

## A Message From the OCC President

Dear OCC Members,

Please allow me to begin this message by thanking Gwen Compton-Engle of John Carroll University for her efforts in putting together this past year's Ohio Classical Conference. All of those in attendance greatly enjoyed all of the presentations given throughout the weekend.

During discussions at the meeting, a common theme that emerged was the future of Classics Programs at the High School and University Level in the state of Ohio. Many high school teachers expressed a concern about the recent push to add courses in Chinese, potentially at the expense of the Latin programs at their institutions. If you are aware of a High School Program whose existence is threatened, please contact the OCC President as soon as possible so that the OCC can take the appropriate action.

During Saturday's panel discussion on recruiting students, the participants put forth a number of helpful suggestions to increase communication between High School teachers and University professors of the Classics. Many University professors expressed a desire to be able to directly contact students potentially interested in studying Classics at their university. In an attempt to meet this need, please see inside this edition of *Humanitas* an invitation to college professors to attend the Ohio Junior Classical League Convention in 2009. Many thanks go to Emily St. Cyr of Granville High School for initiating this project and to Jenni-

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fer Bruening of Madeira High School for her assistance in putting together the invitation.

You will also find on the OCC Webpage ([www.xavier.edu/OCC](http://www.xavier.edu/OCC)) a list of High School Latin programs in the state of Ohio. This list was compiled by consulting all of those present at the 2008 OCC meeting and by consulting registration records for the National Latin Exam. Many thanks go out to Gwen Compton-Engle (for discovering this is a Constitutional obligation of the organization and for beginning the project), K.C. Kless of Indian Hill High School (for typing the list compiled at the meeting), and to Sherwin Little, also of Indian Hill High School and president of the ACL (for provid-

ing a list of schools in Ohio who registered for the National Latin Exam in 2008).

Please also continue to check the OCC Webpage for further announcements regarding OCC and the 2009 Ohio Classical Conference, which will be held on October 23-24, 2009 in Cleveland, Ohio. If you have suggestions regarding this coming years meeting or are interested in being a presenter, please contact me at [koloj@mcsoh.org](mailto:koloj@mcsoh.org).

Respectfully Submitted,

Jeffrey D. Kolo  
Medina High School  
OCC President

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## What do YOU Want from *Humanitas*?

More news from Ohio schools, colleges, and universities? Refereed scholarly articles? A glitzier format? All of these suggestions were made at this fall's OCC meeting. As a result of our discussions, a subcommittee was formed to consider the future direction of *Humanitas*. Members include Timothy Wutrich, Shannon Byrne, K.C. Kless, Catherine Peters, and me, the current editor. The form that *Humanitas* takes is determined to large extent by our budget, our editor's expertise with desktop publishing software (novice, in my case, but that might not be true of a future editor), and the submissions that we receive. But as we consider what to do with *Humanitas*, our most important consideration should be what our readership actually wants and needs. **If you have thoughts about this, please let me know.**

Meanwhile, please send any news items, announcements, papers, or pedagogical materials for inclusion in *Humanitas*. The next submission deadline is April 1.

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216-397-1969

## **College Faculty: Are You Interested in an Opportunity to Recruit Potential Students of the Classics?**

### **An Invitation Attend the 2009 Ohio Junior Classical League Convention**

#### **What is the Ohio Junior Classical League Convention?**

*The Ohio Junior Classical League is an organization consisting of high school Latin Clubs from across the state of Ohio. The purpose of the organization is to encourage and to promote enthusiasm for the study of the Classics. At the Ohio Junior Classical League Convention, approximately 1,000 students from 50 different Latin programs across the state of Ohio compete in a variety of academic, artistic, and dramatic contests. More information regarding the Ohio Junior Classical League Convention can be found at [www.ohiojcl.org](http://www.ohiojcl.org).*

#### **Why attend?**

*Students who attend the Ohio Junior Classical League convention display an incredible amount of enthusiasm for the study of the Classics. There is no other place where you will have the opportunity to speak with such a great number of students potentially interested in pursuing the study of the Classics at the university level.*

#### **Where and When?**

*The Ohio Junior Classical League Convention is held at the Ramada Plaza Hotel and Conference Center, which is located at 4900 Sinclair Road in Columbus, Ohio. Professors or representatives of their program may feel free to attend anytime between 10:00 a.m. and 5.00 pm on Saturday, February 28, 2009.*

#### **What Can I do?**

*We will set aside an area of the hotel where you may set up a display about your program. We will encourage sponsors to send serious candidates for future study at your university to speak with you or a representative of your university's program. You may also feel free to view all of the artistic projects, club projects, and to attend a certamen match or part of an academic test session.*

#### **Whom Do I Contact If I Have Questions?**

*Please Contact Jeffrey D. Kolo, OCC President, at [koloj@mcsoh.org](mailto:koloj@mcsoh.org).*

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Please Detach the Bottom of This Sheet and Return if You Are Interest in Attending – Please Return Post-marked by February 10, 2009 to :

Jeffrey Kolo  
Medina High School  
777 East Union Street  
Medina, Ohio, 44256

Name(s) and Position: \_\_\_\_\_

School: \_\_\_\_\_

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

E-mail: \_\_\_\_\_

Phone: \_\_\_\_\_

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# “William Wetmore Story (1819-1895) and ‘Black’ Cleopatra”

▪Cynthia King, *Wright State University*, [cynthia.king@wright.edu](mailto:cynthia.king@wright.edu)

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“William Wetmore Story: Cleopatra (88.5a-d)”. In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/amb/ho\\_88.5a-d.htm](http://www.metmuseum.org/toah/hd/amb/ho_88.5a-d.htm) (October 2006)

An American sculptor in Italy began working on a statue of Cleopatra in 1858. Nathaniel Hawthorne used a description of this statue in a novel published in 1860 in England as *Transformation* and in the United States as *The Marble Faun*. Hawthorne named his sculptor Kenyon, but he is describing the work of William Wetmore Story. Story was one of a group of American neoclassical sculptors working in Italy in the 19th century. His reputation was made by this statue of Cleopatra and another statue called *The Libyan Sibyl* when they were exhibited in London in 1862. He called the *Sibyl* his “anti-slavery sermon in stone”. The significant thing about Story’s Cleopatra and Hawthorne’s is that she is black. The focus of this paper is not Cleopatra herself, but rather how her image and other images from antiquity were used by Story and other American sculptors to address the problems of slavery, abolition, and the Civil War and its aftermath.

“Cleopatra was a tiger, you know, before she was a woman.” – William Wetmore Story, 1884

Last spring I was startled by the following statement in a review of a short book by Susan Walker and Sally-Ann Ashton, published in 2006 under the simple title *Cleopatra*:

“The authors explore the theory propounded by the 19<sup>th</sup> century writer Hawthorne and artist William Wetmore Story that Cleopatra had black African origins ....”

[Susan Sorek, *BMCR* 2007.04.42]

This statement led me into a fascinating exploration of 19th century America -- slavery, the effect of the Civil War -- and this paper is more concerned with the people who wrestled with these problems than with Cleopatra herself.

As for Cleopatra VII (69-30 BC):

- She was certainly the last queen of Egypt before the Romans under Augustus took it over.
- She was certainly “involved” with Julius Caesar and Mark Antony.
- She committed suicide, perhaps by allowing poisonous snakes to bite her, to avoid

being taken as a captive to Rome.

- She was certainly a descendant of Ptolemy, one of the generals of Alexander the Great, who made himself ruler of Egypt after Alexander’s death.
- Thus, she was Macedonian, if not Greek (the question of whether Macedonians were Greek is still hotly debated). Whether she had Egyptian ancestors as well is not known.
- “White” and “black” were not meaningful categories in antiquity.

Walker and Ashton’s book and several others were inspired by the magnificent exhibition on *Cleopatra of Egypt* which ran in Rome, London, and Chicago from 2000-2002. The subtitle of the exhibition catalogue is *From History to Myth*, and its main editors are Susan Walker and Peter Higgs. Walker and Ashton have also edited a useful series of papers from a colloquium held at the British Museum in June 2001, published in 2003 under the title *Cleopatra Reassessed*. Much of the focus of the exhibition and of the books it inspired is on “reception.” The ancient world was good for early Americans to think with.

Indeed, the first statue commissioned by Congress from an American sculptor in 1832 treats George Washington as a Greco-Roman hero (the statue is a “quotation” of the seated statue of Zeus from the Temple of Zeus at Olympia, known now only from coins). The sculptor, Horatio Greenough, went to Italy to learn his craft. The statue inspired many jokes, one of which is: “Here is my sword [he is handing it to the spectator]; my clothes are in the Public Office yonder.” It is now in the Smithsonian American Art Museum.

Sculptors resisted putting “modern” dress on their contemporary subjects -- have you seen the hilarious statue in Columbus of former Governor Rhodes with his briefcase, for instance? -- and another seated statue of Washington commissioned for the North Carolina State House in 1816 showed him in Roman armor. The sculptor was Antonio Canova, an Italian. If one wanted to be a sculptor in this period, one had to go to Italy. There one found teachers, workmen, and suitable marble.



William Wetmore Story (1819-1895) knew and corresponded with everybody who was anybody in antebellum New England. He was the son of Joseph Story, an influential Associate Justice of the U.S. Supreme Court who served on that court from 1811 until his death in 1845. William Wetmore Story was himself trained as a lawyer. When his father died, the powers-that-be in Boston commissioned the son to make a sculpture of his father to be placed in Mount Auburn Cemetery, America's first garden cemetery. A sphinx was placed at its entrance; Egypt was good to think with. William had already done from life at least two portrait busts of his father. The memorial statue which he eventually produced is life-size, seated, draped in judicial robes, holding a law-book. It is now at Harvard Law School: Justice Story was its founding professor. William went to Rome to learn more about the craft of sculpture and lived abroad for most of the rest of his life. There he and his wife again knew and entertained everybody who was anybody, notably Elizabeth Barrett Browning and Robert Browning.

Story's first major success came when Pope Pius IX paid for two of his statues to be sent to a major international exhibition in London in 1862. These two statues are the *Cleopatra* which inspired the statement quoted at the beginning of this talk and *The Libyan Sibyl*. Nathaniel Hawthorne had visited Story's studio in Rome, and he used the clay model of the *Cleopatra* in his novel, *The Marble Faun*, published in 1860, in England with a different title, *Transformation*. Hawthorne spent 1857-1859 in Italy after his term as American consul in Liverpool, England ended; he returned to the United States in 1860 and died in 1864.

In the novel a painter, Miriam, of mysterious ethnicity and burdened by some awful secret (the nature of which Hawthorne never reveals) visits Kenyon, a young American sculptor, in his studio. Hawthorne gives a long and beautiful description of the *Cleopatra* which Kenyon is modeling (he acknowledges in his Preface that he "robbed" this from Story to provide an example of Kenyon's work) and dwells upon the sense of repose the statue conveys, but yet,

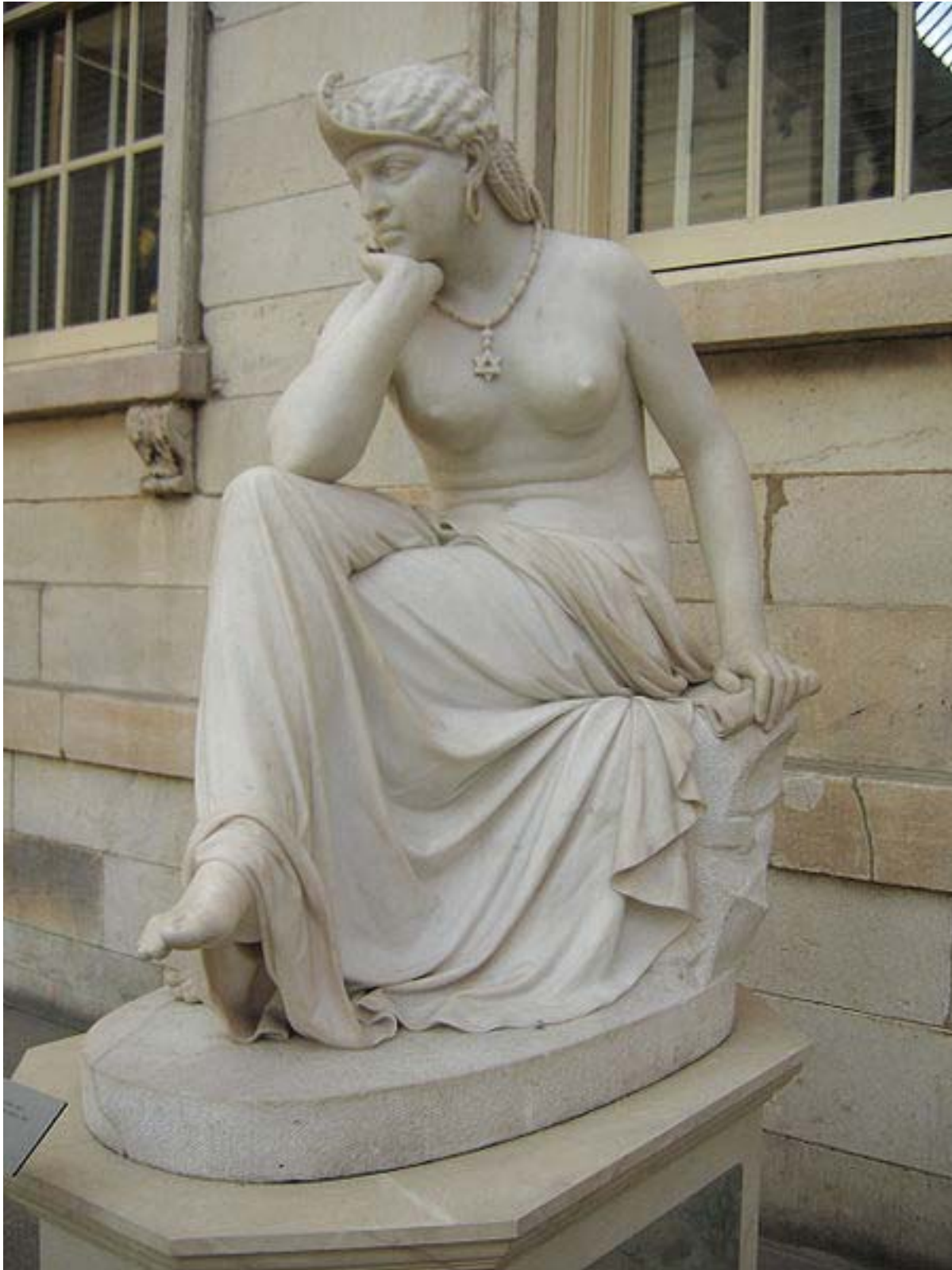
"such was the creature's latent energy and fierceness, she might spring upon you like a

tigress .... The face was a miraculous success. The sculptor had not shunned to give the full, Nubian lips, and other characteristics of the Egyptian physiognomy .... Cleopatra's beauty shone out richer, warmer, more triumphantly beyond comparison, than if, shrinking timidly from the truth, he had chosen the tame Grecian type."

There are two versions of this early Cleopatra. The first is somewhat plainer (in the Los Angeles Museum of Art); the second has more jewelry, and the name is on the pedestal (one copy is in the Metropolitan Museum, another now in the Virginia Museum of Fine Arts). Hawthorne's son Julian reports Story's indecision as to what to do about the gesture of the left hand. In the first version the thumb and forefinger join: she is meditating defiance. In the second version they are separated: she is resigned to her fate. I must say that neither version looks very "Nubian" to me. But perhaps the contrast with the bombshell American statue of its days -- Hiram Powers' Greek Slave (1844 original, 1851 version at Yale) shows you what Hawthorne is thinking of in his description of a "tame Grecian type." (The Taft Museum in Cincinnati held an exhibition of Powers' work this summer.) Powers had gone to Florence to learn his craft and was the famous American sculptor as Story was trying to establish himself.

Hawthorne was abroad as the run-up to the Civil War was happening, and Story was abroad the whole time. Neither had been overt abolitionists, although one of Story's close friends was Charles Sumner, the U.S. Senator from Massachusetts who had been beaten senseless on the floor of the Senate in May of 1856 by a Congressman from South Carolina -- Sumner's seat was left empty for three years while he recovered. Story wrote a series of articles for the British press to defend the Union; these were published together in 1862 as "The American Question" with Robert Browning's help.

The *Libyan Sibyl* (now in the Metropolitan Museum) Story describes in detail in a letter of August 15, 1861 to Charles Eliot Norton (the founder of the Archaeological Institute of America), a letter in



The Libyan Sibyl, 1860; this version, 1861. William Wetmore Story (1819 - 1895) Marble. Metropolitan Museum of Art, New York City. Image Source: Wikimedia Commons.

which he also describes the death of Elizabeth Barrett Browning:

“I have taken the pure Coptic head and figure, the great massive sphinx-face, full-lipped, long-eyed, low-browed and lowering, and the largely-developed limbs of the African...She is looking out of her black eyes into futurity and sees the terrible fate of her race. This is the theme of the figure -- slavery on the horizon...”

Story had described this statue earlier that year in a letter to Charles Sumner of May 13 as “my anti-slavery sermon in stone.”

The statue’s strange headdress represents the horn of Jupiter Ammon; the Libyan Sibyl is supposedly his daughter. Her necklace (compare the one on the Mount Auburn Sphinx) is meant to be an astrological symbol: its two interlocking triangles represent the interrelationships between the natural and the spiritual worlds (the “Star of David” did not become the symbol of Jewish faith until the late 19th century).

Harriet Beecher Stowe (author of *Uncle Tom’s Cabin*, published in 1852) met Sojourner Truth in 1853 and later described this visit to the Storys in Rome. In an article published in *The Atlantic Monthly* of April 1863, she claimed that her description had inspired Story’s *Libyan Sibyl*. Two years after her first visit with the Storys she visited Rome again, saw the finished *Cleopatra* and the *Sibyl’s* clay model, and repeated her account of Sojourner Truth at Story’s request.

A group of American women sculptors also worked in Rome in the 19<sup>th</sup> century. The most successful one was Harriet Hosmer (1830-1908); the most unusual Edmonia Lewis (about 1845-about 1911). Lewis, part Indian, part African-American, was educated at Oberlin, went to Boston, and launched her career with a bust of Robert Gould Shaw in 1864. You may know him as the Colonel Shaw who led the 54th Massachusetts Regiment of African Americans in the Civil War; the story of that regiment was the subject of the 1989 film *Glory*. Edmonia Lewis did an amazing

*Death of Cleopatra* which was shown at the Centennial Exhibition in Philadelphia in 1876 and then in Chicago in 1878. It ended up at a racetrack in Chicago as a memorial to a horse named Cleopatra! From there it went to a salvage yard where it was recognized for what it is by an Egyptologist, Dr. Robert Ritner. Lewis’ *Death of Cleopatra* is now in the Smithsonian American Art Museum.

Harriet Hosmer was working on another captive queen at about the same time as Story was doing his *Cleopatra*, and Hawthorne says in the Preface to *The Marble Faun* that he would have put Hosmer’s *Zenobia* in Kenyon’s studio “were he capable of stealing from a lady.” He does describe the statue in detail in his *Notebooks*. The original statue is apparently lost; it was over life-size. *Zenobia* ruled Palmyra in Syria in the third century A.D. and, like Cleopatra earlier, got in the way of Rome’s dominance; she was defeated by Aurelian, brought to Rome to be paraded in his triumph, and lived out the rest of her life there.

After the Civil War and Lincoln’s assassination in 1865, spurred by a five-dollar-gift from an ex-slave named Charlotte Scott in Marietta, Ohio, freedmen wanted to raise a memorial statue to Lincoln. Many Lincoln monuments went up throughout the country as the century went on, and there was much pulling and hauling about designs. In 1866 Hosmer contributed an elaborate design which included African Americans as empowered individuals, not down-trodden ex-slaves. (She did two versions of this design; neither was executed, largely because of cost.) A drawing survives of a later design of hers for a different monument in Chicago (also never executed) which shows an “African” Sibyl and a child in chains at her feet: the Sibyl holds an open book inscribed with Lincoln’s words: “If slavery is not wrong, nothing is wrong.” The unfortunate design by Thomas Ball that was chosen and executed for the Freedmen’s Memorial puts the emphasis on Lincoln as the agent and effectively disempowers the kneeling black man: the Freedmen’s Memorial to Abraham Lincoln (its official name) came to be known as the Emancipation Monument. It was unveiled in Washington on April 14, 1876, the eleventh anniversary of Lincoln’s death.



Let us end with Story and his unbowed Cleopatras. There are the two versions which survive of the statue-type exhibited first in London; there is a long dramatic monologue poem; there is a late statue which does not survive.

You may recall that Hawthorne describes Kenyon's statue in *The Marble Faun* as about to spring "like a tigress." In his *Notebooks* Hawthorne uses the same language to describe Story's clay model when he saw it on a visit to Story's studio April 22, 1858. He calls it

"a work of genuine thought and energy, representing a terribly dangerous woman, quiet enough for the moment, but very likely to spring upon you like a tigress. It is delightful to escape from this universal prettiness..."

Is Hawthorne again thinking of Hiram Powers?

From his *Notebooks* and *Diaries* it is clear that the Hawthornes visited the Storys many times during their stay in Rome and that Hawthorne both admired Story (who not only sculpted but also wrote essays and poems and was a musician), recording, with delight several ideas for stories which Story threw out, and worried about a strain of melancholy in him (Hawthorne knew melancholy!) which was undoubtedly connected with the death of the Storys' eldest son in 1853 in Rome at the age of six. At that time Elizabeth Barrett Browning took over the care of the Storys' nine-year-old daughter Edith who had the same "Roman fever." Hawthorne himself was to be shaken

by his older daughter's illness in Rome in 1858-59. I value Hawthorne's opinion of Story highly because it runs counter to the appalling and careless treatment of him given by Henry James in *William Wetmore Story and His Friends*, published in 1903.

Story wrote a passionate dramatic monologue which he put in Cleopatra's mouth at about the same time as he was making the second version of the statue exhibited in London (people were ordering copies). The poem was probably written in 1864; it was published in a collection of his poems in 1868. In this poem Story consistently has Cleopatra call herself a tiger -- not Hawthorne's more "prissy" tigress -- but "a smooth and velvety tiger, Ribbed with yellow and black" -- and her mate, Antony, is a tiger too. "Come, as you came in the desert, Ere we were women and men, When the tiger passions were in us, And love as you loved me then!" One would love to have a transcript of the conversations between Story and Hawthorne in Story's studio and know how this image evolved in their discussions. Story is asked later why his poem and the London statue in its two versions "did not altogether harmonize," and so he made a different Cleopatra in the 1880's. This statue does not survive, but she is described as reclining seductively on a tiger skin. Story was reported to be fond of smiling and saying what I began with: "Cleopatra was a tiger, you know, before she was a woman."

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## DO YOU BELONG TO CAMWS?

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The Classical Association of the Middle West and South (CAMWS) is an organization of university, college, secondary, and elementary teachers of Latin, Greek, and classical antiquity. CAMWS publishes the quarterly *Classical Journal*, issues a Newsletter three times a year, and holds an annual conference in the spring. Institutional memberships are also available.

In addition, the CAMWS Committee for the Promotion of Latin regularly makes awards to help support a variety of projects. Further information is available at: <http://department.monm.edu/classics/CPL/Grants/CPLFundingProcedure.htm> For further information about all CAMWS activities, please see the CAMWS website at <http://www.camws.org/>.

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VERGIL WEEK  
CASE WESTERN RESERVE UNIVERSITY

Dear Colleagues,

On Thursday 2 April 2009 the Department of Classics will hold its second annual public reading of Vergil's ancient Roman epic the *Aeneid* and I would like to invite you and your students to participate. In 2008, readers from the university and neighboring universities and high schools gathered on campus to pay homage throughout the day to Vergil's poetry. We want to continue this event this year but expand participation to include not only faculty and students in Classics, but faculty and students of the arts and humanities throughout the university, and in schools and universities throughout Ohio.

Vergil's epic has had a profound influence not only on Classics, but on English and modern languages, theater, music, dance, and the visual arts. What I would like to propose is that you join us not only to read, but also to encourage your students to engage Vergil's text. Some possibilities would include:

- Theater students working with or without masks could interpret scenes of high drama in the *Aeneid*, such as the battle between Aeneas and Turnus in Book 12, as readers recite from the original text.
- Dance students might choreograph parts of one of the twelve books of the *Aeneid*, perhaps the scenes in Book 6 of Aeneas in Hades.
- Music students could write or improvise music for passages of the *Aeneid*, either in the form of arias or even folk songs; instrumentalists working with readers might think of inventive new accompaniments for readings in Latin or English translation. Why not create a new aria for Dido?
- Art students could create paintings, drawings, prints, or sculptures to interpret characters or events from the poem, perhaps depictions of gods like Jupiter, Juno, or Venus, or work with actors to make masks, or create terra cotta vases inspired by the vases of antiquity that re-interpret scenes from the *Aeneid*.

These are just a few of the possibilities. If you or your colleagues are interested in joining us in what we hope will become a tradition, please talk with your students about how you might get involved or work our project into your own syllabus for spring 2009. April – national poetry month – is still a few months away, but I want to plant the seed of the idea now, hoping that this will bear creative fruit in the days and weeks to come.

Sincerely yours,

Timothy Wutrich, Ph.D.

Office telephone (with voice mail): 216 – 368 – 6026

E-mail: [timothy.wutrich@case.edu](mailto:timothy.wutrich@case.edu)

P.S. To learn more about this and other events in a week-long celebration of Vergil that will include public lectures and a footrace, go to the Department of Classics webpage at <http://www.case.edu/artsci/clsc/news.html>

## WANTED: HEROIC READERS

Participate as a reader in the continuous public reading of

The Aeneid

## VERGIL'S ANCIENT EPIC POEM

THURSDAY APRIL 2nd 2009

8:30 a.m. to 8:30 p.m. in Crawford Hall (SAGES Café)  
Case Western Reserve University

We shall read one book each hour beginning on the hour.

High School and University Latin, Classics, Arts and Humanities groups  
are eagerly welcome to participate!

Contact Professor Timothy Wutrich for further information or to participate as a reader or performer:

call 216-368-6026 or

send e-mail to [timothy.wutrich@case.edu](mailto:timothy.wutrich@case.edu).

## DEPARTMENT OF CLASSICS AT CASE WESTERN RESERVE UNIVERSITY

THE OHIO CLASSICAL CONFERENCE SCHOLARSHIP  
FOR  
PROSPECTIVE LATIN TEACHERS  
FOR  
THE ACADEMIC YEAR 2009-2010

The Ohio Classical Conference will offer a \$1,500 scholarship for an undergraduate student actively involved in taking courses leading to a career in the teaching of Latin at the pre-college level (K-12) in a public, private, or parochial school.

#### ELIGIBILITY

The applicant at the time of application must have at least sophomore standing. The recipient must pursue the course of study at an accredited college or university in the U.S. Previous recipients are not eligible to re-apply.

#### APPLICATION PROCEDURE

The applicant must submit the following in order to be considered:

1. A completed application form (request from Committee Chair or download from OCC website)
2. College transcripts
3. Two letters of recommendation, at least one of which must be from a member of a Classics Department (more letters may be submitted, if desired)
4. A prospectus of courses completed and to be taken as part of the program
5. A letter from the applicant stating academic goals and plans, and the reasons for applying for the scholarship.

#### DEADLINE

Applications must be received by April 1, 2009. Notification of the scholarship winner will be made by April 30, 2009.

For application forms or questions, please write or email:

Kelly Kusch, Chair  
The Ohio Classical Conference Scholarship Committee  
Covington Latin School  
21 E. Eleventh Street  
Covington, KY 41011  
513-227-6847  
Kelly.kusch@covingtonlatin.org



THE OHIO CLASSICAL CONFERENCE SCHOLARSHIP  
FOR  
PROSPECTIVE LATIN TEACHERS  
FOR  
THE ACADEMIC YEAR 2009-2010

NAME: \_\_\_\_\_

EMAIL ADDRESS: \_\_\_\_\_

PHONE NUMBER: \_\_\_\_\_

COLLEGE/UNIVERSITY NAME: \_\_\_\_\_

COLLEGE/UNIVERSITY ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

DEPARTMENT CHAIR: \_\_\_\_\_

DEPARTMENT CHAIR EMAIL: \_\_\_\_\_

TRANSCRIPT REQUESTED (GIVE DATE): \_\_\_\_\_

NAMES AND TITLES OF REFERENCES:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. (if desired) \_\_\_\_\_

Mail completed application and all relevant materials by April 1<sup>st</sup> to:

Kelly Kusch, Chair  
The Ohio Classical Conference Scholarship Committee  
Covington Latin School  
21 E. Eleventh Street  
Covington, KY 41011  
513-227-6847  
Kelly.kusch@covingtonlatin.org

THE OHIO CLASSICAL CONFERENCE SCHOLARSHIP  
FOR  
THE STUDY OF LATIN OR GREEK  
IN A COLLEGE OR UNIVERSITY IN THE UNITED STATES  
FOR  
THE ACADEMIC YEAR 2009-2010

The Ohio Classical Conference will award a RENEWABLE scholarship to an Ohio high school senior entering college or university in the fall of 2009 who plans to study Latin or Greek. The initial award for the first year is \$1,500 scholarship. Pending continuing study and acceptable grades (B or higher), the award will be renewed for \$1,000 during the second year of study, and \$500 for the third year of study. If the student wishes to apply for the OCC Prospective Latin Teacher Scholarship for his/her final year of study, he or she will be eligible to apply.

#### ELIGIBILITY

The scholarship is open to any Ohio high school senior who plans to continue the study of Latin or Greek at an accredited college or university in the U.S. \*\*\*THE TEACHER OF THE STUDENT APPLICANT MUST BE AN OCC MEMBER IN GOOD STANDING (current in dues). If the teacher is not currently a member, but he or she wishes to become a member, please contact Shannon Byrne, OCC Treasurer, at [byrn@xavier.edu](mailto:byrn@xavier.edu)

#### APPLICATION PROCEDURE

The applicant must submit the following in order to be considered:

1. A completed application form (request from Committee Chair or download from OCC website)
2. Official high school transcript (listing GPA and coursework)
3. Two letters of recommendation, including one from the high school Latin teacher
4. A one-page statement from the applicant expressing the reasons for studying Latin or the classics.

#### DEADLINE

Applications must be received by April 1, 2009. Notification of the scholarship winner will be made by April 30, 2009.

For application forms or questions, please write or email:

Kelly Kusch, Chair  
The Ohio Classical Conference Scholarship Committee  
Covington Latin School  
21 E. Eleventh Street  
Covington, KY 41011  
513-227-6847  
[Kelly.kusch@covingtonlatin.org](mailto:Kelly.kusch@covingtonlatin.org)

THE OHIO CLASSICAL CONFERENCE SCHOLARSHIP  
FOR  
THE STUDY OF LATIN AT THE COLLEGIATE LEVEL  
FOR  
THE ACADEMIC YEAR 2009-2010

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_  
\_\_\_\_\_

PHONE NUMBER: \_\_\_\_\_

EMAIL ADDRESS: \_\_\_\_\_

HIGH SCHOOL: \_\_\_\_\_

NAME OF LATIN TEACHER: \_\_\_\_\_

NAMES AND TITLES OF REFERENCES:

1. \_\_\_\_\_

2. \_\_\_\_\_

3. (if desired) \_\_\_\_\_

Mail completed application and all relevant materials by April 1<sup>st</sup> to:

Kelly Kusch, Chair  
The Ohio Classical Conference Scholarship Committee  
Covington Latin School  
21 E. Eleventh Street  
Covington, KY 41011  
513-227-6847  
Kelly.kusch@covingtonlatin.org

## OCC Officers

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### **President**

Jeffrey Kolo, Medina High School

### **1st Vice President**

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