

H U M A N I T A S

Vol. 33

Fall 2009

Issue 1

A Message From the OCC President

Dear OCC Members-

I hope that all of you have had an enjoyable and relaxing summer. It's hard to believe that another school year is upon us and the 2009 Ohio Classical Conference is just a couple of months away. Enclosed you will find registration materials and the program for this year's Ohio Classical Conference, which will be held at the Hilton Garden Inn in Cleveland, Ohio on October 23rd and October 24th. Please note the **September 22nd** deadline for registration and for reserving a room at the hotel.

We are very excited about this year's program. At this year's Vergilian Society Luncheon, Dr. Julia Nelson-Hawkins of The Ohio State University will be addressing the topic, "*Vergil's Pharmacy: Venus and Pharmacology in Aeneid 12.*" This year's Ohio Classical Conference Banquet Speaker will be Dr. Michael Bennett, Curator of Greek and Roman Art at the Cleveland Museum of Art, who will be addressing the topic, "*The Cleveland Apollo and the Celebrity of Praxiteles.*"

Many thanks go out to all of you who have submitted papers or who have volunteered to be a part of this year's panels. In addition to papers on Livy and Jerome, the Friday morning session

Table of Contents

Latin and the Love of Wisdom <i>Jeffrey Namiotka, Western Reserve Academy</i>	3
Recent Historical Fiction for the Vergil Class <i>Susan Bonvallet, The Wellington School</i>	8
Update on AP Latin <i>Sherwin Little, Indian Hills High School</i>	15
Resources from CAMWS	16
OCC Officers and Council	17
Materials for October 2009 Meeting in Cleveland	



features three papers on Vergil's *Aeneid*. The Friday afternoon session will include a series of presentations on Greek history, philosophy, literature, mythology, and drama.

Saturday morning's session will be devoted to pedagogy, and will include papers on the use of inscriptions and teaching students about meter. Amber Scaife of Kenyon College, who will be giving a presentation on Roman dress with one of her students, tells me that her presentation may even require some audience participation. The weekend will conclude with a luncheon and a panel discussion about the future of Classical Studies at the secondary and post-secondary level.

I encourage all of you to attend the 2009 Ohio Classical Conference. Please also encourage colleagues who have not attended for the past couple of years or who have never attended a meeting of the OCC to join us this year.

Respectfully Submitted,

Jeffrey Kolo
OCC President

A Note From the Editor

We need your news and articles! I encourage you to send any news items, announcements, papers, or pedagogical materials for inclusion in *Humanitas*. The next submission deadline is December 1.

Hotel Information

The conference hotel is the Hilton Garden Inn in Cleveland, Ohio (1100 Carnegie Avenue, Cleveland, Ohio, 44115, located directly across from Progressive Field). The conference room rate is \$115 plus taxes. For reservations, call 216-658-6400 or visit www.hiltongardeninn.com. Parking is \$12 per vehicle for overnight guests with unlimited in and out privileges (there is a \$6 flat fee for those attending the meeting, but not staying at the hotel). To be sure of securing a room at the conference rate, be sure to tell them you are with the Ohio Classical Conference and to make your reservation before the **September 22nd** deadline.

Gwen Compton-Engle
Dept. of Classical & Modern Languages
John Carroll University
20700 N. Park Blvd.
University Heights, OH 44118
gcomptonengle@jcu.edu
216-397-1969

“Latin and the Love of Wisdom: Why Philosophy Ought to be Incorporated into the Latin Curriculum”

• *Jeffrey Namiotka, Western Reserve Academy*

When I told my sister-in-law the title of this presentation, she told me that it sounded rather self-serving. Granted, she has never been one to mince her words, but there is nonetheless a good deal of truth in what she said. You see, I began my career in education not as a Latin teacher but as an adjunct professor of philosophy, and while I would like to say that I devoted all of my time in graduate school poring over the works of the classical philosophers, the fact is I was at that time far more interested in Nietzsche, Husserl, Heidegger, and Derrida than I was in Epictetus, Epicurus, Lucretius, Cicero, and Seneca. This is not to say that the latter names were unknown to me; far from it, in fact. I had studied all of them in college, and I even spent a good deal of time reading Lucretius, Cicero, and Seneca in Latin. But I was very young back then, and Nietzsche’s proclamation of the death of God had a much greater appeal to me than did Lucretius’ adaptation of the atomic theory of Democritus. It wasn’t until I started teaching Latin that I took a more careful look at the classical philosophers, especially those who wrote in Latin.

During my first few years as a Latin teacher, introducing my students to works like Lucre-

tius’ *De Rerum Natura* or Cicero’s *Tusculan Disputations* or Seneca’s *Naturales Quaestiones* was a sort of guilty pleasure. A part of me felt that I could be using the time much more wisely, introducing my students to larger portions of the more canonical works. Another part of me recognized, despite my relative inexperience, that there may have been a deeper significance to the fact that I enjoyed teaching the more philosophical works – something beyond my own fascination with philosophy. For not only did I enjoy teaching the philosophical works; my students enjoyed learning about them. Of course, one must be careful when assessing a curriculum based upon the pleasure one’s students derive from it; many of my students would be quite content, I think, if we spent four years reading the model sentences and stories at the ends of chapters 1-10 of *Jenney’s First Year Latin*. That said, I have heard a number of students say that of all the Latin authors they’d read over the course of four years of Latin study, their favorite was Lucretius. Now, one might fault Lucretius for many things – his excessive melancholy, his rather lofty attitude, his abundance of neologisms – but I doubt anyone in their right mind would accuse him of being too easy. So why

on earth did my students enjoy reading and discussing him? I would even go so far as to say that studying Lucretius and the other Roman philosophers was a guilty pleasure for them as well. It was not at all uncommon for them to plead with me for an “off-day,” by which they meant, not a day of watching *Troy* or *Gladiator*, but a day of studying philosophy. What was it – what is it – about philosophy in general and Roman philosophy in particular that resonates with them? This I have asked myself for many years, and in what follows I shall attempt to articulate what I believe is the answer.

Let’s begin with philosophy in general. Ever since the time of Socrates, young people have been attracted to philosophy, and while Socrates was perhaps the original “corruptor of the youth,” it seems likely that elders were urging the young people of their communities to ask questions long before he came along. We can chalk this up, partly at least, to youthful iconoclasm – but only partly. It would be hasty and overly facile, I think, to dismiss young people’s enthusiasm for philosophy as nothing more than a will to bring down the hallowed walls of tradition. To return to the figure of Socrates, it is undeniable that a good measure of his seductive power, particularly for the young, lies in his ability to make pompous men look like idiots. At the same time, however, Socrates was no sophist, and although he seldom if ever provided answers to the questions he asked, he was always perfectly clear about why he asked his questions: he always held before him the hope that he was coming ever closer to discovering how it

is that human beings ought to live. And the example he thereby set for his students resonated with them to such a degree that we find Plato, his most gifted pupil, naming Socrates – well after his youthful fervor had dissipated – the wisest, most just, and best man he had ever known.

It would seem, then, that the philosopher – and the study that she or he represents – has an appeal for young people that runs deeper than mere intellectual bravado. But what is that deeper appeal?

This is where the Roman philosophers come in. Traditional scholarship maintains that the Romans contributed little or nothing to the enterprise of Western philosophy. After all, the Romans, unlike the Greeks, who created philosophy, were a hardnosed and pragmatic people; they had no time for lofty metaphysical speculation. One is reminded of that famous passage in Book VI of Vergil’s *Aeneid* in which the poet speaks of the accomplishments peculiar to the Romans – the very practical accomplishments of war and governance – or of Cato the Censor’s admonition to the Roman people of the potentially corruptive influence of those three philosophical ambassadors who came to Rome from Athens in 155 b.c.e. Whether or not this is true (I happen to believe that it is not true), it is certainly the case that the Romans were completely overwhelmed by the cultural achievements of the Greeks, philosophy among them. And while the Romans may well have been practical by temperament, the philosophy of the period in which they rose to eminence in the Mediterranean world – the

so-called “silver age” or “Hellenistic” period – was likewise practical. To all the great schools of that period – Stoicism, Epicureanism, and the rest – questions of physics and logic, metaphysics and epistemology were considered ancillary to questions of ethics: what is happiness and how does one go about achieving it? Now, without going into a lengthy exploration of the various reasons for this shift away from “ivory tower” philosophy and toward a “philosophy for the people,” it should suffice for our purposes to note that such a shift did occur and that our practical Romans found themselves presented with a philosophy to which they could relate.

But what does all of this have to do with the question of why my students dig the study of philosophy in general and of the Roman philosophers in particular?

At the risk of being trite, let’s consider for a moment the kinship between our time and the time in which figures like Lucretius, Cicero, and Seneca; Musonius Rufus, Epictetus, and Marcus Aurelius were making their ideas known to the people of the Roman world. To begin, we, like Rome, are a superpower, and just as we are at once revered and reviled by the global community, so was Rome. We find ourselves looking back nostalgically to a time when life was simpler and our values more genuine; so did the Romans. We deplore materialism outwardly but inwardly suspect that our lives will improve in proportion to the amount of wealth we acquire; so did the Romans. We have become obsessed with spectacles; so had the Romans. I could go on

and on, citing one example after another, but I believe the point has been made. We are the new Rome.

There is one difference, however – an important one. While the Romans could, if they wished, turn to the Hellenistic and Roman philosophers for direction, we have no real contemporary equivalents. Our philosophers have been relegated to the academy, and it would seem that they wouldn’t have it any other way. They divide their time between the careful analysis of language and squabbling over largely inconsequential problems, and woe to the student who looks to them for guidance on life’s most pressing issues. This is not to say, of course, that no one is addressing these issues; talk show hosts, radio personalities, and newspaper columnists grapple with them every day, and I would venture to guess that not a single week passes without the publication of a new self-help book. These latter, and not our contemporary philosophers, are the modern-day’s answer to the Hellenistic and Roman philosophers.

The trouble is that there are a great many who find the reflections of these latter-day “philosophers” not just unsatisfying but downright nauseating. Who in their right mind would deliberately send their children to Jerry Springer, Howard Stern, or *Chicken Soup for the Soul* in their quest for answers to life’s big questions?

The good news is that by and large “life’s big questions” do not change, and the answers provided by the Hellenistic and Roman philosophers are every bit as relevant today as

they were two thousand years ago. I would contend, in fact, that they are more relevant today than they were a hundred or even fifty years ago, given the remarkable likenesses I mentioned between our world and that of the Romans.*

Consider, for example, the question, “What is the goal of human life?” When I raise this question for the first time in a class, my students look at me quizzically, clearly wondering what this has to do with Latin. Once I’ve explained to them that language study involves a whole lot more than memorizing forms and vocabulary and requires an engagement with the culture in which a language is (or was) spoken AND that coming to terms with the sorts of questions the Romans asked and with the answers they provided to them is an important part of grasping the cultural backdrop of Latin, they begin to think about the question. Is there a goal to human life? If so, is it the same goal for all human beings? And my students can be remarkably savvy. One might say that life-goals are relative to a given culture, that what we Americans living in the twenty-first century believe to be the goal of human life is not the same as what the ancient Romans believed. Another might consider the question from the point of view of biology and say that the goal of human life is survival, both personal survival and the survival of one’s family and/or species. Here I might point out to them that the Roman philosophers believed, following the lead of Aristotle, that the goal of human life is happiness, and, more often than not, all but the most irascible of students will concede this point: we all want to be happy.

The next question, of course, is, “What is happiness and how do we go about achieving it?” In response to this question, at least half of my students will say that money will make them happy – and who can blame them? They are fed this rubbish every day of their lives. But there’s always one intrepid student who raises her hand and says that she knows of at least one person who has a whole lot of money but is nevertheless miserable. Very true! The class agrees. But if money will not make us happy, what will? Fame? No, there are plenty of famous people who are completely wretched. Well, maybe a life full of pleasure and pleasant things will make us happy, another student says. Aha, I say – that is precisely what Lucretius believed. Oh, we like this Lucretius fellow, they say; anyone who believes that the best life is one dedicated to the pursuit of pleasure is OK in our book. Ah, but what is pleasure? Certainly, food and drink can bring us pleasure, but too much food and drink will bring us pain. As it turns out, a life devoted to a maximization of pleasure would necessarily involve a strict moderation – nothing in excess, Horace’s “*mediocritas aurea*.” And so on and so forth.

What this hypothetical class has shown, I hope, is that the Roman philosophers, introduced into a Latin classroom, can get students thinking about questions they would do very well to ask – especially in this day and age, when the conventional answers are not just hackneyed but downright destructive. More than this, the Roman philosophers will provide them much better guidance in their attempt to formulate their own answers to these questions

than most if not all of what is otherwise available to them. Finally, such an introduction will serve to bring the ancient Romans – those who spoke and lived the language they are studying – much closer to them.

And so what I once indulged in as a guilty pleasure has become an integral part of my curriculum, as central as the poetry of Catullus, Horace, and Vergil, the orations of Cicero, the history of Caesar, Livy, and Tacitus, and the letters of Pliny. I would be very interested to hear what you, my colleagues, think about this rather unorthodox inclusion.

*I am greatly indebted to the biblical scholar, writer, and teacher, Luke Timothy Johnson, whose course, “The Greco-Roman Moralists,” produced by *The Teaching Company*, first led me to consider the particular parallels between our contemporary world and that of ancient Rome. Dr. Johnson is an outstanding writer and lecturer, and I recommend his work – all of it – very highly.

OCC Folder Contest Winners

High School, Level I

1st Prize: Kathryn Goliver, Notre Dame Academy

Teacher: Steven Strauss

2nd Prize: Matthew Marshall, St. Francis de Sales

Teacher: Nicholas Russo

High School, Level II

1st Prize: Kaetlyn Veluscek, Notre Dame Academy

Teacher: Steven Strauss

Results reported by Bruce Heiden, Ohio State University

“Recent Historical Fiction for the Vergil Class”

- *Susan Bonvallet, The Wellington School*

I remember the moment when it happened to me. I loved to read, but during sophomore English class, “reading” turned into “terror” enforced by quizzes and a relentless hunt for symbolism in every word or deed. *The Scarlet Letter* was tricky enough, but *Moby Dick* nearly did me in.

The last thing I wanted to do was to inflict the same ordeal on my students. And yet, between the release of the movie *Troy* in 2004 and the publication of *Lavinia* in 2008, there has been somewhat of a “boomlet” in *Aeneid* or Troy-related fiction. I have used historical fiction for years in my classes. My Latin 1s and 2s usually read Robert Harris’ *Pompeii*, my Latin 3s read Ruth Downie’s *Medicus* (a novel of Roman Britain in the time of Hadrian), and the Latin 5s read one of Steven Saylor’s murder mysteries. Fiction for the Latin 4 Vergil class has always been something of a problem.

Aided by reviews and random reading samples, I began to “audition” possible fiction books to assign to supplement reading the *Aeneid*. While doing this it became apparent that there were several factors to consider:

- Although I enjoy historical fiction, there are always “issues” for me when reading this genre. During the course of my

reading, it became apparent that for books about the Trojan War or Aeneas I had to consider the following :

- the extent to which characters are given “modern” motivations, attitudes, and sensibilities
 - how the author handles the illogic of some aspects of the traditional stories
 - to what extent the author uses what we know about the historical Mycenaean or early Italian age
 - how the author treats the gods and handles supernatural events such as prophecy
 - to what extent the “traditional” storyline has been altered to accommodate any of the above
- I wanted to select something that my students would read more or less voluntarily, something that they would enjoy reading
 - Finally (and very importantly) I wanted to find a book that would provide the class with background information and an understanding of the characters/ events referred to in the *Aeneid* in a way that would enhance their reading of Vergil’s epic, not confuse them. Rather than

trying to find something that scholars would enjoy as a novel variation on the more traditional story, I wanted something for students who were only somewhat acquainted with the main storyline.

After I had eliminated several candidates, the remaining books seemed to fall into 2 groups: those dealing with Troy's destruction and the war at Troy, and those dealing more specifically with Aeneas. By skimming through the books again and reading additional reviews, I narrowed the list. What follows are not scholarly reviews, but a personal reaction to these books, bearing in mind all of the classroom considerations outlined above and filtered through my own preferences for content and style.

GROUP 1

From those in the first group (the Troy stories), I focused on Lindsay Clarke's *The War at Troy*; Colleen McCullough's *Song of Troy*; Margaret George's *Helen of Troy*, and Amanda Elyot's *The Memoirs of Helen of Troy*. Further culling left me with two books (which I read): *Helen of Troy* and *Song of Troy*.

Helen of Troy

Margaret George's novel *Helen of Troy* is intended as a kind of cradle-to-grave autobiography; at well over 600 pages in both the hardcover and paperback editions, it does justice to this scope. Helen grows up in seclusion. Her parents forbid her to look in a mir-

ror or even to be seen by most people outside of the family. Her appearance is not the only mystery. There are rumors that Helen's father is Zeus, Helen's mother Leda nicknames her "Cygnet," and Helen has an encounter with an especially friendly and very large swan on the nearby river – obvious references to the myth of Leda and the swan. After Helen's sister Clytemnestra is married to the arrogant Agamemnon, Helen eventually marries Agamemnon's brother, Menelaus. Her parents permit Helen to choose her own suitor, but (at Odysseus' prompting) they also insist on the famous oath to support the interests of her husband. Because Helen, reveling in the freedom of her choice, does not pay homage to Aphrodite when choosing a husband, she enters into a frigid marriage. In comes Paris, and the rest is history.

Although in many ways this was a pleasurable book to read, there were several reasons why I eliminated it as an assigned reading for the Vergil class.

First of all, the author tries very hard both to acknowledge the existence of the gods and to provide realistic explanations for supernatural events. In a story full of illogic, encounters with the gods, and prophecies, this did not always succeed. Often the result was discordant artifice rather than a satisfying blend of fantasy and reality. For example, there are constant "mystical" references to swans and the mysterious identity of Helen's father, but there is also Helen's meeting with a Trojan who just happened to be in Sparta at about the right time to be her father and who also happens

to have in his possession several swan feathers that match those in her mother's box. The author also uses a very awkward plot device to explain supernatural events. Helen has many dream sequences in which Zeus or Aphrodite talks to her or in which she "sees" key events that occur elsewhere (such as the judgment of Paris).

Although the author is careful to present the story in a well-researched Mycenaean setting, the problem once again seems to be integration, and it results in uneven characterizations. Granted that Helen and Paris are difficult characters to portray, the author's Helen has some decidedly modern traits. She is independent, makes her own decisions, and wants more than her frigid marriage to Menelaus can offer. Because the author colors Helen with modern attitudes, it is hard to reconcile this portrayal with the question of fate and free will in her life. It is difficult to be truly sympathetic to a Helen who is sometimes vain and spoiled and sometimes not, for no apparent reason. Thus, while Helen instantly falls in lust (not exactly in love) with Paris at first sight, she is also conflicted about abandoning her daughter. In a puzzling scene, Helen actually asks her daughter Hermione whether or not she would like to run off with Helen and Paris. The nine-year old girl doesn't really understand what she is being asked, but the author appears to be trying to have us consider Helen as someone who would not callously abandon her child. It is hard to pull off a character who is conflicted by her choices but who will also eventually make them impulsively without thought of the epic consequences.

Even so, I enjoyed the book's characterizations of Paris and Menelaus. About 16 years old when he elopes with Helen, Paris does indeed begin as somewhat shallow, but he matures into someone more "manly," and he pays with his life for his youthful callousness to the nymph Oenone. Throughout it all, he and Helen discover and rediscover their love. Menelaus, caught in the shadow of his brother, is nevertheless a likeable man who cherishes his wife. But he too suffers from the author's desire to have things both ways. She recreates the scene when Menelaus sees Helen in Troy and drops his sword in astonishment, but then immediately the author has Menelaus chain up Helen in the Greek camp.

The unevenness of the tone and the frequent times when the plot seems to trudge along made it unsuitable for my purposes.

Song of Troy

I found Colleen McCullough's *Song of Troy* to be a better fit for *Aeneid* students. Although there are a few compromises with tradition, the story is faithful to the original where it counts and the characters are satisfying. The book begins with the story of Troy's walls and Achilles' parents and ends with Troy's destruction. Along the way, the narrative is passed in chapter to chapter from one character to another. In this way the story moves along, but events unfold from different perspectives and the reader can empathize with the characters. All of the characters are sympathetically por-

trayed, even Helen. Although she is willful and self-centered, we understand her despite her less admirable traits. Paris, still the traditional cad, is nevertheless portrayed in a way that enables us to ask whether or not he is just misunderstood. The love between these two eventually dies, but given the way they are portrayed, it is inevitable, not jarring. Achilles comes to us as the requisite fighting machine, but also as a haunted person who forms a real connection with Briseis. Patroclus and his competition for Achilles' affection with Briseis are both believable and tragic. Odysseus is the schemer behind each plan that the Greeks make, yet he too is a balanced character whose affection for Penelope and attempts to avoid going to Troy are presented with sympathy. Agamemnon, married to a Clytemnestra who is truly terrifying when betrayed, is less despicable than he is in many versions of the story. The relationship between Hector and Achilles is beautifully and hauntingly written. The way that the narrative passes from character to character gives the reader an opportunity to ponder issues of justice, love, loyalty, and conflict from several different points of view.

The existence of the gods is also handled more adeptly than in George's book. The gods do in fact exist in McCullough's story, but they do not directly appear. Rational explanations are offered for many of the necessary plot events, but these do not occur in a jarring way. The author shows that the supernatural can influence actions and occurrences but also has these events flow from human nature.

Many of the events alluded to in the *Aeneid*

occur in the narrative: the theft of the Palladium, the capture of Rhesus' horses, how Calchas becomes a Greek soothsayer, storylines with many of the minor Trojan and Greek characters (notably Ajax and Little Ajax), and the origin of Achilles' son Neoptolemus. Since I have assigned my students to read this book at the beginning of the year or over the summer, I have found that I have much less explaining to do about these incidents.

Finally, the characterization of Aeneas presents interesting possibilities for discussion comparing him with his Vergilian counterpart. In *Song of Troy* Aeneas is the prince of Dardania, a separate kingdom allied with Troy. He rules it in the name of his father, Anchises. (If you remember the Trojan family tree, one side of the royal family descends from Laomedon's father Ilus to Priam and his children, while the other stems from Ilus's brother (Assaracus) to Anchises' father and Aeneas.) The marriage of Aeneas and Creusa unites both branches of the family.

In her treatment of Aeneas, the author's preference for Greek rather than Vergilian sources becomes apparent. In the *Little Iliad*, Aeneas is captured by Neoptolemus and becomes his slave. In the *Iliad*, Poseidon foretells that Troy will be ruled by Aeneas after the Greeks leave, and in *Song of Troy* this prophecy haunts relations between Aeneas' family and Priam's. For this reason, Aeneas, although a prominent warrior, is also a marginalized character. In several scenes, characters comment that Aeneas will engage in action only when it is to his advantage. This is understandable because his fam-

ily bears Priam's family a grudge for not quite giving it its due. Thus, Aeneas comes to Troy's rescue only when he must, after Achilles and other Greek troops ravage the coast of Asia Minor and finally turn their attention to Dardania. As his sons die, Priam time after time passes over Aeneas in the line of succession and rubs his nose in it. When Neoptolemus comes upon him during Troy's destruction, Aeneas's first thought is that the Dardanians will ransom him and make him king of Troy. He does indeed go off in Neoptolemus' custody, but his captor offers Aeneas some cryptic advice to wander the world rather than rule at Troy. Discussing this characterization of Aeneas with my students is never disappointing. Is this Aeneas fundamentally different from *pius* Aeneas, or has one character developed into the other?

GROUP 2

One of the drawbacks in my selection of *Song of Troy* as a classroom novel is that the book ends with the destruction of the city. I decided to make a second reading assignment, one that focuses on Aeneas. In an AP Vergil class, this is a valuable way to use class time between the exam and the end of the school year.

There were three initial candidates for this book: Jo Graham's *Black Ships*, David Gemmell's *Lord of the Silver Bow*, and Ursula K. LeGuin's *Lavinia*. Gemmell is a prolific author of science fiction and fantasy. After reading *Lord of the Silver Bow*, which is the first book in a trilogy, I eliminated it as too far afield from the *Aeneid*.

The Black Ships

The Black Ships tells the story of Aeneas' journey to Italy. The author, a former Latin student, has an obvious love of Vergil's story and has dedicated her book to her Latin teacher.

The story unfolds through the eyes of a character named Gull. The author envisions two Trojan wars. In the first, many captured Trojan women are carried off to Pylos, and it is here that Gull is born to a Trojan mother who was raped when Troy fell. When she is injured as a child and left with impaired mobility, Gull is apprenticed to the local priestess, the Pythia, who acts as a cross between a seer and a link to the world of the dead. In a vision, Gull sees black ships fleeing from a burning city. Her vision comes true as Aeneas arrives with his fleet in Pylos. Aeneas rescues the Trojan women, and Gull chooses to join the exodus. As they make their way to Italy, they struggle for survival against a hostile sea, danger from various other populations, and the very real threat that Neoptolemus and his fleet are in hot pursuit. Gull becomes the character of the *Aeneid's* Sybil, who guides Aeneas on a mystical encounter with the Underworld to win his kingship and advises him throughout his adventures.

Many reviewers comment on the lyrical style of the book, describing it as haunting and bittersweet. Indeed this is true; having a mystic narrate the book does give it a beautiful lyrical quality. Yet the book feels authentic and carefully researched in many respects: the author

obviously uses the story of the Trojan women at Pylos to good effect, Aeneas' fleet visits Thera (which is described as being ruined by an earlier volcanic event), and Troy and Miletus are called Wilusa and Millawanda, their Hittite names. The first destruction of Troy, in which Gull's mother is captured, is set to correspond to the destruction of Troy VI (c.1200 BC), and the second to correspond to Troy VIIa (c.1180 BC). In a further nod to historical probability, the author replaces Dido with an Egyptian princess, Basetamon. This is one of several elements in the book I found jarring. Aeneas' relationship to the Egyptian princess is very much that of a boy-toy to his mistress. Aeneas stays with the princess only to keep his people safe and in the hopes of fighting with the Egyptians against Neoptolemus and his allies (the "sea people" referred to in Egyptian texts). His discomfort with being a palace pet and the gradual Egyptianization of his men cause him dismay. Even worse is the princess's frequently mentioned desire to have Aeneas entombed with her when she dies. When Aeneas and his people do eventually sneak away, Basetamon burns herself alive. Certainly many of these elements are in the Dido narrative, but I found the virtual sexual slavery of Aeneas to be too much of a stretch for me.

The plot also seemed in several places to flow primarily from the author's desire to find a realistic anchor for the events in Aeneas' voyage, such as the discovery of the bones of a Neanderthal, whom the characters mistakenly identify as a Cyclops. Aeneas' relationship with his father presented similar challenges for me. Aeneas seems very much a self-effacing hero.

He is the last descendant of Priam's line, the son of Priam's daughter (a priestess of Aphrodite) and of Anchises. As an adult, Aeneas is more the egalitarian leader of his band than their king – and he often says that he does not want to be a king. He asks others to call him "Neas"; I found it jarring for him to insist on a nickname just to be "one of the boys." Anchises, on the other hand, never loses an opportunity to tell everyone "That's Prince Aeneas, not Neas," to insist that his son has a special destiny, and to lash Aeneas along to fulfill this kingly fate. Aeneas seemed for much of the book to be devoid of internal motivation for leading his people to a new home. Certainly Aeneas is entitled to be conflicted about his destiny, but there is not the same underpinning of *pietas* that defines him in Vergil's tale.

Although I would recommend this book as a well-written and interesting take on Aeneas' story for those of us here, I was left still looking for a good match with the *Aeneid* for students.

Lavinia

Ursula K. Le Guinn is a renowned writer of science fiction and fantasy; her book does indeed live up to the creative and imaginative excellence one would expect of her writing.

This book is true to the *Aeneid* in both content and spirit. In fact it is its lyrical imagination that I find most appealing. In many ways, Lavinia is a non-character in the *Aeneid* – more a representative of the Italian union that must occur with the Trojans to found the Roman

nation than someone with her own life. Le Guinn's Lavinia is entirely aware of her literary reality; she knows that she is Vergil's creation even while she has an apparent reality in Aeneas's story.

The author takes a certain creative risk in acknowledging this fact of Lavinia's existence and in having her engage at several moments in dialogue with Vergil as he lies dying. The character travels back and forth in time and in "reality" – living her own life as if she were "real" but understanding the fiction of her own existence by communicating with her creator.

The "real" Lavinia's life follows the *Aeneid's* storyline in its basic outline. Amata and Latinus have lost their sons to an illness and have only Lavinia on which to pin their dynastic hopes. The loss of her children has left Amata slightly mad, and she is compulsively fixated on having Lavinia marry Turnus, who is related to Amata's family.

Although caught in her mother's expectations, Lavinia is independent without being jarringly modern. She is a woman who follows her heart and whose heart is linked to her people and her land. She practices and in a sense embodies the simple religion of the countryside that readers of Vergil will recognize from his works. In this world of rural pantheism, Lavinia has a close connection to the land, and the omens and supernatural events do not seem like outside forces intervening in the story. Indeed, these events seem to the reader to be reflections of Lavinia's or Latinus' own sense of what is right and what is in tune with

their spirits, ancestors, and land. Thus, the author pays homage to a semi-historical Italian bronze age but does so in a Vergilian spirit.

The story follows the war in Italy, the death of Turnus, and Lavinia's marriage to Aeneas. But because of her unique position as a self-aware fictional character, Lavinia knows that she has only three years to enjoy her marriage to Aeneas. This adds a hauntingly bittersweet note to her relationship with an Aeneas who does traditionally "heroic" deeds but is also thoughtful and considerate. Even the ending of the *Aeneid*, which some readers find problematic, is given its due. Aeneas is haunted by killing Turnus; this event and Aeneas' reaction to it eventually prove the tragic cause of Aeneas' own death.

I assigned this novel to my students in May, 2009, for the first time. I was a little concerned that the lyrical/poetic quality of the writing as well as the simultaneously real/fictional Lavinia might not appeal to students. My concerns were unfounded; the class loved the novel. My students found the metaphysical relationship between a creator and his character interesting. Students over the years have always been curious about what happens to Aeneas after the *Aeneid*. This novel provided one possible series of events, but it also reflected back on our study of the *Aeneid* (particularly with the poem's ending), and it also gave us a female character whose especially Italian *pietas* is a complement to Aeneas' own.

“Update on the College Board and AP Latin”

- *Sherwin Little, Indian Hills High School*

Many of you have heard about the proposed changes to the Latin Advanced Placement program. I would like to summarize what we know, as well as what we don't know. The AP Latin development committee is working to answer these questions, so these unknowns will eventually be known. I will also give an update about what this means for the AP Audit.

What we do know: Next year, the 2009-2010 school year, there will only be one Latin AP Exam offered, and that will be the current AP Vergil exam, with the syllabus as it stands. We also know that the exam is being revised, and a new syllabus is being developed. Based on input from university faculty at a colloquium last year and on input from AP teachers, the new syllabus will feature both prose and poetry. The poetry will still be Vergil, and the prose author will be Caesar. Based on this feedback, the number of lines on the syllabus will be reduced. In addition there will be more emphasis on grammatical knowledge.

What we don't know: It looks like the earliest that the new syllabus would be in place would be for the 2011-2012 school year, but that's not yet definite. The development committee will look at how much professional development teachers may need, as well as availability of materials. We don't know how

many lines the exam will cover, and we don't know the proportion of Vergil to Caesar. The exact texts are being determined – which of the Vergil lines will be read as well as which Caesar texts will be included. Also under discussion is the manner in which the grammatical knowledge will be tested.

For the AP Audit, teachers who have been approved for the AP Vergil syllabus are set. If you have only been approved for the AP Latin Literature exam, you need to submit an audit for AP Vergil. Once the new syllabus is announced, all teachers will need to submit an audit for the new exam.

Please remember that this decision was forced upon us by the College Board. The development committee knew nothing about this, and they are now having to deal with the aftermath. They are our Classical colleagues who are trying hard to make the AP program something of value. They deserve our thanks and support.

Resources Available from the CAMWS Committee for the Promotion of Latin

Want to do more with your Latin classes but don't have the funds? Fear that your program is in danger of elimination? Looking for some recognition of your students' accomplishments? Running out of promotional inspiration and energy? One valuable source of funds and materials is the Classical Association of the Middle West and South's Committee for Promotion of Latin (CPL).

Resources available on the CPL website (<http://www.camws.org/cpl/index.html>):

- **Caristia Grants** for field trips, speakers, events, or convention travel
- **Freely downloadable promotional materials** suitable for distribution to administrators, parents, and students (flyers, posters, speeches on the value of Latin; statistics on SAT scores, etc.)
- **Emergency resources for programs in crisis:** contact information for letter-writing campaigns, strategies for dealing with potential program closure, etc.
- **Translation contests** for your students
- **Awards** for best promotional activities
- **Award for Secondary School Teaching** (through CAMWS proper, not CPL)

For further information, contact any of the CAMWS officers for this region:

State Vice President, **Ohio:** Zara Torlone, Miami University

State Vice President, **West Virginia:** E. Del Chrol, Marshall University

State Vice President, **Kentucky:** Jarrod Lux, Conner High School

The Classical Association of the Middle West and South (CAMWS) is an organization of university, college, secondary, and elementary teachers of Latin, Greek, and classical antiquity. CAMWS publishes the quarterly *Classical Journal*, issues a Newsletter three times a year, and holds an annual conference in the spring. Institutional memberships are also available.

Editor's Note: I wrote this advertisement in my capacity as Regional Vice President of CAMWS for the Ohio Valley Region. I hope the readership won't consider it a terrible conflict of interest that I then submitted the ad to myself, the *Humanitas* editor, who graciously accepted it. The editor of *Humanitas* would be delighted to publish any information that we receive about other classics organizations.

OCC Officers

President

Jeffrey Kolo, Medina High School

1st Vice President

Bruce Heiden, The Ohio State University

2nd Vice President

Mary Jo Behrensmeyer, Mount Vernon High School

Secretary and Treasurer

Shannon Byrne, Xavier University

***Humanitas* Editor**

Gwen Compton-Engle, John Carroll University

Webmaster

Jeffrey Kolo, Medina High School



OCC Council

Term Ending 2009:

Judith de Luce, Miami University

Stergios Lazos, Saint Edward High School

Jeffrey Namiotka, Western Reserve Academy

Catherine Peters

Bob White, Shaker Heights High School

Timothy Wutrich, Case Western Reserve University

Term Ending 2010:

Dan Cavoli, Saint Edward High School

Edmund Cueva, Xavier University

Franz Gruber, The Columbus Academy

Fr. Bede Kotlinski, Benedictine High School

Benjamin Lupica, Padua Franciscan High School

Amber Scaife, Kenyon College

Term Ending 2011:

Daniel Arbeznik, Saint Ignatius High School

K.C. Kless, Indian High High School

Nicholas Russo, Saint Francis de Sales High School

Emilie St. Cyr, Granville High School

Amy Sawan, Medina High School

Steven Strauss, Notre Dame Academy

Scholarship Committee:

Kelly Kusch, Covington Latin School, Chair

Susan Bonvallet, The Wellington School

James Andrews, Ohio University

Hildesheim Vase Committee:

Mary Jo Behrensmeyer, Mount Vernon HS, Chair

Susan Bonvallet, The Wellington School

Monica Florence, College of Wooster

Steven Strauss, Notre Dame Academy

College Program Award:

Bruce Heiden, Ohio State University, Chair

Judith De Luce, Miami University

Stergios Lazos, St. Edward High School

Finance Committee:

Shannon Byrne, Xavier University

Franz Gruber, The Columbus Academy

Martin Helzle, Case Western Reserve University

Jeffrey Kolo, Medina High School

Stergios Lazos, St. Edward High School