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ABSTRACTS

Abstracts for individual papers begin on page 2 of this document and are ordered alphabetically by the author’s last name.

Abstracts for organized panels begin on page 103 of this document. The abstracts for each panel are grouped together, and the panels are ordered alphabetically by the organizer’s last name.

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For the times and locations of papers, see the conference program. All sessions will take place in the Husky Union Building (HUB) unless otherwise indicated in the program.

Email Kathryn Topper (ktopper@uw.edu) with any corrections.
Hierarchies of Pain and Pity: Staging Violence in Sophocles’ *Trachiniae*

In Sophocles’ *Trachiniae*, Heracles only comes onstage in the last third of the play—not as a glorious hero, but as a passive object of spectacle who burns alive onstage after his wife attempts to regain his love by lining his clothes with a potion that turns out to be poisonous. In this paper, I highlight a paradox underlying the prominent spectacle of the hero’s agony: that it largely shifts the audience’s focus away from the character visible onstage to his absent wife, Deianeira.

This shift is most strongly felt when Heracles, believing Deianeira is guilty of having deliberately caused his death and unaware that she has taken her own life, tells his son Hyllus to bring her to him so that he might brutalize her and obtain revenge. He wishes to stage a spectacle that would establish a visual hierarchy of pitiableness between Deianeira and himself, before which his son might act as judge *qua* spectator to Deianeira’s lifeless corpse, an “outraged shape, justly maltreated” (1069) set next to his own decaying body. Surely such a tableau would lead Hyllus to renounce his mother entirely (1065) and “become <his father Heracles’> true-born son” (1064) exclusively.

Yet the relative impact of the sight of his father’s agony and the imagined sight of his mother’s mangled corpse on Hyllus is far from what Heracles imagines it to be, and the greatest source of pathos in the scene is not what the hero expected. Hyllus’ attention and pity (as well as the audience’s) lie not so much with the hero burning before them onstage as with Hyllus’ mother and Heracles’ wife: the absent, invisible, and innocent queen, who has taken her own life moments earlier. When Hyllus responds to his suffering father, his words concern his mother, whom he seeks to rehabilitate: “be silent and hear me, sick though you are...” (1115).
Classics and Modern Dance in the Twentieth Century: Viewing Martha Graham’s 1947 Medea, “Cave of the Heart”

Martha Graham dominated the modern dance scene as choreographer and dancer for much of the twentieth century and many of her pieces were inspired by Greek myth (Kisselgoff 1991, Yaari 2003). Classicists, though, remain largely unaware of how Graham’s dance pieces provide a window into ways of rethinking these mythic figures. This paper will discuss Graham’s interpretation of the figure of Medea in her 1947 dance piece, “Cave of the Heart,” with the aim of familiarizing classicists with a compelling new version of Medea.

Using only four dancers (Jason, Medea, the Princess, and the Chorus), Graham focuses on Jason’s new erotically charged relationship and its disruption of and supplanting of his relationship with Medea. This expands upon the theme of erotic betrayal familiar from earlier versions of Medea, while eliminating (in any overt sense, at least) Medea’s canonical role as mother. Working in collaboration with the sculptor and set designer, Isamu Noguchi, Graham creates a more-than-human figure of Medea in new ways made possible by visual media (Tracy 2001). Noguchi’s “wearable” sculpture, variously resembling a “spider dress” or “the sun,” and Graham’s costumes, including a long, thin strip of snake-like material that Medea pulls from and returns to her breast, suggestive of the transgressive bodily impact of pregnancy, childbirth, and perhaps self-abortion, transform Medea into a figure both new and familiar. Getting to know a non-verbal Medea, created by a choreographer known for her powerful female figures (Bannerman 2010, Franko 2012, Thoms 2012) with the collaboration of a sculptor interested in movement, challenges us, as classicists, to see how the plastic and performance arts re-envision the Medea we thought we knew.

Bibliography

Feminist Approaches to the Performance of Status and Gender in Xenophon’s Political Thought

The performance of gender and the performance of political roles, especially kingship, operate in parallel in the political thought of Xenophon. Kingship is constructed through appearance and spectacle; this paper explores how feminist analyses of these phenomena can be applied to the performance of kingship, going beyond existing feminist responses to Xenophon’s thought on gender to explore the essentialism of kingship and the power relations between viewer and viewed in the spectacular performance of kingship.

For Xenophon, many roles have a performative element that enables onlookers to assess how well they are being performed. Good women and good kings have commonalities in their performance of moderation and restraint (Pomeroy 1984, 1994; Glazebrook 2009); Virtue and Vice perform different versions of femininity (Menorabilia), Agesilaus (Agesilaus, Hellenica) and Astyages (Cyropaedia) perform different versions of kingship. Cyrus modifies his appearance with clothing and cosmetics to become a king (Cyropaedia).

A feminist reading of Xenophon’s account of Cyrus’ performance of imperial kingship moves beyond the impasse of existing scholarship, focused on the loss of privilege among Cyrus’ courtiers, by exploring the conquered subjects’ perception of the royal body, and reception of the visual assertion of power.

Does Cyrus become a king when his performance of kingship is properly received by its audience, or was kingship, as Croesus suggests, innate to him? How does one look at a king described as a “seeing law”? The performative elements of kingship require an audience, but with what kind of gaze can the subjugated look at their ruler, secluded in his palace and only visible through spectacular processional appearances? Feminist and post-colonialist theories of the gaze, drawing on Foucault and Debord, can interpret the relationship between disempowered viewer and powerful performer.

This analysis further aims to demonstrate the relevance of feminist analyses to the predominantly male world of Greek politics.

Bibliography

Queering Charikleia

This paper reexamines the sexual norms of Heliodorus’ *Aithiopika* and proposes that rather than presenting a monolithic heterosexual model of chaste desire, as has long been proposed (Morgan 1989, Konstan 1994), the *Aithiopika* tacitly accepts lesbian attachments. Scholars have not paid enough attention to the dynamics of Charikleia’s conception when considering the sexual ethics of the *Aithiopika* (Anderson 1997). A recent article by Sarah Olsen has made great strides by analyzing the way Persinna’s visual engagement with the nude figure of her ancestress, Andromeda, involves the mythical heroine in the sexual act, creating the impression of a quasi-«ménage à trois» and thus complicating the novel’s sexual norms (Olsen 2012). However, Olsen argues that the inclusion of such a sexually transgressive act privileges narrative needs over a cohesive view of sexual norms on Heliodorus’ part. I examine Persinna’s attraction to the female form in light of other suggestions of lesbian attachment in the novel. These attachments are often expressed through female gazes upon the heroine, Charikleia. Throughout the novel, maidens stare at Charikleia; the vision of her makes them long for their bridal chamber (VII.8) or causes them to leave it for one more glimpse, as in the case of Nausikleia, who, under the influence of a love-charm, disregards shame and leaves her house to watch her erstwhile bedmate leave (VI.11). As a result of this reexamination of the *Aithiopika’s* sexual norms, I find that, although female sexuality is often demonized when women pursue men, the desiring female gaze is presented as a positive, or even productive, expression of female sexuality when directed at a woman.

Bibliography

Seeing Gorgon Skins

This paper examines Imperial descriptions of gorgon skins to argue for the importance of vision in converting myths into wondrous realities. In these accounts, gorgon skins are displayed in order to be seen. Describing the display allows Imperial writers to give their readers a vicarious experience of wonder and to reinforce, through the “proof” of the skins, their own authority to tell stories that are amazing but true.

Though gorgons are best known as woman-animal hybrids, “rationalizing” writers like Palaephatus reinterpret Medusa and her sisters as a human family (Peri Ap. 30) (on this tradition, see Hopman 2012, Hawes 2014). Historians go a step further, imagining the gorgons as a community of African women or nonhuman animals. These accounts follow a similar pattern: Carthaginian or Roman invaders try to capture the gorgons, kill and flay them when they resist, and take their skins home (cf. Diodorus Siculus, Bibl. 3.54 ff.). The Periplus of Hanno (on which see Müller 1855, Picard 1971, Jacob 1991), which establishes this plot, does not relate the fate of the skins, but in Pomponius Mela they are brought back to lend Hanno’s report fides, “credibility” (3.93), and in Pliny the Elder they are dedicated “for the sake of proof and wonder” (argumenti et miraculi gratia) and “seen (spectatas) until Carthage was captured” (6.200).

In Athenaeus, those who see the skins are struck “by the marvelous strangeness of their appearance” (διὰ τοῦ παράδοξον τῆς ὄψεως, 5.221f). Athenaeus adds that the skins “confirm” (μηνύει, 5.221c) the story (on marvels and marvel-collecting, see Garland 1995, Beagon 2007, Ní Mheallaigh 2014).

By emphasizing the sight of the skins and their wonderful effect on spectators, Imperial writers justify the flaying of African women in the Periplus of Hanno (for the taboo against dismembering human remains, see Nutton 2004: 131). The skins also establish the authors’ credibility and authority to document previously mythical phenomena. When readers see the gorgon skins in these accounts, they are given proof that the gorgons exist and that the authors who describe them can be trusted.

Bibliography

Medea and the Egyptian Eye of Re

In Book 4 of Apollonius Rhodius’ *Argonautica*, Kirke easily recognizes Medea as another descendant of Helios by the telltale golden gleam she throws from her eyes (4.728-9). This is but one of many episodes in the epic in which there is a distinct focus on Medea’s eyes. Most notably, at the end of Book 4, Medea enchants the bronze giant Talos with her gaze, sending him to his death.

This paper argues that the emphasis on Medea’s eyes has particular resonance in the Egyptian context of Ptolemaic Alexandria. That is, Medea’s eyes link her to the daughter of the Egyptian sun god Re in her form of the eye of the Re, the eye of the sun. In this form, Re’s daughter is an active, wandering eye that is both apotropaic and dangerous. Similarly, Medea’s eyes ward off danger from Jason and the Argonauts, but also mark her as a threat.

After focusing on the key passages in the *Argonautica*, I will then show how Medea’s flight from Colchis (a place that Apollonius explicitly links to Egypt, cf. Stephens 2003) is paralleled by the Egyptian Myth of the Eye of the Sun. This tale is one of the few Egyptian stories of which we have versions in both Egyptian languages and translated into Greek.

Scholarship has become increasingly concerned with the *Argonautica’s* ties to the contemporary political and cultural context of Ptolemaic Alexandria (e.g., Stephens 2003, Mori 2008, Clayman 2014). This paper further explores the influence of Egyptian culture on Hellenistic poetry, arguing that while the *Argonautica* has a strong foundation in Greek literature and tradition, it also reflects Egyptian stories and themes that would have a strong resonance—even among the Greek population—in Ptolemaic Alexandria.

Bibliography

Between the Invisible and the Hyper-Visible: Aristotle on Maternal Affect

If a number of dominant strands of philosophical inquiry in the 19th and 20th centuries thematized the human as that being for whom being is a question, these early years of the 21st century have seen sustained interrogation of the formulation that subtends this vision of the human: human being as the being for whom birth is a problem. Genealogical scrutiny of Western philosophy’s two dominant ways of dealing with this “problem”—erasing the conditions of natality and appropriating them—locate their source squarely within Greek philosophy and literature, where we see a sustained effort across genres and texts to manage the social perception of maternity. But while Plato’s development of this double strategy has been relatively well documented (Irigaray 1985, Du Bois 1994, Tuana 1994, Ward 1996), Aristotle’s contribution to it has received less attention.

This is due, in part, to the programmatic character of Aristotle’s claims about the ancillary, inferior, and passive character of women and “the female.” And yet, when he turns to provide an account of the deepest forms of human attachment from which friendship arises, he elides two characters one would otherwise have expected him to hold apart: mothers and poets. In fact, it is the particular nature of maternal affect as Aristotle characterizes it—both willing to sacrifice social recognition of status and yet able to extend into the most intimate forms of shared suffering—that provides the basis on which we should understand the most powerful forms of friendship that sustain human communities (Payne 2015). I argue that this emphasis on the active character of maternal love and labor complicates the picture of female passivity in Aristotle, and develops into an account of the maternal as fluctuating between invisibility (she offers nothing but mute, formless and thus unidentifiable matter) and hyper-visibility (her generative capacities are extended, multiplied, refracted, to include all “makers”).

Bibliography

**Political Protests Masquerading as Supplication: Women’s Public Collective Behavior in Republican Rome**

There are a handful of instances of Roman matrons banding together to engage in collective group behavior in order to influence public policy during the Roman Republic. The first of these, the Sabines’ intervention in their own rescue to stop the war between the Roman and the Sabine men, is interpreted as a supplication (Naiden 2006: 83-84). This is the earliest, but not the only instance of collective behavior on the part of Roman women that is treated both by ancient and modern historians as simple supplication (Buszard 2010). The legendary intervention of Coriolanus’s wife and mother that prevented his march on Rome is described as a supplication (Livy, *Ab urbe condita* 2.40, D. H. 8.45.1–54.1, Plut. *Vit. Cor.* 33–36). However, according to Plutarch this was not a spontaneous act; it was a planned intervention that was carefully orchestrated by a third party, Valeria, the sister of Poplicola (Plut. *Vit. Cor.* 33). A historically verifiable event, the *Lex Oppia* protest of 195 BCE, is similarly cast as supplication, even though it was held in order to affect the outcome of a political decision that directly affected the protestors, the repeal of the unpopular *Lex Oppia*.

These instances of public collective behavior aimed at asserting a political will are viewed by both Roman historians and contemporary scholars to be instances of supplication, helpless women evoking pity in the hearts of the powerful because they have no other recourse available to them. Instead, I would argue that these instances of collective behavior represent examples of organized political lobbying on the part of the supposedly disenfranchised Roman women. Rather than manifestations of powerlessness, these examples of collective behavior reflect the ability of Roman matrons to enforce their political will. Through their networks of influential interpersonal connections, the wives and mothers of prominent patricians were able to act as leaders of their peers and successfully lobby for the interests of their fellows. When these connections failed, those same matrons organized their unofficial constituents and created what amounted to political protests to affect policy with results that were both prompt and successful.

Although Roman women had no official voice in government, they were able, on several occasions, to engage in political protests within the public sphere to further their own interests, due to a closely connected social network. The women in the Republic were not just occasional suppliants, as historians envision them. When faced with public policy that directly affected their affairs, they were able to assert their own interests.

**Bibliography**


Revisioning the *Adoniazusae*: Ecphrasis and Norms of Vision in Theocritus

Recent scholarship has divided over whether the female protagonists of Theocritus' *Adoniazusae* should be read ironically (Griffiths 1981, Goldhill 1994) or sympathetically (Burton 1995, Skinner 2001). Central to this debate are the women's roles as viewers in the ecphrasis of the Adonis tapestries and the cultural norms of artistic vision that the poem draws upon. Surprisingly, none of this scholarship has sought to compare the ecphrasis in Idyll 15 with the famous ecphrasis in Theocritus' first Idyll. Many likenesses between these poems have been noted (e.g. Krevans 2006, Hunt 2011), yet none have attempted to reconcile their seemingly disparate ecphrases.

Both ecphrases feature language closely associated with poetic creation, but have not been read in parallel due to seemingly disparate contexts and modes of characterization. The urban setting and ironic characterization seem to set Idyll 15 apart from the innocent characters and pastoral milieu of the bucolic poem. But both poems feature a prominent theme of vision that establishes norms of viewing which help to contextualize the ecphrases. In Idyll 15, the ecphrasis of the tapestries is situated by the many instances of sightseeing that the women perform on their journey to the palace. In Idyll 1, the goatherd’s ecphrasis concludes with a statement about the way goatherds see, which is refuted by Thyrsis in his own song, and this refutation is verified by the goatherd’s behavior at the end of the poem. Both poems create broader contexts for the vision of the characters that focalize each ecphrasis.

Acknowledging the similarities between these poems allows us to question the drastically different ways that their ecphrases have been interpreted. Furthermore, the explicitly ironic treatment of the pastoral goatherd points to a potentially more programmatic role for the Syracusan women regardless of whether they are to be read ironically or not.

Bibliography


Evil Eyes, Emissions, Arrows, and Eros

A predominant model for erotics in the ancient world links it to the emission theory of vision: eyes shoot little particles, and when they touch an erotically charged object, the particles return with an erotic charge, and the viewer falls in love (e.g., Lucretius, DRN 4.1030-1287, Brown 1988). The eyes are active, but the viewer passively falls victim to eros.

The logic of the evil eye is similar to emission theory, in that certain people with a special capacity can emit particles that cause calamity once they touch the observed. Parallels between the evil eye and emission theory of vision are well known in antiquity (e.g., Plutarch Mor. 683A, Dickie 1991). In this case the eyes are active and the viewer is also active, the eyes are an extension of the will of the observer.

To complete the triangle, we also see eyes emitting erotically charged particles that can cause love in the observed (e.g., Apollonius, Argonautica 3, Rice 2010, Cánovas 2011). The eyes are active and the observed falls victim. Like the evil eye, the will of the lover is extended through ocular emission, and likewise creates a negative effect on the observed, namely compulsory love.

This paper will argue that Ovid’s Ars Amatoria manipulates the philosophical and cultural connection between vision, erotics and the evil eye. Ovid stands in direct contrast to the Lucretian model of erotics which he parodies, and dismisses the evil eye. Instead, the action at a distance in Ovid’s system comes through the creation of a passive product that generates attraction. In other words, he manipulates inference in a system more mechanical than metaphorical.

Bibliography

Looking Askance: Roman Historical Variants as a Feminist Issue

Females run across the pages of fragmentary Roman historians. While much work on fragments draws attention to variation (e.g., Faller and Manuwald 2002, Keith 2007, Elliott 2014, Woodman 2015), there has not been a study of female characters in Rome’s fragmentary prose historians. The fragments include sometimes “messier” versions of familiar tales, acknowledging the fear and grief that were never far from the birthing bed or the family council. My paper approaches this as a historiographic issue: how did later writers “draw a curtain” across the female experience their audience could see?

For example, we read that the wicked King Amulius may have spared Ilia, mother of Romulus and Remus, because his daughter (her cousin) interceded on her behalf—but also that she was guarded, by other women, and that she gave birth under the eyes of armed guards (Dion. Hal. 1.78.4, 1.79.2). Fabius Pictor told how the shepherd’s wife who raised the twins had just given birth to a stillborn baby, for whom her husband found her mourning when he brought Romulus and Remus home (FRHist F4). Cato the Elder developed an elaborate tale, in which a pregnant Lavinia, fearing her jealous step-son Ascanius, fled into the woods after Aeneas’ death and had her baby while hidden in the woods at a shepherd’s hut (FRHist F8).

In this paper, I focus on one aspect in these and other examples: the visualization of childbirth, and the ways fragmentary writers created readers and characters as witnesses to birth, infancy, and nursing. The serenely fecund Madonna wrangling the fat, happy toddlers on the Augustan Ara Pacis gives us one image of motherhood to venerate, but the image’s power lies in the rarity of its realization. Rome’s earliest historical writers made their characters—and thus their readers—look at the reality.

Bibliography

Female, Bound, Naked, and White: Envisioning Andromeda in Western Art

Surveying depictions of the mythological Ethiopian Princess Andromeda by western artists from the Renaissance to the nineteenth century reveals their adherence to ideal classic female beauty. For these artists, unaware of ancient visual prototypes, the Latin poet Ovid’s description was influential (Met. 4, 665-740): while chained to rocks for sacrifice to the sea monster ravaging her homeland, Andromeda looks like a marble statue—so beautiful that the Greek hero Perseus, smitten upon first sight, rescues and marries her. Thus—even though she was a barbarian from Africa, where, in Classical antiquity, the strong sun was believed to have turned the swarthy indigenous people’s skin black (e.g., Hdt. 2.22)—in western art, Andromeda was generally shown fair-skinned and nude like a Greco-Roman Venus (or with scant or slipping drapery). Taking the lead from depictions of Andromeda, in pre-Freudian times, sadomasochistic images of bound, naked, white females proliferated. Hiram Powers’s Greek Slave (multiple marble replicas, 1844-1869, from 1843 clay model)—the most famous and most viewed Classicizing nineteenth-century American white marble statue—depicts a contemporary Greek, Christian woman, stripped naked and chained, on the Turkish slave market. While espoused by U.S. abolitionists, Powers’s white—rather than black—slave was also lampooned (Punch 20 [1851]: 236). And in Frederic Leighton’s 1891 painting Perseus and Andromeda (Walker Art Gallery, Liverpool), featuring a nightmarish black sea monster, the struggling, bound pale maiden—a red-haired Victorian English beauty—supported the artist’s theory that ideal Aryan racial purity extended from Classical Greece to British women (see Orr 1897). (For feminist approaches to relevant artworks that inspired this paper, see Munich 1989, Kasson 1990.) Interestingly, in Classical Greek art itself, the Ethiopian princess, though exotically dressed, was likewise conceived as white (Bérard 2000).

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Ugliness in the Eye of the Beholder: False Memories of the Female Body in *Remedia Amoris*

In *Remedia Amoris*, the lover must remember his beloved—falsely—in order to forget her. The Ovidian praeceptor, in a shockingly counter-intuitive move, instructs his student, desperate to fall out of love, to take his puella to bed. While engaging in intercourse, the student should choose the least erotic position for viewing his girlfriend, taking care to remember how she looks in an unflattering light. Keep your eyes on her flaws (*luminaque in vitiis illius usque tene*, Rem. 418), he advises, and love will soon turn to hate.

This *praeceptum* is only one in a list of strategies for creating false memories of the female beloved. Memory, so often constructed visually in the Roman world (cf. Yates 1966), creates an *imago* to be recalled, objectifying the person being remembered. Elegy constructs remembrance of the *puella* by remembering how she looks.

Since the goal of *Remedia* is forgetting love, feminine beauty becomes treacherous, a tool women use to enthrall the lover. The praeceptor regards beauty as so inherently deceptive that its only counter is the creation of a new system of illusions. Towards this end, he devises a new sort of deception, an equal and opposite response to the illusion of beauty, for the lover to perpetrate. The lover must believe that his *puella* is, indeed, unattractive, forgetting his mental image of her beauty, and replacing it with a false image of ugliness. To do so, he must perform a sort of anti-*cultus*, a purposeful uglification of the female form, making it unworthy to be remembered.

Ovid, then, constructs memory—or, rather, forgetting—through a system of viewing that derives hatred, not pleasure, from looking at the female form, an inversion of Mulvey’s *scopophilia* (1975). His “misoscopia” objectifies the female body for male consumption, but its purpose is to disrupt erotic desire, rather than enable it.

**Bibliography**

The Male Gaze and the Transvestite Achilles in Statius’ *Achilleid*

This paper will argue that the male gaze in Statius’ *Achilleid* functions to reassert Achilles’ masculinity after his period of cross-dressing on Scyros and, furthermore, provides a mechanism by which Achilles is allowed to erase the shame of his time spent as *Achilles virgo*. Previous scholarship (e.g., Feeney 2004, McAuley 2010, Chinn 2015) has analyzed Achilles’ cross-dressing metaphorically, as an embodiment of a new kind of poetic genre. These approaches, while helpful for exploring issues of genre, tend to look through rather than at the cross-dresser, which Garber (1991) warns elides and erases the transvestite, appropriating the transvestite for particular political and critical aims. My paper will explore Achilles as transvestite through the character Ulysses and the Greek army to show that the male gaze has two key functions—scrutiny and verification. The first half of this paper will investigate how the male gaze, as represented by Ulysses, allows Achilles can realize his masculine potential; the second half will explore how seeing and being seen by the Greek heroes allows Achilles to erase the shame of cross-dressing and re-forge his narrative in a new, virile image.

**Bibliography**


Pioneer Educator: Mattie Hansee (1859-1939), Professor of Latin and Greek at the University of Washington

Mattie (Martha Lois) Hansee (1859-1939) taught Latin and Greek at the University of Washington in 1881-1884 and 1895-1903. A committed feminist and a classicist, she was lively and memorable and was a pioneer of whole-language methods of language instruction. In *Victorian Culture and Classical Antiquity: Art, Opera, Fiction, and the Proclamation of Modernity* (2011), Simon Goldhill has made the case for paying attention not only to the interaction of major intellectuals, writers and artists with Classical antiquity but also to the broader popular response to Classical language, culture and history. Miss Hansee’s story is an unusually well documented chapter within this broader story of Classical reception and offers a significant personal perspective on the teaching of Latin and Greek, the development of higher education, and women’s roles in higher education in the Pacific Northwest. The richness of the archive of her life and career allows us to explore what she saw and inspired others to see in the Latin and Greek texts that she taught, in her students, in the university, and the wider world.

Bibliography

Elegiac Women and the Epiphanic Gaze

This paper reexamines the dynamics of viewing in Roman elegy. While the centrality of elegy’s erotic gaze is well understood, the religious, and specifically epiphanic, dimensions of its viewing practices have been less fully appreciated. I argue that Propertius’ erotic gaze reinvents deep-seated Greco-Roman ways of expressing the awe and wonder of divine epiphany, and that it is part of his thoroughgoing intertwining of erotics, ritual, and the materiality of his book. Focusing on the beginning and end of his second book, I demonstrate how the religious gaze is implicated in Propertius’ articulation of sexual and poetic desire.

My argument builds on three strands of scholarship: approaches to the gaze in Latin elegy (Hubbard 1984, O’Neill 2005, Bowditch 2009); work examining how this gaze engages with other ancient paradigms of viewing (Valladares 2005 on visual arts; McKeown 1979 and Fabre-Serris 2009 on performing arts); and studies of epiphany in other Roman poets, especially Horace (Henrichs 1978). Propertius, like Horace, is deeply attuned to the epiphanic experience but for him, epiphany is associated with his lover, Cynthia, whose name (a cult title of Apollo) already hints at his work’s combination of religion, erotics, and poetic innovation.

I first analyze the language of epiphany and aretalogy in Propertius 2.1-2.3, especially the connections between the lover’s awestruck vision of Cynthia and the pervasive presence of her divine namesake, Apollo. The book’s opening, I argue, is figured as an epiphany of the beloved. I then turn to 2.31-2, in which Cynthia performs rites that take her away from Propertius’ gaze, which wishes to fix her instead inside Apollo’s temple. The arc of the book is constructed around the desire (either consummated or frustrated) for Cynthia’s Apolline presence; Cynthia’s elegiac epiphanies thus combine and collapse her role as erotic object, divine inspiration, and the embodiment of the poetry book itself. The book’s epiphanic narrative suggests that at its heart, desire is a religious experience, connecting Propertius’ erotic poetics to ritual practice and demonstrating the centrality of vision in mediating these realms.

Bibliography

Lauren CURTIS

Seeing (Not) Seeing: Feminine Standpoint and Critical Aesthetics from Sappho to Paulinus of Nola

Beginning with Winkler’s appropriation for Sappho of W.E.B. Du Bois’s description of the black American experience as “double consciousness,” this paper traces the representation of erotic paroxysm from Sappho 31 (“tongue breaks…and in eyes no sight”: Carson 2003), through Catullus’s translation (c. 51), Horace’s “window reference” to Catullus and Sappho (c. 1.22.23f.), up to its appearance in Paulinus of Nola (c. 18.276-80), the fourth century Christian poet who renounced his wealth for monasticism and community service. Traced thus, the genealogy of Sappho’s vision suggests that the experience of one’s own experience, or “feminine standpoint,” is the key to identification, not with oneself, but rather with oneself as another, and thus with the Other in oneself, which I call “critical aesthetics.”

On Winkler’s reading, Sappho’s trope expressed her combined experience of marginality and belonging as an elite woman. On the reading of Catullan scholars, the Roman use expresses Romans’ experience of marginality as elites. On my reading, Paulinus intensifies the incorporation of feminine standpoint for revolutionary ends. Reciting his poem to his economically diverse congregation, the founding figure of Western monasticism focalizes the figure of seeing seeing through an impoverished rural worker.

Given Paulinus’ renunciation of wealth and status, the genealogy of Sappho’s reflexive vision suggests that countercultural practice in antiquity resulted from elite assumptions of feminine standpoint. If, as the Marxist theorist Nancy Hartsock affirmed of the feminist standpoint in modernity, it is an achievement, then the same is true of the feminine standpoint in antiquity, where, however, the means of achieving it were not political, but aesthetic. The discussion of these four passages thus demonstrates the importance of art and literature to the articulation and communication of the feminine standpoint and of the feminine standpoint to one of the most successful countercultural movements of European history, Christianity.

Bibliography

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**Galatea from the Inside**

This paper makes a case for the reappraisal of the agency exhibited by animate, classical statues in nineteenth- and early twentieth century theatre, with especial reference to the reception of the Pygmalion myth. Related scholarship has often focussed on the role of Pygmalion or the limiting factors of the statue role. Gail Marshall claims that the “Galatea-aesthetic” was a central aspect of the presentation of nineteenth-century actresses, both on- and off-stage. It framed audience reception of feminine performance, mediated the actress’ relationship with the conditions of her labour, and informed performance style (1998: 4). Lynda Nead also acknowledges the role classical statuary plays in the construction of ideal womanhood as a timeless standard of impeccable beauty and perfect stillness (2007: 70). In contrast, for Aura Satz, who writes on animate statues in performance, the question of interiority is paramount: Pygmalion’s apprehension of the statue’s blush, as imagined in Ovid, and Niobe’s anguish, frozen in time, are visual traces of interior feeling (2009: 164). As Satz says, “why not consider the possibility of their [the statues’] withdrawal into stillness as a voluntary act that restructures looking?” (Satz 2009: 166).

I argue that Galatea’s return to petrifaction at the end of W.S. Gilbert’s enormously influential *Pygmalion and Galatea* (1871) is an act which does just as Satz suggests. Joshua argues that Galatea’s re-petrification was not as common as Marshall believes, making this a notable re-working of the myth (Joshua 2001). From the moment Galatea comes alive and Pygmalion assigns her a gender, she is taught that, from her physical form stem the material conditions of her life and existence as a social being. Re-petrification not only provides a visual manifestation of an internal experience, it reconstitutes her as an object to Pygmalion’s gaze with a new signification.

**Bibliography**


Immersed with the Ancients: Penelope and Clytemnestra in Experimental Art Films

In my experimental art films, I emphasize intimate, immersive visual and conceptual approaches for re-telling ancient stories, in opposition to the epic spectacle and resultant detachment from character found in many Hollywood productions. Via cinematic tropes for subjectivity—point-of-view shots, obscured sight lines, cropped frames—I encourage literal identification and metaphorical complicity with Penelope’s perspective in Penelope's Odyssey. My editing patterns, influenced by Imagist poet Ezra Pound’s “luminous details” captured in a glance, create an “esthetic of glimpses” for Penelope. Her observations alternate with invasive omniscient camera angles that follow Penelope’s emotional journey over the twenty years of Odysseus’s absence. Intertitles provide Penelope’s words and their Homeric line numbers, accentuating the textual source for this redirection from the male-centric journey narrative. Odysseus is acknowledged only at the end, when he becomes the one waiting at the hearth, hoping for his spouse to return to him.

In Perhaps, the camera tracks erratically around the walls of the erroneously named, but still potent Tomb of Agamemnon. I address viewers directly in a voice-over, acknowledging the shift archaeologists have made in the tomb’s identification, only to ignore it. I invite the audience to visualize Clytemnestra there anyway, to imagine how she might have had the bones of an earlier king swept away, to ready the tomb for her husband’s body. More voice-over speculations accompany pans across the reconstructed floor of the megaron at Mycenae. I ponder whether Clytemnestra’s gaze, over years of intense, vindictive staring, had acted as a power tool abrading the supports under Agamemnon’s throne, causing it all to collapse and fall into the ravine. Film form and hybrid narrative structures are my instruments of choice to infuse the past into the present in a fluid admixture, inviting viewers to a more intimate vision of the ancient Greeks.

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The Constructive Power of Women’s Visions in Seneca’s Agamemnon and Oedipus

This paper focuses on two unusual scenes from Senecan tragedy: Cassandra’s vision of the murder of Agamemnon and Manto’s explication, for her father Tiresias, of a prophetic rite. While these scenes are usually discussed in debates about ancient performance, I argue that they demonstrate Seneca’s conception of the power of subordinate figures in a community, and that Cassandra and Manto exemplify the subordinate’s perspective. These women are subalterns, but through the act of viewing they construct and preserve the world they live in.

Cassandra has a vision of Agamemnon’s death as it takes place, and she claims ownership of Clytemnestra’s crime: she calls the murder a reward for her madness (pretium furoris, 869), and describes it as if she herself were performing it (901-903; Littlewood 2004: 225). When she insists that “we Phrygians, once conquered, have conquered…rise up, Troy, from where you are lying” (vi
cimus uicti Phryges…/resurgis Troia…iacens, Ag. 869-70), she both acknowledges that she has been forced into submission and implies that Clytemnestra’s vengeance has reversed the Trojan war. Despite her subordinate position, Cassandra’s recognition of the dominance of her captors (Clytemnestra and Aegisthus) is key to bringing their new order into being.

When Oedipus summons Tiresias for an extispicium, the blind prophet relies on Manto to ensure that the rite is performed correctly and to describe it: her gaze and speech facilitate Tiresias’ and the audience’s comprehension of the event. Although Manto serves both her father and Oedipus (Oed. 296-7), her superiors are ultimately dependent on her capacity for sight, and her obedient gaze enables them to assert their authority. In seeing and making sense of the world around them, Cassandra and Manto play a crucial part in enacting and sustaining the order of their communities, but in doing so they must also affirm their own subjugation.

Bibliography

“In Italy Is She Really?” Women’s Encounters With Classical Sculpture in 19th-Century Fiction and Their Contribution to a Feminist History of Scholarship

This paper aims to reframe the traditional history of Classical scholarship by considering its relationship with literary fiction, and to argue for the feminist potential of such a reframing. As a case-study, the paper examines the representation of women looking at Classical sculptures. Against generic boundaries defining scholarship as an overwhelmingly masculine activity, and as one that repudiates fiction, many 19th century novels derive considerable power from positing women as the focus for encounters with Classical antiquity. This encounter often centres on a female character in Rome, often studying a sculpture. The topic becomes so recognizable that it generates its own tradition, leaving traces in particular in cinema in the following century. Moments from a range of novels will be discussed: de Staël (1807), Dickens (1857), Hawthorne (1860), Eliot (1874), James (1881), and two films, Howard (1941) and Rossellini (1954). These moments suggest that visual contact with antiquity has a more immediate, and spiritually richer, quality than academic knowledge. The paper offers a way of thinking differently about Classical scholarship that supplements projects to re-map women’s contributions (e.g. Wyles 2013, Hallett and Whitaker forthcoming). It seeks to rupture the disciplinary divide between “history of scholarship” and “reception” (Stray and Hardwick 2011: 4-5), and to look beyond the academy for the reception of ideas about Classical erudition. Building on work such as Güthenke (2009), and mindful of the anxieties outlined by Padel (1990), the paper will argue that this type of reception work provides an escape from disciplinary determinism, and facilitates feminist reappropriation of our disciplines. In turning to the evident feminist impulses in literary fiction, it is possible to re-orientate the scholarly gaze and redefine our own practice.

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Euripides’ Alcestis: The Gaze and Silence of the Heroic Wife

Alcestis is a woman often considered to be the best possible wife, a paradigm of feminine virtue, yet I will argue that she threatens that very virtue by embracing a heroic male value system which undermines her husband’s honor. Paradoxically, by being the best wife she exposes her husband’s weakness and therefore cannot be the best wife. Some scholars focus on what they see as the virtue of Admetos (Lloyd 1985, Dyson 1988) but this paper follows the critical interpretations of Admetos’ actions and the heroization of Alcestis herself (Sorkin Rabinowitz 1993, Walton 2009). By reading Euripides’ Alcestis while considering Judith Butler’s theory of gender performativity (Butler 1988) in which one views gender not as an inherent trait but a thing which is performed (particularly fitting for theater), Alcestis becomes a subversive example of a woman dangerous to the patriarchy, quite in opposition to her usual status.

The final scene of Euripides’ Alcestis focuses on the male gaze and Admetos’ recognition of his wife. In this scene Alcestis is completely silent, a marked contrast to her previous use of oaths (a traditionally male speech act and further evidence of her ability to perform in the male sphere while being the perfect wife and mother) to gain protection for her children from a future step-mother. As the audience, we watch mutely along with Alcestis as her husband breaks his oath by accepting Heracles’ unknown woman into the household, thus choosing male friendship over his vow to his wife. The recognition of Alcestis (therefore rendering the oath unbroken after all) only occurs after Admetos has proven himself to be a better host than husband. Alcestis is restored to Admetos by his male gaze but miasma conveniently renders her speechless: Alcestis can only remain the best wife when she is seen but not heard.

Bibliography

Spectators of Themselves: Subjectivity and the Self-Gaze in Alciphron’s Letters of Courtesans

In Ways of Seeing, Berger describes women, as they relate to being viewed by others, as both “surveyor and surveyed,” claiming that this results in the individual’s “sense of being in herself [being] supplant[ed] by a sense of being appreciated as herself by another” (1972: 46). In “Visual Pleasure and Narrative Cinema,” Mulvey outlines the relationship of the gaze to women on film, calling it a means of controlling “erotic ways of looking” (1975: 6). In terms of Greek literature from the Roman Empire, visual erotics of this sort are embedded in ideas of power and culture (Goldhill 2002: 395). This paper explores the visual nexus of power and culture by taking up an equivalent process to what both Berger and Mulvey describe, Alciphron’s use of the gaze in Letters of Courtesans, specifically the gaze as applied to one’s peers and eventually to the self.

Responding to Rosenmeyer’s discussion of its inversion of the Pygmalion myth (2001), I begin with Phryne’s letter inviting Praxiteles to make love next to a statue he has sculpted of her. I then move on to two further instances in which the courtesans watch each other and themselves in erotic contexts: an orgy and a beauty contest. In both cases, the courtesans turn their gaze to each other; the letter about the beauty contest, however, details one woman’s adoring and erotic gaze toward herself. I argue that while these acts of viewing can be understood within Berger’s and Mulvey’s paradigms, they also problematize them by having female characters control the gaze as much as they are determined by it. I conclude with a discussion of how Alciphron’s use of the epistolary format directs the narrative gaze, thereby highlighting his characters’ self-consciousness of their place in his fictional milieu.

Bibliography

Pretty Women as Real Lookers in Antiquity and Modernity

My philosophical approach in this paper is one of historicist ethics, political theory, and popular morality. It draws on classical antiquity to explain adverse power relations rooted in antiquity that still have a grip on society today (Finley 1985: 188, Hacking 2002: 57-66). Antiquity and modernity are of equal import, although modernity matters more for how we live. My focus here is on the ancient roots of militaristic sexual predation.

Since World War II, U.S. Navy men have been known to say “she is a real looker” for a woman who looks wolf-whistle sexy under their gaze. The sensual allure of how they feel looking at her gets flipped, making her the looker. This blurs her sexual volition, suggesting foxy lady on the prowl. Her looks are a come-on no matter what she says or does to the contrary.

In popular music and morality since the mid-1960s, themes about pretty women reveal modifications of pretty women in the ancient militaristic shaping of male sexuality. As reworked by the bluesman Albert King in “The Hunter,” pretty woman is what a man hunts down and keeps in his sights, but now with his “love-gun.” Yet actual militaristic predation has a long and loveless history from the Iliad to the Byzantine era and persists in modernity, such as ISIS against the Yazidi (NYTimes 8/14/15, A12). In ravaging warfare since antiquity, soldiers have been ordered to massacre many targeted people, hunt out their girls and women in hiding, and seize, judge, and sort them by their looks. They set aside the “pretty women” for their male superiors to dominate and exploit through rape and personal tyranny laced with death threats if the female captives are insubordinate. These captive girls and young women are known as kalai and euprepeis in ancient Greek, and as speciosae in Latin (Il. 2.224-42, Deut. 21:10-14, Eur. Tr. 26-34, Xen. Anab. 4.1.14, Cyr. 4.5.51, Isoc. Ep. 9.10, Gaca 2010: 156 n. 79). The superiors in turn distribute some of these women to select lower-echelon men as rewards for their prowess in this search-and-seizure. These men too wield a similar tyranny over their women, leaving them wanted alive yet fearing for their lives. These girls and women are thus kept under severe duress, violable and enslaved morally and socially under this power (Gaca 2015).

The related theme of regional or ethnic pretty women reflects ancient militaristic lore that some regions were richer in this resource than others. This was partly militaristic boasting about homelands, such as “pretty-woman (kalligunaika) Achaea, Hellas, and Sparta” in Homeric epic (Il. 2.683, 3.75, 3.248, 9.447, Od. 13.412). But it also showed the view that the ravaging yield in pretty women was better in some regions, such as Ammianus verifying Roman lore about the beauty of women in Persia when he saw for himself the virgines taken as war-captives there by the emperor Julian’s Roman forces (24.4.24-25). This militaristic idea is still at work in modernity. The Beatles in “Back in the USSR” were not the first to think the Ukraine girls really knocked them out. The Nazis thought they were real lookers too. Hitler wanted 400,000 to 500,000 Ukrainian women 15-35 years old transported to the Aryan homeland to Germanize them as coerced maids and reproductive vessels, an acquisition project already under way by the end of World War II (IMT 6: 190).

Predatory militarism is reinvented in Roy Orbison’s “Pretty Woman.” Looking long and hard at pretty woman walking by, the male persona entreats her but does not symbolically hunt, rape, or tyrannize her. He stands out as a man who is changing the theme. He makes his case and lets pretty woman proceed and decide what she seeks in life sexually and beyond. She notices the change, and for that his reward is to win her closer look: “Wait, what do I see? … She’s walking back to me.”
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Looking at Life Behind the Scenes: Houses of Sex-laborers in Plautus and Terence

In Terence’s *Eunuchus*, the *seruus* Parmeno expounds upon the nature of *meretrices* (934-940): “While they’re in public, nothing seems more sophisticated….But seeing their filth, squalor, poverty…how they eat dark bread in day-old broth—that’s a guy’s salvation.” As he speaks, Parmeno probably points right at the *meretrix* Thaïs’ house, the central topographical feature of this play. I argue that the house of the *meretrix* in comedy is a major locus for exploration of the business and livelihood of women sex-laborers. The onstage presence of their houses makes almost any mention of their profession an opportunity for metatheater, which raises issues of status, appearances, and economic dependency for sex-laborers, actors, and playwrights alike.

Parmeno’s monologue not only provides “a glimpse into the experiences of free sex-laborers” (Witzke 2015) but also presents a metatheatrical moment: the bourgeois characters of comedy are well-to-do only in appearance, since behind their masks are actors, ranked among society’s dregs by elites. Similarly, in Plautus’ *Truculentus*, *meretrices* and clients dispute whether wealth flows into or out of sex-laborers’ houses (40-111) and distinguish between playing a role and doing real deeds (450-496).

What happens in a sex-laborer’s house is the central crisis of *Eunuchus*. By gaining unpaid sexual access to a woman in that house, Parmeno’s master Chaerea violates the house rules of a *meretrix*, and by raping a citizen in the middle of the play, he violates generic conventions (Smith 1994, James 1998, Sharrock 2009). His inspiration was Jupiter’s raping Danae (583-591), so his crime is a mimetic act (Germany 2008) and, I suggest, a “monster of metatheater” (cf. Anderson 2000 on the rapist of *Hecyra*).

Plautus’ and Terence’s meretricious metatheater highlights gaps between façade and reality. Men on the outside demonstrate confusion at the backstage work behind the sex-laborer’s presentation, in a metaphorical replication of the deceptive, desirable performance of comedy itself.

Bibliography


Boudica: The Image of Female Otherness in Dio’s Roman History

Boudica, leader of the Iceni, is both a spectacle of victory and an image of defeat. I argue that Dio’s image of Boudica confronts stereotypes of gender and assumptions regarding the connection between a woman’s appearance and her moral character (Dio 62.2.3-4; cf. Tac. Annales 14.35.1, Ag. 16.1). I first show how female bodies are used to communicate moral messages in Dio’s history. Beautiful women like Cleopatra are morally corrupt (Dio 51.12.1-7), while women like Hersilia and the mother of Coriolanus, who display their breasts and abdomens to emphasize their motherhood, are virtuous models who save the state from ruin (Dio 1.5.5-7, 5.18.9-12). Boudica is unique for her lengthy physical description, and presents a complex model of female otherness that contradicts assumptions about appearance and morality suggested by the rest of Dio’s text. Past scholarship has described barbarian clothing and ornamentation, and the possible connection between shifts in dress and Romanization (cf. Wild 1985, 2004; Rose 1990; Stewart 1995b; Ferris 1994, 2000; Creighton 1995; Carr 2001; Croom 2004). Scholars have yet to connect archaeological evidence to Dio’s Boudica and to overarching concerns with gender and morality communicated by her image. I contend that details of her description are derived from Diodorus Siculus, and aligned with assumptions about character and custom (e.g. Diod. Sic. 5.27.3, 5.30.1). Her Amazonian appearance implies moral inferiority (cf. Stewart 1995a); however, her words contain vital moral truths. Her image represents a rejection of the cultural phenomenon of Romanization, and guides readers to see the warning in her words. Romanization can effeminize barbarians, tempting them to value luxury, wealth, and symbols of status over military glory; however, the same result accrues to Romans serving the effeminate, lyre-playing Nero. Through rejecting the image of Romanness, Boudica rejects the immoral emperor, and gains victory even in defeat.

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Caitlin GILLESPIE


Street Harassment in Martial 2.17

In Martial’s epigram 2.17, a hairdresser sitting in public is “revealed” to be a prostitute. Martial frames this as a public and spoken insult, locating the woman in a specific place in the city worthy of contempt, and drawing attention to the conversational format: urban street harassment. Through this epigram we can extrapolate the lived experiences of poor and enslaved women in urban space, expanding Craig Williams’ rhetorical analysis (2004: 81-83) and Thomas McGinn on prostitution in the city (1998, 2004), Deborah Kamen on slaves’ lives in Martial (2011), and Sarah Levin-Richardson on street culture in graffiti (2013).

Although Martial often uses general areas of the city for his epigrams, the setting for this one is markedly specific: the junction between the Subura and the Argiletum. Both places are worthy of contempt elsewhere in Martial, and are here associated with disgusting professions (torturers and cloggers). In John Berger’s visual theory, the artist relates the subject to both himself and the viewer (1972). Martial’s tonstrix is related geographically and ideologically to her location; the reader thus expects an insult dependent on it. When Martial makes his pun about the hairdresser’s profession, he emphasizes its orality by drawing attention to his speech act, incorporating a third party with direct address and a question.

This epigram describes the ideology and process of street harassment, as discussed in work on modern public harassment (Gardner 1995, Wesselmann and Kelly 2010). The Digest acknowledges that women dressed like prostitutes are harassed in public space, but rules them outside iniuria (D.47.10.15). As McGinn notes, any poor or enslaved woman in public might have looked like a prostitute to an elite Roman man (2004: 28, 1998: 332). Martial’s description of harassment, then, is integral to any reconstruction of the lives of non-elite women in public space.

Bibliography

A Spectacle of Citizenship: Aeschines 1, Against Timarchos

By the end of Aeschines 1, an image of the prostitute embodies all that is bad about Timarchos and thus all that is bad about the bad citizen. Aeschines achieves his end by contrasting an image of the citizen that is in direct conflict with the spectacle of the prostitute body, whether male or female.

Aeschines charges Timarchos under the dokimasia tôn rhetorôn (the scrutiny of the orators), requiring fellow citizens to scrutinize his life and habits to determine his suitability as a public speaker who can advise the democracy. Aeschines formally introduces his audience to Timarchos with the spectacle of his body, while remarking that any decent citizen would cover his eyes at the sight (1.26). At the same time, he evokes an image of Solon in contrast. Aeschines continues his attack with references to Timarchos’ misuse of his sôma. Yet, references to the purity of the sôma required for priesthoods, to personal protections under the law and notably its use in referring to the body subjected to scrutiny by the deme also appear. The result is a vivid contrast between Timarchos’ sôma and the valued sôma of the citizen more generally. In inviting his audience to gaze upon the body of Timarchos, Aeschines argues for a particular type of body (anêr kalos kai agathos) that is worthy of citizen privilege (1.31) and suggests the unworthy body (anthrôpos bdeluros), in contrast, is easily recognizable.

This paper reconsiders and builds on past scholarship on this speech (Halperin 1990, Davidson 1997, Fisher 2001, and Lape 2006). What Aeschines develops as the key transgression of Timarchos is his exchange of his citizen body for a prostitute body.

Bibliography

The Legacy of Oedipus in the Eastern World: Communal vs. Individual Responsibility in a Japanese Retelling

The Oedipus myth lies at the heart of western attitudes towards individual responsibility. In his novel *Kafka on the Shore* (2005), Haruki Murakami sets this myth in modern day Japan and provides a stark contrast between eastern and western concepts of responsibility, individuality, and community. This paper considers Billault’s exegesis on Murakami’s use of metaphor and is informed by Jungian and Kristevan psychoanalytic readings (Martinez 2008, Flutsch 2006).

Murakami’s Oedipal hero, Kafka Tamura, makes a different choice in approaching his prophecy. Instead of trying to evade his fate, he runs headlong towards it. His internal monologue, which acts like a Greek chorus, compares fate to a sandstorm: “This storm is you. Something inside of you. So all you can do is give in to it, step right inside” (5). Kafka then leaves home to search for his mother and sister.

Murakami’s approach to the issue of responsibility provides an alternative to the central themes of sight and blindness found in Sophocles’ *Oedipus Tyrannus*. Like Oedipus, Kafka is blind at first to the truth of his identity. Murakami’s Teiresias character, Oshima, a transgender hemophiliac, quotes Yeats: “In dreams begin responsibilities” (132), which signals that we are responsible for whatever happens both as waking beings and when asleep. Consequently, while he may not actually commit them in real life, Kafka accepts responsibility for the crimes of his prophecy. Although another man murders his father, Kafka awakes from a trance with blood on his clothes. In a dream he rapes the woman he hopes is (but can hardly be) his sister. A woman, who may or may not be his biological mother, comes to him as though sleepwalking and makes love to him. This Jocasta character had spent her entire life evading her responsibilities, and when Kafka’s presence forces her to face this fact, she ends up freeing him from a suspended, dreamlike afterlife. It is only through this shared sense of responsibility that Kafka can return home, in the end, with restored vision.

Bibliography

Visions of Authorship: Gender and the Semantics of Authorship in Imperial Rome

In this paper, I analyse the relationship between gender and the self-visioning of female poets in imperial Rome, through the terminology used by female authors to describe/explore their identity. I assess, firstly, an epitaph recently ascribed to the Augustan elegiac poet, Sulpicia (Stevenson 2005: 43); a funerary inscription for a woman named Aucta (Hutchinson 2013: 320); and the Virgilian *cento* of Proba, the fourth-century Christian poet (Sineri 2011). Surveying the textual and inscriptional evidence for references to these female authors’ understanding of authorship, I suggest that there is evidence for a lexicon used by female authors in imperial Rome to articulate and explore their identity as female poets.

The debate around gendered terminology is ongoing (Hellinger and Bussmann 2001). The semantics of authorship in particular have come under more scrutiny as gender-based divisions between “author” and “authoress” in the English language have begun to be broken down (Cheshire 1985). Yet the academic debate around gender-based authorship terminology in Latin literature has, thus far, been largely non-existent, with most scholars focusing on terms used by male authors to refer to themselves and their craft (e.g., Newman 1967, O’Higgins 1988, Winkler 1991: 135-179). I suggest that Sulpicia, Aucta and Proba appropriated the terminology usually used by male poets, and adapted it in complex and subtle ways, often hidden behind multiple layers of meaning, to describe their envisioning of their identities as female authors. I show how Sulpicia, hiding behind the mask of female lament, in fact uses the epitaph to her *lectrix* as a programmatic statement of her poetics; how Aucta performs a parallel identity which traces her poetic ancestry back to the Hellenistic poet, Nossis; and how Proba subtly challenges the traditional masculine/Virgilian associations of the term *vates*, as a means towards re-visioning herself and her poetic project.

Bibliography

The Ancient Egyptian Language through European Eyes

The fin de siècle period of the 19th and 20th centuries, during which the vocabulary of the ancient Egyptian language was interpreted and then codified, was a time in Egypt of intense foreign activity, which had paternalist and hegemonic aspirations. Excavation crews were largely undifferentiated regarding gender, but the translation of the language was done by privileged white European males, which led to translations that reflect contemporary Orientalist and gendered attitudes. The impact of this on the translation of Egyptian vocabulary was profound. Words dealing with gendered activity are particularly obvious examples of this intersection of East and West. Thus, the term xnr.t was translated “harem,” when in fact, it is more likely to indicate a troupe of musical performers (Nord 1981: 137-145). Another word, Hbsw.t, is translated “concubine”—in context, a clear misrepresentation of the ancient meaning. This kind of verbal distortion betrays an understanding of Oriental woman as dangerously and intrinsically sexual. In this study, intersectionality is a particularly useful theory with which to consider the material. The mix of Orientalism and gender project onto the language the level and type of engagement of those early philologists with the ancient culture and language. A need for re-examination of the translated vocabulary is obvious. Because the original translations are still presented in the dictionaries, our modern vision of the ancient Egyptians remains distorted by the lens of the first European translators of the ancient Egyptian vocabulary.

Bibliography

But What Are They Looking At? Using Visual Media to Discuss Rape in the Classics Classroom

This paper will discuss the use of visual media to supplement lectures and discussions of rape in the classroom. In a recent edited volume (Rabinowitz and McHardy 2014), Sanjaya Thakur and Sharon James, respectively, advise how an instructor might best prepare to teach and manage the difficult topic of rape in the Classics classroom. Thakur and James, however, limit their discussions of classroom materials to the students’ texts and assigned scholarship for reading. In the modern university classrooms, with their state-of-the-art media capabilities, instructors are often encouraged, by the availability of the equipment and the desire to hold the students’ attention, to present images and other visual media as simple illustration for the texts. For example, a reading of Apollo’s assault on Daphne may accompanied by an image of Bernini’s (ca. 1622 CE) famous statue, with no deeper discussion of the artist’s work. This paper argues that presenting de-contextualized images for the sake of illustrating a text serves to undermine the goal of confronting difficult issues, like rape, head-on in the classroom. If we are to argue that beautiful works of art are not only open to criticism, but should be confronted for how they depict violence against women (as Amy Richlin’s seminal 1992 article addresses rape in Ovid’s poetry), then we must acknowledge the dangers of presenting any material depicting sexual violence without addressing (and critiquing) its culture and content. In my presentation, I will offer an example of how one might effectively use media to further a discussion of the rape of Persephone in the Homeric Hymn to Demeter by using film clips, in a way that incorporates visual media to engage the students in an active critique of ancient and modern representations of sexual violence against women.

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Screening the Classics: Does Visualisation Help or Hinder Our View of Gender Imagery in Ovid?

There is now an established tradition in reception studies that plays with the notion of Ovid as Cinéaste (Viarre 1964) and the way in which epic and elegiac figurative language in general might anticipate the techniques of cinematography. Ovid is a very “performative” and performable poet, after all. The screening approach as an an interpretative perspective is entering the mainstream methodology associated with classical criticism. Paula James’ *Ovid’s Myth of Pygmalion on Screen* (2011) focused on the ways in which movies might bring Pygmalion’s statue into the realm of the moving image and help us see her differently in Ovid’s text. Martin Winkler’s *Cinemetamorphosis: Ovid and Cinema: A Montage of Attractions* (forthcoming) reinforces the affinities between verbal and visual storytelling in ancient texts and on the screen, boldly claiming that “Ovid’s creative imagination is admirably suited to, and even expressive of, the nature of cinema.” This builds upon the idea of shared philological and cinematic tropes (Winkler 2009).

However, it is instructive to re-view the way in which Ovid’s word pictures (similes, metaphors, ecphrases) within the literary landscape of the *Metamorphoses* might function as a cross referencing of female figures to draw out their common status as victims of male violence. In the myth of Salmacis and Hermaphroditus (*Met.* 4, 285-388) Ovid’s imagery is overwrought for a reason. It functions to integrate the fate of the aggressive naiad with that of her violated “sisters” in the poem. In this respect, imagining Ovid’s text as cinematic runs the risk of privileging the visual feast over the authorial commentary (the aesthetics trump the ethics) and of missing montage opportunities that are more ideological than artistic. Cinematic terminology is indeed very helpful (and possibly more accessible) in teasing out the techniques of visualisation and narration employed by Ovid but we should not lose sight of the literary intratexts that a preoccupation with the “to be looked-at-ness” of Latin poetry might obscure.

Bibliography

Engendering Visions: New Perspectives on the Archaic Gaze towards Women

Homer scenes filled with motifs resonating pre-wedding moments highlight the viewer’s presence and the young woman as a spectacle. Ancient ritual stages the spectacle of the bride through communal processions and early Greek literature presents the viewer’s gaze in narratives that utilize wedding diction with precision. With Odyssey 6 as the starting point, and Odysseus’ viewing of Nausicaa, including the choreography of gazes represented in his address to her, the carefully constructed male gaze is not just a poetic device but the expression of a dismantling tool that separates the choral body of the young women and focuses distinctly on Nausicaa like a bride to be in language that resonates wedding tropes. Conversely, in the Hesiodic Catalogue of Women, Atalanta is presented in terms that recall the Iliadic Achilles, as discussed recently by Ormand (2014), and constructed as an anti-bride in her resistance towards the suitors. As such, she is an aggressive (even “monstrous”) viewer, based on the language used, and not the recipient of others’ viewing as a spectacle. Reading such constructions of viewing through similar scenes (with a few examples from Homeric hymns) as the epic translation of communal aggression to be acted on a young woman, perceived at a pre-wedding moment, I move to a comparison with Sappho’s gaze as presented especially in fragments 16 and 31. Sappho’s gaze has been seen as the first expression of subjectivity against Homeric male centeredness (Winkler 1990, DuBois 1995) and put in a debate of public versus private, choral or monodic performative context (Stehle 1981, Lardinois 1994, Calame 1996, Greene 1996, and others). Rerouting those earlier views on Sappho and reading them against Homeric/Hesiodic viewing intertext, Sappho’s cryptic viewing is anti-aggressive, purposefully elusive, presenting a unique stance with further socio-poetic ramifications.

Bibliography

Aristophanes Revisited: Vision and Boundaries in Euripides’ Bacchae

This paper compares two cross-dressing scenes in Greek drama—the dressing of Euripides’ kinsman as a woman in Aristophanes’ Thesmophoriazousae and the dressing of Pentheus as a bacchant in Euripides’ Bacchae—as a way of exploring Euripides’ paracomedic appropriation of Aristophanes in the Bacchae.

Scholars of Greek drama have noted Euripides’ use of comic elements in his tragedies, both generally (Seidensticker 1978, Knox 1978, Foley 1980) and specifically in relation to the comedies of Aristophanes (Scharffenberger 1995, Kirkpatrick and Dunn 2002). Other Euripidean scholars, meanwhile, have discussed the complex and interconnected roles of gender, vision, and fluidity of boundaries in the Bacchae (Segal 1978, 1997, Gregory 1985, Barrett 1998). My paper merges these threads of scholarship by arguing that one of the ways Euripides reinforces the themes of vision and transgression of boundaries in the Bacchae is precisely through his appropriation of Aristophanes during Pentheus’ cross-dressing scene.

This scene and the cross-dressing of Euripides’ kinsman in the Thesmophoriazousae are quite similar in their language, staging, and costuming, suggesting that Euripides was influenced here by Aristophanes’ earlier example. These parallels ultimately underscore the fluidity of boundaries in the Bacchae: just as Euripides blurs the lines between male and female, Greek and foreign, human and god, etc., in the Bacchae, his revisiting of Aristophanes also blurs the lines between tragedy and comedy, adding a metapoetic dimension to this pervasive theme of the play. Euripides departs from Aristophanes’ model as well, though. The exchange between Pentheus and Dionysus in the Bacchae repeatedly references seeing and being seen, whereas the corresponding scene of the Thesmophoriazousae largely ignores vision, focusing instead on speaking and hearing. This difference showcases Euripides’ preoccupation with vision since it is unique to his version. Euripides thus draws upon Aristophanes’ model while simultaneously inverting it for his own literary purposes, making Pentheus’ cross-dressing a transformation of Pentheus and Aristophanes alike.

Bibliography

A New View of Achilles in Marion Zimmer Bradley’s The Firebrand

Marion Zimmer Bradley’s novel The Firebrand tells the story of the fall of Troy from the perspective of Cassandra. In this paper, I focus on her reinterpretation of Achilles through Cassandra’s eyes, as central to her feminist critique of Iliadic culture. Achilles, I argue, is made Cassandra’s parallel, even her foil, in several ways: both are exceptional in their ability to see the actions and arguments of the gods, and the ultimate consequences of the war, in a way which gives them an outside observer’s perspective even on the events in which they participate. In the novel, that perspective alienates them from their communities, as does their general defiance (and sometimes contempt) of normative social roles. However, where Cassandra is feminine, sympathetic, a servant to her community and to the gods, and able to see things as they really are, Bradley’s Achilles is emphatically masculine, unsympathetic, antisocial, and deranged. In the novel, Cassandra haunts Achilles with visions and eventually is the one to shoot him with the fatal arrow, disguised as Apollo.

The novel thus purportedly offers a “true” look at what happened at Troy, revealed through Cassandra’s privileged female perspective, challenging the Iliad as a male fantasy. In Bradley’s imagining, the Trojan war lies at the intersection of two historical eras: the prehistoric era of matriarchal goddess-worship and the era of the worship of the vindictive, patriarchal Olympians. While Cassandra represents the former, Achilles represents the worst of the latter and is thus the focal point of Bradley’s critique of masculine heroic culture, applied to Paris, Hector, and Priam as well as Achilles and Agamemnon. Her male characters are stripped of the sympathetic qualities which make them so compelling in the Iliad, rendered instead as blindly following a destructive ethos.
Corporeal Envelopes and Minority Groups in Roman Culture

Sight, according to Lucretius, happens when an external layer of an object departs from its surface and reaches the eyes of the spectator; indeed, when we look at other objects and subjects what we see is their external envelope. This paper is dedicated to the corporeal envelope and surface of the human body: the skin. The human skin is a system of different organs which have functions of containment, organization and delimitation; it is a surface of communication which is influenced by culture and related to language, and is therefore a meaningful site of interpersonal interactions.

Nevertheless the skin has received relatively scant attention within the recent abundance of modern research on the body in antiquity: discussions on the cutaneous surface do not usually take the skin as their direct object; they tend to ignore its complex nature and to focus on isolated attributes such as colour in the case of racism (Isaac 2006, Gruen 2011), rhetoric (Dugan 2005, Lévy 2006), or flaws in cosmetic discourse (Olson 2008, Lateiner 2009).

The current paper wishes to fill this gap; it takes the human skin as its point of departure and object of investigation, and explores representations of its material characteristics in a wide range of Latin literature from the 3rd century BCE to the 2nd century CE. Through discussion on the skin’s thickness, softness, dryness, elasticity, opacity, permeability, lesions and maladies, I shall demonstrate the skin’s function as a net of symbolic and metaphoric meanings; I shall argue that it was a site of power relations between individual and community and between marginal groups (such as slaves and women) to society. I shall also demonstrate the equivalence between the negative perception of the skin as a locus of passivity and instability to marginal groups in the Roman society.

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What Do Women See when They Look in a Mirror?

This paper proposes a phenomenology of ancient Greek mirrors as it can be reconstructed from the material, iconographic, and literary sources. Luschnig has argued that “[t]he mirror is inherently other-revealing in that it shows the self as an object, the self as one will present it to others” (1989: 8). But the materiality of ancient Greek mirrors demonstrates that this vision was distorted. Unlike the clear, bright reflection provided by modern silvered glass mirrors, the reflection in a convex polished bronze mirror would have been dark, shadowy, and distorted. The small diameter of the reflective disk would have circumscribed the view of the user.

Although mirrors are conventionally understood as toilet articles (Oberländer 1967, Congdon 1981, Schwartzmaier 1997), or as generic symbols of ideal femininity (Frontisi-Ducroux 1997), their functions were much more complex. Nancy de Grummond (2002) has argued that Etruscan mirrors were employed for *catoptromanteia*, providing visions of the future, especially regarding marriage. The iconography of mirror use in the Greek world suggests that they were likewise used for prophesy, especially in nuptial rituals involving Aphrodite. Polished bronze mirrors did not necessarily provide a clear prophetic vision, but a shadowy image that was open to interpretation.

This paper will also consider the celestial aspects of ancient Greek mirrors, and explore the possible relationship between mirror prophesy and heavenly bodies, including Aphrodite/Venus. I argue that mirrors were not passive reflections of feminine beauty, but instruments of knowledge for the women who used them.

Bibliography


Seeing Transvestites in Propertius and Ovid

Both Book 4 of Propertius’ elegies, and all of Ovid’s poetry, show an interest in transvestism. Building on Garber’s theory that the transvestite opens up a “space of possibility” (1992: 11), scholars have asked what questions Propertian and Ovidian cross-dressers provoke about the constitution of gender (Cyrino 1998, Lindheim 1998a, 1998b, Raval 2002). Additionally, there has been growing interest in reading ancient poetry through visual, as opposed to textual, or oral, perspectives (Lovatt and Vout 2013). This paper combines these approaches by focusing on how cross-dressers are seen in their narratives, and what this perspective contributes to how we understand the relation between dress and gender in these poems.

The paper starts with two figures handled by both poets: Vertumnus and Hercules. I examine whether our perspective on gender changes according to whether we are invited to envisage a statue that is constantly changing costumes (Propertius 4.2) or to witness Pomona actually seeing the god Vertumnus (Metamorphoses 14). Lindheim (1998a) considers Propertius 4.9, Cyrino (1998: 220-226) Heroides 9 and Fasti 2, and Raval (2002: 152-3) Fasti 2, taking away different messages about Hercules’ transvestism. I consider all three narratives, comparing who beholds Hercules—and in the light or the dark—and who constructs mental images of him in female dress.

Raval claims that Ovid treats female-to-male transvestism differently from male-to-female, arguing that this configuration offers a safer ground for Ovid to dismantle the artificial gender binary upon which social institutions are founded (2002: 152-170). By focusing on how Iphis and Mestra are seen in the Metamorphoses, and comparing visions of Iphis’ coming-of-age gender crisis with those of Achilles’ in Ars 1 and Metamorphoses 13, I consider a different way that female-to-male transvestism may be unique, suggesting that a female’s dabbling in a man’s wardrobe leads to permanent indeterminacy. Finally, I will explore the significance, while sartorial regulation is increasing under Augustus (Edmonson 2008), of Ovid’s uniqueness in depicting female cross-dressers.

Bibliography

Illustrating Ovid: A Hermaphroditic Reading in Pompeii

This paper presents a new interpretation of the four paintings that frame the pergola in the House of Octavius Quartio (Pompeii II.2.2=the House of Loreius Tiburtinus) that takes into account the statue of a hermaphrodite at the end of the garden. Not only do the paintings stem from Ovid’s Metamorphoses (Knox 2014: 51) but they do so in exact textual order. We are asked to look at the paintings with the poem in mind. As we view the segments, we experience a new viewing experience that coincides with changes in narrative. Beginning with Actaeon and Diana (Met. 3.138-252), we look with the ironic stance of a person outside of the action. With Narcissus (3.339-510), we are interpolated into his experience (Platt 2002: 91). Pyramus and Thisbe (4.55-166) re-align us with a distanced point of view. The viewer with Ovid in mind has also undergone a change in narrative voice to the daughters of Minyas. The experience culminates in the outdoor garden space where a surprising statue of a hermaphrodite (4.271-388) awaits—the last story the daughters tell. The viewing program constantly destabilizes the viewer’s sexual identity and desire. There is no single gaze in the garden, just as there is no single voice in the Metamorphoses; rather, the viewer experiences a constantly refracting and mirroring of voyeur and exhibitionist. The paintings, with Ovid, create a hermaphroditic epiphany of recognition and destabilization.

Scholars are increasingly willing to attribute direct engagement with Ovid by the Pompeiiian painters (Platt 2002, Knox 2014), but others are reluctant to state that there is a sophisticated literary engagement in its paintings (Richardson 2000: 180, Tronchin 2006: 281, 361-62). While excellent work has begun on text appearing with images (Squire 2009: 175), I attempt to go a step further and bring two media together to enrich our experiences and understand of both.

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The Stagecraft of Rhetoric: Women and the Domestic Interior

In this paper, I argue that the Attic orators used rhetorical *enargeia* to evoke a type of scene closely influenced by tragedy, in which a woman stands for both a symbol of and threat against the *oikos*.

The imagined space extending behind the *skene* of the Athenian stage in many Greek tragedies has been the object of a good amount of scholarly attention (Dale 1969, Padel 1990, Luschnig 1992, Bassi 1999). Since this space is often envisioned as the interior of a house (or palace), most of these studies focus on the association between the domestic interior and the feminine. According to contemporary ideology, women were to remain within the house, unseen. Yet, through the medium of the messenger speech, the hidden actions of Deianira or Medea are revealed to the audience: rendered visible through *enargeia*, the vividness of the poet’s language (Zeitlin 1994).

I apply these methods and observations to the genre of forensic rhetoric, particularly to speeches concerned with the *oikos* (house and family). It has been noted that the extended narratives found in most speeches closely resemble the messenger speeches of Greek tragedy (Hall 2006). In these speeches, as in tragedy, houses and women are often thematically linked: in Isaeus 6, a former prostitute beguiles an elderly man into leaving his family home and moving into her house. In Lysias 1, an inverted housing arrangement enables Euphiletus’ wife’s transgression. And in [Demosthenes] 59, Apollodorus opens the doors to sex parties taking place in private houses all over Athens. Through such narratives, the orators use *enargeia* to bring these women before the mind’s eye of the audience, thereby invoking their tragic sisters. Tragedy bleeds into oratory, transforming these women’s crimes into the material of myth: no longer merely a threat to the individual *oikos*, but to the society for which the *oikos* stands.

Bibliography

Displayed on the Body, Body on Display: Greek Epineta as Gendered Artifacts

As a specialized tool made for the production of wool, a distinctly feminine labor in ancient Greek society, the epinetron is a gendered artifact. This study approaches the iconography on epinetra from various functions ranging from a decorative object viewed by women to an object that puts the woman’s physical body on display for consumption by a male viewer. Since the epinetra can be worn on the user’s body, the visibility of scenes may be dictated by the positioning of the viewer in relation to her body. Given their position, images would be illegible from the user’s point of view while the epinetron was in use. Thus they were either intended to be viewed while not in use, or were a form of display which became as much an extension of the woman herself as her clothing or hairstyle.

The intended audience of the images may vary significantly, including other women, husbands, or even the clients of hetairai working wool. The iconography may reflect these varied viewers. Many epinetra feature imagery such as images of wool working or marriage that reinforce the normative prescribed behavior for elite Greek women. These are often paired with imagery related to subversive female behavior in the form of Amazons or maenads. The locations of these images in relation to the epinetron and the women using them suggest varying levels of access to the images based on the viewer’s proximity and position.

Although research on epinetra is rare, given the relative scarcity of surviving epinetra (Mercati 2003, Heinrich 2006), this discussion draws on the wider discourse of women on Greek vases (Keuls 1983, Williams 1993, Hackworth Peterson 1997, Lewis 2002, Sutton 2004, Blundell and Rabinowitz 2008, Fischer 2013). I am particularly indebted to Rachael Kousser (2004), who uses the physical link between the tool and the body to read the intimacy of scenes on the epinetron by the Eretria Painter.

Bibliography

A Contemporary Female Poet Re-writes Catullus: Anna Jackson’s *I, Clodia*

In this talk, I will illuminate a recent re-visioning of one of antiquity’s most vilified women, Clodia Metelli. In 2014 Anna Jackson published a series of poems written from Clodia’s perspective in *I, Clodia and Other Portraits*. This series has not yet received scrutiny from Classicists, but the poems deserve our close attention. Jackson combines her characterisation of Clodia with clever intertexts to create a feminist re-reading of the source material.

To produce her Clodia, Jackson drew extensively on two ancient sources: Cicero’s *Pro Caelio* and Catullus’ poetic depiction of “Lesbia,” believed in antiquity to be a pseudonym for Clodia (Apul. *Apol.* 10). Both authors painted negative portraits of female sexual self-determination. While Jackson evokes these ancient sources via verbal echoes, she challenges their vision of Clodia. Ultimately Jackson creates a very different voice and character for the Roman noblewoman, one akin to the Clodia found in Skinner’s recent biography (2011).

After introducing multiple feminist dimensions of *I, Clodia*, I will argue that the defining feminist aspect is that Jackson depicts Clodia reading and writing poetry. Jackson elevates Clodia to the status of Catullus’ ideal reader; her complex interpretation of poem 64 mirrors that of Latin scholars such as Gaisser (1995). Moreover, Jackson audaciously suggests that Clodia inspired Catullus’ masterpiece poem 64, not as his lover or Muse, but as one of his fellow-poets. By constructing Clodia as a reader and a poet, Jackson creates a parity between the characters of Catullus and Clodia not found in Catullus’ own poems about “Catullus” and “Lesbia.” My study of Jackson’s work, hitherto unexamined in scholarship, fits within the broader ambit of work on women’s writing and the Classical tradition discussed by Theodorakopoulos (2012).

**Bibliography**


Vanishing Point: Seeing Women in the Epic Underworld

This paper examines how visions of female ghosts in the Underworlds of Homer and Vergil reconcile heroes to their identities and goals. Both poets start with the premise that sight must be removed on entering the Underworld and can only be regained in stages. The disorientation resulting from the removal of sight becomes a form of death for the hero. When he does regain some measure of sight, his vision becomes filled with a parade of female souls. The implication by both epics is that these female souls hold the key to the hero’s success, although their presence has often perplexed scholars (Most 1992, Tsagarakis 2000). I argue that seeing them first contextualizes the heroes’ own stories and allows them to witness the destruction their past choices have made as envisioned in the suffering of the ghostly women.

The juxtaposition of darkness and women occurs in both epics. When Odysseus enters the Underworld landscape, the greatest concern for him and his mother’s soul is his survival after the removal of those visual features—light, the sun, sky, and stars—that signify location and the passage of time (Od. 11.11-19, 11.155-156). Similarly, Aeneas’ encounter with Dido is set up as a struggle between his desire to keep her in sight and her desire to fade into invisibility (Aen. 6.440-476). By witnessing the effects of their actions on their female loved ones, both Odysseus and Aeneas come to understand the stakes of their heroic journeys. In the blind space of the Underworld, each hero is able to see his past in sharp relief outside of chronological time so he can contemplate the significance of his choices. By leaving their pasts hidden from sight in the Underworld, Odysseus and Aeneas experience a rebirth into the visual world, ready to claim their heroic identities.

Bibliography

Habrotonon

This paper examines the characterization of female slaves, exploring how the genre of New Comedy can present an individual sex slave (a term isolated by Marshall 2013 to identify a subset of the hetairi/meretrices found in Menander, Plautus, and Terence). Habrotonon is one of the richest characters to be found in surviving comedy. Epitrepontes presents her as a sex slave for whom no rescue is easily available. Her services are rented from her owner on a daily basis, and whether she is freed in act 5 remains uncertain. She is an enterprising, sympathetic, articulate survivor whose position in academic discussion has been marginalized because of the comparative passivity of other sex slaves in comedy. This paper treats her as a fully developed character, considering why mistaken understandings about stock characters have hindered interpretation of the play. Menander’s characterization demonstrates the genre’s ability to accommodate a sympathetic sex slave in the absence of an as-yet-unrevealed citizenship narrative. Less can be said of the Habrotonon in Perikeiromene, but the namesakes allow an examination both of performance issues (how sex slaves are represented in terms of mask, costume, acting, and gender impersonation) and issues of scholarly interpretations (such as why scholarship exalts the male servus callidus when he seeks his freedom, but not Habrotonon in Epitrepontes when she seeks hers). This discussion will argue for the inappropriateness of the modern use of any label such as Terence’s bona meretrix, or the “whore with a heart of gold” (a cliché that has negatively affected important studies of comic prostitution, including Gilula 1980, Henry 1985, Wiles 1989, Rosivach 1998), and concludes with a re-examination of the possibility of freedom for Habrotonon and her male counterpart Onesimus in Epitrepontes.

Bibliography

Visions and Victim-Blaming in Ovid’s Rapes

Ovid in his extended rape scenes, particularly in the *Metamorphoses*, portrays rapists visually responding to their victims. These visualizations enforce victim-blaming the women for their own rapes. This paper will connect Ovid’s depictions of rape to how we conceive of rape and the blame for rape in contemporary American society, relying on feminist theory of the male gaze and objectification.

Ovid’s rape scenes luxuriate in the details of the lead-up to rape, the process of the attack, and its aftermath. One of the most salient features of Ovid’s depictions of the lead-up to the attack is how patently visual he renders these scenes and his investment in showing the ways the rapists see their victims and respond sexually to these visions. The poet, while focalizing what the rapist sees of his victim, describes her beauty, her clothing, her movements, her manifestations of fear and shame as she flees, and how these features are an integral part of the rapist’s attraction. We can find these qualities in nearly every extended scene of sexualized violence in Ovid, the rapes of Daphne and Philomela in *Met*. Books 1 and 6 being notable examples. The effects of the male gaze are so ingrained in Ovid that even when women document their own rapes, like Arethusa (*Met*. Book 5), they describe their dress, their appearance, the movement of their bodies, the fear, and the attraction of the rapist to these visions.

There is much prior feminist research concerning Ovid, the male gaze, and objectification. I rely on the work of Sharrock (1991), Richlin (1992), Salzman-Mitchell (2005), and Lovatt (2013) and on the foundational work of feminists outside of Classics, such as that of de Laureatis (1987) and Mulvey (1989). I extend the Classical research by understanding male gaze, objectification, and its impact in the rape narratives of Ovid through the feminist concept of victim-blaming.

These visualizations and descriptions of the rape victims contribute to the blame the victims receive from Ovid and his characters for their own rapes, they condone violence against women, and they are similar to how we blame victims of rape today in America. The rape victims who receive blame in Ovid receive it because of their appearance. For example, Ovid attributes Daphne’s abuse to her beauty, thereby tinging all other references to beauty before an instance of sexualized violence with that attitude (*sed te decor iste, quod optas esse vetat*, *Met*. 1. 488–489). Daphne, Arethusa, and Philomela even blame their own beauty for their rapes. In describing the similarities to American rape culture, I rely on the work of feminist scholars like Bourke (2007), Suarez and Gadalla (2010), and Raphael (2013) who demonstrate the power of “rape myths” surrounding a woman’s appearance and dress and the ways in which they systematically exonerate her attacker and ascribe to her the culpability for the attack.

Bibliography

Celestial Aphrodite and the Greek Forgetting of Air

This paper argues that the restricted role of Aphrodite in the Greek pantheon shows signs of a purposeful erasure of a broader Near Eastern identity, the recovery of which may be useful for challenging the foundational exclusion of sexual difference in Western thought (Irigaray 1985, 1999), as rooted in the metaphysics of the Same and the possessive relation of seer/seen. In the Homeric Hymn to Aphrodite, the goddess presents herself as a vision to behold and to be mastered, while ratifying a phallocratic economy of desire in which her own jurisdiction is strictly “earthly” in nature. However, numerous signs in the Hymn point towards a vastly richer Near Eastern identity as Aphrodite Ourania in which she rules over the cosmos as a winged celestial deity (Ustinova 1999). By contrast, the Greek Aphrodite is never portrayed with wings but maintains only the most tenuous connection with air through her position as the motherless offspring of Ouranos, in Hesiod. She is the only deity in Homer to be defined essentially by the event of appearing to a mortal, to her disgrace: the patroness of woman-as-troublesome-object in the eyes of men (Blondell 2013). The incongruity of Greek versus Near Eastern portrayals of Aphrodite suggests a cultural rift in terms of the valuation of the feminine and the realm of appearances, cemented on the Greek side by Plato’s devaluation of the material and sensible. In her far-ranging critique of Greek thought, Irigaray likens this to the “forgetting of air”: the fluid feminine substrate whose effacement gives place for appearances to appear before being transcended in a movement towards the Same. The imagery of Aphrodite Ourania can perhaps help confront this forgetting with a more expansive, unenclosed feminine divinity, and challenge the delimiting Greek will-to-mastery of vision symbolized by the Hellenic Aphrodite.

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Artemisia Slugged: Gender, Violence and the Body in Noam Murro’s 300: Rise of an Empire

Based on a popular graphic novel depicting the ancient Spartans’ heroic stand at Thermopylae, Zack Snyder’s blockbuster 300 (2006) became a world-wide phenomenon, earning approximately 456 million dollars globally and spawning debates about a range of topics, including its color palette and production style, its portrayal of Spartan ideology, its depictions of masculinity, and its embodiment of Persian “difference” (e.g., Holland 2007, Cyrino 2011, Thompson 2011, and Lauwers et al. 2013). A sequel to 300 was released in 2014, 300: Rise of an Empire, although this film’s diffuse narrative structure and more muddled ideology notably dulled critical and popular reception.

For all its flaws, 300: Rise of an Empire presents a unique (some have called it “kick-ass”) vision of female subjectivity, for Rise of an Empire places at its dramatic center Artemisia, a Greek woman who serves as one of Xerxes’ main advisers and fleet commanders. Artemisia notably appears in Herodotus’ Histories, where her prominent participation in battle serves as harbinger of greater gender disorder. Or as Xerxes says when praising her, “My men have become women and my women, men” (Histories 7.87; also Munson 1988).

In this paper, I want to investigate how Artemisia’s sexual difference is conceptualized, in turn, in Murro’s film. In doing so, I look not for disorder per se, but rather consider how Artemisia’s body functions as a primary marker of her difference. Even more, I want to explore how the violence her body performs, undergoes, or is protected from can be used to chart her position in the film, as well as her ultimate demise—a downfall anticipated by the abuse Artemisia’s body takes in slaps and punches at the end of the film, acts of intimate violence that I will argue are meant to stand out as particularly demeaning even in a film replete with bloodshed.

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Revisiting Ovid’s Venus: Writing *Empire of Rape*

Classical heritage is shaped by what we see, and modern interpretations shape our understanding. This paper discusses my one-act play, *Empire of Rape*, that is inspired by and is a response to Zimmerman’s *Metamorphoses* (nominated for a Tony in 2002). Zimmerman frames her work with a story about Midas’ daughter, turned to gold by him (a later invention), and closes with the comforting idea that love conquers all. “*Empire*” seeks to show that love in Ovid’s *Metamorphoses* does conquer all, except in the crudest sense, as this “love” is generally non-consensual. Ovid’s questioning of divine morality is an accusation of those who are more powerful and shows how imperialism manifests not merely in the provinces, but in the treatment of all who are weaker. Finally, Ovid’s raped women model the silencing of dissent and creativity. Thus the past holds up a mirror to the present.

In addition to Zimmerman, I have drawn inspiration from Stoppard’s *Invention of Love* and the demands he makes upon his audience. “*Empire*” is thus also a chance to show the uninitiated Ovid’s playfulness and the way that a classicist reads and experiences his tales as intertwinnings of earlier versions: Venus, Homer, and Ovid all appear as narrating characters to highlight the variance of Greek and Latin retellings.

Finally, I reflect briefly on the writing process which has provided me a creative space to address instances of violence against women in the current century. By transmuting pain into poetry, my goal is unapologetically feminist—to give voice and witness. My committee work has involved Title Nine compliance, so modern characters also grace the stage to debate consent, including a professor and students, as they strive to understand the past and the present and the pervasive representation of woman as object.
Visions, Metaphors, and Feminisms

This paper will examine how metaphor structures vision—descriptions of vision in the ancient world, and feminist visions in the modern world.

It will first examine metaphors of wounding through the gaze. Starting from the short description of Aphrodite in Claudian’s Gigantomachy, the discussion will have a broad bearing on how we read metaphors of wounding (and abducting, enslaving, and hunting) through vision. Some critics (like Hubbard 2002 and Sharrock 2002) read such metaphors as constituting empowerment for the beautiful object of the gaze. I consider that they may be consolatory for the lack of more tangible and concrete forms of power. They may even provide eroticized justification for the violence that women often endured.

The second section will consider criticisms that have been levied towards metaphors for feminism, e.g. “waves” (second wave, third wave e.g. Nicholson 2013). It will look at the advantages and limitations of metaphors for feminist practice that have considerable impact today, on campuses and beyond. I will argue that the current and widely used metaphors for subtle and covert forms of discrimination (microaggressions [and perpetrators and victims thereof], microassault, microrape, microinvalidation etc: see Sue et al. 2007) are likely to do more harm than good (following Lukianoff and Haidt 2015). To fight prejudice, do we need new metaphors?

Bibliography

Ain’t I a Cyclops? The Landscape of the Posthumanist Polyphemus

My title refers to Haraway’s 1992 essay (“Ecce Homo, Ain’t (Ar’n’t) I a Woman, and Inappropriate/d Others: the Human in a Post-Humanist Landscape”) on Jesus and Sojourner Truth, two historical people whose ambiguous figuration outside narratives of humanism disrupts the notion of the human as male. As Haraway puts it, “humanity’s face is the face of a man,” and yet the representation and translation of their speeches marks these figures as shape changers and offers “the self-contradictory and necessary condition of a nongeneric humanity” (48).

This paper explores comparable shifts in the multiple narrative frames of the (non-historical) Cyclops in Theocritus’ Idylls 6 and 11. Human speech, erotic desire, and personal relations anthropomorphize Polyphemus, yet by nature he is located (as he is for Homer) outside the narratives of humanism. Male desire is often presented elsewhere in Hellenistic poetry as vulnerable and symbolically other (e.g., Jason’s girlish fascination with the golden fleece, Heracles’ bull-like rampage). This association intensifies with Theocritus’ Cyclops, whose intrinsic lack of self-knowledge is evoked by his single eye (and later blindness) and contrasts with the formal excess of a “three-body problem”: the indeterminate seaside exchanges between three non-humans—Polyphemus, Galatea, and a metonymic dog. Franco (2014) demonstrates that the recognizing gaze of dogs, which suggests a human capacity for loyalty, also signals dissimulation and disloyalty in the ancient Greek imaginary. The idylls typically distinguish the human longing of herdsmen from the immediate gratification of animal sexuality, yet the shape-shifting Cyclops is both unsatisfied and sated. His “curative” song ends with the prospect of another, lovelier Galatea (11.76), destabilizing the tragic (seemingly programmatic) model offered by the hopeless death of Daphnis in Idyll 1. The face of (male) desire is thus figured here as multiple and other (monstrous/female/animal), by the metaphorical slippage, linguistic ambiguities, and specular exchanges of the two poems.

Bibliography

The Influence of Ancient Greek Poetry in the Work of Cole Porter

In the opening lines of “Brush Up on Your Shakespeare” from Kiss Me Kate, Cole Porter proclaims:

The girls today in society go for classical poetry
So to win their hearts one must quote with ease
Aeschylus and Euripides
One must know Homer, and believe me, Beau
Sophocles, also Sappho-ho
Unless you know Shelley and Keats and Pope
Dainty Debbies will call you a dope.

Opinions of Cole Porter as a student of ancient Greek and Latin vary. He studied both languages all four years at Worcester Academy and did well enough to be valedictorian of his class; however, he failed Yale's final entrance examination in Greek on passages from the Iliad and Odyssey, which D. W. Abercrombie the principal and Porter's Greek teacher described: “An easier Homer paper could not have been set” (Letters of D. W. Abercrombie, 16/326). Nevertheless, Porter himself credited Abercrombie with helping him develop an awareness of “the close correlation between meter and verse in the epic poems of Homer and other great Greek poets; of the importance of unifying music and text in his own popular songs” (Schwartz 1979: 20). This paper will examine the influence of the poetry and culture of ancient Greece and Rome on Porter's work as a composer and lyricist. In particular, through an analysis of selected songs, including “I've Got You Under My Skin,” and their performative contexts, it will propose connections with the poetry of Sappho regarding gender, sexuality, and the tensions between what might have been personal and situational (perceived or otherwise) versus the public nature of choral traditions (following, e.g., Winkler 1990, Skinner 1993, Greene 1994) and the appropriation and transformation of the female voice by men in subsequent performative and literary traditions (as explored by O'Higgins 1990; Nagy 1994, 2007, 2010a, 2010b; Greene 1999).

Bibliography


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First Person Second Sight: The Sibyl, Apollo and Feminine Prophecy in the Ancient World

This paper seeks to interrogate the link between the Sibyl(s), powerful prophetess(es) whose visions directed the course of history, and Apollo, the deity often credited with providing these visions.

Sibylline tradition (a phrase I use contra Potter 1994: 72) is blurred, with little known for certain about the woman or women themselves. Even the question of “Sibyl” or “Sibyls” is uncertain (Potter 1990: 478, Crippa 1998, Monaca 2005: 36-41). But her prophecies were known far and wide throughout antiquity, perhaps most importantly as the Sibyline Books, guiding the Roman state at pivotal moments. The Sibyl(s) have garnered attention throughout history for their unique position amongst uates/manteis, male or female, in a number of ways (Parke 1988: 152-173, Lightfoot 2007, Guillermo 2013). For example, the Sibyl(s) are not simply mouthpieces of Apollo (Maurizio 1995), nor do they rave in the madness of that god (e.g., Luc. BC 1.673-695; cf. Trampedach 2015: 195). Instead sibylline prophecy is consistently a first person voice: she is the one who declares the prodigies, as well as providing the expiations. So where does that leave Apollo?

Other aspects of the Sibyl(s) similarly lead to this question: the Sibylline Books, for example, are stored in the temple of Jupiter Capitolinus, and never connected to the other deity (Orlin 1997: 78). Her “sexual status” is also unique amongst prophets and Apolline myths of prophecy (Stoneman 2011: 78). I intend to look at these different constructions of the Sibyl(s), and the ways in which their female identity is presented. Through the Sibyl’s visions, and visions of the Sibyl(s), I will look at how they, and their prophetic gifts, were related but simultaneously distinct from the god of prophecy.

Bibliography

A View From Graduate Students: New Approaches to Classics and Feminism

This paper presents a view of feminism from the perspective of advanced graduate students. In 2014/15 I designed and lead a biweekly, cross-disciplinary workshop for PhD candidates, myself included: Sex and Gender in Past Societies: New Theories and Approaches. The aim was to explore the history of feminist scholarship in our respective humanities disciplines and determine a way forward for feminism in our work. We explored classic feminist texts (e.g. de Beauvoir 2011 [1949], Irigaray 1985, Butler 1993), discipline-specific material (e.g., for Classics: Dixon 2001, Skinner 2014), and each other’s writing; dissertation topics included textile dedications in ancient Greece, reproduction in the Roman Empire, and women searchers for the dead in eighteenth century London, among others.

Two observations emerged: 1) there has been an overt retreat from “feminism” as a lens in the academy, with scholars favoring “gender” or “sexuality”; 2) “fourth-wave” feminism as a hermeneutic has its voice in the work of popular sociologists and blog writers (e.g. Valenti 2007; Friedman and Valenti 2008; Blogs: Feministing, Black Girl Dangerous, Crunk Feminist Collective). “Gender” and “sexuality” as frames allow movement away from the gender binary implied in “feminism.” However, “feminism” as an intellectual lens still has a place in scholarship and in the classroom due to the focus it gives to female-specific pedagogical and political disenfranchisement. Popular measures of female participation in culture, such as the Bechdel test, are powerful feminist tools that improve classroom experiences for students and teachers. Politically speaking, new feminism, interested in female exclusion from the Black Lives Matter movement and fighting against the recent boom in abortion access restrictions, is potentially more inclusive of marginalized voices than previous feminisms. Classics must look to these popular expressions of fourth wave feminism. In exchange, it can offer the long durée view to contextualize these fresh exclusions and oppressions.

Bibliography

Through Penelope's Eyes: From Atwood to Homer

Homer’s *Odyssey* presents ideal individuals: Odysseus as the archetypal leader of men and of family, Telemachus as the perfect son seeking to emulate his father, and Penelope as the model wife: often confined to the women’s quarters, a tireless weaver seeking to protect her husband’s *oikos*, and faithful regardless of doubts about his long absence. Both the storyline and characters of the epic have had a long literary life, echoing the sensibilities of various historical and cultural moments; most notable is the development of Penelope through the ages.

In this paper, I will evaluate the character of Penelope in Ovid’s *Heroides*, Christine de Pizan’s *The Book of the City of Ladies*, and Margaret Atwood’s novella, *The Penelopiad*, three works highly reflective of their particular historical settings. For each representation, I will point out the similarities and differences between Homer’s Penelope and the later adaptations, and utilize their respective historical contexts in order to elucidate the alterations—or lack thereof—to the original character. Some of the recurrent traits in the image of Penelope are her inconsolable grief, her purposeful weaving, and her unwavering loyalty—this last one being granted a stifling focus.

In the 20th century, feminist scholars began to reclaim a character central to the story of Odysseus and to a great extent silenced by his story. Made visible in Atwood’s work, Penelope emerges as a three-dimensional character as she presents her version of the story and reveals how limited our visions of her were. Atwood complicates the traditional aspects of Penelope by justifying actions and questioning outcomes. Our concepts of the “ideal Greek woman” and her relationships within the *oikos* are altered in order to expose the reality beneath Penelope’s weeping and weaving.

**Bibliography**

This Sex Which Is Not Two: Looking Hard at Ovid’s Hermaphrodite

The figure of the hermaphrodite was a popular subject for sculpture and wall-painting in the early Roman empire, with artists copying three formulaic types from the Hellenistic period (Ajootian 1995, 1997). In what has appeared to be a happy concurrence of the literary and material worlds, Ovid’s *Metamorphoses* provides an action-narrative for the figure of Hermaphroditus (4.271-388). This narrative is consistently referred to in art-historical discussions (listed in bibliography) as a key to understanding the hermaphroditic figure. I suggest, however, that our desire for a link between Ovid’s Hermaphroditus and the sculpted hermaphrodite has obscured the fact that Ovid has shaped an idiosyncratic narrative about this figure, ultimately presenting Hermaphroditus in a way that diverges from the sculptural tradition. The assumption that Ovid’s Hermaphroditus is the same as the figure of sculpture has blurred our vision of both.

Though Ovid speaks in vague terms about Hermaphroditus having a bi-sexed body (*biformis* 4.378) the body that Ovid describes (as well as Hermaphroditus’ consciousness, post-transformation) seems resolutely male, however softened. Ze is described as “half a man” and “half-male” (4.381, 386), but never half-female (Salzman-Mitchell 2005). No female characteristics are described, only male features that have been enervated.

By contrast, the sculptures of hermaphrodites are distinctively double-sexed, and the three artistic types all call attention to the plenitude of sexual characteristics, rather than the diminution of masculinity. This is made particularly clear by the “Dresden” type: the hermaphrodite’s hybrid form is emphasized by equally the hybrid nature of hir attacker (Pan, Silenus). Ovid’s narrative of Hermaphroditus defines gender—and here, bi-sexuality—according to the one-body model (articulated by Laqueur 1990; see recently Holmes 2012). Roman sculpture and wall painting confront the viewer with a more radical imagining of the bi-sexed body, and allow more fully for the kind of queer reading that Zajko (2009) would see in Ovid’s comparatively reductive account.

**Bibliography**

The Blind Eye Within: Jacqueline de Romilly on Approaching Death

Jacqueline de Romilly (1913-2010), one of the grandes dames of classical philology in France, is best known for her books on 5th century Athenian political and cultural history (Thucydides and Athenian Imperialism [1963], Time in Greek Tragedy [1968], The Great Sophists in Periclean Athens [1992], Alcibiade ou les dangers de l'ambition [1995]). She may also be remembered as the second woman (after Marguerite Yourcenar) to have been elected to the Académie Française (1988) as one of its “Immortals.” Less familiar to her readers are several volumes of biographical essays she wrote late in life, among them Laisser flotter les rubans (2001), Les roses de la solitude (2006), and Le sourire innombrable: souvenirs (2008). These provide a window on her joys and on her regrets on having lived her life as a classicist.

In Les roses de la solitude, de Romilly, nearly blind and confined in the study and sitting room of the Paris apartment where she lived most of her adult life, gazes into her past, arrested by the sight of objects which have long figured in her daily life. Her heightened sense of mortality and near blindness focus the recollection of her past (personal and professional) around those objects and prompt reflections on a life both nourished and diminished by an uncompromising commitment to the classics. In “The Horses of Olympus” (“Les chevaux de l'Olympe”), in which she recalls a lecture she gave in Greece on Achilles’ horses, she concludes that she lived “from literature” ("Et pourquoi n'en vivrait-on pas?"); in “Stains on Old furniture” (“Des taches sur un meuble ancien”), she confesses that research so consumed her that she neglected others (“C'est ce métier qui m'avait aveuglée à la présence des autres, à ce que je leur devais”) and that just as she stained her desk, she also damaged much more than old furniture (“j'avais déçu et abîmé ceux avec qui je vivais”); and in “Needlepoint” (“Tapisseries au petit point”) she remembers her mother’s many interests and talents, which she failed to cultivate as women’s roles began to change (“J'ai été l'intermédiaire entre deux générations”).

In the face of approaching death, sight, of physical objects and the experiences they embody, impels Jacqueline de Romilly towards a level of self-knowledge, both acute and painful, to which she was previously blind.

Bibliography
Deceptive Visions: Cloud-Women in Stesichorus and Pindar

Stesichorus’ Palinode famously claims the traditional Helen myth is false: the Helen of Troy was a mere phantom of the real one, who spent the duration of the Trojan War in Egypt. Pindar similarly tells of a female cloud-figure in Pythian 2.35-43, where Zeus fashions a false Hera to deceive and seduce Ixion. Ixion and the Hera-cloud couple and produce a child who later begets the Centaurs.

Scholars have long reflected on the questions of truth, myth, and narrative prompted by the Stesichorus Palinode (Woodbury 1967, Beecroft 2006), some arguing that these questions are innately connected to Helen’s gender (e.g., Bassi 1993), while scholarship on Pindar’s Ixion myth has been largely attuned to its philological and literary aspects (e.g., Gantz 1978, Most 1985). This paper will bring together these various approaches in a comparison of the two cloud-women. These false imitations of female figures exploit the presumption of truth attached to visible manifestation and gender this exploitation female, but both poems also demonstrate that these false visions can have real consequences. In the case of Stesichorus’ false Helen, Paris’ elopement with a Helen-figure—whether “real” or not—results in the Trojan War and its aftermath. Similarly, the Hera-cloud of Pythian 2—while only a fiction meant to deceive Ixion—nevertheless engenders a real line of descendants who become essential to the fabric of Greek myth.

Both cloud-women myths make the point that even illusion can yield and shape a (new) reality, that illusion, in a sense, becomes reality. Furthermore, this new reality is born of a woman; deception-based reality is feminized. The cloud-women stories also reveal the potential role of illusion and deception as origins of reality—a revelation that can apply to the relationship between poetry and myth, in which creative innovation and truthful reflection are in a constant balancing act with one another.

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Queen Artemisia II inherited sole rule of ancient Caria after her brother/husband and co-ruler, Mausolus, passed away. Although Artemisia II commissioned one of the seven wonders of the ancient world, the Mausoleum, and defeated the rebellious Rhodians in battle, she was perhaps most celebrated for an act that, at least from a Roman perspective, made her the quintessential univira woman. When her husband Mausolus died, she mixed his ashes into a potion and drank them. This astonishing story can be considered the beginning of the reception of Artemisia’s legend. From the Roman period to the Renaissance, the story of Artemisia was actively “received” and reconstructed. It was, in the words of Ineke Sluiter, “Classics in the Forum,” where a classical frame was used to reinterpret contemporary material (Sluiter 2009). The image of Artemisia drinking Mausolus’ ashes, a popular theme from Boccaccio to Rubens, was attributed solely to Artemisia’s extreme grief by the Roman author Aulus Gellius (10.18.3-5), but in Early Modern Europe, it was perceived as a political act, and came to signify the “incorporation or absorption of the king’s body politic into a substituting body,” that of a woman (Baumgärtel 2002: 98-99). Strong role models for royal women were lacking in the medieval period, and, when Catherine de Medici found herself regent of a misogynist, post-medieval France, she needed an archetype (ffolliott 1986). Thus, she appropriated Artemisia, a widow and paragon of virtue, as her classical muse. Artemisia’s incestuous marriage was overlooked, and her life was reframed to mirror that of Catherine’s. Celebrated in art and literature, Artemisia became an icon of virtue. Artemisia’s position was nevertheless different than that prescribed to a 16th century queen. Through her widowhood, Artemisia exercised exceptional power, the same kind of power that Catherine de Medici sought for herself, and thus Catherine centered Artemisia as the role model of all role models.

Bibliography


Modern Women and Ancient Greek Vases: The Gaze, Agency, and Embodiment

The purpose of this paper is to prioritize and analyze European and American female responses to ancient Greek vases from the eighteenth to twentieth centuries. While the reception of Classical art and Greek vases in particular is receiving increasing attention, emphasis falls on male collectors, scholars, and connoisseurs, and female experiences remain largely unexplored (Jenkins and Sloan 1996, Rouet 2001, Nørskov 2002, Higginson 2011, Coltman 2012, Heringman 2013, Meyer and Petsalis-Diomidis forthcoming). This paper offers an innovative focus on female responses to Greek vases to assess their hitherto unrecognized role in shaping the discipline. The topic offers particularly rich possibilities for revisionist feminist history of Classical scholarship because Greek vases, more directly than Classical texts, offer contact with ancient Greek women through painted images of women, and through an analysis of ancient female viewers and handlers in domestic contexts (Williams 1983, Bérard and Bron 1990, Lewis 2002, Stansbury-O’Donnell 2006). So an important aspect of this paper is modern female engagement with ancient Greek women.

The argument is made through a series of case studies, which include modern women embodying and vivifying vase imagery, dressing up in designs drawn from Greek vases, inhabiting domestic interiors inspired by Greek vases, and drawing and photographing Greek vases. These engagements include women as objects of the male gaze but also women as viewers and interpreters of vases. The paper argues against the tacit position of seeing such female engagements as playful male-directed adjuncts to their husbands’ central scholarly activities. It interrogates the evidence to access female experience, it assesses the degree of female agency in these activities and traces change over time. While arguing for the importance of hitherto marginalized female responses to ancient Greek vases, it also seeks to highlight the multiplicity and variety of female views and voices from across the social spectrum and cultural diversity (case studies include American, British, French Jewish and Greek).

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Double Vision: Gendered Modes of Prophecy in Greek Tragedy

Building on recent works on female speech (e.g., Maurizio 2001, McClure 2009), I examine Cassandra’s visual hallucinations in the Agamemnon (a markedly feminine form of prophecy) and the ways that gender shapes both the presentation and reception of those prophecies. It is undoubtedly a tragic trope that prophets are never fully understood and believed until their prophecies have been fulfilled, but the reasons for that disbelief vary along gendered lines. Tiresias and Calchas are often accused of giving malicious prophecies for personal gain (OT 378-389; Ant. 1033-55; Bacch. 255-60; IA 520), whereas Cassandra is alternately dismissed as hysterical, confused, or unintelligible. Her prophecies are consistently discounted by the Chorus of Argive men (Ag. 1072-1330) on the grounds that she is a foreign woman and her prophecies must be the product of either ignorance or madness.

I look at Cassandra together with the only other prophetic female in tragedy—the Pythia—in order to draw out a peculiarly feminine mode of prophecy. Cassandra accesses divine knowledge through prophetic trances and her prophetic visions are just that—visions of past and future horrors that she actually sees. By contrast, though Tiresias is often described as seeing things (e.g., OT 284), he is never depicted as having hallucinatory visions. Rather, as a blind seer, his “sight” seems to be purely metaphorical, and it translates smoothly into lucid possession of infallible knowledge.

With this gendered dichotomy in mind, I provide a close reading of how Cassandra presents herself and her visions to the men—an account inextricably tied to her eroticized relationship with Apollo—and then the way that they interpret her visions. Taken together, we can see that Cassandra embodies a feminine access to the divine which is just as infallible as masculine prophecy, but which is not granted the same oracular authority.

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Viewers and Praisers in Lucian’s *Images* and its Xenophontine Background

This paper aims to deepen and support K. Sidwell’s ironic reading of Lucian’s *Images* and *In Defense of “Images”* by pursuing his suggestion (2002) that Xenophon’s character Panthea, of the *Cyropaedia*, is a potent subtext for the Panthea described by Lucian’s embedded speaker Lycinus. It is perhaps because Xenophon is normally perceived as straightforward and sober, no match for the clever Lucian, that scholars of Lucian’s texts (Korus 1981, Maffei 1986, Zeitlin 2001, Ni’Mheallaigh 2014) pass quickly over the Xenophontine background, if they mention it at all, in favor of Hesiod’s Pandora and the slew of other models Lucian activates. Many motifs in Lucian’s discourse of communicating Panthea’s outer beauty of body and inner beauty of soul are, however, already to be seen in Xenophon, and insofar as Xenophon in the *Cyropaedia* is rewriting Herodotus’ story of Cyrus, including his defeat of Croesus, even the story of Candaules’ wife may lurk in the background to both these texts. Whether or not Lucian implies a sly attack on Lucius Verus, who is no Cyrus, and whether or not Xenophon ever merits the title of literary ironist, Lucian’s praise of Panthea incorporates an irony about praise, praisers, viewers and the viewed that gains depth when Xenophon’s prior narrative is properly recognized.

Bibliography

Seeing Aphrodite: Sappho’s Kypris Song

I argue that the generic and the personal examples in the Kypris song, one of the Sappho poems discovered in 2013, are ways of seeing and knowing Aphrodite. The poem demonstrates a double vision in which a general statement on desire precedes a personal one, followed by a declaration of self-awareness. Benelli (2015) notes the combination of generic and personal statements in this poem, and scholars have discussed this regarding other Sappho poems, such as fr. 16 (DuBois) and the previous “new Sappho” fr. 58 (Boedeker 2009, Stehle 2009).

The twelve-line Kypris song presents ongoing textual issues and the second two Sapphic stanzas are quite fragmentary. Even so, we can see that the poem has three main points: a generic situation (v.1-3 someone in love with somebody) followed by the speaker’s own erotic suffering (v.4-6) and her understanding of the situation (“I know this about myself,” 11-12). Obbink’s revised Greek text (2016) differs from those of West (2014), Ferrari (2014), and Benelli (2015), and makes clear the progression from generic to specific. Sappho introduces an indefinite lover hurt by an indefinite beloved: “Whoever is frequently hurt by whomever one loves, Aphrodite, my master, how can that person not want some relief from suffering?” (1-3). The next three-line question continues addressing the goddess, but moves from a general situation to the speaker specifically: “Why are you shaking me with knee-buckling desire?” My reading of the Kypris song focuses on Sappho’s vision of erotic suffering from the outside (other people’s) paired with her vision from the inside (the lyric “I”), and the personal insight that her double vision of Aphrodite brings.

Bibliography

Female Sightseers: Antigone and Ismene in Sophocles’ *Oedipus at Colonus*

Travel and observation are linked in the Greek imagination. Odysseus wandered and saw the cities of men (Homer, *Odyssey* 1.3). Solon traveled for the sake of *theoria*, a word often translated as “sightseeing” (Herodotus 1.30.1). *Theoria* could, and often did, include a religious component (Rutherford 1998, 2013), and the word *theoros* could describe an individual who traveled to consult oracles or view festivals. In general, it is ancient Greek *men* who participate in such wandering and observing. Throughout Greek literature, travel and mobility is associated with masculinity, while fixity is bound up with femininity.

Yet, occasionally a renegade female traveler makes an appearance, for example, in Greek tragedy, startling onstage characters as well as the theater audience. Ismene’s appearance alone on a horse in a traveling hat in Sophocles’ *Oedipus at Colonus* represents one such instance. This paper argues that in *Oedipus at Colonus* Antigone and Ismene function as sightseers in different ways. Antigone quite literally serves as Oedipus’ eyes, as she leads him around Colonus, while Ismene travels to Colonus in order to provide crucial information about prophecies concerning her father. As fellow travelers, they offer Oedipus significant vision and insight, with Ismene serving as a kind of *theoros* for Oedipus.

Scholars have pointed out that one of the central issues of *Oedipus at Colonus* is to put a stop to the wandering of Oedipus (e.g., Montiglio 2005). Meanwhile, the imagery associated with blindness and insight that pervades the play has been well documented, again, with regard to Oedipus (Shields 1961, Buxton 1980). Yet the cessation of Oedipus’ wandering is predicated on the travel and vision of Ismene and Antigone. Although scholarship concerning travelers (usually male) has appeared in recent years (e.g., Montiglio 2005, Dougherty 2001), this paper emphasizes the role of female mobility and observation.

**Bibliography**

Narrative in Another Dimension: Myth and Memory in the Work of Yannis Ritsos and Rosi Braidotti

In her theory of nomadic subjectivity Rosi Braidotti posits that it is “the imaginative affective force of remembrance … [that] destabilizes the sanctity of the past and the authority of experience” (Braidotti 2006: 168-169). In other words, to create a more multidimensional future, one that looks from many perspectives with many possible subjectivities, we must rewrite the past. This paper argues that this is precisely what poet Yannis Ritsos attempts in The Fourth Dimension (1974).

As promised by the title, Ritsos’ rendering of the scientific fourth dimension challenges chronological narrative; mythic past blends with present-day as time becomes just as variable as place. In the form of poetic monologues, Ritsos re-examines some well-known characters of ancient Greek myth (Agamemnon, Orestes, Ismene) and gives voice to more peripheral figures (Chrysothemis). Each monologue is carefully framed by stage directions that describe the setting, speaker, and unnamed listener. Characters like Helen of Troy retell their stories, often bringing myth down to the level of the mundane. Helen, for example, sits on a dilapidated vanity stool, the sounds of tour busses buzzing outside, trying to persuade her listener to stay a little longer as she tries to recall the names of warriors that fought for her long ago. This speaker/listener dynamic lends a curious hyper-visibility to the text: the speaker is being watched by the listener, while the reader “watches” them both creating a chain of gazes and obstructions that point out how myth itself has been appropriated for ideological (nation and identity-building) agendas and the willful blindnesses this involves.

In sum, this paper will read The Fourth Dimension through Braidotti’s work on “minority memory” and the “posthuman” arguing that in de-heroizing myths Ritsos not only mocks the very ideologies that appropriate them but more importantly attempts to re-imagine these narratives to better reflect our present and future.

Bibliography

Ovid's *Metamorphoses*: Looking at the Landscape of Rape

This paper examines landscape and sexual violence in Ovid's *Metamorphoses*, focusing on the gendered and generic implications of Ovid's treatment of rape narratives. In the intertwined stories of Persephone, Cyane and Arethusa in book 5 of the poem, female bodies and the landscape are both subjected to viewing, and the idealised landscape becomes the setting in which violence is enacted on these bodies.

The repeated motif of rape in a *locus amoenus* has long been noted: Segal's seminal study (Segal 1969) of landscape in the *Metamorphoses* reveals how pastoral landscapes, pleasant settings for poetic and erotic play in Theocritus' *Idylls* and Virgil's *Eclogues*, take on a darker hue in the *Metamorphoses*, becoming a frequent setting for violence, especially sexual violence. Keith (2000) discusses a recurring pattern in epic, in which women are assimilated to the landscape, becoming the background and setting for masculine action.

The present paper pursues a feminist analysis, building on Keith's reading of feminised epic landscapes, of the Ovidian landscape as a setting for sexualised violence. Salzman-Mitchell (2005) has shown that female bodies in the *Metamorphoses* are commonly cast as objects of viewing; I argue that the ecphrastic presentation of the *loci amoeni* in which Ovid so often sets his rape narratives reflects the position of female bodies as objects of viewing. On this reading, Ovid's rape narratives dramatise the assimilation of female bodies to the epic landscape. However, a close reading of these episodes reveals a complex engagement with the gendered landscape of epic, in which this pattern is examined and questioned. For Ovid, the *locus amoenus* is a setting not only for the narration of sexual violence, but for an exploration of the gendered and generic aspects of his epic poetics.

**Bibliography**

Boy-Lovers and Boy Wonders: The Invisibility of Pederasty in 300 and its Critics

Much scholarship on classical reception in 300—both Frank Miller’s comic-book series (1998) and its cinematic adaptation (dir. Zak Snyder, 2007)—has focused on its visual elements: Spartan “musculinity” and the male nude (Turner 2009); queer bodies among the Persian “Others” (Roos 2010, Cyrino 2010). However, there has been surprisingly little discussion about the near-disappearance of the social, educational, and sexual practice of pederasty, otherwise well-attested for classical Sparta (cf. Lytle 2007). Pederasty is reduced to one fleeting, derisive reference to Athenian “boy-lovers” (1.24, panel 3). This invisibility is all the more curious since 300 focuses visually on Spartan rites of passage and male homosociality, as well as female bodies and heterosexual sex. I argue that this disappearance of pederasty in 300 is not an historical error or mere product of individual homophobia, but must be explained through two other lenses. First, medium: anxieties about pedophilia in the medium of comic books date back to the 1950s, when psychologist Frederic Wertham famously offered a homoerotic reading of Batman and Robin in Seduction of the Innocent (1954). Comics authors have long sought to avoid charges of (sexually) corrupting the youth, and Miller, known in particular for his work with Batman stories, has incorporated this bias into his superheroized depiction of the Spartans. Second, politics: Snyder notoriously sought to play on the potential homophobia of male audiences; in turn, critics of 300’s homophobia, in seeking to defend modern gay audiences, discussed the film in terms of “male homosexuality” and “camp” so as not to arm opponents, either those who conflate “homosexuality” with “pederasty” or who view comics as a kids-only medium used to corrupt the youth. Thus both 300 and its critics have denied audiences an historical vision of Spartan pederasty, preferring boy wonders to boy-lovers.

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Achilles’ Other Shield: The Gender of Reflection

When Statius’ transvestite Achilles glimpses a reflection of his cross-dressed self in a shield, he has an extreme reaction, “blushing and trembling,” horruit erubuitque (Ach. 1.866). This paper argues that Achilles’ moment of self-viewing is best understood in relation to a series of related moments of reflection; in the context of these comparanda, the extremity of Achilles’ reaction to his own mirrored image makes sense. As Statius’ Achilles decides how to construct his gender (and genre), four scenes offer cautionary and instructive tales.

Theseus’ shield in the Thebaid and the famous image of Chiron teaching Achilles the lyre offer the transvestite Achilles “positive” exempla. Statius’ familiarity with his own account of Theseus is obvious, and a series of similarities suggests that he has it in mind as a foil for Achilles’ shield. That Statius engages some version of the famous wall painting is beyond dispute (Croisille 1982, Trimble 2002)—although the specifics remain a point of contention (Barchiesi 2005). This canonical image depicts Achilles engaged in the activities that lay the foundations of his heroism, and they are the ones that Achilles himself hopes to authorize in the Achilleid—to the exclusion of his transvestitism (Hinds 1998).

In contrast to these two “positive” exempla, Earinus’ mirror from Silvae 3.4 and the image of Achilles’ own mother Thetis from the House of the Dioscuri at Pompeii give Achilles something to eschew. Russell (2014) demonstrates the connection between Domitian’s eunuch Earinus and Achilles, and Achilles’ own concerns show that he hopes to avoid the eunuch’s fate. Similarly, an image of Thetis viewing her own reflection in Achilles’ shield warns Achilles how close he is to becoming his mother. Thus, in his shield Achilles “sees” the possibilities that his tradition makes available to him.

Bibliography

Visions of Gender from the Athenian Curse Tablets

This paper intends to explore whether men and women were seen as superstitious when they were using cursing rituals in classical Athens. The concept of vision is investigated from two perspectives. Firstly, visions of gender are considered from the point of view of the observers external to the ritual but within the society under study; in other words, vision is intended as the social representation and image of men and women from various social strata. Secondly, the point of view of the ritual agents themselves is examined, that is to what extent men and women demonstrated their knowledge (eidêsis) through the text of binding curses.

Athenian curses have been recently studied as evidence of social history (Riess 2012, Papakonstatinou forthcoming). Particularly relevant to the present inquiry is the scholarly work on how gender influenced the practice of casting curses against an enemy or a designated victim, especially in the case of erotic curses (Faraone 1999, Dickie 2000, Pachoumi 2013, Frankfurter 2014, Salvo forthcoming). The cursing ritual was exploited in order to aid heterosexual as well as homosexual relationships. Furthermore, the social status and the economic condition of the spell-casters have been analysed, sometimes limiting the identification of women casting spells to prostitutes and courtesans.

While gender and social agency have received adequate study, less attention has been devoted to the links between religion, education, gender, and social representation. Although the tablets were often written by magical professionals, the texts can reveal information about their clients. Therefore, it is possible to examine how men and women resorting to magic were socially perceived and how they perceived themselves. Illustrating visions of social and self-perception as well as of religious knowledge and education, this paper will contribute to the understanding of how magic shaped the image of men and women in classical Athens.

Bibliography

In Full View: The Case against Domestic Seclusion in (Euripides) fr. 1063

The modest attention accorded to fr. 1063, excerpted from an unidentified play and attributed to Euripides by modern scholars, has focused on the interest it shares with other passages from Athenian drama in the domestic seclusion of women (Jouan and van Looy 2003: 95-7, Collard and Cropp 2008: 598-9). These discussions overlook the distinctive features of the case that fr. 1063’s female speaker makes against this practice. In contrast to familiar injunctions against giving women access to the world beyond the home (e.g., Sept. 200-1) and reservations about females coming into the view of males outside their families (e.g., Heracl. 464-83; cf. Thesm. 785-99), the speaker argues that it is both unnecessary and futile for a man to strive to keep his wife out of sight.

The argument in this fragment is grounded in an unusual conception of the female as active spectator whose sense of sight (opsis) is said to “long for pleasure out-of-doors” (l. 4). The woman who ventures outside her home is made content by “casting her gaze at everything” (l. 6); having satisfied her opsis, she is “released from evils” (l. 7). This conception, I argue, directly responds to more customary notions of females as passive objects of the male gaze (e.g. Il. 3.154-5), or as undisciplined viewers who become overwhelmed by illicit desire (e.g. Troad. 987-91). Moreover, it entails sophisticated hypotheses concerning 1) the psychological importance of fulfilling the desire to see and 2) the problems that arise when women are sequestered away from opportunities to satisfy opsis. The fragment as a whole, I propose, invites us to explore how its speaker’s argument engages concerns harbored by Athenians in the classical period about the relationship of women to the households and property of their male kurioi—concerns that were scrutinized with special intensity in dramas performed in the Theater of Dionysus.

Bibliography

Visions of Violation in Mothers’ Dreams

Helen Lovatt (2013: 216) has recently located the gaze of the female dreamer in epic poetry “on the edges of epic.” Yet despite the dreamer’s marginal status, many of the dreams experienced by female characters in epic poetry conjure for the reader indelibly disturbing visual images. This paper takes as its focus the dreams of two mothers in the epic poetry of Statius, Atalanta in the Thebaid and Thetis in the Achilleid, and compares them in terms of the graphic acts of violation that characterize each dream. Drawing attention to the similarity between these mothers, Laura Micozzi (1998: 113) has demonstrated how Thetis in the later poem represents a “reflection” of Atalanta’s maternal anxiety. This paper sheds new light upon the bond between these two mothers by analyzing specifically the images of mutilation that plague their nightmares, showing how maternal anxiety for a vulnerable child is transformed into a visual tableau of violence that is made more vivid for the poems’ readers by each dreamer’s use of visual language (videbat [Atalanta], contuor [Thetis]) to introduce her dream. While there are obvious differences between the dreams in terms of length and imagery, both episodes contain references to violence against the female body, particularly the womb (uterus, used by both dreamers). In conclusion, this paper suggests that we identify “mothers’ dreams” as a subcategory of women’s dreams in Roman epic, traceable to Iliä’s dream in Ennius’s Annales. The imagery of these mothers’ dreams not only provides a visual manifestation of worry over the fates of their sons, but also reflects the responses of the mothers to their tenuous, reluctant, or forced roles as mothers to these sons.

Bibliography

Scrutiny and Schema in Euripides

Although elite Athenian women were supposed to be not-seen, available to the male eye only on a few ritual occasions, this paper will argue that in Euripidean tragedy they are subject to meticulous scrutiny. Observed small behaviors permit the observers to make broad dispositional, moral attributions based on cultural schemata. This is different from shame, the internalized fear of being seen, and the erotic gaze, both of which have received attention—for example, a conference at Freiburg in December 2014 included several papers on tragedy and vision. The theoretical background to this paper belongs to cognitive and social psychology. In all cultures, people use facial expressions, bodily movements, and other socially marked behaviors to form inferences about the mental states of others, and literary depictions often show how entire groups form judgments this way (Palmer 2010). What is said about women often depends on this process of fitting visual information into these cognitively available scripts. Women’s possible range of action is more limited than that of men, and more schemata are applied to men.

This discussion will focus on the relatively simple scheme I call “preening.” At Euripides’ Electra 1067-1068, Electra says that she knows Clytemnestra better than the chorus does and can therefore refute her mother’s claims to have killed Agamemnon in revenge for Iphigenia (and so presumably make the chorus “of one mind” with her):

σκηψιν προτείνουσ’ ὡς ὑπέρ τέκνου πόσιν
ἐκτεινας’ οὐ γὰρ <σ’> ὡς ἐγνω’ ιδασιν εὗ

Extending the excuse that you killed your husband on behalf of your child.
For they don’t know you as I do.

Electra’s knowledge lies in her observations of Clytemnestra’s private behavior. She says that her mother was fixing her hair before the mirror soon after Agamemnon left, before Iphigenia’s sacrifice (1069-71), and then invokes a cultural schema for interpreting this behavior:

γυνὴ δ’ ἀπόντος ἀνδρὸς ἢτις ἐκ δόμων
ἐς κάλλος ἅσκει, διάγραψ’ ὡς οὐδαν κακῆν.
οὐδὲν γὰρ αὐτὴν δεὶ θυράσιν εὐπρεπῶς
φαίνειν πρόσωπον, ἢν τι μὴ ζητῆ κακὸν.

Electra takes a singular behavior as an adequate indicator to make a lasting judgment, διάγραψ’. Versions of the “preening” schema also appear at Or. 128-9 (and in Lysias 1.14 and Callimachus’ Baths of Pallas 17-22).

Clytemnestra denies that she planned to kill her husband until he brought Cassandra home (1030-1039) and that her relationship with Aegisthus was the natural, if not admirable, result of Agamemnon’s behavior. Electra’s refutation is, again, based on what she says she saw:

μόνην δὲ πασῶν οἶδ’ ἑγὼ σ’ Ἑλληνίδων,
εἰ μὲν τὰ Τρώων εὐτυχοὶ, κεχαριμένην,
εἰ δ’ ἰδέοις εἰς, συννέφουσαν ὑμματα,
Ἀγαμέμνον’ οὖ χρήσουσαν ἐκ Τροίας μολεῖν.

Knowledge of a woman is based on observations that slot into a schema which provides a basis for moral judgment. The paper will consider the elements of the schema at Medea 1159-66 and how the implicit critique functions in this peculiar context.
Bibliography

“Blood upon [her] eyes”: Clytemnestra, the Erinyes, and the Gorgon in Aeschylus’ *Oresteia*

Gorgon imagery abounds in Aeschylus’ *Oresteia*. Françoise Frontisi-Ducroux remarks on this in her chapter “The Invention of the Erinyes,” noting that Aeschylus was likely “the first tragedian to bring the Erinyes on stage” (166) and arguing that he describes them in terms of familiar Gorgon imagery in order to prepare the audience for the Erinyes’ apparition. Frontisi-Ducroux deals with two instances of Gorgon imagery in the *Oresteia* (Ch. 1048-1050 and Eum. 34-63); however, I would posit two additional instances of Gorgon imagery that suggest Clytemnestra, too, is “Gorgon-like.” At *Agamemnon* 1428, the Chorus reacts in horror to Clytemnestra’s blood-spattered face, noting that “a drop of blood is conspicuous upon [her] eyes.” In the *Oresteia*, blood upon the eye is associated with the Gorgon: when the Erinyes are described as “Gorgon-like” in both the *Choephori* and the *Eumenides*, they have blood dripping from their eyes (*Cho.* 1058, *Eum.* 54). In the second instance of Gorgon imagery associated with Clytemnestra, the Chorus of the *Choephori* urges Orestes to “become like Perseus in [his] heart” (*Cho.* 831-832). If Orestes must become Perseus, Clytemnestra is the Gorgon he must kill.

Including these two proposed instances of Gorgon imagery in the overall tally of Gorgon imagery in the *Oresteia* means that, as the trilogy progresses, a slow increase in the use of Gorgon imagery becomes apparent. This parallels the gradual materialization of the Erinyes upon the stage. But the Erinyes, much like the Gorgon, are not supposed to be seen by the human eye. Their physical invisibility in the first two plays of the *Oresteia* is linked to their power over the characters of the trilogy. Once subjected to the audience’s gaze in the *Eumenides*, the Erinyes are stripped of their power.

**Bibliography**


Men, Women, and Cranes: Gender and the Epiphanic Gaze

Tragic practitioners invented the crane (mêchanê), thereby creating an even more powerful position of observation and control on the Attic stage than that provided by the theolegeion. The essential study of Mastronarde (1990) notes scholars' tendency to minimize its presence in reconstructing staging, admitting its use only where undeniable present and striving to defend Aeschylus and above all Sophocles from having “stooped” to its use. Its use in tragedy, however, and the response of comedy trace a lively performative dialogue through several generations of dramatists concerning who could and should control the epiphanic gaze.

Although its earliest certain employment allowed the title character of Medea to take wing, the large majority of tragic uses of the crane empowered divine intervention in the course or at the end of the plot, with the epiphanic divinities including both male and female. Comedy's parodic appropriation of the crane primarily uses abject male mortals to challenge divine order and control (not only in Aristophanes' Peace, Daedalus, and Gerytades, but also in fragmentary attestations from Strattis and Eubulus, and possibly Cratinus's Seriphoi). The sole exception, Iris in Birds, both female and divine, is subjected to extreme threats of violence and rape. While Birds represents the boldest comic attempt to invert the hierarchy of the universe (Arrowsmith 1973, Konstan 1995), this alone does not explain the depth of Old Comedy's resistance to the epiphanic gaze and in particular female divinities. While very faint traces in fourth-century mythological burlesque may suggest that Middle Comedy eventually made use of parodic versions of deae ex machina, the hyperbolically masculine persona of the Old Comedy protagonist resisted any limitation on his ambitions.

Bibliography

The ‘I’ and the ‘Eye’ in Early Modern Versions of Ovidian Complaint

This paper will take as its focus Ovidian female-voiced complaint poetry written by both male and female poets in early modern England. The locus classicus of this genre is Ovid’s Heroides. I look at what happens when the key trope of Ovidian complaint (that the sex of the author is discontinuous with that of the speaker) must be renegotiated. Why do women writers participate in this genre? How do they engage with it?

I focus on a creative example of Ovidian complaint in early modern England, a post-sonnet sequence complaint poem written by Mary Wroth. Wroth’s A Shepherd Who Noe Care Did Take, I argue, should be considered in the same sub-genre as fellow post-sonnet complaint poems, namely Samuel Daniel’s A Complaint of Rosamond and William Shakespeare’s A Lover’s Complaint. These poems are heavily influenced by both Ovid’s Heroides and vernacular Mirrour poetry but are original and imaginative in their yoking of complaint to a Petrarchan-inspired genre. Rather than having a straightforwardly first person female voice, the poems are framed.

Wroth’s complaint foregrounds these key themes of voice and framing which are inherent to both this sub-genre of post-sonnet complaint and Ovid’s original text. Indeed, when reading the Heroides we find ourselves asking: is the enduring first person voice enough to present women speaking for themselves or are we always reminded of Ovid the ventriloquist, playing a rhetorical, even misogynist, game of prosopopoeia?

Wroth employs a conventional voyeuristic male overhearing/spying on a complaining female in her poem, seemingly following the pattern of her male contemporaries. However, I argue that she deliberately twists this traditional framing trope at the last in a surprising subjective intervention of a female ‘I’ and ‘eye’.

Bibliography

Sharing Center Stage: “Actresses’ (In)Equity” in the Roman World

Actresses, as rare women engaged in professional, public self-presentation in the Roman world, stand on a social fault line between extremes of desire and denunciation from their predominantly male audiences, sought for their beauty, popularity, and earnings, yet legally proscribed as opportunist siren. In their public stage roles (adultery mimes, sensuous dance) and elitist presumptions about their private immorality, they have males’ stereotyped fears of their female sexuality and sensibilities (PQxy 413v), of antithetical dominance and deviance (Webb 2008), projected through their bodies, further reinforcing institutionalized, patriarchal inequities (Panayotakis 2006). But their talent and public presence often allow them unusual social mobility and the proud regard of families and colleagues.

The onstage and offstage roles of actresses, vis-à-vis their male colleagues, in acting guilds and troupes deserve particular attention as theater/social history. Actors’ guilds were segregated, as evidenced by separate local institutions for male (commune mimorum, ILS 5196) and female (sociae mimae, ILS 5217) mimes, despite their work together in troupes and onstage. The skills of the mime Bassilla (IG 14.2342) receive memorialization from male colleagues (suskenoi). Procopios’ invective against Theodora identifies varying degrees of solidarity (Anec. 12.30,17.34) and discord (9.26) with fellow-actors in the Blue faction.

Troupe hierarchy among mimes assigns gender roles for prominent leading ladies and men (archimima,-us; both named archimimae are sui temporis prima, “best of her time,” ILS 5211,5212; husband/wife archimimae—ben Abdallah 2009, Amm.Marc. 23.5.3) and supporting roles (secunda mima, HEP 1995.97, secundarum ILS 5198). Yet, an anomalous actress is documented as hypokrites (“supporting actor”) to a male tragedian (Dura 940), while “coed” pyrrhic and pantomime troupes that consciously engage in interplay across gender roles onstage shed their gender distinctions in enhanced group identity (Apul. Met. 1.29) and in the near disappearance of evidence on identifiable female pantomimes (Starks 2008).

Bibliography


In the *Odyssey*, Helen and Penelope experience similar portents in their respective omen and dream episodes. Both involve the actions of an eagle, and a goose/geese. What the interpretations of these visions also have in common is the entrenched epic’s thematic focus on Odysseus’ pending homecoming and the restoration of his οἶκος. Recent scholarship on Helen has commented that *Od*. xv:172-178 is evidence of her divine nature (Clader 1976, Blondell 2013), and her uncanny sixth sense (Suzuki 1989). In contrast, in the dream episode, Penelope does not believe what is said to her in the dream nor her disguised husband’s exact same interpretation. Russo (1982) has argued that there is ambivalence in Penelope’s complex state of mind, while Austin (1994) and Bolmarcich (2001) have focussed on the intense mental harmony and ὀμοφροσύνη between Penelope and Odysseus. Amory (1966), Rozokoki (2001) and Haller (2009) discuss the dream, and Penelope’s and Odysseus’ relationship, delving into the symbolic significance of the gates of horn and ivory. This paper will argue that Helen’s interpretation of the omen is supportive of the Homeric Odyssean οἶκος, specifically Odysseus’ οἶκος. Helen’s interpretation also states that Odysseus will wreak vengeance on the suitors for their breach of ξενία. While Penelope’s character is the loyal, supportive, long-suffering wife, it is actually Helen, traditionally seen as the antithesis of Penelope’s qualities, who interprets the shared visions of the eagle and the goose/geese in favour of Odysseus. She “divinely” interprets Odysseus’ homecoming, the cleaning of his οἶκος, and his restoration with Penelope reclaiming his rulership of Ithaca.

Bibliography

The Empress’ Gaze: Roman Women Looking At Men in Classical Film and Television

The Roman Empire has often been represented as a society of debauched orgies and outrageously transgressive sexual behaviors. In particular, American and British modern media have frequently featured sexually aggressive and promiscuous Roman female characters who challenge traditional gender norms by objectifying socially inferior men and using them for sexual pleasure. This paper utilizes both feminist film theory and classical reception theory to explore how the Roman female gaze in film and television has been used to construct a larger popular narrative of Roman debauchery and oppression.

Characters ranging from the 1951 Quo Vadis’ Poppaea to the 2010 Spartacus television series’ Lucretia subvert both ancient classical representations of virtuous, demure women and modern cinematic conventions that more typically emphasize men’s visual objectification of women. American and British media adopt these fantasies of ancient Roman society as a means of limiting and defining acceptable modern sexuality. Promiscuous women’s gazes become problematic because the narrative strongly associates them with imperialism and slavery, the canonical evils of the Roman Empire. A society that tolerates the objectification and sexual abuse of men is implicitly represented as a doomed civilization weakened by its corrupt value system.

At the same time, media about the ancient Roman world, because of its multiple complex social hierarchies, has become a place for theoretical explorations of women’s power and sexual agency. It is possible to imagine and show a Roman woman picking out an attractive male sex slave for her pleasure in a way that it is still taboo to depict an antebellum American plantation mistress doing so. More recent works such as HBO’s Rome or STARZ’ Spartacus have used the Roman setting to explore these unorthodox reversals of gender status and issues of consent, as well as the depiction of same-sex relationships. The sexually aggressive Roman woman has been used both to shock audiences into preferring more demure, compliant female characters and also to challenge default assumptions about female sexuality and pleasure. By exploring these changes in representation over time, we can better understand the ways in which Roman women and their cinematic gazes have shaped modern attitudes towards the ancient world.
It has long been recognized that women and girls play important and highly visible roles in many different types of ancient Greek religious rituals (e.g., Dillon 2002). This is particularly true of processions, which may involve extensive control of participants’ dress or movement. The primary evidence for ritual dress is iconographic and epigraphic, owing to the poor survival of clothing and other textiles in the archaeological record of the ancient Mediterranean. One of the most important sources for Greek ritual dress is a late Hellenistic inscription that preserves a set of regulations that govern the organization of the Andanian Mysteries (Deshours 2006, Gawlinski 2012). A close reading of the Andanian sacred law reveals considerable emphasis upon ideals of female kosmos—in the sense of “adornment” as well as of “order.” Major focal points include prescriptions and proscriptions for ritual dress, along with specifications for the arrangement of an elaborate procession. This paper examines the construction and performance of gender at the Mysteries by applying a phenomenological approach to the experience of participants who take part in the procession and thus must fulfill a vision of female kosmos that is supervised by multiple types of male officials. Recent scholarship has demonstrated the importance of studying Greek dress in context, as an embodied social practice (Lee 2015). If a woman wears forbidden clothing at Andania, the gynaikonomos has the right to mutilate it, and it must become the property of the gods. Exploring the negotiation of female kosmos that occurs in connection with the procession at Andania lays the foundation for new insights into the relationship between dress and gender in other social contexts.

Bibliography

Seeing Echoes in The Hall

Lucian’s prologue The Hall presents a debate as to the role of ekphrastic speech in beautiful surroundings: do the visual and verbal compete with or complement one another? Is ekphrasis inferior to direct perception of the image itself? While scholars such as Ruth Webb (2013), Simon Goldhill (2001), and Zahra Newby (2002) have examined the piece in the context of contemporary ekphrases and Second Sophistic paideia culture, little attention has yet been paid to the mythological references Lucian introduces throughout the prologue. My paper examines these references, particularly the myths of Echo and Narcissus, the Sirens, and the Gorgons, arguing that they operate as alternative models of viewing, speaking, and listening for both the orator and the audience. Each of these models is explicitly gendered: for the first speaker, the hall plays the role of passive Echo, repeating the orator’s words, while for the second speaker, the hall’s beauty possesses a Gorgon-like power to astonish and silence the viewer. Visual beauty is thus figured as either the passive object of the erotic male gaze, or as an ensnaring female force. Neither speaker maintains these models of viewing consistently, however. The first speaker slips into Echo’s role himself, while the second speaker, having argued that ekphrasis is pointless, proceeds to offer a series of ekphrases which themselves offer various models of viewing. In figuring ekphrastic relationships through these myths, I argue, Lucian concentrates on the porous boundary between image and reality, creating an ambiguous and unstable picture of ekphrasis in which the dangers of narcissistic self-absorption and passive echoing loom equally large.

Bibliography

Double Vision: Anna, Lavinia and the *Aeneid* in *Fasti* III

Much like Achates exclamation of surprise on the seashore near Lavinium (*Anna est! F. III.607*), readers of the *Fasti* might have been surprised to see Ovid link the Roman festival to Anna Perenna to the (re)appearance of Anna, drawn from Virgil’s version of events in Carthage in the *Aeneid*. Despite its originality, it is an episode that has received surprisingly little attention from scholars. Visions and the gaze form the centerpiece of this story (*F. III.543-656*)—when Aeneas sees Anna on the shore he does not believe his eyes (Achates reaction is quoted above); Ovid’s Lavinia is no mere blushing maiden, she is characterized by fear, jealousy and paranoia—instigated by the sight of Anna in her halls; Anna sees an image of Dido warning her of immanent danger. This paper draws on the conference theme to consider “vision” in multiple frames, first in its literal sense, examining how gazes in the episode frame each character and their interactions with others (and self), then considering how Ovid manipulates the language of his model, Virgil’s *Aeneid*, to give us an Ovidian “vision” of the story of Aeneas. With respect to the latter, I examine how the vocabulary in the episode draws us to the *Aeneid*, but away from it at the same time, as Ovid repurposes Virgilian vocabulary to create new relationships and disjunction with his model text. I focus my discussion on the female characters in the episode, whose status is heightened by Aeneas’ overall lack of power at the climax of the story. I close by considering the outcome of the episode and its (non)relationship to the myth as Ovid tells it, and in relation to the date of the entry, the ides of March, and its other anniversary, Caesar’s assassination.
Cur ego personatus ambulem? Roman Men as Objects of Women’s Gaze

When Cicero was sixty-two years old, and twice divorced, he flirted with an unnamed woman who then made discreet inquiries of Atticus as to what Cicero’s intentions towards her might be (Att. 15.1.4). Cicero disclaimed any serious intentions, and implied that his devastatingly attractive appearance was to blame for the woman’s misunderstanding, joking that he shouldn’t have to go around masked (personatus) when his venerable age ought adequately to mask his charms. In a letter of 44 BCE, Quintus Cicero, nephew of the orator, is mentioned as believing that a particular divorced woman might be interested in marrying him, and that young Quintus was receptive to the idea (Att. 15.29.2). That women should gaze and desire and yet not be punished for it is enough of a rarity in ancient Mediterranean literature that the sexual freedom, comparatively, of women of the late Roman Republic stands out. Treggiari and others have written about the negotiations involved in Roman upper class marriage, and in the ability of Roman women occasionally to choose their bridegrooms (Treggiari 1993, 2007; Hemelrijk 1999). The sexual agency of Roman women was generally reserved for those who had been married (Caldwell 2015 describes the emphasis in Roman culture on the youth and inexperience of unmarried girls), though the poetry of Sulpicia presents an apparent exception. The denial of women’s right to pursue their sexual interests formed an important part of ancient Mediterranean adult men’s status as active pursuer, but the men of Cicero’s family interpreted being the object of a woman’s gaze as flattering. Roman men enjoying being the object of women’s gaze gives insight into the human reality that lurked behind reactionary anti-woman oratory and the legal innovations of the Augustan age.

Bibliography

The Athenian House and Household as the Mirror of the Citizen Woman and Man

Scholars have recognized that the layout of the classical Greek house regulated and enforced normative social behaviors; this model for analyzing house plans was first established by sociologists (Rapoport 1969) and later adopted by classical archaeologists. Thus Lisa Nevett (1999) posited the single-entrance courtyard house as the classical Greek model created to regulate family members’ and especially women’s behavior, and Susan Walker (1983) argued that the proximity of the andron to the street door prevented unwelcome intrusions by unrelated men into the lives of women.

While I follow these ideas, with some revisions, I present the classical house as more than an architectural controller of social behavior; rather, it can also be seen as a mirror in which the classical woman could see reflected herself and her own behavior. The house—its architecture and contents—thus effectively doubled the degree of social control on the citizen woman by serving as both enforcer and reflection. Using both textual sources and archaeological evidence, I show that the classical Athenian house was structurally the image of the ideal woman—well-ordered (kosmos), unadorned, interior-focused (muchos), dark, and private. In addition, I propose that the house was equally and without contradiction the image of the ideal citizen man—exterior-focused, light-filled, and public. Women saw themselves in the house while men used the house as cultural capital to both project and cement their image as citizens.

Bibliography

What Does Pandora Look Like to a Satyr?

This paper offers an analysis of the performance and visual impact of Sophocles’ satyr drama, *Pandora or the Hammerers*. I argue that the presence of a chorus of hammer-wielding satyrs transforms the presentation of Pandora in critical ways, inviting the audience to reflect on bodies, human and otherwise, and on the physical expression of sexual discourse. My approach foregrounds feminism and vision in two key ways. Firstly, I detail how modern scholarship on Sophocles’ *Pandora* has been shaped by Jane Harrison’s seminal work on the iconography of Pandora and the *anodos* of the goddess, often leading to untenably positivist interpretations (1908: 276-85). Revisiting this question with a more current methodology, I suggest that the staging of Sophocles’ play enacts a sustained visual allusion to a wide range of *anodos* iconography, whether or not these images originally depicted Pandora. Understood this way, the play reflects on complex questions of generation, sexuality, and embodiment; a bawdy variation on the sexual politics that Froma Zeitlin famously identified in Hesiod’s Pandora narratives (1996). Secondly, I examine how Sophocles’ drama differs from other forms (e.g., epic, vase painting) by presenting Pandora as a living figure before the eyes of the audience. I detail the ways in which costume and stage properties shape the presentation of Pandora, and also of the half-human, half-bestial satyrs. Drawing on the insights of Francois Lissarrague (1990, 2013), Erika Fischer-Lichte (2008), and Judith Butler (1993), I argue that the satyrs stand as a correlate to Pandora herself. Both are sexualized bodies created to perform the transgression of permissible, normative behavior. Moreover, both model the porous and artificial boundaries of human sexuality, demonstrating how even the most essential features of gender are both wild and fabricated.

Bibliography

Sight, Knowledge, and Identity in Seneca’s *Troades*

This paper investigates how sight and knowledge are constructed in Seneca’s *Troades*. It will also consider how these impact identity, for both the dramatic characters and the audience/reader.

Spectacle, seen, experienced, and reported, permeates this tragedy. In the final act, a messenger recounts how two young Trojans were offered up in a savage rite, a show that eager spectators thronged to, eager to gain a good lookout. Before this performance over a thousand lines are dedicated to description. The destruction of the city is vividly recounted, as are mourning rituals, the death of Hector and Priam, the disappearance of home, family, and identity.

Visualizing past and present leads to knowledge in *Troades*. However, Greek and Trojan knowledge is markedly different. Although they no longer possess standing or authority, the seeing of the Trojans leads to deep understanding. For the Greeks with all the vantage points, seeing leads to shallow knowledge, one of expedience and advantage. Identity is likewise an issue for the reader/audience. Hecuba, Andromache, and the chorus, all captive spear-won slaves, play the drama’s major roles. They are powerful directors, drawing attention to weakness and strength, and demanding that their destruction be witnessed. The reader/audience becomes part of the crowd watching (and accepting) tremendous cruelty and loss. The Trojan women compel a choice to be made between identifying with the Greeks, the ignorant victors, or the Trojans, comprehending deeply but on their way to utter devastation.

This paper is heavily informed by Kathy Gaca’s recent work on ancient warfare and the concomitant violence that women might (and did) encounter.

**Bibliography**

The Meaning of Place: Seeing *Medea* on the Roman Stage

Seneca in his *Medea* departs from Euripides in highlighting Medea’s divinity, eliminating her interaction with the Chorus, and removing the Athenian chapter of her story. While scholars have posited various theories based on the text to account for these differences, they have thus far failed to “see” the changes in the text as related to its potential performance in a Roman venue. Using the lenses of performance theory, cultural geography, and phenomenology, and building on the work of Kohn (2013), Boyle (2014), Escobar (2001), and Schechner (1973), this paper explores ramifications of a performance of Seneca’s *Medea* in Pompey’s theatre. I consider specific spatial elements of this theatre—the temple to Venus *victrix*, its east-west orientation, and its proximity to Pompey’s portico—to propose additional layers of semiotic opportunity for the viewer. I address the temple to Venus, the rearmost “spectator” and visible to the audience as a shadow creeping towards or away from the stage; I posit that its presence might influence audience expectation of Medea’s amatory stance toward Jason (a stance comparatively lacking in Seneca’s tragedy), or that we are meant to interpret Venus specifically as *victrix* (cf. *Med.* 901, 987) in the character of Medea. Finally, I argue that the framing of the theatre space between the temple to Venus (the supposed Julio-Claudian ancestor) and Pompey’s portico (the site of Julius Caesar’s assassination) opens the possibility of a specifically Caesarian reading of the tragedy, with Medea as Caesar: both rejected by the oligarchy of the city (see the Chorus’ persistent hatred of Medea), both descended from divinity, and both of whose eradication from the society engenders the downfall of the cities’ respective governments. This placing of *Medea* reexamines the purpose of Seneca’s departures from Euripides and gives us a lens through which we can read other Senecan tragedy.

Bibliography

Feminine Mourning Techniques in Catullus 68 and Sophie Calle

Catullus 68 and Sophie Calle’s *Douleur exquise* each record a rendezvous: in Catullus’ case, his mistress appears, but is unfaithful, and the narrator mourns his brother. In Calle’s work, her lover cancels, stranding her in India and implicating her own father in their breakup. I argue that both authors use the suffering of others as a therapy for their own, and that Calle’s techniques of photography and interview are echoed by the natural similes and mythical comparisons of Catullus.

Sophie Calle’s *Douleur exquise* contains two sections, documenting the days before and after her lover left her. The section documents a trip to Japan, each image stamped with a reminder of impending doom. After the break-up at the center of the book, she deals with her loss through comparison. On each right page is a narrative of someone else’s most painful moment, accompanied by a related image. On the left, under a picture of the red telephone, is a description of her loss, which gradually alters, diminishes, and, finally, disappears. Jordan (2007) argues that Calle’s project is a form of ‘soft’ monument, a feminized form of private mourning that contrasts with public, more masculine forms.

Catullus 68, on the other hand, is a poem (or two poems) on the death of the author’s brother—as in Calle, this loss is memorialized formally in the center of 68B—and his bittersweet affair. Catullus uses myths and similes to express his own emotional problems (MacLeod 1974), but the connections between simile and situation are seldom straightforward (Feeney 1992, Gale 2012). Catullus’ techniques for managing his pain through comparison seem to be successful at the end, in part because of his ability to empathize across genders (Skinner 2007), using comparison as an effeminizing and effective tool to create a “soft monument” of his own.

Bibliography


Seeing I, Echoing Eye: Reflections of Self in Kleist’s Penthesilea

Heinrich von Kleist’s troubling tragedy of the Trojan War, Penthesilea (1808) has rightly been held by critics to stage the difficulties of understanding other genders and other cultures. In these readings, the Greeks stand in for the male-dominated Western hegemony and the Amazons for the ineffable Other (Neumann 2000). This essay, however, argues that Penthesilea herself can be seen as the epitome and limit case of the Cartesian subject. The language constructing her character reveals the embodied blind-spot of input-output models of consciousness and their unbridgeable disassociation from other people and the world. The play thus offers a radical critique of knowing self and other and demonstrates the tragic consequences of taking interiority literally.

Four scenes of mirroring in Penthesilea trigger the traditional topos of coming to know oneself in the reflection provided by another’s eye. The image of seeing oneself in the mirror of a friend’s eye, familiar from Plato’s Alcibiades I, became a commonplace by the Renaissance, and was a favorite conceit in Shakespeare’s poems and plays. A huge revolution in optics, however, separates the Ancient and Renaissance understanding of how the eye works from the optical paradigm of post-Cartesian Europe. This new conception of vision (and knowledge) inflects and warps the recurrences of the image of reflective learning between selves in Kleist’s play. Each of the mirroring scenes in Penthesilea is an instructive misfiring of the expectations raised by the conventional topos of the reflecting gaze. Carol Jacobs marked the linguistic moment of Penthesilea’s suicide as the birth of a powerful new “rhetorics of feminism,” which avoids the trap of unwittingly supporting the societal structures it tries to combat (Jacobs 1989: 85-114). I argue that the language of Penthesilea’s visuality, moreover, points to the unsustainable paradox at the heart of modern, Western, phallocentric epistemology.

Bibliography

Mirrors of Desire: Deictic Imagery and Ritual Efficacy in the Ancient Greek Curse Tablets

Greek representations of adultery often involve an element of unauthorized viewing of women; adultery, therefore, was one of the by-products of visual access to women. As such, Greek men sought to limit other men’s unsanctioned contact with their wives. The extant Greek curse tablets provide a clear picture of the power of vision and its conditioning of desire. The casters wishing to inhibit access to their partner often sought to restrict vision, while those wishing to engage in an illicit union constructed a picture of the object of their desire on the tablet. This image is often formed by a wish to bind certain parts of the body, which provide a spatial map of the target of the spell as well as the ritual recreation of its desired effects. In DT 86, for example, the defigens projects a portrait of Zois on the tablet by the use of these deictic markers. The defigens essentially creates a ring around her body by evoking images of her “entrance,” her posterior, her eyes, and her mouth together with the more ethereal pictures of her sleep, laughter, and thoughts. This conjuring of images of her likeness and activities mirrors the all-encompassing nature of the spell’s desired effects, and thereby the level of control desired by the caster. Previous scholarship on adultery has neglected the personal picture of relationships given by the curse tablets. While the biographical information about the caster and the target of the spell is not able to be recovered, there nevertheless exists a relatively disregarded body of texts that can help to provide a fuller picture of the Greek conception of illicit desire and activity. These tablets recreate a description of the target person, like a mirror, and inscribe a “vision” in words that seeks to act on reality.
When a long-term adjunct not only teaches students but supervises their committees, serves her department in various administrative capacities, and pursues an active research agenda, what distinguishes her from tenured or tenure-track faculty? Much attention has been focused on the fact that “about 70% of the instructional faculty of all colleges is off the tenure track” (June 2012), but this paper will focus on the case of a long-term adjunct whose duties extend far beyond the classroom. Such “advanced” adjuncts may be the future of higher education’s heavy reliance on adjuncts. Their performance of tasks traditionally reserved for regular faculty challenges the idea of tenure as a meritocracy, and challenges the associated notion that adjuncts are “the victims of their own bad choices” (Schuman 2015).

This paper will consider multiple views of an “advanced” adjunct in a PhD-granting Classics department at a large state university: the subjective views of students and faculty colleagues, as well as the legal views found in departmental by-laws, university administration, and the faculty union. From some vantage points, the adjunct may appear virtually indistinguishable from regular faculty, but she differs significantly in those views which determine income, benefits, job security, and academic freedom. While giving partial credit for this disparity to the shame culture surrounding “bad career choices,” this paper will move beyond blame and make proposals for greater transparency and equity in the views of adjuncts.

Bibliography


Looking (again) at Roman Laughter: Humor and Cognition in the Carmina Priapea

This paper asks how a novel critical lens might help us reenvision our understanding of Roman humor. It takes as its primary test case the Carmina Priapea (CP), a set of early Imperial epigrams that are—in typical Roman fashion—both humorous and obscene. It is well known that humor is culturally circumscribed. Laughter is both a physical and a learned response. What registers as uproarious to a stand-up audience in Miami is liable to leave an audience scratching their heads in Mumbai. Most of the recent studies of Roman humor take this cultural specificity as a starting point, grounding their discussions in the particular (and often, to us, peculiar) beliefs and practices of Roman antiquity (e.g. Richlin 1992, Corbeill 1996, Clarke 2007, Beard 2014). While this work has expanded our understanding of Roman humor significantly, it also leaves us with a question: why is it that many witticisms in Roman literature still register as funny to contemporary readers? More specifically, how is it that a twenty-first century female scholar might find herself laughing at a misogynist quip hurled by a personified phallus? My talk attempts to answer these questions by looking at Roman literary humor through the lens of cognitive science. Drawing on insights culled from the burgeoning field of cognitive literary studies (in particular Tsur 2008), I unearth the stylistic triggers—and cognitive responses—that underlie the CP’s distinct brand of grotesque wit. My aim is not to suggest that a cognitive perspective should displace culturally situated modes of analysis. Rather, I hope to show that the study of ancient poetry has something to gain from exploring this approach.

Bibliography

Metempsychosis and the Matron in the *Bellum Civile*

At the end of *Bellum Civile* 1, an unnamed Roman matron experiences a prophetic vision comparable to metempsychosis. Her mind, while she still lives, gains an extracorporeal perspective otherwise inaccessible. I read the matron’s vision as part of a triptych of out-of-body perspectives, along with the apotheosis of Nero (BC 1.33-66) and the transmigration of Pompey’s *manes* (BC 9.1-18), though the very act of prophecy distinguishes her from the others. The combination of the matron’s pseudo-metempsychotic vision and the prophetic substance of that vision make her unique in the poem.

I draw on analyses of prophecy and its methods in Lucan’s work (Dick 1963) and on Lucan’s role as a poet with a focus on prophecy (O’Higgins 1988), as well as work on metempsychosis (Harrison 1978) and out-of-body perspectives (Bexley 2009, Thalmann 2011), and studies of the role of the *matrona* in society (Fantham et al. 1994).

Lucan approaches the act of prophecy through women such as the Pythia at Delphi and Erichtho, the Thessalian necromancer; the Roman matron’s vision represents another kind of prophetic act. The matron is also the third in a series of prophetic practitioners in book 1, parallel to Arruns the haruspex and Figulus the reader of astronomical signs. The matron’s mind is seized and transported by Apollo (1.678-79; 686-87), much like the Pythia, but she is able to look down upon the world as if her own spirit were experiencing metempsychosis after death. The *matrona*’s vision also removes her from the traditional representation of the Roman matron and transforms her into a conduit for prophecy, also like the Pythia, with a mental vantage point from which to observe the ruins of civil war. I explore the significance of this vision and the unnamed and otherwise indistinct figure of the *matrona* who experiences it.

**Bibliography**

The Personal is Scholarship: The Feminist Possibilities of Writing for the Internet

When scholars venture outside of the objective, detached tone commonly associated with academic prose and write from a more personal and subjective viewpoint, detractors often criticize the work as “sentimental” or “navel-gazing.” These adjectives suggest that the personal scholarly voice is gendered female. In this paper, I draw on my experiences writing and editing for online media, including the popular feminist publication Jezebel and the online Classics journal Eidolon. I argue that embracing gendered speech and allowing one’s life to influence academic writing can be a powerful feminist move to confirm the continuing relevance of antiquity in the twenty-first century. “The personal is political” may have been the rallying cry of second-wave feminists, but for feminist academics, the phrase could be rewritten as “the personal is scholarship.”

Previous writing on the subject, such as the volume Compromising Traditions: The Personal Voice in Classical Scholarship, has focused on its pedagogical value and place within the academic conversation. But a strongly stated authorial viewpoint can be even more effective in informal scholarly writing, especially writing intended for a broader, non-specialist audience through internet-native publication. Although public Classics has until recently been a male-dominated field, I believe it holds unique opportunities for feminist scholarship. For instance, by allowing personal experiences into one’s work, a writer can use the Classics in a way that might interest those who share some traits with them—sexuality, gender or gender identity, a history of trauma or mental illness—but are not members of the rarified world of academe. And by making informed comparisons between the ancient and modern world, intersectional feminist Classicists can take advantage of the often-unquestioned cultural capital of the Classics to explore sites of oppression that still exist today.
Panel Overview: See and Be Seen

Most of our female colleagues can tell a story of a moment in which she realized she was the object of “the gaze.” From that casual comment in the hallway from a senior colleague to the anonymous words of student evaluations, she hears about her appearance that she “should smile more,” that she “is great eye candy,” or that she dresses “unprofessionally.” For our contribution to FemCon VII, we will organize a conversation of participants-as-panelists discussing their experiences as the object of the (male) gaze in the profession. Inspired by a scene in John Berger’s *Ways of Seeing*, Episode 2 (1972), in which a group of women sit and discuss their experiences of the male gaze in art and art history with Berger as the host and facilitator, our participatory panel will begin by screening this episode of WOS. We will then invite pre-selected discussants to join us in responding to specific questions about the gaze raised by the film now 40 years later. The discussion will interrogate the gaze in theory then (1972) and now (2016), and how it shapes our professional experiences, e.g., getting dressed to teach and/or to give a conference paper, feeling a moment of profound self-conscious visibility in front of the class or of pronounced invisibility at a faculty meeting, etc. We call the panel “participatory” because audience members will take part in the conversation by tagging out a sitting panel member and taking her place; we have deliberately designed this conversation-event to dissolve the conventional divide between presenters (seen) and audience (observers). Our methodology here aims to create a truly collaborative conversation that interweaves reflection on ways of seeing with stories of being seen.
Panel Overview: Through Women’s Eyes: Female Vision in Elegiac and Epic Poetry

Ancient literary texts, particularly genres that extol or insult like elegy and satire, generally present women as objects of a masculine gaze. Only in rare instances are they depicted as “seeing subjects.” Our panel will examine some elegiac and epic Greek and Latin texts that narrate from a female point of view, employing women’s vision as the instrument of this new perspective. Paper One, by Florence Klein of the University of Lille, proposes to reread some neoteric epyllia and Catullus’ carmen 64 in the light of Moschos’ poem on Europa. Breaking with Greek poetic tradition about raping women who are depicted as mere objects of male lust, Moschos tells the story from the point of view of Europa and suggests that the girl “with wide open eyes,” attracted by the bull, consents to her abduction.

Paper Two, by Jacqueline Fabre-Serris of the University of Lille, focuses on an inversion of this scenario in Ovid’s Metamorphoses, where the nymphs Echo and Salmacis try to rape beautiful boys with whom they fell in love at first sight. Inspired by Propertius’s elegy 1.20, where the poet advises Gallus to reject the “nymphs’ lustful attempts at rape” (nympha rum cupidas rapinas), both texts similarly conceptualize female desire as tenacious and stubborn, like the eyes of both nymphs when they stare on the boys’ bodies and threaten their physical integrity. Paper Three, by Alison Keith of the University of Toronto, focuses on the threatening female gaze par excellence, that of Medusa (a girl who was herself raped); examining passages in Ovid, Lucan and Statius, it explores different male strategies to regain control of and indeed annihilate Medusa’ power of commodification.

Paper Four, by Federica Besson of the University of Torino, illustrates how, in Statius’ Achilleid, female gazes (of both his mother and Lycomedes’ daughters) threaten the psychic and physical identity of Achilles, until he reaffirms his virility by raping Deidamia and reveals his “true” nature, that of epic hero. In contrast, Paper Five, by Judith P. Hallett, of the University of Maryland, College Park, analyzes the point of view provided by a woman, the poetess Sulpicia, who makes herself an object of (masculine) gaze and desire by depicting herself not only as a physically alluring girl but also as deeply desirous of her beloved. In so doing, she tries to rewrite the conventional poetic scenario in which male poets usually situate women, by shaping their physical image, then controlling how readers must look upon them.
Female Gaze and Desire in Moschos’ *Europa* and Neoteric Poetry

In his poem on the rape of Europa, the Hellenistic poet Moschos writes in the literary tradition that portrayed young girls abducted and sexually violated by the gods (and notably the tradition surrounding the abduction of Persephone), but introduces an important difference: he portrays Europa, the young girl abducted by Zeus in the guise of a bull, as fully consenting. Warned several times of the destiny awaiting her, she does not feel any sadness, and instead contributes to provoking an act of sexual violence that she appears to desire. It merits notice that this depiction of rape as consented to by the young woman is accompanied by a powerful emphasis on her own gaze (etymologically, she is the “young woman with wide eyes”—“eyes widely open,” *Euru-ope*) since it is she who, throughout the entire poem, is the subject of vision and it is by her desiring gaze that Moschos’ reader is invited to visualize the action.

This paper will thus explore the link between narrative focalization through the female gaze and the appreciation of desire reciprocated by women (including that the assertion of a woman consenting to be raped can have disturbing or problematic implications). It will subsequently consider other works which foreground female desire in emphasizing its visual dimension: neoteric *epyllia*, and in particular Catullus 64, where it will re-read, in the light of Moschos’ text, “love at first sight” experienced by the young Ariadne upon viewing Theseus. By way of conclusion, the paper will examine how the figure of Europa has re-emerged as a privileged spectator in the most recent film of the French director Christopher Honore (*Metamorphoses*, released in 2014) in order to ask if in this contemporary cinematic work the young girl presented as privileged spectator of the action is also the subject of her own desire.
Feminine Gaze, Desire and Rape: The Tales of Echo and Salmacis: An Ovidian Answer to Propertius 1.20?

This paper proposes a comprehensive study of stories told by Ovid in two different books of the *Metamorphoses*: the meeting of two boys, Narcissus and Hermaphroditus, with two nymphs, Echo and Salmacis. Ovid re-employs, from a feminine point of view, three narrative sequences he used, from a masculine point of view, in many tales of the *Metamorphoses*: sudden sight of an erotically attractive girl, violent desire, declaration of love in vain, and attempted rape.

I argue that he has found the idea of constructing these stories in parallel in Propertius 1.20. In this elegy addressed to Gallus, Propertius tells Hylas' rape by presenting it as an *exemplum* to support the advice given to his friend: *nympha rum semper cupid as defende rapinas*. Ovid refers with a range of textual echoes on the one hand to the air attack of Zetes and Calaïs, on the other hand to Hylas' rape by the nymphs of a fountain.

Unlike Propertius, who is only interested in the masculine point of view (Hercules' despair after Hylas' abduction, sexual advances of Boreas' sons, Hylas' fascination for his own image seen in the water), Ovid focuses on the *nympha rum cupid as rapinas*. He builds the boys' meetings with the nymphs, on a series of similarities and differences and stages women’s desire (felt and expressed through their gaze) by emphasizing what he considers as its very nature: boldness, ingenuity and tenacity. He stages the danger posed by female desire, by showing how it is threatening and strongly disturbing for man’s identity on emotional and physical level. If Narcissus is successful in pushing back Echo, Hermaphroditus suffers the full horror of an unwanted sexual union.
Medusa’s Gaze in Imperial Latin Epic

The mythical figure of the Medusa has had a potent afterlife in twentieth-century critical theory from Freudian psychoanalysis to French feminism. This paper draws on both Freud and Cixous to explore the representation of Medusa in Ovid’s *Metamorphoses* 4-5, Lucan’s *Bellum Civile* 9, and Statius’ *Thebaid* 1. It argues that these poets take up Medusa’s gaze as a powerful image of the desiring female and the threat it poses to masculine projects, both heroic and literary. Domestication of the Medusa’s gaze is thus required to confirm both the epic hero’s fortitude and the epic poet’s literary authority.

Ovid introduces Medusa in *Metamorphoses* 4 with the image of her decapitated head, which he identifies as Perseus’ heroic prize and one of his magical weapons, and which will also figure as the object of the hero’s internal narrative to an admiring audience at the end of the book. The Gorgon’s gaze thus serves Perseus’ various purposes, most obviously in his use of it to master first the sea-monster that threatens Andromeda (*Met.* 4) and then his marital rival Phineus, and his adherents, in a pitched battle in Andromeda’s father’s halls (*Met.* 5). But her gaze also serves the poet’s aims, as a stand-in for his metamorphic artistry in passages that domesticate female desire to male ends.

Medusa’s gaze enters Lucan’s *Bellum Civile* as an icon of the epic hero’s courage and the epic poet’s artistry. In Book 9, Lucan relates the well-known (Ovidian) myth during the passage of Cato’s troops through Libya in a passage that occasions both a disavowal of the historicity of the Medusa-myth and a display of epic heroism from the Roman republican general. In Lucan’s rationalizing historical epic, Cato’s Stoic conquest of the Libyan snakes purportedly engendered by Medusa enacts the heroic male conquest of the female, human of beast, culture of nature, imperial Rome of provincial Africa, and historical of metamorphic epic. Medusa’s gaze is instrumental here to both Cato’s and Lucan’s purposes, but the question of her own desire is not even aired.

Statius depicts Medusa on an ancestral drinking cup of Adrastus in *Thebaid* 1, rendering her at the very moment of Perseus’ victory, with her gaze faltering in death. Memorialized on the Argive heirloom in gold and other precious metals, Medusa has been thoroughly domesticated as a symbol of male mastery of woman, if not beast and landscape, within the poem, for in this scene Adrastus welcomes his two future sons-in-law, Polynices and Tydeus (both dressed in the hides of beasts), into the Argive community and introduces his daughters to them. She is the object of our collective gaze—both of that of the internal epic audience (Adrastus’ guests at an Argive ritual) and of that of Statius’ external public—and can return the gaze of neither.
Visions of a Hero: Optical Illusions and Multifocal Epic in Statius’ *Achilleid*

Statius’ experimental epic on Achilles constructs a complex image of the hero: it offers shifting pictures of his figure, multiple perspectives on his look, and competing views of his literary profile. The ambiguous beauty of the young boy sets off a comedy of deceits, and tests the reader’s gendered assumptions; staging a transvestite hero, the epic narrator engages the characters’ and the external audience’s gaze in spectacular illusions, thereby straining the rules of the genre.

The spectacle of the hero’s body is at the center of a highly visual poetics, that is much indebted to Ovid’s *Metamorphoses*: descriptions, similes, words of seeing used by the narrator, internal point of views and projections by different characters constantly keep Achilles—his gender identity, and generic profile—under scrutiny by the reader’s eye.

In this play of appearances, the female gaze has a crucial role. Thetis’ looking at her grown-up child, her re-education of him as a feigned daughter, so that he can look like a girl, her pride in her artistic creation, show an anxious mother’s concern for her offspring’s social and literary look. Deidameia’s and her sisters’ view of the masculine newcomer, the ambiguous attitude of the courted princess towards the odd-looking girl, and her astonishment at being raped by the finally revealed Achilles, involve issues of ambivalent erotic gaze and visual deceits.

Finally, Achilles’ refusal of his female look and his projecting an image of himself as a hyper-epic hero—that is ironically commentated by the narrator—cap this experiment of a changing, multifocal, and relativizing epic.
Spectacle in the Eleven Elegies of Sulpicia

An attention-arresting elegiac couplet begins the eleven elegies about (and to my mind by) the Augustan poet Sulpicia (3.8):

\[ Sulpicia est tibi culte tuis, Mars magne, kalendis Spectatum e caelo, si sapis, ipse veni. \]

Summoning the god Mars on the first day of “his” month, its first line commences with the poet’s own name, Sulpicia, immediately establishing her as the sentence’s subject. The second line opens with the rare supine \textit{spectatum}, “in order to view,” immediately characterizing this subject as engaged in public performance.

The eleven elegies these two lines introduce represent Sulpicia in performance, initially foregrounding her eyes themselves as firepower for the god Amor’s torches. 3.8 itself emphasizes Sulpicia’s physical movements and changes of appearance while viewed by Mars; subsequent poems portray her as in action and in motion while hunting with her lover, resisting devastating illnesses, marking her lover’s and her own birthdays, consummating their mutual passion, and suddenly departing from her lover’s embrace. In 3.15 she uses \textit{agere}, the Latin verb “to act,” in the passive voice when insisting that her birthday be celebrated in Rome by all. Usually, however, Sulpicia employs active voice verbs to underscore her agency, along with various words describing perception, to emphasize her awareness of those who view the spectacle she creates.

My paper contrasts Sulpicia’s self-depiction as a dynamic, self-actualizing visual spectacle with—as Sharrock has argued in “Womanufacture” (1991)—the tendency of Ovid and other male elegists to represent their female \textit{inamoratae} as immobile, passive art objects. When editorializing about the women who throng to the theater with \textit{spectatum veniunt; veniunt spectentur ut ipsae} at \textit{Ars Amatoria} 1.99, Ovid evokes \textit{spectatum} in 3.8. But he envisions these women altogether differently from the spectacle Sulpicia makes of herself.

Bibliography

Panel Overview: The Street and the Stage: Seeing Women in the Mid-Republic

Scholarship on Rome in the pivotal third century BCE rarely focuses on women, much less their public visibility. Yet our best witness for the period, the early *palliata*, not only stages female characters but explicitly addresses women viewers—*matronae*, prostitutes, slave-women. The plays put women in the street and outside the house, and attest to their presence throughout the city. The development of the *palliata* during a century in which Rome had armies in the field almost every year affected both plot points (war captives, prominence of slave characters) and the status of the actors, who, before central Italy began to attract Greek professionals, were slaves and lower-class men.

Our panel looks at women onstage, in the audience, and in the street in mid-Republican Rome, with special attention to subalterns: slave-women, prostitutes, and poor women. Building on theoretical models of the reciprocal gaze between actors and audience, we address questions of vision and visibility: How were women being seen? How did women see? How are class, displacement, civil status relevant? Amy Richlin sets the plays in historical context, juxtaposing Livy’s third decade with onstage episodes of the sale of war captives and putting “the woman in the street” back into Roman political culture. Erin Moodie shows how marginal women onstage see what others cannot, appealing to audience familiarity with knowledge from below. Anne Feltovich and Sophie Klein look at scenes that play with social rules for women’s movement in public and the body on display, asking what these scenes taught slave-women in the audience (Feltovich) and suggesting that these scenes put on a show of performativity (Klein). Dorota Dutsch retrieves two protocols for a female gaze after the Punic Wars and Pydna. The commentator, Sharon James, draws together our panel’s message: comedy puts women’s agency on display.
The Woman in the Street: Becoming Visible in the Mid-Republic

_Becoming Visible_ epitomizes the new feminist history of the 1970s, but for some historical periods visibility has been slow in coming. This paper addresses the problem in current treatments of “Roman political culture,” which erase not only women but poor people and slaves. In fact abundant evidence for the perspective of these groups in the 200s can be found in the early _palliata_, most fully in the plays of Plautus, which also explicitly address slave and free women in the audience. Roman tragedy, too, gave women a voice, as in Dancæ’s line in Naevius’s _Danae_, _desubito famam tollunt_, _si quam solam videre in via_ (12W; Manuwald 2015)—or ventriloquized them (Dutsch 2008). K.-J. Hölkeskamp (2010) repeatedly invokes “the notoriously elusive ‘man in the Roman street,’” but Livy’s third decade incorporates public activities carried out by women of all classes during the Second Punic War: religious, both orthodox and un; crowd actions; even fighting in the streets. Not all public actions were voluntary: pan-Mediterranean warfare in the 200s, and into the 190s, produced mass enslavements (Gaca 2010-11, Richlin 2014 and forthcoming) and public sale. So in Plautus’s _Persa_, a poor girl is sold onstage; in _Epidicus_, Philippa, a poor woman, raped and displaced, seeks her daughter who has been “taken by the enemy,” and has then been sold off from the _praeda_, while soldiers in a triumph-like parade each have multile captives: _pueros, virgines_ (210). Ironically, women onstage were played by slaves or lower-class men, who themselves had experienced the downside of war: a form of drag (Richlin 2015). What did mothers in the audience see onstage, as “Philippa” told her moving story? What did a slave-woman see, as she rejected her counterfeit “daughter,” a freed slave? What reciprocal gaze (Revermann 2006) reverberated between the benches and the eyes behind the mask?

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The Handmaid’s Vision: Women, Pretense Rupture, and Actors in Plautus’ Truculentus

Given its obsession with vision, spectacles, and sight (cf. the presentation of the stage as simultaneously Athenian and Roman space at 1-3 and 10-11, the plentiful visual effects throughout, and the discourse on the necessity of autopsy for real knowledge at 482-96) the Truculentus is a fitting comedy for a character with unique visual capabilities. Indeed, the nameless handmaid of Callicles is the only character in Roman comedy ever to notice an eavesdropper who wishes to remain hidden (Moore 1998: 156). This unique ability to see through the pretenses of others—she points out a hiding Diniarchus to her master (817, 822)—is accompanied by a propensity to speak truth to power, as her few remarks include two on the unfair treatment of the powerless by the powerful (810-13, 836-7). These two traits render her a metaphor for the Roman comic actor: a low-status individual who ruptures the pretense of a performance (e.g., via metatheatrical remarks) and may even acknowledge the difficulties of marginalized individuals in society (cf. Richlin 2014, 2015: 47). (In the Truculentus, e.g., the meretrix Phronesium and ancilla Astaphium justify a sex worker’s pursuit of profit as a defense against poverty at 901-8 and at 220 and 237-40, respectively; cf. Asin. 531, Cist. 41-5). Phronesium and Astaphium also see through the pretense of performance in ways that most of the play’s male characters do not, addressing the audience directly at 463-75 and 105, respectively. In fact, research in social psychology explains why the very marginality of these three women enables such clear vision: low-status people have a better understanding of what is actually happening than high-status people do (Goodwin and Fiske 1994) and are more likely to reject hierarchy-justifying myths (Sidanius and Pratto 1999).

Bibliography

Recognition from Below: A Role for Subaltern Women

This paper explores the agency which Plautus (Rudens) bestows upon a slave-woman, Ampelisca, to bring about the recognition of the lost-citizen Palaestra. Ampelisca’s slave status allows her both to see and be seen by those with the power to reveal Palaestra’s true identity, giving her the role of Palaestra’s proxy (Joshel and Murnaghan 1998: 15). As fellow slaves, the two women share the trauma of shipwreck, during which Palaestra discloses her citizen status and identifying tokens. After they escape their pimp, Plautus observes comic conventions and keeps the lost-citizen offstage while Ampelisca runs errands in public, as is appropriate to her status. Hers is the body on display in a famous ogling scene (see McGinn 1998: 331-35 on status and sexual harassment). This positions her both to gather and reveal information: she discloses Palaestra’s identity to another slave, Trachalio, and conveys important news back to Palaestra. Trachalio, in turn, helps reveal Palaestra’s status to her father, and ensures that the tokens fall into his hands. Here Ampelisca fades into the background—onstage, but nonspeaking—as Palaestra reclaims both the stage and her citizen status. Ampelisca’s last line: quom te di amant, voluptati est mi (1183).

Ampelisca’s gender and legal status allow her to be both hyper-visible and hyper-invisible when it serves the needs of the playwright. The slave woman, who is in the right place at the right time with the right knowledge to save the citizen woman from prostitution, serves as one of many controlling models for behavior (Collins 2000: 72-3): slave women in the audience are informed that “good” slave women use their visibility to protect the citizen daughter, who is a high-value commodity and therefore vulnerable. After both women disappear, the good slave-woman is rewarded with her freedom and marriage to a freedman: status-appropriate.

Bibliography


Acting Out/Up/Down: Performing “Women” in Roman Comedy’s Plays-Within-Plays

The play-within-a-play device (Bain 1977, Slater 1985) offered “women” unique visibility and agency by placing them center-stage and empowering them to shape the ways in which they were seen, both by internal and external audiences. In three case studies, Plautine heroines control their stories, manipulating their sexuality, civil status, and/or ethnicity to deceive a blocking figure. In the process, they exploit female stereotypes to their advantage, simultaneously underscoring and undermining them. The multilayered identities of actors and audiences enriched the reciprocal experience of performing and viewing these stereotypes (Revermann 2006, Richlin 2015).

I start with two scenes from Plautus’ Miles Gloriosus: Philocomasium’s deception of Sceledrus and Acroteleutium and Milphidippa’s deception of the miles himself. Convincing the slave that his eyes have deceived him, Philocomasium “acts out,” splitting herself into virtuous self and evil twin (James 1998). In a similarly compelling performance, the freed prostitute Acroteleutium and her slave-woman persuade the soldier that she is a matrona in love with him: “acting up” through dress and affect (Crisafulli 1998). In both scenes, the “women” exploit their sexuality and bring civil status to bear, at once displaying and destabilizing conventional female virtues.

The final case study looks at the unnamed virgo from Plautus’ Persa. Unlike the others, the parasite’s daughter is a reluctant actress. A free woman, she risks her reputation by dressing up and “acting down” as an Arabian captive and allowing herself to be sold to a pimp onstage. Her performance simultaneously reveals the extent of her powerlessness, and also enables her to demonstrate her high “innate status” (Marshall 1997).

Comic actors, then, shook up their audience by acting out the performative, visual signs of female virtue. The matronae, prostitutes, and slave-women in the crowd would have recognized facets of their own experiences reflected and refracted onstage for all to see.

Bibliography

Spectatum veniunt: Female Gaze in Roman Comedy

Were the women visible on the streets of Rome not only the objects, but also the subjects of the gaze? If so, how did women look? Since Mulvey’s provocative article (1975), the possibility of a female gaze has been much debated (Mulvey 2006, McGowan 2007). As Ovid’s dictum attests (Ars 99), however, the Roman spectacle required both female visibility and female gaze. From the stage, actors in female masks looked at the audience; from the cavea, women looked back. The relationship was reciprocal (cf. Merleau Ponty 1968).

This paper retrieves from the scripts of Plautus and Terence two protocols for female gaze and asks how these protocols might have intersected with daily practice (cf. Turner 1990). Consider the self-reliant gaze of Alcumena (Am. 699-756-7) and Artemona (As. 879-880); both are bold enough to look at men as sex objects (As. 873-4; Am. 512-14). This gaze comes to focus in the Miles, when a meretrix plays a matron wooing the soldier (Mi. 1264, 1271). Is it possible that dowered wives in Plautus’ audience (Most. 280-1), confident, perhaps, in family wealth amassed during the Punic Wars, might have recognized themselves in these formidable figures and emulated their gazes?

In Terence’s Eunuch, Pamphila looks with apprehension (584: suspectans) at the same painting of Danae (recall Naevius 12W) that will soon incite Chaerea to rape her (583-91). Prudence is of little help to Pamphila, but what would her gaze communicate to those women and slaves in the audience whose owners recently acquired erotic tabulae from the loot from Pydna (Miles 2008)? What lessons would they draw from the watchful gaze of the comic slave-women (Richlin 2015), skilfully scanning their surroundings for signs of violence past, present, and future (Eu. 645-5; An. 234, 482)?

Bibliography

Panel Overview: Shifting Views/Multiple Lenses

This panel primarily addresses the initial observation in the call for papers: “knowledge of a subject is shaped by the observer’s point of view.” We start from the assumption that one’s point of view, as influenced by gender, race, sexuality, ethnicity, religion, cultural moment, profession or other factors, can change how we read or understand a text.

In particular, we would ask “how does the contemporary environment change our work and our lenses?” For example, on U.S. campuses and in the media, there is currently a strong interest in transgender individuals and their lives. Is transferring that interest to our work in antiquity just trendy, cashing in on a movement, or is it a new focus that reveals hitherto unseen facets of ancient texts?

How do we change our interpretations when we engage in activism, when we teach, when we do scholarship, or when we act in or direct a play? What tensions arise and how are they resolved (or do they remain unresolved?) when we wear, as we often must, more than one of these hats?

We will also individually engage with several of the other questions suggested by the call for papers, namely the use of theories from outside classics (intersectionality, homosociality) as a method; the history of women and feminism within classical studies and the path going forward, specifically employing transgender and sexuality studies as lenses; the role of post-antique versions of ancient material, particularly as affected by performance practice. In addition, we hope to address in discussion the ways the very field in which we work disciplines us by demanding a specific mode of presentation that often threatens to foreclose the radical dimensions of the questions we would ask.
The Usefulness of Bifocals, or Intersectionality and Aeschylus’ Suppliants

In this talk I will explore the usefulness of intersectionality as a concept with which to view the ancient world. Intersectionality as a methodology arises out of the work of black feminists, notably Kimberlé Crenshaw (1989), Patricia Hill Collins (1990) and other critical race theorists, who made the point that the separation of gender and race led to the ineffectual analysis and representation of black women. In its early stages, critical race theory was closely connected to legal theory and sought to address the invisibility of black women caused by the separate use of the lenses of race and gender.

When I first worked on Aeschylus’ Suppliants, it was for a paper on rape, and I focused on gender. The usefulness of that singular point of view was put into question, however, when I considered the play again from the perspective of race and color. In this talk I will present Aeschylus’ Suppliants as an example of how intersectionality might work to improve our understanding of ancient evidence. The paper will analyze two different vectors of identity, namely gender and race, and the ways they benefit from being analyzed together. I will then look briefly at Charles Mee’s adaptation of Aeschylus, Big Love, which eliminates the racial dimension of the original.

In my conclusion, I turn to larger questions. While critical race theory may be so grounded in the present as to be of questionable value in Classics, the political impetus behind intersectionality makes it useful for feminist Classicists. In particular, this method can transform Classics into a field more inclusive and attractive to others, by pointing out multiple positions of privilege, conditions of marginality and differing fractured identities instantiated in the material we study. Finally, each of us occupies different positions (scholar, activist, teacher), and intersectionality can help us mobilize these positions more effectively.

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Experiencing Ancient Drama

Starting some forty years ago an important new approach to ancient Greek and Roman drama—performance studies—appeared. Yet many discussions of ancient drama continue to focus on the script as the primary vehicle of meaning, with little or no attention to the visual, aural, spatial, temporal and other aspects of performance, to the wide variety of possible performance choices, or to possible responses among audiences ancient and modern (for an example of this focus see Rosenbloom 2011). There are obvious reasons for this: scholars are frequently expected to prove points in academic discourse by excluding alternatives, while artists can explore various possibilities and include contradictory elements in performance.

My vision for the study of ancient drama: include practice! This means not only observing the practice of others via watching live or recorded performances, but actively investigating what choices are involved in staging and what differences those choices make, ideally by doing performance exercises and even full productions. Every performance is an experiment. Everyone involved in a theatrical performance (including audiences) learns things that can be learned in no other way—aspects of the script, characters, issues, and much more—and they learn them together, each enriching others’ understandings. Staging drama written for performance conditions very different from contemporary ones creates awareness of those differences and their effects. Performance practice is especially useful to feminist analysis as it underscores the performative nature of gender with clarifying immediacy.

I will illustrate my vision by looking at particular aspects of Iphigenia at Aulis, such as the portrayal of Agamemnon, Achilles, and Iphigenia’s decision to sacrifice herself, outlining various choices and effects this script offers to performers and audiences.

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Were Female Martyrs Transgendered? Perpetua between Genders

Female martyrs of late antiquity have been cast and viewed in many different roles and against various cultural paradigms. They were among the first proto-gender-benders in history, inhabiting a world between masculine and feminine, blurring the lines that had been established by the early Church Fathers and classical writers like Plato and Aristotle before them. Today these martyrs have received new notice because of the current interest in transgendered people, in particular Caitlyn Jenner (e.g., Candida Moss, “The Caitlyn Jenners of Catholicism,” The Daily Beast 6/6/15). What do we learn when we compare Perpetua of the third century CE to Caitlyn Jenner?

The female martyrs of early Christendom were regarded with deep suspicion and puzzlement by the early Church Fathers of the third to fifth centuries. Many were seen as women who exhibited unnatural male characteristics—characteristics that were admired in men but not seen as suitable for women. Perpetua carried this masculinizing one step further by having a vision in which she physically turned into a male and fought in a brutal pancration against a large Egyptian opponent (Passio 10). Immediately after her contest, she awoke and became a female again, addressed as filia by the lanista who was running the contest. Nevertheless, her actions and behaviors—self-confidence, courage, strength, leadership of her group, determination to die—all serve to denote her as masculinized. Many viewers see in Perpetua the ultimate masculinized female (Cobb 2008, Moss 2015); others see a maternal figure who exhibits female traits (Perkins 2009) or who is a site of ambivalent identification (Bal 1991, Castelli 1991, Burrus 2008). She is a figure of continual contestation, who can represent whatever the viewer wants her to and who has undergone processes of reinterpretation, misinterpretation, resubjugation, and victimization.

I will question whether such a malleable figure, seemingly subject entirely to the whims of the viewer, has any real substance or identity, and whether thinking in transgender terms can help us to answer this question about substance/identity.

Bibliography

Visualizing Same-Sex Desire in Elite Male Culture in Tenth-Century Byzantium

It is an accepted fact that there was a regeneration of learning in the Byzantine empire of the 800s into the 1000s and beyond. As part of this regeneration, the epigrams of the Greek Anthology were collected around 900 (Cameron 1993). This paper considers two pederastic epigrams from the collection (12.195 and 12.256) in relation to two letters (44 and 26) that an important Byzantine political figure, Nikephoros Ouranos (floruit c. 980-c.1010), wrote to his male friends. An important point this paper makes is that the letters are intertextual with the poetry in such a way that the epigrams’ sexual content would have been recognized by the recipients of the letters. This in turn suggests same-sex desire’s presence in these relationships as a metaphor and, arguably, an occasional reality.

Key to asserting the visibility of same-sex desire in these letters is the employment of what we may wish to call the lenses of homosociality and intertextuality. Sedgwick’s concept of homosociality between men (1985) is the first. Still helpful even after 30 years, Sedgwick’s homosociality brings into view a terrain that does not feature the binary between homosexual and heterosexual but instead consists of a range of intertwining/overlapping social relationships: hostility, cooperation, friendship, and erotic relations. Focusing on evidence with homosociality in mind enables perception of a greater range of meanings than would be acceptable to thinking limited by the binary of heterosexual and homosexual. And what this means, in turn, is that intertextuality with earlier pederastic poetry becomes potentially quite meaningful. Employed as a second lens for viewing this Byzantine milieu that lacks the binary between homosexual and heterosexual, intertextuality with pederastic poetry has the possibilities either of directly asserting the presence of sexual relations in any particular relationship, or of functioning as a lively corporeal metaphor for friendship. Viewing these two letters of Nikephoros in these ways, we see a male culture marked by fluidity between the homoerotic and the homosocial.

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Panel Overview: Revealing Gendered Violence in the Academy
Sponsored by the Women’s Network of the Classical Association of Canada

In recent years, there has been increased attention paid to the problem of gendered violence on university campuses. While this is a welcome and long-overdue discussion, the conversations have largely focused on violence between students, and primarily undergraduate students. Gendered violence, however, affects women at all levels of academia, including graduate students, and both junior and senior faculty members. Moreover, this violence is often perpetrated by other (primarily male) graduate students and faculty members, a situation that has enduring and damaging professional consequences for female survivors, particularly within the small world of academia. This panel explores the problem of gendered violence in the academy, bringing to light the many unacknowledged consequences for survivors and the invisible sacrifices that women make in an effort to protect their personal safety. The panel will consist of three speakers and a respondent, who will address the following topics:

Speaker 1/Chair—Allison Surtees (University of Winnipeg)
This presentation will introduce the problems to be addressed by the panel, and will discuss the importance of engaging male colleagues in strategies to combat violence.

Speaker 2—Judith P. Hallett (University of Maryland)
This presentation will discuss the presentation of gendered violence and assault in the classroom, and discuss strategies for approaching these topics sensitively and in a way that acknowledges the lived experiences of both students and instructors.

Speaker 3—Susan Deacy and Fiona McHardy (Roehampton)
This presentation will discuss “lad culture” in UK institutions and gendered bullying and harassment among faculty members and explore possible strategies for both dealing with and preventing gendered violence in the workplace.
Revealing the Issue

Gendered violence and harassment continue to affect our (largely female) colleagues and presents a clear obstacle for women in academia, yet it is generally treated as an open secret at conferences, within departments, or working in the field. Given recent high-profile instances of gendered violence on Canadian and American campuses, the more public discussion on violence on campuses in general, and the broader discussion of rape culture in the media, it seems a timely moment to talk about these issues and how they affect members of our academic community.

This presentation will begin with a definition of gendered violence and the question of consent. The term “violence” can cover many behaviours, from violent language to outright physical assault. I will then discuss the multitude of reasons why women do not report violence, and often do not even acknowledge it to themselves, and explore the power structures particular to the academic system that often protect offenders and punish survivors. Since occurrences of gendered violence among colleagues are rarely officially reported or even discussed openly, many survivors feel isolated and may even physically remove themselves from professional environments as a means of self-protection. This isolation is a continuation of the violence, which has an enduring effect on the survivor that is often invisible to others. Finally, I will discuss the importance of engaging men in this discussion. Gendered violence is not solely a women’s issue, as it affects the environments in which we all live and work. It is not enough for men to avoid engaging in gendered violence themselves. Men need to actively engage in efforts to end gendered violence, to believe survivors, and to support them from a place of equality rather than paternalism.
Teaching Gendered Violence in Classical Texts: Classrooms and Contexts

My paper reflects on how I myself have taught graduate teaching assistants and prospective secondary school teachers how to engage with representations of sexual violence by ancient Greek and Latin authors in their own classrooms, at both the university and precollegiate level. The classical works in question, particularly Ovid’s *Metamorphoses* and *Fasti*, largely depict mythic and imaginary figures rather than historical men and women from Ovid’s own, elite Augustan milieu. Yet my efforts to contextualize these fictional literary texts have entailed examining both the ancient Greco-Roman cultural contexts in which these works were originally written and read, and the lived experiences of students and teachers on campuses and in the larger academic world.

One of the issues that these reflections address is that of providing “trigger warnings,” alerting students in advance to the prominent and seemingly unproblematized depictions of sexual violence against women in the texts they are to study and ultimately teach. In this connection, I would like to [re]commend, and share the challenges I have encountered in assigning, Amy Richlin’s influential essay “Reading Ovid’s Rapes.” It occupies pride of place in my own classroom for articulating what is troubling not only about Ovid’s frequent descriptions of women subjected to rape, but also the exculpatory explanations offered by Ovidian scholars in dealing with this material; its efforts to consider how feminists can read these Ovidian narratives merit commendation, too.

But I will consider as well the dangers of failing to discuss sexual violence seriously for fear of offending religious and culturally conservative students and their families; the responsible use of the personal voice as a pedagogical tool; and the dangers of speaking up and speaking out in small, self-contained academic environments such as university Classics departments and the Classics community itself.
Ending Bullying and Harassment in the UK Classical Workplace

Recent media attention has been turned on the prevalence of “lad culture” and sexual harassment among students in UK universities. But the gendered bullying and sexual harassment which feature as part of this “lad culture” do not just occur between students. The academic workplace suffers from similar problems as a number of recent articles concerning these issues have suggested. This paper seeks to gauge how serious the problem is on UK campuses, and asks whether there are any problems specific to Classics—for instance, are certain forms of behaviour tolerated in classics that would not be in other disciplines? We review existing policies on harassment and bullying, including our own institution’s. Such policies often present sexual harassment and bullying as individual or isolated problems rather than as part of structural issues. Their focus is on ‘secondary prevention,’ that is responses in the wake of an incident, rather than ‘primary prevention’—before an act has taken place—or ‘tertiary prevention’—long-term strategies geared to embedding dignity and respect. In the wake of the UK equality legislation, it is the responsibility of all practitioners to ensure that the staff and student experience is suitably non-discriminatory and inclusive. We consider what Classicists can do to stop “lad culture” in the workplace by considering possibilities for staff training, mentoring and away days. We also explore the implications for an approach underpinned by intersectionality research into matrices of oppression including gender, class, race, ethnicity, sexuality and disability. In so doing we take up the call of Susana Amoan, the National Union of Students Women’s Officer, to join with the education community as a whole “in embedding a framework that will not just deal with these issues, but actually stop them from happening.”

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Altered Visions: Hallucinations, Mental Illness, Intoxication, and Pleasurable Resistance in the Ancient World

This roundtable discussion takes up the question of everyday, non-religious (possibly recreational) experiences of altered visions in the Greek and Roman world. Modern scholarship on altered states in antiquity has frequently been confined to religious expressions of these (Maurizio 1995, Peatfield and Morris 2006, Eidinow 2007). Moreover, elite ancient authors and medical writers detail the dangers of an individual’s exposure to the altered mental and physical states of pre-menarche, febrile delusions, and opiate or hellebore-induced disorientation (Hippoc. VIII 466 L; Hippoc. Epid. 1.4.4; Pliny HN 20.76; Theophr. Hist. Pl. 9.8). Ancient authors additionally ascribe the experience of or desire for intoxication to barbarians, slaves, and deviant wives (Plut. Lyc. 28; Val. Max. 6.3.9-10; Plaut. Mil. 813-871). This roundtable discussion seeks to interrogate ancient perceptions and experiences of altered visions. When do we see ancient authors associate such states with the chemical properties of plants, food, and beverages? When do they tie intoxication to locality, peoples, or stages of life? Is mental illness understood as an altered vision? Are curses and love potions a way to enforce altered states on others? How do ancient authors use intoxication/hallucination/altered visions to mark gender, class, or marginality? Finally, we would like to take up the question of pleasure. In her work on the lives of enslaved women in the American South, Stephanie Camp argues that pleasure was politically loaded act and powerful form of resistance (Camp 2004: 68). Although elite authors and medical writers warn against the dangers of intoxicating substances, can their claims point to individuals’ recreational or pleasurable pursuit of altered states and can these activities be interpreted as resistance to established social and political norms? We invite all who wish to examine how intoxication, hallucination, or any other type of altered state is envisioned in antiquity.

Bibliography

Feminism and the Future of Classical Pedagogy

We invite teachers, scholars, and students to a roundtable discussion of the future of Classics pedagogy and how feminist readings and methodologies can move Classics beyond the traditional classroom. The modern classroom has changed dramatically. Instructors are encouraged to employ “active learning,” explore topics from non-dominant viewpoints, interrogate the canon, engage with intersectionality, incorporate theory, grapple with trigger warnings, and integrate digital media, all in accordance with recent developments in Learning Psychology. What does this mean for Classics, which once employed exclusionary, authoritarian pedagogy whereby professors present singular interpretations of ancient culture, art, and literature?

Feminist readings and practices can assist in bringing Classical material into the diverse dynamics of the modern classroom. By shifting perspective, a mythology class can question the privileged narrative of elite citizen men and interrogate the text for information about the Other: women, non-citizens, enslaved persons, and foreigners. By reading an author like Ovid, whose works frequently incorporate women’s voices, students can consider the woman reader’s experience, analyze masculine constructions of women’s voices, and examine how gendered discourse enhances textual interpretation. Active learning in language classes shifts the focus from the active-instructor/passive-student paradigm into a model for sharing: students and teachers discuss, debate, and collaborate in the learning experience. The incorporation of feminist egalitarianism into this model encourages students to unite multiple perspectives and join in a transnational experience of learning.

We believe the future of Classical studies requires opening texts and subjects to a variety of interpretive possibilities and interdisciplinary approaches in a learner-centered classroom, joining text and context in pursuit of the ancient world’s multiple perspectives. The above approaches and others are a starting point for a lively discussion of the future of Classical pedagogy.