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New England Classical Journal

Volume 42.1



February 2015

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A N N U A L M E E T I N G

109th CANE Annual Meeting

Noble and Greenough School
Dedham, MA
March 13–14, 2015

FRIDAY, MARCH 13

8:00–8:45	Registration and Breakfast
8:45–9:00	Opening Ceremonies
9:10–10:10	Concurrent Sessions

Paper Session IA

1. **Michael Wheeler** *Boston University*
“Dodging the Beam: Invective Markers in Catullus 4”
2. **Ann Higgins** *Westfield State University*
“Maestissimus Hector (*Aen.* 2.270): Was this Man Really the Hope of Troy?”
3. **Teresa Ramsby** *University of Massachusetts Amherst*
“Celebrity and Consumption in the *Ars Amatoria*”

Paper Session IB

1. **Rebecca Sinos** *Amherst College*
“Honors for Archilochos on Paros”
2. **Asia Del Bonis** *University of Arizona*
“Allusion and Ambiguity: Animals as Subjects in the Lod Mosaic”
3. **Eleanor Winsor Leach** *Indiana University*
“Sartorial Semiotics in Campanian Mythological Painting”

Workshop I

Nathan Wheeler *Norwich Free Academy*
“Four Senses, Three Languages, Two Hands and One Meaning”

10:10–10:30 Exhibit and Coffee Break

10:30–11:30 Concurrent Sessions

Paper Session IIA

1. **Gina Santiago** *Binghamton University*
“The Homeric Self and Homeric Agency”
2. **Nell Wright,** *Independent Scholar*
“Homer’s Magic”
3. **David West** *Boston University*
“The Significance of Ino’s Veil for the Reunion of Odysseus with Penelope in the *Odyssey*”

Paper Session IIB

1. **Michael Roberts** *Villanova University*
“Hostis Romae: Literary Depictions of Roman Enemies in the Late Republic”
2. **Mark Hogan** *Independent Scholar*
“Catiline the Firebrand: The Metaphor of Fire in Sallust’s *Bellum Catilinae*”
3. **Daniel Libatique** *Boston University*
“Cremutius and the Loss of Agency: Tacitus *Annals* 4.34-35”

Workshop II

Ruth Breindel *Moses Brown School*
“*Gesta Romanorum*: Stories for All Seasons, All Levels”

11:45–12:15	Business Meeting
12:15–1:15	Lunch “Latin Conversation Hour”—T. J. Howell, organizer
1:15–2:30	Concurrent Sessions

Paper Session III

1. **Emily Anhalt** *Sarah Lawrence College*
“The Tragic Io: Defining Identity in a Democratic Age”
2. **Brian Walsh** *University of Vermont*
“Thucydides’ Mycalessus: A Very Short Case Study of Collaborative Harming”
3. **Theodore Szadzinski** *University of Vermont*
“Too Little Too Late? An Analysis of the Events at Leuctra and Mantinea (362 BC) and the Spartan Response”
4. **Jordan Johansen** *University of Vermont*
“King Nikokles of Paphos and his Alexander Silver Tetradrachm Legend”

**Panel: "Tacitus Now: The Roman Historian
Speaks to the 21st Century"**

Organizer: **Timothy Joseph** *The College of The Holy Cross*
Presiding

1. **Jacqueline Carlon** *University of Massachusetts Boston*
"Fox Presents: Tacitus and Pliny, the Best Defense"
2. **George Baroud** *New York University*
"Why Did Tacitus Write History? A Re-examination of the
Programmatic Passages in the *Annals*"
3. **Katy Ganino Reddick** *Frank Ward Middle School*
"Tacitus on the Secondary School Level"
4. **Cynthia Damon** *University of Pennsylvania*
"Tomorrow's Tacitus: Under Construction"
5. Respondent: **Elizabeth Keitel** *University of Massachusetts
Amherst*

Workshop III

Amanda Loud *Waterville Valley Academy*
"How to Read Latin at Sight"

2:30-2:45 Exhibit and Coffee Break

2:45-3:45 Concurrent Sessions

Paper Session IVA

1. **Gregory Stringer** *Burlington High School*
"Caesar and Labienus: A Re-evaluation of Caesar's Most
Important Relationship in *De Bello Gallico*"
2. **Virginia Closs** *University of Massachusetts, Amherst*
"Caesar's Grammatical Gestalt: Latinity as a Leadership Tool"

3. **Anne Mahoney** *Tufts University*
“Caesar’s Cousin Cassivellaunus in Geoffrey of Monmouth”

Paper Session IVB

1. **Laura Sampanaro** *New York University*
“Reason, Rhetoric, and Revelation in Plato and al-Ghazali”
2. **Yakira Yatsuhashi** *SUNY Oneonta*
“Re-imagining Herodotean Binaries in Lykophon’s *Alexandra*”
3. **Nicholas Newman** *Kearsarge Regional High School*
“The Death of a Pilot in Lucian’s *True History*”

Workshop IV

Lance Piantaggini *Old Lyme High School*
“Building Rhythmic Fluency”

3:15–3:30 Exhibit and Coffee Break

3:30–4:30 Concurrent Sessions

Paper Session V

1. **Nancy Shumate** *Smith College*
“Stories Elites Tell: The Large Planter as Yeoman Farmer in the Roman Republic and Early America”
2. **Charles Goldberg** *Syracuse University*
“Decimation, Army and Society in Late Republican Rome”
3. **Vincent Rosivach** *Fairfield University*
“Commemorating Greeks and Gauls Entombed Alive in Republican Rome”

Workshop V

Ruth Breindel

Moses Brown School

“Daniel: A Multimedia Story For All Students”

4:00–5:00

Greek and Latin Reading Groups

John Higgins

University of Massachusetts Amherst

Reading Greek

Brian Walsh

University of Vermont

Reading Latin

6:00

Reception—The Castle

6:45

Banquet—The Castle

SATURDAY, MARCH 14

8:00–8:45

Registration and Breakfast

8:45–9:45

Concurrent Sessions

Paper Session V

4. **Katz Prize Winner**

5. **Stephanie Lindeborg**

University of Massachusetts Boston

“Why Open Access to Manuscripts Should Matter to More than Palaeographers”

6. **Stephanie Neville**

The College of The Holy Cross

“Tracing the Scribal Tradition in the Manuscripts of St. Jerome’s *Chronicle*”

Workshop VA

Gabriel Bakale

Walpole High School

“Nika!”: Popular Uprisings in the Roman Empire”

Workshop VB

Mark Pearsall

Glastonbury High School

“Intercultural Competence in the Classics Classroom”

9:45-10:15 Exhibit and Coffee Break

10:15-11:15 Concurrent Sessions

Paper Session VI

1. **Lydia Haile Fassett**

Academy Hill School

“Common Latin Vocabulary in Beginning Textbooks”

2. **Donald Sprague**

Kennedy-King College

“EyeVocab: A Revolutionary Approach to Vocabulary Acquisition and Retention”

3. **Andrew Carroll**

Regis Jesuit High School (Denver, CO)

“Unearthing the Next Generation: An Examination of Secondary School Students in an Archaeological Field School”

Workshop VI

“Forum Magistrorum (Teachers’ Materials Exchange)”

11:20-11:40 Gavel Ceremony and Announcements

11:40-12:30 Lunch

12:30-1:30 Concurrent Sessions

Paper Session VII

1. **Paul Properzio** *Boston Latin Academy*
“The Classical Origins of Opera: Greek Drama Revisited”
2. **Jere Mead** *Concord-Carlisle High School (emeritus)*
“*My Antonia* Book III: Gaston Cleric”
3. **Geoff Sumi** *Mount Holyoke College*
“The pompa circensis as Imperial Court Ceremony: Nero, Britannicus and the Succession”

Workshop VIIA

Jocelyn Demuth *Whitcomb Middle School*
“Mythology PRG in the Latin Classroom”

Workshop VIIB

Kevin Ballestrini *Norwich Free Academy*
“Towards a More Comprehensible Classroom”

1:30–1:45 Exhibit and Coffee Break

1:45–2:45 Concurrent Sessions

Paper Session VIII

1. **Barbara Saylor Rodgers** *University of Vermont*
“Mood Music for Archias”
2. **Aaron Seider** *The College of The Holy Cross*
“The Gender of Grief: Private Loss and Public Commemoration in Cicero’s Letters”
3. **Robert H. Rodgers** *University of Vermont*
“Etymology and /or Word-Play in Varro”

Workshop VIII

Jay Fisher

Rutgers University

“Choosing Sight Passages for the Advanced Placement Exam Classroom”

Workshop VIIIB

Beth Manca

Chenery Middle School

“Say, Sing and Sign: Classroom Activities for the Orally and Kinesthetically Inclined”

2:45–3:45

Concurrent Sessions

Workshop IXA

Edward Zarrow

Westwood High School

“Creative Projects (Performance Assessments) for the Latin Classroom”

Workshop IXB

Chris Cothran

Nantucket High School

and

Sara Cain

Melrose High School

“Taking Active Latin Home”

Workshop IXC

Christopher Buczek

Cathedral Preparatory School

“Roman Cultural Projects for the Latin Classroom”

A N N U A L M E E T I N G

109th CANE Annual Meeting

Orders of Business

Friday, March 13

- 8:45 – 9:00 Opening Ceremony
- » Welcome from the President
 - » Welcome from Noble and Greenough School
-
- 11:45-12:15 Annual Business Meeting Agenda
- » Call to Order
 - » Approval of Minutes of Previous Annual Business Meeting
 - » Memorial Notices
 - » Report of the Auditors
 - » Report of the Curator of the Funds
 - » Report of the Committee on Scholarships
 - » Announcement of Presidential Appointments
 - » Report of the Committee on Discretionary Funds
 - » Report of the Executive Secretary
 - » Report of the Nominating Committee and Election of New Officers
 - » Invitation for Following Year's Annual Meeting
 - » Old Business

- » New Business
- » Announcement
- » Adjournment

Saturday, March 14

- 11:20 – 11:40 Gavel Ceremony and Announcements
- » Call to Order
 - » Expressions of Gratitude
 - » Report of the Chair of the Resolutions Committee
 - » Introduction of the President-Elect
 - » Greetings by the President-Elect
 - » Adjournment

CLASSICAL ASSOCIATION OF
NEW ENGLAND ANNUAL MEETING 2015

Preregistration form

The 109th Annual Meeting of CANE will take place in the Arts Center at the Noble & Greenough School in Dedham, MA, on March 13-14, 2015. Directions are available at <http://www.caneweb.org>.

A Warm Welcome:

The 2015 CANE conference is pleased to have our local Bostonian, Madeline Miller, winner of the 2012 Orange Prize for fiction, as our guest speaker at Friday evening's banquet. She will be discussing her New York Times Bestseller, *The Song of Achilles*, as well as her latest short story, *Galatea*, published in *Orpheus: Fifty New Myths*. The author will be available after the banquet to sign books.

Name _____

Street Address _____

City/State/Zip _____

Telephone _____

Email address _____

Affiliation (for badge) _____

If you wish to have your registration confirmed, include your email address below. You can also register online at <http://www.caneweb.org>

	Friday only	Saturday only
Active Member (and spouses of members) of CANE	\$25 _____	\$25 _____
Enrolled Full-time Student	\$25 _____	\$25 _____
All Others Conference fee: \$35 _____	\$25 _____	\$25 _____

Breakfasts and lunches included

Lunch options <i>(included in registration)</i>	Chicken	Ham	Roast beef	Veg.
Friday Box lunch choice	_____	_____	_____	_____
Saturday Box lunch choice	_____	_____	_____	_____

The Friday evening Reception and Banquet

The cost for this Banquet is in addition to the registration fee: \$40

_____ Chicken _____ Steak _____ Vegetarian

An additional \$10 will be charged for late or on-site, walk-in registration; meals for such registrants cannot be guaranteed.

Check box to participate in the Saturday afternoon Teachers' Materials Exchange

(Please bring 40 copies of activity or project description, clearly printed, with name, school, and email or phone number, on no more than a one or two sided sheet of paper. You can also bring materials on a flash drive or upload to a shared Google Drive (linked from CANE website). Contributors will receive a collection of materials.



Please make check payable to "CANE," detach this form, and mail it for receipt by March 6 to:

George Blake
Classics Department Chair
Noble & Greenough School
10 Campus Drive
Dedham, MA 02026

FINNEGAN-PLANTE Scholarships

are offered each year to first time attendees at the CANE annual meeting whose schools do not cover the cost.

Eligibility and Requirements

1. Applicant must have been a member of CANE in good standing.
2. During the period indicated above and at the time of application, applicant must have been teaching Latin in a public or private elementary or secondary school, within CANE's geographical boundaries.
3. Applicant must not be receiving any direct financial support from their school to attend the CANE Annual Meeting.
4. Applicant must be registered and in attendance for both days of the CANE Annual Meeting.

Deadline is February 15, 2015, with rolling acceptances for any unused, unawarded funds until March 1, 2015.

The application is available on the CANE website.

Directions to Noble & Greenough School and Parking

Traveling south on RT.128 (US 95)

- » Take Exit 18 (Great Plain Avenue)
- » At end of ramp, turn right.
- » Continue one mile and bear right at St. Susanna's Church onto Pine St.
- » Continue 1/4 mile to the school entrance which is on the right.

Traveling north on RT.128 (US 95)

- » Take Exit 16
- » Take Rt. 109 toward Dedham.
- » Follow 109 to second traffic light and turn left onto Pine St. School entrance is the first left turn.

Traveling on RT. 1/ The VFW parkway

- » Turn onto Rt. 109 West.
- » Turn right at second traffic light onto Pine St.
- » School entrance is the first left turn.

Parking

North Parking Lot is on the right as you enter the school. Individual spaces ring the campus.



Hotel Information

We have booked three hotels to be available for reservations, including the Hilton in Dedham, the Holiday Inn in Dedham, and the Sheraton in Needham. In addition, there are several hotels on the Route 128 stretch between Waltham and Braintree, 20-30 minutes from the Nobles campus.

For more hotel information and directions, see (<http://www.caneweb.org>).

Sheraton Needham,

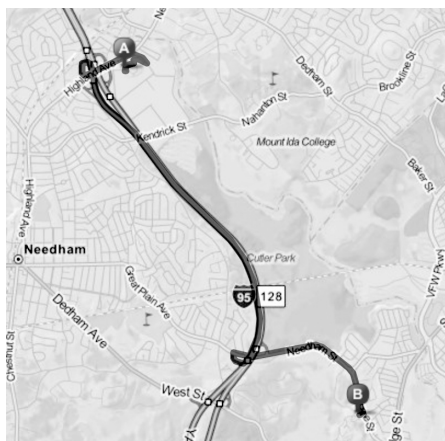
100 Cabot Street, Needham MA 781-444-1110

10 Rooms for Thursday and 10 Rooms for Friday night

Price: \$129.00/night (single, double or triple) + 11.7% MA tax; \$12/day parking.

Price is valid until February 10

To make reservations, call 781-444-1110 and mention the Classical Association of New England meeting at Noble and Greenough School.



- » Head NW on Cabot St.
- » Take 1st right to 2nd Ave
- » Turn left toward 2nd Ave
- » Slight left onto 2nd Ave
- » Take 1st left onto Highland Ave
- » Take I-95 S
- » Take exit 18 Great Plain/W. Roxbury
- » Turn right onto Great Plain Ave.
- » Continue onto Needham St.
- » Continue straight onto Pine St.
- » School is on right, 10 Campus Dr.

Hilton Boston Dedham,

25 Allied Drive, Dedham MA 781-329-7900

5 Rooms for Thursday and 10 Rooms for Friday night

Price: \$119.00/night (single or double) + 11.7% MA tax; parking is free.

Price is valid until February 12

To make reservations, call 781-329-7900 and mention the Classical Association of New England meeting at Noble and Greenough School.



- » Head south on Allied Drive
- » At the traffic circle take 1st exit onto US 1/I-95 N ramp
- » Merge onto I-95 N, follow 1.7 m
- » Take exit 16 A; 109 E/Dedham
- » Merge onto High St.
- » Continue straight onto Bridge St.
- » Left onto Pine St.
- » School is on left, 10 Campus Drive

Holiday Inn Boston-Dedham,

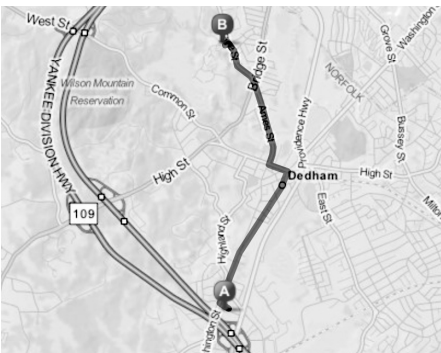
55 Ariadne Road, Dedham, MA 781-329-1000

10 Rooms for Thursday and 25 Rooms for Friday night

Price: \$99.00/night (single or double) + 11.7% MA tax; parking is free.

Price is valid until February 23

To make reservations call 781-329-1000 and mention the Classical Association of New England meeting at Noble and Greenough School.



- » Head NW on Ariadne Rd to Washington St
- » Turn right on Washington St
- » Continue straight onto Court St.
- » At traffic circle, stay on Court St.
- » Continue onto Ames St.
- » Straight onto Pine St.
- » School is on left, 10 Campus Drive

109th CANE Annual Meeting

Abstracts

Papers



NAME: Emily Austin

AFFILIATION: Boston University

TITLE: Grief as Pothos: Understanding the Anger of Achilles

ABSTRACT: In this paper, I offer a reading of the lion simile in *Iliad* 18.315-323 that shows how longing helps us understand the relationship between Achilles' grief and his insatiable anger.

Many observe that Achilles' grief gives rise to anger in the last six books of the poem, but they assume the logic of such association without exploring it (Tsagalis 2004, Muellner 1996, Zanker 1994). Konstan (2006) is more nuanced, distinguishing Achilles' initial anger over Agamemnon's wrongdoing from the fury that besets Achilles after Patroklos' death, a fury driven by the pain of loss. While pain is certainly key to understanding the way Achilles' grief manifests itself as anger, my paper argues that the dynamics of longing give us particular insight into the behavior that arises from his grief. Homer links the emotions of grief and anger through their shared grounding in longing and absence. Thus Achilles' transition from grief to anger is rendered comprehensible through the underlying continuity of ποθή, or longing.

Longing and relentless anger are linked in Achilles' first verbal lament over Patroklos' recovered corpse. The lament is introduced with a simile comparing Achilles' groaning to the grief of a lioness who ceaselessly tracks the hunter who stole her cubs, driven to pursuit by δριμύς χόλος (18.322). The sense of insatiety in her track-

ing betrays tremendous longing beneath her anger, a hunger for the return of her cubs. Achilles' lament, following this simile, likewise manifests longing when he laments his failure to bring Patroklos home safe. This sense of void in his grief is followed by angry oaths of vengeance. By thus reinforcing the dynamic of Achilles' emotions with a parallel dynamic in the simile, the poem shows us an underlying continuity in these emotions: Achilles' grief erupts in anger precisely because he seeks, through vengeance, to satisfy his longing for a lost whole.



NAME: Emily Anhalt

AFFILIATION: Sarah Lawrence College

TITLE: The Tragic Io: Defining Identity in a Democratic Age

ABSTRACT: As the first generations of Athenians in the late 6th century BCE and throughout the 5th were learning to wield democratic government, Athenian tragic playwrights revised and reinterpreted archaic stories for their own new political moment. Their plays cultivated the audience's capacity for critical moral judgment by challenging certainties both old and new. Aeschylus' *Suppliants* (c. 463 BCE) and *Prometheus Bound* (c. 456 BCE) both refashion archaic tales in dramatic form. The ancient myth of Io permeates both of these plays, and both present her as the victim of Zeus' lust, a girl turned into a cow and goaded from Greece to Egypt by a maddening fly. The *Suppliants* depicts Io primarily as a marker of blood kinship and a passive victim, while the *Prometheus Bound* emphasizes her subjective experience and her active pursuit of knowledge. In the *Suppliants*, as justification for the Danaids' claim to kinship with Argos, Io creates political conflict and promotes war between Argos and Egypt. In the *Prometheus Bound*, as a sentient victim of divine cruelty, Io exemplifies the connection between experience and knowledge, and foreshadows a resolution of violent conflict. As a source of conflict in the first play and a constructive role model in the second, the tragic portrait of Io exposes reverence for heredity and group identity as a potential source of violence, experience as a potential source of knowledge, and individual choice and behavior as a potential source of understanding and conflict resolution. The tragic portrait of Io undermines a traditional, aristocratic, exclusive admiration for identity defined by kinship ties and cultivates a democratic and egalitarian appreciation for the value of individual experience and conduct.



NAME: George Baroud

AFFILIATION: New York University

TITLE: Why did Tacitus Write History? A Re-examination of the Programmatic Passages in the *Annals*

ABSTRACT: In his essay “Tacitus Now,” Lionel Trilling describes Tacitus as “one of the few great writers who are utterly without hope” – a standard characterization of our historian, who is generally considered to have been pessimistic or even nihilistic. Although the texture of Tacitus’ voice makes such claims understandable, they are especially puzzling in the context of classical historiography, which viewed historical texts as having a utilitarian purpose: Thucydides aimed to articulate a pattern of human behavior to help us recognize dangerous repetitions, while Livy offered paradigms for us to imitate or avoid. This prefatory topos is one Tacitus eschews in his *Annals*. While it is true that his polemical attachment of fear and adulation to previous historians implies that his work is an unbiased corrective, he offers no explicit indication of what purpose his history serves – or indeed whether it serves any at all. By identifying and analyzing passages in which Tacitus explicitly discusses the function or purpose of history, I will seek to offer an interpretation that harmonizes these apparently conflicting assertions from throughout the *Annals*. I will also aim to establish whether Tacitus really articulates a pessimistic view – at least for history – and, if so, to discover what other purpose or value he viewed his historical enterprise as possessing. The implications of this analysis will not be restricted solely to Tacitus or classical historiography, but will allow us to think more broadly about the utility and purpose of historical writing in general.



NAME: Asia Del Bonis

AFFILIATION: University of Arizona

TITLE: Allusion and Ambiguity: Animals as Subjects in the Lod mosaic

ABSTRACT: Since the discovery of the Lod mosaic in 1996, scholarly attention

has been directed at its marine vessels, and an analysis of the profusion of animals has yet to surface. This paper examines the use of the creatures featured in the pseudo-emblema and their associated symbolism. I argue that the *dominus* made a deliberate choice to use animals as his subject, one that conveys the dichotomy of the role of animals in Roman society, yet is purposefully ambiguous, so as to appeal to the multifarious tastes of pagans, Jews, and Christians who populated the city of Lydda. This decision reflects the *dominus*' awareness of not only the complex role of animals in the human sphere, but also an acknowledgement of the diverse religious landscape and the desire for his home to appear both inoffensive and timeless in a volatile period of socio-political change in the late 3rd and early 4th century C.E.

The pseudo-emblema, featuring a bull, a tiger, an elephant, a rhinoceros, a giraffe, two lions and a ketos, brings to mind the role animals would play in gladiatorial fighting as well as their part in menageries and animal parks. The animals could also serve as potent symbols in their own right. A *dominus* could desire to imply sympathy but also to empower them as the centerpiece. Ambiguity also lies in what kinds of religious and mythological associations these animals could suggest. The *dominus*'s career, intellect, worldliness and community would all influence his choice of mosaic subject, thereby the floor is a kind of microcosm of the socio-political landscape in Roman Israel at the time. Befitting the burgeoning discipline of Human-Animal Studies today, the mosaic provides evidence for animals as dichotomous artistic subjects, and the repertoire of the Lod mosaic highlights this complex relationship between Romans, art, and nature.



NAME: Jacqueline Carlon

AFFILIATION: University of Massachusetts Boston

TITLE: Fox Presents: Tacitus and Pliny, the Best Defense

ABSTRACT: In the Senate during Domitian's despotic years, Tacitus and Pliny were no mere bystanders to the violence inflicted upon their peers but had, in fact, front row seats and so were open to accusations of complicity in the prosecutions and executions that characterized the emperor's later years. In the *Agricola*, Tacitus at least acknowledges his own and his colleagues' paralysis and failure to oppose Domitian and would, perhaps, have done even more to demonstrate his remorse had

he ever written his promised but deferred history of his own time. Pliny never even hints at any personal failing, presenting instead a portrait of himself as courting the emperor's wrath by supporting those under threat. To modern sensibilities, Tacitus seems the more honest of the two authors, yet the difference in their reactions is caused more by genre than by forthrightness. Indeed, both authors undertake to defend their apparent political apathy through the condemnation of senators who sought the political spotlight. One need only look at Pliny's overwhelmingly negative portrait of Marcus Aquilius Regulus (*Ep.* 2.20 and 4.2) and Tacitus' subtle but damning description of C. Calpurnius Piso (*Ann.* 15.48) to find evidence of their pressing need to justify their own choices. This paper examines the rhetoric of indirect offense as deployed by Pliny and Tacitus in these two examples, with particular attention to their use of the language both of praise and invective, as they condemn each man for his lack of self-control and restraint, which begins in his personal interactions and then comes to pervade his political behavior, threatening the very survival of the state. Tacitus' and Pliny's rhetorical ploys parallel – and can inform us and our students about – the rhetorical strategies that are prevalent in today's political discourse.



NAME: Andrew Carroll

AFFILIATION: Regis Jesuit High School (Denver, CO)

TITLE: Unearthing the Next Generation: An Examination of Secondary School Students in Archaeological Field Programs

ABSTRACT: Field programs not only train students in field excavation methods and theoretical theorems, but also expose students to the unique situation of working in the field. However, these programs are often limited to college students. Due to the constraints of time and money students experience, few find the opportunity during a college career to work on one of these programs unless they are already specializing in archaeology. Archaeology and Classical programs should instead be looking to share those types of experiences with a broader, younger audience who are still in the midst of finding their own paths through life. Offering high school students a curriculum in which they can attend an archaeological field program gives them a chance to grow, and to experience a field of study often not available

to them. Field schools give high school students the chance to learn more about the blending of science and humanities through archaeology. This is important because the options most often provided by high school guidance counselors steer students away from a liberal arts education, a trend which is having detrimental ramifications on the field as a whole. To accomplish this, however, the format in which students participate in a field school will have to be altered to accommodate the unique challenges of traveling and working with young students. From my own experience as both a high school teacher and a field archaeologist at Poggio Civitate, I have designed and implemented a pilot program in which high school students can be exposed to the theoretical and practical aspects of field archaeology. This paper will look at the benefits and challenges involved in adding a high school curriculum to a pre-existing college program and the possibility of the growth for these types of programs in the field of Classical Archaeology.



NAME: Virginia Closs

AFFILIATION: University of Massachusetts Amherst

TITLE: Caesar's Grammatical Gestalt: Latinity as a Leadership Tool

ABSTRACT: This paper focuses on Caesar's use of collective nouns and the verbs and pronouns associated with them, which shift between singular and plural. In *De Analogia* Frag. 1.2 (= Gellius, *NA* 19.8.7), Caesar states that *quadrigae* (in the plural), even of a single chariot, is the only correct use, and argues conversely that the plural form *harenae* ("sand") is incorrect, since its singular already evokes multiple grains. Moreover, in a number of sentences in the Commentaries, Caesar employs *constructions ad sensum* that both activate and depend upon the audience's memory and visualization (e.g. the relationship of the collective image of *servili tumultu* and the plural pronoun *quos* in his speech at *Bellum Gallicum* 1.40.5) to fill a grammatical gap. These "shorthand" moments effectively mimic the urgency of emergent situations in which syntax might be reduced to bare essentials, often signaling the introduction of a thematic motif or plot element to which special attention must be paid. In a related phenomenon, in the case of Caesar's "missing subjects" (which especially stirred debate among editors at the turn of the last century), there is also distinct pattern to the contexts in which this type of omission occurs. They tend to appear at moments

of crisis, e.g. as besieged groups rush to save themselves (the messengers from Quintus Cicero to Caesar at BG 5.40.1, the citizens of Alesia at the end of BG 7.79.3). Caesar thus lays out a set of demands for his audience: to picture specific images in order to follow syntactic threads, to imagine locations and structures in fine detail, and to retain the memory of these images forward into the narrative. Such instances thus may not be the result of textual corruption (as 19th century editors tended to assume), but actually contribute meaning to the text.



NAME: Cynthia Damon

AFFILIATION: University of Pennsylvania

TITLE: Tomorrow's Tacitus: Under Construction

ABSTRACT: The vibrancy of Tacitus' tomorrow depends in part on future generations having access to and an understanding of editions that speak to their research questions and working methods. This paper presents two editorial projects I have done with my students at Penn. In the first, which was part of a graduate seminar on Tacitus, we designed a digital critical edition of the *Annals* and populated the model with enough material to see its strengths and weaknesses. A subsequent project, which defined the edition's desiderata differently, involved undergraduates and post-baccalaureate students in building a digital text. Neither model is perfect, but working closely with print editions and manuscripts and thinking about their digital future taught the students (and me!) a great deal about a fundamental tool of our trade, the text.



NAME: Lydia Haile Fassett

AFFILIATION: Academy Hill School

TITLE: Common Latin Vocabulary in Beginning Textbooks

ABSTRACT: Every beginning Latin textbook teaches different vocabulary words

in a different order. This paper presents information on the number of the most common words that show up in each textbook and what percentage of the vocabulary in the textbooks is among the most common words in Latin. Teachers will be able to choose to edit the vocabulary presented to focus on more common words, help students transition from one book to another, and know which words will need to be taught or reinforced in different books.



NAME: Ann Higgins

AFFILIATION: Westfield State University

TITLE: Maestissimus Hector (*Aen.* 2.270): Was this Man Really the Hope of Troy?

ABSTRACT: This paper's thesis is that Virgil argues in *The Aeneid* that Aeneas, not Hector, is the true Trojan hero of Homer's *Iliad*. This argument is especially evident in Book 2, as Aeneas begins the story of the fall of Troy. When Hector awakens Aeneas and warns him to gather his people and flee the doomed city, his very appearance reminds us of his final disastrous decision to wait for Achilles outside the walls of Troy. In *Iliad* 22, as Hector waits for Achilles, Homer compares him to a snake lying hidden as some unwary man approaches its lair. Given the outcome of Hector's confrontation with Achilles, that image seems misplaced; however, Virgil's comparison of Aeneas and his men to a serpent as they ambush Androgeos refocuses Homer's image, reminding us that, by lingering in Troy despite Hector's ghostly warning, Aeneas imperils the Trojan people no less than did Hector in *Iliad* 22. After Aeneas is recalled to his true responsibilities by Priam's death and his goddess-mother's reproach, he returns to his home and his family. *Aeneid* 2.634-86 is a subtle reworking of *Iliad* 6, as Creusa pleads with Aeneas to stay with his family and defend his home, rather than rushing out to face the Greeks in a glorious but ultimately useless show of defiance. Her words recall Andromache's to Hector as they stand above the Scaean Gate; however, unlike Hector, Aeneas listens to his wife and follows her advice. As in *Iliad* 6, the hero's son is with his parents in this scene, but Virgil transfers the flashing helmet that frightened Astyanax (and prefigured his fate) from father to son. It becomes the flame that signals that, unlike Hector's son, Ascanius will survive and escape with his father and his people to find a new home in Italy.



NAME: Mark Hogan

AFFILIATION: Independent Scholar

TITLE: Catiline the Firebrand: The Metaphor of Fire in Sallust's *Bellum Catilinae*

ABSTRACT: Recent scholarship has shown that Sallust makes use of metaphors in his work, the *Bellum Catilinae*. While Sallust takes the traditional view of Catiline as a nefarious deviant, he constructs a sustained metaphor throughout the work to bolster his opinion of Catiline, likening him to a raging fire. This paper aims to outline this metaphor as it develops during the course of the work. Focusing primarily on the *Bellum Catilinae*, it shows that this metaphor is unique to the work, even within the Sallustian corpus. It also puts forth a historical event to demonstrate why this metaphor is suitable for a Roman audience, particularly one of Sallust's generation.



NAME: Jordan Johansen

AFFILIATION: University of Vermont

TITLE: King Nikokles of Paphos and his Alexander Silver Tetradrachm Legend

ABSTRACT: Twenty-five Alexander silver tetradrachms have been ascribed to the reign of King Nikokles of Paphos, which lasted from c. 325-309 BCE. This coinage type, originally created by Alexander the Great to be used throughout his empire, was the international currency during the period of Nikokles' reign. Nikokles' issues, however, can be distinguished by a hidden legend, or identifying inscription, on the obverse, which bears Nikokles' name in Greek letters. This legend is a unique feature of Nikokles' coinage, distinguishing these twenty-five coins from the tens of thousands of nearly identical Alexander silver tetradrachms. Nikokles' legend can only be explained by understanding the political and military contexts of the Paphian king's reign, as well as the economic milieu of Alexander the Great's reign and the period shortly after his death. While the numismatic evidence has been explored in depth for the legend (see Newell, May, Michaelidou-Nicolaou, etc.), this paper looks at the evidence through an in-depth analysis of the textual evidence for Nikokles' reign

during the period immediately following Alexander the Great's death, namely the Vatican Palimpsest of Arrian's lost work *Τὰ μετὰ Ἀλέξανδρον*. This document adds a piece of Cypriot history to the First Diadochoi War as Perdikkas prepares for his doomed Egyptian campaign. This paper argues that understanding this confluence of local Cypriot and diadochoi politics may help to elucidate Nikokles' legend.



NAME: Eleanor Winsor Leach

AFFILIATION: Indiana University

TITLE: Sartorial Semiotics in Campanian Mythological Painting

ABSTRACT: This paper develops from an ongoing investigation of costume in Roman wall painting with an emphasis on the costumes of women which are more varied than those of men. A preliminary consideration is the constituency of the audience for painting. Unlike Greek ceramic painting which, as Lloyd Llwyellen Jones has observed, was created by men for male use in the symposium, the locations of Roman wall paintings in such spaces as *triclinia* intended for immediate viewing by an audience of both sexes indicate that women will be assessing their effects equally with men. This is not to claim that this assessment will tell us about the clothes of everyday life. Rather I am considering the symbolic value of clothing in relationship with social conduct codes.

One of the most commonly represented elements of painting is the veil. Both Greek and Roman women wear veils, the Greek *himation*, and the Roman *palla*, a characteristic outdoor modesty covering of matrons. This is the symbolic standard. In a paper on the symbolic uses of veiling in Greek literary texts, Douglas Cairns notes a kind of universal language in veiling by which the veiled subject separates itself from others to signify a relationship or refusal of the same. Veiling is multivalent in that its uses can express emotions of anger, grief, shame or embarrassment, but is seen often in situations where these emotions are qualified by ambivalence or indeterminacy. Context determines meaning. Although Cairns' analysis rests entirely on literary manifestations, visual evidence seems corroborative. My examples from Pompeian painting will present two kinds of situations: those in which veiling is appropriate and those where it is not, including two illustrations for *Aeneid* 12. And we will see that men sometimes assume veils in emotionally charged situations but

with a significance much affected by gender conduct codes.



NAME: Daniel Libatique

AFFILIATION: Boston University

TITLE: Cremutius and the Loss of Agency: Tacitus *Annals* 4.34-35

ABSTRACT: The speech of Cremutius Cordus at Tacitus, *Annals* 4.34-35 has been analyzed variously for its careful placement in the narrative and analogical similarities to Tacitus' contemporary environment. Situated carefully after a *proemio al mezzo* (4.32-33) wherein Tacitus espouses the utility, if not pleasure, of recounting and memorializing current events, the passage puts on display an exemplum of resistance to tyrannical power that resonates not only among Cremutius' contemporaries but also among Tacitus and his. The content of the speech, however, belies the damage already done to proper expression of resistance, defined here as an active subversion of the strictures of (unjust) power.

In this paper, I focus closely on the careful syntax with which Cremutius Cordus' defense is introduced and expressed, namely the verbs. The attribution of agency, whether the verb itself is active, impersonal, or passive, rests mainly in entities other than Cremutius: his accusers; such authors as Livy and Messala Corvinus; the writings, speeches, and harangues of Asinius Pollio, Cicero, Caesar, Antony, Brutus, Furius Bibaculus, and Catullus. The sole instances of declarative speech-acts with Cremutius as subject are equivocation (*haud facile dixerim*, 4.34), *praeteritio* (*non attingo Graecos*, 4.35), or a leading question with a negative answer (*num ... populum per contiones incendio?* 4.35). The syntax of the speech reveals that in the general milieu of the imperious princeps who exercises his immense power over literature and the elite, agency has already been irrevocably wrested even from such a lauded exemplum of resistance as Cremutius, at least in verbal speech. As such, agency must be transferred into literature and records of the past, the monuments that can carry the author's power into posterity: *quo magis socordiam eorum inridere libet qui praesenti potentia credunt extingui posse etiam sequentis aevi memoriam* (4.35).



NAME: Stephanie Lindeborg

AFFILIATION: University of Massachusetts Boston

TITLE: Why Open Access to Manuscripts Should Matter to More than Palaeographers

ABSTRACT: The last few years have seen a flood of manuscripts, papyri, and other digital primary resources, many of which are available under Creative Commons licenses. Open access to these resources marks not just a change in the fields of paleography and medieval studies but also a change in the larger field of Classics and in education. Scholars are able to embrace the computer sciences in unprecedented ways. Representing texts digitally allows scholars to embrace new ways of looking at the textual tradition, and working with the digital photography enables scholars to redefine the standards for scholarly prose.

Open access has also brought about a change in the scholarly conversation and reorganized long entrenched hierarchies. Conservators once held the curatorial responsibility to limit those who had access to manuscripts and papyri. This practice restricted the audience of these sources to a select few established academics. Now that these sources are being made available to anyone with an Internet connection, graduate and undergraduate students are able to conduct research and enrich the scholarly conversation on unprecedented levels.

I propose that this movement ought not stop with the inclusion of graduate and undergraduates but should stretch to involve anyone learning ancient languages. Bringing these digital resources into the classroom at the early levels not only increases student engagement but also promotes digital literacy. If students in university introductory Greek and Latin courses can work with manuscripts, why shouldn't students in middle and high school courses? Students need to see that the study of Latin and Greek does not end with reading literature but can embrace advancing technology and lead the charge in digital humanities.



NAME: Anne Mahoney

AFFILIATION: Tufts University

TITLE: Caesar's Cousin Cassivellaunus in Geoffrey of Monmouth

ABSTRACT: The medieval British historian Geoffrey of Monmouth (1100-1155) tells of Caesar's second expedition to Britain (in 54; BG 5.11-20) as a way to show off the courage, military prowess, and rhetorical skill of the Britons. In Geoffrey's text, Caesar underestimates the enemy and gets punished for it. As Caesar tells it, the British put up a good fight, but the Romans ultimately win. Yet Caesar leaves Britain, and this gives Geoffrey an opening: his Caesar doesn't leave on his own, but is defeated and pushed back to Gaul.

Book 4 of Geoffrey's *Historia Regum Britanniae* tells how Caesar comes to Britain and meets Cassivellaunus; the narrative is from a British point of view, unlike Caesar's Roman version. Geoffrey's book is a history of Britain from the legendary beginnings down to the Saxon conquest in the 7th century. He popularizes the story, already old by his day, that the British are descended from Brutus, great-grandson of Aeneas, and that the name "Britain" comes from "Brutus," the first king of Britain.

Brutus also has a part to play in Geoffrey's Caesar narrative. When Caesar first meets the Britons and asks who they are, he quickly figures out that they are, like him, descended from Aeneas, but he assumes they are a degenerate branch of the family (4.1). Cassivellaunus, who in this text is king of all Britain, not just of one tribe, quickly gets the better of Caesar both rhetorically and militarily, and Geoffrey exults "Oh wonderful British race, who twice put to flight a man whom no other nation could resist!" (4.8).

For Geoffrey, Caesar's expedition is an opportunity to display the Britons as the equals of the Romans or indeed of anyone else. Their lineage is as ancient and venerable, and their education, bravery, and skill can match up with anyone's.



NAME: Jeremiah Mead

AFFILIATION: Concord-Carlisle High School (emeritus)

TITLE: *My Antonia* Book III: Gaston Cleric

ABSTRACT: In Book III of Willa Cather's *My Antonia*, Antonia herself never appears. This Book is named for Lena Lingard, an attractive acquaintance of Jim Burden's from Black Hawk who has arrived in Lincoln, unbeknownst to Jim, and manages to distract him from his studies at the University. Before Lena reenters, Jim was able to focus on his Latin, under the care of his professor and intellectual guide, Gaston Cleric. With Lena around, Jim lets himself drift, away from lectures and texts toward dinners and shows. At the end of Book III, though, he wrenches himself from Lena's soft influence and follows Cleric east to New England, and eventually to the safety of a loveless marriage and a career in law. This paper examines the presentation of Gaston Cleric, a rare incorporeal presence among the fully-fleshed characters of the novel; no match, you would expect, for the sensual appeal of Lena Lingard, and yet he is the winner in their battle over Jim.



NAME: Stephanie Neville

AFFILIATION: The College of The Holy Cross

TITLE: Tracing the Scribal Tradition in the Manuscripts of St. Jerome's *Chronicle*

ABSTRACT: We can achieve a more comprehensive view of the scribal tradition through the creation of a diplomatic edition of a work. Such is the case with different manuscripts of Jerome's *Chronicle*, a history of the world from the time of Abraham to the emperor Theodosius, which Jerome translated into Latin from Eusebius' Greek edition. The scribal tradition cannot adequately be captured in a comparative, or critical, edition, which omits all content diverging from Jerome's original words. Rather, the variations unique to each scribe are better captured in a diplomatic edition that represents the malleable genre of the *chronicle*, as seen from Jerome's own expansion of Eusebius. Therefore, the entire tradition of scribal contribution

deserves to be studied and preserved, as we believe that the variations stem from the scribes' conscious choices, allowing them to become scholars in a far-reaching historiographical conversation.

We are creating the first complete diplomatic edition of three manuscripts of Jerome: Geneva Library 49; St. Gallen, Vadianische Sammlung 298; and Bern, Burgerbibliothek, Cod. 219. So far, we have begun extensive diplomatic editions of both the Geneva and St. Gallen manuscripts and are preparing to create one for the Bern 219. After comparing some differences in the text between the Geneva and St. Gallen manuscripts, we found that both scribes used the word *aliter* ("differently") to note divergences from other sources. Additionally, while the scribe of the Geneva 49 claims that Romulus ruled for thirty-seven years and there was a year without a ruler, the scribe of the St. Gallen manuscript claims that Romulus ruled for thirty-eight years, conversely overlooking his death five days before the full year ended. These are just a few of the clear choices in the representation of material, rather than mistakes in transcription, that demonstrate the need for diplomatic editions.



NAME: Nicholas Newman

AFFILIATION: Kearsarge Regional High School

TITLE: The Death of the Pilot in Lucian's *True Histories*

ABSTRACT: The description of the inhabitants of the whale as without any weapons persuades Lucian to meet them in battle, during which Lucian's pilot is killed. In this paper I explore the place of his death in the larger intertextual agenda of Lucian's *True Histories*, especially in the context of the interplay between Lucian and Odysseus.

The death of the pilot stands out from the rest of the battle scene for two reasons. 1. The pilot is one of only four men in the crew who die during the voyage. 2. Despite sailing to the underworld shortly after his death, the pilot is nowhere to be found. The only others to die in the course of the voyage are those captured by the Cowheads in Book II. Much of this scene is reminiscent of the Island of Helios which spelled the doom of Odysseus' men, and since this is the only other scene in which members of the crew die, it suggests that the death of the pilot should be

interpreted in light of the *Odyssey* as well. To what scene of the *Odyssey* does Lucian make an intertextual connection here, however? The answer to this may lie in the position of the scene within the text, just before the journey into the underworld. In the *Odyssey* too, a crewman dies before the journey into the underworld, Elpenor, who falls to his death off Circe's roof. The death of the pilot can be interpreted as an ironic reversal of the death of Elpenor. Instead of the most junior member of the crew, it is the most vital member; instead of a reunion in the underworld, the pilot is never heard from again; instead of falling from a roof, the pilot dies heroically in battle; instead of returning to properly bury the fallen, there is no mention of any burial. Through this ironic allusion to the death of Elpenor, Lucian emphasizes his competency as a captain, losing only one mariner by the beginning of the second book, to the failure of Odysseus, who arrives home having lost his entire fleet.



NAME: Paul Properzio

AFFILIATION: Boston Latin Academy

TITLE: The Classical Origins of Opera: Greek Drama Revisited

ABSTRACT: Opera may have developed from ancient Greek drama. The characters in early operas were taken from classical mythology and had the same plots as ancient Greek tragedies. But the underlying reasons for portraying the stories were different, with operas drawing parallels between a ruler and mythological gods or heroes. Singing, dancing, and some spoken dialogue are the main features of opera. This paper will explore the ways in which opera may have originated from ancient Greek drama.



NAME: Teresa Ramsby

AFFILIATION: University of Massachusetts Amherst

TITLE: Celebrity and Consumption in the *Ars Amatoria*

ABSTRACT: The *Ars amatoria* is widely agreed to be the poem that pushed Augustus to exile Ovid. In this paper, I will investigate the idea that Ovid attempted something much more daring in the *Ars* than discussing sexual opportunities in an atmosphere of new illegalities. When Ovid set aside his role as the *amator* (as seen in the *Amores*) and sought to wear the cap of *magister* or *praeceptor amoris*, he transformed Roman love elegy from a literature narrowly confined by personal experience to a prescriptive text that was designed for consumption by a wide swath of Roman society. When Ovid encouraged his readers to enter the narrative as *amatores*-in-training, he potentially created a Rome filled with lesser versions of himself. By this daring act of self-reproduction, Ovid transformed *Amor* from an unpredictable, divine force (at the same time both seductive and coercive) to a commodity, an object (*amor*): a thing to be merely learned and practiced. Furthermore, Ovid counted very much upon his fame to convey his message, thereby placing him in a position very close to that of the emperor, dictating the terms by which Romans can and should behave. Jean Baudrillard, the postmodern critic of industrial society, speaks of commodification in the post-industrialist age whereby all things are objectified, reproduced, and consumed, and a person becomes merely a consumer rather than an intellect or a creator (an artist). Furthermore, the “celebrity” becomes the arbiter of what is to be consumed, making the consumer an even more limited agent in the process of choosing what to consume. I will show how Ovid’s celebrity and his encouragements to “consume” *amor* combine to make his *Ars* a dangerous text in the age of Augustan revision and restoration.



NAME: Katy Ganino Reddick

AFFILIATION: Frank Ward Strong Middle School

TITLE: Tacitus on the Secondary School Level

ABSTRACT: Educators at the secondary level can introduce Tacitus to their students in a variety of ways. As a companion to the Cambridge Latin Course or Justin Schwamm's Cogito project, Tacitus' *Agricola*, his biography of Gnaeus Julius *Agricola*, the conqueror of Britain under Domitian, can deepen students' perspective of the time period. When the *Agricola* is read in conjunction with Julius Caesar's *Gallic Wars*, students can compare two different depictions of Britain, while considering the differences between primary and secondary sources. Speeches from the *Agricola* also serve as engaging primary source texts for Common Core literacy skills and questions. This paper will encourage creative thinking about Tacitus in the secondary school curriculum.



NAME: Michael Roberts

AFFILIATION: Villanova University

TITLE: *Hostis Romae*: Literary Depictions of Roman Enemies in the Late Republic

ABSTRACT: Dangerous men have left an indelible imprint on the consciousness of the societies that they have threatened in word and deed throughout history. Marcus Tullius Cicero and his contemporaries recognized the great threat posed to their own way of life by enemies often within the very heart of Roman society. In this paper, I will compare the portrayals of one such man, Lucius Sergius Catilina, in the *First Catilinarian Oration* of Cicero and in the *Bellum Catilinae* of Sallust. I will then show how a common vocabulary and a common representation of enemies of the Roman state, involving imagery of dangers commonly feared in the ancient world, including fire, disease, and improper religious observance, were employed by writers of the Late Republic to express the danger that such men posed. Furthermore, Cicero's depiction of Mark Antony in the *Second Philippic* provides an

excellent example of a domestic foe to Rome while Livy's description of Hannibal in Book 21 of the *Ab Urbe Condita* furnishes a case study for a foreign enemy to the Roman state. Both of these Roman antagonists are described with the same imagery as Catiline, revealing the pervasiveness of the language of fear and danger in the literature of the Late Republic.



NAME: Barbara Saylor Rodgers

AFFILIATION: University of Vermont

TITLE: Mood Music for Archias

ABSTRACT: It has long been recognized that the *argumentum extra causam* is an essential part of Cicero's defense of Archias, whether or not there was a political motive behind the prosecution. Many, too, point to §28 and Cicero's expectation of being the subject of a poetic composition. Yet much earlier in this defense there is evidence not so much of what Cicero hoped to gain as of what he and his listeners had already lost.

Cicero dropped nearly a dozen names when he described Archias' arrival in Rome and reception by an interesting and influential group of people (Arch. 5-6); D. H. Berry ("Literature and Persuasion in Cicero's *Pro Archia*," in *Cicero the Advocate* edd. J. Powell and J. Paterson (Oxford 2004) 300) and T. P. Wiseman ("Pete nobiles amicos: Poets and Patrons in Late Republican Rome," in *Literary and Artistic Patronage in Ancient Rome* ed. B. K. Gold (Austin 1982) 28-49), among others, have noted the affirmation of Archias, and of literary pursuits in general, afforded by this company of distinguished Romans. But there is more behind Cicero's roll call, an echo of a world about to be changed forever. Examination of the history of each man in the list demonstrates that the cumulative effect is one of loss, and to hear them named, one after another, is like hearing a dirge, or, in modern terms, background music meant to elicit an appropriate emotion. Although the *Pro Archia* is not the only oration in which Cicero employs this technique, (e.g., *Pro Roscio Amerino* 33-34, *Pro Fonteio* 42-43), it offers the most readily accessible example.



NAME: Robert H. Rodgers

AFFILIATION: University of Vermont

TITLE: Etymology and/or Word-Play in Varro

ABSTRACT: Varro, the noblest of Roman scholars, was a relentless etymologizer. His methods in this area are interesting in their own right, however different they may be from the practices of a modern linguist, and there is something to be gleaned from examining the occasions where he deviates from an otherwise straightforward discussion to incorporate one of his etymological asides.* In the *De re rustica*, composed in his eightieth year, we see no slackening of his passions for the origin of Latin words and an opportunity for word-play. Sometimes there is an apparent overlap. Two passages from *De re rustica* illustrate this phenomenon, although critics have not been unanimous in their interpretation of his meaning.

1.50.1 *messis proprio nomine dicitur in iis quae metimur, maxime in frumento, et ab eo esse vocabulo declinata* (“the word harvest [*messis*] as a proper term is used in the case of crops which we measure [*metimur*], especially in the case of grain [*frumentum*], and is said to be derived from that word”). The Latin here suggests that Varro may be deriving *messis* from *frumentum* (rather than from *metior*). A few lines later, our author suggests that *messis* derives from *medius* (“middle”) because regional practice near Rome was to cut the grain-stalk in the middle.

2.7.15 (on gelded horses) *quod semine carent, ii cantherii appellati* (“because they lack seed, they are called geldings”). Context is not entirely clear, but if this is not an etymological comment, it should not go unappreciated for its paronomasia.

*See, for instance, Colin Shelton, “How Varro Decides”, APA presentation Jan. 2014 (abstract: <http://apaclassics.org/annual-meeting/145/abstracts/colin-shelton>)



NAME: Laura Sampanaro

AFFILIATION: New York University

TITLE: Reason, Rhetoric and Revelation in Plato and al-Ghazali

ABSTRACT: How does globalizing the Classics affect student reception of foundational ancient texts like Plato's *Republic*? Among the benefits of teaching a globalized core is demonstrating to students how cultural comparison challenges their pre-existing beliefs and assumptions about the 'Western' self. By comparing Plato's line analogy and attack on sophistic rhetoric in the *Republic* to al-Ghazali's theory of knowledge and faith in *Deliverance from Error*, this presentation shows how seeming opposites – reason, passion, and faith – are inextricably linked in these traditions. Can one connect and reconcile the truths of reason and revelation, and is it desirable to do so? Is rhetoric constitutive of reality or merely descriptive, and what is its relationship with morality? Why does Plato's Socrates divide wisdom and eloquence, the 'mind' and the 'tongue,' and how does this schism, which plagues the Western canon, parallel the rejection of rhetoric found within sacred texts ranging from the Judeo-Christian and Islamic traditions to Daoist thought? This presentation shows how students in the global classroom analyze diverse texts in order to learn to think critically and to debate ideas such as the preeminent place assigned to reason within the canon and within their own socio-political structures.



NAME: Gina Santiago

AFFILIATION: Binghamton University

TITLE: The Homeric Self and Homeric Agency

ABSTRACT: My overall aim in this paper is to defend the view that the Homeric characters do, in fact, exhibit agency - albeit a sense of this that is weaker than the meaning we normally attribute to it. I characterize Homeric agency as 1) the ability to conceive of alternative state of affairs (through the act of deliberation) and as 2) the potential to alter the state of affairs (but not necessarily, the actualization of

doing so). Homeric agency is deliberative in nature.

What allows us to ascribe agency to the Homeric figures, in the first place, and underpins their ability to deliberate is self-awareness (or a sense of self). This brings me to my subordinate aim, which will be taken up first: defend a conception of self that is attributable to the figures in the Homeric poems. I argue that the account of agency that we can develop from the text of the *Iliad* is ultimately derived from the self-awareness that the Homeric figures show in particular instances.

My analysis of a small number of select passages from the *Iliad* and *Odyssey* is interspersed with my survey and critique of the secondary literature. The passages have three salient features: 1) the character is engaged in some deliberation about the courses of action available to them, surmising the outcomes 2) the passage shows the character reflecting on and responding to some aspect of the Heroic Code and 3) the figure is responding an action undertaken by one of the gods.



NAME: Aaron Seider

AFFILIATION: The College of The Holy Cross

TITLE: The Gender of Grief: Private Loss and Public Commemoration in Cicero's *Letters*.

ABSTRACT: Cicero's daughter Tullia died in February 45 BCE, and Cicero's letters to his friend Atticus depict his reaction to this loss. In a series of epistles from March of that year, Cicero describes his attempts to process his grief. In my paper, I consider these attempts against the backdrop of late Republican expectations for elite masculine behavior. Specifically, I argue that Cicero inverts traditional gender norms by characterizing his grief as a private emotion that overwhelms his public interactions, even as he plans to commemorate his daughter through a highly visible shrine.

My paper first contextualizes Cicero's reaction to Tullia's death within the gender expectations of Republican Rome. The idea of performance, which imagines gender as a constructed identity, helps to analyze the stress placed in Rome on proper public conduct. In the case of grief, the expectation was that its impact would be minimal and that men would push aside their emotions to focus on the business of the Republic.

Cicero's literary performances challenge these expectations, as his letters set

the debilitating impact of his private grief alongside his need to commemorate his daughter publicly. Having retreated from Rome to his villa in Astura, he tells Atticus he is overwhelmed by weeping and desires only solitude (Att. 12.14, 15, 16, 18, 23). Concerned with his ability to hide his grief from others, he wishes to avoid the Forum (Att. 12.14, 17, 20, 21, 23, 28). Yet even as Cicero shuns this most public location, he seeks a prominent site to construct a shrine for his daughter (Att. 12.12, 18, 19, 25, 27, 29, 30, 31). In my conclusion, I briefly consider the implications of Cicero's reversal of typical gender expectations, with a focus on how his commemorative strategies blur the boundaries between public and private behavior.



NAME: Rebecca Sinos

AFFILIATION: Amherst College

TITLE: Honors for Archilochos on Paros

ABSTRACT: The “Archilochos Relief” in the Paros Archaeological Museum is controversial for the identity of its hero. Another problem for its interpretation is the identity of the missing element once located above the bowl that stands on the right side of the relief.

I propose to offer additional support for the identity of the hero as Archilochos, offering new evidence, from a depiction of the Theoxenia, that the weapon hanging on the wall behind the reclining hero is, as Clay argues, a spear, not a sword.

I will also argue that the missing element behind the dinos is not the lyre suggested (with some misgivings) by Kondoleon, but can be supplied with reference to the reason why the Parians honored the poet with this relief - his association with Dionysos.



NAME: Donald Sprague

AFFILIATION: Kennedy-King College

TITLE: EyeVocab: A Revolutionary Approach to Vocabulary Acquisition and Retention

ABSTRACT: Frustrated that your students so frequently forget the vocabulary they need to know and supposedly “learned”? This webinar will present the documented success of eyeVocab, an innovative second-language acquisition software program, in stimulating Latin vocabulary learning and retention.

eyeVocab maximizes state-of-the-art technology and revolutionizes second language vocabulary acquisition. Far more than an electronic flashcard, eyeVocab uses “distinctive affective images in isolation” in combination with audio recitation and keyboard input so that students hardwire the new vocabulary in their memory. Classes using eyeVocab, designed for the language lab as well as for individual use at home, experience dramatically significant improvement in vocabulary retention.



NAME: Gregory Stringer

AFFILIATION: Burlington High School

TITLE: Caesar and Labienus: A Re-evaluation of Caesar’s Most Important Relationship in *De Bello Gallico*

ABSTRACT: Titus Labienus served with distinction under Julius Caesar for the entirety of the future dictator’s governorship of Gaul. However, for reasons that can no longer be fully uncovered or understood, when civil war broke out between Caesar and Pompey in 49 BC, Labienus sided with the latter against his former commander. While scholars for more than a century have focused primarily on attempting to solve the intriguing dilemma of his changing loyalties, Labienus can also serve as an interesting case study for approaching various literary questions about the work of literature that is, ultimately, our best source for knowledge of the man—Julius Caesar’s *De Bello Gallico*. Largely ignoring questions of Labienus’

previous or subsequent political allegiance and other external ancient sources, a close analysis of the vocabulary and phrasing used by Caesar when describing the actions of his subordinate Labienus, as well as an exploration of what Caesar included about Labienus in his text, and what he left out, reveals a relationship between the emperor and his chief lieutenant that is more complex and variable than heretofore believed and suggests many interesting avenues for further research on questions of genre and composition of the *de Bello Gallico*.



NAME: Theodore Szadzinski

AFFILIATION: University of Vermont

TITLE: Too Little Too Late? An Analysis of the Events at Leuctra and Mantinea (362 BC) and the Spartan Response

ABSTRACT: The battles of Leuctra (371) and Mantinea (362) were two of the most important pitched land battles in Classical Greek history; their outcomes fundamentally changed the landscape both politically and militarily for all of Greece. Epaminondas' innovations in phalanx deployment during these battles were truly revolutionary and took classical phalanx strategy to an entirely new level. Granted, the Thebans had been employing a deeper phalanx since the Battle of Delium in 424 (Thuc. 4.93). Epaminondas took this convention, however, and refined it to devastating effect against his enemies (Sparta and its allies). It stands to reason that such an impressive and significant strategic change would have prompted either an adaptation to or an incorporation of such tactics by other city-states like Sparta. Why wasn't Sparta able to adapt to this new way of phalanx warfare? How was Epaminondas able to achieve a seemingly identical military victory on the left flank

without any adaptation on the part of Sparta? This *paper* seeks to answer these two questions by focusing almost exclusively on the deployment of the infantry of these two battles. A brief look at the social contexts surrounding Sparta's first defeat at Leuctra should also serve to help answer these questions. How the identical Theban strategy was so effective in battles nine years apart is less than definitive. Certainly the precedent set by the Thebans prior to both Leuctra and Mantinea would suggest that most Greek commanders knew what they were facing when squaring off against them. But rather than considering these defeats as failures on the part of Sparta to adapt, one should instead credit them as near perfect stratagems employed by Epaminondas: it is abundantly clear that without the innovations and prowess of Epaminondas, the outcomes of Leuctra and Mantinea could have been dramatically different.



NAME: Geoff Sumi

AFFILIATION: Mount Holyoke College

TITLE: The *Pompa Circensis* as Imperial Court Ceremony: Nero, Britannicus and the Succession

ABSTRACT: When the emperor Claudius died in 54 CE, his adopted son Nero, son of his wife (and niece) Agrippina, ascended to the throne, even though Claudius had another potential successor in the person of his biological son, Britannicus. As the elder of the two boys, Nero was an obvious choice, but the historical tradition, as recorded mostly by Suetonius and Tacitus, reveals a rivalry for the succession that played out in particular on two ceremonial occasions, during processions (*pompae circenses*) that preceded games in the Circus Maximus (Suet. Nero 7.1; Tac. *Ann.* 11.11.2; *Ann.* 12.41.1-2). It is the purpose of this paper to discuss the role of the circus procession in imperial court ceremony, primarily as a ceremony of succession, in order to introduce members of the imperial family as potential successors before the large crowd gathered in the Circus Maximus.

By using a traditional ceremony in a new way, the imperial family could show how deep its roots extended in Roman history while at the same time making a claim for its enduring role in securing Rome's prosperous future through the availability of potential successors to an aging emperor. Or to put it another way: the

imperial family tapped into a body of shared rhetoric that both underpinned their political legitimacy and attempted to foster social and political harmony. What Tacitus does so expertly is cut through this scrim of shared rhetoric to reveal the rivalry and discord in the imperial house that it veils and which, as Tacitus understood, could leech into the larger political culture of the Principate. These events thus show how court ceremony provided legitimacy to the imperial family and reassurance to the Roman populace (or was intended to do so), as well as reveal the fractures and discord that lay behind the façade.



NAME: Brian Walsh

AFFILIATION: University of Vermont

TITLE: Thucydides' Mycalessus: A Very Short Case Study of Collaborative Har-
ming

ABSTRACT: The unexpected and singularly brutal events that befell the small Boeotian *polis* of Mycalessus in Thucydides' Book 7.27-30 have been read by various scholars either in close relation to the grand Sicilian Expedition and the concomitant financial strains of an unhealthy state (D. Kagan and L. Kallet), or as analogues to other well known 'atrocious narratives' (W.R. Connor and T.J. Quinn), such as Plataea, Melos, and Corcyra. Many readers have sought to assign agency and moral responsibility to Athens or its commander Diitrephes. The present discussion explores the episode within the broader framework of Thucydides' thinking about shifting lines between culture and barbarism, from their initial articulation in the archaeology of Book 1 and the early war and plague narratives of Books 1-4 to the later parts of the war.

In the Mycalessus narrative, the barbarous Thracians, who have been solicited to aid the Athenians in bringing harm to great Syracuse, find themselves moving in a reverse and homeward direction – north eastward to Thrace instead of south westward to Sicily – as they aid a single Athenian commander in inflicting harm upon the smallest of Boeotian *poleis*. The episode is one of many manifestations of the unevenly evolving, but steadily increasing, Greek-barbarian interface, here for cooperation with one side of the Hellenes for the destruction of a very small portion of the other side. Thucydides' Greeks gradually adjust to the ways of their mercenaries,

as the dividing-line between *polis* and barbarian becomes less clear.

Additional thematic contrasts are explored between Thracians and Greeks, Athens and Mycalessus as *poleis*, including notions of civilization, ethnicity and character, brutality and plague, harming and helping, geography and nature, as well as significant topoi that tie the episode firmly to Thucydides' overall program.



NAME: David West

AFFILIATION: Boston University

TITLE: The Significance of Ino's Veil for the Reunion of Odysseus with Penelope in the *Odyssey*

ABSTRACT: In *Odyssey* 5, Odysseus, following the advice of the goddess Ino/Leukothea, removes the “immortal clothing” (ἄμβροτα εἴματα) given him by Kalypso and ties Leukothea's gift of an “immortal veil” (κρήδεμνον ἄμβροτον) around his chest. Aided by Leukothea's gift, Odysseus not only escapes death by swimming safely to shore on Skheria, but also ultimately regains his marriage with Penelope. Block (1985) and Murnaghan (1987) have shown that clothing is a significant motif in the *Odyssey*, but neither scholar focuses in particular on the κρήδεμνον. Kardulias (2001), on the other hand, discusses the Leukothea incident in particular, interpreting Odysseus' rescue through the κρήδεμνον as an instance of ritual transvestism which symbolizes his reintegration into the human community. In this paper, however, I propose a new interpretation which has the advantage of being verifiable on the grounds of the text itself. Building on Nagler's (1974) understanding of the veil as a potential signifier of both chastity and allurements, I argue that the wearing of the κρήδεμνον, an action which Homer associates elsewhere with marriage (Andromache at *Iliad* 22.460-72) and wifely seductive charm (Hera at *Iliad* 14.184-85), identifies Odysseus with Penelope, who is frequently shown guarding her chastity by appearing before the suitors in her veil (e.g. *Odyssey* 1.334; 18.210). This interpretation is confirmed by the striking verbal similarities often noted (Podlecki 1971; Moulton 1977; Russo et al. 1992) between two key passages: the description of the “welcome” sight of land to the shipwrecked Odysseus at *Odyssey* 5.394-99 and the famous “reverse simile” (Foley 1978/2009) at *Odyssey* 23.231-40 in which the sight of her husband is as “welcome” to Penelope as the sight of land is to a shipwrecked

sailor. The κρήδεμνον, therefore, functions as a motif which symbolizes the pair's mutual fidelity and anticipates their ultimate reunion as a married couple.



NAME: Michael Wheeler

AFFILIATION: Boston University

TITLE: Dodging the Beam: Invective Markers in Catullus 4

ABSTRACT: In Catullus' poem 4, the *phaselus* poem, the speaker describes a swift ship's self-reported and uninterrupted journey from the Black Sea to its eventual retirement at a placid lake. The poem is written in iambic trimeters, the same meter Catullus uses in poems 29 and 52. The three form a natural metrical group, but poems 29 and 52 are harsh political invectives. This is to be expected: personal poetry in iambic meters was traditionally linked with the genre iambos, whose defining feature was abusive content. Poem 4 is a surprising anomaly in this group not only because it lacks invective content, but because it allows no substitutions of spondees for iambs; the pure iambs reflect the rapid motion of the ship, a correlation noticed by many commentators.

Catullus subverts the generic expectation that iambic poetry have invective content by driving that content beneath the surface in the *phaselus* poem, instead bringing speed to the fore. Catullus nonetheless acknowledges and plays with the association of iambos with abusive content by describing the series of obstacles which the ship bypasses with words or phrases used elsewhere in the corpus and in Latin literature generally in the context of invective attack. The *phaselus* avoids obstacles representative of iambos' dominant feature by employing an underappreciated, if not completely unnoticed, characteristic of the iambic meter: rapidity. Invective is not wholly absent from poem 4, but is reduced to lexical undertones, and iambic speed wins out over the ἰαμβικὴ ἰδέα.



NAME: Nell Wright

AFFILIATION: Independent Scholar

TITLE: Homer's Magic

ABSTRACT: By “magic”, I mean extraordinary features of a fictional world not found in our real one, impossible things. In today's fantasy, a writer creates a world with imagined magic gadgets and powers. Readers accept the daimons, mirrors of the future, and transforming spells, as long as the author is consistent about the limits of their use. Homer's fantasy world works the same way, but instead of magic, his audience accepts the Olympic gods and the concept of divinity as he describes it. Gods can fly about, disguise themselves and others, even re-locate people and things, but they are limited in ways that affect the plot (they can be wounded and can't heal themselves).

Next I consider the automatons of Hephaistos's steam punk workshop (the serving girl-bots, the voice-activated bellows, Alcinoo's mechanical guard-dogs). Are they magic, or divine within the limits of Homer's concept of divinity? The figures on Achilles's shield, I claim, depend on Hephaistos's divinity. They illustrate his fantastical imagination and his superhuman talent. A modern author might leave it out, since the magic of the shield doesn't affect the story. Achilles carries a marvelous shield into battle, but no one marvels that he's wielding a museum-quality piece to deflect spears which Athena turns away anyway. A simple Gorgon's head would probably be more terrifying to the enemy.

I'm left wondering about the talking horses of Achilles, which don't seem to fit into Homer's world. Can I accept horses that weep and make prophecies, the very prophecies around which the whole story turns? I compare the instances of animal speech in Homer, incorporating my ideas about writers incorporating magic. Achilles's horses are divine, otherwise we'd recognize immediately their role as a helpless, tragic chorus.



NAME: Yakira Yatsuhashi

AFFILIATION: SUNY College at Oneonta

TITLE: Re-imagining Herodotean Binaries in Lykophron's *Alexandra*

ABSTRACT: Stephanie West has likened Lykophron's *Alexandra* to the modern novel stating that they share the same kind of “unstoppable imperialism... with its tendency to absorb imaginative literature of every sort” (West 2000: 166). In fact, Lykophron's work appears to fold the world into its 1500 lines, condensing both the heroic and historical world of the Greeks and their respective conflicts with the Trojans and Persians into a grand single narrative of epic scale. One of the centerpieces of this poem is its “Herodotean” narrative, which runs from lines 1291 to 1460. It is “Herodotean” in as much as it appears to play upon and expand Herodotus's construction of conflict between Asia and Europe, both in terms of its length and temporal scope, albeit in a highly compressed manner.

Recently, several scholars have helped further our understanding of the critical role Herodotus plays in the organization of the *Alexandra* (Priestley 2014, West 2009, Pouzadoux and Prioux (2009), focusing on literary elements of the works, such as allusion and narrative structure. Building on the work of these scholars, this paper will complement their readings by examining sociopolitical aspects of the poem. In short, I will argue that Lykophron's *Alexandra* functioned as a text that disseminated, defined, and negotiated identities in the early Hellenistic era, specifically that this work constructed a sense of shared identity for the “dominant ethno-class” which had just supplanted the Persians (Briant 1988).

Workshops

NAME: Gabriel Bakale

AFFILIATION: Walpole High School

TITLE: "Nika!": Popular Uprisings in the Roman Empire

ABSTRACT: Over the past few years, we have witnessed - in Tunis, in Hong Kong, in Ferguson - the impact of protests, riots, and other expressions of popular discontent on our world. In this workshop, we will examine how the average Gaius of the Roman Empire, lacking a political office or a military rank, expressed his anger toward people and policies of the government, and how, through a variety of readings and activities, we can help our students draw connections between protests ancient and modern.



NAME: Kevin Ballestrini

AFFILIATION: Norwich Free Academy

TITLE: Towards a More Comprehensible Classroom

ABSTRACT: If our goal is to make the acquisition of Latin possible for all learners who come into our classrooms, then we must employ best practices in language acquisition in order to deliver understandable messages to everyone. This workshop aims to provide participants with an overview of comprehensible input theory as outlined by linguist Stephen Krashen in order that they understand what comprehensible input is and how it can be leveraged in a Latin or Greek classroom.

With a foundation in the theory in place, the remainder of the allotted time will be used exploring a variety of straightforward and easy to implement comprehensible input activities. These activities are designed to be an effective way for teachers to begin employing comprehensible input strategies in their classrooms regardless of which textbook or program participants use in their everyday instruction. Participants will leave the workshop with a host of new techniques and resources to begin using immediately.



NAME: Ruth Breindel

AFFILIATION: Moses Brown School

TITLE: *Gesta Romanorum*: stories for all seasons, all levels

ABSTRACT: The *Gesta Romanorum*, a medieval compilation of stories, fables, myths, and bizarre history, is a wonderful resource for teachers. The stories are simple to read, and can be used even before students have finished the grammar. Students love the strangeness, and teachers love the fact that students are reading authentic literature. In this workshop, we will look at a variety of stories and discuss how they can be used in class. Free samples will be given!



NAME: Christopher Buczek

AFFILIATION: Cathedral Preparatory School

TITLE: Roman Cultural Projects for the Latin Classroom

ABSTRACT: Learning about Roman culture is an essential part of the Latin classroom. Students can develop a more complete understanding and appreciation of ancient culture through creative or more research-based projects. In this presentation, participants will learn about the following project ideas, which can be implemented at all grade levels: Roman naming ceremonies, mythology essays and plays, the creation of culturally themed movies, and building structures found in a Roman city. All participants are encouraged to share their own successful projects.



NAME: Chris Cothran and Sara Cain

AFFILIATION: Nantucket High School Melrose High School

TITLE: Taking Active Latin Home

ABSTRACT: In this interactive session, the 2014 Poggioli Scholarship recipients will demonstrate activities and exercises designed to get students producing Latin in the classroom and at home. This workshop will demonstrate technology useful for supporting students' independent practice of Latin outside the classroom.

All personal technology devices welcome. In both Latin and English.



NAME: Jocelyn Demuth

AFFILIATION: Whitcomb Middle School

TITLE: Mythology PRG in the Latin Classroom

ABSTRACT: In this workshop, participants will learn how to use table-top role playing games to teach mythology to middle school and high school students. Table-top role playing uses only paper and dice and requires no technology nor adherence to any specific textbook. In this workshop, the instructor will demonstrate her own tabletop RPG in which students, playing bands of heroes must survive several adventures from the *Aeneid* and *Odyssey*. An RPG is a powerful tool in the Latin teacher's repertoire. Learn how to harness the energy of the RPG to further motivate students to translate and work cooperatively.



NAME: Jay Fisher

AFFILIATION: Rutgers University

TITLE: Choosing Sight Passages for the Advanced Placement Classroom

ABSTRACT: Sight passages are not only an excellent alternative form of assessment, they are also a required part of the Advanced Placement Latin Exam. In this workshop, we will work on the fine art of choosing sight passages for the advanced Latin classroom, from deciding on an author and a text to finding a passage of appropriate length and difficulty to helping students read previously unseen Latin texts.

I will provide several pages of poetic Latin texts from Ovid, Catullus and Tibullus, and prose texts from Nepos, Livy and Pliny for participants and discuss the virtues and drawbacks of the work of each author as a source for sight passages. I will then guide the participants through choosing a sight passage from the longer texts provided of appropriate length and difficulty. Finally I will guide the participants through two sight passages (one in poetry and one in prose) to illustrate the benefits of using sight passages in the teaching of the Latin language for both teacher and student beyond the successful completion of a sight passage in the Advanced Placement exam.



NAME: Amanda Loud

AFFILIATION: Waterville Valley Academy

TITLE: How to Read Latin at Sight

ABSTRACT: This is a workshop about how I teach Latin. This workshop would most likely benefit new teachers, although seasoned ones may find some tips here, as well.

I try to teach in a manner my students understand, and because I teach at a winter sports academy, I have discovered that my students “see” things differently

than you or I do. This became most evident to me after reading *The Sports Gene*, by David Epstein.

I approach the Latin sentence as a puzzle. Students first find the verb and translate it as it sits on the page. I stress the cases, not the meanings of the words, and words are grouped together before translating anything into English. My students and I call this “slipping the course.”

Waterville Valley Academy does own its own high school, but we also have a winter program in which I teach students from other high schools for 5 months from their home schools’ textbooks. I have found that my method stops the vast majority of mistranslations, and students find Latin doable and understandable using this method. It also works with all textbooks, both the reading method (Cambridge) as well as the didactic method (Jenny). Although I “discovered” this method independently, it is discussed in both Dexter Hoyos’ *How to Read Latin Fluently* and Ruth Breindel’s *De Discendi Natura*.

Time will be made available at the end of the workshop for questions and open discussion.



NAME: Beth Manca

AFFILIATION: Chenery Middle School

TITLE: Say, Sing and Sign: Classroom Activities for the Orally and Kinesthetically Inclined

ABSTRACT: Get your students singing, moving, and speaking Latin with these simple activities which don’t require perfect fluency. Workshop participants will learn (and try for themselves): simple mnemonic songs to support the memorization of paradigms and grammar rules; how to use sign language and gestures to reinforce vocabulary and personal endings; dialogue formats in which all students speak Latin to each other while engaging in “focus on form” activities. Participants will be provided with copies of the songs, signs, and activity templates which they can use with their own classes. Intended audience: Latin 1 (and possibly Latin 2) teachers.



NAME: Lance Piantaggini

AFFILIATION: Old Lyme High School

TITLE: Building Rhythmic Fluency

ABSTRACT: Students love to hear that Romans were the world's first hip-hop artists. The savvy teacher ought to capitalize on this interest by introducing meter early on, yet widespread/current practices encourage delayed attention to syllable quantities, making rhythm difficult to integrate into the curriculum. Let reason demonstrate how a simple shift in teaching and increased attention to natural rhythm can turn the impractical into practical. Whether you scan scazon at sight, or drudge through dactylic hexameter, this workshop offers new ideas for all. A Latin teacher by day, a percussionist/arranger by night, your presenter provides a unique knowledge base to address the absurdity of traditional scansion. Participants will take away independent lessons for immediate use in the classroom, or discover a new way to pronounce and teach Latin meter from day one using a simple/logical scansion alternative.



NAME: Nathan Wheeler

AFFILIATION: Norwich Free Academy

TITLE: Four Senses, Three Languages, Two Hands and One Meaning

ABSTRACT: It is extremely rare to work with three languages at one time; that being said, this is often the case in my Latin classes. The students will be reading a Latin text, signing certain words or phrases in American Sign Language (ASL), while speaking what it means in English. The process is similar to Total Physical Response Storytelling (TPRS) by Blaine Ray, but modified to use ASL signs. Why make your own gestures and hand symbols, when you can use a system that is already established in a language? It is not just for story telling or reading a Latin text. I also use ASL when looking at the structure of a sentence, a clause, or how

parse/decline verbs/nouns. Using ASL helps the students to remember meaning of words, as well as personal verb endings. Using the personal pronoun signs in ASL establishes a base for students to remember the personal endings for verbs. When the languages are combined, they can create a dynamic system for all different types of learning styles.



NAME: Edward Zarrow

AFFILIATION: Westwood High School

TITLE: Creative Projects (Performance Assessments) for the Latin Classroom

ABSTRACT: The success of any Latin program today is more dependent than ever upon fostering and promoting a curriculum that balances the traditional with the new and keeps students engaged and active. In this workshop, interesting and challenging projects (performance assessments) will be shared and discussed. Attendees will leave the session with the ability to create, use, or suitably adapt these types of projects to their own classes.

Simon Goldhill,
Sophocles and the Language of Tragedy. Onassis series in Hellenic culture.

Oxford and New York: Oxford University Press, 2012. Pp. 296. Cloth
(ISBN 978-0-19-979627-4) \$35.00.

With this latest book, Simon Goldhill brings his customary acumen and verve to reading the “language” of Sophoclean tragedy from two very different perspectives. In the first five chapters, which comprise Section I, he focuses directly on tragic language, tackling staples of nineteenth- and twentieth-century classical scholarship such as tragic irony, internal audiences, tragedy’s repertoire of formal devices such as *stichomythia*, the alternation of lyric and spoken verse, and the quasi-ritual lament involving both chorus and actor(s), known as the *kommos*. Section II by contrast aims to provide an archaeology of modern criticism and reception by tracing how the language of interpretation that we still use today has its roots in nineteenth-century German Idealist thinking. Here, “the language of tragedy” refers to the nexus of ideas that, Goldhill argues, have proven singularly important to the cultural status enjoyed by tragedy since the 1820s and to notions of “the tragic” that still dominate the reception of individual plays both on the stage and in the academy.

Chapter 1 presents the interesting claim that the language of *Iulis* “becomes a sign in Sophoclean theatre for the failures of human control” (15). Rejecting the classic model of tragic irony whereby the audience knows more than the stage characters, Goldhill applies the term “irony” to situations where the audience/reader is also “implicated in the doubts, uncertainties and fissures of tragic language” (36). Chapter 2 follows naturally from this, arguing that uncertainties and double entendres in the marked uses of everyday terms function as a kind of distancing mechanism, allowing the audience to take a cue from the spectators on the stage. Chapter 3 brings the focus down to the micro-dynamics of human interaction, analyzing the line-for-line exchange between Creon and his son Haemon in the *Antigone* as an illustration of *stichomythia*’s power to stage a familial breakdown of the highest order. Whereas the longer form speeches, or *rheseis*, that usually proceed *stichomythia* tend to be characterized by restrained diplomacy, *stichomythia* itself both captures and encourages “twists of reason into extremism, and brings out in excoriating detail the emotion seething in articulate, self-confident political stances” (58).

In Chapters 4 and 5 Goldhill takes on the fraught relationship between the individual and the collective, an abiding concern for tragedy. The charged transitions between spoken and lyric meters (i.e., when a chorus switches from iambic trimeters or chanted anapaests into song) are moments that demand especially careful readings, as do the liberties Sophocles takes with the *kommos* in *Antigone* and *Electra*. Although normally consolatory in function, the *kommos* Antigone shares with the elders of Thebes has them alternately demonstrating their compassion towards her and chiding her for her self-willed passion, while in *Electra*, the chorus and the protagonist infect each other with grief as they jointly relive the night of Agamemnon's murder.

In Section II, Goldhill makes a compelling case for tragedy's centrality to the "nationalist historical and political teleology" (151) immanent in nineteenth-century German writing, with its projection of Greece as a mirror for modernity. A main avenue of inquiry is how the "nineteenth-century construction of the abstract and general notion of 'the tragic' affect—and distort—the critical understanding of ancient tragedy and Sophocles in particular" (154). While Chapter 6 reveals why Sophocles became the ideal embodiment of "the tragic," Chapter 7 pursues the paradox of the chorus: although they are acknowledged to be central to the very idea of tragedy, tragic choruses have posed particular challenges to stage directors. Wagner circumvented the problem of how to stage the chorus by relocating to the orchestra pit his "chorus" of pure, disembodied music, while Nietzsche's view, that the essential tragic element—the Dionysiac—is expressed in the chorus, lies behind Reinhardt's *Oedipus*, with its huge cymbal-clashing, running, and ranting chorus. In his production of Hofmannsthal's *Electra*, Reinhardt does away with the chorus entirely.

In Chapter 8 Goldhill moves into the post-war era with a discussion of "how *Electra* lost her piety"—basically a look at *Electra*'s evolution from long-suffering, noble heroine of the nineteenth century to immoral and mentally unhinged matricide. This "dark" reading of the heroine and her tragedy retains its currency today. Trading in modernity for the postmodern and *Electra* for *Antigone*, Chapter 9 offers a perceptive analysis of "the politics of sisterhood," a phrase that applies just as well to Goldhill's close reading of the verbal interactions between Antigone and Ismene in Sophocles' play as it does to his deconstruction of the "sisterhood" of recent feminist critics, with their appropriations of *Antigone* that tellingly either elide Ismene entirely (e.g., Butler and Irigaray) or elevate her to heroic standing (i.e., Honig).

I found myself wanting more active self-reflection from Goldhill on how his own scholarly postures measure up against, departure from, or seek to overturn the historically laden interpretations that he deftly deconstructs. Notably unresolved

is the tension between Section I's text-based methodology, with its privileging of close readings that at times put intense pressure on a single word, and Section II's focus on problems related to or emergent from performances and adaptations of Sophoclean tragedies. Why this text-performance dyad? Is this itself a commentary on the state of our profession, which has bifurcated into two camps that rarely interact—modern reception studies, on the one side, and, on the other, New Historicist readings (of tragedy in its fifth-century context) whose theoretical foundations reach back toward New Criticism?

By placing between the same covers “profoundly conservative” and “rashly revolutionary” critical perspectives (3), Goldhill instills in the reader a new awareness of the interpretive practices that have sustained tragedy scholarship for centuries at the same time that he defamiliarizes them. His eye for telling detail, moreover, combined with his panoramic sweep of intellectual history, is by turns enthralling and disorienting. But if you were hoping for a synthesis of what are essentially two separate books, or for reflections pointing the way beyond this text / performance schism (if that is what it is), you will not find it here. Apart from a short but stimulating Coda, which, among other things, reformulates “texts” as “scripts,” there is little effort to facilitate dialogue between the book's two halves.

Finally, there are a number of typographical errors and accidental omissions which do not detract from the book's overall quality but may confuse readers. For example: Hesk 1990, cited in note 10 on p. 40, is missing from the bibliography (and should perhaps read Hesk 2000?); Hesk 2003, cited in note 13 on p. 41, is missing from the bibliography; Dué 2003, cited throughout and as such in the bibliography, should read Dué 2006; Dittmars 1992, note 2 on p. 110, should read “Ditmars”; Halliwell 2008, n. 14, p. 144, is missing from the bibliography; Bierl 1999, n. 57, p. 157, is missing from the bibliography; Taplin 1999, n. 58 and 59, p. 158 is listed as Taplin 1997 in the bibliography; Winterer 2007, n. 70, p. 216, is missing from the bibliography and, in the bibliography, Seidensticker, B. “Die Stichomythie” is listed incorrectly as published in 1991; its publication date is 1971.

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Melissa Mueller
University of Massachusetts, Amherst



Andromache Karanika,
Voices at Work: Women, Performance and Labor in Ancient Greece.

Baltimore: The Johns Hopkins University Press, 2014. Pp. xvi + 300. Cloth
(ISBN 978-1-4214-1255-9) \$59.95.

This book explores how Greek oral traditions, especially work songs, interacted with “higher” literary genres. Karanika focuses on women’s work songs, which accompanied almost every facet of their (incessantly) working lives. Over eight chapters Karanika considers fragments of, and references to, work songs, together with traces of such utterances, reflected and refracted in epic, lyric, iambic, bucolic poetry, drama, and the ancient novel, as well as ancient scholars. It is a daunting range, broadened (and enhanced) by the author’s own experiences as a child in Greece, and a collector of folk songs in Thessaly. Karanika cites recent work within classics on ritual and performance, gender and genre, as well as anthropological comparanda from India, North Africa and the Balkans. In short, this is an unwieldy topic, and the author’s diffuse, allusive style, and oblique and diffident argumentation make it a challenging read: a pity, because it has many insights, of which I name a few.

For example, Karanika notes that the divinities Calypso and Circe sing as they weave, but we cannot hear their marvelous songs, uttered perhaps in a meter incompatible with hexameter. Among humans, textile work authorizes a heroine—Helen, Arete, Penelope, Nausicaa—to address a visitor or stranger. After washing household linen Nausicaa sings while her companions dance and play ball. Karanika suggests that Homer’s simile, likening her to Artemis among her wood nymphs, gestures at Nausicaa’s actual song (unheard by us): a hymn to Artemis. Odysseus’ subsequent address, likening her to the Delian palm, responds to her song.

With regard to weaving songs, Karanika suggests that woven patterns may have been signaled and driven by varying vocalized rhythms. The intellect and devotion required to create such fabrics invested the “made thing” with something of the maker. Thus Athena disdained the cloth offered by Trojan women for their city; it was not their own work, but that of Sidonian women.

In chapter 3 Karanika discusses tragedy, noting how, as in epic, work grants a voice—sometimes agency—to women. In tragedy, cruel transformation often is expressed through work, and this is Karanika’s focus. Euripides’ *Electra* begins her

lament by summoning herself to work, echoing actual work songs. Moreover, as she notes her own degradation to peasant wife, she uses the word *πρόνοι* to characterize the outdoor work she inevitably shares with her husband. This term, confined to the “labor” of battle or athletic competition in elite authors, and to the toil of the male agricultural laborer in Hesiod, Electra claims as belonging to women. In the *Trojan Women* Hecuba laments her future; as a doorkeeper or breadmaker she will experience her loss in terms of degrading work. In the *Hecuba*, robes, women’s work, catalyze the terrible vengeance.

Chapter 4 looks at fragments of women’s work songs. The iambic poet Hipponax, for example, encountered a crotchety old woman washing wool, who told him that he was upsetting her washtub. This iambic utterance from a low-life Muse might have accompanied pounding required to clean the wool. As often, work authorizes a woman to speak: here, to initiate a new mode of speech. On the other hand, in a line attributed to Anacreon, “I come back from the river, bringing all the shining [clothes],” uttered in a woman’s voice, the “shining” epithet evokes joyful high spirits, not grumpy drudgery. Tone can be fluid in work songs. Karanika argues that the end of Aristophanes’ *Peace* alludes to *Iliad* 18’s scene of the peaceful city on Achilles’ shield, which also features wedding, harvest, and vintage songs. The shield’s reference to the subject of the boy’s song amidst the harvesters, the “Linus song,” allows Karanika to consider how epic here presents a vignette of lyric performance, a tale of a youth’s premature death. Laments might indeed be sung at harvest, given the symbolism of cutting fruit from the parent vine, and Karanika adduces modern Greek examples, showing recurring themes in vintage songs, as well as the practice of borrowing apposite songs across genres, to and fro.

Chapter 5 considers the work songs listed in Athenaeus, *Deipnosophistae* 14: mill songs, loom songs, wool spinning songs, lullabies. In some cases songs accompanied mimetic dances: some, like the flower song of PMG 852 designed perhaps for choruses of girls. Others, imitative of household tasks such as pounding grain, Athenaeus describes as humorous, and Pollux characterizes as bawdy (in addition to the parallels cited by Karanika, I note L. Abu-Lughod’s 1986 work on humor among Bedouin women). Karanika traces relics in literature, suggesting that the lyric poet’s summoning of the lyre may have begun in folk song, as a woman might address a mill or broom in an act of ritual command, akin to a magical command, uttered in solitude. As for communal songs, Karanika makes an important observation: work songs may break down what we have regarded as fixed categories of singer, chorus, audience, and oral text, public and private. Songs may flow as questions and answers, between one person and a team, or in other, fluid combinations. Finally, songs may

express “hidden transcripts” or hopes and opinions not safe to share in other contexts.

Chapter 6 treats children’s songs and lullabies, embedded in lyric poems of Erinna and Simonides. The famous Distaff poem of Erinna incorporates a game called the Tortoise, which involved one child sitting amidst others, running around her and asking her questions. She is the tortoise and must spring to catch another, after a riddling, iambic, exchange. Karanika suggests that the game helps girls playfully practice daunting transitions. The domiciled tortoise spins, perhaps a shroud, for her “son who jumped from white horses into the sea.” At this juncture she pounces, to assign another the role of tortoise.

Chapter 7 deals with interrupted work, particularly the garment left, unfinished on a loom, with its connotations of transition, erotic distraction or crisis. The epigraphic elegy from 4th century Chios (CEG 2.686) showcases a girl’s former work: ἦ γὰρ δαίδαλα τε ἔργα χεροῖν καὶ σώφρονα κόσμον/ἥσκησας (“Indeed with your hands you worked at elaborate projects, and at modest dignity”[my translation; on p. 190 in Karanika the Greek has several errors, as printed]). It would have helped Karanika’s argument to translate ἥσκησας not as “excelled” but “practiced,” showing how her skillful work was part of the same discipline that she practiced as virtuous woman. The chapter concludes with a lovely modern ballad, performed at weddings, addressed by a woman to needlework, unfinished at her wedding. As with the ancient inscription, it highlights the painfully broken mother-daughter bond.

The final chapter draws on Theocritus’ tenth *Idyll* and its singing match. Theocritus molds preexisting genres to his new purposes. One harvester sings a love song, the other, a “Lityerses” song, exhorting manly diligence, and asking Demeter for abundance. The Lityerses figure, a kind of ogre who reaps men as well as sheaves, constitutes a *historiola*, or allusion to a separate narrative tradition, like Linus in *Iliad* 18. It inspires Karanika’s concluding observations, that work songs drew on a repertoire of traditions and were not necessarily related to the job at hand. They cheered and invigorated, sometimes bringing ritual power to the task. Their relationship with “high” tradition, and the general fluidity of themes and modes among genres high and low, has not been fully appreciated until now, and we have much to be grateful for in this book.



Jay Fisher,
The Annals of Quintus Ennius and the Italic Tradition.

Baltimore: Johns Hopkins University Press, 2014. Pp. xii + 206. Cloth
(ISBN 978-1-4214-1129-3) \$69.95.

The last three decades have witnessed a sustained revival of literary interest in Ennius' *Annales* across Europe, England, and North America, spurred by the publication of Otto Skutsch's magisterial Oxford edition of and commentary on the fragments (1985). The fascination they continue to exercise over Anglo-American scholars of Latin epic was confirmed by Sander Goldberg's study, a decade later, of Epic in Republican Rome (Oxford 1995), and has been decisively reaffirmed in a recent spate of publications devoted exclusively to the *Annales*, including two collections of conference papers—published, respectively, in the journal *Arethusa* 39.3 (2006), by guest editors Andreola Rossi and Brian Breed, and in *Ennius Perennis: the Annals and beyond* (Cambridge 2007), edited by William Fitzgerald and Emily Gowers—and Jackie Elliott's comprehensive re-evaluation of Ennius' (and Skutsch's) achievement(s) in *Ennius and the Architecture of the Annales* (Cambridge 2013; a revised version of her 2005 Columbia Ph.D. dissertation). The monograph under review here, which also originated in a doctoral thesis (Princeton 2006), builds on the findings of these (and other more specialized) studies of Ennius' literary commitments. Fisher parts company with recent scholars, however, in that he aims to reorient discussion of Ennius from Vergil and Cicero on the one hand (i.e., Ennius the founder of Latin epic and Roman tragedy) and Callimachus on the other (i.e., Ennius the Alexandrian poet), to focus instead on the poet's Italic heritage. He defines "the Italic tradition" of his title as comprised of the two earlier generations of Latin texts available to Ennius, as well as the records of the "central Italian koinê" developed in the ritual tradition "common to the speakers of Oscan, Umbrian, Etruscan, and even Greek ... in the period of the seventh through the fourth centuries bce, a time of intense mutual influence among the cultures of ancient Italy" (4). It will be noted that only in the case of Ennius' epic predecessors (e.g., Andronicus and Naevius) is Fisher dealing with works of literature.

Fisher takes as his starting point Aulus Gellius' well known ascription to Ennius of a threefold linguistic patrimony (*Aul. Gell. N.A.* 17.17): *Quintus Ennius*

tria corda habere sese dicebat, quod loqui Graece et Osce et Latine sciret (“*Quintus Ennius* used to say he had three hearts, because he knew how to speak Greek, Oscan and Latin”). He endeavors to bring to light the impact of the poet’s Italic heritage, and especially its linguistic stamp, on the *Annales*. To do this he reconsiders a selection of fragments—among them some of the longest and best known (e.g. *Ann.* 34-50 and 72-91 Sk) as well as some of the shortest and most obscure—by recontextualizing them against contemporary Italic texts (in a rich mixture of Italic languages, both Indo-European and non-Indo-European), which he treats as a linguistic archive of normative ritual practices and kin relations in Italian communities. In the first chapter, “Ennius and the Italic Tradition” Fisher introduces his study and outlines his methodology. In order to illustrate his approach, he offers a reading of a line of the *Annales* concerning Jupiter Stator (232 Sk): *non semper vostra evortit nunc Iuppiter hac stat* (“not always does Jupiter upset your plans; now he stands on our side,” trans. Warmington). Fisher proceeds by identifying significant verbal iuncturae, which he terms “traditional collocations” rather than allusions, given the nature of his evidence, and investigating their formal and semantic significance in Ennius and the Italic tradition. In the case of *Ann.* 232 Sk, he notes the semantic significance of the juxtaposition of the god Jupiter with the verb *stat* in light of the god’s Roman cult title Stator, explicitly discussed by Cicero in the *Catilinarians* (1.11) in connection with the god’s support of Rome’s military interests; and he contrasts Roman worship of Jupiter Stator with the Oscan-speaking Samnites’ worship of Jupiter Versor (a reference cued by Ennius’ use of the verb *evortit* in the same line), to which the Roman god’s cult title may have responded. The conclusions Fisher draws from this initial example anticipate the results of his larger study, which emphasizes the subtlety and sophistication of Ennius’ intertextual play with the Italic tradition, but draws no broader anthropological connections between, e.g., religious rituals or kin relations across ancient Italy.

In the second chapter, “The *Annals* and the Greek Tradition,” Fisher explores the Greek linguistic, musical, narrative and religious texture of Ennius’ epic from a variety of perspectives: he discusses Ennius’ appropriation of Greek words, syntax and metre; translation of Greek passages and adoption of Greek narrative patterns; even his adaptation of Greek religious formulae and ritual dances. Fisher’s survey of Ennius’ pervasive debt in the *Annals* to Greek cultural models is particularly interesting in its linguistic focus, as he distinguishes between translation, transliteration, “code-switching,” dialectal forms, and interlingual puns. Nonetheless, Fisher is interested in the Greek tradition primarily as a means of identifying Ennius’ debt to the Italic tradition. Thus, for example, he discusses the collocation *pedem pulsare*

(1 Sk) as a traditional expression for the performance of the Italic ritual dance *tripudium* (familiar to both Latins and Umbrians). The chapter culminates in his “radical suggestion” (48) that Ennius’ allusion at *Ann.* 469–70 to the famous Homeric topos of the poet’s inability to do justice to his material even with ten tongues and mouths (Il. 2.489–90) “appropriates a traditional collocation of the language of Latin curses.” As Fisher recognizes (49), this argument is a limit-case for his inquiry, since no extant curse tablet employs the exact language of Ennius’ adaptation of Homer’s lines; moreover, he emphasizes that Ennius does not curse his audience through the rehearsal of similar language to curse tablets, but alludes to them without enacting the ritual. His demonstration that semantic overlap between Ennius’ phrase *loqui lingua saperet* in *Ann.* 469 and Italic curse tablets succeeds in showing how Ennius adds Italic “ritual coloring” (52) to his epic, though Fisher regretfully acknowledges that “the profound influence of Greek culture on Roman and Italic culture is so deeply rooted as to exclude the possibility of a Latin text free of Greek influence” (56).

After the careful methodological preliminaries of the first two chapters, Fisher treats thematic coherence in larger passages of the *Annals* in the three main chapters of the book: Chapter 3 investigates ritual and myth in the scene of Romulus’ augury (*Ann.* 72–91 Sk); Chapter 4 treats ritual, war, and history in the sixth book of the *Annals*; and Chapter 5 explores ritual, kinship, and myth in the first book of the *Annals*. His method is especially well adapted to the episode of Romulus’ augury, since extant Italic texts are overwhelmingly religious in nature, and Fisher establishes Ennius’ pervasive use in the passage of ritual vocabulary. He extends this finding to suggest that even vocabulary in the passage for which there are no extant linguistic parallels may belong to the Latin/Italic religious lexicon, and adduces comparative evidence from later Latin authors in support. Throughout the discussion, he is concerned to advance our understanding of Ennius’ language and to highlight the literary resonances of the passage. Chapter 4 moves beyond individual lines and passages to consider the literary coherence of a single book of the *Annals* about whose contents we are singularly well informed. In some ways this is the most successful chapter of the monograph, since Fisher manages to draw thematic links between a wide variety of fragments, rituals, and military events. His discussion of Ennius’ multifaceted characterization of Pyrrhus is particularly compelling, sustained as it is over the course of the full chapter. By contrast with the unwavering focus on Pyrrhus in *Annals* 6, the diffuse discussion of Chapter 5, which ranges over several of the divine and mortal members of Rome’s founding family in *Annals* 1, struggles to build momentum, despite the inherent interest of the theme of kin relations Fisher treats here. Still, there is much to learn from the careful case he builds for a traditional

Italic collocation of paternity and genealogy.

Given the paucity of the evidence, and its overwhelmingly ritual nature, it is perhaps not surprising that Fisher should emphasize Ennius' interest in ritual throughout the *Annals*, but it is disappointing that he gives only very limited consideration to the wider relations between religion and literature in Ennius' epic. It is also disappointing that he considers genealogical relations primarily from the standpoint of Italic culture rather than textual transmission. On occasion, it is possible to get bogged down in the technical issues of the linguistic discussions, and Fisher does not always draw the literary, political or anthropological conclusions that his fascinating archive of materials warrants. Nonetheless, this is an important contribution to the study of Ennius' *Annals* and one which, it is to be hoped, will spur more efforts to open up conversations between scholars of historical linguistics and those of Latin literature.

NECJ 42.1

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Jonathan Zarecki,
Cicero's Ideal Statesman in Theory and Practice.

London and New York: Bloomsbury Academic, 2014. Pp. 224. Cloth
(ISBN 978-1-78093-295-8) \$104.00.

In the midst of a recent surge in scholarly attention to Cicero as a serious political philosopher in his own right (e.g., Y. Baraz, *A Written Republic: Cicero's Philosophical Politics* [Princeton 2012], J. Atkins, *Cicero on Politics and the Limits of Reason* [Cambridge 2013], W. Nicgorski, ed., *Cicero's Practical Philosophy* [University of Notre Dame 2013]) comes Jonathan Zarecki's book, *Cicero's Ideal Statesman in Theory and Practice*. Offering an original take on Cicero's conception of the so-called "*rector rei publicae*," Zarecki ambitiously attempts to trace the development and legacy of that theoretical construct over virtually the entire Ciceronian corpus as well as against Cicero's own political behavior and personal beliefs. On the basis of this all-encompassing approach, Zarecki argues that Cicero's conception of the *rector* lies

at the heart of his entire philosophical project and serves as the cornerstone of his evaluations of such statesmen as Pompey, Caesar, Cato, Mark Antony, and even the *novus homo* himself. On the whole, Zarecki offers an important and timely reconsideration of a shadowy and ill-understood figure. While his book is quite successful in elucidating the philosophical dimensions of Cicero's political life and the political dimensions of his philosophy, it is less successful in showing the centrality of the *rector* to Cicero's philosophical and political *raison d'être*.

After a helpful articulation of the book's definitions, assumptions, and main arguments in the introduction, Zarecki argues in the first chapter that Cicero was an Academic of the Philonian variety, which entailed the use of arguing each side of an issue so as to assent provisionally to claims of knowledge. At the same time, Cicero's Skepticism allowed him to occasionally endorse views of rival philosophical schools and to intersperse his own original contributions therein. In the case of *De Republica*, this philosophical allegiance motivates the text's composition in an extended form of dialectic and cast in a stylized, synthetic (read: Greek), and innovative (read: Roman) dialogue. A concluding case-study examines how Academic methodology cashes out in the treatment of monarchy, which Zarecki considers a foil to Cicero's endorsement of the mixed constitution as the best form of government.

Chapter two then traces the historical events between 63 and 52 BCE that influenced the development of Cicero's thought on the Roman mixed constitution and the *rector*-ideal. Thus, Cicero's consulship in 63, the rise of the First Triumvirate, and his subsequent exile in 58 inform his emphasis on the *rector's* task of maintaining the delicate *concordia* and *consensus* necessary for balance in the mixed constitution. Cicero's loss of faith in oratory as an efficacious bulwark for the ailing *res publica* over the course of 57 to 54 explains the change from *De Oratore's* initial articulation of the *rector*-ideal as a philosophically-imbued orator to the moral and ethical, but decidedly not oratorical, character of *De Republica's* *rector*. Finally, Pompey's effective, though constitutionally suspect, sole consulship in 52 further reinforces Cicero's recognition of the need for a strong, dictator-like *rector*.

The third chapter constitutes Zarecki's fullest explication of the *rector*-ideal. As the antithesis of a tyrant, the *rector* is neither a monarch nor a magistrate *per se*, but a kind of statesman who is fundamentally characterized by *sapientia*, *prudentia*, and *auctoritas*, and who has the primary duty of preserving *res publica* through the generation of *consensus* and maintenance of *aequabilitas* ("impartiality," 86). Perhaps the most striking aspect of this analysis is the insistence on Cicero's view that only one individual at a time was to serve as the *rector*, though there could (and probably

should) be others in reserve. Ultimately, however, the *rector* is an “unobtainable ideal” that nonetheless serves a practical purpose as a “personal construct” (91) and a rational opinion for the Skeptic. The last section then explores how the *rector*-ideal serves as the basis of Cicero’s estimation of Pompey and Caesar from 51-48.

The fourth chapter considers Cicero’s evaluation of Caesar from 48-44 vis-à-vis the *rector*-ideal. In particular, Zarecki argues that Caesar’s actions after Pharsalus crystallized Cicero’s opinion of the man as a *tyrannus* and, therefore, as the complete opposite of his idealized *rector*. Cicero’s rhetorical activities in 47-45, philosophical endeavors in 46 and 45, and an increasingly vocal and active opposition to Caesar in 45 and 44 all come under consideration here. Ultimately, Zarecki’s Cicero emerges as a politically and philosophically contemplative, but sidelined, statesman, who consistently uses the figure of the *rector* to develop progressively a mature and coherent disapprobation of Caesar.

The fifth chapter examines Cicero’s renovation of the *rector*-ideal and nascent attempt to live up to it after the assassination of Caesar and in his vigorous opposition to Antony. Zarecki views *De Senectute*, *De Amicitia*, and *De Officiis* as providing various recalibrations to the *rector*-ideal, which subsequently motivates Cicero to assume leadership of the Senate against Antony and drives his fashioning of Antony as the worst tyrant in Roman history and himself as the *rector* incarnate. Zarecki maintains that Cicero’s ultimate failure in these efforts ought to be chalked up to a lack of *prudencia* regarding the threats posed by Octavian and Lepidus and, as the Epilogue explores, his undervaluation of the role that military prowess and force had played in the case of so many previous *rectores* and present statesmen.

Suffice it to say, this is a complex book. The frequent shifts between historical narrative and argumentation make the thread of Zarecki’s discussion difficult to follow at times, and his attempts to clearly define sub-topics within chronological parameters are occasionally overly schematic. Moreover, some readers may find Zarecki’s tendency to flatten out generic differences between texts problematic (especially in the case of dialogues with their use of multiple historical personae), but such an approach is (as Zarecki observes on p. 2) necessary at some level for a study that seeks to draw connections between Cicero’s philosophical endeavors and political behavior. Finally, Zarecki’s treatment of the Academic-Skeptic aspect of Cicero’s philosophy tends to direct the reader’s attention away from its strongly Platonic and Stoic aspects (on which, see Atkins 2013: 80-115, 155-76).

A more fundamental challenge that Zarecki’s argument faces is the simple fact that the portions of *De Republica* most relevant to the *rector*-ideal (i.e. books 5 and

6) are largely lost, which renders a few of his claims (e.g. the apparently non-oratorical character of the *rector*) suspect. Here, it might have been helpful if Zarecki had explicitly articulated his views on what the extant portions and fragments might tell us about the content of these crucial books—especially in light of Powell’s substantial recension in his 2006 OCT edition. Finally, while Zarecki is very successful in showing that vocabulary and imagery (e.g. *sapientia*, *prudentialia*, etc.) associated with the *rector*-ideal are used throughout Cicero’s corpus to evaluate would-be statesmen, he never explains why the term itself disappears from political discussions in the 40’s. In effect, Zarecki asks us to understand that the *rector*-ideal remained essentially intact, though no longer explicitly mentioned. Yet, Zarecki’s own analysis might suggest that the *rector*-ideal was actually transmuted into something else—perhaps a more abstract set of moral/ethical qualities?—rather than remaining a mostly consistent figure. In the end, while Zarecki’s strong claim of the centrality of the *rector*-ideal remains under-substantiated in this reader’s opinion, his book makes a persuasive case that a greater degree of continuity existed between the articulation of this ideal and Cicero’s political analyses and activities in the 40’s than has generally been acknowledged hitherto.

NECJ 42.1

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Beth Severy-Hoven,
*The Satyrical of Petronius: An Intermediate Reader
with Commentary and Guided Review.*

Norman, OK: University of Oklahoma Press, 2014. Pp. 296. Paper
(ISBN 978-0-8061-4438-2) 24.95.

At the crossroads of a strong Classics program lies intermediate Latin. Here students who have completed the first year expedition through the vast plains of grammar and morphology equip themselves for the challenging terrain of history, poetry and philosophy. Pains need to be taken over grammar and syntax review, and lots of new vocabulary needs to be acquired along with the road maps necessary to think

one's way into ancient Roman patterns of imagery, argument and narrative.

Textbooks that are really suitable for the intermediate student are a special breed: they explain things clearly without being overwhelming, they acknowledge the importance of structured review; they give a sense of scholarly approaches to the work but also encourage students to think and discover for themselves.

Those who wished to read selections from Petronius' *Satyricon* with an intermediate group up to now could choose from two options, each very useful in its own way: G. W. Lawall's *Petronius: Selections from the Satyricon* (Bolchazy-Carducci 1995), which gives students plenty of help with grammar and vocabulary alongside the Latin text, and M. G. Balme's *The Millionaire's Dinner Party: An Adaptation of the Cena Trimalchionis of Petronius* (Oxford 1974), which adapts Petronius' Latin to make it significantly simpler at the beginning and gradually brings students to the point of reading the un-adapted text. Each of these books gives a lot of help to students who are just beginning to read real Latin, each could profitably be used in a high school classroom, and surely both have been useful in college settings as well. Beth Severy-Hoven's *The Satyricon of Petronius: An Intermediate Reader with Commentary and Guided Review* (University of Oklahoma Press 2014) provides intermediate students at the college level with a well fashioned set of tools to dig more deeply into this fascinating and rewarding text.

An extended and very substantive introduction explores the major issues presented by Petronius' novel—so vivid and immediate and yet so different from almost all other surviving texts. Severy-Hoven's generous account of the novel's social context, its playful and challenging engagement with literary models and philosophical ideas, and its reception in literature and film brings students into a lively and open-ended scholarly conversation about the power of literary texts. Throughout, Severy-Hoven uses direct address to her readers and sharply phrased questions to encourage students to consider this multifaceted text from a variety of angles and decide for themselves what they think about it. Twelve chapters offer Latin excerpts from the novel with brief and helpful commentary, mainly on matters of unusual vocabulary and phrasing. These chapters include most of Trimalchio's banquet, along with sections about the poet Eumolpus, his tale of the Widow of Ephesus, and the encounter with Circe. Five additional selections in Latin (four from Trimalchio's banquet and *Sat.* 132.7-11) are provided without commentary. A dictionary at the back of the book puts vocabulary at students' fingertips.

The Guided Review is organized into twelve chapters that correspond to the twelve chapters of the Latin selections. Each of these chapters includes a vocabulary list, verb and pronoun forms for review, and a concise and thorough discussion of

syntactical constructions. My students would certainly benefit from these clearly structured and crisply phrased review chapters. The Guided Review chapters also include pre-reading activities, which use the vocabulary and context of the chapter's reading to generate examples of the syntax and grammar under review, and imaginatively designed post-reading activities which invite students to extend their thinking about the passage in a variety of ways: e.g. sketching Trimalchio's wall painting (p. 195), staging Petronius' scenes (p. 210, 223), putting conversations into indirect discourse (p. 235), reflecting about how Petronius uses references to myth (p. 240).

Some 39 well chosen figures are also interspersed within the Latin text: these are black and white illustrations of elements of Roman architecture and daily life along with a few illustrations by Norman Lindsay from Jack Lindsay's translation *The Complete Works of Gaius Petronius* (Rarity Press 1932). The illustrations, while they are not splashy or spectacular, do offer students an invitation to think about the physical objects and spaces Petronius represents in the novel and give instructors a convenient jumping off point for discussing such issues as sight lines in Roman atrium houses, the organization of Roman dining rooms, and the visual experience of Roman tombs.

It is a good time to dine with Trimalchio. The recent publication of the first full-scale commentary in English on the whole of the *Satyrica*, *A Commentary on the Satyrica of Petronius* by G. Schmeling with the collaboration of A. Setaioli (Oxford 2011) has put a large amount of thoughtfully gathered information at scholars' disposal. Sophisticated conversations about the ancient novel, about gender, and about nuances of social class have been taking place in books and articles. Severy-Hoven's useful book equips intermediate Latin students to take their places at Trimalchio's banquet too.

NECJ 42.1

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Bruce A. McMenemy,
Syntactical Mechanics: A New Approach to English, Latin, and Greek.

Norman, OK: University of Oklahoma Press, 2014. Pp. 224. Paper
(ISBN 978-0-8061-4494-8) \$24.95.

This is a timely and well-conceived book. In his Preface, Bruce McMenemy says that it is an outgrowth of a need he has perceived for a number of years as a teacher of Latin and Greek. Books of this type would not have been as necessary and valuable in the 1960s and 1970s as they are now. This is not really a new approach as the title suggests but a look back at the elements of English, Latin, and Greek that high schools and colleges could expect their students to know. McMenemy has produced a crisp and well-written book in twelve chapters that is easy to follow and use as well as a pleasure to read. He does not belabor the points but makes them easy to grasp and apply.

Chapter 1, introducing the reader to the eight parts of speech, sets the tone for the remaining eleven chapters,—all eleven of them with functional definitions and useful suggestions concerning which eight you should pick for any occasion.

Chapter 2 delves into the parts of a sentence, illustrating how it is all a lot simpler than it seems, and why the technical vocabulary really describes how it works. It uses both Latin, Greek, and English examples to show the ‘two kinds of being.’

Chapter 3 covers adverbial clauses—a survey of adverbial clauses and how they form clusters of meaning. Most helpful here are two charts showing how to compose Greek and Latin conditions. These are followed with good examples from Latin and Greek authors.

Chapter 4 explains adjectival clauses of which, the author says, there is only one kind—the normal relative clause. McMenemy disentangles restrictive versus nonrestrictive relatives and furnishes examples of both Greek and Latin clauses that act like conditions. He also gives some examples of connecting relatives.

Chapter 5 covers noun clauses—form and substance—which the author considers the clunkiest of subordinate clauses. He begins with substantive clauses, follows up with indirect discourse of all sorts, and gives a plethora of examples of this in English, along with indirect questions and commands, and several examples of these in Latin and Greek with a useful chart of Greek forms of indirect statement.

Chapter 6 provides the reader with a breather, an interlude so to speak, of some historical linguistics—where the languages come from. It begins with a chart of the Indo-European family of languages of the “Satem” and “Centum” groups. This is a very satisfactory discussion at this point of the book.

Chapter 7 surveys verbs—the engine itself which alludes to the ‘syntactical mechanics’ of the book’s title. It looks at what a verb is marked for, namely its characteristics, the five distinct grammatical categories of person, number, tense, mood, and voice. There is a useful chart of tense and aspect in Proto-Indo-European, Greek, and Latin. This is followed up with many good examples from Greek and Latin authors.

Chapter 8 looks at nouns—substantives and adjectives, the English cases, the cases in Greek, Latin, and Proto-Indo-European (with a chart). It also covers the instrumental and associative cases of Proto-Indo-European, provides a grid showing cases and movement, and cites examples from Homer, Cicero, Caesar, Vergil, Xenophon, and Thucydides. There is also a full-page chart of Latin prepositions with the accusative, ablative, and genitive, plus a similar chart for Greek prepositions with the genitive, dative, and accusative. Some other noun constructions are provided, for example, the absolute.

Chapter 9 focuses on verbal nouns and adjectives—words that come from verbs and can slide into other roles (nouns, infinitives, gerunds, participles). Dangling participles are given space and examples are provided to show why they are sometimes funny. Also found are the limited Latin participle, the unlimited Greek participle, attributive participles, circumstantial participles, supplementary participles, and participles in indirect discourse—all with examples.

Chapter 10 is about pronouns—a word for all seasons. First presented are the types of pronouns with a chart. Next come demonstrative and possessive pronouns, reflexive personal pronouns, reflexive possessive adjectives, reciprocal pronouns, intensive pronouns, interrogative pronouns and adjectives, indefinite pronouns, relative pronouns, and correlative pronouns.

Chapter 11 covers other little words—the little bits and pieces that grease the wheels such as articles, particles, prepositions, conjunctions, and interjections.

Chapter 12 offers concluding remarks—cautions, provisos, and reservations alerting readers that there are other possibilities beyond this book which may show up from time to time. The open-minded reader can more than benefit from this chapter.

An annotated bibliography with significant English, Latin, and Greek grammars, along with Indo-European and comparative studies is found at the end of this

volume.

McMenomy has produced a valuable, legible, and easy-to-use book that scholars, professors, teachers, and students of the Classics will want to keep within reach of their Latin and Greek texts, as well as near their computers, when a question about syntax arises. This well-priced book is scholarly without being pedantic. This reviewer found it full of useful wisdom about how the Latin and Greek authors set the standards for further study of language development in the Greco-Roman world.

NECJ 42.1

Paul Properzio
Boston Latin Academy

L E T T E R F R O M
T H E P R E S I D E N T



Dear Colleagues,
New Year's greetings to you all. As I sat on January 1, pondering what to write, various thoughts crossed my mind. New Year's Day is an occasion for taking stock, sometimes painfully, of one's life, but it can also be full of hope for the future.

One of the most amazing and shocking of moments of last year for me occurred at my college reunion. On one day I heard the college's president speak twice, at great length, all about the STEM disciplines and internships. She did not once utter the word "humanities". This at what is still considered an elite liberal arts institution. I need not say a word (note the *praeteritio*) about how we have all had to deal with such attitudes over the years and that we have to make the case over and over again for the relevance of our discipline. You can all fill in the arguments.

Then I reflected on all I had to be thankful for. As always, teaching and studying Classics ranks high on my list. Many of you have had the experience of sitting at your desk doing your routine class prep, be it Thucydides, Horace, Catullus, Homer or Virgil, and suddenly being filled with joy. "My heavens!", you exclaim to yourself. "I am actually paid to do this!"

What the unnamed college president did not discuss, in her anxiety and haste to appeal to possible donors among the alums, is how a liberal arts education can shape the whole person no matter what the major. To give but one example very close to home. My father trained to become a journalist at Northwestern University, but he also learned there, so he said, what he wanted to read for the rest of his life. Even earlier, in high school, he had a signal moment that he recounted years later. Tears came to the eyes of his male Latin teacher when the class read the death of Dido. My father did not explain why this so affected him, but it was clear that he admired the teacher. Perhaps he felt for the

first time the power of art. And so he read and read and enjoyed literature for the rest of his life. We are blessed indeed to help our students discover this pleasure.

Speaking of which, I look forward to seeing many of you at the 109th Annual Meeting hosted most graciously by the folks at Noble and Greenough School in Dedham, MA on March 13-14. Special thanks to George Blake and Dan Matlack for their patience and generosity in having us and to Michael Deschenes, Ruth Breindel, Deb Davies and Rosemary Zurawel for much helpful advice about organizational matters. The program promises to be diverse and stimulating with papers that range in time from Homer to St. Jerome and workshops galore. The CANE *Emporium* will be back along with the CANE book sale and our familiar vendors from the publishing world. Also returning will be the *Forum Magistrorum* (aka Teachers' Materials Exchange) and the *Prandium Latinum*, a healthy dose of speaking *Latine* over lunch.

Wishing you all the best for the New Year,
Elizabeth Keitels
President, Classical Association of New England

L I S T O F B O O K S
R E C E I V E D , F E B R U A R Y 2 0 1 5

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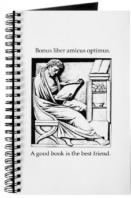
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