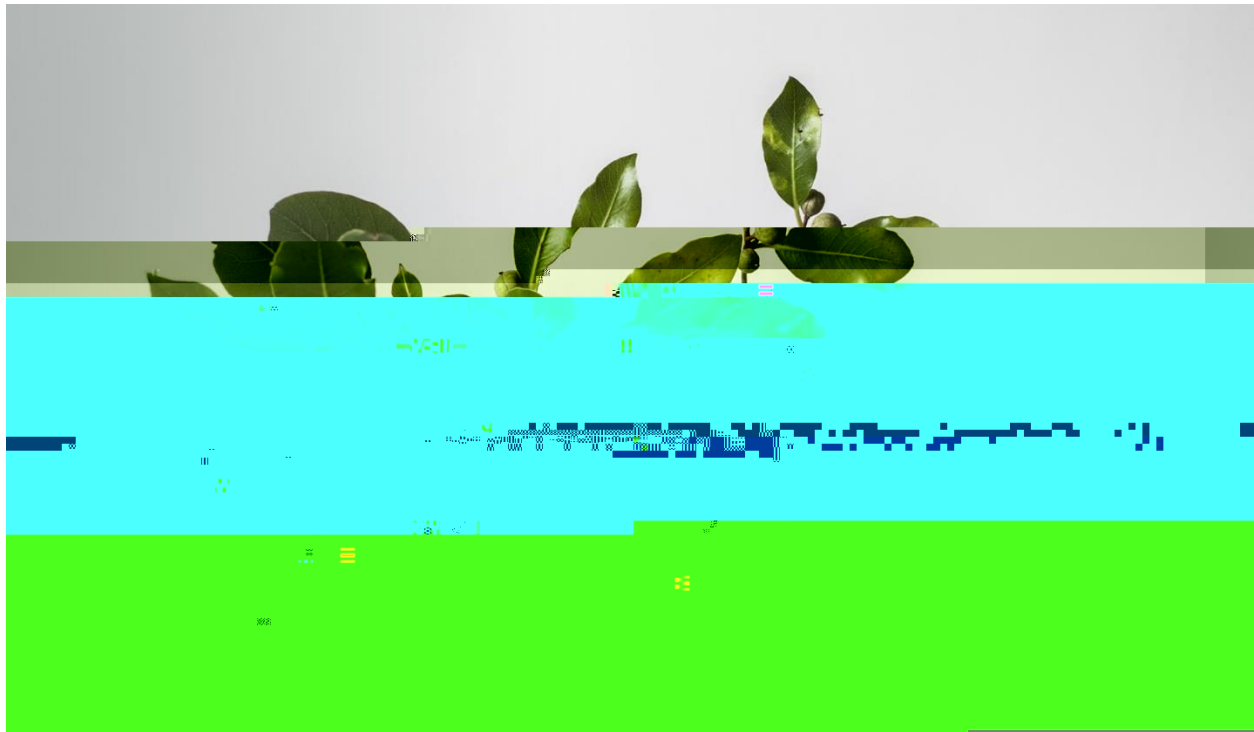


THE CLASSICAL ASSOCIATION OF CANADA

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Abstracts Résumés

**Douglas Al-Maini (2D)**

When is it appropriate to pay money for a service rendered, and when not? The Greeks of the classical age experience such a rapid expansion of technical knowledge that its proper place in society became a pressing issue for them. One route that Plato's Socrates uses to clarify the limits and nature of proper payment involves our question of proper payment. At various points in the dialogues, Socrates considers the relationship between a particular craft and the proper remuneration for it: the humble ship's navigator (*Gorgias* 511d-512d), receiving a small sum of money for preserving the life and goods of passengers is presented as right and good, while in the case of citizenship, monetary payment for fulfillment of the citizen's tasks is thought to lead to the inevitable corruption of the citizen (*Gorgias* 515e). Teaching is its own special case, with money for the teaching of virtue being particularly problematic (*Protagoras* 349a; *Apology* 20a; *Gorgias* 519b-d, among others). Socrates suggests



BAKER, Patrick & THERIAULT, Gaétan, « Un temple d Apollon Phoibos dans la *kômè* de Xanthos. Au sujet de quelques inscriptions découvertes à Aklar- », p. 154-165

worthy of further analysis. I also intend to investigate what the real weight of Terence's (linguistic, but not only) authority was, especially in the exegesis of an even more authoritative poet: does it happen (and if so, how often?) that the comedian's language carries more weight and importance than Virgil's, as is the case sometimes of some other authors in Servius? This paper will also engage with the results of the long set of works on the presence of external authors in the *commentarii Seruiani* (Terence by Maltby 2005; Horace by Santini 1979 and Geymonat 1998; Ovid by Del Vigo 2019; Lucan by Esposito 2004; 2011 and Barrière 2016; Juvenal by Monno 2009; Statius by Monno 2013), in order to determine whether the phenomenon of *auctoritas*, at least in relation to Terence, works in a different way in Tiberius Claudius Donatus.

### **Casey E. K. Boettinger** (poster)

#### Following Their Footsteps: Tracing the Lives of Children in Romano-British Military Forts

What can leather shoes, bioarchaeology, and anthropology tell us about the lives of children at Vindolanda and other Roman military forts? This poster answers this question by combining bioarchaeological data with anthropological approaches to investigate the lives of children in antiquity. Bioarchaeological investigations into the skeletal remains provide information about the diet and health of children in forts. Since there are few skeletal remains from Vindolanda, I will use data from other Romano-British forts to supplement the paucity of bioarchaeological material from the site. Bioarchaeological methods provide a very basic understanding of these children's lives, but theoretical anthropological approaches, such as entanglement theory (dealing with the interactions between people and people, or people and things) and theories about social age (at what point children were afforded the privilege of being part of otherwise restricted areas) will create a more complete picture. By weaving together these lines of inquiry, I aim to increase our understanding of the lives of children living in the Romano-British military sphere.

### **Laurel Bowman** (3B)

#### Motherhood and Intergenerational Trauma in *Lore Olympus*

The serial graphic novel *Lore Olympus* (Rachel Smythe, WEBTOONS 2018-2021) retells the story of Hades and Persephone, which it casts as a romance, but uses that genre to explore the larger issues of the effects of intergenerational trauma, for which the original myths provide abundant material. This paper compares the maternal relationships in *Lore Olympus* to those in the *Hymn to Demeter* through the lens of the recent research on the effects of the in by foregrounding the effects of trauma on its secondary characters.

Greek theogonic myth is propelled by domestic and intergenerational violence, perpetrated by and/or in the service of a male deity seeking to acquire or keep supreme power. The *Theogony* and the *Homeric Hymns* narrate these events with implicit approval, and usually without explicit exploration of their effects on the victims.

*Lore Olympus* re-examines this bloody family history from the perspective of the deities who were victims or witnesses of violence, and focuses, in particular, on the effects of intergenerational trauma on the relationships between mothers and children, beginning with Demeter and expanding to include Rhea, Hera, Aphrodite and Leto. Their maternal relationships are portrayed in the intersecting contexts of the traumatic abuse each mother has

**Pierre-Luc Brisson (4B)**

The Fight for Carthage (146 BCE): Experiencing the Extreme

Urban warfare is a

Sens, A. (2016). Party or Perish: Death, wine, and closure in Hellenistic sympotic epigram. In Obbink, D., Prodi E.E., Cazzato, V. (eds.). *The cup of song: Studies on poetry and the symposium (230-246)*. Oxford University Press.

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### **Gino Canlas / Adam Woznura (6D)**

#### **The Sanctuary of Zeus Olympios on Agios Antonios (Mount Olympos) and Thessaly s International Relationships**

A mid-3rd-century BC inscription details an Olympic festival conducted by the Thessalians which was probably celebrated on a peak of Mount Olympos according to a scholiast of Apollonios of Rhodes. The areas of Aiolis, Magnesia on the Maiander, and Kos were recognized in the inscription for sacrificing in honour of Zeus Olympios and Thessalos, for which act the Thessalians decreed the right of *ateleia* (tax exemption), *epigamia*

politically fraught regions and finds buyers throughout the Levant. Stepping beyond narratives of decline, this paper will offer the first st



**Kale Coghlan (9B)**

The Ptolemaic Theory of a Flood

This paper presents a fresh look at a series of fragments from the first book of Eratosthenes

paper will explore its imagery as it offers an interesting commentary on the construction of personal and professional identity and the nature of commemoration for craftsmen in the Roman world during the Early Empire. This stele features the common imagery of the Roman blacksmith, consisting of a hammer and tongs symmetrically arranged on either side of a central anvil within a pedimentary space, a motif that is presented on four other funerary monuments from the first century CE (Zimmer 1982: cat. nos. 128-31). Yet the arrangement of this motif on Dignus stele differs from these other examples, suggesting that he was identified not just as a blacksmith, but as a left-handed blacksmith. While handedness amongst craftsmen has received scant attention, epitaphs and graffiti reveal that left-handedness was a noteworthy, and thus memorable feature amongst gladiators (Coleman 1996). This stele suggests that the same could be true for craftsmen, indicating that such funerary monuments served as commemorations of the deceased's role and place in their community, their social identity, and not just a record of their job title.

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Coleman, K. M. 1996. A Left-Handed Gladiator at Pompeii. *ZPE*. 114: 194-6.

Zimmer, G. 1982. *Römische Berufsdarstellungen*. AF 12. Berlin: Gebr. Mann Verlag.

## **Jazz Demetriooff (5B)**

### **Locating the Greek Bathroom: The Relationship between Sanitation, Hygiene, and Defecation**

Whether in the street, the courtyard, or in a separate room, the Greeks relieved themselves in several different spaces within the vicinity of the household. With the evolution of the toilet, however, they eventually developed a manageable space with an increasingly advanced hydraulic system. The material evidence for the toilet is rare in the Greek world. Therefore, to understand the functionality of the Greek bathroom, consideration is given to Roman toilets to supplement *lacunae* in the evidence. To date, while archaeologists have studied the identification of toilets

Recent bibliography has revisited the socio-political significance of classical Greek rhetoric as well as the sophistic reception of Palamedes' myth, which highlights the central role of *elenchos* in the hero's defense (Alexiou, Bassino, Lampe). As his mythologically preordained condemnation invalidates this *elenchos*, a *Problematik* of manipulative rhetoric and its consequences for the *polis* emerges (Futter, McComiskey, Segal). Echoed in Plato's (41b2) and Xenophon's (26) *Apology of Socrates*, Palamedes' depiction as the archetypal victim of judicial injustice is concomitant with his portentous absence from Homer (Biesecker-Mast, Calogero, Coulter, Ferber) and his limited presence in the Trojan Cycle (Woodford). Revisited the soc





earlier scholars, most significantly Puelma (1960), argue extensively for Philetas' role in the development of Greek bucolic. Nevertheless, the analysis of *Idyll 1*'s programmatic features by Cairns (1984) turns up little to no support for this hypothesis, despite his attempts. These lines of Theocritus provide the clearest demonstration of his most enduring and independent innovation: bucolic irony.

Through his sonorous hexameters, Theocritus immediately recalls the Greek oral poetic tradition. The onomatopoeic

**Nicholas Freer (2B)**

Poetry, Philosophy, and Power in Virgil's *Georgics*

defining goals for a podcast  
identifying a target audience  
choosing a format  
learning about recording and editing  
copyright and attribution  
finding guests/how to interview  
accessibility and inclusivity in content  
how to promote a new podcast and grow your audience  
the relationship between podcasting and Classics  
using podcasts in the classroom

After this discussion there will be ca. 30 minutes set aside for questions from audience members. The





## **R. Gillian Glass (7D)**

### **Arms and the God I Sing: Judas Maccabeus as Epic Hero**

The Second Book of Maccabees is a Hellenistic Jewish history which recounts the Maccabees' resistance against the Seleucid Empire (167–160 BCE). Written in Greek between 150 and 120 BCE, this version of events amplifies human history by focusing on the epiphanies which appeared from Heaven (2:21). The Jewish military leader Judas Maccabeus with the help of angels (10:29-31) defeats the larger Seleucid army (i.e. 8:5-7; 8:24-25), retakes Jerusalem and rededicates God's Temple (10:1-8), demonstrating his piety (i.e. chs. 8 & 13). This stylised account of the Maccabean Revolt portrays Judas Maccabeus as nothing less than an ideal Jewish leader and epic hero.

This idealised depiction of Judas Maccabeus relies upon the incorporation of Hellenic motifs. In this paper, I argue that the author of 2 Maccabees deliberately drew on imagery from the *Iliad* in order to simultaneously create a heroic history for the Hasmonean dynasty's founder and to glorify the contemporary political structure. This epic history shows that the Judaeans were every bit as worthy of kingship as their polytheist peers. By including narrative elements from Hellenic literature, the past became present and the present became past in 2 Maccabees (Bacchi 2020), providing the Judaeans with mythic legitimacy on the Hellenistic Mediterranean stage. The incorporation of Homeric elements weaves the heroic age of the *Iliad* into the recent Maccabean Revolt. The temporal mixing transforms Maccabeus into an epic hero and legendary founding figure, like Achilles or Herakles. Just like the Greek heroes who founded cities and fathered kings, Maccabeus reclaimed the City of God and established the Hasmonean dynasty. When read as Homeric reception and a competitive expropriation of Hellenistic kingship models, 2 Maccabees becomes a Hellenistic history, whose hero is cast as the greatest of the period's leaders (Niehoff 2011; Honigman 2013).

Bacchi, Ashley L., *Uncovering Jewish Creativity in Book III of the Sibylline Oracles. Gender, Intertextuality, and the Achilles stage. T r*

**Elizabeth M. Greene / Craig A. Harvey (poster)**

**Putting the Empire on its Feet: The Vindolanda Archaeological Leather Project, 2018-2022**

The Vindolanda Archaeological Leather Project (VALP) has been in progress since 2018 and continues to expand into new and exciting areas of research. The assemblage of leather objects from the Roman fort of Vindolanda is the largest from any single Roman site and includes everything from shoes to horse equipment to children's toys. With over seven thousand leather objects now in the collection, all housed at the Vindolanda Museum, we are able to

I first compare this inscription to other epitaphs, showing how it omits many standard features such as age, length of relationship, children, and profession. I then conduct a close reading of the epitaph, demonstrating the poem's sustained intertextual relationship with Ovidian elegy. Finally, I examine how those features affect interpretation of this particular epitaph, suggesting that they reinforce the power dynamic of subordination between the (formerly) enslaved Potestas and Allius' self-fashioning of poetic lineage. The inscription further removes her from association with respectable free women by publicizing her body and sexual relationships both in the poem and by its genre as an inscription available to the public. The epitaph's literary nature creates the power dynamic between enslaver and freedwoman and suggests that epigraphic evidence is essential for understanding broader reception and continued interest in elegy in the Roman empire.

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### **Craig A. Harvey (poster)**

#### **Object Lessons: Teaching Classics through Departmental Artefact Collections**

Learning through direct engagement with the ancient world, such as using museum objects, can be a transformative experience for students. While few Canadian universities have access to large research-based collections of Greek and Roman artefacts, many institutions and departments own small collections of antiquities that were donated by private individuals. Although the lack of provenience (and at times problematic provenance) of these objects prevents their use for research and often gives pause to their use in teaching, these artefacts present a unique opportunity for students to engage directly with the ancient world and to reflect critically on historical collection practices and current issues of cultural heritage. This poster explores the benefits of using these collections for teaching undergraduates through the presentation of an object analysis project that was assigned to an upper-year undergraduate class at Western on Resources and the Environment in the Ancient Mediterranean. As part of this writing assignment, students were given the opportunity to handle and study objects from the Department of Classical Studies' collection of Greek and Roman antiquities. Through an inquiry-based learning model, students were asked to provide a detailed description of a chosen object, discuss its materiality and production (to connect it to the course's theme), and consider the identities of those who produced and used the object. Embracing a philosophy of radical transparency concerning the objects' provenance, students were also asked to reflect on the ethical issues surrounding the collection of the objects and critically assess how the absence of archaeological provenience affects their study. The hands-on use of these objects proved to be an effective way of teaching the cultures and identities of the ancient Mediterranean and addressing topical issues in the field. It is hoped that this poster will inspire similar use of small artefact collections at other Canadian universities.

### **Les Objets d'Apprentissage : Enseigner les Études Classiques à Travers les Collections Départementales d'Artefacts**

L'apprentissage à travers un contact direct avec le monde antique, à partir de l'utilisation d'objets de musées, peut être une

l'occasion de manipuler et d'étudier des objets de la collection d'antiquités grecques et romaines du Département d'études classiques. En utilisant la méthode d'apprentissage par investigation, il a été demandé aux étudiants fournir une description détaillée d'un objet choisi, de discuter de sa composition et de sa production (pour le relier au thème du cours) et à tenter de déterminer l'identité de ceux qui ont produit et utilisé l'objet. En adoptant une philosophie de transparence radicale concernant la provenance des objets, les étudiants ont également été invités à réfléchir aux

(Zetzel 2007, Elliott 2013) or Lucretius (Nethercut 2021): that is, for Varro in the *Menippeans*, Ennius is not so much a source of old-fashioned Roman morality, as he is a model for the poetics that underlie his genre-crossing creation – a poetics, as I see it, of daring, learned, and drunken disorder. I argue the case with particular reference to the traces of Ennian satire in the *Bimarcus*, and conclude with some remarks on the (important) place of the *Menippeans* in republican literary history.

## **Jacob Hopkins (10A)**

### Racine's Unpaid Debt to Seneca

Seneca's influence on the theatre of early modern Europe was, and still is, profound. This profundity, however, is problematic. In French neoclassical theatre, for example, authors such as Racine ignore the influence Seneca had on their own work. Through a close reading of both Racine's *Phedre* and Seneca's *Phaedra*, I discuss the probable reasons for Racine's aversion to citing Seneca as well as exploring the instances where Racine used Seneca, despite Racine's claim in his prologue that his play was instead influenced by Euripides. I also discuss ways in which Racine's play can be used as a commentary about what the French neoclassicists thought was wrong with Seneca's dramatic example. I seek to expand upon William Levitan's 1989 idea that the few times Racine did refer openly to Senecan tragedy, it was invariably to resist, criticise, or exclude it both as an acknowledged source of his own and as a plausible model for the creation of any decent work. French neoclassical authors, such as Racine, were very open with their usages of classical sources and used their ability to manipulate such classical sources as a source of pride. Exploring this topic not only gives us a different way to look at the reception of Senecan drama in early modern France but can also give us a window into French early modern high society as a whole.

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## **Maia Kotrosits (6C)**



to be found in his portrayal not of animals, but of humans. Men, the humans *par excellence*, turn out to be corruptible women, fearful children, cowardly slaves and violent barbarians – all notoriously irrational beings. Moreover, they fail at performing human virtues where animals succeed, which leads to a role reversal: animals assume the dominant position men think they have, while men become the lowly .

Odysseus himself shares in this human delusion of superiority, which leads him to mock Gryllus as a pig speaking nonsense. However, there is no reason to ascribe this position to Plutarch or even to the whole *Gryllus*. The two nonhuman characters, Circe and Gryllus, clearly support another perspective: animals have reason, and it is in no way inferior to the human . Why, then, are we so ready to follow Odysseus' perspective?

Herchenroeder, L., 2008. T  
*Journal of Philology*, vol. 129, n°3, 347-379.

s *Gryllus* and the So-Called *Grylloi* , *American*

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*Hyperboreus*, vols. 16-17, 371-385.

**Richard Miles (6C)**

### Facilitators of Cultural Exchange in Regio XIV Transtiberim in Rome

This paper contributes to recent discussions of cultural exchange in Trastevere by comparing some of the better studied illustrations of the process from the Palmyrene/Syrian corpus of evidence (e.g., the Sol/Malakbel altar [CIL 6.710]; the Terentia Nice inscription [CIL 6.422]) with analogous examples of boundary negotiation among Trasteverine Judean groups and collegia. In broadening the dataset, some patterns of cultural interchanges in Trastevere become apparent, including the important role played by individual agents as fa2m0 g0 Girsal:10(r)-3(s)3(al:10(r)-3(s)3(an)

Olives and/or olive oil appear in all extant comedies of Aristophanes and broadly correspond to the historical and ecological picture of what had long since become a cultural commodity (Pratt 2021). For Dicaeopolis, plentiful olive trees are a peacetime benefit (*Acharnians* 997), while Trygaeus envisages well-anointed (knees banging) (Peace 897-9). At *Lysistrata* 255 Draces, one of the semichorus of elderly men, chafes his shoulder from freshly cut olive branches, with which the men threaten to burn the women

characterization to which mortals aspire but never attain, while Odysseus represents the partial, ongoing perspective on characterization familiar to mortals. Sophocles ends this scene of sustained tension by showing how these contrasting perspectives combine to promote a specific brand of *s phrosyn* ( temperance ) in assessing the character of another that privileges *oiktos* ( compassion ). Through this ethics of *êthos*

egalitarian, challenge the conventional reading of Eurydice's fate, and ask the simple, but subversive, question, 'If you look at me, who do I look at?'

Céline Sciamma on the Female Gaze in *Portrait of a Lady on Fire*, *TIFF Originals*,

Jan. 29, 2020. <https://www.youtube.com/watch?v=mnbXcJk20>

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## **Hugh Mason (4B)**

### *Insula nobilis et amoena*: Tacitus and Lesbos

Tacitus reported (*Ann.* 6.2) that when Junius Gallio went into exile on Lesbos in 32 CE, he was recalled to Rome because life would be too easy in that *nobilis et amoena* island. Lesbos was a popular place for Romans to visit (Horace, *Odes* 1.7.1), and self-exile from Rome (Cic. *Fam.* 4.7.4), but it was also associated with figures viewed by Tiberius as hostile. When leading Mytileneans were punished the following year, the charge (*Ann.* 6.18) was that *Graeca adulatio* had given divine honours to their *proavus* Theophanes, an *intimus* of Pompey.

The *adulatio* was likely more recent. Theophanes' son had been a friend of Tiberius (Strabo 13.2.3) as late as 15 CE. But after Agrippina gave birth to Livilla on Lesbos in 18 CE (*Ann.* 2.54), Mytilene honoured her as (*IG* 12.2.212-3,232). It also treated Agrippa as a god, and was the only city that honoured his son Postumus (*IG* 12.2.164-170), whose death Tacitus called the *primum facinus* of Tacitus' reign (*Ann.* 1.6). In *Ann.* 4.33, Tacitus wrote of his need to address the living *posteris* of those who suffered under Tiberius. Chief

will towards her mother and her desired vengeance is both a personal act and an act aimed at preserving her preferred version of the public perception of her father, which will in turn become part of collective memory.

Both women, therefore, experience home not as private places, but as important starting points for the preservation of collective memory. These characters' concerns about their homes speak to the malleability of collective memory, and the very real possibility of its alteration.

**Myles McCallum (4C)**

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forest exploitation in Roman Africa opens new avenues for analyzing a host of social practices in the region that will be suggested in the conclusion of the paper.

**Laura McLean (9B)**

Medea's Magical Cauldron, the Horn of Amalthea, and King Arthur's Holy Grail: three descendants of a common Proto-Indo-European story

Martin L. West dates the *Nostoi* and the other stories of this Epic cycle to around the 6th century, during what he proposes to be the same time as the writing of the *Odyssey*. This makes the story of Medea and her magical life-restoring cauldron an exceptionally old story in the Greek mythological corpus, and much older than the story of King Arthur's holy grail, which dates to the Medieval era. Similarly, the horn of Amalthea is also much older than that of the Holy Grail, but also shares striking similarities: these three stories all contain themes of restoring life albeit in very different manners. Medea's cauldron has the ability to restore youth, Amalthea's horn provides endless food, and King Arthur's *grail* contains the body of Christ in the form of the Eucharist. All three of these stories contain the formulaic idea of a magical dish that provides life. In this paper I examine the similarities and differences between Medea's cauldron in the *Nostoi*, the Horn of Amalthea in Ovid's *Fasti*, and the Celtic-French Holy Grail story of King Arthur's and I propose that these three legends are related through a much larger shared Proto-Indo-European formula that is reconstructable as a cup or cauldron word and a description of the magical

*numeri* to their native divinities, an issue which has sustained outmoded views about the barbarity of the *numeri*. The root of this problem is methodological since studies of the *numeri* tend to treat their votive monuments in isolation.

This paper confronts isolated studies of the votives set up by *numeri* through the comparative study of monuments erected by both Germanic *auxilia* and Frisian *numeri* to their homeland divinities in Britannia. The dedicators of these monuments share common geographic origins and the theonyms of their homeland divinities reflect their shared heritage. This survey is restricted to Britannia for two reasons: first, monuments set up by Frisian *numeri* survive only in Britain; second, the Germanic auxiliaries in Britain worshipped homeland divinities through personal preference, not in observance of local customs. This study demonstrates that the worship of native Germanic divinities was not exclusive to the Frisian *numeri*, but a common practice shared among Germanic soldiers from the Rhine Delta. These findings undermine the perception that the worship practices of *numeri* were either atypical or characteristic of an irregular form of military service.

### **Jordan Monaci (4B)**

#### **Le rôle des Grecs d'origine phocéenne dans la première guerre punique**

Guerres puniques, guerres romaines. Les différentes terminologies des conflits ayant vu s'opposer Rome et Carthage, de même que les études synthétiques traitant du sujet, minimisent voire oublient le rôle qu'ont pu avoir des acteurs tiers. Les Grecs, présents en Méditerranée occidentale depuis le VIII<sup>e</sup> siècle a.C., n'étaient pas étrangers aux événements impliquant la métropole punique et l'Urbs. Les cités d'origine phocéenne, situées dans le sud de la Gaule et de l'Italie ainsi qu'en Ibérie, avec Massalia en tête de liste, sont présentées dans les sources comme « les plus fidèles alliées » des Romains (Cicéron, *Pro Fonteio*, V, 13). À l'inverse, l'historiographie au sujet de ces cités met l'accent sur les relations conflictuelles et empreintes de rivalité avec les Carthaginois. Malgré l'absence de mentions significatives pour la première guerre punique, la présente communication explorera la possibilité qu'elles

laborer or artisan without *arete*, and it is not something that can be remedied by changing the number of hours he works, making the work less brutal, providing access to education, or increasing wealth. Instead, Aristotle thinks that such a worker is incapable of *arete* because, unlike a slave, he is outside the structure of the family (and *polis*), and most significantly, takes money for his labor instead of being a part of, and possession of a master.

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### **Peter O Brien (8C)**

#### Four Examples of Classics Outreach in Halifax

In this presentation, one classicist at Dalhousie and the University of King's College shares his experience with four initiatives designed to bring humanities and classics into the broader local community of Halifax and beyond. All of these initiatives depended on visionary leaders and strong collaborations between groups of individuals inside and outside the universities. They were conceived with different goals and received varying degrees of institutional support. Programs to be discussed include: (1) Halifax Humanities 101 ([halifaxhumanitiessociety.ca](http://halifaxhumanitiessociety.ca)): since 2005, this program has offered free humanities education to those with low incomes and other educational barriers. Based



## **Heva Olfman (2B)**

### **Vergil's Dido: An Image of a Lamenting Woman**

In this paper I examine Vergil's characterization of Dido in the context of the literary tradition of the lamenting woman. I argue that Dido's voice as a female character is determined by the poet's use of literary ventriloquism and by the formal aspects of the lament motif.

Dido has three significant speeches of lament at 4.305-330, 4.365-387 and lastly at 4.590-629. In composing her laments, Vergil alludes to various literary models and incorporates details from them in his characterization of Dido. Dido's story and laments have been examined by many scholars, but the fact that Dido is a figure of the type of the lamenting woman has not been widely explored. To support my analysis of Dido's characterization, lament, and voice, I refer to Elizabeth Harvey, and Brigitte Libby. Harvey argues that there is a kinship between the representation of abandoned women and the construction of a female voice because female expression (such as speech) is deeply related to female sexuality and its consequences (140). Furthermore, Harvey discusses how speaking through another gender creates an inconsistency because men and women sound different. Dido then cannot be considered a true female voice, but a ventriloquized voice produced by a male poet. Thus understood, Dido's voice is a ventriloquism of Vergil's voice and of the authors and characters to whom Vergil alludes in constructing her voice. Therefore, Dido is strictly a character type, an example of a lamenting woman as opposed to an actual lamenting woman.

Harvey, E. (1995) *Ventriloquized Voices: Feminist Theory and English Renaissance Texts*. London and New York, Routledge.

Libby, B. (2016) Forgetful Theseus and Mindful Aeneas in Catullus 64 and Aeneid 4.

**Jacques Perreault (4C)**

Fieldwork of the Canadian Institute in Greece: 2021

The Canadian Institute in Greece is pleased to report results of fieldwork carried out by Canadian scholars in Greece



*Linguistica* 2/3, 199-276.  
Feeney, D. C. 1990.

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**Barbara Reeves (3C)**

Graffiti from the Roman Garrison at Haurra (modern Humayma, Jordan)

This paper turns to the question of saying versus meaning in the Theognidea and its training regimen for the *agathos*. In particular, I will argue that, in contrast to the anger of Achilles, Hipponax, and Alcaeus over linguistic deception, there is a place for the octopus' deceptive colouring in the topsy-turvy world of archaic Megara and Theognis' verses. The Theognidean speaker's urging of linguistic deception, however, is not unproblematic, resulting in an inherent tension and contradiction in the corpus, a tension only partially resolved by careful teachings around the appropriate time to say one thing but mean another.

### **Jessica Romney (8C)**

#### Topics in Classics: A Youtube Channel

At the beginning of 2021, the ad-hoc COVID committee of the CAC-SCÉC started a Youtube channel with a playlist titled 'Topics in Classics'. This playlist contains short videos on topics in Classics that connected to larger topics in the news, namely social protests and the pandemic; the scope of the videos has since expanded to include other engaging topics connected to research in Classics. A follow-up playlist on 'Ways to Study Classics' is currently in the works. The initial goals for the videos focused on outreach to high school and first-year university students: in the face of gathering restrictions and no or limited open house events, we hoped that the videos would serve as an introduction to the discipline for high school and undergraduate students. The videos are all created by members of the CAC-SCÉC, and they thus also function as an introduction to Classics in Canada. This paper will discuss the Youtube channel and its goals as well as the mechanisms behind which we advertised the videos. I will also discuss some of the challenges we have encountered with the playlist and what we hope to achieve moving forward.

### **Gregory Rowe (8C)**

#### Building Community Through Community Language Teaching

For twelve years, the Department of Greek and Roman Studies at the University of Victoria has offered free weekly Latin classes for area high school students. One dividend of the program has been the development of close working relationships with local schools and public libraries. In this talk, I will discuss the nature and benefits of this collaboration, the steps involved in creating the collaboration, and the supports in place for its success. I will also highlight an area that offers potential for further growth: working with community and university groups engaged in indigenous language revitalization.

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### **Erika Sakaguchi / Mackenzie Hilton (6A)**

#### *Lingua Latina in Nube*: Building an Online Latin Textbook

[Abstract not available.]

### **Marina Schmidt (6B)**

#### Pliny the Elder on Epilepsy (*NH* 28.2): A socio-cultural examination

This paper examines Pliny the Elder's discussion of the use of gladiator's blood as treatment for epilepsy in his *Historia Naturalis* 28.2, and the socio-cultural influences that informed his account of the disease. My research reveals that Pliny's account focuses on folk medicinal views of the disease rather than rational discussions of epilepsy found in Greek medical texts. An overview of literary references to epilepsy, from the medical texts of the

Assyrians and Babylonians (~2000 BCE), to the texts of Ancient Greece and Rome (sixth century BCE to the first century AD) reveals that Pliny's reports on the use of gladiator's blood as a drug to treat epilepsy are uniquely Roman and based on superstitious views of the disease. Furthermore, the oldest references (by the Assyrians and Babylonians) to this affliction attribute it to supernatural causes, while the ancient Indian text *Sushruta Samhita* and the Hippocratic *On the Sacred Disease* are the first works that recognized it as a disease. However, a close reading of *Historia Naturalis* 28.2 revealed Pliny's personal distrust of Greek medical practices which resort to use of gladiator's blood to cure epileptics. However, the perceived sacred or apopleptic properties of human blood that inspired this remedy actually have their origins in Etruscan funeral rites. Ultimately, this paper aims to highlight Pliny's rejection of Greek medical practices in favour of traditional Italic practices, and his role in shaping behaviour in an increasingly imperial Roman world. In particular, Pliny's account of human blood as a remedy provided an attractive treatment for lower-class patients.

### **Kevin Solez (10A)**

#### Homer's *Odyssey* and European Fantasies of North America

The myths of the Golden Age and the voyage of the Argo, conveyed through the poetry of Vergil (*Ec.* 4; *Aen.* 8. 314-32), Ovid (*Met.* 1.89-112), and Seneca (*Med.* 375-9), have long been recognized as hypotexts that structured European fantasies of North America, going back to Columbus and persisting in political movements that seek to erase Indigenous history and deny Indigenous rights. Homer's *Odyssey* is sometimes mentioned in this discussion as the source of myths of the Islands of the Blessed, but the broader significance of Odyssean hypotexts in Europe's



**Aara Suksi (3B)**

Indigenizing the Classical Canon: Marie Clements *Age of Iron* and Euripides *Trojan Women*

Marie Clements is a Métis playwright and media artist living in British Columbia. Her 1993 play *Age of Iron* is an adaptation of Euripides *Trojan Women*. Clements dismantles Euripides' text, fragmenting its temporal and spatial structures, and re-combines these fragments with stories of the trauma, loss, and resilience of Indigenous peoples who, like the women of Troy, have had their own children, lands, and culture taken from them and whose voices, like Cassandra's, are not heard or believed. As Sheila Rabillard observes, "Through the alien and indigenized imagery of Troy, Clements asserts a homeland which is also a place of exile. Acknowledging my own position as a white woman privileged by

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## **Georgia Tsichritzis (9A)**

Reviving an ancient heroine in non-heroic times: Merope, queen of Messenia and her multiple identities

In this paper I intend to convey my personal academic experience of treating an ancient female figure and her literary and dramatic manifestations in Georgian and Victorian eras. Merope, the first queen of Messenia, Greece, was originally lurking in Euripid (one). Then in the late Renaissance she was revived by Italian and then French dramatists, and was given a prominent role as an archetypal mother and brave queen: after all, according to legend, she had lost her husband and two sons from a usurper, and had only managed to hide away the youngest son until he came back as a grown up, he c fates through the th

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s and scholars who had tried to make sense of her various dramatic representations. It should be noted that the first female author to deal with her came out as late as the 1980s, since by then she had remained an image of male minds and hands. In my own interpretation of her various manifestations, I

identity.

## **Jelena Todorovic (8A)**

Behind the Curtain of Mythology: *King Oedipus* in Communist Serbia

2002) was the Serbian playwright whose mythological tragedies helped define postwar theatre in Serbia, and more broadly, the former Yugoslavia. His literary debut coincided with the liberalization of the literature and the arts in general in the Socialist Federal Republic of Yugoslavia and his work, freed from thematic

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**Cassandra Tran (1A)**

Sensual tension: olfactory costuming in Plautus *Casina*

In the play *Casina*, Plautus turns the comic romantic plot on its head by removing the young couple, Euthynicus and Casina, and opting to instead spotlight Euthynicus' father, the *senex amator* Lysidamus, who replaces his son as the

**Christina Vester**



narrative voice of the Platonic mimetic dialogues. Modern narrative analyses of Plato's dialogues have revealed that even the dramatic/mimetic dialogues are nevertheless narratives, that is, events mediated through the perspective of a narrator. Application of the concept of focalization to Thucydides' MD similarly reveals that the episode is

