ABSTRACTS

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Carr, Karen (Portland State University)

Women, Clothing and Money: Myth and Reception

The prosperity of Greek and Roman Europe depended on selling huge quantities of silver to Asia and Egypt, where the silver was needed for currency in Asia's rapidly growing economy. Like modern petro-states, Europeans used this natural resource to buy Asian and Egyptian glass, steel, papyrus, medicines, and textiles. To boost their silver, Europeans used myth to feminize foreigners and manufacturing. As today's Europe and European-descended people in the United States also export largely financial systems and continue to import manufactured goods from Asia, these myths still resonate with Europeans and Americans today.

Greek myth feminized manufacturing as the opposite of fighting, associating it with disability, monstrosity, and femininity. When Daedalos created an artificial bull for the Cretan queen Pasiphae, for example, the result was the monstrous Minotaur. The Greek god Hephaestos' twisted feet made him the god of blacksmithing. He was associated with Hera, snakes, and the earth. The *Iliad* also feminizes Hephaestos's robot subordinates. The Asian queen Omphale feminizes the warrior demi-god Herakles by making him spin. The foreign witch Circe's loom is set against Odysseus and his sword. The gold Eriphyle took as the price of her husband's head was, over time, feminized into a cursed necklace of jewels.

This feminization of manufacturing revived in the Renaissance as Europeans sold American silver and bought Asian porcelain, silk, and cotton. Into the 1930s, scholars casually wrote that 'Orientals' were 'a wretched, subjugated populace...alien to the Greeks.' Edward Said's 1978 *Orientalism* lays out this feminization in detail, but even today, Europeans and Americans still tend to feminize Asians and Asian-Americans, as in popular Cleopatra and Sparta movies. Saïd and Benjamin Isaac both saw the power of the West over the East leading to Orientalism, but I would attribute Orientalism instead to continuing economic anxieties about the balance of trade.

Daedalos: Euripides, *Cretans* fr. 472e; Diodorus 4.77.1; Ovid, *Metamorphoses* 8.152–182.
Hephaestos: *Iliad* 18.410–415.
Omphale: Propertius, *Elegies* 3.11; House of the Prince of Montenegro at Pompeii.
Circe: British Museum 1893,0303.1 (450–420 BC).
Eriphyle: Odyssey 11.327; Louvre G442; Cicero, *Verrines* 2.4.39.

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Chase, Cat (University of Washington)

Sharing Straight Up: The Reception of Sappho in Eloise Klein Healy's *The Islands Project: Poems for Sappho*

There is a long tradition of writing about or to Sappho and ventriloquizing her, from antiquity to modern day. In the United States, the reception of Sappho appears prominently within the oeuvres of translators and Modernist poets, many of whom have influenced contemporary poets of the late twentieth and early twenty-first century. Among these poets is Eloise Klein Healy, the first poet laureate of Los Angeles. Healy's identities as a poet, feminist, and lesbian inform her work, and her "crisp, image- and narrative-driven poems often explore community, sexuality, and the nature of home (The Poetry Foundation 2021)."

These themes drive Healy's engagement with Sappho in *The Islands Project: Poems for Sappho* (2007). *The Islands Project* is a collection of fifty-one poems which functions as a dialogue to Sappho and mingles autobiographical elements and reflections of Healy's own trip to Lesbos as her queer ancestral land. Scholarly attention of this collection has not extended beyond reviews from literary magazines from the time of publication (*The Women's Review* 2007; *Lambda Book Report* 2007).

My paper examines *The Islands Project* as reception of Sappho rooted in Healy's desire for a "foremother (*Lambda Book Report* 2007)." First, I explore Healy's lament that only fragments of Sappho survive. Second, I contextualize Healy's "inheritance" of Sappho by examining her personal history. I then juxtapose Healy's admiration for Sappho with her feelings of rivalry with the ancient poet and of inadequacy of honoring her legacy. I conclude that ultimately Healy's poems poise Sappho as the idealized lesbian ancestor filling the gap in the queer literary family tree.

Choi, Suh Young (University of Washington)

Heroes Made by the Times: Echoes of the *Iliad* in *Star Wars: The Clone Wars*

Star Wars: The Clone Wars (2008) is an animated children's television series expanding on the Clone Wars storyline of the Star Wars prequel films. Told in an anthology format with some multi-episode arcs, *The Clone Wars* chronicles the exploits of the Jedi order and clone army as they battle the Separatist forces. While the series is primarily aimed at younger audiences, its handling of war, heroism, fate, and moral dilemmas closely aligns with major themes in the *Iliad*. Like the *Iliad*, *The Clone Wars* centers around the tension between one individual's actions and the larger forces of fate, as well as the impact of war on both the individual and the collective. Further, the relationship between Jedi generals and their clone battalions closely mimics the relationship between the Greek kings and their own armies. A close examination of the parallels between both works shows not only how *The Clone Wars* echoes themes of war, honor, and fate; but also presents them in a way that can resonate with modern audiences, particularly younger viewers.

Clark, Jonathan (University of Washington)

Finding Another Galatea: Reading Garcilaso de la Vega's *Égloga Primera*

The distinguished Spanish poet Garcilaso de la Vega's *Églogas*, written in the early sixteenth century, demonstrate his careful reading of Theocritus and Vergil along with other pastoral poetry. In his first *Égloga*, Garcilaso, using chiefly Vergil's second and eighth *Eclogues* as inspiration, narrates "the sweet lament of two shepherds" (el dulce lamenter de dos pastores 1), Salicio and Nemoroso. Salicio's beloved Galatea has abandoned him, while Nemoroso's love interest Elisa has died in childbirth. The poem is highly allusive and showcases a complex blend of pastoral and elegiac tropes.

While much has been made of Garcilaso's engagement with Vergil's eighth *Eclogue*, comparatively less work has been done on Garcilaso's engagement with Vergil's second. While recurring throughout the collection, Galatea is a notable figure in the world of pastoral, first as the love interest of Polyphemus in Theocritus' *Idylls* 6 and 11. *Idyll* 11, in particular, is reworked by Vergil into the second, homoerotic *Eclogue* 'the shepherd Corydon was burning for handsome Alexis' (*formosum pastor Corydon ardebat Alexin* Verg. *Ecl.* 2.1*)*, changing a monstrous cyclops into an insufficiently urbane shepherd. The poem's homoeroticism has made its reception problematic, something to be grappled with by any subsequent poet who engaged with Vergil (Fredericksen 2014).

This paper reads Garcilaso's heterosexualizing of Vergil's second *Eclogue* in context of the poem's larger reception history, while paying due diligence to Garcilaso's allusions to Vergil throughout. Garcilaso locates Salicio underneath a "tall beech" (un alta haya 46) connecting his first shepherd with both Tityrus sitting under his beech tree (Verg. *Ecl.* 1.1), and Corydon who makes his way into a grove of beeches (inter densas...fagos Verg. *Ecl.* 2.3). Moreover, he directly translates several passages, such as Corydon's assertion that he's not so ugly: "no soy, pues, bien mirado/ tan disforme ni feo" (Garcilaso 175-176; Verg. *Ecl.* 2.25).

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Conley, Chloë (UBC)

Howl I Live Without You? Ancient Dog Graves: Understanding Canine 'Emotions'

> "Issa is more loving than any maiden. ... She feels both the sorrow and the gladness of her master. ... Such modesty resides in this chaste little animal ... That her last hour may not carry her off wholly, Publius has her limned in a picture, in which you will see an Issa so like, that not even herself is so like herself." (Martial, *Epigrams*, CIX)

Though behavioral performance does not directly denote abstract emotion, actions do allow their manifestation. Among people, this method of communicating, whether verbally or not, is an acceptable indication of an emotional state and is often seen in ancient Graeco-Roman texts covering social dynamics. These displays of emotion fall under Batja Mesquita's "OURS" category in her recent study proposing individualistic and collectivist cultural definitions for emotions where the former recognizes emotions as internal mindsets while the latter emphasizes their occurrence between parties, evident in action and interaction (Mesquita, 2022).

This concept stimulates but complicates examinations of non-human emotions. Many scholars argue that an individual cannot experience an emotion without the vocabulary or cultural context for it; thus, animals cannot have emotions as they lack language and 'sophistication.' Yet, despite domestic animals in antiquity neither understanding nor experiencing emotions as people did, it is possible that constant proximity to and early training within human culture influenced them to mirror emotions nonverbally. Considering the OURS mentality, are animals communicating emotions without vocalizing them or do humans project emotions within their interspecies relationships?

This paper specifically examines ancient Greek and Latin epitaphs and mourning poetry for beloved pet dogs to argue that ancient Mediterranean peoples projected human emotions onto their animal companions, especially when bereaved by their deaths. Furthermore, this study proposes that ancient Greeks and Romans thought that their domestic canines used this projection of emotions to advance their mutually beneficial relationships with people by mirroring human fawning and flattery. This research thus expands the current corpus of ancient understandings of the archetypical dog while prompting a conversation about interspecies emotional relationships and communication in antiquity.

Connors, Catherine (University of Washington)

What can the CAPN Archive contribute to histories of women in the study and teaching of Greek and Roman classics?

As the field of Greek and Roman classics hopes to build an equitable and sustainable future, it is useful to take stock of who was included in and excluded from its enterprises in the past. In 2021, a panel convened by Victoria Austen at the virtual meeting of the Classical Association of Canada included papers by Eleanor Irwin, Melissa Funke, Emily Varto, and Lea Stirling, and productively explored the Foremothers of Classics in Canada. The CAPN archive offers a useful point of entry into investigation of the roles of women in the study and teaching of Greek and Roman classics during the 20th century in the Pacific Northwest on the U.S. side of the border.

Centering dynamics of gender, this paper builds on Nicholson′s centenary history of CAPN and returns to the archive to take a quantitative and qualitative approach to the presence of women scholars in the institutions of higher education in Washington, Oregon, Idaho, and Montana during the 20th century, up through the 1980s. By far the majority of college faculty in CAPN, and nationally, in this period were men, but there were some women too, and their career pathways, networking, and scholarly and organizational contributions are worth analyzing. In addition, attention is given to what the archive can reveal about networks of teachers at the secondary level and their contributions to the programming and organization of CAPN. In keeping with the conference theme, particular attention will be paid to receptions of Greek and Roman mythology in the work of women contributing to the study of classics in the Pacific Northwest.

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The CAPN archive through 2007 is now housed in University of Washington Libraries Special Collections. Before the materials were accepted into the UW collection, some archival materials were scanned under the supervision of Prof. Andrew Goldman at Gonzaga and are available online at http://capn-classics.org/capnarchives.htm.

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Davis, A.M. (University of Washington)

Crossed Boundaries and Star-Crossed Lovers in Propertius 4.4

This paper analyzes how boundaries become blurred or crossed in the fourth poem in Book IV of Propertius' *Elegies*. These boundaries can be defined in a literal sense by looking at the geography and scenery of the poem, but also in regard to notions of love/lovers, gender, authorship, and genre. Poem 4.4 is well known because it addresses the morality of love through the myth of Tarpeia and her betrayal of Rome. However, Propertius amends the story, particularly the cause of her betrayal. In accounts by Livy, Tarpeia betrays Rome out of a greed for Sabine goods, but Propertius' Tarpeia betrays her city for the sake of love. Propertius also shifts Tarpeia to be a Vestal Virgin which crosses its own kind of boundary of storytelling and narrative. All of these boundaries, whether literal or metaphorical, are important to consider because they are what define the genre of Augustan Love Elegy. Therefore, whenever an author crosses these boundaries, it is to draw attention to details outside of the text; almost serving as a commentary on the time the text was written as well as the author.

Dulaney, Liam (University of Washington)

Localizing Athenian Queerness: Alcibiades in Assassin's Creed

This paper examines how the transgressive sexuality and gender presentation of Alcibiades is presented in the 2018 video game *Assassin's Creed: Odyssey*. By comparing Alcibiades' appearance and conduct during his interactions with the player to descriptions of his appearance and way of life from both Plutarch's *Life of Alcibiades* and Plato's *Symposium*, I demonstrate that the developers of *Assassin's Creed: Odyssey* engage in sophisticated dialogue with the ancient texts and their depictions of Alcibiades' transgressive life. Relying on the works of Lisa Duggan and Gayle Rubin to establish a working theory of queerness as transgression against gendered or sexual *mores*, I show how the alterations to Alcibiades' character serve to localize expressions of ancient queerness (preferring the passive role in sexual encounters, pronouncing his rho's as lamba's, and keeping his face clean-shaven) into those that modern audiences can parse as queer (soliciting male partners, speaking with an effeminate lilt, and keeping his entire body devoid of hair). I conclude that this should be seen as a meaningful type of reception, and that the changes to his behavior are just as much of a type of translation as any other – and argue that analyzing this type of localization is important to emphasize the continuity of those who have lived outside the normative bounds of sex and gender throughout history, despite the differences in how that non-normativity has been expressed.

Ewald, Owen (Seattle Pacific University)

Les Troyens: Vergilian and French 2nd Empire Prophecies of Doom

Les Troyens, an opera which Berlioz composed in French between 1856 and 1858 CE, is one of the most creative extant adaptations of Vergil's *Aeneid* (Pillinger 2010). In particular, Berlioz emphasizes Vergil's motif of unfavorable prophecies, as shown in his enlargement of the role of Cassandra as prophetess of doom, sometimes in duets with her fiancé Coroebus (Anderson 2004). Berlioz departs from canon in showing Cassandra commit suicide in the ruins of Troy, rather than survive to become Agamemnon's enslaved concubine, as in Aeschylus; Cassandra's suicide parallels Dido's suicide at the end of the opera (Anderson 2004). Later, after Aeneas and Dido fall in love, their love duet "Nuit d'Ivresse et d'Extase" invokes some of the most unfortunate romances of mythology, including Aeneas' parents Anchises and Venus, as well as Troilus and Cressida. At the conclusion, Berlioz reassigns Dido's curse of future Rome (*Aen*. 4.622-629) to a chorus of angry Carthaginian women. Nevertheless, according to Berlioz' staging, a tableau of the triumphant Roman Emperor and his legions appears in the distance unseen by the chorus, in an ambiguity reminiscent of the final scene of the *Aeneid* (Anderson 2004; Putnam 1995). This chorus foreshadows not only the Rome-Carthage conflict of the Punic Wars, but future conflicts between other European states and the Ottoman Empire (Holoman 1989; Anderson 2004). Although the opera is rarely performed in its entirety due to its four-hour length, it had its regional debut after 167 years at Seattle Opera in mid-January. This concert version featured only the second part, which centers around the Aeneas-Dido romance and omits visual elements like the tableau of Imperial Rome. In almost every version, Berlioz' *Les Troyens* provides a rather 'dark' reading of the *Aeneid* and anticipates by a century Parry's article "The two voices of Vergil's *Aeneid*" (1963).

Finden, David (UBC)

A Pompeian Public Curse Tablet: A New Methodological Material Approach

This paper presents a novel methodological framework for analyzing public curse tablets in the Roman world through the lens of magic materiality, focusing on the exceptional public curse on the tomb of Publius Vesonius Phileros in Pompeii. While private curse tablets have been extensively studied, public curses remain an under-explored phenomenon, with less than a handful of examples known in the Western Roman Empire. However, traditional methodologies addressing curse tables fail to capture all aspects of public cursing. Building upon C.S. Natalías' (2018) theoretical framework of magic materiality, this study introduces a crucial third dimension to the traditional binary relationship between practitioner and victim: the role of the public. The study argues that public curses use social conceptions of magic to reinforce and enhance the spells. This expands the bidirectional relationship that private curses use and incorporates the public′s voice to repeat the incantation, increasing the potency and relevance. Through a detailed analysis of the Pompeian curse′s physical characteristics, archaeological context, and epigraphic elements, this paper demonstrates how public curses operated within a complex network of social and material relationships. At Phileros' tomb, the slate tablet′s deliberate resemblance to traditional lead curse tablets, its strategic placement, and its carefully crafted text reveal sophisticated knowledge of magical practices while maintaining plausible deniability within Roman legal and religious frameworks. The curse′s format as a ′speaking stone′ actively engages passersby, compelling them to unknowingly participate in and reinforce the curse through oral recitation. This research not only provides insights into the materiality of public magic but also illuminates broader questions about the intersection of magic, religion, and public life in Roman society. The methodological approach developed here offers a new framework for understanding other public curse tablets and contributes to ongoing discussions about magical practitioners, and societal views of magic in the Roman world.

Gauthier, François (UBC-Okanagan)

Auxiliaries and War Economy in the Second Punic War

The Second Punic saw an unprecedented rate of mobilization among Roman citizens. Indeed, perhaps as many as 80,000 men in more than 20 legions were under arms at the peak of Rome's deployment in 212 BCE.[1] The finances of the Republic were put under severe pressure to fund such a large military establishment. Generals operating in Sicily, Sardinia, and Hispania notably sent desperate pleas to Rome in order to obtain money and supplies for their troops, but they were told there was nothing to send.[2] The Romans were so short of money to pay their troops that they drastically reduced the content of precious metal in their coins. This is attested not only in the literary, but also in the numismatic record.[3] This eventually led to the collapse of the Roman monetary system of the creation of the denarius in 212/211 BCE.

The Italians allies were also hard pressed and some of them famously complained to Rome that their human and financial resources had been completely exhausted by fighting Hannibal.[4] Under such strain, Rome was desperate to find more soldiers and money. A particular helpful expedient in such a predicament was the recourse to foreign auxiliaries. These troops could be obtained by processes reminiscent of the way the Italians supplied soldiers to Rome. That is to say that they were supplied and paid by the communities providing them. The aim of this paper is to show that auxiliaries played an important role both militarily and financially in the Second Punic War. By bolstering Rome's armies without requiring additional investments, they helped the Republic in resisting Carthage.

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[1] Brunt 1971, 418.
[2] Liv. 23.21; 23.48.4-5.
[3] Cass. Dio 8.26; Yarrow 2021, 28.
[4] Liv. 27.9.7.

Hanrahan, Caden (University of Washington)

Beholding Horror: The Viewer and the Viewed in Seneca's *Medea*

As Medea plots and executes her revenge in Seneca's version of the tragedy, she becomes increasingly focused on Jason witnessing her actions in order to achieve her satisfaction. This paper seeks to use a combination of ancient theories of vision, the social significance of being witnessed in Roman culture, and analysis of the tropes relating to viewing and gender in modern horror movies to interpret what it means to see and be seen throughout the play. Exploring multiple ancient theories of sight including extramission, intromission, and interactionist theory, it is possible to conceptualize how the passages that mention vision could have been interpreted in their original cultural context. For example, taking an extramissionist stance emphasizes the piercing power that eyes can wield as they cast fiery rays toward what is being viewed. Here, Carol Clover's analysis of the assaultive gaze (particularly the female assaultive gaze) in horror movies in *Men, Women, and Chainsaws* provides a framework for the analysis of Medea as purveyor of horror against Jason, who lacks any defense other than the ability to shut his eyes (Clover, 1992). Seneca's particular philosophical slant must also be taken into account for additional perspective on the mechanics of sight according to the Stoics and the significance of self-display in his time. Through these multiple avenues of investigation, it is possible to gain a deeper understanding of the significance of sight in Seneca's *Medea*.

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Hinds, Stephen (University of Washington)

Reversions of Pastoral: Spenser's Virgilian philology

The fourth eclogue of Edmund Spenser's *Shepheardes Calender* (1579), 'Aprill', is dominated by the recital of a song in praise of the transcendent figure who presides over the herdsmens' pastoral lives (*Aprill* 34): 'fayre *Elisa*, Queene of shepheardes all'. The elevation of the usual bucolic mode to include an almost open engagement with the fortunes of the state and its sovereign, Queen Elizabeth, has its most obvious ancient generic precedent in the *paulo maiora canamus* with which Virgil had once stepped up his terms of reference in his *Fourth Eclogue*. No less in line with this precedent is the quasi-supernatural acceleration of natural vegetative bounty associated with this 'flowre of Virgins' (48) throughout the poem's 'hymn' of praise, in classical – and notably Ovidian – terms. But the end of the poem brings the strongest of prompts to return from Ovid to Virgil, not this time to the *Fourth Eclogue* but to the encounter of Aeneas with his disguised divine mother after landfall at Carthage in *Aeneid* Book 1. Let me explain. Each poem in the *Shepheardes Calender* has, attached to its end, an 'Embleme' (in the form of a bare motto, usually in verse, almost always in a language other than English). In the case of 'Aprill' there are two, in Latin, direct quotations of the two opening vocatives addressed by Aeneas to a mysterious and godlike female figure at *Aen.* 1.327 and 328. Pursuit of these emblems will take us not just into the world of Virgilian mythic reception but into the politics of the representation of England's virgin queen herself. After further 'pastoral philology', I will close with a vignette of linguistic self-awareness in a prefatory epistle to the work, concerning Spenser's distinctive use of old and unwonted words, and involving a detour into ancient Roman philological antiquarianism.

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Hollmann, Alexander (University of Washington)

Puzzling pictures on curse tablets from Caesarea and Antioch

In 2025 a new collection of late-antique curse tablets from Caesarea Maritima and Antioch will be published (Ma*gica Levantina* vol. 1, eds. Robert Daniel and Alexander Hollmann, Brill-Schöningh). Inscribed in lead and generally found in wells or drains, the texts of these 34 tablets contain much that is new and interesting. A number of these texts are also accompanied by drawings. While the drawings are generally clearly delineated, their relationship to the texts is not always clear, nor is their significance. In this talk I present these images and offer some interpretations about what they depict and what they could mean.

Houle, Nina (Simon Fraser University)

Choose Your Own Aristeia: Simulations of Homeric God-Mortal Relations in Contemporary Tabletop Gaming

Greek mythology is a point of fascination throughout 21st century popular culture of all stripes, including within tabletop games. Many games go beyond using mythology as a simple aesthetic theme, weaving ideas from ancient Greek epics, poetry, and theatre into their mechanics and rule systems. These games use visual trappings to convey a sense of mythological antiquity, but the process of playing them also encourages a close, detailed reception of ancient Greece. The ways in which games portray relationships between gods and humans is of particular interest, as it closely mirrors mortal/immortal interactions in the *Iliad* and *Odyssey*.

I closely analyze a small selection of contemporary games that feature mythologically influenced scenarios, including *Cyclades* (2009), *Hector and Achilles* (2003), and *Santorini* (2016). I place these games in conversation with Homer's text, particular passages of divinely backed heroism. In these games, players take on roles that resemble mythological heroes, while game elements such as decks of cards represent the gods. These elements bestow benefits and abilities upon players, who compete against each other. Thus, the ways these games portray the gods is in line with the behaviour of gods in epic poetry, particularly in battle sequences from the *Iliad*. Furthermore, these games often require players to maintain the favour of the gods, reflecting the reciprocal relationship between gods and mortals that is present throughout the ancient Greek mythos. This is but one example of mechanically-rooted reception of antiquity within tabletop gaming: however, its closeness to specific moments from historical texts makes it particularly worthy of discussion.

Kay, Brendan (UBC)

Labyrinths, Knots, and Tunnels in Time: Hermeticism and Myth in Netflix's *Dark*.

Dark is a widely acclaimed German time-travel television series co-created by Baran bo Odar and Jantje Friese, airing three seasons on Netflix between 2017 and 2020. The show chronicles several families whose lives, over roughly five generations, are both defined and tormented by involvement in a complex temporal paradox. As they seek to escape the labyrinthine branches of their own family tree, *Dark*'s characters must come to understand the secret nature of their reality and untangle the knotwork of worldly desires and vendettas which sustain it. In this paper, I examine the story's underpinning by two streams of classical reception, each of which manifest in the show's iconography, narrative structure, and philosophical commentary. First, *Dark* takes clear inspiration from the myth of Theseus, Ariadne and the Daedalian labyrinth. Through their narrative roles and identifying tokens, various characters can be roughly schematized onto these mythic Greek antecedents, underscoring some thematic parallels. Moreover, the series is profoundly influenced by Hermetic philosophy and the related tradition of Western alchemical theory. This influence is inaugurated in Season 1 by a reimagining of the *katabasis* of the mythical sage Balinas, originally recorded in pseudo-Apollonius' 8th century Arabic text, *Sirr al-khalīqa* (*The Secret of Creation*); it reaches its zenith in the series finale, with several characters undergoing a form of Hermetic apotheosis.

By exploring these streams of classical reception in parallel, they seem not to be merely thematic overlays, but rather mutually illuminating interpretative frameworks. *Dark* sets its primary protagonist simultaneously in the role of Theseus and Hermetic seeker, synthesizing mythic and philosophical archetypes. By holding Theseus' journey and Hermetic initiation in dialogue, *Dark* offers a compelling meditation on the nature of self knowledge, desire, and the labyrinth's dual function as both prison and path.

Knorr, Ortwin (Willamette University)

Odysseus in Bikini Bottom: Homer Parody in the SpongeBob Movie (2004)

All children's movies face a daunting task: they have to entertain not only kids, their principal audience, but also their parents. Nickelodeon's 2004 full-length animated feature, *The SpongeBob SquarePants Movie* achieved this feat with a successful mix of silliness, adventure, and, as I will argue, a fair bit of sometimes quite sophisticated parody of Homer's *Odyssey*.

Set under the sea in Bikini Bottom, the movie turns around the mysterious theft of King Neptune's crown. False clues frame Eugene Krabs, the proprietor of the "Krusty Krab" fast food restaurant. Enraged, Neptune threatens innocent Mr. Krabs with his trident. He wants to burn him to a crisp when SpongeBob intervenes, an unlikely kid hero working at the restaurant. He promises to find the true thief and return the crown. Granted just six days to accomplish this task, SpongeBob and his trusty sidekick Patrick overcome multiple challenges to reach Shell City, where the crown is said to be. They return just in time to prevent Mr. Krabs' execution.

The Homer parody in the movie includes, e.g., Neptune's wrath, a Cyclops that captures SpongeBob and Patrick (a deep-sea diver whose helmet features a single round viewport), a City of the Dead (Shell City), and SpongeBob as a bard. Some of it is rather moronic: the Bag of Wind, e.g., becomes a silly farting joke. Other intertextual references are more sophisticated. For example, SpongeBob's Underworld turns out to be our Upperworld: Shell City, where the "Cyclops" stores the crown, is a souvenir shop on the beach that sells dried-out, dead sea creatures to tourists. A gender-bending twist sees the heroes saved not by a beautiful sea nymph but by Baywatch star David Hasselhoff whose manly pectorals propel the heroes back home just in the nick of time. Both the movie and the *Odyssey* repeatedly address the nature of true heroism. SpongeBob, the kid, succeeds where others would have failed, not least by blinding and disabling a menacing hit man with the same pink bubbles that, in another episode of the movie, mark him as a hopeless "sissy".

Krotscheck, Ulrike (Evergreen State College)

The Archaic-Classical Cemetery at Isthmia, Greece: Preliminary Results

This paper presents the preliminary results of previously unpublished excavations of an ancient cemetery near the Sanctuary of Poseidon at Isthmia. These excavations, which took place between 1967 and 1970, uncovered over 160 burials containing over 800 inventoried artifacts. This was an extremely important find, as at the time, there were no other excavated cemeteries associated with a major Panhellenic Sanctuary. In addition, the furnishings of the graves suggest that the people interred there were not the elite of society. Using a contextualized analysis of the artifacts from this cemetery and setting it against the broader background of burial practices in the Corinthia, our project may therefore shed important light on the lives of ordinary people who worked at or near this sanctuary.

In addition, we address some of the complications that arise from working with legacy data. Over the decades that followed the original excavations, a handful of different scholars began, and all eventually abandoned, full publication of the cemetery. Thanks to a recent change in site leadership, this material is being revisited, we hope for the final time. And while this paper mainly presents the state of our current investigations, it also attempts to recover information lost along the way and over the decades, in particular that collected by archaeology students working at the excavation in the 1960's. In completing this project, which is still in its initial phases, we seek not only to illuminate the lives of the people buried in the cemetery, but also the work of the scholars throughout the intervening decades who helped contribute to the success of this project.

Lahiri, Ray (University of Washington)

Monolingualism and Empire in Plautus' *Poenulus*

Plautus' *Poenulus* has served as an invaluable archive of Carthaginian alterity. The bilingual entrance speech of Hanno, who arrives late in the play to star as a Carthaginian merchant, has been plumbed for fragments of Punic; the merchant's characterization has been hotly contested. But there are other *Poeni* on stage. This paper turns towards one of them, Agorastocles to examine how the play negotiates the constellation of citizen status, racial alterity, and Mediterranean connectivity in the aftermath of the Second Punic War.

Hanno's lost nephew and a Carthaginian who cannot speak Punic, Agorastocles is the one figure certain not to understand the Punic in the play. For when Hanno approaches speaking in Punic, Agorastocles defers to Milphio, the "clever slave": *Nam qui scire potui, dic mihi,/ Qui illim sexennis perierim Carthagine?* (986-7). In the ensuing trialogue, the figure of the Carthaginian emerges as kin, guest-friend, and foreigner vulnerable to violence.

To illuminate Agorastocles' "forgetting" of Punic within the frame of nascent Roman empire, I turn to the dialogue between Jacques Derrida and Abdelkébir Khatibi on (mono-/bi-)lingualism, (French) colonialism, and the Other (Khatibi 1983, 1999; Derrida 1998). The colonial education system ordains an alienated and alienating language order: for the Maghrebi colonial subject to speak in French is to speak in a language not one's own (Derrida 1998: 1), a language on loan (Khatibi 2010: 1017).

The detour through Franco-Maghrebi critical theory reveals the slipperiness between other and self in the imperial encounter. The *Poenulus* simultaneously deconstructs and reinstates Carthaginian difference. Hanno is a spectacular, bilingual racial other. Adopted and assimilated, Agorastocles at first seems to model a safe, acceptable Carthaginian; but Mediterranean linkages reveal the foreigner to have been always-already present. The play's continuous confusion of categories reveals the kernel of instability at the heart of Roman identity.

Levaniouk, Olga (University of Washington)

Gold and silver, white and red: wedding aesthetics and the death of Euphorbos in the *Iliad*.

The notion that many deaths in the Iliad are those of "doomed bridegrooms" is not new (Griffin 1980:131–135, Dué 2006:78–87, Nagy 2013:109–145). For example, in discussing Iliadic "obituaries," in which warriors are compared to felled trees or rain-beaten flowers, Alexiou comments on the similarity between funerary laments and wedding laments, sung for the bride as she leaves her father's house (Alexiou 2002:120, 200). In this paper, I explore the wedding aesthetics present in the death of Euphorbos (17.50–58) in greater detail and with more specificity, focusing not only on the lament-like elements but also on ornaments, decorations, color, and hair style. I argue that the description of Euphorbos' death consistently and pointedly deploys the diction and imagery of wedding, beginning with the quality of Euphorbos' wound, continuing through the description of his tresses, and ending with a heifer simile. I further suggest that the description of Euphorbos' death features the red and white color scheme associated with weddings. Not only do multiple elements in the description of Euphorbos' death evoke wedding diction, imagery, and aesthetics, but the order of their appearance mirrors that of the wedding. In addition, the death of Euphorbos has several points of contact with another wedding-tinged episode, the description of Menelaos' wound in Iliad 4, which includes unusual armor (a rare reference to a warrior's μίτρη) and a simile comparing Menelaos' blood to an ivory cheekpiece dyed by a Carian or Maeonian woman (4.140-147).

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Levin-Richardson, Sarah (University of Washington)

Paedagogi and Affect in the Roman Empire

Paedagogi—male child-minders—helped raise children of all statuses (Bradley 1991, Laes 2009). Re-examining the Roman evidence, I argue that some *paedagogi* trained elite children not only in appropriate behavior (Bradley 1991) but also in proper affect. This finding contributes to a growing body of scholarship on subaltern affective labor in Classical antiquity (Levin-Richardson 2024, Cushing forthcoming; on emotional/affective labor, see Hardt 1999, Hochschild 2012 [1983]).

Perhaps unsurprisingly, philosophers provide our clearest evidence: Seneca describes preventing children from showing anger or exultation, and details when they should feel fear or express friendliness (*de ira* 2.21.1-10; see also Inwood 2005 145). These indeed are the very tasks of the pedagogue (Sen. *de ira* 2.21.8-10). Pseudo-Plutarch's *On the Education of Children* highlights the desired qualities of a pedagogue and the stakes: he should be "sound in character" (4a; see also Sen. *de ira* 2.21.9-10; cf. Cic. *Att.* 269.2 on a pedagogue's *probitas*) so that children avoid becoming wastrels (5b; see also 6b). The longevity of these associations and their presence in multiple genres can be seen through Plautus's *Bacchides*, where part of the humor is that the father allowed his son to cavort with prostitutes without shame, despite the old-fashioned pedagogue's protest (158, 379; see also 485, 1013-17; cf. Bradley 1991 52). The pedagogue Gaius Gargilius Haemon demonstrates the real-life application of these principles, stressing proper relationships with others and control of his own affect in his epitaph (*CIL* 6.8012).

I end with attestations suggesting that the relationship between pedagogue and child, conducted properly, results in happiness, affection, and the possibility of early manumission for the former (Sen. *Ep.* 11.9, Plin. *Ep.* 5.16, *Digest* 40.2.13, *CIL* 6.9749; cf. Dio Chrys. 72.9-10).

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MacDaniel-Streibel, JPR (University of Alberta)

CREATION AND DIVINITY IN THE *CORPUS HERMETICUM*

The exact provenance of the *Corpus Hermeticum* is still the subject of much debate. Emerging from the highly syncretic milieu of Hellenistic Egypt in the 2nd century CE, the Hermetica follows most directly from the Neoplatonic school but echoes many other preceding philosophical and religious traditions. This paper is concerned with exploring possible influences on Hermetic cosmogony outlined in *libellus I*, *The Poimandres*, with particular focus on its striking parallels to the sequence of creation outlined in the first book of Genesis, contrasted with Platonic metaphysics drawn from the *Timaeus*. Through a comparative analysis of these three texts in parallel, contextualised within the broader contemporary scholarship on the *Hermetica*, I outline how *The Poimandres*, while staying true to its Platonic heritage in the mechanics and characteristics of God as *demiourgos*, departs notably in the sequence of creation to more closely resemble the Old Testament account, down to the mirroring of precise phrasing.

My interpretation challenges the assertion of Walter Scott, first scholar to publish an English translation of the *Corpus Hermeticum* (1925) alongside extensive notes on his translations and a comprehensive history of *CH* manuscripts. Scott is firm that there was little to no Jewish or early Christian contribution to the cosmology of the Hermetica, but I suggest that the parallels between the *Poimandres* and Genesis are too strong for there to have been no connection at all.

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MacFarlane, Kelly (University of Alberta)

"Christ Effie, thanks, you took the cut, for all of us": Social Justice in Gary Owen's *Iphigenia in Splott*

Euripides' *Iphigenia at Aulis* (405 BCE) takes as its focus Agamemnon's decision to sacrifice his daughter Iphigenia to appease the gods, allow the becalmed Greek fleet to sail, and ensure the sack of Troy. In his presentation of the story, Euripides examines the conflicting demands of family, honour, and duty, with the play culminating in Iphigenia's acquiescence in the necessity of her death for the greater good,.The messenger speech at the end describing Artemis' rescue of Iphigenia is almost certainly a later edition, with the play ending with Iphigenia's slaughter on Artemis's altar. In his one-character play, *Iphigenia in Splott* (2015), Gary Owen updates Euripides' play, exploring the issues, and the consequences, of duty and responsibility in the modern world. He transports Iphigenia ("Effie") to modern-day Wales where she no longer has to contend with an ambitious father, rebellious troops, and an angry god demanding her blood sacrifice. Instead, she struggles with life on the economic and social fringes, dealing with daunting personal circumstances. When she finally sees a way out of that precarious existence, and weighs the cost of her escape, she ultimately chooses self-sacrifice, making for herself personally detrimental decisions to benefit the common good. By updating Iphigenia from ancient Aulis to modern Wales, by presenting the story only through the voice of Iphigenia, and by offering the audience a more immediate and perhaps universal dilemma than death at the hands of an angry god in the service of war, Owen demonstrates the power of ancient myth to offer social commentary to and raise questions of social justice for a modern audience.

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Mirhady, David (Simon Fraser University)

Ēthos and the Composition of Aristotle's *Rhetoric*

In his introduction to the Oxford translation of Aristotle's *Rhetoric,* Harvey Yunis (pp. liii & lviii) identifies an "anomaly" or "discrepancy" between Aristotle's innovative and seminal identification of *ēthos* (character) as a technical mode of persuasion (*Rhet.* 1.2, 2.1, & 3.1) and his rather pedestrian account of different sorts of *ēthos* in the middle of book 2 (*Rhet.* 2.12-17). In this paper I will suggest that the latter represents a preliminary attempt by Aristotle to excerpt and refashion treatments of *ēthos* from earlier handbook accounts, represented by Anaximenes' *Rhetoric to Alexander*, in which character appeared principally as an element to be treated within a speech's introduction.

Muh, Anna (University of Washington)

Bacchic Belief or Transphobic Translation?: Using Ugarit Translation Alignment Editor to identify transphobic bias in translations of Euripides' Bacchae

This presentation will focus on instances of modern transphobic bias in translations of Euripides' Bacchae as a practical application of technology-assisted Translation Alignment for Classical languages using the online platform Ugarit Translation Alignment Editor. Modern conceptions of gender and sexuality differ vastly from those that Euripides and his contemporaries understood in the ancient world. Consequentially, translators' impositions of modern conceptions of––and even biases against–– transvestism on ancient texts can lend to readers' inaccurate understanding of ancient societal values and inaccurately portray conceptions held by ancient peoples in favor of those that more closely, yet falsely, align with our own today. This research relies on the use of the Ugarit Translation Alignment Editor, an online platform designed for the facilitation of user-aligned parallel texts at word and sentence levels. Throughout the presentation, I will demonstrate how Ugarit facilitated my analysis of text-to-translation interpretation in Bacchae. I will investigate three passages from Bacchae that contain specific language surrounding gender, sexuality, and transvestism in the original Greek text (lines 215-262, 810-861, and 912-976) with their corresponding translations from four different translators (T.A. Buckley (1850), George Murray (1905), George Theodoridis (2005), and Anne Carson (2017)) to identify potential evidence of modern transphobic bias in translations of the tragedy. Finally, I will identify occurrences of transphobic bias in these translations evident through either the erasure of transexual identities present in the original text or the inclusion of derogatory language addressing that identity that is not present in the original text. In concluding statements, I will offer suggestions for future project expansion using Ugarit to identify modern biases imposed on translations of Bacchae and the greater corpus of ancient texts.

Nicholson, Nigel (Reed College)

A Victor, not an Athlete with a Victory: The Representation of Athletic Victory in Odes and Dedications

In the victory odes and dedications of 550-400 BCE, athletic victory is represented not as what determines a victor, but as the natural outcome of a victor competing. Victory is represented as a simple business: when great athletes compete, they win—easily and repeatedly. Compare, by contrast, the mess that is the chariot race in *Iliad* 23, where it is not clear who is the best or even who finished where. The *Iliad* is invested in exploring mismatches between excellence and the prizes of victory. Victory memorials, however, are committed to a straightforward connection between victory and excellence, in athletics—and other fields (on which, see Rose 1992).

This paper explores how victory memorials make this connection seem straightforward. First, little information is provided on the events (Golden 1998.79). When details are given (e.g. that the victory is "dustless"), they emphasize the gulf between the victor and the other competitors; there is no interest in rivalries; and victors are spoken of as winning rather than competing ("Dawn saw Pherenicus winning...," Bacch. 5.37-41). Second, we are often given instead a catalog of the victor's prior wins, suggesting that this victory was predictable, not lucky or the result of everything coming together on the day. Second-place finishes are also not mentioned. This is not because winning was all that mattered to the Greeks as a whole (as Spivey 2004.169 or Miller 2004.11), but because in these genres victors finish first; second place was valued in other contexts (Crowther 1992). Third, these memorials make little mention of rules, techniques, or injuries; victorious athletes have not mastered particular rules, techniques, or training regimes, but are just fast, strong and tough. Victory seems to come naturally.

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Parsons, Madalena (University of Washington)

The Maiden's Materials: The Composition of Pygmalion's Statue in Ovid's *Metamorphoses*

Pygmalion's statue is one of the most famous artworks in literary history, and its representation in Ovid's *Metamorphoses* 10 is the primary source from which much of the myth's reception flows. Ovid specifies that the statue is made of ivory and in the absence of a name, refers to it by its composition, thus making its material central to its identity. This paper traces the implications of ivory in ancient Greek and Roman culture, both literary and material. The argument draws upon ivory's sense in Latin literature generally, in which it is luxurious; in Greek and Roman epic, in which it is deceptive; and in Ovidian elegy, in which it is erotic. It also explores the generic conventions of ivory and chryselephantine statuary, which typically depicts divine and semi-divine figures. Finally, it turns to ivory dolls, which come with the expectation of tactile engagement and which, in a Roman context, feature relatively detailed anatomical modeling. The information conveyed by the statue's material composition establishes that the *Eburna* is well-suited to the role of the elegiac beloved, alluring and idealized and expensive, and that both the statue and the woman are strongly sexualized and remarkably physical for a purely literary construction.

Perroni, Julia (University of Wisconsin, Madison)

'Going' Mad: Cassandra's Madness and Discourses of Disability in the *Agamemnon*

In this paper, I argue that Cassandra's madness in Aeschylus's *Agamemnon* is not *independent* of her gender and her enslavement, but rather is contingent on them. While previous scholarship has done admirable work in discussing Cassandra in the contexts of her sexual status (eg. Debnar 2010; Mitchell-Boyask 2006), her objectification as a trafficked person (eg. Wohl 1998), and the *Agamemnon's* role in the evolving pathologization of madness in Greek discourse (eg. Perczyk 2023), she has not been studied through the lens of socially constructed disability. By borrowing from disability and mad studies, which describe disability and madness as conditions of social oppression and, especially in the case of madness, conditions of epistemic injustice (Lewis, Ali, and Russell 2024), I examine how Cassandra's madness is connected directly to her oppressed status. Clytemnestra and the Chorus do not attribute her with authoritative knowledge or even the ability to speak coherently, owing to her status as an enslaved person. Her demonstration of such knowledge therefore immediately places her beyond the Chorus's 'normal' frame of knowledge, and they fail to understand her because of it. The Chorus are in a position of power; thus, the discourse of sanity is on their side and Cassandra is treated as incoherent and ultimately doomed, having failed to make herself understood. Cassandra's madness is further constructed as madness (qua disability) within the play by the inevitability of her death, which echoes ableist logic within which a disabled future can only be imagined as a "terrible unending tragedy" (Kafer 2013, 2). Thus, her characterization specifically as mad is rooted in her dislocation, disenfranchisement, and disconnection from the norm as much as or more than the alteration of her mental state or her acute distress.

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Porter, Jennifer A (UBC)

At Their Own Expense: The Stagecraft of Roman Mime

Despite the popularity of Roman mime, and despite the discovery of over twenty fragmentary papyri which appear to contain scripts intended for performance, this elusive genre has continued to lurk at the periphery of discussions about entertainment in the Roman world. Through literary analysis of the twenty-two fragments identified as mime scripts, including the fart-joke-filled P.Oxy 413 and the relatively recently-discovered P.Matr. inv. 44+119, this paper seeks to draw out the practicalities of performance of this nebulous genre. This paper will explore both explicit and implicit stage directions within the texts, including calls for percussion or instrumentation, indications of prop-use or costuming, and choreography, in order to provide a lively picture of an understudied genre. My reading will be supported by a quantitative analysis these stage directions.

This research is motivated by a central economic question: what was the Roman state buying when it sponsored performances of mime? By foregrounding the stagecraft involved in a mime performance, as far as it is possible to speculate using the scripts which have survived, this paper aims to position mime as a commodity being purchased by the Roman state. As mime was a subversive genre, my research aims to address the question: why would public funds be used to pay for a potentially destabilising performance? This research goes beyond literary analysis of the texts and considers the materiality of the papyri upon which the scripts were written as an indication of how formalised a mime performance could be. The physicality of these papyri could shed new light on the extent to which a mime performance, which hitherto have been considered to be spontaneous and improvised, were polished through rehearsal and possibly repeated.

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Riedemann, Valeria L. (University of Washington)

Revising the Past: A Critical Reassessment of the Ancient Galleries at the Seattle Art Museum

In the early 2000s, the Seattle Art Museum (SAM) reorganised its Ancient Near Eastern and Classical art collection, which continues to be displayed on the fourth floor. Now, twenty-five years later, the current presentation of objects in the SAM's Ancient Galleries urgently needs revision due to several errors identified by specialists. Issues include a Sumerian papyrus exhibited upside-down, an Apulian vase presented backwards, and a misunderstanding of the chronological developments in Greek vase painting and Greek and Roman sculpture. Additionally, the arrangement of objects within the galleries appears somewhat haphazard, with items displayed in glass cases that do not follow a clear thematic or chronological order. Labels are often generic and placed on the wall, sometimes far from the objects they pertain to. Consequently, the educational value of the galleries falls short of providing viewers with accurate information and, ultimately, an enriching experience of the ancient Mediterranean through the collection.

The finding of errors, particularly with the display of the Apulian amphora (Riedemann, forthcoming), led to an invitation to collaborate on a project to renovate the SAM's Ancient Galleries, with an estimated completion date in the fall of 2025. This paper reports the current state of the galleries, focusing on the ancient Mediterranean section and questioning the narrative presented to viewers for decades. The project proposes new approaches for addressing objects that warrant a revised and accurate biography. It also considers the concept of 'aesthetic value' which has influenced the current curatorial approach and the inclusion of currently stored away objects. Objects that hold significant educational value such as Geometric and Corinthian pottery (Bliquez 1985), an Etruscan cinerary urn, and bronze figurines, are not part of the present display due to curators' unfamiliarity with the objects and misconceptions regarding cultural ideas of beauty among ancient peoples (a still pervasive approach to, for example, Etruscan figurative artworks). In conclusion, this report highlights the need for collaboration between curators and specialised archaeologists to ensure that the museum offers an accurate educational, and enriching experience.

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Rossiter, Jeremy (University of Alberta)

Elusive lychnology: in search of Roman Africa's missing lamps.

The study of Roman pottery lamps has advanced across many fronts in recent years. New studies have appeared dealing with different museum collections and archaeological assemblages. In Roman Africa, progress has been slow but steady. Landmark 20th century typologies, e.g. those by Deneauve (1969), Ennabli (1976) and Anselmino and Pavolini (1981), have been superceded by newer more nuanced 21st century studies, e.g. those by Bonifay (2004), Bussière (2001 and 2007), and Forti (2023). In tandem, new finds of lamps, often fragmentary, have appeared in numerous archaeological reports, especially at Carthage. Yet there is much more to be learnt. Studies continue to focus on the bigger coastal trading centres, with smaller coastal and inland sites largely neglected. This paper offers a critical review of some of the more important new studies of North African lamps and raises questions about what is still missing in our evolving knowledge of lamp production and distribution in Roman Africa. Among the issues discussed will be the emergence of local production, the use of non-ceramic lamps, and the significance of non-African lamps in archaeological contexts in North Africa. Attention will be drawn to a number of unpublished lamps seen in regional museums in Tunisia in 2024.

Rowe, Greg (University of Victoria)

Inscription and monument: the Heading of Augustus' *Res Gestae* and the nature of epigraphy

When the philologist Tony Woodman looked at the Heading of Augustus' *Res Gestae*, he saw an allusion to Herodotus' Preface. When the epigraphist Silvio Panciera sought to define epigraphy, he said simply that it was writing that someone wished to make public and permanent. When the epigraphist Alison Cooley defined epigraphy, she emphasized that it was the monument that mattered, not the inscription.

All three have misunderstood the nature of epigraphy. The function of an inscription was to hang a name or names on a monument. An inscription was a *titulus*, a label. Furthermore, the monument was normally grammatically embedded in the inscription.

In this talk I will argue that the Heading of the *Res Gestae* is an epigraphically typical *titulus*, and that it contains no special literary references. In fact a precise parallel can be found in the heading of another Augustan inscription.

I will also argue that, in the case of the *Res Gestae*, the monument was the text itself—short-circuiting the notion that it was the monument, not the inscription, that mattered.

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Sidwell, Keith (University of Calgary)

Lucian's masks

Current wisdom has it that Lucian, in taking on multiple identities for his apparently authorial appearances – as Lycinus or Tychiades in many dialogues with a philosophical theme, and as Parrhesiades in *Piscator* and "The Syrian" in *Bis Accusatus* – is seeking to evade the possibility that any serious meaning might be captured from his multifarious and often deeply humorous works. Still, as has been lately reaffirmed, Lucian is not a modern author and still less a post-modern one. It seems likely, then, that what appears to modern readers to be evasion is a product of two intersecting misapprehensions on their part. First is their difficulty (shared with some ancient readers) of understanding how the serio-comic mode (*spoudogeloion*) invented by the Cynics (in particular Menippus) was supposed to yield serious meanings. Second is their failure to understand two aspects of the reception, and so the reuse, of two familiar classical Greek literary modes, Old Comedy and the philosophical dialogue. In this paper, I shall suggest different approaches to the question troubling contemporary scholars and propose a way in which to derive meaning from Lucian's apparent evasion of meaning and so better locate him in his own intellectual environment and to explain his startling novelty as a writer amid a literary culture of stunning tedium and mediocrity.

Stern, Gaius (UC Berkeley)

The Signs of Tyranny

When I was first teaching Origins of Western History 4A in 1993, my students asked me how do we and how did ancient readers know the difference between a tyrant and a king. Rulers such as Pheidon of Argos, Candaules of Lydia, Periander of Corinth, as well as a number of Roman emperors make this a very pertinant question. Originally in Greek political thought, *tyrannos* was a neutral term for anyone who seized power and governed the *polis,* whether well or badly. The term did not carry the pejorative meaning tyrant has today. But as How and Wells in their *Commentary of Herodotus* (1912) and many other scholars have observed, Herodotus has played an instrumental role in charging the term *tyrannos* from neutral to negative and he considered most *tyrannoi* to be despots. And yet, one source's benevolent and legitimate ruler is another source's cruel despot. "Bad" government is in the eye of the beholder, but sometimes it is less subjective and the truth is, simply put, naked.

When regarding characters such as Periander, Cambyses, Cleisthenes of Sicyon, and Hippias, Herodotus is very clear on which common denominators make all of them *tyrannoi*, not kindly rulers. Livy, who clearly knew Herodotus' text well, follows the proofs Herodotus laid out to make Tarquinius Superbus the epitome of a *tyrannos* and the reason *rex* became a bad word in Roman political thought. Where Peisistratus and Pittacus may pass as good rulers in *tyrannoi*, Tarquin Superbus rivals Cambyses in wickedness and exhibits the same five signs that prove he is a (Roman) tyrant in no uncertain terms.

This presentation will help instructors and students alike identify and grade tyrants by five tell-tale signs in Herodotus, copied by Livy and Dionysius of Halicarnassus, *et al.*

Storey, Ian (Trent University)

In defence of younger men: A pair of odd episodes in Aristophanes' late comedy

Aristophanes' last two extant comedies (*Assemblywomen*, *Wealth*) have long caused both disappointment and dissension among their critics. Can either or both or neither be reclaimed for 'Old Comedy', or do we use the uncertain term 'Middle Comedy'? And are the episodes in the latter half of the comedies meant to be 'ironic', that is intended to undo the 'great idea' now implemented.

This is especially of the two very long episodes in *Assemblywomen*, first at 730-876 where the selfish man refuses to contribute to Praxagora's community of property, and then at 877-1111 where a young man arrives to court his girl-friend and because of the new sex-laws he must satisfy an old ugly woman first. In fact he encounters not his sweetheart, but the three ugliest old women in the world. Here it is especially unclear where the comedian's and the audience's sympathy should lie.

Both Henderson and Sommerstein argue that we should be driven by modern sympathies for young lovers, but that the ancient spectators would NOT favour the young man because he is wilfully disobeying the new decrees, trying to sleep with a citizen-woman, because the old women could be war-widows and thus deserving of sympathy, and young men in comedy are 'without exception portrayed unsympathetically'.

I want especially to refute this last conclusion by examining a number of *neaniai*, *neaniskoi*, *neoi*, *meiriakia*, and *neõteroi* in Old Comedy, some groups outside the comedy, others individual comic targets, and some characters (named and unnamed) within the plays. I will show that Henderson's 'without exception' is an overstatement and that older men and women are just as likely to be a comedian's target. This leaves us to consider whether these scenes are not very good comedy or meant as intentionally ironic, or perhaps a third explanation.

Weiner, Jonathan (Hamilton College)

Medea, Motherhood, Race, and Ecocatastrophe in N.K. Jemisin's *The Broken Earth*.

This paper reads the protagonist of N.K. Jemisin's *The Broken Earth* trilogy (2015-2017) as a Medea figure, through whom Jemisin comments, intersectionally (Crenshaw), on race and racism, slavery, motherhood, and environmental catastrophe. *The Broken Earth* depicts a science fictional world experiencing ecological and social collapse, a world which also relies upon the forced labor of marginalized people. Jemisin's Essun (also named Damaya and Syenite over the course of her story's arc) participates in a Medea tradition, reaching back through Toni Morrison's *Beloved* and the historical Margaret Garner (painted in 1867 as "The Modern Medea"; interview between Jemisin and Kehe) to origins in Greek and Roman literature and myth. In addition to her commission of filicide, Essun, like Medea, is multiple times an exile, a sorceress of sorts with deep connections to the earth, and racialized as Other (Pindar; Herodotus; Wetmore). I join Jemisin's commentary on American racism, queerness, and motherhood (Haley) with ecocritical theory in that, in Jemisin's words, "people who are powerful, who are valuable, are channeled into systems of self-supported and externally opposed oppression." This violent exploitation of people is linked with ecological destruction since both people and environment are treated as "extractable, exploitable, and exposable" (Moulton and Salo). Finally, I suggest that Essun's second person narrative implicates the reader in, or at least challenges the reader to identify with, systems of sociological and environmental exploitation.

Xu, Theresa Ruoxi (University of Toronto)

Between Kin and Kind: Pet-Keeping and Enslaved Children in the Roman Households

A Roman household was a "patchwork family" (Harders 2010), while it could also be multispecies. Like the modern equivalent, pet-keeping offered companionship, contributing to children's sentimental education and socialization (Bradley 1998; MacKinnon 2013). Pets also remarkably impacted enslaved children: a first-century funerary relief dedicated to a foster daughter (*alumna*) Helena features a Maltese dog (71.AA.271; Slater 2010). Both the image and relationship term referring to the deceased child were replaced by a metaphor of pet dog.

This paper examines the intersection between slave-born children – including the home-born (*vernae*), foster children (*alumnae*), and the freed – and pets, through the epigraphical medium. Animals on epitaphs reinforce freeborn children's social identity, yet for slave-born children, pets highlight their traits of tameness and vulnerability. The affection they provided grants some degrees of integration which elevated their position by distancing from other domestic slaves of humble status, pets, and other categories of animals. By applying the "sociozoological scale" (Arluke and Sanders 1996), I propose that the synchronized idea of pet-keeping and slaveholding forms a grey-zone among stratified units of Roman household, which matched subordinate children with pets in terms of labour and social practices. I look at epitaphs of freeborn children, showing how elite families utilized pets for memorial motives, then explore how subordinate children paralleled pets, especially in Helena's funerary relief. I recreate the sociozoological scale to understand the position and treatment of subordinate children in family ranks. These 'pet-like' children were quasi-family members, suspended between the two realms of 'kin' (more than slaves) and 'kind' (less than human). Thus, rather to 'animalize,' pet-keeping in fact dehumanized children as an empowering mechanism for the enslaver. The subordinate children were hardly classifiable in the traditional categorization of slavery; their status was far more fluid than imagined. This paper challenges the perennial simplification of the enslaved population as either chattel or animals (Bradley 2000; Finley, 1980).

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