



# NOTANDA BOREA

**California Classical Association – Northern Section**

We are the Classics Association for Northern California • [www.ccanorth.org](http://www.ccanorth.org)

## California Classical Association— Northern Section Fall 2015 Conference:

by Richard Martin, CCA—North President

**I**n 1830, a farmer plowing his field near the village of Berthouville in Normandy discovered a hoard of gilt-silver statuettes and vessels, some ninety items in all. Dating from the 1st and 2nd centuries AD, the spectacular objects—some of the finest surviving Roman silver—had been dedicated to the Gallo-Roman god Mercury by a Roman citizen, one Quintus Domitius Tutus.



*"The Dedications of Quintus Domitius Tutus," Roman. Silver and gold. Bibliothèque nationale de France, Département des monnaies, médailles et antiques, Paris.*

Newly restored by conservators at the Getty Villa, major objects from the treasure will travel to San Francisco, along with superb pieces from the collection of the Cabinet des médailles in Paris. Combine your afternoon visit to this must-see show with a morning of fellowship and fascinating information. To celebrate and contextualize the exhibition, CCA-North has organized a conference on luxury in the ancient Greek and Roman world, with four featured talks by scholars of the ancient world. ☼

## REMEMBER!

It's time to renew  
your membership!

(See the form on the last page!)



## CONFERENCE INFORMATION

Saturday, November 14, 2015,

9:30 a.m.- 1:30 p.m.;

Legion of Honor, 100 – 34<sup>th</sup> Avenue (at Clement),  
Lincoln Park, San Francisco

### Four Talks in Honor

of "Ancient Luxury and the Roman Silver Treasure  
from Berthouville," an exhibit on display

the San Francisco Legion of Honor from September 19, 2015,  
to January 10, 2016, organized by the J. Paul Getty Museum in  
collaboration with the Bibliothèque nationale de France,  
Département des Monnaies, médailles et antiques, Paris

**Registration 9:30-10 a.m. with coffee or tea  
for purchase in the Legion Café**

Each talk will be one half-hour  
with a break afterward for discussion and leisure.

**Jasper Gaunt (Emory) 10-10:40 a.m.**

"*Ignotum argenti pondus et auri*: the place of gold  
and silver plate in Roman Gaul"

**Ava Shirazi (Stanford) 10:50-11:30 a.m.**

"Luxurious Vision: the complexities of light, color,  
and texture in Greek bronze mirrors"

**Walter Penrose, Jr. (San Diego State)**

**11:40 a.m. -12:20 p.m.**

"Tragedy from Truphê: the destruction of ancient  
Sybaris in Greek and Roman thought"

**Érica Cristhyane Morais da Silva  
(Universidade Federal do Espírito Santo)**

**12:40-1:20 p.m.**

"Public Luxury in Late Antique Syria: the paintings of  
the Bouleuterion of Antioch-on-the-Orontes"

**Registration deadline: November 7  
Registration form at the end  
of this Newsletter**

## CALENDAR

Wednesday, October 21, 2015  
 STANFORD UNIVERSITY  
 DEPARTMENT OF CLASSICS  
**JOHANNA HANINK**  
 “What Exactly is Reperformance,  
 and What Might it Mean for Classicists?”  
 5:00 p.m. to 6:30 p.m.  
[classics.stanford.edu](http://classics.stanford.edu)

Saturday, October 31, 2015  
 JUNIOR CLASSICAL LEAGUE  
**LUDI OCTOBRES**  
 An event for grade 6-12 students of Latin and Classics.  
 Stanford Alumni House  
[www.cajcl.org](http://www.cajcl.org)

Monday, November 2, 8 p.m.  
 UNIVERSITY OF CALIFORNIA, BERKELEY  
 GROUP ON ANCIENT HISTORY  
 AND MEDITERRANEAN ARCHEOLOGY  
**MICHAEL DIETLER**  
 “Scale and the Archaeology of Colonial Encounters:  
 Reflections from the Western Mediterranean”  
 at the Alumni House  
[classics.berkeley.edu](http://classics.berkeley.edu)

Friday, November 6, 2015, 5:30-7:30 p.m.  
 STANFORD UNIVERSITY  
 DEPARTMENT OF CLASSICS  
 LORENZ EITNER LECTURE  
 ON CLASSICAL ART AND CULTURE  
**TONY FREETH**  
 “The Antikythera Mechanism: A Shocking  
 Discovery from Ancient Greece”  
 Stanford Humanities Center  
[classics.stanford.edu](http://classics.stanford.edu)

Monday, November 9, 5-7 p.m.  
 UNIVERSITY OF CALIFORNIA, BERKELEY  
 CLASSICS DEPARTMENT  
**FABIAN ZOGG**  
 “Appendix Vergiliana: avant la Lettre: The Testimonia  
 about Vergil’s Alleged Early Poems Reconsidered”  
 7205 Dwinelle Hall  
[classics.berkeley.edu](http://classics.berkeley.edu)

Saturday, November 14, 2015  
**CCA—NORTH FALL 2015 CONFERENCE**  
 Four Papers on Luxury in the Ancient World  
 at the Legion of Honor in San Francisco  
 9:30 a.m. to 1:30 p.m.  
 See first page of this newsletter for more information.

Monday and Tuesday, December 7-8, 2015  
 UNIVERSITY OF CALIFORNIA, BERKELEY  
 CLASSICS PROGRAM  
**THE MELPOMENE CHAIR**  
**GREEK STUDIES CONFERENCE**  
 Language, literature, culture, and reception of Ancient Greece.  
[classics.berkeley.edu](http://classics.berkeley.edu)

Monday-Wednesday, January 4-6, 2016  
 UNIVERSITY OF CALIFORNIA, BERKELEY  
 ALESHIRE CENTER FOR THE STUDY  
 OF GREEK EPIGRAPHY  
**SECOND NORTH AMERICAN CONFERENCE**  
**OF GREEK AND LATIN EPIGRAPHY**  
[aleshire.berkeley.edu](http://aleshire.berkeley.edu)

Wednesday-Saturday, January 6-9, 2016  
 THE SOCIETY FOR CLASSICAL STUDIES  
 and THE ARCHAEOLOGICAL INSTITUTE  
 OF AMERICA  
**ANNUAL MEETING**  
 San Francisco, California  
[classicalstudies.org](http://classicalstudies.org)

Wednesday, January 27, 2016  
 THE ARCHAEOLOGICAL INSTITUTE OF AMERICA  
**DANIELE FEDERICO MARAS**  
 “A Way to Immortality: Greek Myths  
 of Divinization and Etruscan Funerary Rituals”  
 7 p.m. in 370 Dwinelle Hall,  
 University of California, Berkeley  
[classics.berkeley.edu](http://classics.berkeley.edu)

Wednesday, February 10, 2016  
 THE ARCHAEOLOGICAL INSTITUTE OF AMERICA  
**RITA LUCARELLI (Title TBA)**  
 7 p.m. in 370 Dwinelle Hall,  
 University of California, Berkeley  
[classics.berkeley.edu](http://classics.berkeley.edu)

## CALENDAR

Thursday, February 18, 2016, 5:30-7:30 p.m.  
 STANFORD UNIVERSITY  
 DEPARTMENT OF CLASSICS  
 LORENZ EITNER LECTURE  
 ON CLASSICAL ART AND CULTURE  
**EDITH HALL**  
 Title and Place TBA  
[classics.stanford.edu](http://classics.stanford.edu)

Monday, February 22, 2016  
 STANFORD UNIVERSITY  
 DEPARTMENT OF CLASSICS  
**VIVIAN NUTTON**  
 Title TBA  
 5:15pm to 6:30pm  
[classics.stanford.edu](http://classics.stanford.edu)

Tuesday, March 15, 2016  
 UNIVERSITY OF CALIFORNIA, BERKELEY  
 CENTER FOR THE TEBTUNIS PAPYRI  
**JAMES G. KEENAN**  
**Center for the Tebtunis Papyri Distinguished  
 Lecturer Public Lecture**  
 5:30-8:30 p.m., Morrison Library (Doe Library 101)  
[tebtunis.berkeley.edu](http://tebtunis.berkeley.edu)

Tuesday, April 5, 2016  
 THE ARCHAEOLOGICAL INSTITUTE OF AMERICA  
**JUSTIN LEIDWANGER**  
 Title TBA  
 7 p.m. in 1370 Dwinelle Hall,  
 University of California, Berkeley  
[classics.berkeley.edu](http://classics.berkeley.edu)

Thursday, April 28, 2016  
 SANTA CRUZ SOCIETY  
 OF THE ARCHAEOLOGICAL  
 INSTITUTE  
 OF AMERICA  
**MIREILLE M. LEE**  
 Title TBA  
[archaeological.org](http://archaeological.org)

Saturday-Thursday, June 25-30, 2016  
 AMERICAN CLASSICAL LEAGUE  
**ACL INSTITUTE**  
 University of Texas, Austin  
[aclclassics.org](http://aclclassics.org)

Monday-Saturday, July 25-30, 2016  
 NATIONAL JUNIOR CLASSICAL LEAGUE  
**NATIONAL CONVENTION**  
 Indiana University, Bloomington, Indiana  
[njcl.org](http://njcl.org)



### CCA—NORTH OFFICERS AND BOARD: 2015-2016

#### Officers:

President: Richard Martin (Stanford University)  
 Vice-President: Scott Roos (Stuart Hall High School)  
 Treasurer: Gillian McIntosh (San Francisco State University)  
 Secretary: Dobbie Vasquez (Menlo School)  
 Past President: Holly Coty (Live Oak Academy)  
 Newsletter Editor: John Rundin (UC Davis)  
 CCA-South President: Stanley Burstein (CSULB)

#### Members at Large:

Louise Chu (Fine Arts Museums of San Francisco)  
 John Klopacz (Stanford)  
 Mary McCarty (Saint Ignatius College Preparatory, retired)  
 Contact us at our website: [ccanorth.org](http://ccanorth.org)



### WHO WE ARE AND HOW TO CONTACT AND FOLLOW US

We are the regional association for Northern California classicists. We hold conferences, produce a newsletter, 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.

website: [www.ccanorth.org](http://www.ccanorth.org)  
 Facebook: [tinyurl.com/ccanorthfacebook](https://www.facebook.com/tinyurl.com/ccanorthfacebook)  
 email: [ccanorth@gmail.com](mailto:ccanorth@gmail.com)  
 Twitter: @cca\_north

## CCA—North Treasurer's Report

by Benjamin Schalit, Retiring CCA—North Treasurer

**A**s of the end of the 2014-2015 fiscal year, the total assets of CCA—North were \$8,771.42. Net Inflows during the fiscal year (July 1, 2014 through June 30, 2014) totaled \$2,206.83 and included: \$1,435.00 in membership dues, \$960.00 in donations to the Marian McNamara Scholarship (minus the \$1,000 award to Brett Caplan), \$790.00 in donations to the Richard Trapp Grant-In-Aid, \$20.00 for *Laetaberis*, and \$1.83 in interest earned. Net Outflows during the same period totaled \$1,884.00 and included: \$753.82 for supplies and equipment, \$250.00 for advertising, \$250.00 for the essay contest award, \$300.40 for the CCA—North website ([www.ccanorth.org](http://www.ccanorth.org)), a \$200.00 contribution to the National Committee for Latin and Greek, \$147.70 for postage, \$7.05 for PayPal fees, and \$0.00 for bank fees. In addition to the expenses already enumerated, \$24.97 in conference registration fees exceeded the expenses for the Spring 2014, Fall 2014, and Spring 2015 Conferences. Since the start of the fiscal year, net Inflows exceeded Net Outflows by \$322.83.

Also at the end of the 2014-2015 fiscal year, my third and final term (six years in all) as CCA-North treasurer came to an end, and it was an honor to have served you throughout these years. Please send Gillian McIntosh any funds or communications you would have sent to me. I



am sure Gillian will do her best as our new treasurer, and it would be great if members of CCA-North keep her busy with plenty of checks for membership dues and donations to our scholarship and grant funds. I am glad that I have had the

pleasure of working with the very capable and dedicated CCA-North officers and board members, and that I served this organization that has been quite gratifying and beneficial to me personally and professionally. *Grātiās vobīs omnibus agō!*

*Editors note: The entire board wishes to thank Ben for his service to the CCA-North. He has been central to all our efforts for many years. We wish him happiness and health and beg him not to be a stranger! ☼*

## The CCA—North Spring 2015 Conference

by John Rundin, CCA-North newsletter editor

**T**he Spring 2015 CCA—North Conference was held on a beautiful spring day on the campus of the Menlo School. Two speakers, Mark Griffith of the University of California, Berkeley, and Garth Tissol of Emory University spoke interestingly on topics relevant to the San Francisco Opera production of Berlioz's *Les Troyens*.

Mark Griffith talked about the opera's relationship to tragedy and the extreme violence and extreme emotion central to tragedy and its generic heir, opera. Garth Tissol focused on how Berlioz retold the story of the Trojans as presented by Vergil. We are grateful to both speakers for their generosity with their time and insights. ☼



Mark Griffith (left) and Garth Tissol at the CCA—North Spring Conference

## Review: Berlioz's *Les Troyens* at the San Francisco Opera

by John Klopacz, CCA-North Board Member

**W**hile the epithet “grand” is frequently applied to opera, Berlioz's *Les Troyens* truly deserves the title “grandest of grand operas.” “Herculean” does not even come close to describing the task set before an opera company that wishes to produce this work. The sets must depict falling Troy and rising Carthage, and there will be need for that famous horse. A tenor of heroic stamina must be found along with two or three, if we include Anna, leading ladies. Even the walk-on roles require singers at top form. A large chorus is required to sing and act through most of the scenes. Berlioz, a master of orchestration scored this work for a large pit orchestra and a backstage brass orchestra. For complete authenticity that rarest of orchestral species, an ophicleide must be found and a musician who knows how to play it. Should an opera house's general director gather together all these elements he or she must then find the right conductor, producer and director to meld these parts into the glorious whole Berlioz envisioned. I am more than delighted to say that between June 7 and July 1 2015 a “once in a lifetime” realization of Berlioz's epic vision unfolded on the stage of San Francisco's War Memorial Opera House. CCA-N members are grateful to the Opera for enabling us to attend at a discount and for publicizing our spring meeting dedicated to *Les Troyens* and its classical background.

Concerning his introduction to the tragedy of Dido while yet a child Berlioz wrote, “I was seized with nervous shuddering and ran off to give my self to Virgilian grief.” Thus began a lifetime's interest in bringing Virgil's epic to the stage. The composer wrote his own text, and students of Virgil will note many direct quotations from the Latin although not always in their original context. (*continued...*)

Berlioz divided the tale into two parts: *The Capture of Troy* and *The Trojans at Carthage*. The first part (Acts I and II) diverges most from Virgil. Berlioz used the few brief references to Cassandra to create a female character who dominates the final hours of Troy. Soprano Anna Caterina Antonacci sang the part with both frightening intensity as she prophesied the doom of her homeland and tender pathos in her love duet with her suitor Coroebus, convincingly portrayed by baritone Brian Mulligan. At the end of this section Cassandra crying “Italy!” leads the Trojan women in mass suicide, perhaps the greatest departure from Virgil in the entire opera. Aeneas appears for the first time in Act I to announce the death of Laocoön. Tenor Bryan Hymel, who has sung this role at both the Royal Opera and the Metropolitan, gave a superb interpretation whether called upon to be a hero or a lover. I believe that for the immediate future Hymel will own this role. The producer and designers eschewed the “sword and sandal” approach and set the action of the first part during the Crimean War’s siege of Sevastopol, which took place shortly before Berlioz began to work on his opera. I am something of a traditionalist when it comes to staging opera, but I found this connection of the fall of Troy to the beginning of the slow descent of Europe’s empires into endless war both appropriate and convincing. The Trojan horse a 23 feet tall construction of battle debris and old weapons burst into flames in the final moments of Act II.

Although it would not formally take charge of Tunisia, site of Carthage, until 1881, France was already active in Algeria during Berlioz’s lifetime. Aeneas and the Trojans arrive in a Carthage that is as much North African medina as Hellenistic city. The most striking element of the set in the second part of the opera is a mini-model of Carthage in which the set designer has made at least a passing reference to *Aeneid* I. 421 – 429. As Act III begins, Dido, portrayed by soprano Susan Graham, sits upon this model and praises the work of the artisans, sailors and farmers who have contributed to the rise of Carthage. Only when the people have withdrawn from the stage does she speak to her sister Anna of the strange sadness she feels. Anna, sung with both conviction and richness of tone by Sasha Cooke, assures Dido that she will love again. At this point the libretto follows closely the opening words of Book IV, although the dialogue takes place before Aeneas has even appeared. The sisters are interrupted by news of the Trojans’ arrival. Since Aeneas enters not hidden by a mist but disguised as a common sailor, Ascanius sung by Adler Fellow Nian Wang, begs Dido for shelter and offers her Trojan gifts. Aeneas drops his disguise when Dido’s advisor Narbal, sung by bass-baritone Christian Van Horn, announces that Iarbas is mounting an attack on Carthage. The Trojan hero dons his armor to lead a unified force of Trojans and Tyrians to victory over the foe.

When Act IV begins, the model of Carthage, turned upside down like Dido’s emotions, has been suspended like a dome over the stage. The first scene of this act, the “Royal Hunt and Storm,” often performed as an orchestral concert selection, is an elaborate pantomime based on *Aeneid* IV. 129-172. Dancers mimic hind and hounds, while the principal singers cross the stage in various activities related to the hunt. At last Dido and Aeneas make their way into the cave as nymphs wail in a chorus, wordless except for the occasional cry of “Italy.” The second scene begins with a duet between Narbal, a character of Berlioz’s own creation, and Anna in which



Les Troyens/Bill Cooper/  
Royal Opera House/ArenaPAL.

Narbal expresses his misgivings over and Anna her hopes for the love between Aeneas and Dido. The Trojan hero, his armor now set aside for a flowing North African robe, enters with Dido to view a lengthy ballet. No doubt some members of the audience were as wearied by this convention of nineteenth-century French opera as Dido, who finally asks Iopas (*Aeneid* I. 740 – 747) to sing in a “gentle and simple mode.” Tenor René Barbera obliges her with a sensitive rendition of Iopas’ challenging aria. Dido then as in the *Aeneid* asks her guest to continue the tale of the Troy and tell her about the fate of Andromache. During their duet Ascanius slips the ring of Sychaeus from Dido’s finger. Eventually Aeneas and Dido are left alone on the stage and sing an exquisite duet based not on Virgil, but rather on Shakespeare (*Merchant of Venice*, Act V, Scene 1) Berlioz’s other major literary inspiration. The scene ends with Mercury’s cry, “Italy!”

The fifth and final act begins with another showpiece aria for a minor character, in this case Hylas’ lament for his lost homeland, sung with great feeling by Adler Fellow Chong Wang. Panthus and the other Trojan chieftains, still in arms, sing about their eagerness to leave Carthage. A bit of Shakespearean comic relief follows as two sentries, who each have already settled down with a “pretty Carthaginian,” make clear that they have no interest in another sea voyage. They end their banter when Aeneas enters to sing his great solo (“Useless regrets, I must abandon Carthage!”) in which he rehearses many of the themes of *Aeneid* IV. 296 – 361. He resolves to see Dido one last time, but is persuaded by the ghosts of Priam, Coroebus, Hector and Cassandra (*continued...*)



to rally his men for an imminent departure. While the Trojans make ready for their departure, Dido arrives to confront Aeneas on the shore in a final duet, a dramatically effective addition to Vergil's telling that does nevertheless echo phrases from the Latin.

The penultimate scene contrary to the libretto's directions was staged in front of the curtain to brilliant effect. Thus Dido, now abandoned and bereft of hope, becomes the sole focus of the audience's attention, and what a Dido it



Vergilius Vaticanus, Vatican, Bibliotheca Apostolica, Vat. Lat. 3225, f.º

*The death of Dido*

had upon which to focus. This reviewer must confess that he will never again read *Aeneid* IV without thinking of Susan Graham's performance. In the words of the *San Francisco Chronicle's* music critic Joshua Kosman, "When she has to hold the audience spellbound through the sheer emotional potency of her singing, Graham rose to the occasion with unbridled virtuosity. The tragic downfall of this regal character has rarely seemed so galvanic." In the final scenes Berlioz appears to have given us the entire history of nineteenth century opera in a short space as story moves from love-sick Dido's mad scene to her immolation set in the desolate ruins of the mini-model of Carthage. Dido mounts her pyre to sing her final words, once again closely echoing Book IV. Although she predicts the coming of Hannibal, her final words are "Rome, Rome eternal!" As the final chorus calls down vengeance, the horse, now reconstituted as a gigantic Roman soldier, reappears to tower over the stage. All this music and spectacle transpires over the course of five hours, but the performance never seemed to lag. As music critic Kosman notes, "The canny ebb and flow of individual scenes and entire acts served as a testament to conductor Runnicles' overarching mastery."

Lest you think *Les Troyens* was only for the serious and experienced opera lover, one CCA-A member wrote to

many of us, "I was fortunate enough to attend the dress rehearsal last night and all I can say is that it was a feast for the eyes and ears ... Please attend whatever you do."

To the extent to which one may do so, I want to dedicate this review to Marian McNamara, who loved this opera and organized a panel on Berlioz and Vergil for an APA (now SCS) annual meeting held in San Francisco in the 90s. ✿

## Experiencing *Aeneid* as Opera: Another Classicist's view of *Les Troyens*

by Mary McCarty, CCA-North Board Member

**I am not an opera critic.** I am barely, and only newly, an opera fan. But I am now a fan of Hector Berlioz's *Les Troyens*, produced this past summer by the San Francisco Opera. First, my biases: I love Vergil's *Aeneid*. Having taught books 1, 2, 4 and 6, with brief journeys into 10 and 12 (yes, we're talking the old AP syllabus here) I have its cases and tenses, moods, vocabulary, cadence and similes, every zeugma, metonymy and hysteron proteron in my bones, my brain and my heart. When I see or read an adaptation, my immediate response is usually something like, "But that's not how Vergil wrote it." Or maybe, if it's particularly good, "That's interesting, but that's not how Vergil wrote it." I enjoyed Ursula LeGuin's *Lavinia*, but felt myself cringing or wincing at some non-Vergilian parts of *Les Troyens*. Why? Maybe because I expect innovation in a novel, but an opera is too close to EPIC, and in my mind, an epic is solidified and authorized by the talent of the author and the passage of time. I loved the depiction of Cassandra in Berlioz's version, portrayed and sung brilliantly by Anna Caterina Antonacci, and—spoiler alert!—her suicide makes a majestic and poignant conclusion to Act II, but—oops—there goes a fair amount of Aeschylus' *Agamemnon*. I know the ancients themselves messed around with different versions of the myths, (*cf. Iphigenia at Taurus*) but, hey, they're their myths, and I figure they can do what they want with them.

Second bias: I love beautiful music, meaning: no atonal, discordant jazzy stuff for me. No surprise, being the traditionalist I am. And here, Berlioz did not disappoint (that's my attempt at litotes, by the way.) From the exquisite love duet between Cassandra and Coroebus (I'm using traditional spellings, not the Frenchified Chorebe, Asagne, and Enee) to the triumphant "Glory to Dido", to the wistful song of Hylas, to Dido's confrontation with Aeneas and her final dying words ("Italie! Italie!...Rome is eternal") and everything in between—gorgeous music!

Berlioz's *Les Troyens* is full of references to *Italie*, in contrast, Vergil's Aeneas only knows he's bound for a long journey over a vast sea, and is frequently tempted to stop in the wrong place. But (*continued...*)

then, Vergil's audience knew where the epic ended ("*altae moenia Romae*"); a modern audience might need the reminders.

One of my favorite parts of the Fall of Troy in *Aeneid* 2 is the Laocoon scene, with its vivid imagery and resonant sound effects. This is rendered by Berlioz as a stirring report by Aeneas, in language reminiscent of the same scene in Vergil (2.200-223) but, since we are still in Troy, without the benefit of anguished hindsight and irony, it loses some of its pitiful horror, I think.

Vergil doesn't give us or Cassandra & Coroebus a love scene; how could he, with Aeneas recounting the entire book II Sack of Troy to his eager Dido in Carthage? But he does give us Coroebus' consuming rage at Cassandra's sacrilegious rape: *insano Cassandrae incensus amore...non tulit hanc speciem furiata mente Coroebus / et sese medium iniecit periturus in agmen* (Aen. 2.342, 406-7). In contrast, Berlioz's melodic invention gives us a sympathetic glimpse at what might have been, were it not for the savagery of war:

*The warm sweetness  
Of the breeze's breath  
and the sea whose waves  
Break so languidly  
On the headlands of Tenedos;  
These serene flocks  
On the rolling plain  
This happy shepherd singing  
And these merry birds  
Seem only to proclaim  
Under the celestial vault,  
And everywhere only spread  
The hymn of peace.*

Helen's non-appearance is a startling omission: although the purported cause of the ten-year siege, she has no place in its final fall. The albeit contested passage in *Aeneid* 2.566-622 at least reminds us of the *casus belli*, and provides a dramatic scene with Aeneas (which would have made a wonderful confrontational duet, I think) and allows an opportunity for Venus both to reveal the immutable will of the gods (*culpatusve Paris, divum inclementia, divum/ has evertit opes sternitque a culmine Troiam*) and to repeat the urging of Hector's ghost to flee (*eripe, nate, fugam finemque impone labori*). Also missing from Berlioz is the poignant scene between Aeneas and the ghost of his wife Creusa, (Aen. II) which would also have afforded a lovely duet of love and loss, and another opportunity to foretell Aeneas' wanderings and future kingdom.

*...o dulcis coniunx? non haec sine numine divum  
eveniunt; nec te comitem hinc portare Creusam  
longa tibi exsilia et vastum maris aequor arandum,  
...illic res laetae regnumque et regia coniunx  
parata tibi; lacrimas dilectae pelle Creusae.* (2.776...784)

There are some who disapproved of set designer Es

Devlin's dark moody Troy set for Acts 1 and 2; to me it looked like the metallic innards of a penitentiary. But it



*The Trojan horse on the Mykonos Vase*

evoked the long despair of ten years of war, a population locked inside, witness to so many slaughters and outrages. And the opening numbers were a close echo to the beginning of *Aeneid* 2:

*fracti bello fatisque repulsi  
ductores Danaum tot iam labentibus annis  
instar montis equum divina Palladis arte  
aedificant, sectaque intexunt abiete costas;*

*ergo omnis longo soluit se Teucria luctu;  
panduntur portae, invat ire et Dorica castra  
desertosque videre locos litusque relictum:  
hic Dolopum manus, hic saevus tendebat Achilles;  
classibus hic locus, hic acie certare solebant.*

(The Trojan people joyfully spread out on the plain. Soldiers, citizens, women, and children. Dances, various games. Three shepherds play the double flute on top of Achilles' tomb.)

#### CHORUS

Ha! Ha!  
After ten years spent within our walls,  
Ah! How joyful it is to breathe  
The pure air of the fields, that will no longer be  
torn by battle cries.  
(Young men and children come running holding  
shards of weapons.)  
What wreckage! An iron spear!  
I found a helmet! – And I, two javelins!  
Look, this huge shield!  
It would float a man over water!  
What cowards are these Greeks!

#### A SOLDIER

Do you know whose tent  
Stood on this very site?

(continued...)

## CHORUS

No! Tell us... Whose was it?

## THE SOLDIER

That of Achilles.

## CHORUS

(Falling back, in terror)

Oh gods!

## THE SOLDIER

Remain there, valiant troops!

Achilles is dead, you can see

His tomb, it is here.

## CHORUS

True, from this homicidal monster

Paris delivered us. – Do you know the wooden

Horse, that before departing for Aulis,

The Greeks built? This colossal horse,

Their offering to Pallas, a battalion would fit

Inside its vast guts. They are tearing down the city walls.

This evening we will drag it Into town;

They say the King will come soon to inspect it!

Where is it? – On the banks of the river

Scamander!

We must see it without delay!

Let us run! Let us run! The horse! The horse!

And what a horse! Designed by Es Devlin, and evoking bits of scrap metal (reminiscent of War Horse, in my



*The Trojan Horse of Les Troyens*

opinion) only its head manages to make it on stage and between the gates: as it enters it nods, and clangs, and spits fire. But, as it is hollow and scrappy, we wonder how it could possibly harbor hidden Greek soldiers. Given its magnificent presence, though, I was willing to suspend my disbelief.

The 19th century-style soldier outfits were a bit jarring, but appropriate to the set's modern gloom, and

distinguished soldier from civilian. (Perhaps they remind us that—like Rome— war is eternal; times and methods and weaponry may change, but the violence and horror do not.). Cassandra's off-the-shoulder whirl of black stood out, as befits her exotic character; Andromache, in the ancient white of mourning, contrasted with all the rest, emphasizing her status as the widow of the great Hector. Her silent, brooding circling of the stage, with Astyanax in tow, speaks volumes about the tragedy and

waste of war, especially if you know what will be their fate.

Acts III-V take place in sun-drenched Carthage, and the set marked a vivid contrast to Troy: Carthage is on its way up, lively, growing, rejoicing in its farmers, builders and artisans, each performing their specific and necessary tasks, an effective adaptation of Vergil's beehive simile. A scale model of the city on the stage floor represents a scenic tour of the city. When Dido sits in the middle of it she invoked, for me, Vergil's respectful introduction of the queen:

*Regina ad templum, forma pulcherrima Dido,  
incessit magna iuvenum stipante caterva.*

*...operi regnisque futuris.*

*Tum foribus divae, media testudine templi,  
saepta armis, solioque alte subnixta resedit.*

*Iura dabat legesque viris, operumque laborem  
partibus aequabat iustis, aut sorte trahabat:*

That same scale model rises as a disc into the sky in Act IV, when our attention turns to the personal story of Dido and Aeneas, but still present, as if reminding us that the fate of two civilizations are entwined with that of these two human beings. When that same disc splits apart in Act V, it signifies that Dido's personal despair and downfall have cursed the future of Carthage itself. (Some reviewers did not understand what it was doing there; I appreciated its presence, epitomizing the linkage of the queen and her city. But then, I've read and taught book 4 of the Aeneid many times; I can't help but make connections and comparisons.

Aeneas is the hero of Vergil's epic (*Arma virumque cano*); although he is a major figure in Berlioz's opera, Cassandra and Dido clearly stand out. As Mark Swed at the Los Angeles Times put it, "Berlioz' great improvement upon Virgil was to empower the women, and they made powerful mockery of masters and commanders with their pathetic piety." Actually, I've always considered Vergil's females extremely empowered, considering the pivotal roles played by Juno, Venus, and Creusa's ghost, and with Dido and Anna virtually stealing the scene in book 4. And although they do not serve to mock war and its commanders, like Homer in the *Iliad*, Vergil over and over again reveals the inutility and pathos of war. And here we come to what has always been my favorite reason for studying Classics, one I always tried to pass on to my students, their parents, and anyone who questioned the value of reading an ancient work that has stood the test of time, in its original, ancient language: it will enrich your life. ☀

### ACL Institute, June 25-28, 2015

by Dobbie Vasquez, CCA-North Secretary

**A**bout 270 Latin and Greek teachers from all over the country gathered at the University of Connecticut in late June to learn, share and rejuvenate after the academic year. For the *(continued...)*



seven of us from California, the weather was particularly amazing – cool and rainy every day!

The preconvention trip this year was to Mystic Seaport, about an hour away. It included a tour of the area, a cruise in the harbor, and then time to explore and have lunch before the return to the university. That night the pre-convention workshops began and most continued into Friday morning. There were lots of sections on technology, of course, but other offerings included what to do before and after the AP, ideas for middle school teaching, and strategies on improving reading fluency. On Friday morning there was also a trip to the classical cast gallery of the Slater Museum in nearby Norwich, which contains some 200 casts of our favorite sculptures. For many of us, the beauty of the preconvention sessions is that participants can spend as much as six hours really delving into an area of interest instead of being overwhelmed by great ideas we never seem to have time to implement. It is a real luxury to have time to practice and assimilate on the spot.

There were many fascinating presentations throughout the conference, and Californians did their part to share their expertise. Martha Altieri and her colleagues offered a number of sessions on the Cambridge Series, especially



Dobbie Vasquez and Martha Altieri at the ACL, 2015

the new edition. She is one of three teachers in the United States hired by Cambridge to mentor teachers using the Cambridge series with their students. Then Katy Robinson and others introduced the concept of a mentoring program for young teachers in California and elsewhere. This is something that CCA-North is interested in pursuing in our area so you will be hearing more about that in the near future. Finally, Dobbie Vasquez and other members of the NJCL Committee introduced ideas for reaching out to other levels of Latin. It was not just top-down ideas such as high schoolers running a scavenger hunt or a treasure hunt for middle schoolers or sending them goodie bags for Roman holidays like Saturnalia, Lupercalia, and Rome's birthday, but there were also suggestions for younger students to reach out to older ones: goodie bags or cards to wish AP students well on the exam, invitations to toga bowling or pumpkin decorating or joint archeological digs. As the

humanities are suffering a decline in numbers at all levels, there was some discussion about more interaction between high schools and local universities. This fall, for example, the CJCL-North will be holding their annual *Ludi Octobres*, not on a high school campus, but at Stanford University. The event will include a panel of Stanford undergraduates talking about the advantages of study Latin and/or Greek in college.

Besides some 75 different presentations, there were also numerous committee meetings sprinkled throughout Institute: ACL Finance, National Committee for Latin and Greek (NCLG), Joint Committee on Classics in American Education, ACL Council, National Greek Exam, National Latin Exam, North American Cambridge Classics Project, NJCL, Education Through Classics (ETC) for teachers of elementary school Latin, and NJCL Committee. Institute is the perfect opportunity to get work done, introduce the many programs to those attending, and even find recruits to join these groups. A new project, by the way, is an online book club. The first text will be *The Sverre* by Stephen Greenblatt, so start reading!



Katy Robinson in Roman dress at the ACL Banquet

And don't forget the food. There were receptions each evening sponsored by the Medusa Mythology Exam, the Society for Classical Studies, the Intercollegiate Center for Classical Studies, and Cambridge University Press. In addition, the university's Paideia Center hosted two presentations on Greek drama at their site with its beautiful Greek theater, a quality museum of Greek artifacts, and homemade baklava! Finally everyone made a point of visiting The Dairy Barn to sample the freshly-made ice cream. As we sat looking out at the green hillside dotted with the very cows who made it all possible, we sampled our daily favorites: Coffee Espresso Crunch, Blueberry Cheesecake, Banana Chocolate Chip, Salted Caramel Crunch, Toasted Almond Amaretto (my own personal favorite), and many, many more.

One of the best parts of Institute is the presence of so many publishers. It is a great opportunity to talk about the texts we use with the people to sell them to us and often even with the authors themselves. We get to see and experiment with the latest texts, tests, workbooks, and electronic aids, and we can ask questions and make comments. In addition, ACL's Teaching Materials and Resources Center (TMRC) has samples of all its offerings, so we can examine things before we buy (*continued...*)

them and can ask colleagues what materials they have bought and liked. After all, we are all working for the same goals, and Institute provides a major face-to-face forum for sharing and learning. ACL is for us in much the same way that JCL and SCL are for our students.

Another perk, of course, is the chance to renew friendships and make new ones with colleagues near and far. Often it is these informal conversations that provide new fuel for thought, new methods for the classroom, and new enthusiasm for what we do year after year.

I cannot recommend ACL Institute too highly. If your school/university will not pay the registration, remember that there are plenty of scholarships available from ACL, especially for first timers and those returning after a long break. Check it out at the ACL website, [www.aclclassics.org](http://www.aclclassics.org), and come join us next year at the University of Texas in Austin at the end of June. Institute runs for three days with a fourth for preconvention programs. I guarantee that you will come away both refreshed and a little wiser with a host of new colleagues. 🌸

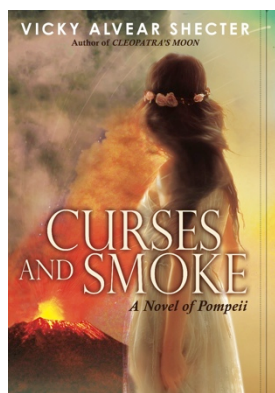
### *Curses and Smoke: A Novel of Pompeii* by Vicky Alvear Shecter

reviewed by Dobbie Vasquez, CCA-North Secretary

**A**uthor of *Cleopatra's Moon*, Vicky Alvear Shecter has written another historical novel set in the ancient world, this time in Pompeii in the year 79 CE. Although billed as a novel for young adults, this work with its themes of sex, bisexuality, and suicide seems more appropriate to mature readers.

The story centers around Lucia, only child of the owner of the local gladiator school, and her childhood companion Tag, slave in her father's household just returned from studying in Rome to take over as *medicus* to the gladiators for his aging father. Lucia is to be married to the wealthy, wizened Vitulus, who has promised her father enough gladiators to compete in the Roman market, and Tag dreams of becoming a gladiator and earning his freedom.

As events plummet uncontrollably toward the inevitable destruction of Pompeii, Lucia and Tag find that their childhood friendship has turned into something very different. Nevertheless, neither dares admit what is happening. Tag would be whipped or even killed, and Lucia is inextricably bound to marry the grumpy old Vitulus.



Parallel to the human story, the rumblings in the earth presage the inevitable, but almost no one recognizes these movements for what they are. Only Lucia is concerned, and she begs her best friend Cornelia to introduce her to the famous natural historian, Admiral Pliny, in order to discuss her ideas, but, because she is female, no one takes her seriously. Even the titles of the chapters ("One Month Before," "Two Weeks Before" "The Day Before") remind the reader that the history of Pompeii is not going to change to accommodate these two young lovers. The only hope is that they get out in time.

This entertaining novel is full of historical detail and human appeal. It is a good read for anyone interested in life in Roman times, particularly in the world of gladiators, slaves, and females. 🌸

### JCL Storms San Antonio

by Dobbie Vasquez, CCA-North Secretary

**F**rom July 26 to August 1, 2015, some 1615 Latin students, teachers, SCLers, and chaperones gathered at Trinity University for the 62nd National Junior Classical League convention. The weather was hot but not oppressive, especially since the many new buildings were all air-conditioned and the Trinity conference staff went out of their way to provide extra food stations and plenty of water for everyone. Things like the marathon and other track and field events were held in the early morning and all dances took place indoors. The dining room was smaller than usual as well, but box lunches were ready for us in the student union, which also served as the JCL hub.

California boasted forty-two students, four SCLers (college students) and eight sponsors and one chaperone for a total of fifty-five. Thanks to Evan Cui from Woodbridge High School in Irvine and Jeff Frenkel-Popell of Menlo School in Atherton, California came in first in roll call. The advanced certamen team entered the finals in first place for the first time in my twenty-five years at convention, thanks to the hours of studying by Elisabeth Siegel of the Harker School in San Jose, Shawn Honaryar of Miramonte in Orinda, Jon Nozik of Kehillah in Palo Alto and Cory Gipson of Loyola in Los Angeles. Their third place finish was still a triumph. In addition, California students placed in the top ten overall in numerous competitions with (continued...)



Evan Cui of Woodbridge High School and Jeff Frenkel-Popell of Menlo present California's Roll Call at the NJCL Convention in San Antonio.

Shawn Honaryar of Miramonte in third place overall in Academics, sixth place overall in Creative Arts (tied with Justin Au of Harker and right behind Rae Holcomb of Woodbridge in fifth) and ninth place overall in the nation in all categories. Nandakumar of Harker, our National First Vice President, placed ninth in Creative Arts and Madeleine Becker of Miramonte and Elizabeth Siegel of Harker tied for tenth. Northern schools that placed in various competitions include Menlo School with a second in Scrapbook and Miramonte with a first in Publicity.

Once again, too, California boasts a national officer after Jon Nozik of Kehillah in Palo Alto was elected NJCL Communications Coordinator for 2015-2016. He will be mentored by Dobbie Vasquez of Menlo who is the NJCL Communications Chair and the NJCL Committee Secretary.

It is difficult to explain the impact JCL can have on our students. Its uniqueness is that students are recognized for whatever their talents are—the arts, athletics, academics, or leadership. In addition, they have the opportunity to meet other students with their same passions. The academically inclined, especially, find soul mates in JCL. Nerdiness is the new norm, the top of the pedestal, of course, but acceptance and enthusiasm for each other know no bounds in all areas. This is a place where students can really shine and be themselves. This is an excerpt of what one of our California students wrote about JCL after convention,

Many of you may not know this, but I'm an only child, and while it has its perks, I'm mostly left with an overwhelming and unrelenting sense of loneliness in my life. For the last seven years, JCL has filled that void with constant love, support, competition, and camaraderie. As I close this chapter of my life, I am truly leaving behind a family.

Finally, one of the parents from San Antonio said to me,

You know, my son is fortunate enough to have been able to travel all over the world with his family, but the irony is that the single most life-changing event of his life to date has been right here in his hometown of San Antonio at the JCL National Convention. We are so grateful!

I couldn't say it better than these two already have.

If you are not a member of JCL, please think of getting involved. Come to *Ludi Octobres* at Stanford University on Saturday, October 31. You do not have to be a member of JCL to attend this event. Please check it out at [www.cajcl.org](http://www.cajcl.org) or contact Dobbie Vasquez at [dvasquez@menloschool.org](mailto:dvasquez@menloschool.org). Even if you don't think any of your students would want to go to the national convention at Indiana University next year, there is always the state convention at Woodbridge in Irvine on March 18-19, and a multitude of on-line tests and competitions

that your students and/or your school can enter without leaving their campus. Information on these events can be found at [www.njcl.org](http://www.njcl.org). ☼

## Changes at McClatchy High School in Sacramento

by John Rundin, CCA-North newsletter editor

**M**ike Still, the beloved and long-time Latin teacher at C. K. McClatchy High School is entering retirement. As often in situations like this, there has been some fear that the McClatchy Latin program, which stretches back in time longer than anyone can remember, might disappear with the retirement of its Latin teacher. And, in fact, till recently, it appeared that the program was going to be phased out. For now, however, the administration has indicated that the program will continue.



*Mike Still in front of McClatchy High School*

Mike Still has taught Latin, English, and Math since 1967—almost fifty years. He started his career at De La Salle High School in Concord and then moved on schools in Shoshone and Richfield, Idaho. He then taught at the Brookfield School in Sacramento before landing at McClatchy High School.

When Mike arrived at McClatchy in 1994, there were only fourteen Latin students. He managed over the years to build the program up to a high of one hundred sixty-two students. Currently, Mike is teaching Vergil to sixty students in two sections of merged Latin 3 and 4.

Latin instructors are urged to apply for the position that Mike is vacating. Please send CVs to

Matt Schlager, Assistant Principal  
C. K. McClatchy High School  
3066 Freeport Boulevard  
Sacramento, California 95818.





## What can CCA-North Do for You? Grants, Scholarships, Awards!

by Holly Coty, CCA-North Past President

**C**CA-North can directly support you in either your work as a classicist or in your ambition to study Classics. If you are a CCA-North member and a Classics teacher, consider applying for the **Richard Trapp Grant-in-Aid** of \$250 to offset the costs of summer study or travel, or to make your way to the American Classical League Institute.

Are you a graduating high school senior with plans to continue your study of Classics in college? You should apply for a **Marian McNamara Scholarship!** This will bring you \$1000 to support you after you meet the Classics course requirements in your first or second year of college.

And for all of our Classics students at any level, consider submitting an essay or commentary for our **Excellence in Classics Writing award**, and see your work shared in this newsletter and on our website. If you win, you will also be given a one-year membership in our organization!

Teachers, please help us to share these opportunities with your colleagues and students. We count on you to help us bring CCA-North to the attention of a wider audience.

The application or submission deadline for all three opportunities is **January 15**. We look forward to hearing from you!

More information can be found on our website: [ccanorth.org](http://ccanorth.org). ☀

---

## Catching up with a Scholarship Winner

By Emily DePangher

*Holly Coty, CCA-North Past President, solicited an account of what Emily DePangher, our 2013 MacNamara Scholarship winner, has been doing. Here's what Emily had to report:*

**I**grew up with Latin. Since my dad was a Latin teacher it was hard to have it otherwise. But taking AP Latin in my sophomore year of high school founded my own personal interest in the subject. Surrounded by friends and inspired by my hopes of the future, I came to love Latin and want to express that love to others. Skip forward two years to my freshman year at Hillsdale College. I entered college with confidence in my future plans. I was going to go to college, study Classics, and become a high school Latin teacher. Little did I know the actual path that was ahead of me.

I jumped right into Latin and Greek classes in the fall of my freshman year. Greek came even easier than Latin to me. I seemed to have been right about my plans. In the midst of that, though, I also took a U.S. Constitution class. Slowly, I realized my life passion lay elsewhere than

teaching. My love of Latin and Greek had not diminished. Far from it. I easily received high grades in my Classics courses and excelled at teaching Latin at a local prep school.

But, part of what allowed me to reopen my prospects was the knowledge that, if I loved the Classics so much and teaching them no longer seemed to be my calling, what would it be like when I found the perfect combination of skills and passion in the future? With that in mind, I worked for a political think tank the summer after freshman year,



Emily DePangher

exploring new territory. Before I knew it I was in Washington D.C. in January of this year. Ready to take on Capitol Hill and eventually (over the summer) the private sector as well. In fact, my political preparedness sprung partially from my study of the political strategies of Augustus and the influence that Rome had on our own American Founders.

My desire to live a political life shows through in every interview I do, and that is a large part of what employers are looking for: young adults ready and willing to work hard and who, most of all, have a passion for the work they will be doing. My love of and success in the Classics had showed me the potential I had as a human being. Latin as a hobby will always be with me, and, although I plan to pursue a governmental, political career, I would most likely have never discovered that desire without Latin first teaching me how to pursue what I love wholeheartedly and without reservation. Furthermore, so many years of Latin, which included both rough and enjoyable times, taught me how to keep going even when I was discouraged. Always keep going because, if it's something you love, it's always worth it to never give up. ☀

---

## Where are they Now? Marjory Marquardt

by Mary McCarty, CCA—North board member at large

*Marjory Marquardt, a Latin student at Menlo School who graduated in 2012 and went on to study Classics at the University of Michigan, answers some questions:*

### Where did you attend high school and college?

I graduated from Menlo school in 2012 and will graduate from the University of Michigan in 2016.

### What are your undergraduate college major and minor?

I will have a major in Public Policy from the Ford School and a minor in Classical Civilization. (*continued...*)



**What was your favorite thing about being a Classics minor?**

I loved the professors I met in class. Not only were they knowledgeable about the ancient world but also so informed about our modern one. I loved writing a paper comparing asymmetric warfare in Ancient Rome to the modern War on Drugs.



*Marjory Marquardt (left) and two other archaeologists at Hadrian's Villa*

**What was your favorite class and why?**

A small seminar on John Chrysostom with a Greek graduate student and a fifth-year senior interested in seminary school. We each brought such different approaches to the material and the controversial life of this saint. I had studied the Republic and early Empire but never history after Constantine. I'm taking a seminar this fall on modern America and Ancient Rome, which should also prove fascinating.

**Will you do any advanced study?**

I intend to get a masters in ancient Roman law at a UK school because they have more masters programs available. Then I will apply to law schools in the US.

**What has did you like most about your Classical education experience?**

I liked most working on a dig in Rome last summer with Classics Ph.D. and undergraduate students. Michigan has a huge Classics department, and I loved the variety of classes offered each semester.

**What would you say to a young person considering studying Latin or Greek?**

Do it! Classicists do not just share an interest in antiquity. They tend to strive towards forming analytical opinions while remaining open-minded about the modern world and history. Consistently multi-dimensional, a Classicist might be a base-player on the weekends, a comic-book convention attendee, spelling-bee champion, or devoted athlete. There's a reason people study something that's more than 2,000 years old. Find out that reason and study Classics. 🌸



### The Poetry Corner

#### Epigrammatic Couplets on Students

By Nicholas Struch

Retired Latin Teacher at the York School in Monterey

pauca Renatus habet: non capsam, non habet atrum  
librum; mente tamen, quae valet usque, viget.

“heia triumpe triumpe!” ululat Victoria. quare?  
ante quod ignotum, iam meditata videt.

scire cupis, lector, cur huic det tegula nomen?  
multa bona (haud facile est enumerare) tegit.

scaena placet, Boudicca, tibi, neque musica contra  
displicet; has artes non imitanda colis.

os aperit raro Campus, raro quoque tollit  
ad responsa manum; sed quod in ore bonum est.

tu sermone soles vehementi pellere somnum  
discipulis, Vehemens. praemia magna meres!

omnia quae spectas adsumens mente voraci  
Musas et ludos, Graecula, laeta colis.

dormivit numquam satis Ursus; hiantis amicis  
interiora oris conspicienda patent.

hora venit, celeremque agitat Ferraria currum  
ut prima ante omnes possit abire. vale!

vae tibi, Defensor! quare non pensa tulisti?  
nempe avido libros ore voravit aper.

nil nisi perfectum verbum tibi, Cerve, placebit:  
optima enim captas, deteriora fugis.

Diva tacet. quare? nihil est quod dicat? an illi  
rhetoris est terror? dic mihi, Diva: quid est?

o tu quae tam fortis, es audacissima semper  
reddere responsum - voce tamen minima.

heu! tot linguarum tot verba placent tibi, Donum!  
verborum sensus vix retinere potes!

saepe querebatur Iunoni stridula pavo;  
Pavoni nostrae nulla querela placet.



# California Classical Association – Northern Section

## Membership & Fall 2015 Conference Registration Form

**IMPORTANT: Please Complete All Information**

### Conference Registration:

**REGISTRATION POSTMARK DEADLINE IS NOVEMBER 7, 2015**

- \_\_\_\_ Number of CCA Member registrants: \$25 each  
 \_\_\_\_ Number of CCA Member registrants who are Museum Members: \$6 each  
 \_\_\_\_ Number of College Student registrants with Valid I.D.: \$18 each  
 \_\_\_\_ Number of Non-CCA Member registrants: \$30 each  
 \_\_\_\_ Number of Non-CCA Member registrants who are Museum Members: \$11 each  
 \_\_\_\_ Number of Youth registrants (ages 6-17): \$16 each

**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: \_\_\_\_\_

Institutional Affiliation: \_\_\_\_\_

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

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ ZIP: \_\_\_\_\_

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

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 .....\$ \_\_\_\_\_  
☐ Student/Retired (1 year) — \$10.00 .....\$ \_\_\_\_\_

#### Your Additional Contribution Would be Greatly Appreciated for:

- ☐ Richard Trapp Grant-in-Aid Fund .....\$ \_\_\_\_\_  
☐ Marian McNamara Student Scholarship Fund .....\$ \_\_\_\_\_  
☐ 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" for the total amount you indicated above to:**

Gillian McIntosh, Treasurer, CCA-North,  
 581 Frederick St., San Francisco, CA 94117

**Or visit us online to Renew or Join at [www.ccanorth.org](http://www.ccanorth.org)**

### Fall Conference

Four Talks on Luxury to  
 Accompany the San Francisco  
 Legion of Honor Exhibit  
***Ancient Luxury and the  
 Roman Silver Treasure  
 from Berthouville***

Saturday, November 14  
 9:30 AM – 1:30 PM

- Jasper Gaunt (Emory University):

"Ignotum argenti  
 pondus et auri:  
 the place of  
 gold and  
 silver plate  
 in Roman  
 Gaul"



"Aureus of Hadrian," 134–138, Roman. Gold.  
 Bibliothèque nationale de France, Département  
 des monnaies, médailles et antiques, Paris.

- Ava Shirazi (Stanford University):  
 "Luxurious  
 Vision: the  
 complexities  
 of light, color,  
 and texture in Greek bronze mirrors."
- Walter Penrose, Jr. (San Diego State University): "Tragedy from Truphè: the destruction of ancient Sybaris in Greek and Roman thought."
- Érica Cristhyane Morais da Silva (Universidade Federal do Espírito Santo):  
 "Public Luxury in Late Antique Syria:  
 the paintings of the Bouleuterion of  
 Antioch-on-the-Orontes."

At the San Francisco Legion of Honor,  
 100 – 34th Avenue (at Clement), Lincoln  
 Park, San Francisco. Registration includes the  
 talks and museum entrance fee, including  
 admission to the exhibit itself. Refreshments  
 available for purchase at the Legion Café.

**P**lease 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.*

Visit us on the web: [www.ccanorth.org](http://www.ccanorth.org)

Rev. 10/15