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# NOVA

THE JOURNAL OF THE FRIENDS OF ANTIQUITY



TERRACOTTA STATUETTE OF STANDING WOMAN  
(late 4th-early 3rd century BC, Metropolitan Museum, New York, accession no 09.221.28)

see article in this issue

**WOMEN AND POWER IN HERODOTUS**

Dr Edith Foster

ALUMNI FRIENDS OF ANTIQUITY  
THE UNIVERSITY OF QUEENSLAND

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Since 2011 electronic versions of previous issues of *Nova* have been put on the Friends of Antiquity website each January (at: <http://www.friendsofantiqy.org.au/index.php?id=2>). I have now started experimenting with adding supplementary direct hyperlinks to other material, bearing in mind that *Nova* does eventually become available in an electronic version.

**EDITORIAL**

**Ann Scott**

Welcome to our President, Dr Paul Eliadis. Paul was elected at the FoA Annual General Meeting to succeed Denis Brosnan who had completed his two-year presidency. Denis guided the Executive Committee through its deliberations with wisdom and good humour.

In this issue of *Nova* readers will discover the winner of the 'Abbreviated Lays' competition initiated by the Committee in response to an article by Professor Trevor Bryce in our January 2017 issue. The rules were set out in the May issue. We received 13 entries from enthusiastic versifiers. Emeritus Professor Laurie Hergenhan agreed to act as judge. All the entries, and the name of the winner, are published in this issue.

As editor of *Nova* I am grateful to Trevor for livening up *Nova* by submitting articles on a range of topics. This issue carries an open letter to the Executive Committee about how we refer to our End of Year / Christmas party. As a courtesy I forwarded the letter to our President. Dr Eliadis added it as an agenda item for our Executive meeting on 9 July, at which the Committee decided that in future the event would be referred to as the Christmas Party. However, FoA members may wish to respond to Trevor's letter through the columns of *Nova*. Responses of up to 500 words each will be welcomed (perhaps in the form of an Abbreviated Lay).

There are two major articles in this issue: Dr Linda Evans' Ancient History Day talk on the portrayal of animals in Egyptian art; and Dr Edith Foster's Literary Luncheon presentation on Women and Power in Herodotus. Both were outstanding. The October issue will include other presentations from our Sunday Series lecture series.

Following the poetic theme established by the Abbreviated Lays I decided to reprint Don Barrett's 'Latin Rap' and 'Grammar Rap'. These mnemonic poems for students learning Latin have been published in *Nova* before but, with a granddaughter just starting to learn Latin, I realised that another generation of teachers and students might appreciate the reprint. Professor Bob Milns has contributed another poem in his regular series as resident Bard.

**FoA members' email addresses:** *Our communication with members is currently restricted to our quarterly Nova and our website. We would like to build up an email address list to enable us to send out reminders or alerts of events members might be interested in. To register your email address please email me: [aemscott@icloud.com](mailto:aemscott@icloud.com).*

**INCOMING PRESIDENT'S REPORT**

**Paul Eliadis**

On Sunday 9 July 2017 I attended a meeting of the Executive Committee of the Friends of Antiquity for the first time as President, in the chair, having been elected President of the Friends of Antiquity at the Annual General Meeting of the Friends held on Sunday 4 June 2017.

Firstly I wish to thank Denis Brosnan for his Presidency and the leadership that he showed during his tenure. Denis did a magnificent job! Although I have been and still am on many committees I am essentially a 'medical' man so being President of the Friends, a committee focused on Classics and Ancient History, is something new for me. Despite this I can assure the Friends of Antiquity that my love of and interest in Classics and Ancient History is strong with my only agenda being to ensure the Friends of Antiquity remains strong and relevant and that we do whatever that we are able as a society to enhance and strengthen the School of Historical and Philosophical Inquiry. As I have stated previously, a university without a Chair of Classics and Ancient History does not have a birth certificate.

Although this is something new for me I remain confident because of the collective wisdom that surrounds me on the Executive Committee that will be a constant source of advice and direction for me. There are no 'politics' on our committee. Collectively we are focused only on one thing; supporting and enhancing Ancient History and the Classics on the campus of the University of Queensland. For this I wish to thank every member on the committee working with me.

Many years ago I had the privilege of meeting Lev Vlassenko, the Professor of Piano at the Moscow Conservatory of Music. We had many interesting conversations. A beautiful man that I will always remember. He had to leave Russia but his constant concern despite the serious situation he found himself personally was what was going to happen to his school. It was at the time the the Soviet Union was collapsing and in transition to what we have now. Funding for all those great institutions that Russia was famous for had ceased. Lev made me understand that a school with traditions such as his could disappear overnight with a break in continuity from one generation to another. I have never forgotten what Lev explained to me during those discussions of ours.

Although we are the most active of The Alumni Friends of the University of Queensland and we have many members both on the Executive Committee and General Membership with many years of experience, it will be fatal for the Friends to

take this for granted. My focus during my tenure as President will be to increase membership of the Friends and to build closer links with the present generation studying Ancient History and the Classics. We need a succession plan given that cloning at the moment is not a practical or realistic proposition.

Finally, it was with dismay that the Executive Committee noted that a number of very good people in academic positions within the Discipline of Classics and Ancient History are leaving later this year and that the Discipline may find itself significantly understaffed next year. Although the Friends may well have no influence over this I intend to meet with the Head of School and the Dean later this year in an attempt at least to see if the Friends may assist in minimising this from happening again.

I am keen to hear from both Executive Committee members, general members and any reader for that matter who may have an idea to share. I may be best contacted by emailing me at [peiliadis@iconcancercare.com.au](mailto:peiliadis@iconcancercare.com.au);

Πρὸς τὸν καλόν.

**DISCIPLINE REPORT**

**Alastair Blanshard**

The past year has seen a few changes in the staffing of the discipline. Caillan Davenport, our Roman historian, has left to take up an exciting new position at Macquarie University. Caillan made a tremendous contribution to our Latin and Roman history programs and he will be much missed.

In January, we welcomed our newest member of staff, Dr Edith Foster. Dr Foster, an expert on the Greek historian Thucydides, will be with us for the year. She is replacing Dr Amelia Brown who is currently engaged in full-time research, examining the impact of sailors and travellers on the development of ancient Greek religion and identity, through her Discovery Early Career Research Award.

Numbers in all our subjects continue to be healthy. One nice surprise was the very large number of our students enrolling in Dr Shushma Malik’s specialist course on the Emperor Nero. It seems even after thousands of years, our fascination with this enigmatic emperor only increases.<sup>1</sup>

This past year has seen a renewed focus on engaging with school groups. Together with the Queensland History Teachers’ Association (QHTA),

the discipline has been involved in a number of highly successful Ancient History days at Schools. So far this year our staff have spoken to hundreds of students at schools in Bundaberg, Toowoomba, the Gold Coast, and Brisbane.

The discipline is extremely grateful for the continuing support of the Friends of Antiquity. The resources that you have provided have had a tremendous impact on our ability to make a real difference to the lives of our students.

For example, the scholarships you provided to help students participate in our Summer Schools permitted a number of students, who otherwise would not have been able to attend, to take part in a transformational activity. For many, it was their first time abroad. It was certainly the highlight of their university career and the opportunity to visit ancient sites in the company of experts is something that they will value for years to come.

Locally, your support for the museum allows thousands of visitors (many of them school groups) to gain a deeper appreciation of the ancient world. Thank you for all that you do for us.

**R D MILNS ANTIQUITIES MUSEUM REPORT**

**Janette McWilliam**

The year 2017 began with The R D Milns International Museum Internship and Field School in January-February. After a busy week in a very wintery Rome exploring a mix of museums and archaeological sites and thinking about different museological questions, the group headed out to Grosseto and the archaeology laboratories at the University of Siena. Students not only worked on finds from the Alberese archaeological excavation, learning about glass, pottery, small finds (coins and artefacts manufactured from bone, metal and glass), but had great fun learning to identify a range of animal teeth and bones.

The students experienced modern Roman and Tuscan culture, and were presented with certificates by the University of Siena and the Mayor of Grosseto. They also explored some of the local sites and museums in Southern Tuscany, and learnt about the important Etruscan/Roman settlements near the Alberese site, such as Roselle/Rusellae, Vetulonia and Lake Prilius. It was a privilege to share the experience with such a wonderful group.

It is hard to believe Semester One is now over: we not only welcomed a new group of museum volunteers, but once again, our tour guides have

<sup>1</sup> We have heard recently that Dr Malik has secured a teaching and research position at the University of Roehampton in London and will be leaving at the end of 2017 (Ann Scott). This will be a great loss to the University of Queensland.

been very busy sharing the wonders of the museum and the ancient world with school students from Brisbane and further afield.

We have now opened two exhibitions: the Father Leo Hayes Collection of Ancient Coins; and our major exhibition 'Why Citizenship: Stories from Athens and Rome'.



**NEW EXHIBITION EXPLORES ANCIENT AND MODERN CITIZENSHIP**

**James Donaldson and Janette McWilliam<sup>2</sup>**

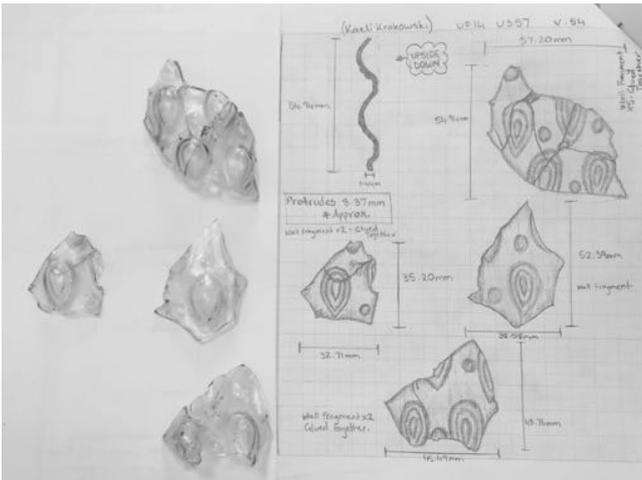
2017 marks the 50th Anniversary of the referendum that removed discriminatory references to indigenous Australians from the Australian Constitution and counted them as part of the population for the first time. [Constitution Alteration (Aboriginals) 1967, Act No. 5]. To mark this milestone, the RD Milns Antiquities Museum recently opened its latest exhibition *Why Citizenship? Stories from Athens and Rome*, which invites visitors to consider the complexities of citizenship in both modern Australia and in the ancient world.

*Why Citizenship?* presents a selection of artefacts from the Museum's collection, illustrating stories about ancient people from diverse backgrounds who lived under the Athenian or Roman Empires. It examines how citizenship affected their daily lives and asks if, and why, citizenship mattered to them. Each story in the exhibition is paired with a question that visitors are encouraged to vote on.

These questions, such as 'Should military service be compulsory for someone to gain their citizen rights?' or 'Should you have to be a resident in a country to hold citizenship rights there?' were as relevant to the ancient world as they are today, and invite visitors to consider how much citizenship has, and has not, changed since antiquity. The Museum plans to share the results of this interactive voting over the course of the exhibition, and will host several public programs on the topics of these voting questions.

**Phanodemos' Story**

One such story is that of an Athenian citizen: Phanodemos, son of Paramonos, of the deme (voting district) of Athalidai who is commemorated on a marble tombstone in the Museum collection. By the 4th century BC, it had become illegal for an Athenian man to marry a non-Athenian woman; transgressors could be fined 1000 drachmas. Non-Athenian men who were married to Athenian women could be sold into slavery and their property confiscated. Recording Phanodemos' parentage and deme on his funerary memorial therefore confirmed his status as an Athenian citizen.



**Hard at work in the archeology laboratory University of Siena**

**Father Leo Hayes Collection of Ancient Coins**

In 1967, the University of Queensland acquired the diverse collection of Fr. Leo Hayes, parish priest of St Monica's Church in Oakey, Queensland. The collection comprises over 50,000 books and manuscripts, historical and ethnographic documents and artefacts, and an important collection of Late Antique coins. The R D Milns Antiquities Museum acquired Fr. Hayes' coin collection in 1979. To commemorate the 50th anniversary of Fr. Hayes' donation, we are proud to have on display for 2017 a selection of coins from the Hayes Collection.

<sup>2</sup> Prepared by James Donaldson from exhibition texts.



Tombstone for Phanodemus, 400 – 375 BC, Purchased from Sotheby's in 1986 with funds from Mrs Betty Fletcher.

At the age of 18, Athenian boys were brought before the body of citizens from their deme to be registered as citizens. By the 4th century, this took place at age 20, after the boys had completed two years of compulsory military service as ephebes (adolescent cadets). Citizen members of the deme heard the grounds on which the boys were to be enrolled as citizens. They then voted on whether the boys were of the correct age and met all eligibility requirements. After enrolment, new citizens could exercise most of their citizenship rights, however, they could not be jurors or stand for certain magistracies until they were over the age of 30. In Athens, only male citizens like Phanodemus were able to participate in democracy and in the law courts. Women, even if citizens, could not attend the ekklesia (assembly), and hence had no speaking or voting rights, nor could they serve as jurors. Conversely, male citizens had the right to vote and to stand for public office, to serve as a juror, to own land, and to take on the responsibility of military service.

**Exhibition Open Now**

To find out more about what citizenship meant to people in the ancient world and explore stories of ancient citizenship from Roman gladiators to Athenian women, please come and visit the exhibition soon. Details are available from the Antiquities Museum website: [www.uq.edu.au/antiquities](http://www.uq.edu.au/antiquities). *Why Citizenship? Stories from Athens and Rome* is open until May 2018 at the RD Milns Antiquities Museum. It was curated by Mr James Donaldson and Dr Janette McWilliam.

To receive event invitations and news from the Museum, sign up for our mailing list: <http://www.uq.edu.au/antiquities/subscribe>

**A PLEA FOR GUIDANCE**

**Trevor Bryce**

Dear Friends of Antiquity Executive Committee,

First of all, my warmest congratulations on your election. The Committee has served FOA in splendid fashion, and I'm sure the Friends will continue to prosper under your guidance.

It's this that brings me to ask a favour of you. I hope you don't mind my stating this in the form of an open letter. I've done so because I know there are other members of FOA who have similar problems to mine, and all of us would benefit greatly from your advice.

May I begin by saying that I was a bit puzzled at your predecessor's change of the name of the 'C' party on this year's programme to 'End of Year' party, to be held on 19th November. At first I assumed this was because the actual 'C' day is more than five weeks after the party, and it was therefore inappropriate to use the 'C' name. If this is indeed the reasoning behind the change of name, then I heartily agree with it. The 'C' season seems to be starting earlier and earlier each year, and as a result we're expected to devote an increasing number of days to being joyful and triumphant and harking to the songs of herald angels. It gets a bit exhausting after a while.

But I've given this some further thought. And if I'm right about the Executive's reason for changing the name, there is still a problem. The end of the year is even more remote from 19th November than the 'C' day. So could I suggest a compromise? Why don't you rename the event the PC party? By PC I mean of course 'Pre-Christmas'. Sorry for spelling out the 'C' word just this once, but I was worried you might think I meant something else by PC.

All this raises a number of broader problems. I'm now starting to feel hesitant about attending any more graduation ceremonies, since I'm expected to dress up in religious robes for these occasions. And this leads me to make a confession. I've visited Oxford many times over the years, and during these visits I've been a member of Christ Church College, have stayed in All Souls College flats, and dined at Jesus and Magdalen Colleges. Can you suggest a suitable penance for these offences? Saying a few dozen Hail Marys is probably inappropriate under the circumstances. What do you think?

And now I'm a little worried that you might think I'm being sarcastic. I can assure you this is not the case, especially since our VC has now banned the use of sarcasm from our campus. At least that's what I read in The Australian newspaper. And if it's true, we should all accept this and bow to his

wisdom. Indeed he and all other VCs of our Ivy League seats of learning must be exceedingly wise, since they're paid twice as much as their counterparts in Britain's most distinguished academic institutions, and almost as much as the coach of an American University football team. (I got that too from The Australian.)

But I have to admit that I have a problem disentangling sarcasm from satire. So just to be on the safe side, I wonder if we should ban all satirical literature, especially the works of Pope and Swift, and consign all library copies of these to the University's fiery furnace? (My apologies for the biblical allusion.) Of course all ancient Greek and Roman satire should suffer the same fate. I know that this would mean eliminating a great chunk of our Classical heritage. But the price might be worth it, if only because we'd thereby be protecting the young innocent minds of our students from exposure to all Aristophanes' and Juvenal's and Martial's naughty bits.

Anyhow, I'm sure that as I write a team of University academics have entered into the spirit of the thing and are busy disembowelling most of Shakespeare's plays. We could, for example, reduce performances of his 'Hamlet' by at least thirty minutes if we cut out all the sarcastic things Hamlet says to or about his mum, his uncle, his girlfriend, and his girlfriend's dad – which ended with the girlfriend going mad and topping herself, and equally grisly fates for the other three. 'The Merchant of Venice' would probably escape the censorial knife un mutilated since anti-Semitism is quite popular on University campuses these days. I used to think of the expression 'Boycott, Divestment and Sanctions' as a sort of neo-Orwellianism, like 'Human Rights Commission'. But now I know better.

Which brings me to another confession. For years I have corresponded and sometimes collaborated with distinguished Jewish academics, and was for a time the guest of some of them in Tel Aviv University. During this time I ate kosher meals with my hosts and participated in Jewish religious ceremonies. I must also confess that for many years I have been a member of Wolfson College in Oxford. There's nothing I can now do about the past, but would it be repentance enough if I just cancelled my Wolfson College membership?

While I'm in confession mode, I should tell you that I attended an international conference in Ankara last year in June during the last part of the Ramadan period. Everyone attending the conference participated in an end of Ramadan celebration, irrespective of their own faiths or lack of faith. And here was I thinking that they were not only scholars (which in itself doesn't say much at all) but also mature, intelligent people. I realise now that it would have been far less offensive (though I don't think

anyone actually took offence) if we had simply changed the name from an end of Ramadan celebration to a totally bland, totally anodyne expression, like . 'Middle of Year party'. Do you think it's too late for me to write to the conference organiser and tell him this?

Another thing that worries me is that I've visited many Greek temples on my overseas travels, and quite often felt spiritually uplifted by the magnificence of their architecture and surviving sculptures. To me, they were not just monuments to human achievement. On the other hand, when I visited the Colosseum in Rome, I felt such revulsion at what it represented, especially when I saw a bunch of smiling tourists posing for photographs with characters dressed up as gladiators outside it. To me this seemed just as bad as allowing beaming tourists to pose with Nazi storm troopers outside places like Belsen and Auschwitz. Anyhow, since my Colosseum experience, I've never visited another Roman amphitheatre.

But have I got things around the wrong way? Should I have felt deluded rather than inspired by my Greek temples? If so, and if I promise never to enter a Greek temple again, would it be OK for me to start revisiting Roman amphitheatres? If you like, I can throw in boycotts of mosques, synagogues, and Hindu and Buddhist temples. The only trouble is that in countries which have these things, I cannot locate any ancient venues where the torture and slaughter of human beings and animals were presented as entertainment for the masses. Can you make any suggestions?

Anyhow, I'd be most grateful for your advice on any of these problems. But my biggest problem is this. One of the reasons for my lifetime devotion to the Classics is that I have a strong belief, shared by your current president and many others, that the traditions of ancient Greece and Rome are an important, indeed an essential, part of our western heritage, and that we must respect and nurture them, even though I don't worship any Greek or Roman gods. I've also believed that our Judaeo-Christian traditions play an equally important role in our western heritage, and that we should take whatever opportunities we can to nurture these as well, whether or not we worship the Jewish or the Christian god. Can you please explain to me where I've gone wrong? As you can see, I've still got a lot to learn in mending the errors of my ways, and particularly the errors of my thoughts. The latter is of course a far more serious offence in today's universities.

With many thanks in advance for your advice, and with my very best wishes for a successful and uplifting End of Year party.

**WOMEN AND POWER IN HERODOTUS**

**Edith Foster<sup>3</sup>**

Herodotus, as many of you know, was the first ancient historian. He lived from perhaps 485 to perhaps 420 BC, and wrote up a monumental account of the Persian Wars. These are the wars in which the Greeks defended themselves from Persian expansion to the west; most famously, the Greeks defeated a determined invasion by the Persian king, Xerxes, at the Battle of Salamis in 480, which was a sea battle, and the Battle of Plataea in 479, which was a land battle.

I'd like to begin our discussion of Herodotus with a very brief comparison between Herodotus and the more famous 5th century historian, Thucydides. Thucydides tells the story of a later war, the Peloponnesian War, which was fought between Athens and Sparta. In Thucydides, significant movements of human beings, such as campaigns, migrations, or rebellions mostly arise from political passions shared by whole peoples: for instance, the Spartans fear the Athenians and therefore attack them, thus starting the 27 year war. Once the Athenians seem to be losing the war, the cities the Athenians have subordinated see their chance to fight for freedom, and so these nations then fight with Athens. I offer these brief examples in order to show that the war Thucydides writes about is largely a war of peoples against each other.

Herodotus' war is also a war of peoples, but in Herodotus, individual human beings may cause large scale movements of history: individuals, and also the gods, who are more or less absent in Thucydides. Herodotus sees the deep origins of human events differently than Thucydides, since for him an inscrutable and unavoidable divine will moves through insignificant seeming words and actions and human beings. By contrast to Thucydides' emphasis on the implacable political passions that gripped the Greek cities during the Peloponnesian War, in Herodotus, anyone can be present at the origins of important historical events: slaves, fishermen, migrants, or common criminals, for instance, as well as kings and generals.

This includes women, and as a result, in Herodotus we find many stories of women whose actions cause empires and dynasties to rise and fall, campaigns to be undertaken, cities to be captured or defended. Herodotus' cast of women includes very good brave women as well as very bad cruel women, and his stories of women also include stories of crimes against them: abductions, rapes, and murders. As the wonderful New Zealander,

Emily Baragwanath wrote, these crimes are important for Herodotus, who was a student of each nation's characteristic customs, its *nomoi*. 'The violation of women in the Histories', she writes, 'can symbolize the violation of what they stand for: culture and the constraints of *nomos*' (2008, 153). Women in Herodotus often stand for, and in fact in themselves are, one of the fragile achievements of peace, and in the historians (and Homer) they sometimes stand for what peace makes possible and war destroys.

Today, however, I would like not to speak about crimes against women, but rather about the actions of women who set historical events in motion. Book 1 of the Histories begins with just such a story. In this story, a decadent king named Candaules has fallen in lust with his own wife (of all people) and cannot contain his vanity about her physical appearance. He therefore forcibly retails her beauty to his chief of staff, Gyges, whom he compels to visit the royal bedroom in secret in order to view the queen naked. Gyges protests, but Candaules insists, and thus compelled, Gyges slips into the royal bedroom at night and sees the queen naked. But she sees him, too, and furthermore, makes no sign to Candaules that she has seen him.

The queen, who remains unnamed, then proceeds to demonstrate how foolish and overconfident Candaules was to believe that beautiful women are erotic objects whose lives and dignity do not need to be considered (cf. Blondell 2013: 162). She calls Gyges in and offers him the choice, since he has committed this crime, either to die himself, or to kill Candaules and marry her. Gyges understandably chooses to kill Candaules, and thus gains both the queen and the throne. By these means, the long reign of Candaules' line comes to an end, and the queen's honour is restored.

As Herodotus' very first story of the Persian Wars proper, the tale of Candaules' wife takes on an emblematic significance: the contrast between the king's useless vanity and his wife's self-control and efficacy is unmistakable, and forms a sharp contrast to conventional assumptions about the character and relative power of men and women.

As we shall see, the upsetting of conventional assumptions seems to be one of Herodotus' interests. Before we talk further about how Herodotus tends to upset conventional ideas about how men and women act or ought to act, however, I would like to build on the story we just told by exploring some other Herodotean stories about capable women, stories that I believe are somewhat neglected just now, despite their charm. I refer to

<sup>3</sup> This is the talk given by Dr Edith Foster at the Literary Luncheon held on 12 July. During 2017 Dr Foster has held a lectureship at the University of Queensland. She works on ancient Greek prose writers, primarily historiography. She published a monograph called *Thucydides, Pericles, and Periclean Imperialism* with Cambridge University Press in 2010, and co-edited a volume on *Thucydides and Herodotus*, published with Oxford University Press in 2012.

father-daughter stories. Not every Herodotean story in which women are agents contrasts a weak male figure to a strong female figure; a number of important female agents in Herodotus are capable daughters who act on behalf of their capable fathers. The daughters do not, on the one hand, stand in the same stark light of independence as Candaules' beautiful wife. On the other hand, as women, they can go where their fathers cannot; as special secret agents of their parent, they exhibit bravery and intelligence.

Nowhere is this more evident than in the story of Phaidumia. Phaidumia is the daughter of a Persian noble named Otanes. At the time of her adventure, the Persian Empire had been stolen by a usurper, who is pretending to be the son of Cyrus the Great, founder of the empire. This usurper has claimed not only the throne and the empire, but all of the former king's wives, among whom was Phaidumia. The usurper is a very careful man. He meets with the women only in the pitch dark, so that they will not recognise his deception. Not only this, but he keeps the women in separate houses, so that they cannot speak to each other and perhaps someday compare notes. Thus, when Otanes corresponds with his daughter Phaidumia and asks her about her present husband, she can tell him nothing. However, it is imperative that someone identify the usurper, so he writes again, with a plan. If the usurper is the man Otanes thinks he is, his ears will have been cut off for an earlier crime. He therefore asks his daughter to feel for her husband's ears, the next time he visits her. Phaidumia writes back that this will be a terribly dangerous business. If she is discovered, she says, they will certainly kill her. No doubt she realizes that the usurper will protect his secret by any means. Otanes writes back, saying that he knows that the task will be very dangerous, but adjuring his daughter, as a well-born Persian woman, to be brave. She then writes back to him saying that she will do what he asks.

Herodotus uses this report of the correspondence between Otanes and Phaidumia (and isn't it fascinating, incidentally, that they correspond?) to display Phaidumia's bravery, showing that she went to the deed understanding the risk that she was taking. Moreover, Otanes' exhortation to her to be brave is similar to the exhortations made to men who went into battle; the idea that men should fight bravely and not disgrace their lineage being a standard trope of military exhortations.

In the event, things are not too hard for Phaidumia: when the usurper visits her he eventually falls asleep, and she is able to confirm his earlessness. She communicates this to her father, who, now that he is confident of the usurper's identity, leads the rebellion against him. Phaidumia's willingness to take on the dangers of spying on the usurper in order to confirm his identity founds the possibility of

her father's subsequent actions; although she is a woman who has been passed around from one king to the next usurper, she is shown to be a key member of the successful rebellion.

Other father-daughter teams in the Histories are not difficult to find. Like Phaidumia, the daughter of Egyptian King Rhampsinitus and the daughter of Megacles tyrant of Megara (1.61.1-2), inform their fathers about their husbands or others who have come to sleep with them; indeed, I should think that the stories are vivid enough to cause any Greek son-in-law concern. Daughters also advise their fathers. One of the most famous daughters is Gorgo, daughter of King Cleomenes of Sparta, who as a nine-year-old child wisely advises her father to refuse the bribes of an Ionian aristocrat (5.51). Cleomenes is prudent enough to take his daughter's advice, but other fathers were not as versatile. For instance, the daughter of Polycrates, tyrant of Samos, advises him not to undertake the actions that lead to his death (3.124.2), but he doesn't listen. Since we cannot review all of these stories in detail, I would like to focus on one more, rather remarkable father-daughter story, namely the story of the disguised daughter of a dead father.

Once upon a time, Amasis, king of Egypt, sent an eye doctor to Persia as a present for the Persian king. This doctor deeply resented having been torn away from his family. He wanted to take revenge on Amasis, so he used his access to the Persian royal family to suggest to the king of Persia that he should send to Egypt and ask for Amasis' daughter.

Herodotus depicts Amasis' thoughts when he receives the Persian king's request. Amasis did not want to send his daughter away; moreover, he knew that a Persian king would not marry his daughter, but would rather just keep her as a concubine. On the other hand, Amasis had to fear the displeasure of the more powerful Persian king. So Amasis finds a solution: he dresses up and sends the daughter of a dead adversary, the former ruler of Egypt, against whom he had rebelled and whom he had then killed on his way to the throne. How convenient to be able to rid himself of the daughter of a murdered opponent! It must have been annoying to have her around the palace.

The young lady, whose name is Nitetis, is therefore sent off, suitably adorned, to Persia, and judging by the jealousy of the King's wives, she becomes popular with the king. It is she, then, who reveals to him that he has been hoodwinked by Amasis: since the king is always addressing her by the wrong name, she finally addresses him, telling tells him that she is not Amasis' daughter, but rather the daughter of Amasis' dead rival.

The Nitetis story is a bit of a Cinderella tory, as the otherwise despise girl is dusted off, dressed up, sent

off, and then after all manages to tell her story. One has to admire Nitetis' spirit, I think, in that rather than being downtrodden and cowed by the whole situation, she manages to attract the king's attention and reveal the truth. The king's reaction is swift and deadly: when he hears that Amasis has tricked him he becomes angry, a passion that leads him to attack and conquer Egypt. Nitetis, the unwanted and inconvenient daughter of Amasis' murdered adversary, therefore lights the fire that overwhelms Egypt, and avenges her dead father more completely than anyone could have imagined. Nor does the family vengeance stop even here, since once the Persian king wins, he has the daughters of the Egyptian nobles paraded before their fathers in the rags of slavery, and their sons led to execution.

And let us not, finally, forget the eye doctor who had so resented being torn away from his family. This relatively ordinary man, feeling emotions anyone might feel, set the whole process in motion. Love of family is very real in Herodotus; the happiest man, described by the sage Solon, is the moderately wealthy Tellus, an Athenian who lived to see not only his children survive, but also his grandchildren thriving. For this you need women, and very good luck. And while Herodotus tells no stories of Tellus' wife, in other important stories, women who raise children are central. I would like therefore to move from daughters to mothers, just briefly.

Especially famous is the story of Cyno, the foster mother of Cyrus the Great. With Cyno, we come to a story of someone who is of the very lowest social status. We might call Cyno a serf; her name means 'bitch'. One fine day she was about to deliver her first baby; at the same time, however, her husband was called away to the court on a mysterious errand. Being people who spend their lives herding animals on the land, neither of them had any idea what the summons could possibly be about. And so, Herodotus writes, they spent the day worrying about each other: he worrying about her, because she was having a baby, she worrying about him, because he was called to his noble master. Herodotus' narrative gives us a feeling for the humanity of this herding couple, and a rare glimpse of married life. No matter how annoying your spouse is, you worry about that person!

So both the shepherd and Cyno were worried, and everything does turn out to be worrisome. On the one hand, Cyno's baby is stillborn, nothing unusual in the days when it might take up to 8 or 9 pregnancies to produce 2 or 3 surviving children, but still a very unhappy event. On the other hand, her husband shows up with a baby whom he is ordered to kill by exposure. This child is the future Cyrus the Great, founder of the Persian empire, but of course Cyno and her husband cannot know that. Cyno seizes her chance, however: since her own child is dead, she decides she will nurse this child. She

convinces her husband that they can exchange their dead baby for the thriving baby Cyrus without being caught out, and brings up Cyrus as her own. Her speech and her actions save Cyrus, who will conquer the largest land empire on the planet; these very humble people therefore have an enormous effect on history.

I must leave father-daughter and mother-child stories behind at this point, since we unfortunately cannot discuss even a small portion of Herodotus. To conclude, we should go back to the theme we broached at the beginning of the talk, namely Herodotus' tendency to frustrate conventional expectations about what women or men will think or do.

Herodotus understands the power of conventional expectations. For instance, he shows in quite a bit of detail that many men expected women to be natural cowards. In one story the conquered king of the Lydians, Croesus, instructs king Cyrus, who is now all grown up and conquering away, about how to make the Lydians weak and save himself the trouble of future rebellions: 'You should prevent them from being rebellious or a threat to you in the future by ordering the following steps [says Croesus to Cyrus]: 'prohibit them from possessing weapons of war, order them to wear tunics under their cloaks and soft boots, instruct them to play the lyre and the harp, and tell them to educate their sons to be shopkeepers. If you do this, sire, you will soon see that they will become women instead of men, and thus will pose no danger or threat to you of any future rebellion' (1.155.4; Landmark translation). In another story, Queen Pheretime goes to Salamis on Cyprus to request an army to help her reclaim her city, Cyrene. Herodotus recounts the events as follows: 'Euelthōn [the ruler of Salamis] offered her everything but an army, and while she said to him as she accepted the gifts that they were fine, she would add that it would be even better if he would grant her the army she had requested. She repeated this every time he offered her a gift, until Euelthōn finally sent her a golden spindle and distaff, and some wool to go along with them. When Pheretime recited her same complaint again, Euelthōn replied that these were the sorts of gifts women should receive, not armies' (4.162.4; Landmark translation).

The most obvious reversal of this theme is of course found in the detailed portrait of the speeches and actions of Artemisia, Queen of Halicarnassus (see also Amazons 4.114-117). I'd like to say up front that Herodotus' narrative has almost nothing to do with anything that happened in that incredibly wretched movie '300: Rise of an Empire'. In Herodotus, Artemisia accompanies the Persian king Xerxes when he invades Greece in 480. Not only one of the king's best warriors, Artemisia is also his best advisor during the final desperate period in which, although he has occupied Greece, he fails to

overcome Greek resistance. Herodotus cleverly endows Artemisia with statements that play on conventional expectations of what women are like. For instance, before the Battle of Salamis she tells Xerxes, 'Here is what I think you should do: spare your fleet; do not wage a battle at sea. For the [Greeks'] men surpass yours in strength at sea to the same extent that men surpass women' (8.68a.1; Landmark translation). Artemisia is right about the weakness of the Persian navy, and Xerxes of course loses the battle at Salamis, but not before he confirms not that the Greeks are as men to his woman sailors, but that Artemisia is a man to his woman sailors; seeing her fight while the rest of his navy is losing, he says "My men have become women, and my women, men." (6.88)

In each of these stories the characters speak as if everyone who is brave must be a man, and therefore in the end, even Artemisia must be a man, since she is brave. By contrast, Herodotus seems to show that no gender has a monopoly on courage or daring. Croesus, Euelthōn, and Xerxes exhibit conventional assumptions. Artemisia, however, shows that she can manipulate those conventional expectations when she needs to and remain unaffected; like many other characters in Herodotus, her character shows how we can take nothing for granted when thinking through historical events, not the character of peoples, nor that of genders, nor that of that of classes, nor, again of age groups. Every person and situation requires a fresh assessment.

Finally, I would like to return to Thucydides, the historian with whom I began. Famously, Thucydides praises very few people in his History, and he is often blamed for ignoring women, cultural figures, religion, and essentially everything else, in order to focus on the Peloponnesian War. However, note that he takes time to cite the following epitaph to Archedike, daughter of Hippias, tyrant of Athens in the late 6th century.

'Archedike lies buried in this earth/Hippias her sire, and Athens gave her birth/Unto her bosom pride was never known/ though daughter, wife, and sister to the throne.' (6.59.3; Crawley translation)

The narrative context of this epitaph, in which the equally aristocratic Alcibiades is exposing the pride and the sense of entitlement to rule that helped to destroy his city, causes the epitaph to stand out. Though aristocratic pride might have been just as possible for Archedike, she had achieved self-control. Not entirely blind to this side of things, then,

Thucydides also sometimes showed that women could achieve important virtues.

I conclude this series of uplifting stories with the reminder that women in Herodotus are capable of committing quite horrible crimes. Once Pheretima (she of the golden spindle and distaff) is finally victorious over her enemies, she impales the men and, having cut off the breasts of the women, she impales them as well (4.201). Xerxes' wife, Amestris, buries 14 children alive as a gift to the god of the underworld (7.114.2). And so on. Herodotus tries to show the full gamut of historical possibility. However, he shows, and in brief passages Thucydides also shows, the reality of women's virtues and agency and its importance for the history of the world he knew.

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**EGYPT'S MARVELLOUS MENAGERIE: LOOKING AT ANIMALS IN EGYPTIAN TOMB SCENES**

Linda Evans<sup>4</sup>



Courtesy of the Australian Centre for Egyptology, Macquarie University. Sourced by Suzanne Eiszele-Evans

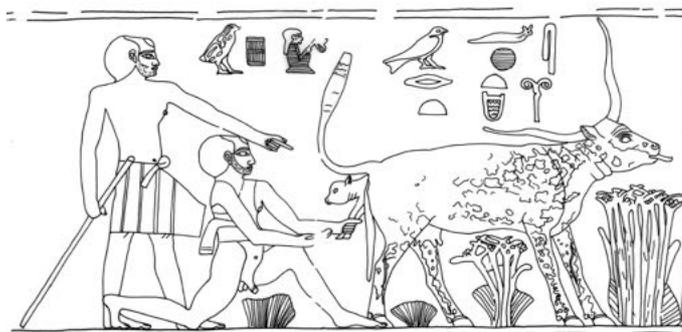
<sup>4</sup> Dr Linda Evans presented this lecture on Ancient History Day, 2017. Dr Evans is Senior Lecturer in the Department of Ancient History, and a member of the Ancient Cultures Research Centre at Macquarie University. She studied Classical Studies and Psychology at the University of Adelaide (1980) and completed an Honours degree in Psychology (1981) before working in the field of Biology in the United States (at Washington University in St Louis, Missouri; Rockefeller University, New York; and the University of California, Davis). Upon returning to Australia in 1993, she completed both an MA (1998) and PhD (2007) in Egyptology at Macquarie University.

The focus of my research is the relationship between humans and animals in the ancient world. I am especially drawn to the role of animals in ancient Egypt, however, due to their unusually widespread occurrence: as food, medicinal ingredients, and sources of power; models for Egyptian hieroglyphs; the focus of two- and three-dimensional art; and as the conceptual, visual, and physical manifestation of Egyptian deities. Indeed, animals are such an integral part of Egyptian material evidence it is actually impossible to think about their culture without reference to animal-related phenomena.

Animals are especially prevalent in Egyptian tomb scenes, images of daily life that were carved and painted onto the walls of funerary chapels throughout the pharaonic era. From butterflies to bulls, animals of every kind can be found in these detailed illustrations, yet despite their pervasive presence, they are often overlooked by casual observers, who are instead drawn to the humans in such scenes, fascinated by the glimpse they provide into life along the Nile in the ancient past. My research has shown me, however, that shifting our focus to the animals in Egyptian art actually provides a unique way to connect with the Egyptian people, because it enables us to understand one aspect of their lives in exceptional detail and to appreciate just how talented their artists were at depicting the beauty and behaviour of a wide variety of creatures.

**Where do animal images appear?**

The type of animals displayed in tomb scenes is dependent on the context. For example, agricultural scenes tend to highlight domesticated animals that assist with food production, such as cows and oxen (*Bos taurus*) pulling ploughs, sheep (*Ovis sp.*) that tread sown seed into the turned earth, and donkeys (*Equus africanus asinus*) that help to thresh the grain and then transport it.

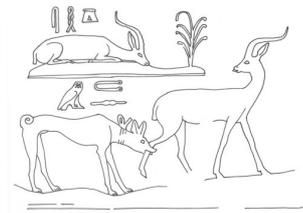


**Fig. 1: Cow giving birth (Tomb of Ti, Saqqara). Redrawn from: Wild, Ti ii, pl. 124.**

Pastoral scenes also include domesticated species in which we see workmen attending to the needs of their herds and flocks, such as directing the mating of cattle, helping cows and sheep to give birth (Fig. 1), caring for calves, and watching over their

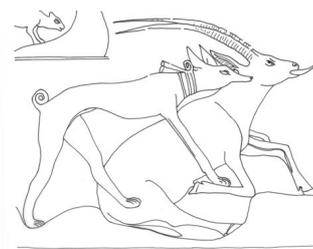
animals in the fields. In addition, well-stocked poultry yards show large numbers of domesticated ducks and geese (*Anatidae*) that are provided with seed to eat and pools to bathe in, while in adjacent scenes, the same birds are subjected to force-feeding in which food items are pushed down their throats in order to fatten them artificially. In orchard scenes, on the other hand, a wide variety of wild bird species can be observed, such as hoopoes (*Upupa epops*) and flocks of bright yellow golden orioles (*Oriolus oriolus*), which have been attracted to the fruiting trees and are now being caught in nets by the frustrated farmers.

Animal capture is also a major focus of hunting scenes.



**Fig. 2: Dog attacking a dorcas gazelle (Tomb of Raemkai, Saqqara). Redrawn from: Hayes, Scepter i, fig. 56.**

Set far out in the desert fringes, these images invariably show a variety of antelope being attacked by dogs (*Canis lupus familiaris*) under the direction of hunters. The dogs bite at the legs and throats of dorcas gazelle (*Gazella dorcas*) [Fig.2], Nubian ibex (*Capra nubiana*), and scimitar oryx (*Oryx dammah*) [Fig.3],



**Fig. 3: Dog attacking a scimitar oryx (Tomb of Ptah-hotep II, Saqqara). Re-drawn from Paget-Pirie, Ptah-hetep, pl. 32.**

while in the distance, small creatures, such as hedgehogs (*Paraechinus sp.*) and jerboas (*Jaculus sp.*), scurry for cover, and further afield the chaos of the wild environment is emphasised by the mating behaviour of leopards (*Panthera pardus*) and red foxes (*Vulpes vulpes*).

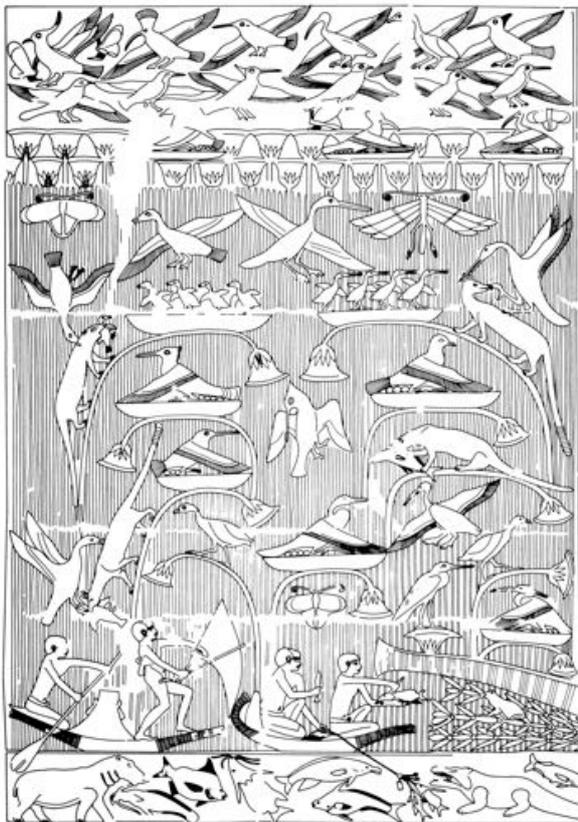
In scenes set closer to the Nile River, the style of hunting, and the animals pursued, changes. For example, hippopotamus (*Hippopotamus amphibious*) may be hunted using specially designed harpoons that could pierce the animals' thick skin, while fishing scenes show an abundance

of species that were trapped in large seine nets and then hauled to shore by groups of men [Fig. 4].



**Fig. 4: Fishing scene (Tomb of Hesi, Saqqara).** Courtesy of the Australian Centre for Egyptology, Macquarie University.

The nets always overflow with many different types of fish, including tilapia (*Tilapia niloticus*), elephant fish (*Mormyrus* sp.), mullet (*Mugil cephalus*), moonfish (*Citharinus* sp.), and even electric eels (*Anguilla vulgaris*).



**Fig. 5: Marsh scene (Tomb of Hesi, Saqqara).** The scene shows two Egyptian mongooses (top left and lower right), two genets (top right and lower left), a hovering pied kingfisher (centre), purple gallinules (lower left and right), and an upside-down catfish below the water surface. Courtesy of the Australian Centre for Egyptology, Macquarie University

It is marsh scenes [Fig. 5], however, that show the greatest range of wild species, with animals from all taxonomic classes represented. These images, which show the tomb owner hunting for both waterfowl and fish, include three different environments in the one picture: the underwater habitat, a view into the surrounding papyrus thickets, and the sky above. And in each of these habitats, we see different types of animals: Under

the water, a variety of fish, Nile crocodiles (*Crocodylus niloticus*), and hippos; within the thickets, birds, small predators, and amphibians; and above the vegetation, more birds and insects. These scenes literally teem with life as the various animals go about their business, feeding, nesting, and attacking one another, granting us a spectacular view into a world that the ancient Egyptians knew very well, but which unfortunately no longer exists along the Nile River.

**What species were represented?**

It is important to understand which species are depicted in tomb scenes, as this tells us a lot about what the ancient Egyptian people actually noticed and valued about the natural world. Thankfully, their artists have helped us to identify which animals are depicted, as their images are usually anatomically accurate.

**Marshland species**

Marsh scenes reliably show two types of predator climbing up papyrus stalks in search of nesting birds, the Egyptian mongoose (*Herpestes ichneumon*) and the common genet (*Genetta genetta*). Both feature long, lithe bodies with short legs and long tails, but while the genet is depicted with large, pricked ears, those of the mongoose are always small and sit tightly against its skull. The genet may also have stripes on its tail, while this feature is always missing on the mongoose [see Fig. 5 above].

This matches the living animals closely, for while the Egyptian mongoose is characterised by a homogenous grey coat, the genet is spotted and has around 9-10 rings on its tail. Furthermore, genets possess large, pricked ears, while those of the mongoose are small and flat. This last feature is reliably represented in tomb scenes, enabling viewers to differentiate between them. Genets and mongooses also differ in their behaviour. Contrary to how they appear in marsh scenes, in reality, genets are normally found in dry habitats, not riverine environments, which are favoured by Egyptian mongooses. While mongooses are most active during the day, genets are actually nocturnal, hunting by night and hiding during the day, so their simultaneous appearance in papyrus thickets is not correct. Most significant of all, while genets are incredibly agile and are able to climb, mongooses are strictly terrestrial – in other words, they are unable to ascend papyrus stalks as we see them doing in tomb scenes. Thus, while the general morphology of these animals has been captured very well, suggesting that their artists observed them quite closely, their depicted behaviour is actually at odds with their natural habits.

Marsh scenes also feature many bird species, including the purple gallinule (*Porphyrio porphyrio*), grey heron (*Ardea cinerea*), and the pied kingfisher (*Ceryle rudis*). Pied kingfishers are immediately recognisable in tomb paintings and reliefs via their small size, long thin beak, and in particular, their crest - a tuft of feathers that forms a peak at the back of their head, a feature that can be observed on both the living birds and Egyptian representations. The head crest combined with the long thin beak enable us to identify this bird with confidence, but its behaviour is also a marker as pied kingfishers are often depicted hovering above the water, their wings outspread and their beak pointing down [see Fig. 5, centre], just as they do in real life. When hunting fish, these birds reliably hover above streams, hanging in the air before plummeting down to pluck their prey out of the water. However, they are also often shown sitting on nests in marsh scenes and this presents a problem as these birds do not actually nest out in the open, but instead lay their eggs inside holes that they excavate into riverbanks. So, once again, a few inconsistencies can be noted in what the Egyptian artists reveal in their animal imagery.

Grey herons are similarly identifiable in marsh scenes by their general morphology: large size (roughly 100 cm high), long legs, long neck and long beak, but especially by their distinctive crest, which consists of a pair of streamers that extend from the back of their head. This feature is sometimes missing though and, indeed, in real life, the crest is usually only visible in the birds' breeding season. Their appearance in marsh scenes matches reality as they are frequently found in riverine habitats, where they feed on fish, frogs, rodents, and other birds.

Purple gallinules are also found around swamps and rivers. They are immediately recognizable both in life and Egyptian art via their short, robust beaks and truncated tails, but especially their exceedingly long toes. They feed primarily on water plants, which they grasp with their feet and then strip with their bills. Their distinctive toes are thus emphasised in tomb scenes.

Hippopotamuses are also depicted frequently in tomb paintings. Surprisingly, hippos kill more people in Africa each year than any other wild animal, including lions. They are both highly aggressive and unpredictable animals; for example, male hippos and females with young will often upturn boats if they approach too closely, and then attack the passengers by biting and shaking the bodies. It is their unpredictability that made them an ideal symbol of chaos in Egyptian culture. When they become agitated, hippos give a threat display called a 'yawn', in which they open their mouth up to 150 degrees to show off their tusks. The latter grow continually throughout their lives and so can reach

up 50 cm in length, becoming razor sharp. Wall scenes that show hippos biting Nile crocodiles, impaling their bodies on their prominent tusks, are thus entirely accurate. In fact the bodies of crocodiles bitten in two have been reported from locations across Africa.

A number of fish species held symbolic significance for the Egyptians. Among these were the upside-down catfish (*Synodontis* sp.), the Nile tilapia, and the Nile perch (*Lates niloticus*), all of which are found in Egyptian tomb scenes. The three fish are quite different visually, particularly the shapes of their fins, which aids their identification. While the tilapia has a long, broad dorsal fin, the back fin on the perch is quite jagged. The catfish is different again with bony projections around its head and a curved dorsal fin that gives its back a rounded appearance. It also has a number of whiskers that erupt from above and below its mouth. Cat-like whiskers are a feature of all catfish, thus giving rise to their name. The upside-down catfish, however, does something rather special with its bristles. It often feeds by inverting its body and then skimming along just under the water, using its whiskers to scoop food items floating on the surface into its waiting mouth. The Egyptian people undoubtedly knew about this behaviour because in marsh scenes these fish are usually drawn inverted and positioned just below the water surface [see Fig. 5], where they probably witnessed them often. Interestingly, probably as a result of this habit, upside-down catfish amulets were thought to protect the wearer against drowning.

Tilapia also display unusual behaviour. Some species are called "mouth brooders", which means that they engage in an odd form of reproduction – incubating their eggs in their mouth until they hatch and then sheltering the young fish there in times of danger. As their young appear to defy death, the tilapia was frequently employed as a decorative motif in Egyptian art due to the symbolic association drawn between its mouth-brooding behaviour and the concept of rebirth.

Many smaller creatures are also found in Egyptian marsh scenes, such as insects. The most commonly depicted insect species in tomb scenes is the African monarch butterfly, *Danaus chrysippus*, as in a few examples where the paint is preserved, they are clearly shown with the monarch's distinctive orange wings edged with black and white. The role of butterflies in marsh scenes has been debated, but a recent observation has noted that monarch butterflies often pretend to die when attacked by predators, dropping to the ground and emitting a noxious smell. Their apparent ability to defy death may thus have made them a symbol of rebirth for the Egyptians, and consequently an ideal motif for funerary chapels.

**Desert species**

Desert hunting scenes were a popular inclusion in many tombs [see Figs. 2 and 3]. These images invariably show a variety of desert ungulates being attacked by hunting dogs of which the three most commonly depicted are the dorcas gazelle, the Nubian ibex, and the scimitar oryx. Although all three ungulates are represented as somewhat comparable in size in tomb scenes, in reality the species are quite different: Scimitar oryx are very large animals, measuring over a metre at the shoulder and weighing up to 180 kilograms. Nubian ibex are somewhat smaller, with males measuring roughly 90 cm at the shoulder and weighing up to 80 kilograms. But dorcas gazelle are tiny – measuring no more than 60 cm at the shoulder and weighing just 20 kilos. Their comparable size in tomb scenes is thus incorrect. Furthermore, although they are reliably depicted together in desert landscapes, dorcas gazelle, ibex, and oryx are usually found much further apart and in very different types of habitats. Oryx can cope with highly arid, sandy deserts, while dorcas gazelle are normally found in stony deserts and vegetated wadis. More significantly, ibex are almost entirely restricted to rocky, mountainous terrain (they are essentially mountain goats), so their appearance in flat, desert scenes is completely wrong. This rather suggests that the species we see in desert scenes are artificial groupings that do not reflect nature.

Nevertheless, the Egyptian artists depicted the general morphology of these three animals quite well. In particular, their horns are largely accurate. While dorcas gazelle are invariably shown with subtle S-shaped horns [see Fig. 2], those of the ibex are represented as a sweeping circle, just as they appear in real life, while those of the scimitar oryx are long, tapered, and thin [see Fig. 3]. These differences are found repeatedly in Egyptian representations of these animals, so their horns can be used to tell them apart.

The little animals that scuttle about in the background in desert scenes are also noteworthy. These include hedgehogs and jerboas. Lesser Egyptian jerboas (*Jaculus jaculus*) are tiny hopping rodents with long tails. Their hind legs are four times longer than their front legs (something that the Egyptian artists clearly noticed and reproduced in their art), enabling them to bound over large distances while using their tail for balance. They are found in a wide variety of habitats, so their appearance in desert scenes is accurate. This is also the case with the desert hedgehog (*Paraechinus aethiopicus*). These small creatures are around 20 cm long and weigh no more than 450 grams, but as they have long spines on their backs, they are well protected against potential predators. Both jerboas and hedgehogs are nocturnal, and both burrow underground, which is where they

spend the day. It is consequently interesting to note that in desert scenes they are often shown emerging from or entering a small hill, which was a graphic device employed by the Egyptian artists to convey a hole in the ground without piercing the baseline on which they stand.

**Other scene types**

A number of interesting animals are found in other scene types. Baboons (*Papio* sp.) are encountered quite frequently, often in offering scenes, but also in market scenes where they usually appear on the end of a leash, suggesting that they were tamed. Vervet monkeys (*Chlorocebus pygerythrus*), which are sometimes called green monkeys, are also represented, usually in domestic situations.

Two species of baboon can be identified in Egyptian art: the Anubis baboon (*Papio anubis*) and the hamadryas baboon (*Papio hamadryas*). Male hamadryas are easy to recognise based on their triangular shaped fur cape, a diagnostic feature that is reliably reproduced in Egyptian images. Female hamadryas lack a cape, however, making them a little harder to identify, but both males and females have bright pink bottoms and, in the case of males, pink muzzles as well. This feature is missing in vervet monkeys, which instead have jet-black faces and no obvious swellings on their bottoms. It is significant therefore that many Egyptian depictions of monkeys indicate the buttocks via a curved line, which seems to highlight the baboon's bright pink rear! Indeed, the creature clinging to the neck of a giraffe in the New Kingdom tomb of Rekhmire is often described as a 'green monkey', but it clearly displays a pink face and pink bottom, which tell us that it is in fact a baboon.

Another commonly encountered animal in tomb scenes is the striped hyena. They can occasionally be found in desert scenes, but occur primarily in offering scenes where they are led by bearers or slung around their shoulders. The striped hyena is so named due to its striped coat, but this feature is often missing due to the loss of paint. The animals are fairly easy to identify, however, based on their stocky body, bushy tail, blunt muzzle, and in particular, their sloping back. Like spotted hyenas, striped hyenas have massively strong jaws that enable them to easily bite through leather and bones. This characteristic makes it difficult to understand, therefore, why a few rare scenes show these animals apparently being force-fed, with men using their hands to push food down their throats, possibly indicating that they are not depictions from life.

The hoopoe also appears in many different scene types. They occur in orchard scenes, stealing fruit along with other birds, flying in and above papyrus thickets in marsh scenes, and occasionally in the

domestic sphere where they are held in the hands of the tomb owner's sons. They are one of the easiest of all birds to recognise in Egyptian art due to their curved beak and large crest. They are quite beautiful birds but they also have a few disgusting habits, because if disturbed by a predator, they defend themselves by squirting a foul-smelling mixture from their anal gland directly at the threat. Their handling by small boys in tomb scenes may thus provide evidence for the very first squirt guns in history!

### How were animal images produced?

Our identification of species in Egyptian art is also aided by the clever techniques used by their artists to convey the animal form, which, due to their myriad types, presented different challenges compared to the depiction of humans.

### Colour

Unlike humans, animals appear in a variety of colours, some rich and bright, others soft and graded. Nevertheless, where the paint has been preserved, we can see that the Egyptians largely strived for accuracy. For example, a painted image of an addax (*Addax nasomaculatus*), which is displayed in the Fourth Dynasty tomb of Itet at Meidum, is astonishingly well observed such that the artist has precisely reproduced the antelope's coffee-coloured coat, its distinctive white rump, its dark forehead (which on the living animal is covered by a thick mat of chocolate-coloured hair), the white blaze on its muzzle, and its dark horns. This level of colour awareness is also apparent in the image of a monarch butterfly from the Saqqara tomb of Merefnebef in which the artist has captured the subtle change in colour saturation between the insect's fore and hind wings, just as they appear in nature, as well as small speckles of white in the black edging on the wings and even the veining on the butterfly's wings.

However, although these examples tell us that the colour applied to animal images could be exceptionally accurate, we can also find colours that seem to be completely wrong. For example, again in the tomb of Merefnebef a grey heron's characteristic grey plumage has been represented as blue. This may be a mistake due to the artist being unfamiliar with these birds, but another possibility is that the choice of colour was driven by the artist's limited palette, so that pale blue was used to convey grey. It is also possible that the paint may have degenerated over the centuries, so that it now appears blue. However, yet another reason why birds, in particular, are sometimes represented in Egyptian art with entirely incorrect colours is that in nature, the feathers of many bird species are iridescent – that is, they reflect a different colour when viewed from a particular angle or when the

sun hits them. The odd choice of colours in some scenes may thus be due to artists trying to convey this curious phenomenon, which we have misunderstood as a mistake. Certainly, many duck species in tomb art appear to show their speculum – a patch of brightly coloured, iridescent wing feathers that are only visible when they are flying or flapping their wings. It is important to note, therefore, that the key to understanding some colour choices in tomb scenes can often be found in nature.

### Texture

Unlike humans, animals also exhibit a range of body coverings that have different textures. These were usually handled very adroitly by the Egyptian artists, who were often at pains to capture subtle visual characteristics, both in paint and relief. Smooth body coverings, such as skin or the short fur of many ungulates, seem often to have been rendered simply as expanses of colour, with little or no indication of individual hairs. However, short parallel lines were sometimes used to convey fur coats, such as a striped hyena in the Sixth Dynasty tomb of Kagemni, which displays tufts of hair at the back of its legs and a bushy tail. And while hairless skin was particularly challenging, its different qualities could be indicated in different ways, such as by ridges on the backs of frogs or rolls of fat on the necks of hippos.

Rough body coverings, however, such as the knobby scales of lizards and especially Nile crocodiles, were represented in great detail. In fact, the artists seem to have positively revelled in the contrasting shapes and designs that scales offered. For example, the scales on a crocodile in the Sixth Dynasty tomb of Kagemni are shown as hatch marks on its belly, circles on its sides, and small squares on its tail, matching the appearance of the living animal precisely. Fish scales were also represented, but although different species have different types of scale patterns, for the most part these are indicated in Egyptian art as simple hatch marks. In contrast, the Egyptians were particularly adept at representing the soft textures of different types of bird plumage, from the silky scallops of back feathers and fluffy breast feathers, to the layered primaries of the wings. Each feather type was reproduced with great care in both paint and relief, an attention to detail that has enabled us to identify the species of birds depicted with confidence.

### Patterns

Where the paint has been preserved, we clearly see diagnostic patterns apparent in the fur of mammal species and in bird feathers. Scimitar oryx, for example, are often represented in tomb scenes with an arrow-shaped mark around their eyes, reproducing a distinctive facial feature in this

species. And in the tomb of Merefnebef, a common genet's grey spotted coat has been depicted beautifully, with larger spots on the body, but smaller patches on the face and legs, the animal's grey fur contrasting well with its flesh pink ears. The pied kingfisher that it grasps in its jaws is equally well observed, its black and white plumage matching the living bird very closely, even the black bar that extends below its eye marking.

Similarly, on a relief fragment from King Userkaf's Fifth Dynasty mortuary temple, two birds face one another [Fig. 6].



**Fig. 6: Masked shrikes fighting (tracing of a relief fragment [temp. 6-9-32-1, Cairo Museum], Mortuary Complex of Userkaf, Saqqara. Re-drawn from).**

No paint remains on their bodies, but it was nevertheless first proposed that they might be golden orioles. Each bird displays a carefully chiselled bar that extends from the eye to an area comprising the top of the head, the back, and the shoulders. These features do not occur in golden orioles, but match those of masked shrikes (*Lanius nubicus*), a migrant species that passes through Egypt each spring and autumn. Masked shrikes have a black head and neck, and a black bar that extends from their eyes – just like the birds on the fragment where these markings are indicated by carved lines. This example thus shows how different animal body markings, especially those that involved contrasting colours, could be indicated, and can sometimes still be detected in relief, even when the paint has long since disappeared.

**Graphic rules**

Another feature of animal images that should be considered is size. In Egyptian tomb scenes, the size of human figures indicates their status. In general, the bigger the human figure, the more important they were considered to be in Egyptian society. When we look at the representation of animals, however, this system seems to break down, as the use of size appears arbitrary or at least somewhat inconsistent. As noted earlier, for example, although in real life dorcas gazelle are

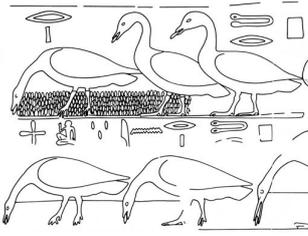
considerably smaller than scimitar oryx they are not depicted as such in tomb scenes; the gazelle may be a little smaller, but not proportionally so. In fact, inconsistency between the sizes of animals is quite common. In the tomb of Merefnebef, for example, one can see a herdsman who is in charge of a flock of giant geese that tower above him. Furthermore, some of the smallest creatures, such as butterflies and other flying insects, are sometimes depicted many times bigger than birds or mammals. Proportional relationships between animals were thus either relatively unimportant to the Egyptians, or perhaps large size was used occasionally to indicate a special significance for some species, the meaning of which is now lost.

The use of size to indicate status is a 'graphic rule', a code that was used in tomb scenes to convey information clearly to viewers, and although this was applied inconsistently for animals, other rules were used systematically. For example, as noted earlier, specific horn shapes were used to indicate different species of ungulate. This was undoubtedly used as a graphic rule because even baby animals were represented with full sets of horns, even though in reality they lack these when young. By including the species' characteristic horns, however, the viewer is never in any doubt which animals are intended. Orientation could also be used as a species marker. The great Egyptian art historian Heinrich Schäfer noticed that while early in Egypt's history, crocodiles and lizards were both depicted from above, so that we see all four of their legs, artists soon changed this, such that while lizards continued to be depicted from this perspective, crocodiles were instead shown exclusively in profile. This differentiation based on orientation thus removed any ambiguity about what animal the viewer was looking at.

**The behaviour of depicted animals**

Many types of anatomically accurate and beautifully rendered animals can thus be found in tomb paintings and reliefs. Furthermore, the animals are often depicted while engaging in activities that are appropriate for their particular species, revealing that the Egyptians, or at least their artists, watched them very closely and understood how different types animals behave. To date, my research has shown that the Egyptians were acutely aware of the natural behaviour of animals, activities that can be divided into eight broad categories, namely: locomotion, grouping, comfort, ingestive, predatory, aggressive, sexual and parental behaviour. In general, I have found that Egyptian artists were not only familiar with large, ostentatious behaviours, but also rare and quite delicate actions. A few case studies illustrate the range of behaviour depicted, from the subtle to the spectacular:

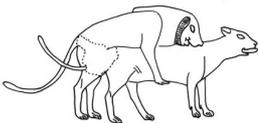
**Locomotion**



**Fig. 7. Geese walking (Tomb of Nikauisesi, Saqqara).** Courtesy of the Australian Centre for Egyptology, Macquarie University.

Standing birds in wall scenes usually show no evidence of forward movement. Although their legs are parted as when walking, their limbs do not bend and both sets of toes are always depicted flat against the ground. However, in the Saqqara tomb of Nikauisesi, three feeding geese do not hold their feet flat, but instead gather their toes together so that only the tips make contact with the ground [Fig. 7]. In nature, walking birds purse their toes reflexively to lift them clear of the ground as they step forward. These images thus present a remarkable attempt to reproduce a visually accurate depiction of avian walking. This is most apparent in a bird that has paused mid-step, holding its advancing foot flat while gathering the toes of its following foot. Its companions, however, purse both sets of toes as if to convey a sense of on-going movement in which each foot is lifted rapidly, one after the other.

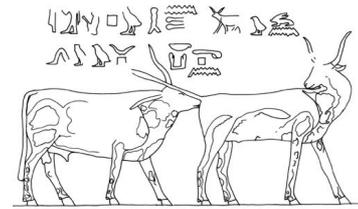
**Sexual behaviour**



**Fig. 8: Lions mating (Tomb of Ukhhotep, Meir).** Re-drawn from Blackman, *Rock Tombs of Meir ii*, pl. 7).

A far more obvious type of animal behaviour is mating, which is a particularly common theme in tomb scenes. This behaviour is reliably represented using a standard pose in which a male rears up on his hind legs behind a standing female. In a few rare cases, however, an extra detail has been added that reveals additional knowledge about the individual mating style of some species. In the Old Kingdom tomb of Nimaatre at Giza, a male Nubian ass (*Equus africanus africanus*) and a male striped hyena do not stand upright in the usual fashion, but instead lean forward to rest their muzzles on the necks of their partners. This curious behaviour is also clearly shown in the later Middle Kingdom tomb of Ukhhotep at Meir [Fig. 8], where a mating lion buries his muzzle into the neck of a lioness. Remarkably, this corresponds to their sexual

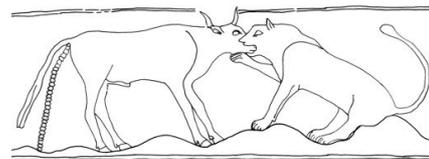
behaviour, as, curiously, in all of these species the males bite the female's neck repeatedly during copulation.



**Fig. 9: Bull sniffing a cow (Tomb of Tjetu, Giza).** Re-drawn from Simpson, *Mastabas of the Western Cemetery Part I*, fig. 22).

The distinctive postures associated with mating make it quite easy to observe. However, in two Sixth Dynasty tombs (that of Tjetu at Giza [Fig. 9] and Idut at Saqqara), the far less obvious pre-copulatory behaviour of cattle has also been recorded. As a cow becomes fertile, pheromones are released in her skin and urine. Bulls are able to sense these olfactory signals by placing their nose under her tail. In both of the tomb scenes, a bull stretches its head forward and places its nostrils directly beneath the tail of a cow standing before it. The females react by lifting their tails abruptly, a behaviour that often occurs when cows are most fertile; their response thus indicates their highly receptive state. As bulls will immediately try to mate with a cow that is in heat, their sniffing behaviour often signals an imminent mounting attempt. The inscriptions above each scene reveal that the Egyptians understood the males' sexual intentions, as in both examples nearby herdsmen are directed, with some urgency, to move the cow away from the bull!

**Predatory behaviour**



**Fig. 10a: Lion attacking a bull (Tomb of Ptah-hotep II, Saqqara).** Re-drawn from Paget-Pirie, *Ptah-hotep*, pl. 32.

Predatory behaviour is represented many times in tomb scenes. For example, as noted earlier, genets and mongooses are invariably shown in marsh scenes stalking and actually attacking baby birds. Among the various species shown engaged in this behaviour, however, by far the most well-observed is that of lions. Hunting scenes from Giza and Saqqara include a number of examples in which lions attack bulls. In each image, the lions bite the muzzle of their victim, which in a few cases, also defecates in fear (Fig. 10a). In nature, lions kill by either crushing the neck of their prey or by clamping their jaws over its mouth and nostrils and slowly suffocating it to

death. As the latter process can take many minutes, the lion must brace its body and take care to ensure that its jaws maintain their grip. Astonishingly, when a tracing of a lion in the act of suffocating an antelope is compared to the wall scenes (Fig. 10b), we see that the Egyptians possessed an incredibly accurate knowledge of this behaviour, as in both cases: the jaws of the lions are clamped upon the muzzle of their victims; each lion 'sits' upon the substrate; they lift one paw to the muzzle of their prey; and both have an erect tail. The match between the ancient images and the real behaviour of lions is remarkable, giving us a unique opportunity to both view and understand exactly what the Egyptian artists saw and experienced thousands of years ago.

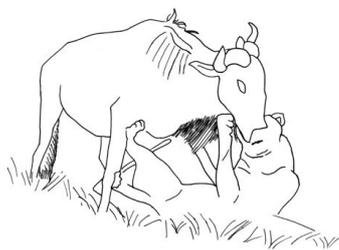


Fig. 10b: Lion suffocating a wildebeest (traced from Penny-Brett, *Predators: Great Hunters of the Natural World*).

**Conclusion**

Once viewers become aware of the animals in Egyptian tomb scenes, they draw our gaze and pull us into a world that is full of dynamic life and drama, despite the passage of time. They offer both a feast for the eyes and food for thought!

We are not the first to be dazzled by these images, however. During the Coptic era in Egypt, the early Christians seem to have rekindled a deep appreciation for animal life, as animal motifs abound in their art. Intriguingly, many of the same animals appear in both Egyptian tomb art and Coptic art, and furthermore, some images seem to have been copied directly from the tombs themselves. For example, in the Sixth Dynasty tomb of Kairer at Saqqara, a Nile crocodile is represented while laying eggs underwater. The motif is extremely rare – in fact, this is the only known example of an egg-laying crocodile in Egyptian art. The reptile raises its tail abruptly to reveal its clutch of eggs below (a highly unusual pose compared to other crocodile images), and a large waterlily floats directly behind it. Remarkably, a Coptic woodcarving dating to the Fifth century AD also depicts a crocodile underwater. The animal is not laying eggs, but lifts its tail pointedly to reveal a curious 'seed pod'

below; once again, a waterlily is situated directly behind it.

The similarities between the two images are striking and may possibly indicate that the Coptic artist sought inspiration for his work in the many tombs that dotted the Egyptian landscape, testifying to the impact that Egypt's 'marvellous menagerie' was and is still able to exert, long after it was first carved and painted.

**ABBREVIATED LAYS COMPETITION - AND THE WINNER IS?**

We were delighted to receive so many entries to the Abbreviated Lays competition (see previous issues of Nova for the rules. To help set the scene Trevor Bryce sent another example of the style<sup>5</sup> (not an entry):

Noli me tangere  
Emperor Nero re-  
Buked the Musician's Guild  
'Haven't you learnt?

No-one's to rival me  
Musicologically.  
Playing with lyres, you're  
Apt to get burnt

I received 13 entries. Emeritus Professor Laurie Hergenhan agreed to act as judge.<sup>6</sup> I sent the entries to him, substituting the authors' names with numbers.

The entries were so entertaining that they are all reproduced below. Thanks to all competitors for entering into the spirit of the challenge; thanks to Professor Bryce for drawing our attention to Abbreviated Lays; and especial thanks to Professor Hergenhan for his expert assessment.

Dashdotdodashdotdot  
Admiral Hornblower,  
Man-o-war motionless,  
Message most urgent;

Encrypted, secretive;  
Tandoori takeaway,  
Digestiveflatulence.  
Fair winds; heaven sent.

<sup>5</sup> T. Reyes, S. S. O. Edgar, C. Herrmann, *Abbreviated Lays*.

<sup>6</sup> Professor Laurie Hergenhan is Emeritus Professor in the School of Communication and Arts, University of Queensland.

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Clickety clackety,  
Superman Heracles,  
Omphale's minion,  
Is dressed up in drag.  
  
Sits at her spinning wheel  
Antiheroical,  
Turning a spindle whorl  
Till arms start to flag.

Idylldee didylldee  
Alfred Lord Tennyson's  
Metrical fluency  
Still can impress.  
  
Maud and Tithonus, The  
Charge of the Light Brigade.  
Incontrovertibly  
Great – more or less.

Comealongbelongto  
Friends of Antiquity -  
Lovers of Classical  
Stories and more.  
  
Goddesses, heroines,  
Heroes and other bods,  
Picto-grammaticised,  
Lectures galore.

Storytime gorytime  
Lady Scheherezade  
Told all the tales she re-  
Membered, but then,  
  
Shahryar said that a  
Thousand and one nights were  
Supererogatory.  
Why not just ten?

Dumbledore tumbledoor  
Hogwaring Pottering  
Slytherin Gryffindor  
Sorting Hat try.  
  
Voldemort gathering  
Abominableness  
Hufflepuff Ravenclaw  
Help Harry or die.

Rexio sexio  
Heliogabalus  
Bad Roman Emperor  
Foreign and weird  
  
Posed as a prostitute  
Then made his lover a  
Cubicularius.  
Soldiers all jeered.

Arma virumque sic  
Marcus Antonius  
Rome's peerless paramour  
Loved Cleo best.  
  
Losing at Actium  
Humiliatingly,  
Cleo left grieving with  
Asps on her breast.

Trumpery Gumpery  
Franklin D. Roosevelt  
That was a President!  
This one's a curse!  
  
Frank made America  
Greater and better.  
Juxtapositioning  
Makes Don look worse.

Munchero lunchero  
Titus Andronicus,  
Hero of Rome but  
A misery guts  
  
Couldn't forgive the Queen's  
Omnimaleficence  
Served up her sons on  
A plate of cold cuts.

Purgery surgery  
Joseph Djugashvili  
Son of Vissarion  
A.k.a. Stalin  
  
Killed lots of Nazis but  
Even more Communists.  
Totalitarian  
Westward to Tallinn.

Buzzyboo busybee  
Emily Dickinson  
Dashes and hyphens all  
Over the place  
  
Couldn't get over her  
Love of a clergyman –  
Contradictorian –  
Not for the chase.

Jiggery pokery  
Jeremy Corbynee  
Nearly won Britainy  
T'resa May might.....  
  
Jumpin Jehosaphat!  
Ornithorhynchusly  
Platyitudes hounded me  
All through the night.<sup>7</sup>

<sup>7</sup> The poet named this: 'Gingerbread Manatee & Raggedy Annalee'

**And the winner is ...**

**THE GRAMMAR RAP**

Here is Professor Hergenhan's assessment:

**Don Barrett**

The field of entries was notable for its variety and wide historical span (antiquarians obviously have open minds), ranging from the decadent though popular Roman emperors and their predecessors, to the stay-at-home American poet Emily Dickinson (who nevertheless saw a thing or two - I recently saw a film of her life) right down to the present, and to you-know-who, continuing the line of autocracy. And the entries were remarkably sexy, though of course I did not give marks for that. I saw the field as a kind of miniature steeple chase in which entrants coped well with the demanding hurdles of cunningly devised rules. These did not prove a procrustean bed, though there were some falls.

For me, the winner was **number 5** about Antony and Cleopatra. It was neat, crisp and compact, showing a good ear for the sonorities of language, departing a little from so-called historical truth but I put this down to poetic license which everyone rightly took advantage of.



**'Number 5' was the entry submitted by Professor Trevor Bryce!**

**Priscian**, or the Grammar, marble cameo panel dated 1437–1439 from the bell tower of **Florence**, Italy, by **Luca della Robbia**. The scene is an allegory of grammar and, by implication, all of education (Wikimedia Commons)

*Professor Bryce's winning entry*

**Arma virumque sic  
Marcus Antonius  
Rome's peerless paramour  
Loved Cleo best.**

**Losing at Actium  
Humiliatingly,  
Cleo left grieving with  
Asps on her breast.**

Heah's a little song and it's all about grammar,  
And if yo' don't like it, gonna hit yo' wit a hammer,  
'Cos a hammer is a noun and a noun is a thing,  
A verb is what you do, just like when you sing.  
An adverb's how you do it, a noun is what it is,  
To describe a noun use an adjective.

Now listen up and settle, Ah know you think Ah'm rude,  
But when it comes to grammar, Ah got attitude.  
There's words like "if" and "and" and "but", you need to  
know their function,  
They join up parts of sentences, they got the name  
conjunction.  
And words that take the place of nouns, like "he" and  
"she" and "it",  
And "you" and "me" and "we" and "they", they're  
pronouns, that's no sweat.

And, brother, take some notice of ma closing  
deposition,  
Those words that tell you where you're at, they're  
called the prepositions.  
They words like "by" and "from" and "up" and "down"  
and "in" and "out",  
Like real estate, position, bro, is what it's all about.

So teach yo'self some grammar like yo' momma  
would expect,  
'Cos when it comes to grammar, gotta do it wit respect.



**Cleopatra by Michelangelo, c1533-4**  
Uffizi Gallery, Florence  
(courtesy Wikimedia Commons)

**THE LATIN RAP**

**Don Barrett**

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!

**POEM**

**Bob Milns**

**Epimenides the Cretan<sup>8</sup>**

There was a man who lived in Crete,  
Epimenides was his name;  
His work and deeds were marvelous  
But this one brought him fame.

One bright and sunny Cretan day  
He went out for a stroll  
Into the hills, for exercise  
For body and for soul.

At midday, as the sun blazed down,  
Within a cavern deep,  
He lay down on the ground and soon  
His eyes closed in deep sleep.

When he awoke, the sun had gone  
And fast was falling night.  
He quickly ran back down the hill  
To save his wife from fright.

But when he reached his town and home,  
No wife he saw, no children dear.  
No friends to greet him at the Club;  
His heart was filled with fear.

And when he looked upon his face,  
With shock he grew quite cold;  
His hair was white, his cheeks all lined;  
He was no longer young, but old!

At last he learned the awful truth;  
Out burst a flood of tears:  
That pleasant slumber in the hills  
Took fifty-seven years!

This is the story that he told  
And swore with groans and sighs;  
This Cretan man who once had said  
That Cretans all tell lies.

**WHAT'S IN A WORD**

**Bob Milns**

**Love's Labours**

I come to serenade you beneath your bedroom  
window;  
The wind is blowing like a hurricane;  
Look out the window, please look out the window,  
And see how I'm standing in the rain.

So runs, as far as I can remember, the words of a  
'pop' song from the days of my youth. From these  
years too I remember being attracted by an aria,  
often played on the BBC, from Bizet's opera The  
Fair Maid of Perth (La Jolie Fille de Perth), which  
begins

Hear the words of one who adores thee  
And now implores thee ...

and finishes with the entreaty

So open your window, do, as in days of yore.

These are just two examples of the genre  
'serenade', which may be described generally as a  
song sung late in the day by a lover outside his  
beloved's door, which remains firmly closed,  
pleading for admission and lamenting his exclusion.

But why is this sort of song called 'serenade'?  
Opinions differ, some saying that it is from the Italian

<sup>8</sup> \* A Cretan holy man of the 7th/6th century BCE, to whose name are attached many marvellous tales, including this one.

'sera', 'evening', and others from 'serena', 'clear (sc. night), serene'. But there can be no doubt that both Italian words are straight from the Latin 'serus', 'late' and 'serenus', 'clear, serene'. So is a serenade (Italian: serenata) a song sung in the evening or under a clear, starry sky? My instinct urges me towards the former, if only because so many of the serenades that I know have the locked out lover ('exclusus amator' in Latin) complaining of the vile weather outside!

But, you might ask, is there any reason other than etymology for my interest in both the word and the genre. For this we must go back to ancient Greek and Latin love poetry, especially Latin love elegy, as written by such Roman poets as Horace, Tibullus, Propertius and Ovid, all 'Augustan' (i.e. from the age of Augustus). I encountered these poets as a student and have thoroughly enjoyed them ever since. Indeed, in my teaching days at this University I always regarded it as a treat if I could teach the Latin course on the elegiac poets to students who were sufficiently advanced to be able to enjoy both the Latin verse and the sentiments.

It is in this context that I first encountered a splendid Greek word, which only occurs once in extant Greek literature, but which describes our type of song or poem perfectly: 'paraklausithyron', which means either a lament beside a door or a lament by a closed door, with my preference being for the latter. There is, indeed, a Wikipedia article on the word, which quotes as examples not only classical music but popular singers such as Steve Earle, Jimi Hendrix and Bob Dylan!

There is also a form of orchestral music known as 'serenade', which, according to my sources, is a derivative of the original song form (itself ultimately a derivative of the classical love elegy). This is defined as a 'musical piece for chamber orchestra or wind instruments ... originally intended for informal evening entertainment' (Chambers Dictionary of Music, sv 'serenade', quoting Mozart's 'Eine kleine Nachtmusik' as an example). This form of orchestral composition has, of course, developed in many ways, but the basic elements stay fairly constant.

Let me close this discussion of the serenade by quoting two couplets from Propertius (c. 50-c.10 BCE) in poem 16 of his first book of elegies, which will help you feel some of the woe – and discomfort – felt by the locked-out lover:

O door, yet crueller than my lady is,  
Why are your portals grim and mute like this?

The midnight hours, the setting stars, that see  
Me lie, the chill dawn winds, all feel for me.

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Professor Alastair Blanshard (ex officio)  
Llynneth Crawford  
Dr Catherine Lawrence (ex officio - President, Alumni Friends of UQ)  
Desley Loch  
Dr Janette McWilliam (ex officio)  
Lyn Milns  
Dr Steve Papas  
Dr John Ratcliffe  
Pam Rushby  
Emeritus Professor Roger Scott  
Dr Dorothy Watts

2017 FRIENDS OF ANTIQUITY PROGRAM<sup>9</sup>

SUNDAY 13 AUGUST

2pm

SPECIAL EVENT

**MRS BETTY FLETCHER'S DONATIONS TO THE R D MILNS ANTIQUITIES MUSEUM AND**

RESEARCH REPORT

**PAST RECIPIENTS OF THE BETTY FLETCHER MEMORIAL TRAVELLING SCHOLARSHIP**

2.30pm

**EMPERORS AND THE ARENA**  
Dr Shushma Malik

WEDNESDAY 18 OCTOBER

11.30am

**LITERARY LUNCHEON**

**THEOCRITUS, FATHER OF PASTORAL POETRY**  
Emeritus Professor Bob Milns  
(see flier enclosed)

SUNDAY 10 SEPTEMBER

2pm

**THE RHETORIC OF GEOGRAPHY: CICERO'S SICILY IN THE VERRINE ORATIONS**

Dustin McKenzie

2.30pm

**MASS MIGRATION IN THE EARLY HELLENISTIC AGE**  
Associate Professor Tom Stevenson

SUNDAY 5 NOVEMBER

2pm

**THE LEAD-UP TO THE TROJAN WAR**  
Con O'Brien

CHANGE TO THE ADVERTISED PROGRAM

SUNDAY 8 OCTOBER

2pm

**REBUILDING THE WALLS OF AN ANCIENT ROYAL CITY**  
Emeritus Professor Trevor Bryce

3pm

**BETTY FLETCHER MEMORIAL TRAVELLING SCHOLARSHIP PRESENTATION**

FOLLOWING THE PRESENTATIONS (IN ROOM E302, FORGAN SMITH BUILDING)

AFTERNOON TEA WILL BE HELD IN THE FOYER OUTSIDE THE R D MILNS ANTIQUITIES MUSEUM MICHIE BUILDING

*(WHY NOT BRING A FRIEND)*

THE MUSEUM WILL BE OPEN FOR THE BRISBANE OPEN HOUSE PROGRAM RUNNING THAT WEEKEND

SUNDAY 19 NOVEMBER

**FRIENDS OF ANTIQUITY**

**CHRISTMAS PARTY**

**WOMEN'S COLLEGE**

(details and flier will be provided in the October issue of *Nova*)

<sup>9</sup> Sunday Series lectures will be held in Room E302, Forgan Smith Building.