



Michaeas, Keith, Carolus, Ronaldus, et Guilielmus non iam sunt iuvenes (habent plus quam XI annos) sed ignavi non sunt. Iterum, post XI annos, in caterva laborant – nova carmina scribunt et cantant.

Quamquam amici inter se non semper fuerunt per proximos XI annos, nunc una laborare et cantare posse videntur. Anno Domini MCMLXXXVIII Michaeas et Keith inter se convenerunt post X annos ut conloquerentur de circuitu novo cum caterva sua. Michaeas Keithque primum constituerunt facere carminum album novum cum tota caterva. Si hoc

## Saxa Volventia In Circuitu

### Finis Erit an Dimidia Partis Alterius Initium?

carminum album novum feliciter facere possint, tunc conloquantur de circuitu novo cum tota caterva.

Anno Domini MCMLXXXVI Michaeas cum caterva circumire volebat. Illo anno Saxa Volventia carminum album infelicitate fecerant. Nomen illi albo fuerat Labor Sordidus, et Michaeas non placuerat. Michaeas ipse non erat saluber et alii musici quoque non bene valebant. Cum Michaeas circumire nollet, alii musici irati facti sunt. Quisque musicus sua carmina cantare incipiebat – Saxa volventia ut caterva non existeret.

Nunc, autem, hi V musici inter se iterum convenerunt et feliciter fecerunt novum carminum album cui titulus est Rotae Chalybeae. Nunc inter se omnes amici sunt et parati sunt circumire in caterva cum musico suo.

In hoc circuitu Saxa Volventia cantabunt IX carmina nova. Offert LXV concentus in urbis per Canadani et per Status Unidos.

Quam ob rem Saxa Volventia post XI annos nunc circumcunt? Ob pecuniam! Michaeas, Keith, Carolus, Ronaldus et Guilielmus crebunt plus quam LXX



decies centena milia nummorum!

Hi musici nunc amici sunt. Valent et cupiunt mercede quam maximos nummos. Scribuntque plura carmina nova posteris annis? Nemo scit, ne hi musici quidem. De futuro non loquuntur. Nunc pecuniam merere et bene cantare solum desiderant.

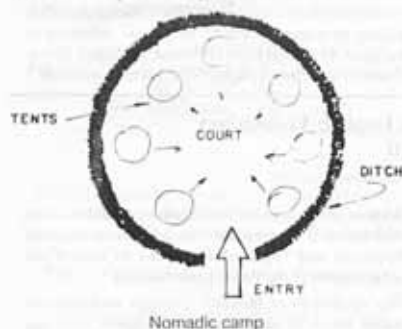
Michaeas dicit, "Non possum dicere, 'Habeo LXVI annos, et mihi non necesse est bene cantare.' Auditores meliora expectant." Sine dubio Michaeas et alii musici falsa spe nos non frustrabuntur!

### New Clues to the Origin of Pompeian Atrium-style Houses

(Based on "The traditional house and new middle class housing in Morocco," by Darryl Baker, *EKISTICS*, Vol. 53, Nos. 318-319, July-August 1986, pp. 149 ff.)

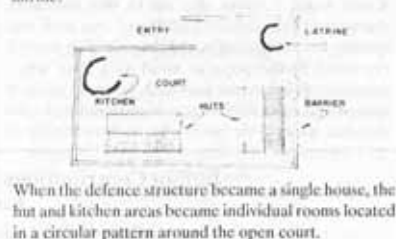
Some amazing clues to the atrium design of Pompeian houses can be found in a study of the houses of Morocco on the NW coast of Africa which continue to use the open inner court or atrium design.

The atrium design seems to have its origins in the simple arrangement of nomadic tents around an open area within a circle protected by a defence ditch.



(Source of all illustrations: *Le Jardin et la Maison Arabes au Maroc*, Joan Gallotti)

This arrangement evolved into a rural structure in which permanent walls replaced the defence ditch. Within the walls family huts were located around an open court that also contained a common kitchen and latrine.



When the defence structure became a single house, the hut and kitchen areas became individual rooms located in a circular pattern around the open court.



It is this design for houses that was used when people began to cluster together into cities in Morocco, and, as it seems, in ancient Pompeii.

Of course, once people do begin to build houses within a confined city area, space immediately becomes a premium, and clever ways are found to increase the interior space of a house. This was a problem that was shared by the inhabitants of Pompeii and its sister-city, Herculaneum. The most obvious source of additional space was to build a second story extension over the street. Evidence of these extensions can still be seen in Herculaneum and on some houses in Pompeii. The problem still exists in modern-day Morocco and the solution seems to be the same. "This practice is in most instances illegal. It does however add anywhere between ten percent and forty percent of habitable surface area to the upper story of a house." If facing houses along a street both build extensions, these extensions are often joined to form a covered street – something else which is illegal in Morocco but done nevertheless. "In the Kasbahs of the southern cities of Morocco the covered street is an inherent characteristic of their design."

As we begin to look around the modern Mediterranean world more carefully, it becomes very obvious that the styles of Roman houses simply reflected the history of the region and the shared life-styles of many Mediterranean inhabitants.

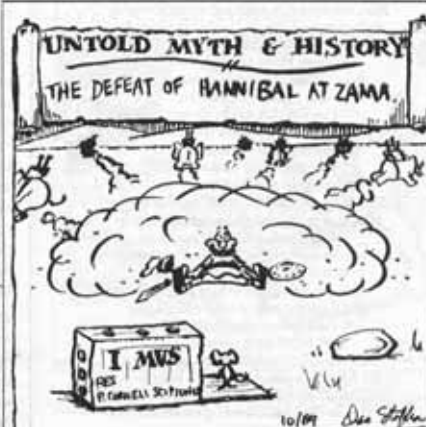
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# Roga Me Aliquid

Cara Matrona,

I hope you don't think my question is silly, but it is something that I have been arguing with my friends over for a long time.

Just what does Lamia look like? We all agree that she is a mean witch that likes to gobble up little children and young boys, but there are so many different opinions about her looks that we argue constantly over what we think she looks like. Everyone in my family says that Lamia is a snake with the head and chest of a beautiful woman. One of my friends says Lamia is an ugly woman with a single eye in the middle of her head. Another friend says she is not ugly and not a snake, but a beautiful woman who can only be recognized by the pleasant hissing noise she makes with her mouth.

Cloelia, Romae

Cara Cloelia,

Now that's an argument that not even I can settle. If you ask 100 people from 100 different families, you'll get 100 different answers. Only parents in all their wisdom can decide what to tell their children to watch out for when they warn them about Lamia. Usually, however, parents tell their children what they were told when they were little. The problem is that very few children who see Lamia live to tell what she looks like. The only thing we all know for sure is that if children are bad and disobey their parents, Lamia will get them. She might seem to be someone beautiful and friendly, but once she catches a bad child, she rips that child to pieces and eats it. Then Lamia reassumes her normal appearance which they say is hideous. Her face glows with fire, her body is covered with blood and her feet look like they're made of iron or lead. Is she blind? Does she have more than two eyes? If she has one eye, is it on the side of her head or in the center of her forehead? Nobody knows these things for sure.

Some *Magae* claim that Lamia used to be a real person—a queen in Africa. They say she was once a beautiful woman, but became so mean when she lost her own children that she turned into an ugly monster that hid along the road and snatched little children away from their mothers.

Whatever she looks like, she's real, and children everywhere should be careful not to disobey their parents, or Lamia will indeed catch them.

## Echo and Narcissus

By Brooke Greco, Latin II student of Donna Gerard,  
Richardson H.S., Richardson, Texas

Narcissus was quite handsome,

A handsome boy indeed.

All the girls fell in love with him,

But in love would not fall he.

Now Hera was jealous that her husband

Had become another's beast,

So she searched throughout the land

And decided his lover was Echo.

Hera was one of the most jealous in the world

And so, upon Echo, this is what she cursed:

"You will always have the last word,

But no power to speak first."

Poor Echo was in love with Narcissus,

But couldn't tell him this.

One day they met by chance,

And she felt she could take a risk.

Narcissus called, "Is anyone here?"

"Here, here," was what she cried.

"Come," he said to draw her near,

She stepped forth, and "come" was her reply.

Narcissus saw her step from behind the tree

And misery filled his day.

"I will die before I give you power over me."

He said this and then walked away.

Echo ran into a cave to hide her shame

And there she wasted away with longing

And the men who later came

Only found her voice remaining.

Now Narcissus saw his reflection in a pond.

He fell in love with the image he had found.

He couldn't leave the face for which he longed,

And so he died, and a flower grew on that very ground.



## Veni, O Magne Pepon, Da Nobis Dulcia!

(Based on "Halloween Has Strange History" distributed by the Washington wire service and brought to our attention by Gertrude Johnson, Frankfort, Ind.)

"Halloween, which in America has become largely a mummer's holiday, is a curious survival of classic mythology, Druid beliefs and superstition, and still is celebrated in many parts of Europe with games and ceremonies handed down from time immemorial," says a bulletin from the headquarters of the National Geographic Society here describing geographic origins of a popular but unofficial holiday.

"The strange customs which mark the observance of Halloween are of mixed ancestry. The ancient Druids, a religious order of the early Celts had a festival about the latter part of October which lasted several days. Among other things they believed that on the evening of Oct. 31 the great lord of death, Saman, summoned all the wicked souls who had been condemned during the year and ordered them to inhabit the bodies of animals.

"To ward off the wicked spirits which they felt were prowling the fields and woods on that night, the Druids built huge bonfires and kept a sharp lookout. In some parts of Europe this belief, in modified form, is held today, and perhaps in the American boy's desire to build bonfires in the autumn may be traced an outcropping of an old religious tenet.

"The Romans also had a harvest festival about the same date. To them we owe the association of nuts and apples with Halloween. Nuts and apples were Roman tokens of the winter store of fruit, and feasts were held in honor of Pomona, the Roman goddess of fruit trees, throughout Roman dominions.

"In Britain, where Roman and Druid beliefs met on common ground, the two festivals were fused strongly when the early Christian priests brought a new set of holidays and new religious tenets to combat those of paganism. But the mystery and the symbolism of the last night of October was not to be uprooted easily. So a compromise was effected. To offset the black magic of Druid superstition the next day was declared All Saint's Day, and the evening preceding it was renamed hallowed or holy evening, which in popular parlance became Halloween.

A new name, however, was not to alter the entire character of the occasion. All Saint's Day itself was speedily lost in the shuffle, and the preceding evening remained in the popular mind as a time when supernatural influences prevailed. In some parts of Europe spooks of kindlier sort were substituted—the departed spirits of the family who, on this one night of

the year, were allowed to visit their old homes. In Ireland, Scotland and Wales, food was left for them, hearths were swept carefully and chairs were set before the fireside when the villagers went to bed.

"In lonely rural districts Halloween once brought peasants together around great log fires in their houses where they shudderingly told one another of queer noises, strange flutterings and trembling shadows. But they tempered their fears with feasting—and with games in which nuts and apples played a leading part.

"Eating an apple before a looking glass was traditionally supposed to reveal a girl's future husband, who would be seen peeping over her shoulder. Ducking for apples, still a popular Halloween pastime, was preceded by a more risky game in which a lighted candle and an apple were placed at opposite ends of a stick and the stick whirled horizontally. Merry-makers tried to bite the apple as it passed, but often they received hot candle grease instead.

"In northern England Halloween also was known as nut-crack night because people gathered not only to crack and eat the nuts of the season's harvest, but also to use them as a means of prophesying love affairs. Nut kernels, named for people, were placed in the fire. If the kernel jumped from the fire, the lover designated by it was unfaithful; if it smoldered, then the person had only a mild regard for the one making the test; but if it blazed brightly, this was a symbol of true love and devotion.

"In Ireland and Scotland it is still the custom to prepare a bowl full of mashed potatoes, parsnips and chopped onions on Halloween. Into this mixture, named 'call-cannon,' for a reason not known, a gold ring is concealed. At dinner each guest helps himself to a generous portion from a deep bowl, and the one receiving the ring will be married within the year; or, if already married, will have good luck. A loaf cake sometimes is substituted for the bowl mixture, and a key and ring hidden in it. The key signifies a journey; the ring, marriage or good luck.

"In parts of continental Europe, Halloween, known by various names, is an occasion for carnivals and other mummery. Belgium, Germany and parts of France observe it locally by masquerades, but the unofficial holiday does not have the supernatural background that it does in countries where the Celtic influence is strongest. In several parts of France, All Saint's Day is observed with church pageants such as at *Lignie mont*."

## Italian Contributions to English Vocabulary Pars II

By Sr. Michael Louise, Oldenburg, Indiana

Italy has ever excelled in the field of art—yet her contribution to English vocabulary has been equally extensive and varied. There are words denoting styles or methods of painting such as *chiaroscuro* (an arrangement of light and dark parts in a pictorial work of art), *fresco*, *aquarelle* (a drawing in water color), *aquatint*, *mezzotint*, *miniature*, *pastel* (pale or light colors), *profile*, *sketch*, *impasto*, *contrapposto* and *tondo* (in relief—sculpture in which forms and figures stand out elevated from a plane surface). A *sketch* or *profile* may be written or drawn. It is interesting to note that *miniature* does not derive from the classical Latin *minimus* (very small), but from the Italian *miniare* which actually means "to color with minium," a red ink frequently used on tiny manuscript illustrations.

*Trecento*, *quattrocento* and *cinquecento* apply to artistic or historical epochs. Other Italian terms refer to forms of sculpture such as *torso* and *bas-relief*; names of colors like *magenta*, *solferino* and *sienna* (from *terra di Siena*, referring to the earth found near Siena, Italy, which turns orange red or reddish brown when burnt for use as a pigment). Italian also gives us the terms *bronze*, *medal*, *cameo*, *intaglio* (an engraving or figure cut in stone or other hard material so that an impression from the design yields an image in relief), *alto-relievo* and *basso-relievo* which signify sculpture in high relief or in low relief, spelled "bas-relief" in English.

Other borrowings from Italian include *dilettante* (a lover of the arts, an "amateur"), *dilettantism*, *replica*, *model* and *studio*—the last two of which have changed their meanings in English to include such uses as "a model son," a Hollywood "motion picture studio" or a "photographic studio."

Without the famous artists of Italy we would not have such terms as "Raphaelite" (an admirer or copier of Raphael) and "Sistine" (referring to any of the achievements of the Popes named Sixtus).

The vocabulary of literature presents such typically Italian forms as *canto*, *stanza* and *inferno* (not only Dante's, but also such modern "infernos" as warfare, conflagrations and explosions). *Lampoon*, *novel*, *sonnet* and *madrigal* also come from Italian, as does *macaronic verse* (characterized by a mixture of normal words with Latin words or by putting Latin endings on non-Latin words; e.g. "Qui sensu a thing / Non ei well known / Est bene for him / Relinque id alone.")

English theatrical terms show the influence of the Italian *Commedia dell'Arte* into England: *ballet*, *prima ballerina* (terms associated with dance), *burlesque* (a grotesque or comic imitation), *buffoon* (a clown or comedian), and *buffoonery*, *mountebank* (a person who "mounts a bench" to sell quack medicines) and *fiasco* (literally, a long-necked flask, probably first made as a joke).

From Italian comedy come our final four terms:

A) *Harlequin*—a character with a shaved head, masked face, variegated tights and a wooden sword;

B) *Columbine*—the saucy sweetheart of Harlequin;

C) *Pantaloon*—an elderly, forgetful man, rather slender in appearance, who wears spectacles, slippers, a tight-fitting combination of trousers and stockings; and

D) *Punchinello*—a fat, short, humpbacked clown in Italian puppet shows.

## Roman 'Round the Country

(By Kimberly Duncan (Latin II) and Victoria Wu (Latin III), students of Sr. Mary Jullian, Notre Dame Academy, Toledo, Ohio.)

Through mailing letters to many Chambers of Commerce, Notre Dame Academy Latin students discovered some interesting information about the classical-sounding names of many towns and cities across America.

For instance, Rome, Georgia, received its name purely by chance. Because the city's five founders could not unanimously agree on a name, they each put their ideas on slips of paper and drew one at random. Seven nearby hills had prompted the suggestion of "Rome," which happened to be the name on the slip drawn. In 1929 this modern Rome received from old Rome a gift of a replicated Etruscan Capitoline She-wolf and the twins, Romulus and Remus. Each year, Georgians in the area celebrate an autumn festival, inviting tourists to see "The Fall of Rome," an event which celebrates all aspects of their city's heritage.

Another interesting name origin comes from Cincinnati, Ohio. During the American Revolution, General Arthur St. Clair, Governor of the Northwest Territory, decided to change the settlement's former name to Cincinnati. It turned out that St. Clair was an enthusiastic member of the Society of Cincinnati, which had been recently founded there, and he wanted to honor the club in this way. The name Cincinnati, of course, commemorates the retired Roman general, Lucius Quintus Cincinnatus, who was twice called upon to defend Rome from outside attacks. He was the only Dictator ever legally named in Rome, and having successfully fought off the enemy, he renounced his dictatorship to return to his farm.

Meeting in a local Illinois tavern in 1857, fourteen men agreed upon a town name, Cicero. Judge Augustus Porter suggested the name from his former town,

Cicero, New York. The town flag now displays the best likeness of Cicero available, modeled from a sculpture in the Royal Gallery in Madrid, Spain.

While many town names have been chosen by chance, some selections were based solidly on classical educations. Thus Robert Harper, as assistant secretary of the New York Land Board, had the responsibility of originating new townships and gave twenty-six towns classical-theme names, including the town of Cato, New York. Harper had been trained in the classics at Columbia College, and he used his knowledge in a way that survives today.

Although other cities and towns have names that seem to stem from Roman culture, some bear identities which have proven to be misleading. Vesta, Virginia, for instance, appears to have been named for the Roman goddess of the hearth. Surprisingly enough, however, Vesta's name commemorates an Indian maiden who jumped off a nearby cliff, now referred to as "Lover's Leap."

Other interesting misnomers are: Pandora, Ohio, whose name was at first Pendleton, but later changed to Pandora because of another Pendleton in that state; Romulus, New York, whose name came from another name in the state of Pennsylvania; and Mars, Pennsylvania, which might have been named after the planet, or, perhaps, after the big local land owning family, the Marshalls.

Happily enough, most of the letters sent out received answers, even though the answers weren't always what had been hoped for.

If you have the opportunity, do visit Cato or Rome: *Quae tecum tacita loquitur* (Silent, she speaks with you).

## The Fatal Wine

By "Angela", Latin II student of Donna Gerard, Richardson H.S., Richardson, Texas.

While Hercules, in Arcadia, was wandering around,  
There stood a cave which he had found.  
He hurried inside hopefully to meet a friend,  
And met a Centaur named Pholus who was half horse  
and half man.

Pholus shares his food and they have a good time;  
But when Hercules wanted a drink, Pholus said, "Oh,  
No! Not that wine!"

"I'll just drink a little . . . I will, I will!"  
"No way," said Pholus, "for the other centaurs will  
kill."

Hercules opened the jar of wine so boldly you see,  
But little did he know that he may soon have to flee.  
The centaurs rushed in, and Pholus didn't know what  
to do.

They asked, "Who drinks the wine that we have  
entrusted to you?"

Hercules used his poison arrows, and acted very  
hastily;

For the remaining centaurs quickly fled for their  
safety.

## Poly's Preparations

By Dawn Grossi, 4th Year Latin Student of Jean Waddell, Shepherd Hill Regional H.S., Dudley, MA

"Oh dear oh dear, it's getting late!"  
said Polyphemus getting ready for his date.

Looking at the crystal blue sea, Of Poly fixes his tie,  
as he scans himself over with his single big blue eye.

His wild, coarse hair is washed and primed for his  
girlfriend to see.  
He spent hours combing it with a huge pine tree.

Roast mutton for dinner, and a dish so divine,  
strawberries and eels, topped with quills of a  
porcupine.

His gift for his lady is neither corsage, cat, or dove,  
But twin cubs from a she-bear is for his love.

So Poly, reeking with cologne, ready for his date,  
unaware that his love is with another, ready to...mate.

## MAENAD MANIA



VESPER SACER HIC EST...  
CANTEMUS LATINE  
DUM PEPONEM MAGNUM  
EXPECTAMUS

(Thanks to the Latin students of Charlottesville, VA,  
for these Latinized versions of the  
Peanuts Book of Pumpkin Carols.)

## "Deck the Patch..."

Flavis aureis ornatis,  
Fa la la la la, la la la la.  
Capite bonum saccum,  
Fa la la la la, la la la la.  
Claros vestes induamus,  
Fa la la la la, la la la la.  
Cantus Peponis cantate,  
Fa la la la la, la la la la.  
Oricur Pepon Magnus  
Fa la la la la, la la la la.  
Dum nunc carmina cantamus  
Fa la la la la, la la la la.  
Ad Peponem ascendentem  
Fa la la la la, la la la la.  
Cum amicis veris imus,  
Fa la la la la, la la la la.

## "I'm Dreaming of the Great Pumpkin"

Somnio Magnum Peponem  
Sicut facio omni anno  
Portat ludibria  
Puellis puerisque  
Qui expectant ut appareat.  
Somnio Magnum Peponem  
Dum Peponis Chartam scribo.  
Facies peponis ardeat  
Cum Magnus Pepon te visitabit.

## "Pumpkin Bells"

Currentes per vias  
In vestibus claris  
Imus ad casas  
Magnis cum risis.  
Pepon nunc adest  
Ferens gaudium  
Traha fert velociter  
Dona quarentes!  
Tinniant, tinniant,  
Tintinpepones!  
Gaudium Pepon portat  
Cum feriae monstrorum.

## Arma

By Sharon Steen, Latin II student of Margaret Conner, Orchard Park H.S., N.Y.  
Terribilia, vehementia  
Pugnant, necant, vulnerant  
Volo pacem  
Non mors



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## EYE OF THE GRAIAE



HERACLES: "I WAS HOPING PLUTO  
WOULD'VE HAD HIM OBEDIENCE TRAINED!"



## The Sirens

By Sarah Ferholt, an 8th-grade Latin I student of  
Carol F. Ross, The Foote School,  
New Haven, Conn.

The Sirens were two gruesome creatures,  
And each of men's flesh ate.  
They sang of happiness and wisdom,  
Luring each sailor to his fate.

Their bodies of birds, their heads of women,  
Upon their rocks they sang and sat,  
They flattered each who passed them by.  
The ships went "splat" and that was that.

Similar were the Harpies  
To enchantresses such as these,  
Although the Harpies flew the sky,  
While the Sirens sang the seas.

The Harpies, born of Thaumas and Electra,  
Were repugnant and sang not.  
The Sirens, however, were beautiful,  
And sang 'an awful lot.'

The Sirens claimed to know the future,  
And to those poor men all,  
They promised tales and prophecies  
Of all that would befall.

They said they'd let each man continue  
A better man, and wise.  
All were taken in by this,  
This wondrous lull of lies.

The Sirens knew no man could pass them,  
And every Greek agreed.  
But little did they ever think;  
On two ships they would not feed.

Of the Argonauts (the first to pass)  
Our hero's name is Orpheus.  
Of the second ship to go,  
His name remains Odysseus.

Orpheus, of the Argonauts,  
Saved the lives of all.  
He played his lyre, the volume up,  
So unheeded went the Sirens' call.

The Argonauts passed uneventfully,  
The Sirens noticed never.  
For Odysseus this wasn't so —  
The monsters were lost forever.

Odysseus had some advice from a friend,  
Who went by the name of Circe.  
She helped him to devise a plan  
To keep his crew out of the sea.

He didn't want them overboard,  
So they mustn't hear the song.  
But he himself was curious  
And so, with rope quite long.

He was tied to the ship's main mast,  
So the music he could hear.  
And each time he cried to be released  
The rowers switched to higher gear.

And in their ears beeswax was put  
To rid them of the song.  
For they knew if they did not  
To death would not be long.

The song sang by these fatal women  
Was enchanting and inviting.  
Yet Odysseus sailed past,  
To those suitors, always fighting.

But this time the Sirens noticed  
And so in rage they screamed,  
"We've lost our midday meal,  
And no profits have we reaped!"

They threw themselves into the waves,  
And, self-afflicted, drowned.  
They were gone for good,  
Never to be found.

And so the Sirens saw their end  
And Odysseus had fun.  
He travelled on in peace,  
And now, I think, my tale is done.

## Cicero

(By Heather McDonald, Latin IV student of Jan McNeill, Dalton H.S., Ohio.)  
Careful, cautious  
Concentrating, considering consequences, competent  
Concerned, convincing — cajoling, coaxing  
Calculating, counting costs, conspiring  
Cold, contriving  
Catiline

## Roman Roads

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

since it headed southeast to old Labicum.

Even today's *Civis Romanus* likes to boast: "*Tutte le strade portano a Roma*" — "All roads lead to Rome."

From early on, the Romans were outstanding road builders. The fabulous network of highways put together by brilliant, far-seeing civil engineers was in very large measure responsible for Rome's rise to and maintenance of supremacy over the Mediterranean world. The vaunted legions could thunder down the road to nip a budding revolt in one of the Italian towns or even in the provinces in much the same way that Russia today pours its tanks and troops down some modern *autostrada* in yet another gesture of friendly persuasion to Hungary or Czechoslovakia or Poland.

Undisputed queen of all the Roman roads, of course, was the *Via Appia* which since 312 B.C. has been handling a flow of traffic between Rome and Capua and even on to Brundisium, the Adriatic port and traditional embarkation point to Greece. Named for the commissioner of roads who authorized its construction, the censor Appius Claudius, the *Via Appia*, the great south road, runs straight and level — crossing rivers over great stone bridges and spanning the Pontine Marshes by means of a viaduct. An awesome feat of engineering for its time.

Built to last an eternity, the *Regina Vianum* had a roadbed of stones on which were poured crushed rocks, all fastened permanently in place by a layer of cement. Huge pyramid-shaped paving stones were set in place so perfectly and so tightly together that the road was impervious to seepage. Across the centuries, especially for the first several miles beyond the St. Sebastian Gate, this highway has retained most of its ancient character.



Flanked by the romantic ruins of pagan tombs and landscaped with cypresses and umbrella pines, the *Via Appia* — about the width of a driveway in suburban America — is picture-postcard pretty, affording the traveler the chance to peel back the centuries and get a glimpse of life in Imperial Rome. Even in our time one is likely to see shepherds still leading their flocks out to pasture along these stones.

The *Via Latina* is of this same era and also heads south. It was this route that Marcus Tullius Cicero traveled on his frequent visits to his childhood home in Arpinum. This road enters Rome through the *Porta Latina*.

Another of the southern routes is the contemporary *Via Cassilina* which the ancients knew as the *Via Labicana*

If one is interested in the era of Rome's Republic, one may wish someday to follow the *Via Praenestina* to Palestrina (Praeneste in antiquity), through lush countryside and rolling hills to this little town clinging tenaciously to the side of *Monte Ginestro*. The community and surrounding area enjoyed popularity with the old-timers. In one ode Horace calls it, "refreshing Praeneste." (Latin III students will recall the nocturnal surprise that Cicero cooked up for Catiline here on November 1 in 63 B.C.: *Quid? cum tu te Praeneste Kalendis ipsi Novembribus occupatum nocturno impetu esse confideres, sensitine illum coloniam meo iussu meis praesidiis, custodiis, vigiliis esse munitam?*)

Most Americans visiting Rome these days will ride the *Via Ostiense* from the airport into the city. Out in the excavations of the seaport of Ostia it is still possible to walk upon the original stones of the Ostian Highway.

*Via Tiburtina*, *Via Nomentana*, and *Via Salaria* are the eastern routes. The first leaves the city from in back of the railroad yards through the *Porta San Lorenzo* and climbs steadily to Tivoli, known in yesteryear as *Tibur*. Here the Emperor Hadrian built his sprawling country retreat, a sort of imperial Camp David, where the chief executive could get away from the pressures and political hurly burly of the capital. The second of these routes departs the city at the *Porta Pia* and heads for Nomentum, today called Mentana, twelve miles out of Rome. Starting out, the road is lined with luxurious villas with their gardens, much as it probably was in the days of the Caesars. While the physical features of today's *Via Nomentana* are modern, it still follows the line of the original consular road. Six miles out one comes to *Ponte Nomentano* which with its formidable battlements spans the Aniene River. To this "sacred hill" the plebeian masses retreated in 494 B.C. after their petitions for a stake in the city's prosperity went largely ignored. Menenius Agrippa mediated that dispute.

*Via Salaria*, one of the oldest Roman roads, took its name from the salt trade that Rome carried on with the Sabine nations to which it led. The road leads ultimately to the hilly and colorful region of the Abruzzi.

*Via Flaminia* starts out from the *Porta del Popolo*. Opened by the censor Caius Flaminius, this route eventually arrives smack under the arch of Augustus in Rimini on the Adriatic, up near Venice. The *Via Cassia* takes one north inland, to medieval Viterbo. While this was roughly cut through to Etruscan territory in early Republican times, it was not paved until the consulate of C. Cassius Longinus in 107 B.C. Heading north also, but along the west coast of Italy is scenic *Via Aurilia* which begins at the *Porta San Pancrazio* high atop the Janiculum Hill. Catiline headed out this way to join his revolutionary forces at Fregulae after Cicero convinced him, in the *First Oration*, that the game was up.

These then are the great roads along which two thousand years and more have made their way to and from the Eternal Rome.

## The National Pedifollis League Hodie

By Michael Vagner & Deepa Dev, Latin IV students of Mary J. Rudalavage, Upper Dublin H.S., Ft. Washington, Penn.

**Brentus Musbergerus:** You are looking live at the Coliseum in Rome where — wait, it's only the preseason! Uh... *Salvete* everybody and welcome to the N.P.L. Hodie!

(Theme Music)

**Musbergerus:** As we enter this new season, *Jimmi*, I have to ask you if you think the *Undequinquaginta*-ers can return to the *Magna Crater*.

**Jimmius Dardanus:** I tell ya, *Brente*, they do have an excellent team, but I look for the *Arietes* to win the N.P.C. *Occidentalis* because of their running attack.

**Irv Crux:** *Jimmi*, I have to think that the *Saneti* will win their division.

**Dickus Butkus:** You know, *Brente*, I have to like the *Ursi* to win the conference. They have a solid offense and defense.

**Musbergerus:** Well, all right! Let's move to the *Oriens Jimmi*, I guess the *Aquila* have to be the favorites.

**Dardanus:** I think so, *Brente*, they'll be tough to beat, but they could be challenged by either the *Gigantes* or the *Rubrocrutes*.

**Crux:** And even the *Cardinales* could win the division.

**Dardanus:** Hey, I'll do the analysis!

**Butkus:** Anyway, I think in the A.P.C., the *Olcarii* will win the conference. They've been so close in the past, I think this is their year.

**Crux:** I Agree with you, *Dicke*, in that the *Tigres* won't win the division, but I believe that the *Fulvi* will win the A.P.C. *Medius*.

**Dardanus:** Actually the team to beat in that conference is the *Mareaccipites*.

**Musbergerus:** Well, all right! Let's look for a great season of *pedifollis* to come. Thank you for watching the N.P.L. Hodie.

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## Etruscan Art

By Geoff Puley, 3rd Year Latin Student of David Fontaine, Waterloo Collegiate, Waterloo, Ontario

In examining the art of a civilization, one can derive information about certain aspects of that civilization's society. The Etruscans, whose origin is still unknown, were the earliest inhabitants of north western Italy. They occupied the territory above the Latium plains from 1200 to 500 B.C. Because their art has been found in abundance, we know that the Romans were later greatly influenced by the Etruscans. However, Etruscan art was not entirely original. They themselves had attempted to copy Grecian art and, in fact, a lot of Greek art was found in Etruscan tombs. Thus the historical role of the Etruscans in the domain of art, seems to be one of transition in that they passed the Greek influence to the Romans who conquered them in the fifth century B.C.



The Greek influence on the Etruscans is apparent in almost all artistic remnants of their ancient civilization. Their art tended to demonstrate scenes from war and everyday life. Like the Greeks, the Etruscans loved jewelry and beauty items such as fancy clothing and brooches. A great number of Etruscan earrings have been recovered and they show great craftsmanship in that they were ground very fine.

This type of art analysis tells us that the Etruscans were very craft-oriented. The Etruscans had very acute beliefs about death, and like the Greek's, their funeral services were very superstitious and full of figurines and good luck charms. Probably the most famous aspect of Etruscan art was their fashionable mirrors. The abundance of these mirrors might be explained by their love for beauty and their image of idealism. These mirrors were two sided. One side was smooth and shiny while the other side was engraved with a scene from Greek mythology. The handles of these mirrors were usually made of bone or bronze.

The only variation on Greek art by the Etruscans was a tendency toward realism which later influenced the Romans.

## Women in Roman "Her" story

## Virtuous Women of Early Rome

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

Livy's tales of the origins of Roman history include stories in which Roman women serve as positive role models not only to the women and men of their time, but to Livy's audience as well.

One of the most important characteristics a Roman woman could possess was that of *pudicitia*, modesty. Two outstanding examples of *pudicitia* are Lucretia and Verginia.

Evidently, "locker-room" talk was practiced among Roman men, too. One evening the son of Tarquin the Proud, last king of the Romans, his cousin Collatinus and others were sitting around drinking when the conversation turned to women. The men were speculating about the virtues and fidelity of their wives. Collatinus assured everyone that his wife Lucretia was most proper and virtuous and was at home waiting patiently for him. The others thought he had to be joking; a bet was placed and they left for his home to prove him wrong. As these noble leaders pecked in the windows, they observed that Lucretia was indeed at her spinning wheel, making clothes for her family.

Although he lost the bet, Sextus was quite taken with the virtuous Lucretia. When the others had gone on to peek in other windows and see more interesting things than spinning and weaving, Sextus drifted apart from the group and went straight back to Collatinus' home. He entered the house and propositioned the beautiful Lucretia who, naturally, turned him down. Then Sextus said that if she didn't cooperate, he would take her anyway, kill her and put her in bed naked beside a slave. Realizing that she had no choice, Lucretia succumbed.

The next day Lucretia went before the male members

of her family, including her husband, and exposed Sextus' crime. The Romans did not have a very forgiving attitude toward rape victims. They probably would have told Lucretia that she didn't scream loudly enough! As soon as Lucretia had recounted the events of that evening, she pulled out a sword and committed suicide. Collatinus and Lucius Junius Brutus used this incident as proof that Sextus and his father were unworthy of their royal positions and should be expelled.



The Roman centurion, L. Verginius stabs Verginia.

Collatinus and Brutus became the first two Roman consuls as the Roman Republic was born from the violation of Lucretia. Her acceptance of her fate and of her judgment as well as her courage in taking responsibility for her actions, forced or not, served as an example to Roman women even through imperial times.

The tale of Verginia is another of *pudicitia* violated and the outcome of this tale as well serves to point out the importance placed on this quality. In the middle of the fifth century B.C., a commission of ten men, the *Decemviri*, was appointed to publish the laws. These men had come to enjoy their great power and refused to relinquish it up when their term of office had ended. Their chairman, Appius Claudius, saw young Verginia, a plebeian maiden, 15 years old, walking along the roadside. Taken with desire for her, he ordered one of his agents to arrest her, claiming that she was the daughter of one of the agent's own female slaves whose child had been taken from her, and that Verginia, therefore, was really his property. Before the hearing on the matter occurred, Verginia's father was summoned from the battlefield. Before the *decemviri* could violate Verginia's *pudicitia*, her own father stabbed her to death.

## Computer Latin

"The universe is a computer."

—Edward Fredkin

## Animula Blandula Vagula

By Dr. L. A. Laurus, SOME LIGHT: NEW & SELECTED  
VERSI (1988, Bellflower Press)

Univaca, brainiaca, maniaca  
chisquara, despaira, nightmaira  
computa, squareroota, KAPUTA

## Helen of Troy

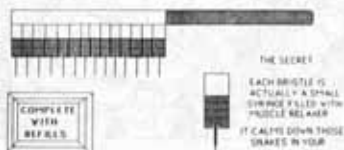
By Brian Hart, Latin IV student of Mary Jane Rudalavage, Upper Dublin H.S., Ft. Washington, Penn.

Thus stood the maiden,  
before me in the wind,  
Her white robe flowing lightly  
her figure soft and thin.  
Her voice was so lovely,  
her eyes were so bright.  
Her beauty was so wonderful  
it set my soul alight.  
I thought of when she came to Troy,  
and all the joy she brought,  
For all the choices Paris had  
'twas a woman he sought.  
But things are quite different now,  
the Greeks took old Priam's life,  
Aeneas with his sword so true  
nearly killed his brother's wife.  
But now it is all over now,  
soon she will return to Greece.  
And after ten long years at war  
the violence is soon to cease.

## Monstrous Bargains

By the Latin I students of Susan Bonvallet, The Wellington School, Columbus, Ohio

## MEDUSA COMB

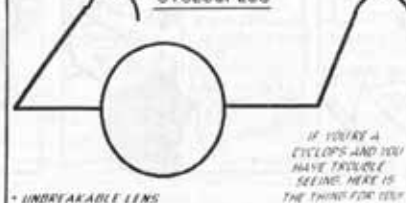


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**LATIN LEARNING**

by Gabrielle McCaffrey



**LEGION**



**ORIGEN AND HIS SPECIES**





## Baking with



## Modestus

Solve, and welcome to the *Pistrina Modesti*. What a beautiful time of the year. Everyone is almost done with their grape harvest and the sweet smell of the grapes being squeezed is almost overpowering. But we love it, don't we? And what a great time to make those special breads that call for fresh *mellio iuvae* or *mustum*. I have a nice little recipe for bread made with fresh grape juice that I am sharing with you this month. Since it is an unleavened bread, it will be a little chewy, but it's very "manly" and definitely one of the acquired tastes of all Pompeians. It's called

## Mustaceus

## Recipe:

- 4 cups whole wheat flour
- 1/2 cup lard, melted and cooled
- 1/4 cup feta cheese, crumbled and made into paste
- 1 teaspoon cumin seed, ground
- 1-1/2 cups grape juice, purple or white
- 8 bay leaves

- I. Place the flour, lard, mashed cheese, ground cumin and anise, and yeast into a large mixing bowl. Blend well. Add the grape juice and mix the dough well for 2-3 minutes until all the grape juice is absorbed and evenly distributed. The dough will be sticky. If dry lumps appear, add a little more grape juice and mix again.
- II. Let the dough rest 5 minutes. 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 smooth, elastic and a little sticky. Add a little more flour if it's too sticky. Let rest for 2 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 and let rise at room temperature for at least 3 hours.
- IV. Sprinkle top with flour, punch down, and form the dough into 4 rectangular loaves (4 inches by 2 inches by 1-1/2 inches). Place two bay leaves on the bottom of each loaf, and lay them, leaf-side down, on a greased cookie sheet. Cover with a towel and let rise for at least 1 hour.
- V. Bake in a preheated 350° oven for 2 hours.

This bread will be chewy and moist, but it is excellent for the digestion at this time of the year.

## The Poetic Genius of Catullus

By Laura Gorman, 3rd-year Latin student of D. Fontaine, Waterloo Collegiate, Waterloo, Ontario, Canada

Among his many love poems, Catullus wrote the classic "Eternal Love." This piece of writing deals with a later stage of his relationship with Lesbia. Through the expression of his feelings for her, Catullus reveals his idea of *Amor*. It gives him pleasure, is sincere and comes from the heart. As a bond of friendship it is blessed by heaven and will continue forever, even into death. It is this ideal of love which he hopes to achieve in his relationship with Lesbia. He wants true love and no more of Lesbia's deceit. He asks that she will love him and only him forever. "Eternal Love" shows Catullus' view of love and his hope of friendship with Lesbia. Catullus remains obsessed with Lesbia as seen throughout his poems; however, his emotions concerning her undergo a change. Envy and a desperate passion give way to confusion and hate. Finally, he demonstrates anger, rejection and spite. This transition becomes apparent upon examination of the language used in Catullus' amorous verse. In "An Echo of Sappho," Catullus is struck dumb with envy and pain when he sees his love accompanied by another man. His ears ring, his eyes are obscured and he is wracked by a flame of jealousy. His feelings for Lesbia are not clear but he knows that she is the woman he wants. His turbulent passion is elucidated in "Vivamus Mea Lesbia." Catullus commands Lesbia to give him a thousand kisses, to ignore the condemnation of old gossips and to live fully her brief life.

"To Lesbia's Sparrow" and "On the Death of Lesbia's Sparrow," "Faithlessness" and "The Contradictory Behaviour of Lesbia" show Catullus' frustrations with the treatment accorded him by Lesbia. He envies the bird she plays with and wishes he could be her toy. He even curses the poor sparrow when it dies. He compares Lesbia's vow to the inconstancy of wind or of swift water. He speaks poorly of her as she does of him. Catullus' confusion is clear in "Odi et Amo" and "Tua Culpa." He is torn between his love for Lesbia and the hate he feels when she mistreats him. He says he would hate her if she were good but he still loves her although she is bad. "Miser Catulle" gives us the impression that the poet is done with Lesbia. He has experienced great happiness with her in the past. Now he has hardened his heart to the loss of her love. This toughness is overcome by his wretched spite. He says that no one will love Lesbia now that he has cast her off. Moreover, her life will be miserable without him while he remains strong. In his typical male vanity, Catullus believes that he will survive the end of their relationship while Lesbia will be devastated. Catullus ranges from personal weakness to a false strength although jealousy, discouragement and bewilderment dominate his writing. In fact, his real feelings for Lesbia are almost lost. Catullus' emotional development is backward but his is not uncommon in one who shows such genius as this gifted poet.

## The Poison

By Ravi Kamani, Junior Latin student of Aimee Brown, North Royalton High School, North Royalton, Ohio.

The palace served as a perfect hiding place for the man with a twitch.

An assassination of Emperor Caligula allowed for the discovery of Claudius by a palace guard.

A person with a frail stature and facial spasms was to lead an empire previously run by overwhelmingly powerful men.

Claudius reduced the prowess of the nobility, brought about the Claudian Aqueduct and created new provinces.

The mild temperance of Claudius provided the incentive for others to take advantage of.

The first was his wife, Messalina, who took the leadership of Rome almost for herself.

The moderation in the rule of Rome brought by Claudius was replaced by the cruel wife.

After Messalina's passage, he married Agrippina and thereafter began the fall of Claudius.

Britannicus, natural son of Claudius, was to be neglected because of Agrippina's son from her earlier marriage.

Agrippina demanded power and emperorship for the future Rome just for her son, Nero.

Nero now was the adopted son of Claudius, and was soon to be emperor of Rome.

Now the character of Claudius plays the role in his downfall.

Before his rise, Claudius was labeled as an ill and weak item.

Agrippina was able to manipulate Claudius to a point where he forgot his only son, Britannicus.

An obese, ignorant Nero soon was the only concern for Claudius.

Claudius realized Agrippina's intentions, which were to put her impressionable son as leader.

Realizing also that Agrippina's desires for power were projected through Nero.

Nero depended on his mother for life, and therefore did whatever she said.

The day had come for Claudius, and his dinner with Agrippina and a few guests marked the climax.

Mushrooms were eaten by Claudius and when he ran out, Agrippina happily offered him more from a special plate.

Claudius knew what he was about to eat, and accepted the fork without hesitation.

Upon his death, Nero became emperor at the age of seventeen.

If Claudius could not dominate a situation like other emperors did, his weakness made his reason for accepting death visible.

Claudius could not be strong, so he found an exit.

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

## Liberos Tuos Domi Meae Curabo

Want to attend *October Equus* on the Ides, but you don't want to subject your children to sanguine aspects of this festival? You can't trust your slave to keep your children indoors during the festival? Let me take care of your children in my home. *I Sesteris per child*. Meals provided. You can spend the day in the *Campus Martius* and even stand along the *Via Sacra* to fight for possession of the horse's head when it is thrown to the crowd by the *Flamen*. My home is near the *Horti Torquati*, a safe distance from the *Campus Martius*. Ask for *Nana Benigna* near the *Porta Labicana, Roma*.

## Fabulae Latinae

38 Latin Stories, Ancilla to Wheelock, by Anne H. Groton & James M. May, 3rd Edition. 18 stories are made up Latin, often inspired by Ovid, 20 are adaptations from Roman authors. \$10. Bolchazy-Carducci Publishers, Inc., 1000 Brown Street, Unit 101, Wauconda, Illinois 60084.

## 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.

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## 10 Carmina Optima



## Eorum Auctores

- I. COR LENTUM, Paula Abdala
- II. SUBTILITER HIC EXSPECTANS, Ricardus Notae
- III. TENACITER HAERERE, Liberti Novi in Urbis Minima Sectione
- IV. NOLO TE AMITTERE, Gloria Estefana
- V. OCULI ANGELICI, Geoffrey Healei Cateria
- VI. CAELUM, Mandatum
- VII. LOCUS AUDITUS AD CONVENIENDUM DICTUS, Catharina Alba
- VIII. INFUNDE ME AMORE TUO, Superficies
- IX. INNOCENTIAE FINIS, Donaldus Henicus
- X. AMICI, Jodra Waltra cum Erico B. Rankino

## A "Ph"ony Word Search

Submitted by Donna Wright, Lawrence Township High Schools, Indianapolis, Ind.

1. Wife of Theseus
2. Fable-writer
3. Son of the Sun
4. Where Caesar defeated Pompey
5. Site of the famous lighthouse
6. Greek Sculptor
7. Husband of Baucis
8. Cicero's speeches against Antony
9. Teacher of Cicero
10. King of Macedonia
11. Sister of Procne
12. One-time owner of Golden Fleece
13. Fabled bird
14. River of fire in Hades
15. Sun god

P A P H O S P H O E B U S  
E R U I E T A H P X U A T  
I D A P H E L I C U L G P  
P E R H H R A P D E M A E  
I A O A T I S P M I N H E  
P H A R G A L O S D H I I  
H P H G R O L I H P P X  
I T P S N I L P H A N U  
L A E P H I L I P P U S  
E R N P H I S E H I L X  
M H C S U R D X A B P C I  
O P H A E T H O N Q E P S  
N P P R O N T E G E L H P

## 12 How Well Did You Read?

1. During what years did the Etruscan civilization flourish?
2. Whose girlfriend had a pet sparrow that died?
3. What is an Italian derivative that means "amateur"?
4. What is the Latin for "Great Pumpkin"?
5. Who were the parents of the Harpies?
6. How old is Mick Jagger?
7. Which country's houses have rooms built around an open court like Pompeii's atrium houses?
8. On which via do visitors travel between the airport and modern Rome?
9. Who committed suicide after she was raped?
10. Which monster "gobbled up" bad Roman children?

## Spectacula in Televisione

Submitted by Latin II and III students of Robin A. Farber, Elizabeth Seton High School, Bladensburg, Md.

13. Who's the Boss? 21 Jump Street
- One Life to Live Full House
- Growing Pains America's Most Wanted
- Late Night with David Letterman
- 227 Just the Ten of Us
- Golden Girls Knots Landing
- General Hospital As the World Turns
- Murder, She Wrote
- A. Americae maxime quacsi
- B. Caedem, ca scriptis
- C. CCXXVII
- D. Dolores Crescentum
- E. Domus Plena
- F. Egressus Nodatus
- G. Multa Nocte cum David Litterae Viro
- H. Puellae Auncae
- I. Quis est Dominus?
- J. Solum Decem Nostrum
- K. Una Vita Vivenda
- L. Unus et viginti Via Salicis
- M. Ut Mundus Verit
- N. Valetudinarium Generale

## Sink Your Teeth Into This!

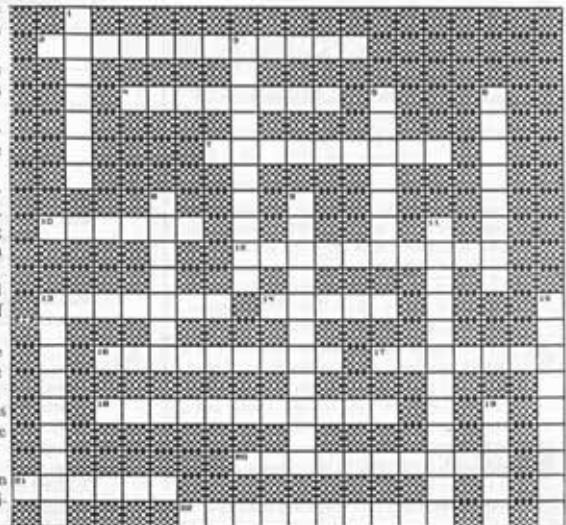
From The Catholic Digest, July 1988, and submitted by Sr. Michael Louise, Oldenburg, Ind.

14. dentation denticle
- bidentate indent
- dentine dentosurgical
- trident dentiform
- dandelion dentures
- dentifrice dentoid
- a. Shaped like a tooth.
- b. Having three teeth or prongs as the long spear carried by Neptune.
- c. Like or resembling a tooth.
- d. A powder or paste for cleaning the teeth.
- e. A small tooth or toothlike projection.
- f. A toothlike part or section, as on a leaf.
- g. To cut toothlike points into, to notch or stamp in; to space, as a margin.
- h. Relating to an operation on the teeth and gums.
- i. Having two teeth or toothlike parts.
- j. The hard, tense tissue beneath the enamel forming the body of a tooth.
- k. A set of artificial teeth.
- l. A common lawn weed with toothlike leaves and yellow flowers (tooth of the lion).

## 15 Greco-Latin Crossword

## ACROSS CLUES

2. A noun that identifies a device sometimes used in poetry when word sounds suggest meanings.
4. A noun that suggests that the name ascribed to something is wrong.
7. A noun meaning something important written wholly in the handwriting of the author.
10. A noun identifying communication through words, as in a play.
12. A noun meaning something written after a letter has been finished.
13. A noun identifying a word formed with the first letters of other words it represents.
14. An adjective used to describe anything having to do with the city.
16. A noun identifying an apparatus that can quickly send a message far away.
17. A noun designating a person who is named for some organizational or political office.
18. An adjective that suggests that not keeping one's good name is shameful and disgraceful.
20. A noun meaning material for an article or book that used to be handwritten but is now typed.
21. A noun characterizing a speech containing only good words praising someone dead.
22. A verb meaning to change from one form of writing to another as in shorthand or music.



## DOWN CLUES

1. A noun that characterizes a word that has a meaning the opposite of another.
3. A noun identifying an instrument that reproduces sound written on a record.
5. An adjective describing writing that is especially vivid.

6. A noun identifying writings sometimes found on ancient caves or frequently on modern walls.
8. An adjective that attempts to convince a prospective purchaser or client that the fee is low.
9. A noun meaning a writing down in detail of an account of a place, a person, an event, etc.
11. A verb meaning to restrict one's actions, as if one were to draw a line around not to be crossed.
13. An adjective that indicates that the name of the author is not known.
15. A noun meaning a false name assumed by a writer.
19. An adjective used to characterize life and death issues.

## Caesar's Puzzle

Submitted by Kim Koily, a student of Sr. Maria Gill, Seton Catholic High School, Pittston, Penn.

Find the correct name to complete the statements below and write it in the spaces next to that statement. If the space has a number, this number tells you in which space at the bottom of the page to put that letter. Keep working and you will spell out a famous quote from Caesar. Good Luck!

1. Teacher of rhetoric who warns Caesar of danger ahead.
2. Caesar's closest friend and member of the Conspiracy.
3. The wife of Julius Caesar.

4. Caesar's grandnephew and official heir.

5. The first conspirator to stab Caesar.

6. Powerful orator who spoke at Caesar's funeral.

7. Daughter of Cato.

8. Roman Military Leader and member of Triumvirate after Caesar's death.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22



AUXILIA MAGISTRI

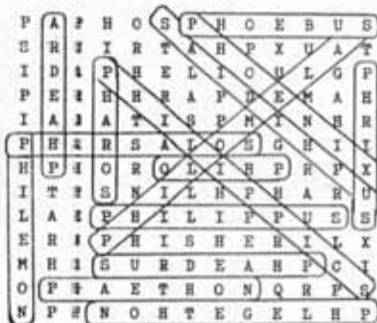
(These solutions and translations are mailed with each Bulk Classroom Order sent in care of a teacher member. Copies are also sent to all contributing members. No copies are sent to student members.)

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Carmina Optima

1. COLEHEARTED, Paula Abdul
2. RIGHT HERE WAITING, Richard Marx
3. HANKIN' TOUGH, New Kids on the Block
4. DONT WANNA LOSE YOU, Gloria Estefan
5. ANGEL EYES, The Jeff Healey Band
6. HEAVEN, Warrant
7. SECRET RENDEZVOUS, Karyn White
8. SHOWER ME WITH YOUR LOVE, Surface
9. THE END OF THE INNOCENCE, Don Henley
10. FRIENDS, Jody Watley with Eric B. Rankin

11



How Well Did You Read?

1. 1200- 500 B.C.
2. Catullus'
3. Dilettante
4. Magus Pepon
5. Thamus and Electra
6. 46
7. Momocco's
8. Via Ostiense
9. Lucetia
10. Lania

13

Spectacula in Televisione

Submitted by Latin II and III students of Robin A. Faber, Elizabeth Seton High School, Bladensburg, Md.

- |                                   |                         |
|-----------------------------------|-------------------------|
| I Who's the Boss?                 | L 21 Jump Street        |
| K One Life to Live                | E Full House            |
| D Growing Pains                   | A America's Most Wanted |
| G Late Night with David Letterman | J Just the Ten of Us    |
| C 227                             | F Knots Landing         |
| H Golden Girls                    | H As the World Turns    |
| N General Hospital                | B Murder, She Wrote     |

15



16

Caesar's Puzzle

1. ARTEMIDORUS
2. BRUTUS
3. CALPURNIA
4. OCTAVIUS
5. CASCA
6. MARK ANTONY
7. PORTIA
8. LEPIDUS
- ET TU BRUTE

The Rolling Stones On Tour

Will It Be the End or the Beginning of the Second Half?

Mick, Keith, Charlie, Ron and Bill aren't young any more (they're over 40), but they don't lack energy. Once again, after 10 years, they're working as a band—writing and singing new songs.

Although they haven't always been friendly to each other during the past 11 years, they now seem to be able to work and sing together. In 1988 Mick and Keith met after 10 years to discuss a new tour with the band. Mick and Keith decided to make a new album first with the whole band. If they could successfully make a new album, then they would talk about a new tour with the whole band.

In 1986 Mick did not want to go on tour with the band. That year the Rolling Stones had made an unsuccessful album. It was called *Dirty Work*, and Mick didn't like it. Mick himself didn't feel well, and the other members of the band weren't in shape either. Since Mick didn't want to go on tour, the others became upset. Each began to sing his own songs—the Rolling Stones ceased to exist.

But now, these five musicians have come together again and have successfully made a new album called *Steel Wheels*. They get along fine and are ready to tour as a band with their music.

On this tour the Rolling Stones will sing nine new songs. They will perform 65 concerts in cities throughout Canada and the United States.

Why are the Rolling Stones going on tour now after 11 years? For the money! Mick, Keith, Charlie, Ron and Bill will earn more than 70 million dollars!

The musicians get along now. They're in good shape and they want to earn as much as possible. Will they write more new songs in the years to come? No one knows, not even they. They won't discuss the future. At the present time all they want to do is sing well and earn money.

Mick says, "I can say, 'I'm 46 years old, and I don't have to sing well.' The fans expect better." Surely Mick and the other musicians won't let us down!

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Sink Your Teeth Into This!

From *The Catholic Digest*, July 1988, and submitted by St. Michael Louise, Oldenburg, Ind.

- |              |                 |
|--------------|-----------------|
| F dentation  | E denticle      |
| I bidentate  | G indent        |
| J dentine    | H dentosurgical |
| B trident    | A dentiform     |
| L dandelin   | K dentures      |
| D dentifrice | C dentoid       |