

## CARPE DIEM

### Poetis Mortuis Societas

Sine dubio, Erithacus Guiliemi est unus ex comoedus – et histrionibus – ingeniosissimis, versatissimis acutissimisque in America.

Ingenium eius tam versatile et celere est ut, cum comoedus in pede sit in scena, saepe sit difficile intellectui ea quae hic comoedus significet et eos quos imitetur. Habet tantas acutas crebrasque sententias in mente sua ut omnes parum celeriter recitare possit.

Spectatores mente comprehendunt ac spectare comoedum qui habet ingenia paene infinita, sed comprehendere facetias eius saepe non possunt.

Quando est comoedus in pede, Erithacus lactissimus est – ingenia sua infrenata sunt et spectatores provocat ad facetias comprehendendas.

Erithaci ingenium comicum, autem, fit facilius ad intellegendum quando cogitur ut vobis personam unam agat, e.g. Morcum in MORCUS ET MINDEA, Adrianum in TE SALUTO, VIET NAM, vel Oculum Protrusum.

Erithacus Guiliemi, autem, plus agere potest quam esse comoedus in pede. Histrionem versatilis est. Hoc ingenium demonstravit quando in pictura movente cui titulus erat POETIS MORTUIS SOCIETAS personam egit cui nomen erat Iohannes Keatinus.

Iohannes Keatinus erat magister in ludo in Nova Anglia in quo puerorum educandorum atque alendorum cura suscipiebatur.

Keatinus hortabatur studentes ut comprehendant litteras bonas imitari vitam – sed primo necesse erat studentes amare vitam ipsam ut litteris bonis ex aequo accedant. Tandem necesse erat conferre litteras bonas ad vitam quam ament.

Keatinus studentibus mandavit ut vivant et carpant diem et fruantur litteris quibus student, Infelix dictu, studentes haud recto intellegebant Horati "Carpe Diem," et ludi regulas violare incipiebant.

Unus studens autem "Carpe Diem" recte intellegebat, sed novam philosophiam suam cum patre suo disputare non audebat; ergo hic studens sibi mortem conscivit.

Quod ludi administratores Keatini docendi philosophiam non approbaverunt, cum studentis mortis voluntariae condemnauerunt et eum e ludo eiecerunt.

Iohannis Keatini persona ab Erithaco optime agitur – cum multis spontaneis facetiis quibus in scena fruatur – et demonstrat se certe esse histrionem et comoedum ingeniosissimum, versatissimum acutissimisque in America.



Si non spectavisti hanc picturam moventem cui titulus est POETIS MORTUIS SOCIETAS, carpe diem et eam specta quam citissime. Omnes qui Linguae Latinae student fruuntur Latinis verbis quae in hac pictura moventi adhibentur.

### Aphrodite Was No Lady

(Based on "Aphrodite Was No Lady" by Jesse Birnbaum, TIME, April 24, 1989, p. 92. Special thanks to Adda Loree Steele, Frankfort, Indiana.)

Because Aphrodite or Venus is the goddess of love and beauty, most of us have a warm spot in our hearts for her. We certainly don't associate her with fear and hatred – at least not until we read the story of Cupid and Psyche.

Homer tried to convince the world that Aphrodite was a Goddess of Pure and Heavenly Love, but even a quick glance through examples of Roman and Greek art shows that the goddess of love readily posed – semi-clothed – with anyone who was anybody (or anyone who was nobody for that matter). Wasn't the goddess of love and beauty married, you ask? Of course she was – to Hephaestus or Vulcan, the armor-maker of the gods. She doesn't seem to spend much time with her husband, however, and this author has never seen a fresco, mosaic or Greek vase that shows her posing in her husband's blacksmith shop.

Jesse Birnbaum, in a recent article in TIME magazine, has suggested, in fact, that Aphrodite or Venus should be viewed as a Goddess of Naughty Love. Birnbaum goes on to point out that over the years all those, from kings to cowherds, who have courted the help of the Goddess of Naughty Love have eventually attempted to manufacture or purchase special substances to aid in this love – substances called "Aphrodisiacs."

To whom, you may ask, did the pure lovers of the

ancient world turn for a role model if Aphrodite/Venus was viewed as a Goddess of Naughty Love?

An excellent question and one not easily answered. Hera/Juno was the goddess of faithful marriage, but she herself was not a good example of pure love. She, after all, was married to her brother, and he was more unfaithful to her than Aphrodite/Venus was to her husband. Artemis/Diana (or Luna) was a goddess of childbirth, and one might think that she would be a good role model for pure love. Artemis/Diana, however, did not believe in marriage. She preferred the single life.

As it turns out, pure lovers had to look for a role model among the legends of their society rather than among their theologies. Ancient gods, as it turned out, epitomized both the full range of trickery and evil known to mankind as well as the ultimate power hoped for and respected by humans. The gods and goddesses just didn't make good role models for pure love.

Legends, however, provided such wholesome examples as Pyrrha and Deucalion, and Philemon and Baucis. These were examples of love that could be idealized and followed by faithful lovers.

As Birnbaum also reminded her readers, Homer was, after all, blind. Aphrodite had nothing to do with pure and heavenly love. Aphrodite really was no lady!

### Scratch A Myth

#### Find A Fact

(Based on "Hydra of Mythology Rooted in Reality, Researcher Asserts," by Philip J. Hilt, WASHINGTON POST 5 Dec. 88, P. A4. Special thanks to Larry Marcus, Indianapolis, for bringing this article, reprinted in CURRENT CONTENTS, to our attention.)

Most people readily agree that many legendary characters were, in fact, real people at one time or another. They were great people. They did things others liked to talk about, and exaggerate, and talk about, and exaggerate until the stories grew to super-human proportions. Thus we get Paul Bunyan and the great Hercules/Heraclis.

But how true are some of the tasks supposedly accomplished by these legendary heroes? Did Paul Bunyan actually create the Mississippi River by lazily dragging his ax behind him as he walked from Bemidji Minnesota to New Orleans? Probably not! Did Hercules/Heraclis actually kill a monstrous lion near Nemea in Greece? Perhaps. It is conceivable.

But did Hercules/Heraclis confront and conquer a giant Hydra near Lerna in Greece? For many years the consensus has been, "Get Real! Don't ask silly questions!" Then enter Eberhard W. Zangger, respected Cambridge University researcher. Zangger believes he can prove that the story of the Hydra has definite roots in reality. The tale of the "monster" described a real and desperate situation in ancient Greece.

Zangger has discovered that in the region around the ancient cities of Tiryns and Lerna there was once a

(Continued in Pagina Secunda)

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### LATIN: YOUR BEST EDUCATIONAL INVESTMENT

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## Roga Me Aliquid

Cara Matrona,  
Our family lives in Pompeii. We used to be a happy family, and I used to have plans to study rhetoric on Rhodes—but that was before the lawsuit. Now all we do is talk about the fine that my pater, Pinaricus Cerealis, is going to have to pay. The problem is that Zozimus, the *garum* manufacturer, had my pater summoned before the *Duo Viri* and charged with failing to provide enough fish scraps to make the *garum* during the month of *Julius*. Zozimus knew that my pater had at least XX *clientes* who would testify on his behalf in the tribunal so he waited until a time when he knew that at least X of the *clientes* would be out of town. The result was that Zozimus had more witnesses than my pater, and we lost the judgement. Now we have to pay a huge fine with the money that had been set aside for my education. Is there anything we can do?

Pauper, Pompeiis

Care Pauper,

It sounds like your family has come up against a very shrewd businessman who knows how to use the legal system to his advantage. If you move quickly, however, you may be able to save your education in Rhodes. Your pater must file an *appellatio* immediately, either with the other *Duumvir* or with a Tribune if one is currently in office in your city. If your pater can get his appeal heard at a time when more of his *clientes* are in town, he may have a chance at getting the decision reversed. Speed is important, however, as such an *appellatio* must be made within a short time after the sentence was passed down. I should caution you, however, that if you lose the *appellatio*, another fine will be imposed on your family for having troubled the legal system. If your pater would not be able to pay this additional fine, he might be forced into handing you over to Zozimus as *ahomo liber in mancipio*, that is, a free man who must serve a creditor until a debt is paid.

If any do-gooders try to convince your pater that it is possible to keep appealing the case to higher and higher authorities—eventually bringing it before the *Imperator* himself in Rome, don't listen to them. While such appeals are theoretically possible, they are only successful in very important cases. Such an effort would only bring embarrassment and total financial disaster on your whole family.

### Beverly Hills Director Praises Latin

Michael Cart, the Director of Library and Community Services in Beverly Hills California, studied Latin at Logansport H.S. in Indiana during the late 1950's. His Latin teacher was Gertrude Johnson with whom he still corresponds. Cart went on to earn a bachelor's degree in journalism from Northwestern University and a master's degree from Columbia University.

In addition to his directorship responsibilities, Cart has also co-produced, written and hosted more than 250 weekly editions of "In Print," a T.V. book review and author interview program aired in Beverly Hills and in more than 130 other municipalities nationwide.

Concerning the study of Latin, Cart writes, "A great deal of my life these days is taken up with communication of one sort or another—writing, television broadcasting, public speaking, and—through my work as Director of the Beverly Hills Public Library—sharing both book and non-book media of communications with the community we serve. In all of this I have often had occasion to think how useful my high school instruction in Latin has been not only in terms of the development of my own working vocabulary but also in terms of my understanding of how language evolves. Young people of my generation were very fortunate to have the opportunity to study Latin in high school."



## Vergil

### A Physical "Wimp" Who Understood The Psychology of "Manly" Leadership

(Inspired by "The Real War 1939-1945" by Paul Fussell, THE ATLANTIC, Aug. '89, Pp. 32-40.)

Perhaps no soldiers in the history of warfare knew better than Roman legionaries that war is one of the messiest, most chaotic and insane activities in which men engage. Despite movies, T.V. and officially censored documentary films which we have all seen, very few of us, it seems, have even an inkling of exactly how messy and fearsome war can be.

Both now and in the ancient world, evisceration, dismemberment and loss of control of one's bladder and bowels are aspects of warfare that soldiers live with but few in the "non-front" world ever imagine, much less hear about.

These are the "unmentionable" aspects of warfare that lead to FEAR and—what mankind has decided is the true, ultimate test of manhood—a soldier's ability to confront, cope with, and survive this fear.

Lucretius (*De Rerum Natura*) hints at the rampant dismemberment that was part of ancient warfare, but he doesn't mention, as General Eisenhower did in *Crusade in Europe*, that on a battlefield it is literally possible to walk for hundreds of yards at a time, stepping on nothing, but dismembered, eviscerated, dead and decaying bodies.

Such information is not usually released to the public because it would turn them off to the war effort. Even the great *Gaius Julius Caesar* knew this and carefully screened all battle descriptions that might sour the people of Rome on what he and his men were doing in *Gallia*, where much, much more than the country itself was *divisa in partes tres*!

The gore and horror of war is totally unnatural. When it becomes an inescapable part of a soldier's real life, the result is always uncontrollable fear and, very frequently, insanity.

Manhood, as it is idealized by those in the "non-front" world, involves a soldier's and an officer's ability to live with this fear, resist the insanity and somehow survive the situation while accomplishing the task intended by those highest in command (who, by the way, usually keep themselves far from the front so their thinking is not clouded by the pressures of fear and insanity that plague their men).

Training front line officers to deal with fear and insanity is an absolute necessity for the success of any war effort. During World War II, publication after publication was put into the hands of officers. One publication, entitled *Psychology for the Fighting Man*, points out that in combat everyone will be scared and terrified. A good officer is to remember certain tricks of the trade to combat this fear.

As a student of Latin and a lover of the somewhat physically wimpy Vergil, it is interesting to read the advice offered to these World War II officers and then to compare that advice with the actions of Aeneas as presented by Vergil in the *Aeneid*.

World War II officers were told that, regardless of their actual feelings, they must simulate an attitude and appearance that the men will read as fearless, in the hope that the officers will be imitated or at least not be the cause of total panic among their men. To keep the men from concentrating on their fear, they should be kept extra busy with tasks involving details, and engaged in roll calls to emphasize the proximity of buddies both as support and as audience. They must tell the men not to be too scared. Remind them that they have a good chance of getting through if they don't lose their heads.

Although Vergil seems never to have seen combat duty in any Roman Legion, he was close enough to the war effort to have his family farm confiscated. He obviously spoke to enough Roman soldiers and officers to know what traits to assign to Rome's ancestral hero, Aeneas.

Vergil never denies that Aeneas himself experienced fear. When all Hades broke loose over his ships off the coast of Africa, Aeneas was not only visibly frightened (*solvuntur frigore mentes*) but he even revealed this shared-fear to his men by saying things aloud that they no doubt were thinking to themselves (*O terque quaterque beati*).

When the storm subsided, Aeneas was still frightened. His men also were frightened. Aeneas, however, was a "manly" leader. He knew all the tricks that were later to be passed on to World War II officers.

The first thing he did was to have a roll call:

*Huc septem Aeneas collectis navibus omni  
ex numero subit.*

Next he gave his men no time to wallow in their fear—he immediately busied them with tasks involving details:

*Ac primum silici scintillam excudit Achaes...  
tum Cererem...Cerealia arma expediunt...  
fruges...torrere parant flammis et frangere saxo...  
pars in frusta secant veribusque trementia figunt,  
litore aena locant alii flammisque ministrant.*

Finally, Aeneas now hid his own feelings of fear,

*...curisque ingentibus aeger*

*spem vultu simulat, premit altum corde dolorem,*  
and told his men not to be afraid. They would have a good chance of survival if they just kept their wits about them and their confidence up:

*O socii (neque enim ignari sumus ante malorum...  
Durate, et vosmet rebus servate secundis.*

In view of the very realistic and honest revelations currently being made about World War II conditions and officer training, it seems that, once again, the Romans were there first and that the physical "wimp" Vergil knew the facts about warfare, fear and manhood, and knew how to describe Rome's soon-to-be national hero, Aeneas, as one whom even experienced soldiers could respect.

### Scratch a Myth (Continued a Pagina Prima)

saltwater bay that may have made these legendary and now-inland cities seaports. But thousands of years ago, a Mediterranean current eroded a nearby coast and redeposited it across the mouth of the Mycenaean bay. The bay became a lake, Lake Lerna, into which two streams began pouring fresh water and silt. Swamps developed, and malaria became rampant, as bones unearthed from the area show. For centuries, the people of the region tried to stop the flow of water into the lake, but where one stream was dammed, others appeared. "This is the legend of the Hydra, that if you cut off one head, two grow in its place," said Zangger. People returning from trips to the area spoke of the monster of Lerna and the long struggle against it.

It may well be that Hercules/Heraclides solved the Lernean problem by permanently damming the source of the incoming waters with a huge rock or rock structure. After all, the story has it that he buried the last head of the Lernean Hydra under a huge rock. Scratch a myth, find a fact.

### Arachne

Deann Orsini, Latin IV Student of Jean Walz, Shepherd Hill Hg. H.S., Dudley, MA

In the early morning rays of dawn,  
She weaves.

Resting only for a moment for a drink of dew,  
Or to punish a wanton fly for wrecking her work.  
Her work is her life.

### Counting Kisses

A poetic translation of Catullus by Greta Wilson, Latin IV student of Donna Rizzone, Irondequoit H.S., Rochester, N.Y.)

Let us live, my Lesbia, and let us love  
let us count the rumors of the old  
singing doves.

Suns can fall and suns can rise; but when  
the short light of light has left in  
disguise, there is one perpetual night  
in which we will be hypnotized.

Give me a thousand kisses, then one hundred  
more, then another thousand, and another  
four, repeat the same one thousand, and  
the one hundred from before.

Once we have made thousands of kisses, we  
will mix them up and dismiss it.

Now no evil person will look on with an evil  
eye, for they will never know how great  
were the kisses that we hide.

The silvery threads are like no other.

She weaves for eternity.

It is her craft.

Her life.

Her only joy.

Her punishment.

## Latin

## You Like It, You're Good At It,

## Why Not Teach It?

(Based on "Latin redux," by Suzanne Dolezal, *Chicago Tribune* March 30, 1989, Sect. 5, pp. 1 & 6. Special thanks to Gertrude Johnson, Frankfurt, Ind., for bringing this article to our attention.)

School's open, and Latin's back, stronger than ever—but how long the interest in Latin will last in the schools will depend on how many bright, energetic young Latin students decide to become Latin teachers.

After a few dry years, communities are coming back to their senses and demanding that Latin be offered to their young people. Even in cities like Detroit, Michigan, where many students are career-oriented, Latin is offered in 15 of the 22 public high schools.

John Arbogast, a Detroit teacher who has taught Latin for 41 years, says his students see Latin "as something that will help them but may not be easy to take—like castor oil." Arbogast rode out the storm of Sputnik and weakened college entrance requirements of the 60's and he kept Latin alive for the current generation which is re-kindling an old love affair with the most romantic of Romance languages.

The problem with the current interest in Latin, however, is shown clearly by John Arbogast himself. He has taught Latin for 30 years, but he is nearing retirement age—as are most of the battle-weary Latin teachers across the nation who struggled so hard to keep Latin going for society during the dry years.

Now, after some 20 years of neglect, society wants to rekindle its friendship with Latin, only to find that the Latin teaching profession may be too weak to respond properly to society's needs.

Edward Phinney of the Department of Classics at the University of Massachusetts emphasizes the fact that one of the biggest obstacles to the growth of Latin in our nation's schools is the lack of qualified Latin teachers, both now and over the next ten years when at least 1/3 of the nation's Latin teachers are due to retire. "The shortage is dreadful," Phinney says. "There is a lag between public information and reality. The public is aware that Latin enrollments have plummeted since the 60's, and so students feel there is no future in Latin teaching as a career. The reality is that some Latin programs are coming back, but as Latin teachers reach retirement age, I worry about our ability to fill these vacancies."

Norma Goldman, a Latin professor at Wayne State University in Detroit, has herself been teaching Latin for 41 years. She has survived the hard times and is enjoying the fresh interest in Latin. She knows it is hard to get young people to consider Latin as a teaching career. "Latin teachers," Goldman says, "do not go into the profession without knowing they have the *onus* of an uphill battle. They go into it because they love the language themselves and want to share it with students."

If you are an able Latin student who loves the language, why not consider sharing this love with this country's next several generations of students? If you don't, you may want to have your own children introduced to Latin some day, only to find that Friend Latin has suffered from terminal neglect and is no longer strong enough to fill your needs.

## Letter To The Editor

## "Twenty-first Century" Controversy Heats Up

Dear Pompeiana NEWSLETTER,

Much as I enjoy your publication, I am obliged to correct an error on P. 1 of Vol. 15, No. 7, when you claim that the Twenty-first Century begins with the year 2001. This error results from the flattering convention we have of identifying our own personal age. A child's first year of life begins when it is born, but we call it one year old only upon its first birthday and throughout the entire second year of life, at the end of which we call it "two." Thus, an individual commencing the fifty-sixth year of life is politely (and correctly) called "fifty-five." Thus the year 2,000 will mark the completion of 20 centuries. The Twenty-first Century will commence on 1/1/2,000. At the end of the first year of the Twenty-first Century we will find 2,001 on our calendars.

Thomas A. Copeland  
Youngstown State University  
Youngstown, Ohio

## Rome, The Eternal City...Eternally Changing, That Is

(Based on "Rome Revisited: Same City, Changing Perceptions," by Philip Glazebrook, *The Washington Post*, March 19, 1989, E1-2) Special thanks to Gertrude Johnson, Frankfurt, Ind., for bringing this article to our attention.)

All of us who love Latin and Rome and Pompeii and hundreds of ancient Roman sites have a way of becoming very selfish and possessive about these places that we feel belong to history...and to us. We study them, we visit them, and then we expect them never to change. We consider such sites eternal and we count them among the few "constants" on which we can absolutely rely in our lives.

Unfortunately, that's not the way the world works. The things of this world exist only briefly, in one state or another. If we are alert, we get to view them in certain states at certain points of time. We then go about our lives. We change, things change. What we are left with is a memory of the way "things are supposed to be"—the way they were when we experienced them. We can value this memory, but it is unrealistic to insist that everything remain frozen in time to match it.

It has always been this way, and part of life's experience is realizing that change is the only constant on which we can rely. For example, only the newest Latin student believes that the *Forum Romanum* was designed and built in one generation and never changed thereafter. The reality of the *Forum Romanum*, however, is that it was constantly changing even in ancient times. At least four or five design plans for the *Forum Romanum* have been identified by archaeologists. New monuments were added, old buildings were torn down, and the old Romans themselves complained that things weren't the way they used to be in Rome.

Today, Rome and Pompeii and hundreds of Ancient Roman sites belong to the Italians as well as to the archaeologists, the tourists and the students of Latin. They change daily. What Rome is to us personally depends on our views of photos taken on specific days in specific years, or on our memories of a place we visited on a specific day during a specific year. That Rome does not stay the same...it ceases to exist almost as soon as the photo is taken or our tour bus returns to the train station, the dock or the airport.

Of course we complain. Anyone who has ever written about the Eternal City complains that it is being ruined. Augustus Hare, who first visited Rome in 1857, complained in the opening pages of his *Walks in Rome* that "If the Government, the Municipality, and, it must be confessed, the Roman Aristocracy, had been united together since 1870 with the sole object of annihilating the attraction and interest of Rome, they could not have done it more effectually." When Philip Glazebrook moved to Rome in the 1960's, he met an American lady (who had come to Rome in 1914) who said, "I cannot imagine why you want to come and live in Rome now, when it is completely spoiled."

Rome, and any classical site was always changing in ancient times, and always will continue to change in our time. When people complain that Rome is now spoiled, what they are really saying is that they are "now old where they had once been young, and they no longer respond to Rome as once they had."

Students of Latin do tend to romanticize the Ancient World, and to idealize their personal contacts with ancient sites. If students of Latin learn nothing else, however, they must surely learn that all things, people and ideas are destined to change. Memories can be appreciated but they must not be immortalized and worshipped as the only worthwhile form of reality. If Rome is truly an Eternal City, then it will continue to change eternally—and each generation's memories of Rome will be of the specific reality of Rome that happened to exist when it was their turn to visit the wonders of the city—a city, by the way, that in no way resembles the Rome of Cuesar and Octavian, who did their own fair share to ruin people's memories of a Rome that used to be.

## Discipuli

By Tanya Menon, Latin I student of Margaret Conner, Orchard Park H.S., N.Y.

## Discipuli

Boei, iuvenes

Laborantes, legentes, scribentes

Nesci, defessi...strenua, calida

Ducens, erudiens, cogitans

Candida, porata

Magistra

## Italian Contributions to English Vocabulary

## Pars I

By Sr. Michael Louise, Oldenburg, Indiana

Getting acquainted with WHAT'S IN A WORD? and enjoying especially the fantastic thirteen pages of Chapter 7 was a happy discovery, for it gave me the incentive to share this discovery with the readers of the *Pompeiana Newsletter*. This remarkably interesting book on languages evolved from the prolific mind of the master philologist, Mario Pei. It bears a 1968 copyright, probably when the author taught Romance philology at Columbia University.

This linguistic contribution of Italian to English "began in the days of the Romans, continued throughout the so-called Dark Ages, attained sublime heights in the centuries of the Italian Renaissance, and goes on unabated in unvaried rhythm in our own time."

"An actual word count of the English vocabulary shows that the Italian element in English is outstripped only by the native Anglo-Saxon and the Scandinavian, the French of the Normans and the revived Latin and Greek that make up so large a part of both our common and scientific vocabularies."

This Italian influence plays an important role in the fields of music, art, literature and drama, architecture, military science, courtly life of Renaissance Italy, sports, the art of printing, Christian religion, politics and statesmanship, the dark history of crime, the modern system of banking, credit and finance, international trade, navigation and commerce, the food industry and the world of science. Many of these topics will be treated in future issues. As you learn more about words, you will meet many surprises.

Throughout this study one can readily detect the strong, underlying Latin forms from which the Italian shines forth.

There are such English derivatives from the Italian as *ballet* and *ballerina* from *ballo*—to dance.

There are loan words which have assumed a thoroughly English form such as *sonnet*, *gazette*, *balcony*, and *infantry*.

There are words in which the Italian has remained altogether intact as in the case with *incognito*, *broccoli*, and *impresso*.

Lastly, there are words originally stemming from some oriental language picked up in foreign ports by daring sailors of Pisa, Genoa and Venice when these maritime republics monopolized the seas. Examples of such words are *cotton* and *algebra* (Arabic), *taffeta* and *orange* (Persian), *pistachio* and *celery* (Greek). The language of *Roma Aeterna* through her most direct descendant, Italian, in a graceful, picturesque, and ubiquitous manner has been instrumental in enriching our earlier Anglo-Saxon and our American culture even to this very time in history.

The realm of music presents a unique situation. The English musical vocabulary is over three-fourths Italian with very little change in spelling—a mighty tribute to the far-reaching influence Italian music has had upon the world. Almost every known form of musical composition has an undiluted or slightly modified Italian name, such as *concert* or *concerto*, *opera*, *operetta*, *barcarolle*, *serenade*, *oratorio*, *sonata*, *scherzo*, *passacaglia*, *caprice*, *aria*, *cantabile*, *largo*, *intermezzo* and *finale*. *Orchestra* was adopted from the Greek, and

(Continued in Pagina Quinta)

## EYE OF THE GRAIAE



HIDEOUS! BUT BRING IT IN ANYWAY...FOR SCRAPWOOD!



## A Classical Education

## Classical Connections: Mythology

By Pat Cupp, Clay Jr. High School, Carmel, IN

I am an English teacher encouraged by the public's enthusiastic reception of the film "Dead Poet's Society." I am also a Latin teacher who sees a need for promoting a "Dead Language Society," one devoted to dispelling the misconception that the study of Latin lies somewhere between elitist scholarship and superfluous endeavor. Each month this column will consider a different aspect of a "classical education" and its importance in everyday communication and comprehension in a variety of fields.

I begin with mythology, a study of interest to most students, Latin students in particular. E.D. Hirsch, in his popular and controversial *Dictionary of Cultural Literacy: What Every American Needs To Know*, introduces the section on mythology and folklore with the idea that "for purposes of communication and solidarity in a culture, myths are just as important as history." We love them because they are vivid and memorable, and Hirsch echoes the long-standing notion that "if we did not inherit myths, we would have to invent them." He stresses the importance of using our mythical inheritance, which embraces both ancient and modern cultures, because this heritage helps us to form our national community and gives us common points of reference.

From the dictionary's 178 entries from all ages of myths, I am not surprised to find that more than 120 are references to classical mythology. I have decided to see how many of these my first year Latin students know at the beginning of the year and use them as the basis for an incidental study of myths and their present day applications.

Perhaps you would enjoy doing the same in your Latin class. The following is an abbreviated list, and the

Auxilia Magistris for the Pompeiana Newsletter includes further suggestions. The *Pompeiana Newsletter* would enjoy hearing what you knew or didn't know and what you learned when you read the myths that are the origin of today's "mythological inheritance."



What is meant by:

a person with a MIDAS touch  
a woman who is a SIREN  
an ACHILLES heel  
cutting the GORDIAN KNOT  
something being a CHIMERA  
a person who is a CASSANDRA  
a food described as AMBROSIA  
something being a SWORD OF DAMOCLES  
a person described as an ADONIS  
something being an APPLE OF DISCORD  
a woman who is a HARPY  
a DELPHIC utterance  
a place as the ELYSIAN FIELDS  
CYCLOPEAN walls  
something being a PANDORA'S BOX  
rising like a PHOENIX  
being caught between SCYLLA AND CHARYBDIS  
work described as a LABOR OF SISYPHUS  
a PROCRUSTEAN operation  
cleaning the AUGEAN STABLES

## Tales of the Tiber

By Frank J. Korn, author of five books on Rome.

If Rome is truly the Mother of the Western World perhaps the venerable River Tiber is, to extend the metaphor, the Grandmother. For it was most likely the attraction that caused the inhabitants of the nearby Alban Hills to abandon their lofty communities and swoop down upon the future site of Rome. Hills they already had plenty of, but a link with the Mediterranean they had not.

Even Vergilian and Livian legends would seem to support the theory that the river gave birth to the city, suggesting that thanks to the acquiescent Tiber, the twins Romulus and Remus did not drown but were spared in order to establish a settlement on the Palatine cliff high above. Called the *Albula* in very deep antiquity, the stream received its current name from Tiberinus, a king of *Alba Longa* who drowned in its raging flood waters.

While not attractive like the Seine, nor graceful like the Danube, nor grand like the Rhine, the Tiber enjoys the affection of today's Romans who love to stroll along its travertine quays and who quickly note that no other can hold a candle to its lore and historical importance. And of course they are correct. They concede, though, it is "too large to be harmless, too small to be useful." (Perhaps the Romans too quickly overlook the river's distinguished service as Ancient Rome's natural northern fortification.)

Harmless indeed the Tiber is not! The river has been known to get cantankerous periodically and throw its weight around. Over its long, checkered career the Tiber has had a long list of indictments for violence to the vicinity's temples and villas and even to the Great Forum. One area, down by the Circus Maximus, is still called *Velabrum* (lake) for the huge body of water the Tiber would leave behind after a flood. Down through the ages the Tiber has served as a stage for countless dramatic events--and not a few shenanigans.

Tarquinius Priscus, the city's fifth king, first bridged the serpentine stream with the wooden *Pons Sublicus* which Horatio the One-Eyed later ordered demolished to deny the Etruscans entry into Rome. The same monarch drained the marshy basin of the Forum by means of a celebrated sewer, the *Cloaca Maxima*, which has been spilling into the Tiber now for 2500 years. Further upstream one midnight dreary in December of 63 B.C.--upon the *Pons Mulvius* to be exact--six of



Catiline's co-conspirators were arrested *flagrant delicto*. Three and a half centuries later Constantine saw there the cross encircled by the words: "*In Hoc Signo Vincet*."

When the great state funeral of the hated Tiberius wended its way along the left bank, a frenzied mob rushed the cortege shouting "*Tiberius in Tiberini!*" and darn near succeeded in committing the old man's mortal remains to the deep. The Praetorian Guard (Imperial Rome's Secret Service) was hard put to regain control. Eighteen centuries later a similar ugly incident occurred at the same site, during the funeral of a pope no less. Pius IX, it appears, had in life incurred the political enmity of some of the populace, and now they hoped to retaliate, if only in death. This time the Swiss Guard saved the day.

One balmy day, the bumpy Caligula had thousands of *plebes* thrown into the river while he sat enthroned on the right bank and howled with delight. He later explained that he was bored and wished to witness something unusual.

The Emperor Hadrian so loved the Tiber that he chose to sleep eternally away in an immense mausoleum overlooking it. Today at nightfall, as the lights of the Bridge of the Angels and the silhouette of Hadrian's Tomb shimmer in the restless greenish waters, as the moon plays its yellow magic on Eternal Rome and the bells of the Vatican signal vespers, and as lovers stroll dreamily by, one can readily understand the emperor's choice. After all the time that has passed since the Alban tribes came down from their hills, the Tiber still has a special, almost mystic, allure.

## Esperanto

## Another Fringe Benefit for Latin Students

(Special thanks to Roy Coutinho, Carmel Indiana, for the suggestion of this article.)

One hundred and two years ago a "new" language was introduced in Europe by Dr. L. L. Zamenhof, a physician and a linguist. His goal had been to "invent" a new international language that would tie the peoples of the world together as Latin had once done during the days of the Roman Empire.

Dr. Zamenhof's language was designed to have a very simple grammatical structure and contain vocabulary items drawn from the most common roots shared by the languages of Europe.

The result, introduced to the world in 1887, was Esperanto.

Esperanto was not intended to "replace" any one's native language, nor to be the language of some emergent (not visualized then, but soon to be a reality now) United States of Europe. It was simply intended to be a stepping-stone language to enable foreigners to communicate easily with each other.

The fringe benefit for Latin students who wish to learn Esperanto comes about because so many of the languages from which Dr. Zamenhof borrowed his vocabulary roots were Romance languages, i.e. derived from Latin. In fact, a quick perusal of a simple Esperanto dictionary seems to indicate that about 50% of the vocabulary items are Latin derivatives.

The following vocabulary items taken from an Esperanto dictionary show these obvious borrowings from Latin and the Romance languages:

<i>alia</i> (other)	<i>alta</i> (high)	<i>ami</i> (love)
<i>apud</i> (among)	<i>arbo</i> (tree)	<i>audi</i> (hear)
<i>bela</i> (beautiful)	<i>bona</i> (good)	<i>bovo</i> (ox)
<i>cent</i> (hundred)	<i>certe</i> (certainly)	<i>domo</i> (house)
<i>dormi</i> (sleep)	<i>dum</i> (during)	<i>facila</i> (easy)
<i>fenestro</i> (window)	<i>forta</i> (strong)	<i>instrui</i> (teach)
<i>inter</i> (between)	<i>jam</i> (already)	<i>labori</i> (to work)

For many years Esperanto has been slowly growing in popularity until it is now taught and used in over 100 countries. It has its own emerging literature, both in prose and poetry, and many magazines are published in the language. There is even a fortnightly newspaper with a world-wide circulation. Esperanto broadcasts can also be heard on radio stations in Europe, Asia, America and Australasia.

Most recently, however, a new use has been found for Esperanto. An attempt is being made to design a computer program to translate English into other modern foreign languages using Esperanto as an unseen "catalyst" in the program. Since Esperanto is relatively simple in structure and vocabulary, a computer can be programmed to convert English input directly into Esperanto. The program, when completed and perfected, will then be able to convert Esperanto into almost any given target language.

The translation program still has a way to go before it is complete, but when finished it may well prove that Esperanto, with its heavy reliance on the once-universal language of the Western World (i.e., Latin), will be the vehicle that leads to trouble free, clear, international communication--via computer terminals located throughout the world.

## The Attack of the Killer Roman Numerals

(Based on "Friday the 13th part XXXVIII," *Ladies Home Journal*, June 1989, p. 72. Thanks to Adda Lorce Steele, Frankfurt, Ind. for bringing the article to our attention.)

Not since the days of Julius Caesar have we seen so many Roman numerals. Movie goers last summer were slightly overwhelmed with Roman numeral releases of their favorite Hollywood themes: *Star Trek V*, *Ghostbusters II*, *Karate Kid II* and *Friday the 13th, Part VIII*.

Those, of course, were the movies considered noble enough to be assigned Roman numerals. Other sequels not grand enough to share the numerical Grandeur of Rome were *Lethal Weapon 2*, *Indiana Jones and the Last Crusade* (which, rumor has it, did contain a Latin document built into the script for archaeologist Jones to decipher), *The Return of the Three Musketeers* and *Licence to Kill*.

Frank Fowle:

### "Justice Is A State Or Condition Of No Injury"

(Special thanks to Nancy Mack, Ft. Wayne, Indiana.)

Frank F. Fowle, III, was a Bard—one of a handful in the world today. When he was murdered while defending himself from an attacker outside a Georgia motel in January, the world lost a man with a tremendous gift. Because Frank's friends at Wright State Un., Dayton Ohio, and on hundreds of other campuses have been curious about the aftermath of this senseless murder, Pompeiana offers the following excerpts from "Death of a Bard" by Thomas Moore (U.S. NEWS & WORLD REPORT, July 31, 1989, pp. 20-25):

"If Frank's attempt to defend himself signifies his character and spirit, it does not change the fact that he was the victim of an assault, and does not suggest he shares blame for what happened. His assailant, awaiting trial for murder and a possible death sentence, will argue to the contrary. [Darrell] Bowden pleaded not guilty and declined to be interviewed for this article. He also escaped from jail on July 14 and was caught two hours later. His defense attorney, Harold Martin, claims that mutual combat occurred, making a case for voluntary manslaughter, not murder.

"...The prosecutor in Forsyth, District Attorney Tommy Floyd, says such a claim is unlikely to stand up. 'In Georgia, you can't claim self-defense if you start a sequence of events with an armed robbery that leads to murder.'

"Frank dedicated his performances to the idea of justice and labored hard to define the concept. 'What is the mark, the sign, the indication of injustice? The answer is pain, suffering, hurt, injury... Many people would like to say healing or repairing the injury is the sign of justice. But wouldn't the parties have preferred it if no injury had occurred in the first place? Therefore, justice is a state or condition of no injury.'

"By his definition no justice can atone for his murder. There can be no repair of the injury... His oldest sister, Lisa, 47, plans to attend every day of the trial. 'I can't get past the murder,' she says. 'Frank didn't die. He was killed. I want to be there to see justice done, or if it is not done, to know why.' Another sister, Susan, Margaret's twin, wrote to public officials in Georgia and Congress, pleading that society redress the injustices that lead people to cocaine and murder. 'Frank F. Fowle had a tremendous gift to give the world,' she wrote. 'Now we must live out the extent of our lives without him; we will never stop grieving, for we loved him dearly, our beloved dreamer who taught us to live our dreams.'"

### Italian Contributions (Continued a Pagina Tertia)

today English has the derivatives *orchestra*, *orchestrate* and *orchestration*. The musical instruments bear Italian names. The Italian *spinnet* became the equally Italian *piano* or *pianoforte*, which is accompanied by the Italian *piccolo*, *trombone*, *viola*, *violoncello* or *cello*, *mandolin*. The violin, may be a *Cremona* or *Stradivarius* and occasionally supplemented by a *concertina*.

As for the names of performers, these are all Italian: *basso*, *contralto*, *soprano*, *mezzo-soprano* and *tenor*. The *prima donna*, who is a *diva* and a *virtuosa*, has been trained by an Italian *maestro* and is directed by an Italian *impresario*. Her "trills" and "cadences" are hailed by shouts of *Brava!* and *Viva!* provided she does not strike a *falsetto* note. The group may choose to sing as a *solo*, *duo*, or *duet*, *trio*, *quartet*, *quintet*, or even *sextet*.

The notes of the musical scale from *do* to *ti* were formulated by Guido d'Arezzo who might possibly have been French, but certainly worked in Italy.

Musical directions are 90% Italian: *adagio*, *allegro*, *andante*, *crescendo*, *da capo*, *con brio*, *diminuendo*, *forte*, *fortissimo*, *legato*, *maestoso*, *moderato*, *obbligato*, *piano*, *pianissimo*, *pizzicato*, *presto*, *staccato*, *prestissimo*, *tremolo*, etc.

Some other Italian terms include *libretto*, *scenario*, *tempo*, *counterpoint* and *improvis*. Many of the Italian musical terms have found their way into current speech in areas other than music. There can be a *concert* of powers, a *crescendo* of noise, the *staccato* rattling of a machine gun, *Presto* self-rising flour, a *tremolo* quaver in a person's voice, a *trio* of vocals, a *falsetto* shriek, the *scenario* of a motion picture, the *tempo* of recovery, the *cadence* of a dialect, and the *improvising* of a speech.

### Women in Roman "Her" story

#### Legendary Women of Early Rome

A Series by Donna Wright, Lawrence Township High Schools, Indianapolis, Indiana

Livy's early history of Rome includes legends of the founding "mothers" of the city, tales about women who exemplified the virtues of the early settlers, as well as tales about women whose weaknesses were destructive to themselves and to Rome.

Rhea Silvia was the daughter of Numitor, the intended successor to his father as king of Alba Longa. Instead, Numitor's evil brother Amulius forced his brother out of the city, killed his brother's son and made Numitor's daughter a Vestal Virgin so that she would be unable to produce an heir to seek vengeance against Amulius' crimes. However, Amulius did not expect that the gods would thwart his plan. When Rhea Silvia's pregnancy was discovered, the clever girl revealed that it was the mighty god of war, Mars, who was responsible for her plight. Superstition undoubtedly prevented Amulius from taking direct action at that time. Moreover, the birth of twin male offspring further prevented any action more drastic than exposure. The live birth of twins in those days must have been a rare occasion indeed. And the fact that the children were males must have given more credence to the Vestal's claims than other women in the same position would have had. We know that the children went on to found the city of Rome, but what became of Rhea Silvia? One legend tells us that she was imprisoned and died there, another that she was imprisoned and later freed by her sons. Yet another legend says that she was thrown into the river and married to the river god!

Romulus and Remus, nursed by a she-wolf (*lupa*), were found by a certain shepherd Faustulus. The twins were

taken to the shepherd's home where they were raised by Faustulus and his wife, Acca Larentia. Because the word *lupa* was also the word for a prostitute, some scholars have speculated that either the twins were actually found and cared for by a prostitute rather than a she-wolf or that Acca Larentia herself was a member of that profession, living with the shepherd. A festival held in ancient Rome celebrated Acca Larentia as a great benefactress of the city to whom she had left her wealth. If she were indeed a prostitute, the explanation of how she acquired this wealth is clear.

Among the legends of the more notorious "mothers" of Roman history is that of a young girl named Tarpeia who was bribed by Sabine soldiers with a few pieces of jewelry to open the gates of the city for the enemy. Upon the discovery of her betrayal, the Romans threw her off a cliff. The legend of Tarpeia was preserved in the Tarpeian rock, the site of executions, serving as an ever-present reminder for traitors of Rome.

The issue of duty to one's country overriding one's personal desires is seen in the story of Horatia. In the battle of the Horatii against the Curiatii, both sets of triplet brothers fought as representatives of their native lands. In the story the victorious Horatius, the sole survivor of the battle, confronts his sister Horatia whom he finds weeping. She is holding a cloak she had been making for one of the Curiatii to whom she had been engaged. When she could offer no congratulations to her brother who had just murdered her fiancé in the name of Rome and she continued to weep, her brother ran her through with his sword.



The Oath of the Horatii

Painting by Jacques Louis David

### The Romans Seen Through Their Art

By Toni Graham, 2nd Year Latin Student of David Fontaine, Waterloo Collegiate, Waterloo, Ontario.

The rise and triumph of Rome, and the awesome spectacles of its decline have been described by Edward Gibbon, as "a revolution which will ever be remembered, and is still felt, by nations of the earth." As the Romans conquered the ancient world, they absorbed the cultures and customs of the civilizations that they conquered. This "cosmopolitan" culture of the Romans, is reflected in their art, which depicts how their life-styles changed in different periods.

An examination of the Roman "bust" statues, for example, tells us a great deal about the borrowed ways of Roman life. First of all, a close observation will show a number of similarities between the Greek and the Roman statues. The "borrowed" depiction of the oval eyes, the rounded and curved head and neck, and the smooth face, suggest the impact of the commercial and the social links of these two people.

The Romans, however, occasionally rejected the Greek idealistic perfection of the human body, and let a photographic realism shine through, especially in the images of ancestors. Hence, with one particularly realistic statue of a woman, the nose was left deformed, the bags under the eyes remained untouched, and her crossed-eyes weren't corrected. One form of "idealism" which the Romans did portray in their statuary was the eternally-serious face.

The dominant mood of each era is also reflected in the statues. For example, the clean-cut, short haircut of Tiberius (the second Emperor of Rome), as well as the simplicity of his toga, demonstrates the sober and practical attitude of the early empire. The extravagance and flamboyance of the later empire is illustrated by

perfect ringlets on a later statue's hair and beard that were the result of an infinite process whereby the ends were curled and tinted with gold by a curling-iron (the pure white marble statues we see in museums today were brightly painted when displayed by the Romans). Even the glassware found in ancient Roman sites demonstrates the range of the Roman borrowings in the practical trades. Glass perfume bottles, marbles and bracelets are all direct products of the Syrian industry of glassware. The Romans adopted the technique of producing Faience (a powdery compound which becomes glass when heated) from ground particles. Using molds borrowed from Syria, they mass produced many of the ornate glass objects seen in museums today. Again, they added their own 'modifications,' such as scenes from their own mythology.





Caesarian Section



LATIN LEARNING

BY GABRIELLE MCAFFREY



ORIGEN AND HIS SPECIES





## Baking with



## Modestus

Salve, and welcome to my bakery. My name is Modestus, and I'm proud to say I own and operate the finest bakery in Pompeii.

As you can see, we grind our own wheat, mix our own dough, bake the bread in our large ovens and sell it fresh over the counter. My slaves begin work each day at the end of *Secunda Vigilia*. Fires are built in the ovens, and while they heat up, the dough is mixed and allowed to rise. While the dough is rising, the farm wagon arrives with a new delivery of wheat that will be ground into flour the next day. By the end of *Tertia Vigilia*, the baskets of wheat are unloaded and stored in the back of the shop, and the risen loaves are put into the ovens to bake. Toward the end of *Quarta Vigilia* the loaves are removed and set out to cool so that by *Hora Prima* we can open our shutter and begin the day's sales. During the day, while two slaves handle sales, another cleans the ovens, and others begin grinding the new wheat into flour for the next night's mixing.

My role in all this is to make sure I have reliable contracts for wheat delivery, make sure the slaves are properly trained and kept on schedule, and collect and count the money at regular intervals during the day. I also spend as much time as I can talking to my customers and making sure any problems are handled smoothly. After all, keeping people happy is one of the most important parts of running a successful business in a small town like Pompeii.

Over the next several months I will be sharing some of my favorite bread recipes with you. I encourage you to bake them in your own *culinae*. If you enjoy a recipe, feel free to share it with a friend.

The first recipe I will share with you is for our basic, everyday bread here in Pompeii called

## Panis Quadratus

Recipe:

- 3 cups whole wheat flour
- 1 package dried yeast
- 1 1/2 teaspoons salt
- 1 cup plus 3 ounces lukewarm water
- 1 egg, beaten
- 1 tablespoon poppy seeds

- I. Place the flour, yeast, and salt in a large mixing bowl. Blend well. Add the water and mix the dough well for 2-3 minutes, until all the water is absorbed and evenly distributed. The dough will be damp and very sticky but no internal dry areas should appear by the end of the mixing; if they do, mix a few minutes more, or add a little more water and mix again.
- II. Let the dough rest 5 minutes. Now sprinkle 1 or 2 tablespoons flour over the dough and knead, either in the bowl or on a lightly floured surface for 5-10 minutes, until the dough is smooth and elastic and only slightly sticky. Add more flour if needed. Let dough rest for 2 more minutes.
- III. The dough should now be very smooth and easy to handle. Knead 30 seconds more, return the dough to the bowl, cover the bowl with dish towel or large plate, and let rise at room temperature for at least 3 hours; the dough should be almost triple in size.
- IV. Flour the top of the dough lightly, punch it down, and remove the dough from the mixing bowl. Form into 6 pieces of equal size and roll each into a ball. Place the 6 dough balls in a greased 9-inch cake pan, arranging them in a circle with a 1-inch "hole" in the center.
- V. Press the circles outwards and flatten them slightly. Cover and let rise 1 hour, until the risen circles have closed up the "hole" in the center.
- VI. Brush risen dough with the beaten egg, and sprinkle the sticky surface with the poppy seeds.
- VII. Bake the bread in a preheated 400° oven for about 30 minutes, until golden brown on top; the bottom of the bread should sound hollow when tapped with the finger. Cool and enjoy!

## Knowledge and Nostalgia Yield to Needs of Modern London

(Based on "To Build or Not to Build," by Anastasia Toufexis, *TIME*, May 29, 1989, pp. 64-65. Thanks to Adda Loree Steele, Frankfort, Ind. for bringing the article to our attention.)

Londoners love their Roman history, but they love their own lives too, and they rightfully demand a chance to live their lives as freely as did the Romans who founded the city 2,000 years ago.

When Roman *metatores* were laying out the plots of *Londonium*, they surely were not hampered by preservationists who insisted that *fossae* could not be dug here, or that *fundamenta* could not be sunk there, or that *cisternae* should not be constructed in one spot or another. It was their turn to use the property, and they did with it as they chose. Now London belongs to a new group of people. They are claiming property rights that take precedence over the "Grandfather-Clause" rights of the old Romans.

At the current time London developers are carefully sidestepping 162 archaeological sites that have been stumbled upon over the years. When a new site is discovered, there are many problems that slow construction. The developers must put up their own money to protect the site and allow archaeologists to record the findings and salvage some artifacts. But then the developers insist that they have the right to level the site and proceed with their own construction plans. In this way more than 80% of London's historical foundations have been lost to modern office buildings and underground garages.

Because of the delays and expenses that accompany the discovery of an ancient site by developers, a "cheap answer" to the problem has been devised: "When a site is accidentally uncovered, simply rebury it and proceed with construction. Future generations can re-excavate the ruins when the new buildings are knocked down."

This solution, however, keeps the ruins from current public view and destroys parts of them when foundations are laid and necessary underground structures are built.

An alternate solution is to incorporate archaeological remains into new buildings and let visitors view them through strategically placed glass windows. But this too is time-consuming and expensive, and London developers complain loudly that the rights of the living are surely as valid as the relics of past generations.

The problem of co-existence with the relics of the past is not an easy one to solve, but it is one that the history buffs and tourists should try to appreciate before they become too critical of London developers who bury or destroy the archaeological foundations of their city.

## Roman Cargo Arrives in Florence

## 2,100 years late!

(Based on "Shipwreck yields ancient treasures," an Associated Press release printed in the July 16, 1989, *Indianapolis Star*)

In mid-July, some 2,100 years after it was scheduled to arrive in a Mediterranean port, and some two weeks after archaeologists began their recovery efforts of a Roman ship that sunk off the east coast of Italy, some of the ancient cargo is finally being brought to shore. Treasures so far recovered include a late 2nd century B.C. bronze Grecian oil lamp in the shape of a deer's head, and a fragment of a small wooden statue.

Underwater archaeology is one of the most exciting fields of classical studies today because items are frequently very well preserved in the cold sea water and in the oxygen-free seabed near ancient wreck sites.

## Humanitas, Humanitatis, F. =

## "Humanizing Achievement in Television"

Let's face it! When people get very serious and they want to appear official and solemn, they turn to Latin. Latin implies long-lasting respect and official endorsement. It can't help it. It's the job it has had for thousands of years, ever since Roman law and official pronouncements first were introduced into the provinces of Rome.

Latin now enters a new province—one that is impossible to tame, much less govern effectively: Television.

To honor those programs for their "humanizing achievement in television," the Powers-That-Be have created the *Humanitas Prizes* to be awarded annually.

According to *U.S.A. Today* (Friday, July 7, 1989, p. 1D) the following television shows have demonstrated *Humanitas*: the "Pottery Will Get You Nowhere" episode of ABC's *Wonder Years*; the "Promised Land" episode of ABC's *China Beach*; *My Past Is My Own*, a CBS Schoolbreak Special; the "Find Her, Keep Her" episode of ABC's *The New Adventures of Winnie the Pooh*; and NBC's documentary *Destined to Live*.

## C L A S S I F I E D A D S

## Solator Mercenarius

Lonesome? Depressed? Suffering from "nihilus vacuus" syndrome? Consoling depressed or lonesome people is my specialty. I can spend the day with you or move in for a month or more. You will have my undivided attention whenever you are in the mood to talk. I will be sitting outside the *Apollonis Templum* on the *Nones*. Solator Blondus, Pompeii. (Stipend, room & board expected)

## Stude Athenis Aestate A. D. MCMXC

If you are a college Jr. or Sr., a graduate student or a high school or college teacher you can apply now to attend of the two six-week Summer Session programs to be conducted by the American School of Classical Studies at Athens in 1990. Secondary school teachers may apply for the Katherine Keene Fellowship for full \$1800 scholarship and stipend. Programs run 6/18-8/1 & 6/25-8/8/90. Request application kit: Dept. J-90, Summer Session, American School of Classical Studies, 41 E. 72nd St., N.Y., N.Y. 10021. (Deadline 2/1/90)

## Viatori Peregrinatio

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## VIDEAMUS VIDEO

The UCLA Department of Classics has for sale a video entitled *A Roman Villa at Malibu: A Guided Tour with Professor Bernard Frischer*. This 30-minute educational VHS-format Video presents the J. Paul Getty Museum in Malibu, California as a reconstruction of the ancient Villa of the Papyri at Herculaneum. The emphasis is on the nature of Roman villas as buildings and on the Villa lifestyle of the Roman elite. The tape has already been used with success in dozens of schools and colleges. To purchase a copy, please send a check for \$59.95 made out to the "Regents of the University of California" to: Susan Lutz, Administrative Assistant, Dept. of Classics, 7349 Bunche Hall, UCLA, 405 Hilgard Ave., Los Angeles, CA 90024-1475. For further information call (213) 825-4171.

## Dormi Secure

Buy a dog! I will sell 100 full-grown watch dogs in the *Forum Boarium Idibus Sept. Venti mature, bene Eme!*

# ① Carmina Optima



## Eorum Auctores

- I. VESPERTILIONUM SALTATIO, Regulus
- II. NOS NOBIS FRETUM, Robertulus Spadix
- III. TAM VIVUS, Amor et Missiles Ignes
- IV. SUBTILITER HIC EXPECTANS, Ricardus Notae
- V. CREPUNDIA MILITARIA, Martica
- VI. SEMEL MORSUS, BIS TIMIDUS, Magna Alba
- VII. MANUS TUAS MIHI INICE, Bonus Iuppiter
- VIII. ID MIHI PLACET, Dinus
- IX. PECTORE FRIGIDO, Paula Abdula
- X. SI ADHUC ME NON COGNOSCIS, Simplicitas Ruber

## ② CONUNDRUMS

1. A nickname for the armed forces, \_\_\_\_\_
2. A rich mineral, \_\_\_\_\_
3. To rip something, \_\_\_\_\_
4. What a group of New Yorkers say when they want to leave, \_\_\_\_\_
5. An E.R.A. supporter, a women's \_\_\_\_\_
6. A letter in the alphabet, \_\_\_\_\_
7. A part of your body, \_\_\_\_\_
8. A large grasshopper-like insect, \_\_\_\_\_
9. To come in, \_\_\_\_\_
10. What a child says to his mother's sister, \_\_\_\_\_
11. A long measurement (length), \_\_\_\_\_
12. Something that holds fencing up, \_\_\_\_\_
13. The inner part of the earth, \_\_\_\_\_
14. An old-fashioned dance, \_\_\_\_\_
15. A brand name of clothing, \_\_\_\_\_

arma	ante	cor
ex	inter	levis
liber	locus	miles
navigo	post	servus
silva	tango	terra

## ③

### AENIGMA SUBIUNCTIVORUM

In Activa Voce

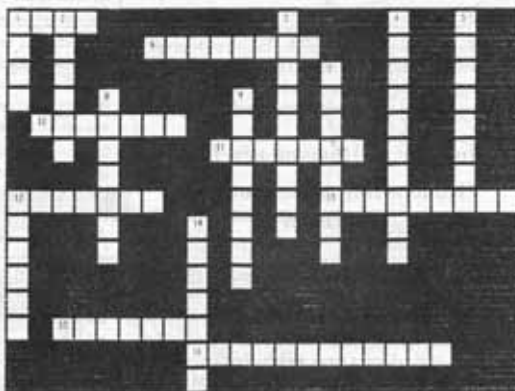
By Tricia McKinniss, Latin II student of Ms. Judy Campbell, Central Junior H.S., Findley, Ohio

#### Across

1. DO, drive, pres. 3rd person sing.
6. FALL, pres. 2nd person sing.
10. FALL, pres. 1st person pl.
11. ORDER, imperf. 2nd person sing.
12. CAPTURE, pres. 3rd person pl.
13. MOVE, imperf. 2nd person pl.
15. HOLD, pres. 3rd person pl.
16. UNDERSTAND, imperf. 1st sing.

#### Down

1. LOVE, pres. 1st person sing.
2. HEAR, pres. 2nd person sing.
3. REMAIN, imperf. 1st person pl.
4. SEEK, imperf. 3rd person pl.
5. CARRY, imperf. 3rd person sing.
7. TEACH, pres. 1st person pl.
8. CUT, pres. 3rd person pl.
9. PRAISE, imperf. 3rd person sing.
12. BELIEVE, pres. 1st person sing.
14. BEAR, pres. 2nd person pl.



## ④ How Well Did You Read?

1. From which language was the word *ballerina* borrowed?
2. Where did archaeologists recently find an oil lamp in the shape of a deer's head?
3. When did the day begin at Modestus' bakery in Pompeii?
4. What fellowship will pay the tuition of teachers who wish to study in Athens?
5. Who offers the *Humanitas* Award?
6. How close did Vergil ever come to experiencing the horrors of war?
7. What percentage of London's historical foundations have been lost to modern construction?
8. What do Italians say is "too large to be harmless, too small to be useful"?
9. In what industry is *Falence* used?
10. Which movie recently popularized the Latin phrase, *Carpe Diem*?

## ⑤ Famous Sites of Rome

By Ari Mervis, student of LeaAnn Osburn,

Barrington Middle School, Barrington, Ill.

Find the names of these sites and then arrange the boxed letters to form the name of a famous Roman building.

1. Place where gladiators fought:
2. Most famous chariot course:
3. Famous tower in Rome built by 13th emperor:
4. Very large buildings built by Diocletian and Caracalla:
5. The river in Rome:
6. A Roman Market:
7. Hill on which emperors lived:

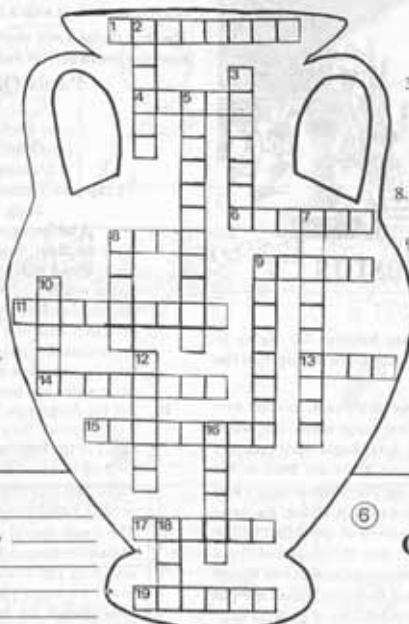
FINAL BUILDING:

## AMPHORA GRAECA

By Jack Rickins, student of J. Thomas, Oly H.S., Salt Lake City, Utah.

#### Across

1. He made wings to escape from Crete.
4. Greek name for Africa.
6. The planet Saturday is named for.
8. The ship of the Argonauts.
9. God of the underworld.
11. Pyrrha's husband.
13. Ephialtes' gigantic twin.
14. This animal bit Heracles.
15. King of Argos.
17. Father of Eutrope.
19. Main river in Sicily.



#### Down

2. He's the god of music.
3. Birds with women's faces.
5. He rode Pegasus.
7. Hades' Kingdom.
8. He carried the Heavens on his shoulders.
9. Roman name for Heracles.
10. Roman name for Aphrodite.
12. Greek home of Helen.
16. These giants ruled before Zeus.
18. Theoi =

## ⑥ Who's in Charge Here?

- a. God or religious officials
- b. elders
- c. mob
- d. principle of love of honor
- e. wealthy
- f. officials and administrators
- g. "best," privileged class
- h. women
- i. one person with absolute power
- j. worst men
- k. a few
- l. church officials
- m. landed gentry

aristocracy  
autocracy  
bureaucracy  
gerontocracy  
gynocracy  
hierarchy  
kakistocracy  
ochlocracy  
oligarchy  
plutocracy  
squirearchy  
theocracy  
timocracy

## ⑦ Comparison of Adjectives

Submitted by Diane Magni, student of Sr. Marita Gill, Seton Catholic High School, Pittston, Penn.

Find the nominative Latin forms of the words below. Read in a straight line across, backward, up, down, or diagonally.

P S A R T Q U A O R B A  
O U T U I O D M S O E L  
T P L G C T S I N I L T  
E I G C U N P S R N L I  
N N I F H T L S B E R S  
T T D C D E U I C S A S  
I E O D E I R T G C I J  
O R N A F U E R A W F M  
R I E L V S S E I E M U  
A U U G O R G C M P S  
J S S A L M A G O O P  
O P T I M U M P O S

- |                              |                     |
|------------------------------|---------------------|
| Stronger - masc. sing.       | More - masc. pl.    |
| Most certain - fem. sing.    | Older - masc. sing. |
| Highest - masc. sing.        | Inner - neut. sing. |
| Suitable - fem. sing.        | Best - neut. sing.  |
| Most beautiful - masc. sing. | Small - fem. sing.  |

## ⑧ Double Trouble

By Sarah Wyatt, student of Mr. Rockey, Phil-Mont Christian Academy, Edenheim, Penn.

Match each character on the left with two mythological lovers on the right.

- |                 |            |
|-----------------|------------|
| 1. Aeneas       | Agesthus   |
| 2. Apollo       | Agememnon  |
| 3. Clytemnestra | Andromache |
| 4. Creusa       | Apollo     |
| 5. Helen        | Ariadne    |
| 6. Hercules     | Calypso    |
| 7. Jason        | Clytie     |
| 8. Odysseus     | Daphne     |
| 9. Paris        | Deianira   |
| 10. Neoptolemus | Dido       |
| 11. Theseus     | Europa     |
| 12. Zeus        | Glauce     |
|                 | Helen      |
|                 | Io         |
|                 | Lavinia    |
|                 | Menelaus   |
|                 | Paris      |
|                 | Penelope   |
|                 | Phaedra    |
|                 | Hermione   |
|                 | Iole       |
|                 | Medea      |
|                 | Oenone     |
|                 | Penelope   |
|                 | Xuthus     |



## AUXILIA MAGISTRIS

(These solutions and translations are mailed with each Bulk Classroom Order sent in care of a teacher member.

Copies are also sent to all contributing members. No copies are sent to student members.)

①

## CARMINA OPTIMA

- BAT DANCE, Prince
- ON OUR OWN, Bobby Brown
- SO ALIVE, Love & Rockets
- RIGHT HERE WAITING, Richard Marx
- TOY SOLDIERS, Martika
- ONCE BITTEN, TWICE SHY, Great White
- LAY YOUR HANDS ON ME, Bon Jovi
- I LIKE IT, Dino
- COLD HEARTED, Paula Abdul
- IF YOU DON'T KNOW ME BY NOW, Simply Red

## CONUNDRUMS

- SERVUS
- SILVA
- TERRA
- NAVIGO
- LIBER
- EX
- ARMA
- LOCUS
- INTER
- ANTE
- MILES
- POST
- COR
- TANGO
- LEVIS

②

AGAT DEFICI HAS QUART PORT  
 MEUD CHAMUS LARER DOARRE  
 MICHAMUS LARER DOARRE  
 CADAMUS LARER DOARRE  
 CAPTANT FERRER  
 CREDA HABEANT INTELEGREH

③

④

## How Well Did You Read?

- Italian
- In an ancient shipwreck off Florence, Italy.
- At the end of *Secunda Vigilia*.
- The Katherine Keene Fellowship
- The television industry.
- His family farm was confiscated.
- 80%
- The Tiber River.
- The glass making industry.
- Dead Poets Society.

## SEIZE THE DAY

## Dead Poets Society

Without a doubt, Robin Williams is one of the most talented, versatile and intelligent comics—and actors—in America.

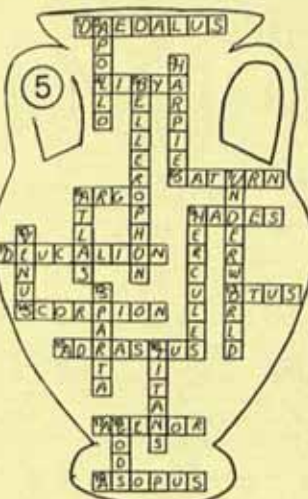
His talent is so versatile and fast-paced that it is often difficult to follow his quick allusions and imitations when he is performing as a stand-up comic. He has so many ideas that he can't say them all fast enough.

People in the audience realize that they are watching a comic with almost unlimited talents, but they are not always able to follow his humor.

It is as a stand-up comic that Robin seems to enjoy himself the most—his talents are unbridled and he challenges the audience to follow his spontaneous wit.

Robin's comic genius becomes more understandable, however, when he is forced to portray a single character e.g., Mork in MORK AND MINDY, Adrian in GOOD MORNING VIET NAM, or Popeye.

But Robin Williams is more than a stand-up comic. He is also a versatile actor. He proved this when he portrayed the role of John Keating in DEAD POETS SOCIETY. John Keating was a teacher in a New England boarding school. Keating made his students see that good literature reflects life—but to appreciate



⑨

## Famous Sites of Rome

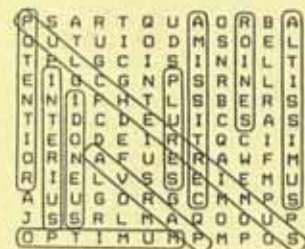
- Place where gladiators fought:  
C O L O S S E U M
  - Most famous chariot course:  
C I R C U S
  - Famous tower in Rome built by 15th emperor:  
T R A J A N U S
  - Very large buildings built by Diocletian and Constantine:  
B A T H S
  - The river in Rome:  
T I B E R
  - A Roman Market:  
F O R U M
  - Hill on which emperors lived:  
P A L A T I N E
- FINAL BUILDING:  
P A N T H E O N

⑥

## Who's in Charge Here

- aristocracy
- autocracy
- bureaucracy
- gerontocracy
- gynocracy
- hierarchy
- kakistocracy
- ochlocracy
- oligarchy
- plutocracy
- squocracy
- theocracy
- timocracy

⑦



## Double Trouble

- Aegisthus
- Agememnon
- Andromache
- Apollo
- Ariadne
- Calypso
- Clytie
- Daphne
- Deianira
- Dido
- Europa
- Glauce
- Helen
- Io
- Lavinia
- Menclaus
- Paris
- Phaedra
- Hermione
- Iole
- Medea
- Oenone
- Penelope
- Xuthus

## Classical Connections: Mythology

## Additional Classroom Suggestions

- 1) Explain the "mythological characteristics" associated with the planets Mercury, Venus, Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto.
- 2) Explain the appropriateness of these: January, Saturday, Amazon River, Pygmalion (Shaw play), atlas (book of maps), cereal, museum, morphine, and vulcanization.
- 3) Explain the mythological origin of our modern usage of: odyssey, labyrinth, nemesis, narcissist, psyche, panic, titanic, tantalizingly, herculean, bacchanalian, and protean.
- 4) Compile your own list of modern references and product names of mythological origin.
- 5) Make a composite bulletin board or collage of symbols and mythology (the Chicken of the Sea little mermaid's trident, the FTD Florist symbol, the AMA staff and serpent, etc.)

## SPECIAL

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