

# **‘Modern’ Women of the Past? Unearthing Gender and Antiquity**



**Online: 5-7 March, 2021**

Co-hosted by:  
The Australian Archaeological Institute at Athens;  
Centre for Classical and Near Eastern Studies;  
Chau Chak Wing Museum;  
Australasian Women in Ancient World Studies;  
University of Sydney Departments of Archaeology and  
Classics and Ancient History

## Welcome

This conference had its genesis in casual conversations between colleagues from different departments in AAIA, CCANESA, CCWM (*et al*), united around the possibility of a joint outreach project in 2019. Initially, we had planned on running a short series of in-house workshops, but the interest in the topic of ancient historical women soon outgrew this aim. With the help and support of many colleagues at the University of Sydney, the project developed into an online international conference (with a little push from the global pandemic), representing many different research groups both at the University of Sydney and beyond.

The response to our call for papers was enthusiastic and genuinely interdisciplinary. The breadth and diversity of scholarship is both stunning and humbling.

We are excited to share the research of so many talented scholars at this conference, and look forward to engaging in rich discussions and new perspectives across the two-day event. Thank you for joining us for Modern Women from the Past!

Yvonne Inall (Australian Archaeological Institute at Athens)

Louise Pryke and Emma Barlow (Centre for Classical and Near Eastern Studies)

Candace Richards (Chau Chak Wing Museum and Australasian Women in Ancient World Studies)



THE AUSTRALIAN ARCHAEOLOGICAL  
INSTITUTE AT ATHENS



CHAU CHAK WING  
MUSEUM



Australasian Women in  
**Ancient World Studies**

## General Information and Etiquette\*

### CONFERENCE REGISTRATION:

All registrants will receive an email invite to join the Slack page where conference communication will take place. The Zoom links for sessions and discussions will also be posted on the Slack workspace. If you have NOT received an invitation to join the Slack workspace please check your junk/trash email before contacting the conference organisers. If you have definitely not received an invite please email [unearthingwomen@gmail.com](mailto:unearthingwomen@gmail.com).

### CONFERENCE ETIQUETTE AND ONLINE PARTICIPATION:

Most of you will be familiar with the Zoom interface. If you are not, please take the time to acquaint yourself with it. We ask that all attendees know how to: mute/unmute their audio, turn on/turn off their camera, raise their hand, use the chat feature, and all presenters should know how to share their screen. While presenters are speaking, we ask that all others mute their audio and turn off their cameras. Questions will be fielded through the chat feature, and the chair of your session will ask you to unmute yourself in order to ask your question verbally during question time. Please **DO NOT** record any of the conference sessions.

**Stream 1** and **Stream 2** of the conference will each be set for the day as a single zoom meeting. Each of the links to the zoom meeting rooms will be made available in your conference program as well as posted to the slack channel for each stream, and pinned to the top of the channel so that you can find it again throughout the day. Moving between rooms is as simple as using the link for each room throughout the day. We will try and keep these open during break times as a place to chat and catch up with your colleagues throughout the conference.

### SPEAKER INSTRUCTIONS:

- Prepare your materials in advance
- Be mindful of background noise. When your microphone is not muted, avoid activities that could create additional noise, such as shuffling papers.
- Position your camera properly. If you choose to use a web camera, be sure it is in a stable position and focused, at eye level, if possible. This will help to create a more direct sense of engagement with other participants.
- Limit distractions. You can make it easier to focus on the meeting by turning off notifications, closing or minimizing other running apps, and muting your smartphone.
- Avoid multitasking.
- If you will be sharing content during the meeting, make sure you have the files open and/or links ready to go before the meeting begins.

The conference organisers are responsible for each Zoom meeting to monitor participants. All participants are registered guests, and the Zoom links are only available through the attendees' Slack channel.

### HEALTH AND SAFETY:

- We ask participants not to share publicly (including on social media) invites to the conference slack channel or links to any of the sessions. In the event of an uninvited guest attending/sharing videos/pictures the organiser will locate the offender and remove them from the meeting.
- Again, please DO NOT record any of the conference sessions. Speakers have not given permission to be recorded as they present. This is a common courtesy, but unauthorised recording may be a criminal offense in some jurisdictions (including Australia, where the conference is being hosted).
- Organisers can and will mute any person not permitted to speak by the chair. Organisers maintain the right to mute any participant if deemed necessary under above guidelines.
- Organisers and session chairs maintain the right to remove anyone behaving inappropriately from the meeting, and maintain the right to delete inappropriate comments in the slack channels and session chats.

\* This guide has been partially adapted from the [MAARC 2021 Conference Guide](#). Special thanks to Larissa Tittl for their kind permission.

## Notes

### SLACK INTERFACE:

Like many online conferences we are using Slack as our conference organisation and chat space. If you haven't used Slack before, it is a relatively straight forward web platform designed for collaborative teamwork and discussion. You will need to use your email to log in and join the Modern Women of the Past conference Slack. An email from the conference organisers will be sent to all registered conference participants to connect you to this site.

Once logged, either using the desktop app or web portal version, you will find your profile information in the top right-hand corner of the page. Please make sure to update this, its like your conference name tag, and use this profile to let other conference attendees know a bit about yourself, your pronouns, your interests, and your preferred email address if appropriate. This information will be available to all registered attendees of the conference.

On the left of the Slack window you will find the navigation menu that allows you to open different channels and join the conversation. Just click on the name to navigate between each channel.

Our #general channel will be where announcements and information are provided by us, the organisers, throughout the conference. If you have any questions or need assistance from us, you can ask us or your fellow conference goers here. To get someone's attention use the @ symbol followed by their profile name to notify them of your question.

#stream-1 and #stream-2 are the chat rooms for each of the conference sessions throughout the day. To continue the conversation or ask the speakers follow up questions after the paper discussion is over please use these channels. You can get the attention of an individual directly by using the @ symbol followed by their name. Chat in Zoom is encouraged, however, there is no automatic save feature and once you leave a space and return the chat resets, so please use the Slack site as much as possible for follow up questions and conversation beyond Zoom.

For chairs and speakers of the conference, we encourage you to use the direct message features of Slack to ask your panel any direct questions or raise issues. This could be asking someone how to pronounce their name before their paper and introduction. You can direct message an individual or a small group of people depending on your needs.

### TIME ZONE ETIQUETTE:

Please note our conference is taking place globally and most attendees are communicating from different time zones. The organisers are based in Sydney Australia and are on Australian Eastern Daylight Savings Time (GMT+10). The Chairs are similarly based in Australia and are in one of our 4 time zones. This time scale will require patience for responses to your questions from us as well as your fellow attendees. We appreciate your cooperation and kindness especially for those participants presenting early in the morning, late at night, or via pre-recorded video due to the global nature of this event.

### HELP:

If you need immediate help with an issue throughout the conference. Please email us with HELP in the subject line, and DM the organisers in Slack. One of us will attempt to get in touch with you as soon as we can.

For a handy 'how to' guide please watch: <https://www.youtube.com/watch?v=7YUTc4Cigc8>

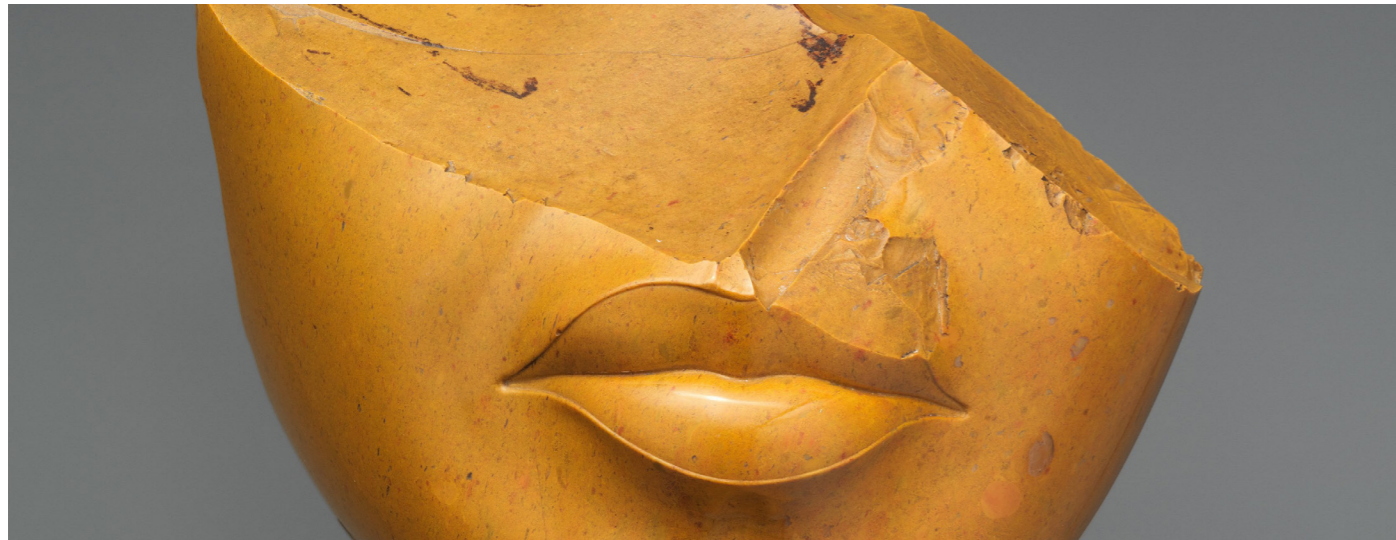
### PAPER SESSIONS:

Session chairs are responsible for the running of their sessions, including brief introductions and discussion time. Chairs will warn presenters who are approaching the end of their allocated time. Speakers are asked to be mindful of their peers. When a speaker runs over time, they are taking time away from others. Please do not deprive others of their opportunity to be heard. We have done our utmost to avoid clashes between related topics of parallel sessions.

### CONFERENCE PROGRAMME:

The programme aims to be as informative as possible. We apologise in advance in case there are any inaccuracies, or anything has been overlooked. Please check the Announcements channel in the Slack where any changes and notices will be posted.

## Keynote Lectures



### **Women in the Present, Women in the Past** Dr Rachel Pope (University of Liverpool)

This keynote provides a perspective from the UK and Europe on how preventing women's access to academia and the heritage sector, both historically, and in our contemporary workplace culture, has impacted our understanding of women in the past. We discover the irony that, under the banner of objective practice, late twentieth century archaeologists actively erased past women, or wrote them specifically into domestic roles. We investigate the mechanism through which scholars sought to undermine women's authority in the past, and in the writing too of disciplinary histories, in favour of patriarchal mythmaking, and how that practice lingers on today. We see how a generation of young scholars had to fight to correct this inherited academic problem in archaeological practice, outside the mainstream, and how a new generation of scholars are now working beyond binary, developing applied method in gender archaeology, to discover the past more as it was, and less in our making.



Rachel Pope is a Senior Lecturer in European Pre-history at the University of Liverpool. She works as a special advisor to the campaign group HOOOH (Hands Off Old Oswestry Hillfort) and is Founder and a Director of British Women Archaeologists (estab. 2008) who lobby for improved conditions for women workers in the Heritage sector. On completing her undergraduate and postgraduate degrees at the University of Durham in 2003, Dr Pope undertook fixed-term lecturing in British Prehistory at the Universities of Bangor, Sheffield, Nottingham, and Oxford. In 2004, she was awarded an Early Career Fellowship at the University of Leicester, which was followed in 2006 by a fixed-term post in European Prehistory at Cambridge, before joining Liverpool in 2007.

Having begun excavating Roman sites at the age of 15, and with 28 seasons in the field (including the commercial sector) she has been strongly committed to undergraduate learning in a research excavation context, to professional British standards - establishing the Liverpool field school in 2009. Between 2005-2011, she directed two research excavations in the UK – the Kidlandlee Dean Bronze Age Landscapes Project (Northumberland) and Merrick's Hill, Eddisbury Hillfort (Cheshire). Between 2012-2018, Dr Pope directed the University's excavations at Penycloddiau Hillfort (Flintshire), in partnership with Cadw (Welsh Assembly Government), Denbighshire County Council, and the Global Institute for Field Research (California). As archived on Facebook, and as seen on the BBC programme "Digging for Britain" with Alice Roberts.

### **Where are the Women in Eternity?** Gina Walker (New York School)

Where are the Women in Eternity juxtaposes the stark reality of millennia of ignorance about earlier female figures and their authority as knowers in the context of sixty years of contemporary Feminist Historical Recovery that 'Modern' Women of the Past? Unearthing Gender and Antiquity celebrates. I describe The New Historia initiative which I direct at The New School with a global collaborative of researchers who are producing authoritative "female biographies" of attested female figures on various platforms for new audiences. I ask, does the avalanche of fresh data about women demand new knowledge-ordering systems that for the first time include a female dimension?



Gina Luria Walker is an intellectual historian who investigates alternatives to traditional accounts of the past. She is the Director of The Center for The New Historia, recently launched at The New School, whose mission is to present authoritative, multidisciplinary scholarship on women's contributions to society, to broadcast these stories on a pioneering, interactive platform and at public events, and to reveal an alternative history that values the roles women have always played in human endeavors. Dr. Walker is a pioneer in the global project of feminist historical recovery of earlier women.

Her interests include the struggles of female intellectuals to be educated outside the male-only institutions of teaching and learning and recognized in the Republic of Letters; and the diffusion of the Reformation concept of "the right to private judgment" as a pivotal force in the withering of absolutism in church and state. Dr. Walker also explores the emergence of "the rights of man" and the conflict over efforts to apply these to women, the working class, People of Color, colonists, and Jews. She is the Editor of the Chawton House Library edition of *Female Biography* (1803) by Mary Hays, a six-volume work documenting the lives of 302 active, learned, and rebellious women, which Jane Austen is known to have read and may have used in writing her novels. To produce the new edition, Dr. Walker assembled an international team of 164 scholars, representing 116 institutions in eighteen countries.

### **Women in Ancient Cultures Series by Liverpool University Press** Introduction to this new book series with live Q&A session with series editors

The final session of our conference will be a live Q and A with the editorial team from the new Liverpool University Press Series *Women in Ancient Cultures*. Joining us will be commissioning editor Claire Litt with series editors Dr Virginia Campbell, Greg Gilles, Dr Irene Salvo, Dr Rebecca Usherwood and Dr Lewis Webb. The team will introduce the series, and be available for questions about the aims of the project and future publications.

*Women in Ancient Cultures* aims to unite ground-breaking research from all fields of ancient world studies, publishing research that pertains to all aspects of women's lives in the ancient world, and to the dynamics and modalities of female agency under, and against, oppressive conditions - patriarchal, heterosexist, and otherwise. The series aims to publish academic research on all regions of the ancient world: the Mediterranean and ancient Near East, as well as other contemporary ancient cultures, including, but not limited to, those from continental and Eastern Europe, Britain, Africa, Central and Eastern Asia, Oceania and the Americas.

Find out more: <https://liverpooluniversitypress.co.uk/pages/women-in-ancient-cultures>.

Time Zone Guide				DAY ONE: FRIDAY 5 MARCH, 2021	
Time Zone (add your time zone here, if needed)	NY (GMT-5)	GMT	AEDT Daylight savings (GMT+11)	Stream 1	Stream 2
				Zoom ID 841 2854 5619 Passcode: <b>189367</b>	Zoom ID: 856 0394 9906 Passcode: <b>975057</b>
	5:15 PM (4 Mar)	10:15 PM (4 Mar)	9:15 AM	Official welcome	
	5:30 PM	10:30 PM	9:30 AM	Short Break (15 minutes to set up rooms)	
	5:45 PM	10:45 PM	9:45 AM	<b><i>Fight Like a Queen</i></b> Chair: Joseph Lehner <b>C. Marx</b> (GMT-5): "Daughter or Priestess: The Princesses of Akhenaten and Nefertiti"	<b><i>Archaeology and Material Culture</i></b> Chair: Stavros Paspalas <b>F. de Graaff</b> (GMT-3): "Making the invisible visible: exploring domestic labour in Ancient Greek epigrams and funerary monuments"
	6:00 PM	11:00 PM	10:00 AM	<b>J. Williamson</b> (GMT-5): "Power and Piety in Context: King Hatshepsut"	<b>L. Hitchcock</b> (GMT+11): "From the Here and Now, to the There and Then: The Most Powerful Woman in Minoan Crete?"
	6:15 PM	11:15 PM	10:15 AM	<b>M. Moore</b> (GMT-6): "Politics, Power, and Puduḥepa: A Case Study of Hittite Queenship"	<b>K. Kanne</b> (GMT-6): "Excavating equestrians: Women and Horses in the Archaeological Record"
	6:30 PM	11:30 PM	10:30 AM	<b>Discussion</b>	<b>Discussion</b>
	6:45 PM	11:45 PM	10:45 AM	Morning Tea Break (30 minutes)	
	7:00 PM	12:00 AM (5 Mar)	11:00 AM		
	7:15 PM	12:15 AM	11:15 AM	<b><i>Queenly Legacies</i></b> Chair: Sarah Price <b>H. Olshanetsky</b> (GMT+2): "Zenobia of Palmyra: The Last Great Jewish Queen"	<b><i>Warriors, Goddesses and Heroes</i></b> Chair: Sarah Midford <b>C. Skibinski</b> (GMT+11): "Marginalised and Misrepresented: The Need for a Theoretical Re-interpretation of Amazon Mythology"
	7:30 PM	12:30 AM	11:30 AM	<b>A. Georges</b> (GMT+4): "Queen, Prophetess, Slave, Murderer, Goddess: Female Agency in Aeschylus' Oresteia"	<b>D. Sierra Rodriguez</b> (GMT+1): "Not only Cecrops: Aglaurus and the Shaping of Archaic Athenian imaginary"
	7:45 PM	12:45 AM	11:45 AM	<b>Y. Inall</b> (GMT+11): "Boudica and Cartimandua: A tale of two queens"	<b>R. Portis</b> (GMT-5): "Goddesses and their Deeds in the Divine Council"

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	8:00 PM	1:00 AM	12:00 PM	<b>Discussion</b>	<b>Discussion</b>
	8:15 PM	1:15 AM	12:15 PM	Short Break (15 minutes)	
	8:30 PM	1:30 AM	12:30 PM	<b><i>Constructing a Queen</i></b> Chair: Margaret Miller <b>R. Lakshmi</b> (GMT+5.30): "Naṅkai or Naṅkaiyār: Royal Women and their Significant Role in the Early Medieval Tamilakam"	<b><i>Women Who Write</i></b> Chair: Emily Chambers <b>S. Banerjee</b> (GMT+5.30): "Nayanmar Saint, Poetess and Wife: Karaikkal Ammaiyar's Negotiation of Social Position"
	8:45 PM	1:45 AM	12:45 PM	<b>E. Bennett</b> (GMT+2): "The 'Queen of Sheba', or the 'Queens of the Arabs'?"	<b>T. Gleeson</b> (GMT+11): "Making Marcia"
	9:00 PM	2:00 AM	1:00 PM	<b>D. Stone</b> (GMT+11): "Queen Puduḥepa and The Female Experience in the Hittite World"	<b>M. Diaz</b> (GMT+3): "'Uniura, domiseda, lanifica... auctor?': The politics of Women Writers in Latin Literature"
	9:15 PM	2:15 AM	1:15 PM	<b>Discussion</b>	<b>Discussion</b>
	9:30 PM	2:30 AM	1:30 PM	Lunch Break (1 hour, 15 minutes)	
	9:45 PM	2:45 AM	1:45 PM		
	10:00 PM	3:00 AM	2:00 PM		
	10:15 PM	3:15 AM	2:15 PM		
	10:30 PM	3:30 AM	2:30 PM		
	10:45 PM	3:45 AM	2:45 PM	<b><i>The Shifting Well of Identity</i></b> Chair: Paul Donnelly <b>M. Kiladze</b> (GMT+4): "Feminists before feminism"	<b><i>The Epic and the Tragic</i></b> Chair: Amelia Brown <b>A. Alshalan</b> (GMT+3): "Euripides' Medea: An Exploration of Male Representation of Women"
	11:00 PM	4:00 AM	3:00 PM	<b>E. Konstantinidi-Syvridi</b> (GMT+2): "Indications on priestesses-healers in Mycenaean Greece"	<b>G. Larini</b> (GMT+1): "Feminism ante litteram? An alternative reading of Penelope's personality in Homer's Odyssey"
	11:15 PM	4:15 AM	3:15 PM	<b>Raheem O.</b> (GMT +1): "Olokun Seniade: Myth and Sacred Manifestation in Ile-Ife, Southwest Nigeria"	<b>K. Rai &amp; S. Negi</b> (GMT+5.30): "Draupadi of the Mahabharata: Rebel against Patriarchal Violence"
	11:30 PM	4:30 AM	3:30 PM	<b>Discussion</b>	<b>Discussion</b>

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				Zoom ID 841 2854 5619 Passcode: <b>189367</b>	Zoom ID: 856 0394 9906 Passcode: <b>975057</b>
	11:45 PM	4:45 AM	3:45 PM	Break (30 minutes)	
	12:00 AM (5 Mar)	5:00 AM	4:00 PM		
	12:15 AM	5:15 AM	4:15 PM	<b><i><u>Egypt: Politics, Power, and Percussion</u></i></b> <b>Chair: Hannah Vogel</b> <b>H. Koepf-Junk</b> (GMT+1): "Women, Music, and Eroticism in Ancient Egypt"	<b><i><u>Ritual and Burial</u></i></b> <b>Chair: Paul Roche</b> <b>J. Driessen</b> (GMT+1): "The Lady of Sissi and the Agency of Women on Crete during the Final Palatial Period"
	12:30 AM	5:30 AM	4:30 PM	<b>H. Neale</b> (GMT+0): "Iuhetibu Fendy, Louvre Stela C8, and the perception of female sovereignty in the late Middle Kingdom"	<b>T. Becerra Mayor</b> (GMT+1): "The patriarchal bias in historiographic interpretation: analysis of the burial of a woman from the Valdivia Culture"
	12:45 AM	5:45 AM	4:45 PM	<b>M. Kaczanowicz</b> (GMT+1): "Rulers or pawns? Scholarly bias in the study of the God's Wives of Amun"	<b>R. Da Riva</b> (GMT+1): "Female agency in Late Babylonian temple ceremonies: the evidence from the ritual texts"
	1:00 AM	6:00 AM	5:00 PM	<b>Discussion</b>	<b>Discussion</b>
	1:15 AM	6:15 AM	5:15 PM	Afternoon Tea Break (30 minutes)	
	1:30 AM	6:30 AM	5:30 PM		
	1:45 AM	6:45 AM	5:45 PM	<b><i><u>Poetry, Passion, and the Ancient Priestess in the Near East</u></i></b> <b>Chair: Damien Stone</b> <b>L. Pryke</b> (GMT+11): "Ennigaldi-Nanna: Collecting (and recollecting) the past with the first known museum curator"	<b><i><u>Mythterious Virtues</u></i></b> <b>Chair: Graham Miles</b> <b>A. Ojebode</b> (GMT+1): "Myths, Mysticism and Woman's Deification in Ahmed Yerima's Pegunrun"
	2:00 AM	7:00 AM	6:00 PM	<b>S. Helle</b> (GMT+1): "Parallel lives: Katherine Woolley and Enheduana, the First Known Author"	<b>D. Alvarez Perez-Sostoa</b> (GMT+1): "Woman, hostage and Roman: Cloelia, the creation of a myth"
	2:15 AM	7:15 AM	6:15 PM	<b>C. Carr</b> (GMT+0): "The Sumerian 'Love Songs': Unearthing the earliest expressions of female sexuality"	<b>A. Hazewinkel</b> (GMT+2): "Omphale: Persistent Reappearance"
	2:30 AM	7:30 AM	6:30 PM	<b>Discussion</b>	<b>Discussion</b>

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				Zoom ID 841 2854 5619 Passcode: <b>189367</b>	Zoom ID: 856 0394 9906 Passcode: <b>975057</b>
	2:45 AM	7:45 AM	6:45 PM	Long Break (1 hour)	
	3:00 AM	8:00 AM	7:00 PM		
	3:15 AM	8:15 AM	7:15 PM		
	3:30 AM	8:30 AM	7:30 PM		
	3:45 AM	8:45 AM	7:45 PM	<b>Keynote:</b> <b><u>"Women in the Present: Women in the Past"</u></b> <b>Rachel Pope</b> (University of Liverpool)	
	4:00 AM	9:00 AM	8:00 PM		
	4:15 AM	9:15 AM	8:15 PM		
	4:30 AM	9:30 AM	8:30 PM		
	4:45 AM	9:45 AM	8:45 PM	End Day One	

Time Zone				DAY TWO: SATURDAY 6 MARCH, 2021	
Time Zone (add your time zone here, if needed)	NY (GMT-5)	GMT	AEDT (Daylight savings GMT+11)	<a href="#">Stream 1</a> Zoom ID - 841 4397 3698 Passcode - <b>761253</b>	<a href="#">Stream 2</a> Zoom ID - 823 2602 1876 Passcode - <b>923916</b>
	5:30: PM (5 Mar)	10:30 PM (5 Mar)	9:30: AM	<b>Keynote:</b> <a href="#">“Where are the Women in Eternity?”</a> <b>Gina Walker (The New School, New York)</b>	
	5:45 PM	10:45 PM	9:45 AM		
	6:00 PM	11:00 PM	10:00 AM		
	6:15 PM	11:15 PM	10:15 AM		
	6:30 PM	11:30 PM	10:30 AM	Morning Tea Break (30 minute)	
	6:45 PM	11:45 PM	10:45 AM		
	7:00 PM	12:00 AM (6 Mar)	11:00 AM	<b><u>Gender: Detection and Perception</u></b> <b>Chair: Stavros Paspalas</b> <b>V. Limina (GMT+1): “A speaking woman from the past: Arria. Gender Perception and Reappropriation from Antiquity to Modern times”</b>	
	7:15 PM	12:15 AM	11:15 AM	<b>M. Oliver &amp; L. Urbano (GMT-3): “Assyriology and the gender perspective: representations, naturalizations, veils and misunderstandings”</b>	
	7:30 PM	12:30 AM	11:30 AM	<b>B. McLoughlin, G. London, X. Charalambidou &amp; K. Mann (GMT+11): “Women’s works and days: Identifying the material correlates of gendered labour by mapping female potters’ performative practice and spatial use in 20th century Cyprus”</b>	
	7:45: PM	12:45 AM	11:45 AM	<b>Discussion</b>	
	8:00 PM	1:00 AM	12:00 PM	Short Break (15 minutes)	
	8:15 PM	1:15 AM	12:15 PM	<b><u>Bronze Age Transformations</u></b> <b>Chair: Craig Barker</b> <b>L. Tittl (GMT+11): “Hidden genders: trans-species corporality and gender identification in a Minoan tomb”</b>	<b><u>The Imagery of Women</u></b> <b>Chair: Lea Beness</b> <b>T. Jacklin (GMT-5): “Unveiling the West: Veiling Practices of Women in the Western Roman Provinces”</b>

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Time Zone (add your time zone here, if needed)	NY (GMT-5)	GMT	AEDT (Daylight savings GMT+11)	<a href="#">Stream 1</a> Zoom ID - 841 4397 3698 Passcode - <b>761253</b>	<a href="#">Stream 2</a> Zoom ID - 823 2602 1876 Passcode - <b>923916</b>
	8:30 PM	1:30 AM	12:30 PM	<b>C. Tully (GMT+11): “Arboreal Bodies: woman-tree interchangeability in the Bronze Age eastern Mediterranean”</b>	<b>T. Belo (GMT-3): “The Imperial Women coins”</b>
	8:45 PM	1:45 AM	12:45 PM	<b>K. Nemet-Nejat (GMT+11): “Unearthing Women”</b>	<b>C. Ruiz Vivas (GMT+1): “The Relations between Women and Peace through Imperial Coins (1<sup>st</sup> C BC to 3rd C AD)”</b>
	9:00 PM	2:00 AM	1:00 PM	<b>Discussion</b>	<b>Discussion</b>
	9:15 PM	2:15 AM	1:15 PM	Lunch Break (1 hour, 15 minutes)	
	9:30 PM	2:30 AM	1:30 PM		
	9:45 PM	2:45 AM	1:45 PM		
	10:00 PM	3:00 AM	2:00 PM		
	10:15 PM	3:15 AM	2:15 PM		
	10:30 PM	3:30 AM	2:30 PM	<b><u>Philosophers and Scholars</u></b> <b>Chair: Craig Barker</b> <b>N. Wood (GMT+13): “Is This Really a Scandal? Female Scholars and Theologians in Late Antique Hispania”</b>	<b><u>Museums and Collecting</u></b> <b>Chair: Kimberley Harris</b> <b>C. Richards (GMT+11): “Unearthing gender in museums: an examination of gendered distortions in museum collecting practices from the perspective of the Nicholson Collection”</b>
	10:45 PM	3:45 AM	2:45 PM	<b>G. Miles (GMT+11): “Representing Sosipatra in Eunapius of Sardis’ Lives of Philosophers and Sophists”</b>	<b>D. Assanova (GMT+6): “Women’s history: case study of the first women’s online museum in Central Asia (Kazakhstan)”</b>
	11:00 PM	4:00 AM	3:00 PM	<b>E. Katsarelis (GMT+2): ““Diotima’s Speech in Plato’s Symposium: A female philosopher talking about male homosexual love”</b>	<b>E. O’Hanlon (GMT+0): ““I know ‘tis endless to talk of Temples and Churches”: Sightseeing, antiquities and the Wilmot Archive</b>
	11:15 PM	4:15 AM	3:15 PM	<b>Discussion</b>	<b>Discussion</b>
	11:30 PM	4:30 AM	3:30 PM	Break (30 minutes)	
	11:45 PM	4:45 AM	3:45 PM		
	12:00 AM (6 Mar)	5:00 AM	4:00 PM	<b><u>Strength and Sight</u></b> <b>Chair: Larissa Tittl</b> <b>R. Bucolo (GMT+1): “Fulvia: a warrior woman in literary and iconographic sources”</b>	<b><u>Feminism and Reception</u></b> <b>Chair: Genevieve Dally-Watkins</b> <b>M. Johnson (GMT+11): “Unearthing Feminist Scholarship in Classics”</b>

Time Zone				DAY TWO: SATURDAY 6 MARCH, 2021	
Time Zone (add your time zone here, if needed)	NY (GMT-5)	GMT	AEDT (Daylight savings GMT+11)	Stream 1	Stream 2
				Zoom ID - 841 4397 3698 Passcode - <b>761253</b>	Zoom ID - 823 2602 1876 Passcode - <b>923916</b>
	12:15 AM	5:15 AM	4:15 PM	<b>A. Spohr</b> (GMT+11): "The Alexandra's Cassandra: the "immortal goddess" of the unwed"	<b>A. Arezzolo</b> (GMT+11): "Establishing Agency and Preserving Mythic Connections. Introducing Hera to the Young Adult Audience."
	12:30 AM	5:30 AM	4:30 PM	<b>Lightning Talks</b> <b>P. Varona Rubio</b> (GMT+1): "Women's roles in small Roman communities during the Principate: the case of Urvinum Hortense (Umbria, Italy)" <b>A. Freitas</b> (GMT-3): "The Greek female figure in perspective: Tanagra figurines"	<b>D. Šijaković Maidanik</b> (GMT+1): "Offering Herstory: The Alternative Narratives of Cassandra in Euripides' tragedy Trojan women"
	12:45 AM	5:45 AM	4:45 PM	<b>Discussion</b>	<b>Discussion</b>
	1:00 AM	6:00 AM	5:00 PM	30 minute Afternoon Tea Break	
	1:15 AM	6:15 AM	5:15 PM		
	1:30 AM	6:30 AM	5:30 PM	<b>Biblical Literature</b> Chair: <b>Robyn Whitaker</b> <b>S. Jacobs</b> (GMT+0): "Miptahiya, (daughter of Mahseiah, grand-daughter of Jedaniah), and her Legal Agency"	<b>Modern Times</b> Chair: <b>Lita Tzortzopoulou-Gregory</b> <b>V. O. Okpala &amp; A. C. Muonagor</b> (GMT+1): Hidden Realities: an Appraisal Of Women Contributions in Flora Nwapa's Efuru and Buchi Emecheta's Joys of Motherhood"
	1:45 AM	6:45 AM	5:45 PM	<b>T. Oliveira, I. C. Carvalho, C. Heemann</b> (GMT+0-GMT-3): "Women in the Bible -two examples of feminist resilience: Debora and Ester"	<b>I. Ottria</b> (GMT+1): "Women and writing in early 19th century Italy: Diotima Saluzzo and the recovery of ancient literature"
	2:00 AM	7:00 AM	6:00 PM		<b>A. Roy &amp; S. Sanyal</b> (GMT+5.30/GMT-5): "Modern Women in India's Past: Ungendering Inquisitive Minds"
	2:15 AM	7:15 AM	6:15 PM	<b>Discussion</b>	<b>Discussion</b>

Time Zone				DAY TWO: SATURDAY 6 MARCH, 2021	
Time Zone (add your time zone here, if needed)	NY (GMT-5)	GMT	AEDT (Daylight savings GMT+11)	Stream 1	Stream 2
				Zoom ID - 841 4397 3698 Passcode - <b>761253</b>	Zoom ID - 823 2602 1876 Passcode - <b>923916</b>
	2:30 AM	7:30 AM	6:30 PM	Social Session (1.5 hours)	
	2:45 AM	7:45 AM	6:45 PM		
	3:00 AM	8:00 AM	7:00 PM		
	3:15 AM	8:15 AM	7:15 PM		
	3:30 AM	8:30 AM	7:30 PM		
	3:45 AM	8:45 AM	7:45 PM		
	4:00 AM	9:00 AM	8:00 PM	<b>Women in Ancient Cultures Series by Liverpool University Press</b> Introduction to this new book series with live Q&A session with series editors Commissioning editor Claire Litt with series editors Dr Virginia Campbell, Greg Gilles, Dr Irene Salvo, Dr Rebecca Usherwood and Dr Lewis Webb.	
	4:15 AM	9:15:00 AM	8:15:00 PM		
	4:30 AM	9:30 AM	8:30 PM		
	4:45 AM	9:45 AM	8:45 PM		
	5:00 AM	10:00 AM	9:00 PM	Farewell and Close of Conference	



## Abstracts

In this section you will find all abstracts of accepted papers listed in alphabetical order.

### Amjad Alshalan

King Saud University

#### ***Euripides' Medea: An Exploration of Male Representation of Women***

**Keywords:** Medea; Theatre; Reception studies; Art; Rebellious women

Euripides' Medea strikes modern readers with the vicious act of killing her own children, however, such portrayal poses a question on the role of authors/artists in deepening the stigma about women of the past through the creative process that justifies a distorted representation of strong women. This paper aims to explore the representation of Euripides' Medea and how he created an uncanny effect to achieve a dramatic end that both challenges the patriarchal society and the unconscious collective image of strong women. Artistic representations of Medea echo the interpretation of Medea being a symbol of liberty; Eugène Delacroix's bare-chested Medea resembles his Liberty of the French Revolution, which is one of his most celebrated works. The bare-chested Medea appears again in a painting by Henri Klagmann during the killing scene which happened off stage in Euripides play. The representation of the bare-chested Medea ignites a question of the link between males' representation of women and the lack of decorum to signify a rebellious act. By tackling this link, I aim to map out the prevailed traits that attracted certain male artists to strengthen the image of Medea as a ruthless killer as inspired by Euripides' play.

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### Denis Álvarez Pérez-Sostoa

University of the Basque Country (UPV/EHU)

#### ***Woman, hostage and Roman: Cloelia, the creation of a myth***

**Keywords:** Archaic and Republican Rome, Roman literature, memory, Royalty

Much has been written about Cloelia, king Porsenna and the beginning of the Roman Republic. Included as one more of those *exempla* that appeared in archaic Rome, Cloelia achieved unexpectedly the status of a myth. Her deeds were transmitted by many classical authors, from historians to poets. Her echo can be traced over the centuries, always focusing on two main aspects: she was a hostage, and she was a woman. We could add a third one, she was Roman.

With those three aspects, the main characteristics that were expected for a hostage during Roman Republic are torn apart. Still, none of the ancient sources is worried about the fact that Rome handed over Cloelia and other young women to the Etruscan king. On the contrary, her attitude, described as *virtus*, something that only belonged to men, opened the path to glory and the creation of a myth.

There was no shame in remembering young Cloelia. Thus, Rome soon forgot the real facts, the danger in which the city fell. On the contrary, as an unusual *exemplum*, Cloelia represented what any Roman should be, outrageous, fearless and strong-willed.

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### Amy Arezzolo

University of New England

#### ***Establishing Agency and Preserving Mythic Connections. Introducing Hera to the Young Adult Audience.***

**Keywords:** Myth, Hera, Modern literature, Reception studies, Popular culture

In Greek mythology, Hera was the goddess of marriage, family and childbirth. However, she is frequently remembered as a vindictive figure that manipulated and punished the (often unwilling) lovers of her husband, Zeus throughout the ancient

world. Due to the prevalence of these images, receptions to Hera have continued to perpetuate some of these myths which have, considering a modern audience been amended or contextualized to provide greater insight of Hera's motivations. This is especially clear in the Young Adult genre of novels published in the past two decades. Series such as the *Percy Jackson and Heroes of Olympus* series by Rick Riordan and the *Antigoddess* trilogy by Kendare Blake has generated unique representations of Hera that mitigate her negative image by providing the reader with further understanding of her actions. Given that this specific genre of novels has become a popular way that readers can be initially introduced to the ancient world and mythologies, examining the construction of Hera's image in this medium cannot be overstated. Consequently, this presentation explores the reception of Hera by examining Young Adult novels and how they adapt her mythic (albeit misogynistic) background for a modern audience.

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### Dinara Assanova

Kazakh National Pedagogical University

#### ***Women's history: case study of the first women's online museum in Central Asia (Kazakhstan)***

**Keywords:** Kazakhstan, Amazons, Museum, online archive, Ancient Central Asia

The Women of Kazakhstan non-governmental organization is aimed on research in women's history and have created online museum dedicated to Women of Kazakhstan. The PhD student of Kazakh National Pedagogical University Dinara Assanova will provide an overview of the online museum of women of Kazakhstan that is built not only on the basis of visual sources, but to its 1,000 storage units. There is no physical museum yet, however it is expected to open one in the nearest future and it will serve as a fundamental center and a basis of the country's biggest online archive on women's history starting from the Scythian period of the Kazakhstani territory. the special attention will be given to the 5 BC – 15 C and the historical research on this period including the Amazons.

Online museum with its 17 800 followers will be used as a case study to analyze the process of the development of women's history in the country and it's effect of the empowerment of women in general using statistics and insights.

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### Subhobroto Banerjee

Presidency University

#### ***Nayanmar Saint, Poetess and Wife: Karaikkal Ammaiyar's Negotiation of Social Position***

**Keywords:** India; Tamil literature; Nayanmars; Religion; Hinduism

Abstract: Despite being perhaps the best known of the three women to be counted among the Nayanmars, Karaikkal Ammaiyar has mostly been relegated to a position of veneration in traditional and popular thinking. While historians have always taken her seriously, it was not until fairly lately that her works were looked at and analyzed against the historical backdrop where they were composed. I would seek to look at these recent works, keeping in mind how these fit in with the older works, and show how some seemingly different views could easily be brought together as they were by Karaikkal herself, if only one looks at the historical backdrop a little more carefully. Additionally, I would seek to argue how R.Mahalakshmi's comment about Karaikkal's position of being 'outside the norm but within the tradition' could easily be understood in terms of a continuous process of social negotiation between the given individual and 5<sup>th</sup>-6<sup>th</sup> Century Indian society without labeling her as a 'reformer'.

**Thais Becerra Mayor**

*University of Alicante*

***The patriarchal bias in historiographic interpretation: analysis of the burial of a woman from the Valdivia Culture***

**Keywords:** Burial practices, archaeology, Valdivia Culture; South America; gender analysis

This research proposes to analyze the interpretations of the burial of a woman from the archaeological site of Real Alto, from the Valdivia Culture (Ecuador, 3800-1800 ANE). It is intended to show that, despite being the most relevant burial of the site, it has not received the attention it deserves, the fact that the base of the burial was covered with quern-stones has linked to the woman exclusively with the domestic space. However, the archaeological record indicates that she was a person who enjoyed great status and respect in her community. In this case, the archaeological record can give us valuable information that the patriarchal bias does not allow us to see clearly. By introducing gender as a category of analysis, it is intended to identify possible patriarchal biases that could be behind this story and that definitely distort the past in such a way that it ends up justifying various discriminatory scenarios of the present

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**Tais Pagoto Belo**

*LARP Museum of Archaeology and Ethnology*

*University of São Paulo*

***The Imperial Women coins***

**Keywords:** Roman women, Imperial family; Numismatics; Imagery; Material culture; Memory

This presentation will aim to expose the public image of women from the end of the Republic and the beginning of the Empire through coins dating from the period of the Principality, with Augustus (27 B.C.), until the death of Nero (A.D. 68). It will be illustrated how these women improved their visibility in public life, through activities linked to the imperial family, which led them to the Patronage and, consequently, to self-advertising, encompassing their images in coins, as a way to demonstrate power.

Women at that time were restricted to private and domestic life due to the existence of the *patria potestas*, which was significant and marked the father's power relations within the Roman family, classifying women as unequal to men. The conquest of women in having their names remembered, through statues, plaques and coins, was something recent at the end of the Republic and the beginning of the Empire. The person's memory, in this way, was important and could have repercussions for generations in the family.

Coins with representations of imperial women make it possible not only to chronologically reconstruct their existence in history, but also reveal that they were active in public life.

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**Ellie Bennett**

*University of Helsinki*

***The 'Queen of Sheba', or the 'Queens of the Arabs'?***

**Key Words:** Myth and Legend; Memory; Royalty; Neo-Assyria; Near East, Reception studies

The 'Queen of Sheba' has held a unique place in contemporary culture. Her influence in Judaism, Christianity, Islam, Ethiopian national legend, and African American culture cannot be understated. In this paper, based on an appendix in my dissertation, I will argue that this unnamed figure was not a historical figure. Rather, the 'Queen of Sheba' was a fictional construction by the author of Deuteronomy. I will demonstrate that she was based on a cultural memory of a remarkable group of women from the Neo-Assyrian period: the 'Queens of the Arabs'. This group of women were leaders in warfare, sent exotic gifts and items to the Neo-Assyrian rulers, and existed at roughly the same period as when the 'Queen of Sheba' is said to operate. The 'Queen of Sheba' will therefore demonstrate ancient women do not have a reception history only in the modern era, but have their own reception histories from the ancient world.

**Raffaella Bucolo**

*Sapienza University of Rome*

*Fulvia: a warrior woman in literary and iconographic sources.*

**Keywords:** Late Roman Republic, Material culture; Portraiture; Roman literature; Military figures

Fulvia was an aristocratic Roman woman, who is remembered in the history of the late Republic for her political ambition and activity, powerful thanks to the role of her husbands, especially Mark Antony. She is most famous for her involvement in the Perusine War of 41–40 BC and was the first Roman non-mythological woman to appear on Roman coins.

Fulvia represents an unusual figure of a woman, above all for her interest in politics and her role as a military commander. The paper aims to analyse her image through the words of ancient historians, such as Valerius Maximus, Plutarch and others, who often described her with negative terms, precisely insisting on the scarce femininity of her appearance and character. Fulvia let us understand particularly well how a behaviour far from female stereotypes was used as a reason to be attacked by opponents. On the basis of this assumption, it is especially interesting to evaluate the various perception of her character and representation in ancient and modern iconography. Above all, an unpublished and unusual portrait of Fulvia as a warrior, engraved in the 16th century, has provided matter of reflection.

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**Christie Carr**

*University of Oxford*

***The Sumerian "Love Songs": Unearthing the earliest expressions of female sexuality***

**Keywords:** Sumerian literature; Eroticism; Sexuality; Bronze Age; Gender analysis

The Sumerian "Love Songs" are the world's earliest compositions that share highly erotic language and expressions of female sexuality. The compositions especially privilege the female voice, her experience and pleasure of sex, and depict abundant metaphorical descriptions of the female body. Whilst some of these compositions depict the sexual relationship between the divine Inanna and Dumuzi, others seem to portray the secular love and desire of a woman and a man. Therefore, beneath the fantastic metaphorical language, we can unearth the embodied sexual experiences of female sexuality at the beginning of the second millennium BC. However, the texts have traditionally been treated by scholars within the framework of the Sacred Marriage Rite, a proposed cultic ritual which benefited the king and his office. Reading the Inanna-Dumuzi texts in this way has detracted attention away from the core female voices in the "Love Songs", by assuming a purpose that exclusively concentrates on the male king. By focusing on how metaphor conceptualises female sexual desire in the "Love Songs", this paper aims to recover what we might call the 'modern' voices of female sexuality that were free to express frankly an enjoyment of sex in some of the world's oldest literature.

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**Rocío Da Riva**

*University of Barcelona*

***Female agency in Late Babylonian temple ceremonies: the evidence from the ritual texts***

**Keywords:** Religion, Late Babylonian, ceremonies, ritual texts, female agency

Little is known about the involvement of women in the official religion of Babylonia during the Late Babylonian period. Women do not seem to have played significant roles in the ceremonies, either as participants or as performers, especially when compared to earlier periods. However, some new data on the subject deserve special attention. A group of recently edited temple ritual texts dealing with the cult of female deities reflects a significant presence of female temple attendants. This evidence suggests that women may have taken an active part in temple life in the late period, although their participation seems to have been specifically related to the worship of goddesses. In any case, these documents provide a radically new perspective of temple rituals, in which female agency appears to have been stronger than previously assumed.

**Ana Paula de Souza Freitas**

Museum of Archaeology and Ethnology, University of Sao Paulo

**The Greek female figure in perspective: Tanagra figurines**

**Keywords:** Tanagra figurines, Hellenistic, Greece, Material culture; Identity

The so-called Tanagra figurines have as their main theme of representation young women who wear very impressive clothes and elaborate hairstyles. We want to give a brief account of the questions we can ask the Tanagras about the women who are represented there: what, in the Hellenistic period, means a large-scale production of statuettes representing non-divine female figures? What kind of Greek woman was being represented there? We know that the rules of the polis often can contribute to the devaluation of women in various ways; the ideas of the new Hellenistic, cosmopolitan world may have contributed to fresh looks under the Greek woman, and the Tanagras can be interpreted as a sign of this.

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**Jan Driessen**

Belgian School at Athens

**The Lady of Sissi and the Agency of Women on Crete during the Final Palatial Period**

**Keywords:** Bronze Age, Minoan Crete, Iconography, Archaeology; Burial practices; Identity

If there is a single ancient society in which the role of women has attracted scholarly (and less scholarly) attention, then it is that of Bronze Age Crete. Granted, despite being named after a legendary man – Minos, hence Minoan – the culture that flourished during the third and second millennium on the island of Crete is only second to that of prehistoric Malta in affording such a high degree of iconographic attention to women. Following the discovery of a tomb of a woman at Sissi, this paper reconsiders the burial of high-status women dating to the Final Palatial Period (1450-1300 BCE), the time of the Knossos administration in Linear B. The combined analysis of iconographic, textual and archaeological data suggests that women of high status were present in all important settlements of the Knossos kingdom. While some of been regarded as priestesses, I argue that they occupied also more functionally diverse elevated positions in Cretan society, even if gradually their impact may have declined during the advanced Late Bronze Age (1300-1200 BCE).

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**Amaryllis M. Georges**

Louvre Abu Dhabi

**Queen, Prophetess, Slave, Murderer, Goddess: Female Agency in Aeschylus' Oresteia**

**Keywords:** Theatre; Athens; Classical Greece; Literature; Characterisation

The Oresteia provides diversity in its female characters, with a panoramic capacity of the varying societal roles and status of women of the ancient Greek experience. Beyond its literary brilliance and legacy, it holds an invaluable standing as a gynocentric work, investigating women's status and their role in the Greek world order. In Aeschylus' sphere, saturated with asymmetrical gender relations, the aetiology of the male subordination of women through the restraint of female authority and the sterilization of female desire culminating in the restoration of the patriarchy, permeate the trilogy. Ultimately, in examining the female characters of the Oresteia I will place the playwright's views on women alongside a contextualised discussion of the new Athenian social and political world order, where an insubordinate female jeopardises the fabric of society.

**Tegan Joy Gleeson**

University of Tasmania

**Making Marcia**

**Keywords:** Roman literature; Female writers; Memory; Legacy; Historiography

In 25 AD, Marcia watched her father, the historian Cremutius Cordus, starve himself to death (Sen. *Ad Marc.* 22.4-7.) He had been charged with *maiestas* for praising M. Brutus and C. Cassius in his history, and his books were subsequently burned (Tac. *Ann.* 4.34-35.) The *Ad Marciam* exalts Marcia as an *antiquum exemplar* who exhibited *robur animi*, *virtus*, and *pietas*. Seneca draws particular attention to her 'very great contribution to Roman scholarship' in restoring Cremutius' history to the use of men. However, Marcia and her achievements are passed over in other primary sources: Cassius Dio (57.24.2-4) credits Marcia 'and others' with hiding copies, but does not say who republished them, while neither Tacitus nor Suetonius (*Tib.* 61.3; *Cal.* 16.1) make any mention of Marcia or her role. Modern scholarship on the *Ad Marciam* similarly curtails Marcia's importance: Rudich (1997) comments that the consolation is 'not calculated to please Marcia', and like Traglia (1965) and Stewart (1953) finds an alternate purpose for Seneca's writing. This paper carries on the work of women such as Shelton (1995), Langlands (2004), Wilcox (2006), and Gloyn (2017) to restore Marcia to her rightful place within both the *Ad Marciam* and Cremutius' enduring legacy.

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**Florencia de Graaff**

Universidad de Buenos Aires

**Making the invisible visible: exploring domestic labour in Ancient Greek epigrams and funerary monuments**

**Keywords:** Classical Greece; Funerary texts; Epigraphy; Domestic labour; Legacy

It's assumed that women Ancient Greece used to live secluded lives that had none to minimal impact in the political or socio-economical sphere. This is mainly because the assimilation waterseeking, household management, raising children, preparing food, mourning, caring for the elderly/ ill and weaving as mere "chores" darkens the study of female agency. The assignment of domestic work exclusively to women through the division of labour is and has been one of the greatest barriers for inclusion and equality because it has never been considered as relevant as other types of activities.

In this paper I will focus on the representation of domestic labour in Ancient Greek epigrams and funerary monuments. Through the study of specific verbs and objects depicted along the females in the steles (CI 1848; CI 223a; CI 2223a; IG II/III2 2.11162; Peek GV 596 CL 57 pl.27) I will draw on the characterisation of domestic labour as *sôphrosyne* and as a legacy that a woman could leave behind to her *oikos* and her *polis*. The study of domestic labour can enlighten the study of the lives of both ancient and modern women making visible what has been considered invisible throughout (his)tory.

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**Andrew Hazewinkel**

Australian Archaeological Institute at Athens

**Omphale: Persistent Reappearance**

**Keywords:** Myth; Royalty; Classical period; Hellenistic and Roman reception; Memory

This paper aims to raise awareness of Omphale, a little-known Lydian queen best known in Greek Mythology as slave owner of Herakles. It excavates questions as to why at certain historical periods (since antiquity), knowledge of and interest in Omphale has manifest in visual and literary culture only to disappear again in a limbo of relative obscurity.

In the Western tradition, the story through which Omphale comes down to us concerns Herakles' enslavement to her (for the murder of Iphitus) during which she insisted on an exchange of garments and gendered roles. In the period of his enslavement, the hyper-masculine Herakles was required to wear women's clothes and engage in women's work, such as spinning wool, while Omphale wearing his lionskin cape took possession of his olivewood club and engaged in men's activities such as hunting.

During pre-Hellenistic, Hellenistic and Roman periods the story underwent transformation and variation, examples of which can be viewed as a lens through which to examine shifts in prevailing political frameworks and social attitudes toward women.

Drawing upon literary and visual manifestations of the story, from antiquity to today, and contemporary feminist and queer scholarship, this paper aims to shed light on some of the social and political trajectories leading to Omphale's ongoing disappearance.

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**Sophus Helle**

Aarhus University

**Parallel lives: Katherine Woolley and Enheduana, the First Known Author**

**Keywords:** Near East; Babylonian literature; Archaeology; Historiography; Reception studies

Enheduana was the high priestess of Ur in what is now Iraq some 4200 years ago. The scribes of ancient Babylonia attributed to her a series of hymns that would make her the first known author in history. She was the daughter of King Sargon, who had united the previously independent city states of Sumer to create the world's first empire. As high priestess, Enheduana had to negotiate a difficult position not only as a representative of the new empire in its most resentful corner, but also as a powerful woman in a patriarchal world. Perhaps as a result, her poems are replete with gender-bending imagery and scenes of sex-change. No less fascinating is the woman who in the 1920s CE excavated the remains of Enheduana's temple: Katherine Woolley, co-director at the British Museum's excavation in Ur. Like Enheduana, Woolley was also an imperial representative, since Iraq was at the time placed under the British Empire's mandate. And like Enheduana, this position of power led her to confront the gender limitations of her time, a conflict that again found an outlet in literature: Woolley wrote the semi-autobiographical novel *Adventure Calls* (1929) about a cross-dressing British archaeologist in Iraq. The paper explores the resonances that link these two women across time—the excavated and the excavator, the author and the archaeologist.

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**Louise Hitchcock**

University of Melbourne

**From the Here and Now, to the There and Then: The Most Powerful Woman in Minoan Crete?**

**Keywords:** Minoan Crete; Bronze Age; Material culture; Archaeology; Figurines

Nowadays, when we think of Minoan figurines and Palaikastro, in our minds' eye, we see the famous Palaikastro "kouros," a dazzling chryselephantine statuette, remarkable for the artist's stunning attention to detail and realism. However, other figurines were found at Palaikastro, that attract little attention in the here and now. I would like to suggest that at least one of them was likely quite famous and powerful in the there and then, despite a lack of individuating features and a diminutive size of just 4.5 cm in height. The figurine is stylistically dated to the Neopalatial period (ca. 1700-1450 BCE) and was found in an urban deposit, likely a pit containing ritual material, dated to the final palatial period. The area designated as X41 was a Neopalatial doorless space, defined by Late Minoan I foundation walls. Although her facial features were not well defined, she is unusual for being the only bronze figurine from Crete with her hands placed on her hips, a gesture associated with status on seals and sealings. She is also one of only two female bronze figurines wearing jewelry in the form of a necklace. The deposit also contained white ashes, pottery, four to five clay bull heads, fragments of twenty clay lamps, and bovine bones and horn cores. Based on recent studies of foundation, repair, and termination rituals, this study reconsiders the significance of this figurine and concludes she was far more important than originally believed, perhaps the most powerful woman in Minoan Crete.

**Yvonne Inall**

Australian Archaeological Institute at Athens

**Boudica and Cartimandua: A tale of two queens**

**Keywords:** Roman literature; Tacitus; Military figures; Memory; Roman Britain

In Tacitus' accounts of the Roman conquest of Britain two women come to the fore: Boudica of the Iceni and Cartimandua of the Brigantes. Both women are characterised by Tacitus as prominent leaders. Each operates in the political and military sphere, and they both have close interactions with the Roman military.

The two women are remembered very differently. Boudica is a warrior queen (although Tacitus did not refer to her as *Regina*), leader of a resistance against an invading army. She is the personification of righteous fury, avenging the violation of her daughters and her people. Instigator of the first ever London Riot, she has been commemorated as a national icon, with her own statue outside of Westminster and a legacy that has grown since the rediscovery of Tacitus' accounts during the Elizabethan era. She has become an enduring symbol of female resistance, and continues to inspire feminist movements and creative works.

In contrast, her contemporary Cartimandua (who was titled *Regina* by Tacitus) has been remembered as a manipulative whore. She is an adulterer and Roman collaborator. Her popular legacy is limited. Indeed, she has largely been forgotten.

The representation of these women in Tacitus' works tells us much of how Rome saw these women. However, their legacies reveal our own fractious relationship with the way women and power are perceived.

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**Tara Jacklin**

University of Western Ontario

**Unveiling the West: Veiling Practices of Women in the Western Roman Provinces**

**Keywords:** Roman studies, Symbolism, Eroticism, Fashion, Imperial religion

Veiling is often a word met with disdain in modern media of Western liberal democracies. Media outlets and the public at large are largely misinformed about veiling practices and the meanings that the veil symbolizes, which often go back to their historic roots. Veils, since the Greek and Roman times, have been a source of agency for women. As an accessory, veils allowed women to display ideals of status, gender, eroticism and culture. I examine cohesively the usage of veils by women in the Western Roman provinces. The shared and disparate meanings and usages between the Roman palla and various Gallic and Hispanic native veils give further insight into the culture and lived experiences of women at the time. Roman *pallae*, for instance, tended to accompany Roman cultural systems such as imperial religion and euergetism. The contrast between native veils and Roman ones allow for a further discussion of fashion and Romanization of the western provinces, as seen through the eyes of women. The palla became a luxury fashion accessory while the native veil became an important steadfast cultural symbol in the face of Roman imperialism. Just like today, the veil was a powerful symbolic tool employed by women.

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**Sandra Jacobs**

Leo Baeck College

**Mibtahiyah: Daughter of Jedaniah and Her Legal Independence**

**Keywords:** Egypt; Religion; Aramaic texts; Biblical literature; Legal rights

The subordinate role of women and their lack of legal autonomy was a widely accepted norm in the ancient societies of the Near East, Levant, and Egypt. This position was epitomized also in the memories of the biblical scribes, whose directives sought to restrict the legal capacity of women, while legitimating their sexual abuse. Yet evidence from archival documents indicates that such norms were by no means universal and that it was possible for a woman to exercise her own

legal independence and authority not only in her daily life, but also within the institution of marriage. From the border of southern Egypt in the Ptolemaic period, this paper will highlight the relevant Aramaic archives relating to Mibtaḥiyah, daughter of Jedaniah, a Judaeon migrant employed in the military garrison at Elephantine island c. 470BCE, and identify how her acquisitions, inheritance rights, and legal agency, defied the idealized patriarchal norms.

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**Marguerite Johnson**

*University of New England*

***Unearthing Feminist Scholarship in Classics***

**Keywords:** Reception studies; Feminist theory; Methodology; Historiography

The theme of this conference considers, in part, the distorted perceptions of historical women in the ancient Mediterranean. While paying respects to our second wave forebears, and their significant contributions to unearthing women of the past, this paper seeks to apply revisionist historical methods to redress what may be defined as the reductionism of some early feminist readings of the lives of ancient women. Texts written during and in the decade following second wave feminism are, when analysed objectively, academic artefacts that bear the mark of their time; namely, that ancient women lived heavily restricted lives amid rampant misogyny. This view of the past not only distorted the history of women by collapsing cultures and eras together as homogenised examples of 'antiquity' but also produced a form of feminist scholarship predicated on confirmation bias and pessimist methodology. In view of these broadly outlined concerns, this paper is part of a longer-term response to the scholarship on ancient women in the formative years of feminism and the Classics in order to establish some historiographical parameters for reading what are, in many ways, profoundly foundational texts, in the twenty-first century.

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**Marta Kaczanowicz**

*Institute of Mediterranean and Oriental Cultures, Polish Academy of Sciences*

***Rulers or pawns? Scholarly bias in the study of the God's Wives of Amun***

**Keywords:** Egypt; Royalty; Priestesses; Nomenclature; Historical bias

The office of the God's Wife of Amun, established during the 18<sup>th</sup> dynasty, from its very beginning was reserved solely for royal women. Already in the New Kingdom, the God's Wife seems to be more than just an honorary priestly title, with early 18<sup>th</sup> dynasty queens treating it with greater reverence than that of a royal wife, choosing the former over the latter in the official texts. However, it was only in the Late Period (747-332 BCE) when the God's Wife acquired prerogatives which makes these priestesses so different from any other members of female clergy.

In the first millennium BCE, the God's Wives of Amun – now exclusively royal daughters, not wives – began to be portrayed in a manner previously reserved for the pharaoh: suckled by goddesses, and receiving symbols of the *sed* festival. The Late Period God's Wives adopted throne names, founded temples, and sent their expeditions to the Eastern Desert. Nevertheless, in scholarly literature, these women are treated as pawns rather than players. This presentation aims to demonstrate how differently the same kind of evidence can be approached by historians depending on the identity of the person to whom it pertains.

**Katherine S. Kanne**

*Northwestern University*

***Excavating Equestrians: Women and Horses in the Archaeological Record***

**Keywords:** Central Europe; Siberia; Archaeology; Scientific analysis; Burial practices; Equestrianism

Despite that riding is typically gendered female in the present, equestrianism is almost always gendered male in the past. In this paper, I take a deep dive into the archaeological record to excavate relationships between women and horses. These relationships have a thoroughly ancient history that has been poorly acknowledged. Ancient DNA (aDNA), stable isotope analyses, and sexing of burials based on human remains, rather than grave goods, allows us to appreciate the antiquity of female equestrians as the norm, rather than the exception. I explore how women regularly rode through time, beginning with my research documenting the earliest riders from the Hungarian Middle Bronze Age (2020-1730 cal BC). I then draw together large datasets of equestrian burials, and famous cases like the Pazyryk 'Princess of Ukok' from the Siberian Altai of the 5th century BC, and the Birka Warrior from the 10th century AD in Sweden, to reposition women as vanguards of early equestrianism, and of equestrianism more broadly.

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**Evangelos Katsarelis**

*University of Athens*

***Diotima's Speech in Plato's Symposium: A female philosopher talking about male homosexual love***

**Keywords:** Plato, Symposium, gender relations, homosexuality, philosophy, Classical Athens

Although Plato does not normally introduce fictitious persons into his dialogues, he does so in the *Symposium* with the case of Diotima, an ancient Greek prophetess and philosopher thought to have lived at about 440 B.C.E. In this famous dialogue a group of male intellectuals of Ancient Athens of the 5th century B.C.E., including Socrates who invokes a conversation that he had with Diotima, talk about "love" (ἔρως) emphasizing overall on the homosexual erotic model known as the *pedagogic pederasty* (παιδικός ἔρως), which Plato choose for his dialogue to display the creative erotics of philosophical intercourse. It has been compelling for researchers to examine the meaning and purpose behind Diotima's vocation and gender. By being a woman, Diotima points certain aspects of sexual ethos which would be salient otherwise in the dominant male homoerotic context of the dialogue.

In the first part of my presentation I will stress the contribution of this feminine presence in the philosophical doctrine. In the second part, I will focus on the sociocultural context of the topic highlighting how the dominant male culture of the dialogue is endowed with the prestige of a female figure, while Diotima speaks on a pedagogic process by which men reproduce themselves culturally.

This presentation through the story of Diotima converse on conceptions of gender as well as understandings resulting from the interrelation between homosexual love and philosophical intercourse in Classical Athens.

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**Maia Kiladze**

*Ivane Javakhishvili Tbilisi State University*

***Controversial perception of Medea in Georgia, Sakartvelo***

**Keywords:** Medea; Literary studies; Reception studies; Legacy; Georgian history

Medea is known worldwide as a mother who killed her children after her husband, children's father betrayed her. There is a medical term "Medea complex" in medicine, which means "a mother's compulsion to kill her children as revenge against their father".

But in Georgia, Sakartvelo, there is a noble statue of Medea in the most touristic place, and girls are even today named Medea. National Agency of Public Registry of Georgia today counts 6608 active registrations of women named Medea.

Medea has become a symbol of the wealth and prosperity of the country. Georgian history handbook starts with Medea's story. Often Medea is referred to not as a mythical character, but as a real, historical person. Her name, Medea, is believed to be the basis of the term Medicine.

Georgians love the anecdote that Corinthians bribed Euripides to persuade him to blame Medea in murder. In Georgian receptions of the myth, authors try to rehabilitate Medea, but as a result of these attempts, Medea becomes a victim.

In this paper, I will discuss: the characteristics, which made Medea a world famous female character; why feminists love to refer to her; how Medea transformed from a strong, independent woman into a victim in Modern receptions; and is this tendency present only in Georgia, *id est* has this phenomenon national background or not.

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**Heidi Koepp-Junk**

University of Trier

**Women, Music, and Erotism in Ancient Egypt**

**Keywords:** Egypt; Bronze Age; Iconography; Gender identification; Eroticism

The role of female musicians in ancient Egypt is significantly underrepresented in scientific research. Certain instruments are played gender specific. The paintings on the Naqada vessels from the 4<sup>th</sup> millennium BC usually show men holding clappers, but rarely women. The flute, which has been in use since the Predynastic period, is played by men in nearly all documented depictions. Female flute players are rare even in later times. In the scenes of ca. 2500 BC, men are playing musical instruments, while women appear mostly as dancers, singers and hand clapping. However, the role of the latter should not be underestimated since they give the rhythm for the entire ensemble. Thus, it appears that each gender was assigned a certain musical field: The men played the melody instruments, while the women set the rhythm. Yet, in other areas both appear together as for example in singing. Nevertheless, ca. 1300 BC at the latest, female musicians are depicted with an erotic connotation, but male musicians never appear like that. Therefore, in the lecture the role of female musicians and the change of this role during Egyptian history as well as the first occurrence of an erotic connotation will be analyzed.

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**Eleni Konstantinidi-Syvridi**

National Archaeological Museum, Athens

**Indications on priestesses-healers in Mycenaean Greece**

**Keywords:** Bronze Age; Mycenaean Greece; Linear B; Memory; Burial practices; Medicine

The association of priesthood with medicine has been the focus of several studies for a variety of cultures and periods. For the Late Bronze Age Aegean, the Linear B tablets provide evidence on priestesses who enjoy a special status, without offering however any other indication on their duties; considering that the Homeric poems may form an expression of the collective memory from as early as the Mycenaean times, the mention in the Iliad (11.740) of the "gold-haired" Agamede, who "knew the virtues of every herb which grows upon the face of the earth", gains a different meaning.

The present paper discusses evidence for a few Mycenaean "elit" female burials with religious affinities, furnished with sets of implements like bronze brooches with poppy-shaped heads, delicate gold or silver "ear-picks" and spoons, and miniature gold vessels with remains of organic substances inside. Those grave goods might well have been used for aesthetic purposes; however, for such an early period, the line between cosmetic and medical substances is almost invisible. In connection to the occurrence on frescoes, figurines and signet rings, of women participating in rituals related to flowers and plants with healing powers like saffron and opium, this evidence may be our only opportunity to recognize cases of priestesses-healers in the Mycenaean society.

**Gloria Larini**

Scuola Normale Superiore di Pisa

**Feminism ante litteram? An alternative reading of Penelope's personality in Homer's Odyssey**

**Keywords:** Literary criticism; Odyssey; Characterisation; Linguistics

Historically, feminism has been defined as "the movement aimed at achieving equal rights for women in civil, economic, juridical, political and social relations with men". The first manifestations in Europe date back to the late Enlightenment and the French Revolution. This proposal aims to anticipate the idea of "feminism" in the Western world, trying to reinterpret it according to classical and mythical paradigms the figure of Penelope in the Odyssey. Usually Penelope is the symbol of the perfect wife, of the faithful woman, who waits patiently for her husband and does not yield to the lure of suitors. It does not seem to me that over time scholars have come out of this scheme, which has the defect of using modern paradigms for ancient societies, whose gender culture had different presuppositions and rules from ours. Without questioning the virtue of fidelity, I would like to highlight through a narratological analysis (the relationship between Penelope and the other characters) and philological analysis (the linguistic phrases that refer to the character and characterize him) and the dynamics of the story (Penelope towards the suitors, her son, the men of the palace in general) demonstrating that a characteristic of the character little studied is the will to maintain her role, to be free to decide what to become, the courage to fight, alone and for long years, without giving in, against an *etheria* of men. This attitude highlights the strength of the female gender in Italic society and reveals a sort of feminism *ante litteram* in the figure of Penelope, in which Penelope puts herself on a par with or even prevails, with cunning or royalty, over the men who have occupied the palace of the power, not in a recent lecture, but also in Homer. Linguistic analysis based on pragmatics and the philosophy of the language allow to study the Homeric character according to an innovative vision, which takes into account Homer's semantic choices.

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**Valentina Limina**

Università di Pisa

**A speaking woman from the past: Arria. Gender Perception and Reappropriation from Antiquity to Modern times**

**Keywords:** Roman literature; Memory; Renaissance literature; Art; Reception studies; Gender roles

Arria († 42/41 C.E.) was the wife of the Roman consul Cecina Petus involved in the Scribonianus' plot against Emperor Claudius. She was a very famous woman eternified by Martial, Persius, Tacitus, Pliny, Cassius Dio. Arria was one of the few women we know by her same voice as referred by the classical authors. She became the proud example of the chaste wife, entirely devoted to her husband, but she was also the embodiment of bravery and dignity. Not only the story of Arria was reiterated by her feminine relatives (Arria *minor* and Fannia, respectively her daughter and her granddaughter), but her memory transcended the borders of her family and reached us even if after a gap of above fourteenth centuries. After the first half of the third century C.E. it was only in 1580 that a new literary work, Michel de Montaigne's Essays, cited the story of Arria as an extraordinary example of courage that surpassed any gender dimension. From this work, it seems that Arria received growing attention in the literature and arts. This paper aims to highlight how the perception of the Roman tale of Arria changed and, in particular, how feminine writers, critics and artists, mainly from the eighteenth century-France used and manipulated her character to support their ideas concerning gender equality.

### Djordjina Šijaković Maidanik

*Institute of Ethnography*

*Serbian Academy of Sciences and Arts*

#### **Offering Herstory: The Alternative Narratives of Cassandra in Euripides’ tragedy Trojan women**

**Keywords:** Theatre; Euripides; Aeschylus; Characterisation; Literary criticism

Trojan princess Cassandra, ancient prophetess destined not to be believed, a virgin threatened by one god and two men, foresees many misfortunes including her own violent death. Her character was properly built by Aeschylus in *Agamemnon*, but it was Euripides’ take on the character in *Trojan women* that brought her the empowerment she continues to emanate through centuries.

This barbarian female stands for the figure of the radical Other in Euripides’ drama together with infamous Medea. Being enslaved and sent to death, Euripides’ Cassandra dares to refuse the position of passive victim subverting the male/main-stream perspective instead. After a careful consideration of her two on-stage narratives and the off-stage narrative of her dead body, I argue that Cassandra negates the position of object and defeated, thus revising the dominant ideological *status quo* and making her life/death/story matter.

This presentation is meant to shed light on focal points of Euripides’ vs Aeschylus’ character of the prophetess via textual analysis of dramatic text, gender studies of Greek drama, offering an overview of her imagery through selected pottery paintings, and bringing a touch of feminist literary criticism for the end.

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### Marta Martín Díaz

*University of Salamanca*

#### **Uniuira, domiseda, lanifica... auctor?: The Politics of Women Writers in Latin Literature**

**Keywords:** Roman literature; Latin; Authors; Rradition; Politicisation

The names of women writers in the remaining corpus of Latin Literature are scarce and even more so the preserved evidences of their actual work. This does not come as a surprise, given the patriarchal system under which they were carried out, as well as the male-driven, interventionist role of the process of textual transmission and the literary tradition, now and then. Nevertheless, it is quite shocking considering the good number of surviving writing by women in equally patriarchal societies such as Hellenistic Greece or Christian Late Antiquity, both of which present a larger number of women writers (alongside their preserved actual work).

Therefore, understanding this forced artistic silence upon Roman women through Habinek’s proposal of “the intersecting issues of construction of female subjectivity (or lack thereof), invention of literature as a coercive institution, and patterns of aristocratic domination” (1998: 123) of the Roman world, and with Classical Reception Studies as my theoretical framework, I shall explore the reasons of this circumstance, through some of those preserved women writers and their works, or in most instances, feasible lost works as transmitted by the ancient sources.

The authors I will focus on are, from the Republican period, the two Sulpicias, as well as other three plausible poets, whose work is unavailable to us, Hostia, Cornificia and Perilla, following the information about them provided by different ancient sources (Propertius, Jerome and Ovid, respectively). As well as the lost letters of Cornelia, the mother of the Gracchi, and those of Cicero’s wife Terentia, and of the daughter of these two, Tullia. From the early Empire I will address Agrippina the Younger’s vanished memoirs.

Thus, drawing on the work of reclamation and edition of these authors by scholars like A. López, J. P. Hallet, J. Stevenson and A. Luque, the innovation of my proposal lies in the exploration through these testimonies of the conception of the politics of Latin Literature as an institution and its exclusion of women writers, in order to extract some conclusions on how these dynamics can affect the way we study this literature now (given the closely dependency of its idiosyncrasy to the society in which it first appeared and developed). Consequently, I also hope to unearth the mechanisms that keep them still unmentioned in most syllabus even in our days.

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### Courtney Marx

*The American Research Center in Egypt*

*George Mason University*

#### **Daughter or Priestess: The Princesses of Akhenaten and Nefertiti**

**Keywords:** Egypt, New Kingdom, 18th Dynasty, Amarna, Royalty

The ancient Egyptian king Akhenaten, often called Egypt’s “heretic king,” established a religion that rejected all Egyptian gods but one, the sun god called the Aten.

The six daughters of Akhenaten, known collectively as the Amarna princesses, have received little attention in the academic literature. None of his daughters were older than 13 years old at the time of Akhenaten’s death. Modern response to the Amarna princesses has been to categorize them as children and dismiss them as unimportant. Our modern understanding of the role and category of “children” has unwittingly limited the scope of academic inquiry about these young women. While childhood is often defined by its limitations in our own modern context, the youthfulness of the Amarna princesses allowed them to take on an important religious role in the worship of the Aten.

I argue that the ages of the princesses did not invalidate them from performing a vital ritual role within Akhenaten’s religious “heresy.” The princesses were important priestly figures within the cult of Aten worship not in spite of their age and gender, but because of it. They were not mere symbolic figures, but primary actors in a religious revolution.

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### Beatrice McLoughlin

*Australian Archaeological Institute at Athens*

### Gloria London

*Agios Demetrios Heritage Collection (Marathasa)*

### Xenia Charalambidou

*Vrije Universiteit Amsterdam*

### Kristen Mann

*Australian Archaeological Institute at Athens*

#### **Women’s works and days: Identifying the material correlates of gendered labour by mapping female potters’ performative practice and spatial use in 20<sup>th</sup>-century Cyprus**

**Keywords:** Early Iron Age, Aegean, Cyprus, Archaeology, Ethnography; Ceramics; Gender identification

In Mediterranean social histories, the agency of “ordinary” women in the interplay between households as social/economic units and emergent elites is proving a rich area of research. Particularly effective are multi-scalar approaches that unpack the entanglement of written sources, and the oral histories and material evidence that attest the agency of those often excluded from dominant narratives, such as craftswomen.

Decades of ethnoarchaeological research among Cypriot female potters examined the tangible and intangible material correlates of their potting practice within domestic multi-taskscapes, including changing daily and seasonal workspace use. Thanks to detailed documentation and multi-media records, we can contextually examine the material footprint of such practices.

The current project offers a platform for presenting and interrogating the ethnoarchaeological archives to refine how we query archaeological data. A suite of approaches are used to establish comparable material correlates for ancient and modern pre-industrial societies, including: macroscopic vessel documentation; archaeometric analyses investigating clay body variations; and spatial modelling tools exploring connections between social organization and lived experience.

Ultimately, the Women's Works and Days Project confronts issues of identity, ethnicity, gender and status in ancient and modern Mediterranean communities to help correct the persistent misinterpretation of women's crafting in household-based rural societies as economically negligible.

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**Graeme Miles**

*University of Tasmania*

**Representing Sosipatra in Eunapius of Sardis' Lives of Philosophers and Sophists**

**Keywords:** Philosophy; Late antique period; Mediterranean region; Literature, Characterisation

Sosipatra is one of a few female philosophers who are mentioned in the late-antique Platonist philosophical schools, appearing only in Eunapius of Sardis' *Lives of the Philosophers and Sophists*. This collection of short biographies presents both an anecdotal history of the movement to which Eunapius belonged and a composite ideal of the philosophical life.

Sosipatra presented Eunapius with challenges. He takes evident care to avoid associations of women with magic (essentially an ancient stereotype of the witch), while also depicting her as an individual whose theurgy gave her abilities beyond those of ordinary people. He also represents Sosipatra as exemplifying the virtues which we see in Eunapius' male philosophers, yet also as unique. In particular, her education (in which she is taught 'Chaldaean wisdom' by unnamed strangers) is *sui generis*. Comparisons have been drawn with myth in this section of her life, with some aptness, but I argue that this tale and Eunapius' broader narrative strategies are better explained by reference to literature of the early third century. Moreover, Sosipatra's close resemblance to male philosophers of similarly elevated status reflects, I argue, a Platonist view that men's and women's virtues are identical, and that all differences disappear with ontological ascent.

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**Michael Moore**

*University of California, Los Angeles*

**Politics, Power, and Puduḥepa: A Case Study of Hittite Queenship**

**Keywords:** Bronze Age, Hittite empire; Royalty; Politics; Reception studies

This paper presents a case study of Queen Puduḥepa of the Hittite empire, who played a significant role in court politics and ceremonial. Puduḥepa participated in the negotiation of treaties and diplomatic marriages, appointed members of the royal family to positions in the military and government, owned, leased, and distributed livestock, captives, and prestige goods, and sponsored state festivals. Situating Puduḥepa within the broader context of Hittite queenship, this paper rejects the treatment of Puduḥepa as a singular exception and argues that earlier queens held many of these same responsibilities and privileges.

Puduḥepa's power and authority were derived from her husband and son, who could countermand her orders or banish her from the palace. Puduḥepa therefore utilized her power to promote the stability of the reigns of Hattušili III and Tudḥaliya IV in a mutually beneficial relationship. Though Puduḥepa's power and authority were constrained by the Hittite patriarchal system, she exemplifies proactive queenship within the framework of male rule. The paper concludes with a brief overview of the modern reception of Puduḥepa and Hittite queenship as they appear in historical fiction works by authors such as Christian Jacq and Chie Shinohara.

**Helen Neale**

*University of Oxford*

**luhetibu Fendy, Louvre Stela C8, and the perception of female sovereignty in the late Middle Kingdom**

**Keywords:** Egypt, Middle Kingdom, Royalty, Material culture, Text analysis, Iconography

The late Middle Kingdom (c. 1800 BC) offers two examples of Kings' Daughters of unusual status. The life and political position of the first of these women – Neferuptah, the daughter of Amenemhat III – has been well-documented and studied (Farag and Iskander 1971; Grajetzki 2005; Pignattari 2008; Grajetzki 2017). The second, however, is relatively unknown. Iuhetibu Fendy was the daughter of Sekhemre-Sewadjetaw Sobekhotep II in the mid-Thirteenth Dynasty. She is attested on the family rock-stela of Sobekhotep II from the Wadi el-Hol (Laming Macadam 1951, pl. 6), and a votive stela from Abydos, shared with her sister (Louvre C8: Staring 2017, 262). The Abydos stela is of particular interest as it was later graffitied several times with material suggesting its status as a cult object (Staring 2017, 255–9). Like Neferuptah before her, Iuhetibu Fendy was the eldest daughter of a king with no apparent sons, given unprecedented royal privileges in her iconography including the use of a cartouche, and appears to have predeceased her father. This proposed paper examines both the ancient and modern perception of Iuhetibu Fendy's political position, and considers an alternative understanding of that position through comparison with other Middle Kingdom royal monuments.

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**Karen Nemet-Nejat**

*Yale University*

**Unearthing Women**

**Keywords:** Near East; Bronze Age; Authors; Royalty; Cuneiform

Known today as ancient Iraq, Mesopotamia was the first civilization where writing began. We have learned about the position and roles of women through written documents that were incised on clay tablets with a broken reed from 3250 B.C.E. to 135 C.E. when the last extant tablets were inscribed.

This paper will focus on two women who were important in the history of the ancient Near East and for whom the research has discovered new information.

Enheduana, a high priestess, the daughter of a King Sargon I, was well-educated, as many elite women were. She is the first poet we know by name and the first woman poet. Enheduana wrote a significant body of poetry, including both religious, secular, and personal poetry. Most poets were anonymous in the ancient world. Her style set her apart as an author. Enheduana was also an anthologizer. Her work was studied in schools in order to learn how to write cuneiform.

The Hanging Gardens of Babylon told a story of a Babylonian king, King Nebuchadnezzar II (c. 605–561 BCE), who created a lush garden for his queen, Amytis, who missed the mountains and foliage of her homeland Media. The story has recently been found to be fictitious through the efforts of Dr. Stephanie Dalley over a period of 20 years. The Hanging Gardens of Babylon should now be renamed the Hanging Gardens of Assyria. Included in this story is the famous Queen Semiramis, the first of a number of wives and mothers of Mesopotamian kings, who gained enormous power. Semiramis also ascended the throne.



**Emer O'Hanlon**

Trinity College Dublin

**“‘I know ‘tis endless to talk of Temples and Churches’”: Sightseeing, antiquities and the Wilmot Archives**

**Keywords:** Ireland; Art; Collectors; Material culture; Archives

The Wilmots were a middle-class, Anglo-Irish family based in Co. Cork. Katherine and Martha both travelled widely in Europe and wrote about their experiences in the form of diaries and letters home. As these were never intended for publication, they have an engaging immediacy and frankness.

Katherine travelled to France and Italy in 1801-1803, and later spent two years in Russia. Martha lived in Russia from 1803-1808 as a guest of the Princess Dashkova. In her writings, Katherine emphasises the importance of in-person experience of antiquity, omitting descriptions of artwork in favour of the more dramatic ruins (eg. Pompeii and Sperlonga). Conversely, Martha prefers describing art objects in great detail, focusing on their material qualities. The Wilmot archive at the Royal Irish Academy includes two letters from Katherine's maid, Eleanor Cavanagh, who describes the art at the Princess' estate vividly.

Similar research often focuses on upper-class women who travelled widely and collected art and antiquities. The Wilmot archive provides a fascinating insight into the way antiquity was received by three intelligent, but very different, women who spanned diverse social classes.

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**Ayokunmi O. Ojebode**

Ajayi Crowther University

**Myths, Mysticism and Woman's Deification in Ahmed Yerima's Pegunrun**

**Keywords:** Nigerian literature, Theatre, Characterisation, Royalty, Myth, Africa

Critics of gender studies in Africa have not sufficiently underscored the cycles between past and present, particularly within an Ecofeminist framework of women's representation as icons of myths, ritualistic dressing and deific heroines, particularly in the Yoruba history of the annual *Igogo* festival in Owo, Ondo State, Nigeria which is inspirational to Ahmed Yerima's *Pegunrun*. This study, therefore, explores the fusion of facts and fiction contextualised in the adaptation of Moore Oroshen, a deified queen of Ologho Rerengenjen, a former monarch of Owo, but whose mystical wife is recreated in *Pegunrun*, the goddess of Ijekun-Odo in the selected text. *Pegunrun* who doubles as the arbiter of justice and protector of the land wields influence both in the physical and metaphysical realm, especially her institution of woman-focused festival and agency despite patriarchal resistance. Pointedly, the text commemorates women as political leaders and policy-makers in Yoruba history and which has often earned them the privileged status of co-rivals with male counterparts within the Yoruba gender space. *Pegunrun*'s portrayal as motherly and malevolent buttresses on the need for social equilibrium in gender construct and re-evaluation of narratives that venerate womanhood.

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**Okpala,Victory Ogochukwu**

University of Nigeria, Nsukka

**Muonagor,Adaobi Constance**

University of Nigeria, Nsukka

**Hidden Realities: An Appraisal of Women Contributions in Flora Nwapa's Efurú and Buchi Emecheta's Joys of Motherhood**

**Keywords:** Nigerian literature, Historical novels, 20th century writers, Africa

In time past, women were perceived as just part of the number that made up the society rather than an integral part of the society. The female gender was treated disdainfully as a result of patriarchal misconceptions of them having

nothing meaningful to contribute to the society. Over time, these assumptions have been proven to be false owing to the contributions which women have covertly and overtly made and this has projected them as strong pillars in their different societies. Scholars have examined resilience and doggedness of the women of the past using African literary texts, howbeit, there is dearth of literature that specifically studied and identified women to have occupied major positions in milieu. Hence, this paper undertakes to examine women in the past who distinguished themselves and performed roles which could be placed alongside similar roles in the world today. This study applied feminism as a theoretical apparatus and uncovered that Nun ego and Adaku in Buchi Emecheta's *Joys of Motherhood* were entrepreneurs and women activists who canvassed for the education of girl child. Similarly, Ajanupu in Flora Nwapa's *Efurú* carved a niche as a human rights activist, speaking and combating oppression against women.

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**Haggai Olshanetsky**

Bar Ilan University

**Zenobia of Palmyra: The Last Great Jewish Queen**

**Keywords:** Near East; Palmyra; Royalty; Religion; Judaism; Late Antiquity

Queen Zenobia of Palmyra led her people in a revolt/conflict in the latter half of the 3<sup>rd</sup> century A.D. She had the ambition to create a Palmyrene Empire or possibly even become the ruler of the Roman Empire. According to Christian writers from Late Antiquity, she converted to Judaism. Yet, most of the scholars today believe that since no Jewish source mentions this, the Christian writers were inaccurate in their retelling. Yet, these scholars may not be seeing the full picture of the place and period she lived in. The current lecture wishes to present these Christian sources, reexamine them, and show that there is no compelling reason to doubt their claim. Secondly, the lack of input on the topic from the Jewish sources will be analysed and explained. Considering the reality of the period, it would have been surprising if the sages of the Talmud, the sole Jewish source which survived from the period, had mentioned her conversion. Thirdly, Zenobia's motives for converting to Judaism will be examined, where her possible reasoning will be presented. The thorough examination will highlight the importance and validness of such a decision, which most probably did not harm her position but rather strengthened it.

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**María Rosa Oliver**

**Luciana Urbano**

Centro de Estudios sobre Diversidad Cultural (CEDCU)

Universidad Nacional de Rosario.

**Assyriology and the gender perspective: representations, naturalizations, veils and misunderstandings.**

**Keywords:** Bronze Age; Assyriology; Near East; Latin America; Colonialism; Translation

The aim of this presentation will be to reflect on the problem of translations of written texts from Mari (Tell Hariri, Syria, second millennium BC) contrasting and comparing the different interpretations to show how they are connoted by the gender prejudices of assyriologists, the fragility of the interpretations that are based on them and ultimately, the patriarchal structure of a discipline that has its roots in Imperialism and colonialism.

Our approach to the archive from our place in the world, the southern cone of Latin America, is full of peculiarities. Our sources are transliterated and translated object-texts conveniently edited after passing through the eurocentric and androcentric sieve of Assyriology. They have been carefully compiled, arranged and classified. It is a tame, docile archive, where the female presence only breaks the male device through passivity and submission. With the arrival of the new millennium, the discipline has been shaken by gender studies, which have made a rereading of the sources. Our intention is to present some lines of reflection to open the debate.

**Teresa Oliveira**

*Institute for Medieval Studies (IEM), NOVA University Lisbon*

**Isabel Christina Carvalho**

*Center for Research in Communication Sciences and Arts (CIAC-UAb)*

**Christiane Heemann**

*Universidade do Vale do Itajaí (UNIVALI)*

**Women in the Bible - two examples of feminist resilience: Debora and Esther**

**Keywords:** Biblical literature; Ancient Israel; Prophets; Royalty; Near East

In biblical times the woman appears as an inferior being in all points of view. The rabbis taught that the Jewish man should thank God every day for not being born pagan, ignorant, a slave or a woman. In the Bible, women were not mentioned as often as men, but they played an important part in biblical history as mothers, judges, prophets, intercessors, leaders. But of the several existing stories of women, we will highlight two, who through their observations and innovations endeavoured to understand the world around them: Débora and Ester.

Deborah held a unique place among Israeli women and in the annals of Israel's history: not only she was a prophetess, but she was also Israel's the only female judge and military leader. Esther was a young Jewish woman who became the queen of Persia and saved her people from extinction.

Two stories of overcoming, resilience, a legacy for the 21st century are discussed, which demonstrated that gender does not offer a barrier to active and pioneering participation in the society in which they lived.

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**Ilaria Ottria**

*Scuola Normale Superiore di Pisa*

**Women and writing in early 19th century Italy: Diodata Saluzzo and the recovery of ancient literature**

**Keywords:** Modern Europe; Italian literature; Reception studies; Poetry

In a letter dated 12th April 1835 to the Tuscan noblewoman Quirina Mocenni Magiotti, the intellectual Silvio Pellico (1789-1854) declared: «Non credo punto che una donna, perché donna, non possa avere un ingegno di tal potenza da fare uno dei più bei libri del mondo. La natura è così varia: le teste femminili possono essere di tanti diversi gradi di forza e di senno! Niente meno che le maschili» [(«I don't think that a woman, because she is a woman, can't have such great ingenuity to write one of the most beautiful books of the world. Nature is so varying: women's minds can be of different degrees of power and wisdom. Nothing less than men's minds»)].

At the beginning of the 19th century many women are actually active as writers in Italy and some of them gave also an important contribution to the cause of the Italian Risorgimento. The literary production of Diodata Saluzzo (1774-1840), who was born and lived in Piedmont, shows the strong relationship between women and writing in this period, with a focus on the recovery of ancient literature. The purpose of my paper is firstly to outline Diodata Saluzzo's cultural background and secondly to examine some works in which she mentions famous women of Greek, Latin and Italian literature, such as Erminia and Tullia in *Due tragedie inedite: Erminia e Tullia* (1817) and the philosopher Ipazia in the poem *Ipazia ovvero delle filosofie* (1827). Therefore, I will read some passages from her works.

**Ransom Portis**

*Princeton Theological Seminary*

**Goddesses and their Deeds in the Divine Council**

**Keywords:** Near East; Religion; Myth; Literature; Divine roles

The divine council in ancient Near Eastern literature has long been recognized as an important mythological topos. Gods and goddesses gather together there to decide matters of far-reaching consequence to the cosmos. Analysis of actions performed by goddesses in the council shows two types of action that distinguish them from male deities and recur widely in several corpora. Goddesses (1) make special petitions before the high god of the council and (2) they give birth. Petitions are made on behalf of her city, whether for victory in war or appointment of royalty. However, when conventional channels of petition break down, she is wont to maneuver within the council with threats of violence or more seductive means. Mother goddesses in the assembly give birth to the first humans or beget a human man of great stature. Status and prevalence of goddesses in the divine council, as previous scholarship has already noticed, is asymmetrical to the relative dearth of women in assemblies of the human sphere. This asymmetry notably contradicts a mainstay of divine council theology, which supposes an analogical relationship between the assemblies of human and divine spheres. I conclude with an evaluation of past claims about human councils asserting the absence of women and what consequences follow for interpreting goddesses.

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**Louise M. Pryke**

*University of Sydney*

**Ennigaldi-Nanna: Collecting (and recollecting) the past with the first known museum curator.**

**Keywords:** Mesopotamia, Ennigaldi-Nanna, Neo-Babylonian Empire, Curator; Museums; Near East

Ennigaldi-Nanna was the priestess of the moon deity Sin, and the daughter of the Neo-Babylonian king, Nabonidus. In the ancient Mesopotamian city of Ur, around 530BCE, a small collection of antiquities was gathered and labelled. This collection was considered by the British archaeologist, Sir Charles Leonard Wooley, to be the earliest known example of a "museum," making Ennigaldi-Nanna the world's first known curator.

Despite the efforts of Ennigaldi-Nanna and her family towards historical conservation, the story of this early curator has largely slipped into anonymity in the present day. In what is perhaps an early Mesopotamian example of sibling rivalry, this lack of recognition can be contrasted with Ennigaldi-Nanna's well-known brother, Belshazzar. The appearance of Belshazzar in the Hebrew Bible has fuelled a robust reception of the regent in modern popular culture.

This paper explores the history of Ennigaldi-Nanna and her position in the ruling dynasty of the Neo-Babylonian Empire, to consider how the perspective of the past is shaped by those who preserve it.

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**Kirti Rai and Shachi Negi**

*DIT University, Mussoorie*

**Draupadi of the Mahabharata: Rebel against Patriarchal Violence**

**Keywords:** Epic, Sanskrit; Indian literature; Poetry; Characterisation

The Mahabharata is a known prelude to the Kuruksetra war between Kauravas and Pandavas.

Throughout the saga, Draupadi, (the common wife of five Pandavas) stood bold, confident, just and never resigned rather fought for her rights. Draupadi is over two thousand years old, and still relevant to the debates over women's rights against patriarchal violence. In a pivotal episode of the *Mahabharata*, Yudhishthira, in a gambling match, staked all his possessions to Kauravas. In the game between the two teams of men, Pandavas lost their wife to Kauravas. So, Duryodhana took his possession over Draupadi and rightfully abused her in public. Pandavas kept silent but Draupadi challenged everyone in

the court. She repeatedly called upon her husbands to wage the war against Kauravas. And ultimately, washed her hair in the blood of those who insulted her. The present paper identifies Draupadi as a strong woman of virtues who in the midst of suffering managed to overcome the predicaments she faced and continued to strive where most women would have given up.

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### **Oluwafunmiyi Raheem**

*Centre for Black Culture and International Understanding*

#### **Olokun Seniade: Myth and Sacred Manifestation in Ile-Ife, Southwest Nigeria**

**Keywords:** Water deity; Myth; Performance; Material culture; Nigerian literature; Oral history

*Olokun Seniade* is the name of a powerful renowned primordial female water deity which is also a resident holy well in Ile-Ife associated with the vast and deep oceans of the world. The deity is believed to possess powers that reside or are found in the ocean depths. These powers are multifarious and depend on the location where Olokun resides. Although the deity manifests ambivalent characters, there is a common convergence about her powers and the extent of such power. In Ile-Ife, which is the focus of the article, Olokun is revered as the indisputable owner of the sea and industrious bead maker which at some point dominated regional and trans-regional trade and commerce. The bead industry also served as an important factor in the economic prosperity of the early periods of Ile-Ife. Olokun is also regarded as a deity of fertility among other inherent powers. Based on fieldwork in Ile-Ife, oral sources and drawing on extant literature, the article discusses the myth around the existence of this important female water deity in Ile-Ife and her sacred manifestations which emerges through ritual performances, folk liturgies and votive deposition. The article accounts for the historic and contemporary place of Olokun in Ile-Ife and an understanding of her position as the pre-eminent water deity among Yoruba water pantheons.

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### **Lakshmi R**

*Centre for Historical Studies*

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#### **Nañkai or Nañkaiyār: Royal Women and their Significant Role in the Early Medieval Tamilakam**

**Keywords:** India; Medieval Tamil; Religion; Royalty; Nomenclature; Epigraphy

In Tamil, the term '*Nañkai*' means 'a charming young girl or a lady' as well as 'a woman of quality or distinction. '*Nañkai-nāchchi*' means 'a lady of distinction or a woman of rank'. The epithet is most commonly used by the women of the royal kingdoms as suffix to their names or titles. A record mentions an endowment of gold for burning a perpetual lamp in the temple of Mahadeva at Tirutturutti by Nañkai Sāttaperumānār, the mistress of the Cōla king. Another inscription refers to the construction of a tank in memory of Kaḷḷi-nañkai who died at Aruṅguṅgam and whose father was Kaṅṅara Prithvigaṅgaraiyar, son of Vayiri Aṭiyāṅ of Paṅgala-nāḍu and mother Kāmākkānār *alias* Gaṅgamādēviyār, daughter of the Bana chief Vāṅakkōvaraiyar Oṅṅiyūḍaiyāṅ. It is obvious by the frequent references of the term in the epigraphical records that the term *Nañkai* was popularly in vogue. The trend especially was more significant in the early medieval times. Thus, the central focus of the present study provides an insight into why the term *Nañkai* was adorned by the queens of the early medieval Tamil region and their dynamic role in the Socio-religious history of the period.

### **Candace Richards**

*Nicholson Collection, Chau Chak Wing Museum, The University of Sydney*

#### **Unearthing gender in museums: an examination of gendered distortions in museum collecting practices from the perspective of the Nicholson Collection.**

**Keywords:** Museums; Collecting; Representation; Material culture; Mediterranean region

In recent years there has been a substantial rethinking of the role of museums and their presentation of the past. The phrase or slogan (and for some a mantra) 'museums are not neutral' has become common parlance in discussions about what stories museums choose to tell, how they engage with contested histories and the representation of minority voices within institutions that are more often associated with the powerful rather than the powerless. The presentation of gender in museums is part of this discussion, both in modern display and historic collecting practices – the later often instrumental to the former.

The University of Sydney's Nicholson Collection is Australia's oldest collection of antiquities, with artefacts primarily from the Mediterranean, Egypt and the Middle East. This paper will examine the collecting practices of this institution through a gendered lens: what artefacts represent women in antiquity, what artefacts and histories are absent from the collection, and how does curatorial focus or preferences impact upon gender representation in collections. We will conclude with a reflection on how these collecting practices may have contributed to distorted perceptions of women in the past.

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### **David Sierra Rodríguez**

*University of Granada*

#### **Not only Cecrops: Aglaurus and the Shaping of Archaic Athenian imaginary**

**Keywords:** Aglauros, Archaic Athens, Memory, Autochthony, Myth, Agency

Recent studies have emphasized the importance of the cult of heroines in ancient Athens, especially the daughters of Cecrops, the first autochthon: Herse, Pandrosus and Aglaurus. Since the discovery of the sanctuary of the latter, at the East side of the Acropolis, a myriad of studies has shown the symbolic and spatial relation between Aglaurus and the 'Old Agora', the archaic heart of the city. At the same time, beginning in the 6th century BC, representations of Aglaurus started to be made in pottery. With respect to the myths, Aglaurus held an important position in the collective memory of Athenians, as daughter of the first king who later sacrificed herself on behalf of the fatherland.

The autochthony myth, the foundational narrative of Athens, excluded women from government, since only men would have sprang out from the Earth of Attika. In this patriarchal context, Aglaurus is, however, an essential part of the imaginary of Athenians, helping us understand the spatial syntax of the Archaic and Classical city, as well as to reconsider the role and agency of women in mythical foundation of Athens. Through new methodologies, like social memory or gender cartographies, this presentation will attempt to reconstruct the whole picture.

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### **Animesh Roy**

*St. Xavier's College, Ranchi University*

#### **Srija Sanyal**

*Ronin Institute*

#### **Modern Women in India's Past: Ungendering Inquisitive Minds**

**Keywords:** Indian literature; Colonialism; Modern period; Writers; Power structures

Despite the best efforts established by the then patriarchal society amidst an imperial setup, women of the 19<sup>th</sup> century British India were instrumental in ushering in a wave of change. By focusing on writings of Indian women from the colonial period, particularly the argument on the evolving definition of gender, this essay would attempt to shed light on women

and their stories, which proved to be the first daring step toward change. The proposed research would attempt to analyze writings by and on Pandita Ramabai (1858-1922), Rassundari Devi (1809-1899), Kamini Roy (1864-1933), Kadambini Ganguly (1861-1923), and Anandi Gopal Joshi (1865-1887), among others to explore how the revolutionary zeal and the attempt to subvert the hegemonistic patriarchy was in line with thoughts of women independence and fluidity of gender roles championed by women of the pre-historic Vedic period in India, thereby, marking a distinct trajectory of Indian feminine thought. Imbued with access to western education and a renewed understanding of classical Indian thoughts, these women showed how education, which had been kept as a prohibited and a restricted space can veritably be used to write back against such a skewed, gendered, and oppressive power structure. Asserting their individuality through the use of words as their primary tool, 19<sup>th</sup> c Indian women addressed varied issues with diversified shades, including that of violence, identity, and belongingness, thereby breaking through the conventionally established boundaries for them.

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**Ari Silbermann**

Bar-Ilan University

***Lady Wisdom and Wise Women: Unearthing the anonymous women in the Bible and Second Temple Judaism***

**Keywords:** Near East; Ancient Israel; Characterisation; Biblical literature; Archaeology

Mostly because of the influence of religion, how general society views ancient Israelite culture also influences how they perceive gender and gender roles. Since such traditions generally focus on certain narratives, women are typically seen as relegated to an inferior positions in ancient Israelite culture. And yet, wisdom is personified as a woman in the Hebrew Bible and later texts. Although this also occurs in other cultures (eg. The Greek sophia) my paper focusses on how we should understand this personification in light of the other more prominent narratives that tend to denigrate women. This question is further clouded by those same wisdom texts employing the feminine to represent folly, seduction and the demonic. Based on archeological and anthropological insights, I suggest that such a metaphor can only be sustained in a culture in which women played an inordinate role. By tracing the metaphor from the Bible to the Second Temple period, I hope to show the sociological changes affecting women's place in Judean society. Further, I hope to unearth the role of the simple anonymous women who played inordinate roles in ancient Israelite culture.

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**Carmen María Ruiz Vivas**

University of Granada

***The Relationship between Women and Peace through Imperial Coins (1<sup>st</sup> C BC – 3<sup>rd</sup> C AD)***

**Keywords:** Early Imperial Rome; Numismatics; Portraiture; Politics; Peace Studies

The traditional gender discourse present in Roman society set a division of labour, practises and tasks between women and men. Women were not allowed to participate in political activities. Nevertheless, women since the Republic's early times also were related to the idea of peaceful practises as a result of traditional gender roles in which women were assigned labour and tasks related to their reproductive capacity. They were mediators and peacemakers in conflicts. Therefore, since Roman earliest times women have been associated with the practise of peace; while, men have been associated with violent practises whose main evidence is war making.

As a result of the civil wars and the social changes of the end of the Republic times, the discourse of peace emerged as a political promise to all the citizens of the Empire since Augustus.

Women participated in this promise of peace and general well-being. Mainly, women from the imperial household joined the imperial political discourse that was created by Augustus according to his political necessities. The main aim of this study is to analyse these discourses of peace since a gender perspective by studying coins, seen as propaganda emitted by the ones in power. These coins show an iconography that relate powerful women with peace practises and discourses during the Early Roman Empire (1st B-C – 3rd A-D) promoting an idea of well-being. Therefore, I will also focus on the reasons why women were associated to these ideas.

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**Connie Skibinski**

University of Newcastle

***Marginalised and Misrepresented: The Need for a Theoretical Re-interpretation of Amazon Mythology***

**Keywords:** Amazons, Greece; Myth; Feminist theory; Characterisation

The mythic Amazons – an autonomous, all-female society of fierce warrior women – have been studied extensively by Classics scholars with an interest in ancient mythology. Much prior scholarship employs a framework of alterity, focusing on ways in which this mythical society embodies specific elements that are antithetical to Greek society (see, for instance, Tyrrell, 1984; Keuls, 1985; Lefkowitz, 1986; Martin, 1990; Yang, 2006; Hartog, 2009; Roque, 2017). Subsequently, the predominant line of argumentation is that the ancient audience would have conceived of the Amazons as inimical figures, worthy of derision and contempt. My research challenges this scholarly consensus, as I unearth and examine a range of written and visual material which suggests that the reception of the Amazons throughout antiquity is far more complex than traditionally assumed. In this paper, I posit that there is need for theoretical recalibration of the dominant scholarship on Amazon mythology. I propose that this take place through the inclusion of Feminist Theory – a theoretical framework which illuminates the portrayal of women (both mythic and historical) throughout antiquity, endeavouring to set the record straight in relation to women's history. I argue that the Amazons have been consistently marginalised and misrepresented in scholarship and propose methods for a more balanced approach to counteract this distorted perspective.

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**Alisa Spohr**

University of Newcastle

***The Alexandra's Cassandra: the "immortal goddess" of the unwed***

**Keywords:** Poetry; Characterisation; Literary criticism; Hellenistic Greece

Lycophron's characterisation of Cassandra in his work *The Alexandra* persists as an enigma of antiquity. It presents complexities in vocabulary, structure and narrative together with authorship, date of composition, audience and political motivations. Acknowledging the work of existing scholarship which delineates the blending of epic poetry tradition with the formula of tragedy, I propose a new look at the text which shows that *The Alexandra* succeeds in presenting a unique visage of Cassandra and her place within the epic and tragic mythic cycles. Lycophron draws on existing myths to put forth a Cassandra who is the heroine of the unwed in defiance of social expectations and consequences. The compounding

of disastrous marriage examples leaves Cassandra with a vilification of the marriage state and an unerring desire to stand as a beacon for women in antiquity. *The Alexandra's* feminine message forms part of the Hellenistic movement which poetically heralds women's views and, in this instance, rectifies the largely neglected, victimised and subjugated character of Cassandra.

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**Damien Stone**

*Chau Chak Wing Museum*

***Queen Puduhepa and The Female Experience in the Hittite World.***

**Keywords:** Hittite, Royalty, Priestess, Bronze Age, Politics, Burial Practices

The queens of the Hittite Anatolia were known by the title of *tawananna*. Exemplary among these women was the wife of King Hattusili III. Beginning life as a priestess of Ishtar, Puduhepa is strikingly modern in her ability to adapt and multitask. She fulfilled the traditional roles of wife and mother, in addition to her activities as an accomplished stateswoman. Puduhepa was instrumental in forming international alliances, personally corresponding with Ramesses II, as well as co-signing the famed Hittite-Egyptian Peace Treaty that followed the Battle of Qadesh. She also made contributions towards the syncretism in the chaotic Hittite religion, that absorbed the gods of its subjugated territories. This biographical paper traces her life and attempts to unearth this formidable woman to recognition from a wider audience. In doing so, it examines the understanding of how women were perceived in the Hittite world. Hittite literature indicates that while there was a profound reverence for the female principle, Puduhepa lived in a society that held many traditional misogynist attitudes. When she died, feminine spinning equipment was symbolically placed in the queen's hands. A deceased Hittite king was made to hold the masculine bow and arrow. Yet throughout his reign, the greatest weapon of the often sickly Hattusili was his beloved Puduhepa.

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**Larissa Tittl**

*University of Melbourne*

***Hidden genders: trans-species corporality and gender identification in a Minoan tomb***

**Keywords:** Bronze Age, Minoan Crete; Burial practices; Archaeology; Gender identification

In 1965, a Bronze Age tholos tomb was unearthed in the Minoan cemetery of Phourni, near Archanes in central Crete. This tomb was remarkable for the undisturbed status of a burial in a side-chamber to the tomb's main room. Despite the disintegrated state of the skeleton rendering it unable to be sexed, the excavators confidently identified the remains as female. The burial assemblage, according to traditional gendered interpretations of funerary objects, both supported and contradicted this identification: the human burial was accompanied by a range of material that included jewellery, an ivory-handled mirror and the remains of a long robe: items generally gendered 'female. Two startling finds remained just outside the side-chamber, hidden in the otherwise looted main chamber of the tholos tomb: the dismembered skeleton of a horse, and a disarticulated bovine skull, items we might nominally associate with Bronze Age male burials. This paper will explore gender in Late Minoan Crete through the concept of trans-species corporality. Here, fluid boundaries between human and other-than-human, between states of being that may include bodies alive and dead, bodies female and male, bodies human and animal, find expression in the tomb's mortuary landscape where these categories co-exist, intersect and even combine.

**Caroline Tully**

*University of Melbourne*

***Arboreal Bodies: woman-tree interchangeability in the Bronze Age eastern Mediterranean***

**Keywords:** Near East; Cult; Ritual practices; Sexuality; Identity; Royalty

Iconographic and archaeological evidence from Middle and Late Bronze Age Syro-Mesopotamia, the Levant and Egypt demonstrates a close symbolic association between trees and female bodies. Interchangeability between female figures and trees and their specific identification with goddesses associated with the life force as manifest in female sexuality and vegetal fertility suggests a conceptual equivalence between female bodies and plants. At cult sites numinous female trees were paired with sacred stones and altars, associated with open-air ritual locations on hills and mountains as well as in urban palatial locations. Tree goddesses were popular with all levels of society and explicitly associated with the institute of kingship. Royal figures were closely connected with the benevolent qualities of animate trees, their right to rule sanctioned by the goddesses associated with trees and hence the landscape itself. This paper analyses woman-tree interchangeability through animism, theorised by A. Irving Hallows (1960) as an ontology that derives from the interdependent relationship of humans with the material world which is assumed to be sentient, and the concept of transcorporeality, theorised by Stacy Alaimo (2008, 2010) as the intermeshment of all embodied beings with the dynamic material world.

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**Pablo Varona-Rubio**

*Università degli Studi di Perugia*

*Institut Català d'Arqueologia Clàssica.*

***Women's roles in small Roman communities during the Principate: the case of Varia Gestiana of Urvinum Hortense***

**Keywords:** Roman studies; Epigraphy; Prosopography; Identification

This short paper analyzes the discovery of the figure of Varia Gestiana. After a prosopographic study aimed at the assessment of the social role of female characters at a local level, this 1st century CE noblewoman from the city of *Urvinum Hortense* (Umbria, Central Italy) stood out for her prominence and visibility linked to public evergetism. This figure, sidelined in previous epigraphic and prosopographic studies focused on traditional, male magistratures, emphasizes the importance of high-status women in local contexts and represents a possible example of a self-styled *mater municipii*, as this talk discusses.

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**Jacquelyn Williamson**

*George Mason University*

***Power and Piety in Context: King Hatshepsut***

**Keywords:** Egypt; 18th dynasty; Royalty; Religion; Nationalism

This paper analyzes gender and power in ancient Egypt with a focus on Hatshepsut, the "woman king" of Ancient Egypt whose statues show her as a man. Today, Hatshepsut is either upheld as an icon of female empowerment or derided as a usurper: categories created by modern western peoples who have not factored religion and nationalist identity into a motivational framework.

To contextualize Hatshepsut's reign, this paper will examine non-western nationalist religious movements with rigid gender roles. These movements frame some events as existential threats to the continuance of the nation itself.<sup>1</sup> Women will often choose to take action in defense of the religious nation-state in a manner inconsistent with traditional gender roles, but since these women are motivated by a concern for the survival of their nation, their actions are legitimated.

Hatshepsut was not a usurper, but a patriot. Egypt was emerging from a period of war and the heir apparent was

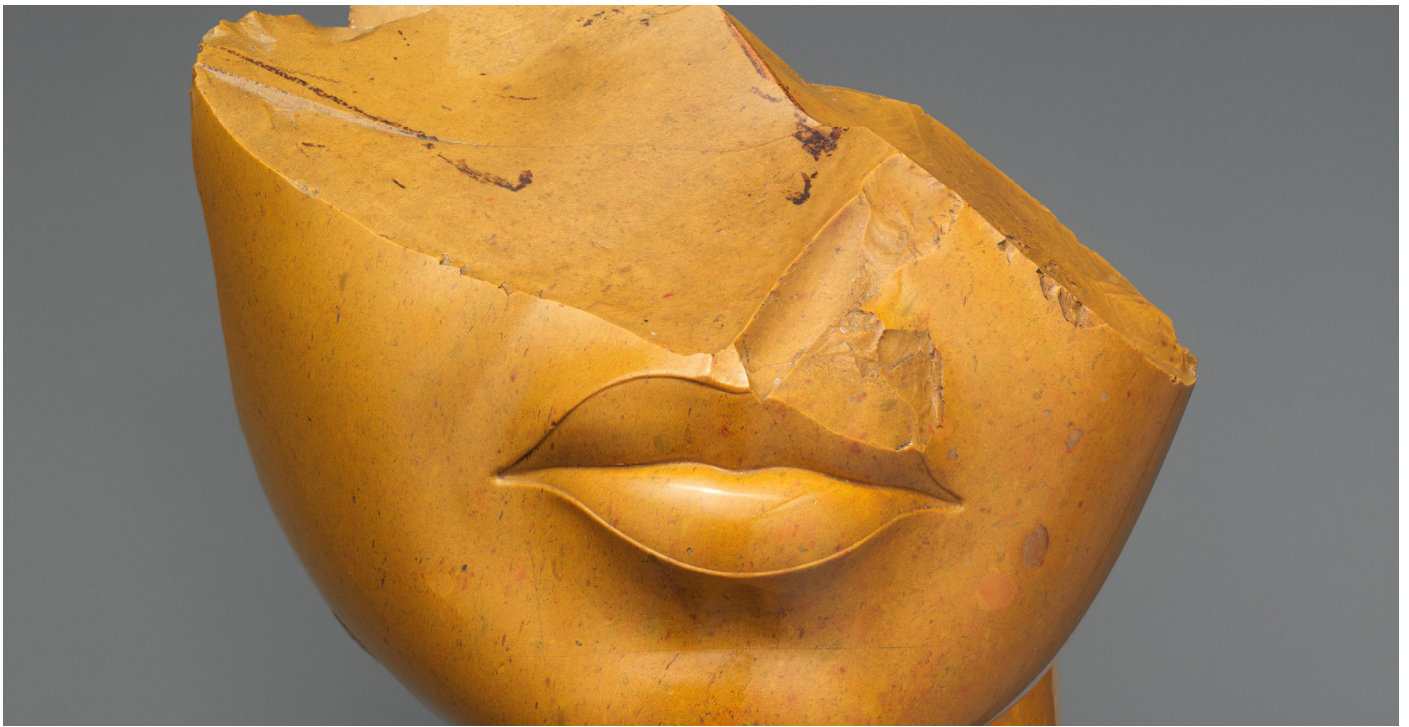












**Featured Cover Image:** Fragment of a Queen's Face ca. 1353–1336 BCE  
New Kingdom, Amarna Period.  
Metropolitan Museum of Art (26.7.1396)



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