

Qui Saltat Cum Lupis

Tandem indigenae Americani habent picturam moventem in qua ipsi heroes sunt! In hac pictura movente indigenae Americani—quos primi exploratores nomine falso Indianos appellaverunt—sunt boni, benigni, fideles et fortes. Siouxi sunt qui nunc in Dakotense Meridiana habitant. Milites Americani autem sunt mali, crudeles, stulti, suspicaces et timidi in hac pictura movente.

Actio incipit in Bello Civili in America. Unus miles, Johannes Dunbarus, qui pugnat pro sodalitatibus copiis (i.e. copiis septentrionalibus) vulneratus est, et medici insciti eius crus amputantur sunt. Hic miles ex valetudinario effugit et equitat in locum pugnae inter suam aciem et aciem hostilem. Cupit se necandum esse ab hostibus, sed nullus hostis eum necare potest. Post socii sui salutem ei adferunt et hostes fugant, crus eius ab medicis optimis sanatur. Dunbarus decoratur et mittitur ad fines occidentales ut indigenas Americanos videret—haec enim spes ei multos annos fuerat.

Quando Dunbarus ad castra prope fines occidentales advenit, invenit legatum esse dementem. Dunbarus misso ad stationem desertum, hic legatus se necat.

Postquam Dunbarus stationem occupat, humat copiam supervacuam, et res in libellum cotidie refert. Praeter equum suum Dunbarus habet unum alium comitem—lupum qui prope stationem habitat.

Uno die pauci Siouxi equum eius subducere conantur, sed equus fugit et ad stationem revenit. Dunbarus tandem parat amicos ex paucis Siouxi. Dunbarus eis saccharon dat et eis demonstrat ubi boves bubali iverunt. Cum Siouxi Dunbarus boves bubalos

venatur, et vitam unius puellae fortuito servat. Postea Dunbarus amicus est omnibus Siouxi et frequentare vicum eorum incipit. Quando Pauci Siouxi Dunbarum ludentem cum lupo aspiciunt, ei nomen novum dant: *Qui Saltat Cum Lupis*.

Tunc Dunbarus vicum ab inimicis indigenis Americanis qui Pawnee appellantur servare adiuvat. Mox unam feminam (cui nomen fuit *Quae Stat Pugnum Faciens*) e Siouxi in matrimonium ducit, et in vico cum uxore sua habitat, non iam in statione militari. Vestes militares non iam gerit sed indigenarum Americanorum vestes gerit.

Antea Dunbarus iter facit cum uxore et aliis Siouxi ad hiberna, redit ad stationem militarem ut capiat libellum suum in quod res suas retulit. Stationem autem milites novi habent. Capiunt Dunbarum et eum in vinculis coniciunt. Hi milites credunt Dunbarum esse proditorem, et convehere eum ad iudicem militarem incipiunt. In hoc itinere autem Dunbarus a Siouxi servatur et omnes milites interficiuntur.

Tamquam Dunbarus Siouxi et uxorem eius amat, se tamen purgare apud iudicem militarem cupit, et cum uxore sua iter facere incipit ad castra militaria.

In hac pictura movente indigenae Americani lingua vera sua utuntur—cum subscriptis Anglicis! Haec lingua est "Lakota" qua pauci Siouxi hodie utuntur. Quoque in hac pictura movente (mirabile visu) MMD boves bubali, II lupi, C equi, XXXVI indigenarum Americanorum contubernia et CLXXV indigenae Americani veri videri possunt. Haec pictura movens in Dakotensi Meridiana facta est ubi regionis



Kevinus Costnerus cum uxore

forma pulcherrima est. Haec pictura movens illorum dierum antiquorum vitam in singulis rebus diligenti subtilitate exigit.

Iohannis Dunbari persona a Kevinus Costnero agitur; Maria McDonnella agit personam cui nomen est *Quae Stat Pugnum Faciens*.

Qui Saltat Cum Lupis VII Oscars recentissime meruit. Certe pictura movens optima est.

The Scylla and Charybdis Facing the U. S. Government

By Katharine Woods, Latin II Student of Ms. Nancy Lister, Rockville High School, Vernon, Conn.

In ancient times, myths were created to explain the unusual, teach values to children, and entertain with tall tales that their authors thought could never occur. These "impossibilities" often turn out to be usual in today's society. Perhaps one of the best examples of this is the likeness between the Scylla and Charybdis with Ulysses' ship passing between, and the environment and business with the U.S. government in between.

First, a description of the myth is necessary in order to compare it with the modern reality.

The mythical monsters Scylla and Charybdis lived on nearby rocks in the Mediterranean Sea. The Scylla would pull the men off of the ships with one of her hundreds of arms and eat them, while Charybdis would swallow all of the surrounding water and whatever happened to be in it, then regurgitate it at unknown intervals. Any ship wanting to pass had to choose the lesser of two evils. Ulysses was one of the few to get his ship through with little loss. He sailed on the outer rim of Scylla's reach, and a few men who volunteered were taken by her. In this way he stayed out of the region that Charybdis swallowed, yet lost minimal crew members.

(Continued in Pagina Secunda)

Eyewitness Report

By Amanda Glenn, Latin II student of Marianne Colakis, Berkeley Prep School, Tampa, Florida.

This is Amandus reporting live from inside the city walls. The battle is in full swing at this moment, and the Romans definitely seem to have the upper hand. The strength and organization of this army are like nothing this reporter has ever seen. They have set up a huge tower right outside the wall and are firing missiles from it. Our city walls are being destroyed as I speak. They are using a type of ram called an *aries*. They are also using large iron hooks to tear down blocks from the walls. I expect a breach will be made very soon, but that seems to be the least of our soldiers' worries. Even from outside the walls the Romans' offensive strength is amazing. A *tormentum* is hurling huge rocks and boulders over the ramparts onto our men and supplies. Darts and arrows are flying in all directions being fired by scores of *catapultae*. Our fatality rates are skyrocketing and the Romans aren't letting up.

This just in... a young spy has just come back from the other side of the wall. He reports that the Roman legionnaires are barely weakened by our continuous counterfire. They hold their shields over their heads and simply ward off our arrows and missiles as they steadily advance. This is that famous *testudo* formation

that we have heard about. He reports that small groups are now beginning to scale the walls. He says that we on the inside must be prepared for hand-to-hand combat within the next few hours.

Standing by to comment on the incredible organization and determination of the Roman army is a retired general, Marcus Valientus. "Marce, can you explain the Roman army's formation to us?"

"Salve, Amande. Yes, the Roman army is indeed incredible. It uses an unusual but extremely effective formation. As you can see, the legionnaires are arranged in three lines. The first line, the young soldiers, are equipped with *hastae*, or large thrusting spears with wide blades. Behind them are the older, more experienced fighters called the *principes*, from a time in history when they comprised the first *acies*. The third line is the *triarii*, a group of battle-hardened men who are as solid as rocks.

"All the legionnaires are equipped with *scutae* and two *pila* or throwing javelins. Watch out for them. They are designed to bend once they hit their target. They do more damage being removed from a person's chest than they did going in. The effectiveness of their short swords is, of course, legendary. They operate effectively even in the most crowded battle conditions. Be sure to notice that each Roman soldier wears a *pugio* or suicide dagger strapped to his waste. Very few are ever taken

(Continued in Pagina Secunda)

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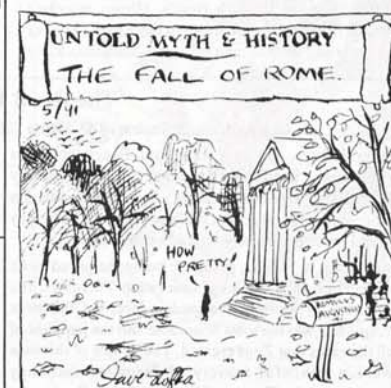
Pompeiana was incorporated under the laws of the State of Indiana in June 1974 as a National 501(c)(3) Not-for-profit Center for the Promotion of Classical Studies at the Secondary School Level.

15,000 copies of the Pompeiana NEWSLETTER are printed monthly, September through May, for international distribution.

POMPEIANA NEWSLETTER I.S.S. #08925941

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The Most Significant Roman Battles: 47 B.C. — 9 B.C.

Legionnaire Score Board

Romans in power: X — Challengers and Barbarians: III



The pigeons return to Mutina in Gallia Cispadana, 43 B.C.

Tauris, Civil War of Caesar and Pompey 47 B.C.
Caesar's naval commander, Publius Vatinius, was given a fleet of merchant ships hastily equipped with *rostra* to attack a Pompeian fleet led by Marcus Octavius. Although Vatinius was outnumbered and his ships were inferior, his men were able to completely defeat the Pompeian fleet and drive them from the Adriatic.

Nicopolis, War in Bosphorus 47 B.C.
Domitius Calvinus was leading one Roman legion and auxiliaries made up of Pontic and Asiatic troops. When a contingent of Bosphorans under the leadership of Pharnaces attacked, the auxiliary troops fled and Calvinus himself would have been killed if the Roman legion had not aided him in a successful retreat.

Zela, War in Bosphorus August 2, 47 B.C.
As seven Roman legions under Julius Caesar were setting up camp, they were attacked by Bosphorans under Pharnaces. The Romans completely defeated their attackers so uneventfully that Caesar's only report of the battle was "*VENI, VIDI, VICI.*"

Ruspina, Civil War of Caesar and Pompey January 3, 46 B.C.
Three legions led by Caesar were attacked by cavalry and archers loyal to Pompey and under the command of Labienus. Caesar's troops were forced to retreat inside Ruspina after suffering heavy losses.

Thapsus, Civil war of Caesar and Pompey April 6, 46 B.C.
Ten legions under Caesar took on 14 legions under Pompey with 100 elephants under Metellus Scipio and Juba. Caesar defeated the army of Pompey.

Munda, Civil War of Caesar and Pompey March 17, 45 B.C.
The army of Julius Caesar defeated the legions of Gnaeus Pompey, killing 30,000 of his men, including Labienus and Varro, and wounding Pompey himself. This victory, which ended the Pompeian resistance in Spain, was the last battle in which Caesar ever fought.

Mutina, 1st Rebellion of Mark Antony April 16 — 27, 43 B.C.
Consular armies led by Hirtius, Vibius Pansa and Octavius came to the rescue of Brutus who was besieged in Mutina by Antony's troops. In order to secretly communicate with Brutus, Hirtius inscribed letters on thin lead plates, attached them to the arms of a swimmer and sent the man across the Scultenna River

that surrounded the town. Via these letters, Hirtius told Brutus to place food on top of the highest buildings in town. Then, using thin hairs, he attached longer letters to the necks of pigeons, and, after keeping the pigeons confined in a dark box with no food for several days, he released them. They immediately escaped to the tops of the buildings in Mutina to eat the food that they saw there, and Brutus read the letters they carried. Hirtius and Pansa were both killed in separate advances, but in the end Octavius succeeded in claiming a victory over Antony's troops.

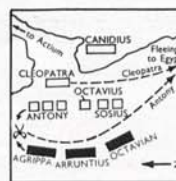
Philippi, Rebellion of Brutus 42 B.C.
An army of 100,000 legionaries hoping to maintain the Republic was being led by Brutus and Cassius. It engaged an equal force led by Octavius and Mark Antony. On the first day of battle, Brutus' forces overpowered those under the command of Octavius and then went to the help of their left wing which was being beaten by the troops of Antony. When night fell, the Republican army had managed to hold its own, but during the next day's fighting it was completely overrun by the troops of Octavius and Antony. Brutus committed suicide on the battle field and the Republican army was dispersed.

Mylae, Civil War of Caesar and Pompey 36 B.C.
A fleet (loyal once to Caesar and now to Octavius) led by Agrippa, routed a fleet led by Sextus Pompeius, the son of Pompey the Great, who was determined to continue the Civil War his father had started.

Naulochus, Civil War of Caesar and Pompey September 3, 36 B.C.
A fleet of 300 ships led by Agrippa defeated a fleet of 300 ships led by Sextus Pompeius, losing only 17 ships in the action.

Actium, Mark Antony's second rebellion Sept. 2, 31 B.C.
400 galleys under Antony and 60 under Cleopatra were defeated by 250 light sail boats under Octavius after Cleopatra withdrew from battle and was followed by Antony.

The Romans killed 5,000 Antonians and captured 300 galleys. A 30 Rostra trophy was set up at Actium.



The Great Poet Hesiod

By Jennifer Masulis, Student of Sr. Marita Gill, Seton Catholic High School, Pittston, Penn.

After Homer, the next important Greek poet was Hesiod, who lived toward the end of the 8th Century B.C. Hesiod wrote a number of new myths based upon older ones. He shaped creation myths so that they would teach people how to lead satisfying lives.

According to Hesiod, as human beings acquired more technology, their values deteriorated. Therefore, the first race of mortals, the golden race, led the most simple life, was the most honorable and the happiest of all the races that Zeus created. The people of this race were a peaceful society of farmers, and they worshipped the Great goddess or Mother Earth, who

made them and their land fertile. In Greek history, this race concurs most closely with the peoples who lived in Greece before or about 2600 B.C. — 2000 B.C., before the Mycenaeans invaded the land. Hesiod wrote about the bronze race of mortals who lived in the Mycenaean Age. This was a time of many wars, including the Trojan War. During this era, the people worshipped Zeus, and believed the male over-powered the female.

Hesiod's description of the race of iron refers to the people living in his own time. It is interesting to compare his vision of life in his own time with our view of life today.

The Scylla (Continued a Pagina Prima)

In modern times, the government of the United States is being pulled in two directions. On one side there are the environmental organizations which push for stricter legislation. They demand punishments for air pollution, for the dumping of raw sewage, and for useless animal testing — just to name a few.

On the other side is business. Companies insist upon more lenient legislation towards environmental concerns, or else. That "or else" is the threat of moving to another country where labor is cheaper and regulations are less strict. That would mean yet another blow to the already troubled U.S. economy, specifically, more unemployed, less exports, and more imports.

Choosing solely on the side of the environment would mean having a clean world to live in, but few people would have the funds to enjoy it. Siding completely for the business would mean a stable economy, or at least nothing worse than it is already. The drawback to that is that the U.S. would be a very messy place, and the natural balance would be further offset.

The likeness between the Scylla/Charybdis situation and the situation that the U.S. government faces is remarkable. Perhaps by following the example of wise Ulysses the government can come out with minimal losses for the society.

City Attacked (Continued a Pagina Prima)

alive. These are awesome fighters, and we must all be prepared to defend ourselves if they do succeed in breaching the wall. For now, we can only hope that our defenses will prevent them from entering the city."

"Thank you, Marce." I have just been informed that during the time that Marcus Valentius was speaking to us, Roman troops have indeed breached the wall on the west side of the city. Hundreds of Romans are pouring through the breach, and, according to reliable sources, everything we have heard about the deadly effectiveness of those bendable *pila* is true. I'm not sure our troops will be able to save our city, but as for this reporter, it's time for a quick prayer to Jupiter and a hasty retreat to the shelter. Unless you are prepared for armed resistance, I would suggest that you do the same. From somewhere inside the city, this is Amandus saying, "*Di Immortales, servate nos!*"

The Romanside



Though Caudex Captivo tried to look Roman, something seemed to give him away.
(From D. Fontaine, Waterloo Collegiate Institute, Ontario.)

Fugitivus

By Paul Hunsberger, Latin student of D. Fontaine, Waterloo Collegiate Institute, Ontario.

There once was a slave named Ned,
Who hated his work so he fled.
He was soon reprimanded,
His forehead was branded.
"He's a fugitive!" everyone said.

Olympiae

*A Poem in Latin Inspired by Manet's Olympia
By Daisy Bassen, Latin I student of Patricia Winckler, Baldwin Sr. H.S., N.Y.*

Tu sedes in lecto — aperta.
Tu me spectas nulla cum caritate.
Ego specto tuam ancillam Aethiopiam.
Portat flores —
Sed tu iam geris florem roseum et
Tu non vis alterum.
Tua caritas absperit procul
Admodum similis tuae feli nigrac.

Cantemus Latine

Catiline's Destroying the Town

(Tune: Santa Claus is Coming to Town)

By J. Brown, S. Pardee, J. Mapes, J. Schliesser, Latin
III students of Mrs. E. Phillips, Bryan H.S., Ohio.

Oh, you better listen up, you better not lie,
You better not kill, I'm telling you why,
Catiline's destroying the town.

He's making his plans, he's checking them twice,
He's gonna kill those both naughty and nice,
Catiline's destroying the town.

He tries to kill me sleeping, he tries when I'm awake,
He plans on destroying all of Rome,
How I wish he'd leave the state.

Oh, you better listen up, you better not lie,
You better not kill, I'm telling you why,
Catiline's destroying the town.

Hear this, Citizens, I'm repeating it twice,
I'm gonna tell you he's not really nice,
Since he is destroying the town.

This will be announced tomorrow, from the Rostra at
3 o'clock,
So all you come and listen, while I tell you of this plot,

Oh, you better listen up, you better not lie,
You better not kill, I'm telling you why,
Catiline's destroying the town!

From a Distance

By Bette Midler

Rendered into Latin by Mark Brown, Grade 8 Latin
student of Judy Campbell, Central Jr. H.S., Findlay,
Ohio.

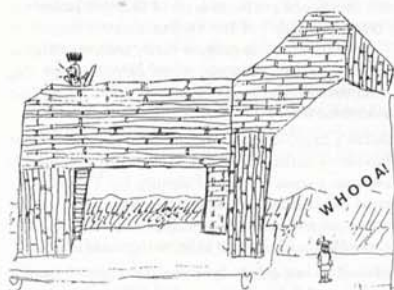
I
Ex longinquo terra viridis videtur
Et montes nivei.
Ex longinquo mare rivum iungit,
Atque aquila subvolat.
Ex longinquo est concordia
Et per terram resonat:
Vox spei est; vox pacis est;
Vox omnium ubique.

II
Ex longinquo satis habemus
Et nullus est pauper.
Nulla arma tormentaque, nil morbi,
Nulli esurientes pascenti.
Ex longinquo sumus fides,
In globo incedentes,
Psallentes cantos spei pacisque,
Cantos omnium ubique.

Pons
Et Deus nos spectat, Deus nos spectat,
Deus nos spectat ex longinquo.

III
Ex longinquo amicus mi videris
Quamquam bellum gerimus.
Ex longinquo comprehendere non possum
Quam ob rem bella omnia sunt.
Ex longinquo est concordia
Et per terram resonat:
Specs sperum, amor amorum,
Cordia omnium ubique.
(ad Pontem: canta bis)

Trojan Whoas



"Is it safe to come out yet?"

(Submitted by Thomas Loicacano, Latin student of Kenneth V. McCluskey, West
Canada Valley Central School District, Newport, N.Y.)

Roga Me Aliquid



Cara Matrona,

I hope I can write to you in confidence and receive your
advice with impunity. My *vir* is a well known politician
in *Roma* who was recently honored for his victories in
Britannia. Needless to say, we enjoy the confidence of
Imperator Nero and have every luxury at our fingertips.
My problem is that I need something more to fill my
life. *Aulus*, my *vir*, tells me I should busy myself with
traditional wool spinning, entertain more of the
"correct" *uxores*, and devote myself to the support of
one of the temples in *Roma* if I want a fuller life.

I respect *Aulus*, but, frankly, wool spinning chaps my
fingers, most of the *uxores* whom I know are bores, and
the marble temples of *Rome* leave me cold. I want
something new, something exciting.

I would like to become involved in one of the new
religious cults that seem to be popping up everywhere
in *Roma* these days, but I don't want to be taken in by
some silly group of fanatics who are only interested in
my *pecunia*.

Can you offer a little direction here? The Chaldean,
Commagenian and Phrygian *flamines* are certainly
fascinating. The priests of *Isis* look a little strange but
appear to be on the up and up. The Jews in *Roma* do
offer a certain fascination with their "one God"
approach and their Decalogue, but I am a little turned
off by their constant underground meetings outside
the walls. And what about those *Christiani* that I heard
were a separate splinter cult that originated in *Iudaea*?

I know I'm flirting with trouble, but I'm really ready to
try something new. What do you say?

Pomponia Graecina,
Uxor Auli Plauti Consulis,
Romae.

Cara Pomponia,

You are indeed flirting with danger here—both for
yourself and for the political career of your *vir*. Because
you seem determined to get involved with one of these
eastern cults, I'll share with you what I've heard, and
you can use your own judgement as to what you want to
do.

How Shall We Call Thee?

By Kendra Ransom and Chris Herring, Latin I students
of Hilary Sikes, Indianola Jr. H.S., Miss.

Colosseum
Ancient, magnificent, pulchritudinous
Child of the theater
Lover of crowds, gladiators, the colossus of Nero
Who feels bloodied, mistreated, revengeful
Who needs scrubbing, rinsing, remodeling
Who fears wild beasts, earthquakes, noisy cars
Who gives prizes, rewards, honors
Who would like to see the future
Resident of Rome
Flavian Amphitheater

Nero

By Chuck Milliken, Latin III student of Nancy Tigert,
Turpin H.S., Cincinnati, Ohio.

An emperor, named Nero, we learn
It is most obvious to discern
The answer's no riddle
He played on a fiddle
And danced as he watched Rome burn.

If you are looking for secrecy in your new religious
experiences this will narrow the field considerably.
Many of the cults do require public demonstrations of
devotion from their followers—thus you can see people
plunging their naked bodies through the ice of the Tiber
and crawling on bleeding knees across the field of
Tarquinius Superbus. The cult of *Isis* often requires
pilgrimage trips to Egypt to fetch back sacred waters
for the priests—this is frequently requested of women
of wealth such as yourself.

Mithraism is exciting, and their meetings are secret, but
I doubt that you'll be able to break into one of these cult
groups which tend to be dominated by veterans.

Whatever you do, stay away from the worshippers of
Bona Dea. These people are total fanatics who even
practice self-mutilation. Oh, I know, the eunuchs are
captivating and the promises of anything from wealth
to increased libido do attract people these days. But
remember your station in *Roma* before you agree to
become of the those frantic women who drunkenly
stumble through the streets tossing their let-down hair,
howling, and obscenely flaunting their bodies for
amused bystanders.

The cult of the Jews is fascinating, but there are several
reasons why they have to gather secretly and bury their
dead in underground caverns outside *Roma*. *Iudaea* is
a political embarrassment to the *Imperator* right now,
and he is bound and determined to subjugate that
country once and for all. Your alliance to their religion
could be misinterpreted as *perfidia* or *proditio*, and it
could get you and your *vir* into a lot of trouble.

As a sub-cult coming out of *Iudaea*, the *Christiani* do
have an intriguing appeal. I understand that the sense
of belonging to a "brotherhood" is especially appealing
to slaves and the poor who otherwise feel alienated
from normal Roman society. Since the *Christiani*
sponsor their own *agape* meetings complete with free
food, and they also offer instant forgiveness for all past
wrongdoings, they do attract people who cannot afford
the usual expiatory offerings at the state temples;
however, if you don't like the underground activities of
the Jews in *Roma*, you should be aware that the
Christiani also operate very clandestinely.

Becoming a *Christianus* is no more politically safe than
becoming a Jew in *Roma*, and it could be considerably
more painful. Haven't you heard how our *Imperator*
recently used *Christiani* tied to stakes as living torches
for one of his outdoor events?

Pomponia, you are literally playing with fire. I'm afraid
the only safe advice I can offer is for you to reconsider
the traditional Roman religions. If you want something
different and bizarre, why don't you investigate a cult
devoted to the god *Bacchus*. This could provide both
excitement and the excuse for travel. I understand there
is a cult-group that meets regularly in a villa just outside
the *Porta Herculanea* in *Pompeii*. This might be just the
spark you need to get that fulfilled feeling in your life.
Besides, it would be something at which your *vir* could
wink, and which would not jeopardize either of your
lives or his career.

Cisium

By A. Nicastro, Latin III with M. Curran, Orchard Park H.S., N.Y.

Cisium
Celerrime, duae rotae
Currrens, iter faciens, certans
Equi trahere solent
Vehiculum

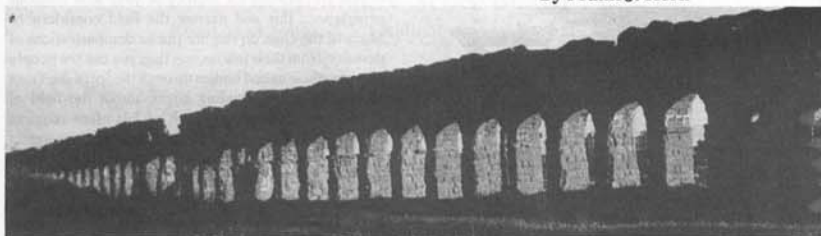
EYE OF THE GRAIAE



MELEAGER SETS HIS MIND ON A PIG ROAST

The Watery Wonders of Ancient Rome

By Frank J. Korn



Remains of the Aqua Claudia outside Rome

Engineering miracles! That's what the ancient Romans should be remembered for. Plenty of other nations of antiquity assembled mighty armies that conquered far and wide. Plenty of them raised imposing architecture that dazzled the eye. But none could hold a candle to Rome's mind-boggling achievements in engineering, particularly when it came to water.

When an oracle advised that a certain enemy would never be defeated as long as there was water in Lake Albano, Roman engineers simply drained the lake bone-dry. Whenever the imperial government had an unwanted river on its hands, the corps of engineers would merely re-route the stream and fling it over some handy cliff. When a greater water supply was needed to accommodate a rapidly expanding population, these same geniuses would design pipelines to reach out great distances to snatch water from pure mountain streams and bring it rushing down into the City on the Tiber. Since these pipelines would lead (*ducere*) water (*aqua*), they were given the name "aqueducts."

By 312 B.C. the city's population had reached such numbers that its previous sources of water—natural springs, wells and the Tiber—no longer sufficed. Thus it was in that year that Appius Claudius, as censor, gave old Rome the first of its eleven aqueducts. (Censors were responsible not only for safeguarding public morals but also for authorizing and supervising public works.) This pipeline, called the *Aqua Appia*, re-directed some of the water from a spring in the Alban Hills, ten miles to the east, down into the southern corner of the city.

In 273 B.C. another aqueduct was added, this one drawing its supply from the River Anio that rushes tumultuously down from the Sabine Mountains. A century and a half later a public official named Marcus Rex gave Rome the *Aqua Marcia*—"The dearest of all streams on earth, unsurpassed in coolness and salubrity, a true gift of the gods to Rome," was how Pliny described it.

During the reign of Augustus a feverish building boom resulted in new urban problems, one of which was an inadequate water supply. In consultation with his chief adviser, Marcus Agrippa, the emperor commissioned the construction of the *Aqua Virgo*. The pipeline was so named because a mysterious maiden is said to have once shown the spring to Agrippa's soldiers when they

were parched with thirst.

So big did this business become that by the late 1st Century a full-blown Water Bureau, with offices adjacent to the *Forum Romanum*, was established. This was headed by a commissioner with what today would be called "cabinet status." One of the most distinguished of these commissioners, or *Curatores Aquarum* was Sextus Julius Frontinus (A.D. 40-106) who wrote a technical manual on Rome's waterworks that is most instructive on the techniques of aqueduct-building.

From the manual we learn that after selecting a mountain stream or river to be tapped, the civil engineering department would design the straightest channel possible that would ensure a gradual downhill run of water into cisterns. From these reservoirs radiated the street mains, from which lead pipes carried water to the individual consumers. The water was conducted in channels of brick lined with cement and covered with an arched coping. Some of these were underground, some overland, some a combination of both features. Overland, the aqueducts were characterized by serpentine, bridge-like structures with clay conduits borne on high by brick or travertine arches. Some would even crisscross one another on their way toward the Imperial Capital. Proper pressure was achieved via ingenious combinations of pipes of varying diameters. The Romans understood well the simple hydraulic law that water finds its own level.

For property owners water bills became major headaches. Still they paid willingly for the luxury. Indeed, there was quite a waiting list of subscribers for the service. In one letter, Martial gripes about getting the runaround from the bureaucrats after applying for a pipeline to his estate. Yet, Martial's allegations aside, a job at the waterworks was not the usual political sinecure. There were no—pardon the expression—"water-cooler jobs" to be had. The engineers, mechanics, masons, and unskilled laborers were kept busy all hours of the day and night with complaints of pressure failure. More often than not the problem would be traced to a leak out in the countryside where a scheming farmer had drilled a hole in the span as it crossed his fields. More woes were caused by the periodic necessity of shutting off the pipelines to clean them of lime deposits.

The year A.D. 50 saw the completion of the Claudian Aqueduct (ordered by the Emperor Claudius), the last of whose forty-six miles were above ground. Huge stretches of it can still be seen rumbling across the *campagna* towards the walls of Rome.

Trajan, that ambitious city-planner, also built a marvelous aqueduct, principally for the benefit of the suburb across the Tiber, the *Transtiberim* district (*Trastevere* today). Construction on the last of the ancient waterworks, the *Aqua Alexandrina*, was finished under Alexander Severus in A.D. 225. By this time the aqueducts were endlessly pouring their silvery liquid into a thousand public fountains, a thousand public bathing establishments, and countless thousands of street taps and private homes. In Rome Eternal, water flowed night and day. The sound of rushing, gushing water became the very folk music of the city.

The aqueducts constituted so essential an element of urban life that Rome was to survive one barbarian assault after another as long as its magnificent water supply remained intact. But when at last in the 5th Century A.D. the aqueducts were smashed by the invading northern tribes in order to thirst the Romans into submission, a submission beginning a period of decline for Rome that would last almost a thousand years—a long dry spell for a city once accustomed to an unending flow of Mother Earth's finest, purest water.

With the dawn of the Renaissance, however, water was poised to make a spectacular and glamorous comeback on the vast stage that is Rome. In the Benedictine Abbey perched atop Monte Cassino near Naples, ancient manuscripts detailing the workings of Imperial Rome's aqueducts were discovered. The documents enabled papal engineers to get some of the old conduits flowing again and to design newer, improved ones. In 1570 Pope Pius V restored the *Aqua Virgo*. In 1585 Sixtus V (whose pre-papal name was Felice Peretti) got the *Aqua Alexandrina* working again and renamed it the *Aqua Felice*. Trajan's aqueduct was restored by Pope Paul V and has since become known as the *Aqua Paola*. Since 1870 the *Aqua Marcia* has been renamed the *Aqua Pia*, having been rebuilt by Pius IX.

Frontinus was right in asking: "How can one compare the inanimate pyramids of Egypt or the beautiful but non-functional architectural works of the Greeks to these mighty conduits?"

Today, the graceful red-brick arches of the ruined Claudian Aqueduct still cast their shadowy stripes across the fields just outside of Rome, in the mellow light of the late afternoon. Through these arches one is afforded exquisitely framed glimpses of the dream-like beauty of the Roman *campagna*—here a shepherd with his flock, there an elegant umbrella pine. From its vantage point on the side of the *Via Appia Nuova*, the Claudian Aqueduct after all these centuries still proudly proclaims to the traveler driving in from Ciampino Airport: "Here truly is Ancient Rome, the *Caput Mundi*."

Black Culture, the Latin Way

Act with a kind heart, and love what is good.

Be of help to all.

Learn to love truth.

To do what is right is difficult.

Why does Beloit focus its innovative program on ancient Alexandria, the city of the wondrous lighthouse? In the days of the Roman Empire, all trade between East and West passed through Alexandria, a Greek city governed by the Egyptian Ptolemaic kings. It was the wealthiest, most learned, most diverse city of its time. People from all nations, ethnic groups and religions lived and worked together in Alexandria. Alexandria can be seen as a model for the cooperative enterprise of diverse peoples.

To hold the children's interest, Beloit College's John Wyatt, professor of classics, and Elizabeth Tardola, program instructor, have written a continuing narrative about the adventures of a black, second century Ethiopian family. Their life story, which unfolds when an ancient scroll comes to light in modern-day America, is what carries all the various elements of this classical curriculum. This story line is the only thing "fictional" about this unusual program, which is firmly based on the principal of historical accuracy.

"What we're doing," says Ms. Tardola, "is presenting a picture not only of black history, but of integrated history, in which the blacks contributed to it on an egalitarian basis."

To have fun while further honing their Latin skills, the children play word games with team competition (for one they operate in the manner of Sherlock Holmes to "crack the code" of the various parts of speech in Latin). They present plays in Latin, and every May at Beloit College's commencement exercises they sing several songs—in Latin, of course—to the delight of the assembled throng.

Beloit's creative program for minority children is producing noticeable results in short order. It quickly awakens a sense of cultural identity, but it also fosters cross-cultural understanding and cooperation. And it doesn't stop there. As the prospectus states: "To get to know Alexandria is to get to know the use of the mind." (Based on an article by Edward C. Hoerr, interim president of Beloit College in Beloit, Wis, published in *The Wall Street Journal*. Special thanks to Marian E. Altzo, Latin Teacher at Mount DeSales Academy, Baltimore, Maryland, for this article.)

Two afternoons a week at the end of their regular public school hours and on Saturday mornings, minority children (ages nine to thirteen) from the city of Beloit gather on campus for a "trip" back in time to the second century and the Egyptian city of Alexandria. They travel with certified passports. And they speak Latin.

"Meet Us in Alexandria" is a curriculum based on the Aristotelian premise that the best learning takes place when all the senses are occupied. Add to this the Greek observation that all knowledge begins in wonder, and you have nearly 70 children whose curiosities are thoroughly aroused in a relaxed and enjoyable context. They are gaining a sense of history by:

Speaking Latin, to learn the fundamentals of language structure and critical thinking.

Studying the development of philosophies, arts and sciences as these emerged in Alexandria.

Developing geographic skills through the use of maps, both ancient and modern.

Conducting scientific experiments derived from Alexandrian technological achievements.

Learning and practicing basic ethical precepts embodied in four Alexandrian *reguli*, or rules—

COOKING WITH KYNΘIA



Kαταρ vel Salve! Today I fixed *MINUTAL MARINUM* made with fish drawn directly from the *piscina* in our own *hortus*. But this is not the recipe I am going to share with you. *Dominus* was more interested in *secunda mensa* than he was in *prima mensa* today. He insisted on having two cooked desserts made with the early peaches and pears that are being brought into the *forum olitorium* this spring.

So, for *secunda mensa* I prepared *PATINA DE PERSICIS* and *PATINA DE PIRIS*, both of which were very well received. Neither of these desserts takes very long to prepare. You can go ahead and cut the fruit up earlier in the day, but don't prepare the *PATINAS* until your *Dominus* is being served *prima mensa* because they should both be served hot off the coals.

First I'll tell you how to work with the peaches to make *PATINA DE PERSICIS*.

Recipe:

Ripe fresh peaches
cumin
olive oil
water

A few sprigs of fresh mint

Wash the peaches and remove the stems. Cut them into quarters and dispose of the pits. Steam the cut peaches over boiling water until they are soft. (Save the water when you are done steaming the peaches.)

Put the peaches into a cooking pot, add a little of the steaming water and a few drops of olive oil. Add cumin to suit your *Dominus*'s taste. Simmer for a few minutes and serve hot, garnished with sprigs of fresh mint.

To prepare the *PATINA DE PIRIS* you will need a few more ingredients, but not too many more.

Recipe:

1 lb. pears
have some water handy

1 t. cinnamon
a pinch cumin

2 T. honey

1/2 cup sweet white wine

1 T. olive oil

1 cup pear liquid left over from the steaming process

2 egg yolks

some nutmeg

A few sprigs fresh mint

Wash the pears and remove their stems. Peel them and steam them over boiling water until they are soft. (Keep the water from this steaming.) Gently cut the pears into fourths and remove the cores.

Put the pieces into a cooking pot, and add the cinnamon, cumin, honey, wine, olive oil, and 1 cup of the water left over from the steaming. Simmer for a few minutes to let the taste of the seasonings work its way into the pears. Then beat the egg yolks until they are nice and fluffy and add them to the pears to thicken the liquid in the pot. Serve hot with a sprinkling of nutmeg and a garnish of fresh mint.

Serve these with the usual assortment of nuts and fresh fruit that your *Dominus* enjoys, and it should be the perfect *secunda mensa* for a good *cena*.

By the way, I have enjoyed sharing my recipes with you this year. If you ever come to *Pompeii*, come around to the *posticum* and ask for *Kυνθια*. I would love to have you join me in my *culina*. After all, you know what they say, "*Disces coquere coquendo!*"

Bona fortuna et valet omnes!

An Open Letter

To: The authors, editors, publishers, and consultants of Jenney's *First Year Latin*, 1990 edition

From: Betty Whittaker, Latin teacher, Carmel Jr. H.S., 300 S. Guilford, Carmel, Indiana 46032

Re: The difficulty of a first year text — WHY?

Having taught first year Latin for over fifteen years, I feel obligated to ask why such a beautiful textbook defeats its purpose. If we, as teachers, want to continue to enlist students, textbooks must be on their level. Most students take Latin without any knowledge of any language beyond their own. Jenney's *First Year Latin* presents itself so well to the beginning students. The photographs are splendid, and the cultural material is superb, but:

Why in Lesson XV is the poetic *is* used for the accusative plural? A first year student has enough trouble learning that there are three declensions.

Why is the story on page 161 filled with future imperatives? The students are just beginning to comprehend the active and passive imperative. Again, why does the story use the *is* accusative plural? As a

teacher, I must give so much explanation just to get through the story that translating becomes a chore.

Why is the story on page 187 filled with so many new proper names? The students have just gotten used to all the names in Aeneas' family.

Why in Exercise C, page 186, are numbers 3 and 4 put together like that? Many teachers refrain from teaching long marks, and so students do not know whether that it is a misprint.

Why in so many lessons is the new vocabulary given and then all the exercises give the compounds? The students haven't even had time to grasp one set of new words.

Why in Exercise E on page 199 is sentence number 3 four lines long? First year students need sentence drill, but they need many short, repetitious sentences. They do not need clause after clause.

I am only through Lesson XVIII; I am hesitant to start another lesson. I keep wondering what surprises are in store.

I have used the Jenney text before. I am dismayed by the changes.

Sol et Luna

By Sonya Menon, Latin II student of Margaret Curran, Orchard Park H.S., N.Y.

Sol

Calidus, humidus
Adurens, verberans, fulgens
Splendens, igneus... lucida, tacita
Placens, permulcens, candens
Sedata, alsiosa
Luna

A Poem Containing Ten Poets

by Timothy Roy, Latin III Student of Mrs. K.A. Sullivan, Oakmont Regional High School, Ashburnham, Mass.

A poem of ten authors I've written for you.
And I took the liberty of alphabetizing them, too.
In my masterpiece I will not reveal
The identity of the authors I tried to conceal.

The last of the good emperors was he
Thus the name "Verissimus" was bestowed upon thee.
Known for the *Meditations*, a most enlightening piece.
Because of his practice of Stoicism never ceased.

By the title Elder of Censor this man was known.
His book *Origines* was the first Latin history of Rome.
He wrote *De Agricultura* too, which may sound
alarming:

For this book was about good husbandry and farming.

This poet wrote beautiful poetry about love:
These words were for Clodia, a goddess sent from
above

As "Ode to Lesbia" was written for her;
The emotions within her he wanted to stir.

His works are *Odes*, *Epodes*, and *Satires* to name
three

But he also composed "The Art of Poetry."

He was Rome's greatest lyric poet until
this poet died and was buried on the Esquiline Hill.

Analytical writing was the style he took:
And wrote *Ab Urbe Condita*, his best known book.
Of this work only a few fragments remain
Thirty five pieces are so far obtained.

With this poet the Golden Age was born:
He died in 50 B.C., and not many mourned.
For he was thought to be strange and insane
De Rerum Natura was his only claim to fame.

Born in the same year Cicero dies

This great poet of love had three wives.

He wrote the *Metamorphoses*, fifteen books in all:
After his death the Golden Age falls.

'Twas one of Julius Caesar's biggest fans
And also was a historian, politician and a statesman.
His writings of the Jugurthine War were fine:
as was the *Conspiracy of Cataline*.

The tone of his works are of melancholy and gloom:
And many of his poems were inspired by Delia, I
assume.

He wrote books of elegies, a total of four
In some of which he expressed a hatred of war.

Born and raised in Cisalpine Gaul:

This man was the greatest Roman poet of all.

He wrote the *AENEID*, the national poet of Rome:
Of all his works it was the best known.

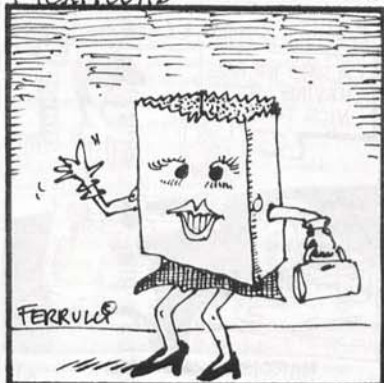
With my masterpiece done, it is now up to you.

To figure out the poets I chose from my clues.

And if you cannot, of this I am sure:

You will NEVER make it through Latin IV!

Hexitoons Saccus-femina





ORIGEN AND HIS SPECIES



Legion XIII



The Modernization of Martial

Some of Martial's most memorable epigrams here
(with some liberties taken in translation) brought to life
through the vernacular imagery of members of the
Latin III class of Carmel H.S., Indiana.

XI.67

By A. Yan, M. Boros, S. Walker, C. Allen

Marus gives me nothing, not a single dime.
Says he'll leave me something when he's dead
sometime.
Marus keeps me hanging, calls me his old chum;
But money talks, my dear old pal, free friendships are
no fun.
So, Marus, I've got this to say: the waiting's got me
tired.
I think I'll learn to be your friend, when finally you've
expired.

II.87

By B. Nepsa, J. Jorczak, L. Rothbaum, B. Dennis

To Sextus
Hot babes are your wish,
But you look like a fish!

VIII.31

By D. Baer, T. Magliery, B. Cake, M. Priddy, J. Henry

You took a wife to gain your rights,
Won't leave your Don alone.
Quit wandering the city streets
And see what's on at home.
For while you bragged about your "three"
When traveling on your tour,
You may not want to count kids now,
Your wife has mothered four.

XII.23

By B. Dennis, L. Rothbaum, J. Jorczak, B. Nepsa

Your hair, we know, is on a bar,
Your teeth, with pride, are in a jar.
And now, they say, you've lost an eye;
For that, Pray tell, what will you buy?

IV.68

By Brian Cake

You bring 100 to dine at your house,
I, too, am invited to eat like a mouse.
Do you invite us so we'll like what you serve,
Or is it your goal that we envy your nerve?

V.9

By Doug Baer

You helped me when I was ailing
I'm sure that you meant well,
But your students' icy hands
Gave me quite a chill.
Now I'm home in bed
With nothing much to do.
I'll know much better next time
Than to call on you.

IX.78

By A. Hazel, J. Pertile, K. Larson, E. Swaim

Seven husbands has Galla put into the ground.
Of her marriage to you only this can be found,
That she also desires to be six feet down.

The Role of Nymphs in Greek Mythology
Pars IX

By Sister Michael Louise, Oldenburg, Indiana

Modern poets as well as ancient felt it proper to begin
their poetic career by invoking the Muses for
inspiration. The Muses were nine in number,
recognized as the daughters of Zeus and the goddess of
memory whom the Greeks called Mnemosyne. From
goddesses of memory they advanced to the status of
inspiring goddesses of song, and later to goddesses
presiding over poetry, the sciences and the arts; they
claimed springs and streams as their special domain
and hence they were known as "fountain nymphs."

The Muses were also mistresses of healing and
prophecy and they could transmit these powers to
others, as they did in the case of Aristaeus, a young man
who also learned from them the beneficial arts of
making cheese, building beehives and cultivating the
olive. Many sanctuaries, sacred groves and springs were
dedicated to the Muses throughout the Greek world.

The *Camenae* of Roman Mythology were identified
with the Greek Muses. The name "museum" means
sanctuary of the Muses. "Music" is also derived from the Greek
mousiki—μουσική, meaning any art
presided over by the Muses.

Mountains sacred to the Muses
were Helicon, Parnassus, Parnassus
and Olympus, the home of the
gods. Because they were born near
Mount Parnassus, these nymphs were
called the *Pierides*. Here they were
accustomed to play and to derive
inspiration for their songs from the
local springs. They were intimately
associated with Apollo who
became their chief guardian and
leader under the name of
Musagetes. In his honor, the
Muses led choral dances on Mount
Helicon and on Mount Parnassus,
or they rested by the cool waters of
the Hippocrene spring. The winged horse Pegasus had
made this spring for them by stamping his hoof on the
earth. With Apollo the Muses shared their art of
singing, dancing, reciting poetry and playing the harp.
It was their delight to visit Mount Olympus to entertain
the gods. With their music and song they added to the
festivity of the wedding of Peleus and Thetis at
which Paris was asked to pick "the fairest," a decision
which led eventually to the Trojan War.

Excavations of Herculaneum buried under the volcanic
mud of Vesuvius in A.D. 79 have brought to light
well-preserved paintings of the nine Muses with their

respective attributes and emblems, shown as follows:

Calliope, chief of the nine inspiring epic poetry and
rhetoric—*stylus and wax tablets*;

Clio, history—*a scroll or open chest of books*;

Erato, love songs—*playing the lyre*;

Euterpe, lyric poetry—*a crown of flowers on her head
and a flute in her hand*;

Melpomene, tragedy—*tragic mask or head wreathed
with vine leaves*;

Polyhymnia, religious hymns—*seated with veiled head
and pensive attitude*;

Terpsichore, dancing and dramatic chorus—*seated
holding a lyre*;

Thalia, comedy—*comic mask with a shepherd's staff or
ivy wreath*;

Uranus, astronomy—*holding a staff and pointing at a
celestial globe*.



Polyhymnia

Since the Muses presided over the
musical arts, they were sometimes
assigned as judges over musical
contests. Once they were
challenged by the Sirens whom they
defeated and who consequently
lost their wings.

Another victory scored by the
Muses involves the king of
Thessaly. King Pierus of Thessaly
had named each of his nine
daughters after one of the Muses.
The girls grew up to be beautiful
maidens with high aspirations. One
day, they dared to challenge the
real Muses to a song contest.
Naturally, as mere mortals they did
not stand a chance of being
declared victors by the nymphs who
were judges and who owed their
allegiance to Jupiter, whose daughters the real Muses
were. Not only did the daughters of Pierus lose the
singing contest, but as punishment for their hubris they
were transformed into magpies who to this day disturb
the peace with their wild chatter.

Throughout the ages people of culture have blessed and
venerated anyone inspired by the violet-crowned Muse,
for "Happy is he whom the Muses love, and sweet flows
the voice from the lips."

Farewell, ye lovely nymphs,
Ye have embellished, enhanced, enriched
The pages of Greek Mythology!
Farewell!

XII.20

By D. Baer, T. Magliery, B. Cake, M. Priddy, J. Henry

Fabule, you wonder why. We really thought you knew.
Themey doesn't need a wife. He makes his sister do.

XI.89

By A. Hazel, J. Pertile, K. Larson, E. Swaim

I don't like it, Polla, when gifts come from the store.
Roses woven by your hands always mean much more.

C l a s s i f i e d A d s

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Needed: Stable cleaner with Herculean strength and
extraordinary intelligence. Stables have not been
cleaned since time of Eurystheus. 1-800-FIL-THREE.
(Z. Sage, W. Hartman, J. Ortiz, students of B. Laurence, St. Joseph HS, Victoria, Tex.)

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Latine Loquere Cum Scriba Papali

Reginald Foster, Latin Secretary of Pope Paul II will
conduct a mini-Latin-immersion workshop on the
Colorado College Campus in Colorado Springs on the
weekend of Aug. 23-25, 1991. To register write: Ilse
Stratton, 1212 N. Corona, Colorado Springs, CO 80903.

Stibadia Nova Habemus

Remodelling? Tired of your old *triclinia*? Be the first
one in your district to entertain your dinner guests on
new *lunar sigma* couches that form a perfect arc around
your *mensas*. No more wasted corner space between
the old-fashioned *triclinia*. Seat important personages
at either end without worrying about social rank.
Stibadia also let you invite less than *IX* with no social
stigma. Serve only *VII* or *VIII* if that's all you want to
invite, and forget about those pesky *unibrae* who do
nothing but fill space. *Horrea Galbae, Romae*.

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Biaulos, Gerulos et Saccarios
Conducimus

Now hiring porters, stevedores and wharfmen for the
summer season. See *Conductorum Princeps, Ostiae*.

Fortasse Non Nimis Tardus Es

If you read and act quickly, it may not be too late for
you to register for this summer's American Classical
League Institute and Workshops to be held at Tufts
University in Medford, Mass., June 26-29, 1991. There
is a May 15, 1991, application-postmark-deadline, so
mail your application immediately (if you have one) or
call (513) 529-7741 to request one—if possible, have it
faxed to your school to save time.

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Carmina Optima



60. Et Eorum Auctores

- I. ITERUM ME AGE, Fredericulus Iacobides
- II. STRICTE INVOLVE CORPUS MEUM, Iohannes Gillus
- III. NOS REFRIGEMUS, Guido
- IV. HOMO GENEROSUS QUI TAM FRIGIDUS EST QUAM SAXUM, Radulphus Tresvantus
- V. STRICTE TE TENERE, Tara Kempalis
- VI. NOS IN AMOREM REFERRE, Geraldus Alstonenis
- VII. PUDOR EST (SOROR MEA), Pecunia Amor Praeponeus Imaginem Veram
- VIII. ALIUS SIMILIS AMATORI MEO, Jasmina Guido
- IX. QUIDLIBET, Tonus! Toni! Tone!
- X. TIBINE BONUM EST? Susurri

61. Summer Fruit Salad

By Cara Connors, Grade 8 Latin student of Judy Campbell, Central Jr. H.S., Findlay, Ohio

- | | |
|------------------|---------------------|
| _____ peach | A. MALUM |
| _____ banana | B. MALUM ARMENIACUM |
| _____ raspberry | C. ARIENA |
| _____ apple | D. CERASUM |
| _____ plum | E. UVA |
| _____ lemon | F. POMUM |
| _____ strawberry | G. CITREUM |
| _____ pear | H. MALUM PERSICUM |
| _____ cherry | I. PIRUM |
| _____ apricot | J. PRUNUM |
| _____ grape | K. MORUM |
| | L. IDAEUM |
| | M. FRAGUM |

62. How Well Did You Read?

1. What is the native language of the Sioux Indians?
2. What seems to give Caudex Captivo away?
3. What's the difference between a *stibadium* and a *triclinium*?
4. How did members of Rome's "Polar Bear" club have to approach the frozen Tiber?
5. How did the *Aqua Virgo* get its name?
6. What city is used to teach ancient culture in Beloit, Wisconsin?
7. What are the Scylla and Charybdis facing the U.S. government?
8. What was the last battle in which Julius Caesar fought?
9. Who was the 2nd most important ancient Greek poet after Homer?
10. Who was *Musagetes*?

The Mother of All Latin Word Searches

By Chip Schradin, III, Latin I student of Nancy Tigert, Turpin H.S., Cincinnati, Ohio.

Find Latin equivalents for the words and phrases given.

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

with Friends
through the gate
among friends
your daughter
you were summoning
against the sailor
the trumpet (nom.)
I shall fight
they fly
we used to call
for the woman
the towns (acc.)
free country (nom.)
my horse (nom.)
grain (nom.)
of the farmers
broad forest (nom.)
they used to live
gods and goddesses (nom.)
on the road

House and Gods of Pompeii

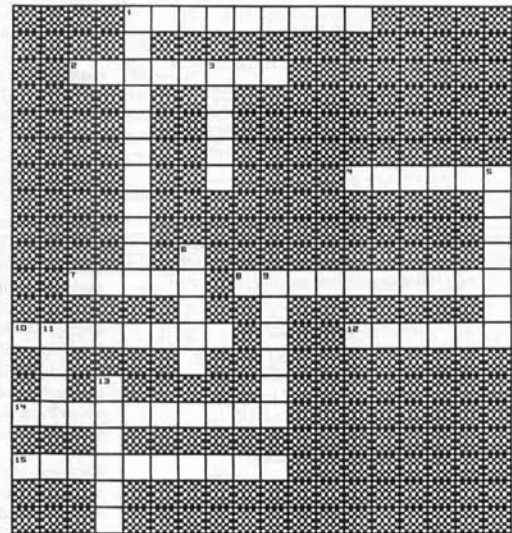
Submitted by Jon Von Overloop, Latin student of D. Huisken, Covenant Christian H.S., Mich.

ACROSS

1. Greek goddess of love
2. Greek god of the sea
4. Greek goddess of wisdom
7. Roman goddess of hearth/home
8. Hole in atrium roof
10. Room for family records/arca
12. Greek god of flocks and travel
14. Entrance to a Roman house
15. colonnaded formal garden

DOWN

1. Greek god of healing
3. Roman moon/hunting goddess
5. Greek sister of Apollo
6. Single outer door of a house
9. Inner door of a house
11. Storage wings off atrium
13. Main room with impluvium



65. Myth Meters

By Latin I students of Penny Calf, Walpole H.S., Mass.

1. I'm a goddess in the sky, but more well known in your eye.
2. Kindly people, two, were these, rewarded by Zeus for doing good deeds.
3. Good beginning will make you soar, I can be found above the door.
4. Tricked by my brother, I killed my lover.
5. I am willing to make a bet: Drink from me and you'll forget.
6. A theater in Greece named after me, I'm really into tragedy.
7. He said to his son, "Now watch me fly," but as it was, his son did die.
8. Syrinx didn't give me half a chance, though now her music makes me dance.
9. I challenged the gods which was a mistake, now as a spider it's cobwebs I make.
10. We're mini-men and live in the dell. When we scare you, we do it well.

66. Friendly Numbers

By Jennifer Boyer, Latin II student of Nancy Tigert, Anderson H.S., Cincinnati, Ohio.

A = LVIII	E = XV	R = Octavus
Y = Undecim	U = Unus	I = XIV
C = XC	G = Centum	T = LXXXIV
X = Viginti	S = XXXVII	L = XXVI
D = LIV	H = CCLXI	O = XLIX
V = DCCCLXXX	M = LV	N = Septem

Latin:

14 7 880 14 8th 84 1 84 15
37 1 7 84 55 1 26 84 14
58 37 90 15 7 37 1 37

English:

14 7
15 20 90 15 26 26 15 7 90 15
84 261 15 8th 15 58 8th 15
55 58 7 11
54 15 100 8th 15 15 37

Author:

90 14 90 15 8th 49

AUXILIA MAGISTRIS

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

60.

Carmina Optima

- I. DO ME AGAIN, Freddie Jackson
- II. WRAP MY BODY TIGHT, Johnny Gill
- III. LET'S CHILL, Guy
- IV. STONE COLD GENTLEMAN, Ralph Tresvant
- V. HOLD YOU TIGHT, Tara Kemp
- VI. GETTING BACK INTO LOVE, Gerald Alston
- VII. IT'S A SHAME (MY SISTER), Monic Love
Featuring True Image
- VIII. ANOTHER LIKE MY LOVER, Jasmine Guy
- IX. WHATEVER YOU WANT, Tony! Toni! Tone!
- X. IS IT GOOD TO YOU? Whispers

61.

Summer Fruit Salad

By Cara Connors, Grade 8 Latin student of Judy Campbell, Central Jr. H.S., Findlay, Ohio

- | | |
|-------------|--------------|
| G peach | K strawberry |
| C banana | H pear |
| J raspberry | D cherry |
| A apple | B apricot |
| I plum | E grape |
| F lemon | |

62.

How Well Did You Read?

1. Lakota
2. The F branded on his forehead.
3. A *stibadium* is a single arc-shaped dining couch, while triclini are meant to be used in sets of three for dining.
4. On their hands and knees.
5. Because a girl first pointed out its source.
6. Alexandria
7. The environment vs. the economy
8. The Battle of Munda, March 17, 45 B.C.
9. Hesiod
10. Apollo, "Leader of the Muses."

63.

The Mother of All Latin Word Searches



64.

House and Gods



66.

Friendly Numbers

By Jennifer Boyer, Latin II student of Nancy Tigert, Anderson H.S., Cincinnati, Ohio.

Latin:											
I	N	V	I	R	T	U	T	E			
14	7	880	14	8th	84	1	84	15			
S	U	N	T	M	U	L	T	I			
37	1	7	84	55	1	26	84	14			
A	S	C	E	N	S	U	S				
58	37	90	15	7	37	1	37				
English:											
I	N										
14	7										
E	X	C	E	L	L	E	N	C	E		
15	20	90	15	26	26	15	7	90	15		
T	H	E	R	E		A	R	E			
84	261	15	8th	15		58	8th	15			
M	A	N	Y								
55	58	7	11								
D	E	G	R	E	E	S					
54	15	100	8th	15	15	37					
Author:											
C	I	C	E	R	O						
90	14	90	15	8th	49						

65.

Myth Meters

1. Iris
2. Philemon and Baucis
3. Janus
4. Artemis
5. Lethe
6. Dionysus
7. Daedalus
8. Pan
9. Arachne
10. Satyrs

Dances With Wolves

Native Americans finally have a film in which they are the heroes! In this film the native Americans—whom the early explorers mistakenly called Indians—are good, kind, loyal and brave. They are the Sioux who now live in South Dakota. The American soldiers in this movie, however, are evil, cruel, stupid, untrusting and cowardly.

The action starts during the American Civil War. A soldier, John Dunbar, who fights for the Union troops (i.e., the Northern Forces) has been wounded, and inept doctors are about to amputate his leg. This soldier runs away from the field hospital and rides onto the battle field between the two battle lines. He wants to be killed by enemy fire, but none of the enemy are able to hit him. After his own troops rescue him and put the enemy to flight, his leg is healed by competent doctors. Dunbar is decorated and sent to the Western Frontier so he can see native Americans—for this had been his hope for many years.

When Dunbar arrives at a camp near the Western Frontier, he finds that the commander is insane. This commander sends Dunbar to a deserted outpost and then commits suicide.

After Dunbar settles into the outpost, he buries the non-essential supplies, and keeps a journal of daily events. Besides his horse, Dunbar has only one other companion—a wolf that lives near the outpost.

One day a few Sioux try to steal his horse, but the horse breaks free and returns to the outpost. Dunbar finally makes friends with a few of the Sioux. He gives them sugar and shows them where the buffalo have gone. He hunts buffalo with the Sioux and fortuitously saves the life of a young girl. Afterwards Dunbar is friendly with all the Sioux and begins to visit their village frequently. When a few Sioux see him playing with his wolf, they

give him a new name: *Dances With Wolves*.

Then Dunbar helps save the village from enemy Native Americans who are called Pawnee. Soon he marries a Sioux woman (whose name was *Stands With a Fist*) and lives in the village with his wife, not in the military outpost. He no longer wears his military uniform but dresses in Native American clothing.

Before Dunbar travels to winter camp with his wife and the Sioux, he returns to the military outpost to get the journal in which he had kept his log. New soldiers, however, are in command of the outpost. They arrest Dunbar and throw him into chains. These soldiers believe that Dunbar is a traitor, and they prepare to take him before a military judge. On the trip, however, Dunbar is rescued by the Sioux and all the soldiers are killed.

Although Dunbar loves the Sioux and his wife, nevertheless he wants to vindicate himself before a military judge, and together with his wife he starts on a journey to a military camp.

In this movie an authentic Native American language is used—with English subtitles! The language is "Lakota" which few Sioux use today. An amazing aspect of this film is that 3,500 buffalo, two wolves, 100 horses, 36 Native American teepees and 175 true Native Americans can also be seen. The film was made in South Dakota where the scenery is breathtaking. The film portrays the life of those early days with careful attention to every detail.

The role of John Dunbar is played by Kevin Costner; Mary McDonnell plays the character whose name is *Stands With a Fist*.

Dances With Wolves recently won seven Oscars. It is certainly an excellent motion picture.