed, the very last word of the tragedy — "your [children]" (*tuis* [*liberis*], *Thy*. 1112) — again emphasizes Atreus' confidence.

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**Perroni, Julia Miriam (Wisconsin-Madison)**

**“Longing That He Be Her Husband”: Calypso and Heteronormative Desire in the *Odyssey***

This paper argues that the *Odyssey* positions physical isolation as a queer state of being directly in contrast to heteronormative relationality, especially marriage, using Calypso’s complaint against the gods at *Od*. 5.118-136 as a primary case study. Calypso is described at multiple points in the poem as “longing that [Odysseus] be her husband” (λιλαιομένη πόσιν εἶναι, 1.15; 9.30; 23.334). She does not express that desire in explicit terms herself; however, she does argue that the gods begrudge that she “keep a mortal man by [her]” (βροτὸν ἄνδρα παρεῖναι, 5.129). Without Odysseus, Calypso is intensely isolated; Hermes comments at *Od*. 5.100-102 that her island is extremely far and separate from civilization, even by the standards of the divine traveller, and so in order for her to maintain a sense of social normativity, Calypso clings to Odysseus. The textual assertions of Calypso’s desire to keep Odysseus with her, both in the narration and in her speech and actions, are symptoms of as what Ellen Oliensis described as ‘seepage’ of the ‘textual unconscious’ (2009). That is, they are indicative of a particular thrust of desire which is not or cannot be articulated by the characters, but that is nonetheless expressed in ways that are predictable and therefore interpretable. This desire, I argue, is a normative one—analogous to the ‘centripetal’ force of desire described by John Peradotto (1993)—and may be understood specifically as a desire for companionship, in contrast to the non-normative state aloneness. Calypso’s desire for conjugal company is obvious, even when her lovesickness for Odysseus in specific is problematic (cf. Pontani 2013), and it is the contrast of that desire with her potential isolation that permits a reading of isolation as queer, especially in the context of the *Odyssey*’s larger narrative drive toward the reconstitution of the family.

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**Petit, Thierry (Laval)**
***Le premier palais d'Amathonte à l'époque géométrique et la naissance des royaumes cypriotes***

Depuis plusieurs années, on connaissait la présence d'une phase antérieure aux deux derniers états du palais du palais d'Amathonte, ceux-ci étant datés des époques archaïque et classique. Au cours de ces deux phases plus récentes, les zones fouillées abritaient de vastes réserves à vivres, attestées notamment sous la forme d'une centaine de larges *pithoi*, et d'une grande quantité d'amphores locales et importées, du Levant et du monde égéen, en particulier les plus grands crus de l'époque, Chios et Thasos, par exemple. Toutefois des sondages profonds menés jusqu'au substrat géologique avaient révélé l'existence de couches d'époque géométrique, et de structures architecturales d'un appareil de qualité exceptionnelle. La chronologie de ce premier état était provisoirement fixée dans le courant de la seconde moitié du IX$^{e}$ s. *a.C.* Les campagnes de fouille de 2024 et 2025 au palais d'Amathonte ont enfin permis de révéler le plan complet du bâtiment principal du complexe palatial. En dépit du caractère fragmentaire des vestiges, son tracé est désormais solidement établi et les caractéristiques architecturales de cette structure d'apparat, ainsi que le mobilier qui lui était associé ne laissent aucun doute sur la nature de l'édifice et sur sa chronologie. Cela en fait le premier édifice de ce type connu actuellement à Chypre.

Cette découverte constitue un élément essentiel dans le débat qui divise actuellement les spécialistes sur l'époque de l'émergence des cités-royaumes cypriotes à l'Âge du Fer.

**Petrasek, Katherine (Exeter)**
***The Mad Cow: Understanding Mental Conditions in Ancient Veterinary Texts***

In the ancient Greco-Roman world, mental conditions were defined differently than they are in the present day. Writing in the fourth to fifth centuries CE, Caelius Aurelianus discusses a number of conditions of the human mind in books 1-3 of his *On Acute Diseases* and book 1 of his *On Chronic Diseases*. These conditions include *phrenitis*, *furor*, *insania*, *lethargia*, *mania, melancholia*, *catalepsis* and *hydrophobia*. In this text, *phrenitis* is a condition characterized by an acute fever, a loss of reason and a small, thick pulse. *Mania* is defined as a chronic condition, unaccompanied by fever, which causes a loss of reason. *Lethargia* is a condition not very different from *catalepsis* (a disease of the senses, perceived as a seizure), involving a loss of memory. The terms *mania* ("madness") and *freneticus* ("frenzied"), *litargicus* ("lethargic"), and hydrofobus ("hydrophobic") are also used to describe mental conditions in ancient Greco-Roman veterinary texts, in particular, the Greek *Hippiatrica*, the *Mulomedicina Chironis*, and Pelagonius' *Ars Veterinaria*. Some previous studies on the terminology of disease in Pelagonius and connections between veterinary and human medicine, includes J. N. Adam's *Pelagonius and Latin Veterinary Terminology in the Roman Empire* and Gudmund Björk's *Zum Corpus Hippiatricorum Graecorum*. Acknowledging the presence of mental conditions in ancient veterinary texts provokes these questions: are mental conditions found in veterinary texts simply an attempt on the part of veterinary

authors/veterinary compilers to align these texts more with human medical texts, or is this something deeper? Are any mental conditions explicitly gendered or aged in veterinary texts? Do the mental conditions found in both in human and veterinary texts share symptoms and are they treated similarly? This paper aims to answer these questions with a close analysis of the relevant ancient medical and veterinary texts.

**Philbrick, Rachel (British Columbia)**
***"Homerus testis:" Homer as scientific witness in Latin literary texts***

Homer, like his Sirens in the *Odyssey*, was seen to "know everything that happened on all-nourishing earth" (12.191; cf. Hunter 2018: 194–231). Quintilian compared him to the Ocean, from which all other water bodies flow, giving "a model and origin for every kind of eloquence" (*I.O.* 10.1.46). Eloquence, or rhetoric, is the field most often associated with the lessons Homer could teach (cf. Van Mal-Maeder 2015, Heath 2021), but lessons in many other fields were available: Strabo (1.2.3) vigorously defends him against Eratosthenes' criticisms and calls him an expert in geography, generalship, and agriculture, in addition to rhetoric. This paper focuses on the way Homer is cited by Latin authors as an authority specifically for scientific facts (facts about nature). The language of the courtroom could be used to describe Homeric authority, in which Homer is a "witness" (Lat. *testis*) in support of the author's claim (including at least once on a legal topic, cf. Just. *Dig*. 18.1.1.1.4 and Scarano Ussani 2000). I begin from this metaphorical framing of Homer as *testis* used as a form of proof. Herodotus had spoken of a Homeric verse "witnessing" (*martureei*, 4.29) to his judgment about the scientific rationale for Scythia's hornless oxen, but it is Pliny the Elder who most often brings *Homerus testis* to the witness stand of science in his *Natural History* (21.15.2, 25.26.1, 33.81.2, 33.115.2). From there, I consider the "testimony" of Homer in Latin didactic poetry through the case of Lucretius' (*DRN* 5.1078–82) and Vergil's (*Georg*. 1.383–7) adaptations of the simile at *Iliad* 2.459–63 and argue that these stem not only from stylistic considerations but also from the authority Homer brought to the scientific content of these passages.

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**Poletti, Beatrice (Queen's)**

***De-Romanizing Collatinus: Dionysius of Halicarnassus and the Justification of an Exile***

Dionysius of Halicarnassus wrote the *Roman Antiquities* for a Greek-speaking audience to demonstrate that the Romans were not "barbarians," but shared Greek ancestry and, more importantly, had attained supremacy through the practice of Greek virtues rather than through undeserved fortune. Character portraiture is therefore central to his project, since Roman political success must be shown as morally grounded.

Within this framework, the conspiracy to restore L. Tarquinius Superbus provides the context for the removal from office of one of the first two elected consuls, L. Tarquinius Collatinus. Dionysius shapes the episode to sustain the positive characterization of L. Junius Brutus, Collatinus's colleague and "founder" of the Republic, and to anchor the punishment of the conspirators—who included Brutus's own sons and Collatinus's nephews—in the repeated oath against kingship. Collatinus's desperate plea to spare his nephews' lives aligns with his earlier portrayal as a man who lacks control over his emotions and is thus unfit for office. His clemency is presented as a failure to uphold the communal oath and as a potential source of civic discord; his resignation and exile, therefore, appear necessary for the preservation of *homonoia*. This account departs from those of Livy and Cicero, who explain Collatinus's abdication simply through the odium attached to the Tarquin name.

I argue that these strategies constitute a deliberate "de-Romanization" of Collatinus. By analyzing Dionysius's language, particularly in the long debate concerning Collatinus's fate, I show how he frames Collatinus's actions in ethical and political terms, rendering his exile not merely intelligible but morally justified for a non-Roman readership, while integrating it into the narrative of the birth of the new republican regime.

**Poole, Madison (Brock)**

***Adorning the Female Symposiast: Using Comparative Analysis to Explore Female Identity, Sexuality, and Agency in Sympotic Red Figure Vase Paintings***

Traditionally defined as elite, all-male drinking parties, ancient Greek *symposia* were believed to be strictly off limits to the average Greek woman (Forsdyke 2021). Yet, within Athenian red figure imagery there are countless scenes depicting women engaging in sympotic activities among men. Consequently, these depictions have been the subject of considerable debate. With their sexual availability often the focus of attempted definitions, female symposiasts have been variously categorized as enslaved prostitutes, intimate companions, or high-end escorts (e.g. Lewis 2002; Corner 2011; Budin 2021). By comparatively analyzing a selection of red figure sympotic images from the late Archaic to Classical period (550-323 BCE), this paper seeks to re-examine the identities of female symposiasts and bring additional nuance to the current understanding of female participation. This paper will consider a case of female banqueters and hair to demonstrate the complexity of these figures in terms of status, identity sexuality and agency. Grounding my research in gender, and dress theory (Schippers 2007; Lee 2015), my analysis focuses on demonstrating distinct patterns and differences in hair and adornment between these different categories of women and how they change over time.

Through investigating these patterns, this work explores themes beyond the sexual role of the banqueters, such as their participation and integration in sympotic scenes, gender constructions, and agency. These patterns, I argue, not only represent the dynamic nature of the images themselves, but also the diversity of female attendees, with variations in hairstyles reflecting differences in status, sexual availability, and agency. Ultimately, by demonstrating the potential of comparative analysis, this project challenges traditional narratives regarding the participation of Greek women in public life and male dominated spaces.

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**Pownall, Frances (Alberta)**
***Sibling Rivalry: Cassander and his Brothers***

Antipater, Alexander’s regent, was blessed with at least eleven attested children: four daughters and seven sons. Through dynastic marriages, Antipater’s daughters played a vital role in forging alliances with the most influential Successors in the fraught period following Alexander’s sudden death. Less attention has been paid, however, to Antipater’s sons, apart from Cassander. Franca Landucci (2021) has recently concluded that Cassander’s brothers co-operated with him to reinforce the power of the Antipatrids in Macedonia and the surrounding territories. But this conclusion raises further questions. What roles did Cassander’s brothers play in maintaining the family’s position in the ongoing wars of the Diadochi? How much agency did they have to act on their own authority? Is there any evidence for rivalry or disagreement with Cassander? Did the existence of multiple brothers help or hinder Cassander in his quest for power? How do the power dynamics of the Antipatrid family compare with those of the other Successors? Through a consideration of these questions I hope to obtain some insight into the role of fraternal family dynamics in the Wars of the Diadochi.

**Prussin, Talia (Cornell)**
***Land Allotments in Anatolia and the History of Seleucid Colonization***

The institutional history of the Seleucid cleruchy has primarily been written through Ptolemaic comparanda, drawing on the far richer body of papyrological evidence. Yet, what Seleucid evidence is preserved points to a purpose for the Seleucid institution of the cleruchy that differed from the early Ptolemaic cleruchy. Initially, the Ptolemaic cleruchy served to remove veterans from the cities of Egypt to prevent malingering and to financially maintain the cleruchs to allow for future military service. Although no Seleucid evidence contradicts the possibility of such a levy, the purpose of the Seleucid cleruchy is better rooted in their colonization project within the Anatolian countryside.

Under the Seleucids, the cleruchy served their desire to integrate the countryside of Anatolia into the Seleucid kingdom, dissolving existing nodes of power and reconstituting them to ensure loyalty to the Seleucids. The proliferation of colonies settled by early Greco-Macedonian dynasts, who were in many cases the Seleucids' rivals for power, might have partially driven this need to alter the landscape of power by resettling the residents of those colonies. Furthermore, *kleroi* provided those who were resettled with a source of income, whether through direct exploitation of the land or rents, that made resettlement economically viable and no doubt ingratiated the Seleucids with the cleruchs after potentially unpopular relocations. The cleruchy, therefore, underlaid Seleucid economic imperialism in the Anatolian countryside.

**Reeves, M. Barbara (Queen's), Harvey, Craig A. (Alberta), and Karas, B. Vicky (Royal BC Museum)**
***Domestic and Religious Wall Paintings from a Nabataean and Roman Town: Contexts, Motifs, and Parallels***

Excavations at the archaeological site of Humayma in southern Jordan have revealed wall paintings in domestic, religious, and military structures dating to the Nabataean, Roman, and early Islamic periods. The goal of this paper is to examine the contexts, motifs, and parallels for the wall paintings adorning domestic and religious structures in Field E125. The structures in this field, which included a house and a shrine, underwent many phases of construction, renovation, and destruction both in the Nabataean and Roman periods and in more recent times. As a result, most of the recovered wall plaster consisted of displaced fragments. Subsequent work to piece together the fragments, search for parallels, and determine the original contexts allows for the identification of specific architectural, botanical, and figural motifs. These motifs show the influence of contemporary and earlier wall paintings and artistic creations. Similar motifs also appear in later wall paintings and mosaics from this region. This continuity in decorative motifs speaks to their significance as an indicator of cultural refinement across many cultures. Their inclusion in domestic and religious structures within this small desert community also reflects the ancient residents' connection to the broader Nabataean and Roman worlds.

**Ripat, Pauline (Winnipeg)**
***Prognostications of Power in Suetonius' Life of Julius Caesar: Missing or Never There?***

The beginning of Suetonius' *De Vita Caesarum* is famously missing: what survives begins *in mediis rebus* of Julius Caesar's life. Did the missing chapters include omens that Julius received at birth or in his youth foretelling his eventual accession to power? Given Suetonius' habit of including these sorts of signs in the biographies of the emperors who followed, it seems reasonable to assume that the *Life of Julius* also originally included a few. This paper will argue, however, that it is more probable that Suetonius did not include any such early prognostications in the first Caesar's biography. The reasons are rooted in the recognition that Suetonius did not cite signs of emperors' future greatness merely to serve some antiquarian desire to report, in Syme's words (1958: 523), "trivial oddities." Rather, as has been sporadically but increasingly recognized (e.g., Gugel 1977, Benediktson 1996, Power 2014), Suetonius deployed prognostications as devices to guide his readership through the internal content of individual biographies and to encourage the comparison and contrast of with the other lives of *De Vita Caesarum*. In the particular example of the *Life of Julius*, however, it is not the presence but probable absence of early signs of future power which prompt contemplation of the nature of Julius' character and which heighten contrast with Augustus' biography in particular.

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**Romney, Jessica (MacEwan)**
***Another Salamis Fragment? Reconsidering the Place of Solon 4a***

Aristotle quotes two lines from Solon – "I know, and grief lies within my breast, as I see the oldest land of Ionia reclining" (γινώσκω, καί μοι φρενὸς ἔνδοθεν ἄλγεα κεῖται, | πρεσβυτάτην ἐσορῶν γαῖαν[ἸἸ]ᾳονίης κλινομένην) – in the Athenaion Politeia as part of his discussion of the political and economic stasis in Athens that resulted in the appointment of Solon as archon and lawgiver. M.L. West's numbering of the fragment as Solon 4a (= Solon 4 G.P.) maintains Aristotle's association of the lines with the poet's political activities and connects the lines with the longer, and better known, Solon 4, "Our Polis" or "Eunomia." Scholars have, accordingly, read the fragment as a commentary on the political situation in Athens: Solon grieves because Athens "reclines" ("totters," per Gerber's Loeb) due to the ill effects of stasis.

This paper reconsiders the place of Solon 4a within Solon's elegiac corpus to suggest that Solon 4a is not a political elegy but is rather a fragment of one of Solon's martial elegies along with frr. 1-3, the Salamis fragments. As I will demonstrate, the Aristotelian paratext for the quotation does not securely indict a political or stasiotic context for the fragment. Furthermore, the specific language and rhetorical position of Solon 4a have more in common with elegiac and epic martial exhortations than Solon's political elegies. As a result, this paper will conclude by suggesting that Solon 4a be grouped with frr. 1-3 as an example of Solon's martial exhortations and not with the political elegies frr. 4 and 4c. I will also suggest that a reappraisal of the overall position of martial elegies in Solon's corpus is needed, as the focus on Solon as a political poet first and foremost has resulted in an eclipsing of the martial work his ancient biographers praised.

**Rowe, Gregory (Victoria)**

***Jerusalem and Athens: Aelia Capitolina (129/30 CE), the Panhellenion (131/2 CE), the Suppression of Jews, and the Promotion of Greece***

The scholarly consensus now holds that documentary evidence proves that Hadrian refounded Jerusalem as the Roman colony of Aelia Capitolina during his visit to Judaea in 129/30 CE, and that the act therefore preceded rather than followed the Bar Kokhba Revolt of 132–36. This revised chronology raises the question of Hadrian's motives and aims. This paper connects Aelia Capitolina to Hadrian's establishment of the Panhellenion at Athens in 131/2 CE. The two are usually treated separately: Aelia Capitolina as a response to a persistent military threat, the Panhellenion as a celebration of Greek culture, religion, and identity. This paper argues that they were complementary aspects of a single imperial cultural policy.

The connection lies not only in the functional parallel between the cults of Jupiter Capitolinus at Jerusalem and Zeus Olympios at Athens, but in shared institutional principles. The Panhellenion defined *polis* membership on the basis of shared ancestry, mythic kinship, cult, civic genealogy, and *paideia*—criteria that structurally excluded Jews. The banishment of Jews from Jerusalem represents a more forceful local manifestation of the same logic. Drawing on the expanding body of epigraphic and numismatic evidence, the paper assembles what can now be known about the institutions of Aelia Capitolina and the Panhellenion, and proposes a synthetic interpretation highlighting their common removal of Jews from civic life.

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**Russell, Stephen (McMaster), Dong, Michelle (Hamilton Health Sciences), and He, Chris (McMaster)**

***Latin shorthand used in (prescription) medicine: it’s a bit of a problem, so shouldn’t we help fix it?***

Is there a need to reform the way Latin shorthand is used with respect to prescriptions and other aspects of medicine? It can be useful, but is it more of a burden that has little relevance to those who often encounter it? Do people know what they are using when they employ such phrases? Is it even necessary for them to understand the meanings or can they exist as a form of abstract code? This paper examines all of these questions, working on the assumption that there is still a place for Latin in medical prescription shorthand.

This project, a collaboration between Latinists and the health-care professionals who regularly encounter such phrases, will explore the use of some common abbreviations in order to consider whether they are appropriate for the current healthcare system in Canada, or whether they are more confusing than they are helpful.

Latin is no longer the *lingua franca* for people in the healthcare industry (if it ever was). And Latin shorthand can be baffling to those who do not understand the long form of the same terms. We argue that there is a need for reform, but that Latin is still beneficial, especially if we can somehow demystify the phrases that are still used in shorthand code.

We hope to foster a discussion regarding the use of such forms within the world of medicine, asking whether they should be eliminated, or whether there is a need for a short standardized (and universal) reference guide to help people understand what these phrases mean. If there is interest in keeping them, then we suggest building a reference guide collaboratively – one that can be used by medical professionals at all levels in Canada – and one in which Latinists play a role in both building and, more importantly, teaching.

**Sir, Il-Kweon (Western)**

***Rhyme and Reason: Metrical Ethos in Greek and Latin Lyric***

Do lyric metres have literary associations or 'ethos'? Since Paul Maas' influential brief pronouncement that early Greek lyric metres lack literary associations (Maas 1923, §73), scholars interested in lyric metrical ethos have focused almost exclusively on the reception of lyric metres by Hellenistic and Roman lyric poets (e.g. Morgan 2010, Pedicone 2013). In contrast, except for some problematic reductive studies (e.g. Headlam 1902, Thomson 1929, Kolář 1947), there has been no sustained attempt to investigate whether individual lyric metres in the archaic period had literary associations or 'ethos' or to consider the role of metres in the development of lyric subgenres. This paper offers a detailed examination of the greater asclepiads as a case study to demonstrate how a new approach to lyric metres could enrich our understanding and appreciation of lyric poets' choice of metre and could offer new perspectives for the interpretation of individual poems. By studying the fragments of Sappho (frr. 53-57, 150) and Alcaeus (frr. 34A, 39, 44, 50, 296b, 305a.14-28, 343, 340-342, 344-349, 353) that are securely considered to be in greater asclepiads, a profile of the metre's literary associations can be established in both content and presentational style that is distinct from compositions in other metres by the Lesbian poets. In this context, an examination of the classical and post-classical Greek examples of greater asclepiads (*PMG* 278, 897, 902-5, 908; Theocritus *Idd.* 28, 30, 31, *Ep.* 8; Callimachus fr. 400; Seleucus *CA* p. 176) both confirms the profile of associations established from our Lesbian evidence and shows engagement with and significant expansion of the profile beyond allusion. These developments can be further traced in Catullus (*Carm.* 30) and Horace (*Carm.* 1.11, 1.18, 4.10), shedding new light on the metre's evolution.

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**Solez, Kevin (Portage College)**

***The gift, the feat, and the anthropology of Homeric hospitality***

Linguistic arguments show that Homeric *dais* is a derivative of *daiomai*, 'divide.' Scholars such as Tewksbury (2023) and Scheid-Tissinier (1994) argue that this means a feast is a subset of 'gift.' Sheid-Tissinier subordinates hospitality to the gift in her analysis of Homeric *xenia*, considering its primary meaning to be 'gift.'

Scholars from Finley (1954) to Bertelli (2014) have taken this to mean that feasts and hospitality are manifestations of the radical concept 'gift,' but there is no reason in the first place to think that the distribution imagined by *dais*, for example, must be of material goods. Homeric conceptions of *dais* and *xenia* focus on the connectedness of the host with the guest over physical needs and comforts, and the distributive quality is defined in terms of honour. Gifts are part of these events, but they are cast, I argue, in the role of index, a special kind of signifier that is materially connected to the meaning it conveys (Rappaport 1999).

Bruit-Zaidman (1989) argued that hospitality allows the rules of gift-exchange to be established and fosters communication with the other, granting hospitality its own radicality. I argue that hospitality is inherent in the feast, but not in the gift. In Homeric hospitality, it is the feast that establishes the relationship and defines its character, while the gift is an index of the relationship and sometimes of the feast. The nature of Homeric gifts, such as the feasting equipment gifted from Hephaestus to Menelaus to Telemachus (*Od.* 4.615-9, cf. *Il.* 23.740-47), reflects the importance of feasting to relationships affirmed by gifts. Without clear distinctions between gift, feast, and hospitality, we are left with a flat interpretive framework that configures nearly all behaviours and meanings involved in hospitality as 'gifts,' an unsatisfactory formulation.

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**Sozou, Phoebe (Toronto)**
***(Re)constructing Kypris: Gender, Cult Images, and the Land***

In both ancient sources and contemporary scholarship, Ancient Cyprus is understood as a liminal locality at the crossroads of Greco-Roman, Near Eastern, and North African influences, and its chief fertility goddess exhibits a corresponding ambiguity. The Cypriot Aphrodite, or Kypris, manifests as foreign *and* familiar to her variable viewership; she is a syncretized figure who assimilates "outsider" attributes but nonetheless retains distinct autochthonous traits. She is distinguished by her local emphasis and gendered alterity, which this paper expounds across three classes of evidence: 1) the goddess's dual-gendered iconography, where she assumes a feminine but bearded form in life-sized limestone and miniature terracotta, 2) her aniconic representations, where she is stripped of gendered characteristics in certain temple contexts and numismatic evidence, and 3) her paired depictions, where her gendering alongside masculine children and consorts rejects binary categorization. While scholars have analysed her connection to the land and her gender-ambiguous manifestations largely in isolation, this paper argues that their relationship is intentional and active, as seen in Kypris's representations between the Cypro-Archaic and Roman periods. It challenges the over-attribution of liminality to the island and its goddess. By considering figural representations of Kypris alongside Roman ekphrases of her cult images within Cypriot and Greco-Roman visual traditions, it proposes a closely interconnected relationship between the island and the goddess's body, understanding both as literary *topoi* and material *loci* which record the dialogue between opposing and complementary cultural and political forces. She is entrenched in the physical, political, and religious landscapes of Cyprus, at times an embodiment of the land itself, and at other times its pseudo-political steward or a "universal" figure. To that end, the paper jointly navigates her glocal and erotic entanglements.

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**Steinbock, Bernd (Western)**

***The Sicilian Expedition as Historical Paradigm in the Attic Orators***

By analyzing oratorical references to the Athenians' failed Sicilian Expedition, this paper contributes to the long-standing debate on how best to understand the historical allusions in Attic oratory. In 20th-century scholarship, the orators' historical paradigms were variously interpreted as rhetorical common places, as evidence of the orators' historical ignorance, or as willful distortion and propaganda serving the orators' immediate political aims. All of these approaches focused on the role of the speaker and regarded the past as a resource, ready at hand and available for use without limitations. Following the 'cultural turn' in our discipline, scholars have shifted the focus from the speakers to the audience and now seek to contextualize the oratorical references to the past within the complex constellation of remembrances, beliefs, and assumptions shared by the audience (Thomas 1989; Steinbock 2012).

This social memory approach, however, raises new questions, especially concerning the leeway orators had in drawing lessons from the city's past. Whereas Steinbock (2012; 2013) emphasizes the constraints imposed on the orators by an 'official polis tradition' (Thomas 1989: 208) or an Athenian 'master narrative' (Forsdyke 2005: 242), Hesk (2012), Wojciech (2022), and Westwood (2022) – stressing the rhetoricity and contestable nature of arguments from the past – see more of a level playing field and highlight the orators' freedom of manoeuvre. Barbato (2017), adopting a New Institutionalist approach, Barbato (2017) insists on the importance of the distinctive discursive parameters of the respective Athenian institution, while Canevaro (2019) points to the generally assumed (though often lacking) expertise of all Athenians in historical matters, which afforded orators considerable scope for shaping persuasive historical paradigms.

Taking these positions into account, the main part of this paper analyses how Andocides (3.28, 30), Isocrates (8.81, 84–85), and Aeschines (2.75–76) employed the failed Sicilian Expedition as a historical paradigm. Drawing on Blank's (2023) hermeneutical programme, it examines each allusion with regard to the audience's shared assumptions about the event, the temporal distance from it, the performance context, and the specific audience addressed.

Through the institution of the public funeral oration the Athenians had tried to integrate the devastating defeat in Sicily into the idealized version of Athenian history and turn it into a moral victory (Pl. *Menex*. 242e-243a; Euripides T 92 Kannicht; Steinbock 2025). Yet the losses suffered on both the personal and the communal level were too severe to be so easily forgotten. This paper shows that the orators' use of this historical example oscillated between two poles. On the one hand, we see the influence of the idealized official polis tradition and on the other hand the persistent memory of a traumatic collective loss.

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**Stewart, Sean (Toronto)**

***The Genesis of the First Printed Collection of Latin Inscriptions: Desiderio Spreti’s posthumous sylloge of Ravennate texts (1460-1489)***

In 1489, the first printed collection of Latin inscriptions was produced in Venice as an appendix to a work on the recent history of Ravenna called *De amplitudine vastatione et instauratione urbis Ravennae libri tres* by Desiderio Spreti, a local notary. Despite its unique position as the only printed collection of Latin inscriptions from the fifteenth century, the work has received little attention from scholars, although it is occasionally mentioned (e.g. Stenhouse 2005). The most recent edition (C. Spreti 1793) is not a critical edition in the modern sense, which remains a *desideratum.*

Although it is not known exactly when Spreti died (Mascanzoni 2018), it is clear from the editor's preface that the work was printed posthumously. This fact did not concern Boormann, who collated the 1489 edition and both manuscripts of the text he knew in Ravenna. While he noted occasional differences, he accepted that the *editio princeps* was a faithful reproduction of the author's intent. However, a closer examination of the whole text in all known manuscripts suggests that Jacopo Franco, the editor, made more modifications than the editorial principles set out in his preface would suggest. This opens up the possibility that further modifications were made to the epigraphic appendix. For example, four inscriptions are unique to the printed edition and were apparently discovered after the manuscripts were written in around 1460.

In this paper I argue that the process of creating this first printed collection was not so straightforward as copying the contents of a manuscript. By closely examining the original manuscripts, some of their derivatives, and the 1489 edition, I show that there are at least three versions of the epigraphic appendix, and that this was a work in progress, likely undertaken by more than one person, until 1489.

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**Storey, Ian (Trent)**
***'A profound whiff of strangeness': influences on and by Mary Renault***

From 1956 to 1981 Mary Renault published eight well-received historical fictions set in the ancient Greek world. Readers and reviewers found her presentation of the time and events believable ('it could have happened that way'), her writing bold and attractive, and her characters (mostly actual historical persons such as Socrates and Plato, Alcibiades and Alexander, Simonides and Thettalos) memorable. One critic argued that serious 'historical fiction exposes the reader to a profound whiff of strangeness'.

I propose to do three things in this presentation. First provide a brief consideration of how she and her works stand up more than forty years after death in 1983, not so much whether people still read her books, but the writers whom she has influenced, many of whom have paid publicly their debt to her, and how later novels re-use themes in her works. This is especially true of her Cretan and Alexander novels. Second, it is commonly thought that she and Robert Graves were responsible for making ancient historical fictions a 'respectable genre' in the middle part of the last century. But I suggest that there were others who influenced her, especially a group of women writers that include Naomi Mitchison and Mary Butts. There are several places I would argue that Mary Renault had read and was using their earlier material. And finally, especially in her letters, we can see what own personal attitude to her craft was, and consider how her historical fictions differ both from earlier and contemporary works, and from more recent novels which have taken ancient historical fictions in a wholly other direction.

**Tomcik, Mélissande (Montréal)**
***Inventing Apollo? A Fake Oracle in Valerius Flaccus' Argonautica***

In the Argonautic myth, Hercules strays from the expedition during a stopover in Mysia to search for his companion, Hylas. The great hero's absence prompts a heated debate among the Argonauts: should they delay their mission and wait for him, or should they pursue their journey without him? The two main narratives recounting the episode solve the crisis differently: in Apollonius' *Argonautica*, the sea god Glaucus settles the dispute by revealing that Hercules' fate is not to go to Colchis but to achieve the twelve labours set by Eurystheus (A. Rh. 1.1310-1325); in Valerius Flaccus' version, Jason opens the discussion by suddenly recalling a Delphic oracle predicting Hercules' departure from the expedition (Val. Fl. 3.617-627). The authenticity of this reported prophecy is spurious, not least because there has been no prior mention of Jason's consultation of Apollo (Manuwald 2015, 235). Further, Jason's speech as a whole contains inconsistencies (Cannizzaro 2023, 297–298) and markers that flag it as deceptive (Tomcik 2025).

Therefore, in this paper, I first compare the Hellenistic and Flavian versions of the episode before focusing on Jason's speech in Valerius' *Argonautica*. I highlight the elements that make his words seem suspect and argue that he forges a fake oracle in order to convince his crew to continue their journey. Falsely adducing divine sanction for Hercules' departure is consistent with Jason's behaviour throughout the *Argonautica*. Indeed, he makes regular use of deception and dissimulation to manage his team (e.g.

Val. Fl. 1.164-173; 5.312-324) and does not hesitate to manipulate the divine to achieve his goals (Söllradl 2023, 299–383). Thus, Jason's handling of the situation on this occasion contributes to his characterization as an ambiguous leader.

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**Tozzi, Pietro Gabriele (Trinity College, Dublin)**
***Lucretius' Physicians Simile and its Platonic Antecedent***

Although very little Classical scholarship has focused on the relationship between Lucretius and Plato (De Lacy 1983), commentators have been aware of the fact that a considerable number of similes in the *De Rerum Natura* are modelled on a Platonic original since the start of the 20th century (Shorey 1901). This paper will analyse the programmatic simile of the physicians (*DRN* 1.936-50) which imitates *Leg*. 659e5-660a3. The primary function of the simile is that of 'justifying' Lucretius' choice to compose the *DRN* in verse since Epicurus did not approve the use of poetry for educational purposes. However, the presence of the Platonic intertext adds another dimension to the simile which has hitherto gone unnoticed. I argue that the imitation of the simile from the *Laws* and the recollection of the context of that passage have the purpose of criticising Plato's conception of *paideia* and the methods whereby he proposed to educate children. The indoctrination advertised in the *Laws*, where children are taught through songs what is right and what is wrong without being able to understand it, is opposed to the *ratio* (*DRN* 1.943; 1.946) of Epicurean philosophy, which can be grasped by any person irrespective of their age.

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**Vasconcellos Amaral, Flavia (Winnipeg)**

***From Garland to Cycle: Shaping the Ethos of the Editor-Poet in the Greek Anthology***

The *Greek Anthology* (*G.A.*) is primarily the product of two late manuscripts: the *Palatine Anthology* (10th century CE) and the *Planudean Anthology* (14th century CE). The foundation of both manuscripts consists of three seminal earlier collections: Meleager's *Garland* (1st century BCE), Philip's *Garland* (1st century CE), and Agathias's *Cycle* (6th century CE). Besides selecting and editing epigrams, these three authors integrated their own compositions into their collections, embedding their editorial and poetic principles within their work. These principles are programmatically articulated in the five epigrams of Book 4, which serve as the collections' prefaces. While scholarship on Book 4 has focused on metapoetics (Gutzwiller 1998/2017; Argentieri 2003; Valerio 2014; and Höschele 2017) and comparative analysis of Meleager's and Philip's proems, there has been limited research into the construction of the editor-poet's *ethos* within these texts. By examining how these figures characterize (1) their own authorial presence (or absence) and (2) their overarching editorial objectives, I argue that they conflate editorial and poetic roles in order to claim a new position of intellectual authority.

Ultimately, this study demonstrates that the resulting *ethos* of the editor-poet became a foundational influence on the structure and reception of subsequent poetic anthologies.

**Weinlich, Barbara (Arizona State)**

***The Legend and the Lie: Propertius' Tarpeia in Elegy 4.4***

At Varro *De Lingua Latina* 5.41, the text integrates the Vestal Virgin-turned-traitor Tarpeia in Rome's community of the 40s BCE by means of linguistic analogy, i.e., the formation and use of her name's adjective (Welch 2016: 121): The Capitoline is nicknamed *mons Tarpeius*, and not *mons Tarpeiae*; the hill's cliff is called *Tarpeium saxum*, and not *saxum Tarpeiae*. By juxtaposing *Tarpeium nemus* with *Tarpeiae turpe sepulcrum* at Propertius Elegy 4.4.1, the text signposts both the Varronian practice and passage. In so doing, it directs the reader's attention to what the Propertian text readily integrates in Rome's community of the early 10s BCE and what not: 'Yes' to the (non-existent) Tarpeian grove; 'no' to (the equally non-existent) shameful grave of Tarpeia.

According to Hans-Peter Stahl (1985: 280), the attribution of *turpe* to the grave of Tarpeia expresses the Propertian text's harsh condemnation of Tarpeia's love. In contrast, this paper will make the argument that *turpe* condemns Tarpeia's death: As the text places Jupiter on the Tarpeian rock (*saxa Iouis*, 10) and Tarpeia on the *arx* (*residens ... in arce*, 29), it reassigns the roles of betrayer and betrayed. As the text casts Tarpeia and Rome's patron god in the roles of the uncontrollable *puella* (*malae ... puellae*, 17) and her *limen*-controlling *vir* (*limina ...Iouis*, 2), it renders the legend into a political allegory. As the text linguistically integrates, by way of the figurative *Tarpeium nemus*, the Vesta-cult's desecration by Tarpeia's uncontrollable female sexuality in Rome's community, it enables the reader to perceive of Jupiter's single-minded punishment of his *puella mala* as a betrayal of post-Actium Rome's *res publica* to a king, engineered by Augustus' discourse on the revival of Roman religion and *mores*. To uphold the claim that Tarpeia is the traitress by referring to the Capitoline as *mons Tarpeius* shamefully obscures the truth.

In furthering this argument with additional observations and analysis, this paper proposes to take a fresh perspective not only at Propertian Elegy but at Latin Love Elegy in general. Although Elegy 4.4 complies with 4.1.69's *sacra deosque canam et cognomina prisca locorum*, it is not an aetiological poem (cf. Hutchinson 2006: 59 *et al*.). Rather it engages with Augustus' transformation of Rome. Previous scholarship (e.g., Janan 2001; Miller 2004; Fear 2005) has conceptualized Latin Love Elegy as the expression of an élite male's identity crisis, effected by the collapse of Rome's *res publica* of the Republican format. Yet the text of Elegy 4.4 invites the reader to consider the possibility that Latin Love Elegy provided an élite male with the medium to come to terms with Octavian-Augustus' re-shaping of the commonwealth of the Republican format in support of his principate.

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**Weir, Robert (Windsor)**

***A Classical Coin Weight from Delphi***

This paper discusses a newly-discovered coin weight from Delphi. It is a rectangular, bronze ingot that was unidentified in commerce and studied by the author before its sale (42.24g, 27mm x 23mm x 7mm). In Greece, bronze weights were more tamper-resistant than lead ones and typically belonged to market officials. This weight was cast in an open mould and bears on one face ΔΑΛ-ΦΙ-ΚΟΝ around a large and ornate tripod, flanking which are an archer and a rearing serpent. The same ethnic appears on coins minted at Delphi circa 480 BCE. As a rule, Greek weights with ethnics rather than magistrates' names are pre-Hellenistic. Silver staters of Kroton (circa 425–390/350 BCE) show an almost identical iconography of Apollo shooting Python from behind a tripod. Inscriptions from 4$^{th}$ century BCE Delphi attest foreign visitors and donations in their home currencies for the rebuilding of Apollo's temple. A somewhat similar coin weight is known from late 5$^{th}$ century BCE Olympia. In sum, these facts suggest a so-far unique example of a coin weight from Classical Delphi. This weight could have facilitated the receipt (from pilgrims) and disbursement (to temple-builders from around the Greek world) of silver coin of various sorts because its preserved mass of 42.24g sat conveniently at the approximate nexus of several weight standards commonly used for coins in the Classical Greek world. It was the near-equivalent of 10 Attic *drachmai* or 1/10$^{th}$ of a *mina* (42.7g), 16 *drachmai* on the Achaean standard used widely in Magna Graecia (41.1–43.2g), 12 *drachmai* on the Milesian standard (42.6g), and 13 *drachmai* on the Samian standard (42.6g). It was also close to 15 *drachmai* on the Corinthian standard (43.3g), 7 *drachmai* on the Aeginetan standard (43.4g), and 11 *drachmai* on the Phocaean/Campanian standard (41.3g).

**Westall, Richard (U. of Dallas, Rome program)**

***Constantius II as Perpetuus Triumfator: An Emperor and his Victory Titles***

Much recent work has been dedicated to the sons of Constantine, especially Constantius II (e.g. Baker-Brian and Tougher eds. 2020; Maraval 2013; Logan 2025: 1-17; Moser 2018; Mateos, Pizzo, Ventura 2017: 237-274; Westall 2015: 205-242). Paradoxically, however, the fundamental contributions to chronology made by

Dietmar Kienast (2017[6]) and Timothy D. Barnes (1993) still stand in need of revision, and the thoughtful contributions made of late by Sylvain Destephen (2016) and Michael Kulikowski (2020: 309-327) do not meet this need. Review of the epigraphic evidence for Constantius II (esp. *ILS* 724 and 732) reveals the probable need for textual emendation, with a consequent recovery of further victory titles. Furthermore, if one takes into account the findings of Michel Festy (1982), it emerges that Constantius II arrogated to himself a number of victory titles he had not personally won. This is congruent with the brief, but incisive, vision offered by Michael McCormick (1986: 39-41): the emperor who was forever triumphant was continually asserting new victories in his war bulletins. Indeed, it may be surmised that the specific claim of nine victories over the Persians (Fest. *Brev*. 27), which likely goes back to Sex. Aurelius Victor (cf. Stover and Woodhuysen 2023), reflects these victory bulletins. Constantius II has usually been viewed as overwhelmingly devoted to Christian doctrine, but he was ever conscious of his status as an *imperator*. The Dated Creed (22 May 359), in fact, is notorious for its reference to Constantius as "the most pious and victorious emperor" (Athan. *Syn*. 8.3).

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**Wilkinson, Kevin (Toronto)**
***The Date and Authorship of the Expositio totius mundi et gentium (4th cent. CE)***

The *Expositio totius mundi et gentium* is a peculiar and largely neglected fourth-century CE text. Originally composed in Greek, but surviving only in Latin translation, it documents the geography, customs and commerce of the later Roman world. As an editor, Jean Rougé did well with a very difficult Latin text (1966). And in his introduction, he makes a compelling case for situating its original composition and publication late in the reign of Constantius II (r. 337-361). However, Rougé's argument for the year 359 in particular is not convincing and has been justly criticized by T. D. Barnes. However, there is a very good case to be made for a date of publication in 360 or 361, when Constantius was finally back in Antioch after an extended stay in the west with a primary residence in Milan. In fact, it is possible or even likely that the anonymous author of the *Expositio* had accumulated some of his information while travelling with Constantius' *comitatus*, whether in an official capacity or not is difficult to know. Several clues in the text allow for a tentative reconstruction of the author's identity (generically) and the dates of his activity.

**Will, Julianna K. (Memorial)**
***Mesmerism and Maenads: Walter Pater, Bram Stoker, and the Euripidean Dionysus***

In 1845, *The Zoist: A Journal of Cerebral Physiology and Mesmerism*—a once popular publication that even few Victorianists now remember—published an article series entitled "Allusions to Mesmerism in Classics." The anonymous author, "L.L.D.," contends that "[t]here is hardly a mesmeric phenomenon of modern times which does not appear in Greek antiquity." "The great enigmas of ancient history," L.L.D. explains, which include the "recurring accounts of the characteristics of orgiastic excitement, of enthusiasms and endemic manias," find their "solution" in the "re-discovery of mesmerism." "Orgiastic excitement," "enthusiasms," and "manias" are all aspects of religious rituals most often associated by Victorians with the Greek god Dionysus and his

attendant maenad women, especially as they appear in Euripides's *Bacchae*. Thus, according to *The Zoist*, these uncomfortable aspects of ancient culture can be legitimized, retroactively, through their bases in the modern "sciences" of mesmerism and physiology—and at the same time, these sciences are reciprocally given status through their connections to classical antiquity. The Euripidean Dionysus is, in many ways, the original mesmerist—accused of being a charlatan hoping for sexual access to women's bodies, but able to exert his influence over the women of Thebes and to make them act in ecstasy or "outside of themselves."

This paper explores the unexpected yet powerful correlations among the reception of Euripides's *Bacchae*, mesmerism, and the works of two later Victorian authors, Walter Pater and Bram Stoker. These correlations pivot fundamentally around Victorian gender stereotypes, emphasizing especially female associations with passivity and the body, and male associations with activity and intellect. Both authors are able to imagine a subversive autonomy for women under the mesmeric influence of Dionysus, an influence which imbues them with an authority and active tendency not usually available to women in nineteenth-century ideology.

**Wilson, Angus (Toronto)**

***Vergil's Poetics of Difference: Trojan Foreignness in the Aeneid and its Prose Antecedents***

This paper explores the question of when and why it serves Vergil's poetic aims to reference the foreignness of the Trojans – especially their linguistic difference, to which the poet alludes only twice (*Aen*. 2.423, 12.825). Investigating the question of why Vergil might signal the ethnic and cultural difference of the Trojans from both Italians and Greeks raises an ultimately historiographical argument: this poetic programme is fashioned in contrast with contemporary prose accounts of the Trojan arrival in Italy. For both Dionysius of Halicarnassus (*Ant*. 1.58) and Livy (1.15), the Trojans are integrated into the local population without issue, and their cultural distinctness is either quietly disregarded or elaborately explained away. Vergil exploits the latent tension between the Latins and Trojans (underdeveloped in Dionysius and Livy) to introduce a problematic note of Trojan difference that illuminates the necessity of Latin primacy in any union between Trojan and Latin. At the same time and parallel to the final dominance of the Latin over the Trojan, Vergil asserts the historiographical primacy of his account over (and to the exclusion of) his prose antecedents. The invectives of Iarbas (*Aen.* 4.206-18), Numanus Remulus (*Aen.* 9.598-620), and Turnus (*Aen.* 12.95-100) exploit the lexicon of generic Eastern Otherness in order to confirm that the Trojans are foreign invaders in Italy, and to emphasize the distinction between them and the *indigenae*, which other authors are at pains to reconcile. In this way, the text's historiography plays out a drama of colonization alongside the narrative. One can see the working-through of Vergil's tradition in the tensions that the Trojans pose within the text: the way in which the Trojans are unsatisfying as prospective autarches of Italy mirrors their occasionally problematic presentation in the historical tradition that precedes Vergil.

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**Wolff, Étienne (Paris Nanterre)**

***Les Caesares d’Emanuele Tesauro (1619), une réécriture rhétorique baroque de Suétone***

L’écrivain italien Emanuele Tesauro (1592-1675) est surtout connu pour son traité *Il cannocchiale aristotelico* (*La lunette d’Aristote*), publié pour la première fois en 1654 et qui fait de lui un grand théoricien de l’expression baroque, caractérisée par la pointe, la maxime, le trait d’esprit, le brillant.

Si sa production est très majoritairement en italien, elle comprend aussi quelques œuvres composées en latin, parmi lesquelles, publié anonymement en 1619 à Milan, un petit livre de 64 pages intitulé *Elogia et epigrammata in Duodecim Caesares Suetonii*.

Cet ouvrage fait référence aux *Vitae Caesarum* de Suétone, et il est consacré aux douze premiers empereurs romains. Pour chaque empereur, l’auteur a composé un *elogium* (le mot est un faux ami et signifie « inscription tumulaire ») en prose particulièrement travaillé; chaque *elogium* se termine par une apostrophe au lecteur : *Disce lector*, suivie d’une *sententia* morale. Viennent ensuite quatre épigrammes de longueur variable, de quatre à dix vers, en distiques élégiaques (avec deux exceptions).

L’œuvre, inspirée par les circonstances politiques, traite plusieurs genres à la fois : le genre de l’inscription, le genre de la maxime, le genre de l’épigramme, mêlant ainsi prose et poésie. Mais son but principal paraît être d’exploiter les ressources du langage pour créer un produit rhétorique exemplaire.

On présentera donc cette œuvre, qui n’a fait jusqu’à présent l’objet d’aucune étude, en en soulignant les caractéristiques essentielles.

Sources :

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**Yoon, Florence (British Columbia)**
***Kommos as competition: l'exodos des Perses d'Eschyle***

*Les Perses* se termine par un *kommos*, défini par Aristote comme une lamentation partagée par le chœur et les acteurs (κομμὸς δὲ θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς, *Poétiques* 1452b24). La forme antiphonaire de la scène, de plus en plus marquée à mesure que le chœur répond plus étroitement au chant de Xerxès, est souvent perçue comme une force de cohésion qui profite de la dimension rituelle et clôturale de la lamentation pour effectuer un rapprochement des éléments divergents. Par exemple, Hopman soutient que le chœur est initialement construit comme critique ou même antagoniste envers Xerxès, mais que les deux parties sont réconciliées au cours du *kommos* (Hopman 2009 et 2013). De même, Garvie indique que la lamentation intègre finalement la tragédie personnelle de Xerxès et la tragédie politique de la Perse, et que "the system of antiphonal responses is ideally fitted to express that idea" (2009, 341).

Readings of this kind depend on a literal understanding of the "shared" nature of the *kommos* and an assumption, recently challenged by Andújar (2025), that the chorus plays a fundamentally supporting role. I argue that this lament scene, like many in Greek literature, can be productively read as formally antiphonal but fundamentally competitive. I suggest that in this *kommos*, the chorus and Xerxes put forward competing claims to define the significance of the Persian losses, continuing the dynamic of dissonance that is established before Xerxes' arrival onstage. This reading invites a re-evaluation of the ending of this play in particular, and of the nature of shared laments in general.

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**Young, Yael (The Open University, Raanana, Israel)**
***Improvising the Stage: Objects, Actors, and Audience in Greek Comedy***

This lecture examines the performative aspects of ancient Greek comedy, particularly how everyday objects are used in unconventional ways to create humor. It analyzes visual representations, such as the Choregos Vase, along with Aristophanes' comedies to explore staged improvisation—a theatrical technique where planned scenes appear spontaneous to the audience.

To understand this practice, the concept of "affordances," introduced by psychologist James J. Gibson, is employed. It refers to the potential uses of an object based on its form and material. The lecture discusses the "proper" (that is, normal) and "system" (that is, abnormal) functions of objects, highlighting how everyday items transform into comedic props during performances. The Choregos Vase, a fourth-century BCE Apulian comic krater, exemplifies this practice, featuring Pyrrhias standing on an upturned basket that serves as his podium. This image illustrates staged improvisation, showing how seemingly spontaneous moments rely on planned, creatively manipulating everyday objects.

Aristophanes' comedies feature numerous instances of everyday objects being repurposed in unconventional ways, illustrating the transformation of usage of items from “proper function” to “system function” on stage. In *Birds*, kitchen utensils become weapons (lines 356–61), while in *Wasps*, a chamber pot and cups serve as law court utensils (lines 798-1008). Notably, characters like Euelpides in *Birds* and Bdelycleon in *Wasps* act as “staged spectators,” reflecting audience perspectives and emphasizing the unexpected nature of these transformations. This interplay creates tension between the familiar and the unfamiliar, generating humor through the unexpected. The effectiveness of these scenes lies in this tension, as familiar objects, when presented in a defamiliarized manner on stage, challenge audience perceptions and potentially influence their interactions with these objects in real life.

# Graduate Student Caucus Panel

**Sing it, Muse! Ancient Stories for Modern Audiences**

Telling stories over a campfire, reading a novel before bed, listening to music, watching a play, going to a movie theatre, etc., these are the ways we enjoy the colloquial “entertainment”. The ancients played music, sang songs, read poetry, wrote books, attended plays and the like; accordingly, we are not so different (apart from the addition of technology!). Today, it’s become a popular tradition to adapt, modernize, and recreate ancient stories for modern audiences. The accessibility of classical scholarship can only reach a particular audience, while the entertainment and publishing industries innovate mythical worlds, bringing a certain *awe* upon their existence.

Take Christopher Nolan’s upcoming *Odyssey*, which will likely include his lust for dark ambience; will Nolan maintain the plot of Homer’s *Odyssey*, like so many others

have attempted in past decades? Stephen Fry's fascination for mythology drove him to publish four adapted novels (*Heroes* (2020), *Mythos* (2019), *Troy* (2021), and his most recent *Odyssey*(2025)) that include a riveting (fictionalized?) dialogue but maintains the original storylines. The recent treasure trove of music by artist Jorge Rivera-Herrans, known as *Epic*, thrills the listener as he not only puts on a display of aptitude for Greek myth and storytelling, but also creates melodies and rhythms that stick in your head. The play *Medea*, too, continues to be picked up by playwrights and theatre companies, each taking their own perspective on the fable, and adapting it to contemporary themes and styles.

The question is why do we (not-so) aimlessly continue to adapt ancient entertainment for our own pleasure? This panel aims to address our fascination for old stories, music, and poetry through a modern lens and the re-telling of them. Why is there such a large attraction to stories and entertainment from 2,000 years ago? What implications (positive and/or negative) are there for disseminating these tales and themes to a contemporary audience? What value – historically, culturally, and pedagogically – does the ancient tradition have in films, TV, books, etc.? How can we reframe or broaden classical scholarship in a fictionalized way so that it is more relatable to the modern audience? How can we make it so that they *are* – accurately(?) – entertained?

**Patterson, Neil (Queen's)**

***Hecate in the 21st Century: The modern practice of ancient magic***

It is easy to forget that those traditions are not sealed off in the past, but are alive today, even if they have undergone significant changes. There are many in the modern world who count themselves as devotees of deities from the ancient world, and many who continue to practice magic in ways that would be recognizable to people who lived thousands of years ago. Among the ancient gods, Hecate is perhaps the most popular among practitioners of magic today. In this paper I will examine how the ancient rites and rituals of Hecate inform and inspire modern practice.

My paper will focus on a small selection of works from contemporary devotees of Hecate who are inspired by ancient Greek sources. I consider how these modern writers using the ancient material and how their practices compare to what we know of magic in the Classical period. Many of their rituals are adapted from the *Greek Magical Papyri*, and, like their models, include curses, necromancy and the invocation of infernal powers, along with more benevolent intentions. Despite the modern texts having used ancient sources, in some cases with very little modification, there are important differences. Particularly, the pervasive influence of Jungian psychology on the contemporary New Age movement has changed modern magical practice, both in terms of its methods and goals. The work of psychologist James Hillman on modern polytheism provides the critical framework for my analysis of the contemporary worship of Hecate.

Below is a list of the modern primary sources I have studied. Their authors are not scholars of ancient religion. Their concern is not historical accuracy or the preservation of ancient traditions for their own sake, but magical workings that, in their own estimation, are effective. Like their ancient forerunners, these are practical manuals designed to be used. What we find within them is the same set of human

concerns we share with ancient people, encompassing darker desires such as revenge, and nobler aspirations to spiritual awakening and salvation.

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**Grenier, Sarah (Brock) and Poole Madison (Brock)**

***Mythbusting History One Monument at a Time: How to Use Interactive Maps to Debunk Pseudoarchaeology***

Flashy graphics, catchy titles, a sense of mystery, and the thrill of discovery – pseudoarchaeologists employ numerous tools to appeal to audiences and perpetuate common archaeological myths. Educators can use these same tools to help students debunk popular myths and better engage with the public. Our project, *Mythbusting History One Monument at a Time*, seeks to teach students how to approach and debunk misinformation in an engaging and captivating format. Designed as an expandable interactive map, this project was built using World Anvil, an online platform typically used for tabletop storytelling games such as *Dungeons and Dragons*. For a course on the archaeological imagination and public archaeology, we considered ancient Egypt to design a proof of concept for a pedagogical tool with which instructors work with students to build their own interactive map. Students can work through issues of evaluating evidence, storytelling, public engagement, the potential harms of pseudoscience, and consider theoretical frameworks like those presented by Shanks (2020) and Holtorf (2007) regarding the archaeological imagination. In our example, each map point links to an article detailing a popular myth and then tells the real story using archaeological

evidence. Topics include the nature of the construction of the Pyramids, tales from the workers' village of Heit el-Ghurab, and the construction date of the Great Sphinx. This educational method transforms academic mythbusting into an explicit yet non-oppositional game narrative, allowing the viewer to address their own preconceptions and receive answers to their specific questions. This is distinct from other, more subtle methods of correcting false narratives found in games such the *Assassins Creed* franchise (Poiron 2021). In the classroom, this platform can be expanded and modified to address new monuments and myths into a more "playable" experience, with quests, timelines and exciting storylines that better foster student-engagement and learning.

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Poiron, P. 2021. "*Assassins Creed Origins* Discovery Tour." *Near Eastern Archaeology* 84: 79–85.

Shanks, M. 2020. "The Archaeological Imagination." In *The Cambridge Handbook of the Imagination,* edited by A. Abraham, 47–63. Cambridge: Cambridge University Press.

# Women's Network Panel

### *Masculinities*

Rooted in feminist and gender studies, scholarship on masculinity explores the social construction and reproduction of what it means to 'be a man', recognizing that manliness involves culturally and historically specific norms, expectations, and protocols for becoming and being 'manly'. Over the last three decades, Classicists have begun to draw on these insights to investigate the ideologies of manhood in the cultures of the ancient Mediterranean. Maud Gleason and Erik Gunderson made seminal early contributions, calling attention to the contingency and performativity of masculinity in the Graeco-Roman world (Gleason 1994, Gunderson 2000). As in many cultures, manhood was not based solely on assigned sex and did not come automatically with adulthood: it had to be learned and earned, and once gained it could still be lost. An ancient man's identity as such depended on his projection of masculinity via his body, words, and actions – and on the acceptance of that projection by others. Because of its contingency, masculinity was particularly fragile, subject to constant social policing, and apt to be undermined.

Exciting work continues to be produced at the intersection of Classics and Masculinity Studies, which furnishes a valuable hermeneutic for revisiting and interrogating ancient gender dynamics in a wide range of literary and material sources from across the ancient world (e.g. Rosen and Sluiter 2003, McDonnell 2006, Williams 2010, Jones 2012, Masterson 2014, Goldberg 2021, Racette-Campbell 2023, Racette-

Campbell and McMaster 2024). This panel will highlight and contribute to the vitality of this burgeoning area of inquiry.

## Part I: Ancient World and Beyond

**Landgraf, Georgia (British Columbia)**

***The Funambulism of Thracian Womanhood in Classical Athens***

Like a funambulist, a Thracian woman's gender expression navigated the tightrope of Athenian perception and culture, balancing between what it meant to be masculine and feminine. The Athenian captivation with Thracians can be noted in literature and art from the 5th century BCE, with vase painting providing the most striking evidence of their curiosity (Tsiafaki 2016, 264). On these vessels, the women of Thrace (*thrasses*) are most often found in two fundamentally differing contexts: perpetrating the mythical murder of Orpheus or mourning openly for their ex-nursling. The former recalls the heightened emotional and physical context of Dionysiac scenes of maenads in which women lose control, as well as the violence of Amazonomachies. In fact, the patterning of Thracian women's tattoos is visually similar to the patterned suits of Amazons, a dress initially associated with male Persian figures (Davies and Llewellyn-Jones 2018: 92.) On the other hand, the latter is likely based in reality rather than myth. The *thrasses* perform another emotionally charged action that instead is the epitome of feminine duty in Athens: mourning. I argue that the gender expression of the *thrasses* is used as a device to express deeper meaning in the two scene types. In the murder of Orpheus, the aggression and warlike qualities – arguably associated with coming of age for male Athenians – shows a desperation from the *thrasses* after Orpheus lures away the Thracian men, resulting in a violent break from the Athenian gender norms (Ştefan and Sîrbu 2010: 238). Conversely, through mourning outwardly in a funerary context, the *thrasses* behave in the way any Athenian woman would be expected to and emphasize the tragedy of the untimely death of their ex-nurslings. The use of Thracian women's gender expression flooded and mixed with their ethnic and foreign status, then utilized by Athenian artisans employing these motifs, resulting in a compelling and expressive construction of ancient masculinities and femininities.

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**Tran, Cassandra (Wake Forest)**
***Racialized masculinity in An-My Lê's Vietnam and Pompeii***

In 2023, artist An-My Lê debuted a paired installation of heteroerotic images representing sexual fantasies from the Vietnam War and Roman world. "Someone Else's War (*Gangbang Girl #26*)" features tapestries illustrating pornographic screenshots of American GIs in a gangbang with Vietnamese sex-workers. Its corresponding series, "Gabinetto", comprises photographs of erotic Pompeiian frescoes from the Gabinetto Segreto. This paper investigates how Lê's installation highlights the racial tensions between sexualized, masculine bodies and non-sexualized, emasculated bodies, especially in the perception of foreign men. I argue that the series' historical contexts interweave to interrogate Ameri-Eurocentric attitudes toward manliness, which follow a hierarchy based on race, culture, and social status.

I first examine how gendered bodies can symbolize a collective cultural character. For Lê's Vietnamese and Roman images, this embodiment can be found in the contrast between 'female Asia' and 'male America' in US perceptions of war-era Vietnam (Keith 2015) and the 'lascivious Roman' and 'prudish Victorian' opposition found in discourses on Pompeiian art (Dhindsa 2024, Fisher & Langlands 2011). At the core of these dichotomies is the negotiation of masculinity through heterosexual and homosocial interactions, particularly in gangbang scenarios (Semerene 2016). I then turn to two Greco-Roman figures—the enslaved man in the House of Caecilius fresco and Polyphemus in the Polyphemus-Galatea fresco—to unpack the emasculation of the foreign man across space and time. The erasure of Asian male sexuality in the Vietnam War-era pornography reproduces stereotypes surrounding his impotence and undesirability (Hamamoto 1998). Placing this modern typecast in conversation with the ancient frescoes, I propose that the enslaved man's role as a passive bystander of sex and Polyphemus' successful pursuit of Galatea—a contrast to his literary depictions—substantiate and challenge perceptions about Asian (non-)masculinity. Together, they offer an intersecting view of the racialization of manliness that bridges antiquity and modernity.

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**Kearns, Clare (Brown)**

***Favorinus of Arelate and Monstrous Masculinity***

Favorinus of Arelate has long been a topic of interest for Classicists interested in masculinity. He is the focus of what is perhaps the most seminal work on the topic, Gleason’s *Making Men* (1995), which accounts for Favorinus’ popularity as a sophist by suggesting that audiences were drawn to his unique performance of masculinity: a high, sing-song voice and effeminate features. As Whitmarsh (2001, 115) has pointed out, however, Gleason’s analysis does not satisfactorily explain Favorinus’ popularity; to this point I add that Gleason does not take into consideration Favorinus’ body, and the fact that his peers and audiences perceived him as somehow sexually ambiguous, and even monstrous (see, for example, Philostratus, *VS* 489; Polemon, *Phys*. A20; Lucian, *Eunuch* 6; see also Sudan 2008).

This paper situates Favorinus’ purported monstrosity alongside his popularity and argues that Favorinus drew in audiences not only through his effeminate oratorical performances, but also by highlighting his status as something of a spectacle and paradox. It considers Favorinus’ performances in the context of the Roman imperial culture of spectacles, in which Romans enthusiastically gathered to gaze at perceived monstrosities and paradoxes, including people who would now be considered intersex (on this, see Epictetus, *Discourses* 3.1.24; for the culture of spectacles, see Barton 1993; Garland 1995). Favorinus himself appears to have drawn attention to himself in this way (Philostratus, *VS* 489), as did his enemies (Polemon, *Phys*. A20; see also Brethes 2021).

This paper thus understands Favorinus’ performance of masculinity as inherently tangled up in his ambiguous embodiment and the interest it would have aroused among prurient Romans. It intervenes into scholarship on Favorinus by offering a more comprehensive explanation for his popularity; it also intervenes, more broadly, into scholarship on ancient masculinity by reincorporating the body, especially the ambiguously-sexed body, into these discussions.

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## Part II: Augustan and Imperial Rome

**Bennardo, Lorenza (Toronto)**

***Fragile masculinity: problematizing imperial leadership in Statius, Thebaid 10***

While the Argives besiege Thebes, Tiresias prophesies that Theban Menoeceus will offer his life for the salvation of his city (*Theb.* 10.589–615). The goddess Virtus then descends on earth and encourages Menoeceus to commit suicide (*Theb.* 10.632–685). To make this rare appearance in the mortals' world, the goddess disguises herself as prophetess Manto, Tiresias' daughter. As she turns into Manto, however, Virtus is surprisingly compared to transvestite Hercules at the court of Lydian queen Omphale (*Theb.* 10.646–9). I argue that this simile, previously dubbed inappropriate or comic by scholars, is instead accurately placed at a moment solemnly evoking all the trappings of Roman military ethics, and probes the fragile masculinity of imperial leaders. The concept of *virtus*, in the Republican sense of courage in battle as the defining quality of the Roman male, was at the core of Flavian constructions of imperial masculinity and was advertised as a foundational virtue of the new imperial house. Likewise, in Flavian iconography the goddess Virtus represented the embodiment of military courage and worked as a cultic alter ego of the emperor. Accordingly, Statius' Virtus in *Thebaid* 10 sports a military appearance, speaks as a Roman general and invites Menoeceus to perform what a Roman would have understood as *devotio* or ritual suicide, but the unexpected capping of her transformation into Manto with the elegiac vignette of Hercules in drag exposes the

gender tensions embedded in Roman conceptions of the goddess, laying bare the instability of her identity as a female personification of (Roman) manliness. As he mobilizes the comic and amatory tradition of Hercules' myth, moreover, Statius builds on the model of Propertius 4.9, where the destabilizing side of Hercules' heroism is already employed to sabotage the hyper-masculine behaviour on which Augustus wanted to build his Rome. By repurposing Propertius' politicization of Hercules' elegiac past, Statius not only undermines Virtus' credibility as a source of inspiration for Menoeceus in the *Thebaid*'s episode, but also sabotages imperial definitions of normative masculinity, leadership and authority as predicated on Republican and Augustan *virtus*.

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**Harris, Laura (Washington)**
***Nostalgia and the Making of Tibullan Masculinity***

Tibullus’ poetry is often described as a “dreamworld” or “fantasy” (Wray, 2003; Miller, 2004; Scioli, 2015). Building on examinations of politics in Tibullus (Jansson, 2021), this paper argues that this “fantasy” evinces a sustained interest in the Augustan program’s discourses of “restoration” through the poet’s preoccupation with rural life, the

Golden Age, and Roman tradition, particularly religious traditions. Tibullus turns these discourses towards elegiac purpose and the development of a masculinity that combines an aesthetic of Roman traditionalism with elegy. I read the programmatics of Tibullus' first poem and the structure of book one to show how Roman tradition and particularly Roman piety become the ground for elegiac love and Tibullus' self-fashioning. Poems 1.1 and 1.10, primarily concerned with religious tradition, agriculture, nostalgia, and peace, bookend the amatory content of the book and, unlike other surviving elegy, the first poem foregrounds not love, any mention of which is delayed for 45 lines, but rather agriculture and its deities. Roman tradition thus becomes the grounds for elegy. I argue that by subordinating elegy to his anti-modernist sentiments, Tibullus develops his own form of masculinity which looks to the Roman farmer rather than solider and is predicated on his poetic and antiquarian abilities, at a time when masculinity was in flux (Racette-Campbell, 2023). While Tibullus' nostalgic farmer masculinity might appear more gentle than that of conquering Roman soldier, it too turns out to be predicated on the subjection of women: Tibullus imagines removing Delia from her more independent urban life into rural wifely submission and repeatedly pictures an elegiac *amator* inflicting physical violence against his puella (1.6.73-4, 1.10.51-66). Tibullus' poetry presents elegy, at least the rural elegy he writes, as enabled by and working in tandem with the Augustan revolution, rather than as opposed to the principate.

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# Organized Panels

***Canadian Archaeological Fieldwork in Italy***
**Panel Organizer: Colivicchi, Fabio (Queen’s)**

This panel showcases archeological fieldwork conducted in Italy by Canadian institutions. The papers will present the results of recent excavations, covering different areas of the Italian peninsula and a very broad chronological range, from the Bronze Age to the Middle Ages.

**Part I: Southern Italy**

**Darian Marie Totten (McGill) and Roberto Goffredo (University of Foggia)**
***The McGill University Excavations at Sipontum (Manfredonia, Apulia, Italy): medieval life in the boundaries of a once Roman city block***

Since Summer 2022, a McGill University team has excavated a central city block of the Roman and Medieval town of *Sipontum*, situated on the southern Adriatic coast of Italy on the shores of the back dune lagoon of the *Lago Salso*. The settlement record of *Sipontum* is complex. Historical sources point to the 2$^{nd}$ century BCE founding of the Roman town, while magnetometry investigations have revealed the traces and extent of the Roman street grid and ties to its coastal siting. To date, we have excavated occupation layers dating to the 10$^{th}$-14$^{th}$ century CE, set within a plan preserved since Roman times. Included are the remains of domestic, storage, animal stabling, and artisanal activities, as well as minor destructive events. Remains of Roman, Late Roman, and Byzantine architectural components and objects were part of everyday activities in these medieval centuries, influencing the experience and role of this neighborhood in the broader urban plan, until the town’s final abandonment in the late 14$^{th}$ c. CE.

Despite changes over time, there was a strong commitment to maintaining spatial continuity, likely tied to the economic and connective potential of this city block: centrally

located, not far from the port and the town's main church, each with its own Roman precursors. Caterina Laganara's published excavations at *Sipontum* from the early 2000s, situated further east proximate to the city walls, provide a point of comparison and contrast. The integrated nature of artisanal-economic activities and domestic space provides clues to interpreting broader spatial and social coherence. Although an interim report, with excavations and study ongoing, the initial patterns demonstrate the potential of a multi-century, cross-periodization framework for writing the history of long-lived towns in the Mediterranean context.

**Pope, Spencer (McMaster) and Savelli, Sveva (St. Mary's)**
***The Metaponto Archaeological Project: Tracing settlement dynamics and social Interactions on the Ionian coast of Italy***

The Metaponto Archaeological Project, led by McMaster University and Saint Mary's University and supported by a concession of the Soprintendenza Archeologia, Belle Arti e Paesaggio della Basilicata, aims to reconstruct settlement dynamics in the territory of the *apoikia* of Metaponto. The project integrates four decades of multidisciplinary research enhanced by early use of GIS and remote sensing; from 2017, it has undertaken archaeological field survey in the Basento–Cavone area and conducted new excavations at Incoronata Greca. A central focus is the integration of legacy data through digitization and the critical reassessment of materials.

The Basento–Cavone survey reveals dense occupation that begins slightly later than the Bradano–Basento transect. Indigenous communities first occupied the region, followed by Achaean settlers from the second quarter to the mid-6th century BCE. Ongoing research seeks to refine the chronological framework, assess site function, and compare settlement patterns across the *chora*.

Recent excavations at Incoronata Greca uncovered a protoarchaic Oenotrian settlement obliterated by ritual deposits linked to a sanctuary dependent on Metaponto. The indigenous stronghold includes semi-subterranean inhabitations ("capanne") with domestic and, possibly, ritual functions, storage pits, cooking areas, and abundant indigenous and Greek ceramics. Architectural evidence indicates timber-framed structures reinforced with reeds and a daub coating, supported by embedded posts and stone foundations. Future work will refine chronologies, further define settlement patterns, and investigate architectural and functional aspects of the "capanne", with the aim of contributing to a comprehensive understanding of proto-colonial Metaponto.

**Battiloro, Ilaria (Mount Allison), Cullen, Nicholas Thomas (Stanford), D'Acri, Mattia (Princeton) Olivia Foran, Lucarelli, Giuseppe (Università degli Studi della Tuscia), Madeo Simone Giosuè, (Università di Genova), and Wright, Parrish (University of South Carolina)**
***Domestic Architecture and Settlement Dynamics in the Sibaritide Region: Insights from the Torre Mordillo Archaeological Project Excavations***

Launched in 2023 under the auspices of the *Soprintendenza Archeologia, Belle Arti e Paesaggio per la provincia di Cosenza* and with the support of the *Comune di*

*Spezzano Albanese*, the Torre Mordillo Archaeological Project—directed by Mount Allison University—seeks to reassess the settlement history of the plateau of Torre del Mordillo through an integrated program of survey, geophysical prospection, and targeted excavation. Following the surface survey and magnetometric analyses conducted in 2023, the 2024 and 2025 excavation campaigns focused on a partially subterranean hut located in the central sector of the plateau.

Excavation revealed the complete plan of the structure: a rectangular building measuring 9 × 5 m, internally divided into three rooms by partition walls with stone foundations and clay superstructures. Stratigraphic evidence indicates at least two distinct construction phases. The exposed architecture and associated deposits overlie a collapse layer belonging to an earlier, as yet undated, structure whose plan remains unclear. Diagnostic materials from the final occupation phase securely date the use of the hut to the Late Bronze Age.

The discovery of this building significantly refines our understanding of Bronze Age occupation at Torre Mordillo, which had previously been documented primarily through two huts of differing form and size excavated in the western sector of the plateau in the 1980s. The results of the 2025 campaign provide important new evidence for domestic architecture and settlement organization in the northern Sibaritide during the Late Bronze Age and contribute to a broader reassessment of regional settlement dynamics for this period.

## Part II: Central Italy

**Beckmann, Martin (McMaster) and McCallum, Myles (St. Mary's)**
***The Life and Sudden Death of the so-called Villa di Tito (Rieti, Italy)***

Since 2018, a team of archaeologists from Saint Mary's and McMaster Universities in Canada have been excavating the so-called Villa di Tito, a substantial (60 x 25 m), multi-story terrace villa in the Apennines of central Italy. The structure, which was built in the first century CE and abandoned no later than the early second century, is constructed on the lower slopes of Monte Terminillo adjacent to the Via Salaria, above the Velino River Valley and Lago di Paterno (*Lacus Cutiliae*, sacred to the Sabine goddess Vacuna and believed to be the geographical centre of Italy in antiquity). We have excavated 18 rooms within the structure, including areas associated with storage and agricultural production (in the cryptoporticus) as well as residential spaces on the terrace, and evidence for a second story above the terraced area, all of which have been documented meticulously with photogrammetry, with which we have created 3D models of the structure and its constituent parts. These spaces include reception and cult areas (and apsidal hall with a niche for statuary), a kitchen and food storage area, the use of substantial wooden architectural elements, possibly to reduce earthquake damage, alongside pisé walls, and what appears to be a very large peristyle area that gives architectural unity to this residential area within the villa. In many ways, the Villa di Tito is unique or anomalous within the Sabina, including its topographical setting, monumental construction, and orientation.

**Bernard, Seth (University of Toronto), Andrews, Margaret (Harvard University), Dodd, Emlyn (University of London), and Kay, Stephen (British School at Rome)**
***Excavations in the urban area of Falerii Novi (2021-2025)***

The Roman town of Falerii Novi was created in the mid-third century BCE in the wake of the conquest of the *ager Faliscus*. The settlement grew into one of the most substantial urban sites of the Middle Tiber Valley and endured during the Empire into the Early Medieval Period. In this paper, we present a synthesis of five seasons of archaeological research within the intramural area, representing the first stratigraphic excavations within this ancient Italian town. Our results come from a major research initiative, the Falerii Novi Project, which seeks to understand the long-duree socioeconomic history of the town within its surrounding landscape. Distributed trenches around the 32 hectare site have yielded substantial evidence of occupation from the Middle Republic through to the Early Medieval period. To give an extensive picture of the city, we have excavated a series of urban "zones" identified through previous geophysical work. These include a *macellum* and surrounding urban fabric, *tabernae* on the forum, streetside areas along the main *via Amerina*, a temple complex west of the forum, and residential structures to the city's south. Overall, our research sheds new light on the historical development of this site from the initial Middle Republican settlement which incorporated survivors of the Roman conquest; to a productive agro-town of the Empire with a material culture profile closely shaped by that of the capital downriver; and finally to a surprisingly robust post-Roman city, whose wealth challenge previous understanding of a decline of urban settlement in the Early Medieval Tiber Valley.

**Colivicchi, Fabio (Queen's)**
***The central area of Caere and the formation of a public space***

The field known as the Vigna Marini Vitalini holds a special place in the archaeology of the city of Caere starting from the late-nineteenth century, when a number of architectural terracottas were discovered there and eventually found their way to European and North American museums. In the summer of 2024, the Queen's University team opened a new trench in the area where the nineteenth-century excavations had taken place. The foundations of a temple came to light, which can be dated to the early fifth century BCE based on the finds from the associated layers and a deposit of architectural terracottas. When the monumental structure was built, however, the area already had a long prior history. The Etruscan builders dug the foundation trenches into a beaten earth pavement that extends over a large area, suggesting that this had previously been an open space. The paved space was a new and ambitious project that required significant investment, as the site was previously a quarry that had to be backfilled and levelled. Other monumental buildings surrounded this area, which was certainly a major hub in the developing urban landscape. The creation of the public open space was a "political" act that attests to the significance of communal activities in society and possibly also the development of new specific forms. In turn, this newly defined space may have acted as a powerful agent of community building.

**Classics and Patristics at the Crossroads – the Two Sides of the Same Medal**
**Panel Organizer: Raschle, Christian (Montréal)**

The cancellation of the Federation of the Humanities and Social Sciences' 2026 annual conference left smaller societies wondering how to organize their own meetings. The Canadian Society of Patristic Studies / Association canadienne des études patristiques contacted the CAC to explore a collaboration on this matter, as we often share resources on our home institutions, methodologies, and, of course, our interest in the ancient world and its reception. Through this panel at the CAC/ SCÉC conference and another panel at the smaller meeting of the CSPC/ACÉP at the end of May 2026, members of both associations will present their research to their colleagues of the other association to strengthen the understanding of the common and specific challenges and methodologies of Classics and Patristics in present-day Canada. These showcase panels will foster collaboration across disciplines within different departments and explore common ground in our research. For the CAC conference, we agreed to present papers on Christian textual sources and their issues of transmission and interpretation within the traditional (to avoid the problematic concept of "pagan") cultural environment.

**Scott, Nathan Alexander (Wycliffe College, Toronto School of Theology)**
***Augustine's mouth has two sides: Augustine's nuanced engagement with Epicureanism in his epistle 118***

In Augustine's *Epistula* 118 he apparently gave an ode to Platonism and a scathing critique of Epicurean atomism, which was driven by an exposition of Cicero's *De Natura Deorum*. The common reading is that Augustine was angrily and reluctantly replying to the rash young Dioscorus who demanded Augustine explain Cicero's texts. This paper argues that Augustine's *Epistula* 118 has a complex intent, and that the current scholarly assessment has missed these nuances. The first cue to this interpretation is Augustine's citation from Persius' *Satire* 1.27, near the beginning, which signaled that Augustine crafted the letter much like Persius' didactic poem, namely, Augustine was the wise poet and Dioscorus was the foolish interlocutor. In other words, the supposedly harsh comments Augustine made to Dioscorus were meant as a didactic rebuke from a caring teacher to a foolish student. This new interpretive framework helps us see that Augustine's praise for Platonism in this letter was actually a harsh critique wherein he equated Platonism with pride (ie., the worst sin). Whereas Epicureanism almost seems less misguided by comparison. The bulk of this paper will analyze the nuanced ways that Augustine exposited Cicero's critique of Epicureanism in his history of philosophy (i.e., *DND* 1.10.25ff.). This paper will argue that Augustine defended Anaxagoras' sentient *mens* (voῦς) against Cicero's (i.e., Velleius') critique and positively incorporated it into Epicurean atomistic physics, i.e., Augustine's attitude toward Epicureanism was nuanced. Near the end of the letter Augustine even suggested that Epicurean atomism could be true if it was connected with divine providence. The way he was able to defend Anaxagoras was through his subtle use of Lucretius' *De Rerum Natura*. There are many striking similarities to Lucretius' poem that Augustine used in support of his rhetoric throughout this letter. This paper thus argues that Augustine was able to critique and support ideas (from various schools) at the same time, i.e., he condemned Epicureanism,

and drew from it in support of his critical arguments. In other words, Augustine spoke out of both sides of his mouth.

**Hannan, Sean (MacEwan)**

***Reinterpreting Augustinian Peregrinatio through the Lens of Roman Law***

Augustine of Hippo's use of the word *peregrinatio* (and related terms) has been subject to some debate in the field of patristics. Too little attention has been paid in such debates, however, to the *status quaestionis* regarding *peregrinatio* in classics generally and in Roman legal studies in particular. This is likely due to a lingering sense of separation between the two fields or disciplines. It feels right to call classics a discipline; it feels less apt to call patristics a discipline. Even the nomenclature of 'patristics' remains up for debate, with continued calls to pivot to a name that would more adequately describe what scholars in the field actually do: viz., study late ancient Mediterranean Christianity as situated in the context of other religious and cultural traditions in that region during that era. Redescribing patristics in that way is regrettably wordy, but it does more accurately convey how close the field is to the world of classics proper.

This paper aims to help build more bridges between patristics and classics by making a case for the relevance of scholarship on the ancient Roman legal category of the *peregrinus* (Ando 2011; Richardson 1990; Roselaar 2012; Schermaier 2023; Sehlmeyer 2013; Sehlmeyer 2025) for those attempting to figure out what Augustine was trying to accomplish by placing *peregrinatio* at the heart of the account he gives of human existence across his corpus, though most obviously in *De ciuitate Dei*. There he argues that all human beings ought to understand themselves as *peregrini*: as refugees or migrants or resident aliens, necessitating a special moral duty to demonstrate *caritas* to those experiencing forced displacement in a more this-worldly sense. And in the wake of Alaric's sack of Rome in 410 CE, when Augustine was composing *De ciuitate Dei* and displaced persons were migrating around the western Mediterranean, the invocation of the 'refugee' would not have been read as simply a metaphor.

The problem with much previous patristics scholarship on Augustinian *peregrinatio* is that it treats the term as simply equivalent to 'pilgrimage,' as in the journey of cultic pilgrims to a shrine, after which they would return back home. Such an interpretation might fit better with certain theologically motivated notions of moral progress or advancement toward the eschaton (Stewart-Kroeker 2017), but it does not do justice to the fact that Augustine is drawing on the Roman legal designation of the *peregrinus* as a resident alien. By connecting the specialist literature on Roman law to work done by historians of Christianity on the figure of the refugee (O'Donnell 1979, Lemos 2025), my goal is to demonstrate that Augustine's use of *peregrinatio* aimed not simply to convey a vague notion of pilgrimage, but rather to stake a claim on behalf of displaced communities who nevertheless retain a legal right to migrate and dwell (*ius peregrinandi et degendi*), in this life and in the next.

Ando, Clifford. "Citizen and Alien Before the Law." In *Law, Language, and Empire in the Roman Tradition*. University of Pennsylvania Press, 2011. 12-29.

Lemos, Antônio. “The Theological Foundations of the Right to Stay in Catholic Social Teaching.” *Journal on Migration and Human Security* 13, no. 1 (2025), 168-181.

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Sehlmeyer, Markus. *Antike Migration*. Berlin: De Gruyter, 2025.

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Stewart-Kroeker, Sarah. *Pilgrimage as Moral and Aesthetic Formation in Augustine’s Thought*. Oxford: Oxford UP, 2017.

**Raschle, Christian R. (Montréal)**

***Of Physicians and Theologians – Isidore of Pelusium on the Immortality of the Soul***

Despite the sustained editorial efforts of the late Pierre Évieux, whose publication of letters 1214–2000 in the *Sources Chrétiennes* series (1997–2017) substantially advanced the textual basis of Isidore of Pelusium’s correspondence, its author remains a marginal figure within the Patristics and even more in the wider Classics community. Recent scholarship has largely privileged the theological and exegetical dimensions of his letters, as well as their relationship to the *Apophthegmata Patrum*, thereby overlooking their relevance for social and intellectual history (L. Larsen, “The letter collection of Isidor of Pelusium”. In: Chr. Sogno et al., *Late antique letter collections: a critical introduction and reference guide*, Berkeley 2016, p. 286-308).

Among the nearly 2,000 extant letters, six are addressed to physicians—publicly appointed medical practitioners serving major urban centers of the Later Roman Empire (A.H.M. Jones, *The Later Roman Empire*, Oxford 1964, 1012 and 1416), in which Isidore shows clearly his familiarity with the relevant medical literature as to advice even to one of Pelusium’s doctors (cf. letter 1475 [Évieux] = 5, 191, PG 78 ). Yet, this paper focuses on the Letters 1791 (Évieux = 4.125, *PG* 78, 1197C-1203A), and 1792 (Évieux = 5.412, *PG* 78, 1571C), both sent to the scholasticus and doctor Prosechius, in which Isidore engages the physician in a pointed debate on the nature and immortality of the soul, explicitly confronting positions derived from Galenic medical theory (Galenus, *Quod animi*

*mores corporis temperamenta sequantur*, cf. Galien, *L'âme et ses passions*. Introduction et traduction par Vincent Barras, Terpsichore Birchler, Anne-France Morand, et préface par Jean Starobinski, Paris 1995). Far from opposing medicine from an external theological standpoint, Isidore demonstrates a nuanced command of contemporary medical psychology (as in letter 1792), enabling a technically informed exchange with a professional interlocutor.

Through a close philological and contextual analysis of the letter, supplemented by relevant medical literature, this paper reconstructs the physician's implicit arguments. It situates the exchange within broader late antique discussions of the body, the soul, and medical knowledge. In doing so, it contributes to current interdisciplinary debates on the entanglement of medical, philosophical, and Christian discourses in the cultural history of the ancient Mediterranean world.

***Early Christ Groups and Greek and Roman Associations: Networks, Infrastructure, and Group Survival***

**Panel Organizers: Ascough, Richard (Queen's) and Kloppenborg, John S. (Toronto)**

This panel brings together historical, social-scientific, and material approaches that assess early Christ groups within the broader landscape of Greco-Roman associations. Moving beyond debates over origins or institutional exceptionalism, the papers examine how Christ groups formed, connected, adapted, and survived using social infrastructures shared with other voluntary and cultic groups. The panel proceeds from a historiographical overview of scholarship on Christ groups and associations, to theoretical models of social networks, to network-based reconstructions of mobility and connectivity, and finally to comparative evidence for group decline and survival drawn from inscriptions and papyri. Together, these papers demonstrate how associational studies illuminate both the ordinary mechanisms and distinctive trajectories of early Christian communities. By integrating epigraphic evidence, networks, and roads, the panel highlights how Christ groups were embedded within, and constrained by, the same social ecologies as other ancient associations, offering a historically responsible framework for explaining both their fragility and durability in the first three centuries CE.

**Ascough, Richard (Queen's)**

***Christ Groups and Associations: An Historical Overview of Scholarly Trajectories***

This paper surveys the development of scholarship on early Christ groups in relation to Greek and Roman associations, tracing major interpretive shifts from confessional models to sociological and comparative frameworks. It examines how scholars have employed association data to explain Christ groups in terms of organization, ritual practice, leadership structures, and economic life, while also noting persistent debates over similarity, difference, and methodological limits. By mapping key trends and unresolved tensions, the paper establishes a conceptual foundation for the

panel and clarifies how associational studies continue to reshape the study of early Christ groups.

**Kloppenborg, John S. (Toronto)**
***Social Networks, Associations, and Early Christ Groups***

Focusing on social network theory, this paper examines early Christ groups as embedded nodes within overlapping associational, familial, and occupational networks. It explores how weak ties, brokerage roles, and network density influenced recruitment, cohesion, and conflict within Christ groups. By situating Christ groups alongside other types of associations, the paper offers a theoretical model for understanding how groups could persist and expand without formal institutional support.

**Ruhumuliza, Jon-Philippe (Toronto),**
***Roads, Regions, and Religious Connectivity: Reconstructing Networks in Anatolia***

This paper presents a reconstructed road-network model of Roman Anatolia to analyze patterns of connection and disconnection among Judaean, and early Christian sites. Using spatial and network analysis, it explores how infrastructure shaped the diffusion, isolation, or clustering of religious communities. The paper demonstrates how mobility constraints, regional hubs, and travel corridors conditioned the formation and endurance of Christ groups, providing a material counterpoint to text-based narratives of group expansion.

**Gousopoulos, Christina (Toronto)**
***Group Survival and Collapse: What the Demise of Greco-Roman Associations Reveals about Early Christianity***

Drawing on inscriptions and papyri documenting the dissolution of Greek and Roman associations, this paper examines why some groups failed while others endured. It identifies structural, economic, and social pressures that led to decline and compares these patterns with evidence for the survival strategies of early Christ groups.

***Spectacles of Power in the Roman Middle Republic***
**Panel Organizers: Serrati, John (Ottawa) and Helm, Marian (Münster)**

Roman culture was in many ways a culture of spectacle: spectacle was at the heart of politics and central to defining group membership and hierarchies in the expanding and increasingly complex imperial Republic of the 3rd and 2nd centuries BCE. Modern Scholarship has duly acknowledged the importance of this ‘theater of power’, as described by K.-J. Hölkeskamp in various publications and his 2023 monumental monography, and has focused extensively on rituals and processions, like the *pompa*

*funebris* or the *pompa triumphalis*, the urban monumental and memorial landscape, and practices of communication between the political elite and the wider citizen body.[2] However, these studies have largely focused on the central setting of the *urbs Roma*, and have thus sidelined to a degree the question of how the *cives Romani* in the rural districts but also the Italic and overseas allies experienced and interacted with Roman spectacles of power in the context of the imperial expansion of the mid-republican period.

During the Middle Republic (c. 280–133 BC), the rapid military expansion of Roman authority in the Mediterranean exacerbated the discrepancy between the urban center, where political decisions were made, and the periphery, where Roman generals and envoys, soldiers, and merchants acted as representatives of Rome and interacted with non-Roman groups and foreign cultures. At the same time, Rome, and Roman Italy in general, experienced a veritable media revolution. Following the end of the First Punic War in 241 BC, an independent Latin literature and performing arts emerged within a few decades, which had already differentiated itself into diverse genres by the beginning of 2nd century. Notably, one of its greatest proponents, Cato the Elder, discussed not only the history of Rome in his Latin *Origines* but also the local histories and traditions of the Italic communities. Concurrently, both Roman and non-Roman elites employed innovative buildings, inscriptions, and sculptures as new communication media.[3]

Expansion and the media revolution were thus mutually dependent. Expansion intensified contact with Hellenistic culture, whose formal language was creatively appropriated.[4] This expansion not only increased the need to represent and commemorate events on the periphery in the center, it also initiated a similar process in the various regions and polities that were becoming part of the imperial sphere of influence. This process is particularly apparent in the 2nd century, when the multipolar Mediterranean state order was quickly transforming into a unipolar system dominated by the Roman Republic. From the Iberian Peninsula to the Near East, client kings, tribes, and poleis became objects, recipients, and integral parts of the Roman spectacle of power – as well as its demonstrations of "hard power" as in the year 146 BCE – and had to integrate and interact with it; a diplomatic challenge of considerable hazard that can also be witnessed in today's international politics.[5]

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[2] Hölkeskamp, Karl-Joachim: *Theater der Macht. Die Inszenierung der Politik in der Römischen Republik*, München 2023; Östenberg, Ida: *Staging the World: Spoils, Captives, and Representations in the Roman Triumphal Procession*, Oxford / New York 2009; Beck, Hans: *Züge in die Ewigkeit. Prozessionen durch das republikanische Rom*, in Göttinger Forum für Altertumswissenschaft 8 (2005), 73-104; Flower, Harriet: *Ancestor Masks and Aristocratic Power in Roman Culture*, Oxford 2000; Davies, Penelope: *Architecture and Politics in Republican Rome*, Cambridge 2017.

[3] Fronda, Michael: *Praeda, Latini and Socii. The Movement of Spoils in Italy in the Second Century BCE*, in Marian Helm & Saskia Roselaar (eds.): *Spoils in the Roman Republic. Boon and Bane*, Stuttgart 2023, 401-423; Carlà-Uhink, Filippo: *The "Birth" of Italy. The Institutionalization of Italy as a Region, 3rd-1st Century BCE*, (KLIO. Beiträge zur Alten Geschichte, Bh. NF. 28), Berlin 2017; Russel, Amy: *The Politics of Public Space in Republican Rome*, Cambridge 2015.

[4] Zanker, Paul: Hellenismus in Mittelitalien, (Abhandlungen der Akademie der Wissenschaften in Göttingen 97), 1976; Prag, Jonathan / Quinn, Josephine (eds): The Hellenistic West: Rethinking the Ancient Mediterranean, Cambridge 2013; Bernard, Seth / Padilla Peralta, Dan-El: Middle Republican Connectivities, in: JRS 112 (2022), 1-37.

[5] Ma, John: *Polis. A New History of the Ancient Greek City-State from the Early Iron Age to the End of Antiquity*, Princeton 2024, esp. 263-300. Daubner, Frank: *Makedonien nach den Königen (168 v. Chr. – 14 n. Chr.)*, (Historia Einzelschriften 251) Stuttgart 2018. See also the articles in Jehne, Martin / Pina Polo, Francisco (eds.): *Foreign "clientelae" in the Roman Empire. A Reconsideration*, (Historia Einzelschriften

Consequently, the proposed panel will zero in on the various ways in which Roman power was both staged and demonstrated outside the city of Rome, with a focus on both the rural Roman and Italic population as well as the groups and polities that were affected by Roman overseas expansion. Moving beyond a simple center-periphery dichotomy, the papers are going to explore how 'spectacles of power' allowed for interactions and negotiations in an increasingly asymmetrical Mediterranean World, that also allowed external players, for example Massinissa, Massalia, or the Ptolemies, to prosper in the slipstream of Roman expansion while others perished.

**Helm, Marian (Münster)**
***Theatres of power - Roman military spectacle in the Middle Republic***

In the words of Michel Foucault, the military camp of the early modern period was a place where "the geometry of the paths, the number and disposition of the tents, the orientation of their entrances, the disposition of files and ranks were exactly defined" (Foucault 1977, 171), creating a hierarchized space that functioned as a formative disciplinary apparatus. Similarly, Polybius' detailed description of the Roman camp forms a central part of his presentation of the Republic's military system (Polyb. 6.19-42), and modern scholarship also acknowledges the central importance of the Roman army and the camp as an instrument of integration and interaction (Jehne 2006, Rosenstein 2012). However, little attention has been paid to the political implications of military service. In contrast to the traditional focus on the political arena and assemblies in Rome, greater attention to the military history of the Middle Republic can allow for a broader analysis of Roman and Italian networks and interactions, since military service allowed Roman citizens from diverse social and regional backgrounds to engage with each other as well as the nobiles serving in the army (Machado 2023, Helm 2025). At the same time, the military hierarchy as well as the various gatherings and rituals of the army, for example the distribution of spoils and the honoring of individual soldiers in front of the whole army, served as a military spectacle that legitimized the existing hierarchies as well as the distribution of material benefits through military aggression (Scheidel 2021, Helm/Roselaar 2023). Whereas the much-discussed *pompa triumphalis* formed the pinnacle of Roman spectacle in this regard, it will be argued that military service was characterized by a wide range of rituals and spectacles that reinforced and legitimized constant military aggression as well as the leadership of the Roman elite.

Foucault, Michel: *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan, Harmondsworth 1977.

Helm, Marian / Roselaar, Saskia (eds.): *Spoils in the Roman Republic. Boon and Bane*, Stuttgart 2023.

238) Stuttgart 2015 for a fresh discussion on the topic opened by Badian, Ernst: *Foreign Clientelae (264–70 BC)*, Oxford 1958.

Helm, Marian: *Honores to the Heroes. The tribuni militum and the cursus honorum*, in Pina Polo, Francisco (ed): *Cursus honorum: pathways to rank and power in the Roman Republic*, Zaragoza 2025, 103-127.

Jehne, Martin: Römer, *Latiner und Bundesgenossen im Krieg. Zu Formen und Ausmaß der Integration in der republikanischen Armee*, in: Jehne, Martin / Pfeilschifter, Rene (eds.): *Herrschaft ohne Integration? Rom und Italien in republikanischer Zeit*, Frankfurt a.M. 2006, 243-267.

Machado, Dominic: *Voluntas Militum. Community, Collective Action, and Popular Power in the Armies of the Middle Republic (300–100 BCE)*, Zaragoza 2023.

Rosenstein, Nathan: *Integration and Armies in the Middle Republic*, in Roselaar, Saskia (ed.): *Processes of Integration and Identity Formation in the Roman Republic*, Leiden 2012, 85-103.

Scheidel, Walter: *Ancient Mediterranean City-State Empires: Athens, Carthage, Early Rome*, in Fibiger Bang, Peter / Bayly, Christopher / Scheidel, Walter (eds): The Oxford World History of Empire. Volume Two: The History of Empires, Oxford 2021, 137-158.

**Egetenmeyr, Veronika (Koblenz)**

***Massinissa's Theatre of Power: Performing Kingship Beyond Rome***

Massinissa is typically viewed as either Rome's indispensable ally in the Second Roman–Carthaginian War, or as an opportunistic client king who contributed to the destabilization of Carthage after 201 BCE. This paper shifts the focus from diplomatic outcomes to political communication, examining how Massinissa built a "theatre of power" (cf. K.-J. Hölkeskamp) that satisfied Numidian expectations of rulership, Hellenistic courtly models and emerging Roman norms from the mid-Republican 'media revolution'. From consolidating his power after the Second Punic War until his death in 149 BCE, Massinissa performed different frames of kingship for various audiences, negotiating authority across shifting normative boundaries.

The concept of a "theatre of power" is employed here as a heuristic device rather than as a Roman template. While Roman senatorial politics relied on spectacle, ritualized interaction and the constant display of status, Massinissa's position as a monarch on Rome's expanding periphery demanded comparable performances, yet within a different political ecology and before different audiences.

To trace this dynamic, I consider a vivid court scene recounted by Ptolemy VIII Physcon and as recorded by Athenaeus of Naucratis (Ath. 6.15), in which a banquet at Massinissa's court is described as staged 'in the Roman fashion', featuring Italian service styles, valuable tableware, and Greek musicians. Read as a script of kingship and political communication, the scene shows how power was made legible through curated cultural codes and deliberate hybridity.

Building on this, the paper outlines how Massinissa communicated kingship to different audiences. He staged courtly performances, created recognizable images of

authority and established rulership in settings that could be interpreted both locally and by external observers. The argument is that spectacle beyond Rome was not imitation, but negotiation. Massinissa's public self-fashioning balanced Roman expectations, Hellenistic forms, and local claims to sovereignty in a context in which Rome's leverage was growing, yet still not absolute.

**Ficocelli, Giuseppe L. (Ottawa)**
***Political Spectacle and the Economics of Empire in Tyrrhenian Italy***

The Roman economy transformed between the 3rd and 2nd centuries BCE as Rome conquered territories across the Mediterranean. Recent scholarship has challenged traditional narratives related to free-born (Roman citizens, colonists, and Italian *socii*) rural population decline, the scale of agricultural production, and the nature of economic investment in the countryside.[6] Specifically, the regions of Etruria, Latium, and Campania (i.e. "Tyrrhenian Italy") are highlighted because it was these regions where Roman senators and equestrians owned property in this period. However, scholarship has yet to explore the relationship between the changing rural economy and Roman politics in the 3rd and 2nd centuries BCE. During this period, Roman politics and elections were reshaped by influx of imperial spoils and wealth. In particular, scholarship has noted that aedilician spectacles (*ludi*) were increasingly opulent in their scale and display.[7] Yet scholarship rarely links this phenomenon to the rural economy, the primary location of aristocratic wealth.

This paper examines how developments in the rural economy, driven by substantial investment from an increasingly wealthy Roman aristocracy, intensified electoral competition for political office. This electoral competition manifested itself in part through spectacles like aedilician *ludi*, but was also seen with the emergence of bribery (*ambitus*). Both were products of a new imperial political economy centered in rural Tyrrhenian Italy. To conclude, these developments prompted legal interventions (*leges de ambitu*) by the senatorial order. These laws were meant to control how spectacles, as broadly defined in our panel abstract, functioned in Roman politics.

**Serrati, John (Ottawa)**
***The Roman Calendar as Spectacle***

The spectacles involved with Roman religion and Roman warfare in the mid-Republican period have, separately, continued to spark interest and to receive significant coverage in the secondary literature. Yet, considering that these phenomena were

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[6] Kay, Philip. 2014. *Rome's Economic Revolution*. Oxford University Press; Launaro, Alessandro. 2011. *Peasants and Slaves: The Rural Population of Roman Italy (200 BC to AD 100).* Cambridge University Press; Rosenstein, Nathan. 2008. "Aristocrats and Agriculture in the Middle and Late Republic." *The Journal of Roman Studies* 98: 1–26.

[7] Deniaux, Elizabeth. 2016. "The Money and Power of Friend and Clients: Successful Aediles in Rome." In *Money and Power in the Roman Republic*, edited by Hans Beck, Martin Jehne, and John Serrati. Latomus.

arguably the two most important aspects of Roman culture and society during the Republic, they have only rarely been treated together. In the middle Republic, warfare and religion were indelibly linked through shared spectacle, which pervaded every aspect of society. Warfare affected social and economic mobility, politics, conceptions of manhood and citizenship, and even space and spatiality; in all these aspects, religion equally played a role. The intersection between the spectacles involved with warfare and religion can be seen in the Roman calendar and the rites involved with the opening and the closing of the campaign season. As seen with such spectacles as the declarations of war by the *fetiales*, the dances of the *salii*, the armilustrum, and the October *equus*, the calendar and its rituals marked the annual rhythm of life in the mid-Republic, and served to bind warfare with religion. Thus, the calendar and its associated annual spectacles served to steel the Romans for battle through both the triggering of memory as well as a series of religious rituals which acted to psychologically prepare the legionaries for combat.

***Sustainable pedagogies: teaching about ancient Greece and Rome with schools and the community***
**Panel Organizer: Ontario Classical Association (OCA)**

The panel explores existing and potential partnerships between universities and primary and secondary schools or other institutions in the community (e.g. libraries or museums), seeking to illuminate the ways in which teaching outside the university classroom benefits both academic and non-academic institutions. The panel intends to understand whether, as technological innovation compels educators to self-reflection, a pedagogical approach based on collaboration and aimed at the broader community may represent a way forward by making learning a more sustainable and enriching experience. By involving a diverse group of panelists (a PhD candidate, a university professor, a museum curator, and a high school teacher) offering insight on the methodologies, output and impact of their outreach projects, the OCA hopes to create a space for gathering and exchanging ideas and knowledge of best practices between actors and institutions involved in reimagining the role of Greek and Roman antiquities in the 21st century. As scholars, teachers, and students in the field gather for the CAC, this panel aims to create interest in collaborative approaches to learning and to promote and sustain Classics as a thriving discipline in secondary and post-secondary education and beyond.

**Porter, Jenny (British Columbia)**
***Behind the Museum Glass: Experiential Learning in Elementary School Classrooms***

This paper offers a discussion of the pedagogical value of experiential ("hands-on") learning in elementary school classrooms using the outreach work of *Experiencing Antiquity*, a graduate-led project at the University of British Columbia, as a case study. *Experiencing Antiquity* exists to oversee the maintenance of a collection of antiquities in the possession of UBC's Ancient Mediterranean and Near Eastern (AMNE) department,

and to facilitate the use of these artefacts to support classroom learning. Established in 2023, the project was the recipient of funding from the *Society for Classical Studies* in the form of an "Ancient Worlds, Modern Communities" grant, which allowed for the artefacts to be re-housed before being used to support hands-on activities in undergraduate classes and sessions at the Museum of Anthropology.

In 2025, the project expanded its outreach to include local elementary schools and Beaver Scout groups, with a team of student volunteers facilitating hands-on sessions with artefacts for over 420 children from kindergarten to Grade 7. Each event stimulated excellent discussions between the students and volunteers, with children drawing upon knowledge they had gained through their own extra-curricular reading (including an 8-year-old expert on ancient Mesopotamia), as well as their learning in other classes. In November 2025, the *Experiencing Antiquity* project lead was awarded the "Bronze Public Engagement Award" from the *Archaeological Institute of America*.

Using direct feedback from the children and educators, this paper advocates for the utilisation of private collections to support experiential learning in elementary school classrooms. Not only does this type of learning benefit the students by providing them with the unusual opportunity to "go behind the museum glass", but it is argued that outreach in elementary schools which sparks the imaginations of children and fosters their curiosity is of great value to the future of Classics, Classical Languages and Ancient History.

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**Funke, Melissa (Winnipeg)**

***Diaspora and Antiquity: How Source Communities Shape Local Outreach***

For several decades now, archaeological practice has been redefining its relationship to source communities, those groups from which artefacts originate. The process of extracting objects and collecting them in centralized institutions, often far from the objects' place of origin, has begun to yield to more thoughtful approaches to community consultation and new perspectives on the ongoing importance of ancient objects to modern people (see Abd el-Gawad 2025 for a recent account of this phenomenon). This paper considers the role that small-scale local outreach to and alongside source communities can play in this shift; it uses as a case study a collection of Egyptian artefacts that arrived in Canada over a century ago that has more recently

been used in outreach activities involving the Egyptian community in Winnipeg. It also makes a case for including undergraduate students in this type of work as members of a community of scholarly practice alongside faculty (cf. Tummons 2018 on communities of practice).

I begin by discussing Egyptian source communities, both at the turn of the nineteenth to the twentieth centuries and in the contemporary world, with special attention to the relationship between the Egyptian diaspora and dispersed Egyptian artefacts. Here I explore the colonial dynamics that led to a 1903 shipment of artefacts from the Egypt Exploration Fund to Wesley College. I then take up several recent projects in the UK and the US that have connected ancient material with modern communities, including Egypt's Dispersed Heritage and Rematerialising Mosul Museum (the inspirations for our own local work). The final portion of the paper describes the University of Winnipeg's Lux Project and its work alongside members of the local Egyptian community in bringing our university's collection of Egyptian antiquities to a public audience. Ultimately I argue that a consideration of source communities and their relationships to the ancient objects we work with should be fundamental to any outreach activities and that work with source communities is best undertaken in small environments where sustained relationships can be supported.

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Kezar, Yianna Drivalas, Joseph A. Kitchen, and Lorelle L Espinosa (eds.), Taylor and Francis: 179-95.

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Stevenson, Alice. 2019. *Scattered Finds: Archaeology, Egyptology, and Museums.* University College London.

Tummons, Jonathan. 2018. *Learning Architectures in Higher Education: Beyond Communities of Practice*. Bloomsbury Academic.

**Cooper, Kate (Royal Ontario Museum)**

***Experiencing ancient stuff: university teaching and learning in the Museum***

The material culture of the ancient world is fundamental evidence that provides clues about how ancient societies once worked, lived, thought and presented themselves.

The physical things that ancient people made and used can be a powerful teaching tool that help bridge the gap between the present day and a distant past that seems remote to many students. Encountering these objects in person is more immediate and more powerful than seeing an illustration in a book or on screen. Face-to-face engagement that allows students to study the physical objects themselves is a valuable opportunity to add an experiential dimension to learning about Mediterranean antiquity.

Museums and their collections are the most obvious place for this type of encounter. The Royal Ontario Museum has the largest collection of Greek & Roman antiquities in Canada with over 50,000 artefacts spanning more than 4 millennia from the Bronze Age to Late Antiquity. However, the Museum's educational focus is on Ontario school visits. The balance between providing access and resources and making the Museum a profitable enterprise does not prioritise university teaching. Most Museum resources are invested in a thriving education programme catering to the school system, providing classes delivered by Museum educators and discounted entry to the Museum. This paper instead explores the somewhat neglected use of Museum spaces as sites of experiential learning for university students. Since resources for post-secondary education are much more limited, opportunities for learning within the Museum rely on individual course instructors and personal contacts established with the curator. I discuss the current possibilities of in-person access to the ancient objects for university students, using recent initiatives as case studies. I also consider the limitations to access and resources that are faced and, in the light of these, propose some future possibilities for expanding university engagement in the Museum.

**Gillis, Margaret-Anne (Innisdale Secondary School)**
***The Ontario Student Classics Conference: Keeping Classics Alive!!***

In 1968, the Ministry of Education in Ontario released *Living and Learning*, the report of the Royal Commission on education which made the devastating recommendation that Latin be removed as a compulsory credit required for high school graduation. Almost immediately, students began to drop Latin classes across the province. A small group of teachers in the North Bay decided that they needed to do something to highlight Latin. They chose the first Saturday of May to hold the first *Classics Conference* bringing together Latin students from a handful of schools to compete in a series of events: a lecture by a Classics professor from Nipissing University, a Roman history test, a Latin vocabulary and derivatives test, a Greek mythology quiz, a simulated archaeological dig, some running races, including a chariot race. In addition, the students performed a skit, and demonstrated their costumes made for the banquet in a fashion show. The day ended with a formal banquet for the toga-clad participants followed by a dance. Over the next thirty years, that one day became three days, and owing to its size, moved from the host high school to Queen's University, the University of Waterloo, Trent University, the University of Guelph and since 2001, Brock University, and included some 500 Latin students from across Ontario. "Conference" creates a bond between Latin teachers and their students which keeps those students in that class. In short, the Classics Conference brings Classics to life! Though this is the reality for the limited programmes in Ontario, what if we could regenerate that magic of 1968 in a one-day

event for high school students who don't have the opportunity to study Latin? Could we generate an interest and enthusiasm which might support opening Latin programmes at the high school level and bring more students into Classics at the university level? It is something to ponder.

***The Emperor and I: Propagating For, Against, and With the Ruler***
**Panel Organizer: van Geel, Lien (Columbia)**

This panel seeks to investigate the delicate balance and ambiguity between imperial flattery and parody, genuine support and veiled resistance, and their various configurations on the spectrum across a variety of literary texts, ranging from Ovid to Seneca the Younger, Plutarch, and Aulus Gellius.

Our panel will include four papers that explore the boundaries of royal and imperial flattery, support, and criticism in the classical world. The first paper will trace Ovid's varying representations of empress Livia ranging from risqué references in the *Ars amatoria* to ambiguous flattery in his exile poetry. The second paper will offer a new reading of selections of Seneca's *Ad Polybium* and *De clementia* to investigate the intricate balance between overt flattery and covert criticism. The third paper focuses on the crucial, yet precarious equilibrium between flattery and extreme frankness, as it emerges throughout the comments and practical examples found in Plutarch's *How to Tell a Flatterer from a Friend*, and in other texts from that general era. The fourth and final paper addresses the problem of the lacunose opening of the preface to Aulus Gellius' *Noctes Atticae* and adds the lens of flattery at the address of Commodus. With this diachronic, diverse selection of authors, genres, and texts, we seek to examine a variety of the narratives of creators, their creations, and rulership, along with the tensions it necessarily exposes.

**Van Geel, Lien (Columbia)**
***The Empress and I: Ovid's Livias Between Rome and Relegation***

This paper will offer another reconsideration of Ovid's uses of Augustus' wife Livia throughout his poetic career, ranging from the *Ars Amatoria* to the *Metamorphoses* to the *Tristia* (particularly in conversation with Thakur 2014). As with the emperor's sister Octavia Minor, Livia often represents dynastic purposes in Augustan Poetry and material culture (Flory 1993 and 1995, Wood 1999, Barrett 2002, Milnor 2005, Boatwright 2021, Cenerini 2021). While Livia's appearances in Virgil and Horace tend to be sparse and measured, she features more prominently in Ovid's oeuvre. This paper will examine how her appearances fluctuate, particularly through the lens of flattery and parody, further expanding on the studies on irony in Ovid on Livia and Tiberius (Barrett 2002, Luisi 2008 and 2010, and especially Thakur 2014).

For instance, in the *Ars Amatoria* 1 and 3*,* she appears in a remarkably explicit manner as the *auctor* of the Porticus Liviae. Later, she appears towards the end of *Met.* 15.826, soon after Cleopatra's cameo in the context of Augustus' predicted apotheosis as another *coniunx* (in this case the epithet has undergone a transformation itself). Post-exile, Ovid's flippant tone seems to abate, at least on the surface. While Livia commonly

is represented as the hope for *concordia* and deliverance in the *Fasti*, *Tristia,* and *Epistulae ex Ponto* (Seager 2013). Yet, as will be shown, the Ovidian narrator continues to intertwine subversive rhetoric in his uses of the first empress and thereby contributes to and complicates her further depictions and reception.

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Wood, S. (1999). *Imperial Women: A Study in Public Images, 40 B.C.-A.D. 68*. Leiden.

**Russo, Martina (Columbia)**
***Seneca's Flattery: Praising the Princeps***

This paper investigates the intricate balance and ambiguity between overt flattery and covert criticism in Seneca's philosophical works. The personal practice of flattery in the *Ad Polybium* and *De clementia*, alongside the more remote exempla of flattery presented by Seneca and his theorization of adulation, demonstrates the breadth and complexity of strategic flattery during the Julio-Claudian dynasty.

Whereas many writers compromised their reputations by succumbing to flattery, Seneca distinguished himself by not only accepting flattery but also advocating its use as a necessary tool in his era. Flattery was considered politically acceptable as a means of navigating the absolute authority exercised by the *princeps*.

By analysing the theory and practice of flattery, this paper discusses how passages permeated with the most blatant flattery can be read on a new level, by viewing Seneca's philosophical prose as an extended exercise in symbolic projection and figured speech. It becomes possible to disclose traces of political criticism behind the façade of the most flagrant flattery, even in a text which is considered the manifesto of *adulatio*, such as the *Consolatio ad Polybium*.

**Nijs, Wim (Toronto)**
***Plutarch on Friendship, Flattery, and the Art of Being Frank***

Just as every animal has its own characteristic cry, the native language of friendship is frankness (παρρησία), so Plutarch writes in *How to Tell a Flatterer from a Friend* (51CD). Frankness, then, is what truly distinguishes the genuine friend from his counterfeit copy, the flatterer. Therefore, we might perhaps expect the true friend to employ undiluted frank criticism at all times, even when addressing those of superior social standing or, indeed, the Emperor himself. Although, in theory, such a clear and simple distinction between the parrhesiastic friend and dishonest flatterer would obviously seem very convenient for all parties involved, reality tends to be somewhat less clear-cut. Plutarch's treatise on flattery does not only describe how to recognize and avoid flattery, but also advises us on the dangers of the opposite extreme, which is immoderate and ill-adapted frankness. Indeed, by continuously unleashing the full force of frank criticism upon our friends, we may very well drive them into the arms of the flatterer (*De ad. et am.* 66B).

The present paper focuses on this crucial, yet precarious equilibrium between flattery and extreme frankness, as it emerges throughout the comments and practical examples found in Plutarch's *How to Tell a Flatterer from a Friend*, and in other texts from that general era. Of special interest is Plutarch's positive use of anecdotes about certain historical figures (e.g. Plato in his dealings with the Syracusan tyrants (67CD)) in order to illustrate this "intermediate" type of frankness. A close reading of these Plutarchan passages with special attention for the place that these same figures traditionally occupied within ancient thought on frankness and flattery will shed further light on Plutarch's argumentative strategies and philosophical agenda and will, moreover, allow us to determine how he anchors the contemporary challenges involved in subject-ruler friendships into existing anecdotal traditions.

**Van Der Wiel, Laurens Willy M. (Warsaw)**
***The Erased Emperor? Commodus and the Lacuna of Aulus Gellius' Preface***

This paper addresses the problem of the lacunose opening of the preface to Aulus Gellius' *Noctes Atticae*, with particular attention to the hypothesis advanced by Wytse Keulen. He proposed that the work originally opened with a dedication to the Roman emperor (Marcus Aurelius or Commodus). Given Gellius' close imitation of the preface to Pliny the Elder's *Naturalis historia*, one indeed expects that the *Noctes Atticae* likewise began with a *laus imperatoris*, comparable to Pliny's extensive praise of Titus (Keulen 2008, 197–198; Gellius and Pliny are discussed by, e.g., Howley 2018, 112–156; Lichtblau 2024).

The paper supports and expands upon this hypothesis in two ways. First, it is argued that the hypothesis in itself may explain the lacuna if the emperor in question was Commodus rather than his father. Commodus' *damnatio memoriae*, pursued thoroughly (see Hekster 2002, *passim*), could well have led to the deliberate excision of any flattering address to the ruler. A passage of excessive praise, modelled on Pliny's, would have been an obvious target. Second, the paper offers a close reading of the surviving portion of the preface, showing that several aspects may have resonated with potential flattery of Commodus in the lost opening section. For instance, the recurrent references to the Eleusinian Mysteries throughout the text, implicitly present even in the title *Noctes Atticae* (esp. Korenjak 1998; on this theme, cf. also Holford Strevens 2005, 27; Beer 2020, 110–112; DiGiulio 2020, 248–249; DiGiulio 2024, 120–125), may allude to the emperor's role as *panegyriarches* of that cult, an honour no Roman emperor held before (Clinton 1989, 1534; Mitropoulos 2022, 150). When combined, then, these considerations lend increased plausibility to the proposed hypothesis and invite broader reflection on the dynamics of flattery, praise, and criticism in the relationship between authors and rulers.

Beer, B. 2020. *Aulus Gellius und die Noctes Atticae: Die literarische Konstruktion einer Sammlung*. Berlin.

Clinton, K. 1989, "The Eleusinian Mysteries: Roman Initiates and Benefactors, Second Century B.C. to A.D. 267." *ANRW* 18.2, 1499–1539.

Di Giulio, S.J. 2020. "Gellius' Strategies of Reading (Gellius): Miscellany and the Active Reader in Noctes Atticae Book 2." *CP* 115, 242–264.

___. 2024. *Reading Miscellany in the Roman Empire: Aulus Gellius and the Imperial Prose Collection*. Oxford.

Hekster, O. 2002. *Commodus. An Emperor at the Crossroads*. Amsterdam.

Holford-Strevens, L. 2005. *Aulus Gellius: An Antonine Scholar and his Achievement, Revised Edition*. Oxford.

Howley, J.A. 2018. *Aulus Gellius and Roman Reading Culture. Text, Presence, and Imperial Knowledge in the Noctes Atticae*. Cambridge.

Keulen, W. 2008. *Gellius the Satirist. Roman Cultural Authority in Attic Nights*. Leiden.

Korenjak, M. 1998. “Le *Noctes Atticae* di Gellio: I misteri della παιδεία.” *SIFC* 16, 80–82.

Lichtblau, J. 2024. “*Vir elegantissimi eloquii et vir ingenii dignitatisque gratia auctoritate magna praeditus* – Die Rezeption des Plinius Maior in den *Noctes Atticae* des Aulus Gellius.” In G. Bitto, A. Ginestí Rosell, and J. Ludäscher (eds.), *Römische Rezeptionen der Kaiserzeit und Spätantike. Festschrift für Bardo M. Gauly*, 445–472. Berlin.

Mitropoulos, G. 2022. “Politics of the Past: Marcus Aurelius and Commodus in Achaea.” In A. Kouremenos (ed.), *The Province of Achaea in the 2nd Century CE: The Past Present*, 143–165. Abingdon.

***The Role of Humour in Teaching Classics: Funny You Should Ask….***
**Panel Organizers: Russell, Stephen (McMaster) and McLeister, Kyle (University of Saskatchewan)**

(With apologies to Aristophanes...) You who are witnessing our talks, don’t be angry if we, poor academics, are ready to speak before Academia about education while making comedy. For comedy knows what is right and just, and the things we say will be shocking, but they will be right...

This panel will explore the use of humour to engage students in large lectures, smaller seminars, and language classrooms. Just as Aristophanes points to humour as an effective tool for addressing matters of politics, we will explore how, when used appropriately, humour can be an extremely effective pedagogical tool, and one that perhaps we, as university instructors, do not treat seriously enough.

We will discuss the many ways humour can be used (both in and outside the classroom) to teach and inspire, recruit and retain. Ultimately our goal as instructors is to reach our students and inculcate in them a desire for more Classics, and here a bit of fun can be very effective. We hope our panel will open a discussion regarding how we can employ humour to make our courses more engaging and, along the way, help us become better instructors.

**MacFarlane, Kelly (Alberta)**
***discipulus quidam tabernam intrat*: Building Fluency through Levity in the Latin Classroom**

With enrolments in the ancient languages falling, the threat to our language programs increases as cost-conscious deans look to balance their budgets by cutting undersubscribed courses. To safeguard our language programs, and Classics in general, we need to attract students to our beginning language classes and encourage them to stay for more. Beginning language students, however, face several obstacles in those language classes that work against their comfort and confidence and willingness to stick with the course: unfamiliar Latin vocabulary and constructions; unfamiliar English and

Latin grammatical terminology and constructions; unfamiliar content in the material they are asked to read. When faced with all of these obstacles at once, students can find learning Latin frustrating and intimidating. Too often, this frustration, intimidation, and discomfort can drive students from class. We can, however, make learning Latin more comfortable by injecting a touch of levity into the classroom. Students who enjoy the process of learning and who see themselves learning are more likely to continue to engage with the course.

The question is, what can we do to foster an engaging and supportive environment while ensuring that students build the foundation they'll need to read and understand the original authors? One way is to incorporate humour and a lighter touch via engaging readings geared to the interests of the modern student but remain faithful to the grammar and syntax of Latin. I'll discuss ways I've used such readings in my beginning Latin classes and how it has facilitated student learning and retention; I'll also suggest ways instructors can augment their textbook or create their own material that can engage the students.

Bozia, Eleni. 2021. "Classical Studies for the New Millennium :Traditional Material Through new Methods and Perspectives." In *Teaching Classics in the Digital Age*, edited by Stefan Feuser, Stephanie Merten, and Katharina Wesselmann. Kiel University Publishing: 83-92.

Keeline, T., and Kirby, T. 2023. "Latin Vocabulary and Reading Latin: Challenges and Opportunities." *TAPA* 153(2): 531–59

Kitchell, Kenneth F. 2000. "Latin III's Dirty Little Secret—Why Johnny Can't Read." *NECJ* 27(4): 206–26.

**McLeister, Kyle (Saskatchewan)**

***Teaching with and About Humour: Satire and Sarcasm in the Classroom***

As my colleagues have discussed in the other papers on this panel, humour is a very effective pedagogical tool: it can be used to capture students' attention, increase their interest in a course, and even to make it easier for them to learn complex material. But humour is more than just a teaching tool, it is also an important subject of study in the classroom.

From the comedies of Aristophanes and Plautus to the satires of Horace and Juvenal, Classicists are lucky to have an abundance of humorous texts to share with our students. However, sometimes the humour of these texts does not travel well across millennia – simply put, sometimes students struggle to get the joke. At times that is because the humour is too subtle for the students to grasp (I'm looking at you, Horace), while other times it is because the students lack the appropriate context to appreciate or understand the joke.

In this paper, I outline the challenges that I encountered when teaching a new 3rd-year seminar on ancient satire (in translation), as well as the techniques that I found helped to make the humour in these works more accessible to undergraduate students.

In particular, I will discuss the success that I found in having students develop short skits where they present their own takes on ancient satires. For instance, one group did an interactive mock podcast that imagined Ovid hosting a call-in show to offer dating advice based on the *Ars Amatoria*. Not only were the students' skits genuinely hilarious in their own right, they also allowed students to dig deeper into both the social commentary and the humour of specific ancient satires, thereby helping them to better understand this important genre.

**Klaiber Hersch, Karen (Temple University)**
***Radical Humor: Experiential Learning Teach-ins***

Even a cursory glance at the recent literature on experiential learning (e.g. Cooper, Downing and Brownell, 2018; Kong 2021) reveals the many and diverse benefits of including such programs in classroom settings or departmental events. Perhaps the most compelling of the positive outcomes of hands-on learning derive from students' and teachers' narratives, in which they report both reduction in stress and greater engagement with the given material. Importantly, in recent years, educators have witnessed an encouraging shift in university administrators' views on experiential learning. Following the negative educational outcomes resulting from the Covid crisis, far greater attention was paid to the idea that one teaching style does not suit all students, and that successful programs regularly incorporated a wide variety of teaching styles and, just as importantly, a diversity of learning assessments.

In this talk, I will outline the measures we took in my department at a particularly fraught moment in its history. Having seen the success of hands-on activities in reducing stress and anxiety, I instituted First Wednesdays Greek and Roman Art Club. Art Club provides a space in which professors and students can come together to learn about and discuss Greek and Roman antiquity in a joyful, stress-free environment. At each monthly meeting, we discuss a major religious festival in the ancient Roman world and laugh much as we create inexpensive art projects that help us think more deeply about Roman civic polytheism and daily life in ancient Rome. Our Art Club welcomes everyone at our university, and in furthering community learning is a living advertisement of our mission of education open to all. Our Art Club, just one example of the kind of extracurricular programming that can benefit everyone, has proved to be a quietly radical teach-in that uses humor to further learning and build community.

Cooper, K., Downing, V., and Brownell, S., "The influence of active learning practices on student anxiety in large-enrollment college science classrooms," *International Journal of STEM Education* (2018) 5.10.1186.

Experiential Learning Hub, Queen's University, CA "What is Experiential Learning? https://www.queensu.ca/experientiallearninghub/about/what-experiential-learning

Kong, Y., "The Role of Experiential Learning on Students' Motivation and Classroom Engagement," *Frontiers in Psychology* (2021) 12: 771272.

**Russell, Stephen (McMaster)**
***Using humour in teaching the language of medicine: when laughter is, and is not, the best medicine***

There is nothing funny about pain, disease, and death, and laughing at the nature of human anatomy can seem puerile. And yet, in order to make our way through the formulas and the nuances of the language of medicine, sometimes we need to stop and appreciate the oddities of the words we are using.

This paper explores how I have used humour when teaching my introductory and advanced medical language courses, and how my attempts to find the best way to incorporate levity into my teaching has evolved through trial and error – and there have been mistakes.

Sometimes the most unexpected subject material provides the best opportunity to learn through comedy. For example, how can one know whether *pedophobia* is a morbid dread "of children" or "of feet"? Or, when confronting a Latin anatomical term, whether *recti* means "straight" or "the rectum"?

And sometimes we need a moment of catharsis before or after looking at a particularly emotionally heavy theme. To that end, I will talk about my experiences in finding a safe and inclusive way to make use of comedy as an effective learning tool.

One of the joys in teaching a language course is that it allows us to play with language when we teach the material, and people often learn better when the mode of instruction appears as a type of play. Ultimately this paper focuses on how I use play while teaching a subject matter that, for those who lack the imagination or initiative, can seem to be altogether dry and humourless.

***What's New in Greek Epigraphy?***
**Panel Organizer: Skaltsa, Stella (Queen's), sponsored by the American Society of Greek and Latin Epigraphy (ASGLE)**

Epigraphy is a constantly evolving field. New discoveries continually reveal political, economic, social, religious or cultural aspects that may not otherwise be documented or may be underrepresented in the historical record. Likewise, the close study of previously published inscriptions can yield new readings and new interpretations. For example, 2025 came to a close with a number of exciting publications, corpora (e.g. *IG* II$^3$ 8.1), new texts (e.g. a decree for Mithridates VI from Lycia [Avcu 2025]), but also the illuminating revision of old evidence (e.g. a heroon of Philip II at Philippi [Iversen 2025]).

This panel at the Annual Conference of the Classical Association of Canada aims to offer a platform for the presentation and discussion of texts, either published or unpublished. At this convivial event, papers by young researchers and graduate students are particularly welcome. Speakers are invited to share the challenges that epigraphy as a quickly evolving field presents and to contribute new work in progress. Contributions may tackle issues ranging from dating and restoration to contextualizing the content of the text(s) in questions. Papers addressing methodological issues, employing digital tools or techniques for new or enhanced readings, and/or exemplifying other analytical skills

used in the field will demonstrate to a diverse audience how epigraphy keeps informing and, often, revolutionizing our understanding of the Greco-Roman world.

**Vance, Evan (McGill)**
***A re-examination of the archaic inscribed stelai from Perachora***

This paper presents a re-study based on autopsy of the archaic inscribed stelai from Perachora (*CEG* 352, 353, 354), a sanctuary to Hera on the coast of the Corinthian gulf. These three stelai were uncovered in the British School of Athens' excavations of the 1930s and published in the subsequent volume (Payne et al 1940). Based on their script, they have been dated to the century spanning 650-550 (*LSAG*$^2$, 127). These stelai had been cut down for re-use as curb stones for a heath in a building initially identified as a second temple and/or cult of Hera at the site, but now interpreted as a hestiatorion. The form of the stelai and the content of their dedicatory inscriptions suggest that all three inscriptions commemorated dedications of spits, the presence of which has provided fodder for debates about the relationship between spits and coinage in archaic Greece (e.g., Von Reden 1997).

The initial publication in *Perachora* I by Wade-Gery was characteristically thorough, but also characteristic of its time in that it did not include any treatment of the uninscribed surfaces, nor has one subsequently appeared. The first part of this paper, based on autopsy, proposes new readings of the inscriptions and considers what the uninscribed surfaces contribute to our interpretation of the life history of these stelai. The second part of the paper situates these dedications in the context of other votive behavior at Perachora, including inscribed and uninscribed material, to better understand the dimensions of votive and economic behavior at this important archaic sanctuary.

Lupack, Susan, Shawn A. Ross, Adéla Sobotkova, Petra Hermankova, and Panagiota Kasimi. 2021. "The Perachora Peninsula Archaeological Project the 2020 Survey." *Mediterranean Archaeology* 34/35: 143–54.

Menadier, Blanche. 1995. "The Sixth Century BC Temple and the Sanctuary and Cult of Hera Akraia, Perachora." Doctoral dissertation, University of Cincinnati.

Payne, Humfry, ed. 1940. *Perachora, the Sanctuaries of Hera Akraia and Limenia, I: The Architecture, Bronzes and Terracottas*. Oxford: The Clarendon Press.

Pfaff, Christopher A. 2003. "Archaic Corinthian Architecture, ca. 600 to 480 B.C." *Corinth* 20: 95–140.

Von Reden, Sitta. 1997. "Money, Law and Exchange: Coinage in the Greek Polis." *JHS* 117: 154–76.

**Smythe, Anna (Queen's)**
***'Re-Examining I.Dodone DVC 1411: Kittos' Agency, Status, and Manumission'***

The Dodona oracular tablets, lead tablets inscribed with questions for the oracle, are one of the only extant sources of ancient Greek writing that were potentially written by subordinate peoples. One such tablet is *I.Dodone* DVC 1411, which details Kittos' desire to gain freedom from his slaveholder, Dionysios. Initially dated by A.P. Christidis to the mid 4th century BCE, *I.Dodone* DVC 1411 is one of the only extant ancient Greek sources that details the lived experience of an enslaved individual in what is likely their own words. Its level of detail also provides the rare opportunity to further contextualize the tablet. Significantly, Mills McArthur (2019) has convincingly identified the same Kittos and Dionysios in the Athenian *phialai* inscriptions, which date approximately to the 330s/320s (*IG* II$^2$ 1554, ll. 10–13), creating a tentative biography in which Kittos gains his freedom through manumission later in life.

This paper explores the insights gained from my autopsy of this tablet, including the resulting partly new reading. I begin by providing my revision of *I.Dodone* DVC 1411's text, including a brief apparatus criticus and discussion of relevant bibliography. Then, I briefly analyze McArthur's arguments with discussion of Kittos' identification and the tablet's dating. Next, I examine what the new reading reveals concerning Kittos' *paramone* and, potentially, agency. Finally, I explore how these new insights compare or contrast with our knowledge of other enslaved individuals beyond the tablets and within them, demonstrating Kittos' relatively high status for an enslaved individual. Overall, I hope to demonstrate that this new reading both corroborates McArthur's proposed identification of Kittos and provides further insight into his manumission and status as an enslaved individual.

McArthur, Mills. 2019. "Kittos and the *Phialai Exeleutherikai*." *Annual of the British School at Athens* 114: 263–91.

**Tremblay-Fontaine, Rose (Laval)**
***'L'hydrophorie au cœur de réseaux de sociabilité féminins dans l'ensemble Milet et Didymes des époques hellénistique et impériale'***

Établie au cours de l'époque archaïque, l'hydrophorie de Milet et Didymes s'est dessinée, au cours de l'époque hellénistique, comme l'une des prêtrises féminines les plus prestigieuses d'Ionie. Occupé par des jeunes femmes de la noblesse milésienne, le culte d'Artémis Pythie, sœur jumelle de l'Apollon Didyméen, est attesté par un peu plus de quatre-vingts inscriptions. Honorant les prêtresses pour leurs bienfaits divers, ces inscriptions permettent également d'établir des liens de parenté entre les membres de l'aristocratie milésienne. Retraçant les liens familiaux entre occupantes de la position, ces inscriptions esquissent des réseaux de sociabilité purement féminins où se côtoient des femmes de la nobilité sur plusieurs générations. La mention des mystères d'Artémis dans les inscriptions hydrophoriques suggère également un élargissement de ces réseaux au-delà des membres des *oikoi* aristocratiques vers des rassemblements associatifs. La présentation propose d'étudier ces espaces d'échanges féminins afin de

mieux en comprendre les subtilités. La transmission des savoirs engendrés par ces réseaux sera explorée; que celle-ci se fasse entre mères et filles ou entre prêtresses et initiées. Dans un deuxième temps, la présentation s'attardera sur les lieux concrets permettant ces rencontres et notamment sur la mention, dans *Didyma* 314, d'une assemblée féminine. Ainsi, nous proposons, à travers l'étude de l'hydrophorie de Milet et Didymes, d'examiner la formation de réseaux féminins dans le monde grec.

**Baker, Patrick (Laval)**
***La fondation d'Artapatès et ses bienfaits: TAM, II, 261 réexaminé***

La communication se fonde sur un article en préparation qui offre une réédition critique et une réinterprétation complète de l'inscription TAM II, 261, conservée au Garstang Museum de l'Université de Liverpool. Découverte au milieu du XIX$^{e}$ siècle à Xanthos par Sir Charles Fellows, cette pierre de marbre, peu étudiée depuis l'édition de H. A. Ormerod en 1914, porte trois textes gravés sur autant de faces. L'examen direct de la pierre, mené en 2012 et 2020, permet pour la première fois depuis plus d'un siècle de revoir la lecture, la restitution et la contextualisation de l'ensemble du dossier.

Les trois textes constituent un ensemble cohérent : un testament par lequel Artapatès, fils de Stasithémis, Pinaréen résidant à Xanthos (Lycie), fit donation de terres situées en Pinarique et en Tloïque à la triade létoonienne (face B), un décret honorifique voté par le koinon des Lyciens en reconnaissance de ses services et de sa générosité (faces A et C), et des prescriptions relatives à la proclamation publique de ces honneurs. L'étude paléographique et linguistique montre que la face B est légèrement antérieure aux faces A et C, tout en soulignant les limites d'une datation fondée uniquement sur ces critères.

Je me propose de présenter quelques points saillants de l'étude de ces documents qui illustrent de manière exemplaire les réseaux aristocratiques lyciens, la mobilité résidentielle, et les pratiques d'évergétisme au sein du koinon à la fin de l'époque hellénistique. À noter également la prudence nécessaire devant les reconstructions généalogiques traditionnelles : malgré la fréquence de l'anthroponyme Artapatès en Lycie, rien ne permet d'affirmer l'existence d'une lignée unique.

# Workshops

***Incorporating Small Amounts of Spoken Greek and Latin in the 100-Level Classroom (For Hesitant Newbies)***
**Workshop Organizers: Brook, Adriana (Toronto) and Davis, Drew (Toronto)**

In this workshop, we will introduce participants to some beginner-level active language activities (scripts and slides etc.) and offer some advice about incorporating spoken Greek or Latin into the 100-level classroom more generally. The activities we will demo were designed by our department's Language Pedagogy Team to be used by a wide variety of instructors, including those teaching for the first time or with no experience

with this kind of teaching. As such, while all are welcome, we extend an especially warm welcome to those who have no prior active language experience and might be curious to experiment with this teaching approach despite their apprehension (or dread!). Attendees can expect a mix of passive listening and active participation in activities run by instructors who have newly implemented these activities in their own classrooms in recent terms. There will also be an opportunity for Q&A and more open-ended discussion.

Avitus, A. G. (2018). Spoken Latin: Learning, teaching, lecturing and research. The Journal of Classics Teaching, 19(37), 46-52.

Carlon, J. M. (2013). The implications of SLA research for Latin pedagogy: Modernizing Latin instruction and securing its place in curricula. Teaching Classical Languages, 4(2), 106-122.

Deagon, A. (2006). Cognitive style and learning strategies in Latin instruction. In J. Gruber-Miller (Ed.), When dead tongues speak: Teaching beginning Greek and Latin (pp. 27-49). Oxford University Press.

Geller-Goad, T. H. M. (2018). How learning works in the Greek and Latin classroom. Teaching Classical Languages, 10(1), 33-70.

Hunt, S, Letchford, C., Lloyd, M., Manning, L., & Plummer, R. (2018). The virtue of variety: Opening the door wider to pedagogical practice in UK schools and universities. The Journal of Classics Teaching, 19(38), 53-60.

Lopez, A. (2021). Creating a Regional Spoken Latin Program. Teaching Classical Languages, 12(1), 6-17.

Panciera, M. (2016). An old teaching dog tries some new tricks: Changing a traditional Latin classroom. Teaching Classical Languages, 8(1), 37-55.

Piantaggini, L. (2020). Grammar-translation: What is it – really – for students? The Journal of Classics Teaching, 21(42), 92-94.

***Minting a Fresh Way to Teach Numismatics: Interdisciplinary Teaching and Research at Queen's University***

**Workshop Organizers: Kim, Emy (Queen's), Shugar, Aaron (Queen's), and Zaccagnino, Cristiana (Queen's)**

When teaching advanced students about numismatics, collaborations between archaeologists, conservators, and conservation scientists yield more reliable and interesting results in research and in classrooms. We will describe our pedagogical approaches that along with instruction on manufacturing methods, iconography, deterioration, and forgeries include first-hand experience on the coins from the Diniacopoulos Collection, which has been a rich resource for cross-disciplinary

collaborations at Queen's University. We will discuss the benefits and limitations of different methods such as chemical analysis, in particular X-Ray Fluorescence, Fibre Optic Reflectance Spectroscopy (FORS), as well as various imaging techniques. We will share examples of past conservation treatment projects carried out in collaboration between students from Art Conservation and Classics and Archaeology at Queen's. The coins discussed during the workshop will be on display and the attendees will have the opportunity to engage with them.

E. Kim and C. Zaccagnino, *Changing an "Uneasy Relationship": Collaborations in Conservation and Archaeology Education*, in Journal of the Canadian Association for Conservation 48*,* 2024, 16-26.

E. Kim and C. Zaccagnino, *Coins as a Teaching Tool: An Experience of Integration of Numismatics and Conservation*, Journal of the Numismatic Association of Australia 31, 2022, 215-230.

***The Canon and Beyond: Classical and Colonial Latin in the Canadian Classroom***
**Workshop Organizers: MacDonald, Carolyn (New Brunswick) and Yuzwa, Zachary (Saskatchewan)**

This participatory workshop will explore the rich pedagogical possibilities of incorporating Latin texts written in and about the Americas in Canadian undergraduate classrooms. Although Neo-Latin literature is central to the study of early modern intellectual history and has become an increasingly vibrant scholarly field of its own, it remains virtually absent from undergraduate Latin and Classics courses. Texts produced in the context of European encounters with the 'New World'—letters, ethnography, poetry, history—offer meaningful opportunities to introduce students to Latin literature beyond the traditional canon. These works reveal Latin's global afterlife not only as a cultural vehicle for empire and a tool of European colonialism, but also as a medium through which Indigenous and colonial authors could respond to, negotiate, or contest imperial authority. Engaging with these texts invites students to consider the role of Latin literature and the Latin language in discourses of power, identity, and cultural exchange that continue to shape the world in which we live. The texts are also strikingly varied: some deeply classicizing and rhetorically complex, others surprisingly accessible to intermediate learners. This diversity makes Neo-Latin not only intellectually stimulating and often delightfully strange, but also pedagogically versatile.

Rather than a traditional panel, this session will take the form of an interactive workshop in three stages:

- **Reading and Discussion**: We will examine short selections from two Latin texts related to the Americas, paired with key classical intertexts. The first will be the scene in Peramas's *De invento Novo Orbe* in which Columbus receives a featherwork shield from the nymph Ameria, in tandem with the Shield of Aeneas in Book 8 of Vergil's *Aeneid*. The second will be the historiographical preface of Du Creux's *Historia Canadensis*, along with passages from Livy Book

1 and Sallust's *De coniuratione Catilinae*. These pairings will illuminate continuities and transformations in genre, rhetoric, and cultural meaning.

- **Curricular Design**: We will explore the various ways in which these texts could be incorporated into undergraduate classrooms. How might they complement intermediate and advanced Latin syllabi focused on canonical authors? What thematic modules (e.g., epic and empire, elegy and exile, colonial encounters, ethnography, natural history, epistolography) could structure their inclusion? Would English translations be of interest in Classics courses focused on Latin Literature, Roman History, Classical Reception, etc.?
- **Practical Considerations**: We will consider what instructors would need in order to adopt Neo-Latin texts in their courses. What makes these texts pedagogically viable and intellectually compelling? What kinds of annotations, vocabulary support, and contextual framing would facilitate their use?

The organizers will draw on these discussions in designing an anthology/reader of Neo-Latin texts about the Americas, and we welcome the input and insights of all interested colleagues and students.

# Posters

**Berger St-Pierre, Laurie (Laval)**
***Produits en Antiquité, conservés au Canada. La gestion des collections de papyrus dans les universités canadiennes***

Plus de 600 papyrus sont conservés au Canada, la plupart au Royal Ontario Museum, à Toronto. De ce nombre, 58 reposent dans des universités canadiennes. Au-delà des chiffres, l'acquisition, la préservation et la mise en valeur de ces trésors culturels et patrimoniaux soulèvent plusieurs questions d'ordre matériel, intellectuel et administratif, qui influencent les interactions entre les archivistes et la communauté universitaire. Cette présentation est tirée d'un chapitre de mon mémoire de maîtrise, lequel se penche justement sur la gestion des collections de papyrus dans les universités canadiennes. Nous prendrons en considération les papyrus conservés à l'Université de Colombie-Britannique et à l'Université McGill, qui présentent des exemples de conservation uniques, tant sur le plan physique que numérique. Nous expliquerons comment le numérique facilite la mise en valeur des papyrus auprès du grand public mais surtout auprès des communautés universitaires canadienne et internationale des études classiques.

**Carrusca, Robert (Queen's)**

***Performing Masculinity: Gendered Influence on Female Imperial Dress in Late Antiquity***

Empress Theodora in the famous mosaic of the Basilica of San Vitale at Ravenna features elements of bodily adornment inconsistent with her attendants: Theodora wears a long *chlamys* with a *tablion* of the magi, a large jeweled headdress and veil, and a *pendilia* brooch. When compared to the clothing of Justinian I and his attendants, these elements are contextualized as instances of masculine dress subversive to normative female presentation in Late Antiquity, and yet, they are common in depictions of Late Roman empresses since the reign of Theodosius I. Why is this masculinizing clothing worn by Late Antique empresses, and how does it reflect changing conceptions of power? These masculinizing features of Late Antique imperial female dress are examined as representative of broader sociopolitical shifts that occurred between the 4th and 6th centuries, asserting connection between imperial fashion and bodily adornment to the changing power structures of the Late Roman Empire. Such features represented on imperial dress, I argue, are reflective of the waning importance of the office of the emperor and increased significance of the military, alongside emerging Christian dogmas on appropriate gendered behaviour and dress in a newly converted society. The inclusion of masculine elements may appear subversive, but comparison to imperial women of preceding centuries whereby their femininity in dress is tangential to the authority they hold illustrates the opposite. The adoption of male dress in Late Antiquity by empresses was a manifestation of increasing iconographic associations of power with the male-dominated military as opposed to the sexually diverse imperial family, in a world of changing expectations of gendered dress.

**Holmes A Court, Joshua (Queen's)**

***Theatroeides*: *The Union Between Vistas and Cityscapes***

The term "θεατροειδής" is used twice in Classical literature to describe two cities specifically: Halikarnassos and Rhodos. The implication of the word seems simple; the city is shaped like a theatre. The writers who used this descriptor, Diodorus Siculus (*Bibliotheca Historica* 19.45) and Vitruvius (*De Architectura* 2.8.11), were referring to their contemporary monumental theaters. The shape of a theatre could mean many things and for both examples, the primary sources are not exactly clear. What is clear, is that the cities left an impact on the ancient viewer.

In this poster, I will explore both Rhodos and Halikarnassos through the archaeological evidence. Although they are covered by modern cities, prominent archaeologists from both sites (Dr. Pederson in Halikarnassos; Dr. Filimonos and Patsiada in Rhodos) have used the available evidence to interpret what the city might have looked like. By analyzing these two examples, it becomes clear that these cities were built with the entire cityscape and overall vista in mind. It is generally accepted that Greek architects thought this way about buildings, especially in religious architecture. The idea of ancient city planners thinking about the impact an entire city has on the viewer is newer. It was recently explored by Dr. Frederick Winter, who wrote a chapter on cityscape

vistas in 2006. Interestingly, he does not make mention of Rhodos or Halikarnassos in his history of Greek vistas, instead citing Pergamon as the quintessential cityscape vista. He attributes this concept of aesthetic city planning to the Hellenistic era, but the two examples highlighted by this essay give it an earlier origin. This paper will decisively conclude that both cases of *theatroides* cities should be included in our chronology of the ancient cityscape vista while exploring why these cities were built this way.

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***Illuminating the Subterranean: A Typology of Lamp Niches in Punic and Roman Hypogea of Malta***

The subterranean funerary landscapes of the central Mediterranean island of Malta preserve a rich but under-studied corpus of architectural features associated with artificial lighting. While lamps themselves have long been the subject of typological and chronological study, the niches that housed them—integral to the experience, use, and organization of hypogea—have received little systematic attention. This paper proposes a preliminary typology of lamp niches in Punic and Roman-period hypogea on Malta, using the Ta' Mintna complex at Mqabba as a primary case study.

Drawing on detailed documentation, spatial analysis, and comparative evidence from other Maltese hypogea, notably St Paul's Catacombs and Ta' Bistra Catacombs, this study identifies three principal forms: (1) pyramidal; (2) orthogonal; and (3) cupule-type niches. At Ta' Mintna, these types occur in patterned arrangements—frequently symmetrically positioned or aligned with architectural focal points—suggesting deliberate planning rather than ad hoc modification.

The poster argues that these typological distinctions reflect a combination of functional, chronological, and cultural variables. Morphology correlates not only with lamp form and size, but also with lighting strategy, visibility, and movement within funerary spaces. Observations of soot distribution, depth, and placement further suggest differing intensities and durations of use, potentially linked to ritual practice, commemoration, and changing mortuary behaviour. Measurements recorded indicate compatibility with both early local and Imperial lamp forms, supporting a Punic tradition with Roman-influenced chronology for several phases of use.

By formalizing a typology of lamp niches and situating it within broader Mediterranean funerary traditions, this paper aims to establish a methodological framework for interpreting lighting infrastructure in Punic and Roman era hypogeal contexts and to demonstrate how such features can contribute to discussions of ritual practice, chronology, and cultural continuity in Maltese and wider Mediterranean ancient funerary landscapes.