

WHAT'S NEW AT POMPEII AND HERCULANEUM? RESEARCH, EXCAVATION, EXHIBITIONS, AND BOOKS

by Ann Olga Koloski-Ostrow

The volcanic eruption of Mount Vesuvius (see Fig. 1) in A.D. 79 affected the psyche of the Romans for a long time after the event, and the memory of the explosion with its large loss of life was perpetuated by a variety of imperial and later Roman writers. Martial, Valerius Flaccus, Silius Italicus, Tacitus, Pliny the Younger (whose two famous letters to Tacitus have helped us understand the pyroclastics – the nature of the volcanic rock ejections of the eruption), Suetonius, Cassius Dio, Marcus Aurelius, Florus, and later Christian writers like Tertullian all mentioned the calamity of Vesuvius in various contexts in their works.

Status (ca. A.D. 45-96), who was born in Naples, for example, tells us in his eulogy for his deceased father (*Silvae* 5.3.205-08) that his father had planned to write an epic poem about the eruption of Vesuvius before he died. Status also demonstrates the emotional connection he had to Vesuvius:

Will future generations believe, when once more crops and these deserted places thrive again, that cities and peoples are buried below and that ancestral lands have disappeared, having shared in the same fate? Not yet does the mountaintop cease to threaten death. (*Silvae* 4.4. 80-85)

Status' expression of disbelief about the desolation of the landscape of Campania after this natural disaster and his realization that Vesuvius had not yet stopped threatening the neighboring territories (a fact that modern volcanologists have been studying for years now) have a ring of contemporaneity to them.

Status' comment leads us to ponder



Fig. 1. View of Mount Vesuvius from Naples harbor, August 2005. Photo credit: Ann Olga Koloski-Ostrow.

what happened after A.D. 79 to the “cities and peoples buried below” the land in and around the areas affected by the eruption of Vesuvius. The region's topography, notably the coastline and the course of the River Sarno, was drastically altered by the eruption. The buried cities remained somewhat alive in the collective memory of the Romans, but at some point, it seems that local knowledge of the precise location of both Pompeii and Herculaneum,

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Book Review: *AREIOS POTĒR kai hē tou philosophou lithos*

by Diane L. Johnson

Andrew Wilson, trans. *AREIOS POTĒR kai hē tou philosophou lithos*. The ancient Greek edition of J. K. Rowling's *Harry Potter and the Philosopher's Stone*. Bloomsbury Publishing (<http://www.bloomsbury.com>), 2004. Pp. 250. Hardcover \$21.95. ISBN 1-58234-826-x.

After the much-anticipated release of the sixth book in the Harry Potter series this past summer and the release of the fourth film, *Harry Potter and the Goblet of Fire*, in November, few people these days are unacquainted with the Harry Potter phenomenon. Readers who are both Hellenists and Harry Potter enthusiasts will, of course, need no encouragement to undertake Andrew Wilson's delightful translation of J. K. Rowling's first book. In this review, I am addressing those who have not yet discovered any reason why they should read the Harry Potter novels at all, whether in English, Greek, or any one of the more than fifty world languages into which the books have now been translated. Among this group I once numbered myself, and I found any number of excuses for not reading such fiction marketed to the young. I managed to hold out although I am sur-

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WHAT'S NEW AT POMPEII AND HERCULANEUM?

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the two most famous cities affected, disappeared. The name Civit  (City) was used for the whole zone beneath which ancient Pompeii was actually buried until the 1740's when formal excavations began.

A number of exciting discoveries since the 1980's indicate that there was a resumption of life immediately after the eruption around the area of the buried town and continued regeneration in the area. In fact, a whole new field of Pompeian studies has been established to understand those survivors who stayed on and tried to rebuild their lives. In modern Pompeii, for example, excavations on the Via Lepanto that began in the late 1980's have revealed in the jumble of structures found there a definite resumption of life immediately after the eruption of A.D. 79. Within the last ten years, Italian archaeologists have also found a necropolis to the southeast of Pompeii with finds dating between the fourth and fifth centuries A.D. Archaeologists, volcanologists, geologists, and anthropologists have been hard at work carefully reconstructing a detailed sequence of events during the eruption and its effect on the Bay of Naples. The Discovery Channel's "Pompeii: The Last Day" (2004) is a testament to this research (see <http://dsc.discovery.com/convergence/pompeii/pompeii.html>).

Nowadays, Pompeii and Herculaneum are such household names to us that we tend to take them for granted. It is well known that Pompeii and Herculaneum were each destroyed in a very different manner (more pumice and ash at Pompeii, up to twenty-five meters of successive pyroclastic surges at Herculaneum). Each city, therefore, offers archaeological evidence of a distinct character. At Herculaneum, we can recover more upper floors of structures, wooden beams, doors and collapsible gates, wooden furnishings, shrines, screens, beds, and even a cradle with evidence of a blanket still in it, not to mention papyrus scrolls and wooden tablets. The human remains are preserved differently as well. To anthropologists, the bones of Herculaneum (see Fig. 2) reveal a great deal more than the plaster casts of Pompeii, although Pompeii has other treasures to offer us. But after more than two hundred and fifty years of excavation history at Pompeii and Herculaneum, new techniques, new



Fig. 2. Skeletons in the boat storage at Herculaneum, August 2005. Photo credit: Catherine K. Baker.

approaches, and new expectations have emerged. It is time to pause and ask: what is new at Pompeii and Herculaneum? What are the exciting discoveries that archaeologists have been making in recent excavations? What kinds of studies have developed out of ongoing work at these sites?

Pompeii

Better control by the authorities of the illicit activities of organized crime on the Bay of Naples (the number of robberies of antiquities, for example, has greatly decreased) along with the intelligent management of the site of Pompeii by Superintendent Pietro Giovanni Guzzo over the last ten years or so have greatly improved the "archaeological climate" and educational value of the site of Pompeii. In 1997, Pompeii was declared a UNESCO World Heritage site, and now the Italian government allows Pompeii to keep the money from its ticket sales for site conservation. The Superintendency of Pompeii has an excellent Web site (<http://www.pompeiiisites.org>); visitors can take a virtual tour of the ruins of Pompeii and access interactively (by name or address) about fifty locations at Pompeii from a panoramic perspective.

At the actual site of Pompeii, more houses (of the roughly 400 houses that are excavated) are accessible to the public today than were open ten years ago, and more care is given to conservation and restoration throughout the site. The House of the Menander, for example, opened to the public about two years ago. After a visit to the pristinely renovated mansion, one can later go to a splendid new exhibit devoted to the everyday objects from the House of the

Menander in the Antiquarium at Boscoreale. The exhibit includes glassware, furnishings, pottery, bronzes, marbles, and much more. Panels describe who the inhabitants were, what they ate, what they read, what graffiti they scribbled, and generally how they lived.

Pompeii has seen a renaissance of highly focused research and excavation projects in the last ten years. A short sampling follows of the many ongoing projects that are helping to provide a new understanding of many aspects of Pompeian life: John Dobbins studies the forum (urban center) at Pompeii (<http://pompeii.virginia.edu/page-1.html>); Kevin Cole has been refining the building history of the northwest corner of the Pompeian forum; Steven Ellis has begun work on explorations of the area around the Stabian Gate at the southern end of the city near the entertainment and theater district (<http://www.stanford.edu/group/pompeii/index.htm>); Eric Poehler has been studying wheel ruts and curb marks to better understand Pompeian traffic patterns; Betty Jo Mayeske, Robert C. Curtis, Robert Lindley Vann, and Benedict J. Lowe are making a non-invasive study of the structures that are associated with the storage, distribution, preparation, serving, and consumption of food and drink at Pompeii (<http://www.Pompeii-Food-and-Drink.org>); and Eckhard and Ela Tiemanns are raising funds to restore the noble suburban Villa Imperiale (go to www.pompeiiisites.org, click on "Eventi" in the upper menu bar, and follow the link to "Il Progetto VIMP").

A closer look at another large project, the Anglo-American Project (http://www.brad.ac.uk/acad/archsci/field_proj/anampomp), can demonstrate the new kind of detailed information we are now gaining from the excavations and how this information is truly setting trends for the future of Pompeian archaeology. The Anglo-American Project in Pompeii, begun in 1994 by Rick Jones and Damian Robinson, aimed to record and excavate the history of an entire city block, *insula* 1 of Region VI (see Fig. 3). I have visited various parts of this large excavation site almost every year since it started and have had the benefit of personal tours from Jones and Robinson on many occasions. The triangular *insula* 1 (a block in the northwest corner of Pompeii near the Herculaneum Gate) was first excavated in the



Fig. 3. Pompeii Interactive Map.
 Courtesy of **Current World Archaeology**
 (www.archaeology.co.uk).

eighteenth century but had been left exposed to the elements and abandoned ever since. Since erosion had eaten into wall decorations and floors, the team could excavate down to the city's earliest strata in areas where no floors survived. The bare masonry of many of the walls revealed much about the block's structural history.

What we see as tourists in Pompeii is only August 24, A.D. 79, the final moment in a long history of habitation at Pompeii. Jones and Robinson and their team (comprising a field school of hundreds of eager university students from over thirty countries around the world) have essentially been writing a new 400-year history of *insula* VI. 1, including a new dating for the original construction of the House of the Surgeon, long thought to be one of the earliest houses in Pompeii (see Fig. 6). The house, it turns out, cannot have been built before ca. 200 B.C. and perhaps dates to even later than that! This finding compresses the sequence of changes in building styles and plan, not just for this house, but also for the entire architectural history of Pompeii. Jones and Robinson have also shown that the original plan of the house was significantly different from the generally-

accepted version.

Thanks to the Anglo-American Project, we can now see how *insula* VI.1 was first occupied in the fourth century B.C., reorganized with modest houses and workshops in the second century B.C., bombed by the Roman army a century later, and finally dominated by a single luxurious residence, the House of the Vestals, which was surrounded by bars and shops. The team plans one more season (2006) at Pompeii and then will focus on further publications that address a new array of questions: When were Pompeii's streets first laid out? How did the densely packed townscape of A.D. 79 come into being? What was the relationship between rich and poor habitation and inhabitants? How did the masses of Pompeii earn a living?

The Pompeii Trust (<http://www.pompeitrust.org>) is an outgrowth of the Anglo-American Project. It is a charitable organization founded a few years ago to preserve *insula* VI.1 for posterity. The Project Director of the Trust, Rick Jones, does not believe that archaeologists can excavate Pompeii and then walk away to their studies without looking back. Pompeii is being ravaged by tourists, sun, rains, and wind every year, and an on-going effort must be made to

preserve it for future generations. The first efforts of the Trust will preserve the House of the Vestals, then the inns and bars of *insula* VI.1, and finally the House of the Surgeon and the shrine area. Eventually, the whole block will be open to the public so that we all can appreciate the dynamic development of Pompeii in context.

Herculaneum

New excavation at Herculaneum has also yielded impressive results. Tourists can now visit an exposed part of the Villa of the Papyri, an opulent seaside dwelling located a few hundred meters from the western side of Herculaneum that was perhaps owned by Lucius Calpurnius Piso, the father-in-law of Julius Caesar (an advance reservation done online at www.arethusa.net is required). While the villa contains colorful wall paintings, marbles, bronzes, and other statuary, it has been known, since its original excavation, more for its library of papyrus scrolls. In 2004, the Friends of the Herculaneum Society

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rounded by undergraduates who, judging from the emblems on their tee-shirts and coffee mugs and the references they make in their essays, are crazy about Harry. It was not until one of them dared me to read a Harry Potter novel that I was goaded into action. “If I have to read it,” I weakly insisted, “I’m going to do it in Greek.” “Language-ist!” she fumed but accepted my condition.

Well, I have kept my end of the bargain and can confidently state that Rowling tells a good story: Hareios, an unloved and neglected orphan to whom various unaccountable things happen (*polla . . . paradoxa*) is rescued from his horrid foster family by a half-*gigas* named Hagrids, who helps him on his way to *Hyogoētou Paideutērion*, the boarding school where he is to study the magic arts (see Fig. 4). Our story traces Hareios’ first year at *Hyogoētou*: how he becomes the star player on the Icarus-ball (*ikarosphairikē*) team, how he interacts with the eccentric *sophistai* of the faculty, how he meets those who will become his friends and enemies, how he resists the evil force that has killed his parents and longs to destroy him.

The reader is reminded throughout the story of important truths: that it is equally destructive to be self-satisfied and to be overwhelmed by lust for what one does not have; that compassion for those who are weaker is better than arrogance and intolerance; that biological and ethnic diversity is preferable to tedious conformity; and, finally, that the paranoid drive for security is both futile and deadly and must be countered by the infinite potential of creative magic and youthful élan. This philosophical aspect of the novel, of course, is part of Rowling’s original achievement, as are the compelling and sometimes repellent characters around whom the story develops. And, while Andrew Wilson has masterfully rendered them all in Attic dialect, we still need to answer the question: why read this translation when you can read the novel in Rowling’s original English?

Well, I can start with the old *utile-dulce* argument: that it is fun to read an arresting

and entertaining story (*dulce*) while reviewing Greek vocabulary and grammar (*utile*). Such an activity increases one’s ability to read and appreciate Greek prose. Anyone who has gone through first-year Greek will derive considerable profit from Wilson’s work.

But there is something else in this text that classicists will find appealing. As they read, they will find themselves catching and savoring the memories of previous encounters with ancient texts, for into his translation Wilson has incorporated elements from the styles of many Greek authors, adding something from Homer, Hesiod, Plato, Xenophon, the Athenian tragedians, and Aristophanes.

The opening line in the Greek sets the tone: “Doursleios kai hē gunē enōkoun tē tetartē oikia tē tēs tōn mursinōn hodou” (“Dursley and his wife lived in the fourth house on the street of the myrtle trees . . .”). This reflects Rowling’s original sentence (“Mr and Mrs Dursley, of number four, Privet Drive, . . .”). Yet, with the Greek page before my eyes, I think at once of the opening of Xenophon’s *Anabasis*: “Dareios and Parysatis had two sons.” Further on in Wilson’s text, banqueters in Homeric fashion “put aside their desire for potable and eatable” (103). Characters call Zeus and all the gods to witness (see 124, for example, for a mouth-filling oath uttered by the *sophistria* Magonōgalea and another oath by the prim Hermionē, 188.) Time is reckoned in the ancient manner: a lesson takes place “a little after the ninth [hour] of the afternoon” (119), or Wilson adopts the Hesiodic “at the hour when the yoke is lifted from the oxen” (69). The effect is especially delightful in those passages in which Rowling’s original presents a phenomenon perfectly ordinary to a modern reader but presumably alien to Wilson’s idealized reader of Greek: a train, for example, which Wilson describes in a Herodotean digression as

a wonder made of iron, breathing smoke, such that it runs by itself (*ex automatou*) upon iron wheels, using steam to move just like the *aiolipylai* of Heron of Alexan-



Fig. 4. Daniel Radcliffe as Harry Potter in *Harry Potter and the Sorcerer’s Stone* (Warner Brothers, 2001), the film adaptation of J. K. Rowling’s *Harry Potter and the Philosopher’s Stone* (1997).

dria. And this *treno* draws along many wagons, upon which the people of today (*hoi nun*) are carried all over the country, mounting and dismounting in the stations.” (52)

Or take, as another example, marshmallows: “*malakhai helōdeis* are a kind of sweetmeat rather different from what people of today call *loukoumi*” (162). Or golf: “Those playing it strike the balls of *gkolph* with rods . . . hoping to direct them into a very small hole” (138). Have a look at Christmas dinner, complete with cranberry sauce, plum-pudding, and the *krakeres* that the British are fond of exploding at holidays (165-66).

Many of Wilson’s adaptations of Rowling’s names are evocative: Hareios Potēr, for example, preserves the English while evoking both Ares and the Areopagus, implying martial and political glory. Then there is Snape, the malicious *sophistēs* here named Sinapys (“mustard”). Hareios’ *bête noire* is Malfoy, an arrogant coward here named Malthakos (“weak-spirited”). Poiphyktēs (“snort”), is a nasty little ghoulish. Voldemort, the arch-villain himself, bears a

name reminiscent of scaly serpents and death: Pholidomortos.

The quality of Wilson's prose is very high. I found very few errors in the Greek during my first read-through. The story is a compelling one, forcing the reader to keep turning the page to see what happens next. And while there are a few accent errors, a few slips in gender agreement, minor typographical problems (the misspelling in the header for *Biblos Theta*, for example), there was no occasion where I had to stop and wonder where the text was going. When Wilson uses verse, as in the song of the Pilos Nemētēs (Sorting Hat) on pages 96-97 or in the school anthem (104), the prosody is flawless. On all counts, this translation is a delight, to be read with pleasure and profit by Hellenists (and Latinists, too) who love imaginative literature.

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ALMI PARENTES

by Daniel N. Erickson

In his essay "On Good Teaching," which appeared in issue 2.1 of *Amphora* (10-11), Randall Nichols eloquently relates that he entered the classics profession because he had challenging, dedicated professors who took a genuine interest in him. I, too, had good teachers, but what motivated me to pursue a career teaching both classics and Spanish was the dedication and encouragement of my mother and father, coupled with a natural interest in language. As traditional Romans revered their parents and looked to them for guidance, so I did with mine, receiving from them their sage advice and the confidence to follow my true interests and strengths.

Until the fourth grade, I did not care much for school and attended only because I knew I would be in trouble with my parents if I did not. However, during this grade and for some unknown reason, I took a liking to words. The high point of each day came when the teacher would give the vocabulary quiz, for which I would prepare with great diligence. After some initial failures, I was soon earning A's and B's and began to feel much better about myself as a student. My mother and father were enthusiastic that I had *finally* started to enjoy school, telling me how proud they were each time they saw my papers with those little gold or silver stars affixed. Success was contagious, and I began to study my other subjects with similar effort.

Ninth grade was another pivotal year in my academic development, for it was then that I began to think seriously about college. Ever since I was a child, I had wanted to follow in my father's footsteps and become a physician. Before registering for classes, I spoke with my dad at length about the courses I should take during high school to prepare myself to be a pre-med student in college. Besides studying biology, advanced math, physics, and chemistry, he was insistent that I take Latin because it would help me learn medical vocabulary and be excellent training for the mind.

I was curious about this language that my dad said was useful and relevant to the present even though it was most ancient. Knowing that he had studied the subject in college, I asked him if I could look at his old Latin books. He was happy to comply since he loved

Latin and had the fond hope that I would as well. As I perused those tomes, I was captivated by the pictures and became absorbed with what I read about Roman civilization and the history of English words. However, the charts termed "declensions" and "conjugations" completely mystified me, and I wondered whether I could ever learn something that seemed so complex. Intimidated though I was, I followed my father's advice and was determined to sign up for Latin.

When it came time for registration, I was very excited because I was then entering high school and would be studying new, challenging subjects. I had no difficulty getting the classes I wanted, except for Latin. Upon asking my counselor why Latin was not offered, I was informed that it was a dead language (which I assumed meant that it was worthless) and therefore it had not been taught at the school for years. I found out that Spanish was the only foreign language available, so I had no choice but to enroll in it since I knew that colleges looked very favorably upon language study. The counselor reassured me of the value of Spanish, pointing out that it was modern, spoken in many countries, and thus useful. I was completely dismayed that my dad, whose advice I trusted implicitly, seemed out of touch with contemporary views on education.

Later that day, my parents asked me how registration went. I replied that it went well and that the only class I could not get was Latin, so I took Spanish instead. My dad could hardly believe that our high school, which touted its pre-college curriculum, did not provide its students the opportunity to study the language that he considered essential for an aspiring college student. My mom, a registered nurse who had studied both Latin and Spanish, reminded him that Spanish was one of the Romance languages, the direct descendants of Latin, and stated that she would be pleased to practice Spanish with me.

I took her up on her offer and was glad that I did, for she helped make Spanish the highlight of my years in public school. Besides quizzing me on vocabulary and verb conjugations, she would practice speaking the language with me and teach me Spanish sayings

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“TELL THEM WE ARE RISING”: AFRICAN AMERICANS AND THE CLASSICS

by Kenneth W. Goings and Eugene O'Connor

From the time of the American colonies until well into the twentieth century, a “classical education” (meaning training in Latin and Greek) was largely associated with elites, that is, with white gentlemen. The received wisdom of the time was that those outside this elite group had neither the requisite mental capacity nor the necessary leisure to master the classical languages. This criticism was leveled particularly at African Americans, who were assumed to be intellectually deficient and socially marginal. Thought to be descended from “savages,” they therefore lacked a vested interest in the foundations of Western civilization.

Evidence from the archives of historically-black colleges, autobiographies by early black classicists, and political writings by abolitionists demonstrate, however, that not only were large numbers of African Americans able to master the classics but that indeed they saw the classics as part of their own heritage. This article will therefore address both the motivation behind African American classical training and the means that African Americans used to achieve a classical education. Our focus spans the mid-nineteenth to the mid-twentieth century.

We begin with the challenges African Americans historically faced. Typical of the predominant views of the eighteenth and nineteenth centuries about African Americans and the classics are the following two examples. Thomas Jefferson, in his *Notes on the State of Virginia* (1785), dismissed the slave Phillis Wheatley’s *Poems on Various Subjects, Religious and Moral* (1773), inspired by classical models, as beneath the level of criticism (*Notes*, Query XIV). His racist views led Jefferson to regard the status of blacks in America as fixed by nature and not by institutionalized slavery. Therefore, no training, particularly in Latin and Greek, could improve their status. We find essentially the same criticism being expressed roughly a century later by Walter Hines Page, who had studied Greek at Johns Hopkins under Basil Lanneau Gildersleeve. Page, writing in 1902, recalls an incident he had experienced in the South during Recon-

struction: “One morning I went to a school for the Negroes and I heard a very black boy translate a passage from Xenophon. His teacher was a full-blooded Negro. It happened that I went straight from the school to a club where I encountered a group of gentlemen discussing the limitations of the African mind. “Teach ’em Greek?” said old judge so-and-so. “Now a nigger could learn the Greek alphabet by rote, but he could never intelligently construe a passage from any Greek writer – impossible.” I told him what I had just heard. “Read it? Understood it? Was black? A black man teaching him? I beg your pardon, but do you read Greek yourself?” “Sir,” he said at last, “I do not for a moment doubt your word. I know you think the nigger read Greek; but you were deceived. I shouldn’t believe it if I saw it with my own eyes and heard it with my own ears.” (*The Rebuilding of the Old Commonwealth* [1902], 132-33)

*Ex-slave communities
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Both Jefferson and Page illustrate the prevalent thinking about African Americans’ intelligence, particularly regarding the classics. Given the racial and societal bias against them, it is important to note that educated African Americans in the early nineteenth century used their connection to the classics and the fact that there were great African civilizations in classical antiquity to bolster their argument for the freedom of their brothers and sisters in slavery and thereby their inclusion in the American mainstream. Indeed, African Americans were appropriating for themselves the larger American impulse of adducing classical, particularly Roman Republican, models to justify their efforts to define the new American nation and their right to full citizenship in the American Republic.

For example, an article drawn from the work of the Haitian scholar Baron de Vastey in the African American publication *Freedom’s Journal* (February 7, 1829), argued thus: “The enemies of Africa wish to persuade the world that for five of the six thousand years that the world has existed, Africa has been sunk in barbarism. Have they forgotten that Africa was the cradle of the arts and sciences? If they pretend to forget this, it becomes our duty to remind them of it.” African Americans in the North, who had received a classical education in Negro schools and northern colleges and universities or abroad, began to form literary and historical societies in order to demonstrate mastery of the intellectual currents of the day and to promote literacy. As Elizabeth McHenry convincingly argues in *Forgotten Readers* (2002), these societies were also acts of resistance, refuges from the racial attitudes that denied African Americans citizenship and often even full humanity.

David Walker’s *Appeal to the Colored Citizens of the World* (1829), which combined African Americans’ interest in social and secular history with a plea against the injustice of slavery, is another example of using the classical past to defend blacks’ full human status. In part, Walker’s text reminds us how his views differ from those of Jefferson. His *Appeal* offered an alternative reading of classical sources that argues for the intellectual achievement of ancient historical personages from North Africa, such as Hannibal, Cleopatra, and Augustine. Walker contended that ancient slavery, which was not racially specific, was humane in comparison to the condition of blacks in early nineteenth-century America. Ignorance among African Americans resulted not from biological inferiority but from a lack of education. Appealing not just to secular sources but to biblical history, Walker inveighed against Christians for their invidious treatment of blacks. Appropriating the millennial and teleological speculations of American Protestantism, Walker capped his appeal for tolerance by predicting that one day the world would be turned upside down and that African Americans would assume their rightful place within the social, political, and economic life of the nation (74).

Walker’s appeal not only to reform

but also to educate was the driving force behind the rise, following the Civil War, of many of the black colleges and universities predominantly, but not exclusively in the South. Established by missionary societies and often funded by northern philanthropists, these liberal arts colleges were largely created on a New England academic model that stressed a classical education. Their founding roughly from the 1870's to World War I truly comprised a "Golden Age" for African American education. The missionaries, philanthropists, and church societies, as well as African American students and their parents, concluded that a traditional classical education would provide future black leaders with a training that was a prerequisite for social equality in American civil and political life.

Given the level of intolerance toward education for African Americans, the task at hand was indeed a formidable one, but one performed by men and women of dedication and perseverance. For decades before the Civil War, slaves, with few exceptions, had been forbidden to read and write. And if they did so, it could be done only surreptitiously. Thus, the political significance of an education for former slaves following the end of the Civil War and emancipation cannot be underestimated. Ex-slave communities pursuing their educational objectives stressed leadership training. They believed that economic independence and political self-motivation could not happen without well-trained intellectuals. Most black educators saw the classical curriculum not as a mere imitation of white schools but as a way of gaining access to the best intellectual traditions of the era and the best means of realizing their own development. For example, Richard Wright, an influential black educator of the post-Reconstruction era, was once approached, when he was a student at Atlanta University, by a northern visitor who asked him what freedmen had to say to their friends in New England. Young Wright's reply was: "Tell them we are rising" (James D. Anderson, *The Education of Blacks in the South, 1860-1935*, [1988], 29).

For Wright, the classical curriculum did not impose a white culture on African Americans; rather, it was a way for African Americans to understand the development of Western culture and their inherent right to participate in that culture. Thus, with limited resources and often poor physical plants, black colleges and universities

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Book Review: *The October Horse*

by Helen Geagan

Colleen McCullough. *The October Horse*. Simon and Schuster (<http://www.simon-says.com>), 2002. Pp. 792. Hardcover \$44.00. ISBN 0684853310. Pocket Books (www.pocketbooks.com), 2003. Pp. 1120. Paperback \$7.99. ISBN 0671024205.

Julius Caesar has been a figure of controversy since before his death, and controversies will continue to flourish. Monarch? King? Rampaging general? Democrat? What was Caesar? At the popular level, HBO's new series *ROME* has been devoting itself to the subject, but previously Colleen McCullough had entered the debate with six historical novels comprising roughly 4,300 pages in her *Masters of Rome* series: *The First Man In Rome* (1990), *The Grass Crown* (1991), *Fortune's Favorites* (1993), *Caesar's Women* (1996), *Caesar* (1997), and finally *The October Horse* (2002). McCullough believes that no one can understand Caesar without being intimately familiar with the entire history of the fall of the Roman Republic and the leading figures in it. Without such understanding, she says, "Caesar would remain what he is in most people's eyes: tritely judged the man who would be King, more a destroyer than a builder, and – greatest misconception of them all – a man who impatiently cut the knot of his Gordian dilemma by marching on his country with a flip remark about dice" (Colleen McCullough, "Reflections On Her Long Historical Novels," pre-publication advertisement for *Fortune's Favorite*, 3).

As highly entertaining and prodigiously researched as its predecessors, *The October Horse* opens just after the battle at Pharsalus (48 B.C.) as Caesar sails for Alexandria in search of Pompey (whose death concludes *Caesar*). He wants to pardon all who will be pardoned, to bring all into full participation in the political, economic, and social structures of Rome. The Republicans, however, regroup under the benevolent, if unwilling, leadership of Cato and head for Utica. McCullough gives an enthralling account of 10,000 Republicans marching 1,400 miles along the coast of Africa, only to be defeated at Thapsus. Caesar arrives in Utica just as Cato has dis-

patched himself, an event McCullough describes in grisly detail, including spilled guts and blood all over the place.

Plots in Rome fester. The "Kill Caesar Club" grows slowly, under the guidance of Trebonius, abetted by Antonius. To justify their conspiracy, the conspirators put the rumor about that Caesar wants to be King. This disgusts Caesar who only wants enough power to impose his style of democracy on the structures of the Republic. He has, for example, imposed sumptuary laws and has made it difficult for senators to absent themselves from the Senate, measures that have not increased his popularity with the senators.

The Republicans make their last stand at Munda. Both sides are worn out. Caesar, more often clement than not, warns them that this time there will be no mercy. Victorious, with Octavius acting as his *contubernalis* (general's aide), he sets about establishing Roman colonies all over Narbonese Gaul. He draws up all the legislation, ordinances, and by-laws himself. Typically, all colonies are to have Roman citizenship, veterans are to have generous land allotments, freedmen are enabled to sit on the council in each colony, and a separate colony is to be founded for Rome's urban poor.

As Caesar's relationship with Antonius deteriorates, his relationship with Octavius grows. As they are discussing possible sources of wealth to sustain Rome, Caesar explains his plans to invade Parthia. Octavius uses the opportunity to worm the secret of Egypt's wealth out of him. Caesar prepares for his expedition. He draws up his will. Not trusting the Senate to send him necessary funds while he is in the field, Caesar rifles the treasury and banks the money in Brundisium: "A prudent general takes his funds with him when he goes," he explains to Octavius; ". . . if he has to send back to Rome for more money, the Senate can prove very difficult . . ." (448).

Warned of his impending death by numerous people, Caesar, who has stepped down from the Dictatorship and is licitorless, ignores the warnings. He is killed while at work with his scrolls in the Curia Pompeia by twenty-two assassins (by McCullough's count). The account is graphic and gory:

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Ask A Classicist

A new feature in *Amphora* where our panel of experts will tackle intriguing questions about the classical world and its influences.

Q I have long wondered about the relationship in meaning between the Latin verb *despondeo*, *despondere*, *despondi*, *desponsum*, (“to promise a woman in marriage”) and its English derivative *despondent* (“despairing, depressed”). Shouldn’t Roman fathers, who ordinarily chose the men that their daughters married, have been cheered up, rather than depressed, when they promised their daughters in marriage?

A When used with the direct object *animus*, (“spirit”) *despondeo* (“to promise a woman in marriage”) means “despair, give up hope, and lose heart” in classical Latin. Always quick on the etymological draw, the learned late Republican author Marcus Terentius Varro ventures an explanation at *De Lingua Latina* 7.71:

A man who had promised his daughter (*spondeat*), they said, had promised her away (*despondisse*) because she had gone out of the control of his will (*sponde*), that is, of his volition: even if he did not want to give her away, he gave her away because he had been obligated by his promise to give her in marriage (*sponsu*) . . . Thus, a person is also said to have promised his spirit away (*despondisse animus*), just as he is said to have promised his daughter away (*despondisse filiam*) because he had set a limit to the power of his will (*sponde*).

According to Varro, then, what caused emotional distress in a Roman man was not necessarily losing his daughter from his household and giving her away to the bridegroom he had selected but the loss of his perceived ability to exert control over her. Varro posits an analogy between losing one’s spirit, what we might call one’s heart, and losing one’s daughter in marriage, on the grounds that both involve loss of control, and evidently, a depressing loss of control at that. Now how do we say “control freak” in Latin? *Paterfamilias*, perhaps?

ORAL LATIN: *LOQUIMUR QUO MELIUS LEGAMUS* – WE SPEAK TO READ BETTER

by Milena Minkova and Terence Tunberg

Oral Latin, or the practice of spoken and extempore (to various degrees) interaction in Latin, has become a “hot topic” among those concerned with the pedagogy of Latin in North America during the last decade or so. Oral Latin is frequently the subject of interchanges on listservs, especially *LATINTEACH* (<http://nxport.com/mailman/listinfo/latinteach>). Oral techniques for the classroom are treated in various recent articles published in journals aimed at Latin teachers (see, for example, Jeffrey Wills, “Speaking Latin in Schools and Colleges,” *Classical World*, 92.1 [1998], 27-34). Workshops on oral strategies in Latin instruction have become quite common at conferences for teachers and professors of the classical languages, especially at the annual Institute of the American Classical League (ACL).

The rubric “oral Latin” includes quite a large range of activities. Oral Latin can consist of simple substitutions or word-change drills performed orally. It may involve, at a somewhat higher level, asking students for simple responses in Latin, perhaps relating to a written text, or a set of prepared questions by the instructor. Total immersion is rarely the goal for classroom activities; in some cases, nevertheless, oral Latin may involve those taking part in a totally Latin environment, such as in the intensive Latin workshops at the University of Kentucky (see Fig. 5), designed to acclimatize participants to extempore expression in an intensive ten-day experience, or in a number of other seminars for spoken Latin that take place on a regular basis in various parts of Europe and the United States.

The resurgence of interest in spoken Latin is due to several factors. Many teachers in both high schools and universities have independently discovered that oral interchange can be a useful addition to the tools available to them for stimulating learning in the classroom. Many Latin students, whether in high schools or universities, enjoy being able to say things in Latin and to use their new-found language skills to communicate just like the students of other languages.

Latin in state school systems and universities counts as a foreign language. Oral proficiency is a part of language-learning standards for both pre-college and college levels mandated in various states. To our knowledge, no state education regulation specifically exempts Latin from this aspect of language learning. Indeed, Latin teachers themselves have now begun to bring the expectations of Latin instruction a few small degrees closer to the level of proficiency that is taken for granted in the pedagogy of other languages. In the Standards for Classical Language Learning recently formulated by a committee formed under the auspices of the ACL and American Philological Association, under Goal I, Communication, we find Standard 1.2 “Students use orally, listen to, and write Latin or Greek as part of the language learning process.”

The move to oral Latin may seem radically new, but it is in fact a return to something quite traditional in the pedagogy of Latin after the collapse of the Western Roman Empire. Although Latin was nobody’s native language in the Middle Ages and Renaissance, a spoken use of Latin existed among the educated, tied chiefly to the fact that Latin remained the universal *lingua franca* of the church, law, the world of learning, and even secular administration. Students in Latin schools in many parts of Renaissance Europe were required to use only Latin in school, usually after the second year. Many Renaissance textbooks designed for student conversational Latin survive. They are known as *colloquia*. Some of these little dialogues were written by famous humanists, including Erasmus, whose *colloquia familiaria*, revised and amplified many times by their author, rise above the rather undistinguished level of such works and include several mini-masterpieces of Neo-Latin literature. The pedagogy of the Jesuit order founded in the sixteenth century, a system of teaching that lasted without much change until the eighteenth century, insisted on maintaining the spoken use of Latin. In the *Ratio studiorum* of 1599, the blueprint for the academies of the Jesuit order, we read (among other

injunctions of a similar kind):

Latine loquendi usus severe in primis custodiatur, iis scholis exceptis, in quibus discipuli Latine nesciunt, ita ut in omnibus quae ad scholam pertinent, numquam liceat uti patrio sermone, notis etiam adscriptis, si quis neglexerit: eamque ob rem Latine perpetuo magister loquatur.

Let the practice of speaking Latin be strictly preserved – with the exception of those classes in which the students are untrained in Latin – so that in all activities pertaining to the class it is never permissible to use the vernacular, with the provision of bad marks for anyone who neglects [this injunction]. For this reason the teacher should constantly speak Latin.

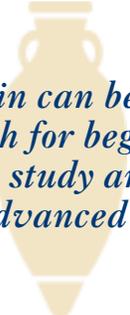
But ability in extempore Latin expression, whether speaking or writing, was then highly prized for practical reasons. Latin, as noted above, was the functioning language of the academic and ecclesiastical establishments. Academic publication and ecclesiastical correspondence throughout Europe were overwhelmingly in Latin. Students without some oral ability in Latin and comprehension of Latin discourse could never finish a university curriculum since, throughout the Middle Ages and Renaissance until the seventeenth century, and in some cases even later, Latin was the language of university teaching and disputations, not merely in what we would call classical studies, but in medicine, law, and other fields.

These social factors that once encouraged the active use of Latin have, of course, long since faded away, but one practical motive remains. Those who favor oral Latin believe that it helps students learn Latin more quickly

and instinctively. Perhaps not surprisingly, in view of the fact that oral communication has not been a typical practice for Latin teachers for more than two centuries, modern statistics that illustrate the value of oral Latin as a learning tool are hard to find. But most advocates of oral Latin, including ourselves, are convinced by the logic of what the pedagogy of other languages tells us: most people are likely to learn any language better and appreciate its nuances more easily if they have an active as well as passive command of the language, especially in speaking, which demands immediate response, and if they employ all the faculties in learning: reading, writing, listening, and speaking – and not merely reading and translating. In our own experience with M.A.-level Latin instruction that involves both written composition and oral discourse together, we have certainly observed that, while some students may do somewhat better at writing than spoken discourse or vice versa, those who can express themselves accurately and correctly in both oral and written discourse nearly always also do better on sight-translation exams.

We are convinced that oral Latin can be a very useful tool for beginning language instruction, and particularly for young children. But our experience also indicates that active usage is highly effective in the more advanced stages of learning Latin when students are assimilating the more complicated material in upper-level grammar courses and especially when they are developing the ability to read unadulterated Latin texts. When students reach this level, they must recognize and understand a wide range of complex constructions, put them together in context, and

develop a large vocabulary in order to read more easily and quickly. Precisely at this point, the concomitant active use of the language in writing and even more so in speaking (which is much more difficult if one aims at consistently maintaining correct construction) is an incomparable aid to acquiring a more instinctive knowledge and control of all these elements.



Oral Latin can be a useful tool both for beginning language study and at the more advanced stages.

But how should one speak Latin? It is well known that the Latin spoken by the ordinary citizens on a daily basis in the streets of ancient Rome, or other cities in the empire, was quite different from the polished and sometimes elaborate diction of Cicero or Livy, to name just two canonical authors. Should we not try to find out what the real day-to-day spoken language of the Romans was and use that idiom in our oral Latin? Such an approach might cause difficulties. Despite the evidence provided by inscriptions and Pompeian graffiti, the real *sermo cotidianus* of even the literate members of the ancient Roman populace is not known in enough detail to enable a modern practitioner of oral Latin to reproduce every aspect of it in a continuous and extempore spoken discourse. And even if such knowledge were available, it would probably not provide the most viable syntactical and morphological model for our oral Latin. Latinists who use spoken Latin today as a way to teach Latin better (such as ourselves) or use it to help internalize their own grasp of Latin will usually aim at a discourse close to the usage in the majority of literary texts studied by students and scholars. For most modern practitioners of oral Latin, the texts are the standard and goal. Good examples of the kind of sentence structure and syntax in literary texts that is congruent with spoken discourse can be found in the letters of Cicero and Seneca (despite the fact that the latter are not real letters), the plays of Terence (without the archaisms), or the *colloquia* of Erasmus and other Renaissance humanists.



Fig. 5. Participants of the 2005 summer Latin seminar at the University of Kentucky. Photo credit: Diane Arnson Svarlien.

WHAT'S NEW AT POMPEII AND HERCULANEUM?

continued from page 3

(<http://www.herculaneum.ox.ac.uk>) was founded in order to advance public education of this UNESCO World Heritage site, to create an archive of materials relating to it, to promote research (especially continued investigation of the Villa of the Papyri), and to promote conservation. The hope is to build an interactive membership to air publicly issues such as whether further excavation (in search of more scrolls in the Villa of the Papyri, for example) should be undertaken.

I first visited the villa in 1993 by climbing down some sixty feet on a narrow fireman's ladder that was fitted into a well. I could walk upright through some of the tunnels, but I also had to crouch down and dodge centipedes and spiders to view the dimly-lit decorative features hidden there (see Fig. 7). These were the same tunnels first cleared in 1750 under the supervision of Karl von Weber by his excavation crew of forced laborers, who had been plucked from local prisons and asylums for the mentally impaired.

The new excavations, funded in part by the Getty Museum in Malibu, California (itself a replica of the Villa of the Papyri), proved that von Weber's eighteenth century plan was accurate to the centimeter (A. O. Koloski-Ostrow, "Villa Re-Excavated," *Archaeology*, March/April 1994, 23). Now, more than ten years later, several rooms of the villa are exposed once again to the Campanian sun: a second-story balcony, polychrome mosaics, and an elegant dining area have emerged. In the northwest *insula* near the villa property, moreover, we can see the *atria* (formal entrance halls) of other houses, a large swimming pool, an elaborate *nymphaeum* (a large, decorative water fountain) and other unidentified buildings, as well as an impressive skeleton of a horse. One unfortunately gets the impression that these finds were quickly passed by in the quest to clear the villa. The entire excavation site sits in a vast valley that looks like a giant gravel pit cleared by large earth-moving equipment. The villa is of exceptional importance, but if we expose more of it and do so with too much haste, are we really ready to guarantee its safety for the future?

Professor Andrew Wallace-Hadrill, Director of the British School at Rome, has written passionately on this topic (in the newsletter *Birth of the Herculaneum Society* 1, 2004, 2, among other places);

he favors a cessation of excavation for now. Conservation at Herculaneum (and this is just as true for ancient Pompeii) is a serious issue with complex dimensions. For example, on the one hand, one of the many challenges currently facing the main site at Herculaneum is the damage that pigeon droppings are causing to excavated buildings. Pigeons have nested in just about every available angle of every house. The acidity of their guano has been a serious conservation problem, since it weakens structural foundations everywhere. With help from the Herculaneum Conservation Project, a collaborative venture of The Packard Humanities Institute and the British School at Rome, falcons have now been released into the archaeological zone to scare away the pigeons. Because falcons have already been successful against pigeons at several airports, the Conservation Project at Herculaneum, with three eager falcons soaring over the site, is promising helpful results, although the pigeons still seem to have the upper hand.

Professor Robert Fowler of the University of Bristol, on the other hand, believes that the excavation of the villa must continue in the more immediate future (*The Times* of London, Apr. 5, 2002, 42). He feels that the remainder

of the papyrus fragments containing known and unknown masterpieces lost for two millennia must be recovered as soon as possible while there is still time. There is, indeed, a very real threat of another eruption of Vesuvius within the next five to ten years, although no one can pinpoint the exact time. Volcanologists suggest that this event will be cataclysmic, like the eruption of A.D. 79, and if this is true, it puts the importance of additional excavation of the papyri in another context, one of greater urgency. One thing is sure: the crisis of conservation is acute in both Herculaneum and Pompeii, as is the threat of another possible eruption of Vesuvius, and no course of action will easily or inexpensively provide solutions.

Exhibitions on Pompeii and Herculaneum

In 2003, the National Archaeological Museum of Naples produced an engaging exhibit called "Stories from an Eruption – Pompeii, Herculaneum, and Oplontis." In the large entry hall of the museum were projected changing images of plaster casts of the volcano's victims, mosaics, and frescoes. This fast-paced slide show was accompanied by pulsating music, alternating with scenes of Vesuvius erupting, and sounds of terrified crowds, crumbling walls, and the whoosh of a pyroclastic cloud swooping over the landscape. This show concluded with silence and darkness before the



Fig. 6. Professor Rick Jones of the Anglo-American Project (on the left) and Dr. Steven Ostrow, History faculty of MIT (on the right), in the atrium of the House of the Surgeon, Pompeii, August 2004. Photo credit: Ann Olga Koloski-Ostrow.



Fig. 7. Workmen in a tunnel near the library of the Villa of the Papyri, Herculaneum, July 1993. Photo credit: Ann Olga Koloski-Ostrow.

sequence started all over again. It was an evocative way to begin the tour of more than 700 of the most recently recovered and restored artifacts from Pompeii and Herculaneum, as well as from lesser-known towns on the Bay of Naples affected by the eruption: Terzigno, Oplontis, and Moregine (see Judith Harris and Angela M. H. Schuster, "The Lap of Luxury," *Archaeology*, May/June 2001, 30-35). The exhibition broke new ground by placing objects such as gold rings, oil lamps, bronze vessels, and jewelry in the context of the story of the people found with them. New casting techniques were also on display; solidified transparencies showed visitors both the shapes of the victims (in the manner of the old plaster casts) and the skeletal remains inside the casts as well. The exhibit began in Naples and will continue to tour internationally until 2008. It will be at the Field Museum in Chicago from October 22, 2005 to March 26, 2006 (see <http://www.fieldmuseum.org/pompeii>).

A second, similarly intense exhibition called "The Last Hours of Herculaneum" (see <http://www.smb.spk-berlin.de/smb/en/kalender/index.php>) will be in Germany between May 20, 2005 and April 16, 2006. This show attempts to unravel the final hours of the unfortunate inhabitants of Herculaneum who ran to the seashore.

Further Reading

Many excellent monographs on public architecture and private houses, city infrastructure and urban space, suburban villas, social and sexual life, history, politics, economy, wall paintings, and

spectacles and entertainments continue to appear regularly. J. C. Fant has produced a Pompeian bibliography at his Web site, covering most of the important publications of the last ten years: <http://www3.uakron.edu/csaa/Pompeii/bibliography.html>.

I single out a few of the more recent publications that are particularly useful in the classroom: Allison Cooley, *Pompeii* (2003); Ernesto De Carolis and Giovanni Patricelli, *Vesuvius A.D. 79: The Destruction of Pompeii and Herculaneum* (2003); Jean-Paul Descoeudres et al., *Pompeii Revisited: The Life and Death of a Roman Town* (1994); Robert Etienne, *Pompeii: The Day a City Died* (1992); Andrew Wallace-Hadrill, *Houses and Society in Pompeii and Herculaneum* (1994); and John Dobbins and Pedar Foss, eds., *Pompeii and the Ancient Settlements around Vesuvius* (forthcoming).

I also recommend Robert Harris' thriller historical novel, *Pompeii* (2003), especially if you are not going to Pompeii any time soon (it might be a bit unsettling to read it on site). A happy ending, of course, is not an option for a story called *Pompeii* so the tension does

not revolve around the conclusion. Rather, as readers, we are captivated by more subtle matters, such as how the hero, Marcus Attilius, an appealing water engineer from Rome, uses his knowledge of Roman water technology, and especially the *castellum aquae* (water distribution center) of Pompeii, to survive the catastrophe. Harris shows us that there are different ways to look at almost any situation in life.

Ann Olga Koloski-Ostrow is Associate Professor and Chair of the Department of Classical Studies at Brandeis University in Waltham, Massachusetts, where she has been teaching Latin, University Humanities, and Greek and Roman Art and Archaeology since 1985. She has written extensively on Roman daily life, water use in the Roman city, ancient health and sanitation, and Roman technology. Her most recent book, for which she was editor and contributor, is Water Use and Hydraulics in the Roman City (2001). Her current project is a new book called Pompeii and Herculaneum: Roman Daily Life in the Shadow of Vesuvius (forthcoming).

"Classics and Contemporary Fiction" Panel at the Annual Meeting of the American Philological Association in Montreal

Barbara Gold
APA Vice-President for Outreach

A panel on classics and contemporary fiction (organized by Thomas Falkner, Judith P. Hallett, and C. W. [Toph] Marshall and sponsored by the APA Committee on Outreach) will be presented at the annual meeting of the American Philological Association in Montreal on Friday, January 6, 2005, from 1:30 to 4:00 p.m. in the Palais des Congrès de Montréal (see Fig. 8). This panel will offer a unique approach to the relationship between classical antiquity and contemporary fiction by presenting both critics and authors and will afford a direct inquiry into the creative process. Panelists will focus on the ways that the classical world finds expression in their own works and those of others in narratives, fictional characters, and the thematic, intellectual, and cultural concerns that inform contemporary fiction.

Critic Michael Dirda (McDaniel College, *Washington Post Book World*) will speak on "Classical Antiquity and Modern Fiction," poet Anne Carson (University of Michigan) will speak on "Our Married Life is Perfect: Contempt in Homer, Moravia, and Godard," author Margaret Drabble will speak on "Crossing the Styx: The Afterlife of the Afterlife," and author Carol Goodman will speak on "A Classical Muse." We hope you will attend the panel and join the discussion!



Fig. 8. Exterior, Palais des Congrès de Montréal January 2002. Photo credit: Christian Degrandmaison, Palais des Congrès de Montréal.

“TELL THEM WE ARE RISING”: AFRICAN AMERICANS AND THE CLASSICS

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offered a wide range of courses in Greek and Latin that reflected those courses being taught at white liberal arts colleges. Men and women at black institutes of higher learning, sometimes former slaves or the children of slaves, rose to become pioneering educators, scholars, and civil rights leaders. Among them were Daniel B. Williams (1861-1895), Professor of Ancient Languages at the Virginia Normal and Collegiate Institute; William Sanders Scarborough (1852-1926), the author of *First Lessons in Greek* (1881) who became president of Wilberforce University in Ohio; and Mary Church Terrell, a teacher of Latin and also first president of the National Association of Colored Women.

By 1880, missionary education had established thirteen black universities and eight colleges in North and South Carolina, Tennessee, Georgia, Alabama, Texas, and elsewhere, predominantly but not exclusively in the South. However, given the poor state of primary and secondary education for African Americans at the time, these schools (at least in the beginning) had to concentrate on remedial learning. Thus, the colleges usually had three levels: the primary, the secondary, and the collegiate. By 1895, twenty schools offered college-level courses, though fewer than 750 of their 9,100 total enrollment took such courses. But twelve years later, in 1907, the number of missionary-related schools had grown to thirty-seven, with nearly half their enrollment taking college subjects. This is a remarkable achievement for a people who had been enslaved only forty years earlier. An 1899 survey of ten missionary-related black colleges found that “Ancient Languages” comprised thirty-one percent of their curriculum. Stress was duly placed on mastery of both Greek and Latin but also on philosophy and the modern European languages, chiefly French and German.

Starting after the turn of the twentieth century, and particularly from 1910 to 1919, teachers of the classics throughout the nation began to see their hegemony in higher education slip away with the introduction of course electives and the increase in science and business courses, as well as with a promotion of the modern European languages over Greek and Latin. While these changes were also happening within the larger American educational system, African

American proponents of the classics, including the civil rights activist and educator W. E. B. Du Bois, railed against the rising tide of what they called “utilitarianism.” The purpose of learning, they said, was to acquire virtue, not to amass wealth.

Many contemporary educators, both white and African American, however, decried this stress on classics, in that it was not especially “useful” for training African Americans for the lives they were expected to lead, particularly in the period of Jim Crow, which extended from 1876 to the mid-1950’s. Preferred was the model of education promulgated by Samuel Chapman Armstrong’s Hampton Institute and by Armstrong’s protégé Booker T. Washington, head of the Tuskegee Institute, which stressed “domestic science” for women and industrial, manual, and agricultural training for men. As stated in *Negro Education: A Study of the Private and Higher Schools for Colored People in the United States* (1917), edited by Thomas Jesse Nash:

The colleges have been . . . handicapped by the tenacity with which they have clung to the classical form of the curriculum. They have had an almost fatalistic belief not only in the powers of the college, but in the Latin and Greek features of the course. The majority of them seem to have more interest in the traditional forms of education than in adaptation to the needs of their pupils and their community. Ingenuously, some of their leaders have been urging secondary schools to prepare their pupils for college rather than life. (56)

Following the historical trend, black colleges and universities inaugurated, as did white schools, a greater number of scientific and industrial courses, with a resulting reduction in classics. Thus, between 1899 and 1909, the overall percentage of class hours devoted to classical languages declined from thirty-one to twenty percent. Nonetheless, the catalogues of black colleges such as Fisk, Howard, Livingstone, and Spelman, show, at least until 1920, an ample offering of classical courses and authors. But as the century progressed, enrollments in classics courses shrank. A 1942 survey of higher education for Negroes, published by the U. S. Office of Education under the title *General Studies of Colleges*

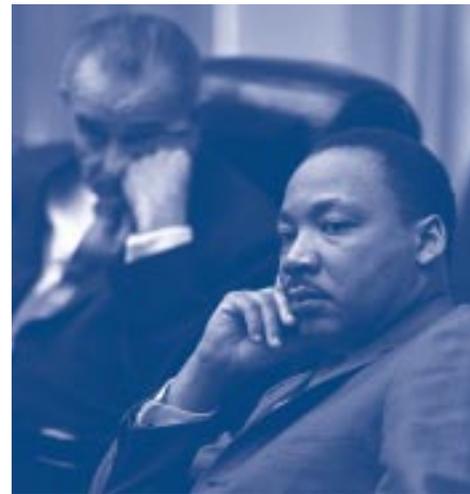


Fig. 9. Rev. Dr. Martin Luther King, Jr. (with President Lyndon B. Johnson in the background), Cabinet Room of the White House, March 18, 1966.

Photo credit: LBJ Library photo by Yoichi R. Okamoto.

for Negroes, showed that only one percent of students at black colleges chose classics as a major, a percentage roughly comparable to that at white schools (see Caroline Winterer, *The Culture of Classicism* [2002], 181). Beyond the bare statistics, the report contains some telling comments on the status of education and life for African Americans in the mid-twentieth century. Clearly favoring the Hampton-Tuskegee model of practical education, the report states:

Fortunately there are signs of change which indicate that a type of education more closely related to earning a living, developing good communities, and providing better homes appears to be receiving more widespread attention. . . . [T]he tendency to exalt a liberal arts education distorts the idea of higher education and without a doubt keeps many students at institutions for Negroes from pursuing a kind of educational experience that is of the greatest value to them. (Vol. 3, 11)

After World War II, with the rise of the modern phase of the civil rights movement, African Americans at historically black colleges increasingly rejected, as did their white counterparts, the classical influence as elitist and Eurocentric. This was part of a larger national movement in higher education to demote classics because of its supposed lack of relevance. But in addition to following these trends, some African American educators, such as Carter G. Woodson, in his *Mis-Education of the Negro* (first published in 1933), argued that the classical curriculum had made African

Americans despise their African American ancestry, nor had such elitist training done anything to lift up the race.

By the time of the civil rights movement of the mid-1950's to the mid-1960's, however, many African Americans were turning, once again, to promoting Africa as the cradle of civilization and emphasizing the need to stress the role of Africans in classical culture. Perhaps the most prominent example is Dr. Martin Luther King, Jr. (see Fig. 9), who was educated in the classics and whose speeches are filled with allusions to classical authors, most notably Plato (Trudy Harrington Becker, "A Source for Ideology: The Classical Education of Martin Luther King, Jr.," *Classical Bulletin* 76.2, 2000, 185). Thus, we go back to the early nineteenth century, when northern black abolitionists were working to dispel myths of black inferiority and also vaunting the contribution of Africa to the classical world in order to validate the place of blacks in American culture. Once again, the emphasis lay on African Americans' control over the role they were to play in the public, political, and intellectual life of the nation. As part of the movement to restore the primacy of classics to the American classroom, classical scholars have been showcasing, in print publications, Web sites, and exhibits, the contribution of African Americans to the classics and the influence of the classics on prominent African American teachers, artists, and civil-rights leaders. Such efforts continue those of earlier African American classicists to instill pride and a sense of achievement in their students.

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APA SPEAKERS BUREAU

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The Speakers Bureau can be found by going to the APA Web site at www.apa-classics.org and clicking on Outreach, listed on the left hand side of the screen of the home page. Under Outreach, you will find the Speakers Bureau. The Bureau lists e-mail addresses of dozens of speakers as well as descriptions of the talks they are prepared to give. A glance through the topics described there will make clear the breadth of presentations that are available, from Medical Practices in Pompeii and the Roman Empire to Women's Letters from Ancient Egypt.

Book Review: *The October Horse*

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Lips tightening in outrage, Cimber cast his fellow Liberators a fierce glare . . . and strode forward to yank the toga away from the left side of Caesar's neck. But Gaius Servilius Casca . . . got in first, driving down from behind at Caesar's throat. The blow glanced off the collarbone . . . Retreating backward, [Caesar] encountered Pompey's plinth just as Cassius pushed to the fore, sank his blade into Caesar's face, screwed it around, enucleating an eye . . ." (484)

Caesar dies, his *dignitas* intact, the Republic in chaos.

The final 250 pages are about Octavius, the brilliant, cold-blooded, calmly terrible young heir to Caesar's wealth. When he hears of Caesar's death, one of the first things he thinks about is the war chest in Brundisium. McCullough thinks Octavius stole it and gives a highly entertaining account of how she thinks he might have done it.

Rivalries among the assassins abound and shift: McCullough calls this chapter "Armies All Over The Place." The accompanying map is entitled "Who Marched Where." Finally, Octavius manages to consolidate forces with Antonius, Lepidus, and Pollio and agrees to terrible proscriptions. They all march off to meet Brutus and Cassius at Philippi (42 B.C.). McCullough gives us a riveting account of this battle, making sense out of great confusion. We leave Octavius, now Gaius Julius Caesar Divi Filius, in Rome manipulating the Triumvirate, intent on peace and proscriptions.

McCullough writes for the general public, but her wealth of social, cultural, and political detail has merited her works a

place on many a reading list for students of ancient history. The series opens in 110 B.C., in the consulship of Marcus Minucius Rufus and Spurius Postumius Albinus. She proceeds, year by year, consulship by consulship. Volumes include maps, drawings from period portrait busts (all art work is McCullough's own), synopses in various forms of what has transpired in previous volumes, afterwords, and extensive glossaries adapted to needs as the series progresses. In the one instance where she cannot accept a traditional date, her reasons are given in the glossary, as are her reasons for diagnosing Caesar as suffering from hypoglycemia and Octavius from asthma.

If one of the greatest assets of the series is its wealth of detail, in *The October Horse* it can become overwhelming. The scenes of Cato's suicide and Caesar's assassination are too gory; the scenes involving Caesar and Cleopatra are too detailed and steamy; accounts of processions and triumphs are too long. But this is a minor drawback. In her "Afterword" to *The October Horse*, McCullough notes that this is the last volume in her series, and "If I don't stop now, I never will" (750). Recently, however, she has been reported to be considering a sequel, and I, for one, look forward to it with interest and enthusiasm.

Helen Geagan has an A.B. from Bryn Mawr College (1962) and an M.A. from the University of Cincinnati in classics and archaeology (1964). She also has a B.S.W. from McMaster University (1982). She was Secretary of Corinth Excavations in 1966-67 and maintains an interest in ancient history and archaeology while working as a volunteer with Alzheimer patients and with refugees.

Audio Review: A Recital of Ancient Greek Poetry

by Rachel Kitzinger

Stephen G. Daitz. *A Recital of Ancient Greek Poetry Read in English Translation and in Ancient Greek*, 2nd edition, order #S23820. Jeffrey Norton Publishers, Inc, (1-800-243-1234), 1999. 4 audio tapes about 40 minutes each side, with a booklet containing all the Greek texts, 63 Pp. Published as part of The Living Voice of Greek and Latin, series ed. Stephen G. Daitz. \$59.50. ISBN 1-57970-046-2.

Those of us who have an interest in or love for ancient Greek poetry owe Stephen Daitz a debt of gratitude for his tireless crusade to restore sound to the words most of us absorb with our eyes off the printed page. In his numerous recitals and workshops and in his recordings for The Living Voice of Greek and Latin series of audio tapes produced by Jeffrey Norton Publishers, he has not only taught the listener the sounds of the “restored pronunciation” of Greek and encouraged the use of a pitch accent, but he has also demonstrated his own understanding of how sound enhances our experience of poetry in performances of epic (he has recorded the whole of the *Iliad* and the *Odyssey*), lyric, and dramatic texts. As the founder of the Society for the Oral Reading of Greek and Latin Literature, he has created occasions at APA meetings both for scholars to read papers discussing the issues that arise from the attempt to restore sound to “dead” languages and for anyone who is interested to attend informal sessions where people read aloud their favorite Greek or Latin texts.

His latest contribution to the cause is a second edition of his 1978 audiotapes, *A Recital of Ancient Greek Poetry*, which include performances of Homer, various lyric poets, Aeschylus, Sophocles, Euripides, and Aristophanes (see Fig. 10). This second edition contains new recordings of all the selections in the first edition as well as additional passages of lyric and epic. The four tapes (one of the *Iliad*, one of the *Odyssey*, one of lyric, and one of dramatic poetry) are accompanied by a booklet in which the Greek texts are printed (with the helpful addition of long marks over long vowels). In the introduction, Daitz intro-

duces some of the principles he uses in his renditions. The tapes themselves include the passages read first in English and then in Greek. In the preface, Daitz convincingly explains that he has produced this second edition out of a performer’s desire to repeat a performance (this time, twenty years later) when he knows he can do it better.

Used in conjunction with Daitz’s earlier audio tapes, *The Pronunciation and Reading of Ancient Greek* (1984), these tapes would enable someone who is interested in learning to recite Greek poetry to progress from the first steps of pronouncing individual letters and learning the basic principles of quantitative rhythm to a model of how to combine rhythm, pitch, diction, and expression into an oral representation of a poem. It would also be possible for a teacher whose course includes discussion of any of the selections on the tapes to give students the experience of hearing the poem as an aid to that discussion. This use will be particularly helpful for language students at the intermediate or advanced level who may have worked their way through a poem, since they can then have the experience of understanding the poem as it is performed. The speed of Daitz’s delivery is exactly suited for this purpose. Listening to Daitz’s tapes is also an extremely valuable experience for students who find it difficult to believe that anyone could listen to and understand an inflected language, with its freedom of word order and nuanced use of cases, without mentally rearranging all the words; this is particularly true if the teacher encourages students, following Daitz’s example, to learn to recite a poem themselves. Daitz acknowledges in his introduction that the selection of poems is determined by his own preferences. It may be hit or miss, therefore, whether teachers would find a passage in Daitz’s selections that they planned to read with their classes. However, the passages include enough variety of author, length, and difficulty that there should be no trouble finding an appropriate passage for listening.

It is a little harder to imagine how these tapes might be used by those who have taught, or are teaching, students with an



Fig. 10. The Parthenon from the northwest, 1957. The Parthenon sits atop the Athenian Acropolis, location of one of the riotous scenes in Aristophanes' *Lysistrata*. Photo credit: Leo Curran (<http://wings.buffalo.edu/AandL/Maecenas/>)

interest in Greek literature without extensive knowledge of the language. One might certainly listen to one or two selections to get a general sense of the sound of ancient Greek as best we can reconstruct it, but I do not think there would be much incentive to listen to the tapes in their entirety. I say this because of a limitation – as I see it – in the nature of Daitz’s performance. His greatest strengths are the clarity and fluency of his representation of the different rhythms of Greek poetry and the consistency of his pronunciation (although I occasionally find it difficult to distinguish eta from long alpha, pi from phi, and tau from theta in his performance), and there is enormous pleasure to be derived from being able to hear, with clarity, the range of rhythms his selections illustrate. What I do not find in his performance, however, is a subtlety of expression that would allow the listener intending to listen to the four tapes at a sitting to hear the differences in character, style, and tone between the different poets represented. Besides a raising of the pitch of his bass voice when he is performing a female voice, an increase in volume to express moments of intense anger, or a protraction of long syllables to indicate despair, there is little variety in the tempo, volume, or emotional range of his performance.

Daitz has a naturally sonorous and deliberate style of recitation that characterizes the performance of passages both in English and in Greek. It allows him to deliver, for example, the chorus of Furies from the *Eumenides* or Simonides’ epitaph for the Spartans who died at Plataea with great effect. But it is beyond his ability – and perhaps that of anyone except for the finest

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ALMI PARENTES

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and songs. Oh, what fun times we had together! Spanish quickly became my favorite and best subject, and hopes of being a doctor were soon replaced with thoughts of becoming a Spanish teacher. My mom continued to be my mentor throughout high school, and I remain grateful to her for her patience, encouragement, and diligence in helping me discover and develop my talent for languages.

Following graduation from high school, I enrolled in college to major in Spanish and become a teacher. Among other courses, I registered for second-year Spanish since I had placed out of the first year. Although I enjoyed my Spanish class immensely, I started to question whether I had made the right choice of career because I knew that teachers earned much less than other professionals and were sometimes held in low esteem. In contrast, accounting, one of the most popular majors on campus, had the potential for high earnings and the prestige that accompanies the CPA designation. After an uncharacteristically rash decision, I changed my major to accounting the next semester. I liked my new course of study, but not nearly as much as Spanish, and gradually began to doubt whether it was the right one for me.

Shortly before the start of my junior year, I was totally confused as to what career path to follow. The truth was that, although I did well in accounting, my heart was not in it. To whom was I to turn for help? After a little thought, it was obvious that I should ask my parents since I felt that they would know best. I sat down with them to discuss my dilemma, and they offered the simple suggestion that I follow my dreams and choose a career that I truly enjoyed, regardless of status or monetary rewards. With their assurance that they would be happy with whatever I did well, I decided to resume my Spanish studies in earnest.

Not wishing to make another costly poor decision, I carefully redid my schedule to include not only Spanish but also beginning Latin, for I never forgot what my parents had said years earlier about its intrinsic value and relationship to Spanish. I devoted myself zealously to both languages that year, and my efforts paid off. I soon started to see remarkable similarities between Latin and Spanish, such as in the words for “friend” (*amicus/amigo*), “to love”

(*amare/amar*), “good” (*bonus/bueno*), and “bad” (*malus/malo*). Moreover, Latin improved both my vocabulary and reading comprehension in English, strengthening my critical thinking in the process. As I continued my Latin studies the following year, I became convinced of the advantages that this ancient tongue afforded students of today and realized that my dad was right after all. I found that Latin – far from being dead – was immortal because it lives on in the Romance languages and is the source of countless



*As traditional Romans
revered their parents and
looked to them for guidance,
so I did with mine.*

words in our own language and many others.

My enthusiasm for Spanish eventually yielded to my love for Latin, and I declared a major in classics and a minor in Spanish. At that time (1980), Latin was gaining in popularity at the secondary level, and it was not hard to find a good job teaching Latin together with another subject. Therefore, after some serious thought, I enrolled in education classes to prepare myself to teach Latin and Spanish, which I later discovered was a highly marketable combination. The demands of my new program of study required that I spend an additional three semesters in college, but I felt that it was worth it because I was confident that I had at last found a career in which I could excel and a cause in which I truly believed.

The rest of college was exciting and passed quickly. When the opportunity came to student teach at a local public high school, I looked forward to it with great anticipation since it was then that I would learn for certain whether I had potential as a teacher. Although the first few days in the classroom were a bit awkward because I was fully in charge of students for the first time, little by little I became comfortable in my new surroundings and began to enjoy teaching the subjects that were my passion.

In the end, student teaching was a total success, enabling me to graduate from college and obtain a teacher’s certificate. I was elated that I was then qualified to enter what I now knew to be a noble profession, thanks in great part to my parents’ guidance and wisdom.

When I applied for teaching positions, I was surprised to receive several offers, all of which required teaching both Latin and Spanish. I chose the job that appealed to me most, which was at Newport (Arkansas) High School, and thoroughly enjoyed it. After teaching high school for eleven years (four at Newport and seven at the Louisiana School in Natchitoches, Louisiana) and earning a doctorate along the way, I accepted a classics position at the university where I have been since 1998. Although I no longer teach Spanish, I make it a point to show my students how their knowledge of Latin will help them learn Spanish. They are often amazed at the similarities between the two languages as was I upon beginning my Latin studies twenty-seven years ago.

I have never forgotten the positive role my *almi parentes* (“nurturing parents”) played in shaping my future. One of the ways in which I try to return the favor is by maintaining a genuine interest in each of my students. As my mom and dad did for me, I offer them suggestions when they appear perplexed and encourage them to do what they know in their hearts they can do best. After all, good education is more than just imparting knowledge to our students, training their minds, and preparing them for careers. It is also concerned with *humanitas* and helping them achieve happy, satisfying lives.

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To a Professor of Latin (In Memory of Sister Wilfred Parsons, SND)

by Marie Cleary

Most memorable of word stories
you told us –

That “trivia” means chat where
three roads meet;

That “pagan” in its root means
backwoods Roman

Who, ignorant of Christ, was kneeling
yet

To idols in the grove; more heartfelt
than

“Infant” from *infans*, meaning
“speechless one” –

To me, a daughter of the working
class –

Was “proletariat” from *proles*,
“offspring,”

The child-bearing ones who
stayed at home,

While emperors and the military
traveled,

And populated all the hills of Rome.

Marie Cleary, M.A., Ed.D., is an independent scholar specializing in American classical tradition and classics in education. She is a member of the Associates at Five Colleges, Inc., Amherst, a program that provides a base for qualified independent scholars. She is currently writing a biography of Thomas Bulfinch, which will be published by Peter Lang. At Emmanuel College, Boston, she studied Latin under Sister Wilfred Parsons. Sister Wilfred (1881-1970) taught at Emmanuel from the 1940's to the 1960's. Her best known publication was an edition of the letters of Saint Augustine in her own translations.

ORAL LATIN: *LOQUIMUR QUO MELIUS LEGAMUS* – WE SPEAK TO READ BETTER

continued from page 9

If we accept that our goal is a conversational Latinity reasonably close to the language of the texts that we study, does this mean sticking exclusively to those subjects discussed in canonical authors, such as Cicero and Vergil, and avoiding all other topics? If we intend to use Latin as a truly communicative tongue, we may on occasion want to range outside this rather restricted material and also discuss things pertinent to the experience of students. So much the better, the oral Latinist would argue, for this will stimulate one's ability to think in appropriate and correct Latin sentences unsupported by the memory of familiar Latin passages. And if the discussion of such new material might occasionally involve the use of a rare word or a Neo-Latin term that never appears in canonical texts, the speakers are still using the Latin language with its correct structures, grammar, and even idioms. The occasional untypical or new word need not make the discourse less Latin in regard to structure, syntax, and other properties of Latin (such as the proclivity towards verbal expression rather than abstract substantives). The main goal is to maintain a continuous flow of grammatically and idiomatically correct discourse in the target language, with all of its conventions – a linguistic environment that is never interrupted simply because someone wishes to discuss material outside the confines of a text or a prescribed set of circumstances.

Pronunciation will also be an issue. Most people interested in spoken Latin today employ one of two main systems of pronunciation, the restored classical (to greater and lesser degrees of exactness according to current linguistic thinking) or the Italianate ecclesiastical pronunciation. Which of these two methods a person uses is, in our experience, less important than helping learners understand that there is a method (common in fact to both) and a standard usage for each system. Whichever system one uses, the goal should be to aim at consistency and precision. The most significant difference between the two systems lies in the sounds of consonants and two diphthongs. In both types of pronunciation, the same rules apply about where a word should be accented and which syllables are to be treated as

long or short. When speakers follow these rules using one system of pronunciation, they can easily be understood after a period of acclimatization of only a few days by a person used to the other pronunciation. Proponents of each pronunciation take part in the summer Latin seminars at the University of Kentucky.

Several societies exist for the promotion of the active use of Latin, of which the oldest (founded in the 1960's shortly after the Second Vatican Council) and probably the most authoritative, is the Rome-based *Academia Latinitati Fovendae* (ALF) whose international members are elected on the basis of contributions to the active use of Latin after being nominated by a regular member. The ALF sponsors a quadrennial international conference (the last one celebrated in Madrid in 2002, the next to be held at Amposta, Spain from July 24-28, 2006), in which Latin is the language of all contributions. Anyone, including non-members, may submit a paper to these conferences. For the teacher or student of Latin, the experience of participating in such an event, or in one of the seminars for spoken Latin held each year in Europe and the United States, can be boundlessly enriching. Teachers may never employ Latin in their classrooms at the level encountered in some of these conferences, but the increment in spoken ability that may result from such protracted immersion can improve a teacher's classroom effectiveness. A teacher who has mastered this facility can resort to extempore discourse in any situation, and with much more flexibility than one whose knowledge of Latin does not include the extempore oral dimension. Meetings in which Latin is the spoken language are especially attractive when the participants are international. There is a special joy in using the language we teach and study to communicate and establish relationships with people who study the same language but whose vernacular language we may not know or be able to use.

Pedagogy of Latin (and, of course, Greek) will probably always be more oriented to reading ability than active expression – the goal, after all, is to better our ability to read ancient, medieval, early-modern, or any texts written in Latin. But all the signs indicate that oral

Latin is here to stay as a viable approach to the teaching and enjoyment of literature written in Latin.

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Terence Tunberg, Professor in Classics at the University of Kentucky, has also taught in Canada and Belgium. He has won international prizes in Latin composition, edited Latin texts, and published articles on ancient and Neo-Latin prose style. He is the founder and moderator of the conventiculum Latinum, an immersion seminar for the spoken use of Latin held annually every summer on the campus of the University of Kentucky. He is, along with Milena Minkova, an elected fellow of the Academia Latinitati Fovendae.

Audio Review: A Recital of Ancient Greek Poetry

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actor – to represent convincingly the large range of genres, styles, and emotions in a selection that includes, for example, Homer's enactment of a quarrel between Zeus and Hera, Xenophanes' skeptical poem about anthropomorphic divinity, Sappho's prayer to Aphrodite, a Cretan merchant's epitaph, Timotheos' account of the Persian defeat at Salamis, Hermes' warning to Prometheus from the *Prometheus Bound*, Sophocles' "Ode to Man" from the *Antigone*, and a chorus from the *Bacchae*. Even a conservative opinion about the nature of mimesis in ancient performance would allow more subtlety and variation in the representation of character and emotion than Daitz allows, but given the distinctive character of Daitz's natural voice, with its depth and resonance, the vocal range and suppleness that might bring out the dramatic shadings of different pieces are hard to achieve. His most convincing performance is the delivery of the wonderfully onomatopoeic language of choruses from Aristophanes' *Frogs* and *Birds*, where the effect of the passage is entirely dependent on an accurate representation of the sound and rhythm of the passage.

In addition, decisions Daitz has made

out of scholarly conviction – for example, limiting pauses within the lines of stichic meters so that effects a poet might achieve through enjambment or strong sense breaks in the middle of a line are difficult to hear – restrict the means by which he might achieve a more varied palette for his voice. In fact, the selections that Daitz sings (Sappho 1 and the epitaph of Seikilos) are, to my ear, effective because Daitz's beautiful singing voice allows the emotional coloring of the music to emerge, without any dependence on dramatic performance. The English translations he reads also have a consistency of tone – in part because for many of the passages he has chosen the same translator, Richmond Lattimore – which may frustrate the listener without Greek who wishes to enter imaginatively into the riveting experience that listening to the *Iliad* or seeing the *Oresteia* must have been for early audiences. Choosing different translators for different authors might have given the Greekless reader some experience of a variety of styles, at least.

All this being said, however, I must return in the end to the energy and dedication of Daitz's life-long campaign to enrich our understanding of Greek poetry through performance of its sounds. I know from my experience with students or, indeed, anyone interested in ancient literature what a revelation it is to hear the poetry and to remove the "dead" from the misnomer "dead language." Though there is room for a range of opinion about what the living sound of the language should be, we owe the possibility of exploring, through performance, different ideas about that living sound to Stephen Daitz.

Rachel Kitzinger (rakitzinger@vassar.edu) writes about Sophoclean tragedy and is involved in the production of tragedy in Greek and in English and the recital of Greek poetry. She has recently published a translation of Sophocles' Oedipus at Colonus with the poet Eamon Grennan (2004); it is part of the Oxford University Press series Greek Tragedy in New Translations.

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All of the APA's programs are grounded in the rigor and high standards of traditional philology, with the study of ancient Greek and Latin at their core. However, the APA also aims to present a broad view of classical culture and the ancient Mediterranean world to a wide audience. In short, the APA seeks to preserve and transmit the wisdom and values of classical culture and to find new meanings appropriate to the complex and uncertain world of the twenty-first century.

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- To ensure an adequate number of well-trained, inspirational classics teachers at all levels, kindergarten through graduate school;
- To give classics scholars and teachers the tools they need to preserve and extend their knowledge of classical civilization and to communicate that knowledge as widely as possible;
- To develop the necessary infrastructure to achieve these goals and to make the APA a model for other societies confronting similar challenges.

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Greek And Roman Antiquities at The Montreal Museum of Fine Arts

by John M. Fossey

The Montreal Museum of Fine Arts (Le Musée des beaux-arts de Montréal), which began its life as the Art Association of Montreal nearly a century and a half ago becoming known by its present name in 1948, has long prided itself on the all-encompassing nature of both its permanent collection and its programme of visiting exhibitions. The classical material in its permanent collection was, for the most part, acquired during the twentieth century and has developed over the last eighty years or so to become representative of many aspects of the visual and material culture of the Greek and Roman world. Just five years ago, I was appointed as the first ever Curator of Archaeology with the mandate both to develop the collection of antiquities and to organise a completely new exhibition of the permanent collection of Mediterranean Archaeology in a series of two galleries (of which the Greek and Roman material occupies the larger) on the ground floor of the Museum's oldest, monumental building on the North side of Sherbrooke Street. This new permanent exhibition, highlights of which are described below, opened in early February 2004 at the same time as a visiting exhibition about Hellenistic terracottas entitled "Tanagra, a small world of clay," co-produced with the Louvre. The double event marked a turning point in the museum's history revitalising the local interest in antiquity. As currently seen, the museum's permanent collection and its exhibition are enriched by two important loans, the one a group of seventy-four objects from the Diniacopoulos Collection on long-term loan from the National Gallery of Quebec (Le Musée nationale des beaux-arts du Québec), the other a large mosaic floor of late antique date on loan from the government of the Syrian-Arab Republic.

In the centre of the Greek and Roman room, a large pedestal supports a range of ten sculptured pieces (see Fig. 11), grouped around the headless statue of the Apollon Chigi carved in Parian marble during the second quarter of the second century A.D. and inspired by a work of the early fourth century B.C. Acquired in 2003, this

sculpture is one of only five examples of the type so far known and is in superb condition. Other pieces in the sculptural group include portrait heads of Brutus (? or Corbulo?), the young Alexander Severus, as well as Sokrates. On a neighbouring stand is a remarkable early fourth century B.C. Attic grave stele and, behind it, a well-preserved portion of an Attic marble funerary lekythos of similar date; both pieces appear to come from the cemetery of Koropi, to the south-east of Athens.

Although the Bronze Age is only thinly represented in the Museum's permanent collection, the subsequent development of Greek and Roman pottery can be followed from Geometric times through to the Imperial period. After a sequence of smaller Korinthian vases, the largest proportion consists of Attic black-figure and red-figure pieces, several of which are grouped into two particular showcases as vases that "tell a story" (for the particular use of our educational service). An interesting example of this is the early fifth century kalpis/hydria from the circle of the Antimenes Painter; this vase shows Aineias fleeing from Troy with his father Ankhises on his shoulders and accompanied by three other people, two females in front of him and a male (archer) behind. While it is possible that one of the two women is intended to be Aineias' wife Kreousa, there is no indication of his son. The story as represented here thus does not

correspond in detail with the account given by Vergil in Book 2 of the *Aeneid* but rather refers to a Greek version known centuries before Aineias' son acquired, at the hands of the Augustan propagandist-poet, his role as ancestor of the Julio-Claudian dynasty at Rome. Another vase that tells a story is a black-figure lekythos by the Theseus Painter showing Priam ransoming Hektor's body from Akhilleus; here the details correspond very closely indeed with those given in the twenty-fourth book of the *Iliad*. Another vase in this group is again an Attic black-figure hydria showing the duel of Athena and the giant Enkelados (?). In another museum case, a Panathenaic amphora attributed to the Kleophon Painter (ca. 430 B.C.) bears the only representation known, in red-figure, of Kharon; Hermes as *psykhopompos* leads a young man (the deceased) towards Kharon who stands in the stern of his boat (N. B. the steering oar).

In addition to these and other Attic black-figure and red-figure vases, there are also examples of Boiotian and Euboian black-figure and of Etruscan and South Italian red-figure, as well as plain black-glazed cups, one of them in the shape of a Pheidias cup, so called from the finding of one incised with his name in the workshop of the sculptor/architect at Olympia. There is also a selection of smaller Hellenistic vases and a few Roman pieces, including a good instance of early green glazed ware, probably produced in Asia Minor.

The exhibition contains other objects made of fired clay, namely terracotta stat-



Fig. 11. General view of the Greek-Roman Gallery at The Montreal Museum of Fine Arts. Photo credit: Brian Merrett, MMFA.



Fig. 12. Examples of ancient glass (1953.Dg.6, 1953.Dg.86, 1953.Dg.61), The Montreal Museum of Fine Arts. Photo credit: Denis Farley.

uettes (an area of current expansion in the collection) and lamps. With the latter category, we have a sufficiently wide collection now (as opposed to merely four or five as recently as 2001) to be able to show the development in form of this common and essential artifact type from Neolithic times to the Islamic Middle Ages.

After clay objects, we turn to the ancient glass collection. This was for a long time already a principal kernel of the antiquities collection, especially since the receipt by the museum in 1953 of the Harry Norton collection (Fig. 12 gives some examples). This part of the permanent collection is so large that only a representative sample can actually be displayed. Of particular interest among the glass works is a necklace of Phoinikian or Punic manufacture, which shows a series of tiny pendant heads; this attractive type dates between 650 and 500 B.C.

The metal objects are perhaps our least rich section but some recent (and for that reason, not yet displayed) acquisitions are helping to fill out this aspect. There are, moreover, some outstanding works in the category, such as the fourth century B.C. gold laurel wreath, apparently from Sinope on the Black Sea, and a fine lead sarkophagos of third-fourth century A.D. date (see Fig. 13). The latter is one of the best preserved examples of this type of object, which was manufactured at Tyre on the Levantine coast. The metal artifacts also include several miniature Etruscan bronze figures and a number of Hellenistic and Roman ornamental pieces, as well as earrings and a bracelet. The metals section concludes with coins. Here, we have taken the opportunity to use the artifacts to show

something of the extents, temporal and geographic, of the classical world by placing a Greek coin (for every mint represented in the collection) at its place of origin on a map of the Mediterranean area. Below this, a horizontal series of Hellenistic and Roman imperial portrait issues (unfortunately far from complete) emphasises the duration of the

later part of the classical world.

The last stage of classical antiquity is represented by a single object, the large floor mosaic on loan from the Syrian government (see Fig. 14). This magnificent example of Palaeochristian art originally decorated the floor of a church of the late fifth century A.D.; it probably lay either within, or immediately in front of, the room known as the *diakonikon*, to the side of the sanctuary; the eucharistic symbols in its composition refer to the function of the *diakonikon* in preparing the host for the communion service. This floor was one element in a total of over eighty seized by Canada Customs in the second half of the 1990's and subsequently repatriated to Syria after analysis by my team from McGill University, together with the investigations service of Canada Customs. The current loan by the Syrian government was made in thanks for our work in protecting that country's cultural heritage.



Fig. 13. Lead sarkophagos (1964.Ea.1), The Montreal Museum of Fine Arts. Photo credit: MMFA.

To an academic audience, it is obvious that a collection of this sort, however well displayed, is of much more use when published and thus made available to a wider audience than just that which visits the museum. The Diniacopoulos collection as a whole has already been edited by me and Jane Francis of Concordia University (and published by the Museum and Concordia)



Fig. 14. Palaeochristian mosaic from Syria (6.2004.1-2), on loan from the Government of the Syrian-Arab Republic (General Direction of Antiquities), The Montreal Museum of Fine Arts. Photo credit: Christine Guest, MMFA.

and is available at the museum's bookstore. The coin collection was published some years ago by Paul Denis and is now apparently out of print. The catalogue raisonné of the ancient glass collection is in its final stages of preparation (authored by Beaudoin Caron and Eléni P. Zoïtopoulou), and John Oakley and I have begun the volume on the Greek and Roman pottery. Jane Francis has undertaken responsibility for the sculpture, Eléni Zoïtopoulou and I for the small objects.

John M. Fossey (jmfossey@mbamtl.org), after obtaining his first degree at the University of Birmingham (U. K.) and his doctorate at Université de Lyon II (France), taught classical archaeology and Greek epigraphy at McGill University from 1969 to 2000, first in the Department of Classics, then in that of Art History. Since his retirement as Emeritus Professor from McGill, he serves as Curator of Archaeology at the Montreal Museum of Fine Arts. He is a Fellow of the Royal Society of Canada and of the Society of Antiquaries of London as well as a Corresponding Fellow of the German Archaeological Institute. Author of eight books and over a hundred articles on Greek archaeology, history, and epigraphy, and co-author of two books, he has edited many volumes, in part through the series McGill University Monographs in Classical Archaeology and History, which he directs. He is also currently Executive Editor of the *The Ancient World*.



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