ABSTRACTS OF CONFERENCE PAPERS

The 20th Biennial Conference and 7th Teachers’ Colloquium of the Classical Association of South Africa, of which the general theme was ‘Health and Disease in the Greco-Roman World’ / ‘Gesondheid en Siekte in die Grieks-Romeinse Wêreld’ was held 19–22 January 1993 at the University of the Witwatersrand, Johannesburg. The abstracts of the papers appear in the order of presentation.

KEYNOTE ADDRESS: Dying in Rome

N. Purcell
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Verbal homoeopathy in Greek folk-medicine

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The Greek belief that homonyms and objects with a more or less homonymous name should be in sympathy with each other is particularly obvious in the field of Greek folk-medicine. We often find that diseases or diseased parts of the body bear a name identical with or closely resembling that of the remedy. This phenomenon is called verbal homoeopathy. It is very difficult however to make a clear distinction between homoeopathic medicine pure and simple, where the curative power would be based on a physical similarity or similarity in physical condition, and so-called verbal homoeopathy, where the name alone would be enough to exert some magic influence. In many cases there will be a combination of the two and the transfer of the name due to physical similarity is quite common. Verbal homoeopathy is clearly related to etymology whether real or false.

Fish names appear to be particularly suitable for homoeopathy of a purely verbal kind.

Herodotus on Babylonian medicine

J. de Kuyper
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In his first Mesopotamian digression (1. 178–200), Herodotus mentions a remarkable medical practice (1. 197): Babylonians do not call upon doctors when sick.
They are carried to e.g. a market-place where passers-by give them medical advice. The problem has been ignored by skipping the chapter (How & Wells in their Oxford Commentary) or by simply translating the Greek Χρηστακι by ‘have’ (A. de Sélincourt in the Penguin translation). Cuneiform documents prove that the Babylonian ‘asu’ (physician) was still very much alive during that period (Artaxerxes I) and that professional medicine was still practised, including more irrational types, such as homoeopathy and magic. The Herodotean Χρηστακι is a basic ‘to use’, nothing else. Economic data point to a considerable rate of inflation, without a compensatory rise in wages, and to medical fees beyond the bearing-power of most Babylonians. A combination of the pleasant—social contacts—with the useful—free medical advice and maybe alms—might explain this market-place medicine. A revival of aforementioned irrational tendencies can only have supported this development.

Physicians in the Documentary Papyri from Greco-Roman Egypt

Z.M. Packman
(University of Natal, Pietermaritzburg)

For this paper, the Duke Data Base of Documentary Papyri (Packard Humanities Institute CD Rom 6) was searched for records of transactions including persons identified as physicians. Records of transfers of cash or goods, to or from physicians, were summarized for the various periods—Ptolemaic, Roman, and Byzantine—where papyrus documentation from Egypt is available. Private or official correspondence to or from physicians were likewise summarized with respect to their pertinence to private or professional activity on the part of physicians, as was correspondence between other parties which mentioned persons identified as physicians.

The question was raised as to what circumstances cause persons to be identified as physicians in papyrus documents, the professional designation serving as identification, explanation, or in some cases honorific. The names of physicians were found to be for the most part Greek, with a few Egyptian names recorded in all periods; a few Roman names, in the early Empire and later; and a few Semitic names in the Christian period only. Greek names vary in character over time, and appear to include rising proportions which may be renditions of Egyptian names.

Byzantine Medicine in the 6th century AD

J.H. Barkhuizen
(University of Pretoria)

Die Griekse mediese tradisie: ’n tweede opinie

I.J.M. Venter
(Tygerberg)
Ancient Greek and traditional Zulu medicine: a question of balance

M. Lambert
(University of Natal, Pietermaritzburg)

This paper argues that Ancient Greek rationalist medicine (as evinced, for example, in the Hippocratic text ‘On the sacred disease’) should never be assessed in isolation from traditional folk and temple medicine: the Hippocratic corpus itself contains magic and superstition aplenty and works like Theophrastus’ ‘Inquiry into plants’ and the collection of Greek magical papyri blur any attempts at facile distinctions between medicine and magic. The world of Ancient Greek medicine was a world where the rational co-existed with the irrational, where magic, science, philosophy, religion and medicine formed a dynamic continuum. Such a continuum, it is suggested, exists in contemporary Africa and in particular in South Africa, where a highly developed scientific medical tradition rests uneasily on a centuries-old tradition of folk medicine and magico-religious healing. The relationship between the two traditions has always been a tense one in the history of South African medicine, although recently there have been grudging concessions made to traditional healers. It is the purpose of this paper to probe the attitudes towards medicine, health and disease in two cultural systems, remote in the time and place, purposefully to further the dialogue between Ancient Greece and contemporary Africa and to demonstrate that teaching the Classics in this country can never be a fatuous colonial irrelevancy.

Nosos in Greek Tragedy

D.B. Lombard
(University of South Africa)

The paper surveys the passages in Greek tragedy where nosos denotes wrongful words or actions. Various transformations of this notion in passages in Aeschylus, Sophocles and Euripides show a gradual transition from the conception of a condition which has a daemonic origin to one which departs from an innerly motivated force. Despite the various transformations of this concept of nosos, its fundamentally intellectual content persists: it decries words or actions for lack of intelligence, rather than for insufficient morality. Thus the conclusion that the theory of will plays an insignificant role in Greek morality of classical times is confirmed.

Euripides’ Herakles Furens

W. Hift
(University of Natal, Durban)

A brief review of modern medical ideas on epilepsy is presented, stressing the clinical manifestations and the importance of the secondary psychological effects on patient and society alike. This is followed by a survey of ancient ideas on
the disease, when it was regarded as due to demon possession. Hippokrates in the monograph on 'The Sacred Disease' introduced the revolutionary idea that epilepsy was a physical disorder of the brain. Belief in demon possession could only lead to absurdity and blasphemy. Sophokles in his Ajax continued in the old tradition but Euripides wrote his Herakles as an answer to the Ajax and a dramatic presentation of the Hippokratic ideas. When taken at face value the Herakles has many serious faults. The following have been particularly singled out by critics.

1. No unity.
2. No guiding thread running through the play.
3. Many long irrelevant passages which have nothing to do with the plot.
4. The choral odes are *embolisma* detached from the plot.
5. Euripides' attitude to the gods is very unclear.
6. The happy ending appears gratuitously grafted onto the play.

When seen with the key of Hippokrates the play emerges as an incredibly powerful one and surprisingly modern in its message.

The first part serves to convince the audience that Herakles was never guilty of *hybris* or any other fault. When he suffers from epilepsy in the second part and kills his beloved family this appears absurd. Furthermore, if we accept that the gods have brought this illness upon him, as Euripides portrays on the stage, this leads to blasphemy, for the gods then appear entirely immoral.

In the third part Theseus points out, and Herakles accepts, that the gods can have had nothing to do with his epileptic attack, which is a plain illness. This removes both the absurdity and the blasphemy. Theseus then proceeds to handle the sufferer rationally. He convinces society (the chorus), the family (Amphitryon) and Herakles himself that there is no guilt involved and offers to take his friend to Athens where he will be reintegrated into society as a full human being. Herakles accepts and the happy ending is a natural outcome of this. All the various apparently irrelevant sections of the play turn out to be most relevant and beautifully organised when seen from this point of view.

Demons making people sick.

J.L.P. Wolmarans  
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Disease-metaphor in Greek tragedy

A.J. Callinicos  
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The prevalence of disease-metaphor in the existing tragic corpus (over 500 instances) and its rarity in pre-tragic poetry imply that in tragedy disease-metaphor performed a special function. Isolated precedents in Solon, Hipponax and Simonides point to the religious significance of man's behaviour in relation to his community: his bad actions 'pollute' the people around him. So the use of
disease-metaphor in these poets and in tragedy can have ethical or moral implications. Apart from a large class of abstractions, tragic disease-metaphor is employed in connection with the community 'polis' and the family 'oikos'—in other words, with groups bound by the ties and obligations of 'philia'. As physical disease 'infects' those closest to the sufferer, so tragic action 'affects' the 'philia' of the protagonist: 'nosei ta philtata'.

The mortality and health status of the inhabitants of the ancient Greek colony Metaponto in Italy

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The colony of Metaponto was established in the 7th c BC on the Gulf of Taranto. It flourished until the 3rd c BC. Initiated by J.C. Carter of the University of Texas, excavations of two necropoleis—one next to the city walls and the other in the rural chora—yielded over 500 human skeletons. The study of these skeletons conducted by the author indicates high mortality and low life expectancy (between 20 and 25 years for a newborn) similar to that prevailing in pre-industrial Europe. Relatively short reconstructed stature (average 157 cm for females and 165 for males) may also indicate poor living conditions. The population suffered from chronic diseases, leaving marks on bone. Most notable amongst these was a treponemal infection capable of causing syphilis in its sexually transmitted form. Despite the good reputation of local medical practitioners in written sources some bone fractures were allowed to heal unset. The general picture is that of a poor health and health care status.

Dental Health in the Ancient Greek colony of Metaponto: Urban-rural comparison

R.J. Henneberg
(University of the Witwatersrand Medical School)

Catullus 51: real or imaginary illness?

S. Thom
(University of Stellenbosch)

Does Catullus c. 51 reflect a real or an imaginary illness? Medically speaking, no real illness is described. Symptoms are caused by perception and subside when sense impression is blocked. Catullus himself indicates how this illness should be interpreted, since he 'translates' the well known, if ambivalent, Sappho fr. 31. Neither poem merely expresses an overwhelming response to the beloved object. The poet-persona is rather the central focus in each poem. In the Sappho poem, even though the poet-persona is threatened to the point of extinction, survival triumphs in the form of the creative urge, making sense of destruction, poetry of the experience of annihilation. The Catullan poem seems to be more reflective; its solution to the problem of illness more realistic. Health will not
return organically, by itself, given time, as in the Sappho poem. Emotional health can never be achieved once and for all, thence the danger of ‘otium’. There is hope for some health however, embodied by the poem. Its poetic activity has overcome the debilitation of ‘otium’.

The serpent and the flame: curing a pestis (Catullus 69, 76, 77)

D.P. Jorge
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The imagery of fire, pestilence and serpentine venom pervades the poems of love and friendship in this part of the Catullan corpus, as the poet repeatedly contrasts his own dutiful devotion with the treachery of Lesbia and his friends. In the above poems, two of which are addressed to a Rufus, such interrelated imagery lends extra significance to the use of the word pestis: in addition to its usual meanings ‘disease’ (poem 76), and ‘bane’ (77, as applied to a destructive person) the poet employs pestis to refer to a noxious smell or a poison (69). Our knowledge of the historical background—Catullus’ affair with Clodia-Lesbia and the role of Caelius Rufus, her subsequent lover and alleged poisoner—helps us to form a deeper, more coherent interpretation of these poems and others related to them (poems 58 and 100) as we observe the ambivalent Catullus both reproaching (77) and rewarding (100) his disloyal friend for being an insidious and burning pestis who has nonetheless helped cure the poet’s love-sickness.

Where were the doctors when the Roman Empire died?

L. Cilliers
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A remedy for diseased ears: Persius 5.86

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In his fifth satire, Persius uses the metaphor of the cleansed ear (‘aurem mordaci lotus aceto’, line 86) to convey his message that Stoicism should be used as a remedy for cleansing the diseased ears of mankind. This metaphor also appears in Satire 1 and is there interwoven with an ear motif ridiculing contemporary literary style and judgement. The paper firstly discusses the five references to ears in Satire 1. In four instances the diminutive of the noun is used to suggest derision for false aesthetic values. Only once, in line 126, does ‘aure’ carry a possitive connotation to convey the sense of a healthy and balanced literary judgement.

Secondly, this paper indicates that as a result of the intricate circular construction of Satire 5, the importance of the need for Stoic teaching is emphasised in
lines 63–64 which refer to Cornutus’ instruction of youth ('aures') with the precepts of Stoicism ('fruge Cleanthea') like a farmer ('cultor') who sows the seeds ('inseris') in a land cleared of weeds ('purugas'). This is confirmed by the reference to cleansed ears in line 86, proving that Persius, as a poet who has the free mastery of his medium, and as a human being who is free to make correct moral choices, has achieved freedom through the rigorous discipline of Stoic training: he, indeed is ‘Stoicus ... aurem mordaci lotus aceto’.

Humour, health and disease in Martial

Prof M.J. Mans
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This paper is an attempt to determine (i) Martial’s poetic treatment of, and (ii) his aims with the motifs, health and disease, (iii) the literary significance and function of these motifs in the relevant epigrams, and (iv) the role that Martial’s humour plays in the ancient world of health and disease.

Our poet focuses his attention rather on ill-health than on health, apparently, because it offers more sensation, greater variety, and, of course, more striking power for ridiculing some or other social phenomenon or evil. Our poet gives disease, a many-faceted motif, a literary importance of considerable effect.

The functions of his humour are mainly communicative and psychological in nature. It communicates a message to its readers, usually of a serious nature (10.49; 11.17). His greatest success is achieved in utilizing the feigning of illness, with which he, for example, exposes the corrupt captatio and the inefficiency and dispensability of medical practitioners. Psychologically speaking, his humour lightens the heaviness related to illness, physical deformities and death. The subjects of his satirical verses may be fictitious, but everybody can recognise old acquaintances and their vices in them, identify with them and with life (8.3; 10.4–10.12) and laugh at them with their friends with many a sly wink. In one of the various references to his ars poetica (10.33) Martial pinpoints a very important aspect of the nature and purpose of his epigrams, namely “to spare the person, but to denounce the vice”: parcere personis, dicere de vitiis.

The advantages of being deaf and blind: pain and virtue in Cicero Tusculan Disputations 1–5

S. Dambe
(University of South Africa)

Neopythagorean friendship: the all-encompassing virtue

J.C. Thom
(University of Stellenbosch)

A survey was given of the various views on the moral topos of friendship found in four types of Neopythagorean sources: the Pseudopythagorean treatises,
Pythagorean letters, collections of Pythagorean sayings and the biographical traditions regarding Pythagoras and the Pythagorean life. Although these sources are heterogeneous, they all view friendship as a virtue transcending the limits of interpersonal relationships: friendship is considered the bond that underlies all relationships, be it between human and god, human beings, human and animal, body and soul, rational and irrational, or even the various sciences. In this way friendship assumes a truly cosmic aspect.

A comparison between the views of Seneca and Augustine on the ‘Vita Beata’

E.H. Snyman
(University of South Africa)

Seneca, the Stoic, and Augustine, the Christian philosopher, agreed on happiness being the key to life, but disagreed on the nature and attainment thereof.

Seneca, on the one hand, envisaged that happiness could be gained by one’s own ability and virtue, and therefore advocated living according to Nature. To his mind true happiness was confined to this life, but when he reflected on the afterlife, he followed Plato’s view that man’s soul after death spends a considerable time among the stars in a reasonable, but not eternal state of happiness.

Augustine, on the other hand, advocated that true happiness could only be attained by loving God, and that life on earth must be considered as a prelude to the ‘vita beata’ after death. By the Grace of God man was saved from an eternal death and predestined to a ‘vita aeterna’ in heaven where he will experience eternal peace and happiness.

Pathology of a guilty conscience: the legacy of Euripides’ Orestes

P.R. Bosman
(University of South Africa)

Published in this issue, pp. 11-25.

Dramatizing inner disorder: Euripides’ Electra and Bacchae

A.B. Conradie
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This reading of Euripides’ Electra focused on the poet’s depiction of the intense inner disorder of the main characters leading to and resulting from the unnatural act of matricide. The retardation of the anagnorisis is employed to expose the severity of Electra’s obsession with her perceived hardship, for which she blames Clytaemnestra, and her irrational conviction that death is the only punishment fitting her mother’s ‘crimes’. This inner disorder is also evident in her cruel planning of the matricide. Orestes’ inner disorder is triggered by the sight of his mother’s carriage approaching Electra’s dwelling. He recognises the horror of
matricide, but is unable to assert his own intuitive feelings of right and wrong over the explicit demands of his family, personified in his sister, and Apollo's oracle. Their inner disorders are aggravated by guilt after the murder, as is evident from the highly emotional amoibation. The contents of the song explicate the inner anguish of the main characters, while the structure bears witness to the poet's shrewd observation of the dynamics of the human psyche.

**Euripides' Helen and fifth century intellectualism**

C.E. Chandler  
(University of Cape Town)

Early Greek poetry tends to be ambivalent on the issue of Helen’s responsibility for her elopement with Paris and for the occurrence of the Trojan War. Stesichorus polarises the views on Helen, dividing them into accusatory (kategoria) and apologetic (apologia). Hence Helen becomes a rhetorical entity, and in the fifth century an historiographical or even epistemological problem. Exploiting this dichotomy, Euripides presents a dramatised contest (agon) between the favourable and unfavourable accounts (logoi), each competing for plausibility. His play should be viewed within the context of the Herodotean and Gorgianic versions of the Helen incident which, while diminishing the heroine's responsibility, also succeeded in rendering her more passive and uninteresting. In Euripides' version Helen is innocent but, far from being a victim of rhetoric and persuasion, she is also a competent inventor and manipulator of logoi.

**Climetrics, modelling and the Athenian Farmer**

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Statistical analysis applied to economic and social historical data requires procedures based on the philosophical concepts of 'population' and 'sample'. The former includes all the analysable available data for a particular statistic, while the 'sample' represents only a small portion of the population. It is important to be able to determine how representative such a sample is, and for statistical purposes it should be a random selection of the population, i.e. unbiased.

Many natural physical phenomena and occurrences are dependent on stochastic processes. These involve chance elements, such as changing weather patterns over a changing time period, applied by scholars in simulation models for analysing ancient economics.

T.W. Gallant, in his book *Risk and Survival in Ancient Greece* (1991), uses inadequate available ancient source data about peasant farmers to construct a simulation model of the 'average Athenian Greek household', varying in number and composition over an eight triennia period. He uses presuppositions for his model without indicating the form of his mathematical model and applies climetric statistical procedures which can be both confusing and misleading to an unsuspecting reader. Combined with poor proof checking, his information should be used with caution.
Rogues’ comedy at Segesta (Thucydides 6.46): Alicibiades exposed?

G. Mader
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Thucydides’ detailed account of the Segestan hoax (6.46) replicates information which has already been supplied to the reader earlier in the sixth book, and as such the function of this chapter is not immediately apparent. Commentators have explained the chapter in terms of Thucydides’ literary strategy, and as implied psychological comment (C. SCHNEIDER, H. ERBSE). This paper interprets 6.46, and in particular the crucial phrase καὶ τῷ μὲν Νυκτὶ προσδεχομένῳ ἦν τὰ παρὰ τῶν Ἐγέπραξιν, τοῖν δὲ ἔτέργον καὶ ἀλογώτερα (6.46.2), by reference to (1) the overarching scheme of real and alleged motives in the sixth book and (2) the generals’ debate (6.47–49). On this basis I further pursue a suggestion by H.-P. STAHL that the chapter contains implicit auctorial criticism of Alcibiades’ strategy.

Military qualities in Plutarch’s subjects

N. Cowley
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Plato’s view of tragedy

P.J. Conradie
(University of Stellenbosch)

In this paper the emphasis is not laid on Plato’s condemnation of poetry and tragedy, but on the questions he asked about the nature of poetry. These questions prompted Aristotle to give his own answers and the debate continues into modern times.

For Plato the essence of poetry is to be found in imitation, the making of a copy of a copy of the real Idea. This view at least emphasizes the fact that poetry is something different from ordinary science and philosophy. Those who do not accept Plato’s evaluation must explain what the special nature of poetry is. If it depicts a transformed world, what is its relation to reality? Plato is also concerned about pronouncements in tragedy in which the gods are held responsible for the evils that befall mankind, a point of view which Plato rejects. He is inclined to deny the meaning of suffering and thus undermines the very idea of tragedy. He furthermore does not agree with the opinion that poetry should give pleasure instead of aiming at the moral improvement of the listener. This raises the question of the purpose of poetry and whether the poet may go to any lengths in trying to please the audience. Finally Plato criticizes poetry, especially tragedy, because it arouses those emotions which in ordinary life should be repressed. In contrast to this, Aristotle uses the arousal of pity and fear as a criterion for the best type of tragedy. If it is granted that poetry must involve the emotions, the question may still be asked whether the poet must concentrate
on the arousal of emotions only. By raising these issues Plato made an important contribution to literary criticism.

Sophocles—the intuitive psychologist?
M. Scott
(University of the Witwatersrand)

The plague in Sophocles’ *Oedipus Tyrannus* and in Seneca’s *Oedipus*
M. Frank
(University of the Witwatersrand)

Medical Terminology
Mrs. Corrie Schumann
(University of Pretoria)

Modern medical terminology goes back to the ancient Greeks and Romans. The Greek physician Hippocrates, the philosopher Aristotle and Claudius Galenus, physician of Marcus Aurelius were mainly responsible for the development of medical terminology.

During the Middle Ages and Renaissance Latin continued to be used in technical writing and Latin or Latinized terminology is still being used universally in medicine and other scientific disciplines.

The mastery of medical terminology is very important for medical and medical-related students who work through an average of 80,000 medical terms during their study.

This paper is an attempt to explain and systematise, for students who do not know Latin, the system of Latin word roots, the use of prefixes and suffixes and how to combine them with nouns, as well as how to change singular nouns to the plural and how to form the genitive case. Attention is also given to numerals and the most important abbreviations.

The contribution of Julius Caesar to the language of ethnography
B. Bell
(Rhodes University)

As an ethnographer, Caesar could have learnt Celtic terms at first hand, had he wished to do so. Yet remarkably few words of Celtic origin appear in the *Bellum Gallicum*. Two of these, ‘soldurii’ and ‘druides’, probably derive from literary sources, and ‘ambacti’ was already familiar to Romans from an early date. Only ‘vergobretus’ and ‘essorium’ reflect personal contact with Celts. ‘Vergobretus’, a *hapax legomenon*, is an instance of Caesar showing off his local knowledge, but
'essendum' and its derivative 'essedarius' represent a real contribution to Latin vocabulary.

Rather than pepper his text with Celtic technical terms, Caesar employs 'comparatio'—the use of a specific Roman term when some correspondence is seen to exist between a Roman and a foreign institution. 'Pagus' for Gallic and German tribal subdivisions, 'concilium' for tribal meetings, and 'clientes' for foreign retainers and dependants, proved particularly successful. Caesarian 'comparatio' also exerted an influence on later descriptions of foreign battle scenes. Caesar's terminology recurs most frequently in Livy and Tacitus, and was widely disseminated through them.

Intimations of Immortality: a study of perennis

Grant Parker
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Reflections on a mirror: possible evidence for the early origin of the canonical version of the Roman foundation legend

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An engraving on a Praenestine bronze mirror, depicting the discovery of Romulus and Remus while in the care of the she-wolf, has been assigned to the late 4th century B.C. and constitutes the earliest known evidence of the twin-motif in the Roman foundation legend. It has been argued, however, that certain elements of the composition are uncanonical and indicate that the artist was working at a very early stage in the development of the legend.

However, there are reasons to believe that the scene depicts not only familiar localising details such as the Lupercal and the Ficus Ruminalis, but also several of the central characters associated with the story of the twins' birth, exposure and upbringing.

Most problematical is a figure occupying a prominent position in the composition, which is generally taken to represent Hermes. If, however, this figure can be identified as a youthful Mars, the scene as a whole shows a strong correlation with the salient features of the canonical version of the legend. That such an identification is possible is suggested not only by iconographic evidence in the engraving itself, but also by other factors which point to the likelihood of Mars' early involvement in the foundation legend—in particular his connection with wolves (and thus possibly with the Lupercalia) and his role in primitive initiatory rituals and 'ver sacrum' colonisation.

The Republican Acta Senatus: contents or title of a journal?

I. Hastings
(University of Cape Town)
Suetonius and the first person

J.L. Jackson
(Rhodes University)

Suetonius' use of the first person is fairly infrequent, but it occurs in most of his extant Lives, including all the Caesars, although distribution appears to be uneven (which may reveal something about the order in which the Lives were composed). The examples appear to emphasise the thoroughness of his research, his fairness in expressing his views and the orderliness and originality of his presentation as a biographer. Moreover, his use of the first person may imply an element of subjectivity, which in turn would stand in contrast to the ironic detachment that is typical of much of his writing.

Although Suetonius' use of the first person may hide some of his deficiencies as a researcher and a reporter, in general it appears to enhance his persuasiveness as a writer.

Venus nefanda: Dido and Pasiphae in Vergil's Aeneid

D.L. Pike
(University of Natal)

In Aeneid 6.24–30, Vergil tells in some detail the story of Pasiphae's passion for the bull of Minos, the offspring thereof (the Minotaur) and the Labyrinth: why? The Labyrinth may well have relevance to Aeneas' imminent Underworld-journey; but why Pasiphae? Brooks Otis suggests that she and her 'unspeakable passion' are a reminder of Dido and her disastrous passion for Aeneas (Books 1 and 4), and represent Aeneas' 'erotic past' (to which he must now bid farewell).

The Pasiphae passage certainly contains a number of words which might be echoes of 'Dido-vocabulary' ('furta, monumenta, nefandae, magnum ... amorem, miseratus, caeca'); also, there are parallels (though not exact ones) between the two sets of characters and their situations.

There is a gap (not huge) of 894 lines between Dido's death and the Pasiphae passage. The evidence suggests fairly strongly that Vergil, always the careful artist and fond of 'cross-references', did mean us to note the parallels.

Twee Hellevaarte met Charon (Vergilius en Dante)

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Soos algemeen bekend is, was Vergilius se Aeneis 'n model vir Dante se Goddelike Komedie, waarin die outeur-antagonis 'n allegoriese reis deur die drie sfere van die Hiernamaals onderneem—die Hel, die Vagevuur en die Paradys. 'n Ooreenstemmende episode in die twee gedigte word vergelyk—Aeneas se afdaling in die Doderyk en tog oor die Acheron in Aeneis 6 en Dante se wedervaringe sedert sy binnekoms in die Hel totdat hy hom aan die oorkant van dieselfde rivier bevind. Vyf elemente in die twee vertellings word vergelyk om te toon hoedat verskille
Horace’s use of parallelism and inverse parallelism in Odes 3.14 and 3.23

J.W. van der Riet
(University of South Africa)

In Odes 3.14 Horace uses the structural technique of parallelism, so that subtle allusions in the last three stanzas to words and concepts in the first four serve to undermine the surface level meaning of the ode, especially by means of Bathos. In this way Horace subtly asserts his independence with regard to Augustus.

In Odes 3.23 Horace uses both parallelism and inverse parallelism (iasmus) to reinforce the fairly obvious surface level meaning of the ode, that modest sacrifices to the gods may well suffice, as opposed to a large scale slaughter of sheep. The content of the poem is well served by the elaborate and intricate structure.

Tacitus, Historiae 1.1–50 (Die dood van Galba). Enkele narratiewe perspektiewe

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Twee tekstuele faktore, nl. tyd en karakterisering word ondersoek: Tyd as die tekstuele ordening van die gebeure komponent van die storie, en karakterisering as die voorstelling in die teks van die karakterkomponent van die storie.

Die verhouding tussen storietyd en teksttyd word volgens die model van Genette aan die hand van die volgorde, duur en frekwensie ondersoek. Die retoriese effek wat bewerkstellig word deur die lineêre aard van die teks, die tegniek van vertraging en versnelting en die frekwensie waarmee 'n gebeurtenis in die teks verhaal word, word aan die hand van voorbeelde uit die teks geïllustreer.

Karakterisering geskied deurdat die leser al die karakteraanduidings wat deur die teks heen versprei is versamel. Al hierdie aanduidings lei die leser daartoe om die karakter van Galba te sien as sowel streng en onkreukbaar as onbestendig en beëindelik. Hierdie toestand van ‘nie ten volle begryp’ word so lank as moontlik by die leser in stand gehou. Eers in hoofstuk 50, in Tacitus se slotopmerking oor Galba, word die anomalie verduidelik.

Eradicating a social cancer: Titus and the delatores

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Titus instituted an extensive purge of delatores. Both Martial and Suetonius attest that those convicted were paraded at the opening of the Colosseum before being sent into exile; Pliny records that Trajan followed suit after a resurgence of delatio under Domitian. This paper compares the parade in the arena with two other types of parade at Rome: the punishment suffered by furciferi, and the display of foreign captives in triumphal processions. The parade is interpreted as a 'spectator ritual' in which the public humiliation of offenders constitutes an integral part of their punishment; in the case of the delatores it compensates for the low profile nature of their formal sentence (i.e. exile). Hence it is argued that the parade was not part of the initial pompa at Titus' games but constituted a spectacle in its own right, and that public display prior to the execution of the formal sentence may have been integral to Roman penal practice.

Amico aliquis aegro adsidet: Inheritance-hunting and amicitia

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My purpose is to outline some of the ways in which inheritance-hunting (captatio) as portrayed by Roman satirists and letter-writers is shown to have operated within the context of amicitia. First, the concept of amicitia is explored, with emphasis on the contrast between the ideal of disinterested friendship and the reality of an exchange relationship. Second, I examine succession in terms of the conventions of amicitia, highlighting ambiguities in Roman society's attitudes to inheritance that might have enabled captatio to flourish. Third, I investigate the modus operandi of the 'captatores' within amicitia. Types of services conventionally exchanged between amici that the satirists and letter-writers claim were exploited for inheritance-hunting include: salutatio, gift-giving, moral support, legal assistance, hospitium, services during illness. The role played by the promise of inheritances within the exchange relationship, the significance of inheritances and legacies as the final gifts in the exchange equation, and the idea that a captator is indistinguishable from the ordinary amicus, will be emphasised.

The Singer, the Song and the Sung: the thematic importance of the lyre in Ovid’s Fasti

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The study of Ovid's narrative technique in the Fasti shows that he does not present a story in a straightforward sequence, or in its entirety, but that he makes constant use of temporal dislocation, ellipse, allusion, and intervention by the narrator. The reader is conscious of the narrator's presence and dependent on the narrator, but also in prior external knowledge of the story. In the narratives of Arion (Fast. 2.79–118) and Chiron (Fast. 5.379–404) manipulation of the narrative material by the narrator throws emphasis on thematic words connected with the lyre. The poet presents an opposition between the arts and values of his civilised world, and the cruelty and brutality of the world that subscribes to the
arts and values of warfare. These narratives show a concern with the function of the poet and poetry, and a rejection of militarism, which is thematic for the Fasti as a whole.

Exile, death and immortality: voices from the grave

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The speaker considered the place of exile in Roman society and its legal recognition as a pre-emption of the death penalty. In literature consolations addressed to the bereaved and to exiles had many common features. Cicero in exile saw himself as ‘dead’ and considered his triumphant return as rebirth. He considered that he had achieved the kind of fame that made him immortal. Ovid used death as a metaphor for exile, but he seemed to vacillate between living death, illness and miserable life. His final claim was that poetry had given him immortality. Whereas Cicero had actively rejected the consolatory tradition when himself banished, and Ovid had largely ignored it, Seneca, as the third in our series of literary exiles, resorted to the tradition. In consoling his mother, he inverted the premises, becoming in exile a consolatory voice from the grave. Yet in the end he seems to find his greatest comfort in playing with poetry, and his own immortality to him seems to be assured through the power of his literary works. The common factor in the three very different protagonists is their certainty that both exile and eventual death can be transcended through recourse to literature.

Tacitus’ travesty of the Res Gestae

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The dramatic elements in the Res Gestae of Ammianus Marcellinus

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The word ‘dramatic’ is often used in discussing aspects of a genre which differs greatly from drama, i.e. historiography. An introductory discussion of the origin and meaning of this word was followed by an analysis of the so called dramatic elements in the Res Gestae of Ammianus Marcellinus. A selection from three types of representative descriptions was discussed, i.e. his depiction of battles and sieges, his use of ‘short stories’, and his dramatic portrayal of prominent figures. Finally certain conclusions were drawn as to the reason for his application of these techniques, his purpose in introducing dramatic elements, the effect of his employment of such elements, and the indispensability of this aspect of Ammianus’ historiography.
Flavian epicists: resonant voices of contemporary Rome

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This paper considers to what extent the setting, characters, events and controlling ideas of Flavian epic relate to the contemporary political climate at Rome. Although the investigation is largely speculative owing to the mythological and remote historical subject matter, an investigation of this question is essential for achieving a better understanding of the thematic and political dimensions of the Thebaid, Argonautica and Punica. There is considerable disagreement among modern critics on the extent to which audiences in the late first century A.D. may have applied the lessons of the Flavian epics to their own situation.

The majority of critics on Statius, Valerius Flaccus and Silius Italicus refute the notion that their epics may have even a general applicability to Rome. However, a contemporary application of their epics would appear to explain the manipulation of the plot and treatment of theme and character in many instances. The rather despairing portrait of the divine powers, institutionalised human power, war and the human condition as evidenced in these epics necessarily invites a comparison with events and personalities in Rome during the turbulent reigns of the Julio Claudian and Flavian emperors. The Flavian epics almost certainly reflect not only the heart of the poets’ pessimistic cosmic vision but also their concern over the harsh and oppressive atmosphere and terrible political uncertainties of their age.

Martialis se ars poetica: ’n bespreking aan die hand van die inleidingsbrieuwe tot die Epigrammaton Libri

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Martialis is een van die digters van die Oudheid wat hom die meeste uitlaat oor sy eie poësie en oor die digterskap. In hierdie voordrag is daar op grond van ’n bestudering van sowel die prosa-voor redes tot vyf van die Epigrammaton Libri as van die poëtologiese gedigte in hierdie bundels ’n uiteensetting gebied van Martialis se ‘ars poetica’. Van die vernaamste stellings wat in die loop van die voordrag geargumenteer is, is die volgende:

• Aigesien van wat die historiese funksie van die prosa-voor redes ook al mag gewees het, bied al hierdie voor redes belangrike perspektiewe op Martialis se ‘ars poetica’, en nie net die voor rede tot Boek 1 soos soms beweer word nie.

• Alhoewel Martialis sy epigramme konvensioneel as ‘nugae’ en ‘lusus innocui’ voorhou, is daar sterk aanduidings daarvan dat hy die tradisionele genre-rehiërargie bestry het en dat hy die epigram as ’n beduidende genre met ’n sosiale funksie beskou het. Hierdie sosiale funksie moet egter in noue samehang met die konvenses van die genre bestudeer word.

• Afgesien van ’n begeerte om genot te verskaf, word Martialis se poëtika veral gekenmerk deur ’n sterk lezersgerigtheid.
Cato's veterinary prescriptions

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Cato included a handful of veterinary prescriptions in his treatise on agriculture, all firmly in the tradition of folk medicine. Apart from their unique value as the earliest veterinary treatments recorded in Latin, these remedies offer a valuable contribution to ethnoveterinary research, a relatively new field of study which concerns itself with the systematic investigation and application of folk veterinary knowledge, theory and practice. Informed by current approaches to veterinary anthropology, the paper attempts a reappraisal of Cato's veterinary prescriptions. By way of introduction it examines the broad characteristics of the remedies as well as their magico-religious aspects. The body of the paper concentrates on Cato's pharmacopoeia, investigating both the expectations entertained by the ancients of the therapeutic properties of these substances (in so far as these may be deduced from comments by ancient writers) and their probable actual efficacy in the light of present-day pharmacognosy.

Plautus on comedy

Prof Jan Scholtemeijer  
(University of Pretoria)

The paper attempts to trace Plautus's own views on comedy. Although his prologues reveal very little of this nature, valuable information can be gleaned from his 'self-conscious' plays, especially from his plays-within-plays of which the *servus callidus* is usually the playwright, director and principal actor. Special attention is devoted to *Mostellaria* (especially ll. 426-429 and 1149-1151) and *Miles Gloriosus* (especially ll. 200-214).

A comparison of two film versions of Euripides' *Iphigenia at Aulis*

W. Snowball  
(Rhodes University)

Delegates were given the opportunity to view two very different acted versions of Euripides' *Iphigenia at Aulis*, one recently made for BBC2, the other a 1976 Greek version directed by Michael Cacoyannis. Issue was taken with the former which made almost no attempt to come to terms with apparent contradictions within the characters, showing them instead as people who deserved little or no sympathy. Support was given to the latter production which attempted to
explain the 'contradictions' as profound shifts in attitude within characters who were acting under extreme pressure.

Heads or tails. The elephant-scalp headdress on Greek and Roman coins

J. Maritz
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The first use of the type occurs on coinage of Ptolemy I with a portrait of the deified Alexander, where it replaces the lionscalp of Heracles. Seleucus, Demetrius, Agathocles, the Numidian kings and even Pompey presumably use it to identify themselves with Alexander. Only in the case of the late Republicans Eppius, Cestius, Norbanus, Cornuficius, and the introduction of symbols should it be considered a personification. This is confirmed by legends, as 'Alexandria' from the time of Galba, and as 'Africa' only from Hadrian. Identification of the type as 'Africa' on 3rd century B.C. coins of Panorum or 2nd century B.C. capitals from Glanum are anachronistic and need a better explanation. Frequent use of the type also in other media from 2nd century A.D. onwards suggests it may have had some religious significance and that the concept 'Africa' was wider than the Roman province, covering an area from Mauretania to Alexandria. Its occurrence on the reverse, not obverse, from Hadrian onwards suggests the changing attitude of Rome to Africa.

Heroes don't whistle

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Among the references to non-instrumental whistling in Greek and Latin literature there is none pertaining to the whistling of tunes. The general view of whistling in most cultures as unbecoming in people of standing may explain this lacuna in epic, but comedy and novel are just as reticent in this respect. Uses of whistling that do occur in classical literature are the wolf-whistle (Plautus, Merc.408); whistling to give a signal to people or animals, and whistling as an expression of derision or contempt in popular gatherings (Nonius 531; Cicero, passim). Sympathetic magic must be the origin of whistling to make cattle drink (Columella, De re rust.2.3.2). This custom is still alive in modern times. Of similar origin is a widespread belief amongst sailors that whistling provokes the wind. The Septuagint and Vulgate mention whistling as an apotropaic gesture when passing places of destruction or desolation (e.g. 1 Kings 9).

Latin 'sibilare' and Greek 'surizein' (Att. 'surittein') do not only refer to whistling but also to hissing as both sounds have similar labial (or dental) and aspiratory origins.
The noble art of walking

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In the ancient world differences in status were clearly visible in day-to-day contacts. The status of an aristocrat or wealthy man could be 'read' from his house, his dress and the number of attendants accompanying him on the streets (in Antioch anything less than 20 was considered demeaning). This paper attempts to study one particular aspect of aristocratic life: social distance, emphasized by an arrogant way of walking. It is my contention that aristocrats used walking 'techniques' as a way of keeping people at a distance; in other words, they had a more conspicuous need of a taboo zone surrounding their personalities. The higher the status group, the more social and physical distance there is from other groups in society. In the interpretation of the ancient evidence attempts are made to link it up with similar work done for early modern Europe, more specifically Peter Burke's *The Historical Anthropology of Early Modern Italy* and Mark Edward Motley's *Becoming a French Aristocrat*.

Oral traditions of praise in Archaic Greece and Southern Africa

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The indigenous Southern African tradition of praise poetry can throw a good deal of light on the Archaic Greek tradition. The Southern African praise poem is built up from a series of 'praise names' attaching to an individual, especially a chief, and alluding to his most noteworthy characteristics and achievements. Once established, such a praise poem is then passed on orally.

A number of passages in Plutarch's *Lycurgus* point to the fundamental importance of praise-singing in Archaic Greek society. And the idea of praise (*kleos, ainos*) as a basic function of poetry that is essentially oral is to be found in virtually all the poetic genres of early Greece. 'Praises' take the form of epic narrative, catalogues, victory lists (in *epinikia*).

In the Southern African tradition 'praises' give rise to allusive rudimentary narrative, as the praises are glossed and expanded. Similarly, in the Archaic Greek tradition, praise poetry may have been the matrix from which arose the narrative elements in epic and in the Homeric Hymns.