

H U M A N I T A S

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Issue 2

Letter from the OCC President

Dear Colleagues,

I write to express my deepest thanks to Franz Gruber for all the great work that he did in putting together the 2005 OCC meeting in Delaware. Great thanks are also due to Don Lateiner and the local planning committee. I am sure that a pleasant time was had by all of the attendees.

Please note that the 2006 OCC format has been somewhat changed: the meeting will take place on October 27th and 28th (Friday and Saturday), there will be no Thursday night activities, and the Saturday events will last most of the day instead of being limited to only Saturday morning. The theme of the 2006 meeting will be archaeology and its myriad applications. The deadline for submission of abstracts is April 20, 2006. Please send your abstracts to me at:

Classics Department
Xavier University
3800 Victory Parkway
Cincinnati, OH 45207-5181

You can also send your abstracts via email to cueva@xavier.edu, but make sure to send a printed copy to the above address as well.

All the best,

Ed Cueva
OCC President

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Ulrich Receives Precollegiate Teaching Award from APA

Jane Ulrich, who teaches Latin and Greek at Shaker Heights High School, received this year's award for Excellence in Teaching at the Precollegiate Level from the American Philological Association. A plaque and money award were presented to her at the Association's annual meeting in Montreal, Canada, on Saturday, January 7th. Robert White and Judith de Luce nominated Ulrich for the award. She

assembled a notebook portfolio including samples of her students' work, a statement of her teaching philosophy, letters of recommendation, samples of teaching materials, and photos of her school's Latin Club activities.

Ulrich has also served as a former president of the OCC and is a frequent contributor to *Humanitas*. Congratulations to Magistra Ulrich!

Letter from the Editor

Dear Colleagues:

This issue of *Humanitas* includes an appeal for your help. The Ohio Junior Classical League Executive Board is seeking funds to assist Latin students and teachers whose schools have been devastated by Hurricane Katrina. Please consider contributing to this important effort. A paper presented at the 2005 Ohio Classical Conference in Delaware, William Prueter's "Sound, Impact, and Thought in Catullus and Cicero," is also included.

The usual requests follow. First, please submit a short piece for our feature, "In The Trenches." We are eager to publish reflections of our lives and careers as teachers of Greek, Latin, and classical studies.

Deadlines for material for the next three issues are April 1, August 1, and December 1. Please submit material of interest from the media, articles you have written, and papers you have delivered to:

Neil Bernstein or Jim Andrews
 Department of Classics and World Religions
 210 Ellis Hall, Ohio University
 Athens, OH 45701
 740-597-2100 (tel)
 740-597-2146 (fax)
 bernsten@ohio.edu
 andrewsj@ohio.edu

Thank you very much.

Yours sincerely,
 Neil Bernstein
 Editor, *Humanitas*

Ohio JCL Contributes to the Hurricane Katrina Relief Effort

▪ *Jane Ulrich, Shaker Heights High School (RUlrich671@aol.com)*

Stephanie Goldfarb, the 2nd Vice President of the Ohio Junior Classical League, proposed to the OJCL Executive Board at its September meeting that the Classics students in Ohio should pitch in and help with the Katrina relief. After they tossed around the idea, they finally settled on supporting a Latin teacher who may have lost classroom supplies during the storm.

Please take a few moments to read Stephanie's proposal that follows. I think it is commendable that a group of high school students have decided to take on such a task of community service. I would like to thank the Council of the OCC for adding their generous support to these students. Please feel free to add your own personal donations to this effort and visit the Ohio Junior Classical League web site where Stephanie will post the donations.



To All Clubs and Sponsors:

Greetings from Stephanie Goldfarb and Stephanie Owens, your friendly neighborhood OJCL 2nd VP and Treasurer! We hope that this salutation finds your clubs successfully embedded in another fun-filled OJCL year. In anticipation of this year's convention, we would like to inform you of our convention

fundraiser a little early, in the interests of starting to fundraise donations now.

This year the OJCL Executive Board has decided to collect funds to help Latin students and teachers in Louisiana and Mississippi by replacing books and supplies lost in Hurricane Katrina. An account has been set up at the American Classical League Teaching Resource Materials Center for funds to be collected. Funds will be withdrawn later from this account to pay for books and supplies ordered by teachers in these states. If we truly wish to "pass on the torch of classical civilization in the modern world," we have to work together to get the Mississippi and Louisiana JCLs back up on their feet in the wake of this devastating hurricane.

We thought that actually giving money directly to these teachers and students and helping to replace lost books and supplies would be a more personal effort toward our fellow members. We are very excited about this fundraiser and hope that all of the OJCL chapters will jump on board.

Please start fundraising at your own clubs and schools in whatever way you feel will be most effective. As you collect the money, it can be sent directly to the American Classical League at:

American Classical League
Teaching Materials and Resource Center
Miami University, 422 Wells Mill Drive
Oxford, Ohio 45056

Any checks sent should be made out directly to the “American Classical League.” On the check or envelope, please designate that your money is a donation to the Katrina Relief Fund. Also, please email us to notify us of any donations made so that we can keep a running tally and post your donations online. You can reach us at vpres2@ohiojcl.org and treasurer@ohiojcl.org. This is a very

important cause, and we hope that all of you will make a contribution to this effort.

Additionally, we have set \$500 as our goal, as the Ohio Classical Conference has pledged to match any funds we raise, up to \$500. Let’s work together and meet this goal to really make a difference.

Good Luck!

Stephanie and Stephanie
vpres2@ohiojcl.org
treasurer@ohiojcl.org



Actors from the scenes from Aristophanes’ *Lysistrata* performed at Ohio Wesleyan University. From left: Prof. Lee Fratantuono (Humanities-Classics), dressed in 1855 clothes for the sesquicentennial celebration of Sturges Hall; Christopher Earl (Aphrodite), Michael McOsker (Phallic Athenian), Daphne Coonfield (Athenian woman), and Aaron Palmore (Male chorus).

Medusa Mythology Exam 2006

The Medusa Mythology Exam Committee is proud to announce its sponsorship of the tenth annual Medusa Mythology Examination. The exam is available to all students in grades 9-12. The Medusa was developed in order to allow those talented in mythology an opportunity to excel and be recognized. Another aim is to increase students' exposure to mythology.

The Medusa is composed of 50 multiple choice questions. The Medusa Exam Committee, a team of professors, teachers, and students, will design the syllabus and questions for the exam. In addition, a panel of esteemed Classicists will review the initial copy of the exam to ensure its complete mythological accuracy. The Medusa Exam Committee will then review the final copy of the exam.

The theme of this year's exam is "The Life and Times of Hercules." Sources include the ancient works of Apollodorus, Homer, and Vergil, and modern works such as Hamilton's *Mythology*, Bulfinch's *Age of Fable*, and Grimal's *Dictionary of Classical Mythology*.

Top achievers on the exam will receive certificates or medals imported from Italy. Our highest-scoring participants can apply for several achievement awards to assist with educational expenses.

The Medusa has been approved by the Contests & Activities Committee of the National Association of Secondary School Principals.

Fees for the Medusa are \$3.00 per student plus a \$15 school fee. Financial aid is available as necessary. The exam will be administered during the week of April 3-7, 2006 (choose one day; we work around spring break conflicts) and all scores and awards will be returned to



the test-taking school soon after they are received and processed, in time for awards assemblies.

Registration forms will be accepted through February 15, 2006. Interested parties are encouraged to download their registration materials, but may also contact the Medusa Exam Committee:

Medusa Myth Exam
P.O. Box 1032
Gainesville, VA 20156

(800) 896-4671

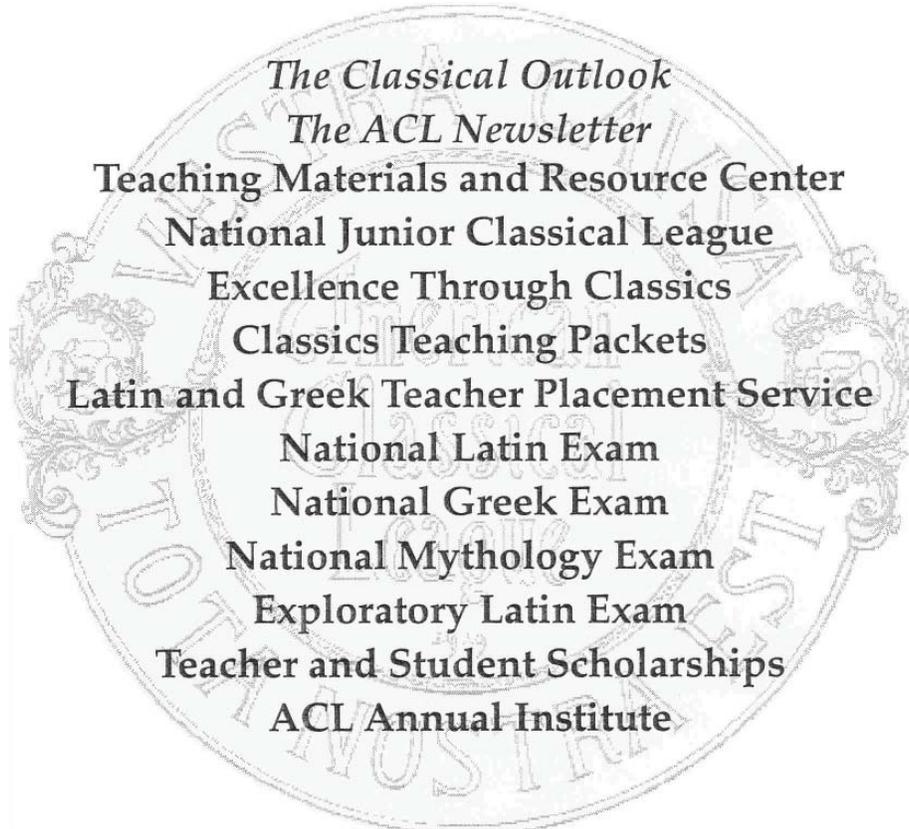
www.medusaexam.org
info@medusaexam.org

MEDUSA EXAM COMMITTEE:

Deborah Carter, Chair; Laurie Covington, Vice Chair; Rebecca Baird-Remba; Howard Chang; Penny Cipolone; Patty Lister; Jennifer Olson; Samip Patel; Matt Webb; Paul Weiss.

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Sound, Impact, and Thought in Catullus and Cicero

▪ *William Prueter, West Geauga High School (cicero@prueter.org)*

Cicero remarks in the *Orator* that there is little difference between poetry and prose. He makes a strong case that sound, impact, and thought are inextricably linked. I have used Cicero's case to try to do three things.

1. I show that Cicero's language is carefully crafted to develop the idea that he has in mind and that his goal is to combine rhythm and the periodic style in such a way that he carries the audience with him. Every word that he uses, he uses for a reason.

2. Catullus owed a debt to Cicero, for his poems can be legitimately examined with the periodic style that Cicero perfected.

3. My desire is to show, by juxtaposing selections from Cicero and Catullus, that greater appreciation for Cicero can come about if we can see the poetic music in him.



The mock-learned is a trademark of Catullus. Not *mock* as in *fake*, but informed and learned for playful purposes. He positions a word such that the music in the word is amplified by a poetic setting, as the following examples show.

lasarpiciferis iacet Cyrenis (Catullus 7.4)

"[as many kisses as grains of sand] lie on lasarpiciferan
Cyrene"

illa rudem cursu prima imbuat Amphitriten (Catullus 64.11)

"That ship first on maiden voyage tinged untitled
Amphitrite."

In the second example, the mere length of time spent on the name lets one savor the moment when that first keel made a furrow in the sea. The double spondee carries the load.

ipsius ante pedes fluctus salis adludabant (Catullus 64.67)

"[the clothing] at Ariadne's feet waves of salt played
in jest."

Ariadne stands motionless as the sea jests about her. The contrast between the light touch of waves and the irony of gentle slowness of waves strikes a note of sadness and abandonment.

flavit ab Epiro lenissimus Onchesmites (*Letters to Atticus*, 7.2)

"blew from Epirus most gentle Onchesmites"

What a fine onomatopoetic line. *Flavit* makes the sound for a breeze. *Epiro* lends help to the mood. *Lenissimus* makes for a lazy sound. Then there is the mock-learned: *Onchesmites*, a port in northern Epirus used here to tell the wind direction. This word is a double spondee, which makes the image of a breeze, soft and sweet and steady.

There is nothing like the touch of a master to bring what cannot be seen to light. This last

example is not from Catullus but from Cicero. It comes from a letter that Cicero wrote to Atticus, November 25, 50 BC (*Letters to Atticus*, 7.2) while on his way to Cilicia. The letter has a chattiness and casual atmosphere, which suggests it was not meant for distribution. Yet he took the time to compose something that evoked the mood and the sounds of his experience. Poetic music pressed upon Cicero in everything he wrote.

In the *Orator* (19.66-67), Cicero says that rhythm was once restricted to poetry but now has become so common in prose that a clear and easy distinction between the two no longer exists. Cicero insists that a good ear is needed to appreciate the nuances of each.

This subject is tight with controversy, but when it comes to a discussion of the merits of Cicero, I suspect that hidden issues have bearing. I sometimes sense that poetry is viewed as elevated literature and prose is not; that words take wing in poetry and prose harbors ideas; that the intellect ranges abundantly in poetry, but that prose, particularly Cicero's, tends to verbosity. Furthermore, I wonder if the modern disdain for politics and legal matters contributes

to the idea that what a politician past or present has to say lacks substance. I suggest that both views are dated. It is time to jettison the weight of argument imposed by repetition. Careful analysis of the way Cicero constructs thoughts concerning politics, philosophy, or legal procedure may increase appreciation for and understanding of our own.

Based on what Cicero says, there is no gulf in value between the prose and poetry—only a difference a good ear can grasp. There is music in Catullus, as there is music in Cicero. There is deep learning in each. Both learned from poetry and prose to make this music. L.P. Wilkinson points out in *Golden Latin Artistry* (Norman, 1963) that without Cicero, Catullus' hexameters would never have been so complete, so polished, so mature.

What Cicero has to say is not only meaningful in a contemporary sense, but the way he uses words is also valuable as a means to expressiveness. His sentences, like those of Catullus, are a continuous symphony of onomatopoeia. Much of this symphony rests upon his view of what a period should be. A period is a complete sentence from one full stop to another; a

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sentence so constructed as to have all its parts mutually dependent and in which the full sense is in the closing word or words.

In poem 53, Catullus uses the periodic technique for humor. His friend Calvus prosecuted Vatinius. One period covers all five lines.

*Risi nescio quem modo e corona,
qui, cum mirifice Vatiniā
meus crimina Calvus explicasset,
“I laughed I don’t know at whom recently from the
crowd,
who, when in stunning fashion the Vatinian
crimes my Calvus laid out”*

He combines the playful (*nescio quem*) with the power and seriousness of *modo e corona* to create the tone and mood he desires. We begin with a very short main clause, then begin the relative clause. We no sooner begin the relative clause when the *cum* clause intervenes. The *cum* clause allows us to picture Calvus skewering Vatinius. We linger on the sounds of *Calvus explicasset*, enjoy the music of the words. And yet we hunger for the verb, the completion of the relative clause. The scene is set, the use of clauses interlocked creates an elegance, a beauty. Yet the clauses handled this way lack a completeness that is only temporarily soothed and relieved by the beauty of the sounds. Both our desire for completion of thought and our desire for expressiveness make us want to hear more: the story and the sounds. We are entertained but as yet unfulfilled.

*admirans ait haec manusque tollens,
“di magni, salaputium disertum!”*
“standing in awe he says these things and shooting up
the hands,
‘Great Gods, an elegant shrimp!’”

Hear the contrast of the beginning of the line and the end of that line—*admirans ait* with *haec manusque tollens*. A rough and jerky beginning and a smooth and pleasant end.

Examine the contrast in sound between the two lines: *admirans ait haec manusque tollens*. There is a comic lilt here that depends upon careful enunciation, full stops: *admirans ait*. With these words, the rhythm almost ceases. Then *haec manusque tollens* brings back the music. Then the end comes very swiftly: “*di magni, salaputium disertum!*”

These words flow so easily. They are pure poetry, onomatopoeic. These are just the syllables needed for someone to shout loud enough to be heard from the crowd.

Impressive periodic structure and meter are combined to entertain. The period makes sure that the reader is not permitted to know where the author is going. So here Catullus leads up to the end with grand fashion. Anyone familiar with Catullus would know that he was about to do something very clever, but where and how are left unsure. Then we find that what the man noticed was not Calvus’ speech but his small size. That is part of the attractiveness of the system, a system that relies not just on poetic rhythm but on a periodic structure. The period in this poem is just as integral to the surprise Catullus creates as poetic rhythm is to the beauty of sounds the words create.

Cicero defines a period such that all parts look to the end in such a way that the beauty of the whole is maintained (*Orator* 58.199-201). A period begins slightly rhythmically and ends with a more distinctive rhythm. It consists of

clauses that are arranged in such a way that the full sense is delayed until the end. This period must strike the ear, assist memory, and generate thought. This is very close to what Catullus has done here.

In the *Orator* (3.11 ff., 20.70-71, 32.113-114), Cicero suggests that rhythm plays a dual role: it helps maintain interest by providing rhythmic phrases that cause delight or even sheer fun. It also plays a role in how thought is laid out and built, and this determines the strength or force of what is said. I think that it is important to keep in mind that Catullus' poetry, which relies so heavily on common language, has attractive features but also could lead to dullness or lack of interest. The period is useful for providing interest and avoiding monotony.

In poem 58, Catullus addresses Caelius and talks of Lesbia:

*Caeli, Lesbia nostra, Lesbia illa,
illa Lesbia, quam Catullus unam
plus quam se atque suos amavit omnes,*
“Caelius, our Lesbia, Lesbia that one,
that Lesbia, whom alone Catullus
more than himself and all his own has loved,”

He says her name tenderly three times as though doting on her. He even brings his love up to the present, almost just short of that but subtle. *Lesbia illa* has the sound of longing. He has set the trap for the reader, for Lesbia, for us:

*nunc in quadriviis et angiportis
glubit magnanimi Remi nepotes.*
“now on street corners and in alleys
strips the bark from descendants of great-minded
Remus.”

From the tender to the explicit. The leap is so great that we see him vent his anger, stun and raise a scornful laugh. Incongruity reigns. The pause at the end of *angiportis* is crucial. Recital of this poem would require care now or then. No wonder Martial says (1.38) that, when he hears his poems sound unimpressive, he cannot imagine that they are his own poems but surely must be those of the person reciting. The structure and design of the poem are also crucial in the delivery. Five lines, one sentence, a period, each clause rhythmically related to the next, and each thought crammed with music and sound.

Cicero's periodic technique, which some students sadly have been allowed to fear and in some cases to dread, uses techniques that are abundant, even dominant in Catullus. Both use them effectively. To snub Cicero as only a vague reflection of the power of a poet is to miss the sweet and fiery muscle found in him. As the boundaries between poetry and prose are very tenuous, I do not see how condemning one could fail to convict the other.

When Cicero needed support before his exile in 58 BC, the consul, Lucius Calpurnius Piso Caesoninus, offered arrogance and discomfort. When Cicero returned from exile, Piso was soon recalled from Macedonia where he had been governor. Piso, in a senate meeting, called Cicero to account for his efforts to bring about his return, mocked his exile, and questioned his standing in senatorial leadership. The whole speech tells us how politics played out sometimes in the rough and tumble of the Curia and Forum. Cicero did not publish the speech just to put his reply on record. Rather, it is a

political statement. It is also literature that contains examples of quips and repartee meant to be savored as much as Catullus' *glubit* or *lasarpiciferis*. Cicero describes his return in one sentence covering the whole section of 52. This sentence is a long tricolon with the last hunk the largest of the three. The ends of each section are:

*progredi visa est
templa laetari
aedificandam domum censuerunt.*

Of these three clause endings, the third is the longest. No two clauses use the same rhythm. *Progredi visa est* is a double cretic. *Templa laetari* is a trochee and molossus. The third is a molossus, trochee, and spondee. Cicero says that a clausula begins where indifference to rhythmic sounds ends. The third clause begins with *aedificandam* or perhaps the last two syllables of this word. The alliteration in *pecunia publica*, which precedes *aedificandam*, sets a poetical tone and musically leads to that last rhythmical ending. The sounds alone lend strength and intensity to the thought. One sound occurs in this section that Cicero did not like: -F-. It is absorbed in the grace and power of *aedificandam*.

In this section, Cicero elaborates that all of Rome, every temple and citizen, came to greet the man who once saved the state. These same voted to restore his property at public expense. For the same reasons as Catullus, he does not just say what he has to say flat out. Beauty in a speech, as in art, leads the mind to thought and remembrance. Each part relates to the other sections and to each other. The music here exudes Cicero's confidence. The sounds are pleasing.

His description of Piso's return begins in 53. Two direct statements change the tone set in 52.

Habes reditum meum; confer nunc vicissim tuum.
"You have my return; compare now with yours."

These are crisp.

quando quidem amisso exercitu,
"since indeed although the army was lost"

These words roll lazily off the tongue. By making the loss of the army seem minor, Cicero emphasizes the disaster. He suggests exasperation with sound. The -S- sounds show exasperation or disappointment.

nihil incolume domum,
"nothing undamaged home"

To prevent completion of thought, Cicero uses a caesura after *domum*. We wait for the verb. Then Cicero fires his salvo: *praeter os illud tuum pristinum rettulisti. Praeter os* ("except the mouth") *illud* ("that one") *tuum* ("yours")—contorted words that rely heavily upon careful enunciation. Then *pristinum rettulisti*. Music returns with a molossus and second epitrite. This serves by contrast to highlight *praeter os*. I suggest that the -S- sounds are meant not to be ugly but sneering. Each syllable is used to mock Piso and bring joy and entertainment to the audience and in the process, carry them with him. A thrilled hush filled the senate doorways that day.

But the sentence is not complete:

*qui primum qua veneris cum laureatis tuis lictoribus
quis scit?*
"Who first, where you came with those laureled lictors
of yours, who knows?"

He breaks off after *qui primum* and the anastrophe reveals deep disdain. *qua veneris ... lictoribus* is an indirect question and *quis scit* is the main clause. Then *qua veneris* goes back to the topic of an earlier sentence: “where you came with those laureled lictors of yours....” At this point Cicero turns the force of sound and word against his enemy: *quis scit?*

Look at the contrast between *laureatis tuis lictoribus* and *quis scit*. *Laureatis tuis lictoribus* flows with ease. A caesura follows *lictoribus*. Then follows *quis scit*. Enunciation must be neat and crisp. There is almost nothing rhythmical about *quis scit*. Cicero gets extra mileage here. The words mean “who knows?” but the sound says “who cares?” No one cares, Piso, which road you returned by, you dolt. The ultimate put down, aided and guided by sounds to delight, works in unison with periodic structure to construct thought.

Marcus Caelius Rufus, once the lover of Clodia, was charged with serious crimes. The primary witness for the prosecution was Clodia, who gave testimony that he murdered an ambassador and attempted to poison her. The prosecution relied heavily on Clodia’s testimony because of whom she was, her family, name, and political connections. Cicero works from the beginning to question Clodia’s credibility, which was no easy matter, as she was also a *matrona*, deserving of respect.

Cicero says in the *Orator* (36.124) that the beginning should be hesitant. He leads off the *Pro Caelio* by introducing some character wandering into the court and wondering why this trial is held. The audience becomes absorbed in

the thoughts of the visitor. Cicero has tricola such as: *qui armati senatus obsiderint, magistratibus vim attulerint, rem publicam oppugnarint*. These are full of dignity. Asyndeton makes a phrase crisp and confident; rhyme is in there too: *illustri ingenio, industria, gratia*. The visitor is surprised that a fine young lad is accused who possesses “industry, influence, and stunning ability.”

Anaphora offers power: *cum audiat nullum facinus, nullam audaciam, nullam vim in iudicium vocari*. The -M- sounds lend a serious tone. The audience would feel Cicero’s consternation. The thought possesses power and force. The grace and beauty of the syntax alone is attractive. Cicero has us just where he wishes.

The visitor notes that a young man (Caelius) is attacked by “wealth/power prostitutional.” There is a slight pause after *opibus*, which ends with a consonant followed by a word beginning with a consonant. That *opibus*, power or wealth, hints at a tantalizing invisible hand.

But Cicero also says in *Orator* (36.124) that the beginning must be modest. Thus *meretriciis* is not specific. “Prostitutional wealth” is a thin gauze concealing a dagger. Not a person in the audience could have failed to key in on that. Cicero also says that the beginning of a speech should have the framework for fire needed later to snatch victory from opponents. He does this with “meretricious wealth.” The dignity of the earlier part of the sentence sets the audience up. With *meretriciis*, they receive a jolt, something they could not possibly have predicted. This pause, this caesura, *autem opibus meretriciis*, is

a poetic technique. Of the last seven syllables, only two are long. Rapid delivery combined with a short pause hints of fun to come. If Cicero had said straight out what he thought, his speech would have fallen flat, and his thoughts would not have had the force they needed.

A lever used by the prosecution to nail Caelius was his association with Catiline. Cicero carefully handles this portion. If the prosecution can establish that Caelius has a predisposition to reckless activity, then other charges such as the murder of Dio, the attempted murder of Clodia, and inciting riots become more than just plausible in the minds of the judges. By the time Cicero mentions Caelius' connection with Catiline, Cicero has carefully set the stage—Caelius spent much time as a lad with the likes of Crassus and Cicero whose houses were known for decency. He has already expressed shock that Atratinus, one of the prosecuting attorneys, was given the place of questioning Caelius' moral standing. Cicero labels this as slander but excuses Atratinus because he was funneled bad information from some unknown source. The invisible hand has a big part in this speech. Cicero lays it out that Caelius did not have overt connection with Catiline until Catiline ran for office the second time. Cicero wonders how long a kid can be protected anyway. Cicero mentions that many quality people followed Catiline. Now Cicero is ready. With a series of antitheses, Cicero squeezes out

a portrait of Catiline that, depending on which way the portrait is held in the light, determines what one sees.

We need to understand the manner in which preceding sentences begin. Cicero mentions in the *Orator* (58.199-200) that a period needs to begin somewhat rhythmically. So we see such opening words as:

*et multi hoc idem ...
utebatur hominibus ...*

The ear delights to hear these pleasant notes. Cicero uses this taste for pleasure to set us up for the next sentence:

neque ego umquam fuisse tale monstrum in terris ullum puto, tam ex contrariis diversisque atque inter se pugnantibus naturae studiis cupiditatibusque conflatum.
(*Pro Caelio* 12)

“And not I that ever was such a monster on the earth any I think, so from contrary and diverse and between themselves fighting desires and lusts of nature blown together.”

Rhythm comes and goes. It dangles just out of our reach. The word order is jumbled. The prepositional phrase runs from *ex* to *cupiditatibus*. The last word, *conflatum*, modifies *monstrum*. Cicero gulps as he speaks. The sounds hint at a chill or shiver. The word order suggests dismay and confusion. The essence of Catiline is almost beyond expression. This is reflected in the difficulty in enunciating the sentence. Cicero brings it together with a

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cretic and a trochee at the end. The rhythm aids the memory, the metaphor makes Catiline seem unreal as Cicero gulps and shivers.

Cicero wrestles artistically with words to extract beauty. It is as though he looks at a period as a sphere complete in itself, in need of nothing else. He seeks a rounding off of each sentence as part of a complete whole. He seems disconcerted by what does not complement the whole.

A series of antitheses follows. Then:

hac ille tam varia multiplicique natura cum omnes omnibus ex terris homines improbos audacesque conlegerat, tum etiam multos fortes viros et bonos specie quadam virtutis assimilatae tenebat. (Cael. 14)
 “And so this complex and versatile spirit, at the very time when he had gathered round him every wicked and reckless man from every land, still held fast many good men and true by a kind of semblance of pretended virtue.” (Trans. Gardner)

The beginning of this sentence is more rhythmical than the other. Soon the rhythm fades. Sounds become discordant, then rhythm begins to resurface, then fades again. Synchysis plays a part here. *Hac*, *varia*, and *multiplici* modify *natura*, and *ille*, nimbly placed, joins *conlegerat*. The consonance and alliteration of S make almost every word seem sinister. To see through such haze would take far more than a young lad could muster. Almost everyone was fooled by Catiline. Cicero suggests that it is absurd to force Caelius to rise to a standard that no one, at certain times, had met. His technique here reminds me of Prokofiev’s *Love of Three Oranges*, where he frequently is about to allow the rhythm to die only to dissolve it into another. Sometimes Prokofiev’s transition

is very sweet, other times it is discordant and somewhat unnerving.

Clodia is integral to the prosecution. Cicero almost appears apologetic for being forced to deal with her. He wishes he could treat with anyone else but her. He says:

Quod quidem facerem vehementius, nisi intercederent mihi inimicitiae cum istius mulieris viro ... (Cael. 32)
 “I would indeed handle [this case] more aggressively, except interceded to me the hostilities with this woman’s husband ...”

The period lends itself to Cicero’s needs to set the surprise. He begins with a conversational tone. Then he turns and expresses regret that he, Cicero, has had a hostile relationship, and most would expect here, I think, reference to hostility between Cicero and Clodius. The prepositional phrase with that genitive tucked inside easily lets the listener know where the possession applies. We expect *fratre*. Cicero turns the world upside down with *viro*. *Viro* would mean here husband: “unless interceded for me hostilities with the husband of this woman.”

Cicero has alluded to the gossip that Clodia and her brother had an incestuous relationship. Her eager sexual appetite would make Mae West proud. Hardly a judge or any observer in the *corona* could have maintained proper courtroom composure. The next words come with speed (out of the next eight syllables, five are short): *fratre volui dicere*—“brother I meant to say.” The word we expected finally appears, but now it raises another laugh. Then as though chiding himself for a mistake of etiquette: *semper hic erro*.

There is a trochee followed by molossus. *Semper hic erro* puts on a break. Cicero feigns puzzlement: “I always make that mistake here; I can never keep this family straight.” In the *Orator* (40.137), Cicero recommends using words in the opposite sense of what they mean. That is exactly what Cicero has done here; it is not a mistake. He knows, and so does everybody else. The periodic structure, poetic lilt, audience expectation are artistically joined with thought to sway the audience. Cicero soon suggests that it is time to set aside levity. He will get serious. He will talk directly with Clodia. He lied. He has no intention of becoming serious. Cicero mentions how much Clodius loves Clodia and that out of fear when he was a child: *cum majore sorore cubitavit* (*Cael.* 36), “slept with his older sister.”

A rhyme and rhythm (three trochees in a row) easy to remember making the words easy to imbed in the memory. The tone seems to say: isn't that cute? The words may have reverberated through the audience as the words were mouthed again to savor the sounds that mock the high and mighty. In an entirely different context here, Cicero alludes to the incest.

Then Cicero takes on the persona of Clodius. Clodius comforts Clodia who has lost her hold on Caelius. Cicero has already hinted that Caelius dumped Clodia. She cannot bind the lad to her. Clodius says:

[Caelius] *calcitrat, respuit, non putat tua dona esse tanti, confer te alio.* (*Pro Caelio* 36)

“[Caelius] kicks, spits, and does not think that your gifts are all that great; go to another.”

Instead of rhythm to lead off this section, Cicero chooses onomatopoeia with words like *calcitrat*—“he kicks”; *respuit*—“he spits.” These have their own poetic power. The P in *putat* picks up on the -P- in *respuit*. Then he ends with *dona esse tanti*—“that your gifts are all that great.” One trochee and a second epitrite. Cicero uses simple words rhythmically arranged to suggest that her bedroom skills were deficient for Caelius and Clodius. Clodius, in his effort to comfort Clodia, brings on a new round of laughter. Clodius reverts to conversational tone with *confer te alio*. He is nonchalant, casual. The choriambus in *te alio* is the perfect match for the thought. Clodius is almost kind of bored to hear her whining. Go find another.

Music, onomatopoeia, and clause arrangement, were just as important to Catullus as to Cicero. In many ways, the reasons are the same: to grab the audience, to hold their attention, and to give them pleasure and then time to linger on the beauty of the sounds and interest of the thoughts. Catullus has much to say about ourselves, on those around us and life. Cicero has much to say about use of language to glean the good from law and the mission of life and a flair for language delectably sweet and tasty. A fair reading of Cicero reveals a man who falls in love with words, who is sensitive to the needs of humanity and realizes that the political arena is the most civilized way to meet those human needs. His thoughts rest upon close attention to sounds of words befitting the moment, varied periodic patterns arranged to maintain interest and arranged to control development of thought. His use of periodic structure strengthens those thoughts.

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