



NOTANDA BOREA

California Classical Association—Northern Section

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

California Classical Association— Northern Section Fall 2019 Conference: *Comprehensible Input for Latin Teachers: An Introduction with Unit Planning Workshop*

Saturday, November 9, 2019

by Mary Blum, CCA—North Board Member-at-Large

“Comprehensible input is language input that can be understood by listeners despite them not understanding all the words and structures in it... According to Krashen’s theory of language acquisition, giving learners this kind of input helps them acquire language naturally, rather than learn it consciously.”

—British Council.

In this 2-part workshop participants will be introduced to the basics of Comprehensible Input-based strategies and their application to the Latin classroom. The first part will



Photo Credit: Taina Dugan

be a comprehensive introduction to CI principles, with opportunities to clarify, and then reflect on elements of CI that participants currently employ. The second part will be a hands-on workshop in which participants will be able to design or modify a unit or lesson plan that is based on CI principles. Participants are

John Piazza

encouraged to bring their current materials, textbooks, computers, lesson plans, and anything that can help them benefit from this process.

John Piazza currently teaches Latin at Berkeley High School in Berkeley, California. He holds a master’s degree in Classics from San Francisco State University and is an alumnus of numerous Latin immersion programs. He has published books and articles related to ancient philosophy and teaching methodology and has been trained as a TPRS [Teaching Proficiency through Reading and Storytelling] coach. He currently moderates the Facebook group “Latin Best Practices” and the professional development community “TCI Bay Area.” For further information about John, please see his website (johnpiazza.net) ☼

Conference Details

Saturday, November 9, 2019
Menlo School, 50 Valparaiso Ave.
Atherton, CA 94027

Registration:	9:00 - 9:30 a.m.
Session I:	9:30 - 10:40 a.m.
Coffee Break:	10:40 - 10:55 a.m.
Session II:	10:55 a.m. - 12:10 p.m.
Libations and Lunch:	12:10 p.m. - 1:10 p.m.

\$25 for members
\$35 for non-members
\$15 for students and retirees
Lunch is included
in the cost of admission

TO REGISTER

please visit ccanorth.org,
or fill out the form on the last page
of this newsletter.



CALENDAR

Thursdays, September 19 - October 24, 2019
UNIVERSITY OF CALIFORNIA, BERKELEY
SATHER LECTURES

JOSIAH OBER

The Greeks and the Rational: The Discovery of Practical Reason

7:00 p.m., Thursday, September 19,
315 Wheeler Hall

Subsequent Lectures at 5:30 p.m.
every Thursday through October 24

in 370 Dwinelle Hall

University of California, Berkeley

classics.berkeley.edu

Sunday, October 20, 2019
THE ARCHAEOLOGICAL INSTITUTE OF
AMERICA

HILARY BECKER

“Commerce in Color:

the Economy of Roman Pigment Shops”

2-4 p.m., 370 Dwinelle Hall

University of California, Berkeley

classics.berkeley.edu

Friday, October 25, 2019
UNIVERSITY OF CALIFORNIA, DAVIS

ROBERTA MAZZA

“The Corrupting Text:

Papyri, Academia, and the Antiquities Market”

4:10-5:30 p.m., 912 Sproul Hall

University of California, Davis

classics.ucdavis.edu

Saturday, October 26, 2019
JUNIOR CLASSICAL LEAGUE
LUDI OCTOBRES
An event for grade 6-12 students of Latin and Classics.

Menlo School

50 Valparaiso Ave

Atherton, CA 94027

cajcl.org

Saturday, October 26, 2019
FINE ARTS MUSEUMS OF SAN FRANCISCO:
ANCIENT ART COUNCIL
DONNA ZUCKERBERG

“Who’s Revitalizing Homer?”

The Relevance and Risks of Classical Reception Today”

2-3:30 p.m., John A. and Cynthia Fry Gunn Theater,

Legion of Honor

100 34th Ave, San Francisco, CA, 94121

ancientartcouncil.org/programs

Friday, November 15, 2019
UNIVERSITY OF CALIFORNIA, DAVIS

JOHN TENANT

“(Mis)quoting Euripides: Playing the Language Game with
Proverbs in Plato’s *Republic* and *Gorgias*”

4:10-5:30 p.m., 912 Sproul Hall

University of California, Davis

classics.ucdavis.edu

Thursday-Sunday, January 2-5, 2020
SOCIETY FOR CLASSICAL STUDIES
and ARCHAEOLOGICAL INSTITUTE OF AMERICA
ANNUAL MEETING

Marriott Marquis

Washington, D.C.

classicalstudies.org

Friday and Saturday, February 28-29, 2020
HUMANITIES WEST
ETRUSCAN ITALY: LIFE AND AFTERLIFE
Talks and performances on Etruscan culture
Marines’ Memorial Theatre, San Francisco
humanitieswest.net

Wednesday, March 4, 2020
THE ARCHAEOLOGICAL INSTITUTE OF AMERICA
CARL KNAPPETT

“Investigating a Minoan Coastal Town in East Crete:

New Work at Palaikastro, 2012-16”

7-9 p.m., 370 Dwinelle Hall

University of California, Berkeley

classics.berkeley.edu

Saturday, March 21, 2020
JUNIOR CLASSICAL LEAGUE
CARCER
An event for grade 6-12 students of Latin and Classics.
Miramonte High School
750 Moraga Way, Orinda, CA 94563
cajcl.org

Friday and Saturday, April 17-18, 2020
JUNIOR CLASSICAL LEAGUE
CALIFORNIA STATE CONVENTION
An event for grade 6-12 students of Latin and Classics.
University High School
4771 Campus Drive, Irvine, CA 92612
cajcl.org

CALENDAR

AMERICAN CLASSICAL LEAGUE

SUMMER INSTITUTE 2020

June 25-27, 2019; Pre-Institute: June 24-25

College of Charleston
Charleston, South Carolina
aclclassics.org

Friday-Wednesday, July 24-29, 2020

NATIONAL JUNIOR CLASSICAL LEAGUE

NATIONAL CONVENTION

An event for grade 6-12 students of Latin and Classics.

University of Richmond
Richmond, Virginia

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 Society for Classical Studies, 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
Facebook: [tinyurl.com/ccanorthfacebook](https://www.facebook.com/tinyurl.com/ccanorthfacebook)
email: ccanorth@gmail.com
Twitter: [@ccanorth](https://twitter.com/ccanorth)



CCA—NORTH BOARD: 2017-2019

Officers:

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Vice-President: Sarah Harrell (Basis Independent Freemont)
Treasurer: David Jacobson (Convent and Stuart Hall)
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Louise Chu (Fine Arts Museums of San Francisco)
Holly Coty (Live Oak Academy)

Contact us at our website: ccanorth.org

Grants, Scholarships, Awards from the CCA—North

The CCA—North awards several cash benefits to classicists. There are travel grants, scholarships for high school students who intend to study classics in college and a student writing award. Learn more about these opportunities at our website: ccanorth.org.



CCA—North Treasurer's Report

by Gillian McIntosh, CCA—North President

For the 5-month period (2nd February 2019 to 14th May 2019), the total assets of CCA-North were \$11,124.20 (\$5,391.67 in Wells Fargo Checking, \$2,368.66 in Wells Fargo Saving, and \$3,363.87 in PayPal). **Gross Inflows** during this period totaled \$1030.17 in new or renewed Membership dues (\$240), donations from Members (\$250 to the Mary McNamara Scholarship and \$80 to the Richard Trapp Grant-in-Aid), Conference registrants (\$460) as well as interest gain in the Savings account (\$40.17). **Gross Outflows** during the same period totaled \$1380.86, \$400 of which was divided into honoraria for presenters who spoke and/or performed at the CCA-North Spring 2019 Conference, a conference focused on Social Justice, with \$938.86 paid to Delancey Street, which hosted the event, and \$42.00 for service fees at Wells Fargo. For this period Outflows exceeded Inflows by \$350.69.



Thank you to all of you who have become or have renewed your CCA-North Membership. Especial thanks to those who donated to the Trapp-in-Aid and/or the Mary McNamara awards: Robert Knapp and Carolyn Fank. ❀

CCA—North Spring 2019 Conference: *Classics and Social Justice*

by John Rundin, CCA-North Newsletter Editor

On March 16, 2019, the Spring 2019 CCA—North conference occurred. Its title was *Classics and Social Justice*, and it was held in a suitable venue: the Delancey Street Restaurant on the Embarcadero in San Francisco. The restaurant is run by the Delancey Street



Sheila Harvey

Foundation, whose mission is to house and support people who wish to leave a life of crime, addiction, or homelessness. The average resident has been a hard-core drug addict for sixteen years, abusing alcohol and multiple drugs; has dropped out of school at the 7th grade; and has been institutionalized several times. The restaurant was built and is staffed and managed by the Foundation's residents. It's a beautiful restaurant in a great location with fine food and superb, gracious service. The

restaurant's staff served a delicious brunch to conference participants and, a resident, Sheila Harvey gave a brief talk on the Delancey Street Foundation and its mission.

Denali St. Amand, the Latin Professor from Cerro Coso Community College in Ridgecrest, who teaches Latin to inmates with amazing results, talked about her experiences. Working with fifty-eight students, she teaches at two prisons: the California City Correctional Facility and the Tehachapi



Denali St. Amand

California Correctional Institution. Denali moved the audience with her stories of teaching Latin in prisons. She also presented prisoners' own written testimony how important the study of Latin was to them, and that was particularly affecting. It was a great reminder of all people's common humanity and

thirst for art and culture.

The Medea Project performed a brief theatrical presentation and poetry. Founded by Rhodessa Jones, the Project began as an effort to engage incarcerated women in theater and the



Alexandra Pappas, right, performs with the Medea Project

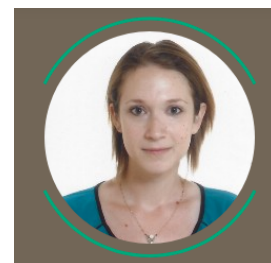
arts. It has a particular connection to Classics because the women have been using ancient Greek and Roman myths since the Project's inception as a means to confront and process various life experiences.

Alexandra Pappas, a San Francisco State University classics professor, initially served as a consultant with the Project; she now performs with the group as well. The Medea Project stages performances around the country that help its participants and its audience confront issues of addiction, imprisonment, HIV and other issues. You can learn more about the project at themedeaproject.weebly.com. ❀

Eidolon: An Online Classics Publication

by Donna Zuckerberg, Editor-in-Chief, *Eidolon*

The online Classics publication *Eidolon* (Visit *Eidolon* at www.eidolon.pub), whose Editor-in-Chief I am, was not, at its inception, a "feminist" publication. It was founded as a "modern way to write about the ancient world," and a venue for public-facing, broadly accessible essays that had "a strong authorial voice and a unique point of view." This is not to say that feminism was not always a part of its project — because it was, from the very beginning. I was *Eidolon's* founder and (continued on page 6)



Donna Zuckerberg

Scythian Gold Work

Mary Blum, CCA-North Board Member-at-Large

Editor's note: In the 1970s, the Los Angeles County Museum of Modern Art first exhibited the gold work of the Scythians. The author of this article, Mary Blum, fell in love, and that first exposure has continued to influence her own jewelry work at her bench (www.maryblum.com) and her teaching of her Latin students.

The Scythians, famed among the ancient Greeks for their prowess as archers, were a loose collection of ethnically related nomadic tribes that ranged across the Pontic-Caspian steppe from about 900 to 200 BCE. Presumed to have originated in the Iranian region, the Scythians were renowned horsemen, feared warriors and, interestingly, incredible goldsmiths, whose mastery of the craft developed long before they encountered the Greeks in the Black Sea region and most likely influenced the style and craftsmanship of those later Greek goldsmiths. Because the majority of the Scythians lived from tents and carried their belongings on horseback, scholars presume that there must have been settled goldsmiths along the nomadic paths who produced the amazing gold work found in royal Scythian grave sites.

The gold work falls into two basic categories: personal ornamentation and ritualized daily use objects. One might think of personal ornamentation as being confined to jewelry (earrings, necklaces, rings, bracelets), but the Scythians carried it further. Because they were nomadic warriors and their horses figured so prominently in their lives, ornamentation expanded to include intricate decorative plaques that were likely sewn or riveted onto clothing, weaponry and horse tack.

Based on the techniques demonstrated by these finds, the Scythian goldsmith possessed both the tools and the expertise necessary to melt gold into ingots, to forge that gold into fine sheet, wire and granules, to cast gold through the lost wax process into complex figures, to solder forged elements together and to fuse delicate wires and minute spheres into filigree and granulation. Animal and vegetable motifs drawn from daily life experiences are fixed into the designs, as are the martial skills for which the Scythians were known and feared. Together, the gold work tells the story of a people long since vanished into history and of the amazingly skilled artisans who literally forged that story into artefacts we can "read" today.

For a detailed exploration of the tools and techniques of Scythian goldsmiths, please see Barbara Armbruster's 2009 article, "Gold technology of the ancient Scythians - gold from the kurgan Arzhan 2, Tuva" (*ArcheoSciences* 33, 2009, 187-193). ❀



(*Eidolon*, continued from page 4) and Editor-in-Chief, and I was a feminist, and the article I wrote as part of the launch in April 2015 was about the challenges of reading Euripides as a feminist. But a publication run by feminists, even vocal feminists, is not the same as an explicitly feminist publication.

The difference was impressed upon me forcefully when I wrote, in a draft of a May 2017 editorial, “People often ask me whether I would publish conservative-leaning articles on *Eidolon*, and I always respond that we would be happy to. We may be a progressive feminist journal, but we by no means expect (or want) all of our writers to share our politics. We welcome respectful, thoughtful disagreement, and we have never rejected a pitch because we disagreed with its political viewpoint.”

I didn’t know, when I drafted those sentences, just how dramatic an effect they would have on *Eidolon*’s future. Within a month, my editorial board had been convened to discuss the merits and downsides of identifying as feminist; one of my board members quit; and a series of increasingly acrimonious arguments led to my making the decision to part ways with our parent organization. A few months later we relaunched with a new mission statement, vowing to make the Classics “political and personal, feminist and fun.”

Ironically, the sentences that set off this chain of events didn’t even make it into the published editorial. The final reads: “People often ask me whether I would be willing to publish



conservative-leaning articles on *Eidolon*, and I always respond that we would. We do not expect every single one of our writers to share our editors’ politics.” I left implicit what, exactly, those politics were. And I’ve come to see that it was the right choice to not yet openly claim that *Eidolon* was feminist, because it forced my editorial team and me to radically reimagine what it would mean to claim a feminist politics and a mission explicitly focused on social justice.

When my editorial board was convened, several of its members were not convinced that it was a good idea to openly identify as feminist, because they were concerned that it would limit the kind of articles that we published and who was willing to publish with us, as well as possibly decreasing our readership. More than two years after our relaunch in August 2017, I can confidently say that these outcomes have not been realized. *Eidolon* has continued to grow in every way. We crossed 1.5 million total views early in 2019, and average over 10,000 views per week. We’ve published more than 450 articles by writers ranging from high school students to full professors. We’ve been able to signal-boost or be part of the launch of several exciting initiatives in Classics, including the Pharos project at Vassar, the Sportula, and the Asian and

Asian American Classical Caucus. We’ve expanded our coverage of issues connected to studying Classics as an immigrant and introduced a feature called “Philomela’s Tapestry” that addresses sexual harassment in academia. And we have even bigger plans for the future – in January we announced that we’re working on improving diversity among our writers, and our newest initiative involves turning our articles into course packets to make them easier and better to teach with.

Eidolon is now a feminist and progressive publication, although I’ve come to see that a dedication to social justice is often less about identity than it is about action. Bringing social justice to Classics is, for a publication like ours, asymptotic: something that one is always approaching but that it seems you may never quite intersect with. Much of the discipline is inherently resistant to change, especially progressive change, and every single day people tell me that *Eidolon*’s increasing radicalization is ruining both the publication and the discipline, even though I know that we’ve barely begun to make the radical change that I want to effect.

There’s a public misconception about classicists that we’re conservative, tweedy, stodgy, and boring. To the contrary, classicists are some of the most exciting, generous, radical, and creative people I know. We at *Eidolon* believe that Classics is for everyone. We know that the work of making the field accessible and welcoming to all – regardless of gender, race, class, sexuality, and disability – will be far from easy. But we believe that classicists are up to the challenge, and although the struggle has barely begun, we look forward to providing it with a platform. ✨

All Roads Lead to Fargo: The 2019 NJCL Convention at North Dakota State University

by Dobbie Vasquez, CCA—North Secretary,
CAJCL Open Certamen Chair

This summer from July 26-31, 1383 JCLers, SCLers (college students), sponsors and chaperones from all around the country took planes, buses, and cars to North Dakota State University in Fargo in the great state of (You guessed it!) North Dakota for the 66th annual National Junior Classical League convention. California’s delegation consisted of 47 students from 13 schools with 16 SCLers, teachers and chaperones for a total of 63 people. A full 33 of those students came from the northern schools of Harker (Lisa Masoni), Menlo (Dobbie Vasquez), Miramonte (Matt Davis), Sacred Heart Parish School, St. Francis (Brian Briggs), and St. Ignatius.



At the opening assembly, California teacher and CAJCL State Chair Martha Altieri was honored with the Mildred Sterling Award for years of service to JCL at the local, state, and national level. Dobbie Vasquez was the presenter. Here is an excerpt from that presentation:

After college Martha started teaching German at Woodbridge High School in Irvine, but, as soon as she heard that the Latin teacher was retiring, she went back to school for Latin. Soon she was teaching German 1-4 AND Latin 1-4 every day. When her principal told her she had to choose, without a moment's hesitation, she answered, "Latin!" When she retired from Woodbridge after more than 30 years, there were 250 students in her program, one of the largest in the entire country. She was also Foreign Language Department Chair for 27 of those years, a challenging job requiring tact and savvy. It is no surprise that she received the Irvine Public Schools Teacher of Excellence Award for 11 straight years and was Teacher of the Year in 2003.

In addition, she rescued the 1992 National Convention in San Diego when the local chair died suddenly, became State Chair for CAJCL (a position she still holds today), served on the National JCL Committee for 10 years, chaired the 2009 National Convention at Davis with Dobbie Vasquez, and now has been the director of the Cambridge Classics Project in North America for the past 14 years. In 2021 she will again work with Dobbie to chair the National Convention at San Diego State. Always busy, never flustered or tired, she is truly a model of organization, inventiveness, and calm.



Martha Altieri (left) receives the Mildred Sterling Award from Dobbie Vasquez



Natalie Hilderbrand

As always, California as a whole did well at convention, and we all had a great time getting to know the adults and students who came from around the state. At State Convention we compete against each other, school against school, but at Nationals we are all on the California team. We cheered our hearts out and our voices away and placed first two days in a row in Spirit and first overall for the week - the first time in our memory. We also placed 7th and 8th in the nation in the Novice and Advanced Certamen teams respectively, 7th in Digital Scrapbook, 3rd in Website, 3rd in

Roll Call, 3rd in Boys Relay and 4th in Volleyball. In addition, we had Natalie Hilderbrand (Menlo) on the National Board as the Communications Coordinator, and the students at this convention elected Athena Davis (Miramonte), daughter of Matt Davis, to next year's National Board as Second Vice President. Two national officers in two consecutive years is another first for California.

Every year there is something for everyone. Students have a chance to shine in academics, sports, arts, and performance, and both students and adults can attend the many colloquia



Athena Davis (center) with parents Megan and Matt Davis, Latin teacher at Miramonte High School

and workshops sprinkled throughout the week and led by local professors. Many individual students won awards, and three from California (all from northern schools) placed in the top 10 overall in the nation: Ethan Yan (Menlo) was 6th in Creative Arts; Felix Chen (Harker Middle) was 9th in Academics, and Garrett Louie (Miramonte) was 9th in Olympika (sports). Both Miramonte and Menlo also placed in a number of school-wide contests. Miramonte won 2nd in the nation in the Activities Contest, 3rd for Website, and 3rd for Scrapbook. Menlo placed 1st in the nation in the Activities Contest, Community Service, in 4 of the 8 areas of the Publicity Contest, and in Scrapbook. It also won 6th for the website and 9th for Publications.

Nationals is truly a unique opportunity to meet new friends, bond with old ones, and nurture a love of the Classics with people from all over the country who share that same passion. While sleep is hard to come by, laughs, friends, and good times are not. Nationals encourages students to study beyond the classroom and to share their many talents. If you are interested in learning more about JCL, contact Dobbie Vasquez at 650-888-2489 or at dvasquez@menloschool.org. We hope to see you at Ludi at Menlo on October 26, at the state convention at University High School in Irvine on April 17-18, and at nationals at the University of Richmond in Virginia, July 24-29. ✿

Vergilian Society Tours



Would you like to travel abroad? And get help paying for it?

The Vergilian Society is offering exciting study tours in summer 2020 including Greeks and Romans on the Bay of Naples; Roman Switzerland; Drawing and Watercolor in the Italian Landscape; Roman *Otium* on the Bay of Naples: A Study Tour for Teachers. Malta is also on offer for winter 2020-21. These programs are specifically designed to benefit and appeal to teachers and students at all levels by providing them the opportunity to experience a rich variety of ancient sites to support their own understanding and teaching of the ancient world.

Almost \$100,000 in scholarship money is also available!

Planning to travel to Italy with your own students? The Vergilian Society can help! We have funds to offset the cost of teacher and student group travel as well as experienced directors to help plan your trip!

For more information, visit vergiliansociety.org. ☼

An Apology and a Correction and a Special Rice Crispy Treat!

by John Rundin,
CCA—North
Newsletter Editor

It is with great sadness that I report a shameful fraud that was perpetrated on me, the editor of this newsletter, and, indeed, on the entire CCA—North Community. In the Fall 2018



newsletter, a text and translation of Catullus 18 was printed. The text and translation were accepted in good faith from a pillar of the Northern California Classics Community, Peter Brodie.

It turns out that there is no Catullus 18. Brodie brazenly forged the Latin and provided a translation. It is hard to know what disappoints more: the fact that Brodie chose to commit such an outrage or that his fraud went almost completely unnoticed by our crack editorial team and our readers.

We confronted Brodie with his malfeasance, and, to make amends, he allowed us to print a few pages of galleys from his upcoming publication of a new edition of Ovid's *Metamorphoses*. Brodie has shared with us a fragment from Book 16, which is presented on the next four pages of this newsletter. ☼

A FRAGMENT of OVID'S *METAMORPHOSES*, Book XVI.

Edited, with Commentary.

- 1 inde fuit Cereri (dubitet quis?) filius alter—
 ille mihi notus, multis ignotus et ille.
 parvulus, at forma iam iam superaverat omnes,
 crine caput tectus crispo, quo nomine Crispus
5 saepe vocabatur. matris spectare capellas
 ubere distento gaudebat lacte tumentes.
 talìa mox ludens, intactus amore deove,
 decidit (heu) in vastum niveo vas lacte repletum,
 sponte sua—tamen insequitur nec Pan nec Apollo.
10 et moriens clamat, “mater mea (vel pater), adsis.”
 protinus illa brevem pueri miserata dolorem,
 + more eat a! clamanda meat potato pie, Crisp +
 “incipè, crispe puer, crepitu cognoscere matrem,
14 incipè.” mutatis mutandis ille repente
 vertitur in fructum Cereris, cui nomen ab illo.
 semper mane animo te, Crispe, tenemus—et ore—
 dum crepitus strepitusque fragorque sonat simulac lac
 infusum est, vocemque tuam resonare videtur.
19 atque anima ingenii brevis—qua fabula pendet.....

NOTES to Book 16

CERES & CRISPUS

Ovid returns to Ceres and the fate of her handsome son Crispus, who, sporting amid his mother's flocks, falls into a milk-churn—as boys will—and drowns. Hearing his cries, but too late to save him, Ceres turns him into a grain of cereal—hereafter known as a Rice Krispie—as a perpetual reminder of her domain. Ovid wishes us to consider, not a breakfast cereal with human qualities, but rather a human being inside a cereal form, a human being who accidentally seems to be a Rice Krispie (see page 8 of my Introduction for further treatment of this important theme). The fear of being turned into a Corn Flake or Cocoa Puff is of course inherent in human psychology, and I tend to agree with the words of the popular song: "Life is just a bowl of Cheerios."

- 1 *inde*: a common link-word. Presumably Ceres had committed an indiscretion, perhaps with Jupiter, whereof the boy herein described is the issue.
Cereri: here the goddess of crops and dairy-products in general.
filius alter: Ceres had a son, Plutus, by Iasion; her other male offspring, Arion, by Poseidon, was 90% equine and so would seem to be more coltish than filial. See on line 15.
- 2 Note the partly chiasitic arrangement of the line, and the litotes of the second hemistich. Ovid means, of course, that he alone can identify the boy, whom he may well have invented.
- 3 *iam iam*: epic, or perhaps mock-epic.
superaverat: note the pluperfect indicative, a favorite device of Ovid's to hasten the narrative.
- 4 Note the alliteration, and the delayed position of *crispo*, which is central to the line and, of course, to the passage.
- 5 *saepe*: meiosis for *semper*. The boy seems to have no other name. There is an echo here of *Aen.* 4.383-4.
matris: i.e. Ceres, cf. line 1.
- 6 *ubere distento*: small boys might find this natural phenomenon risible.
lacte: milk, a common beverage, derived from goats or cows. Dr. Johnson, indeed, says of some skeptics: "Truth, Sir, is a cow, which will yield such people no more milk, and so they are gone to milk the bull." No farmer he!
- 7 *intactus amore deove*: some editors read *intactus amore deoque*, with its typical—even trite—zeugma. Ovid is referring to the constant threat posed to youthful beauty by denizens of Olympus, esp. Pan and Apollo (line 9) and of course Jupiter. Notice the effective violation of Hermann's Bridge.

- 8 *decidit*: the churn is too tempting for Crispus and he falls, literally, into the milk. Ovid is clearly thinking of Icarus and the general theme of “Boys will be boys.” He wishes us to consider the Fall of Man, or Boy, in a phrase that foreshadows Lady Macbeth’s “milk of human kindness”—though it is perhaps hard to reconcile the two, in view of the divinity of the scene and the manifest infelicity of the event. I myself have a small son, and following Ovid’s advice I often warn him of the need to avoid milk—and men offering cheap flights across the Aegean.
heu: pathetic.
- 9 Note the alliteration, and the makings of a Golden Line in the word order. No caesura, which is very rare in Ovid; the effect is to speed up the line and to suggest the incongruity of the boy’s escape.
Pan, Apollo: deities noted for their moral heterodoxy. To their various assaults on a succession of maidens we owe much of our modern flora and fauna.
- 10 *vel pater*: *vel* is tentative. The boy seems not to know who his father is, and the evidence points more and more to Jupiter—for even Pan and Apollo would hardly violate their own offspring.
- 11 A dactylic line, in strange contrast to its grave (*sic*) content. We would expect something suitably spondaic, but Ovid may be indulging a flight of mock-heroic fancy. If so, it is in poor taste. cf. *Aen.* 4.693.
brevem dolorem: “brief grief.”
- 12 This curious line has puzzled editors for centuries. The shortened “o” of *potato* is post-Augustan, and the last foot is wholly suspect. It is not clear if *pie* is adverbial or vocative (the “e” lengthened by the following “Cr”), and all completions of *Crisp* make the line hypermetrical. Not only is the text corrupt, but suggested translations are unconvincing when they are not absurd. Wilkinson even suggests that “More eat a clam and a meat potato pie crisp” is not a Latin hexameter at all but an interpolated English tribute to the popularity of clam or meat & potato pies, crisp or soggy, which have long been the staple of pub lunches. Surely Merkel is right in proposing that the line be daggered, if not dynamited, and that Ovid may have been bombed when/if he wrote it.
- 13 An echo or even parody of Eclogue 4.60, which also features Pan and Apollo. Note the alliteration, and in *crepitu* the first indication of Crispus’ fate.
- 14 *mutatis mutandis*: a rather abrupt metamorphosis. There is none of Ovid’s familiar lingering over the actual transformation, with his close and loving attention to detail. Of course, he may have felt hampered by the limited poetic possibilities afforded by a grain of cereal; or he may simply have wearied of his task.
- 15 *fructum Cereris*: apparently the well-known Rice Krispie (*sic*). “Rice” is a partial anagram of *Crispe*. It is a pity that Ovid does not yield the origin of the Corn Flake—who may be the brother alluded to in line 1.
- 16 *animo et ore*: “We hold you in our hearts and mouths,” another typical zeugma. Note the spondaic disyllable in the first foot, for emphasis.

- 17 An astonishing line, entirely dactylic with a 5th and 6th foot that break all Ovid's stern rules. A monosyllable at the end is rare indeed (cf. Catullus' *mihi mors* (68.19) and Horace's *ridiculus mus* (A.P. 139), the one heart- (and rhythm-) breaking, the other comical). But Ovid was fond of the sound of *-lac.....lac* and of the general onomatopoeia of the line, which was one of the three he wished to preserve from extinction.
sonat: the MSS have *tonat*. Merkel reads *sonant*; Housman deals with this emendation, and Merkel, in one-and-twenty pages of closely-reasoned vituperation.
crepitus strepitusque fragorque: "snap, crackle, and pop."
Note the hysteron-proteron of lines 16 & 17. Strictly speaking, the cereal is first steeped in milk and only then inserted into the mouth.
- 18 Notice the echoing (*resonare*) effect of *vocemque tuam* and *vocemque videtur* and *tuam videtur*, by means of sonorous interweaving.
- 19 *anima ingenii brevisitas*: typical foreshadowing, this time of Polonius' "Brevity is the soul of wit." It has indeed been a brief tale, and the phrase itself is a model of brevity, with *est* omitted, and two elisions (a rare, even reckless, extravagance).
qua fabula pendet: another typical foreshadowing, "Whereby hangs a tale," and a clever Ovidian introduction or bridge to the next part of the narrative—which, alas, is as yet undiscovered.



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