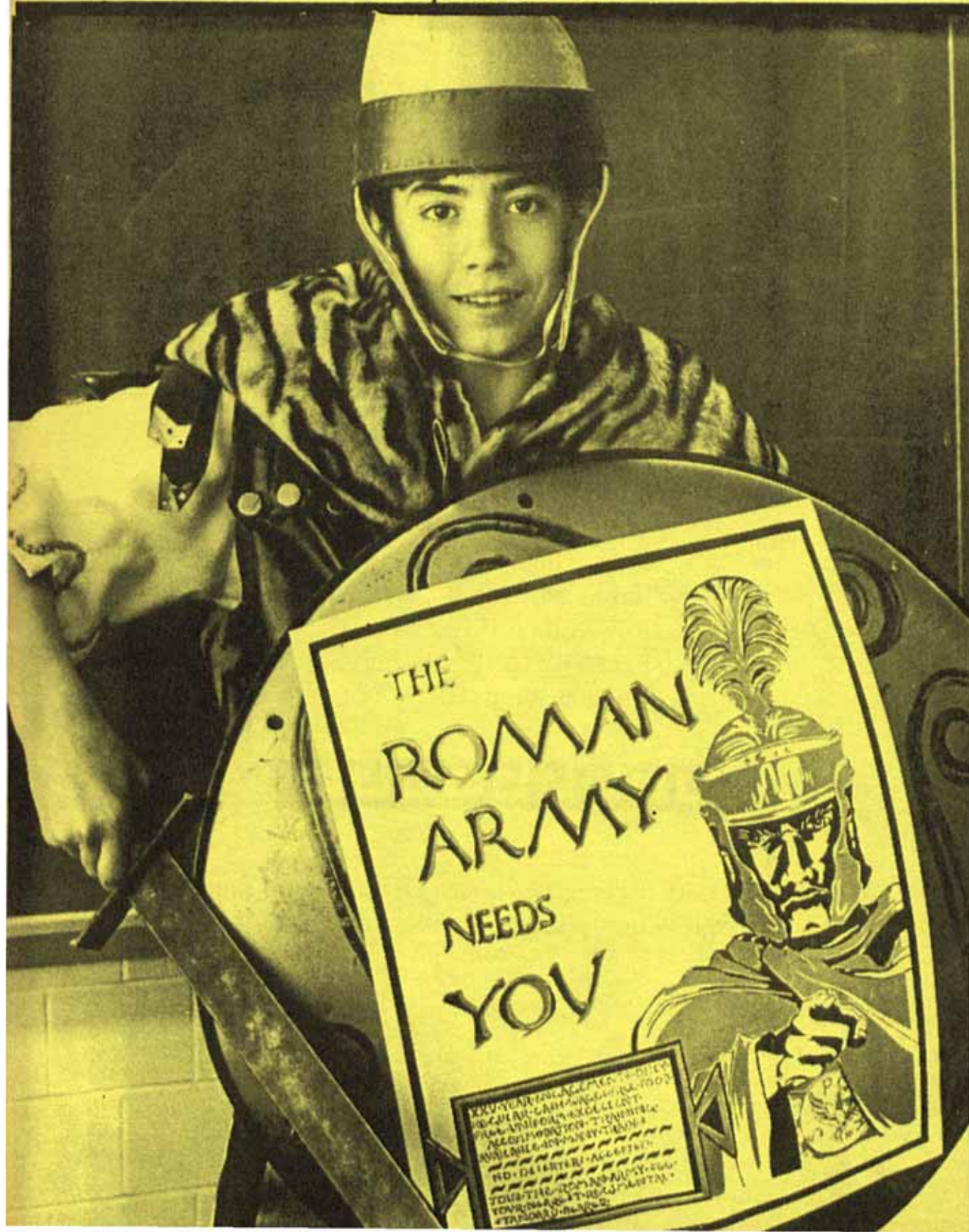


Newsletter

VOL. V, No. 4

Pompeiana, Inc.

March, 1979



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COVER PICTURE: Greg Beal, 9th Grade Latin student,
Fulton Jr. High School, Indianapolis, Indiana.

POMPEILANAE PRAEFECTUS SALUTEM DICIT
LITTERARUM CLASSICARUM STUDIO SIS!

May I personally welcome the many new members who have joined Pompeiiana, Inc. after receiving our new Catalog.

All Pompeiiana's members are encouraged to photograph any special spring activities that they sponsor for their classes and to share these with us so that we can publicize them in the May Newsletter. A photo together with names of those pictured and a short story describing the activity will insure coverage. Plus, your activity will inspire others to sponsor similar events.

Pompeiana, Inc. has been notified of the need for a Latin/English teacher during the '79-'80 school year to cover a one-year leave of absence. Anyone interested should write: Mrs. Nancy Mack, Wayne High School, 9100 Winchester Road, Fort Wayne, Indiana 46819.

Carol Day of Bedford, Indiana, recently wrote to me concerning a special interest of hers, and I wish to share sections of her letter with you in this column:

"Many high school students studying Latin and the classics must be looking for a college or university which will encourage and guide them through further studies of the great books of antiquity and of more recent times. As a member of Pompeiana, who is deeply interested in promoting the study of the classics at all levels of education, I think we should try to help interested high school students to find a college or university which can provide them with such an education...

"I am enclosing some information about a relatively new undergraduate school which, I think, will arouse the interest of at least some students of the classics. This is Thomas Aquinas College in Santa Paula, California. I feel as though I know this school well since I know two of its graduates who are very enthusiastic supporters of its programs.

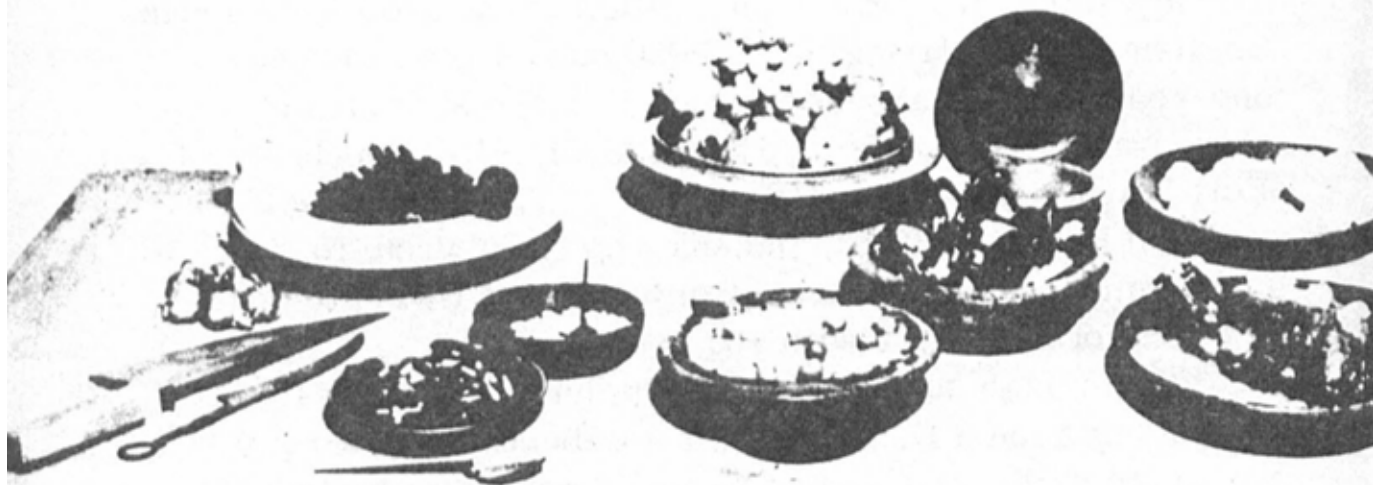
"If you know anyone who might be interested in Thomas Aquinas College, you could have them write Maureen Gahan, Bicknell E-100, Bloomington, IN 47401 for personal impressions and reflections as well as to the college itself for information: Anne Wynne, Admissions Counselor, Thomas Aquinas College, 10000 North Ojai Rd., Santa Paula, CA 93060

Bernard F. Barcio

LET'S HAVE A REAL ROMAN BANQUET!!!

The main meal at the end of the day was regarded by the Roman family as an important occasion. At this time the family gathered together, often with friends, after a visit to the public baths (or their own private bath-suite) and sat or reclined in the triclinium, a pleasantly decorated room usually with a fine mosaic floor. Arranged around three sides of a table, the fourth side being left for serving, the guests would recline on large couches, each accommodating three people.

Pictured below is what might have been a typical serving table ready for the evening meal.



1. Parsley in a mortarium
2. Grapes and Pomegranates
3. Small hot rolls
4. Duck with cucumber sauce
5. Mussels
6. Pine Kernels
7. Leeks cooked with olives
8. Dates fried in honey

Marcus Gaius Apicius was a connoisseur of fine food who lived in the time of Tiberius and authored a Roman cookbook entitled The Art of Cookery.

Here are some recipes from Apicius' cookery book, all of which have been tried and adapted by the translators Barbara Flower and Elisabeth Rosenbaum.*

LEEKS

Cook the leeks with olives and serve with oil, liquamen and wine.

(Liquamen, the most commonly used seasoning, was factory produced in many towns in the Roman empire. The nearest equivalent today would be a very strong fish stock with anchovies as its main ingredient.)

BEETS

They are good served with a dressing of mustard, a little oil and vinegar.

CARROTS

Serve raw with salt, pure oil and vinegar. (A method much favored as a French hors d'oeuvre today!)

PATINA OF VEGETABLE MARROWS

Boil the marrows, then fry and arrange in a shallow pan. Pour over cumin sauce with a little wine added. Bring to a boil and serve.

HONEY-GLAZED HAM, BAKED IN A PASTRY CASE

Boil the ham with about 1/2 lb. dried figs and 3 bay leaves. Remove the skin and make criss-cross incisions, which you fill with honey. Next make a paste of flour and oil (1 lb. flour and enough oil to make a manageable pastry). Roll out pastry and cover ham. Bake in the oven, remove pastry when it is cooked and serve the ham as it is.

HOME-MADE SWEETS

Stone dates, stuff with nuts, pine-kernels or ground pepper. Roll in salt, fry in cooked honey and serve.

HOT BOILED GOOSE WITH COLD SAUCE A LA APICIUS

(Boil the bird) Pound pepper, lovage, coriander seed, mint, rue; add liquamen and a little oil. Mix. Dry the hot boiled goose with a clean cloth, pour the sauce over and serve.

MILK AND EGG SWEET (Baked egg custard)

Take milk, mix with honey, add 5 eggs to 1 pint or 3 eggs to 1/2 pint. Work the eggs with the milk to a smooth mixture. Strain into an earthenware pot and cook over a slow fire. When it is set, sprinkle with pepper and serve. (Nutmeg could be used instead of pepper.)

ANOTHER SWEET

Remove the crusts from wheaten loaf, break up into largish morsels. Steep in milk, fry in oil, pour honey over and serve.

FOR ROASTING BIRDS

You give a bird a greater flavor and make it more nourishing and keep all the fat in, if you wrap it in pastry made of oil and flour and cook it in the oven.

Other favorite foods of the Roman gourmet included snails fattened on milk until they could no longer retreat into their shells; dormice fattened on nuts in special earthenware jars (battery dormice); pigeons immobilized by having their wings clipped or legs broken, then fattened; oysters and other shellfish; ham, suckling pig; peacocks, pheasant and goose; and chicken.

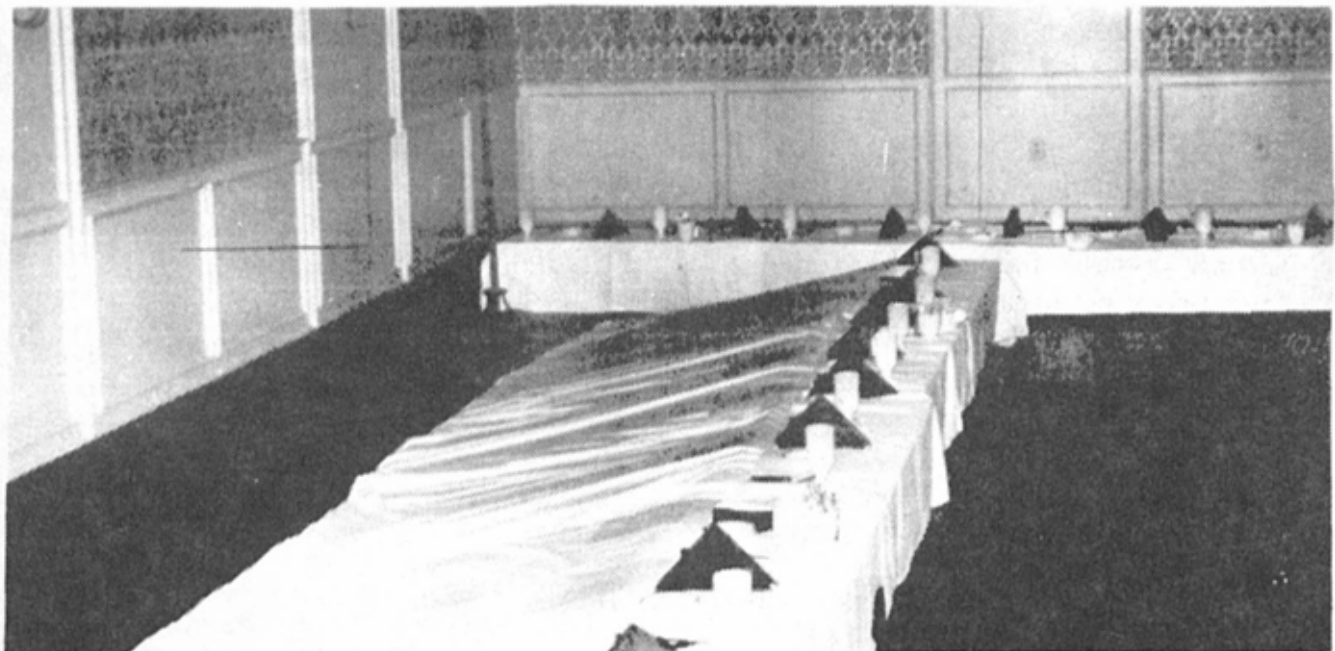
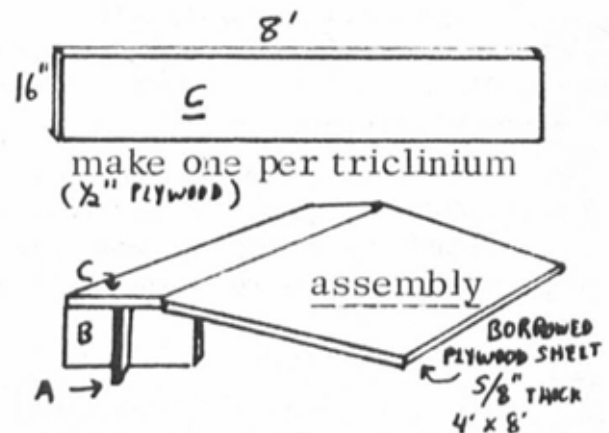
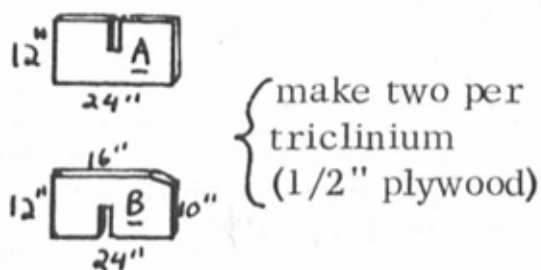
* Food and Cooking in Roman Britain, Marian Woodman, Sabra Publications, Gloucester, England, 1976.

(Special thanks to the Robert Weaver family for donating this book to Pompeiiana.)

WHEN DINING LIKE THE ROMANS, RECLINE, RECLINE, RECLINE!

For the ultimate experience in Roman dining, there's no substitute for eating finger food while lying on one's tummy or side. Discover first hand that what really killed the Romans was mild indigestion caused by trying not to slide off their couches while balancing a duck wing in one hand and a full-to-the-brim glass of "vino rosso" in the other. Actually, triclinia are quite comfortable after one becomes a banquet veteran. They are even simple to make by using interlocking upright supports and borrowed 4' x 8' sheets of 5/8" thick construction grade plywood. Top the triclinium off with a little padding and a colorful throw, and ECCE, instant authenticity.

For those interested in building their own triclinia, I offer the following sketches based on the permanent slanted couches seen in many homes in Pompeii.



Banquet Entertainment Unsurpassed.

After years of wondering what to do with the myriad of empty gift wrap tubes that remain after the rush of Christmas, I finally began to have mock tube fights with my children around the house. The tubes are harmless and break instantly if a direct hit is made. It turned out to be great fun, and each year we made short work of the supply.

Then I wondered how this free-style home fun could be turned into an organized and regulated contest to be enjoyed by Latin students at their Roman banquet. The following rules emerged:

- I) A collection of tin foil wrapped tubes are prepared prior to the beginning of the matches.
- II) Paired "gladiators" choose their weapons at random at the beginning of each match.
- III) Gladiators are required to compete while standing behind lines marked five feet apart on the floor (at this distance, a gladiator can make contact with his opponent's sword but not his body).
- IV) A time limit is imposed on each match to insure that the gladiators compete eagerly.
- V) The first gladiator to bend or break his opponent's sword or knock it from his hand is declared the winner. (If both tubes bend, the more seriously damaged one loses.)
- VI) If time runs out and neither gladiator has destroyed his opponent's weapon, the crowd indicates their choice for the most enthusiastic gladiator by giving the "thumbs up" sign. The loser gets "pollice verso!"
- VII) The winner may be awarded a prize instantly or may be paired off with the winner of another match to determine GLADIATOR MAXIMUS.



ARS GRATIA ARTIS!

As I walked into the art gallery, I thought, "TEMPORA MUTANTUR! When one used to go into an art gallery, one could see lovely paintings and works of art!"

While I was looking at one particularly objectionable abstract painting, ugly AD NAUSEAM, a handsome young man who looked as if he had a MENS SANA IN CORPORE SANO came up to me and said, "ARS GRATIA ARTIS!"

I replied, "Maybe so, but whoever painted this must be NON COMPOS MENTIS."

"Why, thank you!" he said nonchalantly. "It happens to be my MAGNUM OPUS."

As I turned fifty shades of purple, I said quickly, "MEA CULPA! I shall be a PERSONA NON GRATA here because I am SEMPER FIDELIS to the BONA FIDE masters of art. O TEMPORA! O MORES! NOLO CONTENDERE...I guess I'll never change! TEMPUS FUGIT, and I must be on my way. I'm truly sorry for my LAPSUS LINGUAE."

I started to leave, but the handsome young man stopped me, saying, "ERRARE HUMANUM EST; so don't fret over your LAPSUS LINGUAE. I may be NON COMPOS MENTIS, but this museum is my SANCTUM SANCTORUM. You see, I am really a DOCTOR JURIS, but AMOR OMNIA VINCIT, and my real love is art. MIRABILE DICTU, I have reached the ASTRA PER ASPERA, and I am finally happy. I can understand your love for the so-called BONA FIDE artists, but maybe I can teach you about other kinds of art. Won't you join me for a delicious dinner AB OVIS AD MALA and we'll discuss it?"

"I'm taking the idea that you can change my mind about art CUM GRANO SALIS," I replied, "but EXCELSIOR! I'll meet you at eight!"

by Monica Parker
Latin I
Bay Senior High School
Bay St. Louis, MS

(Student of Mrs. Rene de Montluzin)

MIRABILE DICTU!

GLORIA IN EXCELSIS DEO! The CORNU COPIAE is filled! TERRA FIRMA was plowed PRO BONO PUBLICO, and LABOR OMNIA VINCIT!

The little boy who helped the farmer had MENS SANA IN CORPORE SANO, and when he planted each seed, he couldn't help thinking, "E PLURIBUS UNUM!"

One day, however, by mistake he planted pumpkins in the corn patch. "TERRIBILE DICTU!" he cried to the PATER FAMILIAS. "MEA CULPA! I planted the wrong seeds!"

His father replied calmly, "PAX TECUM! ERRARE HUMANUM EST. We'll plant the corn in the pumpkin patch. DEO VOLENTE, each crop will grow. PRO TEMPORE, STET."

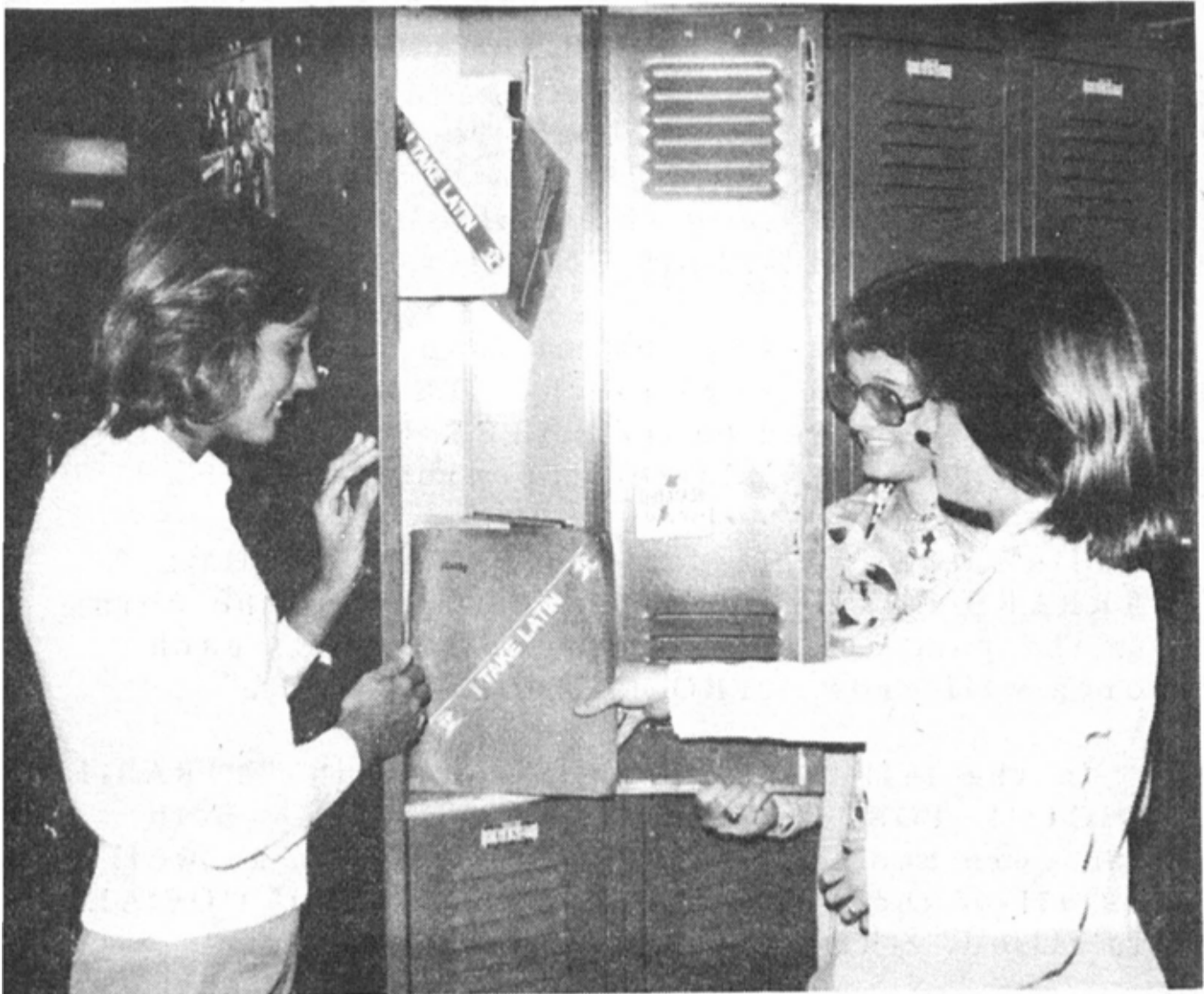
In the fall the father told his son, "MIRABILE DICTU! POST PROELIUM, PRAEMIUM! Both the corn and the pumpkins have grown as well as all of the other crops. The CORNU COPIAE is filled, GRATIAS DEO!"

"Oh, Daddy," cried the child, "think of how good all this food will be CUM GRANO SALIS!"

By Vickie Young
Latin I
Bay Senior High School
Bay St. Louis, MS

(Student of Mrs. Rene de Montluzin)

"I TAKE LATIN"
A NEW THEME SONG AT ED WHITE H.S.
JACKSONVILLE, FLORIDA



At Ed White High School in Jacksonville, Florida, "I Take Latin" bumper stickers do not stick just on car bumpers. The stickers appear on everything from lockers to notebooks as well. Since the Latin enrollment increased by 40% this year, obviously the stickers are good advertisements for Latin.

(Left to right: Jeanette Lyman, Janet Ezell, and Kelly Knowlton, students of Linda Gaskin, show off their collection to prove "They Take Latin.")



Money

And without the fairer sex there would be no money...

One of the epithets of the goddess Juno, in Roman mythology, was MONETA. When the Romans built a mint at the Temple of Juno Moneta, this word became a generic term describing a place where money is made.

The French translated MONETA as MONEIE, which became MONEYE...hence money. Something no lady likes to be without.

When the first Romans began to barter with metal, a 100 lb. block of bronze stamped with the picture of a cow (PECUS) became the medium of exchange for a cow. According to today's cattle market, such a block of PECUNIA would be valued at approximately \$500.00. The subsequent effect of inflation on Roman metal monetary units is shown below.

Unit	5th Century B.C.	289 B.C.	269 B.C.	217 B.C.	A.D. 268
UNICA		.27+			
SEXTANS		.55+			
QUADRANS		1.25			
TRIENS		1.66+			
SEMIS		2.50			
100 lb bronze AS	500.				
1 lb bronze AS		5.00			
5 oz. bronze AS			1.00		
2 oz. bronze AS				.02	
1 oz. bronze AS					.0025
silver SESTERTIUS		2.50	.05		
silver coated SESTERTIUS					.005
silver QUINARIUS		5.00			
silver DENARIUS		10.00	.20		
silver coated DENARIUS					.05

A REVIEW BY B.F. BARCIO

Perhaps in no other area do classical scholars fall short of positive contributions as they do when they write of ancient catapulting. Writers such as Soedel and Foley enjoy speculation and seem content to pass on the tired guesses of years past rather than to add to the world's knowledge of these fascinating machines. It is disappointing to this reviewer that after fourteen years of modern catapult experimentation and the compilation of workable catapult blueprints and an impressive set of verified catapult achievements such writers as Soedel and Foley still prefer to write abstractly about these machines.

Granted, philosophizing about catapults is a darn sight easier than building them--certainly it is less expensive and a lot safer. It is, however, only in the building and firing of full-scale catapult reconstructions that one can develop any critical ability to evaluate ancient texts on these matters.

For example, it is one thing to write glibly that the ancients used a flexible bow that "appeared" to be made of "wood core surmounted by a tension layer of animal sinew in the front and a compression layer of horn in the back," and it is quite another thing to reconstruct a powerful, reliable, working model of such a bow. How does one make "a layer of animal sinew"? How does one attach "a layer of horn" to the back of a piece of wood? Soedel and Foley's sketch of such a bow (p. 151) seems purposely vague in this regard. Practice and experimentation on real bows powerful enough to achieve ancient distances indicates that laminating materials together is not the answer. At some expense, I have personally built and broken three large laminated bows. On the other hand, large bows that have actually worked were constructed with long layers of wood bound loosely together in spring-leaf fashion. Such bows have successfully (not theoretically) fired 3' long 1 lb. spears over 668 feet. Yes, photos and blueprints are available to the serious researcher.

Another modern catapult powered by two skeins (each 3" in diameter) of 1/4" nylon rope successfully fired a 1 lb. spear 701'. After one has built and fired such a machine, he begins to appreciate the ancient claims as no library-bound scholar can.

On p. 152 of the article and on the cover of Scientific American, a catapult is shown that is nicely drawn but wholly impractical from the point of view of one with a working knowledge of these machines. Having personally witnessed the tremendous human effort required to twist an 8" thick skein of 1/4" nylon rope (and this using a two step gear system and 6' long wrenches manned by 5 to 6 strong young men), I see no way that the tremendous skeins shown in this drawing could ever have been successfully twisted given the means (or lack of means) indicated on this drawing. If twisting each skein would require a better gear system than this drawing indicates, the cocking system is also totally inadequate. There is no way that the circular ratchet pictured at the rear of the machine could be operated. The teeth on the one gear shown are too large. The ratchet (though drawn vaguely) is too simple. In other words, the picture in no way suggests the working details of such a machine.

Classical scholars who interest themselves in the working of ancient catapults can no longer ignore the bulk of modern catapulting research that has been done and hope to save face in their publications. Even limited experience with a twisted rope spear hurler would indicate that the design of the "board forming the top piece of one of the torsion spring frames" (pictured in detail on page 153) is impractical. To have the firing arms spring that much ahead of the inner wooden support blocks would cut the bow string as it struck these members repeatedly. The interference of these blocks would also deprive the bow string of its moment of final push on the spear. Perhaps if the artist had drawn the machine in its un-cocked attitude, he would have realized this. Again, there can be no substitute for a working familiarity with catapults when one is writing about them--even Vitruvius was quick to admit this.

For pure fascination, one can read how ancient authors describe machines capable of hurling stones weighing 172 to 357 lbs. But if one wishes understanding and not just fascination, there are now blueprints available that describe exactly how such a machine can be built to successfully hurl 100 lb stones 579' and stones weighing 40 lbs 798'.

Now that the specific details of catapulting have been rediscovered and published in a book entitled Catapult Design, Construction and Competition, the facts--not the conjectures--of catapulting may be analyzed by engineers with computer expertise who really want to understand this ancient science.

Practicing catapultors have too long been plagued by artist-scholars who sketch pretty, but unworkable, pictures of ancient catapults. Such sketches simply serve to set back modern research and true understanding. Since no blueprints of the important details of ancient catapults have survived, experimentation is the only avenue open to a true scholar who wants a realistic understanding of catapults.



REBELORUM: a modern catapult capable of firing a 1 lb. spear 668' 3". More photos and blueprints are available in the book CATAPULT DESIGN, CONSTRUCTION AND COMPETITION available from Pompeiana, Inc.

LATIN AND ENGLISH REACTIONS TO READING THE ILIAD

by Parker Nolan, 9th Grade Latin Student,

Fulton Jr. H.S., Indianapolis, Indiana

Iliadem, dico, ex antiquitate esse,
Sed lyrica eius permanere videri.

Ut conjurationem lyricam comprehendas,
Debes multum legere.

Capite meo in manibus meis
Sedeo et per terras antiquas deerro.

Video bellum et proelium,
Et compellor ut amplius legam.

Graii et Troiani erant fortes et magni,
Mentes eorum avaritia invidiaque implebantur.

Graii fortunam Troianorum coniuraverunt,
Et equum suum extra portam reliquerunt.

.

The Iliad, I say, is from the past,
Its lyrics seem to last and last.

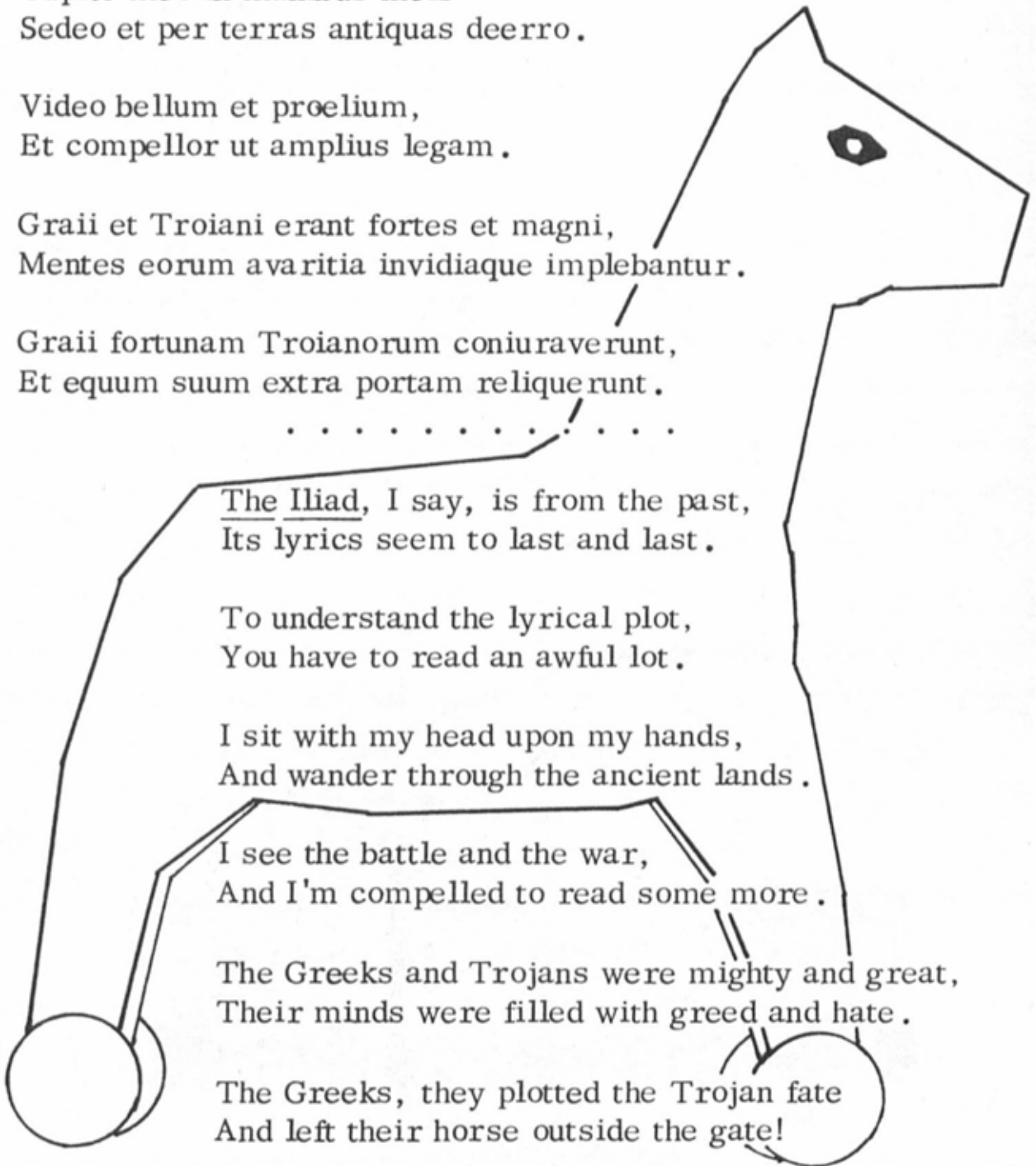
To understand the lyrical plot,
You have to read an awful lot.

I sit with my head upon my hands,
And wander through the ancient lands.

I see the battle and the war,
And I'm compelled to read some more.

The Greeks and Trojans were mighty and great,
Their minds were filled with greed and hate.

The Greeks, they plotted the Trojan fate
And left their horse outside the gate!



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