

**Annual Meeting of Postgraduates in Ancient Literature 2009**  
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**The Reception of the *Ichneutai* in the Modern Arabic World**  
Mohammad Almohanna – University of Nottingham

This paper aims to illuminate the reception of ancient Greek drama in the modern Arab world around the start of the new century. It will argue that a new direction in the discipline has emerged in which cultural dialogue is the main focus. This phenomenon is the result of a new generation of Arab classicists who are contributing to the reception of classical literature, especially ancient drama, in the modern Arab world. This has resulted in the marking of a sense of analogous lines between Greco-Roman antiquity and traditional Arabic culture. A significant example of this developing relationship is a play written by the Egyptian classicist Ahmed Etman, *The Goats of Oxyrhynchus*, published in 2000 as a free adaptation of Sophocles' *Ichneutai*. The importance of this adaptation is that it presents a new approach in the reception of ancient drama in the modern Arab world. Its main scope centers on the contribution of ancient Egypt and its contentious role in revealing significant evidence of ancient culture preserved in a large number of papyri. This claim might light a spark of debate around the cultural role of Egypt in antiquity. The paper will analyse Etman's *The Goats of Oxyrhynchus*, the first and only Arabic adaptation of a satyr play, as a case study of the reception of Greek drama in modern Arabic literature.

**Intertextuality and Roman Declamation**  
Ilias Anemodouris – University of Manchester

Roman declamation is among the least studied fields of Latin literature. Scholarship has treated it as a mere schoolboy exercise with no further value and, therefore, unworthy of any serious investigation. Nevertheless, without denying the use of declamation as an exercise aimed at training Roman youths for the lawcourts, a number of scholars insist on stressing the importance of declamation on various levels: sociology, education, rhetoric, literature. In this paper I will defend the literary aspect of declamation. More specifically, I will attempt to demonstrate the strong intertextual nature, which characterises the surviving texts of declamation, as well as its significance for the definition of declamation as a literary genre.

Admittedly, the intertextual character of declamation originates from previous stages of the Roman youths' training in rhetoric, in particular, from exercises called *progymnasmata* (preliminary exercises), which were based on the students' serious engagement with classical literature. However, in addition to its educational role, declamation shows literary pretensions, when it is practised as a pastime by eminent figures of the Roman elite. The declamations produced within the frame of this social event acquire a literary generic identity, whose major element is self-reflexivity. I will propose, therefore, that intertextuality is a tool in the hands of the declaimers to compose a self-reflexive text; that through allusions to widely-known myths and texts, declamation defines itself as a self-aware composition, which invokes the common cultural (literary) property of the declaimer and his audience.

***Nil scribens ipse, docebo*: From *poeta* to *praeceptor* – pushing the boundaries of the poetic sphere at Horace *Ars Poetica* 301-8**  
Philippa Bather – University of Manchester

At *Ars Poetica* 301-308 the Horatian speaker resolutely renounces his poetic *ingenium*, despite claiming unparalleled poetic ability for himself (303). *Ingenium* is just not worth it (303-4), for it is itself an affliction, worse, *insania* (295-6). Horace thus opts to refashion himself as *praeceptor*. But this passage is highly subversive. In adopting the role of *praeceptor*, Horace activates questions over his didactic capacity, whilst simultaneously undermining the legitimacy of his task. Moreover, the conditions leading to such

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rejection and resolution are vague. Why can Horace not poeticise? Why is it not worth it? What is Horace now doing – teaching, poeticising, both?

Such ironised (re-)positioning is a familiar Horatian strategy. Within the *Satires*, Horace's refusal to accept the poetic status of his *sermones* was precisely a means of meditating on and performing their poeticness, a move that is naturally suggestive of his poetic ability. *Epistles* 1 staged a refusal to write (lyric?) poetry in favour of an ethical vocation that found Horace wanting. There poetry was championed as a compromise: a cathartic and improving activity that rehearses the practised restraint required of a *sapiens*. Consequently, Horace's literary back-catalogue indicates the complexity of refusals to write. At *Ars Poetica* 301-8, I suggest such repositioning reflects Horace's (re-)negotiation of his poetic space. This repositioning will be construed as reflecting Horace's response to/engagement with contemporary poetic trends; his refashioning of himself as teacher indicates an assumption of a position of 'authority' symptomatic of a desire to control his poetic legacy.

**The Amphora of Egyptian Pharaoh Thutmose III from Katsamba, Crete**  
Maria Bealby – University of Birmingham

The habitation and cemetery site of Katsamba in Crete, first excavated by Arthur Evans in the nineteen-twenties and later by Stylianos Alexiou in the fifties and sixties; is today identified as the harbour-town of Minoan Knossos. The excavation of the so-called 'Tomb of the Blue Bier' at Katsamba, dated to LM IIIA1 (c 1400 BC), has resulted in the discovery of a large number of luxury grave goods, among which, were imported objects from Egypt. Of particular interest for this study is the amphora of Eighteenth Dynasty Pharaoh Thutmose III from the same tomb, (Herakleion Museum Λ 2409) bearing the following inscription with the nomen and epithets of the ruler inscribed in cartouche (as translated from hieroglyphs):

*the good god Men-keper-Re, son of Re, Thutmose  
perfect in transformations, endowed with eternal life.*

This find can best illustrate the elite connections, trade and gift-exchanging between the palaces of Minoan Crete and Egypt in the Late Bronze Age, while at the same time it raises issues in concurrent chronology and history.

**Hero or Zero? Aeneas in *The Iliad***  
Melissa Beattie – Cardiff University

The character of Aeneas in Vergil's *Aeneid* has been extensively studied, and has also been compared to many characters of Homer's *Iliad* (e.g., Achilles, Odysseus, etc). What has not been so thoroughly examined is the comparison between his character in the *Aeneid* and his character in Homer's *Iliad*. This paper will address this lack by, in its first part, offering an in-depth analysis of his major appearances in Homer's work (e.g., Books V, VI, XXI, *et cetera*). This will allow us to establish a basic profile of his character to use in the second part of the paper, where he will be compared to his character as seen in the *Aeneid*. The basis of his character in Vergil's work will be both what the poet says about Aeneas in the epic, as well as such modern works as Wiltshire's *Public and Private in Vergil's Aeneid*, Mackie's *The Characterisation of Aeneas*, and others out of the vast amount of scholarship. Since this body of work is so great, and admittedly contradictory in places, the paper will approach the comparison by looking for consistency. (e.g., Aeneas shows characteristic X in the *Iliad*; is this same characteristic evident in the *Aeneid*)? Main points of comparison would include, but not be limited to, expressions of *pietas*, or lack thereof, presence/absence of *Furor*, interactions with others, and general character.

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**Lucan's Libya: *Ekpyrosis* and the Transgression of Boundaries**

Thomas Biggs – Yale University

The transgression of boundaries, both geographic and biological, has been a theme of intense study among scholars working on Lucan's *Bellum Civile* over the past fifteen years (cf. especially Bartsch 2001, pp. 29-47). Many studies have noted aspects of Libya's role in Book Nine as a liminal territory beyond the world governed by Roman conceptions of reality. I argue in this paper that Lucan uses the language of Stoic physics, specifically cosmology, to depict Libya not only as a land beyond reason, but a land in the midst of *ekpyrotic* destruction, and thus simultaneously within and beyond the rules of the Stoic universe. In a sense, Libya emerges as a microcosm for the ruinous matrix of equations Lucan sets up elsewhere in the poem between civil and cosmological *discordia* (Cf. B.C.1.70-80). Furthermore, I will show that correspondences of diction, syntax, and imagery link elements of Libya's geography to cosmic descriptions of the Stoic universe at the final conflagration. These elements are presented through a reading of several sections of Lucan's epic centered on key passages in Book Nine (notably 9.411-500). This paper also sheds further light on Caesar's speeches in Book Five as he attempts to cross another set of boundaries – those between Italy and Greece and, more importantly, between the mortal and divine. Further study of these Books has recently been aided by the commentaries of Seewald, 2008 (Book Nine) and Matthews, 2008 (Book Five), and thus this paper takes advantage of the most recent advances in scholarly interpretation.

**Another Defence of Socrates: Xenophon's Leadership in the Retreat of the Ten Thousand**

Shane Brennan – University of Exeter

Xenophon wrote his *Anabasis* thirty or more years after the return of the Ten Thousand from Babylonia. This remarkable gap, taken together with the absence of a prologue, and the evident presence in the work of a number of authorial concerns, have made the task of explaining it problematic. I argue in this paper that one of the primary aims of *Anabasis* is to defend the memory of Socrates. For from the point of his formal introduction into the text at the opening of Book 3, Xenophon is acting as a pupil of Socrates would have done had he found himself in similar circumstances. His actions, counsel, and moral bearing, during the course of the retreat, are a testimony to the value of his teacher's lessons, and powerfully undermine the charges of impiety and corrupting the youth levelled against Socrates in 399.

**Slave to Love – Erotic Magic and Elegy in Horace's Epodes**

Zara Chadha – Durham University

This paper considers the significance of love magic, and the character of Canidia, in Horace's Epodes 5 and 17. It suggests that in these two poems, Horace depicts a distorted reworking of the power of the puella, and the enslavement of her lovers, in Latin love elegy. In these two Epodes, Horace crosses the boundaries of genre and transplants motifs from romanticised love elegy into invective iambic for the purpose of parody. In elegy, the physical attractions of the puella hold her lovers in her thrall, despite her recalcitrance, violent temper, and constant infidelity. In both Tibullus and Propertius Book 1, the elegists simultaneously oppose and identify the enchantments of beauty and those of magic to justify their submission to their mistresses; they equate the power of their puella's physical attractions with witchcraft, yet state that the "magic" she possesses surpasses that created with tools and spells. This paper highlights the elegiac motifs in Epodes 5 and 17, suggesting that Horace amplifies the elegiac use of magic, and by styling Canidia explicitly as a witch, presents a twisted variation on the character of the puella, ridiculing the elegiac lovers' romanticised self-justifications. The discussion incorporates comparison of the poems with examples of Greco-Roman magical practices and beliefs to illustrate the way in which Horace literalises the function of magic in elegy. It demonstrates that by doing so, Horace

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crosses the boundary between romantic metaphor and grim reality, literalising Canidia's powers of attraction as witchcraft rather than irresistible beauty.

***The Bath of Pallas and the Hymn to Demeter: a Callimachean poetic pair***

Maria Constantinou – University of Edinburgh

As Hopkinson has observed in his commentary on the *Hymn to Demeter*, the *Hymns* collection consists of two longer poems flanked by two shorter poems; the first pair 'masculine', the second 'mixed', the third 'feminine'. The last pair in particular, are distinguished for being composed in the Doric dialect. This, together with the fact that they host many structural, lexical, and thematic analogies leads to the conclusion that they constitute a closely interrelated pair and thus, 'each one is to be read in the light of the other'.

In this paper I intend to discuss the analogies between the two hymns and attempt a new interpretation of the motives which lurk behind the weaving of such an interrelated, both complementary and contrasting, poetic pair. In my analysis I will suggest that the particular poems are metaphors which reveal Callimachus' poetic ideals, while being in intercourse with Hesiodic texts. Athena and Demeter are presented as Muses who provide poetic material, each one for a different literary genre: Athena for tragedy, Demeter for comedy. The frame is a religious, 'mimetic' hymn and the manner is epic. This is the typical Hellenistic fusion of genres: Callimachus claims he is able to achieve it, even in the small literary form of the hymn; his guide in this attempt is Hesiod, who is his literary source and model. I conclude by arguing that Callimachus in his *Hymns* is not only to be perceived as a poet who aimed at creating a many-sided symmetrical corpus, but also that his poems' arrangement is of special significance.

**The poet and his Muse: blurring boundaries between inspirer, creator and reader in the work of Claudian**

Clare Coombe – University of Reading

This paper will examine the relationship of the 4<sup>th</sup> Century poet Claudian and his 'Muse', and the way in which he uses traditional literary/mythological inspirational topoi to cross boundaries between his own poetry and the poetry of his predecessors, whilst simultaneously breaking down the boundary between the literary/mythological figures of inspiration and his source of inspiration in his patron.

The use of the Muse as a character who can bridge the boundary between divine knowledge and the mortal poet goes back to before Hesiod's famous encounter with them in the *Theogony*, and is a literary norm at the point at which it is adopted by Claudian. Whilst his invocations may not attempt to bridge the human-divine gap in a religious sense as such, they allow him to harness an authority of intertextuality through an engagement with literary legacy. At the same time, however, the internal poet figure of Claudian's poetry establishes a relationship with the Muses themselves and other divine inspirational and poet figures including Orpheus and Apollo. These relationships both establish an internal boundary between the human and divine spheres to develop the Muse's authority and then break it down in order to create a close bond between her and the poet which justifies the 'truth' of his work, even subsuming the Muse into the poet figure.

This manipulation of the Muse furthermore allows him to integrate the divine source of inspiration with the source provided by his patron, further blurring the boundaries between inspirer, creator and reader.

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**Crossing boundaries, modern and ancient: were the Indo-Greeks Greek or Indian?**

Rebecca Day – University of Birmingham

The Indo-Greeks are often a peripheral reference in works on Indian or Greek history. However, even studies devoted to the elusive Indo-Greek past invariably declare early on whether they are dealing with Greek or Indian history. Consequently, the Indo-Greeks appear an impoverished footnote to Hellenism or a failed intrusion into India. As a counterpoint, this historiographic survey will suggest that the Indo-Greeks provide an uncommonly fertile opportunity for a methodologically and intellectually flexible approach to traditional and modern boundaries. Rather than reading the Indo-Greeks within the established texts of departmental divisions and perceived cultural norms, borrowing the approaches and methods of subaltern studies from modern colonial studies, and utilising numismatic analysis to illuminate the subtexts of coinage in the absence of narrative sources offers a new chance to cast the Indo-Greeks centre-stage in their own history. In so doing they also offer a chance to re-assess other liminal groups and societies, past and present.

**To Hades and Back on a Return Ticket**

Sue Day – Open University

The *Alcestis* of Euripides has at its centre a queen who voluntarily gives her life for her king. Having first crossed one boundary – from the household of her father to that of her husband, Alcestis then crosses another boundary – from life to death. Although under normal circumstances such a transition might be regarded as final, in the world of Euripides' play this is not the case, for with the assistance of the semi-divine hero Heracles, the crossing is reversed and Alcestis is restored alive and breathing to her husband Admetus.

The death of Alcestis in the play is represented by the crossing of the living woman into the shadowy and chthonic Underworld, ruled over by the sinister Hades. Her return, as a veiled and silent, ghost-like figure, is marked by Heracles' account of his ambush and fight with Death.

The prologue of the play is spoken by the Olympian god Apollo. He recounts the events leading up to his servitude to the mortal Admetus, which had been ordered by Zeus as a punishment. Having set the scene, however, the Olympian god fades from the drama and the story that unfolds becomes the darker stuff of folk-tale and superstition before giving way to a happy ending.

In this paper I explore the treatment of the story of Alcestis by Euripides and other ancient authors and discuss the ways in which Olympian myth crosses the boundary into folk-lore.

**Crossing the Boundary of Dramatic Illusion in Terence**

Chrysanthi Demetriou – University of Leeds

The attendance of a theatrical performance requires that the spectators move across the boundary that separates the real world from the fictional reality of the play. In Terence's theatre, this difference between reality and fiction is hardly evident, since Terence's theatre is naturalistic and avoids references which remind the audience of the fact that they attend a theatrical performance. Nevertheless, Terence seems to be commenting on the composition of his comedy through the transformation of well-known comic stereotypes and motifs. In this paper, I focus on Terence's characters and I argue that his exploitation of comic norms constitutes a sophisticated means of metatheatre. In the examination of selected passages of Terence's comedies, I argue that the characters themselves reveal that they are fictional, comic roles in a theatrical performance. Moreover, in several instances, we witness a crossing

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from performance to reality, when a character is, on the one hand, supposed to be constructed according to stereotypes of the genre and, on the other hand, puts himself in the context of the society. Thus, the characters move from fiction to reality and vice versa, crossing the boundary of dramatic illusion. This technique requires the active participation of an informed audience who needs to move from the passive attendance of a play to the active exploration of what is called 'comic stereotypes'. I conclude by suggesting that the various aspects of the relationship 'performance-reality' throw light to the composition of Terence's comedy as well as the way theatrical norms reflect social standards.

**The Sacred Crocodiles of Sobek in the Roman World**

Jane Draycott – University of Nottingham

Strabo's *Geography* includes an account of the author's visit to Souchos, the sacred crocodile of Crocodilopolis (17.1.38). Egypt's sacred crocodiles had long been a popular tourist attraction for the Romans who visited the province. The earliest surviving reference to Romans sightseeing in Egypt, a papyrus letter dating to 112 BC, mentions plans for Lucius Memmius, a Roman senator, to visit them bearing the 'customary tit-bits' (*P. Tebt* 33). This interest in the sacred crocodiles extended far beyond Egypt; two depictions of the ritual feeding of the sacred crocodiles survive from Rome, a mosaic (*circa* 30 BC) and a relief (*circa* AD 250).

For the Egyptians, the sacred crocodiles were manifestations of Sobek, a benign deity one could turn to for protection or healing (e.g. *P. Carlsberg* 67), but to the Romans, the idea of worshipping an animal – particularly one as ugly, dangerous and frightening as the crocodile – was abhorrent. The sacred crocodiles of Sobek were merely curiosities and a means of entertainment whether they were seen in the temples of Egypt or the arena in Rome.

This paper will examine Roman views of the sacred crocodiles of Egypt. It will discuss how the ritual of feeding the sacred crocodiles crossed boundaries, both geographically, in passing from Egypt to the Roman Empire, and culturally, in passing from sacred religious ritual to world famous tourist attraction and back again, which culminated in the attempts of Juba II to create a sacred crocodile of his own in the Iseum at Caesaria.

**Where do Negative images of Women in Technologies of Reproduction lie? Menstruation,  
Semen, Conception and Hippocrates**

Annalisa Fagan – Merton College, University of Oxford

Academics in many fields (prominently Emily Martin) have explored the idea of the egg and sperm in popular as well as scientific accounts of reproductive biology being reliant on stereotypes drawn by our cultural definitions of male and female. Following their lead, I will look at the language used in Hippocratic and modern medical textbooks to explore ideas of the passivity of the female body. I will also briefly discuss how negative/positive cultural definitions are implicit within language that is used to describe female/male biological processes in modern medical textbooks and the Hippocratic Corpus, as well as its effect on the secondary literature we read. By exploring the boundaries between medical, cultural and philosophical language, we can investigate the boundaries between today and the past as well as our assumptions about present and ancient gender boundaries. This raises questions about the possible boundaries between medical, cultural, and philosophical language and conceptualisation of these types of language. Furthermore, this paper investigates the ways in which these boundaries can be crossed and possibly redefined, particularly in terms of the boundaries of gender stereotyping.

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**Crossing Boundaries, Constructing Boundaries or Collapsing Boundaries?: The Cultural Implications of Plutarch's Parallel Lives**

Lucy Fletcher – University of Reading

Plutarch's Parallel Lives bring together into each book an account of a Greek and a Roman Statesman. The overriding purpose of the series is a moralising one, and the paired, comparative, structure of the biographies is fundamental to that project. Plutarch's synkrisis of Greeks and Romans, however, has implications beyond the moralising programme.

Plutarch's decision to pair Greek and Roman protagonists is of particular interest given that he was a member of the Greek elite, living and writing during the period of Roman dominion over Greece. Considering our Post-Colonial perspective and the widespread recognition of the need to analyse works of literature carefully within their social and historical context, it is not surprising that, within current scholarship on Plutarch, the cultural implications of his project are a vibrant and contentious topic of discussion.

This paper examines Plutarch's innovative use of synkrisis and the significance of his Platonic world-view, which he brings to bear on these texts, carefully within his wider historical and cultural context in order to identify some of the cultural implications of his particular approach to this project. Ultimately, the aim of the paper is to elucidate the way(s) in which Plutarch constructs Greek and Roman cultural identity in the Parallel Lives and, thus, to ascertain whether, in their representation of Greeks and Romans, these texts cut across cultural boundaries, construct boundaries based upon cultural difference or, indeed, collapse any such boundaries.

***'animi matrona virilis': Lucretia's suicide in Ovid's Fasti***

Eleanor Glendinning – University of Nottingham

Lucretia was Rome's most beloved heroine. Livy's account of her rape and suicide is characterised by her role in the political upheaval which abolished the monarchy, and by the historian's moral agenda. In his work on the Roman calendar, the *Fasti*, Ovid follows the core of Livy's narrative but puts his own spin on this important episode in Rome's early history. This paper will explore how Ovid describes Lucretia's rape and suicide, examining his subversive take on some of the key aspects of the story from Livy's version. In addition, it will discuss how the Lucretia narrative as a whole also demonstrates Ovid's often unorthodox approach to the traditional constraints of the various literary genres.

This paper grows out of interests in the representation of female suicide in Roman literature. It will discuss how Lucretia comes to cross the boundaries of her sex by ending her life by a traditionally very male death. Moreover, it will be argued that this episode in the context of Ovid's work is in itself unconventional: what is the highly gendered and provocative tale of Lucretia's rape and suicide doing in a work on the Roman calendar? It is clear that Ovid reworks the greatly politicised and moralistic story known in Livy into an episode that would not have been out of place in more traditional elegiac works. He deliberately crosses the boundaries of his genre to provide a thought-provoking narrative on this female figure from a critical stage in the formation of Rome's Republic.

**The Magician: a doctor, a philosopher, a priest, a miracle worker and/or a charlatan?**

Julija Glinskyte – University of Wales, Lampeter

Magic in general is a widely discussed subject: history, ethnography, anthropology, science, religion, philology, philosophy, medicine – all disciplines at one or other point intersect with the magical sphere.

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Nevertheless Magic as a separate discipline does not exist. Ancient Greece and Rome was different from tribal societies analysed by anthropologists Frazer and Malinowski, historians seem to focus on medieval Europe and medicine is interested in the Hippocratic Corpus mainly as the beginning of the science. Moreover, there is not even agreed definition of the magic.

On these uncertain working grounds it seems impossible to define the portrait of the magician. Impossible if one attempts to present the rigid and static portrait. I will agree with Graf's position that in the Greco-Roman world the magician is an ambiguous figure. Moreover I will take it one step further showing how the magician can be easily mistaken for/is a doctor, a priest or a philosopher. I will show how he stands in opposition to religion and science, but uses tools and approaches that seem identical to the ones used by his opponents. Analysis of the public attitudes towards magicians will be used to define their place within society. Therefore, I will prefer the ancient sources to the contemporary debate. My aim is to prove that the magician in most cases was a borderline case when discussing his relationship with more "prestigious" occupations and, on the other hand, a conscious practitioner knowing the realms of his sphere.

**Sophocles in the tradition: Crossing boundaries between the man and his work**

Nikolina Hadjigiorgi – UCL

This paper explores the systematic elision of the boundaries between life and work in the biography of Sophocles. The mining of literary works for biographical construction is a persistent tendency in poetic biographies in the classical world. But in the case of Sophocles this happens to a degree which makes his biography distinctive. As a result Sophocles emerges through the biographic tradition as a homogenous construct which persists throughout antiquity with remarkably little divergence. And the unusual degree of consistency which Sophocles acquires throughout the range of representations and constructions is attested through a wide range of genres (biography, comedy, oratory). His ancient readers tended to draw from his works in order to construct his life and character and to tie key moments in his life to his poetic output, even at the cost of chronological inconsistency. The process is visible in all the major aspects of his life: family matters, political affairs, cult, death, burial. Even his sexual *mores* are constructed in a way that underlines the blurring of boundaries between man and work. An examination of this crossing in both directions allows us to see how Sophocles the individual – both the man and the poet – and Sophocles the construct are diffused and confused in an image of unusual coherence.

**Latinitas Populi: Latin in Popular Culture**

Juliette Harrison – University of Birmingham

Although frequently dismissed as a 'dead' language, Latin is everywhere in our culture; not just in Classics classes and Oxford halls, but in films, on television and in popular books. In this way, Latin has crossed the boundary from ancient to modern literature. This paper offers an overview of the uses of Latin in popular culture and why Latin has been used in preference to a living language. It will explore the significance of Latin as a religious language, as an old language, as a mysterious language, as a funny language and, when learnt at home, as a hobby. It will look at the transition of Latin from an ancient literary language to a modern popular phenomenon and it will disprove the notion that Latin is 'dead', asking why this ancient language still holds a fascination for many people today.

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**Touring Crete with Pausanias**

Greta Hawes – University of Bristol

Pausanias sets out to describe *panta ta hellenika*. This is not only a description of Greece, but a discourse on 'Greekness'. Although his itineraries never leave the mainland and he does not visit Crete, the traditions of this island often find their way into his narrative.

Crete is a liminal place, both geographically and conceptually. It forms a spatial boundary between Europe and Africa; temporally, it exists somewhere between the realms of myth and history. It was, paradigmatically, the land of fiction: *Kretes aei pseustai*. And yet the island played an important role in Greek historical accounts. This paradoxical liminality provided it with specific associations in the Greek imagination. I am interested in how Pausanias characterises the pre-history of Crete in relation to its interaction with the mainland. He adopts a number of different modes of storytelling to account for the various facets of Cretan identity and ideology that are important to his narrative and to his understanding of the particular characteristics of Greece as a conceptual entity. In presenting the well-known stories of Theseus, Minos, the Minotaur, and Daedalus, he often takes pains to put forward a carefully historicised account. These are not necessarily local modes of storytelling, but tied inextricably to Panhellenic conceptions of the value and validity of its own pre-history.

**Crossing boundaries with Hilarion**

Thomas Hunt – University of Cardiff

Jerome of Stridon's *vita Hilarionis* (composed c. 386-393) tells the tale of an itinerant, Christian holy man, born near Gaza, who visited Egypt, Libya, Sicily and Dalmatia before his death in Cyprus. This paper will examine the diverse 'boundaries' that are challenged or transgressed in this work (including natural/supernatural; perceptual/spiritual; past/present). Despite the wide variety of 'boundaries' thus presented, this paper will argue that Jerome is able to maintain a coherent treatment of these antithetical structures by highlighting ambiguities in their presentation. This consistent, paradoxical presentation reveals Jerome's own ambivalent attitude to the relationship between the human and the divine.

**Reclassifying "Catiline's Conspiracy": The interpretation of the terms *coniuratio/conspiratio* and *bellum civile* and its significance to the Romans**

Claude Kananack – University of Exeter

Conspiracy theories beset today's popular culture and imagination, which is perhaps representative of the current anxiety of an uncertain world. However, these anxieties are not only discussed in the fields of modern history and sociology. There have always been conspiracies throughout all periods of history, especially when there is a lack of public confidence in the political establishment. Ancient Rome is no exception and the last generation of the Republic lived in a similar "age of anxiety", which fostered much perceived conspiratorial activity. But what did conspiracy signify to the Romans? The primary purpose of this paper is to examine how Latin literature has represented the so-called conspiracy of Catiline. Was this seditious activity a conspiracy or a civil war or a hybrid of the two?

I will analyze the utilization of the terms *coniuratio/conspiratio* and *bellum civile* by the sources to further comprehend the actions of 63BC and how their employment affects the ultimate representation of the events. Are the terms consistent of the expected definitions understood by Romans or are the definitions sometimes ambiguous due to their context? Regarding the Catiline Conspiracy, I aim to conclude the latter. Therefore, Catiline's eponymous conspiracy has been incorrectly labeled by history and can be reclassified.

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***Heroides* 10 and *Ars Amatoria* I.525-64: Ariadne crossing the boundaries between texts**

Despina Keramida – University of Leeds

In Ovid's *Heroides* 10 an abandoned and lamenting Ariadne writes a letter to Theseus hoping to convince him to return to the island of Dia and thus save her life from the dangers present there. The narration of the heroine's story does not end in the letter of the *Heroides*. Only one aspect of her myth is narrated in this early Ovidian work and the rest of the pieces that form the entire myth of Ariadne are given within some of Ovid's later works. The purpose of this paper is to examine comparatively the first two extant appearances of the myth of Ariadne in the Ovidian corpus, which take place in the *Heroides* and in the *Ars Amatoria*. To be more precise, the focus will fall primarily on the verbal and thematic links which connect and differentiate these two versions of the same myth. The examination of these two aspects will lead to the conclusion that Ovid first constructs the new narration of Ariadne's myth upon the "old" elements that were known to his reader from the *Heroides* and then he incorporates the "new" information. Thus in the first section of the myth's appearance in the *Ars Amatoria* the poet is following and alluding to his own previous narration of the same myth, which reminds the reader that self-reference is not uncommon in Augustan poetry. On the other hand, in the second section Ovid is incorporating additional features to the myth, following possibly a second or more models.

**The rejection of Erotic passion by Euripides' Hippolytos**

Dimitra Kokkini – UCL

The paper explores Hippolytos' uncompromising rejection of erotic passion in the context of Athenian norms of male and female socio-sexual roles in relation to the *oikos*, the *polis*, and cult, civic and private. Hippolytos constantly appears to be crossing the boundaries between male and female behavioural norms, especially concerning his insistence on virginity (often resembling a young *parthenos* instead of an adult man). Having created a distorted version of religion that finds no parallel in official cult, he rejects sexual instincts as both base and impious. At the same time, he adopts an elitist stance towards his fellow citizens who do not or cannot share the model of self-control on which he prides himself. The choice of a life of voluntary isolation alienates him from the life of the *polis* and his devotion to Artemis replaces the association with his fellow citizens. I argue that his refusal to engage in any kind of sexual activity is more than a private failing but one which brings him into opposition with the *polis* and the *oikos* (where procreation is a fundamental obligation of the adult male citizen and the adult son), as well as official cult (where abstinence is rare and in most cases for short periods of time). A comparison with standards of masculine behaviour as seen in other sources reveals Hippolytos' failure to comply with masculine norms concerning sexuality and obligations.

**Aristophanes and the comic human**

Benjamin Lazarus – Linacre College, University of Oxford

The comic theorist Henri Bergson claimed that

*...comedy does not exist outside the pale of what is strictly human...You may laugh at an animal, but only because you have detected in it some human attitude or expression.*

Indeed, several of Aristophanes' comedies rely on the comic situations that arise from placing their mortal protagonists into incongruous situations with gods and animals; in the *Peace*, *Frogs* and the *Birds*, for instance, the normal defining limits of humanity become blurred. In this sort of comedy, mortals can join with bizarre animals to confront the gods, while the gods in turn are opened up to ridicule. Partly, this sort of thing is simply employed to get laughs, but at the same time these also provide a fantasy forum in which the comic poet can raise questions about what exactly it means to be a human being and where mortals fit into the scheme of things. In doing so, Aristophanes is providing an optimistic comic

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guide to human potential that responds to sombre and restrictive Hesiod-style views. Comedy provides a new view of the cosmic hierarchy, where humans can transcend their limitations and rise to run the whole universe.

**Shouldn't You Be Dead? The Liminal Status of *Devotio* Survivors in Rome**

Jack Lennon – University of Nottingham

The ritual of *devotio* was viewed as the ultimate sacrifice a general could make, representing his willingness in the heat of battle to lay down his life for victory and for Rome. Numerous procedures surrounded the process, designed to make the commander 'sacred', separating him from everyday, profane society before unleashing him upon the enemy army. This paper assesses the nature of these rites of separation, focussing primarily on the religious restrictions placed upon those commanders who actually survived their own *devotio* – an act which, with some help from the enemy, sealed their deaths. The source of this danger is considered alongside the fact that such men could return to Roman society only after undergoing a ritual 'death' involving the burial of an effigy, and on the condition that they never again took part in any form of religious sacrifice.

Special attention is given to the nature of the danger that surrounded the devoted general, as well as the source of its 'release'. Comparisons with other examples of ritual death/rebirth, the *sacer homo* and the *pharmakos*, in the Roman world and beyond help to illustrate the mechanics of the procedure, and to interpret the liminal status a survivor held within what remained his society.

As well as examining a prominent crossing of boundaries in Roman society, this paper is relevant to studies of Roman military religion, the power of religious contact, impurity and danger, and the interpretation of ritual through various literary genres.

**A (very) blurred line: historical and religious division in the *Historia adversus Paganos***

Victoria Leonard – Cardiff University

This paper is concerned with historical and religious division in the *Historia adversus Paganos*, a seven-book History against the Pagans written in 417 AD by Paulus Orosius. Not just the polemic, but the whole historical chronological premise of the text depends entirely on one crucial turning point: the reign of the emperor Augustus. Orosius, a Christian writing explicitly against paganism, ignores to the point of contradiction Augustus' pagan affiliation. It is in this momentous event, represented as such by Orosius, that his argument is realised; in the Christian Roman Empire everything is better than it used to be and is getting better still. Even Mount Etna, which 'in the past boiled over in frequent eruptions' now only 'smokes in an innocent manner to give faith to its activity in the past' (2.14). Orosius closely adheres to the idea of the *Pax Romana* under Augustus, but as divinely ordained, in the providential coincidence with the coming of Christ portended by various prodigies (6.22). In doing so Orosius is following an established tradition of Christian thought that stressed the concurrence of the birth of Christ and the foundation of the Roman Empire. The similar blurring of other religious divisions will be examined, such as the acknowledged Arianism of the Gothic barbarians at one point, and only their 'Christianity', when rhetorically convenient, in another. Orosius' treatment of pagan religion is also of fundamental concern when considering just how blurred the religious dividing line can actually be in the *Historia adversus Paganos*.

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***In limine sedit: Aglauros and the barring of the lover in Ovid's Metamorphoses 2***

Nikoletta Maniotti – University of Durham

The story of the Cecropids is given a new perspective in Ovid's *Metamorphoses*, where passion and punishment are intertwined and literary genres are transformed at the same rate as the protagonists of the stories.

The Roman poet experiments with the assignment of elegiac roles such as the *exclusus amator* and the doorkeeper to the protagonists of an ancient Attic myth filtered through Callimachean erudition. My paper intends to show how Ovid recasts a love triangle suggested by Dido's words in *Aeneid* 4 but reverses the roles and makes the sister figure, here exemplified by Aglauros, an obstacle to the happiness of the couple-to-be, namely Mercury and Herse.

I argue that Ovid takes the visual element already present in the original myth and developed in the Hellenistic *Hecale*, and brings it to its limits by creating the Fury-like monster Invidia, the personification of envy. At the same time, his careful use of language throughout the episode invites the reader to *invidere*, to look into the secrets of the palace and witness the multiple crossings of limits. Aglauros' curiosity and greed are beyond measure and invite punishment by the gods; Mercury gets inside the palace and intends to cross the threshold of Herse's room. Finally, a double transformation ignores the boundaries of nature: Aglauros' mind turns from being greedy and curious to envious and frenzied, while her body turns from human to stone. With the obstacle set aside, will the lover reach his beloved? Or is Ovid keeping yet another surprise for us?

**Priapus as Wooden Statue: *inutile lignum* or *summum numen*?**

Ailsa McDermid – Queens' College Cambridge

When advising his readers on the ideal guardian statue for a garden Columella suggests a statue of Priapus and instructs: *truncum forte dolatum / arboris antiquae numen venerare Priapi* (R.R.X.31-2). Columella equates Priapus' status as a wooden *truncus* with the quality which constitutes his divinity, his *numen*. Yet secondary responses to wooden Priapus statues almost unanimously view his woodenness as a factor undermining his status as a god. I will briefly outline the reasons behind this perceived discrepancy between Priapus' woodenness and his divinity, before proceeding to redress the balance and propose a way of understanding wooden Priapus statues in which their woodenness contributes to his divinity.

I propose that Priapus adopts a liminal position between wooden statue and tree, and it is this alignment with trees that constitutes a significant connection between his woodenness and his divinity. Without adopting the notion of a pervasive *baumkultus* in antiquity, I will demonstrate that we can establish a picture of Roman approaches to trees as in some way sacred. Within this context of sacred trees I will analyse the alignment of Priapus' wooden statues with the trees from which they were made, considering literary representations alongside visual representations. Poems from the *Carmina Priapea*, the *Appendix Virgiliana* and the *Anthologia Graeca*, as well as sacro-idyllic landscapes from Roman wall paintings, will constitute the focus of my discussion.

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**Crossing boundaries between texts: the complementarity of Plutarch's *Quomodo adolescens poetas audire debeat* and *De recta ratione audiendi*.**

Sophia Merdi, Magdalen College, University of Oxford

*Quomodo adolescens poetas audire debeat* (Πῶς δεῖ τὸν νέον ποιημάτων ἀκούειν) and *De recta ratione audiendi* (Περὶ τοῦ ἀκούειν) are two essays which reveal Plutarch's pedagogic aspirations and beliefs. They were both produced with the aim of the educational improvement of the Plutarchan audience, and they both place emphasis on the role of hearing (ἀκοή) as the sense that can significantly contribute to the moral and intellectual elevation of the student. At a first glance, the two treatises would seem thematically identical, but they are not; the first one deals with how young students should make the most out of their study of poetry, while the second one focuses on how students should regulate properly their participation to philosophical lectures. The treatment of two relatively similar – but not identical – issues in two independent contexts offers us the opportunity to examine the two works comparatively and demonstrate their textual complementarity. In the course of this paper I shall argue that the two essays work complementarily at two levels at least, by correlating the role of the poet and the philosopher as both *paidagogoi* of the young, and by presenting poetry as the preliminary stage of philosophy. That therefore presses on the boundaries of poetry and philosophy, but the close affinities and the parallelisms between the two *σπουδαίως* also press on their boundaries as separate texts, as the two treatises complement one another, in order to convey a single and coherent view of Plutarch's authorial mindset.

**Bible Boundaries: Crossings, Clashes and Forging New Spaces**

Lynetta Mullings – University of Birmingham

This paper will address key issues surrounding the development of an approach to biblical studies that crosses the boundaries of language, translation and linguistics, culture, race and religion. The author will argue that as an approach to Black Theological discourse as a whole, this must include a critical reading of Scripture through the lens of Black British experience – one that is specialised and focused, as current literature in Black British Theology, fails to treat biblical texts in any systematic manner. The Bible is central to the faith of Black Christians in Britain. Therefore, careful consideration must be given as to how this can be appropriated in a way that reflects their cultural heritage, and the implications this has on developing Black biblical scholarship that 'changes the subject' within biblical discourse, de-centring its focus on the historical-critical method as an exegetical tool for biblical hermeneutics to a framework that understands the biblical text as a modern source of liberation appropriation. This paper will point towards the Bible Society of the West Indies work, '*A Who Run Things?*' – translated passages of the Gospels into Jamaican, in audio form, and the Bible Society's effort to build upon this seminal work in a bid to translate the entire Bible into Jamaican despite facing controversial opposition. Given the connection between the Caribbean and Black Britain, the author will argue that reading the biblical text through Black experience optics and through the particular cultural lens of the Caribbean context, i.e. Jamaican language, is a strategy to be applied in the British context, and consider the wider exegetical questions concerning hermeneutics that it poses.

**Witness to multi-cultural Milieux or Missionary Novel? *Joseph and Aseneth* and Cross-Cultural Relations from Hellenism to early-Christianity.**

Eva Mussio – University of Warwick

The biblical narrative known as *Novel of Joseph and Aseneth* (*J & A*) can be considered a literary testimony of Greek-speaking Judaism during Hellenism and the Roman Empire. The *koine`* Greek that characterizes sixteen manuscripts of *J & A* is evidently related to the Septuagint, the Hellenistic

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translation of the Hebrew Bible into Greek, accomplished in Alexandria around the third-second century B.C. The textual evidence shows that *J & A* was preserved, presumably by Christian scribes, centuries later its supposed origins as a Jewish-Hellenistic text, that is, from the sixth century A.D. to the Renaissance. The versatility of the Novel may have enhanced its rich reception in various cultural-religious backgrounds: as an ancient Greek novel, *J & A* testifies to a fluid literary genre, open to different themes and interpretations. In this connection, the story of Aseneth becomes emblematic in order to subsume the potential significance of the Novel across cultural milieux. The heroine seems in fact to cross the boundaries of ethnicity and religion, passing from being a pious idolater, the daughter of the Egyptian priest of Heliopolis, to a paradigmatic worshiper of the God of Israel, embodiment of virtues and intermediary of the covenant between divine and human sphere. This sense of the story may be best understood, from a synchronic point of view, in the Jewish-Hellenistic background of Egypt under Ptolemaic/early Roman rule. However, the setting of the Novel in the distant, invented past of the biblical Patriarchs allows for further senses of the story, which transcend the literal-historical meaning; this exegetical device was likely to offer a fruitful terrain for other religious, philosophical and allegorical senses in later Jewish, Christian and possibly pagan environments.

***Don't Look Now: Curiosity and Boundary Crossing in Apuleius' Metamorphoses***  
Zara Naghizadeh – Royal Holloway University of London

Apuleius' notion of the 'female Other' in his *Metamorphoses* borders on the indefinite. His 'female Others' thrive around the perimeter and pose constant threats to the city centre. The *Metamorphoses* creates illusionary perspectives where authorial presence is unobtrusive. The unguided reader is therefore perhaps left unsure as to how this Otherness should be treated, or dealt with. It is in this surrealistic air, that Apuleius presents us with a dilemma. The 'female Other' is arguably created the moment the woman moves for herself, makes choices, and decides to become an independent being.

This paper focuses particularly on the tale of *Cupid and Psyche*. Here, the woman's wrongdoing is in her succumbing to deep curiosity of the forbidden mystery. Working within the loose frameworks of time and space, I explore the various formulations and constructions of the female Other in this tale, with emphasis on their movements from city to country, reality to fantasy, life to death, even across narrative itself. The female Other is shown to be at once a term contemporary with its attestations and use, and as a term that unashamedly looks back to the past. In evaluating the female Other and the fear associated with their unrestrained curiosity, I attempt to demarcate a particular relation between this unusual familiarity and obscurity of this particular Other, between the human/non-human, between the space of civilisation and the wilderness.

***Navis longa ≠ long ship: Latin Phrasal Lexemes***  
Rebecca Ott – University of Manchester

In this paper I will address the phenomenon of Latin phrasal lexemes. Besides word-lexemes such as 'boat' and 'long', a language's lexicon also contains phrasal lexemes, e.g. English 'red herring' (Lyon 1981: 145). These phrases often exhibit a certain degree of semantic opaqueness as their meaning cannot be computed by simply 'adding up' the meaning of each constituent.

While the existence of Latin phrasal lexemes has been noted, this phenomenon has been given little attention. Yet, Langslow's (2001) study on Latin medical terms proved that a careful examination of

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phrasal lexemes can be rewarding: it provides us not only with a deeper insight to the syntactic-semantic interface in Latin, but it also helps us to gain a better understanding of unusual word order patterns.

Leaving behind traditional approaches to Latin word order, I will examine Latin phrasal lexemes in the light of linguistic theories such as functional grammar and pragmatic functions (Dik 1997). Although phrasal lexemes come in different forms, in this paper prominence will be given to phrasal lexemes of the type adjective + noun. With the help of examples from my own research on Republican word order, I will present an analysis of both the meaning and placement of constituents within the phrasal lexemes. The goal of this paper is twofold: to give a sense of the properties of Latin phrasal lexemes and to draw a sketch of the interplay between syntax, semantics and pragmatics in the Latin language.

**Crossing Boundaries: Marriage and Victory in Pindar**  
Styliani Papastamati – UCL

Recent anthropological readings of Pindar have shown that the victor's return is a key, but fraught, moment of transition. To image this moment of transition Pindar uses *gamos*, the rite of passage par excellence. First has to fictionalize *gamos* itself. Inter-familial negotiation is replaced by the epic-mythic motif of winning the bride (P9.105-25). Pindar then uses the notion of *gamos* to explore different aspects of victory. He presents ambition as *eros* and the winning of victory and *kleos* in terms of the passage to *gamos* and the procession towards the new *oikos* (P9.5-13, P9.71-5). But the victor's reintegration cannot be completed without the public validation of the victory. So, Pindar proceeds to image the victory celebration in terms of the wedding celebration (O7.1-6, N1.71-2, N5.22ff.). In this way the transition to the new status as victor will be confirmed and through the victory ode sung at the celebration (O7.8ff., cf.O10.91-3) the victor's fame will be transmitted all over Greece and with it the *kleos* of his *oikos* (N.11.19-21, P9.103-5) and his *polis* (N5.8, N3.12-3). One of the effects of this is to capitalize on the communal joy of marriage, ensure a warm welcome and help the victor to traverse the boundary between outside and inside the *polis*.

**The Violent Repercussions of Secrets and Lies in *Love of the Nightingale* : Adapting the *Tereus* plot**

Charlotte Parkyn – Royal Holloway, University of London

With only a small percentage of Ancient Greek plays surviving in their entirety, we often focus on these 'complete' productions and shy away from the multitude of fragments that have been discovered, which indicate a plethora of other plays in existence. These productions have been lost in time and their true identities, contexts and plots are bound to secrecy. Many scholars and playwrights have tried to uncover these mysteries by speculating about potential plotlines. Like detectives they try to unravel the truth. This paper will focus on the play, *The Love of the Nightingale* by contemporary playwright, Timberlake Wertenbaker. By taking the fragmentary pieces from the Sophoclean tragedy, *Tereus*, she has created her own interpretation in order to uncover the truth of the production.

I will analyse the various themes and devices employed within the play and, in particular, the violent acts, which occur as a consequence of deception and revelation of truth. I intend to show how the brutal scenes have been adapted for a contemporary audience and whether violence has been heightened between the original plot and the modern interpretation. My paper will also briefly explore the difficulties crossing the boundaries between the 'lost' play and contemporary theatre.

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**Who needs a Homeric hero when we've got Xena?: The confusion of gendered roles in *Xena Warrior Princess* episodes 'Beware Greeks Bearing Gifts' and 'Ulysses'**

Amanda Potter – Open University

The popular US television series *Xena: Warrior Princess* was first broadcast between 1995 and 2001, running to six seasons. Ostensibly set in ancient Greece, according to writer Steven Sears, *Xena* aims to rewrite history by putting back the heroine who was 'omitted' from the history books. A number of episodes are based on history and myth, and 'Beware Greeks Bearing Gifts' from season one and 'Ulysses' from season two are based on the *Iliad* and the *Odyssey* respectively. In both these episodes the presence of a female heroine destabilises the roles assigned to characters in Homeric myth. In 'Beware Greeks Bearing Gifts' the Trojan heroes become incompetent beside the female warrior Xena, and in 'Ulysses' the hero Ulysses only succeeds in his heroic feats thanks to the help of Xena, whose singing drowns out the sound of the Sirens, and who is the unseen helping hand assisting him in stringing his bow.

In my paper I will discuss how the episodes mix modern views on gender with elements from Homer to create new stories. To do this I will draw on feedback from viewers of the episodes, and from Steven Sears, lead writer on the series, to help me to understand how successful these episodes are, both as entertainment and in their critique of gendered roles.

**Boundaries are made to be broken**

Christina Poulos – Royal Holloway University of London

Medea crosses boundaries and challenges stereotypes throughout her mythology; she moves between the Greek and non-Greek worlds, she crosses mortal and divine spheres, she breaks the accepted boundaries of family and love.

Medea is cast into the role of the maiden who enables the hero to succeed in his quest, and yet in Apollodorus' *Library of Greek Mythology* and Apollonius' *Jason and the Golden Fleece* she blurs the boundaries between hero and helper. Medea enables Jason to obtain the golden fleece, yet it is her own skills that outshine those of the hero. She crosses geographical and social boundaries by leaving her "barbarian" land and returning with Jason to Greece as his wife. In doing so she abandons her family and homeland, and kills her own brother, ignoring the limits of familial love and respect.

In Euripides' *Medea* the boundaries of parental love are destroyed, as she kills her own children to avenge Jason's betrayal of their marriage. Medea transcends the divide between the divine and mortal spheres, by ascending triumphant on the chariot of the Sun. Her ability to escape from her crimes and not receive any punishment shows her to not only test the boundaries of justice, but test the significance of the boundaries she crosses.

My paper will outline Medea as a character who does not heed or pay respect to boundaries, and will argue that they are integral to her characterisation as it is through breaking them that makes her such a powerful and unique figure.

**Ovid's *Invidia* and the literary tradition**

Maria Shiale – University of Leeds

Personification of human emotions, abstract ideas, actions etc. was a particular *topos* in Greek and Roman literary tradition. There are numerous examples of this motif in many ancient writers such as

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Homer, Hesiod, Callimachus, Virgil, and others. Ovid, of course, familiar enough with this literary device, uses it in various contexts in his *Metamorphoses*. Here the poet creates four major personifications (*Invidia*, *Fames*, *Fama* and *Somnus*). It is his portrayal of *Invidia* that I intend to investigate. In the *Metamorphoses* Ovid succeeds in giving a thorough depiction both of *Invidia* herself and of her 'house' (*Metamorphoses* 2.760-805); he also seems very much to be playing with literary tradition.

The purpose of this paper is to compare *Invidia* with Ovid's possible sources, including Callimachus' *Hymn to Apollo* and the prologue of the *Aetia* where Callimachus uses *Phthonos* for thematic effect and to set out his literary principles. In addition, the paper will investigate techniques of representation and links between Ovid's *Invidia* and representations of *Phthonos* in earlier sources. The examination will show how and to what end Ovid refers to pre-Hellenistic or Hellenistic literary traditions and will lead to the conclusion that Ovid may well be influenced by his predecessors but he is also capable to incorporate new details that can constitute his narration unique.

**Inside and Out: The Dynamics of Domestic Space in Euripides' *Andromache***  
Aspasia Skouroumouni – UCL

In this paper, I intend to explore Euripides' clever game with female space in the *Andromache*. The value of my approach lies in its double focus: both performative and gendered. Using textual and extra-textual evidence, I reconstruct and analyze the female spatial mappings in dramatic space, in the light of their interrelation with the cultural and spatial norms of the fifth-century society to which these females were originally presented.

In *Andromache*, the wife and the concubine meet onstage. Andromache sits outside the scene-building at the shrine of Thetis; in tradition associated with the *oikos* as the wife par excellence, here, she finds herself physically excluded from the *oikos* (as a *pallake* would be in real fifth-century experience). Hermione, Neoptolemus' wife, dominates the inside space of the *oikos*, controlling entrances and exits through its gates. Female space as shaped physically in the theatre accurately maps onto the implications of their status and their relations (between the women/roles, between them and Neoptolemus' *oikos*). Yet Euripides' handling of aspects of his females' positions (movement, action, interaction) overturns the effects and associations of his spatial pattern. Marked choices in the configuration and presentation of female space will be shown to create a paradoxical illusion of domesticity for the barbarian *pallake*, and alienation and exoticism for the legal Greek wife. The semantic implications of positioning are rendered ambiguous, the roles wife-concubine are reversed not merely in the words of the play, but also spatially. An exploration of the dynamics of *Andromache's* female space sheds critical light on important aspects of characterization, plot and overall meaning of the play (both the spatial and the dramatic).

**The Good, the Bad, and the Naughty: Seduction and Erotic Space in *Iliad* 14.160-350**  
Daisy Thurkettle – University of Leeds

In *Iliad* 14.160-350, Hera conducts a spectacular display of subterfuge in order to draw Zeus' eyes away from the battlefield. This famous passage has received considerable scholarly attention from many approaches. However, this passage requires further consideration regarding the limitations and boundaries of the erotic space that the gods create in the narrative.

In this paper I wish to examine the erotic space that Zeus and Hera establish, and to analyse the nature and behaviour of its boundaries. Zeus and Hera move across the limits of their created erotic space; it is the necessity of this movement across boundaries, which I wish to analyse. In order for the erotic act to be completed, there must necessarily be some kind of divide between normality and the erotic space,

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which the lovers choose to cross. This movement between environments signals the potential for the erotic encounter to occur, and for the success of all Hera's sensual, beautifying preparations in tempting her husband. The temptation of Zeus highlights the complex play of persuasions and choices surrounding this erotic act, and invites analysis of the role of seduction in the creation of the erotic space.

The boundaries of the erotic environment are self-imposed and temporary. They are flexible and are designed so that they might be crossed. The movement in this passage across the divide between the visible, ordinary world and the hidden and private erotic encounter is a rich example of highly refined seduction and deserves further consideration.

**Tacitus and the Barbarians: Moral and Political Motivations**

Neil Treble, University of Warwick

Much of the existing research into the ancient concept of the barbarian is centred on the idea of identity: what made a barbarian appear in such a way to a Roman or Greek observer, how this reflects on the identity of the observer themselves and what impact interaction between the perceived 'them' and 'us' had on the peoples involved. In the course of my research, through the study of historiographical literature of the Roman Empire, I hope to understand more thoroughly the place of the barbarian in the socio-political hierarchy at Rome, the motivations of the political elite at Rome in choosing to portray the barbarian in the manner they do, and also to attempt to dispel the notion that the Roman elite viewed those outside their own sphere as wholly wild, untamed and uncivilized. In this study I will re-examine works of Tacitus which are considered key texts for the study of the barbarian, primarily the *Agricola* and the *Germania*, and demonstrate that the barbarian, while clearly providing a focus for Roman identity, also served as a conceptual tool which was utilised by elite authors of the Empire for the purposes of highlighting social decay on both a moral and political level at Rome itself. Conversely, Tacitus provides us with a view of the fringes of the Empire where the inhabitants demonstrate an understanding of dignity, duty and restraint which is unlikely to be found at Rome.

**Crossing Boundaries: The Minoan palaces as theatres for social production and reproduction**

Noach Vander Beken – University of Heidelberg

In anthropology there is a growing body of literature concerning boundaries. Anthropologists studied fruitful the construction, negotiation, and re-establishment of social boundaries which order social relations through criteria of membership, access and non-access to types of material culture and showed how these boundaries created a clear distinction between "us" and "them", between who was "in" and was "out". The use of the building in terms of regulating interaction and communication in the sense of crossing boundaries resulted in a conceptual understanding of social distance through physical distance. Two important elements need to be considered: Firstly, we have to accept that architecture is an expressive medium, whereby the builders/inhabitants exploit the different layers of façade, interior and structure, as a medium for expression. They affect the way both visitors and inhabitants perceive their surroundings and potentially engage them into dialogues with others sharing the space. These spaces are filled up with meaning, and are used as a language, as visual representations of information physically represented in the architectural environment. These spaces are also responsive; it is an environment that interacts with the people who are present in it. My basic hypotheses can be summarized in two statements: (1) Buildings as cultural constructs are imbued with symbolism, and crossing physical boundaries is a major social act in negotiating social positions; (2) The nature of the deeper meaning of the Minoan palaces informed prehistoric societies about the basis of social order, norms and values and makes them theatres for social production and reproduction.

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**Boundaries in the works of Ausonius**  
Gabrielle Villais – University of Birmingham

I would like to propose a paper about boundaries in Ausonius' works. Ausonius was a fourth century writer and politician from Bordeaux, who spent his time between his native Aquitaine and Trier, where he was at the service of emperors Valentinian and Gratian. I will talk about the different concepts of boundaries that he develops throughout his works in general and about cities and country in particular. I will start with his famous poem, the *Mosella*. Reading this poem, we can see that he has a very complex and thoughtful perceptions of boundaries between the different worlds that exist parallelly on earth: nature and civilisation, water and air, city and country, paved paths and pathless forests... From there, I'll explore how he develops these themes in the rest of his works, and compare his descriptions with archaeological evidence. For instance, I will study the omnipresence of city walls in his writings and their meanings in his narratives, and see what archaeological evidence of these same walls tells us about their role within the urban fabric, and to what extent they can be considered as boundaries. I will also consider his narratives of journeys and compare them with other contemporary perceptions of journeys, and crossings. Finally, I will analyse the rhetorics of learned leisure in the countryside vs the noise and activity of the city in his texts. I will try to have an interdisciplinary approach, using both texts and archaeological evidence, as I will attempt to show that they are two aspects of a same will to structure, name and therefore create one's environment.

**Lucian's Achilles: melancholy shade, vainglorious soldier and cross-dressing lesbian**  
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This paper analyses three of Lucian's shorter dialogues to illustrate how he transfers the Homeric Achilles into very different satirical contexts.

In *Dialogi mortuorum* 15 Lucian presents the aftermath of Odysseus' *katabasis*, and makes Antilochus suggest that Achilles has been revealed to be both unheroic and laughable: I argue that by the end of the dialogue Lucian is also making Achilles the recipient of the kind of advice he had himself dispensed to Priam in *Iliad* 24. As he attempts to woo a reluctant girl, Leontichus the *miles gloriosus* of *Dialogi meretricii* 13 presents himself as the equal of Achilles. I argue that the humour of the dialogue is much enhanced by taking the hint that the relationship between Leontichus and his batman Chenidas is an erotic one resembling that between Achilles and Patroclus, so that Chenidas' contributions to the conversation can be seen as a deliberate, jealous attempt to derail the older man's efforts at courtship, somewhat in the manner of slaves in New Comedy.

*Dialogi meretricii* 5 compares Megilla, a woman who takes the male name Megillus and calls herself another woman's husband, to Achilles during his concealment in drag among the girls of Scyros. Although this dialogue has often been studied for its clues to ancient conceptions of female homosexuality, I demonstrate that it forms part of a wider nexus of references in Lucian where Achilles is associated with transgressive notions of dressing up and deliberate concealment.