

Paula Abdula

Quando Paula habebat VIII annos, magnum ingenium demonstravit. Non solum familiae suae sed etiam multis aliis populis placebat. In scaenis optime cantare saltareque poterat. Paula quoque puella pulcherrima erat. Quia patris eius parentes venerat ab Syria et Brazilia et matris eius parentes venerat ab Canadensi Lycopole, Paulae (quae nunc habet XXVI annos) vultus est quam suavissimus. Paula, autem, non est alta—solum V pedes et II uncias.

In Californiensis Australis Universitate Paula studebat ludis renuntiandis, sed Paulae numquam erat destinatum hoc officium agere.

Paula habebat solum XVIII annos quando facta est puella quae clamores incipiebat pro caterva quae pilis pedariis ludit Illis Angelis. Post paucos menses, Paula tam bene saltabat in campo ut facta est choreographa pro omnibus puellis quae clamores incipiebant pro hac caterva.

Uno die, Michael Iacobifilius Paulae puellas

incipientes clamores et saltantes in ludo forte vidit, et statim Paulam condixit ut saltus designaret pro carmine suo cui titulus esset *Cruciatu*.

Tum Patae Paulam plus adiuvaverunt, et mox Paula laborabat cum Z.Z. Summo, cum Iohanetta Iacobifilio, et cum Georgio Michael.

Postea, Paula choreographa facta est pro *Tracae Ullmaniensis Spectaculo* in televisione. Pro optimo labore suo in hoc spectaculo, Paula Praemio Emmicense munerata est.

Nunc autem Paula pro se laborat. Designat saltus suos et cantat carmina sua. Carminum album primum quod Paula fecit appellatum est *PUELLA TUA IN AETERNUM*. Duo carmina sua quae Paulae maxime delectant sunt *Recta Sursum*, et *Est Tantum Quo Modo Me Amas*.

Paulae nunc est notissima et dives (meret MMMMM nummos quando saltus designat pro uno carmine!), sed vita sua non est facilis. Etiam nunc laborat longas



horas et pro aliis et pro se. Paula tam diu atque acriter laborat ut non habeat tempus pro amore. Paula non habet maritum. Fama a Paula vitam privatam abstulit. Num Paula misera est? Minime! Quam lactissima est et, "Omnes," inquit, "meae adfectiones puellares ad effectum adductae sunt."

Decade Mania

How to deal with the "Uninformed"

Decade: an English word derived from the Greek *deka* which means "10."

While most reasonable people will agree with the above statement, most reasonable people do not seem to agree on which ten numbers make up a decade. Logic would seem to dictate that a decade of years would start with 1 and end with 10—and there would be no argument and no confusion if we never counted more than ten years.

The problem arises when you get to the year 20. You see, the "uninformed" prefer to think of the year 20 as

the first year of a decade which they like to call "The Twenties." This contrived decade runs from 20 through 29, with the year 30 being the first year of their next incorrectly conceived decade. Of course, they're wrong. This is mathematical reality viewed through the eyes of the uninformed man-or-woman-on-the-street-or-on-the-radio-or-on-TV-or-in-the-paper. It's "vulgar," uninformed, sloppy thinking.

The question is, what do we, the "informed," do about it?

If we mount our soap boxes and proclaim loudly that 1990 is *NOT* the beginning of the next decade but the last year of the previous decade, people will just look at us as though we are ignorant purists who can't adjust to commonly accepted reality.

Maybe the best thing for we *intelligentsia* to do is just bite our collective tongues and sit quietly knowing that the rest of the *οἱ πολλοί*-world is doomed to ignorance.

Besides, it will be good practice for the year 2,000 which the masses will solemnly—and incorrectly—proclaim to be the beginning of the "Twenty-first Century."

Origins of the Carnival

By Nancy Leonard, Latin 10 student of Sr. Maria Gill, Seton Catholic H.S., Pittston, Penn.

When I think of the word *carnival*, I think of games, rides and funnel cake. But our modern carnival has quite an interesting origin.

The word carnival comes from two Latin words: *carnem*, flesh, and *vale*, farewell, literally meaning "farewell to meat." So it is quite fitting that the carnival season is the week before the beginning of Lent [Ash Wednesday falls on Feb. 29 in 1990], when people celebrate before they fast and pray.

Carnival is celebrated in parts of the United States, especially in New Orleans, which has a huge *Mardi Gras* ["Fat Tuesday"] festival. In European countries such as Italy, Carnival is much like the American Halloween, when children dress in costumes and walk around their neighborhoods seeking treats.

Editor's note: Some scholars believe the word *carnival* may be derived from *carnem levare* which would mean "take away meat." These scholars believe the spelling of *carnival* resulted from people carelessly transposing the "l" and the "v" in *levare*.

Computers Come to Pompeii

(Based on "Old Masters, New Tricks," by Philip Elmer-DeWitt, *TIME*, Dec. '89, pp. 84 & 86. Special thanks to Adda Looze Sijde, Frankfurt, Ind., for bringing the article to our attention.)

After discovering that computer analysis could be used to do everything from discovering exactly how much of the Sistine Chapel ceiling Michelangelo painted each day before calling it quits for the night, to creating a perfect electronic "mold" of the bronze statue of Marcus Aurelius, Italian classicists finally took their new technologies to Pompeii.

Using the fantastic memories of their computer programs, Pompeian scholars set out to catalog the thousands of frescoes and mosaics that are scattered throughout the city—including the ones that used to be there but are now in various museums throughout the world.

So with the help of the stored computer images, it is now possible to see—in living color—any art that is or used to be on any wall or floor of any house that has been excavated in the city.

The Tiber Ran Red

Frank J. Korn, a regular contributor to the *Pompeiana Newsletter* recently published his fifth book, *The Tiber Ran Red*. Released in November, 1989, by St. Paul Editions of Boston, the book has a foreword by William F. Buckley, Jr., long-time friend of Korn.

The Tiber Ran Red is a scholarly account of the early centuries of Christianity and its martyrs in the Roman Empire, particularly in the city of Rome itself. Korn, a 1969 Fulbright Scholar at the American Academy in Rome, has lived and studied in Rome on and off for the last two decades. Across that span he has been gathering material for his latest book. His research has taken him to the Vatican and into the catacombs. Korn is currently working on his sixth book and writes feature articles for newspapers and magazines.

Korn's first book, *Rome, The Enchanted City*, published in 1976, was a combination documentary of Rome and a personal memoir of his Fulbright days there. He has also written *From Peter to John Paul II*, a history of the papacy, *Country of the Spirit*, an inside look at Vatican City, and *The Story of St. Patrick's*. An adjunct professor of English at the College of St. Elizabeth, Korn has also taught Latin, history and Italian during his 30-year career. Recognized internationally as an authority on Rome, he has lectured at Yale University and the *Istituto Romano* in Rome. In June 1982 Korn was awarded the Princeton Prize for Distinguished Teaching.

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Roga Me Aliquid

Cara Matrona,

I am the oldest son in a *libertini* family, and my *pater* has been talking to me about what trade I will practice in life. Of course, my *pater* expects that I will be a bronze worker like he is and work in the foundry across the bay near Baiae. Matrona, I am not as big and strong as my *pater* and I know that I could not do the heavy, hot work he does in the foundry. I would like to be a gardener. Before I mention this to my *pater*, I wonder if you could tell me something about gardening as a career so I will sound like I know what I'm talking about when I bring this up for discussion.

Amator hortorum, Pompeii.

Cara Amator,

You were wise to ask for advice before you bring this up with your *pater*. Being a *libertinus*, I'm sure that your *pater* is very dedicated to hard work and to seeing his children be successful in life so that they and their families will not have to live poorly. You must be able to convince your *pater* the first time you bring up the matter that you are interested in a noble career—one that involves hard work, and one that will enable your family to live well.

I'm sure you know there are many different kinds of gardeners. When you start out, you will probably work under a *cultor hortorum* who will teach you how to take care of the vegetables and fruit trees that most people like to grow in their *horti*. You must not be content, however, just to become a *cultor hortorum*. If you want to be wealthy, you must learn how to take care of the ornamental gardens of the very wealthy—people who maintain well-planted and well-adorned *peristyla* in their homes and do not need to grow vegetables and fruit for their own *triclinia*. When you learn this art, you will be a *viridarius*, and if you are good, you will be in great demand. Your next goal should be to learn how to shape and sculpt trees and bushes into the shapes of animals, ships, letters and grotesque forms enjoyed by patrician families. This skill is called *ars topiaria*, and a skilled *topiarius* can be paid as much as 10,000 *sestertii* for each garden he cares for.

I must tell you, however, that your *pater* may not immediately like the idea of his son planning to become a *topiarius*. This is a very specialized skill, and you will have to travel around a lot to find villas wealthy enough to afford your services. You might do better to tell your *pater* that your final goal is to become a *procurator* in a *villa rustica*. This will definitely get his attention. If your *pater* had a farm background as a slave, he knows that no one deserves more respect than the *procurator* who oversees the actions of the *vilicus*, or chief slave in charge of watching over the *familia rustica*, managing the farm operations, and selling the produce.

Visualizing his son in charge of a *vilicus* might be the incentive your *pater* will need to let you begin your training as a *cultor hortorum*.

Levitas Februaria

By Jay Lichtenstein and Jeff Walters, Latin IV students
of Mary Jane Rudalavage, Upper Dublin H.S., Ft.
Washington, Penn.

Jack & Jill

Publius et Secunda tumulum ascenderunt
ut aquae hauriam ferrent.
Publius cecidit, suum caput fregit,
Et Secunda cadens postea venit.

Little Jack Horner

Parvus Iacchus Hornotinus
Sedit in angulo
Edens crustum Saturnalicum.
Imponit pollicem,
evellit prunum,
et dixit, "Quam bonus puer sum!"



Contributions to the English Vocabulary from Italian Pars VI

By Sister Michael Louise, Oldenburg, Indiana

Go shopping in Kroger's or at some other supermarket and visit the sections assigned to foods and you will stand in wonder at the many varieties with Italian names. Truly American households have welcomed this Italian invasion of supplements. This article will deal with *pasta* foods, Italian wines, varieties of cheeses, different types of sausage and meat items, vegetables, fruits and desserts.

The mention of *pasta* brings to mind: *macaroni*, *spaghetti*, *vermicelli* and *ravioli*—the first three foods consist of different thicknesses of the original dried *pasta* in the form of slender tubes; *ravioli* is the name for little cases of dough with a savory filling.

An earlier derivative of the Italian *maccheroni* (*macaroni*) is the *macaroon*, a small cake composed chiefly of the white of eggs, sugar, ground almonds or coconut. Other varieties of *pasta* include: *cannelloni*—a tubular noodle for soup or a roll of highly seasoned mince-meat baked or fried; *lasagne*—broad flat noodles baked with tomato, cheese and meat sauce; *rigatoni*—*macaroni* made in short curved fluted pieces; *fettucine*, another name for noodles; *scungilli*—*pasta* in the shape of conch shells; tomato florentine soup, a frozen product that contains these conch shells floating in it. *Semolina* and *farina* became important as the ingredients for *pasta*. The *pizzeria* produces and sells the widely commercialized *pizza*. All the above-mentioned meals should be preceded by the appropriate *antipasto*, which is nothing other than an *hors' d'oeuvre*, namely an appetizer served with crackers or toast.

Of Italian wines the best known is *Chianti*, but other favorites are *Moscato* (*Muscatel*), *Barbera*, *Barberone*, and the generally favored *spumante*, a frothy or foaming liquid, which Italian importers prefer to *champagne*—a white sparkling wine made in Champagne, France. Other drinks available are *maraschino*—a sweet liqueur distilled from the fermented juice of the *marasca* (a Dalmatian bitter wild cherry) and often flavored with bitter almonds, jasmine or vanilla, and frequently used as a cocktail ingredient.

Here are the types of cheeses and meat selections from which to choose for your menu: *pecorino* or *romano*

cheese made of goat's milk; *Gorgonzola*—blue cheese made from cow's milk, named after *Gorgonzola*, a town near Milan; *Bel Paese*—trademark of a mild soft creamy cheese in a firm rind; *mozzarella*—a moist white rubbery unsalted cheese with a somewhat acid flavor; *ricotta*—cottage cheese made of skim milk by repeated slow boiling; *provolone*—an often pear-shaped cheese of stringy texture made of pliant curd modeled in various forms and hung in a net to cure; *Parmesan* (named after Parma, Italy) a very hard dry cheese with a sharp flavor.

Prosciutto—dry-cured spiced ham; *salame*—highly seasoned beef and pork sausage; *coppa*—an Italian pork sausage seasoned with cayenne pepper; *pepperoni*—a highly seasoned beef and pork sausage; *capocollo*—a cured smoked pork product shaped like a sausage; *scallopini*—thin slices of meat such as veal sautéed or coated with flour and fried. Last but not least *Bologna* sausage, named after Bologna, Italy.

Of interest are also these foods: *pastry* derived from *pasticceria*; *spumone*—ice cream in layers of different colors, flavors and texture often with fruits and candied nuts; *Neapolitan ice cream* (from Naples, Italy), a product similar to *spumone*; *tutti frutti* (all fruits)—ice cream usually containing chopped candied fruits; *zabaglione* or *zabaglione*—a mixture of eggs, sugar and wine for fruit juices beaten over hot water until thick and light to be served warm or cold in a glass. *Caffè espresso* (lit. "pressed out coffee") is the Italian-style coffee brewed by forcing steam through powdered coffee beans. A long slender crusty bread stick bears the name of *grissini*.

A few vegetables and fruits will complete this lengthy article on Italian foods. Authentic Italian produce from the originally Greek *celery* and *chickory*—used for its roots and as a salad plant, and also to flavor coffee—to the anglicized forms of *endive*, *radish* and *artichoke* (Arabian-Italian *articiocca*)—the edible flower head of this plant cooked as a vegetable, down to the unchanged spelling of *broccoli* and *zucchini*: The Arabic *oranges* and the Persian *pistachios* come to us via Italy, and the city of Cantalupo in Calabria, Italy, enriches our breakfast tables and salads with *cantaloupes*.

Cup-Bearers to the Gods



Hebe

Hebe, the daughter of Jupiter and Juno, was the first cup-bearer to the gods. She seems to have been employed in other capacities, also, for when their chariot was harnessed, she helped carry Pallas and Juno to the aid of the Greeks. And when Mars was brought back wounded to Olympus, Hebe "bathed the god, and robed him richly." After Hercules' death and translation to Olympus, Hebe became his wife. One fable tells that Hebe stumbled and fell while handing nectar to the gods, and for this reason her office was given to Ganymede. She was worshipped as the goddess of youth.



Ganymede

Ganymede was a beautiful Phrygian boy, who was carried up to Olympus on an eagle to become cup-bearer to the gods instead of Hebe.

At the time of his capture he was playing a flute while tending his father's sheep. Ganymede was the son of Tros, who was, through his grandfather Dardanus, descended from Jove.

In payment for depriving him of his son, Jupiter gave Tros a pair of horses which,

"Beneath the eye of morning and the sun,
Are of the choicest breed."

Little White Highway Crosses Morbid Folk Mementoes

or Ancient Tradition?

We've all seen them as we drive along super highways, state highways or narrow country roads. Little white crosses, sometimes decorated with wreaths or twigs of plastic flowers. Sometimes there are clusters of little crosses. We can only assume that they mark the spot where a loved-one or several loved ones were killed in an auto accident. It seems to be very important (either for the grieving process or for religious reasons) for survivors to mark the spot of their personal tragedy with a holy symbol and a flower offering that shows love and respect. If these small crosses get knocked down in the summer by highway mowing crews, they tend to reappear.



Highway Memorial Cross

On first thought we might just chalk these little crosses off as a little bit of morbid Americana, a tradition that someone started along our roadways that just seems to have caught on.

If, however, you have ever had the opportunity to travel in Italy or Greece, you will quickly realize that what you are seeing along American roads is actually part of a much larger phenomenon that transcends both nationality and history.

In Greece the "art" of erecting roadside monuments has become quite well-defined, and different styles of commemorative markers have been developed.

Some are simple markers, "memorials" to victims of fatal automobile accidents. Others are small structures, usually about five feet tall with a floor plan of about four feet square. Sometimes these little structures sit directly on the ground or are mounted on a solid

platform supported by one or more posts. Such structures are often set up along side roadways as "votive offerings," thanksgiving offerings for a life miraculously saved in what might have been a fatal accident. Some-times, if the thankful or grieving survivor is very wealthy, a small "shrine" has been constructed. Such "shrines" even appear in towns, along city streets, and are often constructed with a built-in collection box so that passersby who share the grief or the gratitude of the shrine erectors can also make monetary offerings.

Some of the older examples of these "shrines" that can be seen in Greece closely resemble the ancient Greek "stele," or carved marble monuments, that were set up by ancient Greeks who shared the same basic human emotions after having come in close contact with the horror of death.

Let's face it, death is an awesome aspect of human existence, and it seems to be a perfectly natural human reaction to physically mark the exact location where death was encountered—either as a close call or as a tragedy that actually claimed the life of a loved one.

The next time you see a little white cross on the side of the road, realize that you are witnessing a very natural, sincere custom whereby the living commemorate their brushes with death. And realize that mankind has been doing this for thousands and thousands of years.



Modern Greek Roadside Monument



Ancient Greek Stele

Roman Mythology

By Jean-Pierre Dubé, Latin IV student of David Fontaine, Waterloo Collegiate, Waterloo, Ontario.

Since the dawn of time, man has always feared the inexplicable. Consequently, man has attempted to explain that which is beyond his knowledge through magic and superior beings. Henceforth, mythology, the fictitious explanations of nature and the elements, became man's resolution to his ignorance. However, as time passed, mythology became more and more complex as man became more and more aware of his surroundings. Soon, veritable religions were formed from the myths created by mankind, and the superior beings attributed with the various acts of nature were worshipped as gods.

The Romans' mythology was by far the most complex and, simultaneously, the most commonly practiced. Their beliefs, adopted from the Greek mythology, not only dominated the ancient world during the Roman era, but many of our religious practices today originate from the Romans, without the cult-like aspects.

The Romans developed a religion based on a plethora of superior beings, denoted as gods, each responsible for a different aspect of human nature and nature in general. These gods were used to explain the inexplicable. For instance, when a battle was won, the Romans would pray in thanks to Mars, the god of war, whom they believed to have won the war for them. It is important to realize that the Romans, like the Greeks, believed that a man's or even a population's fate was all predestined by the gods. Therefore, when a citizen was seeking out a solution to the problem, he would call upon Minerva, the goddess of wisdom, for help. Similarly, Roman citizens sought the help or advice of Venus to help them in a love quest, and they would bribe the various gods with sacrifices and prayers in order to obtain their help.

The Romans also explained natural phenomena through their deities. For instance, the rising and the setting of the sun was depicted as the god Apollo riding

his flaming chariot across the sky. Similarly an erupting volcano was attributed to the anger of Vulcan, god of the forge. Vulcan had an infamous temper which was blamed for many other natural disasters such as rockslides and earthquakes. Ops, the goddess of the harvest (later known as Rhea), was responsible in determining whether a harvest was to be good or bad. Finally, Proserpina (Persephone) was responsible for the changing of the seasons. This fact is explained, in myth, by her abduction and imprisonment by Pluto in the underworld, while she was still a maiden. While Persephone was in the underworld, everything on earth died (winter). When Pluto allowed her to return, everything was reborn (spring). The gods, although they were less commonly worshipped as household deities, were worshipped through annual or periodic celebrations involving the entire populous as they affected the well-being of every citizen (i.e., whether there was to be food or not).

Finally, the Romans used their gods as role models for their own lives. Since the stories of the gods were often quite ribald and rowdy, it is no surprise that the Romans themselves were often over-indulgent. The stories of gods such as Bacchus, the god of wine and celebration, reflected the constant drinking and festive nature of the Romans themselves. It was the belief in these gods which eventually brought on the decadence of the Roman empire as citizens began putting more effort into self-indulgence, and less effort into *pietas*.

Therefore, mythology, which formed the basis of various religions of the ancient world, originated as a multitude of explanations for the natural occurrences which were beyond man's comprehension. The numerous stories created by mankind were simply a means of overcoming the fear of his ignorance. However, this fear of that which is beyond man has been a fact of life, and mythology has existed as long as man has been able to perceive the vast world around him.

Sola

By Candy Wescott, Latin III student of Margaret M. Curran, Orchard Park H.S., N.Y.

Sola ambulo praeter ripam...
Undae carpunt meos digitos.
Ventus frigidus—acutum est
Non solum corpus, sed etiam anima mea.
Caelum et mare inania
Ut est meum cor.

Sola sedeo in ripam...
Cibram arena inter meos digitos.
Videntur omnia esse
Grani temporis,
Semper amovet, variant,
Narrant novam fabulam.

Sola ambulo praeter ripam...
Undae percutiunt saxa,
Aspergentes glaciali nebula.
Undae sunt solitudo
Pulsantes meas animas,
Relinquentes me inaniorem adloc.

Sola sedeo in ripa...
Describo circulos in arena,
Pondero dolorem
huius inani cordis.
Angor vacuus.
Possum unquam compleri?

Apollo and the Grand Canyon and the Ice Age

A New Myth by Ying Jiang, Latin student of Mrs. Maureen Toner, Bogan H.S., Chicago, Ill.

Long, long ago, earth was governed and protected by the powerful gods and goddesses. The most powerful among them was Zeus, the king of all gods. Zeus had a son named Apollo. Young Apollo was vigorous, intelligent, and curious. His curiosity, however, got him into trouble many times.

Apollo, although very young, was sent by his father to drive the sun chariot across the sky everyday. With his intelligence he had no trouble performing his duty. One day, however, Apollo was fascinated by earth which was one of the places he passed everyday. He was prohibited by his father to go near it. Still wondering why, Apollo drove the sun chariot across the sky. At night while his twin sister Diana was taking her turn in the sky, Apollo thought to himself: "Maybe there is danger on earth that my father feels I can't encounter; he thinks that I might get hurt; but I am going to show him that I can overcome any danger." But this time Apollo's curiosity went too far.

The next day, as usual, Apollo was driving the sun chariot across the sky. But this time he was coming toward earth. He prepared himself for this battle by carrying one of his father's thunderbolts that he had stolen. As the sun chariot approached earth, the land on it started to burn. His father, who is always aware of what's happening, came angrily from the sky. Zeus shouted to Apollo, Apollo who was startled by his father's presence dropped the thunderbolt and cracked a portion of land on earth.

After this incident, Apollo was severely punished. His father, angry and disappointed, suspended him from driving the sun chariot for thousands of years, causing the earth to be frozen during that time. The period became known as the Ice Age on earth. During that period the cracked portion of the earth was filled with ice thus causing a permanent separation of the crack.

After Apollo resumed his duties thousands of years later, the ice melted and that portion of cracked land was known as the Grand Canyon on earth. Even though Apollo was considered mischievous by his father, he contributed to history on earth by creating the Ice Age and the Grand Canyon.

EYE OF THE GRAIAE



PYGMALION: SHE WOULD THAT SHE COULD BE ONCE AGAIN STONE!

Pompeii

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

Editor's Note: Although the Greek geographer Strabo wrote in approximately A.D. 10 that Vesuvius had once been volcanic, the residents of the area had no clue that their lives might be in danger until February 5th, A.D. 62, when a severe earthquake struck the area and badly damaged the towns around the mountain, Pompeii worse than any of them. It was one of several disasters that occurred during the reign of the emperor Nero. The damage in Pompeii was so severe that, when the fatal eruption took place seventeen years later, only a very few of the town's public and private buildings had by then been fully restored. It is in commemoration of this unheeded February warning that we present the following article on the world's greatest outdoor museum known as Pompeii.

"You can't go home again," admonishes Thomas Wolfe in one of his plays, referring to the inexorable march of Father Time and how it changes everything and every place in its path. The hometown of your youth is gone, to hear Wolfe tell it; its populace, its architecture, its traditions, its neighborhoods, its values and mores would all be strange to you, were you to return. Sad, isn't it?

But take heart. For there is a way to subvert Wolfe's Law. As citizens of the Western Hemisphere we have many of our roots—cultural, linguistic, governmental, and perhaps religious roots—in the ancient Roman world. And thanks to the miracles of modern archaeology, we can go back into the misty depths of antiquity and visit towns once inhabited by the forebears of our civilization. As we walk today along their miles of paved streets, we can see entire municipalities—buildings, art, marketplaces, and way of life—almost in their original form. In southern Italy two towns—Pompeii and Herculaneum—where time has eerily, yet charmingly, stood still await us.

On August 24, of the year A.D. 79, during the reign of Titus, the nearby Volcano, Mt. Vesuvius, erupted and enveloped Pompeii, Herculaneum, and another town nearby called Stabiae, in volcanic ash, pumice stone, lava and volcanic mud.

The area surrounding the Bay of Naples has for millennia been thought to be by writers, poets, composers and dreamers the most beautiful spot in the world. Today's Neapolitans still call their land *Un Paradiso Su Terra* (A Paradise on Earth). We know from the correspondence of Cicero (first century B.C.) that he had a summer villa in Pompeii. From other Latin documents we learn that many other Roman patricians vacationed in this idyllic region, known then, as now, as *Campania*. They, along with well-to-do citizens from all over Italy, were year in and year out, century in and century out, attracted to this mecca of natural beauty. Just as today's visitors to enchanting sunny Italy are, the ancients were enamored of the beautiful curvature of the coastline, the exciting, pulsating city of *Neapolis* (Naples), the soaring rugged cliffs of *Sirenum* (Sorrento), the romantic tiny islands of *Capreae*



(Capri), *Prochya* (Procida), and *Aenaria* (Ischia) set like priceless gems in the blue velvet waters of the bay, all presided over by the might and majesty of the slumbering giant, Vesuvius.

In August of A.D. 79 the area sweltered in the throes of a long, intense heat wave. As a result, the resort towns along the bay were even more populated than usual in peak season by Romans seeking relief from the merciless weather man.

Pompeii, situated just six miles south of Vesuvius, has a summer population of 20,000. The Riviera of its time and frequented by the Imperial jet-set, it was a city of fashionable shops, moderately-priced condominiums, first class hotels and high-priced brothels, gourmet restaurants, prominent banks and handsome villas overlooking the bay. Down in the port section there were sleazy boarding houses, cheap massage parlors, ptomaine-ridden eateries all patronized by sailors from all over the Mediterranean World.

A few miles north of Vesuvius lay Herculaneum. It was only one-fourth the size of Pompeii and had a less flamboyant and far more dignified life style than its neighbor. Herculaneum was a sedate, intimate,

residential suburb of *Neapolis*. Garden apartments, bungalows, small but elegant villas with charming pergolas, and an expensive commercial district constituted its real estate character.

Of the two resorts then, it was Pompeii for nightlife, gambling, sailing, swimming, and the pleasures of Venus; and Herculaneum for strolling, sunning, shopping for the latest fashions, reading and rejuvenating, breakfasting in the courtyard, lunching on the rooftop terraces with gorgeous views of the bay.

As day broke on the 24th, Pompeians were already engaged in their early morning routines. The clatter of wooden shutters opening, the bustle of peddlers preparing their stands in the open air market, delivery men rumbling down the narrow cobblestoned streets with their iron-wheeled carts, small clusters of toga-clad men here and there in animated Latin conversation, a steady promenade of *palla*-clad women holding their parasols against a copper sun, whispering slaves setting outdoor tables in luxurious villas, tavern



owners arranging snacks of olives, bread, cheese and wine on their counters, the aroma of breakfast meat sizzling over a charcoal fire, the hawking of street vendors, the laughter of tunic-clad children, the barking of dogs all greeted the visitor to Pompeii on Doomsday. (Over in Herculaneum—and likewise in Stabiae—the day started a little later and lot more serenely.) Under an unblemished blue sky, ships from every nation sat in the harbor and a babel of foreign languages emanated from them. Providing a magnificent backdrop for this colossal stage were the verdant and fertile slopes of enormous Vesuvius, covered with vineyards and olive groves and reaching heavenward.

But catastrophe was approaching. Under the mountain's irenic countenance a monstrous fury was struggling to break its chains. None of the local gentry had any notion of the violent potential deep in the bowels of Vesuvius; though some had wondered about the mountain since the awful earthquake of A.D. 62. (That Pompeii's Forum is in ruins today is due not to its burial by Vesuvius, but rather to the quake sixteen years earlier. The Pompeians were just getting around to the reconstruction of their governmental buildings and temples.)

As the morning aged, the tempo of the activity increased. The streets were jammed now, the heat jungle-like. Then just before noon there were some rather severe tremors and everyone gasped at the amusement-park ride they got from the undulating pavement. Though the tremors soon ceased, they were followed within minutes by a horrible thunderclap resounding from the mountain. A moment later the top of the mountain blew off, the earth rocked, the sea heaved convulsively tossing up all manner of marine life on the beaches. Midday metamorphosed in an instant to midnight as a wide shaft of thick black smoke shot up hundreds of feet into the air through the six hundred yard-wide hole left at the summit by the explosion. Blood-curdling screams rent the turbulent air while birds dropped dead in midflight, animals went berserk, and an internecine rain began its four-day fall.

Red hot pumice stones and burning cinders poured down on Pompeii clogging the streets, pelting the houses, panicking the people. After a few hours the

strange shower continued, now along with hot ashes. With the darkness rendering flight to safety high impossible, the death toll began to rise rapidly. Some were being asphyxiated by deadly volcanic gases, some were being trampled to death in the blind bedlam, many were being crushed by heavy rooftop tiles and other flying debris, others were being fatally burned by the showers of embers, a number succumbed to heart attacks and strokes. 16,000 citizens and transients were to enter into eternal rest before Vesuvius was through vomiting.

When three more days had passed, Pompeii was transformed, as archaeologist Amedeo Maiuri describes it, "from a thriving port into a huge burial vault." The deluge of rock and ash had accumulated far above even the highest rooftops.

Herculaneum, during all of this, was suffering a different death. On the northwestern flank of the volcano hissing steam had condensed and, having mixed with ashes, had formed an ugly river of thick mud and lava which rolled relentlessly down the slopes upon the hapless town, flooding its streets and courtyards and back alleys. Within hours the sophisticated community was drowned in this turgid river and Herculaneum too belonged to the ages.

Pompeian scholars today are helped in their research via an eyewitness account written by a teenage boy.

Gaius Plinius Secundus, commonly called Pliny by English writers, was serving as admiral of the Imperial Fleet stationed at Misenum on the tip of the small peninsula jutting into the Bay of Naples. This kindly gentleman and brilliant scholar who had grown up on the lovely shores of Lake Como in Northern Italy had a splendid villa on a hill in Misenum, with a matchless view of the lush countryside of the region of Campania on the other side of the bay. That vacation season, Pliny's widowed sister and her seventeen year old son, namesake of his famous uncle, had come down from Como to be with the Admiral.

Years after the disaster, Pliny the Younger forwarded the notes he had made on that fateful day to his friend Tacitus, the distinguished writer who was putting together a history of the Roman world. Pliny's letter opened:

"Miseri eramus enim ibi avunculi classi praeerat. Motus terrae quos per superiores dies senseramus eo minus timebamus quod per eam regionem saepe fieri solent. Eo die tamen fere hora septima nubem vidimus mira magnitudine quae a Monte Vesuvio oriebatur. Haec nubes forma pinui similissima..."

"We were at Misenum for uncle was in charge of the fleet there. The earthquakes which we had for some previous days felt didn't bother us at all because throughout that region they were customary. On that day however at almost the seventh hour [N.B. the sixth hour was noon] we saw a cloud of remarkable size which originated from Mt. Vesuvius. This cloud was very similar in form to an [umbrella] pine tree..."



Umbrella Pines at Pompeii

Pliny went on to relate how he and his uncle were up on the rooftop terrace of the villa reading and studying when the boy's mother had called their attention to a strange cloud formation emanating from Mt. Vesuvius. Pliny the Elder, a scientist by avocation, decided to get a closer look at the phenomenon. Because he was busy with his studies, Pliny the Younger declined his uncle's invitation to go along.

Days later, back in Misenum whose buildings showed

(Continued in Pagina Quinta)

Pompeii (Continued a Pagina Quarta)

cracks from the tremors and were covered with soot, young Pliny heard this sad, terse report from the admiral's secretary, "Tusis avunculus est mortuus."

And so three cities died. Years passed, then decades. Pompeii and Herculaneum and Stabiae became vague memories and eventually not even that. Centuries marched on, the three vast graves disguised now as grassy fields, all remnants of the three towns disappeared under groves and vineyards. The whereabouts and even the names of the towns vanished completely.

In 1709 an Austrian prince, digging a well for his villa in the woods near the River Sarno, struck the walls of a theater and ultimately realized he had found Herculaneum, whose tragic end had been recorded by eyewitnesses in documents later discovered in formal archaeological operations. (Because of the constant humidity of its volcanic envelope, Herculaneum has been singularly fortunate in the preservation of its buildings, the wooden furniture of its houses, the papyrus scrolls of its private libraries.)

Organized excavations did not commence until 1738; however, from documents found in Herculaneum it was learned that another city, Pompeii, was in the vicinity.

After a decade of probing the region the searchers failed to find the port city. Its discovery, also to be accidental, was soon after made by canal diggers. Formal excavations began there April 1, 1748. The work has been rather easy since Pompeii lay under soft pumice while at Herculaneum the digging has proven very difficult because of her cover of rock-hard lava.

Excavation, now supervised by a commission of the Italian government, continues to this day, with Pompeii about four-fifths exhumed and Herculaneum two-thirds. (Scholars working on the excavations have discovered that small Christian communities already existed in both Pompeii and Herculaneum at the time of the eruption. This fact is established by inscriptions, found scratched in the walls of vestibules and bedrooms of a number of homes, which exalted the rise of Christianity and celebrated the decline of Paganism.) While the location of Stabiae has for some time been well-known, no excavation has yet taken place there, nor is it likely to, in our lifetime at least, for above the ancient town sits the modern, picturesque resort town of Castellammare. And there is now reason to believe that other smaller Roman villages were obliterated by the eruption of 79 and lie sleeping under the volcanic deposits around the base of Vesuvius. As a result archaeologists, professional and amateur, are drawn to the area like little boys to the cookie jar.

Alas, the misfortune of Vesuvius' victims turns out to be the good fortune of all historically and archaeologically-minded people of today. For we can now swing open the covers of a massive history textbook and walk through its entertaining and didactic pages. A visitor to Pompeii or Herculaneum can see first-hand what life was like in the world of the Caesars. He can stroll the cobblestoned streets, dart in and out of the plethora of shops in the commercial district, drop in a neighborhood tavern or walk up to a roadside *thermopolium* (antiquity's McDonald's), sit at the sun-drenched theater, stop at a public bathhouse, pay a visit to a private home, climb the stairs to the second floor and step out on the balcony to catch the breezes off the bay, stroll the main streets and be entertained by the hackneyed and outrageous political promises of the campaign billboards, read the endless graffiti on the walls.



There are such profound messages as "Romula loves Staphylus;" and "Anyone could as well stop the winds blowing and waters flowing, as stop lovers from loving;" and the wry wit of one lad who scribbled, "Everyone writes on the walls of Pompeii except me." One Pompeian knowledgeable in the Old Testament drew a

Women in Roman "Her"story

The Women of Augustus

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

The eighteen-year-old heir to Julius Caesar had a formidable task in front of him. In order to receive his inheritance he was going to have to show the Romans leadership and tenacity equal to that of his adoptive father. Unmarried at the time, he knew that his choice of wife would be vitally important in establishing his position, placating his enemies, and asserting his control.

In an attempt to put an end to the vengeance sought by the son of Pompey the Great, Octavian contrived a marriage with Scribonia, a distant relative of Sextus Pompeius. Scribonia was said to be quarrelsome, implacable and so morally upright that she was unwilling to put up with her husband's indiscretions which were, by most Roman standards, fairly common. But before Scribonia had given birth to their daughter, Octavian had already met the woman who was to be at his side for the rest of his life. Livia was already married and expecting her husband's second child. She realized, as did her husband, that marriage with Octavian was sensible and would be more politically advantageous for their sons.

On the day that Octavian's daughter, Julia, was born, he divorced Scribonia and married Livia a few days later. Julia was brought to her father's house, and Livia's two sons went to live with their father as was Roman custom.

Livia ran the imperial household with the help of Octavia, her husband's sister. Livia taught spinning and weaving to Julia and to Octavia's daughters since her husband, now called Augustus, liked to wear clothing made by the women in his family. She imposed a certain silence among the children, discouraging levity and gossip, especially in front of the slaves whom she oversaw with precision and exactitude. Livia took her responsibility as first lady quite seriously and kept herself well-informed on public opinion toward the imperial family, constantly informing her husband of the current trends, advising him, and offering him

suggestions. She was totally devoted to her husband and nursed him through several illnesses. Her beauty was compared to that of Venus and her character to that of Juno.

She was ambitious for the political careers of her own children, favoring her younger son, Tiberius. Livia believed Tiberius to be destined for greatness because of an omen during her pregnancy. Since Augustus did not get along well with Tiberius, Livia's initial attempts to improve her son's position by marriage to Augustus'

daughter failed. Julia's first two marriages were arranged by her father to men whom he trusted. She was first married to her cousin Marcellus, a promising young man. Marcellus died of a fever two years later. They had no children. Although Livia attempted to contrive a marriage between Julia and her son Tiberius, Augustus had other ideas. Julia was next married to Augustus' trusted friend Agrippa who had been at his side in the defeat of Antony and Cleopatra at Actium. In spite of their age difference, their marriage was successful and produced five children, including two sons that were soon adopted by Augustus as his heirs. Upon Agrippa's death, the emperor was forced to concede to a marriage between



Livia

Julia and Tiberius.

The marriage was a mis-match of personalities and ended with separation and bitterness. The vivacious and high-spirited daughter of Augustus sought consolation in the arms of many young men of Rome. She eventually was exiled for her adventures with the wrong men, men who would conspire against the emperor himself.

Livia rejoiced when Tiberius was called back to the city to assist her husband and to be adopted as his son and heir. When Augustus died, his last words were to his wife, "Live mindful of our wedding, Livia, and farewell." In his will he adopted her into the imperial family and gave her the title "Julia Augusta."

last-minute parallel to the destruction of two towns by fire and brimstone with: *Sodoma et Gomorra* (Pompeii had been, you know, until just after noon on August 24th, Sin City.)

The visitor will be duly impressed by the exquisite architecture of the temples and government edifices and just as taken by the mundane appearance of middle-income homes where inside are to be found the furniture, statuettes, toys, pots, utensils, and even loaves of bread exactly as they were abandoned by the owners in their furious, but in thousands of cases futile, flight from death and internment.

So advanced is modern archaeological technique that when we enter some rooms we find even the people themselves. This is due to an ingenious procedure wherein when the archaeologists come upon the configuration of a body, instead of clearing away the volcanic ash, they drill a hole in one end of the form and pour in liquid plaster. Though the flesh has long since decomposed, under the petrified ash is the skeleton and a perfect mold of the person's features at the moment of death. After a few days, when the plaster has hardened, the volcanic covering is removed to reveal a remarkable reproduction of the casualty. Whole families have been found clinging to one another and have been resurrected in white plaster. Doctors, identifiable by the surgical kits they were toting, soldiers by their swords, slaves by their fetters, along with household pets, have also been thus "recreated."

Perhaps the victims of the year 79 still denounce Vesuvius from the lower world on the opposite bank of the River Styx. But we of the year 1990 stand deeply in the mountain's debt for the sort of time machine it fashioned for us.

So do yourself a cultural, intellectual, spiritual favor. Take, at first chance, a jumbo jet to Italy. Go back to

the cradle of our civilization. Learn about your ancient past *in situ*. And don't you believe old Tom Wolfe. You CAN go home again!

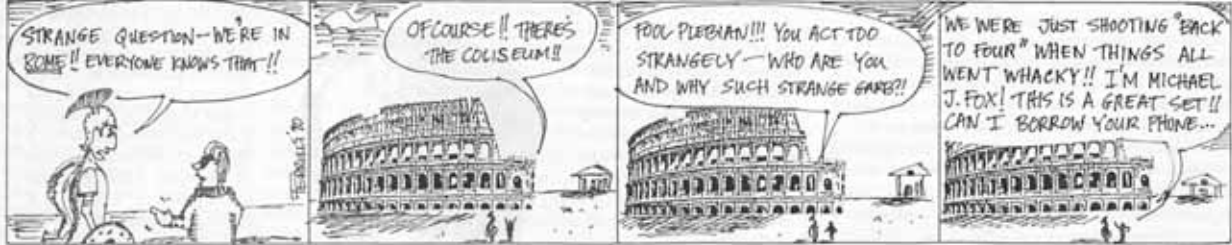
World News in Latin - An Update

Joe Ward, who provided *Pompeiana Newsletter* readers with coordinates for listening to World News broadcast weekly in Classical Latin by Radio Finland (8:50 a.m. CST, Sundays, 215550 and 15400 kilohertz), has written that the program is still coming in loud and clear at his listening post in Arkansas. He would like readers to know that he initially read of this unique broadcast in *Review of International Broadcasting*, a journal published by Glenn Hauser. If any readers are interested in consulting the original notification of the broadcast in the *Review*, they should see issue #131.

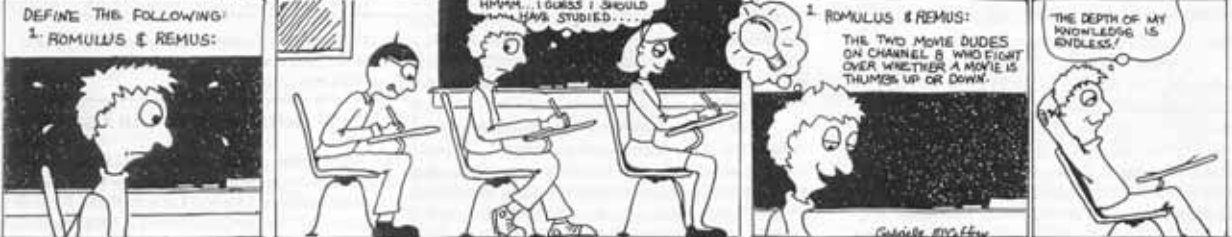




Caesarian Section



LATIN LEARNING



ORIGEN AND HIS SPECIES



Baking with



Modestus

Salve and welcome to one of the dreariest months of the year in our little city. So many people are ill that it is hard to get any sleep at night because of the coughing and hacking filling the town. In my own small way, I try to make *Februarius* a little more bearable by preparing special *dulcia* to sell each day in addition to the standard *Panis Quadratus*. I call my special *dulcia*:

Placenta Februaria

Recipe

- 1-1/4 cup pastry flour
- 1 teaspoon baking powder
- 1/2 teaspoon ground rue
- 1/3 cup chopped almonds
- 1 teaspoon ground anise
- 1/4 cup sweet wine
- 1/4 cup grape juice
- 2 tablespoons honey
- milk
- chopped filberts

- I. Mix flour with baking powder. Blend with rue, almonds, and anise.
- II. In a measuring cup combine sweet wine with grape juice and honey. Add milk to make 1 cup of liquid. Mix with the dry ingredients and bake in a 9-inch round pan, in a 375° oven for 30 minutes.
- III. While the cake is still warm, lightly spread liquid honey over it and decorate it with the chopped filberts. Then prick the surface here and there and drizzle 2 or 3 tablespoons of wine into the cake.

I hope you enjoy my *Placenta Februaria* in good health. Remember, *Sis te valeat, ego valeo!*

A very short love story

Tristan et Ancilla

By Veronica Barcelona, Latin I student of Frances Stickney Newman, University H.S., Urbana, Ill.

Heus! Meus amicus est Tristan nomine. Tristan pulcher est. In villa pulcherrima in silvis habitabat. Olim Tristan in silvis ambulabat. Subito audivit aliquem laete cantantem. Tum ancillam vidit. Ancilla quoque pulchra erat. Manus ad eam extendit, et oscula ancillae dedit. "Ego oscula non do primo die," ancilla inquit. "Sed tu es egregius quod tu est pulcher!"

Mox ancilla et Tristan ambulabant ad villam eius et Aquam Decoctam participaverunt.

The Final Word on Nonne and Num

Based on an article submitted by Tom Ahern, Barnstable H.S., Hyannis, Massachusetts

It has always been difficult for students of Latin to translate "leading" questions in Latin into proper English. The following Latin examples and their translations should help students grasp the complexity of the English rules on "leading" questions and help them consistently come up with fluent translations.

It is hoped that the examples, given *ad nauseam*, will forever "burn" these examples into the brains of all readers, and that they will never again be intimidated by *Nonne* or *Num* in a Latin question.

I. Questions expecting a "Yes" answer:

1. *Nonne Pius laudat?*

- A) Pius praises, doesn't he?
- B) Pius does praise, doesn't he?
- C) Doesn't Pius praise?
- D) Pius is praising, isn't he?
- E) Isn't Pius praising?

2. *Nonne Pius laudabat?*

- A) Pius was praising, wasn't he?
- B) Wasn't Pius praising?
- C) Pius used to praise, didn't he?
- D) Pius was in the habit of praising, wasn't he?
- E) Wasn't Pius in the habit of praising?

3. *Nonne Pius laudabit?*

- A) Pius will praise, won't he?
- B) Won't Pius praise?

4. *Nonne Pius laudavit?*

- A) Pius praised, didn't he?
- B) Pius did praise, didn't he?
- C) Didn't Pius praise?
- D) Pius has praised, hasn't he?
- E) Hasn't Pius praised?

5. *Nonne Pius laudaverat?*

- A) Pius had praised, hadn't he?
- B) Hadn't Pius praised?

6. *Nonne Pius laudaverit?*

- A) Pius will have praised, won't he (have)?
- B) Won't Pius have praised?

7. *Nonne Pius laudatur?*

- A) Pius is praised, isn't he?
- B) Isn't Pius praised?
- C) Pius does get praised, doesn't he?
- D) Doesn't Pius get praised?
- E) Pius is being praised, isn't he?
- F) Isn't Pius being praised?

8. *Nonne Pius laudabatur?*

- A) Pius was praised, wasn't he?
- B) Wasn't Pius praised?
- C) Wasn't Pius in the habit of being praised?
- D) Pius was being praised, wasn't he?
- E) Wasn't Pius being praised?
- F) Pius used to be praised, didn't he?

9. *Nonne Pius laudabitur?*

- A) Pius will be praised, won't he (be)?
- B) Won't Pius be praised?

10. *Nonne Pius laudatus est?*

- A) Pius has been praised, hasn't he?
- B) Hasn't Pius been praised?

11. *Nonne Pius laudatus erat?*

- A) Pius had been praised, hadn't he?
- B) Hadn't Pius been praised?

12. *Nonne Pius laudatus erit?*

- A) Pius will have been praised, won't he?
- B) Won't Pius have been praised?

II. Questions expecting a "No" answer:

1. *Num Titus laudat?*

- A) Titus doesn't praise, does he?
- B) Titus isn't praising, is he?

2. *Num Titus laudabat?*

- A) Titus wasn't praising, was he?
- B) Titus wasn't in the habit of praising, was he?

3. *Num Titus laudabit?*

- A) Titus won't praise, will he?
- B) Titus won't be praising, will he?

4. *Num Titus laudavit?*

- A) Titus has not praised, has he?
- B) Titus didn't praise, did he?

5. *Num Titus laudaverat?*

- A) Titus hadn't praised, had he?

6. *Num Titus laudaverit?*

- A) Titus won't have praised, will he (have)?

7. *Num Titus laudatur?*

- A) Titus is not praised, is he?
- B) Titus doesn't get praised, does he?
- C) Titus isn't being praised, is he?

8. *Num Titus laudabatur?*

- A) Titus wasn't praised, was he?
- B) Titus wasn't in the habit of being praised, was he?
- C) Titus wasn't being praised, was he?

9. *Num Titus laudabitur?*

- A) Titus won't be praised, will he?

10. *Num Titus laudatus est?*

- A) Titus hasn't been praised, has he?
- B) Titus didn't get praised, did he?

11. *Num Titus laudatus erat?*

- A) Titus hadn't been praised, had he?

12. *Num Titus laudatus erit?*

- A) Titus won't have been praised, will he?

If you have carefully worked your way through each of the above examples, you should now be very comfortable with Latin "leading" questions introduced by *Nonne* or *Num*.

As a final self-test, see if you can correct each of the following English translations of hypothetical Latin "leading" questions:

1. The war is over, isn't he?
2. You will conquer, won't he?
3. Jim ate breakfast, won't she?
4. Tanya likes poets, didn't Tanya?
5. We had not been praised, had I?
6. Lucia will not be defeated, had he?
7. Tom will like farmers, didn't we?
8. You had not eaten, will they?
9. You weren't teaching, weren't you?

If you were able to see and correct the error in each of the above translations, you won't have any more trouble with *Nonne* or *Num* questions, will you?

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

Stude Latinae Aestate Proxima

Summer Classics Institute in Latin, Rutgers-New Brunswick. Elementary Latin I and II, May 29-July 5, \$760 N.J. residents, \$1440 non-N.J. residents. Intermediate Latin Prose and Lyric Poetry, July 9-August 15, \$570 N.J. residents, \$1080 non-N.J. residents. For further information, call (800) HI-UTGERS; within the 201 area code, call 932-6869.

Noli Esse Stultus Februarius

Don't be a February Fool! If you can't make it to the *Fonon Romanum* on a.d. XIII Kal. Mart. when the ward dates for the celebration of *Fornacalia* will be posted, I will hand deliver a personal list to your home.

Don't let the Feast of Fools catch you uninformed about when *Fornax* the Oven Goddess will be honored in your ward. Sign up at the *Fornacalia* booth in the *Basilica Aemelia*, Nonis Februarii. 1 AS per list, payable in advance.

Celsus Studentes Nunc Accipit

If you have ever imagined yourself performing tracheotomies, saving people great pain by surgically removing gallstones, saving lives by amputating limbs infected with gangrene, helping people recover from dislocated or broken bones, you now have a chance to study under the best. Celsus the Surgeon is now accepting 12 students. Apply at the Temple of Aesculapius ab Idibus Februariis ad Kalendas Martias only if you meet the following criteria dictated by Celsus himself:

"You must be young, have a firm and steady hand, be ambidextrous, have good eyesight and concentration. You must have enough pity for patients that you want them to recover, but not so much pity that you will be moved by a patient's cries. A surgeon should neither hurry the operation more than the case requires, nor cut less than is necessary, but do everything just as if the patient's screams made no impression upon him."

Magnum Malum Te Vocat

For the 18th year, the Latin/Greek Institute of the City University of New York will offer basic programs in Latin and Greek from June 11th through August 21st. Two and a half to three years of college Latin or Greek will be taught in ten weeks of intensive, concentrated study.

Twelve undergraduate credits will be awarded through Brooklyn College. The programs are team-taught by eight faculty members, all experienced college instructors, who are on 24 hour call.

Students are trained in morphology and syntax and read representative ancient texts (through the Renaissance in Latin and Attic, Ionic and koine texts in Greek).

Writer: Latin/Greek Institute, Box AK, City University Graduate School North, 25 West 43rd St., Suite 300, N.Y., N.Y. 10036.

Call: (212) 642-2912 (10 a.m. - 5 p.m. weekdays)

Carmina Optima



Eorum Auctores

Top Albums of the 1980's

- I. TREMEFACTOR, Michael Jacobifilius
- II. PERMANE IN LUCE, Capita Loquentia
- III. PLUVIUM PURPUREUM, Regulus
- IV. LIBER PICTURATUS, Simpliciter Ruber
- V. LAETISCE, Eluis Costellus
- VI. CUPIDITAS PERNICIEI, Stlopeta et Rosae
- VII. IN AMERICAЕ STATIS UNITIS NATUS, Brucius Fontestinus
- VIII. TERRA GRATIOSA, Paulus Simon
- IX. FACERE PICTURAS MOVENTES, Dirac Augustiae
- X. NOS DECIES CENTENORUM MILIUM NATIONI REPREHENDI SUMUS, Hostis Publicus
- XI. NON POSSUM RELAXARE, Lionelus Richardulus
- XII. LONDINIUM CLAMANS, Concurus
- XIII. NOVUM EBORACUM, Ludovicus Calamus
- XIV. SUMMA VOLUPTAS, Anita Pistris
- XV. AEQUALITAS TEMPORUM, Vigiles

Mania Madness

Match column B with column A.

- | A | B |
|------------------|------------------------------------|
| arithmomania | a. fascination with fire |
| bibliomania | b. impulse to steal |
| dipsomania | c. desire to pluck one's hair |
| dromomania | d. preoccupation with numbers |
| kleptomania | e. lying and exaggerating |
| megalomania | f. delusions of grandeur |
| monomania | g. craving for alcoholic drink |
| mythomania | h. craziness for books |
| pyromania | i. tendency to "run about," wander |
| trichotillomania | j. irrationality on one subject |

43 How Well Did You Read?

1. What festival may have been named from the custom of giving up meat during Lent?
2. What simple American custom seems to have something in common with the Ancient Greeks' use of *stelae*?
3. Who were the two cup-bearers of the gods?
4. What kind of "leading" question is introduced by *Nun* in Latin?
5. According to Ying Jiang's New Myth, how was the Grand Canyon created?
6. What special skill does a gardener called a *topiarius* have?
7. On what day did the Romans celebrate the equivalent of our April Fool's Day?
8. According to Frank Korn, what was Pompeii's equivalent of McDonald's?
9. Who was Augustus' first wife?
10. What does *caffè espresso* mean literally?

44

Numbers in Latin

Submitted by Gwennan Kalbeck,
Latin student in Grandville, Mich.

First match the Latin numbers to the Arabic numbers. Then find the Latin numbers in the puzzle.

- | | |
|------|-----------------|
| 1 | A. SEX |
| 2 | B. NOVEN |
| 3 | C. VIGINTI |
| 4 | D. DUO |
| 5 | E. OCTO |
| 6 | F. QUINQUE |
| 7 | G. CENTUM |
| 8 | H. QUATTUOR |
| 9 | I. DUCENTI |
| 10 | J. MILLE |
| 15 | K. UNUS |
| 20 | L. SEPTEM |
| 50 | M. QUINQUAGINTA |
| 100 | N. QUINGENTI |
| 200 | O. DUO MILIA |
| 500 | P. QUINDECIM |
| 1000 | Q. DECEM |
| 2000 | R. TRES |

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

45

CULTURE AND MYTHOLOGY CROSSWORD

Submitted by Suzy Farine, Second-year Latin student of Virginia Jettiniak,
Conard H.S., West Hartford, Conn.

Across

4. Kept the city fire burning from the temple of Vesta
8. Drink of the gods
10. Another name for the Colosseum; the _____ amphitheatre
12. God whose name means foresight
13. Stone wall in the center of a chariot race track
15. The Parcae
16. Charioteers
17. Eumenides
18. Wax tablets on which Roman children wrote
20. The Senate and the Roman People (abbr.)
21. The youngest of the Parcae who spun the thread of life.
22. The two-faced god.
24. The Roman capital decorated with three rows of acanthus leaves and volutes
26. Main garment worn by women.

Down

1. Household gods
2. Roman chariot races were held here
3. Large Roman baths
5. Father of Ascanius
6. Spirits found in every object
7. Famous Roman amphitheatre
9. Food of the gods
11. Part of Underworld reserved for the innocent
14. Three-headed dog who guarded the entrance to the Underworld
19. The simplest of the three classical orders of columns
23. Large, woolen shawl worn by Roman women
25. Famous garment worn by Roman citizens

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Optimae Picturae
Moyentes Aestatis MCMLXXXIXBy Latin students of Gibbs High School,
Corryton, Tenn.

Translate the Latin titles and discover some of the popular movies of summer 1989.

1. Vespertilio-Vir _____
2. Manium Ruptores II _____
3. Indianus Ionus; Ultimium Iter _____
4. Letale Telum II _____
5. Versator et Canis Hucus _____
6. Mei, Ego Liberos Contraxi _____
7. Vorago _____
8. Vita Parentis _____
9. Patruus Hircus _____
10. Iacobus Nodus; Potestas Interficere _____

(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.)

Top Albums of the 1980's

1. THRILLER, Michael Jackson
2. REMAIN IN LIGHT, Talking Heads
3. PURPLE RAIN, Prince
4. PICTURE BOOK, Simply Red
5. GET HAPPY, Elvis Costello
6. APPETITE FOR DESTRUCTION, Guns 'N' Roses
7. BORN IN THE U.S.A., Bruce Springsteen
8. GRACELAND, Paul Simon
9. MAKING MOVIES, Dire Straits
10. IT TAKES A NATION OF MILLIONS TO HOLD US BACK, Public Enemy
11. CAN'T SLOW DOWN, Lionel Richie
12. LONDON CALLING, Clash
13. NEW YORK, Lou Reed
14. RAPTURE, Anita Baker
15. SYNCHRONICITY, The Police

| | |
|----------|------|
| <u>K</u> | 1 |
| <u>D</u> | 2 |
| <u>R</u> | 3 |
| <u>H</u> | 4 |
| <u>E</u> | 5 |
| <u>A</u> | 6 |
| <u>L</u> | 7 |
| <u>B</u> | 8 |
| <u>E</u> | 9 |
| <u>Q</u> | 10 |
| <u>P</u> | 15 |
| <u>C</u> | 20 |
| <u>M</u> | 50 |
| <u>G</u> | 100 |
| <u>I</u> | 200 |
| <u>N</u> | 500 |
| <u>J</u> | 1000 |
| <u>O</u> | 2000 |

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

Mania Madness

Match column B with column A.

- | | |
|----------|------------------|
| | A |
| <u>D</u> | arithmomania |
| <u>H</u> | bibliomania |
| <u>G</u> | dipsomania |
| <u>I</u> | dromomania |
| <u>B</u> | kleptomania |
| <u>F</u> | megalomania |
| <u>J</u> | monomania |
| <u>E</u> | mythomania |
| <u>A</u> | pyromania |
| <u>C</u> | trichotillomania |

45

How Well Did You Read?

1. Carnival
2. The use of small white highway crosses to mark the site of a fatal accident
3. Hebe and Ganymede
4. One that expects a "No" answer
5. Apollo dropped a lightning bolt.
6. He shapes trees and bushes to resemble animals and objects.
7. February 17
8. A *thermopolium*
9. Scribonia
10. "pressed out coffee"

Optimae Picturae
Moventes Aestatis MCMLXXXIX

By Latin students of Gibbs High School,
Corrigan, Tenn.

Translate the Latin titles and discover some of the popular movies of summer 1989.

1. Vespertilio-Vir
BAT MAN
2. Manium Ruptores II
GHOST BUSTERS II
3. Indianus Ionus; Ultimium Iter
INDIANA JONES: THE LAST CRUSADE
4. Letale Telum II
LETHAL WEAPON II
5. Versator et Canis Hucus
TURNER AND HOOD
6. Mei, Ego Liberos Contrahi
HONEY, I SHRUNK THE KIDS
7. Vorago
THE ABYSS
8. Vita Parentis
PARENTHOOD
9. Patruus Hircus
UNCLE BUCK
10. Iacobus Nodus: Potestas Interficere
JAMES BOND: LICENSE TO KILL

Paula Abdul

When Paula was eight years old, she showed great talent. She entertained not only her own family but the general public as well. She sang and danced excellently on stage. Paula was also a very attractive young girl. Because her father is of Syrian and Brazilian descent and her mother is of French Canadian descent, Paula (who is now 26 years old) has stunning features. She is, however, not very tall – she is only 5' 2". Paula was studying sports broadcasting at the University of Southern California, but she was destined never to practice this profession.

Paula was only 18 years old when she became a cheerleader for a Los Angeles football team. After a few months she was dancing so well on the field that she was made choreographer of the team's cheerleaders.

One day, Michael Jackson happened to see Paula's cheerleaders dancing on the field, and he immediately hired her to choreograph the dances for his single called **Torture**.

Then the Fates helped Paula even more, and soon she was working with Z.Z. Top, Janet Jackson and George Michael.

Afterwards, Paula became the choreographer for the Tracey Ullman Show on television. Because of her excellent work on this show, she was awarded an Emmy.

But now Paula works for herself. She is creating her own dances and singing her own songs. Her first album was called **FOREVER YOUR GIRL**. The two singles that Paula likes most are *Straight Up* and *It's Just the Way That You Love Me*.

Paula is now very famous and wealthy (she earns \$5,000 for choreographing one song!), but her life is not easy. Even now she works long hours both for others and for herself. Paula works so long and hard that she does not have time for love. She is not married. Fame has deprived her of a personal life. But Paula's not discontent, is she? No way! She is as happy as can be and says, "I've realized all the dreams I ever had as a little girl."