

UQ Classics and Ancient History Seminar Series

Semester 1, 2022



Research Seminars and Public Lectures

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Research seminars will be held at 4pm (AEST, Brisbane time) in the Michie Building (09), Room 536.

Seminars will also be available to watch on Zoom. To receive the Zoom link and to remain updated on future events, please email admin-hapi@uq.edu.au.

Semester 1, 2022 Program

Week 2 Friday 11 March 2022, 4pm	1. Oskar Fletcher (MPhil candidate, University of Queensland) <i>Ram Horns in Olympian Cult Iconography.</i> 2. Aidan Ready (MPhil candidate, University of Queensland) <i>Caesar's Egypt: The Alexandrian War.</i>
Week 4 Friday 25 March 2022, 4pm	3. Kyla Duffy (MPhil candidate, University of Queensland) <i>Coloured Faces: Cosmetic and Beauty Products of Imperial Rome.</i> 4. Tyla Cascaes (PhD candidate, University of Queensland) <i>Contextualising Casting: A History of the Casting Process and its Importance in Cinema.</i>
Week 8 Friday 29 April 2022, 4pm	5. Dominic Perry and Tony Spalinger (University of Auckland) <i>Port and Poets: Panegyrics and Power at Avaris. ZOOM ONLY</i>
Week 10 Friday 13 May 2022, 4pm	6. Estelle Strazdins (University of Queensland). <i>Monuments, Memory, and Space in Imperial Greek Narratives of Alexander.</i>

Health and safety information for in-person events:

To attend this, or any other UQ event, in person, you must:

- Present proof of full [COVID-19 Vaccination](#) and also check in using the Check-In QLD app.
- You must carry a mask and wear it if you cannot maintain a distance of 1.5m from other people.

For those attending in person, if you would like to join us for drinks and/or dinner afterwards at [UQ's Pizza Café](#) from 5:15 pm, please RSVP by email to [Duncan Keenan-Jones](#) by 9am on the day of the seminar.

Registrations:

Registrations will be essential for our in-person events. Invitations and more information about our in-person events this semester will be sent to our mailing list for events in Classics and Ancient History.

For further details, please contact:

Dr Duncan Keenan-Jones, Lecturer in Classics and Ancient History

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Titles and Abstracts

1. Oskar Fletcher, The University of Queensland

Ram Horns in Olympian Cult Iconography

The links of the Olympian Gods with both the wild and domesticated animals of Ancient Greece have recently become a subject of study. Olympian gods with animal features such as horns, however, have gone largely unexamined. This presentation will discuss my thesis research into two male Olympian gods with ram horns: Apollo Karneios and Zeus Ammon. Through an analysis of the mythology, iconography and cult traditions of these deities, I explore the religious and cultural meaning of ram horns within the Apolline and Zeus cults, and across the ancient Greek world. This will include the relationship between agriculture, herding and masculinity; the interplay of civic, rural and pastoral values in ancient Greek religion; and the influence of Egypt, the Balkans and the Ancient Near East in the ancient Greek world.

2. Aidan Ready, The University of Queensland

Caesar's Egypt: The Alexandrian War.

The period of upheaval experienced by the Roman Republic towards the end of the 1st century BC resulted in a dramatic shift in Roman-Egyptian relations. The traditional Republican stance of refusal to annex Egypt, despite being willed the kingdom by two separate pharaohs, was definitively ended when Octavian claimed the nation for his personal province. Yet, the role of Julius Caesar's Alexandrian campaign in this transition remains a relatively under-represented episode of the dictator perpetuo's career. This presentation aims to understand the leading ideas governing Caesar's behaviour during the Alexandrian War (48-47 BC) within the context of shifting Roman-Egyptian relations in the latter 1st century. In so doing, Caesar's place as a key transitional figure between the inaction of the Republic and the dominance of the Empire will be highlighted.

3. Kyla Duffy, The University of Queensland

Coloured Faces: Cosmetic and Beauty Products of Imperial Rome

According to the works of Roman moralists, satirists, and rhetoricians the use of cosmetic and beauty products by women should be viewed as deceptive, wasteful, morally reprehensible, and indicative of a weakness in character. However, as this study discusses, when we consider alternate literature such as Ovid's *Medicamina Faciei Femineae* and *Ars Amatoria* in conjunction with extant material evidence we are presented with an entirely different image. Instead, by the Imperial Period, the production and use of cosmetic and beauty products was widespread throughout Roman society. As evident from the archaeological record, trade and usage of beauty products was not restricted to large cosmopolitan communities, but rather extended into smaller settlements at the far reaches of the Empire. The use of cosmetic products formed a part of the wider corpus of adornment practices and was particularly essential for women in reiterating ideals of feminine beauty and in distinguishing social rank, identity, and wealth. This presentation will discuss the range of beauty products popular amongst Roman women and examine the significance of cosmetic use as an extension of established

hygiene practices and the socio-cultural constructs of *cultus* (cultivation, refinement) and *ornatus* (ornamentation, adornment).

4. Tyla Cascaes, The University of Queensland

Contextualising Casting: A History of the Casting Process and its Importance in Cinema

This paper presents a history of casting and explores why casting is important to our understanding of cinema. Throughout the history of film production, there has not been a discernible standard casting process. This is indicative of a general lack of interest in casting since the advent of film. Instead, casting practices operated as a series of phases which corresponded with and were influenced by contemporary trends in cinema. In the earliest days of film, the focus of cinematic inventors such as Thomas Edison and the Lumière Brothers lay on technological innovation and the ability to produce unprecedented visual effects rather than on storytelling and acting ability. This initial lack of interest in casting persisted until films increased in length and film narratives increased in complexity, populated with equally complex characters. Facilitated by technological advancements, this newfound focus ushered in a new stage in the history of casting where the quality of acting became increasingly important. Screen stars of the 1910s shed their initial anonymity and studios began cultivating stables of stars in order to capitalise on their marquee value. The control of the Hollywood studio system persisted for several years but eventually collapsed, allowing stars to exercise greater autonomy in choosing roles. The evolution of the casting process and the gradual prominence of stars had a direct impact on who was cast in films. These developments can be traced in the emerging genres of epic and peplum films set in ancient Rome. This paper draws on the character type of a strongman hero as a case study to illustrate why the intricacies and development of the casting process are important to the history of cinema abstracts

5. Dominic Perry and Tony Spalinger, University of Auckland

Port and Poets: Panegyrics and Power at Avaris.

This presentation shall combine two sides of the same issue. It is literary as well as archaeological in orientation. We offer two mutually interlocking studies on ancient Avaris (NE Delta, Egypt) from two complementary perspectives. The Port itself, as to its archaeological-geographical-political setting and the extant written *Encomia* of the king and the city.

The first discussion explores developments in the natural and built environment. Changes in the townscape, between 1450 and 1300 BCE, may parallel known trends in other parts of Egypt. Alternatively, the broader geo-political context may provide insights to the shifting fortunes of this Delta settlement.

The second covers the literary reflections upon Avaris and its importance within the Late New Kingdom of Egypt (ca 1300-1190 BC). The texts were written on papyri and in the monumental hieroglyphic discourse as well (temple walls, stelae). From a Classical viewpoint, the parallel to eulogies of the Late Roman Empire will be clearly discerned.

Titles and Abstracts Cont.

6. Estelle Strazdins, The University of Queensland

Monuments, Memory, and Space in Imperial Greek Narratives of Alexander.

This paper explores the role of monuments in imperial Greek narratives of Alexander the Great. Literary monuments always act as a medium of communication between architect/author and audience/reader, and between temporalities (past, present, and future). Textual monuments can act to separate temporal layers, so that the multi-temporality of space is preserved, or to bind them together in a way that makes one period dominant. Moreover, the textualization of monuments within commemorative landscapes allows imperial Greek authors to rewrite the past to create their own authoritative interpretations of cultural history for posterity.

Alexander's interaction with monuments in Arrian, Plutarch, and the Alexander Romance demonstrates his keen appreciation of the fragility of memory and meaning when it is shaped in monumental form, and the vitality and power of narrative that remains free of material commemoration. He thus avoids his own monumentalization and interprets other people's memorials to serve his own story. Philostratus and his Apollonius of Tyana, in contrast, attribute numerous monuments to Alexander as a way of fixing him in time, space, and memory in order to limit his narrative control and potency. This paper will analyse this complex interplay between monument, narrative, and meaning, and explicate how imperial Greek authors use it to explore memory, identity, literary authority, and imperialism via the exemplary figure of Alexander the Great.

