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Humanitas

The Newsletter of the Ohio Classical Conference



Winter 2017

Humanitas is the bulletin of the **Ohio Classical Conference**, a professional organization of teachers of the Classics in the state of Ohio. The purpose of **Humanitas** is to:

- ❖ Provide updates on the business of the OCC and its annual meeting;
- ❖ Provide a venue for Ohio teachers of the Classics to:
 - Share information about events at their institutions;
 - Share research conducted by themselves or their students;
 - Publicize awards and honors won by Ohio teachers and their students.

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A Message From the OCC President

Dear OCC Members-

I hope you find this issue of *Humanitas* (et *Electronica et Redux!*) of use and interest.

Humanitas is the newsletter of the [Ohio Classical Conference](#). The OCC first met November 9-11, 1922 in Granville, though it called itself at the time the Ohio Latin Conference. A large banner was hung across Granville's main street: "SALVE O.L.C." The locals thought that the drug store was announcing a new product.

Next year the organization met again, having renamed itself the Ohio Classical Conference because ...Greek!

Since then the OCC has taken its place among the many worthy organizations that promote study in our field. But the OCC is perhaps unique in Ohio in providing the important link between K-12 and higher education.

In 2017 the OCC will hold its 96th annual meeting in early October at the [Columbus Academy](#) in Gahanna—parallel to and in conjunction with a fall meeting of the [Ohio Junior Classical League](#). We hope you will attend.

We encourage you to browse the [OCC website](#) to learn about [scholarship opportunities](#) both for you and your students.

If you do not belong to the OCC, we encourage you to [join now](#).

Sincerely,

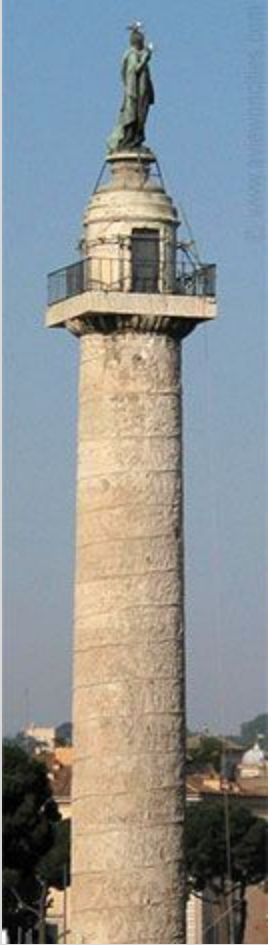
William Owens, OCC President
Associate Professor and Chair, Department of Classics
and World Religions, Ohio University



Interested in Finding Out About the History of the OCC?

The Ohio Classical Conference, as noted above, has a long history. If you are interested in finding out more about the OCC, check out the article, [The First Thirty-Five Years of the Ohio Classical Conference](#), which appeared in *The Classical Journal*, Vol. 53, No. 1 (Oct., 1957), pp. 25-28. The article is available on the [JSTOR Website](#) (If you do not have a subscription, there is an option to create a free account).

The 2016 Meeting of the Ohio Classical Conference



The 2016 meeting of the Ohio Classical Conference was held on the campus of the Columbus Academy on October 7-8, 2016. The OCC would like to express its gratitude to Franz Gruber of Columbus Academy, who as president was responsible for putting together this year's meeting. OCC 1st Vice President William Owens (Ohio University) and Secretary-Treasurer Mary Jo Behrensmeyer (Mount Vernon High School) were also heavily involved in the planning.

The theme of the meeting was "Learning Latin Through Images and Objects." In keeping with this theme, several of our members and individuals from across the state gave a number of presentations. These included:

- ❖ "Latin Authors in Situ (or as Close as Possible)," Steven Tuck, Miami University;
- ❖ "Movie Talk," K.C. Kless and Alex Fries, Indian Hill Schools;
- ❖ "ODIP and Latin Language Acquisition," Jennifer Lehe, Columbus Museum of Art, and Elise Gursahaney, Columbus Academy;
- ❖ "Amiculus: A Graphic Novel," Travis Horseman, Author and Former Ohio University Classics Student.

Several of our members also provided a number of other practical and useful sessions. These presentations and panels included:

- ❖ "Student Recruitment From a College Perspective," Christy Bening, Latin Instructor, Columbus Academy; Darnell Heywood, Director of College Counseling, Columbus Academy; Sherwin Little, American Classical League; and William Owens, Chair, Department of Classics and World Religions, Ohio University;
- ❖ "New ACL Standards," Sherwin Little, American Classical League;
- ❖ "The New Caesar/Vergil A.P. Course: Standards and Strategies," Sarah Elmore, Lakota East High School.

Michael Barich, as is the OCC's tradition, delivered the Vergilian Society Lecture after Friday's luncheon. His talk was entitled, "Tempus Est: Moments Seized and Moments Lost in Vergil's *Georgics*."

The conference's featured speaker was Darius Arya, executive director of the American Institute for Roman Culture (for a more complete bio, click [here](#)). Darius has also appeared in numerous documentaries (such as the History Channel's *Barbarians Rising* and National Geographic's *When Rome Ruled*). In 2015, he launched "[Ancient Rome Live](#)" an online blended learning platform with [videos](#) and [live streaming](#). Darius gave several presentations at this year's meeting:

- ❖ "Online/Blending Learning in the Latin Classroom;"
- ❖ "Living in the Shadow of the Colosseum: An Archaeologist's Perspective of Rome Today;"
- ❖ "Snapchatting History: New Media Learning In and Out of the Classroom."

The OCC would also like to extend its gratitude to the Columbus Academy for hosting this year's meeting. Its campus provided a beautiful backdrop for attendees to share ideas and socialize with other OCC members. Please consider attending next year's meeting.

DOUBLE TROUBLE IN OVID'S 'CEYX AND ALCYONE': STRATEGIES OF RHETORICAL AND THEMATIC REPETITION IN METAMORPHOSES XI

Don Lateiner, Ohio Wesleyan University

The Ceyx and Alcyone story, at 350 verses the second longest in Ovid's *Metamorphoses* (after Phaethon's in Book II; 11.410-748), elaborates a peculiar, neurotic love story ending with the origin of the kingfisher, the conjugal Halcyon bird. Repetitions of poetic effects reinforce and ornament the narrative's exotic twists of shipwreck, divine interference and vision, and transformation. Critics divide this only semi-respectable department of rhetoric in Latin poetry into figures of language, metrical oddities, and expressive word order, etc. I want to show teachers and students of Latin poetry how one family of tropes in a single passage can increase every student's pleasure and understanding. I imagine that all of us point out tropes.

My paper consolidates the usual devices of **doubling**. I examine rhetorical "**double-talk**," then narratological **double focus**, Ovid's split-action techniques, and, third, **complementarity**, how the poet **twins and mirrors** these characters and their feelings.¹ Many readers recognize, but few admire, the prodigal ingenuity of Ovid's **poetic expressiveness** in his anti-epic narrations. Owen's commentary, for example, remarked Ovid's "luxuriant fancy riot[ing] in the agglomeration of images... all very ingenious, but... wearisome." The *ad Herennium*, however, a Ciceronian-age rhetorical handbook, correctly asserts, "It's not an inadequate supply of words when a writer returns quite often to a particular one, but a kind of playfulness," non iniopia verborum fit ut ad idem verbum redeatur saepius, sed inest festivitas.² Here, Ovid's comic rhetoric undermines the sympathy one might feel for totally devoted spouses. I believe that Ovid's figures of speech in C&A, as elsewhere, parody marital togetherness rather than celebrate it.

DOUBLING

Doubleness is comedic as well as thematic in important Ovidian stories. Narcissus and Echo in Book 3 provide a tragicomic parallel, anticipating the miseries of C&A in Book 11.³ The conjugal reunion of avian Alcyone and resurrected Ceyx provides only a brief, tacked-on success—the desired aetiology. This seemingly optimistic outcome, however, conflicts with Ovid's other **doubling stories**. Echo⁴ and Narcissus and Procris and Cephalus end unhappily. Doubling and duplicity nullify in C&A the rare, seemingly salvific metamorphoses.

Doubleness provides a persistent concept and pervasive element in human perception and presentation. *Anaphora*, *anadiplosis*, *antistrophe*, and *epanalepsis*—all these Hellenic doubling devices bubble up in this watery story. English too offers useful 'double' words for the study of the C&A tale. For instances, Alcyone's fond farewell is *double-edged*, since she fears her husband might prefer another woman (581: optabat nullamque sibi praeferret). Iris alleges (623-29, esp. 626), when sweet-talking Somnus to produce a phoney vision, that "dreams are imitations **equal** to the real things," somnia, quae veras aequant imitantia formas. Morpheus, aka Ceyx, is guilty of deceitful *double-talk* when he *double-crosses* her. He suggests that he is *and* is not her spouse (658-60): inveniesque tuo pro coniuge coniugis umbram.

When Ceyx fails to return home as he had sworn, Alcyone repeatedly mourns and supplicates at every temple—but especially at Marriage-Goddess Juno's altars and in her empty palace. There, Alcyone's bedroom vision of Ceyx's ghastly *Döppelgänger* and, soon after, his return as a corpse both require several puzzled *double-takes*. Morpheus masquerades as Ceyx's visual clone: he is a true vision (but a false ghost) of Alcyone's dead husband.⁵ Morpheus constitutes Ovid's most potent mythological innovation: newly invented and appearing *first* here, he is the eponymous patron saint of the *Metamorphoses*.⁶

Ancient theoreticians recognized that "Frequent repeating of a word already used has in itself

a peculiar charm and elegance”: habet in se quendam leporem superioris cuiusque crebra repetitio verbi (ibid.). The poetics of excess, Allison Keith’s phrase for Ovidian poetic play,⁷ permeates Ovid’s work: *geminatio*, *parallelism*, and *antithesis*, produce mirroring and balance. This tale illustrates *alliteration*, *anaphora*, *anadiplosis*, *antistrophe*, *hendiadys*, *pleonasm*, and *polyptoton*.⁸ Repetition enriches many poetics. Doubling especially enhances poetic effect in this narrative of “marital two-ness.” As, individuals’ repetition of words, gestures, postures, and vocal mannerisms assure us of our acquaintances’ stable identity, so Morpheus mimics Ceyx and deceives vulnerable Alcyone.⁹

I. Double-talk.

Many rhetorical devices depend on repetition. See my list [[H-O 1 middle](#)] for some Greek *anaterms*. *Anadiplosis* defines immediate duplication without any change [Latin *geminatio*]. Such iteration is explicit with expressive *anadiplosis*, when Ovid writes, “scarcely raising his eyes, *again and again* sinking back”: vix oculos tollens iterumque iterumque relabens (619). Similarly, aequorque refundit in aequor, minus et minus (488, 723, 141), and simul, simul, stress rapid increases or decreases. Tripled *-que* suggests the skill of Morpheus’ brother: polysyllabic polysyndeton underscores his rapid, multiple transformations: Phantasos: ille in humum saxumque undamque trabemque (642, cf. 561).¹⁰

Parallelism and *antithesis* assist human comprehension: polarity and analogy. Here they serve double-talk. One couplet has parallel, verse initial *anaphora*: pars.../ pars, and the very next couplet has verse antithetical final adverbs: extra/ ...intus (533-36).

Anaphora offers another kind of iteration. Repetition of word or phrase in the beginning of successive clauses populates this tale of duplicity: ter...ter; iam... iam...iam, pariter...pariter; pars...pars (419, 423-24, 723-24, 442-43, 533-34), inque... inque, frangitur...frangitur, pars alii [partes], dumque ...dumque (517-18, 551-52, 557-59, 712), sic.../sic (727-28). Nulla est Alcyone, nulla est (684, echoing 545) excites pathos, as do si non, ...si non, and sic.../ sic, and fourfold repetition of formulaic *per* in supplicatory prayer invocation (706, 727-28, or Procris: 7.852-54). Syllables too expressively replicate sound and sense effects: Ceyx drowning in *alliteration* mumbles in merciless bubbles the name of Alcyone (inmurmurat: 567).¹¹

Epanalepsis repeats a word at clause start and end. For example, aequorque refundit in aequor. Serpentine verses end with the word that began them: for example, si non... si non (706; cf. 553, 609, 700, 794). *Antistrophe* exhibits the same word at the end of two consecutive verses, such as (574-75) induat ille/ ...venerit ille. (Cf. *anastrophe*: echoing Echo and Narcissus offer many “signature” examples [at 3.380, 391-92, 495-96]). *Hendiadys* develops one concept from two words. Thus, Ovid describes Morpheus as an artistic cloner of images, artificem simulatoremque figurae (634). *{Ep}anastrophe* places a significant word at clause end and then at clause beginning. Cephalus thus describes his and Procris’ mutual love is thus expressed (7.799-800: eram felix, felix erat).

Pleonasm highlights core concepts or themes. The habitation of Somnus experiences “silent quiet,” muta quies (602). The “superfluous adjective “doubles down.” Somnus or Sleep, awakened by annoying Iris, humorously drives himself (sleep) off himself: excussit tandem sibi se (157, 621).¹² Ovid hyperbolically describes a darkened, storm-filled day: “it looked like a night doubly dark” (550: duplicataque noctis imago est). Guttural “K” sounds in *alliteration* echo querying Alcyone’s uncertainty (716-24): nescio quid quasi corpus/ quid...dubium/ corpus liquebat/ qui foret/ quisquis es/ siqua est/ corpus: quod quo/ iam quod cognoscere.

Polyptoton repeats a word in another case, here: tanta...tantoque; ignibus, ignes; canes canibus; and sine me me.¹³ Alcyone’s concluding lament, ossibus ossa meis, at nomen nomine tangam (494, 523, 599, 701, 707) also exhibits *chiasmus* of case [two pairs of words with reversed order in the second]. Readers hear of Ceyx’s brotherly reciprocity: fratrisque sui fratremque (410). See also tellus omnis et omne fretum (435), excussit tandem sibi se (621), coniuge/coniugis (660), aequoreae miscentur aquae (520, *catathesis* rather than strict *polyptoton*), fulmina: fulmineis ardescunt ignibus ignes (523, again with *chiasmus*),¹⁴ and canes canibusve (599). The notable verse nulla domo tota est,

custos in limine nullus (609) offers both *polyptoton* and versus serpentinus, where one verse starts and ends with the same word.¹⁵

Narcissus and Echo's "hall of mirrors" already had offered another tale swimming in verbal doublets, rhetorical tropes of doubling and identical forms, devices that suit the boy's desire and fate--and this girl's curse of involuntarily doubling another's chatter.¹⁶ Ovid's satirical impulse was similar in C&A: to offer a potentially sweet love story that goes terribly wrong.¹⁷

II. Double focus (split-action).

The handout specifies three movements to the narrative, while within them Ovid cuts rapidly from scene to scene and focalizer to focalizer. The couple is first together [410-60]; then apart [461-725 for journey out, shipwreck and bedtime vision]; finally together again [725-48]. Focus shifts within these three scenes; one character, then the other focalizes the point-of-view. The narrator furnishes a third point-of-view, perhaps pitying but certainly both confirming observations and **disconfirming** pseudo-events and emotions. The fraudulent Morpheus double-talks Alcyone, claiming to be the true umbra of dead Ceyx. But Ovid the narrator notes that the vision is only a pretender *umbra* cloning Ceyx's naked, wandering spirit. Morpheus is a simulator, but his news of Ceyx's drowning is true (634-75).

III. Doubling and complementarity, mirroring characters [[H-O 1 bottom](#)].

Morpheus' brother in mimicry has two names: divinities call him "Icelon" and humans "Phobetor" (640). The 'disconnect' between Ceyx's dead reality and his lively fictional Double, Morpheus, stimulated Ovid's ingenuity. The animated divine image is simillimus--'most similar' [but no cigar!] to mortal Ceyx. Morpheus insists on his Ceyx scam in his dramatic production:

...non haec tibi nuntiat auctor/
ambiguus, non ista vagis rumoribus audis:/
 ipse ego fata tibi praesens mea naufragus edo.

The ghostly spirit expertly duplicates Ceyx's appearance, posture, naked dripping body, beard, hair, sound, tears, and his other gestures--a "dead ringer" (653-56, 671-73). Morpheus has replicated the Ceyx that was. Alcyone consequently tries but, of course, fails to embrace his phantom.¹⁸ As a bird, she embraces his corpse. Her constant, nudging anxiety for total togetherness makes us question her love and marriage.

The "two-in-one anima" topos in C&A, duae in una,¹⁹ presents a Greek and Roman cliché of erotic union. Ovid's witty remake of the Cephalus and Procris idyll delivers another dense set of departures and awkward arrivals problematizing apparently mutual spousal dedication.²⁰ Ovid subverts both couples' unsustainable unity by mocking their mutuality and repetitions --vows, gazes, prayers, and expressions of affection. Terms of reciprocity abound, e.g., "equal, both, the same, binding agreement, jointly they come together."²¹

CONCLUSION

Among the 250 long and short stories, and 12,015 verses, of Ovid's epic, ingenious DOUBLING effects dominate and subvert romance in C & A. The doubled troubles of the loving couple multiply the poetic fun.

¹Another section of my larger paper examines metaphor from word order, **mimetic syntax**, in this story, how word order imitates meaning in verses (cf. Lateiner 1990).

²[Cic.] ad Herenn 4.14.21; a much more apposite comment than dull Quintilian's foolish condemnation of Ovid as incompetent or out of control: lascivire, Inst. Or. 4.1.77.

³Several characters--such as Deucalion, Cadmus, and Prometheus (1.363-64, 390)--are procreative duplicators: each replicates himself and creates a new race.

⁴Greenberg 1980: 303 sees women's bodies as a text useful to signify anything but what they actually are. Echo represents verbal prowess, the power to capture another's own words. Echo abducts Narcissus' first-person pronouns and verbs; her repetition more creatively reads desire than does Narcissus' clumsy efforts. There is a vast bibliography on doubles, incest, mirrors in Poe, Conrad, Joyce, Faulkner, etc. See, e.g., B.F. Kavin 1972, John Irwin, Doubling and Incest/ Repetition and Revenge: A Speculative Reading of Faulkner (Baltimore 1975), J. Hillis Miller, Fiction and Repetition. Seven English Novels (Cambridge 1982): repetition generates meaning (p.3), K. Miller 1985. Doubles. Studies in Literary History. Oxford and New York. One might study what separates redundancy from artful repetition in ancient epic. Owen 1931, for instance, finds Ovid's use of similes an example of "his luxuriant fancy riot[ing] in the agglomeration of images... all very ingenious, but...wearisome" (105). He quotes Quint. Inst. Or. 10.1.88: Ovid was lascivus in herois quoque. Owen generously realizes that Ovid intended as burlesque the superfluity of images in the Cyclops Polyphemos' pastoral, elegiac episode (Met. 13, at 106).

⁵Fantham (1979: 340, 344) has well explained why Ovid needed a false ghost. The reason is that the true soul of Ceyx was needed still **in** his body for the metamorphosis that unites the two human spirits in uxorious, univiral birds. Ovid's Morpheus fulfills the role of Homer's Elpenor or Vergil's helmsman Palinurus (or Mercury, as a messenger, Aen. 4.558-59): a supernatural version of a companion or god brings good advice and appears to the living to ask a favor or offer a warning.

⁶The name of Orpheus, the mythical Ur-singer of changes, is present in the name of Morpheus (Ahl 1985: 59-60).

⁷Keith delivered her paper on "Iterative Structures in Amores 2" at the 1994 APhA meetings. Quoting the notorious passages recorded by Sen. Controv. 2.2.12, she examined Am. 2.10 for geminatio (ambae, dividuumque), epanalepsis, chiasmus, adnominatio, and found "middleness" everywhere in the "central poem of the central book" of the Amores. Kavin (1972) is useful on the theory of repetition--an element important in Tolstoi, Proust, and Ecclesiastes. Ovid could have quoted Marcel Mauss, "I study the excessive to see better the small but necessary ways by which people create meaning."

⁸Other relevant terms include assonance, chiasmus, climax, epanastrophe, isocolon, homoioteleuton, polysyndeton, syllepsis, symploce, and zeugma. In these tropes, phonemes, syllables, words, and clauses are iterated.

⁹Kavin 1972: 1-5. Ovid's comical Pythagoras' world-view restates older ideas of repeating lives, metempsychosis or reincarnation. His pseudo-philosophical mouthpiece rationalizes repetition for Ovid's humorous ends: the same finite number of souls is recycled, so the same human dilemmas naturally reoccur --even if in "new bodies" (15.165-73, 252-58, 420-35; cf. 1.1-2: nova... corpora Both the natural and civilized worlds are unstable, unbounded, full of threat and disequilibrium, chaotic in appearance, endowed with undependable designs. Wheeler 1995 emphasizes the careful cosmic demiurge's ordering of the natural world in Book I. For Ovid, transgression and unpredictability are contained by a large but finite number of physical forms and story-patterns, as Pythagoras maintains (15.252-58, 420-35):

Nec species sua cuique manet, rerumque novatrix
ex aliis alias reparat natura figuras,
nec perit in toto quicquam, mihi credite, mundo
sed variat faciemque novat, nascique vocatur
incipere esse aliud, quam quod fuit ante, morique
desinere illud idem. cum sint huc forsitan illa,
haec translata illuc, summa tamen omnia constant. ...

...in species translata novas. sic tempora verti
cernimus atque illas adsumere robora gentes,
concidere has;...
quid Pandioniae restant, nisi nomen, Athenae?...

Whether Pythagoras here deserves scorn--or credence and respect, the message well fits the recurring patterns of the Metamorphoses. Any change is possible, but change itself is unavoidable.

¹⁰A notable metrical effect can be found in Ovidian caesura. At 11.59-60, Orpheus's head is protected from snakebite by Apollo: arceat et in lapidem // rictus serpentis apertos. The next line ends with the word hiatus, just before a pause (paragraph) and change of scene. In v. 420, four spondees in four words underline Alcyone's strangulated sobbing: singultuque pias^interrumpente querellas. Three caesurae twice and bucolic diaeresis (once) interrupt the confused helmsman of Ceyx's craft in consecutive lines (492-93):

ipse pavet// nec se, // qui sit status, ^ ipse fatetur
scire ratis // rector, // nec, quid // iubeatve vetetve.

Notice triple repetition of the stuttering syllable ve. The deteriores are here preferable to the velitve of the chief mss.

¹¹The figures described in this paragraph also illustrate, necessarily, alliteration and assonance, but we need not

point out these simple devices.

¹²Mount Tmolus is personified sitting on himself, he is both a personality and a fact of nature: monte suo...[Tmolus] conседit. One step further is insana Erinys, the Fury in a fury (14). Twilight is described as dubiae crepuscula lucis, where Ovid places the word for an “iffy” light between light and dubiety (596).

¹³=Ich spaltung; cf. 2.303, 6.385, 10.566. See also 8.819 Fames and 8.862: Erysichthon’s daughter Mestra a se /se quaeri gaudens, where enjambment reinforces the imaginary division of one person.

¹⁴Examples of chiasmus are too frequent to illustrate, but see, e.g., 11.434-35, 544-45, 669, 707.

¹⁵Ovid offers less striking examples of this phenomenon with pronouns, e.g., the drowning Ceyx’s thoughts of his wife punctuated by illam.../ illius (563-64).

¹⁶3.380: dixerat ‘equis adest?’ et ‘adest’ responderat Echo provides the witty verbal reflection (cf. coeamus 386-87; 382 presents voc three times: voce ‘veni’ magna clamat: vocat illa vocantem. This sick story is full of sic: ascending tricolon (climax) in 402-3; doubles also appear in 405; sitim...sitis, dignos...dignos, miratur...mirabilis, probat...probat, petit...petitur, et placet et video...videoque placetque (where repetition combines with chiasmus), porrexi...porrigis, risi...adrides, lacrimas...lacrimante, nec me mea fallit imago, roger anne rogem? and finally, the climactic epiphonema of duality: duo concordēs anima moriemur in una (415; 421, 424, 425, 426, 446, 458-59, 463, 465, 473, [cf. Nyctimene, 2.609]).

¹⁷Echo, nomen omen, is introduced as vocalis nympha, / ...resonabilis Echo. Her introduction performs her name, as the Latin epithet “echoes” the Greek proper name. The joke is reprised in the notorious “let’s have sex” pun—the coeamus “couplet”--when Echo replies responsura...rettulit Echo (3.386-87). We remember Narcissus whose only equal is himself, only an image, the paradigm of the solipsistic double. Baucis & Philemon develop further the “two in one” topos: ite simul, concordēs egimus annos, / auferat hora duos eadem, geminos...vultus, mutua...dicta, dixere simul, simul abdita (with epanaphora?), de gemino vicinos corpore truncos (with imbrication). Narcissus slakes one thirst but another grows (415, with polyptoton): dumque sitim sedare cupit, sitis altera crevit. Narcissus is subject and object in se cupit imprudens, and active and passive in the same line’s qui probat, ipse probatur, dumque petit, petitur, pariterque... (415, 425-26; cf. 458-60: porrexi...porrigis ultro; / cum risi adrides; lacrimas.../ me lacrimante tuas. Note similar polyptoton of the active/passive verb for Baucis and her spouse at 8.724: qui coluere, colantur).

¹⁸The long separated lovers rejoin in the climactic terminology of their final reunion: ambo ...mutantur, isdem mansit amor, nec coniugale foedus solutum est, coeunt, hos... iunctim ...spectat (742-44, 749).

¹⁹Bréguet 1960 examines the cliché from Plato forward, the search for undoubled, supposedly original and unanimous unity through love (206), the Horatian animae dimidium meae (Carm. 1.3.8), and Ovid’s comic inversion of the subjectivity of this desired singleness. Macareus had said vive nec unius corpore perde duos (Her. 11.62); Narcissus exclaims nunc duo concordēs anima moriemur in una (Met. 3.473). Here two bodies with one spirit actually refers to one body with two images. (11.388; cf. 10.707 [Venus to Adonis], 11.64-66 [Orpheus and Eurydice]) See also Am. 2.13.5, Tr. 4.4.72. The anxious expression may reflect some crisis in personal identity in the age of Jesus, as Fränkel argued (1945: 82 and 212 nn.25-29). See further Tränkle 1963: 471 who calls the topos “ein Leitmotiv für die ganze Geschichte.” Bömer ad Met. 11.388.

²⁰Cephalus the unreliable narrator plants epanastrophe and chiasmus in 7.799-800:

coniuge^a eram^b felix^c, felix^c erat^b illa marito^a
mutua cura duos et amor socialis habebat.

²¹“No less fire of love,” neque...minor ignis (445), ambo / alite mutantur, isdem, / mansit amor, nec coniugale, solutum, / foedus, and coeunt, / iunctim (741-44, 749). Two peas in a tight pod, their proofs of commitment mirror each other.



Profiles of Ohio Classics Programs

- If you wish to have a profile of your program included in a future issue of *Humanitas* please use one of the links below:
 - The questionnaire for secondary programs can be found [here](#).
 - The questionnaire for college/university programs can be found [here](#).

Secondary Program: Boardman High School

Name: [Boardman High School](#)

Location: Boardman, Ohio

Instructor: Jeff Boyll
 B.A. in Classics/Latin, The Ohio State University
 B.S. in Secondary Education, Ohio University
 Graduate Work at Kent State University

About the Program

Boardman High School offers Latin I-IV, covering grades 9 through 12. For Latin I through III, the program uses *Ecce Romani* and for Latin IV uses *Pharr's Aeneid*. The school also offers a Latin Club in which 40-50 students participate.



University Program: Case Western Reserve University

Name: Department of Classics, Case Western Reserve University

Website: <http://classics.case.edu/>

Faculty:

Ricardo Apostol, Assistant Professor

B.A., M.A. in Classics from Florida State University
 Ph.D. in Classical Studies from the University of Michigan
 Augustan Literature, Literary Theory and Reception Studies

Paul Iversen, Associate Professor, Chair

B.A. in Classical Studies Michigan State University
 M.A. and Ph.D. in Classical Studies from The Ohio State University
 Greek/Latin Epigraphy; Greek Calendars; Greco-Roman New Comedy

Peter Knox, Full Professor, Director of the Baker Nord Center for the Humanities

A.B. and Ph.D. in Classical Studies from Harvard University
 Latin Literature, especially of the Augustan Period



*(cont'd on next page)***Jenifer Neils, The Elise B. Smith Professor of Liberal Arts.**

B.A. in Classical and Near Eastern Archaeology from Bryn Mawr College

M.A. in Classical Art from Sydney University (Australia)

Ph.D. in Classical Art and Archaeology from Princeton University

Greek Art and Architecture, particularly the Parthenon.

Rachel Sternberg, Associate Professor

B.A. in Archaeology and History and an M.A. in Classics from Cornell University

Ph.D. in Greek from Bryn Mawr College

Ancient conceptions of compassion and pity

Florin Berindeanu, Instructor

Ph.D. in Comparative Literature from University of Georgia (Athens)

Literary theory and semiotics, medieval history, intellectual history.

Timothy Wutrich, Senior Instructor

B.A. Cleveland State University; M.A. and Ph.D. from Tufts University

Ancient Theater and Drama, depictions of the Homeric hero, and the connections between literature, the arts and philosophy.

About the Program

The Department of Classics at CWRU offers courses in the Greek and Latin languages, classical literature in translation, classical civilization and culture, archaeology, ancient history and the classical tradition. CWRU offers BAs in Greek, Latin, Greek & Latin, Classical Civilization, and the Classical Tradition. CWRU also has a Post-baccalaureate certificate in Classics, and a proposal to offer an MA in Classics and an MA in Classics and Medieval Studies is winding its way through the approval process.

The Classics department has scholarship support available to study Greek and Latin, to travel to Greece and Italy, and to participate in archaeological field school. Find out more by visiting the [CWRU Classics Page](#).



News From Ohio Classicists

- Listed below are announcements that have been sent to the OCC throughout the past year. If you wish to see a message/announcement included on the OCC Web Page and in a future edition of *Humanitas*, please provide the information at [this link](#).

Daniel Cavoli, Saint Edward High School, Wins Eunice E. Kraft Teaching Award

- At the 2016 annual meeting of CAMWS, Daniel J. Cavoli of Saint Edward High School was awarded the prestigious Eunice E. Kraft Teaching Award. The committee was impressed by the testimony provided by Dan's students, one of whom stated: "Daniel Cavoli is responsible for my love of the Classics, for my desire to be a Latin teacher, and, in no small way, for improving my character through his daily enthusiasm and sincerity. Few teachers bring themselves so completely, heart and mind, to class every single day in the way that Mr. Cavoli does instinctively." A press release detailing the award can be found [here](#) and on the [CAMWS Website](#). Information regarding the nomination process for the Kraft Award can be found [here](#).

Mary Jo Behrensmeyer, Mount Vernon High School, Selected as Finalist for 2017 ODE Teacher of the Year

- Congratulations to OCC Secretary-Treasurer Mary Jo Behrensmeyer of Mount Vernon High School. Mary Jo was selected as one of the 2017 Ohio Teacher of the Year Finalists by the Ohio Department of Education.

Semple Scholarships at the University of Cincinnati

- Through the generosity of Louise Taft Semple, the Department of Classics at U.C. is able to offer a number of Semple Scholarships to superior students who are enrolled in Latin or Greek at the 3000 level or above. The scholarships cover tuition at the University of Cincinnati and are available to incoming and current students. For further information, please [click here](#).

Castellano Scholarship at John Carroll University

- One full-tuition four-year scholarship is available to freshmen entering John Carroll University in the Fall of 2017 who have had at least three years of the study of Latin at the secondary level, and intend to major in Classical Languages. This scholarship, offered for the first time in 1982, was established in honor of Reverend Charles A. Castellano, S.J., longtime member of the Classical Languages Department, who died in 1976. For further information, please [click here](#).

Summer Programs and Professional Development through the American Institute for Roman Culture

- [Dr. Darius Arya](#) and the [American Institute for Roman Culture, a certified 501c3 non profit educational organization](#), are running some wonderful summer programs. Furthermore, he is offering a free online class in late January. The links are listed below:
 - [Summer excavation study session \(4 weeks\), with university credit](#)
 - [Summer History of Rome through New Media \(2 weeks\), with university credit](#)
 - [Free online course on Ancient Rome](#), with live streaming on site (starts January 20), approximately 20 hours

Online Resource Corner

Atlas For Ancient Warfare

Submitted by Steven Tuck, Miami University

(<http://www.westpoint.edu/history/SitePages/Ancient%20Warfare.aspx>)

- Provided by the Department of History at West Point, the Atlas For Ancient Warfare contains many maps of ancient battles. Included in the collection are many battles from Caesar's *Gallic Wars*, and are potentially useful for teachers of A.P. Latin.

Dickinson College Commentaries

Referenced by Sarah Elmore, Lakota East High School, at the 2016 OCC Meeting

(<http://dcc.dickinson.edu/>)

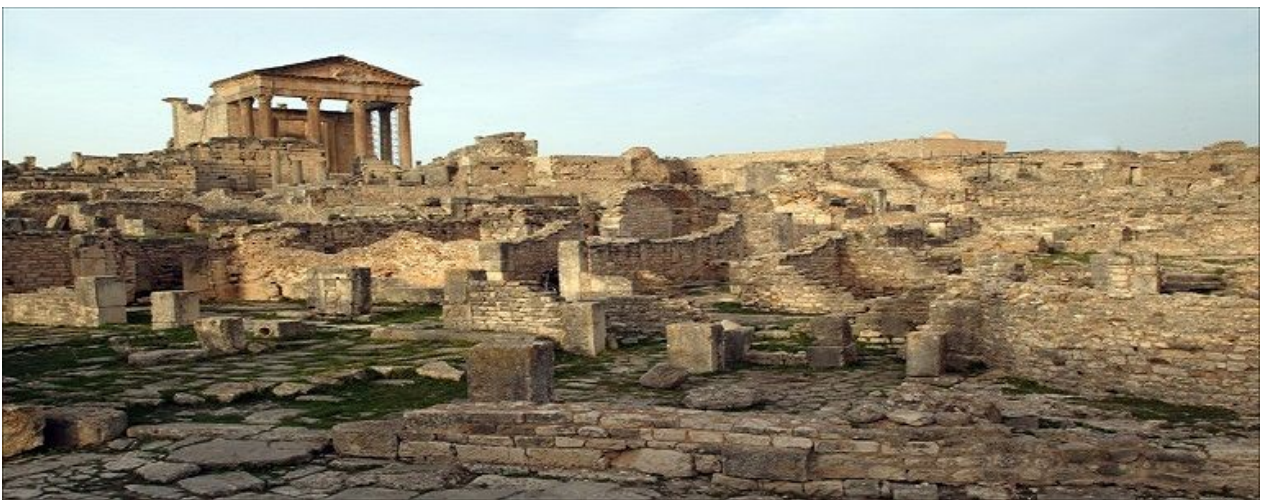
- Dickinson College provides Latin and Greek texts for reading, with explanatory notes, essays, vocabulary, and graphic/video/audio elements. The A.P. text for Caesar and Vergil are included in the collection.

Ancient Rome Live: A New Way to Learn About Rome's Past

Referenced at this past year's meeting of the OCC

(<http://www.ancientromelive.org/>)

- A new blended learning platform, Ancient Rome Live, introduces teachers and students to Rome in brief, self-contained videos. [This video](#) provides an introduction. You can also follow Ancient Rome Live's daily history through [live streaming on Periscope and Facebook Live](#). More information can be found at the link above.



Ohio Classical Conference: Scholarships, Awards, and Membership

Scholarships and Awards

- The Ohio Classical Conference offers several scholarships. These include (click the link to open the application):
 - [Charles T. Murphy Scholarship for Foreign Study in the Summer](#) (**App. Deadline Nov. 15**)
 - [OCC Prospective Latin Teacher Scholarship](#) (**Application Deadline Apr. 15th**)
 - [OCC Scholarship for the Study of Greek or Latin](#) (**Application Deadline Apr. 15th**)
 - [OCC Professional Development Scholarship](#) (**Application Deadline Apr. 15th**)
- The Ohio Classical Conference offers two awards (Click the link to open the application):
 - [Application for the Hildesheim Vase Award](#)
 - [OCC College Award Application](#)

Join the OCC!

- Interested in joining the OCC? Please [click here](#) for a membership form.

Submission Instructions for Humanitas

- Please submit for publication in *Humanitas* by using the following links:

- If you wish to submit a paper, please click [here](#) (provide your name, title, and a brief description of your paper).
- To submit an announcement, please click [here](#).
- To provide a profile of your program:
 - Secondary programs click [here](#).
 - College/university programs click [here](#).
- To submit an online resource, please click [here](#) (provide the resource, the link, and a brief description).