From the Editors

The Amphora Issue of 2016 is our fifth edition, and it comes at a period of growth and change for the journal. Most notably, after five years, this edition marks the final issue under the imprimatur of the Melbourne Historical Journal (MHJ). MHJ have been fantastic in helping the Amphora Issue to grow from its beginnings in 2012, and the Editors would like to thank the MHJ Editorial Team, both past and present, for the work they have done and the accommodations they have made over these past years.

As well as this behind-the-scenes change, the Amphora Issue has also broken with tradition by presenting an edition not organised around a particular theme. While previous editions have been based around specific themes or ideas, this issue was intended as a general showcase of young scholarship on the Ancient World in Australasia. Even though no specific theme was commissioned, several factors link the works presented here, diverse though they are. In particular, each piece is characterised by an engagement with issues of reality and unreality, whether through analysis of the place of representation and copying in museum displays, an examination of alterity and reality in ancient authors, or an exploration of what it is for a modern author or reader to actually engage with 'the Classics'. Our first feature article, by Tom Geue of the University of St Andrews, takes as its subject the work of modern author Elena Ferrante, and argues that Ferrante not only engages with classical ideas through her work, but also that the very curation of her authorial persona (or, perhaps, the curation of her lack of authorial *personae*) is a form of 'doing classics'. Ferrante's subjects are in many ways classical, but her refusal to engage in the modern biographical conventions of authorship—she has, as Geue puts it, 'withheld her historical/legal/biological person, and only entered into the world beyond her writing by giving the occasional written interview (i.e., more writing)' (p. 3)—is an evocation of classical styles of authorship exemplified by the famous 'names' of antiquity: Homer, Plato and Virgil. Ferrante's complex play of authorship and absence mirrors these classical models; in this, she develops her own way of doing classics.

The second feature article, by Gijs Tol of the University of Melbourne and Tymon de Haas of the University of Cologne, seems almost as far from Geue's subject matter as it is possible to get. Tol and de Haas focus on the regional Roman economy, and their article summarises the fieldwork of the Minor Centres archaeological research project at the University of Groningen between 2011 and 2016. But this summary in its own way meditates on the relationship between appearance and reality, both through the archaeological methods used, which combined both surface investigations and magnetic surveys, and through the results Tol and de Haas describe here, which show the dual importance of regional centres to their local areas, and also to the Roman economy as a whole.

The two postgraduate articles in the volume continue this trend; each engages with questions of reality and unreality. Whereas the two feature articles used archaeological and reception studies methods, the article by Elizabeth Eltze of the University of Auckland is explicitly historiographical. Eltze examines Herodotus' description of mummification in Book 2 of the *Histories*, and argues that Herodotus uses these practices not simply to present the Egyptians as an 'other' to be contrasted with his Hellenic audience, but that he also 'formulated a sympathetic, Hellenocentric Egyptian "other" with which his public could compare alternative, more geographically removed, and thus more exotic, barbarian communities' (p. 78). Eltze's work therefore shows Herodotus' ethnographic conception as not simply bimodal, but a multi-faceted phenomenon through which a more complex understanding of Greeks and others can be viewed.

Next, Annelies Van de Ven of the University of Melbourne is even more explicitly concerned with representations and realities, in this case the ethical and paedogogical questions raised by the use of casts, replicas and more recent 3D models in place of (or to supplement) 'authentic' objects in museums. Through a tour of the history of such objects, Van de Ven shows the various uses to which replicas have been put, and argues that, although they should be used with care and creativity, casts and 3D prints are an important paedogogical tool that museums can use to enhance and supplement their existing collections.

Finally, three review articles close the volume with further explicit musings on the curation of reality through museum exhibitions: Katherine Prouting of the Australian National University reviews *Escape From Pompeii* at the National Maritime Museum; Nellie Seale of the University of Melbourne looks at the Ian Potter Gallery's *Syria: Ancient History—Modern Conflict*; and Annelies Van de Ven of the University of Melbourne examines *Gods, Myths & Mortals: Greek Treasures Across the Millenia* from the Hellenic Museum in Melbourne. Through each of these reviews we can see not only the continued fascination of the ancient world for modern audiences, but also the ways in which stories are told by museums, who curate and manage their selection of objects and text, and by doing so produce their own versions of reality.

These seven pieces, then, show engagement with the ancient world at its broadest, from Herodotus to Melbourne's Hellenic Museum, and from fieldwork to Ferrante. But at heart, all of the works share a common concern with what is and what only appears to be, with what is real and what is unreal. The collective would like to thank all of the authors for their contributions, and we hope you enjoy the 2016 edition of the Amphora Issue.

The Editorial Collective:

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