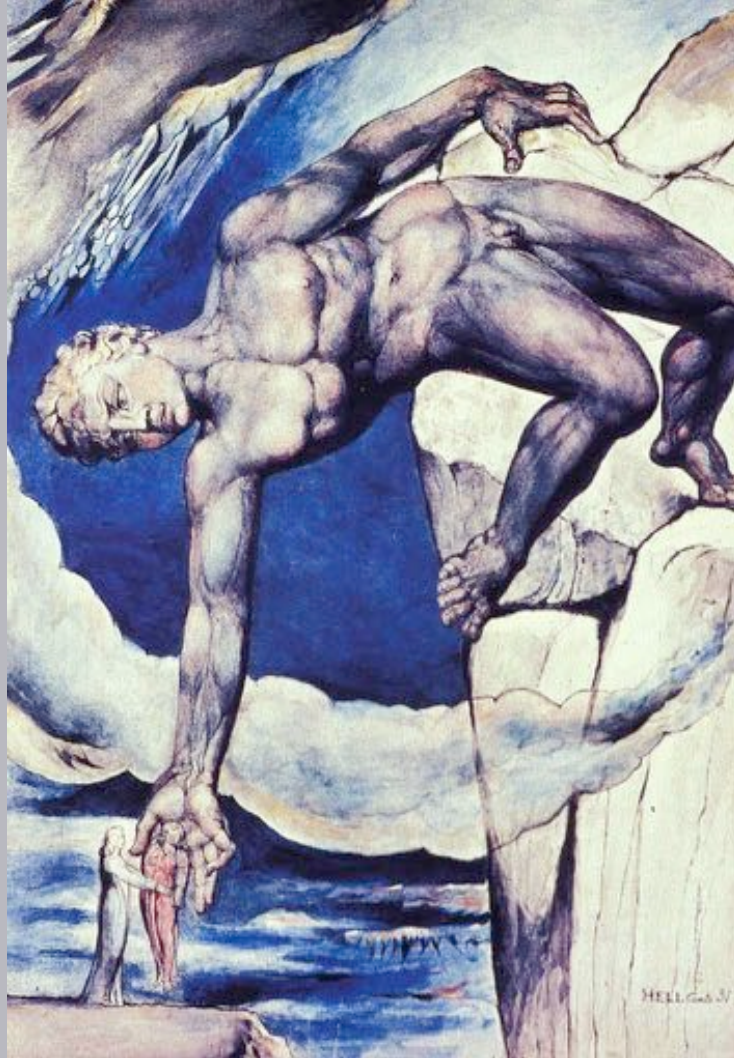


NOVA
JULY 2014

NOVA

THE JOURNAL OF THE FRIENDS OF ANTIQUITY



ANTAEUS SETTING DOWN DANTE AND VIRGIL

WILLIAM BLAKE, 1826
(WIKIMEDIA COMMONS)

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JULY 2014

EDITORIAL

Ann Scott

Since the last *Nova* we have had our Friends of Antiquity Annual General Meeting; Professor John Bodel has spent time in the Department as the 2014 Milns Visiting Lecturer; and we have had several excellent Sunday Series presentations. In addition, the Museum held various events to celebrate the opening of its latest exhibition *A Study in Stone*. So this issue has been easy to prepare. It includes Professor Alastair Blanshard's first 'Report from the Chair', a regular column I have invited him to write, in which he will share his impressions and ideas on the discipline of Classics and Ancient History at the University of Queensland.

Some special events in the second half of the year are: Ancient History Day, 'Children in the Ancient World'; and Professor Blanshard's Inaugural Lecture 'Why the Ancient Greeks Matter'. Honorary Professor Trevor Bryce will give the prestigious Australian Academy of the Humanities' Trendall Lecture on the topic: 'The Gleam Through the Arch: Homer's World Revisited'.

In addition, the Sunday Series lectures will continue as normal. Parking continues to be a problem on campus on Sundays. However, there is always plenty of space in the multi-storey car park on the right as you drive into the campus from Fred Schonell Drive. From level 2 there is a walkway taking you to an almost flat walk across the grass to the Forgan Smith Building. There is no parking fee on Sundays.

I always take pleasure in seeking out illustrations for *Nova*. The contributions to this issue have given me the opportunity to use some striking illustrations. Dr Oldroyd suggested I explore illustrations by William Blake and Gustave Doré for her talk on Dante. Lisette Cockell sent me an excellent image for her talk on 'Use and Abuse of the Ornamenta Augustarum'. And I was particularly delighted to find that Dr Richard Miles referred to the Motya Charioteer, a statue I first saw in the tiny museum on the island of Motya, off the coast of Sicily. I was completely overwhelmed by it and recall bitter disappointment that my camera battery was flat. The statue was loaned to the British Museum for the London Olympics, and photographs were taken while it was on display. The way in which the muscular structure of the body shows through diaphanous clothing is a sculptural tour-de-force.

PRESIDENT'S REPORT

Roger Scott

Just before we went to press, the Brisbane *Courier-Mail* chose to launch an onslaught on the teaching of Latin with an extraordinary front page contribution (20 June). Basically good news about the National Curriculum Authority was perverted into a story about a waste of public resources.

Alastair Blanchard wrote to me that 'While I understand the CM's motives in wanting to push a "back to the future" narrative about the Abbott government (Knights and Dames, etc) means that any support of Latin is a juicy target (especially when you stress the links with the Vatican), it is a shame that the collateral damage in this case is not only the truth but the teachers of Brisbane Girls Grammar School who have put together a great initiative that offers an exciting and challenging curriculum to their girls. On the upside, I've done a couple of radio interviews on the back of the article about the value of studying ancient languages and the online comment section of the Courier Mail website is running in our favour'.

For my part, I have also taking up the cudgels on the front page of the TJRyan Foundation website, which *Nova* readers are invited to visit.¹ While quoting from genuine experts on the specifics of curriculum, I speculate about the purposes the CM editorial team in hiding topics that represent from their viewpoint genuine "bad news" stories : about the High Court ruling against the chaplaincy program and the unprecedented complaints about a recent judicial appointment from a serving judge. But the attack on Latin is bad journalism as well as bad news for the universities.

There have been several papers at North American conferences recently discussing the problems besetting universities across the world, and some consequential press coverage. The relevance to the Friends of Antiquity jumped out at me.

First of all there was a concern that enrolments in humanities studies generally (obviously embracing classics and ancient history) were being constrained by both administrative fiat and by poorly-informed advertising of career opportunities. The first reason related to a cost-benefit calculation: the job market would generate higher prices for other disciplines which were produced at much the same price, like law, economics and business. The second

¹ <http://www.tjryanfoundation.org.au>

related to a perception about the student market: there was not much demand for the humanities degree, either locally or from overseas students (who could be charged an even higher premium and in turn generate a greater economic benefit to the host country).

Fortunately there was solid contrary evidence undermining both assumptions. There is growing international awareness that the humanities provide a valuable academic spine for more clearly vocational awards, so it is foolish for university bean-counters to deny their universities this competitive advantage in their particular market place. UQ experience testifies to this in the number of joint degree enrolments combining vocational training with humanities, including those students from overseas alert to this trend despite the paucity of current advertising.

Concerning the second reason for budget restrictiveness, again the perception may be at odds with the reality. Students do actually get employment even if the linear progression typical of vocational courses tends not to apply. Well educated students end up in a variety of occupations, especially those jobs in the 'post-modern economy' where conventional professional courses may be less valued by employers than the skills of analysis and in particular communication skills which typify the best of humanities graduates.

Another important conference paper asked the question – 'What can you do with a Humanities PhD anyway?' This is a question likely to be heard in the corridors of the Michie Building early most mornings when honours and postgraduates are already crammed into their cubicles. The sub-title of the paper argued that 'the choice to leave academia does not have to mean life as a barrista'. The answer suggested that there was a multiplicity of reasons for undertaking advanced study in humanities, for example in classics and ancient history.

A summary of the argument was provided by Elizabeth Segran in the April edition of an American journal called *The Atlantic*. Segran suggested that the reality shown in recent occupational surveys was that most humanities PhDs ended up in highly satisfying and well-paid jobs outside the university environment. Pessimism about future prospects was generated most strongly by those still in the system and aspiring to stay within it. Such people were often employed as part-time and untenured support staff like tutors and research assistants, 'often

treated as second-class citizens by their departments and their colleagues'.

Segran quoted an academic leader at Berkeley saying of the humanities teaching staff that 'the profession has been significantly hollowed-out by the twin phenomena of delayed retirement of tenure-track faculty and the continued "adjunctification" of the academy'.

Australian universities face a similar situation. Full-time positions may be frozen because people in current employment 'down-town' with relevant experience can be purchased more cheaply on a fractional basis. In addition, the new tenure regime here forces school budgets to bear the high cost of being required to maintain very senior staff "past their use-by date" who would have been eased into honorific retirement in the past.

Very fortunately, UQ students in classics and ancient history have been able to 'have their cake and eat it too'. A galaxy of talented adjuncts who don't drain the budget by taking a salary provide an enticing range of skills and specialisations to enrich the total curriculum. Pro bono, indeed.

A LATIN REVIVAL – I WISH!
(a reply to the Courier-Mail)

Professor Alastair Blanshard²

'Feds fund revival of Latin', '\$1.8 million for authorities to develop classical Latin and Greek curriculums' – If only one could believe what one reads in the Courier Mail! As a classicist, I'd be delighted by this news. Sadly, as always, the truth proves to be much less salacious than the headlines. Despite the impression given by the Courier Mail that Christopher Pyne has discovered his inner gladiator and is currently trying to force the children of Australia to speak in long-dead tongues, all that has happened is that five additional languages - of which Latin and classical Greek are two - have joined the preexisting eight modern languages on the national curriculum. Latin is not being made compulsory. Spanish, Mandarin, Chinese, and French will still be able to be taught. The only difference is that now schools can choose to add Latin and Greek to their suite of offerings.

And that's a good thing. Even on a purely utilitarian basis, learning Latin is extraordinarily beneficial to students. Studies continue to show that learning Latin provides an excellent grounding for the acquisition of other foreign

² Alastair J. L. Blanshard is the Inaugural Paul Eliadis Professor of Classics and Ancient History, The University of Queensland

languages by English speakers. This is the case not only with those languages for which Latin is the basis (Italian, French, Spanish), but ALL languages. Part of the reason for this is that, as with all highly inflected languages where form follows function, Latin requires its students to constantly stop and think about what each and every word is doing in a sentence. It is for this reason that Latin not only helps with foreign languages, but also English expression. There have been wonderful initiatives in the UK where children as young as four have been exposed to Latin as a way of improving their general literacy. Indeed, for young and old, Latin is a great tool for improving one's English vocabulary. One of the distinctive features of the English language is that it has a much larger vocabulary than any other language on the planet. Knowledge of Greek and Latin roots helps people understand and remember the meanings of many words – particularly technical or scientific words. This is why learning Latin and Greek has become routine as part of pre-Med or pre-Law courses in the US. For students with a Latin background, all those technical anatomical terms are a breeze.

Yet, such utilitarian arguments are the least important reasons why we should celebrate and encourage the learning of Latin. Just as one of the reasons why we learn Mandarin is that we want to appreciate a vibrant and ancient culture (or is it really just about selling people coal?), so too the study of Latin allows us into the heads of arguably one of the most influential cultures the West has seen. The legacy of Rome can be seen all around us. And you can only truly, deeply appreciate the Romans if you can understand the world in their terms. Latin is a beautiful, clever language. Few quips are as stinging as Latin barbs. Few languages can rival Latin for combining economy of expression with profundity of thought. I defy anyone to be unmoved by Latin epic or elegy. Latin is bawdy and funny. It is often deeply subversive. I fear for the teachers at Brisbane Girls Grammar School, where Latin is being made compulsory, if their girls get hold of Book III of Ovid's *Ars Amatoria* which outlines in explicit and graphic details about how girls can trap and seduce a lover.

Ever since the Renaissance, critics have been attacking the study of Latin. The language has been labeled everything from 'immoral' to 'irrelevant'. The one word that has never been successfully applied is 'forgotten'. The faux Latin of the *Courier Mail's* headline 'Absurdus

Maximus' only works because everybody instinctively knows what Latin looks and sounds like. It's part of our intellectual DNA, and for this reason, if no other, it is worth studying.

THE LATIN RAP

Don Barrett³

Now heah's a little song, and it's all about Latin.

Latin is the lingo that the Romans spoke of old. They overran the world, you know, 'cos they were big and bold.

Now every Latin lesson is an English lesson too 'Cos heaps of English words are born from Latin, yes, it's true.

Compare our tongue with Latin. That throws light upon our ways

Of speaking, writing, thinking. Yeah, it helps us through the maze

Of English grammar, adjectives, conjunctions, verbs and nouns

And all the other stuff that causes lots and lots of frowns.

Latin counts a lot in science, medicine and law, And Latin has a whopping tribe of children, that's for sure:

Italian, French and Portuguese, Romanian, Catalan,

Dalmatian, Spanish – all these come from Latin, get it, man?

It's still the official language of the Vatican in Rome,

And, if you know your Latin, well, you'll feel as if you're home.

You'll work their ATMs with ease, there's really nothing to it.

Just study Latin, that's the stuff, you'll never ever rue it.

Yeah!

³ Associate Professor Don Barrett was a lecturer in Classics and Ancient History and at one point, he served as the Executive Dean of Arts at UQ. Associate Professor Barrett is retired but is still very active around the School of HPRC, especially as a supervisor of RHD students, a teacher of Latin, and as secretary of the Friends of Antiquity for whom he delivers public lectures frequently. He has also taught Latin at Brisbane Girls Grammar School for a number of years.

WHO'D WANT TO STUDY LATIN?

Charlotte Higgins⁴

A dead language, good only for Caesar attacking the ditch with arrows (an old Molesworth joke) or honking like a pig as you decline your pronouns (hic haec hoc; hunc hanc hoc). Well, here's a simple, utilitarian point: because Latin is a dead language, because it is taught to be read, not spoken, because it is taught entirely through its grammatical rules not through its demotic use, as you learn it you gain an understanding of the mechanics and structure of language streets ahead of any you will gain from the study of a modern tongue. Any other language - not just Spanish, Italian, Portuguese, but German, Russian, Arabic - becomes easier for a child with a grounding in Latin. A student can use Latin to grasp the bones and sinews of any language.

What else? Children learning it will quickly start to read the great classics of Latin literature. After a couple of years, Catullus and Martial. After three, Virgil, Pliny, Ovid, Cicero. Soon come Horace, Lucretius, Tacitus. This is tough, uncompromisingly difficult stuff - but also offers entry into an astonishing world, a lost world that paradoxically offers itself up vividly and excitingly through its literature.

These great writers lie at the head of a western tradition in writing that enfolds Chaucer, Shakespeare, Milton, Keats, Eliot, Heaney. To be a good reader of English and Irish literature alone, knowledge of the literature of the Romans offers an inestimable advantage.

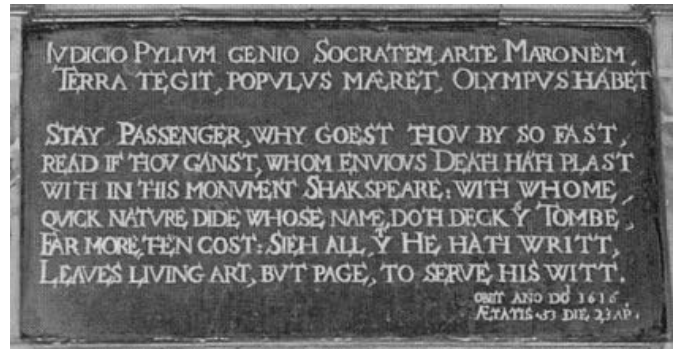
The most frequent charge laid against the door of Latin - aside from the absurd accusation of elitism - is that it is useless. Why not learn Mandarin, people ask, or Russian or French? For me the pleasure of Latin is precisely because - aside from the points sketched above - it is 'useless'. Latin doesn't help to turn out factory-made mini-consumers fit for a globalised 21st-century society. It helps create curious, intellectually rigorous kids with a rich interior world, people who have the tools to see our world as it really is because they have encountered and imaginatively experienced another that is so like, and so very unlike, our own.

SHAKESPEARE AND THE CLASSICS: PLUTARCH, OVID AND INSPIRATION

Andrew Phillips and Patrick Hunt⁵

Shakespeare's grammar school youth apparently gave him the background in rudimentary Latin to be capable of performing some of his own translations as well as inspiring him with an early appreciation for the works of Ovid through Arthur Golding and Thomas North's Plutarch along with other ancients. As he began his career he constantly flooded his works with classical influence. Whether in a character like Titus Andronicus eroding before our eyes, a story within a story like Pyramus and Thisbe, or in the plot of an entire tragedy, one does not need to look far to see Shakespeare's use of the classics.

He also did it in a way to make the classics accessible, removing the prestige associated with the academic nature of the classics as a discipline. By doing so he committed his works to the preservation of the same immortal questions first asked by the ancients, and did it in a way that the average person could see and appreciate. Shakespeare not only helped to popularize the classical tradition in his own time, but he may have done more than any person in the history of English literature to keep Classics alive through time and make these stories from antiquity as famous and dramatic to readers of English as they were in the original languages.



Iudicio Pylum - Genio Socratem - Arte Maronem Terra Tegit, Populus Maeret - Olympus Habet
'A Pylum in judgement, a Socrates in genius, a Maro in art', comparing Shakespeare to Nestor, the wise King of Pylus, to the Greek philosopher Socrates and to the Roman poet Virgil, whose last name, or cognomen was Maro). The second line reads 'The earth buries him, the people mourn him, Olympus possesses him.'
Shakespeare's funerary monument, c1623, Holy Trinity Church, Stratford upon Avon.

⁴ Charlotte Higgins is the author of *Latin Love Lessons* and *It's All Greek to Me* (Short Books). Article reproduced from Charlotte Higgins On Culture Blog, *The Guardian*, <http://www.theguardian.com/culture/charlottehigginsblog/2009/may/24/latin-in-schools>

⁵ Excerpt from article in *Electrum Magazine: Why the Past Matters* (<http://www.electrummagazine.com>), 21 December 2010.

**REPORT FROM PROFESSOR ALASTAIR
BLANSHARD, INAUGURAL PAUL ELIADIS
CHAIR OF CLASSICS AND ANCIENT
HISTORY**

Alastair Blanshard

Welcome to my first column in *Nova* and I would like to thank everyone for the extremely warm welcome that I have received ever since I took up the Paul Eliadis Chair in Classics and Ancient History at the University of Queensland.

It is lovely to be back here after my years spent in the UK and Sydney. I'm struck by how much the place has changed since I was an undergraduate. Yet, while much has changed, much has remained the same. In particular, the passion, enthusiasm, and affection for the study of the classical world burns just as brightly at UQ as it did when I was a student. This doesn't happen by accident; it is the product of hard work and I would like to pay tribute to the tremendous efforts of the staff both past and present as well as the dozens of volunteers who assist with our lecture programs, reading groups, fundraising initiatives, special interest groups, and museum activities. In terms of community engagement and outreach activities, I'm sure that we are one of the hardest working and most successful disciplines in the university.

Indeed, we have so much going on that it is easy to lose track of all the activities that we support. One of the aims of this regular column in *Nova* will be to highlight in each issue a different aspect of the life of the discipline. So over the next few issues, I hope to introduce (or reintroduce) you to the wonderful research that we are conducting, our path-breaking teaching initiatives, and a few of our less well-publicized engagement activities.

I also want to use this column to discuss some initiatives that I'd like to get off the ground. For example, I think there are real opportunities for our discipline if we look beyond the Brisbane region. I like to think that we are called 'The University of Queensland' and not 'The University of Brisbane' for a reason. In my speech at the Friends of Antiquity Christmas lunch, I joked about 'taking Rome to Roma'. It was only half said in jest. When I spoke at the Toowoomba Grammar School Speech Day at the end of last year, it was humbling to meet so many parents making huge sacrifices to send their children to UQ. I think it is time to think about ways that we can give something back to regional Queensland. Plans are still very tentative, but the range of potential activities includes school visits to regional centres, skype discussions with isolated

classes, and touring some of our museum objects to local museums. As we're currently in the planning stage, I would be very happy to hear from anybody who has connections with schools or community groups in rural areas. If you know of a group or individual who you think would benefit from being put in touch with the discipline at UQ, please let me know.

THE R D MILNS ANTIQUITIES MUSEUM

Mr Daniel Press (Curatorial Officer)

The RD Milns Antiquities Museum's new exhibition, *A Study in Stone: The History of Epigraphy*, opened to the public on 6 June. Exploring the ancient and modern stories of classical inscriptions, *A Study in Stone* brings together twelve Greek and Latin burial inscriptions from four Australian university museums, as well as classical texts and grand tour narratives from the University of Queensland's Fryer Library. Some of the highlights include the first English translation of the Greek inscription on the Rosetta Stone, four of the 123 inscriptions once held by the 2nd Earl of Lonsdale at Lowther Castle, and the tombstone of a young Roman girl called Vitalinis, one of the Museum's most iconic objects. The Exhibition Catalogue includes entries for all of the objects in the exhibition, translations of the inscriptions, full colour images, as well as articles on ancient burial practices and Grand Tour histories written by the Curatorial Team and Academic Staff from the Discipline of Classics.

Dr Janette McWilliam (Museum Director)

Daniel Press will be leaving us in July to pursue further study in the UK. Daniel began his studies at the University of Queensland in 2004 and has completed an Undergraduate Degree in Ancient History and Latin, Honours in Latin, an MPhil in Ancient History and a Master of Museum Studies. He has been involved with the Museum for most of this time as a volunteer, and over the last three years as our curatorial officer, a role he has fulfilled with dedication and passion. Daniel has also taught Latin and Ancient History courses and proved himself a very popular casual lecturer. Daniel has been involved in all aspects of the Museum and we will miss him and his skills a great deal. Most recently Daniel has played an important role in bringing our current exhibition *A Study in Stone: A History of Epigraphy* to fruition. We wish him well for all his future endeavours.

2014 FOA ANNUAL GENERAL MEETING

Roger Scott

The 2014 Annual General Meeting of the Friends of Antiquity has produced the following changes in roles and personalities.

I agreed to serve for a second term (the maximum allowed); Ann stepped down as Vice-President while agreeing to continue as Nova editor and Denis Brosnan stepped up. Denis has a long-standing interest in Latin and a continuing connection with the wider student community through his affiliation with Duchesne College. The Friends benefitted from the gap in his timetable created by Denis's decision not to contest an election to renew his role on University Senate, a post he filled with distinction for many years. At the AGM, he embraced the idea of concentrating on building up the support for the Friends among younger generations. This will build on the linkage formed over the past year with an ex officio appointment of the Classics Students Association President to the Friends' executive committee.

The other major change was the retirement of Patricia Jones from her role as FoA Treasurer, which had allowed her to pilot us through the tempestuous changes in financial arrangements occurring within the parent organisation, the Alumni Friends. Patricia's understanding of both the minutiae of financial management and the wider context of university administration meant she made an invaluable contribution. She also proved a committed mentor for Margaret Mapp, who was my predecessor as President and then served as Assistant Treasurer before her elevation at the AGM to Treasurer.

The detailed Treasurer's report prepared by Patricia allowed a wide-ranging discussion about the financial priorities of the FoA. I reported on these in some detail at the Sunday Series lecture on 2 June because it was felt that many new members were unaware of the diversity of our financial commitments.

I listed four purposes for which the Friends raise money through their annual subscriptions to the FoA as a subordinate body of the UQ Alumni Friends, through direct donations and through participation in fund-raising activities such as Ancient History Day and gala celebrations such as the Eliadis lunch:

1. The FoA exists to promote the study of the classical heritage in the community and especially among the alumni of UQ. This requires on occasion the payment of travel and accommodation of visitors from outside Brisbane.

Speakers do not receive a fee. The presence in Brisbane of these visitors is often to the advantage of teachers within the discipline widening their network and also inviting the visitors to address regular classes.

2 The FoA uses its funds to support acquisitions to the R.D.Milns Museum as well as encouraging individual members to give individual donations.

3. The FoA supported the initiative of Dr Dorothy Watts in generating the University's R D Milns Perpetual Endowment Fund to supplement the School's teaching program. Until the 'windfall' of Dr Paul Eliadis's generosity, the aim, in part, was to ensure that funding was available to fill the vacant permanent Chair. It will continue to be used to provide for an extended visit from a distinguished professor from overseas. The 2014 Milns Professor was John Bodell from Brown University, Rhode Island who visited earlier in the year.

4. Finally, the Executive Committee has recognised that the Betty Fletcher Travelling Scholarship fund required topping-up, as the purchasing power of the original bequest has been eaten away. So periodically the FoA funds have been used to raise the level of funding to a point where a student can realistically undertake the type of overseas study experience envisaged by those who created the initial scholarship.

It is not only the Betty Fletcher scholarship which has faced increasing cost pressures. Across all the funding areas, there has been a steady reduction in purchasing power without any significant increase from the original \$4 fee first struck years ago as the donation asked of people attending the Sunday Series lectures. Only one incremental shift since then means that we have fallen well below the real value while expanding our range of commitments. At the behest of the AGM, I calculated the current value according to the authoritative source called Google and delivered a figure of that original \$4 subscription now being equivalent to well over \$11.

Given that the AGM did not wish to reduce its commitment to any of the areas identified above, it was agreed that, effective from the July Sunday Series meeting, we would invite those in attendance to consider making a donation of \$10. This amount still remains exceptional value for money compared to similar events elsewhere. But I would emphasise that this is still only advice about the

level of donation which we hope for. It remains a donation (not an entry charge).

To offset this, it was decided to declare a moratorium on raffles. This has a number of advantages: it removes any offence or embarrassment we create by approaching people for whom raffles are morally unacceptable; it reduces hassling other people to produce two separate payments; it reduces the accountancy requirement to keep two separate records which distinguish between donations and the proceeds of gambling. However, for those who will miss the stimulus of a raffle draw, we will offer a lucky door prize as a cost-free option.

Any discussion of funding and donations would be incomplete without recognising the un-sung contributions of those who have provided afternoon tea down the years. Members of the Executive Committee donate all the food provided after the lectures, and the Social Committee and other volunteers set up, run, and clear up the afternoon teas. For what we have received, we are truly thankful.

DISCIPLINE REPORT

Dr Janette McWilliam

The semester is drawing to a close and students are now sitting their final exams. Meanwhile the staff of Classics and Ancient History are preparing for Semester 2. We will be offering our Latin and Greek courses at all levels, ANCH1250 Introduction to Roman History; ANCH2090 Classical Archaeology and Museums; ANCH2110 Mediterranean Seafaring; ANCH2500 Ancient History and Modern Cinema and ANCH3020 Special Topic in Greek History. We welcome back Dr Chris Malone on a fixed term contract for the remainder of the year.

Professor Alastair Blanshard has been elected a Fellow of the Society of Antiquaries of London (founded in 1707) in recognition of his expertise in and contribution to the the study of the antique past.

David Pritchard has been awarded a three month fellowship to the Institute of Advanced Study at Durham University. Dr Pritchard will be on Study Leave for the next 12 months. Dr Amelia Brown will go on maternity leave in July. We wish her well for the birth of her second child.

SUNDAY SERIES TALKS

CARTHAGE:THE ANCIENT MEDITERRANEAN’S FORGOTTEN CIVILISATION

Dr Richard Miles
(Sydney University)

In the spring of 146BC, Carthage finally fell. After three years of embarrassing setbacks, the Roman army under their new and relatively inexperienced commander Scipio Aemilianus, had managed to break through the Carthaginian defences and establish an all-important bridgehead at Carthage’s circular war harbour, an engineering masterpiece with storied ship-sheds which could hold at least 170 ships with ramps to drag the craft from and to the water’s edge

The Roman forces were quickly in a position to launch a final assault on the Byrsa, the citadel of Carthage and the religious and administrative heart of the city. The legionaries were, however, forced to fight every step of the way on the narrow streets that led up the hill as desperate defenders rained missiles down on them.

Painstakingly Scipio insured that those who had sought refuge in the tall houses that flanked the streets were flushed out by fire and the sword. The Greek historian Appian who is the main surviving source for this episode wrote of how Scipio employed squads of soldiers to drag the burnt and mutilated corpses off the streets so that the progress of the legionaries was not any further impeded.

It still took six days and nights of this hell to break Carthaginian resolve with Scipio intelligently rotating his soldiers to preserve both their strength and sanity for the ghastly work in which they were engaged. On the seventh day a party of Carthaginian elders bearing olive branches from the sacred temple of Eshmoun as a sign of peace came to the Roman general, begging that their lives and those of their fellow citizens be spared. Scipio acceded to their request and later that day 50,000 men, women and children left the citadel through a narrow gate in the wall. .

Although the vast majority of its surviving citizenry had surrendered, a rump consisting of Carthage’s commander-in-chief, his family and 900 Roman deserters, who could expect no mercy from Scipio, were still holed up in the precinct of the temple of Eshmoun, the Carthaginian god of healing, that sat on the highest point on the Byrsa citadel.



Image 'Ruins of ancient Punic housings on the Byrsa hill' (WikiCommons 2004)

Time, however, was on the side of the Romans and eventually this small group of diehards were forced up onto the roof of the building where they made a final defiant stand. It was then that Hasdrubal's nerve finally broke. Deserting his wife and children, he went in secret to Scipio and surrendered. It would be left to his wife to deliver a fittingly defiant epitaph for the dying city by throwing herself and her children into the flames of the burning temple after venting her scorn at the cowardice of Hasdrubal.

Although the story that Scipio had the site of Carthage ploughed with salt to ensure that nothing would flourish there again is a myth, he was certainly keen to ensure that the city bore the full fate of Roman opprobrium. As the fires burnt on the Byrsa Hill, Scipio ordered his troops to demolish the city's walls and ramparts. Following military custom, the Roman general also allowed the soldiers to loot the city, and rewards were handed out to those legionaries who had displayed conspicuous bravery during the campaign.

Scipio then personally distributed all gold, silver and religious offerings, and other spoils were either sent to Rome or sold to raise funds. The surviving arms, siege engines and warships were burnt as offerings to the gods Mars and Minerva, and the city's wretched inhabitants sent to the slave markets, with the exception of a few grandees including Hasdrubal who, after being led through Rome as part of Scipio's triumph were allowed to lead a life of comfortable confinement in various Italian cities.

It had not been only the physical fabric of the Carthage that Scipio sought to obliterate. The learned tomes that graced the shelves of the city's libraries, with the exception of the famous agricultural treatise of the Carthaginian Mago

which was spirited back to Rome, were dispersed amongst the local Numidian princes who had aided Rome in their war of extermination against Carthage. Nothing more starkly reflects the success of this Roman project than the fact that less than a couple of thousand Punic words are known, and many of these are proper names. The spoils of war not only included the ownership of Carthage's territory, resources and people but also its past. Destruction did not mean total oblivion. A far worse fate awaited Carthage as a mute, misrepresented ghoul in the historical annals of its enemies.

Greek and Roman sources tell us much about the three great Punic wars fought between Carthage and Rome, particularly with regards to the extraordinary exploits of the Carthaginian general Hannibal but it is a narrative dominated by Roman agendas. Through archaeology and cautious use of hostile Greek and Roman sources, however, something of this great Mediterranean super power can still be reconstructed.

The picture of Carthage that emerges from these very fragmentary glimpses is a strikingly different one from the barbarous, cruel and aggressive city state found in the Greek and Roman historical canon. Carthage might have been founded by settlers from the Phoenician city of Tyre in what is now southern Lebanon, but it was older (early eight century BC) than any Greek city in the Central or Western Mediterranean region- so much for their ill-founded reputation as oriental gatecrashers into a pristine Hellenic world. Its Phoenician name, Qart-Hadasht or 'New City' suggests that Carthage was set up as a colonial settlement and not just as a trading post.

Strategically the site could not have been better chosen, for it stood on the nexus of the two most important trans-Mediterranean trading routes, the east-west route that brought silver from the mines of southern Spain to Tyre, and its north-south Tyrrhenian counterpart that linked Greece, Italy, Sicily and North Africa.

It is now thought that Carthage might have actually been established to act as a larger civic centre for other smaller Phoenician colonies in region. It certainly grew quickly. Although archaeologists are yet to locate any of the important public buildings or harbours from that early period, current evidence indicates that the littoral plain began to fill up with a densely packed network of dwellings made of sun-dried bricks laid out on streets with wells, gardens and squares, all situated on a fairly regular plan that ran parallel to the shoreline.

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By the early seventh century, the settlement was surrounded by an impressive three-metre wide casement wall. So swift was the development that in the first hundred years of the city's existence there is evidence of some demolition and redevelopment within its neighbourhoods, including the careful re-location of an early cemetery to make way for metal workshops. Three further large cemeteries ringing the early city indicate that, within a century or so of its foundation, Carthage was home to around 30,000 people, a very considerable number for that period.

Although at first luxury goods were imported from the Levant, Egypt and other areas of the Near East, by the mid-seventh century Carthage had become a major manufacturer itself through the establishment of an industrial area just outside the city walls, with potter's kilns and workshops for purple-dye production and metalworking. Carthage now became a major manufacturer of terracotta figurines, masks, jewellery, delicately carved ivories and blown ostrich eggs, which were then exported throughout the western Phoenician colonies.

The decline of Tyre as an economic and political force in the first decades of the sixth century BC, led to Carthage also taking on the leadership of the old Phoenician colonies in the Central and Western Mediterranean. This was hardly surprising because already Carthage was the most populous and economically powerful member of that grouping. The real source of Carthaginian might was, and would remain, its fleet- the greatest in the Mediterranean for hundreds of years. A huge mercantile fleet ensured that Carthage was the nexus of a huge trading network, transporting food stuffs, wine, oil, metals and luxury goods as well as other cargoes across the Mediterranean. If a couple of much later Greek and Roman sources are to be believed then Carthaginian expeditions also made their way into the Atlantic, travelling as far afield as Cameroun in West Africa and Brittany.

With the most feared war fleet in the Mediterranean Carthage, remained one of the pacesetters in naval technological innovation. In the fourth century BC, they were the first to develop the quadrireme, which was both bigger and more powerful than the trireme, the ship that had dominated naval warfare for the previous 200 years. Marine archaeologists who have found the remains of several Carthaginian ships lying on the sea bed just off Marsala on the west coast of Sicily, were amazed to discover that each piece of the boat was carefully marked with a letter which ensured that the complex design could be easily and swiftly assembled. The

Carthaginians had developed what was in essence, a flat-pack warship.

With Carthaginian leadership of the western Phoenician colonies confirmed, one witnesses the growing influence of recognisably Carthaginian cultural traits in other western Phoenician colonies. These included the adoption of Punic, the Levantine dialect spoken in Carthage as well as a new taste for the luxury goods and religious practices favoured in the city.

Yet the headship of the Phoenician community in the west was not the only source of Carthage's burgeoning power. For the first centuries of its existence the Carthaginians had been hampered by the very limited extent of their hinterland which meant that they had been forced to import much of their food. This began to change in the sixth century with Carthage sometimes aggressively expanding into the territory of their Libyan neighbours. A whole raft of farmsteads and small towns were developed on this new land with the result that Carthage also became an agricultural powerhouse, producing food and wine not only for its own population but also for export. The Carthaginians were also celebrated for certain technological advances in agriculture, such as the tribulum *plostellum Punicum* or Punic cart, a primitive but highly effective threshing machine.

Interestingly, this economic and political dominance did not translate into any imperial aspirations until the last decades before the First Punic War. However the Carthaginian leadership of a Punic bloc that took in North Africa, Sardinia, western Sicily, southern Spain, the Balearics and Malta, did become increasingly politically and militarily involved overseas.

The most significant of these ventures was on Sicily where heavy economic investment and the presence of strategically important Phoenician colonies meant that Carthage quickly became a major player in the highly volatile political landscape that existed there. Over the following two centuries Carthage was obliged to send a number of armies to Sicily in order to defend its own and its allies interests there particularly from encroachments by the most powerful Greek city state on the island, Syracuse. Military action between the two powers and their allies was punctuated by periods of 'cold war' in which each side eyed the other warily.

Politically Carthage was certainly influenced by the Hellenic world, introducing constitutional structures that resembled but did not ape those

found in the Greek city states. Carthage had long been an oligarchy, dominated by a cartel of rich and powerful merchant families represented in a Council of Elders with one dominant clan usually holding the role of first amongst equals. However over time this led to the introduction of more representative bodies and officials.

A body called the Tribunal of One Hundred and Four, made up of members of the aristocratic elite, now oversaw the conduct of officials and military commanders as well as acting as a kind of higher constitutional court. At the head of the Carthaginian state were now two annually elected senior executive officers, the Suffetes, as well as a whole range of more junior officials and special commissioners who oversaw different aspects of governmental business such as public works, tax-collecting and the administration of the State Treasury.

A Popular Assembly that included all members of the citizen body was also introduced. However, much to the approval of the Athenian political scientist Aristotle, its powers were strictly limited. In fact Aristotle considered that in the fourth century the Carthaginian constitution was one of the best balanced in the Mediterranean world. Later, however, in line with many Greek states, the powers of the Popular Assembly did increase markedly leading to charges that Carthage was going down the road of demagogy.

One finds the same mixture of emulation and innovation in Carthage's interactions with Greek culture. There is good evidence for members of the Carthaginian elite being educated in Greek. Greek artistic and architectural traits were often adopted and adapted for Punic tastes. This familiarity with Greek art, rather than leading to mere mimicry, allowed the Punic population of the island to express themselves in new and powerfully original ways. Traditional Phoenician art forms such as anthropoid sarcophagi, stone coffins whose human heads, arms and feet protruded out from a piece of smooth stone like human pupae, acquired Greek dress and hair decoration. Nor was it one way traffic. Sicilian Greek art and architecture, in particular, was clearly influenced by the Punic world.

Perhaps the most striking example of Graeco-Punic cultural interaction was found by archaeologists excavating at the Punic city of Motya in Sicily in 1979.



It was an oversized marble statue of a young man, standing at 1.8 metres tall without his missing feet. Although the arms had gone, it was relatively simple to reconstruct the pose of the left arm, as the hand has been carved resting on the hip. The head was framed by a fringe of curly hair and had once worn a crown or wreath kept in place by rivets. All in all, it appeared to conform to the severe Greek sculptural style of the early fifth century BC, and, indeed, a very similar statue of an ephebe, a young man of military training age, has been discovered at the Sicilian Greek city of Acragas.

It has been argued that only a Greek sculptor could have created such a high quality piece,, and that the Motya ephebe was a looted Greek work. However, there was a problem. Unlike

other statues of ephebes from this period, who are depicted nude, the Motya young man is clothed in a fine long tunic, with flowing pleats bounded by a high girdle. Many ingenious solutions have been proposed to explain this anomaly. The strange girdle and hand positions have led to the suggestion that the young man was either a Greek charioteer or a sponsor of a chariot race. However, the Motya figure is very different from other surviving statues of Greek charioteers. In fact, the closest parallels are found within the Punic world. Firstly, despite the clearly Greek sculptural form, the statue clearly follows the Punic convention of not displaying the nude body; second, the clothes and head-gear worn by the young man bear a marked resemblance to the ritual garments worn by priests of the cult of the Punic god Melqart, with whom Heracles would enjoy an increasingly close association in Sicily. Neither Greek nor Punic but Sicilian, the Motya ephebe stood as a glittering testament to the cultural syncretism that was such a powerful force in this region.

In such a brief survey it is not really possible to do justice to all of the different ways that Carthaginian political, economic and cultural dynamism helped to create a western Mediterranean world that existed long before Rome came on the scene. Carthage was, in reality, the bedrock on which much of Rome's success as an imperial power was founded. Rome was not just the destroyer of Carthage, but also the inheritor of a politically, economically and culturally joined-up world which was Carthage's greatest achievement.

The Romans were always ready, although sometimes grudgingly, to recognise their debt to the Greeks. However these had tended to be in cultural fields such as philosophy, art, history etc that the Romans did not wish, or did not have the confidence, to claim as their own. In fact the creation of what we know as the Classical World was founded on the recognition of the complementary nature of Greek and Roman talents. Greek innovation would meet Roman dynamism.

The existence of Carthage, a dynamic Mediterranean power which had enjoyed a similar complementary relationship with the Greek world, was an inconvenient truth that Rome was simply not willing to acknowledge. Thus Carthage's brutal end might have had as much to do with Roman insecurity about creating its own unique legacy as a desire for vengeance or plunder.



The British Museum described the Motya Charioteer as the most tantalising marble sculpture in the entire world. 'Created between 480 and 470 BC, some 20 years before the sculptures of the Parthenon frieze: a single, powerfully erotic freestanding sculpture, created not to adorn a temple but to mark a victory at the ancient Olympic Games. The so-called Motya Charioteer was unearthed in 1979 during archaeological excavations on the island now known as Mozia, off the western coast of Sicily. The stone figure is slightly larger than life for an ancient Greek, around five feet eleven inches tall. His feet are missing, as are his right arm and hand and his left arm. His left hand remains, pressed into the soft-seeming flesh of his hip, indicating that the arm was originally held jauntily akimbo. There are four bronze nails embedded in the figure's cranium, which once would have held a laurel wreath of victory.' Loaned to the BM to mark the London Olympic Games.

DANTE ALIGHIERI: MEDIAEVAL IMITATOR OF THE CLASSICAL EPIC

Dr Drina Oldroyd⁶

Dante Alighieri, Italy's major writer, was born in the city-state of Florence 1265 and died in exile in Ravenna in 1321. In the Divine Comedy he imagines himself travelling through the three realms of the Catholic Afterlife: Hell (Inferno), Purgatory and Paradise. He sets his journey in the year 1300, when he was 35 years old, half way through his Biblical threescore years and ten.

The Comedy famously begins with the words:

Nel mezzo del cammin di nostra vita mi ritrovai per una selva oscura, ché la diritta via era smarrita.

In the Mark Musa translation:

Midway along the journey of our life I woke to find myself in a dark wood, for I had wandered off from the straight path.

Like Aeneas in Book I of the Aeneid, his Dante-character is lost and needs help. In the Aeneid the goddess Venus appears to direct and encourage her son. In the Comedy a ghost appears out of the gloom and identifies himself as the Roman poet, Virgil.



Dante shown holding a copy of the Divine Comedy, next to the entrance to Hell, the seven terraces of Mount Purgatory and the city of Florence, with the spheres of Heaven above. Michelino's fresco on the west wall of Florence's Duomo.

Dante is overwhelmed, and cries,

Are you then Virgil, are you then that fount From which pours forth so rich a stream of words? O light and honour of the other poets may my long years of study, and that deep love which made me search your verses, help me now! You are my teacher, the first of all my authors, and you alone the one from whom I took the noble style that was to bring me honor.

Virgil offers to be his guide and the first canto ends with the line, 'Then he moved on, and I moved close behind him'. Canto 2 opens with the lines:

The day was fading and the darkening air was releasing all the creatures on our earth from their daily tasks, and I, one man alone, was making ready to endure the battle of the journey, and of the pity it involved, which my memory, unerring, shall now trace. O Muses! O high genius! Help me now!

They are brave words, but Dante-author reveals that his Dante-character was having second thoughts, and he says to Virgil that Aeneas while still alive had gone to the immortal realm, but that was God's will because he had been chosen in Heaven to be the father of glorious Rome and her Empire, and that St Paul, the apostle to the Gentiles who spread the Faith in Rome which led to the establishment of the Holy See in Rome, had been caught up into Heaven before death, and asks,

But why am I to go? Who allows me to? I am not Aeneas, I am not Paul, neither I nor any man would think me worthy.

I was very privileged to spend the academic year 1976-77 at the University of Venice going three times a week to the lecture course on Dante by the late Professor Giorgio Padoan. English-speaking readers of the Divine Comedy often think of Dante-character as a sort of Everyman because they are familiar with Bunyan's Pilgrim's Progress, but Padoan's take on the 'I am not Aeneas, I am not Paul' line was that Dante meant the opposite, that his questioning was a literary device to emphasise that he would be the third person after Aeneas and Paul to go into the Afterlife, not in a visionary sense as in so many Mediaeval texts, but bodily, and for the same reason to do with Rome as the centre of Church and Empire. We must remember that when Dante was writing, between about 1310 and 1320, the Pope was in Avignon and the Holy Roman Emperors lived in their Germanic territories. One of Dante's extant Latin Epistles, the eleventh, begins with

⁶ Translations by Mark Musa, The Portable Dante (Penguin Classics).

the opening words of the Lamentations of Jeremiah over Jerusalem: 'Quomodo sedet sola civitas plena populo! Facta est quasi vidua', which Dante applies to Rome, left like a widow by both Pope and Emperor.

Here Dante is clearly placing himself in the tradition of the great Classical writers.

'Thus I beheld assemble the fair school / Of that lord of the song pre-eminent, / Who o'er the others like an eagle soars.'



Gustave Doré's 1857 illustration to Longfellow's translation of Dante's *Inferno*. Plate XII: Canto IV: Dante is accepted as an equal by the great Greek and Roman poets

The six poets, talking among themselves about poetry, go into a great castle through its seven gates, 'and then we reached a meadow fresh in bloom', where Dante sees Aeneas, Julius Caesar, Lavinia and Electra among many other Classical heroes and heroines, as well as the pre-Christian Greek luminaries, Democritus, Euclid and others. Aristotle is pictured sitting with Socrates and Plato discussing philosophy with their followers, including the great post-Christian but unbaptised Muslim Aristotelians. This doesn't sound like the Catholic Limbo for unbaptised children, but more like the Classical Elysium.

As is well known, it had been common practice since the Greeks to copy images from previous works, a technique known as *imitatio* in which the image was not only appropriated by the later writer but developed in a new way, to which Dante alludes specifically. In the *Pharsalia* Book IX, Lucan describes in gory detail the deaths from snake bite among Cato's soldiers fighting in the Libyan desert. When Dante describes the torments of the thieves in Hell, he boasts that his descriptions are even more amazing:

Virgil assures Dante that his journey is also willed in Heaven. Not Venus, Queen of Roman Heaven, but Mary, Queen of Christian Heaven, had seen Dante in distress and had called on St Lucy to go to Beatrice (who had died in 1290) and ask her to rescue him. Beatrice had come down from Heaven and begged Virgil to go to Dante before it was too late.

Let Lucan from this moment on be silent, who tells of poor Nasidius and Sabellus, and wait to hear what I still have in store, and Ovid, too, with his Cadmus and Arethusa – though he metamorphosed one into a snake, the other to a fountain, I feel no envy. (*Inferno* 25.94-99)

In canto 4 of the *Inferno* Virgil leads Dante into Limbo, the first circle of the great cone-shaped pit going down into the centre of the Globe. First they cross the River Acheron in a boat piloted by Charon and eventually reach a hemisphere of shining light. Suddenly a voice is heard, 'Now let us honor our illustrious poet, / his shade that left is now returned to us' and Dante sees four mighty shades coming towards them, the leader Homer, followed by Horace, Ovid and Lucan. Virgil joins them,

I believe that one reason why Dante wrote in Italian rather than the language of his admired Virgil was that he hoped it would be read by the same people to whom he addressed the *Convivio*, his unfinished book on philosophy: the men and women of influence in society who needed to study philosophy but whose Latin wasn't good enough. I am not being anachronistically politically correct here; in his introduction he twice emphasises women as well as men. Dante-author understood the influence of women in politics: when he wrote to the Emperor Henry VII of Luxembourg (*Epistle* vii) advising him on his military strategy, he probably sent it through the Countess Battifolle for whom he wrote letters to the Empress (*Epistles* viii and ix).

And after they had talked awhile together, they turned and with a gesture welcomed me. and at that sign I saw my master smile. Greater honor still they deigned to grant me: they welcomed me as one of their own group, so that I numbered sixth among such minds.

When Dante-character sets out with Virgil, his journey is to Beatrice, but when he finally meets

her in the Garden of Eden at the summit of Mount Purgatory, she reveals that his journey has a wider scope. I consider that the most feasible interpretation of the allegorical masque she shows him is a prophecy that the Pope will move the curia and Holy See away from Rome, which had already happened when Dante was writing, and that the Holy Roman Emperor, heir of the Eagle, would come to Rome and put things right, by force of arms if necessary. This wasn't just a fantasy of Dante's because there was massive support from Ghibelline and other imperialists and Henry VII of Luxembourg did cross the Alps in 1310 but, after initial success, met opposition, especially from Florence, and died near Siena in 1313. I think that Dante-author hoped that reading the journey of his Dante-hero would encourage the rulers of his divided and warring society to support the Imperial vision so that both Pope and Emperor would be re-established in Rome to bring peace to the whole world through the moral guidance of the Roman Church and the just enforcement of Roman Law -which, of course, never happened.

USE AND ABUSE OF THE ORNAMENTA AUGUSTARUM

Lisette Cockell⁷

The restrained nature of statuary portraits of women of the imperial family in the first three centuries of the empire, soberly draped and nearly always without jewellery, has been theorised as being an attempt to portray the imperial women as respectable and unshakable in their morals, free from the corrupting influence of adornment.¹ The more frequent appearances of jewellery in cameos has been attributed to their nature as a medium with a limited audience likely to already favour the imperial family.² In these cases some scholars have pointed out that textual sources record that imperial women did wear jewellery and fashionable clothing.³ The implication is that literature is a reliable record, in contrast to the constructed image of public portraiture. However, readers should not be so quick to accept the literary record as an impartial and objective source. The deconstruction of instances of imperial women's clothing in text reveals that they are just as likely to serve the creator's purpose. Three of these instances appear as events during the reign of Nero, and share a common theme. This is the use of clothing and jewellery that had belonged to former imperial women, by various people associated with Nero. Each case serves to portray the new wearer in a negative light. Keeping in mind that Nero's reign saw the end of the Julio-Claudian dynasty, it seems possible that

later authors saw this implicit comparison and evaluation as one way to represent the decline of the imperial house.

The reasoning behind using dress as a means of comparing the behaviour and identity of two separate people in the same position can be understood by looking at other occurrences of this theme throughout Roman literature. Heirlooms and other material representations of a person's familial connections held great significance for Romans, and items of dress seem to have been especially important due to their perceived ability to serve as a tangible link between users.⁴

One such example is derived from Appian's sceptical report that Pompey wore the cloak of Alexander the Great in his triumph in 61BC.⁵ By wearing Alexander's cloak as he celebrated his victory in the East the connection between them was made explicit, as was Pompey's desire to advertise it. Pompey was not the only one said to have put on the garb of Alexander. Concluding Caligula's list of sartorial transgressions, Suetonius claims that the unmilitary emperor 'sometimes [wore] the breastplate of Alexander the Great, which he had taken from his sarcophagus.'⁶ Here Caligula's actions are clearly meant to be disapproved of and ridiculed. Caligula is consistently shown as having an irreverent attitude towards Roman traditions of suitable dress.⁷ His appropriation of Alexander's breastplate is not only a further example of this but also demonstrates that the dress of an eminent person took on special significance on account of its history. Working with the belief that what was worn ought to reflect the bearer's status and character, writers could shape their audience's perception of a person by associating them with their predecessors through shared personal effects.

The first of the Neronian examples is found in Tacitus's Annals. After the death of Claudius and accession of Nero, Tacitus claims that Agrippina began to crave recognition equal to that of her son. The two became estranged after Nero began an affair with the freedwoman Acte, contrary to his mother's wishes, and she tried in vain to reassert her dominance over him. Tacitus writes that at this time:

[Nero] had been inspecting the apparel which had once glittered on wives and matrons of the imperial family [and] selected a dress and jewels and sent them as a gift to his mother... bestowing unasked some of the most valuable and coveted articles.

Agrippina's reaction was not what he had been expecting:

⁷ Lisette Cockell is currently studying for her MPhil.

[she] complained loudly that these gifts did not enrich her wardrobe, but in fact closed it off to the remainder, and that her son was doling out these things, all of which he had received from herself.⁸

Tacitus's inclusion of this anecdote is in keeping with his previous treatment of Agrippina and her unrestrained ambition. Clothing is presented as one of her tools for displaying her importance.⁹ At the mock naval battle given by Claudius at the Fucine Lake in AD 52 Agrippina had appeared wearing a chlamys, or Greek military cloak, that had been woven from golden thread.¹⁰ Her eye-catching attire with its militaristic connotations is treated as symptomatic of her increasing desire to wield public power.



Nero and Agrippina. Agrippina crowns her young son Nero with a laurel wreath. She carries a cornucopia, symbol of fortune and plenty, and he wears the armour and cloak of a Roman commander, with a helmet on the ground at his feet. The scene refers to Nero's accession as emperor in 54 AD and belongs before 59 AD when Nero had Agrippina murdered.

(Museum in Aphrodisias, in modern-day Turkey. Courtesy Wikimedia Commons)

Returning to the initial example, Agrippina is not content to rely on the generosity of her son, instead wishing to accumulate the prestige conveyed by these articles to herself. This incident has been noted as the beginning of real antagonism between the two.¹¹ Therefore,

Tacitus is here using the collected clothing of the imperial women as a device to represent Agrippina as power-hungry and testing the constraints of her position. Through her dissatisfaction with the portion of the imperial wardrobe that the emperor offered to her, Agrippina was revealing her ambition which exceeded that of her predecessors, who, Tacitus leads us to assume, were contented with their own ornaments.

Nero had become the owner of these items through his mother's machinations to ensure that he would succeed Claudius. Agrippina clearly understood them to be symbolic of imperium, as she argues that Nero only had control over them because of her. The implication is that because she was responsible for his new position, it was only fair that she should reap the benefits as she wished. Notably, her complaints on this matter were overheard and repeated 'for the worse.'¹²

The reports that reached Nero were evidently alarming enough that he began to dismantle his mother's power structures, and she retaliated by threatening to support Britannicus instead, a threat made more credible by the aforementioned success with Nero.

In the pseudo-Senecan tragedy *Octavia*, Claudia Octavia, the daughter of Claudius and first wife of Nero, is in danger of being supplanted as consort by Poppaea Sabina. The first scene of the play is taken up by Octavia lamenting to her nurse Poppaea's usurpation of her position and belongings, including this bitter remark 'this haughty mistress, shining with the spoils of my house.'¹⁴ Poppaea's display of herself and the Julio-Claudian spoils, as written by the author of the *Octavia* was intended to have the dual effect of advertising Octavia's defeat as well as Poppaea taking her place. By taking items that were not Octavia's alone, but that of the imperial family, Poppaea's status as an interloper into the domus Augusta is made clear.

The removal of Octavia from the imperial household foreshadows the destruction of the Julio-Claudian family, with the character of Octavia alone representing her family, thereby emphasising the gravity of her poor treatment. The private drama in the *Octavia* is elevated to a public matter. The main action of the play is domestic, with Octavia being ousted from her bedroom in the palace and Poppaea being inserted in her place, but this of course takes on wider repercussions due to the positions of those involved.¹⁵ Octavia's family heirlooms become spoils in much the same manner. She is not an ordinary woman having her belongings

taken away from her, but the daughter of an emperor and an empress in her own right, being stripped of her badges of rank.

Lastly, sometime after the death of Poppaea, Nero is said to have treated the freedman Sporus as his new bride. Suetonius relates that Nero took Sporus out in public 'arrayed in the ornaments of the Augustae.'¹⁶ This episode is relayed in the section of Nero's biography that contains his excesses of lust, and is clearly intended to further demonise him.

That Sporus was wearing women's clothing was incitement enough for Roman derision, as it was seen as additional evidence for his emasculation. However, this reading is only sufficient if Suetonius, like Dio Chrysostom, had only reported that he wore the dress and trappings of a woman in general.¹⁷ Instead, he has made sure to point out that these items were ones associated by previous members of the imperial family.

Like Poppaea in the Octavia, Sporus is publicly assuming a role for which he is not considered suitable through the donning of dress associated with that position. Suetonius therefore relies in part on the negative associations of men wearing women's clothing to solicit outrage from his audience, but also upon the tarnishing of items considered valuable not only for the wealth they represented but their history. The inversion of gender roles here is a microcosm of the bizarre world of Nero's reign, where the emperor himself disregarded the clothing that society prescribed to him, both on and off stage.¹⁸

In light of these examples, it seems clear that a special significance was accorded to clothing and jewellery that had once been worn by a member of the imperial family, a category that was also regarded as separate from women's clothing in general. As imperial emblems, they are repeatedly shown by historians in a Neronian context being subjected to inappropriate treatment, which contributed to the negative view of his dynasty-ending reign.

Notes

1. See for example Sebesta, J.L 1997. 'Women's Costume and Feminine Civic Morality in Ancient Rome,' *Gender History* 9.3: 529-541.
2. Berg, R. 2002. 'Wearing Wealth: Mundus Muliebris and Ornatus as Status Markers for Women in Imperial Rome,' in R. Berg, R. Hälikkää, P. Raitis, and V. Vuolanto, eds. *Women, Wealth, and Power in the Roman Empire*, Rome: Institutum Romanum Finlandiae, 15-73.
3. Batten, A. 2009. 'Neither Gold nor Braided Hair (1 Timothy 2.9; 1 Peter 3.3): Adornment, Gender and Honour in Antiquity', *New Testament Studies* 55.4: 484-501.
4. See for example Hope, V. 2011, 'Remembering to Mourn: Personal Mementos of the Dead in Ancient Rome,' in V. Hope and J. Huskinson, eds. *Memory and Mourning: Studies on Roman Death*, Oxbow, 176-95.
5. App. B. Mith. 24.117.
6. Suet. Cal. 52; also Cass. Dio 59.17.3.
7. For example, Philo Leg. 11.79-80, 13.94-8; Suet. Cal. 52; Cass. Dio. 59.26.5-10
8. Tac. Ann. 13.13.
9. Ginsburg, J. 2006. *Representing Agrippina: Constructions of Female Power in the Early Roman Empire*, New York: Oxford University Press, 110.
10. Tac. Ann. 12.56; also Plin. HN.33.63 and Cass. Dio. 60.33.3.
11. Ginsburg 2006, 42; Hälikkää, R. 2002. 'Discourses of Body, Gender and Power in Tacitus,' in R. Berg, R. Hälikkää, P. Raitis, and V. Vuolanto, eds. *Women, Wealth, and Power in the Roman Empire*, Rome: Institutum Romanum Finlandiae, 75-104.
12. Tac. Ann. 13.14.
13. Tac. Ann. 13.14.
14. [Sen.] Oct. 125-6.
15. Smith, J. 2002. 'Flavian Drama: Looking Back with Octavia,' in A. Boyle and W.J. Dominik, eds. *Flavian Rome: Culture, Image, Text*, Boston & Leiden: Brill, 391-430.
16. Suet. Ner. 28.2.
17. Dio. Chrys. Or. 21.7.
18. Suet. Ner. 51; Cass. Dio 13.3.

A HITTITE KING'S ILLNESS FINALLY DIAGNOSED

Trevor Bryce

He had been a sickly child, not expected to survive his first years. Yet he was to live to a ripe old age, and in the process become one of the most powerful, cunning, and ruthless rulers of his era. He was a prince of the royal Hittite dynasty, later to ascend the throne as King Hattusili III. While still a prince, he had fought with distinction alongside his brother, the current King Muwattalli, against the pharaoh Ramesses in the famous battle of Qadesh. In the aftermath of the battle, Muwattalli placed him in charge of the lands wrested from the pharaoh in Syria, and then recalled him to Anatolia, to resume his rule over the northern part of the Hittite homeland, virtually as a king in his own right. On his way home, Hattusili married the daughter of a Hurrian priest. Her name was Puduhepa. She was to prove one of the most formidable royal consorts in the history of the ancient world.

On his death a couple of years after Qadesh, Muwattalli was succeeded by his son Urhi-Teshub. But the new king's uncle Hattusili had other plans. Within a few years, relations between uncle and nephew became increasingly tense, erupting finally into bitter conflict. A brief civil war followed. Hattusili won it decisively, following up his victory by taking his nephew prisoner, sending him into exile, and seizing his throne. The usurper proved an able ruler. Indeed, he has secured himself a place in history that endures to the present day. In 1259, he drew up with the Hittites' arch-enemy Ramesses a pact which was to bind the two super-powers in peace for all time – the famous 'Eternal Treaty'. So significant is this document in the history of international diplomacy that a translation of it is mounted at the entrance to the Security Council in the United Nations building in New York.

Yet despite all he achieved in his long life, Hattusili was probably dogged by illness throughout it. Increasingly so, perhaps, in his final years. In her prayers to the gods for his recovery, his devoted wife Puduhepa referred to problems he had with his eyes and a disease she calls 'fire-of-the-feet'. There has been much scholarly conjecture about what this latter disease was. I suggested in one of my books that the king may have been suffering from some kind of chronic foot inflammation, or possibly gout.

Some years after I wrote this, a Turkish neurologist from Konya University published an

article about Hattusili's illness in a journal called *Archives of Neurology*. He cited my book, but his own conclusion was that Hattusili was suffering from a disease called diabetic neuropathy. His article was entitled 'An Early Description of Painful Neuropathy in Hittite Tablets'. This illness affects the feet and can make walking extremely difficult. (It may have been one of the reasons Hattusili declined an invitation from the pharaoh to visit Egypt.)

Just a few days ago, I received an email from a surgeon in France. He has a particular interest in ancient diseases and medical practices and is a member of prestigious international associations devoted to the study of the history of medicine. He is planning to go to Turkey to visit the Hittite archaeological sites there and is reading my books by way of preparation for his visit. While doing so, he came across my reference to Hattusili's medical problems. This prompted him to email me with his conclusion, quite independent of that of the Turkish surgeon, that Hattusili was suffering from diabetic neuropathy, a horrible affliction as he knew from personal experience. He also suggested that Hattusili's eye problems may also have been linked with his diabetic condition.

On the same afternoon that I read his email, I was walking with my wife along the riverside at Newstead and we were chatting to a person who had been in the nursing profession. The subject of the Hittites came up, and I happened to mention Hattusili's medical problems. 'He's suffering from diabetic neuropathy,' she immediately said.

TRAVELLERS' TALES

THE DOMUS ROMANA, LUCCA

Pamela Rushby

It isn't every day that a handsome young man in a toga sidles up to you in the piazza in front of the Duomo di San Martino in Lucca, Tuscany, and murmurs 'Would you like to come and see my house?'

Well, I don't know about you, but it certainly doesn't happen every day for me.

He'd strolled out of a rather luxurious canopied shelter in the middle of the piazza, complete with a divan and a number of Roman pots displayed on a table. It was an intriguing invitation, certainly. Unfortunately, it also included my husband, sister and brother-in-law,

so there was no mistaking his intent. We were being invited to visit an archaeological site.

I'd been to Lucca several times before, but I'd never heard of this site: the Domus Romana. And, as it was also featuring a special exhibition of Roman clothing, how could we resist?

Lucca is absolutely my favourite town in Tuscany. It was founded by the Etruscans, became a Roman colony in 180BC, and has had a long and exciting history ever since. There are mediaeval houses surrounding an open, oval space, the Piazza dell'Anfiteatro. The Roman amphitheatre stood here. There are few traces of it today, but the piazza preserves its shape perfectly. And there are excellent restaurants all around it.

There are mediaeval towers to climb: one, the Guinigi Tower, has oak trees growing on its top.

There are the city walls, over four kilometres long, enclosing the old town with eleven bastions and six gates. In the 1800s the defensive walls were converted to a public park and now walkers and cyclists can encircle the city, passing under shady trees – a different species on each of the four sides.

The Palazzo Pfanner has glorious gardens, and for a few euros visitors can sit in them among the roses, as we did, watching the walkers and cyclists pass by on the walls above and waving regally to them.

Puccini lived here, and his home has been opened as a museum.

A day in Lucca? What's not to like?

But the Domus Romana was new to us.

It was discovered in 2010, when a local restaurant owner, Giuseppe Bulleri, decided he needed a wine cellar under his business at via Cesare Battisti. As happens virtually every time someone sinks a spade into the ground in Lucca, he found more than he'd expected. Along with a lot of mud and water (once you hit 1.5 metres underground, there's always water in Lucca) was the remains of a Roman house. The location had been an important intersection in the past, so the house was probably occupied by a wealthy Roman family. Today, it's been turned into a small and fascinating museum.

Three metres below modern street level, the excavation on the site uncovered drainage channels for water, coins from the time of Tiberius, a bronze brooch, and pieces of a

terracotta frieze with a gorgon's head and boys riding dolphins, which has been reconstructed following a similar frieze in the Vatican Museum, from Pompeii.

The house is deep underground. We walked down a metal staircase, two storeys below street level, passing walls from Renaissance, mediaeval, Lombard and Roman times on our way down to the vaults of the house below. It's not a huge museum, there are only three rooms, and we started by watching a video on the excavation (subtitled in English). Then we were free to look at the exhibits in the three rooms: a coin from 14AD, many small pieces of pottery and a few intact pots, pipes from the drainage system, a brooch once used to fasten a toga.

There was also the exhibition of Roman clothing, some very work-a-day, but some women's gowns designed for evening wear that could walk down any red carpet today. I'd never thought of black as typical Roman wear, but one black dress with a sparkling brooch was particularly striking.

A law passed in 2000 (tutela del sottosuolo, protection of the underground) requires that any excavation more than 30cm deep in Lucca must have an archaeologist prepare a site survey. Once this has been done, development can usually go ahead. But Giuseppe Bulleri changed his mind about his wine cellar. He became fascinated by the Roman house he'd uncovered. The wine cellar was forgotten, and the Domus Romana became a museum.

As we passed by the piazza Duomo again, the handsome young man in the toga was hard at work, charming other tourists and luring them to his house.

Well, it wasn't quite the invitation I'd imagined, but we were happy he'd found us.

1. KEEPING UP WITH *THE TIMES*: MONUMENTS AND THE FALL OF THE REPUBLIC

Roger Scott⁸

Even the dailies in Britain are full of news of the classics. On Anzac Day, two very different pages of *The Times* caught my eye when distracted from political science. The first manages to feature George Clooney alongside Leptis Magna and Sir Mortimer Wheeler.

⁸ Two articles by Roger Scott written while in London in May.

Oliver Moody wrote about 'the TV archaeologist who was the real monuments man'. I am not sure Sir Mortimer Wheeler would have been pleased by this sobriquet but he is immediately acknowledged as 'one of the fathers of modern archaeology', then revealed as 'a hero of two world wars who almost single-handedly saved Roman ruins in Libya from the predations of Allied (especially Australian) soldiers'. Gabriel Moshenska has lectured on Wheeler as part of an historical exhibition at University College London. According to Moshenska:

Taking 48 hours leave (from fighting with Montgomery at El Alamein) he (Wheeler) stormed across the country in a jeep, posting cordons of military police around sites such as Sabratha and Leptis Magna. Back in Westminster, outraged MPs were grilling Ministers over reports of Roman columns being tipped over by marauding Australians in Libya.

Concerned about the fate of Italy's monuments, Mortimer Wheeler later wrote a pamphlet distributed to troops in Sicily, urging them to 'remember the meaning which the Vandals, a Germanic tribe, gave to their name by their actions in this regard. History has a long memory.'

After reporting on Wheeler's service in an earlier war, Moody's piece adds some gratuitous information from Moshenska about Wheeler, including the fact that the archives of the Archaeological Institute during the interwar period indicate he resorted to scams and forgery to raise funds; that he became the first academic television personalities in the 1950s and 60s; and that he indulged in the same peccadilloes now coming to light at the BBC of the period - 'he was by all accounts a bit of a groper and a sex pest and an incredible bully as well, and yet many of his members of staff were incredibly devoted to him'.

On the same page (tagged 'News'!!) Moody writes half a column under a small headline 'how concrete foundations brought about the fall of Rome'. This draws on the writing of Penelope Davies from the University of Texas to suggest that 'the colossal struggle between Pompey and Julius Caesar that brought down the Roman Republic and ushered in the age of empire may have been made possible by an unheralded discovery: concrete. ... The new era of magnificence freed Roman politicians to start "thinking like kings". ... Pompey had used the unprecedentedly cheap material to build Rome's first permanent theatre around 55BC as a way of asserting his authority over the city'. Davies reports how Caesar then hit back with his own large building program.

Davies is quoted as saying that 'as the people got used to politicians erecting monuments to their power, one could even say that concrete played a significant role in bringing down the republic'. In the interest of journalistic balance, Moody concludes his article by quoting an Oxford don describing the theory as 'interesting but mildly speculative'.

2. 'CHRISTIANITY NOT REALLY CHRISTIAN'

There has been a major public brawl going on between the Prime Minister, David Cameron, and an array of critics from inside and outside the Church of England about the credibility and appropriateness of Cameron loudly proclaiming his new-found faith. This is rationalised by some commentators as a sop to traditionalists after his endorsement of gay marriage and to those hostile to Muslims as part of a general anti-immigrant stance.

A more thoughtful contribution was offered by AC Grayling, 'first Master of the New College of the Humanities'. He begins by dissecting the growth of Christianity as the dominant religion of England after the arrival of St Augustine in 597 until its hegemony came to be questioned in the eighteenth century. He notes its continuing grip as a descriptor for a particular set of moral values - tolerance, kindness and generosity, for example - even though these values are also manifest in many other religions and the Church has a bloody history of antithetical behaviour, especially intolerance of dissent.

Grayling then moves to identify an alternative tradition in England through which its dominant elite at home and in the Empire subscribed to the values of the Greek and Roman world inculcated through their studies. He also notes that these studies had much more direct and detailed application to the problems they faced - in ethics, political theory, military strategy, education, law etc - than the rather vague injunctions provided in biblical texts :

'If you go to the New Testament for instruction on how to live, you are told to give away your possessions, make no plans for the future, reject your family if they disagree with you and stay celibate if you can.'
(see Matthew xix,21, Matthew vi,25, Matthew xii,48 and I Corinthians vii.)

This is the outlook of people who sincerely believed that the Messiah would return very soon, within weeks or months. It is an unlivable ethic and when, after several centuries, hope of the second coming had been deferred indefinitely, more was needed. Where did it come from? From Greek philosophy and the Roman republican virtues that Cicero, Seneca,

Virgil, Horace and others wrote about. 'Christian' values are largely Greek and Roman secular values.'

Grayling then points out that Christianity initially attempted to suppress all this heritage, and for a time succeeded, such as Justinian closing the Athenian school in 529 because it taught pagan philosophy, and the Church suppressed (and later persecuted) those who advocated ideas in conflict with scripture. As the sub-heading suggests:

Much of the religious ideas - and many of Britain's characteristics - really come from Greece and Rome.

REVIEW OF REVIEWS

Roger Scott

HERODOTUS

I studied my ancient history in a colonial backwater where a comparative course devoted to just two authors almost required that Thucydides should be regarded as much superior to Herodotus. How fashions have changed in half a century.

In the London Review of Books (3 April 2014) Peter Green reviews the work of four authors who have published various studies about Herodotus: the translation of *The Histories* by Tom Holland, (Penguin Books, 2013); two volumes of commentaries edited by Rosario Vignolo Munson entitled *Herodotus and the Narrative of the Past* and *Herodotus and the World* (Oxford University Press, 2013); a specific study by David Branscome, *Textual Rivals - Self-presentation in Herodotus' Histories* (Michigan University Press, 2013) and a more general book, Joseph Skinner's *The Invention of Greek Ethnography : From Homer to Herodotus* (Oxford, 2012).

A common theme identified by Green is the rehabilitation of Herodotus and the denigration of Thucydides, reflecting on the broad-mindedness of the former and the narrow imperialism and parochialism of the latter. Where Thucydides adopted a narrow focus on the male-dominated high politics of his immediate past and validated the activities of a narrow ruling class, curiously consonant with the themes of a Cold War experienced by my student generation, Herodotus pursued wide-ranging ideas based on a passion for freedom which, in places, approximated newer concepts of historical truths akin to post-modern relativism.

The range of these in-depth studies suggest that there continues to be debate about the nature and reliability of the discussions recorded in Herodotus and their links to modern ethnographic methodological analysis. Discussions about the links with Homer are particularly stimulating, as are Herodotus' views on the role of women and religion.

In Green's estimation, Skinner has written the most far-reaching book in terms of general scholarship. He offers some pungent criticism of Holland's translation for lapsing into a misleading modern language style which creates anachronism as well as diminishing the quality of the literature. 'Holland's paraphrastic prose' does not entirely destroy the magic of the original: but 'those in search of Herodotus' lean and beautifully structured 'strung-along' style will look in vain'.

Green admires the other extensive works, while noting the problem of reconciling some of their internal inconsistencies, and clearly takes issue with Branscome's faint praise. Green prefers to align himself with Collingwood's iconoclastic view at the time (1946), that Thucydides set out to destroy the reputation of his near contemporary and succeeded for millennia.

MARY BEARD ON ROMAN HUMOUR

The *New Statesman* of 12 June 2014 has an arresting photograph of Frankie Howerd making one of his characteristically rude hand signals to the readers. This is then embroidered into a discussion of the high stakes that were risked by anyone trying to be funny in the presence of emperors, especially but not confined to Caligula. Only Augustus seems to have a tolerant sense of humour and his daughter Julia was one of the few women celebrated for her own quips, published after her death. Some of these were a bit risqué: when asked how it was that her children all looked like her husband when she was such a notorious adulteress, she equally notoriously replied, 'I'm a ship that only takes passengers when the hold is full'; in other words, risk adultery only when you're already pregnant.

All this is drawn from a book *Laughter in Ancient Rome: On Joking, Tickling, and Cracking Up* (University of California Press, 2014) by Cambridge Professor Mary Beard, the doyenne of media performers popularising the study of the classics. Beard's book focusses on the bad choices that some Roman politicians made in their search for humour, joking at the expense of their subjects rather than including them in the joke - from Elagabalus's use of

whoopee cushions to Commodus using a starling to peck to death one of his guests as it searched for worm-like grey hairs. The historian Cassius Dio records his own terror at getting a fit of giggles at one of Commodus's more ludicrous antics as a gladiator. But it seems that Caligula had the worst record of brutal regulation of public humour, such as forcing the entire populace not to laugh when he personally felt grief or to laugh on inappropriately sad occasions like a father witnessing the execution of his son.

Beard links this to cautionary tales about constraints on laughter, used or misused, as the parading of the virtue of self-control. The growth of graffiti is seen as one response (memorably lampooned in the Monty Python film *Life of Brian*) as a release valve preventing people laughing at their risible rulers. Beard draws some contemporary parallels about the uncertain political impact of attempts 'to be funny':

'Laughter and joking were just as high-stakes for ancient Roman emperors as they are for modern royalty and politicians. It has always been bad for your public image to laugh in the wrong way or to crack jokes about the wrong targets. The Duke of Edinburgh got into trouble with his (to say the least) ill-judged 'slitty-eyed' quip, just as Tony Abbott recently lost votes after being caught smirking about the grandmother who said she made ends meet by working on a telephone sex line.'

WHAT'S IN A WORD?

Bob Milns

I was recently at a function where plates of those very sweet, small, round delicacies called macaroons were being served. I couldn't help wondering about the origin of the word and whether, improbable as it might seem, it had any connection with mac(c)aroni. So off to my trusty dictionary and there I read that it is indeed from the Italian maccarone (in the Neapolitan dialect) or mac(c)aroni, defined as 'pasta tubes made from wheat flour'. But the story doesn't end there. The dictionary-entry goes on to inform us that in 18th century Britain the word 'macaroni' was used of 'a dandy who affected foreign manners and style'. This, in turn, reminds one of that famous ditty 'Yankee Doodle', whose first verse goes:

Yankee Doodle went to town
Riding on a pony.
He stuck a feather in his hat
And called it macaroni.



Illustration of Yankee Doodle, by Thomas Nast, from "Uncle Sam's panorama of Rip van Winkle and Yankee Doodle," toy manufactured by McLaughlin Bros., Inc., New York. (Courtesy Wikimedia Commons)

The song, it appears, was composed before the American Revolution by upper-class British officers to make fun of the unsophisticated colonial 'Yankee' soldiers who thought that simply putting a feather in their cap would make them like the fashionable dandies, i.e. macaronis.⁹ We can go one step further: there is a type of verse called 'macaronic', which is defined by my dictionary as verse 'characterized by a mixture of vernacular words jumbled together with Latin words or Latinised words'. It is said that the verse gets this name because it is like macaroni, a 'gross, rude and rustic mixture of flour, cheese and butter'.

Space permitting, I'll give an example of a macaronic poem in the next issue of Nova. But what, you will say, has all this, fascinating as it may be, to do with the ancient Greeks or Romans? Simply that, according to the lexicographers, there is a likelihood that the word may go back ultimately to either the Latin verb 'macerare', to macerate or soften or break up by soaking or – and more likely, in my opinion – to the ancient Greek word makaria, which is defined as a 'food made from soup and barley meal' which was probably eaten at funerals. So next time you're confronted with a plate of toothsome-looking, polychromatic macaroons or macaroni cheese (a favourite of mine in my youth), think of all the weight of language, literature and history, pressing down on them 'Kali Orexi', i.e. 'Bon Appetit', in Greek!

⁹ I owe this piece of information to the Wikipedia article on Yankee Doodle.

IN PRAISE OF FRIENDS OF ANTIQUITY¹⁰
(Can be sung to the tune of Jingle Bells.)

Bob Milns

We all work hard, we all play hard
So as to reach our ends:
To keep the ancient world alive;
We're Antiquity's best Friends.

Our Sunday Series are superb;
Literary lunches never pall;
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So let us raise our glass on high
And all with one voice say:
'Here's to many years ahead
For our cherished F of A'.

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THE GLEAM THROUGH THE ARCH: HOMER'S WORLD REVISITED
(TRENDALL LECTURE THURSDAY OCTOBER 9)

Emeritus Professor Trevor Bryce

Abstract

My intention in this lecture is to look afresh at the social and cultural factors which helped shape the creation of the Homeric epics, and more generally the socio-cultural environment in which they were first performed. Homer's contemporary world lay at the interface of the broader Near Eastern and Greek worlds, and elements of both were built into the fabric of his compositions. The lecture will take into account the dynamic changes that occurred in both these worlds from the Bronze Age through the Classical era, and lead to a number of conclusions about the nature of the audiences before whom the epics were performed, and the extent to which changing social and political ideologies helped determine their reception in succeeding ages. There will also be some exploration of the connections and contrasts between the Homeric poems and the Babylonian Gilgamesh epic on the one hand, and the Roman Virgilian epic, the Aeneid, on the other. The Iliad and the Odyssey lie at a mid-point, both chronological and geographical, between them.

For details about date and location see following page.

Post Script - Update on price of Trevor's latest book
Ancient Syria: a Three Thousand Year History

At the recent book launch, fliers for the above book advised that 20% discount could be obtained off the retail price of \$47.95 by ordering online from Oxford University Press's Australian agent and entering the code 20SYRIA. Trevor has now been advised that the retail price has increased to \$50.95. However, OUP has agreed to make the book available at the original discounted price if you still wish to order it. In this case, instead of ordering online, you should simply order by phone from OUP, by ringing Customer Service 1300 650 616, mentioning the flier's original price and quoting the code 20SYRIA. This offer will apply until 31st October. Postage is free.

¹⁰ Originally composed for the 25th Anniversary of Friends of Antiquity, 2013.

2014 COMING EVENTS¹¹

SUNDAY AUGUST 10

2pm: Ms Elizabeth Boldy
TACITUS ON THE BOUDICCAN REVOLT

2.30pm: Dr Rashna Taraporewalla
**CURIOUS CURIAE: REPRESENTATIONS OF THE
ROMAN SENATE HOUSE IN FILM**

SATURDAY AUGUST 30

**ANCIENT HISTORY DAY
'CHILDREN IN THE ANCIENT WORLD'**

Speakers include:

Dr Janette McWilliam: *The lives of Roman Children in the Late Republic and Early Imperial periods*

Dr Jennifer Manley: *Children in Early Christian Communities*

Emeritus Professor Bob Milns: *Vignettes of Children in Greek Poets*

Associate Professor Lesley Beaumont: *Children in Ancient Athens*

Dr Dorothy Watts: *Children in Ancient Roman Britain*

Associate Professor Don Barrett: *Roman Children at School*

(see full details in the flier inserted in this Nova)

SUNDAY SEPTEMBER 14

2pm: Ms Sally O'Grady
THE COINS OF CARACALLA

2.30pm: Dr Tom Stevenson
**CLEOPATRA IN FILM: THE EVOLUTION OF AN
ICON**

THURSDAY OCTOBER 9

**AUSTRALIAN HUMANITIES ACADEMY
TRENDALL LECTURE**

**THE GLEAM THROUGH THE ARCH:
HOMER'S WORLD REVISITED**

HONORARY PROFESSOR TREVOR BRYCE

7 pm
Sir Llew Edwards Building
St Lucia Campus

In this lecture Professor Bryce will look afresh at the social and cultural factors which helped shape the creation of the Homeric epics, and more generally the socio-cultural environment in which they were first performed.

(SEE FULL ABSTRACT ON PREVIOUS PAGE)

SUNDAY OCTOBER 12

2pm: Mrs Annabel Florence
**THE PUBLIC FINANCES OF FOURTH-CENTURY
ATHENS**

2.30pm: Dr Caillan Davenport
**ELITE IDENTITY IN POMPEII AND
HERCULANEUM**

WEDNESDAY 29 OCTOBER

**INAUGURAL LECTURE
PAUL ELIADIS PROFESSOR OF CLASSICS AND
ANCIENT HISTORY
PROFESSOR ALASTAIR BLANSHARD**

WHY THE ANCIENT GREEKS MATTER

SIR LLEW EDWARDS BUILDING
(BUILDING 14)

REFRESHMENTS: from 5.30PM

LECTURE: 6PM-7PM

POST-LECTURE RECEPTION: 7PM-8PM

SUNDAY NOVEMBER 2

2pm: Associate Professor Don Barrett
THE MANY FACES OF CLEOPATRA

¹¹ **Sunday Series** Lectures will normally be held in Room E302, Forgan Smith Building. Any changes will be clearly indicated on the day. An entry donation of \$10 includes refreshments.