



NOTANDA BOREA

California Classical Association – Northern Section

We are the Classics Association for Northern California • www.ccanorth.org

California Classical Association— Northern Section Spring 2014 Conference: *The Odyssey's Odyssey:*

An Epic's Journey through the Ages

by Holly Coty, CCA-North President

Please join us for what promises to be another thought-provoking conference as we welcome a renowned professor of Classics and expert on Homer's storytelling, Stanford University's Richard Martin (and our current CCA North Vice-President) and local artist Alexandra Frank, whose recent series of artwork inspired by *The Odyssey* was featured in her 2013 San Francisco show. Enjoy the company, insight, and questions of fellow Classicists, teachers, and enthusiasts as we renew our exploration of Homer's *Odyssey* and reconsider some of the ways in which this ancient text continues to inspire art and imagination for its modern audiences.

Please register before May 10, 2014 by returning the form at the end of this newsletter.

Date: Saturday, May 17, 2014

Location: Creative Arts Design Center at Menlo School, 50 Valparaiso Avenue, Atherton, CA

Conference Schedule:

9:30-10 a.m.: Registration, continental breakfast and book sales

10-11 a.m.: Richard Martin, "Odysseus of Many Turnings"

11-11:15 a.m.: Break and book sales

11:15 a.m.-12:15 p.m.: Alexandra Frank, "*The Odyssey*: A Visual Imagining of Grand and Varied Landscapes"

12:30-1:30 p.m.: Lunch

More about our speakers

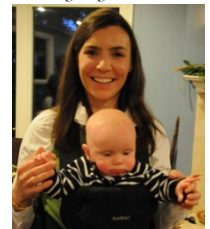
Richard Martin's research focuses on Homeric poetry as a performance art in Ancient Greece, and involves fieldwork in modern Crete where he interviews people who still perform traditional oral epics. Through analysis of audio recordings of these modern "singers" he has found numerous similarities with



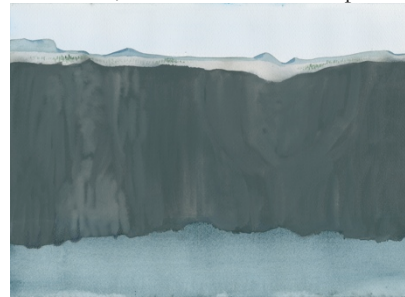
Richard Martin

ancient Greek epic poetry; as a parallel, he is also interested in modern rap's resemblances to ancient oral poetry. In addition to teaching Greek and Latin literature at Stanford, he is currently working on a book about Homeric religion, as well as two other projects: one entitled *Rhapsodia* (about the meaning of ancient, competitive performance for our understanding of the poems of Homer, Hesiod, and the hymns) and the other, *Mythologizing Performance*, about Greek lyric and wisdom traditions. Martin has also worked on presenting Homer digitally, in a full-scale multimedia version of *The Odyssey* on CD, in connection with distance learning experiments. Before his arrival at Stanford in 2000, he had a distinguished eighteen-year teaching career at Princeton University after earning his PhD in Classical Philology from Harvard University.

Alexandra Frank's solo exhibition in San Francisco in 2013 featured her original artwork for *The Odyssey*, a series of forty pieces of watercolors, drawings and collages, the result of her immersion in a study of Homer's poem for over two years. She has worked from the inspiration offered by other literature as well – Coleridge's "Kubla Khan" was the subject of a previous series. Those of you who love art will appreciate the opportunity to view an installation of her work on the *Odyssey* to accompany this conference, and the chance to hear Alexandra, whose work and process reveal her keen



**Alexandra Frank
with her youngest,
William Blake**



**"Aeolia:
Island
of the King
of the Wind"
(watercolor
illustrating
The Odyssey by
Alexandra Frank)**

interests in mythology, language, and poetry, talk about her own artistic process and re-imagining of the poem in another medium. ☼

CALENDAR

UNIVERSITY OF CALIFORNIA, BERKELEY
CENTER FOR THE TEBTUNIS PAPYRUS
NICOLAOS GONIS

**“Finding, Moving, and Reading Papyri: The Lives
and Work of B. P. Grenfell and A. S. Hunt”**
Wednesday, April 2, 2014, 5:30-7:30 p.m.
Doe Library, University of California, Berkeley
tebtunis.berkeley.edu

UNIVERSITY OF CALIFORNIA, DAVIS
CLASSICS PROGRAM
AESCHYLUS AT PLAY:
SATYR DRAMA AND THE IDEA OF TRAGEDY
All events in Sproul 912 except François Lissarrague’s
presentation, which will be in Olson 53A

THURSDAY, APRIL 3, 2014:

1:00-1:30 p.m.: Welcome and Introduction

1:30-2:30 p.m.: REBECCA LÄMMLE
“Precarious *Choreia* in Aeschylean Satyr Drama”

2:30-3:30 p.m.: MICHAEL SAMPSON
“*Dikē* at Thebes”

4:00-5:30 p.m.: FRANÇOIS LISSARRAGUE
“Athenian Satyrs: From Pot to Play”

FRIDAY, APRIL 4, 2014:

9:30-10:30 a.m.: ANNA UHLIG
“Dressing and Dancing in Aeschylean Satyr Drama”

11:00 a.m.-noon: OLIVER THOMAS
“On the *Theoroi*”

1:30-2:30 p.m.: PATRICK O’SULLIVAN
“Aeschylus’ *Dictynnei*: A Singular Satyr Play?”

2:30-3:30 p.m.: LYNDSEY COO
“Before, but After: Locating Satyr-play in the Tetralogy”

4:00-5:00 p.m.: MARK GRIFFITH
“Satyrs and the Musical Regimes
of Aeschylus’ *Lykourgeia*”

classics.ucdavis.edu

UNIVERSITY OF CALIFORNIA, BERKELEY
EURIPIDES’ BACCHAE
MAYA MIESNER, DIRECTOR
Thursday-Saturday, April 3-5, 2014, 8 p.m.
and a Matinée, Saturday, April 5, 2014, 2 p.m.
Post-Performance Discussion after Matinée
Zellerbach Hall, Room 7
University of California, Berkeley
\$8 General Admission
tdps.berkeley.edu/events/thebacchae

STANFORD UNIVERSITY
DEPARTMENT OF CLASSICS
LORENZ EITNER LECTURE
ON CLASSICAL ART AND CULTURE
OLIVER TAPLIN

“Medea’s Swerving Flight through Art and Literature”
Friday, April 4, 2014, 5:30 p.m. reception, 6 p.m. lecture
Levinthal Hall, Stanford Humanities Center
classics.stanford.edu

JUNIOR CLASSICAL LEAGUE
CALIFORNIA STATE CONVENTION
An event for grade 6-12 Latin and Classics Students
Friday and Saturday, April 4-5, 2014
University High School, 4771 Campus Dr., Irvine, CA
www.cajcl.org

UNIVERSITY OF CALIFORNIA, BERKELEY
SARAH B. ALESHIRE CENTER FOR THE STUDY
OF GREEK EPIGRAPHY
A. P. MATTHAIU
“New Archaic Inscriptions”
Tuesday, April 8, 2014, 5-7 p.m.
370 Dwinelle Hall, University of California, Berkeley
aleshire.berkeley.edu

STANFORD UNIVERSITY
CLASSICS DEPARTMENT
OLIVER TAPLIN
“Slices from the Banquet or Rival Taverna?
Early Tragedy’s Response to Homer”
Tuesday, April 8, 2014, 5:15-7:00 p.m.
Room 112, Building 110, Stanford University
classics.stanford.edu

SAN FRANCISCO STATE UNIVERSITY
CLASSICS STUDENT ASSOCIATION
22nd ANNUAL SPRING LECTURE SERIES:
UPRISING AND REVOLT
Wednesday Evenings, April 9-30, 2014, 7:30 p.m.
in Humanities 587, San Francisco State University,
reception after each lecture

April 9: CHRISTOPHER KREBS
“Julius Caesar as a Reader”

April 16: LYNN ROLLER
“From Phrygia to Greece and Back Again:
Greek Impact on Anatolia”

April 23: DENNIS CAMPBELL
“Broken Oaths and Spilled Blood:
Rebellion in the Hittite Kingdom”

April 30: DANIEL TURKELTAUB
“Dejecting Agamemnon’s Scepter:
Achilles’ Metapoetic Sedition”
classics.sfsu.edu

CALENDAR

UNIVERSITY OF CALIFORNIA, BERKELEY
SARAH B. ALESHIRE CENTER FOR THE STUDY
OF GREEK EPIGRAPHY

A. P. MATTHAIIOU

**"The Restoration of Athenian Democracy in 403 B.C.:
New Epigraphic Evidence"**

Thursday, April 10, 2014, 4-5 p.m.

Seminar Room, Dwinelle Hall,
University of California, Berkeley
aleshire.berkeley.edu

CALIFORNIA CLASSICAL ASSOCIATION—
SOUTHERN SECTION
SPRING 2014 MEETING

BYZANTIUM AT THE GETTY VILLA

Saturday, April 12, 2014, 9:30 a.m.-2 p.m.

Getty Villa, 17985 Pacific Coast Highway,
Pacific Palisades, CA 90272

Talks by **HARRY TURTLEDOVE**
and **MARY HART**

<https://sites.google.com/site/ccasouthernsection/home>

AMERICAN RESEARCH CENTER IN EGYPT:
NORTHERN CALIFORNIA CHAPTER
SALAH ELMASEKH AHMED

"The Roman Baths in Front of Karnak Temple"

Sunday, April 13, 2014, 2:30-3:30 p.m.

110 Barrows Hall, University of California, Berkeley
<http://home.comcast.net/~hebsed/lectures.htm>

UNIVERSITY OF CALIFORNIA, BERKELEY
SARAH B. ALESHIRE CENTER FOR THE STUDY
OF GREEK EPIGRAPHY

A. P. MATTHAIIOU

**Workshop: "A New Bronze Manumission Record from
Phigaleia (Arcadia)"**

Tuesday, April 22, 2014, 4-5 p.m.

7207 Dwinelle Hall, University of California, Berkeley
aleshire.berkeley.edu

UNIVERSITY OF CALIFORNIA, BERKELEY
GRADUATE GROUP IN ANCIENT HISTORY
AND MEDITERRANEAN ARCHAEOLOGY

REX STEM

**"The Republican Imperialism of Julius Caesar's
Commentaries on the Gallic War"**

Thursday, April 24, 2014, noon-1:30 p.m.

7205 Dwinelle Hall, University of California, Berkeley
ahma.berkeley.edu

STANFORD UNIVERSITY
CLASSICS DEPARTMENT
LUCIA ATHANASSAKI

Title to be Announced

Thursday, April 24, 2014, 5:15-7:00 p.m.

Room 112, Building 110, Stanford University
classics.stanford.edu

ARCHAEOLOGICAL INSTITUTE OF AMERICA
STONE LECTURE

PATRICK E. MCGOVERN

**"Uncorking the Past: The Quest for Wine, Beer
and Extreme Fermented Beverages"**

Friday, April 25, 2014, 8:00 p.m.

Room TBA, Stanford University.
archaeological.org

FINE ARTS MUSEUMS OF SAN FRANCISCO
ANCIENT ART COUNCIL
SCHERMAN LECTURE SERIES

RICHARD DE PUMA

"The Louvre Etruscan Sarcophagus and its Progeny"

Saturday, April 26, 2014, 2 p.m.

Florence Gold Theater in the Legion of Honor
100 34th Avenue, Lincoln Park, San Francisco
www.ancientartcouncil.org

**BERKELEY-STANFORD JOINT SEMINAR
ON THE NEW SAPPHO FRAGMENTS**

Friday, May 2, 2014, 1-5 p.m.

Dwinelle Hall, room to be announced
University of California, Berkeley
classics.berkeley.edu

CALIFORNIA CLASSICAL ASSOCIATION—
NORTHERN SECTION
SPRING 2014 CONFERENCE

The Odyssey's Odyssey

Saturday, May 17, 2014

See page 1 of this newsletter

AMERICAN CLASSICAL LEAGUE
SUMMER INSTITUTE 2014

June 26-29, 2014; Pre-Institute June 25

acldclassics.org

JUNIOR CLASSICAL LEAGUE
NATIONAL CONVENTION 2014

July 28-August 2, 2014

Emory University, Atlanta, Georgia
www.njcl.org

NORTHERN CALIFORNIA CLASSICS SUMMER STUDY 2013

GREEK LANGUAGE INSTRUCTION

Greek Workshop (Intensive Greek)*

(equivalent of first three semesters of Greek instruction)
University of California, Berkeley: June 9-August 15, 2014
classics.berkeley.edu

LATIN LANGUAGE INSTRUCTION

Latin Workshop (Intensive Latin)*

(equivalent of first three semesters of Latin instruction)
University of California, Berkeley: June 9-August 15, 2014
classics.berkeley.edu

Beginning Latin*

(first semester of Latin instruction)
University of California, Berkeley: June 23-August 15, 2014
classics.berkeley.edu

Intensive Beginning Latin*

(equivalent of first year of Latin instruction)
Stanford University: June 23- August 16, 2014
summer.stanford.edu

Readings in Late Latin*

(upper-division college-credit Latin reading course for students with at least one year of previous Latin study)
Readings from Giambattista della Porta's *De distillatione*, a previously untranslated text on distillation by an important Renaissance scholar. In it, the shift from alchemy to modern chemistry is evident. Students will prepare a text and commentary on excerpts.
University of California, Davis: August 5-September 11, 2014
classics.ucdavis.edu

ENGLISH VOCABULARY DEVELOPMENT THROUGH GREEK AND LATIN ETYMOLOGY

Greek and Latin Elements in English Vocabulary* ("Word Roots")

University of California, Davis:
Summer Session I: June 24-July 31, 2014,
or Summer Session II: August 5-September 11, 2014
classics.ucdavis.edu

Greek and Latin Roots of English*

Stanford University: June 23-August 16, 2014
summer.stanford.edu

GREEK AND LATIN CULTURE

Introduction to Roman Civilization*

Berkeley: May 27-July 2, 2014
classics.berkeley.edu

Italian Culture and Institutions*

(study abroad in Italy)
University of California, Davis: June 22-July 19, 2014
studyabroad.ucdavis.edu

Ancient Athletics*

Stanford University: June 23-August 16, 2014
summer.stanford.edu

Greek Mythology*

Stanford University: June 23-August 16, 2014
summer.stanford.edu

Greek, Roman, and Near Eastern Mythology*

University of California, Davis:
June 24-July 31, 2014 and August 5-September 11, 2014
classics.ucdavis.edu

Greek Tragedy*

University of California, Davis: June 24-July 31, 2014
classics.ucdavis.edu

Pompeii AD 79*

University of California, Davis: June 24-July 31, 2014
classics.ucdavis.edu

Vergilian Society Summer Tours 2014

Campania and Vesuvius: June 30-July 12;
Rome and Northern Italy: July 2-13;
Northern Greece: July 14-26;
Italy of Caesar and Vergil: A Workshop
for High School Teachers: July 22-August 2
www.vergiliansociety.org

Travelers in Greece*

(study abroad in Greece)
University of California, Davis: July 1-29, 2014
studyabroad.ucdavis.edu

Turkey—Classical and Underwater Archaeology*

(Survey of archaeology in Turkey)
University of California, Davis: July 4-August 2, 2014
studyabroad.ucdavis.edu

The Classic Myths*

Berkeley: July 7-August 15, 2014
classics.berkeley.edu

Introduction to Greek Civilization*

Berkeley: July 7-August 15, 2014
classics.berkeley.edu

*Courses marked with an asterisk give college credit.

*These summer school listings are
for Northern California. For other listings
please see Debra Hamel's site at
www.summer-classics.com*

LATIN IMMERSION SUMMER PROGRAMS

Over the last few decades, North American Latin enthusiasts have shown greater interest in developing oral proficiency in Latin and in teaching Latin as a spoken, rather than strictly a written language. A number of spoken Latin immersion experiences are now available in the summer. Here is a listing of a few.

International Summer Latin School

(two four-week sessions of intensive Latin study in Rome)
Accademia Vivarium Novum
Latin I: June 23-July 19, 2014
Latin II: July 21-August 16, 2014
optional lessons in Latin pedagogy and elementary Ancient Greek
vivariumnovum.net/en

Academia Aestiva Latina 2014

(four-day semi-immersion Latin for high school students)
S.A.L.V.I: June 24-28, 2014
at the Getty Villa in Malibu, California
latin.org
OR www.getty.edu/education/teens

Rusticationes 2014

(one-week immersion programs in Latin language)
S.A.L.V.I: July 2-9 or July 17-24, 2014,
Charles Town, WV
latin.org

Latin Pedagogy Rusticatio

(four-day immersion in Latin pedagogy)
S.A.L.V.I: July 10-15, 2014
Charles Town, WV;
latin.org

Conventiculum Lexingtoniense 2014

(one-week Latin immersion program for students who have already mastered basic Latin)
July 21-28, 2014, Lexington, Kentucky
mcl.as.uky.edu/
conversational-latin-seminar-2014-English



CCA-NORTH OFFICERS AND BOARD: 2013-2014

Officers:

President: Holly Coty (Live Oak Academy)
Vice-President: Richard Martin (Stanford)
Treasurer: Benjamin Schalit
Secretary: Dobbie Vasquez (Menlo School)
Past President: Mary McCarty (Saint Ignatius, SF)
Webmaster: John Rundin (UC Davis)
CCA-South President: Stanley Burstein (CSULB)

Members at Large:

Louise Chu (Fine Arts Museums of San Francisco)
John Klopacz (Stanford)
David Smith (SFSU)
Contact us at our website: ccanorth.org

CCA-North Treasurer's Report

by Benjamin Schalit, CCA-North Treasurer

As of February 28, 2014, the total assets of CCA-North were \$9,850.74 (with \$4,313.00 in checking and \$5,537.74 in savings). Inflows between July 1, 2013 and February 28, 2014 totaled \$151.85 and included \$755.00 in membership dues (from 30 regular members, nine retired members, and six student members), \$185.00 in contributions to the Marian McNamara Scholarship (with \$1,000.00 for this year's scholarship recipient, Emily DePangher), \$170.00 in contributions to the Richard Trapp Grant-in-Aid, \$10.00 in miscellaneous donations, and \$1.85 in interest earned. Outflows during the same period totaled \$846.78, which included \$563.95 for supplies, \$103.60 for the CCA-North website (www.ccanorth.org), and \$101.20 for postage. In addition to the expenses already mentioned, the Fall 2013 Conference expenses were \$76.55, including honoraria. Since the start of the fiscal year on July 1, 2013 through February 28, 2014, Outflows exceeded Inflows by \$694.93. ☀



Submit Events to the CCA-North Website

by John Rundin, CCA-North Webmaster

The CCA-North website (ccanorth.org) has been evolving over the last year. It is now possible to pay for memberships by PayPal at the site, and we now strive to keep an up-to-date listing of classics events in Northern California. We do visit local university and museum websites to keep our listing updated, but we are also happy to include events that you send in to us. Please send information to ccanorth@yahoo.com.



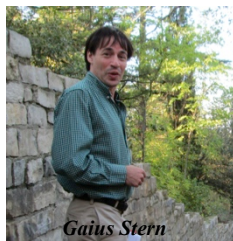
We also are happy to announce classics job openings and to list candidates for classics jobs. Again, email us the information. ☼

Join a Tutored Latin Reading Group in the East Bay

by Jonathan Villet

If you want a chance to practice your Latin guided by a tutor, an intermediate-level group regularly meets at Au Coquelet Café, 2000 University Avenue in Berkeley (some future meetings may take place in San Francisco).

Gaius Stern, a UC Berkeley Ph.D., who takes some modest compensation from the students, guides the group. Please inquire about that. You are welcome to attend one session at no cost or obligation.



Gaius Stern

Currently, the group is reading Julius Caesar's *De bello civili*; previous readings have included Tacitus and Plautus.

Suggestions for readings are welcome.

Reading sessions begin at 6:30 p.m. Tuesdays and last about two and half hours. Please confirm that a session is taking place before attending. For inquiries, contact Gaius Stern (gaius@berkeley.edu) or Jonathan Villet (ClassicsGroupsSFBay@gmail.com). ☼

Steven Saylor Appearances (stevensaylor.com)

Thursday, April 10, 2014, 7:30 p.m.,
at Mrs. Dalloway's Bookstore, Berkeley

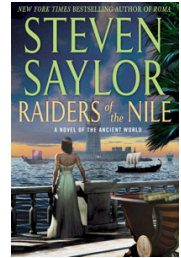
Wednesday, April 16, 2014, 6 p.m.,
Book Passage, Ferry Building location

Legamus...Let's Read About Romans

by Mary McCarty, CCA-North Past President

Like any young Roman who found himself living in the most exciting city on earth...

Thus begins *Raiders of the Nile*, the newest offering in the world of Roman historical fiction by Steven Saylor, only this time, the “most exciting city on earth” is Alexandria, and the young man is 22-year old Gordianus, not yet “the Finder” of so many well-known Roman mysteries largely based on actual murder trials and events of the late Republican period.



What a perfect time to look back at a plethora of Rome-based fiction, coincidentally at a time I'm thinning my bookshelves and willing to pass my beloved books to new, appreciative owners (including students, if anyone wants to add to a classroom library).

Also by **Steven Saylor**—and I can't recommend him highly enough, having assigned several of his books to my Latin students over the years; they give him an enthusiastic “thumbs-up.” Here is a list in chronological order from Wikipedia (yes, I have them all):

Roma sub Rosa (Gordianus Murder Mysteries)

Roman Blood (1991)—80 BC: Gordianus investigates a murder case for the famous lawyer Cicero.

Arms of Nemesis (1992)—72 BC: Gordianus tries to save ninety-nine slaves' lives, and Spartacus threatens Rome.

Catiline's Riddle (1993)—63 BC: Gordianus is embroiled in the Catiline conspiracy.

The Venus Throw (1995)—56 BC: Gordianus tries to discover who murdered an Egyptian diplomat.

A Murder on the Appian Way (1996)—52 BC: Gordianus investigates Publius Clodius Pulcher's death.

The House of the Vestals (1997)—80 BC-72 BC: Short stories.

Rubicon (1999)—49 BC: Gordianus investigates a murder close to home as Rome nears civil war.

Last Seen in Massilia (2000)—49 BC: Caesar besieges Massilia and Gordianus looks for his son, Meto.

A Mist of Prophecies (2002)—48 BC: Gordianus searches for a prophetess's killer. (An interesting look at powerful women in Rome while most of the men are off fighting civil wars-MM)

The Judgment of Caesar (2004)—48 BC: Gordianus travels to Egypt to find a cure for his wife's illness.

A Gladiator Dies Only Once (2005)—77 BC-64 BC: Short stories.

The Triumph of Caesar (2008)—46 BC: Gordianus investigates a conspiracy to murder Caesar.

(continued...)

(...Legamus *continued*)

Novels of Gordianus' Youth

The Seven Wonders (2012)

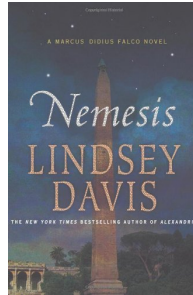
Raiders on the Nile (2014)

Epic Novels of Ancient Rome

Roma (2007)

Empire (2010)

The "Castor" to Saylor's "Pollux" (or the other way around, you decide) is prolific British writer **Lindsey Davis**, whose private investigator Marcus Didius Falco, and now, his adopted daughter Flavia Albia, belong to Rome of the 1st century AD. These listings are from her website (www.lindseydavis.co.uk):



The Silver Pigs, originally published as *Silver Pigs*, set in Rome and Britain in AD 70-71 (1989)

Shadows in Bronze, set in Rome and Campania in AD 71 (1990)

Venus in Copper, set in Rome in AD 71 (1991)

The Iron Hand of Mars, set in Rome and Germania in AD 71 (1992)

Poseidon's Gold, set in Rome and Capua in AD 72 (1993)

Last Act in Palmyra, set in Rome, the Decapolis, and Palmyra in AD 72 (1994)

Time to Depart, set in Rome in AD 72 (1995)

A Dying Light in Corduba, set in Rome and Córdoba, Spain in AD 73 (1996)

Three Hands in the Fountain, set in Rome in AD 73 (1997)

Two for the Lions, set in Rome, Carthage, and Libya in AD 73 (1998)

One Virgin Too Many, set in Rome in AD 74 (1999)

Ode to a Banker, set in Rome in AD 74 (2000)

A Body in the Bath House, also known as *Body in the Bathhouse*, set in Rome and Britain in AD 75 (2001)

The Jupiter Myth, set in Britain in AD 75, following on from the previous novel (2002)

The Accusers, set in Rome in AD 75 (2003)

Scandal Takes a Holiday, set in Rome and Ostia in AD 76 (2004)

See Delphi and Die, set in Rome and various locations in Greece in AD 76 (2005)

Saturnalia, set in Rome at year-end (2007)

Alexandria, set in Alexandria in AD 77 (2009)

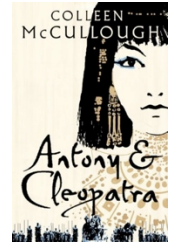
Nemesis, set in Rome and Latium in summer AD 77 (2010)

Now, in no particular order, except as they appear on my sagging bookshelves:

Robert Harris, *Pompeii*, *Imperium*; *Conspirata*

Colleen McCullough: Masters of Rome series:

The First Man in Rome, *The Grass Crown*, *Fortune's Favorites*, *Caesar's Women*, *Caesar*, *The October Horse*, *Antony and Cleopatra*



John Maddox Roberts: SPQR series

(you can find the complete list at en.wikipedia.org/wiki/SPQR_series):

The Catiline Conspiracy (63–62 BC) — Decius uncovers Catiline's plot to overthrow the Republic. (cf. Saylor's *Catilina's Riddle*)

The Sacrilege (62-61 BC) — Decius investigates Clodius' desecration of the Bona Dea rites. (cf. Saylor's *House of the Vestals*)

The Temple of the Muses (60 BC) — Decius investigates the murder of a philosopher at the Library of Alexandria.

Some Roman fiction writers concentrate on a particular historical figure:

PL Anderson, *A Slave of Catiline* (Catiline and many others); *With the Eagles*, *Swords in the North* (Caesar)

Conn Igglunden: five book **Emperor** series, *Emperor: Field of Swords*; *Emperor: The Gates of Rome*

Michael Curtis Ford, *The Last King: Rome's Greatest Enemy* (Mithridates); *Gods and Legions* (Julian)

Benita Kane Jaro, *The Key* (Catullus); *The Lock* (M. Caelius Rufus); *The Door in the Wall* (Caesar), *Betray the Night* (Ovid)

David Malouf, *An Imaginary Life* (Ovid); *Ransom* (Priam, Achilles)

Jane Alison, *The Love Artist* (Ovid)

Taylor Caldwell, *Pillar of Iron* (Cicero)

Roman Britain is a popular topic for historical fiction writers:

Ruth Downie, *Terra Incognita*, *Medicus*

Jack Whyte: **Camulod Chronicles**, *The Skystone*, *The Singing Sword*

Manda Scott, *Boudica: Dreaming the Eagle, Dreaming the Bull, Dreaming the Hound*

Anya Seton, *The Mistletoe and Sword* (Roman Britain. 60-61 AD)

... as is Carthage:

Robert Raymond, *Fire and the Bronze*, a *Novel of Carthage*

Winifred Bryher, *Coin of Carthage*

John Maddox Roberts, What if Hannibal had won?—

Hannibal's Children and *The Seven Hills*

Ross Leckie, *Hannibal, the Novel*

(continued...)

(...Legamus *continued*)

Let's not forget the Druids...

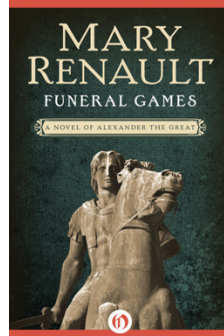
Morgan Llewellyn, *Druids*

Norman Spinrad, *The Druid King* (life of Vercingetorix)

And almost-last but not least,
the Classical World starts with
Greece and its *prima scriba*

Mary Renault:

*The Last of the Wine; The King
Must Die; The Bull from the
Sea; The Mask of Apollo; Fire
from Heaven; The Persian Boy;
The Praise Singer; Funeral
Games*



Here are some odds and ends:

Erica Jong, *Sappho's Leap*

Margaret George, *Helen of Troy*

Elizabeth Cook, *Achilles*

Marion Zimmer Brady, *The Firebrand* (Cassandra and
Troy)

Caroline Dale Snedeker, *The Perilous Seat* (Delphi)

Leonard Cottrell, *The Bull of Minos*

Clemence McLaren, *Inside the walls of Troy*

Steven Pressfield, *Tides of War* (Alcibiades and
Peloponnesian War); *Gates of Fire* (Thermopylae)

To close: some are pretty “edgy”, even by Roman
standards, whether for sex, language, or wacky fantasy:

John Arden, *Vox Pop*

Marilyn Todd, *I*

Claudia; Virgin

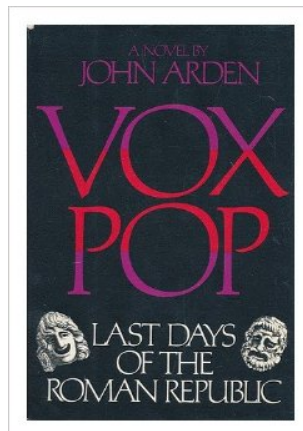
Territory; Maneater

Ron Burns, *Roman*

Nights (AD 180);

Roman Shadows (43
BC)

Dan Simmons, *Ilium*;
Olympos



CAVEAT LECTOR:

These books vary widely
(*quam latissimè!*) in quality
of prose, plot,
characterization, historical accuracy, and anyway else
you'd evaluate fiction. This is not meant to be a definitive
or authoritative or even recommended list—I'm just
confessing to what's on my shelves, and what I'm willing
to pass on to a new home. And if you've got shelf
space—or a Kindle—there's plenty more out there: a
search for “Rome historical fiction” on amazon.com turns
up 1,513 results, 95 of which have been published just
since January of this year. Good to know that the ancient
world is still a hot topic! 🌸

Constantine I-XI: What I learned about the Byzantine Empire in one weekend from Humanities West

by Mary McCarty, CCA—North Past President

Ask a random group of people what they know
about Byzantium, and you'll probably get some
of the same answers I did:

“I remember being confused (or not clear) on
why Rome was no longer the capital of the
Roman Empire. And that under some leader
Christianity became mainstream.”

“The only thing I remember is they wore
beautiful clothes and had gorgeous churches
(cf. Dolce and Gabbana's 2014 line).

“They were Greek and it was during
Constantine. Right?”

“I'm embarrassed to say that I don't
remember anything about the Byzantine
Empire.”

“Constantine the Great and the Greek
Orthodox religion took precedence during
that era???”

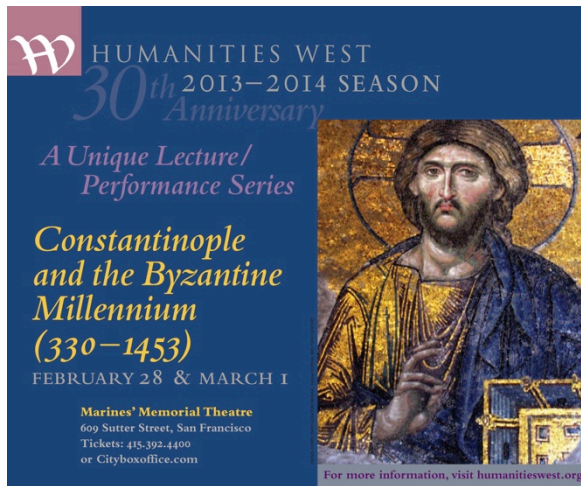
Beyond those few bits, most people probably accept
Edward Gibbons assessment of the Byzantine period
as a “tedious and uniform tale of weakness and
misery.” Many consider it a thousand-year stretch of
decline. But an empire lasting a millennium is probably
not one in continual decline, as the program *Constantine
and the Byzantine Millennium*, presented in San Francisco
by Humanities West, February 28-March 1, made
abundantly clear. First off, I must apologize if I
simplify or misrepresent what any of the speakers said.
Taking notes on tiny scraps of paper does not
necessarily lead to good scholarship, but I will
summarize as best I can, with the help of those notes
and the excellent chronology provided by Humanities
West in their program notes. (Always outstanding!)

After a stimulating dance performance by Peter
Kalafatis and Ecomenoi Dancers of the Church of the
Holy Cross, Belmont, Maria Mavroudi, Professor of
Byzantine History and Classics at UC Berkeley, began
the program with a forty-minute overlook of a
thousand years of Byzantine history, emphasizing the
image of the Byzantine state as a continuation of the
Roman Empire. As a classicist, I was a bit jarred by the
constant reference to the Eastern empire and its people
as “Roman”; I got the same impression from two
books suggested for the period (more on those at
the end of this article) but it was a good reminder of
the essential (or at least original) Roman character of
this culture.

(continued...)

(...Constantine *continued*)

A performance of various Byzantine melodies directed by Costas Haralambopoulos of Annunciation Cathedral, San Francisco closed the first evening's program, introducing the audience to some Byzantine musical modes that differ from our western scales. These musical variations appeared to be of great interest to the audience, as on the next day, several follow-up questions asked for a fuller explanation of the modes and how they are different from modern musical scales. Unfortunately, the only real explanation given was that the modes are based on, or encompass quarter-tones, unlike modern western music, which includes only full and half-tones. Exploration of the differences and characteristics of eastern modes would be subject for a complete conference in itself, but at least, that's a start.



Susanna K. Elm, Professor of History and Classics at UC Berkeley, was unable to present her lecture on *Constantinople: The New Rome*, but was more than ably replaced by Rossitza Schroeder, Assistant Professor of Art and Religion at the Pacific School of Religion in Berkeley. She characterized the 4th–6th centuries as a time of grand construction, transforming Constantinople from an insignificant city to a new world capitol of New Rome. I was reminded of Augustus' claim to have found a "city of brick and left it a city of marble", with Emperors Constantine and Theodosius building churches, rather than temples, most notable of them being the Church of the Holy Apostles and Justinian's Hagia Sophia. Constantine emphasized continuity with "old" Rome, following the example of Septimius Severus in instituting urban renewal, and in issuing a coin in 330 depicting the new city along-side the ancient Capitoline wolf.

The great Hippodrome, scene of many significant events in the history of Constantinople, clearly relied on the example of the Circus Maximus in Rome, with ancient statuary placed along the *spina*, in particular, a

Capitoline wolf, two statues of Herakles, a tripod from Delphi, and two Egyptian obelisks. A statue of Helios adorned the top of a porphyry column reminiscent of Trajan's back in the old capitol (or Nero's colossus where the Flavians would build their massive amphitheater). Even the mausoleum of Constantine mimicked that of Augustus in placement, construction and decoration. Eusebius notes that relics of the twelve Apostles flanked Constantine's sarcophagus, perhaps suggesting that Constantine himself was the "thirteenth?"

Dimiter Angelov, Professor of Byzantine History, Center for Byzantine, Ottoman and Modern Greek Studies, University of Birmingham, UK, and currently visiting Associate Professor at Harvard, continued the depiction of the Byzantine Empire as the direct successor to imperial Rome—a flourishing civilization that received, preserved and reinterpreted many of the traditions of antiquity, although it is often seen as "one of the least known empires in human history." But greater identification with Hellenic history was developing: Egypt, Asia Minor and Persia considered the emperor at Constantinople the successor to Alexander of Macedonia. Numerous "Alexander romances" were written, adapted and translated, describing fantastic adventures: the ascension of Alexander in a chariot pulled by huge birds or griffins.

Why this switch from identification with Rome to Greece? Emperor Heraclius had changed the official language from Latin to Greek in 610, and in the 7th century the primary foe of the empire was again "Persia" with Arab armies conquering the Levant, Egypt, and ultimately parts of North Africa and Sicily. The "Macedonian dynasty" experienced a military and territorial revival, with annexation of Bulgaria and the entire Balkans, until, by 1018 the Danube became the new frontier of the Empire; the Comnenus dynasty was established by Alexis I; and a century of resurgence of power resulted in the recapture of Nicaea and Asia Minor from the coasts to central Anatolia, only to be followed, on the death of Manuel Comnenus in 1180, by a new decline, loss of territories, capture by Crusaders in 1204, and ultimate conquest by Ottoman Turks in 1453. Whew! Whirl-wind history!

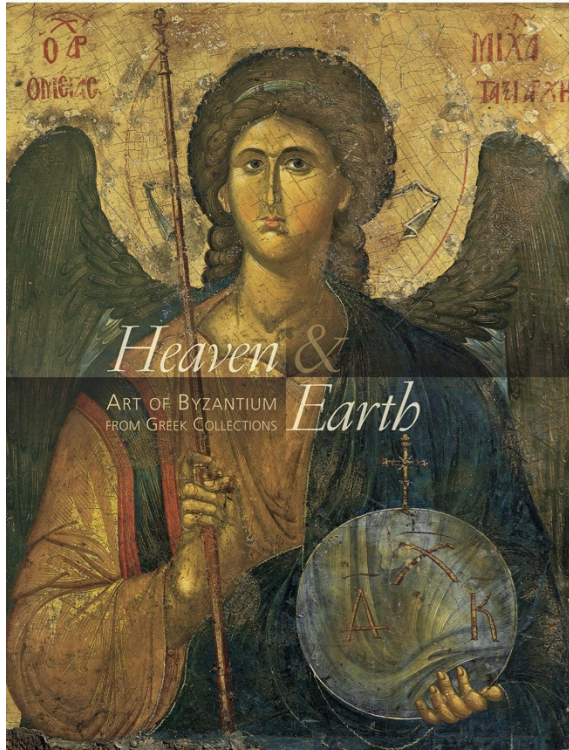
A fascinating look at aesthetics and concept of *eikon* was presented by Bissera Pentcheva, Associate Professor of Art and Art History at Stanford. The *eikon* was more than a mere representation, but a performance that transforms the inert to the animate, involving *pneuma* (breath or spirit, which, incidentally, is also used to indicate the Holy Spirit). She presented numerous textual excerpts highlighting the "breathing-into" of the essence of God into the "image of God". The reflective nature of marble when "book-matched

(*continued...*)

(...Constantine *continued*)

cut,” and of glass and gold, and even of wine, mirrors the reflection of the divine spirit in human beings. At least, that’s my best attempt at reporting what she proposed. In addition, Professor Pentcheva showed how the acoustic properties of marble, in its capacity to reflect sound waves is related to the concept of animation, or *empsychosis*, through digital technology of measuring the reverberation time of the interior of Hagia Sophia, uncovering multi-sensory aesthetics and the notion of aural architecture. More than a little beyond my ken, but haven’t we all intuitively experienced a different quality in the sounds of great churches and holy places?

The final presenter of the weekend, Sharon E.J. Gerstel, Professor of Byzantine Art History and Architecture at UCLA, showed us examples of the last and most famous phase of ecclesiastical decoration in Constantinople (1261-1453). By this time, my intermission caffeine high was waning, and I was happy just to look at the beautiful images. Luckily for all of us, a magnificent collection of Byzantine art entitled *Heaven and Earth: the Art of Byzantium* will be coming soon to the



Getty Villa, April 9—August 25, 2014, along with numerous lectures, symposium, courses and performances. Information on all events can be found at www.getty.edu.

Earlier on in this article I mentioned recommended readings proffered by Humanities West in preparation for this weekend event. Those resources are still available at their website: www.humanitieswest.org and

include two I briefly looked into: *Count Belisarius* by Robert Graves (about the reign of Justinian) and *The Alexiad* by Anna Comnena, written by the daughter of Alexius I, in which she describes the political and military history of the Byzantine Empire. “The *Alexiad* documents the Byzantine Empire’s interaction with the First Crusade (despite being written nearly fifty years after the crusade), and the text highlights the conflicting perceptions of the East and West in the early 12th century” (Wikipedia). In both of them, I was continually reminded that the Byzantines saw themselves as the true continuation of Rome: throughout, they refer to themselves, as do others, as “Romans”. I, for one, am encouraged to keep exploring the life of Rome well beyond the traditional and perhaps arbitrary dates of 285, 330, 476, 1204, or even 1453. ☼

The California Classical Association— Northern Section Annual Award for Excellence in Classics Writing

By Holly Coty, CCA-North President

The CCA-North Board has established an award to recognize a piece of writing that addresses a *general interest in Classics* to a *wide audience of Classics scholars and enthusiasts* and that is accurate, engaging and elegant.

Essay submissions of *between 750 and 1500 words* should be *ready to publish* (free of mechanical and formatting errors), and, if part of a longer piece of academic writing, should be *edited appropriately for a wide audience* so that the piece can be appreciated intelligibly in its shorter form.

We will read and consider all entries of appropriate length, and *awards may be granted at more than one level*.

This award may be granted to any current student of Classics at a secondary, collegiate, or graduate level institution in California or Nevada.

Application Deadline: March 31, 2014

For more details, please visit the CCA—North website, www.ccanorth.org. ☼

Have Something to Say?

The CCA-North is always looking for material to include in its newsletter. Email us at ccanorth@yahoo.com to send or suggest articles, advertise events, or to otherwise contribute to the newsletter.



California Classical Association – Northern Section

Membership & Spring 2014 Conference Registration Form

IMPORTANT: Please Complete All Information

Conference Registration:

CONFERENCE REGISTRATION DEADLINE IS MAY 10, 2014

_____ Number of attendees at student rate of \$5 each (without lunch)

_____ Number of attendees at student rate of \$25 each (includes lunch)

_____ Number of attendees at regular rate of \$45 each (includes lunch)

Total Spring Conference fees\$ _____

Name(s) of
conference attendee(s): _____,

_____, _____,

_____, _____.

Please support us by joining if you are not already a member!

Membership & Renewal Registration:

Please Check One: ☐ New ☐ Renewal

Name: _____

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Please Check One: ☐ Home Address ☐ Work/Office/School

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Please Check One: ☐ Home Phone ☐ Work/Office/School Phone

Number: (_____) _____ – _____ Ext. _____

Email Address: _____
(Please indicate your current email address, even if renewing. Thanks!)

Please Check Your Membership Category:

☐ Regular (1 year) — \$20.00\$ _____

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Your Additional Contribution Would be Greatly Appreciated for:

☐ Richard Trapp Grant-in-Aid Fund\$ _____

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☐ CCA-South Affiliate Membership (1 year) — \$5.00\$ _____

TOTAL ENCLOSED (please include any Spring Conference fees)....\$ _____

**Please mail this form and include a check payable to “CCA-North”
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Rev. 3/14

Spring Conference

The Odyssey's Odyssey: An Epic Poem's Journey through the Ages

Saturday, May 17, 9:30 AM – 1:30 PM

- Stanford Professor Richard P Martin:
“Odysseus of Many Turnings”
- Bay Area Artist Alexandra Frank:
“*The Odyssey*: A Visual Imagining
of Grand and Varied Landscapes”

In the new Creative Arts Design Center
at Menlo School, 50 Valparaiso Avenue,
Atherton, CA. *Signs will be posted to
guide guests to parking and the event.*



Alexandra Frank, “Odysseus’ Dear Proofs Persuade Penelope”

We are the regional association for Northern California classicists. We hold conferences, produce a newsletter as well as our journal, *Laetaberis*, and maintain close relations with the California Classical Association — Southern Section, the Junior Classical League, the American Classical League, the American Philological Association, the National Committee for Latin and Greek, and the Foreign Language Association of Northern California. In addition we support the field through scholarships and grants.

Please fill out the conference registration information and, if you wish to join or renew, fill out the membership information at left. Include your check to cover all attendees of the Spring Conference, your annual membership or renewal (if due), and any additional contributions you would like to make. *Thank you for supporting Classics in Northern California.*

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