

DIURNA

NEWSPAPER OF THE 22ND LATIN SUMMER SCHOOL: DIES LUNAE, JANUARIUS XVIII

POTIO ET CIBUS

There are several places on campus which are open for refreshments and meals: Manning House (next door to the Education Building) has a ground floor eatery and on the first floor there is Zabeli's Café; in addition, facing Manning Road, is the Manning Kiosk; the Sports Union near the Hockey field has Ralph's Café, while the Holme Building on Science Road has the Courtyard Restaurant and Bar, and there is a Café and Restaurant at the New Law Building, near Fisher Library, plus a coffee cart outside Fisher Library; all offer hot/cold food and drinks. Morning tea is provided each day by the LSS: please bring your own cup or mug if possible.

NAME TAGS

Please remember to wear your name tag whenever you are on University grounds. This is part of the security regulations.

COMPETITIONS

The entries for the two competitions, the Neo-Latin/Classical prose translation and the Neo-Latin verse translation, must be submitted by morning tea on Thursday at the latest. Entries should be sent by email (robert@forgacs.id.au) or handed to Robert Forgács. Separate prizes, which are book vouchers from Abbey's Bookshop, are awarded for each competition. The prizes will be awarded on Friday at the closing ceremony, when the winning entries will also be presented by the winners

KEY NOTE LECTURE

Bob Cowan: 'Oops! Accidental death in Roman Epic': Accidents disrupt our sense of order and meaning, that there is a plan or purpose to life, and this is even more the case with narrative. Epic narrative in particular is bound up with the idea of a divine plan moving towards a predestined end. Accidental deaths—whether a spear hitting the wrong warrior or a soldier slipping over—complicate this idea. Owen Meaney, David Beckham and Spinal Tap stand (or fall) alongside Homer, Virgil and Lucan as we explore the implications of slips, trips and misses in ancient epic.

Old Geology Lecture Theatre at 1.30 pm today

SPECIAL INTEREST GROUPS

For Level 4 and 3B (i); Monday to Thursday afternoons, from 2.45 to 4.00 pm

1. Kathryn Welch 'Livia: the other side of the story: texts, inscriptions monuments': In 38 BC, Livia Drusilla married the young Gaius Julius Caesar Octavianus, the future Augustus. Their marriage was to last until his death in AD 14, and her son would become the second *princeps*. For years, she held the position of Rome's First LADY (*princeps femina*, as she is



called in one almost-contemporary text). Characterised by Tacitus and, to a lesser extent, Suetonius as the evil genius of the regime, Livia was accused not just of running the show behind the scenes but of murdering most of Augustus' family and even her own son Drusus. This seminar will look behind that image and ask what role she really did have in the success and longevity of the new system. In doing so, we will also question some of the assumptions about the place of women in Roman (and, specifically, Augustan) society.

Over four sessions, we will largely put Tacitus and Suetonius to one side. Instead, our aim is to discover a different body of evidence and the ways in which it can best be used.

2. Kathleen Riley 'Mythologies our own and epics new': Greece and Rome in Australian Art and Architecture: In his 1912 poem 'The Bush', Bernard O'Dowd foresaw the future of Australia in terms of its equivalence to Greece and Rome in the classical era and as a scroll on which we were to write 'mythologies our own and epics new.' This series looks at the ways in which Australian artists have appropriated Greek and Roman themes and classical principles of design in order to shape, and comment on, the national identity. Among the topics covered will be colonial architect Francis Greenway's classical Georgian edifices; the Heidelberg School's heroic portraits of the Australian bush; Sydney Long's art-nouveau fantasies which placed Arcadian figures – satyrs, nymphs, and pipe-playing pans – in an identifiably Australian landscape; the earthier paganism of Norman and Lionel Lindsay, which was part of a post-WWI vision of an Antipodean Golden Age; and Sidney Nolan's Gallipoli series, inspired by Homeric epic and Greek vase painting. As well as some visionary and iconic art, we will explore the sometimes darker aspects of 'mythologizing' the national identity. Painting and sculpture will be considered alongside contemporary poetry and prose and short film clips will be shown.

SPECIAL AFTERNOON ACTIVITIES

Nicholson Museum tours, Scansion classes, and the Unseens class start tomorrow at 1.30 pm—add your name to the lists on our notice-board if you want to join any of these.

FROM THE EDITOR

Masterpieces from the Hermitage: the Legacy of Catherine the Great: some of you may have seen this exhibition at the National Gallery of Victoria several months ago. It is one of two excellent international exhibitions to be shown in Australia recently. The other is **The Greats: Masterpieces from the National Galleries of Scotland**, currently on display at the Art Gallery of NSW. Tomorrow's edition of *Diurna* will contain some comments on the Classical content of

that second exhibition, but today my comments are devoted to the Classical content of the **Catherine the Great** exhibition. Both exhibitions prove the lasting importance of the Classical Continuum in western civilization. The collection from the **Hermitage** began with a series of engraved gems, many of which depicted classical figures/subjects, among them the Head of Medusa, a Bust of the Empress Livia, Venus with an eagle, the Head of Jupiter, the Marriage of Cupid and Psyche, the Feat of Marcus Curtius, the goddess Flora, a drunken Bacchus, a bust of Didius Julianus, and a bust of the Empress Catherine herself as the goddess Minerva. All of these cameos were created between the 1740s and the 1780s and were of very high quality, coming from workshops in Russia, England, France and Italy. Next was a striking Sèvres Cameo Porcelain Service commissioned by Catherine which included two sculptured scenes, depicting respectively Telemachus and Calypso with several companions, and Achilles dressed as a girl being discovered among the daughters of Lycomedes. Among the Italian paintings was Giordano's exuberant *The Triumph of Galatea* (c.1660), Pittoni's ceremonial *The Sacrifice of Polixena* (1730s), and Panini's topographical *A Sibyl preaching amidst Roman ruins with a statue of Apollo* (1740s); in addition there was Giambologna's statue of *Hercules with the Cyreneian Hind* (c.1600). Only one French painting illustrated classical content: Bourdon's *The Death of Dido* (1637-40), though the extremely beautiful *Italian Landscape* by Claude Lorrain (1648), as so often in this artist's work, depicted an idyllic, pastoral, Virgilian scene with classically-dressed figures in the foreground. From the Netherlands there was Rubens's unusual *Roman Charity—Cimon and Pero* (c.1612), which depicts the famous incident of an extraordinarily dutiful daughter breast-feeding her imprisoned father, who had been sentenced to death by starvation; while Bol's tender *Allegorical Family Portrait* depicts the married couple as the mythical figures Ariadne and Bacchus (1664) with Dutch vessels and a sea-scape forming the background. The only English painting to illustrate classical subject matter was Reynold's extremely beautiful and playful *Cupid untying the Zone of Venus* (1788), a charmingly relaxed work for this artist. The final sections of the exhibition were devoted to drawings, and again there were several with classical content: Francia's *Sacrifice with Bacchus* (1490s), Salviati's *Roman Soldier Running* (1540s), Goltzius's *Bacchus, Venus and Ceres* (1606), and among the architectural drawings depictions of both real and imaginary ancient Roman buildings, the most beautiful being by the French 18th century artist Charles-Louis Clérisseau and his Italian contemporary Giuseppe Manocchi. Even for those who didn't see the exhibition, the excellently-produced catalogue is well worth consulting.

Robert Forgács