

## Dissertations 2015–2016

R. Olsson, *The water-supply system in Roman Pompeii*, Lic. diss., Department of Archaeology and Ancient History, Lund University 2015.

The study focuses on the urban infrastructure for water supply in Roman Pompeii. The water distribution network of lead pipes was constructed inside the city walls, at the time when the city was connected to an aqueduct.

The thesis presents a new interpretation of the main water system, in specific, the interconnection of the water towers. Three main water pipe lines were connected from a distributor building, Castellum Aquae, located at the highest level in the city, and supplied water to the top containers on at least 14 water towers. The main water system worked on the principle that water could flow down from the top container of one water tower to the next provided that this was located at a lower level. Investigations and measurements of the vertical grooves on the sides of the water towers support the conclusion that two of the water towers were designed to supply water to two public baths. Three of the water towers were built with a groove for a connection to other water towers in the unexcavated parts of the city.

The study also presents a small part of the water distribution for public and private use.

F. Tobin, *The chamber tombs of San Giovenale and the funerary landscapes of South Etruria*, PhD diss., Department of Archaeology and Ancient History, Uppsala University 2015. <http://urn.kb.se/resolve?urn=urn:nbn:se:uu:diva-259389>.

The study is the first comprehensive examination of the Etruscan chamber tombs at San Giovenale. By compiling all the

published data and conducting a field survey, 290 tombs have been documented at the site. Of these, 224 have never before been published. The primary purpose of the study is to examine three aspects of the chamber tombs: their architecture, the traces of activities connected with them, and their relationship with the landscape.

The tombs provide evidence that San Giovenale was not abandoned around 500 BC, as some scholars have claimed. The architecture also provides insight into how the tombs were used. Modifications made to the tombs reveal that they were revisited and modified for new uses over several generations, which is confirmed by the already-published pottery. The earliest tombs were positioned on topographically privileged spots such as the edges of plateaus and the tops of hillocks and many different locations at the site were used for burials concurrently. The largest tombs are not found grouped together at one location, but rather are scattered among the necropoleis. This spatial organization is likely the result of different families or groups of families each using their own location to bury their dead.

E. Lindgren Liljenstolpe, *Sempronia's song. Attitudes to women's music-making in ancient Rome*, PhD diss., Department of Archaeology and Ancient History, Uppsala University 2015. <http://urn:nbn:se:uu:diva-260751>.

The study explores attitudes towards women's music-making in ancient Rome (c. 120 BC–AD 130), as expressed in different literary genres. The texts are studied from an intersectional perspective considering gender, social status, age and ethnicity to explain various attitudes. Gender-theoretical concepts of differentiation, implementation of hierarchy and master suppression techniques explain the need for controlling the

Roman gender order and women's music-making. The study demonstrates that the traditional picture of women musicians as either prostitutes or decent, musically-talented matrons needs to be nuanced, and that the attitudes were more complex than previously assumed.

Women's musical talents needed to be performed in accordance with the social status of the woman in question. They should not override her modesty and virtue. A young woman was encouraged to play music since it enhanced her attractiveness, while older music-making women were ridiculed as unrespectable. The labelling of women musicians as "non-Roman" could be another way of differentiating non-respectable from respectable women, but could also serve to evoke "exotic" attraction.

The results are augmented by comparison with more recent periods in musical history, displaying a long tradition of rather similar attitudes as a result of patriarchal structures.

L. Åshede, *Desiring hermaphrodites: The relationships of Hermaphroditus in Roman group scene*, Department of Historical Studies, University of Gothenburg 2015.

As an embodied transgression of binary gender, Hermaphroditus has fascinated and troubled audiences ever since Antiquity. Because of the scarcity of extant literary sources, this mythological figure has primarily survived in the shape of images, often fragmentary and of uncertain provenance. Based on these fragments, the current scholarly consensus maintains that Hermaphroditus was represented as an attractive but erotically disabled figure, whose dual sexual characteristics were intended to provoke surprise and possibly laughter.

This dissertation challenges these assumptions by analysing how Hermaphroditus could and could not be portrayed in relation to other figures. The primary source material consists of 24 separate group scenes, five of which survive in multiple replicas. The artworks are dated from the 1st century BC to the 2nd century AD, originating in the Roman era and area. They are analysed using a theoretical framework focusing on materiality and on identity as something constantly re-created through relationships, based on the writings of Sara Ahmed, Donna Haraway and Karen Barad.

The first analytical chapter reappraises Hermaphroditus' unique gender role, concluding that the figure is not portrayed as half man, half woman but, instead, presents an amalgamation of elements from conventional representations of beautiful women and boys. Through thematic analyses of the group scenes, the study further concludes that, firstly, Hermaphroditus enjoys high status among the companions and, secondly, is pursued as a legitimate object of desire by satyrs,

Pan and Silenus. It is only in the cases where Hermaphroditus misbehaves by actively initiating contact that the bestial males respond negatively. Hermaphroditus, thus, upsets modern expectations of atypically sexed bodies as unhappy and disabled. Because the figure can be represented as simultaneously desiring and desirable, it also challenges Roman expectations of normative erotic behaviour.

Hermaphroditus' confinement to the world of myth and the artworks' original contexts of display in spaces devoted to leisure simultaneously suggest that Hermaphroditus' norm-critical potential was limited. Therefore, the group scenes should be understood as always containing the potential for both destabilisation and reinforcement of normative constructions of gendered bodies.

A.M.H. Nilsson, *Johannes Magnus and the composition of truth. Historia de omnibus Gothorum Sueonumque regibus*, PhD diss. Centre for Languages and Literature, Lund University 2016.

Johannes Magnus (1488–1544) was the last Catholic archbishop of Uppsala. He also wrote a work in Latin about Swedish history, the *Historia de omnibus Gothorum Sueonumque regibus*, which was first published in Rome in 1554. It is arranged as a series of biographies of over 200 kings and was to gain an unparalleled importance as an ideological basis for Swedish patriotism. However, when history developed into an academic discipline, involving new criteria for most importantly source criticism, Johannes Magnus' work was no longer seen as truthful.

Johannes Magnus' work is investigated in the light of its contemporary ideas about history and historiography in order to define the author's notion of truth. His methods are studied (involving literary aspects too), using his monarchs as an example. The investigation of the monarchs is divided into two parts. The first connects character traits, actions and important themes to Renaissance ideas of kingship through a comparison with contemporary material. The second contains close studies of a few particularly interesting monarchs.

Johannes Magnus underscores themes important in his era throughout his work. He accomplishes this by describing the past in order to show its applicability in the present, answering to the then central educational purpose of history—in other words, he composes truth.

I. Berg, *Kalaureia 1894. A cultural history of the first Swedish excavation in Greece*, PhD diss., Department of Archaeology and Classical Studies, Stockholm University 2016.

The excavation of the Sanctuary of Poseidon at Kalaureia in 1894 marks the beginning of Swedish archaeological fieldwork in Greece. Sam Wide (1861–1918) and Lennart Kjellberg (1857–1936), worked in the sanctuary together with the architect Sven Kristenson (1858–1937), the Greek foreman Pankalos and around 20 local workmen. In 1997, the Swedish Institute at Athens began new excavations at the sanctuary.

The thesis examines the beginnings of Swedish fieldwork in Greece. Within the framework of a cultural history of archaeology, inspired by archaeological ethnography and the New Cultural History, it explores how archaeology functioned as a cultural practice in the late nineteenth century. A micro-historical methodology makes use of a wide array of different source material connected to the excavation of 1894, its prelude and aftermath.

The thesis takes the theoretical position that the premises for archaeological knowledge production are outcomes of contemporary power structures and cultural politics. Through an analysis of how the archaeologists constructed their self-images through a set of idealized stereotypes of bourgeois masculinity, academic politics of belonging is highlighted. The politics of belonging existed also on a national level, where the Swedish archaeologists entered into a competition with other foreign actors to claim heritage sites in Greece. The idealization of classical Greece as a birthplace of Western values, in combination with contemporary colonial and racist cultural frameworks in Europe, created particular gazes through which the modern country was appropriated and judged. These factors all shaped the practices through which archaeological knowledge was created at Kalaureia.

The thesis also explores the representations of the 1894 excavation in the historiography of Swedish classical archaeology. It highlights the strategies by which the excavation at Kalaureia has served to legitimize further Swedish engagements in Greek archaeology, and explores the way in which historiography shapes our professional identities.

L. Brännstedt *Femina princeps. Livia's position in the Roman state*, PhD diss., Department of Archaeology and Ancient history, Lund University 2016.

The thesis is concerned with the foundations of Livia's position in the Roman state. They are delineated by an investigation of important events of her life, the diverse privileges given to her, and the patterns that were established to enable subjects to express their loyalty to her and the imperial power. The study is based on a multifarious collection of material including literary texts, inscriptions, statues, coins, and gems. The material is organized, both theoretically and methodologically, according to the three principal roles Livia performed, viz. *mater/uxor*, *patrona*, and *diva*. The focus is on analysing how the content and enactment of these roles were transformed as a consequence of the development of the principate and Livia's increasing status within it. The thesis has, therefore, a chronological structure and spans a hundred years, from Livia's birth in 58 BC up until her deification in AD 42.

The three roles provide the structure of this study and are discussed in one chapter each. In the concluding chapter they are placed side by side and a comprehensive view is taken of their chronological progression so as to present a thorough analysis of the stages in the formation of Livia's position. A picture emerges of how female imperality became a constituent part of the early principate, and how Livia was established as its *princeps femina*.