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## Dissertation abstracts 2017–2018

<https://doi.org/10.30549/opathrom-11-15>

**S. Macheridis, *Waste management, animals and society: A social zooarchaeological study of Bronze Age Asine*, PhD thesis, Historical Osteology, Lund University 2018.**

<http://lup.lub.lu.se/record/578f52c0-f36d-4712-92c3-a08893c41934>

This doctoral thesis investigates the concept of waste management in zooarchaeological research. Through this approach, using zooarchaeological methods and materials, the author explores the cultural aspects of waste management, as opposed to a previous focus on the process as of taphonomic importance, albeit critical for understanding the formation of the zooarchaeological record.

The thesis is based on five case studies on the Bronze Age settlement of Asine in the northeastern Peloponnese, Greece. These papers have given insight on different time periods at the site. Together with the thesis' core text, they constitute a discussion of the site from a zooarchaeological perspective. The results of the papers are discussed in terms of theoretical and methodological issues in the zooarchaeological study of waste management in general, and in relation to Bronze Age Asine. The Asine animal bones are part of an older collection, which has been challenging in terms of differing documentation quality and high fragmentation, due to the long storage period in which the material was moved several times. Since the waste management study, as presented in this thesis, requires a contextual focus, this has helped the understanding and use of the old collection via the careful reading of field journals and plan drawings which in many instances provided good contextual examples.

This study has provided keyholes to certain phases of the dynamic Bronze Age Asine. This has been made on different contextual levels: the relation between waste management and household organization during the EH III-MH I,

the general patterns of waste management and use of animals in graves during the MH I-II, and the socio-economic connotations of the different dwelling areas during MH III-LH I. At the same time, general patterns of waste management has given information of the behavioural patterns during the course of the Bronze Age, such as the prevalence of gnawing dogs, the weathering frequencies, and the use of burning during different periods of time. Applying a waste management perspective, with a focus on social aspects, has enriched the understanding of Bronze Age Asine.

**N. Domazakis, *The neologisms in 2 Maccabees*, Centre for Languages and Literature, Lund University 2018.**

<http://lup.lub.lu.se/record/4f750519-6fdc-436e-ac1f-16c8bd1f8cef>

This thesis investigates a hitherto under-researched topic in Septuagint studies, the Septuagint neologisms, that is, the words which are first attested in the Septuagint, taking as a case in point a deuterocanonical/apocryphal book originally written in Greek, the Second Book of Maccabees (2 Maccabees).

The thesis first examines how the neologisms have so far been treated in Septuagint studies and lexicography and proposes a method for their identification based on a thorough search of the electronic databases of ancient Greek literary and non-literary texts rather than of the existing Greek lexica. It also discusses the significance of neologisms for identifying a Septuagint book's intertextual relationships and for determining the approximate time of its translation/composition.

The main part of the thesis consists of a detailed commentary on some sixty neologisms of various types that occur in 2 Maccabees: neologisms first attested in this book, which do not recur anywhere else in the Septuagint (Septuagint hapax

legomena) or anywhere else in Greek (absolute hapax legomena); neologisms shared between 2 Maccabees and other deuterocanonical/apocryphal books, or parts of books; neologisms first attested in the canonical books of the Septuagint, which were taken up by 2 Maccabees; neologisms shared between 2 Maccabees and roughly contemporary extra-Septuagintal literary and non-literary texts; and neologisms of 2 Maccabees which recur in later Jewish and secular Greek texts.

The examination of these multifarious neologisms seeks to trace the intertextual connections that link 2 Maccabees with such texts as the Greek Pentateuch, the Greek Psalter, Old Greek Daniel, 1 Esdras, 3 and 4 Maccabees, Addition E to Esther, and the Alpha Text of Esther, and explores the possible influence on the deuterocanonical book's diction of secular Greek literary and non-literary texts such as Polybius' Histories and the Hellenistic honorific decrees. It also provides chronological clues that suggest a date of composition or final redaction of 2 Maccabees in the first century BCE, or around the turn of the Common Era, rather than in the last third of the second century BCE, as is commonly believed.

**C. Zichi, *Poetic Diction and Poetic References in the Preludes of Plato's Laws*, Centre for Languages and Literature, Lund University 2018.**

<http://lup.lub.lu.se/record/a5d1d4ea-9eab-4154-a0f8-b65664e80afc>

This doctoral dissertation investigates how Plato elaborates and incorporates the works of the poets in the preludes to the *Laws*. It is argued that the poetic style of the preludes represents a key element for the Athenian's purpose of persuading the citizens of Magnesia to spontaneously abide to the new legislation that is being laid out.

The analysis is divided in four chapters. Chapter 1 discusses the general approach that has been followed in the reading of the dialogue, for example, the acknowledgement of the parainetic and protreptic nature of the Platonic dialogues. Chapter 2 engages with the methodology used, a distinction is here made between poetic influences and poetic references occurring in the preludes. Chapter 3 concerns the investigation of 21 preludes which have been divided in three groups: group 1, "Praise and Blame", examines the encomiastic discourse of the Athenian, and more specifically the poetic references to the epinician genre; group 2, "Jussive Parainesis", analyses the diction and the prescriptive style of the preludes; group 3, "Myth as Poetic Rationale" focusses on the resort to fictive stories as a useful means to instil in the young the desire to follow the regulations established for Magnesia. Each group is followed by a concluding section, which summarises the results of the preceding analysis. Chapter 4 restates the findings of

the investigations, interprets the preludes in relation to tragic theatre and engages in a discussion regarding the important meaning at 7.717b of the *politeia* as "truest tragedy."

**A. Damtoft Poulsen, *Accounts of Northern Barbarians in Tacitus' Annales: A Contextual Analysis*, Centre for Languages and Literature, Lund University 2018.**

<http://lup.lub.lu.se/record/930a80a9-11bf-443a-84c7-4c566f8497f6>

The Roman historian Tacitus is not only our most important source for the Early Roman Empire, but also a literary artist second to none. His fragmentarily preserved *Annales* deals with the imperial rule established by the first emperor Augustus, the Julio-Claudian dynasty (AD 14–68). Through his scathing analyses of the consequences of autocratic government, Tacitus has established himself as an eternal enemy of tyrants. However, while Tacitus' gaze is at times firmly set on Rome, the senate, and the imperial palace, his explorations of the possibilities of freedom and glory, valour and remembrance, bring him from the Italian peninsula in the West to the desert tribes of the South, from the age-old monarchies of the East to the wild nations of the frozen North. Indeed, extended passages of the work deal with events on and beyond the borders of the Empire.

This study examines key themes of the *Annales* through analysis of its accounts of northern barbarians, that is, how they are connected to the structure of the books in which they appear and of the *Annales* as a whole. It is argued throughout that accounts of northern barbarians form a key part of Tacitus' narrative of the Julio-Claudian dynasty: they allow Tacitus to explore alternative historical paths, reflect on the efficacy of past models of behaviour in a changed world, discuss sensitive political topics without attracting the ire and censorship of an autocratic regime, and play with key moments of the Roman past within a fertile interpretive framework.

**J. Vekselius, *Weeping for the res publica. Tears in Roman political culture*, Department of Archaeology and Ancient History, Lund University 2018.**

<http://lup.lub.lu.se/record/b043bd37-a010-40a0-846a-77a379ddb8b9>

This study explores the significance of tears and weeping in the political culture of ancient Rome during the Late Republic and Early Empire. Using a "dramaturgical metaphor," it investigates the representation of weeping in different literary genres. The thesis stresses the theatricality that characterized Roman public life. Romans assumed roles associated with dif-

ferent weeping behaviors. One conclusion is that there was no universal script for Roman tears. Instead, the study demonstrates that the function and meaning of tears varied according to historical context. Such contexts include mourning, the law court, and the exercise and expression of power in various political settings. The study also argues the importance of genre and author for the representation of emotions and tears.

The study argues the existence of two paradigms for weeping: one appreciative of weeping, the other valuing self-control. The two paradigms are found in different genres and represented options for historical behaviors. Tears articulated the importance of the family and social virtues such as *pietas*, *fides*, *clementia*, and *civilitas*. Conversely, by not weeping a Roman could convey *virtus*, *gravitas*, and *maiestas*. A mourning elite Roman faced a tradeoff. He needed to show that he could cope with the proper self-control, which was a mark of the dominant group. At the same time, a Roman should convey that he was a man of feeling by weeping. The study also considers the question of the change over time and argues that both self-control and extrovert weeping were available as responses to the autocracy of the Empire. Tears of mourning could be used politically to incite the crowd emotionally against opponents. This subversive potential of tears led them at times to be prohibited.

The Roman law court was lachrymose. The rhetorical manuals recommended tears and orators wept without much censure. Romans shed tears in the law court aiming to elicit *miseri-*

*cordia* and to invoke *clementia*. Literature represents high-status Romans such as emperors, generals, senators, and magistrates as weeping in front of their followers when their authority was questioned, assumed, or rejected. Such tears sought to establish consensus and *fides* between groups of different status.

Several famous Roman generals followed a Greek literary motif and wept at the moment of victory for a variety of reasons: the ephemeral nature of victory and everything human, the fickleness of fortune, dire forebodings for himself and Rome, the piteous state of the fallen, and perhaps joy.

Tears' problematic relationship with sincerity is also explored. Tears not only express emotions but also communicate emotional sincerity—even as they might be taken as being insincere. To be understood as sincere a Roman needed to weep intensely, something that increased the stakes and his humiliation if he was understood as being insincere. Literature depicts “bad emperors” as feigning tears or forcing their subjects to weep or hide their emotions. This can be read as a literary characterization of a broken political culture. A good emperor, meanwhile, showed concern for his subjects by tears and wept with them and allowed them to shed tears freely. The study argues that the need to adjust faces and weeping according to the autocrat's sentiments could well reflect historical realities. The appropriateness of tears depended on a complex interplay between contexts, gender, and status. In general, weeping for family, friends, and the *res publica* was called for.