



The MCA Newsletter

MCA Newsletter Issue 7

August 2018

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Contact Us

If you'd like to become a member of the Malta Classics Association, please visit the MCA website at <http://www.classicsmalta.org/>. There you will find even more information about the MCA and its work.

Alternatively, if you'd like more information about the MCA and what it does to promote the Classics in Malta or even why it seeks to do this, email us on info@classicsmalta.org or look us up on our Facebook page.

President's Message

Six months into my Presidency, I am very pleased with the direction of the Malta Classics Association. Building on my predecessor Maria Zammit's excellent work and with the support of the executive committee, we have managed to organise seven Degree+ summer courses and, for the first time ever, a Classical Studies Intensive Course which leads to the MATSEC Intermediate Exam.

Lots of exciting projects are in the pipeline, including public lectures, new books, courses and, of course, our annual Christmas dinner.

On the 1st August the MCA also organised a social event at the Classics and Archaeology Farmhouse. The event was a great success and I enjoyed meeting so many people who love the Classics. I hope to see you all at future events.

I remind you to like our Facebook Page which we frequently update with our news and notices.

This August I took over writing and compiling our newsletter. It was a pleasure and I thank all contributors.

Maria Giuliana Fenech
President

Do you have something to share?

Do you have an interesting topic you would like to write about for this newsletter? Or do you have a Classics-related project that you are working on? Or perhaps you simply have a question you'd like answered. Email the editorial team with your thoughts, questions and submissions on newsletter.classicsmaltasoc@gmail.com

Il-Bolla tal-Kollegġjata tal-Għarb

The following speech was prepared by Professor Horatio C. R. Vella, the MCA's first President, for the launch of his book Il-Bolla tal-Kollegġjata tal-Għarb. Prof. Vella's sentiments are appropriate for a world which seems to gather its information via circular reporting and without paying any heed to the primary sources.

Biex sirt kapaċi naqra kull ittra ta' din il-Bolla miktuba bi stil Gotiku, mitfija biż-żmien u bl-umdità u mtektka bit-toqob tas-susa, u biex sirt kapaċi nittraduċiha minkejja li ma għandha ebda punteggjatura, u mgħobbija b'termini legali, kelli l-ewwel, ta' żagħżuġ li kont, niffaċċja kurrenti kontra tiegħi minn bosta nies li ma setgħux jifhmu għaliex għażilt il-Latin u l-Grieg, kurrenti u ostakli mill-Gvern li kien ilu jhedded li jagħlaq il-Fakultà li fiha kont qed nistudja, u l-baħħ ta' possibbiltà li naħdem hawn Malta b'dak li kont ksibt, tliet lawreji in fila, bla nifs, bla xogħol, u bla tgawdija taż-żoghżija.

Kelli nemigra f'pajjiż mifni bi gwerri ċivili, tant li biex niżel hemm l-ajruplan għamel *emergency landing*. Iva, biex lestejt din il-bolla kelli nissogra ħajti meta kont imdawwar b'bosta splużjonijiet, u nissagrifika lili nnifsi billi nitlaq lil niesi, lil dari u lil pajjiżi. Kelli wkoll nakkwista esperjenza ta' kważi erbgħin sena biex inkun kapaċi naqra manuskritti bħal dan, esperjenza li jiena akkwistajt speċjalment hawn Malta meta dort diversi parroċċi nagħti servizz bla ħlas naqra manuskritti, innaddafhom u nikkataligahom mill-ġdid, daww tal-Katidral ta' Ghawdex, tal-Isla, ta' Birkirkara, tal-Frangiskani Minuri, ta' Hal Kirkop, tal-Art

Imqaddsa, taż-Żebbuġ t'Għawdex u, għaliex le, ta' hawnhekk l-Għarb. Niftakar li kont ngħaddi sigħat twal magħluq fil-Kappella ta' San Pawl li

għandkom fis-sagristija, u niftakar li biex nieħu nifs kont nidhol hawn fil-knisja, indur mal-altari, imsemmijin fl-istess Bolla, inħares lejn il-Bust tal-Papa Klement XIV, l-awtur tal-Bolla, imbagħad lejn it-titular, u fl-aħħar kont insellem lis-Sagrament u nerga' nidhol fil-bejta tiegħi. U niftakar sew ukoll li fost il-mijiet ta' karti li għaddew minn taħt idejja, kien hemm ukoll din il-Bolla.

Għaliex qed ngħid dan kollu? Għaliex nippretendi li biex iqum xi hadd u joġġezzjona għal dak li ktibt jien f'dan il-ktieb, dan għandu jibda jitgħallem il-Latin u l-Grieg kif għamilt jien, ta' hdax-il sena, jgħaddas rasu fix-xogħol minkejja l-kritika ta' madwaru, jemigra, jgħallem il-Latin u l-Grieg barra minn Malta f' Università fil-Commonwealth bħalma għamilt, jiġi lura u jara lill-istudenti tiegħu jiġu promossi qablu, jgħallem waħdu kollox, hu u jibni programm, joħloq lecturers mill-istess studenti u jasal biex jirtira moħħu mistrieħ li minn xejn holoq moviment shiħ għaddej favur il-Latin u l-Grieg f'Malta u f'Għawdex, il-Malta Classics

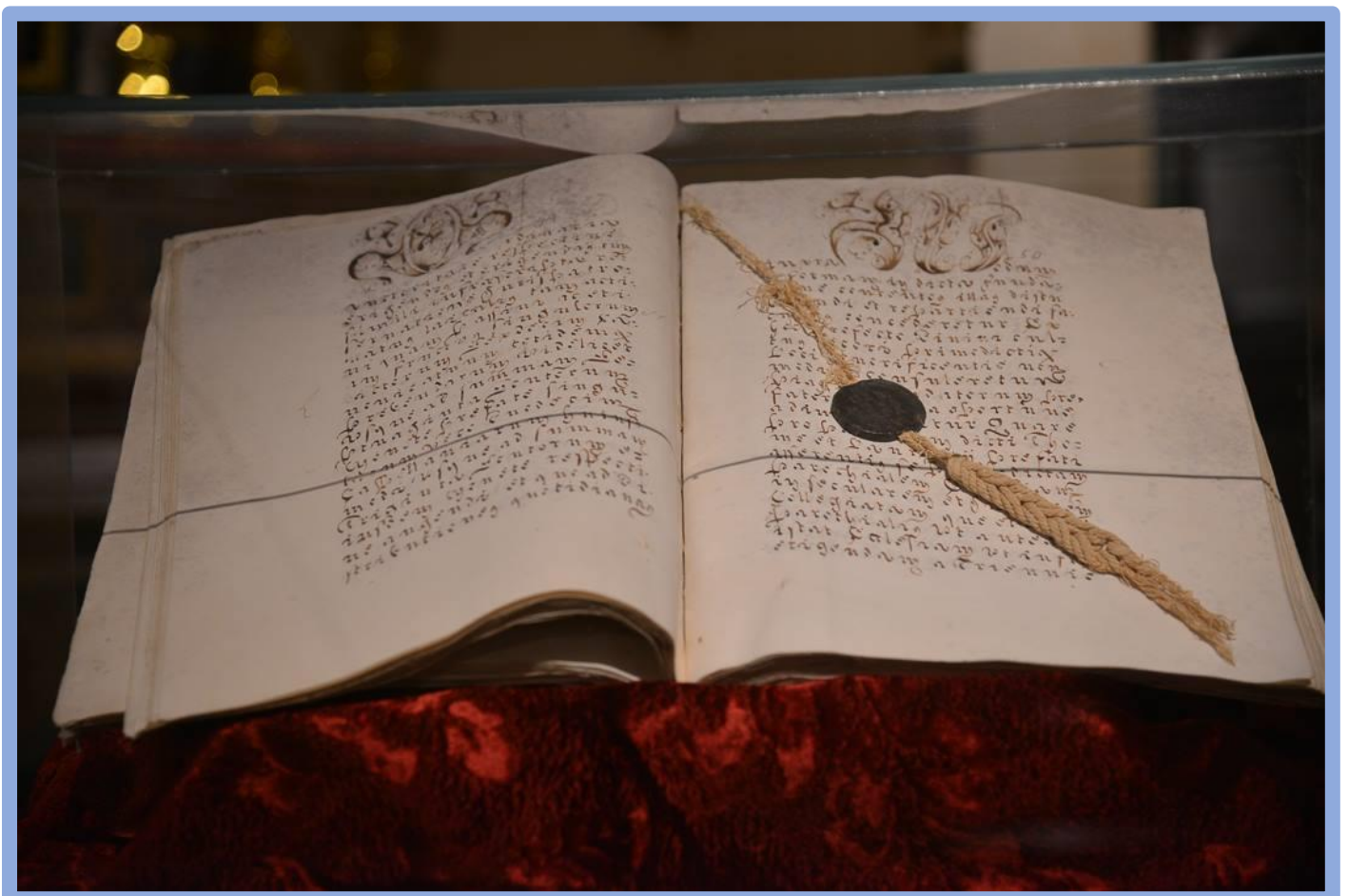
Association. Iva, anke f'Għawdex reġa' daħal il-Latin u l-Grieg, grazzi għal wiehed minn dawn l-ex-studenti tiegħi, George Francis Vella.

Nippretendi li min joġġezzjona għal dak li ktibt jien, sakemm ma jinstabx Latinista aħjar minni, ikun litteralment qed joġġezzjona għal dak li kiteb il-Papa Klement XIV li tiegħu jiena salvajt mhux biss il-Bolla milli ma tinqara qatt iżjed, u ġibtha biex tiftiehem bil-lingwa tagħna, imma wkoll li, kif smajtu lill-istudent tiegħi jaqra, salvajt anke l-istil legali u diffiċli li bih inkitbet.

Spicċa, kont nahseb jien, iż-żmien tad-dilettantiżmu, li wiehed jippretendi li jifhem meta ma jifhem f'xejn fil-Latin, tant huwa 'l bogħod milli jaqra manuskritt bħal dan u, inqas, milli jifhmu.

Qed ngħid dan kollu, għaliex fil-passat sibt anke min jiċċensurani milli nippubblika dak li ntqal sekli ilu. Hemm bżonn tas-sekli biex wiehed jiskuża ruhu, bħalma għamilna ma' Galileo Galilei?

Imma għall-grazzja t'Alla, mhux kulhadd hasibha u jaħsibha hekk. Hawn min hu umli, u għalhekk sibt minn jirraguna li l-hobż tagħtih lil min jaf jieklu. U hekk għamlu t-tliet Arcipreti li hawn quddiem, li fija wrew fiduċja totali, mhux biss li jafdawni bl-istess Bolla, imma saħansitra bl-Arkivju kollu għal bosta xhur li qattajt hawn b'mod volontarju. Grazzi mill-qalb. U anke jekk hadd ma japprezza dak li għamilt u għadni nagħmel għall-Knisja u għas-soċjetà, jien xorta kuntent, għax dak li jara fil-moħbi u fid-dlam japprezzah u għad jirrevelah u għad jikkompensah kif jaf Hu u meta jrid Hu. Grazzi lil kulhadd.



Textbook Review

With new textbooks being produced every year, it is sometimes hard to keep track of the best ones in one's own field. It may even be especially hard for teachers of Classical languages, the grammar and vocabulary of which is – sometimes quite literally – set in stone, to look beyond our own libraries of textbooks. In this article Maria Giuliana Fenech, Classics graduate, teacher and part-time lecturer at the University of Malta, will be reviewing an old favourite.

Elementary Latin Exercises

Authors: Hillard & Botting

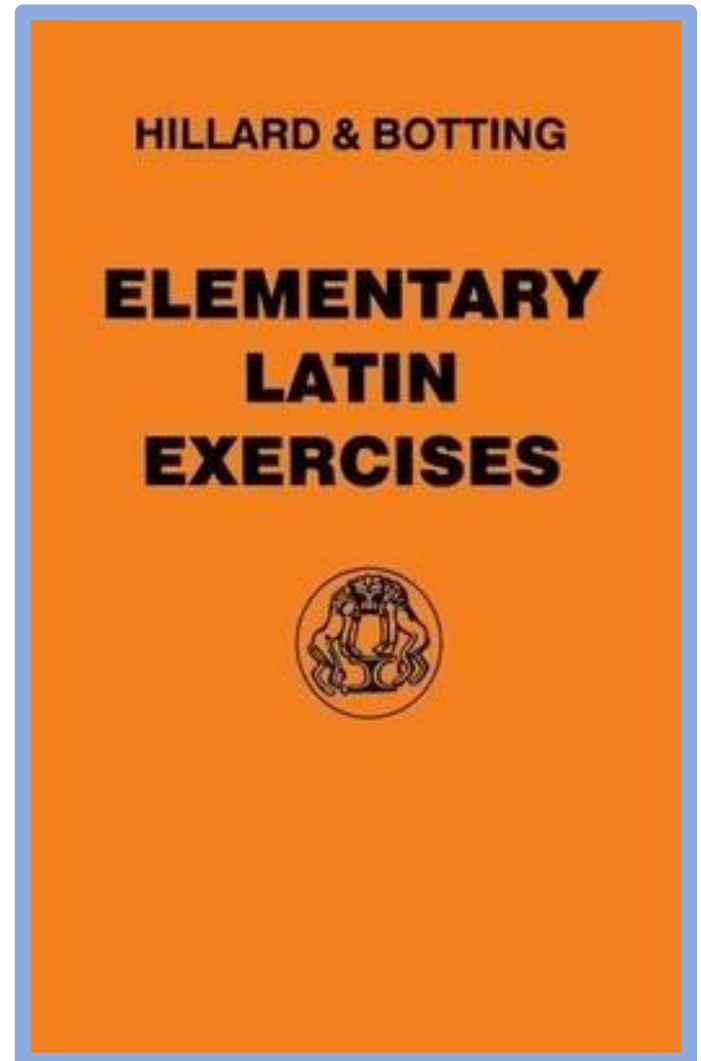
Publisher: Duckworth

Year of Publication: 2011

Reviewed for the MCA Newsletter by Maria Giuliana Fenech. This is not a paid advert.

For the majority of Maltese students, Hillard & Botting's *Elementary Latin Exercises* is the first book they encounter when they start their Latin studies. My original well-thumbed copy was unfortunately lost, and I still miss the notes I had written so many years ago. This book is now in the public domain and various versions are available, including a Compendium which includes more detailed notes. However, this review will be focussing on the original *Elementary Latin Exercises*. This book leads up to North & Hillard's *Latin Prose Composition* which merits its own review.

Elementary Latin Exercises was first published in 1910. According to the authors the intention of the book was to allow the boys to eventually read Caesar. In fact, the vocabulary of the book is almost entirely confined to words used by Caesar. The book's format is unpretentious and straight forward. The student is presented with a short grammar note. This grammar note, as the authors intended, needs to be supplemented by an actual grammar book. Therefore, the book is by no means



a stand-alone volume. Following this note, there are exercises. The student is faced with three exercises per section, exercises in which the student is expected to translate sentences from English to Latin. This is repetitive, but actually one eventually falls into a steady rhythm and appreciates how useful such exercises are to properly memorise declensions and conjugations. The book also contains a smaller amount of exercises which focus on Latin to English

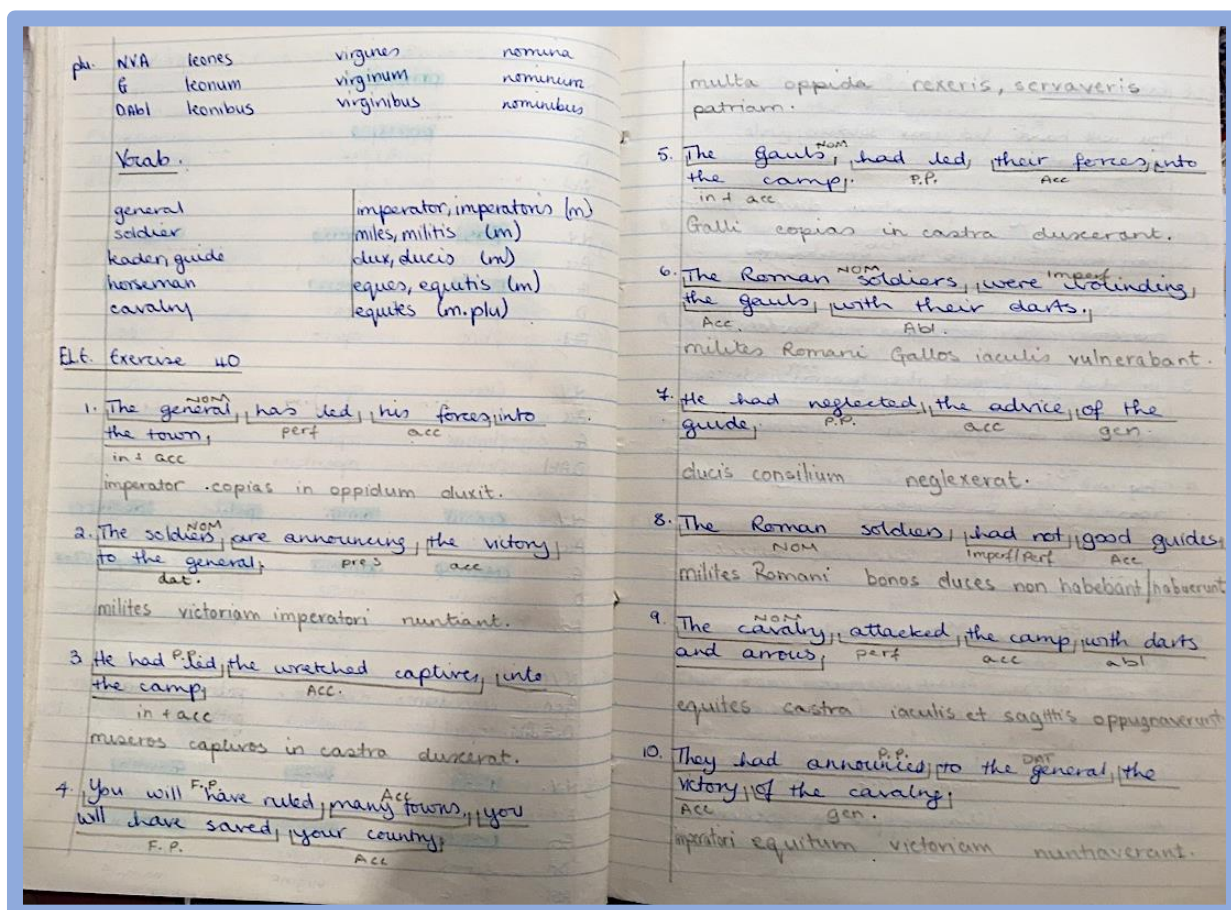
translation. These are useful for consolidation of information.

The intentions of the author were to allow the students to learn as much grammar as possible in the shortest time possible. They felt that although it is tempting to teach Latin via actual texts, such a method is more long-winded and does not allow the student to coordinate his knowledge. I agree with the authors. Although this direct learning method is more interesting, it is not necessarily better. It is better for the diligent student to simply memorise all the persons of a verb than to encounter the different persons in different chapters and finally having to link which persons fall into which conjugation.

This book assumes that the student already has a very sound knowledge of English grammar and that he is being taught in a classroom setting. Therefore, the modern student may struggle to use the book especially if he has never learnt grammar in a formal way. It is this factor which shows us that the book has aged and may not be the best choice for today's secondary school students. When the book was first published, in 1910, practically all students

were required to study Latin, in the same way they were required to study Mathematics or English. Today, Latin is an optional course and the teacher has to strive to make the subject interesting for the students. Most students refuse to memorise tables or simply do not have the patience for it. Ultimately a teacher has to adapt his methods for his audience and therefore I do not think this book is the ideal choice for a classroom full of teenagers. Yet, I think that this book is still useful and, in some ways, relevant. New teaching methods encourage free-form Latin writing and such a book ensures that Latin will be written correctly.

Two questions remain. Who were the authors Hillard and Botting? Scant information is available about Albert Ernest Hillard and Cecil George Botting, except that they were teachers at St Paul's School in London, a school where the study of Classics remains a prominent part of the curriculum. And can a student read Caesar once they have completed *Elementary Latin Exercises*? Well, I think they should be able to read and understand the opening paragraph of *De Bello Gallico* and once they have completed *Latin Prose Composition*, they might manage to cover the rest.



Degree+

The Degree+ courses are now underway. In their own words, let's hear what some students have to say. More courses shall be offered during the academic year 2018/2019 so do keep an eye on our Facebook page for more information.

Sylvana Brannon is following the Latin I course.

"After graduating in Biology and Chemistry (University of Malta) in 1993, and in English and Creative



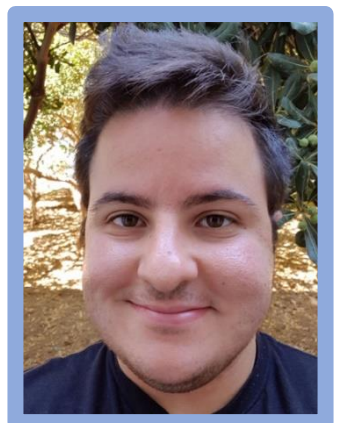
Writing (Saint Mary's University, Canada) in 2003, events that I was going through personally prompted me to start the law course (LLB Hons). Through this I discovered Degree+, and it was a challenge to pick just one class to follow since the classes offered are extremely varied and interesting. I have always loved languages, so I enrolled for Spanish in my first semester, and Latin during the summer. I'm looking forward to more Latin and even Pilates in the upcoming semesters. Degree+ is an excellent opportunity to add variety to your studies at University, and give your brain a break from the academic focus."

Wei Chen is following the Latin I course.

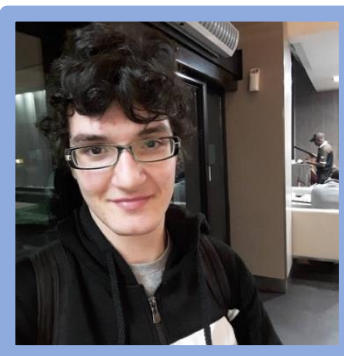
"I am following Lingua Latina Ab Initio. This is the first classical language I have ever learnt. I would like to learn some "old" languages of the Indo-European family. Latin was the first one that came to mind. Our teacher is kind-hearted. She makes the lectures interesting. I really enjoyed learning with her."

Alessandro Gauci is following the Latin II and Modern Greek courses.

"Between 2013 and 2015 I studied Classical Studies at Intermediate Level at Junior College, through which I gained an extensive knowledge of the subject. After following Greek mythology and Latin courses last summer with the Malta Classics Association through Degree+, I was interested in furthering my knowledge of Latin. Thankfully, this summer the Malta Classics Association offered a continuation of that course, which includes some new aspects of grammar, but is mostly concerned with making students aware of more Latin literature. Latin is often used nowadays, even though people might not be aware of it. So, I recommend this course to those who want to learn about the etymology behind words that are used in the present day. Having learnt Classical Greek, I felt that I should start learning something that I can use outside of academic situations, so this year I decided to embark on a new journey and I started learning Modern Greek. I recommend this course for those interested in challenging themselves to learn a new language, which can be used when they travel to Greece or meet Greek people."



Habib Chaya is following the Latin I and Ancient Greek courses.



"My name is Habib and I am 21 years old. I was following a B.Sc. course in Biology and Chemistry, and I chose Latin and Classical Greek because they're both

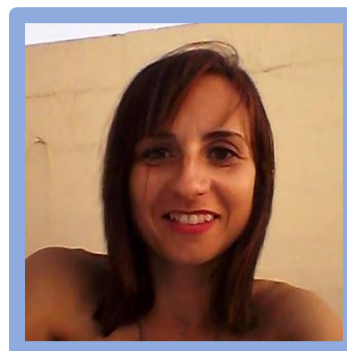
languages that have interested me for a while and a lot of the technical terms in my course are derived from these languages. This is my first time learning languages that are considered nowadays to be dead but I love their aesthetic and they might help me in the books and stories that I'll hopefully be publishing in the future. I'm a linguist more than a scientist and because of this and all the other reasons I mentioned, I would definitely recommend these languages (and the other ones that I'm not doing) to students as they broaden their horizons and give them something new and familiar to appreciate."

Josianne Scerri is following the Ancient Greek Mythology course.

"I am currently attending the Degree+ summer course in Ancient Greek Mythology as part of the public since I am not currently following any degree at the University. My choice fell on this course since my interest in the subject goes back to my childhood and didn't have the opportunity to further my studies in Mythology. This Degree+ course gave me that opportunity. I would highly recommend both the course and other Degree+ courses for their efficacy and also professional delivery of the courses."

Ramona Grech is following the Latin I course.

"I first saw the advert for courses offered by Degree plus on Facebook. The fact that they were offering these lectures once a week during the summer months increased my interest in attending for Latin I. I teach French and History, and often I meet up with some inscriptions written in Latin, and I thought that being knowledgeable of some Latin would be an asset. I'm really enjoying these lectures and look forward every Wednesday to attend. My tutor is really passionate about the subject and makes it fun. I was surprised to find that there were people of all ages attending, and that makes it even more enjoyable."



Grace Ann Cachia is following the Greek and Roman History Course.

"I am currently following the Greek and Roman History classes and my enthusiasm towards the acquiring of knowledge of these great cultures grows more than proportionally to the two hour weekly lecture. I was attracted to this course because, long ago at school, we did get a taste of Greek mythology and over the years one acquires some more exposure to the wisdom of these great mind-boggling ancestors. I thoroughly enjoy the sessions and would recommend them to all those open to learning about the greatness of civilisations which helped shape the world we live in."



Anthony Mizzi is following the Ancient Greek Mythology Course.

"I am a liberal arts graduate from King's College London currently pursuing a course in Ancient Greek Mythology in my spare time. As a student of the Arts & Humanities my interaction with Classics has been a very broad one, from the contemplation of their philosophy to a sociological examination of how Ancient Greek and Roman society flowered both culturally and politically. My dissertation in fact focused on the psychological impressionability of the first civil societies and how myth was a crucial component in the delineation of law, order and culture. However having mostly dealt with secondary authorities from both the Renaissance and Enlightenment periods, I felt it necessary to supplement my knowledge with a closer look at the formation of these first myths, or at least, to refresh my knowledge where possible. I would recommend this course on the basis that it provides a healthy foundation from which to develop an understanding of the morality and culture of the ancients, but what is more to understand how myth represented something of a visual language for these early civil societies with which they dictated their story, culture and their law."



Megan Mallia is following the Ancient Greek Mythology course.



"Apollo & Daphne" (Piero del Pollaiuolo)

"I am following the Degree+ Ancient Greek mythology course, my first classical topic. What really got me interested in mythology this year was one particular story: Daphne and Apollo. The bay laurel, 'Daphne' in Greek, symbolises strength, courage and everlasting victory. Very aptly, because, since her murder in October, the bay laurel has come to symbolise Daphne Caruana Galizia's immense bravery. I believe that mythology is an indispensable subject and is definitely worth learning."



Book Review

John Grech is the manager of the National Book Council (NBC). Previously he worked as a teacher of English, a bank clerk and a tutor for autistic children. Besides his job at the NBC he also works as a part-time lecturer of Ancient Greek (Degree+) at the University of Malta and in his free time he pursues his many passions, which include painting, reading and jazz.

The Lagoon: How Aristotle Invented Science

Author: Armand Marie Leroi

Publisher: Bloomsbury

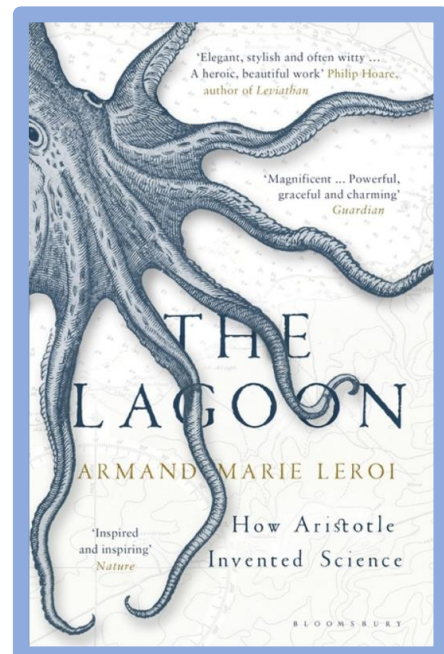
Year of Publication: 2014

*Reviewed for the MCA Newsletter by
John Grech. This is not a paid advert.*

Butterflies, lungs and cuttlefish

Claiming Aristotle was a scientist – not to mention, the inventor of science – is not only controversial, it carries more than a tinge of irony. A critical point in the emergence of the modern scientific method is marked by the publication of Galileo Galilei's thought experiments, which in effect constituted a complete refutation of Aristotelian physics. By exposing the arbitrariness of key Aristotelian notions that were once assumed to be self-evident truths, such as the notion of a universal standard of rest, Galileo opened a discussion that would lead via Newton, Faraday and Maxwell to Einstein's theory of special relativity and the ditching of the notion of absolute time, along with other 'absolutes'.

It would seem that by freeing itself of the strictures of Aristotelian thought, science could take up from where its archaic first steps had pointed – the atomism of Democritus and Diogenes Laertes. Of course, this account is simplistic and not fair. Firstly, it ignores the enormous contribution made by Aristotelian thinkers to the formulation of the modern conception of a scientific theory. It should



suffice to mention the Renaissance Islamic scientists and the idea of testing models by conducting controlled experiments, just one example of their inestimable contribution to world science.

Secondly, it ignores what Thomas Kuhn defined as the paradigm shift. As Kuhn would later relate, his initial bewilderment on reading the scientific work of Aristotle was a formative experience – it first left him with the impression that Aristotle was an inexplicably poor scientist, only to make him realise subsequently that he had missed the key shifts of meaning wrought by the many scientific revolutions that separated him, a 20th-century reader, from the author of those texts.

One of the merits of Leroi's study, which focuses on Aristotle's work in biology, is that he takes great

care in dwelling on the semantic repercussions of these paradigm shifts, carefully tracing the meaning of the terms used by Aristotle and testing them against textual evidence. In the chapter 'Soul of the Cuttlefish', for instance, Leroi examines Aristotle's conception of living organisms as things imbued with 'a soul'. Typically, he first considers the evolution of the term from the Homeric conception of a disembodied entity (the life-force that escapes the corpse on death, like the butterfly clambering out of the chrysalis, both of which are psyche in Greek) to the soul of Plato's *Phaedo*, an active force that regulates our thoughts and desires while we are alive and persists after we die. None of this is too surprising until we get to Aristotle, whereas Leroi shows, the soul seems to refer to something else entirely. He quotes Aristotle:

"If we must say something general about all types of soul, it would be the first actuality of a natural body with organs."

Leroi identifies the key word 'actuality' (entelekheia), which contrasts with 'potentiality' (dynamis), both key ideas in Aristotelian science and mathematics. Thus, the potentiality of a seed or a fertilised egg becomes an actuality, a soul, as the form realised in functioning adults. Entelekheia is derived from telos – end or goal, which in Aristotle's metaphysics is strongly connected to logos, definition. In other words, the soul is practically the sum of an animal's functional features. Aristotle, quoted by Leroi, puts this succinctly: 'if the eye were a living creature, vision would be its soul.' Clearly, Aristotle's soul is not matter but it dies with it.

As for the question that started this review, Leroi has this to say: "To assert that Aristotle is a scientist is to suppose that we can recognize one." He points out that Aristotle never called himself a scientist (obviously, since the term as such did not exist) but of the two closest words – physiologos (one who gives an account of nature) and physikos (one who understands nature), he preferred the latter. This could easily lead into the thorny matter of what exactly is entailed by 'understanding nature', an argument pursued by the chemist James Lovelock,

who accuses biologists of substituting the main question that should underpin such understanding (what is life?) with the need to catalogue all forms of life, as though the act of cataloguing anything could ever amount to understanding the object of the catalogue. However, one can hardly dispute the fact that Aristotle does indeed show understanding of certain aspects of life, in particular, its identifying complexity and fragility. *The Lagoon* gives various examples of this:

'He compares the organization of animals to that of a well-governed city. A central organizing principle, the soul, sets things in motion and the rest just follows.'

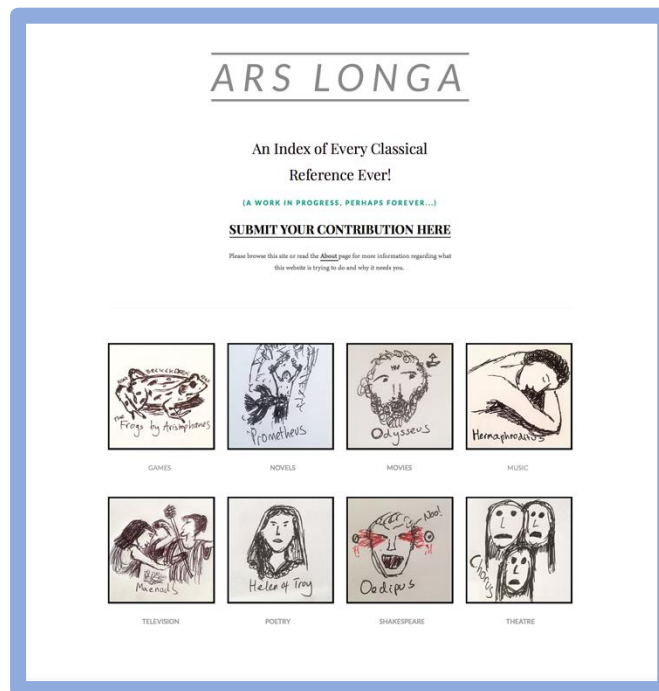
'...Aristotle worries that the heart's internal fire will rage unchecked, consume all its fuel and so precipitate a metabolic crisis. He therefore argues that animals must have a variety of devices that keep their fires under control'

As should be clear from the foregoing, while not a particularly difficult read, *The Lagoon* is demanding in terms of time and intensity of attention. Leroi certainly does not shy from nitty-gritty – his analyses of Aristotle's model of the pulmonary system and why it would not work is a good example of this. Nor does he seem to care much for the usual concerns of publishers about the length of the book and the amount of information it contains. Not quite your average door-stopper volume, it still contains 100 pages of glossary, appendices, notes and bibliography, besides the main text.

The title refers to a real place, a lagoon in Lesvos, where Aristotle is known to have spent some summers and where the author theorises (after d'Arcy Thompson) he must have made many of his acute observations of the natural world. The book is structured on a series of excursions to the lagoon which become the starting points of discussions about different aspects of Aristotle's biology – his system of classification, his sources of information about the anatomy (did he practice vivisection? apparently yes), his understanding of biological function, ecology and much more.

The Classical World online

David Hogg knows that the Classical World is still relevant. His journey to Latin began at a later age but now he has even managed to introduce Latin GCSE at the school where he teaches. His website <https://ars-longa.squarespace.com/> is a showcase of all the ways diverse art forms still draw on the Classical World for inspiration. In his own words, the “website is an insane attempt to list every Classical reference, allusion, inference and suggestion there has ever been. I want this to be a resource that works both ways - so you can see which Classical references are being made *and* what bodies of works contain Classical references.”



David Hogg also administers a Facebook page and a Twitter account connected with this project, where he sometimes publishes short poems about historical and mythological figures. He has allowed us to reproduce two of these poems.

My name is **Caligula**
Raised in the Germania region
I had a little uniform
And was mascot of the legion.

I became a mean emperor
A tyrant on a throne
I oddly tried to make
My horse consul of Rome.

But I was too much
I came across too hard
And so I was killed
By my Praetorian Guard.

My name is **Priam**
I was the King of Troy
Until I fell foul
Of an Odyssean ploy.

The Greeks hid their men
Inside a wooden steed
Foolishly we let them in
And they made us bleed.

Laocoon tried to warn us
But his advice we did not take
Because he and his two sons
Were eaten by a snake.

Book Review

Robert Pisani is a School Librarian. We will be publishing some of his reviews of books with a classical bent. You can follow Robert's book, music and film reviews on his blog <https://deucekindred.wordpress.com>.

Circe

Author: Madeleine Miller

Publisher: Bloomsbury

Year of Publication: 2018

Reviewed by Robert Pisani. This is not a paid advert.

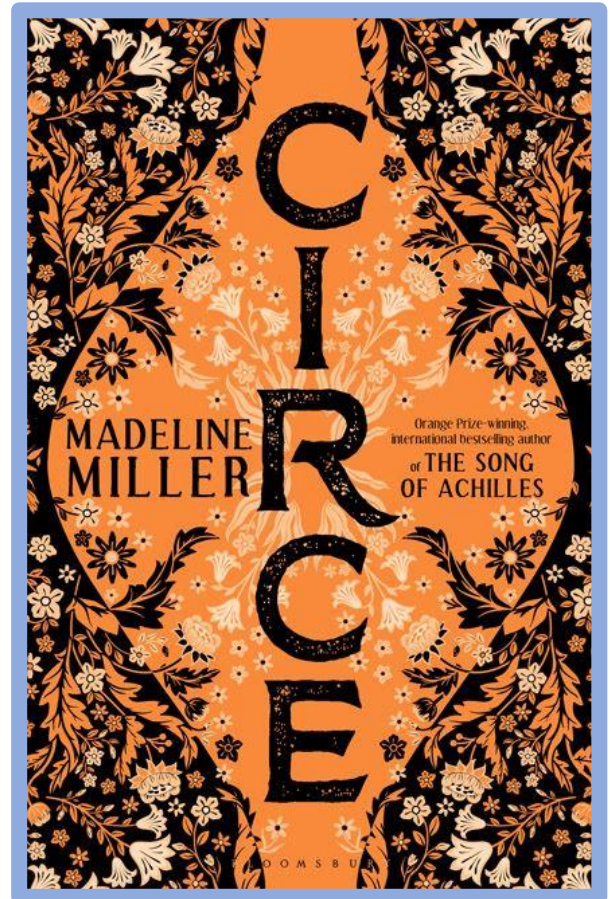
Circe is one book I have been anticipating for a long time. I had adored Miller's debut novel, *The Song of Achilles*, and since I am a fan of Greek Mythology, I had high expectations for this long overdue follow up.

I first heard of *Circe* through an episode of *DuckTales*, where the famed witch turns people into pigs. A couple of years later, when I seriously got into Greek Mythology, I learnt about her role in helping Daedalus, Odysseus, and her banishment. However I did learn about how Circe managed to conjure the magic spear that her son Telegonus used when he went to Ithaca.

Since *Circe* has appeared with quite a few famous mythological gods, titans and monsters, Miller covers a lot of ground. In fact *Circe* is perfect for someone who is just learning about mythology as all the major myths are told, from Cronus' attempt to destroy the Olympian lineage to the aftermath of the Trojan war. Miller writes about mythology effortlessly and makes it fun.

But for someone who has heard and read these stories many time, does *Circe* offer anything new?

The answer is yes – Miller cleverly places Circe as the narrator of her own stories. Whereas most



writers portray Circe as a cunning witch, Miller makes her out to be a person who is misunderstood by the male-dominated titan and Olympian races. Throughout the story she is a pawn, a victim and a troublemaker. As the book progresses she becomes a strong, no nonsense figure who stands up to the arrogant gods and make them realise what windbags they are. By the end of the book she becomes a tender warrior.

There is a lot to admire about *Circe* but it's not entirely perfect. There are parts that drag a bit and the relationship with Telemachus is melodramatic, but with a novel of this scope it would be a bit difficult to be totally consistent. On the whole, however, *Circe* is a fine novel and a good follow up to *The Song of Achilles*.

Valerianella

John Grech aptly rewrites the Rapunzel fairy tale in Latin, giving it his own unique twist.

Auream comam ex fenestrae demissam scandit iuvenis ut turrin sine ianuis intraret, sola in quo manebat puella, quam ille tot amabat ut ad eam in turri visitandam quotidie per silvam ferocem mane et noctu equitare auderet. Nesciens quare aureae comae puella sola in turri viveret, necque qui eam ibi incluserit, pulchritudine dulcis puellae caecatus, ei nubere volebat. Sed cum captiva in turri sine ianuis esset, quomodo de turri descendere poterat puella?

Fune perlongo tandem adepto, iuvenis ad turrin cucurrit ut cum puella exiret. Cum maga, quae puellam ibi inclusit, hoc intellexerit, puella statim necata, auream comam tonsam demisit pro iuvene, qui apud turrin exspectabat. Maxime stupuit ubi apud fenestram pervenit, per quam ab illa maga expulsus, in rosetum spinosum cecidit et, oculis a spini punctis, circiter turrin caecus claudicabat.



Rapunzel, pencil drawing by author

Esuriens et tremens, nesciens quo iret, in silva feroce ambulabat iuvenis, qui mox ille ipse sicut bestia se gerebat. Accidit ut, per silvam errans, in oculorum tenebris claudicans, brachio extenso, murum manu tetigit iuvenis, qui statim intellexit se apud puellae turrin reversum esse. Reminiscens, diu lacrimavit iuvenis donec, mirabile dictu, sensus videndi ei restitutus est. Puellae turrin videns, iuvenis lacrimarum oblivisceretur et magna voce clamavit: “Valerianella, Valerianella, comam demitte!”

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Meet & Greek

The Malta Classics Association held its first purely social event, a Meet & Greek on the 1st August at the Classics and Archaeology Farmhouse. The event was very well attended by Classicists and non-Classicists alike. The MCA was honoured by the presence of HE the Ambassador of Greece Chryssoula Karykopoulou. Deli Greek a local business provided nibbles and Osborne Caterers kindly helped to make the event a success. The purpose of the event was purely for socialising purposes and it fittingly ended with some Greek dancing.

