

Rosa Anna Americae Dea Domestica

Rosa Anna Obex—femina quae probat adipem esse pulchram.

Quando Rosa Anna primum in televisione spectabatur, multos vexabat. Rosa Anna videbatur esse femina obsesa quae lingua foeda utebatur. Atrocior erat quam iocularis. Spectatores autem Rosae Annae meminerant, et hoc est magni momenti in rebus oblectantibus.

Sed Rosa Anna non erat advena in scaena comica. Facetias in scaenis VIII annos egerat priusquam in rei publicae televisione spectata est. Tunc Anno Domini MCMLXXXVIII magna opportunitas Rosae Annae data est. ABC spectaculum Rosam Annam emittit et hoc spectaculum famam Rosae Annae statim dedit.

Rosa Anna nunc habet XXXVI annos. Paucis annis abhinc in urbe suburbana habitabat cum marito et tribus liberis. Posthac magna fama Rosae Annae multum pecuniam dedit et vita eius omnino mutata est. Matrimoni primi eius tres liberi perturbati sunt, et primus maritus Rosam Annam dimisit. Paucis mensibus Rosae Annae vita insana facta erat. Nunc Rosa Anna ingentem villam in California inhabitat et habet novum maritum filiamque.

Quando Rosa Anna erat comocida in scaena, sola

semper laborabat et facetias suas scribebat. Has facetias excepit ex sua vita privata. In hoc spectaculo autem quod pro televisione parabatur facetias suas non scribebat. Alii scriptores Rosae Annae facetias scribebant et eae facetiae Rosae Annae non placebant. Multos menses Rosa Anna exclamabat, negabat recitare has facetias, et plerumque rescripserat has facetias priusquam eas recitavit.

Rosa Anna credit sese esse rediculissimam quando sponte sua agebat. Postulavit—et recepit—voluntatem suam...et fecit suum spectaculum unum ex optimis in televisione.

Rosae Annae maritus in televisionis spectaculo est Iohannes Virbonus. Iohannes quoque est comoedus optimus et eius ingenia multum conferunt ad huius spectaculi bonum eventum. Cum multi spectatores Iohannem amant, fortasse ipse brevi tempore habebit spectaculum suum in televisione. Multi credunt Iohannem mox acturum esse Barney Rudi personam in pictura movente cui titulus sit SAXA SILICEA. Haec pictura movens anno proximo creabitur.

Iohannes et Rosa Anna personas suas optime agunt in televisione, et ambi pro hoc spectaculo festivo maximam laudem merent.



Modern Romans struggle to preserve their tourist attractions

(Based on "Rome's Grit Stables Marcus Aurelius", by Jennifer Parmelee, June 19, 1989, The Washington Post. Special thanks to Gertrude Johnson for bringing this article to our attention.)

For centuries Romans have displayed pride in their splendid ruins and monuments. Faced with the dual problems of air pollution and vandalism, they have begun to develop ingenious ways to protect their heritage.

The Spanish Steps—three tiers of honey-colored travertine from the Piazza di Spagna to the Trinita dei Monti Church—have been a favorite spot of Romans and tourists alike for more than two hundred years. But recently they have become a haven for pickpockets, drug peddlers and ruffians. The stone is chipped and grimy, and the dozens of flowerpots that traditionally make the stairs bloom with color have been temporarily removed.

Gianni Battistoni, head of the local merchants' association, said his group would put up one billion lire (about \$700,000) to restore the steps, if the city government would "defend their integrity."

Battistoni proposed stretching a gate across the

steps, at least in the early hours, to keep out the riffraff. Although under consideration by city officials, his proposal has created a storm of comment:

Novelist Alberto Moravia said a gate would ruin the human aspect of the stairs, "which should always remain free."

Film director Lina Wertmüller, in support of Battistoni, said, "We Italians are destroying all the beauty of our country."

A similar controversy is brewing over the fate of the statue of Marcus Aurelius on horseback. Until eight years ago, it stood proudly before Rome's Capitol in a piazza designed by Michelangelo. But this most famous equestrian bronze suffered badly from the city's air pollution. It has now been painstakingly restored, but is extremely delicate.

(Continued in Pagina Secunda)

Impressions of Pompeii

Journal Entry On An Italian Trip

By Brian Egan, (Latin II), Student of Mrs. K.A. Sullivan, Oakmont Regional High School

As I strode down the stone-clad streets of Pompeii, I could not help being overwhelmed by the feeling that I was worlds apart from the present.

The crumbling walls that surrounded me held stories of woe that they longed to share with me. Unconsciously, I lagged behind my group, trying to absorb everything about my eerie surroundings with all five senses—or possibly even six. Looking in all directions, I could not help but reflect upon Pompeii in its final hours before total devastation. The chaotic screams of sheer horror echoed over and over in my mind.

Surveying the vast expanses with my enthralled eyes, I felt like an intruder in the world's largest tomb. What right have I to walk their roads, enter their houses uninvited, and walk upon their broken bones and lost spirits?

Seeing the colorful lives that these people actually had, makes the experience all that more real. They lived so long ago but yet they are so close to us. To think that these people lived in a manner similar to ours and that they were indeed real, living, breathing people is shocking beyond belief. Then to know that those same lives were snuffed out like a candle, without warning.

The ancient city of Pompeii holds so much death and yet so much life that the entire concept is both mysterious and bizarre. The death of an entire city of vibrant people is still tragic beyond human comprehension. Perhaps their darkness holds something for the world to ponder.

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Roga Me Aliquid

Cara Matrona,

I have heard that it is possible to communicate with the dead. If it is, I would like to communicate with my *avus* because there is a family tradition that he buried a fortune in *denarii* somewhere in our *hortus*. I have already consulted our neighborhood *saga*, but she turned out to be just an old woman eager to cheat me out of a quick *sestertius*. Is there any legitimate and reliable way to contact the dead that you know of?

Avidus, Capreae.

Care Avidus,

Oh, if I had an *ax* for every story about buried treasure that I've heard from people who live on little islands, I would be *prædiles*! I don't intend to shame your family tradition, but you must realize that almost everyone whose family has lived on the same land for several generations—especially if the land is on an island—seems to have a story about buried treasure. You may be right. In fact, I hope you are. Just don't get too discouraged if you don't find anything.

To answer your question, yes, there are legitimate ways of contacting dead ancestors. You will have to spend more than the *sestertius* you gave to your neighborhood *saga*, but you will find out for sure if your *avus* really did leave a hoard of *denarii* on your island property.

Since you live on *Capreae*, you should arrange to visit the *Psychomantium* that is located across the bay from you near *Cumae*. Plan to spend several days as well as several hundred *sestertii*. You will have to spend your days making offerings and your nights sleeping in the temple precinct waiting for your *avus* to come to you in a dream. If you can afford to stay as long as it takes, you will have your desired dream, and your *avus* will give you a message to take back home with you. Again, I must caution you. The visit is not inexpensive and you could easily spend more than you will eventually find. After all, how do you know that someone else in your family has not already been to the *Psychomantium* and already dug up whatever treasure there was?

Roman Art—An Interpretation of the Past

By Laura Gorman, 3rd Year Latin Student of David Fontaine, Waterloo Collegiate, Waterloo Ontario.

Glass making was an art form as well as a practical industry in Roman times. This craft originated in Syria, a land abounding in materials needed for glass, such as sand. This useful product was quickly adopted by the resourceful Romans who came into contact with it during their extensive travels and conquests.

The Romans have long been criticized for their lack of originality. Their art is mostly copied from the works of other cultures. However, the Romans contributed to early art by improving existing techniques and creating new ones.

One example of a technique developed on the Italian peninsula was the art of millefiori, "a thousand flowers". This decorative glassware was common in the Late Hellenistic and Early Roman periods (1st century BC to 1st century AD). In order to create the many hued swirls, rods were coated in various colors of glass, drawn out, sliced up and arranged side by side. They were then placed in a mould and heated in order to fuse them into a solid shape.

Most of the colors used were vibrant shades of red, blue and black. The more elegant ones were in lucent pastel shades with hints of gold and bronze threaded in. The need for beauty was combined with the necessity for practical objects. The Roman's skill in developing these characteristics is evident in the works that have survived from their time.



Italian Contributions to English Vocabulary

Part III

By Sister Michael Louise, Oldenburg, IN

Almost every phase of present day construction from cellar to roof reveals an equivalent Italian term such as *portico*, *arcade*, *banister*, *colonnade*, *corridor*, *cornice*, *facade*, *gallery*, *mezzanine*, *balcony*, *casement*, and *rotunda*. Among the details of architectural construction are words like *arcade*—an arched covered passageway (as between shops); *colonnade*—a series of columns set at regular intervals and usually supporting the base of the roof structure; *mezzanine*—a low-ceilinged story between the main stories of a building, especially one that projects in the form of a balcony; and *balcony*—a platform that projects from the wall of a building and is enclosed by a railing.

Italian derived words for forms of decoration are *dado*, *niche*, *pedestal*, and *pilaster*. A *dado* is the part of a pedestal of a column between the base and the surbase.

Italian derivatives for units in religious building are the *campanile*—a free standing bell tower; the *camposanto*—holy field or cemetery; and the *cupola*—a small structure built on top of a roof.

Examples of Italian derivatives for rural construction include *belvedere*—a summer home designed to command a view; a *casino*; a *pergola*—a structure usually of parallel colonnades supporting an open roof or girders and cross rafters; *terrazzo*—a mosaic flooring made by embedding small pieces of marble or granite in mortar and then polishing; *piazza*—veranda or porch; *villa*—a rural or suburban residence of a person of wealth; *esplanade*—a level open stretch of paved or grassy ground, especially along a shore.

In the domain of style we encounter *baroque*, *Romanesque*, *Monesque* and *arabesque*. *Arabesque* (Arabian)—an ornament or style that employs flowers, foliage, fruit and sometimes animal and figure outlines to produce a pattern of interlaced lines sometimes angular, sometimes curved. *Stucco* and *mosaic* denote building materials. Well-planned architecture can provide a beautiful *vista*. Italian countryside may be described as an open country, *campagna*, or marshy land along the shore, *maremma*, but any modernized, developed stretch of seacoast is fittingly termed a *marina*.

Military science owes much of its terminology to the land of the *condottieri*. These were leaders of bands of mercenary soldiers or men seeking adventure in foreign armies, common in Europe between the 14th and 16th

centuries. *Barrack*, *barricade*, *camp*, *canteen*, *citadel*, *parapet*, *post*, *redoubt*, *stockade* and the original Arabian *arsenal* relate to military construction and fortification.

Types of combat include *ambush*, *ambuscade*, *attack* and *campaign*, *espionage* and *reprisal*. Of Italian origin are *cannon*, *cannonade* and *salvo*, *carbine*, *musket* and *scimitar*; so are *battalion*, *regiment*, *brigade*, *cavalry* and *infantry*, *escadrille*, *squad* and *squadron*, *sentinel*, *carabinieri*, *musketier* and *sapper*—a military engineer who extends the trench from within the trench itself to a point beneath the enemy's fortifications; *squad*—a small organized group of military personnel; *escalade*—an act of scaling, especially the walls of a fortification. The originally military *alien* has been extended far beyond its primary meaning, and in the political arena *campaign* and *attack* have acquired a modern concept.

A past incident comes to mind. Some years ago at a meeting of Latin teachers, those present were delighted to hear the following experience as related by a colleague. One of her students in a *Caesar* class, in reading her translation of the day's assignment, came upon the word *citadel* which she presumably had never seen before and was hesitant to pronounce. So her teacher pronounced it and the girl spontaneously sat down. Why? Because Adele was her name.

Today part of our common linguistic heritage can be traced back to the courtly life of Renaissance Italy. You will find in this list such festive terms as *confetti*, *costume*, *rocket*, *gala*, *motto*, *compliment*, *vogue*, *punctilious*, *salon* and *saloon*. There are names of dances and of other forms of celebration from *taramella* to *masquerade*, from *quadrille* to *carrousel* and *carnival*; from *travesty* to *cortege*, *court intrigue* and *court personages*, from *cavalier* to *majordomo*, from *pulchra* to *page*, and such titles of nobility as *marquis* and *marquise*; the noun *escort* and likewise the verb *escort* all come directly or indirectly from Italy. *Carrousel* is described as a tournament or exhibition in which horsemen subject their trained horses to a series of well-executed movements, but the most popular meaning today is the ever-appealing merry-go-round. A few typically Italian political terms are: *doge*—the chief magistrate in the republics of Venice and Genoa; *cortigiano*—a courtier; and *podesta*—a chief magistrate in a medieval Italian municipality.

Tourist Attractions (Continued a Pagina Prima)

City officials want the statue back in place, contending the horse and rider have an historic tradition to preserve. But others are equally adamant that exposing this fragile statue to rain, sun and bad air once again would be its death sentence. Rome's cultural officer has proposed the bronze be mounted under a portico in the piazza and protected by a glass shield or dome. Italian law, however, bars any measure that interferes with a viewer's appreciation of its historical treasures.

Pio Baldi, an architect working for Rome's Central Institute of Restoration, feels that "Putting Marcus Aurelius under glass is an aesthetic issue that goes beyond the questions of exposure to sun and smog."

Baldi's pet project is the *Domus Aurea*—the vast gardens, musical fountains and gorgeous frescoes and mosaics of the palace enjoyed by the Emperor Nero in the first century A.D. A labyrinth of rooms buried in a hill across from the Colosseum, the *Domus Aurea* has been closed to the public for the past decade. Its beautiful frescoes were fading—suffering from the light and moist air that rushed in when the palace was cleared of tons of earth.

Baldi has set up a series of sealed chambers to experiment with different types of lights and conditions that he hopes will prevent the frescoes from vanishing completely and will allow the public to continue enjoying the site.

He has proposed hermetically sealing the site so that air and temperature can be regulated, to be followed by restoration, but the cost—nearly 20 billion lire (\$14 million)—is prohibitive. Baldi admits these measures may not preserve these monuments into infinity, "but we can try and give them a future."

Just a thought:

Is This Cleverness or Blasphemy?



Perhaps no other culture has ever been as open-minded and tolerant of the religious beliefs of others as was the Roman culture. Foreign cults and worship services were welcomed and allowed to flourish in Rome's cities and provinces as well as the worship of thousands of provincial and local deities. The one rule for introducing a new and different worship seemed to be that the new worshippers would also respect the religious beliefs of others and not use their religion to be socially disruptive.

Religions that got into trouble with the Romans were those that preached exclusivity, i.e. that their beliefs were true to the exclusion of all others. When the followers of these religions did not reciprocate Rome's religious tolerance, Rome became intolerant of them, outlawed their practices and persecuted their believers.

If Rome insisted on nothing else, it insisted on mutual religious respect. (Continued in Pagina Tertia)

A Tale of Two Cities

By Elizabeth Kelley, (Latin IV), Student of Mrs. K.A. Sullivan, Oakmont Regional H. S., Ashburnham, MA

In order to bring together two proud leaders and encourage the act of falling in love an author may invent similarities in the backgrounds of each. In *The Aeneid*, Vergil uses a dream sequence for both Dido and Aeneas. In the analysis of these dreams, which enhance their relationship, contrasts and comparisons can be noted, many themes contributing to the overall mood of the tale.

A man and a woman are each approached in a dream by the apparition of a dead loved one and advised to flee their respective cities and seek a new life. Both were new to the position of leadership although they had been important members in their societies, but once warned, they assumed power, prepared for departure, and then fled their homelands and spouses forever—both of whom had just previously died.

The man is Aeneas, the woman Dido, and the story is part of *The Aeneid* by Vergil. It is a parallel of backgrounds for the hero and heroine in Book IV. The similarities are more than purely coincidental for they make it possible for Dido to sympathize with Aeneas when he tells his sad tale of leaving burning Troy and his old life.

If the dreams are analyzed closely, it is possible to discern differences in Dido's and Aeneas' dreams that characterize each race of the leaders. Aeneas is forever faithful and dutiful because by fleeing Troy with a group of followers, he is actually preserving the Trojan race. When he leaves, he carries his father on his back, leads his small boy by the hand, and hugs the household gods or *Penates*. By expressing such piety, he demonstrated this characteristic to be desirable to the future Trojans who, in fact, become the Roman race later on.

Carthage—the new settlement of Dido and her people—is really Rome's rival in the future, a rivalry considered to be based on the mercantilism theory and money. When Dido leaves Tyre, she is running from her dangerous brother Pygmalion who killed Sychaeus, her husband. There is nothing patriotic or dedicated about that. In fact, when she left, the most important thing she took was a treasure of goods revealed to her by Sychaeus.

When her husband appeared to Dido, he was not as emotional as Hector who was in Aeneas' dream. The emphasis of Hector's dream was shame and a feeling of

failure to save Troy as the Greeks were destroying it, for he was a prominent leader. Dido's departure was for a personal reason and the fear of a dangerous tyrant. Aeneas feared the genocide of his race.

It is possible to note, also, that the narration of Aeneas' dream is told in the first person by Aeneas himself and Dido's past including her dream is explained by Venus. Her story is not as descriptive as that of Troy's, once again underscoring the point Vergil is trying to make about the importance of patriotism. Hector is directly quoted while Sychaeus is not.

The Trojans' destiny was planned by the gods as they were an integral part of Fate in eventually bringing about the Romans. The safety of the Tyrians was the only factor in the founding of Carthage for which shrewd Dido managed to trick the seller of land into giving more than was at first apparent.

Dido was a strong woman (leader of the deed) while Aeneas was pious, emotionally weak and forever ruled by Fate—a main theme in this piece of literature. Strength in fighting was, however, what won Aeneas his land. This was more respectable than buying it.

Aeneas' sensitive nature was actually a significant force behind his strength. Later in *The Aeneid*, there is a fiery encounter between Aeneas and his enemy Turnus. Aeneas, our hero, wins this struggle but decides to spare the critically wounded loser. The next moment, however, Aeneas is filled with uncontrollable rage and ends the life of Turnus anyway. The driving reason for his anger was that his enemy wore the swordbelt of Pallas, whom he had previously killed. Aeneas had to avenge Pallas' death as he had taken this boy under his wing as his own and had grown to love him. It was his duty.

In the dreams both Hector and Sychaeus were revered for how much they had each endured, e.g. "His pallid face was lifted." The fact that both men showed their wounds reminds us that they are dead and now know that an early departure would be best for the future. The dead men seemed to have died in order that they might warn Aeneas and Dido by revealing their destinies.

In order to understand the characters of Aeneas and Dido and the predicted rivalry of Rome and Carthage, both the apparent similarities and the subtle differences of these dreams should not be overlooked.

"Up Their Sleeves..."

"Yes, sir, that's where those Romans kept their armies!"

Bad, b-a-a-d Latin jokes! We've all heard them, and most of us have pitched a few purple puns of our own. After all, it's fun and totally justifiable. It shows we're comfortable with our subject, it helps break the stress. Besides, "A groaner a day keeps the tension away!"

Enter now Margaret Schou, a Latin teacher at Amsterdam H.S. (Schenectady, New York)—one of the few Latin teachers who has turned this gentle pastime into a class assignment. At Halloween her students were presented with the following two riddles which they had to translate and answer in Latin:

I
*Quid Pepo Phantasmæ dicit?
Nihil! Pepo non dicere potest!*

II
*Cui ossium compages trans viam non ambulavit?
Quia non intestinum habuit!*

Then, spontaneously picking up on the spirit of the day, one of Ms. Schou's Latin IV students raised his hand to ask if anyone knew why Caesar's army was always so tired on the Kalends of April? When no one could answer, he replied, "because they had just been through a month-long march." A future Latin teacher?

Big Bad Tullia

Tullia, the cruel daughter of Servius Tullius, the sixth king of Rome, having cleared the way for her ambition by murder after murder, dispossessed her father and seized the crown. In the struggle Servius Tullius was killed, and Tullia, on her way through Rome to greet her husband, Tarquinius Superbus, drove over her father's dead body in the street. When her charioteer hesitated and tried to avoid the corpse, Tullia shouted, "Drive on!" Her father's blood stained her chariot wheels and her tunic. The street was later named *Vicus Secleratus*.

Blasphemy? (Continued a Pagina Secunda)

Of course, the modern world now generally believes that the religious beliefs of the Romans were not based on theological realities—we now call Rome's religious beliefs *mythology*, and we smile and laugh at the simplicity of the people who practiced them.

Of course, the modern world also digs up the religious burial grounds of Old and New World ancient cultures and displays the sacred remains of ancestors in museums as novelties and curiosities. Modern society no longer believes in the religious rites that once protected those burial grounds so it feels it can now do what it likes with their contents.

As students of Latin try to understand the mind-set of the people who used Latin, maybe they should also consider how important mutual respect was to the Romans.

Of course it sounds overly serious and maybe a little silly, but viewed through the eyes of the Romans, wouldn't some of the things that we do with the statues of their gods be considered blasphemous?

Suppose these were the images of our God that some future generation (that, of course, considered our theology to be empty mythology) was using to promote a product and make a buck?

Just a thought. Just a thought.



Egyptian Art As A Clue To Their Civilization

By Janis Reynolds, 1st Year Latin Student of David Fontaine, Waterloo Collegiate, Waterloo Ontario.

In examining the art of Egyptians, I was able to discover many things about the people themselves such as their food, their religion, their clothing, their attitude towards one another and their adaptation to the environment.

The Egyptians did not eat a lot of meat but preferred fish. Sugar was not in their diet. The mummy that I observed did not have any cavities. Egyptians would have eaten a lot of vegetables because many people were farmers. They grew wheat, corn and flax, which was produced to make linen.

Egyptians were very religious. Because they believed in eternal life, they took great care in preparing the body after death. This procedure was called mummification. The body was wrapped up in cloth and preserved. They would first take out all the organs except the heart. They thought that the body was able to think with the heart. At the funeral, the coffin lid was lowered down. The coffin was made out of wood. There would be a story about the past and the future painted on it. The body lay between the god of earth and the goddess of the sky. The goddess of the sky helped the body reach eternal life. The Egyptians also mummified animals to praise the gods.

Egypt is a very hot country. Two thousand six hundred years ago the wealthy men wore skirts. The skirts showed who was in power. Lapis lazuli, anthracite, shell, turquoise and carnelian were used for jewelry. In paintings the children would not be wearing any clothes.

Their attitude towards one another was quite different from ours. The men were the only leaders. In paintings they were larger than any other object. When important men died, they would be placed in large pyramids, with objects that would be useful in their after life. Children would be placed in a large pot with a lid.

The Egyptians adapted very well to the dry climate and to all the natural resources around them. A lot of Egyptians settled on the banks of the Nile River because of transportation and water supply. They made paper out of papyrus which they gathered from the banks. They also made boats out of papyrus. There was a lot of sand in Egypt. They were able to make molds of objects and make glass for many things. By grinding the sand, they made a powder called Faience which, when heated became a type of glass. The Egyptians were also able to work with stone very easily, as can be seen in the large pyramids. The Egyptians used alabaster, a beautiful translucent stone, for decorative containers and vases.

Pegasus

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

In the dawn comes the wildest thing,
Pegasus, a sea-God and a Gorgan's offspring.
His father was Poseidon, Greek God of the sea.
His mother, Medusa, who turned mortals into stone
for eternity.

With wings so astounding, whiter than white,
He flies through the air, faster than light.
He paws the ground, the cold dry sand, and
up springs a fountain to nourish the land.
Fly away Pegasus, away into the night, and
return again at dawn's first light.

EYE OF THE GRAIAE



FIRST HELIOS' RADIANCE IS TOO HOT
FOR YOU, THEN THE TIME OF DEMETER'S
SORROW TOO COOL, SHALL WE FIND YOU
A GOD OF TEPIDITY?

Rapunzel—In Latin!

By Susan Brumley, Latin II student of Margaret Shou, Amsterdam H.S., Schenectady, N.Y.

Olim erat parva puella pulchra. Habitabat in magno regno cum matre et patre, regina et rege. Uno die, femina mala removebat parvam puellam ex regno eius. Femina mala portabat parvam puellam ad locum altum. Femina appellavit puellam Rapunzelam.

Tam diu populus Rapunzelam non videbat. Nunc Rapunzelae coma erat longa. Femina mala clamavit, "Dimitte, Rapunzela, comam longam!" Femina mala ascendebat Rapunzelae comam.

Rapunzela cupiebat socium. Non amavit feminam malam. Tunc juvenis vidit Rapunzelam. Erat regis filius. Ambulavit per silvam ad locum altum. Postea, amavit Rapunzelam.

Uno die, femina mala vidit juvenem. Dedit ei multam iniuriam.

Quando Rapunzela habuit XVI annos, femina mala eam liberavit. Rapunzela trans patriam ambulavit. In silva Rapunzela juvenem vidit. Juvenis quoque Rapunzelam vidit. Postea erant felices.

Per Poetarum Oculos

By students of M. Curran, Orchard Park H.S., N.Y.

Ira
Ira alba est
Carone urenti olet
Saporem amaram in mea lingua destituit
Per meam mentem resonat
In acervum confusionis format
Videtur ignem vomitatur esse.

Diane Rebrovich

Tenebrae

Locus ad putandum...
Regio ad flendum...
Locus ad vivendum...
Regio ad obdumendum...
Locus ad ridendum...
Regio ad suspirandum...
Locus tenebrarum est in oculis nostris!

Patrick Long

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- ☐ If you realize that people who took the Latin Exam along with their S.A.T.s in 1987 scored an average of 147 points higher than the National average on the verbal section of the test, and wish others could enjoy the same advantage!
- ☐ If you deplore the fact that Latin has been dropped from the curriculum in school after school, despite the fact that the study of Latin helps kids do better in all their other subjects and gives them a LICENSE to EXCEL!
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The Pantheon: Hadrian's Masterpiece

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

Looming massively over a quaint piazza down in the heart of the old *Campus Martius* is the most durable of architectural treasures bequeathed to us by Imperial Rome. We speak here of the Pantheon, temple to all the gods. And we say durable because unlike the Forum, the Colosseum and the aqueducts, it is not a ruin. Rather, it sits there virtually intact, unimpaired by nearly two thousand years' exposure to the ravages of man, time, and the elements.

Erected in 27 B.C. by Augustus' prime minister Agrippa, the Pantheon was later destroyed by fire. Around A.D. 126 it was rebuilt by the Emperor Hadrian. The original inscription is still to be seen on the frieze of the portico: M. AGRIPPA L.F. COS. TERTIUM FECIT—Built by Marcus Agrippa, son of Lucius, in his third consulship.

Hadrian, a gifted amateur architect, boldly undertook—on a lavish scale—the construction of a domed rotunda. Today the exterior has been denuded of its bas-reliefs and travertine marble. The interior, however, comes down to us much as Hadrian knew it.

The spacious entrance portico is a grove of sixteen columns, each a granite monolith of pinkish gray crowned by an impressive Corinthian capital. The two recesses flanking the colossal doors once housed statues of Augustus and Agrippa but now stand empty. And speaking of the doors, these remain among the most astonishing of all Roman relics. In eras past they watched the toga-clad emperors, senators, and Who's Who of Roman society go by. In our day they look down upon the invading hordes of camera-toting tourists from far flung lands.



Having passed through the bronze portals which still pivot on their original hinges, the visitor steps into a truly majestic hall studded with niches once graced by effigies of the seven planetary deities. These recesses now contain statues of the Virgin and various saints. Also found here in our time are the tombs of Italy's first two kings and that of the Renaissance genius, Raphael.

Immediately one's eyes are drawn upward to the breathtaking coffered dome and ultimately to the *oculus*, an opening in the roof 27 feet in diameter. Practically, this aperture provided the only light and air for this windowless building. Symbolically, it allowed for the gods to look down from their lofty perches in the heavens into the temple raised in their honor.

And there's more symbolism to be found here. The temple is a perfect sphere—133 feet in diameter and the same in height. If the circumference of the dome were contained it would form a ball, just touching the center of the floor. This roundness represents the eternity—no beginning, no ending—of the Roman gods. The coffered dome was meant to resemble the vault of the sky, i.e. the abode of the gods. In truth, the building was the Romans' eloquent way of exalting the divine quality in everything that exists.

Through the *oculus* (eye) pours the light of day, illuminating the whole of this vast, wondrous edifice. It is thrilling to stand here on a showery day and watch the rain cascade through in one great circular shaft that brings to mind a fluted column. The cleverly concealed drains in the convex floor prevent puddling.

The beautiful tiled pavement is the same one that felt the sandals of the ancient *Civis Romanus*. It is inlaid with porphyry, gray granite, and different marbles from Asia and Africa and gleams with striking colors.

High above soars the dome. The arch was borrowed from the Etruscans, the three orders of Doric, Ionic, and Corinthian from the Greeks. But the dome was Roman, introduced in the second century B.C. after the development of concrete or stiffly mortared rubble. (The earliest surviving example of the Roman dome is in the *frigidarium* of the Stabian Baths at Pompeii.)

The diameter of the vault is just a few feet more than that of the cupola of St. Peter's Basilica, making it the largest in the world. Coincidentally, the bronze which once veneered the interior of the Pantheon's dome was peeled off in 1630, by direction of the Baroque master Bernini, to gild the canopy over the altar in St. Peter's.

There is a fascinating story that comes to us across the ages of how the ancient builders were able to raise the great dome. It is said that the entire interior of the temple was filled tight with top soil culminating in an enormous mound to support the dome. Into the soil the authorities deliberately mixed hundreds of thousands of gold coins. When the mortar of the dome finally set, the public was invited in to clear the Pantheon and to keep for themselves any coins they unearthed in the process. Within a mere day or two the hall was emptied of its top soil and ready for worship to all the gods.

This best preserved of the monuments of ancient Rome owes its remarkable condition to the fact that in A.D. 609 it was consecrated as a Christian church by Pope Boniface IV with the permission of the Byzantine Emperor Phocas. It has ever since remained a church, under the name of St. Mary and the Martyrs, and has consequently been carefully maintained.

A sojourn in Rome would hardly be complete without a visit to the Pantheon. For this is one of the great spatial experiences to be had anywhere on earth. There is a mystical calm here, a sacred repose which soothes and elevates and refreshes. There truly is in the Pantheon a sense of the divine quality in everything that exists; a sense of awe, a solemnity—of eternity.

Apollo and Raina

A new myth created by Candice Wescott, 12th Grade Latin student of Mrs. Curran, Orchard Park H.S., N.Y.

Once upon a time, Ceres had two daughters. Most people know the story of Proserpina, who was stolen into Hades by Pluto. This story is about Ceres' second daughter, Raina.

Raina was Ceres' daughter by her marriage to Acolus, god of the winds.

At this time, there was no need for rain because Ceres and Apollo had agreed to rule the earth in peace. Apollo did not drive the sun chariot too close to the earth, guarding against burning it.

Ceres hid Raina away, for she was very beautiful. Ceres was afraid that Raina would be stolen, as was Proserpina. One day, Raina left the house while her mother was out checking the fields. Raina wandered in the forest, singing to the animals.

Apollo, in the sun chariot, heard beautiful sounds coming from the earth. Apollo, the god of music, wished to know who or what was making this beautiful music. Apollo changed himself into a bird and went down to the earth.

When Apollo saw Raina, he was struck by one of Cupid's

arrows, and he loved her. Raina saw nothing except a lovely bird, and did not know her grave situation. Every day, Apollo went down to earth in the form of a bird to visit Raina. Raina liked the bird, but she already loved the mortal Achaecolus, whom her parents had chosen for her.

Finally, Apollo was no longer able to hold back his love for Raina. He revealed himself to her in the forest. He said: "I love you!" and begged her to become his wife. Raina begged him to free her, for she loved Achaecolus, and she did not wish to leave him. Apollo was moved by anger and snatched her and brought her to his sun palace, where he imprisoned her in chains.

Apollo thought that if Achaecolus were to die, then Raina would love him. Apollo asked his sister Diana, goddess of the moon, to kill Achaecolus in a hunt. Diana agreed, for she wished to make Apollo happy.

On the following day, Achaecolus went to hunt wild boar, but he was transfixed accidentally by one man's spear.

Apollo brought this story to Raina; he hoped that she would love him. Raina said to Apollo:

(Continued in Pagina Quinta)

Venus de Milo

Still Disarming After 150 Years



Perhaps the most recognizable statue of Venus in the world is the Venus di Milo on display in the Louvre in Paris.

When the statue stood on the Island of Melos in the Aegean Sea, it had both its arms. The inhabitants of this tiny 14 mile-long and eight-mile wide island had always been proud of the Doric ruins on their island and enjoyed sharing special statues and secret "finds" with visitors. They were shocked in 1820, however, when sailors from the French Frigate *Estafette* who were visiting Melos suddenly snatched up their beautiful statue of Venus and loaded it onto the frigate. In the violence of the theft the arms were broken off and were lost.

When the sailors returned to France, they probably sold the statue to the Marquis de Riviere who

later presented it, without its arms, to Louis the XVIII. Then in 1929 Greek scientists returned to the island of Melos and proclaimed, "We'll recover Venus' arms or perish in the attempt." The scientists planned to search the island surface for fragments and drag the port in case the arms had fallen off as the statue was loaded on board the *Estafette*.

That attempt however, as well as subsequent searches, failed to produce the arms of Venus di Milo.

Just as intriguing as the search for her lost arms is the question of what Venus was doing with them originally. The diary of a French sailor involved in the theft, Ensign Dumont Duville, says that the statue was holding an apple in its left hand while the right hand held a drapery fastened with a belt dropping to the feet. Not everyone agrees with this description, however, and it has also been suggested that Venus may have been holding a baby or even writing on a tablet.

Venus with an apple



Venus holding a baby



Venus with stylus and tablet



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Women in Roman "Her" story

Julius Caesar's Women

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

Marriage for political convenience had become a common practice in the Roman Republic. Even a betrothal which did not ultimately result in a marriage could prove helpful.

Julius Caesar's first marriage was to Cornelia, the daughter of Cinna, a powerful leader of the People's party. Cinna was strongly allied with Marius, the dynamic leader of the party. At a time when young men entering politics had to decide whether to ally themselves with the democrats under Marius or the noble party led by Sulla, Caesar's marriage clearly made a statement. Sulla even offered Caesar a high position in his ranks if he would divorce Cinna's daughter. With his refusal to do so, Caesar confirmed his position.

A daughter, Julia, was born from this union and her fate, too, would be determined by a marriage of political convenience. Julia would be married to Gnaeus Pompey in order to seal the secret pact of alliance called the First Triumvirate. When Julia died in childbirth, the alliance crumbled.

Caesar's second wife was Pompeia whom he divorced because of a scandal. When Caesar was serving as high priest, one of his wife's duties would be to host the celebration of the festival of the *Bona Dea*. Men were not permitted to attend this secret ritual. The infamous Clodius Pulcher was reportedly taken with Pompeia and disguised himself as a woman and entered the house during the ceremony to see Pompeia. Although Caesar's mother and sister testified that they had indeed seen Clodius at the festival, he had managed to bribe the jury and was acquitted. Caesar, nevertheless, divorced Pompeia because of the scandal, stating that the "high priest's wife should be above suspicion."

While visiting Egypt to ascertain the political situation there which had resulted in the murder of Pompey, Caesar managed to meet Cleopatra who was supposed to be co-ruling with her brother Ptolemy. Ptolemy's greedy advisors had managed to get the beautiful, intelligent, and ambitious Cleopatra out of town so that they could control the young boy. Cleopatra managed to sneak into the palace (legend has it that she was rolled up in a rug) to have a private audience with Caesar. She managed to convince him that restoring her to power along with her brother, as had been mandated in her father's will, would be beneficial to not only Egypt, but to Rome as well. Thus began a legend of romantic proportions wherein the lovely Cleopatra is

said to have seduced Caesar with the promise of bearing him a son, since he had been unable to produce a son with any of his wives. Cleopatra gave birth to a son, called Caesarion, whom she claimed to be fathered



by Caesar. This child, however, could not be recognized as a legitimate heir to Caesar. The queen and her son were invited by Caesar to come to Rome where she lived as his mistress until the assassination. Upon the assassination, however, Cleopatra hastened back to Egypt to protect the child from the very real possibility of his assassination.

Caesar's third marriage was a last attempt to produce a legitimate son. Caesar had been involved with a woman named Servilia who was the mother of Brutus. She was, however, forty years old and an unlikely prospect for motherhood. Instead, Caesar married eighteen-year-old Calpurnia and then arranged for her father to become consul. It soon became apparent that Calpurnia, too, was barren and Caesar was forced to look elsewhere in his family for an heir. In his will he adopted his great-nephew Octavius who was eighteen when Caesar died.

Apollo and Raina (Continued a Pagina Quinta)

"I will never love you, and I will die without Achaeus." Apollo was moved with great anger, and he drove his sun chariot ferociously across the sky. The trees burned, and the fiery wheels scorched the earth.

Raina was moved by a great sadness, not only for Achaeus, but also for the earth. Raina's heart was broken, and she wept all day long.

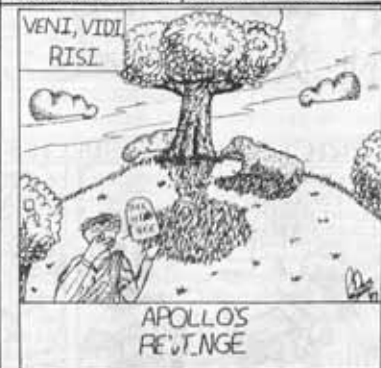
Venus, goddess of love and beauty, pitied her and pleaded her case to Jupiter. The gods and goddesses pitied Raina and changed her.

All that remains of Raina are her tears, which cool the earth.

Ludi Plebei

Pridie Nonas -- a.d. XV Kal. Dec.

The Ancient Romans didn't celebrate Thanksgiving as we do, but they did enjoy 14 days of public games in the *Circus Flaminius* with a public feast on the Ides.





Caesarian Section



ORIGEN AND HIS SPECIES



Baking with



Modestus

Salve, and welcome back to the *Pistrina Modesti*. I hope you enjoyed the recipe for *Mustaceus* I shared with you last month.

I'm not sure if you're aware of this, but some of the wheat that we use is imported from Egypt. Back in the Good ol' Days, before Claudius moved the main port up to Ostia, Egyptian wheat was plentiful and cheap in the bay area as it was all unloaded at Neapolis.

If you can get your hands on some Egyptian wheat, I have an excellent recipe to share with you. It's for a type of bread that is especially popular in Alexandria itself. If Egyptian wheat is not available, you can use a hearty local variety with good results.

Panis Alexandrinus

Recipe:

- 3 cups whole wheat flour
- 1 package dried yeast
- 1 1/2 teaspoons salt
- 1 teaspoon cumin seed, ground
- 1 cup plus 3 ounces lukewarm water

- I. Place the flour, yeast, salt, and ground cumin in a large mixing bowl. Blend well. Add the water and mix the dough for 2-3 minutes, until all the water is absorbed and evenly distributed. The dough will be sticky, but make sure no dry lumps are left in the dough. If you see some, 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 to 10 minutes, until smooth, slightly elastic and only a little sticky. Add more flour if it is too sticky. Let the 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 a dish towel or plate, and let rise at room temperature for at least 3 hours; the dough should triple in size.
- IV. Flour the top of the dough lightly, punch it down, and remove the dough from the mixing bowl. Form the dough into a rectangular loaf and place in a well-greased loaf pan, 9-1/4 inches by 5-1/4 inches by 2-3/4 inches. Cover with a towel and let rise another hour.
- V. Bake in a preheated 400° oven for 35 minutes, until browned on top; the bottom of the bread should sound hollow when tapped with the finger.

The flavor of this special bread increases the longer it is left to cool.

Roman Emperor Trivia

Submitted by Andrew J. Adams, Foreign Language Department, North Central College, Naperville, IL

How well do you know your Roman emperors? Here are four questions involving several of the first dozen Caesars.

1. Which emperor was almost certainly insane?
2. Which emperor was the most popular?
3. Which emperor was the last "real" Caesar?
4. Which emperor had the longest reign?

1. No, the answer is not Nero, as is commonly supposed. Nero may have been an egotistical, self-indulgent monarch, but he was perfectly sane (by the way, he never fiddled—that instrument had yet to be invented).

The ruler of unsound mind was Nero's uncle Gaius, better known by his nickname Caligula. Caligula's brief reign (A.D. 37-41) was sandwiched between the much longer rules of Tiberius and Claudius. In many respects Caligula's behavior was irrational; he was capable of immense cruelty and caprice. He married one of his sisters, made his horse a consul, demanded worship as a living god. He suffered from epilepsy, insomnia, and often complained of a throbbing in his head. Some sources say he was driven mad by a potion given him by one of his wives. He met his death at the hands of his own bodyguards, who assassinated him chiefly out of fear that they might be the next people on his ever-growing list of those to be murdered.

2. Probably the most popular Roman emperor was Titus (A.D. 79-81). Popularity is hard to define and standardize. Augustus certainly was popular with many, but he also gained power in a brutal civil war and alienated countless Romans. Titus, on the other hand, peacefully succeeded his father Vespasian to the throne, and furthermore his brief tenure in office was still in the honeymoon phase when he died of natural causes.

Titus had more than his share of disasters to deal with during his administration. For one, there was a destructive fire in Rome which made thousands homeless; for another, it was during his reign that Mt. Vesuvius buried several cities in the Naples area. In both cases Titus was clearly affected by the misfortunes of others and added his own money to the relief funds set up to assist the victims. He was fond of saying that one should never let a day go by without doing someone a kindness.

The historian Suetonius describes Titus as "the delight and darling of the human race" (*amor ac deliciae generis humani*). Probably the personal highlight of his rule was the formal opening of the Flavian Amphitheater (better known as the Colosseum), an event which lasted a

hundred days and gained Titus even more favor with the common people. When he died, Suetonius says, people mourned for him as if he had been a member of their families; he was speedily deified by the Roman Senate, the highest honor a dead emperor could receive.

3. The last "real" Caesar, i.e., the last man who was related to the first emperor, Augustus, whose last name was Caesar, was Nero, the fifth emperor (A.D. 54-68). Nero was the great-great-grandson of Augustus. He had few male relatives, and to make his position more secure he poisoned his most prominent rival and adoptive brother Britannicus. But he fell into disfavor and upon his condemnation by the Senate, he committed suicide, leaving no obvious successor.

After his death there was a brief power struggle among four generals of the Roman army. From this point on, all succeeding emperors called themselves Caesar, but the word was now used as a title, not a name (and it continued to be used into the 20th century as a title in such words as "kaiser" and "tsar"). So it was with Nero that the dynasty of the Caesars came to an end.

4. Of all the Roman emperors, it was the first, Augustus, who held office the longest. No one ever approached his record of durability.

It is not easy to define the beginning of Augustus' rule. He was just 18 years old when his great-uncle (and adoptive father) Julius Caesar was assassinated in 44 B.C. Augustus (who was known as Octavian at this point) was named chief heir in Julius' will, which gave him considerable legitimacy as a claimant to power, and made him one of the most powerful men in Rome. The next year he formed a triumvirate (three-man rule) with Mark Antony and Lepidus. This was an uneasy alliance which led finally to civil war; Augustus emerged as sole victor and undisputed master of Rome in 31 B.C. with his naval victory at Actium over Antony and the Egyptian queen Cleopatra. Four years later the Roman Senate formally gave him the title of Augustus.

Many historians date his actual reign from this event in 27 B.C. Despite unsettled health, he lived until A.D. 14, making a total of 40 years during which he was the recognized supreme ruler. By contrast, consider some 20th-century notables: Adolf Hitler held the top office for 12 years, Mao Ze-dong was supreme for 27 years, and Josef Stalin ruled the Soviet Union for 29 years. The reputations of these modern leaders have all suffered—in some cases horribly—since their deaths, but Augustus has always been considered one of the best of all emperors.

Cicero vs. Catiline

By Latin students of Jan McNeill, Dalton H.S., Dalton, Georgia

Cicero
eloquent, patriotic
leading, teaching, organizing
helping, instigating—swaying, beguiling
scheming, conniving, robbing
sneaky, calculating
Catiline

C conspirator
A arrogant
T traitor
I imbecile
L earned
I insurgent
N oteworthy
E radicator
C concerned
I deal
C redible
E questrian
R ealistic
O bservant

Kathryn Bolles

Cindy Alexander

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

Elegant Frequentia Ludos Plebeios

Tired of fighting with slaves and freedmen for good seats at the *Ludi Plebei*? Why not attend in style this year? My master has entrusted me to sublet his patrician box in the *Circus Flaminius* for all 14 days of the games. Box can be sublet for *M sestertii* per day or for *DCC Sestertii* for a half day. See *Ursicinus, Vicus Amulitri*.

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Fictiles Foculi Portabiles

Be ready for winter! I have a complete supply of portable pottery braziers to heat every *camera* in your *domus*. Each brazier is crafted with a series of holes pierced through the top to allow the heat to warm your *camera* and is provided with two lug handles for easy carrying by your slaves. See *Coroebus Felix, Ostiae*.

Carmina Optima



Eorum Auctores

- I. PUELLA, TE DESIDERATURUS SUM, Millicenta Vaginula
- II. CAELUM, Mandatum
- III. SI TEMPUS CONVERTERE POSSEM, Chera
- IV. FOVE, Mea Domina
- V. TE MULTUM DESIDERO, Ioannella Iacobifilius
- VI. XVIII ET VITA, Sufflaminum Ordo
- VII. UNUS, Beta Gammae
- VIII. BASIA IN VENTO, Annina Cerasus
- IX. NOLO TE AMITTERE, Gloria Estefana
- X. AMORIS CARMEN, Sanatio

Mythology: Matching And Naming

- By Eric Frenz (7th grade) and Jason Smith (8th grade) Latin Students of Judy Campbell, Central Jr. H.S., Findlay, Ohio
- Match the Roman god or goddess with its Greek counterpart, then tell what it was god or goddess of.

Dei Graeci

- Zeus _____
- Poseidon _____
- Hestia _____
- Ares _____
- Athena _____
- Aphrodite _____
- Hermes _____
- Artemis _____
- Hephaestus _____
- Hades _____
- Demeter _____
- Persephone _____
- Hera _____
- Dionysus _____
- Eros _____

Dei Roman

- A. Diana F. Jupiter K. Proserpina
- B. Ceres G. Vulcan L. Mars
- C. Neptune H. Vesta M. Mercury
- D. Bacchus I. Minerva N. Juno
- E. Venus J. Cupid O. Pluto

How Well Did You Read?

1. How old is Rosanne Barr?
2. Which emperor was the last "real" Caesar?
3. What Italian city most impressed Brian Egan?
4. Whom does Aeneas kill as *The Aeneid* ends?
5. Where is the earliest surviving Roman dome?
6. In what year was the *Venus di Milo* disarmed?
7. To what Roman product does *millefiori* refer?
8. Who was Gaius Julius Caesar's 2nd wife?
9. Who was the daughter of Servius Tullius that plotted his overthrow from office?
10. What is Pio Baldi's pet restoration project?

A "Perfect" Word Search

By David Reitsma, Latin Student of Darrel Huisken, Covenant Christian H.S., Grand Rapids, Mich.

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

In the above puzzle, look up, down, forwards, backwards, diagonally, and even diagonally backwards to find the 1st Person Singular Perfect Indicative Active form of the following Second Conjugation verbs:

Habeo	Video	Timeo
Teneo	Terreo	Debeo
Sedco	Doceo	Deleo
Respondeo	Monco	Manco
Moveo	Obtineo	Pertineo

21.

Θ's Θe Θing

By Donna Wright, Teacher of Latin, Lawrence Township High Schools, Indianapolis, Ind.

Write in the answers to the following and then find them in the word search:

(All answers will start with the letters "th.")

1. Creator of Greek bucolic poetry.
2. Wife of Justinian
3. Roman public baths
4. Region of northern Greece
5. Mother of Achilles
6. Slayer of Minotaur
7. Ancient Greek tragedian
8. Courtesan of Alexander
9. Capital of Upper Egypt
10. Lover of Pyramus
11. Titaness of law and order
12. Victor at Salamis
13. Muse of Comedy
14. Site of battle between Xerxes and Spartans
15. Regional home of Orpheus
16. Athenian historian
17. Son of Pelops and Hippodamia

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

Mythological Characters

By Mark Sheppard, Latin III Student of Jayne Gaebel, Woodridge H.S., Peninsula, Ohio

- Seven headed dragon killed by Hercules _____
- Turned into a sunflower _____
- Nymph turned into a clump of reeds by a river god _____
- Lydian girl whom Minerva turned into a spider _____
- Rescued from a sea monster by Perseus _____
- Giant supporting the sky _____
- Defeated by Hippomenes in a famous foot race _____
- Greek god of flocks, shepherds and woods _____
- Father of Romulus and Remus _____
- Goddess of the rainbow _____
- Mother of Romulus and Remus _____
- Son of Jupiter and Latona _____
- God of the vine _____
- Sculptor who fell in love with a statue _____
- Many-eyed monster set over Io and slain by Mercury _____
- His thirst for gold became an awful curse _____
- Half man, half bull _____
- Battled the fearful Medusa _____
- Goddess of Luck _____
- Changed to a flower that bears his name _____
- Nymph scorned by Narcissus _____
- Also known in Greek as Phoebeus _____
- The patron of travelers, thieves and gamblers _____
- Snake-haired granddaughters of Rhea _____

23.

Lost and Found

By Brian Funkhouser, 7th grade Latin Student of Judy Campbell, Central Jr. H.S., Findlay, Ohio

Find the first king of Rome, his twin and the Greek Jove and Venus - without picking your pencil up or crossing your pencil line.

B M U O C R A O S Y
R O L O D O B Y A T
C U L U E V E R E H
L S E M S Z L O V E
M B R P U E L E M F
S A O S S A E M V S
Q P U P O P D I O N
F U E M H R O I T U
V O S O E P T H E C

24.

English Phrases in Latin

By Jeff Butler, 8th grade Latin Student of Lea Anne Osburn, Barrington Middle School, Barrington, Ill.

1. Omnes aures
2. Post octavum globum
3. Morde pulverem
4. Frange glaciem
5. Lacrimae crocodili
6. In aliam aurem et ex alia
7. Pulsa in ligno
8. Olim in luna caerulea
9. Septimum caelum
10. Elephantus albus

AUXILIAMAGISTRIS

(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.)

17.

Carminz Optima

1. GIRL I'M GONNA MISS YOU, Milli Vanilli
2. HEAVEN, Warrant
3. IF I COULD TURN BACK TIME, Cher
4. CHERISH, Madonna
5. MISS YOU MUCH, Janet Jackson
6. 18 AND LIFE, Ska Row
7. ONE, Bee Gees
8. KISSES ON THE WIND, Neneh Cherry
9. DON'T WANNA LOSE YOU, Gloria Estefan
10. LOVE SONG, The Cure

18.

Mythology: Matching And Naming

Match the Roman god of glass with its Greek counterpart, then tell what sex god is goddess of.

	Old Gael	
F Zeas	KING OF GODS	
C Pencilant	SEA	
H Hestia	HEARTH	
L Ares	WAR	
I Athena	WISDOM	
E Aphrodite	LOVE	
M Hermes	MESSENGER OF GODS	
A Artemis	MAIDEN + HUNTING	
G Hephaestus	ARMY MAKER	
O Hadar	UNDERWORLD	
C Demeter	GRAIN	
M Persephone	SPRING	
N Hestia	MARRIAGE + UNION OF GODS	
D Dionysus	WINE	
J Eros	LOVE'S HELPER	
	Old Roman	
A. Dione	F. Juno	K. Proserpine
B. Ceres	F. Vellon	L. Mars
C. Minerva	H. Venus	M. Mercury
D. Bacchus	I. Minerva	N. Juno
E. Veynos	J. Cupid	Pl. Pluto

19.)

How Well Did You Read?

1. 36
2. Nero
3. Pompeii
4. Turnus
5. *Frigidarium*, Stabian Baths, Pompeii
6. A.D. 1820
7. Glass
8. Pompeia
9. Tullia
10. Nero's *Domus Aurea* in Rome.

20.

A "Perfect" Word Search

*By David Reizema, Latin Student of Darrel Huiskens,
Covenant Christian H.S./Grand Rapids, Mich.*

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

21.

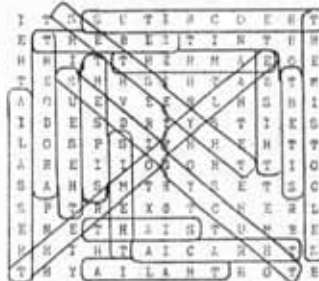
Θ's Θc Θing

By Donna Wright, Teacher of Latin, Lawrence Township High School, Indianapolis, Ind.

Write in the answers to the following and then find them in the word search:

(All answers will start with the letters "th.")

1. Creator of Greek bucolic poetry THEOCRITUS
2. Wife of Justinian THEODORA
3. Roman public baths THERMAE
4. Region of northern Greece THESSALIA
5. Mother of Achilles THETIS
6. Slayer of Minotaur THESEUS
7. Ancient Greek tragedian THESPIIS
8. Courtisan of Alexander THAIS
9. Capital of Upper Egypt THEBES
10. Lover of Pyramus THISBE
11. Titanness of law and order THEMIS
12. Victor at Salamis TEMISTOCLES
13. Muse of Comedy THALIA
14. Site of battle between Greeks and Spartans
THERAPYLAE
15. Regional home of Oligarchs THRACIA
16. Athenian historian THUCYDIDES
17. Son of Pelops and Hippodamia THYESTES



the

Mythological Characters

- Hydra
Clytie
Syrinx
Arachne
Andromeda
Atlas
Atalanta
Pan
Mara
Iris
Rhea Silvia
Apollo
Bacchus
Pygmalion
Argus
Midas
Minotaur
Perseus
Fortuna
Narcissus
Echo
Apollo
Mercury
Gorgons

23

Lost and Found

By Brian Funkhouser, 7th grade Latin Student of
Judy Campbell, Central Jr. H.S., Findlay, Ohio

Find the first king of Rome, his twin and the Greek Jove and Venus—without picking your pencil up or crossing your pencil line.

→

H	M	O	C	H	A	O	S	Y
R	O	L	O	D	O	B	Y	A
C	U	L	U	E	V	E	R	E
L	S	E	M	S	Z	L	O	V
M	E	P	U	E	L	E	M	E
S	A	O	S	S	A	E	M	V
Q	P	U	P	O	D	O	M	
F	U	E	M	H	R	O	I	U
V	O	S	O	E	P	T	H	E

Roseanne

America's Domestic Goddess

Rosanne Barr—the woman who proves that fat is beautiful.

When Roseanne was first seen on television, she disgusted a lot of people. She seems to be a fat woman with a foul tongue. She was more outrageous than she was funny. The viewers, however, remembered Roseanne, and this is important in the entertainment business.

But Roseanne was no newcomer to the comic stage. She had performed in comedy clubs for eight years before she appeared on national television. Then in 1988 Roseanne got her big break. ABC bought the show *Roseanne* which gave her instant fame.

Roseanne is now 36 years old. A few years ago she was living in the suburbs with her husband and three children. Later, notoriety brought her a fortune, and her life was entirely changed. The three children of her first marriage became totally messed up, and her first husband divorced her. Within a few months Roseanne's life was insane. Now she lives in a huge California home and has a new husband and daughter.

When Roscenne was a standup comedian, she always

worked alone and wrote her own material. She based her jokes on her own private life. On the show being made for television, however, she did not write her own lines. Other writers wrote her lines and Roseanne didn't like them. For many months Roseanne screamed, refused to recite her lines and usually rewrote the material before she performed it.

Roseanne believed that she was funniest when she was spontaneous. She demanded—and got—her way...and she has made her show one of the best on television.

Roseanne's husband on the television show is John Goodman. John is also an excellent comedian and his talents contribute greatly to the success of the show. Since many viewers like him, John will probably have his own TV show in the near future. Many believe that he will soon play the role of Barney Rubble in the movie **FLINTSTONES**. This film will be produced next year.

John and Roseanne play their television roles excellently, and both deserve the greatest praise for this amusing series.

(24)

English Phrases in Latin

By Jeff Butler, 8th grade Latin Student of Lea Anne Osburn, Barrington Middle School, Barrington, Ill.

1. Omnes aures ALL EARS
2. Post octavum globum BEHIND THE 8 BALL
3. Morte pulverem RITE THE DUST
4. Frange glaciem BREAK THE ICE
5. Lacrimae crocodili CROCODILE TEARS
6. In aliam aurem et ex alia IN ONE EAR AND OUT THE OTHER
7. Pulvis in ligno KNOCK ON WOOD
8. Olim in luna caerulea ONCE IN A BLUE MOON
9. Septimum caelum SEVENTH HEAVEN
10. Elephantus albus A WHITE ELEPHANT