

Solus Domi



Omnes pueruli (et omnes adulti qui etiamnunc habent puerulos intra se viventes) amant Kevinum! Sicut Aeneas, Perseus, et Hercules in temporibus antiquis heroes erant, ita Kevinus heros hodiernus est!

Omnes pueruli timent ne deserantur a parentibus suis; Kevinus sic timet et hunc timorem vincit.

Omnes pueruli timent importunos fures et adultos malos; Kevinus hos quoque timet sed eis obviam it et eos vincit.

Omnes pueruli non nimis honoris ab fratribus senioribus et parentibus suis accipiunt; propter virtutem caliditatemque suam Kevinus quam maximum honorem a fratre seniore et a parentibus suis meret.

Quis talem heroem non admiretur?

Solus Domi (pictura movens in qua Kevinus persona a Macaulao Culkino agitur) fabula comica est cui nemo resistere potest. In hac fabula Kevinus domi a familia sua casu relinquitur quando reliqua familia Lutetiam in Gallia iter facit. Kevinus in casa suburbana prope Chicagoensem habitat. Propterea quod Saturnalia sunt et parentes excitati et amantes de itinere sunt, Kevinum absentem non animadvertunt donec in aeroplano super Oceanum Atlanticum sunt. Quando parentes Lutetiam perveniunt, Kevinum telefonare nequeunt quia telefonarum lineae prope Chicagoensem ruerunt.

Kevinus solus domi est quando e somno expergiscitur. Primo Kevinus lactissimus est. Ei placet domi solus esse. Nunc neque consanguinei nec parentes cum irritare possunt.

Mox autem Kevinus bellum gerere contra duos fures ineptos necesse est. Contra hos fures Kevinus varias insidias locat. Hae insidiae callidae (et varii casus per quos mater impellitur domum revertere conans) faciunt ut haec pictura movens festivissima sit.

Haec pictura movens autem non solum festiva est. Spectatoribus complures cognitiones offert.

Prima: Kevinus non est ignavus ut ante visus est. Domum suam protegere potest. Fures vincit quia sibi confidit.

Alter: Kevinus a parentibus suis non desertus est. De pietate et amore vero discit.

Tertia: Quia vicinus senex (qui primum Kevinus malus visus est) tandem non erat vir malus sed bonus, Kevinus habet maximam cognitionem: multi non sunt qui primo esse videntur.

Fortasse haec pictura movens spectatoribus iunioribus facta est. Spectatoribus iunioribus certe placet! Sed multi adulti etiamnunc pueruli intus in mentibus suis sunt, et his quoque placet. Post tres menses Solus Domi quam maximos nummos in theatris adhuc meret.

Friends, Romans, Countrymen

By George Dunn, Indianapolis Mensa

(Reprinted from Mind, Dec. '90. Thanks to Larry Marcus, Indpls., for bringing this to our attention.)

In the summer of 44 B.C., Pluvius Diem and his wife were gathering wild berries around the base of Mt. Vesuvius to supplement their humble diet.

As he passed over a fissure in the mountainside, P.D. happened to look down. What he saw, wedged in the rocks, was the most enormous wild berry that he or any other Roman citizen had ever seen growing in the rich volcanic soil. This great fruit—the only one of its kind—was so huge that he and his wife had to dump all their other berries just to carry it back home. Pluvius was prepared to eat some of it that night and put the rest up for the winter, but the missus—a most entrepreneurial woman—realized that with proper management this single fruit could provide them with more than a few hearty meals.

Hastily preserving the monster in the last of their beet sugar and honey, she bade her husband tell all the neighbors that he had grown a wonderful new fruit which he called the "Joveberry" and that it would, when propagated, doubtless become the most sought-after delicacy in the Roman world.

Naturally, the neighbors were skeptical, but Madam Diem had foreseen that, and arranged for the neighbors to examine the "first of the crop" for one As apiece. (The As was a small copper coin.)

The response surpassed her wildest expectations. The neighbors raved about the Joveberry, and Pluvius soon raised the price of admission to four Ases (Ases being the plural of As.) Nor did the public excitement stop there: seeing a potential fortune in Joveberries, Pluvius' neighbors began to clamor for partnerships in the enterprise. Guided by his able wife, Pluvius organized a trading company and sold shares in Joveberry, Inc. for 100 sesterces (or 25 denarii) each.

But summer was waning, and when no further crop of Joveberries appeared, the grumbling began. Pluvius (now Gaius Pluvius), searched the slopes in vain for a second fruit.

The worst of it was that among his investors were vacationing senators, men of influence in the city of Rome itself. It was not too many days into autumn when the S.E.C.O.R. (Securities and Exchange Commission of Rome) moved against Joveberry.

Late one evening, three grim-faced legates showed up on Pluvius' *lūmen*. (There were deputies on his doorstep.) Knowing full well his game was up, he asked smoothly if they had come to admire the great Joveberry, but the leader just glared at Pluvius and growled, "End me your leers; we come to seize your berry, not to praise it."

91-92 Pompeiiana Newsletter

Contract Cartoonists Sought

Adult or student readers who have a flair for classical humor and an ability to create effective cartoons are invited to submit a sample cartoon strip or a sample single box cartoon for consideration.

All work *must* be done in black felt-tip pen on white paper. The format of a cartoon strip *must* be 2 1/2" high by 12 7/8" long. Single box cartoons *must* be 3 7/8" square. Because work will be reduced to 78% of its original size when printed, balloon print *must* be large enough to be legible at this reduction.

To be considered, sample cartoons *must* be received no later than May 1, 1991.

If a cartoonist is chosen as a contract cartoonist for the 91-92 school year, the cartoon submitted will be the first installment and will be printed in the September 1991 issue. The cartoonist will then be asked to sign a contract guaranteeing that a new cartoon will be received by Pompeiiana by the 1st of the month prior to the month it will be published (e.g. by Sept. 1 for the October Newsletter) throughout the 91-92 school year. Cartoonists who prefer to submit their final eight entries early (e.g. over the summer months) will be paid as their work is received and approved for publication at a later date.

Contract cartoonists will be paid \$25 for each single frame cartoon and \$50 for each cartoon strip accepted for publication.

Unsuccessful applicants who wish their submissions returned, must enclose a stamped, self-addressed, return envelope with their submission. Cartoons accepted for publication in the Pompeiiana Newsletter become the property of Pompeiiana, Inc.

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The Most Significant Roman Battles: 82 B.C. — 66 B.C.

Legionnaire Score Board

Romans in power: V — Challengers and Barbarians: VI



You mean when Sertorius says "Go," I'm to pull this tail out one hair at a time?

Faventia, Civil War of Marius and Sulla 82 B.C.

Weary after a long march the consular army of Norbanus attacked the forces of Sulla. Because they were so tired, Norbanus' troops broke up and fled for the most part with only 1,000 remaining loyal to Norbanus until the end of the battle.

Sacripontus, Civil War of Marius and Sulla, 82 B.C.
40,000 new recruits led by Marius were overpowered by the more experienced legions of Sulla. Sulla's legions killed more than 20,000 of Marius' troops and went on to occupy Rome.

Praeneste, Civil War of Marius and Sulla 82 B.C.

When Sulla had won several battles before the town, but could not get the inhabitants to surrender, he fastened on spears the heads of several generals who had been killed in battle and exhibited them before the walls. Seeing their generals dead and disgraced, the inhabitants opened the gates.

Colline Gate, Civil War of Marius and Sulla 82 B.C.

After fighting all day and all night the pro-aristocrat forces of Sulla broke through the Colline Gate of Rome and completely defeated the army of the Roman democrats and the Samnites under Pontius. Sulla took 4,000 prisoners and with this battle concluded the Civil War.

The Suero, Civil War of Sertorius 75 B.C.

Prior to engaging the Roman army, Sertorius wanted to show his men that it would be necessary to work together. He ordered a weak horse and a strong horse brought before the troops. Then he called for the strongest soldier and the weakest soldier to come forward. He ordered the strongest soldier to pull out the entire tail of the weakest horse all at once. He ordered the weakest soldier to pull out the tail of the strong horse one hair at a time. When the weak soldier finished first, Sertorius explained how it is possible for the weak to withstand the attack of the strong if they stick together. Sertorius' men then became very eager to attack and insisted that Sertorius not wait any longer. Fearing a mutiny, Sertorius sent a squadron of cavalry against the Romans to show his men what would happen if they attacked too soon. The squadron was in trouble almost immediately. Sertorius then sent a relief squadron to bring the men back, and the army was content to wait until Sertorius judged it wise to start the battle. The bulk of the Roman army led by Pompey was eventually defeated on the battle field by the rebel army led by Sertorius, but one Roman commander, Afranius, led a separate raid against Sertorius' camp which he captured, causing the rebels to scatter and disperse.

Vesuvius, Revolt of Spartacus 73 B.C.

Spartacus, a Thracian prisoner of war who was being trained as a gladiator in the school of Lentulus at Capua, had escaped with 70 other gladiators into the mouth of Mt. Vesuvius and had encouraged other runaway slaves to join them. To provide shields for his army, Spartacus ordered them to be woven from reeds and covered over with leather hides. When they were surrounded by 3,000 Roman legionaries under the

command of C. Claudius Pulcher, Spartacus and 75 hand-picked men let themselves down one of the steepest slopes of Vesuvius with hand-made ropes, attacked their besiegers from an unexpected quarter and put them to flight.

Cabria, 3rd Mithridatic War 72 B.C.

Three Roman legions under Lucullus completely defeated the Pontic army under Diophantus and Taxiles when the commander of the Roman cavalry, Fabius Hadrianus, overwhelmed the Pontic cavalry which was the backbone of the enemy. The King of Pontus was deposed and it became a Roman province.

The Silarus River, Revolt of Spartacus 71 B.C.

After Spartacus' army of runaway slaves had ravaged a good portion of Italy and had defeated Roman legions led by both consuls of 72 B.C. (often deceiving his enemy by posting propped-up corpses as camp sentries and keeping camp fires burning while he and his men escaped), Marcus Licinius Crassus, the praetor, was put in charge of the war effort against Spartacus. During an early encounter with Spartacus, Crassus had his men construct a deep ditch around the enemy forces and planned to defeat them in a battle the next day. During the night, however, Spartacus ordered his men to fill a portion of the ditch with the bodies of captives and cattle that he had slain, and then escaped over the ditch during the night. In this final battle near the Silarus River, Spartacus was slain and all the runaway slaves who were not killed in battle were crucified along the Appian Way between Capua and Rome.

Tigranocerta, 3rd Mithridatic War 69 B.C.

While 10,000 Romans under Lucullus laid siege to Tigranocerta, they were faced by 200,000 Pontic and Armenian troops under Tigranes. Lucullus quickly positioned his men on the level top of the nearest hill. Then, taking advantage of the unwieldy size of the enemy's forces, he attacked before the enemy was properly drawn up. He sent his cavalry on a flank attack and then led his infantry on a rush down the hill. Lucullus routed them so completely that even their kings threw down their weapons and fled. The Romans won, losing only 5 men, while Tigranes lost 100,000.

Zela, 3rd Mithridatic War 67 B.C.

Romans under Triarius were annihilated in their camp by the Pontic army under Mithridates, who was himself seriously wounded in the assault.

Nicopolis, 3rd Mithridatic War 66 B.C.

Pompey encamped on a ridge in front of the retreating troops of Mithridates. When Mithridates set up his camp in front of the ridge to wait until morning to attack, Pompey led his forces on a night attack. Since Pompey had drawn up his forces so that the bright moonlight would blind the enemy while providing a clear view to his own men, he completely overran the enemy camp, ending the military opposition of Mithridates to Rome.

Is "Fun With Latin" an Oxymoron?

(Based on an article by Kathy Ewing which appeared in The Cleveland Edition, Nov. 11, 1990.)

Need to liven up your class? Try this pig Latin doggerel:

Boyabus kisibus pretty gallorum.
Girlibus likabus, wanta somorum.
Popabus findibus, plenty madorum.
Kickibus boyabus outa backdorum.

(Continued in Pagina Septima)

A Psychological Evaluation of Queen Dido

By Andrea Carson, MD, student of Thomas F. Hunt, Classics Instructor, Kent Place School, Summit, N.J.

It has become very obvious and made quite clear by those concerned that Dido, Queen of Carthage, has been experiencing a very difficult time lately. Many people and events have led up to this; long are the causes, long are the effects. I will address all these problems in my report on this very disturbed woman.

Unfortunately, the things that contributed to her condition began quite early. As a very young girl she was married off by her father to a man named Sycheaus. Very much in love with her new husband, she would be greatly affected later by his loss. Her brother, Pygmalion, caused most of her grief at that time. Greedy and ruthless, he vied for Sycheaus' power. Hiding, he one day stabbed Dido's husband and broke the heart of his poor sister. Unaware of Pygmalion's avarice, Dido was told one night that she must flee Tyre and escape the clutches of her brother. Dreams such as this one are always quite traumatic. After she fled, she found safety in Africa where she became ruler of a great state. Such power can often be overwhelming, especially for a young woman who has just experienced a terrible loss.

She soon became renowned as the queen of a flourishing kingdom. Again, such responsibility denotes a lot of pressure and perhaps even feelings of burden. In addition, she simultaneously made a pledge to herself never to love or marry again. A vow like this, irrevocable as it seems, always stirs trouble. I believe she herself told me, "*mihi animo fixum immotumque sederet* (IV.15) — it is my fixed and unchangeable resolve." The gods are frequently involved in one way or another, and Juno herself contributed to Dido's downfall. There were several times when Juno was up to no good. An attempt at a temporary reconciliation with Venus immediately aroused suspicion in my mind. How innocent she sounded: "*Quin potius pacem aeternam pactosque hymenaeos: i. exerceamus?* (IV.99-100) — why don't we rather arrange eternal peace and a marriage agreement (for Aeneas and Dido)?"

Lastly, the object of Dido's hopeless affection is partly at fault, too. Aeneas, of course, can not be directly blamed because her reaction to him is certainly not his fault. He did, however, play a part in this growing problem. His long and eloquent speech about the trials of the Trojan War immediately caught her fancy, if you will. She told her sister Anna, "*Heu, quibus ille iactatus fati! Quae bella exhausta canebat!* (IV.13-14) — alas, by what fates he has been thrown! what wars undergone he sang!" She herself said she was quite taken by this stranger. In addition to his wonderful story, Aeneas had a long list of attributes. A very handsome man (though I haven't seen him myself), he has been described: *os umerosque deo similis, namque ipsa decorum: i. caesariem nato genitrix, lumenque iuventutis i. purpureum, et laetos oculis adflurat honores* (I.589-591) — face and shoulders like those of a god, the mother herself gave him lovely locks and a bright glow and a joyful grace in his eyes. In fact, Dido speculated correctly by saying, "*credo equidem...genus esse deorum* (IV.12) — indeed I believe him to be the race of the gods." Before Dido realized it, her love for Aeneas had become an uncontrollable obsession. Dido has been characterized with such words as *incensa, demens, bacchatur, excita, and furentem*. Her obsession goes so far that she even mocks Aeneas. When he said he was carried by the Fates, she replied, "*Heu, furis incensa feror!* (IV.376) — alas, fired, I am carried by the Furies!" In short, the list of causes is lengthy.

The effects of this problem, I hate to say, can, in some cases, be considered dangerous. At first her actions seemed quite harmless. As can be expected, she cursed both Aeneas and his descendants. "*Dabis, improbe, poenas* (IV.386)," she spoke coldly. Later, fired with vengeance, she damned the Trojan race: "*finibus extorris, complexu avulsus Iuli, i. auxilium imploret, videatque indigna suorum i. funera* (IV.616-618) — let him be banished from his territories, torn away from the embrace of Iulus, let him beg help and see the shameful death of his people." Now that is obviously a very strong curse. For her, though, it didn't seem to be enough. She

(Continued in Pagina Tertia)

Queen Dido (Continued a Pagina Secunda)

asks the gods in addition, "Nullus amor populi nec foedera iuncto; / exorare aliquis nostris ex ossibus ultor (IV.624-625) — no love or treaties for our people, let another avenger spring from our bones." Now while she seems wild and frenzied, craftiness and guile (*dolus*) help her carry out a terrible plan. She has decided that death is the answer — she has become fanatical by this time, seeing death as her only choice — and she is tricking her sister Anna.

I believe Anna should recognize Dido's suddenly calm manner and change of heart. Dido is very clever, though: *consilium vultu tegit, ac spem fronte serenat* (IV.477) — she covers her plan with a calm countenance and feigns hope in her face. All of these effects must be analyzed and dealt with to cure Dido.

I must conclude, therefore, that this unfortunate woman has seen much pain in her life, and that getting over Aeneas will not be an easy process. I recommend that counseling begin immediately and that she attend regular therapy sessions with a psychiatrist specially trained to work with love-lost queens.

Lingua Latina

By Nicole Serge, 10th Grade Latin student of Roseann Perrone, Dominican Academy, New York, N.Y.

Lingua Latina est pulchra,
Lingua Latina est singularis,
Lingua populi erat
In Divinis Scripturis
In Ecclesia Christiana
In vita cotidiana
Per saecula;
Et Etiam nunc vivit —
Purus Fons
Linguarum multarum.

Roga Me Aliquid



Cara Matrona,

My *vir* and I recently redesigned and refurnished our *triclinium*. Of course, wanting it to be as contemporary as possible, we installed one of those new *sigma*'s that are all the rage these days. It's a lovely semi-circular couch that wraps neatly around our new circular *mensa* with the cutest vermiculated emblem of young Bacchus that you've ever seen!

The problem is that when we invited my *socer* to *cena* on *nundinae* last, he refused to recline and insisted on sitting on a *subsellium* throughout the meal.

My *vir* and I were both embarrassed and a little insulted.

What do you suppose we did that was so offensive that my *socer* refused to recline with us at *cena*?

Insultata, Interamnæ.

Cara Insultata,

Well, I'm glad to hear that modern styles are finally making their way to *Interamna*. So many of *Latium*'s hill cities hang on to the old ways and resist any change. Which, by the way, is exactly what the problem is with your *socer*. He was, no doubt, simply set back and confused by your new *sigma*. All his years of experience at polite dining were centered around the traditional *triclinia*, with the usual three couches, the usual three cushions on each and the highly structured seating order.

When it comes to formal dining, older people only know one thing: *infimus, medius et supremus*. They know which couch is low, which is middle and which is the couch of honor. They know which cushion is *infimus*, *medius* or *supremus* on each couch. They are comfortable with this traditional arrangement. Try to seat them on a *sigma* and you just confuse them. You can tell them all night that the right end of the *sigma* is the *locus consularis*, but it makes no difference. Some older folks have never reclined on the *lectus supremus* in their lives, and they aren't about to start now. They also complain that if the left side of the *sigma* is the *locus infimus*, then that means that all the recliners are sharing the *lectus infimus*.

I'm afraid you won't be able to "retrain" your *socer* to appreciate reclining on your new *sigma*. He's used to one way of reclining and he just won't ever feel comfortable with anything new. That's why he preferred to sit on a *subsellium* throughout your *cena*.

If you want to make him comfortable at your house, I would suggest you equip a separate *triclinium* in the usual *supremus, medius, infimus* fashion.

Change may have come to your *domus*, but don't expect all of *Interamna* to change over night. Remember, not even *Roma facta est uno die*.

The Role of Nymphs In Greek Mythology
Pars VIII

Submitted by Sister Michael Louise, Oldenburg, IN

Justice could not be done to the myth of Phaethon without mentioning the role of the nymphs in it.

Annoyed by the taunts of the boys at school, Phaethon decided to obtain first-hand information from Apollo himself regarding his parentage, even though he had been assured by his mother, the nymph Clymene. He undertook the long, hazardous journey to the palace of the Sun-god where Phoebus Apollo removed his crown of burning light and lovingly embraced his son. Having learned why the boy had come, he said, "You are my son. Clymene told you the truth. I will give you a proof. Ask anything you want of me and you shall have it. I call the Styx to be witness to my promise, the river of the oath of the gods." Realizing his folly when Phaethon expressed his choice to drive the sun-chariot for one day, Apollo attempted in vain to convince the boy that no one else could ever drive those spirited horses.

It was time for the horses to be yoked to the sun-chariot to begin a new day. Phaethon picked up the reins somewhat fearfully and away he went. For a few ecstatic moments Phaethon felt himself the Lord of the Sky. Suddenly there was a change. The chariot was swinging wildly to and fro; the pace was faster. The horses realized they were in control. Poor Phaethon, half-fainting with terror, let the reins drop, the signal for more wild and reckless running. The horses soared up to the very top of the sky, and then plunging headlong down, they set the world on fire. First the highest mountains, then down the slopes, the flames ran to the low valleys and dark forests. Springs turned into steam. Phaethon, bouncing about in the chariot, was wrapped up in thick smoke and heat. Mother Earth pleaded with the gods. At once Jupiter hurled his thunderbolt. The chariot was shattered and the maddened horses rushed down into the sea. Phaethon all on fire fell headlong from the chariot like a shooting star through the air to earth.

The *Heliads*, daughters of Helios the Sun and the nymph Clymene, grieved so bitterly for their brother that the gods in pity transformed them into poplar trees on the banks of the Eridanus River, and there they stand eternally weeping tears of amber. Even to this day these trees tremble at the least breeze from heaven.

The Italian *Naiads*, in pity for him so bold and so young to die, erected a tomb for him and upon the stone inscribed these words:

"Driver of Phoebus' chariot, Phaethon,
Struck by Jove's thunder, rests beneath this stone.
He could not rule his father's car of fire,
Yet was it much so noble to aspire."

(translation from Ovid)

Not related to the story of Phaethon, but equally deserving of mention in this series are three additional families of nymphs: the *Nysaeans*, the *Maenads* and the *Melie Nymphs*.

The *Nysaeans* cared for the infant Dionysus on Mount Nysa after his mother's sister who had first cared for him died. To hide him from Hera's wrath because he was the child of Zeus and the nymph Semele, the nymphs covered him with ivy leaves which were ever afterwards associated with Dionysus. The *Maenads* were the nymph attendants of Bacchus, the god of wine, in his jovial celebrations. As they sang and danced themselves into a frenzy, they frantically waved the *thyrsus*, a staff entwined with ivy and surmounted with a pine cone. This signified the new life of spring, especially the culture and the glories of the grape vine, the reawakening of the spirits of vegetation. The *Melie Nymphs* sprang from the blood of Uranus when he was mutilated by Cronus. As nymphs of ash trees, they were distinguished by the spears of ash wood which they carried. It is also believed they took care of the infant Zeus in a cave on the island of Crete.

The names of several nymphs have also come down in the literature which are not easily identified with the standard nymph families. Included in this list are *Orithyia*, *Aegle*, *Callisto* and *Cyane*.

Orithyia's sole claim to fame seems to be that she was loved by Boreas or Aquilo, the North Wind. *Aegle* was simply a nymph in pastoral poetry. *Callisto* was a nymph of Arcadia, whose son Arcas was changed into a bear and placed as a constellation in the heavens. In the tale of Persephone's (also spelled Proserpina) rape, Ceres left Mount Olympus and spent time on earth searching for her lost daughter. One day over Sicily, her attention was attracted to an unusual object floating in the river Anapus. This was explained by *Cyane*, a Sicilian nymph, as Persephone's girdle.

As can be seen, sometimes elaborate stories have been passed down about individual nymphs, and at other times only their names are mentioned.

Roman Slaves: A Day in the Life

By Becky Mervis, 8th Grade student of Lea Ann Osburn, Barrington Middle School, Barrington, Ill.

The tired slave sat down for a moment to rest her aching legs. As she rested her weary head on the hard wood table, her thoughts drifted to an unpleasant subject, her life...

As a child, Octavia was born into a wealthy Greek family. However, at the age of seven she was captured in war and taken into slavery. After Octavia's capture, she was brought to a huge public auction to be sold. Her feet had to be whitened with chalk to show her foreign nationality. Octavia was paraded on a stone platform to be sold by the *quaestor* who was a paymaster and a financial agent for the governor. Around Octavia's neck was a plaque stating her name and nationality, and insuring that she was free from disease.

Octavia was bought by a rich family who lived in Southern Italy. In this kind family, slaves were regarded as members of the family and treated with trust and warmth. Her owner would even give her presents and rewards for doing good jobs. Her owner promised her that when she got old enough, she would be able to buy her freedom.

In her home, slaves served as secretaries, stewards, butlers, cooks, valets, lady's maids and hairdressers. As many slaves were Greek, some had more knowledge than their owners. They often had skills in cooking, medicine, and teaching.

(Continued in Pagina Quarta)

EYE OF THE GRAIAE



CENTAUR: REFUSING TO PAY DOUBLE ADMISSION TO THE THEATER!

The Tomb of Hadrian

by Frank J. Korn

The architectural wonder of second century Rome, it remains to our time one of the city's great landmarks: Hadrian's Tomb. Across the centuries in between it has undergone numerous transformations—from tomb to fortress to prison to papal residence and refuge to museum. Thus its walls have echoed not only to ancient funeral chants but also to the roar of cannon, to the groans of tortured prisoners, to the diplomatic rhetoric of the papal court, to the polyphonies of baroque music, and to the excited babble of flocks of tourists. The building's history reads like an unending monstrous melodrama.

Upon ascending the throne, Aelius Hadrianus—with his innate passion for architecture—set himself at once to designing a princely sepulchre. By A.D. 135 construction was underway. As a site for the mausoleum, the emperor had chosen the Gardens of Domitia on the right bank of the Tiber. These bucolically beautiful grounds were part of the state park Tacitus calls *Horti Neronis*. (Annal. xv.39)

To facilitate access to the mausoleum from the *Campus Martius* and the rest of the city, Hadrian erected the *Pons Aelius*. Built out of massive blocks of travertine, this span had three wide arches, with a smaller arch at either end.

From Procopius and other writers of antiquity, we learn something of the tomb's original aspect: an immense, three-storied rotunda of *opus reticulatum* veneered in strikingly white Parian marble and standing on a massive square base. The base reached a height of thirty five feet; the rotunda's circumference was just under six hundred feet. A marble colonnade, in whose archways stood exquisitely carved statues, girded the upper section. The tomb's dome-shaped roof—sodded and landscaped with cypresses—was surmounted by a colossal bronze pine cone which today can be seen in the Vatican's vast Courtyard of Pine.



Some descriptions tell of a statue of Hadrian in a golden chariot pulled by four vigorous steeds as also crowning the tomb, but no traces of this remain.

Taking a page from the pharaohs' pyramid designs, Hadrian carved out a network of labyrinthine passages that led to the sepulchral chamber deep within. Antoninus Pius must have known the key to this labyrinth, for it fell to him to complete the construction in 139 and to transfer Hadrian's ashes from their temporary burial place in the former villa of Cicero at Puteoli. (Hadrian had passed away in his nearby summer home overlooking the Bay of Naples on July 10, A.D. 138.)

This imperial necropolis eventually contained the ashes of five more emperors: Antoninus Pius, Marcus Aurelius, Commodus, Septimius Severus, and Caracalla.

For the better part of four centuries Hadrian's Tomb retained its majestic original appearance, until it was plundered by the invading Goths and Vandals who in their quest for treasure forced the gates of the burial chamber, tearing the urns of porphyry and gold and alabaster from their niches, scattering the dust of the Caesars all about.

In 537 a tribe of East Goths stormed the structure, by then converted into a fortress. Belisarius, in command of the garrison stationed there, had all the architectural adornments broken into chunks to hurl down upon the relentless foe.

In 590, Pope Gregory the Great led a solemn procession through the city toward St. Peter's to implore God to end the plague that was daily claiming hundreds of his flock. When Gregory arrived at the *Pons Aelius*, he saw an angel with a sword atop the Tomb of Hadrian.

The following day the pestilence lifted. Soon after, the Roman people placed a statue of Michael the Archangel in the spot where the apparition had occurred and began referring to the imperial mausoleum as the Castle of the Holy Angel. Most guidebooks on Rome still give the site the name of *Castel Sant'Angelo*.

The late Middle Ages saw the "castle" pass into the hands of the powerful Orsini clan which in 1367 made a gift of it to the Papacy. By 1389 the last of the marble facing had been stripped off and Pope Boniface IX was busy at extensive renovations to render the edifice a pontifical citadel and summer retreat. Alexander VI linked the fortress to the Vatican via a covered walkway supported on aqueduct-like arches. This was to prove providential for Alexander who used the walkway as an escape corridor when his Vatican was under siege. Clement VII (1523-34) also fled this way to the safety of the impenetrable *Castel Sant'Angelo*, while the troops of Charles V slaughtered their way through the Eternal City during the sack of 1527.



At the height of the Renaissance, Paul III (1534-1549) had the papal apartments in the *Castel Sant'Angelo* beautifully frescoed by Perino del Vega, pupil of Raphael. The rich stucco decorations along with the elaborate coiffured ceilings, elegant tapestries, canopied beds, and fine sculptures turned Hadrian's burial place into a veritable palace. There were soon added libraries, reception rooms, porticoes, courtyards, promenades, and loggias with thrilling views out over all of Rome.

During this period, the lower recesses of the formidable edifice were used as a prison, the most famous inmates of which were Beatrice Cenci, Giordano Bruno, and Benvenuto Cellini.

While all these changes were taking place on the ex-mausoleum, Hadrian's *Pons Aelius* was also undergoing some facelifts. Clement VII placed statues of Peter and Paul at the entrance to the bridge. In the 1660's Bernini and his assistants added ten baroque angels to the balustrade and renamed the span, "The Bridge of the Angels."

Puccini the composer added to the lore of this brooding monument when he set his last scene here and had his tragic Tosca leap from the parapets to her death on the pavement far below.

Today a national museum, Hadrian's Tomb, or *Castel Sant'Angelo*, if you like, offers an abundance of interesting old artifacts, including some ancient weaponry and ammunition, and *mirabile dictu*, a cappuccino bar out on a windswept arcaded terrace.

As for the architect and builder of this fabled place—*Requiescat in pace*, wherever he may be.

Roman Slaves (Continued a Pagina Tertia)

When Octavia was seventeen, her life had taken a turn for the worse. The kind masters that had always cared for her died, and while still a young girl she was sent to a mean and cruel new master. Although the chances for escaping were very slim, Octavia felt it her only hope. Octavia left the country by hiding herself in her master's ship. She managed to live in freedom for two years even though there was a reward for her capture. After being captured, Octavia was severely beaten and the letter "F" was branded on her forehead to show that she was a fugitive. As a slave, she wasn't allowed to marry, own property or testify in court.

"Octavia, get back to work!", the old master yells, showing a glint of his silver whip handle. So the poor slave slowly gets up and returns to her life of misery and days of never-ending sorrow.

Julius Caesar

By Stephanie Roy, Latin II student of Mrs. K.A. Sullivan, Oakmont Regional High School, Ashburnham, Mass.

Julius Caesar, a name well known,
Was the greatest military leader of Rome.

He lived from 100 to 44 B.C.,

Traced his lineage to Aphrodite.

He was captured by pirates before he was twenty,
Then ransomed for a sum of money.

Caesar studied oratory and practiced law,

Hoping the people liked what they saw.

Yet many of them were astonished and appalled,
To find out that Caesar was indeed bald!

So upon his head he wore a wreath,

To hide the missing hair beneath.

Even though he was known to be quite vain,

In 69 he was appointed Quaestor of Spain.

As an Aedile, many festivals he planned,

So that all the Plebeians would think he was grand.

Then as Pontifex Maximus, he was elected,

To see that the Vestal Virgins were protected.

And so, he completed the *Cursus Honorum* with ease,

For the people of Rome he had pleased.

With Pompey and Crassus he formed the "Big 3,"

Known as the First Triumvirate to you and me.

Finally in 59 B.C. a consul he became,

Bibulus was elected too, but got none of his fame.

But he didn't just care about power and his name,

As always Caesar made sure that he also had a dame.

Cornelia, Pompeia, Calpurnia, he loved them all,

But Caesar had better things to do in Gaul.

He told them that Gaul was divided into three,

Occupied by the Belgians, Celts and Aquitani.

So the Romans proudly named him dictator forever,

For his accomplishments were so brilliant and clever.

But Brutus so rudely ruined their plans,

By taking Caesar's fate into his own hands.

How the Owl Got Night Vision

By Ashley Fox, 6th Grade Latin Student of Gayle Hightower, Mansfield Middle School, Storrs, Conn.

There was once a bird called Owl. Owl slept in the day and hunted at night. Unlike the other nighttime hunters, Owl didn't have night vision because when Epimetheus was giving night vision to the nocturnal animals, he got distracted and overlooked the owl. So at night when Owl was hunting, he would always bump into trees and hurt himself, which made it very difficult to get food. Finally, Owl couldn't take it any longer and he decided to ask the gods for night vision.

The next day Owl set out on his long journey to Mt. Olympus, home of the gods. On his way there he thought about whom he would ask. Mercury would probably be off delivering a message; Mars was off fighting the Trojan War; Neptune wouldn't be interested in helping a land-based animal. Finally, he decided to ask Minerva because she was the goddess of wisdom and was supposed to like owls because of their intelligence.

Finally, Owl arrived at Mt. Olympus. He sought out Minerva. She agreed to help him if he could answer a riddle. Owl agreed. She asked, "What is big and wooden?"

Owl guessed many things, like a forest, a fleet of ships, a city, but none of them were right. Finally, Owl remembered that when he was flying over Asia Minor he had seen the Greeks building a wooden horse. So he said, "A great wooden horse?"

"Correct," said Minerva.

On the following day when Jupiter held court, Minerva approached him with Owl perched on her shoulder. She said, "Oh mighty Jupiter, I ask a gift from you."

"What is it that you request?"

"I ask for night vision for Owl. He is a wise bird that keeps his own counsel, and since he was made to be awake at night, he suffers greatly from not having night vision. Be merciful to this noble bird."

"Since you have asked so beautifully for a favor, not for yourself, but for a noble forest creature, your wish is granted."

From that time forward, all owls have had night vision. Minerva liked the owl so much that she made him her symbol.

COOKING WITH KYNOLA



Xespe! Salve! I had to get to the *macellum* early today. *Dominus* had heard that *Macer* the *macellarius* was expecting a small shipment of lambs for slaughter today. So *Dominus* wanted *AGNUS PARTHICUS* for *cena*. Sometimes, when *Dominus* is entertaining, he likes to have the *agnus* roasted whole and then, as a little surprise for the guests, he has me stuff the belly with cooked sausages of all kinds and then sew it back up before it is "presented" in the *triclinium*. Then he pretends to be *inatus* that the *coqua* forgot to gut the *agnus* before roasting it. He demands a *cuteilus* and proceeds to slice open the *venter* to reveal the hidden *farcina* – much to the delight of the guests!

Today, however, there were no guests, just *Dominus*, *Matrona* and the *liberi*. All I had to prepare was one of the rumps. The rest was to be ground up and made into sausages to be sent to one of the *villae rusticae* to be smoked.

Here's how I prepared the *AGNUS PARTHICUS* for *Quintus*.

First I had *Isoetes* build a nice fire in the *furnus*. Then I cleaned and trimmed the lamb roast and put it in the *furnus* to roast for *II horae*.

After your *agnus* has been in *furnus* for about *unam horam*, you should begin to make the *condimentum*.

Recipe:

1/2 l. ground pepper

a pinch of rosemary

1 finely chopped onion

1/4 l. savory

6 pitted plums, cut in halves

1/2 t. ginger

1/2 cup red wine

1 cup of vegetable stock

1 T. olive oil

a little red wine vinegar for sprinkling

Fresh sprigs of mint (if you can find them at this time of year)

Mix the pepper, rosemary, the chopped onion, the savory, plums, and the ginger with the wine, the vegetable stock and the olive oil. Bring this mixture to a boil and then let it simmer for *XXV* minutes to thicken it.

Pour some of this *condimentum* over the roast when it is put on the serving platter, and put the rest in small bowls so that the diners can dip their morsels into it as they eat.

As is usual, be sure and sprinkle a little fresh vinegar over the *AGNUS PARTHICUS* just before it is taken into the *triclinium*, and garnish the dish with the fresh mint sprigs.

Bona fortuna!

"What's In"

By Shamene Cunningham, 8th Grade Latin Student of Lea Ann Osburn, Barrington Middle School, Barrington, Ill.

Hi, I'm Lavinia, the best-dressed, most popular, richest person on my block. Everyone looks up to me, Oh, enough. Let's get to the good part. Let's talk about what's "in" these days. You know we Romans have to look our best at all times, or at least when we're in public.

First we'll talk about hair. Women spend quite a bit of time on their hair. Curling with curling tongs is a popular and "in" thing to do. Curling tongs create elaborate, beautiful styles. You will need to have three or four of your best maids do your hair because there is a lot of work to be done. Young girls never dream of cutting off their hair. As a rule, they simply bind it back until they are older.

Men spend time on their hair, too. They use curling tongs also. Men, and women, put grease on their hair to make it grow. These are just a few hints for looking great.

Cosmetics are worn by women. We use special silver spatulas for applying our make-up. Chalk is used for white skin, red ochre for lips and cheeks, and ashes for darkening eyebrows. Certain instruments are used to pluck hair, clean ears, and apply make-up and perfume. Bronze and tin mirrors with silver gilt borders are very popular. We use them for seeing our make-up and hair. Ivory cosmetic pots are used to hold our chalk and our red ochre. Oyns scent bottles carry the perfume we use. Our combs – ivory, boxwood, tortoise shell, gold, or silver – have our names on them.

Cosmetics and hairstyles show how "in" you are – take it from me, the most "in" person on my block, Lavinia.

Scylla's Tale

By Kevin LeSuer, Latin II student of Nancy Mazur, Marion L. Steele High School, Amherst, Ohio.

This is the tale of a beautiful nymph
Who lived by the Straights of Messina,
And Glaucus the sea-god walked by her one day
And fell in love once he had seen her.

Her name it was Scylla, a sea-nymph was she,
And Glaucus was seeking her love.
But Scylla refused his repeated requests,
So Glaucus sought aid from above.

He asked the enchantress to change Scylla's mind,
But Circe, the old wicked witch,
Intently desired his love for herself.
Alas, he turned down the old hag.

Jalous and scornful, she sought her revenge,
She turned Scylla into a beast.
And needless to say, when Glaucus found out,
His love for the sea-nymph had ceased.

Part woman-part fish was Scylla's new look
With six heads of dogs from her waist,
She found her new home in a cave that overlooked
Those dangerous Messina Straights.

Along with Charybdis, the giant whirlpool,
She preyed on the ships who dared pass,
For six of the men on these ill-fated boats
Would be making that journey their last.

It is said that Ulysses, while sailing the world
Did make a most awful mistake
Of looking out more for Charybdis than her
And six of his men she did take.

I'm not sure what happened to Scylla, and yet
There are those who hold the belief
That after some years of living this way
Poor Scylla turned into a reef.

And that is the tale of a beautiful nymph,
So now may I tell you the moral?
Young ladies beware when a man seeks your heart
Say yes or you may become coral!

Dies in Vita Pavonis

By Asako Kinase-Leggett, Latin I student of Dr. Frances S. Newman, University High School, Urbana, Ill.

Salvete! Ego sum Pavo. Nunc adsum in horto. Ad magnificam villam ambulo ubi mea Columba est. Mea Columba est pulcherrima. Culinarum intro.

"Ubi est mea pulcherrima Columba?" canem rogavi.

"Non adest. Ad forum ambulabat."

Eheu! Mea Columba non adest. Subito coquus intrat. Nox obscura est. Eheu! Coquus novaculam habet.

"Quid es tu?"

"Ego non sum quid, sed quis!"

"Tu optima cena eris! Veni, pavo!"

"Minime!" Curro ad lanuam, quod timeo.

"Noli currere," clamavit coquus.

Eheu, coquus me deiecit in ollam. Nunc in illo sum. Calidum est.

Baileum Sanguineum



Submitted by Jeremy Dwocher and Rick Waters, Latin students of Bo Lawrence, St. Joseph H.S., Victoria, Texas

HOOKED ~ on the ~ CLASSICS



TODAY ALL YOUR PROJECTS FOR THE STATE CONVENTION ARE DUE IN CLASS. I'M ANXIOUS TO SEE SOME WINNING IDEAS! BEFORE YOU TURN THEM IN, HOWEVER, I'D LIKE EACH OF YOU TO SHOW YOUR PROJECT TO THE CLASS.

REMEMBER, THIS YEAR'S THEME COMES FROM PRETENTIOUS THE LESSER: "NON LUX CAPERE" OR "NO LIGHT COMES FROM THE BULBOWAT." LET'S SEE IF ANY OF YOU USED THAT.

I, UH, DIDN'T UNDERSTAND THE THEME, SO MY ENTRY, IN THE "TAPESIA" CATEGORY, SHOWS LUSSES AND THE SIRENS.

MY PROJECT IS A SCULPTURE OF JULIUS CAESAR. IT IS MADE OUT OF PASTA.

I THINK MY PROJECT IS A SHADON IN THE "MOBILE" CATEGORY—

EXCUSE ME... BEFORE WE GO ON, ARE ANY OF YOU SIGNED UP FOR ANY OF THE ATHLETIC COMPETITIONS?

ORIGEN AND HIS SPECIES



LEGION XII



LATIN LEARNING



Friends, Romans, & Countrymen



KING MIDAS ASSISTS THE ARGONAUTS.

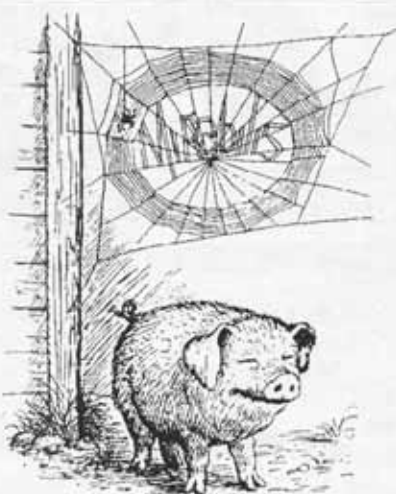


Is "Fun With Latin" an Oxymoron?

(Continued a Pagina Secunda)

Still no luck? Try a wonderful book called *Latin for People/Latina Pro Populo* (1976), by brothers named Alexander and Nicholas Humez. It provides concise, clever explanations of Latin grammar with sprinklings of culture and linguistic history. Here's how it introduces the three Latin demonstrative pronouns:

"If there was anything dearer to a Roman's heart and mind than the number two, it was surely the number three. It's a safe bet that if Caesar has started his book, 'Gaul is a totality which is divided into several parts, I don't know, say 17 or 18 or so,' it would never have received the widespread critical acclaim that it has over the millennia since its first edition."



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Epistola Privata

Dido salutem dicit Aeneae.

I can remember the first day I met you, when you
fascinated me with all your wonderful stories. I never
met anyone as brave as you. My passion for you was
strong, and still is now while I am writing this letter. All
this time I thought you would stay, but it was a lie. I was
living a lie. You were on a mission, a journey, with no
intent to settle down. I thought you would stay. How
could I have been so foolish? I expected the impossible.
Now my heart is wounded, and my pride destroyed. I
can see no reason to move on with my life. For these
reasons, I now leave you and this world behind.

Jennifer Belfiore

Narcissus salutem dicit Narcisso.

You, son of Cephisus, who are so handsome: all the girls
love you, but you pay no attention. You who caused the
nymph Echo to disappear...how proud you must be of
your powers! This has caused your punishment. Now
you love yourself and I love you; but you and I are one.

Jinesh Shah

(Latin I students of Alice Alexiou, Herricks H.S., New Hyde Park,
N.Y.)

Carmina Optima



45

Et Eorum Auctores

1. EVENTU PRIMO, Superficies
2. FACTURUS SUM UT SUDES, C & C Officinae Musicae Factum Praeclarum, Libertas Guiliami
3. AMOR MIHI NON SATISFACIET (SINE TE), Ioanella Iacobides
4. ANIMI MOLLITIA, Radulphus Tresvantus
5. SONA ILLAM MUSICAM LANGUIDAM, Vaginala Glacies
6. POST PLUVIUM, Nelides
7. AMANS NON SUM, Voluntas Potestati
8. TANTUM VIRUM QUANTUM REQUIRO, Whinea Houstonis
9. SOLUM ALTERUM SOMNIUM, Catharina Dionysia
10. ALTITUDINIS SATIS, Ianci Dammati

46

Motto Matchup

Submitted by Steve Hoeksema, 10th grade Latin student of D. Huiskens, Covenant Christian H.S., Mich.

Match the states to their Latin/Greek mottoes by placing the correct letter in the blank.

- | | |
|----------------|---|
| 1. Alabama | A. Eureka |
| 2. Arizona | B. Qui Transtulit Sustinet |
| 3. Arkansas | C. Dirigo |
| 4. California | D. Nil Sine Numine |
| 5. Colorado | E. Ad astra Per Aspera |
| 6. Connecticut | F. Regnat Poulus |
| 7. Idaho | G. Audemus Jura Nosta
Defendere |
| 8. Kansas | H. Si Quaeis
Amoenam Pacinsulam
Circumspice |
| 9. Maine | I. Esto Perpetua |
| 10. Michigan | J. Ditat Deus |

47. How Well Did You Read?

1. Who won the horse tail pulling contest at Suero in 75 B.C.?
2. How did architects get people to remove the dirt from the Pantheon after the dome was built?
3. Quo Kelvini parentes vadebant quando eum solum domi relinquebat?
4. Who was originally supposed to be buried in the Castel Sant' Angelo?
5. What did Roman women keep in oynx bottles?
6. What was a signa used for in a Roman home?
7. What did Pluvius Diem find that made him famous?
8. What happened to the peacock that went looking for his friend, the dove?
9. Why wasn't the owl originally given night vision?
10. How much do Pompeiiana contract cartoonists earn for each cartoon strip?

Julius Caesar Crossword

Submitted by Dawn Johnson, Latin II student of Kevin Finnigan, Fairport H.S., N.Y.

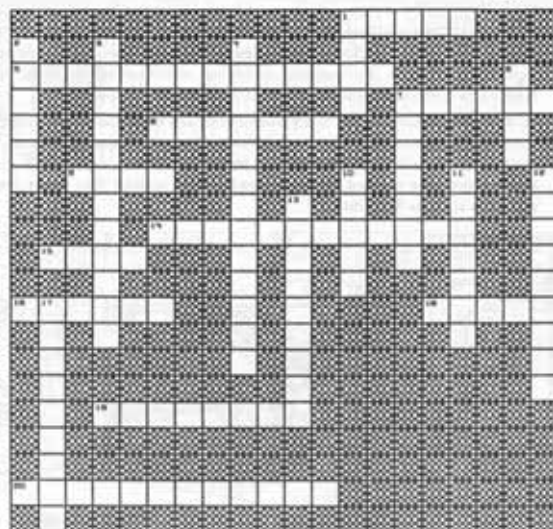
48

ACROSS CLUES

1. Caesar's daughter
5. Oratory teacher on Rhodes
7. Caesar's archrival during later years
8. Member of 1st Triumvirate with Pompey and Caesar
9. Caesar Proconsul in 58 B.C.
14. Received for saving the life of a fellow citizen in battle
15. Russian title derived from Caesar
16. Highest office in Cursus Honorum
18. Battle in which Caesar defeated Pompey's sons
19. First wife
20. Written by Caesar after the Battle of Zela

DOWN CLUES

1. Month of Caesar's birth
2. German title derived from Caesar
3. Spoken by Caesar after crossing the Rubicon
4. Series of political offices
6. Battle in which Caesar defeated King Pharnaces
7. Second wife
10. Caesar's praenomen
11. Battle at which Caesar defeated Pompey's forces



12. Political party to which Caesar belonged

13. Third and last wife
17. The aristocratic opposition party

In Other Words ...

Submitted by Matthew Fousse, Latin I student of

Br. Lawrence Shine, Calvert Hall College H.S., Towson, Md. (Based on Latin for All Occasions by Henry Beard.)

Match these phrases and next time you can SAY IT IN LATIN!!

1. Vero?
2. Die Dulci Fructu.
3. Catule Bone!
4. Fera Festiva
5. Flammal
6. Fors fortis!
7. Quid fit?
8. Noli intrare!!
9. Feles mala!
10. Radix lecti
11. Labra lege
12. Nullo modo, Jose
13. Sede! Volve!
14. Illud iterum dicere potes!
15. Abeo
16. Certe, Toto, sentio nos in Kansate non iam adesse.
17. O, denuone Latine loquebar?

- A. Read my lips
- B. Nice doggie
- C. Keep out!
- D. Fat chance
- E. Have a nice day
- F. I'm outta here
- G. No way, Jose
- H. Really?
- I. Sit! Roll over!
- J. Fire!
- K. What's happening?
- L. You can say that again!
- M. Bad kitty!
- N. Party animal
- O. Oh, was I speaking Latin again?
- P. You know, Toto, I don't think we're in Kansas any more.
- Q. Couch potato

50

Cardinal Quest

Submitted by Megan Spicer, 8th grade Latin student of LeaAnn Osburn, Barrington Middle School, Ill.

Find the cardinal numeral for which each of the following Roman numerals stands.

I	VI
II	VII
III	VIII
IV	IX
V	X

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

51

Aptitude Test

Based on a puzzle submitted by Megan Spicer, 8th Grade Latin student of LeaAnn Osburn, Barrington Middle School, Ill.

Match the person with the place where s/he works:

agricola	A. in valetudinario
magister	B. in scaena
legatus	C. in pistrina
navita	D. in mari
deus	E. in ludo
pistor	F. in gynaeceio
coquus	G. in culina
histrio	H. in colibus
caprarius	I. in caelo
ornatrix	J. in bello
medicus	K. in atrio
ianitor	L. in agro

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45.

Carmina Optima

1. THE FIRST TIME, Surface
2. I'M GONNA MAKE YOU SWEAT, C & C Music Factory Feat. Freedom Williams
3. LOVE WILL NEVER DO (WITHOUT YOU), Janet Jackson
4. SENSITIVITY, Ralph Tresvant
5. PLAY THAT FUNKY MUSIC, Vanilla Ice
6. AFTER THE RAIN, Nelson
7. I'M NOT IN LOVE, Will to Power
8. ALL THE MAN THAT I NEED, Whitney Houston
9. JUST ANOTHER DREAM, Cathy Dennis
10. HIGH ENOUGH, Damn Yankees

46.

Motto Matchup

Submitted by Steve Hoekema, 10th grade Latin student of D. Huisken, Covenant Christian H.S., Mich.

Match the states to their Latin/Greek mottoes by placing the correct letter in the blank.

- | | |
|-------------------------|--|
| 1. <u>G</u> Alabama | A. Eureka |
| 2. <u>J</u> Arizona | B. Qui Transtulit Sustinet |
| 3. <u>F</u> Arkansas | C. Dirigo |
| 4. <u>A</u> California | D. Nil Sine Numine |
| 5. <u>D</u> Colorado | E. Ad astra Per Aspera |
| 6. <u>B</u> Connecticut | F. Regnat Poulus |
| 7. <u>I</u> Idaho | G. Audemus Jura Nosta Defendere |
| 8. <u>D</u> Kansas | H. Si Quavis Amoenam Paeninsulam Circumspice |
| 9. <u>C</u> Maine | I. Esto Perpetua |
| 10. <u>M</u> Michigan | J. Divit Deus |

47.

How Well Did You Read?

1. The weakest soldier
2. They had hidden money in the dirt beforehand and told people they could keep what they found.
3. Lutetiam in Gallia. (Paris)
4. Hadrian
5. perfume
6. It was a semi-circular dining couch.
7. The giant Joveberry
8. He was caught by the cook and put into a pot.
9. Epimetheus became distracted and forgot.
10. \$50

48.



49.

In Other Words . . .

Submitted by Matthew Fousse, Latin I student of Dr. Lawrence Shine, Calvert Hall College H.S., Towson, Md. (Based on Latin for All Occasions by Henry Board)

Match these phrases and next time you can SAY IT IN LATIN!

1. H Vero?
2. E Die Dulci Fruere.
3. B Catule Bone!
4. N Fera Festiva
5. J Flamma!
6. D Fors fortis!
7. K Quid fit?
8. C Noli intrare!!
9. M Feles mala!
10. Q Radix lecti
11. A Labra Iege
12. G Nullo modo, Jose
13. L Sede! Volve!
14. L Illud iterum dicere potest!
15. F Abeco
16. P Certo, Toto, sentio nos in Kansate non iam adesse.
17. O O, denuone Latine loquebar?

- A. Read my lips
- B. Nice doggie
- C. Keep out!
- D. Fat chance
- E. Have a nice day
- F. I'm outta here
- G. No way, Jose
- H. Really?
- I. Sit! Roll over!
- J. Fire!
- K. What's happening?
- L. You can say that again!
- M. Bad kitty!
- N. Party animal
- O. Oh, was I speaking Latin again?
- P. You know, Toto, I don't think we're in Kansas any more.
- Q. Couch potato

50.

Cardinal Quest



51.

Aptitude Test

Based on a puzzle submitted by Megan Spicer, 8th Grade Latin student of LeaAnn Orlum, Barrington Middle School, Ill.

Match the person with the place where s/he works:

- | | |
|--------------------|---------------------|
| <u>L</u> agricola | A. in valetudinario |
| <u>E</u> magister | B. in scaena |
| <u>J</u> legatus | C. in pistrina |
| <u>D</u> nauta | D. in mari |
| <u>I</u> decus | E. in ludo |
| <u>C</u> pistor | F. in gynaececo |
| <u>G</u> coquus | G. in culina |
| <u>B</u> histrio | H. in colibus |
| <u>H</u> caprarius | I. in caelo |
| <u>F</u> ornatrix | J. in bello |
| <u>A</u> medicus | K. in atrio |
| <u>K</u> ianitor | L. in agro |

Home Alone

All little kids (and all adults who are still little kids at heart) love Kevin. Just as Aeneas, Perseus and Hercules were heroes of old, Kevin is a modern-day hero!

All little kids are afraid of being abandoned by their parents. Kevin shares this fear and overcomes it.

All little kids are afraid of wicked robbers and mean adults; Kevin also fears them but he meets them head on and conquers them.

All little kids get too little respect from their older brothers and parents; because of his courage and cleverness Kevin earns the greatest respect from his older brother and his parents.

Who wouldn't admire such a hero?

Home Alone (the film in which the part of Kevin is played by Macaulay Culkin) is an irresistible comic fantasy. In this story Kevin is accidentally left at home by his family when the rest of the family travels to Paris, France. Kevin lives in a suburban home near Chicago. Because it's Christmas and his parents are excited and distracted by the trip, they don't notice that Kevin is missing until they are in the plane over the Atlantic Ocean. When his parents get to Paris, they can't phone Kevin because the phone lines are down around Chicago.

Kevin is home alone when he wakes up. Kevin's first reaction is joy. He's happy to be home alone. Now neither his siblings nor his parents can hassle him.

But Kevin must soon wage war with two inept burglars. Against these burglars Kevin plants various booby-traps. These clever traps (and the various calamities through which his mother is driven as she attempts to return home) make this movie most enjoyable.

But the film is not only fun. It offers its viewers several insights.

First of all, Kevin isn't the wimp he seems to be at first. He is able to protect his home. He conquers the burglars because he has confidence in himself.

Secondly, Kevin was not abandoned by his parents. He learns about responsibility and true love.

Thirdly, because his old neighbor (who at first seemed to Kevin to be an evil man) finally turned out not to be bad but good, Kevin learned his greatest lesson: many people are not who they seem to be at first.

It may be that this picture was created for younger audiences. It certainly delights the younger crowd! But many adults are still kids deep down inside, and it pleases them also. Three months later Home Alone is still raking it in at the box offices.