

POMPEIIANA



NEWSLETTER

VOL. XXII, NO. 5

IAN. A. D. MCMXCVI





## De Una Europaeorum Popolari Re Publica

Scriptis Franciscus Leone. Primo edita est in M.A.S., Kal. Mai. anni MCMXCV, p. 19.

Iam diu multi contendunt Europam unam ac individuum fieri, ut stabilem pacem omnes inter se populi concilient. Quod propositum plurimi Europaei tenent et dubium non est quin in primis, contra damnum, quod accipimus negotiis mercatoris, omnes cives una lingua utantur ad pacem et amicitiam optime conciliandas. Ante hoc tempus alia probata de una lingua non accepta sunt; nunc, contra, quasi ubicumque recte cogitatur Latinam linguam optimam esse ut cives Europaei intima amicitia afficiantur et quasi fratres fiant. Nam multae linguae, quibus nostra aetate in Europa utimur, matricem unam ac solam originem duxerunt ex Latina lingua nostrorum maiorum. Nostra autem aetate populi neo-latini utuntur Latina lingua, quae tantummodo specie, vero non substantia, mutata videtur. Qua re populis neo-latinis facile est Latinam linguam patrum alte et a capite repetere; alii ipsi populi Europae possunt cives neolatinos adsectari; etenim in multis eorum litterarum sodalitatibus magnam operam dant viri Latinae linguae studiosi.

Practerea in lucem proferre opus est ubique in orbe terrarum a multis viris litteratis antiquam linguam Romanorum magni existimari, praesertim facultate sua animum ad affectiones exprimendi et suis acerbis verbis acutisque sententiis. Quae cum ita sint, nos Europaei maxime exclamare possumus Latine loqui magnis laudibus efferri in magna parte orbis terrarum. Adhuc, pro Latina lingua, in aliorum memoriam revocemus vocem multorum scriptorum, post deletum

Romanorum imperium, auditam esse ad vitandam vim immanium barbarorum, qui eversari fuerunt totam Europam; tum a scriptoribus mirabiliter Latina lingua diffusa est Christiana religio, quae quasi totam vim Imperii Romanorum colligere potuit.

Eidem autem scriptores usi sunt lingua Latina quadam accommodata auribus multitudinis, sed nixi sunt et contenderunt, ne Romanorum lingua omnino amitteret magnificentiam loquendi patrum. Omnibus vere laudibus digni adhuc sunt Latini scriptores, qui tertio et quarto saeculo p. Chr. n. in praeclearo opere fuerunt. Multi Apologetae fuerunt, peritissimi defendendae Latinae linguae et divulgandae religionis Christi.

Recentiores scriptores recte uti coguntur verbis novatis, quae non fuerunt aetate Romanorum; quod superest, nobis utilia sunt verba, quae tradiderunt Romani patres.

Fortiter quidem exoptandum est, ut nostra progenies posthac iterum dicant illud quod scripsit, Romam patrum laudans, poeta Gallus Rutilius Numatianus quarto saeculo p. Chr. n.: "Fecisti patriam diversis populis unam."

Quae supra diximus, penitus perdiscantur et amplificentur ab omnibus, quibus cordi est ut sit tempus Europae futurum.

Postremo scribimus usum in tota Europa Latinae linguae nemini damno fore: nam in administranda re publica vel in urbe regenda suo quisque patrio sermone liberaliter uti poterit.



## The Path of the Romans

## Crossing the Veil of Time

by Donna Wright, Lawrence North High School, Indianapolis, Indiana

When I visited the Roman Forum for the first time several years ago, I was very frustrated with myself because I didn't know enough about the things I was seeing. When I returned, I was obsessed with correcting that inadequacy and embarked upon my Forum filmstrip project with the help of Pompeiana. This trip gave me the opportunity to go back at last and retrace my steps in the Forum with full knowledge of what I was seeing. Since I had waited fifteen years to do this, it was a very emotional day.



Photo by Diana Garner

## Students on the trip make it to the top of the Colosseum

The Forum is a powerfully important place. The students were eager to see it in person, and the teachers were anxious to have the artificial veil of the classroom drop and show the students the real thing. I lingered to watch the ticket-taker give the Forum cats their breakfast before entering the Basilica Aemilia with the others. Some of us had never found the coins fused into the pavement there by the invaders' fires. Quickly we began to scrape the sand from the pavement with our shoes until finally the green color from the copper coins started to show through! Diane Hopper, a third grade teacher from Brownsburg, was elated to find the different denominations of coins, "I could just see the moneychangers trying to get the last bit of business done and the city of Rome on fire. Money was spilling out onto the steps and because of the intensity of heat and emotions and the total confusion, the coins fused with the marble to be found by us hundreds of years later."

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## Roman and Greek Authors

## Quintus Horatius Flaccus

By Michael A. Dimitri

Imagine for a moment that your country is plagued by continual political and military battles. Your father, a former slave, struggles to support his family while applying every spare resource toward preparing you for a future brighter than his. You work hard at your studies, receive a good education, and begin your career only to have it end abruptly. Finally, you return home to discover that your father has lost everything including his life.

This is exactly the situation Quintus Horatius Flaccus (called Horace in English) faced growing up in ancient Italia. Horace's father, a former slave, gave everything he could to advance his son who had been born on Dec. 8, 65 B.C. The family moved from Venusia to Roma later so that Horace could not only get the best education possible, but also so that he could begin his career in politics. When Julius Caesar was killed in 44 B.C., Horace went to Athens to study.

Soon after Horace had begun his upper education, however, there was chaos again in the Roman world as the conspirators were pursued. Being young and ambitious, Horace was easily swayed to the side of Brutus who appealed to the Romans of Athens for help in restoring the Republic. In this way, Horace began his military and political career. In this way, also, it ended. In 42 B.C., Octavian defeated Brutus in the Battle of Philippi. Horace survived the battle and returned home to find that his father was dead and his property had been confiscated. At what should have been the beginning of his career and adult life, Horace was left with nothing.

But Jove and Fortune were with him. Horace did what he could to survive by taking a job as a public clerk. He also tried to take his mind off his troubles by writing poetry. As he began showing his work in literary circles, he met the poet Virgil, who, in turn, introduced him to Maecenas. Maecenas loved Horace's poetry and gave him a private villa in the Sabine Hills so that he could pursue his art full-time without distraction.

The result of the next thirty years is a poet who speaks from the heart about the beauty of moderation in life. Through his poetry, Horace gives his reader the peace of the Italian countryside instead of the filth of city life; he shows us the virtue of private, dignified pursuits

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## The Circle of Figures Known as the Zodiac

Based on an article submitted by Maggie Sherer, Latin II student of Mrs. Buehner, Divine Savior Holy Angels School, Milwaukee, Wisconsin

While just about everyone can spot the design of the Big Dipper among the stars, those who study the stars more intently can imagine seeing a whole series of connect-the-dot animal and human figures. The Greek word *zōdiakos* means "a small figure," and the Greek phrase *zōdiakos enkleos* means "a circle of small figures," i.e. the whole panorama of connect-the-dot figures that skilled spotters can see among the stars.

The study of the stars and their relationships to each other was credited by the Greeks to the Assyrians, Babylonians and the Egyptians.

Before 300 B.C. these figures in the stars were studied to identify their influence on the destinies of men. Initially, the terms *Astronomia* and *Astrologia* were both used to refer to this destiny-determining study.

After 300 B.C., *Astronomia* was used to refer to a purely scientific study of the stars practiced at Rhodes and Alexandria where the first observatory had been built. Using this observatory in 279 B.C. Aristarchos of Samos was the first to notice that the earth rotated on its axis. He was also the first to guess the sizes and distances of the sun and the moon from the earth.

While "reputable" scientists were studying *Astronomia*, Astronomy, at Rhodes and Alexandria, many other intelligent people continued to investigate

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The Path of the Romans**Crossing the Veil** (Continued a Pagina Prima)

From here we broke into groups as students followed teachers in our mobile "classrooms." I ventured alone with my own private agenda. I wanted to find certain places that are mentioned in the text book that I use. I wanted to take pictures from angles different from the ones I had taken before. I wanted to find special things that I had not seen before or whose significance I had not realized before. The Curia had been closed when I was there before. I finally got to see inside of it. I found the gameboards in the steps of the Basilica Julia. I walked along the Via Nova. As a member of the Pompeiana Speakers Bureau, I portray Julia, the daughter of Augustus. Julia's activities in certain areas of the forum were well-known, and I was determined to find and be in those places. I even found myself climbing over the foundations of the arch of Augustus. I entered the Temple of the Divine Julius Caesar and saw the site strewn with flowers where he was cremated! I looked down into the depths of the site of the Regia, the home and office of the Chief Priest.

The first time I had entered the House of the Vestals years ago, I knew that it was a very special place. There is an uncanny sense of serenity and peace there, at least for me. It was important to sit there again, contemplate the flowers, gaze at the pond and drink in the beauty and tranquility of the place. It was fun to watch the students take turns posing for pictures behind the headless statues of Vestals. Much of this area is currently being further explored by archaeologists. For a place that has met its end and seen better days, there is obviously much more it has to tell us.

It was the hottest of the days we had experienced in Rome thus far. Shade is scarce in the forum. The trek up the hill to the Palatine was difficult, but the rewards of being there were immense. I had no idea that I would feel so strangely "at home" there. Is it the power of the imagination or the very real presence of the ghosts of those who once dwelt there? Why did "Julia" feel strange standing in the archways of the house of Tiberius? Why did she feel some trepidation upon entering the rooms of the House of Livia? The frescoes on the walls—the first ones seen on this trip—were breath-taking. Was it the artist's work that was so exquisite or was it because I had not seen frescoes *in situ* before—or was it because my mind's eye had indeed seen them before? Though others decided to climb up to see the panoramic views of the forum from the Farnese gardens, I just had to linger in Livia's house and walk around it some more.

Finally it was time to explore the rest of the area: the huts of Romulus, the temple of Cybele, the expansive and luxurious palace of Domitian with its ruins of fountains, peristyles and its own race-track. After this visit the Palatine neighborhood described in Stephen Saylor's mystery novel, *The Venus Throw*, became so easy to visualize.

Following our Palatine explorations we headed for the Colosseum. Our courier Catherine gave us tickets which permitted us to climb to the upper tier where one can walk all the way around the arena for a spectacular view. The Colosseum particularly impressed Elwood students Josh Werline, Kristina Abernathy and Amy Satterfield. Student Angie McKaig of Edgewood High School was astonished at its grandeur and magnitude as it stood near ordinary buildings and wondered, "How did they ever build

that?" This respect for the past was particularly impressive to Patty Wilson of Elwood, one of the parents on the trip. "I marvel at how the cities continue to live with the old without tearing it down to make room for the new. They build right on top of pre-existing structures!" This same thought impressed Bob Enaman of Bloomington, "In the States anything over 150 years old is protected and not available to touch. In Italy we were walking on pavement and mosaic floors over 2000 years old!"

The next morning we visited the Capitoline Museums which are not always included on the typical tour programs. So many pictures from our books come to life here: the She-wolf with Romulus and Remus, the Dying Gaul, the Capitoline Venus. In the courtyard of the museum are pieces from the impressive colossal statue of Constantine. There are marvelous tapestries portraying mythological and historical scenes, numerous busts of Roman emperors and ordinary folk, a chariot, a lectica, and the elegant mosaic of the doves from Hadrian's villa. The most touching piece of art for me was a pink-lavender marble statue of Marsyas. I gazed into his face twisted with the agony of his torture and felt as though he were truly alive. Someone asked me recently if, when I was in Rome, I felt as though I could blink and find myself back in ancient times. When I answered that person then, I said no. I realize now that I was in fact closer to it than I thought.



Photo by Donna Wright

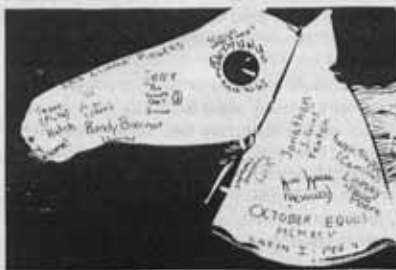
View of Forum Romanum looking toward the Tabularium

Roman and Greek Authors**Quintus Horatius Flaccus**

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instead of the debasement of public, dehumanizing ambitions like business or politics. His first two books, known as the *Satires* were published in 35 and 30 B.C., respectively and were immediately followed by his *Epodes* consisting of seventeen shorter poems. His most admired work, the *Odes* followed in 23 B.C. and he added the *Epistles* (20 B.C.), another book of *Odes* (13 B.C.), and a group of longer *Epistles* the most admired of which is the *Art of Poetry* (19 B.C.).

Although some refer to Horace as a poet whose wisdom is for the middle-aged, everyone can find pleasure and good advice in his works. If you've ever wished you could escape your daily routine for a time or relive your past with the knowledge of the present, then you must read Horace!



Students' signatures adorn the coveted Horse's Head

**October Equus Lives Again****The "Prize" of October Equus dedicated to Vesta**

For years Latin classes have celebrated *Saturnalia* to keep the spirit of the *Feriae Romanae* alive.

Of late, however, some of the other Roman festivals have also gained in popularity. A Wayne H.S. Latin class in Fort Wayne, Indiana, commemorated *Misus Argeorum* last May by pitching straw effigies over a local bridge, as did Latin students at Carmel H.S. in Carmel, Indiana.

February festivals such as *Lupercalia* and *Terminalia* were also celebrated at Carmel H.S. after getting the year off to a running start by commemorating the *Ludi Romani* by conducting Homeric Chariot Races in the field and enjoying Latin-oriented student-performed dramatic presentations in the classroom.

This year Carmel H.S. students forewent the celebration of *Fontinalia* on Friday, October 13 (even though it would have been fun to decorate all the water fountains in the school with garlands and relevant Latin sayings) in order to commemorate *October Equus* on the twelfth and thirteenth since the designated *Idus Octobres* fell on Sunday.

Since Carmel H.S. is now on a ninety-minute block schedule, it was possible to conduct normal Latin class activities for thirty minutes and then to move the students out onto the designated *Campus Martius* which is a three-minute walk from the classroom.

Since *October Equus* centers around *bigae* races dedicated originally to Mars, it was easy to set up a number of competitive events which could be timed so that all five classes could compete independently of each other over the two days that it takes for them to meet on the new schedule.

When the competition was over, it was decided not to de-tail and behead the off-horse of the fastest team as an offering to Vesta—especially since the off-horse was a much-prized Latin student! Instead, a white vinyl horse head was made which would serve as the fought-over prize of the days' events. The class winning the majority of the various *bigae* events would win the head and have the honor of signing their names on it for all to see as it hangs in the classroom *ad aeternum*.

The following categories of *bigae* races were run:

- I. TRES PUERI: Two male runners pull a male *auriga* around the entire course.
- II. TRES PUELLAE: Two female runners pull a female *auriga* around the entire course.
- III. QUINQUE PUERI: A male *auriga* is pulled to the turn-around point on the course by two male runners who hand the chariot off to two exchange male runners.
- IV. QUINQUE PUELLAE: A female *auriga* is pulled to the turn-around point on the course by two female runners who hand the chariot off to two exchange female runners.
- V. HERMAPHRODITIC EXCHANGE/AURIGA FEMINEA: A female *auriga* is pulled to the turn-around point on the course by one male and one female runner who hand the chariot off to another male and female runner.
- VI. HERMAPHRODITIC EXCHANGE/AURIGA VIRILIS: A male *auriga* is pulled to the turn-around point on the course by one male and one female runner who hand the chariot off to another male and female runner.

There are many more *FERIAE ROMANAE* which remain to be celebrated. Classes which haven't considered expanding their repertoire of festivals beyond *Saturnalia* should consider doing so—it's cultural, it's educational, and it's fun!





Rome Military Life:**Daily Life**

By Stephen A. Stertz, Ph.D.  
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 York College, CUNY, Jamaica, N.Y.

When soldiers were not actually fighting, they were constantly kept in readiness, and out of trouble, through various forms of practice and maneuvers. The soldiers slept in a barracks, or more frequently, in tents, awakening usually long before dawn. They carried with them on the march, in the Republic and early Empire, three days' worth of food as well as a substantial number of tools for building permanent camps and roads. Eight-man sections sharing tents (*contubernia*) were supplied with mules to carry additional equipment including, when necessary, a millstone for grinding grain.

Soldiers, as was customary in the ancient Mediterranean world, went without breakfast, eating when and where they could. Training with shields against fixed stakes, or target-practice with spears or bows, followed; running, jumping, and cutting down trees were another form of practice. Three times a month soldiers had to go on long marches, at least in the early stages of their military careers. There might also be the construction of the elaborate Roman roads, bridges, and aqueducts.

When it was finally time to eat, the soldiers baked ground wheat mixed with water over hot stones; on campaigns when there was no time to bake, hard biscuits were substituted. Soup, lard, or vegetables were added when available. Occasionally there was salted meat, most commonly pork. Birds were hunted when time permitted.

In the evening, soldiers on the march, had to go through the elaborate procedure of building a fortified camp, in the form of a small walled city, with streets crossing one another, and specific quarters for each unit.

The normal round of daily life was varied by payments of salary several times per year, by speeches on important holidays and other occasions (under the Empire the speech in praise of the Emperor on his birthday was of major significance), and by elaborate parades and maneuvers. On certain occasions soldiers ritually re-enacted battles from the Trojan War, wearing masks representing Greeks and Trojans. This practice was particularly widespread among some of the auxiliary units.

Religious ceremonies and sacrifices were frequent, and soldiers, in their meager free time, spent time in private devotions; the Oriental religion of Mithraism became particularly widespread under the Empire. After the time of Constantine, Christian ceremonies took the place of pagan practices.

In their free time soldiers gambled and became friendly with local women. Although soldiers could not officially marry, any male children they fathered could become citizens by joining the legion when they came of age.

The Architecture of Greece and Rome**V. Early Roman Architecture:  
An Auspicious Start**

By James Ford, Milford, Pennsylvania

The earliest Roman temple architecture seems to have been borrowed from the Etruscans who probably came to the northwest coast of Italy from the eastern Mediterranean. This could explain why there is some Greek influence on their own unique style. The other source of Roman architecture was the Greek settlements in southern Italy.

By combining elements of both these cultures, the Romans developed a hybrid style temple which would remain relatively unchanged long after the use of concrete had revolutionized the other areas of Roman architecture.

Like the Etruscans and early Greeks, Romans built their first temples out of wood, but their religious conservatism seems to have encouraged them to retain wooden structures until relatively late in the Republic. The earliest stone buildings date from the end of the

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**Palestrina...Then and Now**

By Frank J. Korn

It is yet another of Italy's ubiquitous hill towns that beckon travelers speeding by on the road below to... "Come up and see me sometime." Tucked high up in the forest-clad Alban Hills, Palestrina hovers over the Roman *campagna*. Its altitude of nearly two thousand feet affords sweeping views as far as the dome of St. Peter's Basilica, twenty five miles away.

**Non-ancient structures rest on the ancient arches which supported the Temple of Fortuna**

Silhouetted against the sky—solemn and suggestive in the sunlight, brooding and mysterious under the high coasting clouds of moonlit night—Palestrina lays claim to a long, rich past. Known as Praeneste in antiquity, the town has roots in mythology. Legend attributes its founding to a descendant of Odysseus.

As early as the eighth century before Christ the mountain settlement had developed into an important Latin center which enjoyed a protracted period of great prosperity. The richness of a necropolis of that era, just beyond Praeneste's cyclopean walls, bears witness to the town's prestige. But alas, by the following century, together with numerous other Latin League cities, Praeneste fell subject to militarily mighty Rome.

The Romans further embellished their lofty new territory. Already in the third century B.C., we have news of a spectacularly impressive sanctuary to *Fortuna Primigenia*, goddess of Fate, often represented as mother and nurse of all other divinities. The immense temple quickly became the seat of a renowned oracle which drew visitors from far and wide, one eagerly consulted by emperors, foreign potentates, and illustrious people of all sorts.

The shrine, huge portions of which are still extant, was a vast symmetrical complex of ramps and porticoes ascending a terraced slope and culminating in a kind of *sanctum sanctorum* of the goddess. Its original splendor can be known from classical sources such as Cicero and Livy. In the late 19th century, Count Sacconi designed Rome's Victor Emmanuel Monument along the harmonious lines of the Temple of *Fortuna Primigenia*.

**Model of the ancient shrine**

While segments of the sanctuary had never vanished from view, no one had any idea of the extent of the edifice until World War II bombings laid bare ancient foundations that stretched way out into the plain, far below the town. This was a rare example of the savagery of war contributing to a better understanding of the past.

During Rome's civil wars of the first century B.C., Praeneste's citizenry allied itself with the forces of Marius, whose victorious foe, Sulla, vindictively destroyed their city. The ruthless dictator, however, spared the holy place and subsequently enlarged and enriched it to appease the deity.

And so Praeneste retained its status as a famous cult center. In time, it also grew as a fashionable warm weather resort for Rome's high society.

Concerning a festival held there in 46 B.C., Cicero wrote: "Meanwhile there are games at Praeneste. Hirtius and his crowd are all there. What dinners!

What merry-making!" (*Ludi interea Praeneste. Ibi Hirtius et isti omnes. Quae cenae. Quae deliciae.*)

Juvenal mentions a certain Cretonius, an ambitious builder who erected sumptuous estates up in the Praenestine hills. (*Aedificiorum erat Cretonius... Praenestinis in montibus alta culmina villarum, parabat.*) Horace writes of the locale's cool and healthy air: "...*frigidum Praeneste.*" The emperors Augustus and Hadrian bought land there too.

With the triumph of Christianity, in the age of Constantine, the town and its sanctuary fell into abandonment and decay. By the early fifth century, destitute people in the area began to make themselves at home in the crumbling ruins. Before that century was out, the Christian community there had grown sizeable enough to raise a fine cathedral, directly over the remains of a temple to Juno.

The congregation gave to the cathedral the name of Saint Agapitus (a local teenage martyr of the third century.) They then began to call their born-again town *Palestrina*. In the eleventh century a stately Romanesque bell tower was added. Three gates with battlements which guarded the approaches to this medieval town still stand.

At the height of the Renaissance, the powerful Barberini family built their country estate in *Palestrina*. The palace now houses the *Museo Nazionale Archeologico Praenestino*, which contains artifacts that provide a rather nice idea of life back in old Praeneste.

In the sixteenth century the gifted home-grown composer Giovanni Pierluigi da Palestrina put the town "on the map" again with his widely acclaimed liturgical music. He was much honored by church authorities and named choirmaster of St. Peter's Basilica in the Vatican.

After the devastation of Allied bombardments in 1943, the town was rebuilt and restored to its former loveliness. Today *Palestrina's* cordial residents—and pure air—again attract visitors from Rome, along with in-the-know tourists, to this eagle's nest vantage point. One must, however, be prepared for some arduous trekking, for many of *Palestrina's* streets are steep—indeed a few almost vertical, and some even stepped. Among these is the *Via Thomas Mann* named for the German writer who summered there in 1897.

Community life today largely unfolds in the main square, *Piazza della Liberazione*. The nearby *Piazza Santa Maria degli Angeli*—on the very site of the ancient forum—is also a popular venue for the traditional morning *espresso*, the afternoon *aperitivo*, and the evening *passaggiata* (stroll). This square features a monument honoring Pier Luigi da Palestrina and bearing this inscription: "The Prince of Music."

*Palestrina* only has a handful of modest hotels and restaurants, but the hospitality and the cuisine at these are surely four-star.

To reach this mountain top-delight one still motors out the same consular road traveled by the Romans of long ago, the *Via Praenestina*, which leaves the Eternal City through the *Porta Maggiore*. The excursion always proves well worth the while, for *Palestrina*, and its forbear Praeneste, never, but never, disappoint.

Issue 213, IAN A.D.

## Latium Inquisitio

Nero: Our  
"Man of the Year"!!

Nero "enters" contests, and "wins" 5,000 prizes!!

He claims to write better than Horace!!

You Vote! Is Virgil's "Aeneid," or Nero's "Ode to Nero" better?!

See Nero this weekend in the Roman Actors Guild Contest! Ticket Info.

Roman and Greek Clothing:**Hats and Hairdressing**

By Stephen A. Stertz, Ph.D., Manhattan College, Riverdale, N.Y., York College, CUNY, Jamaica, N.Y.

The earliest Romans wore their hair and beards long; barbers are said to have been introduced from Sicily in about 300 B.C. Scipio Africanus the younger, according to tradition, was the first Roman to shave regularly. The famous hero of early times, Cincinnatus, however, has a name which may mean "man with artificially waved or curled hair." Romans were afterward clean-shaven until the time of Hadrian who wore a beard, following Greek custom, to signify his philosophical leanings. Under Constantine shaving came back into fashion; in late Rome some fashionable men wore barbarian-style long moustaches. One third-century emperor is said to have worn a blond wig.



Three different styles of Pilei

Romans seldom wore hats. When necessary, they covered their heads with part of the toga or cloak. The *pileus*, sometimes called the Phrygian cap, a close-fitting brimless

cap, was worn by sailors, artisans, and freedmen; on the occasion of the *Saturnalia* only, it was worn by the general public. The *petasus*, a broad round-brimmed felt hat, probably of Greek



Traveller wearing a petasus



Gladiator's helmet

origin, was worn by travelers and by theater spectators as a protection against the sun. There were also military and gladiators' helmets, made of either metal or leather or both and differing in form.

Wreaths of various kinds were worn by those being honored and by emperors, as well as by people attending banquets. Since these wreaths honored the pagan gods, Christians and Jews would never wear them.

During the Republic, women's hairdressing was simple, but great elaboration developed during the empire. Matrons wore pyramidal knots; other women gathered hair at the back of the neck. Later large fringes came into fashion, and still later parallel waves



A sampling of Roman hairdressings

of hair were in vogue. Fillets were sometimes worn as well as hair-combs and occasionally something resembling the later Spanish *mantilla*. In the first century, elaborate wigs, sometimes blonde, came into fashion. By the fourth century of the Christian Era, moralists such as the Christian church fathers attacked what they considered decadent fashions in hairdressing. Nevertheless there is reason to believe that modern-style scissors with two attached blades were not yet known in Roman times. Whether actual dyeing of the hair was known to the Romans is uncertain. Much of our evidence for women's hairstyles under the Empire comes from sculptures of members of the imperial family; sculptors often used the drill to depict curls realistically.

**Chariot Racing Comes Back to Life**

By Audrey Gagel, Latin II, Carmel High School, Carmel, Indiana

Their hearts are pounding as they think of the finish line ahead. There are only two chariots left—those of Marcus and Alexander. Marcus hits Alexander's chariot, but it stays standing. The crowd is roaring. One turn left...now, just 150 feet more.

"And the winner is..."

Back in late B.C. and early A.D. Rome, chariot races were a very popular sport. The Romans loved chariot racing for the same reason Americans love football, or the people in Mexico and Spain love bullfights—for the excitement and thrill they received from the skills and risks being watched.

The four-horse chariots (*quadrigae*) were raced on a course called a *circus*. Chariots could wreck at any time. The close turns around the *metae* made the corners difficult and exciting. When chariot wheels hit the *meta* too hard or became entangled with the wheels of other chariots, when horses stumbled, when drivers (*aurigae*) lost their footing and fell from their chariots,

death could be instantaneous. Because the drivers tied the reins of the horses to their waists to allow them to use both hands to handle the whip and hang on to the chariot, they also wore a small knife around their waist to cut themselves free in a wreck so they wouldn't be dragged to death by their own horses.

The largest and most famous race track in Rome was the Circus Maximus. It could hold up to 200,000 spectators. It was located between the Palatine and the Aventine Hills. The distance of the race was usually 2.7 miles on the sand-covered track.

Just as it is today at race tracks, betting was heavy. There are reports that horses were drugged, charioteers were bribed or even poisoned, and magicians were paid to cast spells on the horses of rival teams. The teams were known by their colors, such as the Reds, the Whites, the Blues and the Greens.

The most famous charioteer of the ancient Roman world was Diocles who raced for Team Red. He is said to have retired in A.D. 146 at the age of 42 after a 24 year career. He competed in an average of 177 races per year. His career wins totaled 1,462 and he won more than two and a half million dollars.

A charioteer wore protective clothing which included leather waist protection, leg protectors, shoulder pads and a helmet. Some researchers believe that Roman chariots were pulled by draft horses, thoroughbreds or quarterhorses, but modern-day Roman-style charioteers are convinced that smaller horses were used.

It was not as easy to guide Roman horses as modern day horses because the design of the horse's bit had not yet been perfected.

And now, back to the race: "And the winner is...Alexander by a nose!" The crowd stands and cheers wildly. What a race!

The Architecture of Greece and Rome**V. Early Roman Architecture: An Auspicious Start**

By James Ford, Milford, Pennsylvania  
(Continued a Pagina Tertia)

3rd century BCE and are noteworthy for their combination of Etruscan and Greek elements to fit Roman religious purposes.

The Roman architect Vitruvius describes Etruscan (which he calls "Tuscan") temple architecture as one which uses a distinct façade to mark its entrance and gives little emphasis to the rear and sides of the building. The temple is built on a podium which is considerably higher than the foundation of Greek temples, and access to the sanctuary is achieved by climbing a long set of stairs. A Tuscan temple was also carefully oriented so that it provided a view of a particular portion of the sky (*templum*) where an *augur* could read the flight of birds. The Roman reliance on augury was a practice also borrowed from the Etruscans.

The Greek settlements of southern Italy also provided good models for Roman architecture. The Greek *Megaron* (a large private hall) was frequently copied by the Romans as was the Corinthian Order as used on Greek temples. Romans liked to use Corinthian columns and a Corinthian entablature on the elevated façades of their modified "Tuscan" temples.



Greek temple with just three steps leading up to the cella at Paestum in southern Italy

This combination of architectural elements gave this Roman adaptation a very distinctive character which can best be seen on the *Maison Carrée* at Nîmes, France. Although this temple dates from the early Roman Empire, Roman religious conservatism makes it a good example of an ordinary temple of the Republican period of Roman architecture. It has a deep porch supported by Corinthian columns which extend along the sides and rear of the structure in the form of engaged columns (i.e., columns built into a wall). The entablature resting on the columns and the walls of the main room of the temple (called the *cella*) is decorated with a continuous relief carving called the *frize*.



The Maison Carrée in Nîmes, France

This temple, the French name of which means simply "Square House," was originally dedicated to the two popular and well-loved grandsons of Augustus, Gaius and Lucius Caesar.





Cara Matrona,

Fabatus the Censor is at it again. He sits on the corner outside the *Thermae Stabianae* and says stuff to every *matrona*, *domina*, *puella*, *ancilla*, *verna* or *serva* who walks by. It is really annoying. I asked my *frater* to go with one of his friends and sit across the street from Fabatus and try to figure out what the *senex* is saying. I figured that if he were really saying vulgar things to us, I could have my *pater* turn him in to the *Præfectus Vigilum*.

Well, my *frater* and his *amicus* did their job, but I'm still not sure what old Fabatus means by his mutterings. I'm hoping that you will be able to help. Just maybe, we'll be able to get this annoying *senex* off the street.

My *frater* says that Fabatus the Censor either mutters *vendequum* or *tradequum* to every girl or woman that walks by.

*Matrona*, what is Fabatus talking about? Is he just babbling nonsense or is he intending something really vulgar and offensive? Please reply as quickly as possible. Whenever I leave my house with my *amicae* or my *verna*, it's necessary for us to pass by the *Thermae Stabianae*, and, if possible, I'd like to have the *senex* removed.

Pinaria  
Quae Male Se Habet  
Pompeii

Care Pinaria,

From what you have said in your letter, it's obvious that the *senex* sitting on the corner is a little *non compos mentis*. I have no doubt that the Fabatus you are referring to was, at one time, a Censor. This would flow logically from what your *frater* told you he was saying.

One of a Censor's duties is to perform the quinquennial review of the *equites*. This review is technically called the *recognitio*. In the process of the review the Censors review all of the *equites* of each *tribus* as each man parades by leading his horse behind him. During this parade, those *equites* who are eligible for retirement or who qualify for honorable discharge because of injury or physical incapacitation, are dismissed from service with honor.

Those *equites* who are judged worthy to continue serving are given the order *traduc equum* by one of the Censors as they pass on parade. The order means that the *equus* may continue to lead his horse in the parade and may remain in service with the other *equites* of his *tribus*. This is probably the phrase that your *frater* reported to you as *tradequum*.

When the Censors come across an *equus* who is no longer fit for service (and usually the list of these men was reported by their officers to the Censors before the parade started), one of them would issue the order *vende equum* which means "sell your horse" — because you may not serve as a member of the *equites* any longer. This is probably the phrase that your *frater* heard as *vendequum*.

This ability that Censors have to make or break the career of an *equus* is very awesome, and no doubt it left a very powerful impression on the now-incapacitated mind of poor old Fabatus.

Unfortunately, I believe that the *senex* knows full well that he is no longer judging *equites* as they pass in review. He seems to be using the phrases as some sort of a rating system to make comments on every *matrona*, *domina*, *puella*, *ancilla*, *verna* or *serva* who walks by. The ones with whom he is pleased seem to be getting the positive command *traduc equum*, and the ones who displease him for whatever reason he condemns with the uncomplimentary *vende equum*.

## Ancient Technology

### Mensura

By Arthur C. Nunes, Jr.

As a Roman, how would you measure long distances? One way was to pace off the distance. The "pace" or *passus*, related to the verb *pando* meaning "stretch out," consisted of 5 Roman feet, *pedes*, a little shorter than (0.97x) our foot. You will notice that the 4 foot 10 inch *passus* was about twice the length of a single stride, about right for the distance covered between "left" and "left" in a "left-right-left" marching sequence. Our mile (5280 feet) came from the Roman *mille* (4860 feet), short for *mille passus*, a thousand paces.

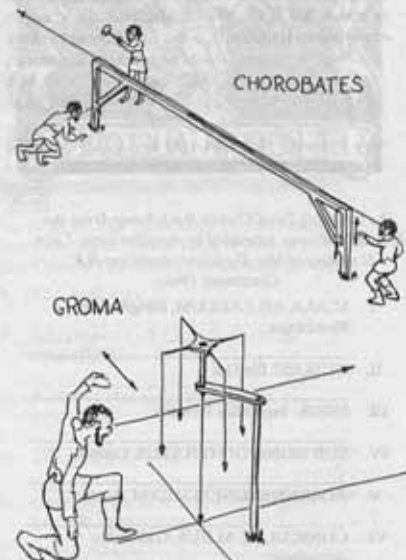
Milestones placed along a road marked the distances from important centers, for example *CXIX ROMA*, "119 (miles) from Rome," or (pardon the spelling) *HINC SUNT NOUCERIAM MEILIA LI*, "From here it is 51 miles to Nuceria." If each *passus* took about 0.8 seconds, then troops could cover 20 of our miles in 5 hours. Good roads with known milestones made troop movements into precision operations.

Miles didn't have to be actually paced off. An *odometes*, "road measurer," was available. Along the road ran a wheel connected to worm gears which gradually turned a pointer indicating the mileage.

To lay out a camp or a town *mensores*, ("measurers," i.e. surveyors), sometimes called *gromatici* from their use of the *groma*, were called in. The *groma* (perhaps a corruption of the Greek word *gnomon*, "indicator") was used to lay out right angles. It had four plumb lines (lines with weights to make them hang straight down towards the earth) attached to the ends of a "star" (*stella*) of four equal arms set exactly 90° apart.

The center (*umbilicus soli*) of the star was positioned over a marker point. This was done by lining up opposing pairs of plumb lines with a fifth plumb line exactly over the marker. Then, by sighting along a given line through one pair of plumb lines, the other pair of plumb lines provided a sight at right angles to the line. An assistant was directed by hand signals to line up a rod with the plumb lines of the *groma*, and a stake was driven in the ground to mark the new line of sight.

For levelling the *chorobates* (presumably from the Greek *chora*, "position," and *baino*, "walk," and referring to holding a level position) was used. It was a beam about 20 feet long. Plumb lines lined up against



water in a trough cut along the top of the beam might make a better level. A sighting was made along the top of the *chorobates* at a rod held by a co-worker. The co-worker was told where the level point was so he could mark the point on a stake.

*Ecce!* It was with simple tools that Rome left her legacy of roads and monuments. A little technology went a long way.

### Further Reading

Macauley, David. *City: A Story of Roman Planning and Construction*. Houghton Mifflin Company: Boston 1974. (There is also a video *Roman City* hosted by David Macauley: PBS Home Video.)

Usher, Abbot Payson. *A History of Mechanical Inventions*. Beacon Press: Boston 1954 pp 146-149.

Vitruvius. *The Ten Books of Architecture* (Translated by M.H. Morgan). Dover Publications, Inc. 1960 pp 301-303, 242-243.

### The Zodiac (Continued a Pagina Prima)

the "science" of *Astrologia* (Astrology), and not only "for entertainment purposes."

Since different connect-the-dot figures can be observed among the stars at different times of the year, those who studied *Astrologia* believed that all those born during the time of those figures shared certain destinies and personality traits.

Modern day Astrologers still identify the same twelve different connect-the-dot figures which could be seen among the stars by the ancients. To discuss a person's destiny or personality, an Astrologer considers the sign of the zodiac which was visible when the person was born and the relationships of the sun, the moon and the planets. This "look" at the layout of the sky is called a *horoscopia* or horoscope. Literally, the word means "to look at the hours."

Maggie Sherer of Milwaukee, Wisconsin, writes that a horoscope is a chart that supposedly reveals a person's character or future. The chart shows the position of

the earth, planets and stars at a certain time. Astrologers believe that the position of these heavenly bodies can influence human lives. They draw an individual's horoscope and explain its meaning. While most astronomers say there is no scientific basis for a belief in horoscopes, many people still have an interest in them — initially just for fun. When, however, people begin to read things in their just-for-fun horoscopes that they agree with (e.g. Libras are intelligent and thoughtful and very good at patching up quarrels between people), they frequently become believers in Astrology and begin to rely on these readings to make day-to-day decisions.

Others, of course, use horoscopes only for entertainment purposes, as all the legal disclaimers advise.

I would say that Fabatus the Censor is just a harmless *senex*. Out of respect for his former service — even though he is now *non compos mentis* — you really ought to avoid him and ignore his mutterings. If he really bothers you all that much, I'm sure that you and your *amicae* or your *verna* can find alternate routes to get where you are going, even if it means going a few *insulae* out of the way. Besides, out of respect for your *familia* and yourself, you really should not be on the street all that much anyway. I'm sure there are plenty of other things that you can be doing at home under the guidance of your *mater*.

Remember, a *puella urbana*, above all else, should be respectful of her family, of herself and of her elders, even if they appear to be *non compos mentis*.





S-28

The following list of Classic Rock Songs from the 60's and 70's was submitted by Aemilius Sieja, Latin II student of Mrs. Davidson, Anderson H.S., Cincinnati, Ohio

- I. SCALA AD CAELUM, Dirigibulum Plumbeum
- II. QUIS ES? Ille Qui
- III. IGNIS, Iacobulus Hendrix
- IV. SUB SIGNO DIRO NATUS, Cremus
- V. ACCENDE IGNE MEAM, Ianuae
- VI. CUNICULUS ALBUS, Gafridides Acroplanus
- VII. HERI, Scarabei
- VIII. INDUC ID NIGRO, Saxa Volventia
- IX. IMAGINARE! Iohannes Lemmoniensis
- X. CORDIS MEI PARS, Ianis Ioplus

## LOOKING INTO THE PAST S-29

Submitted by last year's Latin II class of Nancy Mazur, Marion L. Steele High School, Amherst, Ohio

Find the Latin words in the puzzle for the following English words.

- FOURTH
- GRANDSON
- NUMA POMILIUS
- AVENTINE
- ANCUS
- HARBOR
- KING
- ROME
- OSTIA
- MARTIUS
- RELIGION
- PEACE
- TIBER RIVER
- LATINS
- WOODEN BRIDGE
- TWENTY-FOUR

VTAETWFGYALEGCASDYFQXPXY  
 ISQMGQAMKWHNLPONPILIUS  
 GFCYOMRUDEFLIINPHHKQYN  
 ITKEERHVNLLXWBYTTGQJKQDN  
 NIJHIALFWJYXGEMHQARTUS  
 TMRRELIGIOELXJQEAARQAT  
 IEASAIGLCUPGEJIKNVMTBOD  
 QRTBINNJERARZEXCVYASCOZ  
 UFICTIEJFIRHCBUVBVRJGJE  
 ALIESTUESNTOYSUEKSTXGDF  
 TUSLOASKJHUNWJHIKNTIORUK  
 THJPSLFFRRSOTSVYQPKUPNEY  
 UEFQZOCSEBNEPOSTIVASNSTD  
 ONCQKENWCFELIOCLQBKVBNF  
 REOWFBSENEVLFEERECRACWSVB

## Trojan War Matching S-30

Submitted by Meghan Selinger and Annie Accomando, Latin students of Mrs. Erb, The Williams School, New London, Connecticut.

Match the Trojan war characters with their descriptions.

- |               |                                |
|---------------|--------------------------------|
| 1. Helen      | a. Warns Trojans               |
| 2. Ulysses    | b. Killed by Paris             |
| 3. Telemachus | c. Mother of Achilles          |
| 4. Penelope   | d. Queen of Troy               |
| 5. Achilles   | e. Most beautiful mortal woman |
| 6. Patroclus  | f. Goddess of Wisdom           |
| 7. Hecuba     | g. Kills Patroclus             |
| 8. Priam      | h. Ulysses' wife               |
| 9. Paris      | i. Queen of the Gods           |
| 10. Hector    | j. Wisest warrior              |
| 11. Laocoon   | k. Goddess of Love             |
| 12. Aeneas    | l. King of Troy                |
| 13. Thetis    | m. Goddess of Discord          |
| 14. Peleus    | n. Son of Ulysses              |
| 15. Minerva   | o. Marries Thetis              |
| 16. Juno      | p. Steals Helen                |
| 17. Venus     | q. Killed by Hector            |
| 18. Eris      | r. Finds Italy                 |

## A Command of the Language S-31

Submitted by Barbara Dittmer, Advanced Latin student of Mrs. Buehner, Divine Savior Holy Angels High School, Milwaukee, Wisconsin

Match the Latin command with its English equivalent.

- |            |                      |
|------------|----------------------|
| 1. Eat!    | A. I/te              |
| 2. Shout!  | B. Aperite/Aperite   |
| 3. Bring!  | C. Fer/Ferte         |
| 4. Cover!  | D. Ede/Edite         |
| 5. Touch!  | E. Tange/Tangite     |
| 6. Clap!   | F. Clama/Clamate     |
| 7. Go!     | G. Plaudite/Plaudite |
| 8. Drink!  | H. Bibe/Bibite       |
| 9. Open!   | I. Iace/Iacite       |
| 10. Throw! | J. Tege/Tegite       |

## Latin Phrases S-33

By Timothy Wigger, Latin II student of Mr. Darrel Huisken, Covenant Christian H.S., Grand Rapids, Michigan

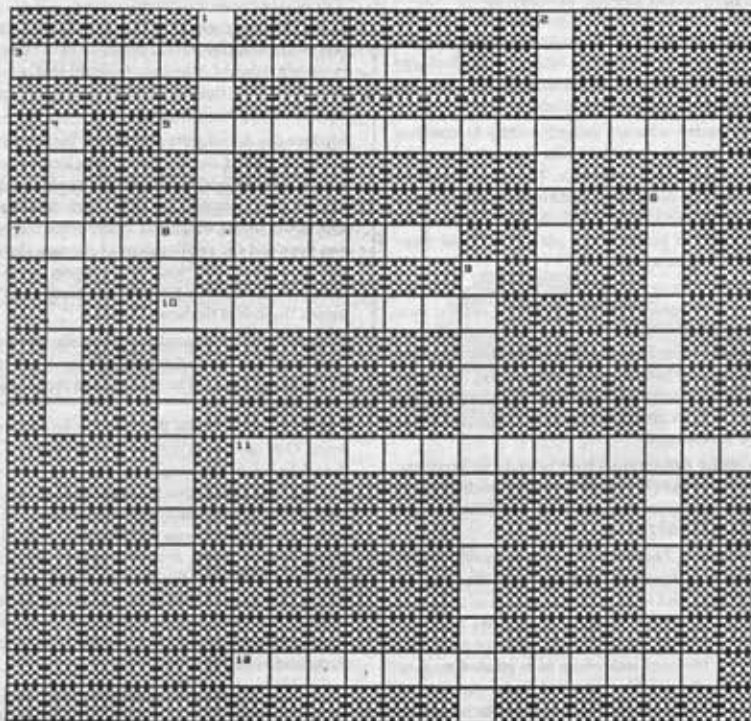
Enter the Correct Latin phrase for each of the following English sayings.

ACROSS

3. Hello, O Fatherland
5. Fortune is blind
7. Work is calling me
10. He loves me not
11. We are true friends
12. Duty calls

DOWN

1. I am a man
2. My fault
4. Fame flies
6. I came, I saw, I conquered
8. Rumor flies
9. Leisure is good



S-32

- I. V DIES LUTETIAE, Daniella Chalybis
- II. ARCA AD FESTUM NATIVITATIS CHRISTI CELEBRANDUM, Ricardus Paulus Evantes
- III. C SENSUS OCCULTI, Amata Sole Colorata
- IV. SILENS NOX, Maria H. Clarcus
- V. FABULAE POLITICE RECTAE DE FERIS, Iacobus Pinna Garner
- VI. MUSICA DE LITORE, Patricus Conroius
- VII. VIRGO AMERICANA, Hovaradus Severus
- VIII. VIA ANTICA, Guillelmus Portae
- IX. SUMMA RERUM MEA...ET UNAM AGO, Helena De Genere
- X. QUID HYAENAE QUOLIBET MODO RIDENT? David Vir Feldus



Mini Lessons in Latin Grammar

The Vexing Verb Simplified  
A Few Basic Verb Characteristics

By Aimee Brown, North Royalton High School

*Salvete, omnes!* If there is still confusion about Latin verbs at this point in the school year, perhaps this simplified, very basic explanation of the Latin verb will help.

First of all, a verb is the word in a sentence or clause that shows what is going on or what simply exists — which it is sometimes also called a linking verb.

Verbs can be identified in Latin because of the personal endings which are used at the end of each one. The first set of these personal endings learned by Latin students is usually: -o, -s, -t, -mus, -tis, -nt.

Once a verb has been located in a sentence or clause, there are three characteristics which need to be identified in order to say what its **Form** is: **Person**, **Number**, and **Tense**.

Basically, **Person** refers to the pronoun or noun used as the subject of the verb, i.e.

first person = I (singular) or we (plural),

second person = you (singular or plural)

third person = he, she, it (singular) or they (plural).

For example, in the sentence "I see two boys in the room," the pronoun "I" means that the verb "see" is in the first person singular.

If the subject "you" is used with a verb, it means the verb is in the second person.

If any of the pronouns "he, she, it" or "they" are used with a verb, it means the verb is in the third person. So, if the sample sentence above were to read "She sees two boys in the room," the verb would be in the third person.

If the third person subject of the verb is not a pronoun, but rather a noun, the verb is still considered to be in the third person. For example, if the sample sentence were to read "Mary sees two boys in the room," the verb "sees" would still be considered to be in the third person, even though the subject is "Mary" and not "She."

The term **Number** when applied to a verb means the same thing as it does when it refers to the **Number** of a noun, i.e. either singular or plural.

**Tense** is a classification or grouping based on the time when the action occurs. For example, an action taking place "now" is said to be taking place in the present tense.

So, to identify the **Form** of the verb in the sentence "Mary sees two boys in the room," the verb would be identified as third person, singular, present tense.

Verb Endings

As was mentioned earlier, verbs can be spotted in Latin because of the personal endings which are used at the end of each one.

Regular action verbs (i.e. not linking verbs) which express actions being done by the subject use the following personal endings for singular subjects: -o (meaning "I"), -s (meaning "you" singular), and -t (meaning "he, she" or "it").

Regular action verbs which express actions being done by the subject use the following personal endings for plural subjects: -mus (meaning "we"), -tis (meaning "you" plural), and -nt (meaning "they").

From these Latin endings it is possible to determine which English pronouns to use as subjects when translating Latin verbs into English. For example, *amo* would mean "I love" while *amant* would mean "they love."

If a noun subject is already stated in a Latin sentence, then that noun should be used as the subject instead of inserting a third person pronoun when translating the Latin verb into English.

For example, when translating the Latin sentence "Maria videt duos pueros in camera," it would be incorrect to translate the sentence as, "Mary she sees two boys in the room."

These are, of course, just a few basic verb characteristics. There are more characteristics such as **Voice** and **Mood**, and **Alternate Endings**, but it is very important to learn these basic characteristics before attempting to learn more about Latin verbs.

It's a "Myth"tery to Me

By Scott Showalter, Latin I student of Kevin Finnigan,  
Fairport H.S., Fairport, New York

ACROSS

1. This beast was in the Labyrinth of Daedalus
4. The bird symbolizing her was the dove
8. Color of Jason's quest
9. Number of Olympians in the Roman pantheon
10. Mars' Greek name
11. Proserpina's mother
13. The bird symbolizing Minerva
17. Twin sister of Apollo
19. Roman god of the sea
20. Three women who entertained the gods with Apollo's aid
21. The river the dead must cross
22. Roman king of the gods
23. This berry is red because of Pyramus and Thisbe

DOWN

2. Son of Daedalus
3. Best mortal musician
4. Hestia's Roman name
5. This wizardess tried to seduce Odysseus
6. Greek god of the Underworld whose name means "wealth"
7. Neptune was the god of \_\_\_\_\_
8. Medusa was one of these
12. The festival named after Saturn
14. Spirits of the wicked dead
15. Decided one's life with string
16. Roman Pan
18. Possessed winged sandals
22. God with two faces



J-20

This list of the Top Ten Movies Of All Time was submitted by Sarah Greene, Latin IV student of Sue Miller, Catholic Central H. S., Grand Rapids, Mich.

X. STA MECUM

IX. ERITHACI CUCULLUS: FURUM REGULUS

VIII. POETARUM MORTUORUM SOCIETAS

VII. MUSICAE SONUS

VI. OMNIA FAUSTA TIBI SINT HODIE MANE, VIETNAME

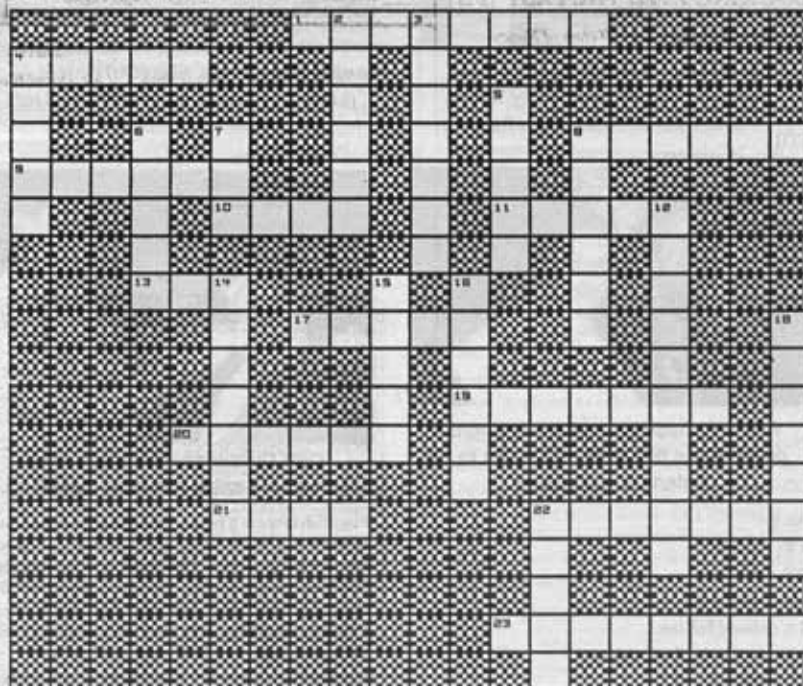
V. MAGUS APUD OZ

IV. TORMENTARIUS SUMMUS

III. SILVIUS GUMPUS

II. EXTRA TERRESTRIS

I. BELLA STELLARUM



Mixed Fruit

J-21

Submitted by Lida Cunningham, Anidra Dyress, and Amy Mayer, students of Teresa Casey, Montgomery Academy, Montgomery, Alabama.

Unscramble the fruits and their colors, then match the fruit with its color.

1. MUMAL \_\_\_\_\_
2. MUMAL \_\_\_\_\_
3. ERAUATNMUI: \_\_\_\_\_
4. ERANAI \_\_\_\_\_
5. VAU \_\_\_\_\_



- A. RRBEU \_\_\_\_\_
- B. LAMMUTUUMAAUNR \_\_\_\_\_
- C. VFUSAL \_\_\_\_\_
- D. URUPARP \_\_\_\_\_



# COQUAMUS ROMANE



Welcome to "Let's Cook Like the Romans!"

Taking its cue from the growing fascination of young people with Interactive Television and Videos, the Pompeiana NEWSLETTER is sponsoring this Interactive Cooking Column for the 1995-1996 school year.

Each month this column features an authentic Roman recipe which our readers have been invited to prepare. Hopefully, all readers will be encouraged to try Roman recipes once they see how much fun other students have had recreating this aspect of Roman culture.

Compositio Romana  
ex libro DE RE COQUINARIA  
Scripta a Marco Gavio Apicio

## Spiced Seafood Dumplings

Prepared by Latin students of Dottie Willis, Waggener Traditional H.S., Louisville, Kentucky

### I. Ad Mercatum



(L-R) Mary Kristofect, Arin Cox, Anthony Carpio and Ricky Miller savor the aroma of raw fish.

### III. In Triclinio



Adam Schepman and Katie English present the fish dish and leeks to be eaten for *Ientaculum*.

#### Recipe:

- 1 lb. fish fillets
- 2 T. olive oil
- 1/4 c. white wine
- 1 c. reduced fish stock
- 2 heads of leeks, finely chopped
- 1 t. coriander
- 1/2 c. flour
- 1/4 c. fish stock
- dash of ground pepper
- 1/2 t. celery seed (or lovage)
- 1/2 t. oregano
- (flour)

### II. In Culina



(L-R) Jay Doucette, Katie English, Adam Schepman, Mary Kristofect and (seated) Karen Daniel flake and mix the cooked fish.

### IV. Ad Cenam



Critt Cunningham serves Tera Reardon a spicy seafood dumpling.

Place fish fillets in a pot and poach lightly in a mixture of olive oil, white wine, and reduced fish stock. Remove the fish, reserve the liquid, and flake the fish. Mix with chopped leeks, coriander, flour and fish stock, if needed. Shape into small balls of forcemeat. Put the fish dumplings into a buttered casserole, cover, and cook gently in a 325° F oven for 20 minutes.

Meanwhile, in a mortar, grind pepper, celery seed (or lovage), and oregano. Combine with liquid from the pan of cooked fish. Pour over the dumplings. Cook for a further 10 minutes, and then, if you wish, thicken the liquid with flour. Serve with a sprinkling of pepper.

(THE ROMAN COOKERY OF APICIUS, p. 87. © 1984, John Edwards. Recipe reproduced with permission of the publishers, Hartley & Marks, Inc.)

## The Fun We Had On The Poseidon Adventure

Clad in togas rather than aprons, our entire first period Latin class prepared Spiced Seafood Dumplings. Like all Gaul, we were divided into three parts or co-operative teams with each member assigned a culinary chore. There were leek dicers, spice measurers, fish poachers, dumpling rollers and sauce chefs.

Although each group's final product looked very different, the spicy (but smelly) little fishballs all tasted the same — DELICIOUS! We washed our hands many times before that leek/fish aroma disappeared, but memories of our great Roman cooking adventure will last as long as Latin.

## Roman and Greek Mythology

### Nothing Without Theseus

By Gale A. Dietz, M.A., M.Ed.  
Tyronne, Pennsylvania

Theseus is the great national hero of Athens, a king famous for his youthful exploits, or six labors as they were called, evoking the twelve labors of Hercules. Theseus grew up not knowing his father. As a youth he was sent to Aegeus, King of Athens, not knowing he was about to meet his father. (Some threads of the legend claim that this Aegeus was in fact Lord Poseidon.) Theseus, being full of the enthusiasm of youth, chose to go the overland route to find his father, thereby exposing himself to the challenges that awaited him. On this journey he performed his six labors including: killing robbers, bullies and brigands, as well as a monstrous sow who ravaged the local village. In one of his adventures he met a man named Procrustes (his name means the stretcher), who had a hammer, a saw and a bed. Forcing travelers to lie upon the bed, he would cut down to size those who were too long and hammer out those who were too short. Needless to say he was forced to taste his own medicine at the hands of Theseus.

When he finally arrived at Athens he had to confront his father's wife Medea, whose son Medus was to inherit the throne. She planned to poison Theseus to save her son's fortune. Aegeus agreed to assist since at that time he did not recognize this son. Theseus liked to carve his meat with the sword that was left with him as a baby, by his real father. When Aegeus recognized the sword and knew his son, he dashed the cup of poisoned wine from Theseus' hand and accepted him as his heir.



The most notable of our hero's great adventures was the killing of the Minotaur. Once a year Athens was forced to send seven maidens and seven youths to Crete as tribute. They would be shut up in the Labyrinth and devoured by a monster that was half man and half bull, the Minotaur. Theseus volunteered to go. While on the island, he slew the Minotaur and found his way out of the Labyrinth by using a ball of golden thread. (It was presented to him by the beautiful Ariadne.) Theseus returned to Crete with his companions and his new-found love.

He had arranged with his father to change the black sail of the death ship to a white one as a sign that he was returning safely. He forgot to do this. As Aegeus saw the black ship approach he threw himself from a cliff into the sea. Ever after this body of water bears his name, the Aegean Sea.

Theseus' adventures did not stop when he became the King of Athens. He was generous to a fault and a loyal friend. He provided refuge to Oedipus when he went into exile. In the Greek tragedy, *The Suppliant Women*, by Euripides, he supports the grief stricken mothers of the Seven against Thebes, and he attacks King Creon and Thebes to retrieve the dead bodies of the Argives and return them to their families for proper burial.

Stories of late literature demonstrate our impression of him as a noble king. Even medieval literature, such as Shakespeare's *Midsummer Night's Dream* and Chaucer's *Canterbury Tales*, speaks of his wisdom, his sense of protecting women, children and the weak. It might be argued that Theseus was the very model of the true knight, perhaps even influencing the development of knighthood as an ideal!

Roman and Greek Legends**Heroinae: Some Great Ladies of  
Roman Legend**

By Michael A. Dimitri

In a recent poll *milis liberorum Romanorum* were asked, "Who is the greatest hero?" Their choices are profiled in this new series on legends of the Roman World.

While each of the heroic profiles thus far has been male, many *feminae Romanae* were also nominated by our *liberi*. Typically, the men are more visible in our society, and the women have a tendency to be overlooked though certainly not forgotten. It is my intention, then, to mention these ladies with a brief description in the hope it will be enough to inspire further research and imitation by our *puellae*.

It is often said that the art of the Romans is peace, and no one in our history has shown this art more clearly than the Sabine women. When Romulus founded Rome, it was inhabited entirely by men. Because his city welcomed anyone within its walls, locals perceived it as a city of outlaws. Romulus was desperate to provide wives for his citizens so that Rome would continue as a city. He invited the Sabines to a festival at which the Romans seized Sabine women for wives. When their fathers and brothers returned to Rome armed, the Sabine women persuaded them not to attack. Romulus suggested the two peoples combine into one. Romulus shared the rule with the Sabine king Titus Tatius until the latter's death. The Sabine women, therefore, saved Rome from extinction and showed the Romans that there is strength in peace.

Next, Cornelia, daughter of P. Cornelius Scipio Africanus and wife of Tiberius Sempronius Gracchus, deserves our admiration. At each stage of her life, she provides an example of what a Roman girl should strive for and later in life distinguished herself as an advocate of peace and Republican virtues. She was well-educated and bore her husband twelve children only three of whom survived; Sempronius, Tiberius and Gaius. These were her "jewels" and each was taught by her to love the Roman Republic above their own personal interests. When she was widowed, she remained loyal to her husband—even turning down a marriage proposal by Ptolemy VIII! Throughout the rest of her life, Cornelia guided her sons as they attempted their reforms. The letters she wrote them were published and admired for their style, even by Cicero. She is credited with preventing her sons from taking part in the violence she seemed to foresee would become part of Roman politics. Cornelia, therefore, represents the ideal *matrona Romana*.

**Livia Drusilla**

The final heroine chose by our *liberi* is probably the most famous, Livia Drusilla. Born in 58 B.C. to Marcus Livius Drusus Claudianus and his wife Alfidia, Livia was considered the second most beautiful woman of the Roman World (Cleopatra was first). Her life, like Cornelia's, follows the ideal path that every Roman girl's should follow. Around the age of fifteen, Livia married Tiberius Claudius Nero and soon bore him two fine sons: Tiberius and Drusus. In 39 B.C., her husband divorced her so that she could marry Gaius Julius Caesar Octavianus; her loyalty, intellect, and nobility contributed to his success at becoming Rome's first emperor. Unfortunately, their marriage remained childless although it did last for more than five decades. During Augustus' reign, Livia acted as one of his advisors and, after his death, was adopted into his *gens* as "Julia Augusta." She was further honored when her son Tiberius succeeded Augustus. Her great-grandson Gaius ruled next, followed by her grandson Claudius. Although Tiberius seems to have ignored her—even after her death in 29 A.D.—and some remembered her more as a villain than a saint, Claudius honored her by making her a goddess. Livia Drusilla remains unarguably one of the great *heroinae* of Roman legend.

All of these *feminae Romanae* show that the strength of Rome lies not in war, but in peace; not in selfish ambition, but in the *familia*; not only in the men, but also in the women.

**The Story of Arachne**

Drawing by Rebecca Crowe, Sophomore Latin student of Kevin A. Nolley, Mt. Vernon H.S., Fortville, Indiana



By Michelle Cates, Latin II student of Larry Steele, West Mid High, Norman, Oklahoma

Arachne, a simple country girl who was wonderfully skilled at the loom boasted of her exquisite talent, and therefore set her doom.

Her teacher, Athena, the goddess of wisdom, down to earth she came from her kingdom dressed as an old woman to talk some sense into her.

"Your work is wonderful, a 10 out of 10, but to compare with the gods, are you sure?"

"The goddess can measure her skill against mine, and we will see whose is more fine."

Angrily, Athena threw off her disguise. Arachne smiled ready to rejoice in Athena's demise.

"Vain girl, your wish has come true. Be ready to boil in your own pot of stew!"

Athena wove the most beautiful tapestry picturing the Olympian gods in all their majesty. Arachne's was also beautifully woven, but it was a scene of whose lives?

A scene making fun of Zeus and his wives. In anger Athena tore it shred by shred, and using the shuttle struck Arachne in the head. Arachne felt her head begin to shrink. It felt so small she could barely think.

Her long nimble fingers changed into long spindly legs. A spider was what Arachne had become. Athena believed justice had been done.

The Most Important Historical  
Events of the Ancient World**V. The Rise of Rome and the  
Unification of Italy**

By James Ford, Milford, Pennsylvania

Unlike previous events in this series which were focused on a crucial war or career of a conqueror, the emergence of Roman power, which was to have such far reaching consequences for the western world, can not be linked with a single individual or a single event. Details of the history which preceded the republic are blurred by legend, but when they coincide with archaeological evidence, they reveal certain elements which shaped the Roman character, culture and institutions.

As a small hill-fortress on the Tiber between the more advanced civilizations of Etruria to the north and Magna Graecia to the south, Rome was quite willing to absorb the cultural elements from each which were to her liking. Romans, like their Etruscan neighbors, seem to have accepted Latin, Italic and Greek communities within their society. Although Rome itself remained an independent city, it is clear that several of the early kings of Rome were Etruscan. This suggests a tradition of "horizontal mobility" between Romans and non-Romans, and there is archaeological evidence to support a very early fusion of Sabine and Latin inhabitants of Rome—evidence which lends truth to the Roman historian Livy's epithet for Rome as *Geminata Urbs* ("Twin City"). For quite some time, Roman and Sabine kings took turns ruling the united people, and the Claudian *gens* (including the emperors Tiberius, Claudius and Nero) traced their ancestry back to Sabine Romans.

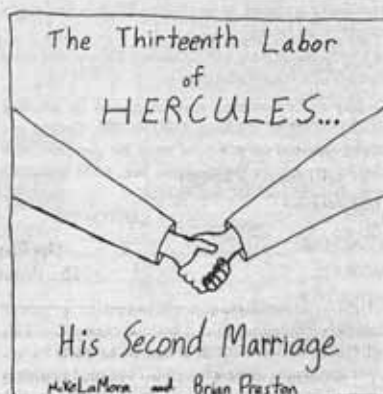
In addition to "horizontal mobility," the early Romans also developed a tradition of "vertical mobility" between the classes. After the last king Tarquinius Superbus was expelled in 509 BCE, the Republic which was formed concentrated all power in the patrician aristocracy. This was soon challenged by the poorer citizens, or *plebs*. In the course of time, their elected representatives, the plebeian tribunes, obtained the right of *intercessio* (Veto Power) over all laws enacted by the patrician senate, and plebeians were granted access to the consulship.

Perhaps most importantly, early Rome developed a well-drilled army of heavy infantry modeled on the Greek hoplites. Security and military power were given such high priority that conquered people were required to supply manpower rather than tribute, and treaties emphasized mutual military aid.

Romans skillfully used the "Carrot on a stick" method to get people to do what they wanted them to. They pursued a policy which extended varying degrees of citizenship and preferred status to non-Romans, and they even went so far as to grant citizenship to freed Roman slaves.

The Romans, of course, knew how to be ruthless as well as generous to achieve their goals. They used brutality and war when betrayed by allies, when faced with revolt or when diplomacy failed. They established colonies throughout Italy which helped Rome gradually assume power over the entire peninsula.

With the defeat of the Greek king Pyrrhus and the surrender of besieged Tarentum in Sicily in 272 BCE, the only remaining threat to Rome in the western Mediterranean was Carthage.





## One Stola Please—Hold the Ruffle!

As Fate would have it, Diana Paulina, that well-known clothier from Pompeii, happened to read Dr. Stephen A. Sterz's article in the December 1995 Pompeiana NEWSLETTER (Pagina Tertia), and she was aghast at the notion that Roman women would ever order a stola that had ruffles along the edge.

She grants, however, that it is an easy mistake to have made since Latin has been around so long that many people no longer know the exact meanings of certain clothier terms. Specifically, Diana Paulina would like everyone to know that she does often make stolas which are decorated on the top and bottom edges with *instillae* (not "instillae" as was erroneously type-set in the article). The word *instillae*, however, was itself incorrectly translated into English during the Middle Ages as a "ruffle." Diana Paulina insists that no self-respecting Roman matron would walk around in a stola with ruffles along its edges.

*Instillae* simply means a "border." But, Diana Paulina cautions, we must realize that these borders were far from simple. While apprentice weavers were employed to weave the cloth from which a stola was made, only master weavers were allowed to weave the border patterns that adorned the edges of quality stolas.

## How Well Did You Read? S-34

1. What modern Italian monument was designed along the lines of the temple at Praeneste?
2. According to Scott Wagner, who defeated the Psycho Cyclops at the O.K. Columns?
3. Which classical hero may have influenced the ideal of Medieval knighthood?
4. What was the purpose of the ancient tool known as a *groma*?
5. Who was Livia Drusilla's first husband?
6. In whose army did the poet Horace serve?
7. From whom did Roman architects get the idea of building their temples on high podiums?
8. What happened when a member of the cavalry was given the order "*traduc equum*" by the Censor during an annual review?
9. On the steps of which basilica in the *Forum Romanum* can game boards be seen?
10. Who was the first Greek scientist to observe that the earth rotated on its axis?

## Gunfight at the O.K. Columns

By Scott Wagner, Latin III student of Mary Ann Pederson, Westside H.S., Omaha, Neb.

Once upon a time, back when the Old West was a good place to live, there was a little town called Old Olympus, where all the little gods and goddesses were happy and didn't have a care in the world. The reason they lived such grand lives was that they had the best sheriff around, Sheriff Hercules.

One day, a strange man rode up from the east. It was Psycho Cyclops! He was the roughest, toughest outlaw known in those parts.

Word got around and soon Sheriff Hercules knew that Psycho was in town. Hercules left his office and went looking for the crazy Cyclops. He finally found him at Cupid's Cantina. He walked in as Psycho was downing his last few shots of wine.

Everyone took cover when Hercules said, "This town ain't big enough for the both of us, Psycho."

Cyclops replied, "I reckon you're right, pardner. And don't call me 'Psycho.'"

"O.K.," Hercules said. "Meet me at the O.K. Columns

when the sundial says *Hora Sexta*—that's High Noon if you can't tell time—and we'll finish this."

Cyclops nodded and downed one last shot of wine. He headed for the door and his shoulders with Hercules, but neither one of them gave any ground.

As the shadow on the sundial neared *Hora Sexta*, the streets were empty except for two huge figures making their way to the O.K. Columns. At exactly *Hora Sexta* both men stood facing each other, each ready with his chosen weapons. Cyclops had a spear and shield, while Hercules stood with only a rock and some rope.

With a gleam in his eye, Hercules said, "It's your move, Psycho!"

All of a sudden Cyclops let out a battle cry and came charging at Hercules. Hercules calmly gripped his rock, threw it, and hit Cyclops right in his eye. Hercules then tied the Cyclops on top of a very large horse.

The last thing anyone ever saw of Psycho Cyclops was the east end of that horse going west over the horizon.

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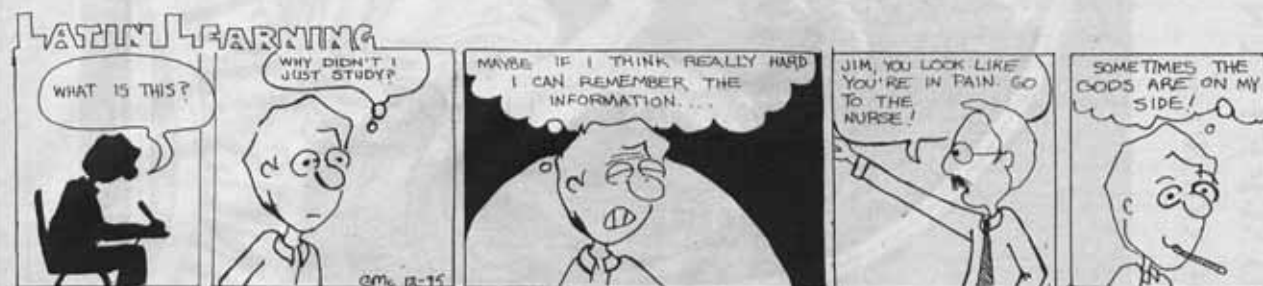
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Dr. B. F. Barcio serves as the Executive Director.

Donna H. Wright serves as Administrative Assistant to the Editor.

### The Pompeiana Newsletter

I.S.S. # 08925941

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## Carmina Optima

- I. STAIRWAY TO HEAVEN, Led Zeppelin
- II. WHO ARE YOU? The Who
- III. FIRE, Jimi Hendrix
- IV. BORN UNDER A BAD SIGN, Cream
- V. LIGHT MY FIRE, The Doors
- VI. WHITE RABBIT, Jefferson Airplane
- VII. YESTERDAY, The Beatles
- VIII. PAINT IT BLACK, The Rolling Stones
- IX. IMAGINE, John Lennon
- X. PIECE OF MY HEART, Janis Joplin

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S-30

1. E
2. J
3. N
4. H
5. B
6. Q
7. D
8. L
9. P
10. G
11. A
12. R
13. C
14. O
15. F
16. I
17. K
18. M

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1. D
2. F
3. C
4. J
5. E
6. G
7. A
8. H
9. B
10. I

## Libri Optimi

- I. FIVE DAYS IN PARIS, Danielle Steel
- II. THE CHRISTMAS BOX, Richard Paul Evans
- III. THE HUNDRED SECRET SENSES, Amy Tan
- IV. SILENT NIGHT, Mary Higgins Clark
- V. POLITICALLY CORRECT HOLIDAY STORIES, Janice Finn Garner
- VI. BEACH MUSIC, Pat Conroy
- VII. MISS AMERICA, Howard Stern
- VIII. THE ROAD AHEAD, Bill Gates
- IX. MY POINT...AND DO I HAVE ONE, Ellen DeGeneres
- X. WHAT ARE HYENAS LAUGHING AT ANYWAY? David Feldman

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S-33



S-34

## How Well Did You Read?

1. The Victor Emmanuel Monument in Rome
2. Sheriff Hercules
3. Theseus
4. It was used to lay out right angles.
5. Tiberius Claudius Nero
6. In the army of Brutus
7. From the Etruscans
8. It meant the member could remain in service.
9. On the steps of the Basilica Julia
10. Aristarchos of Samos

J-19



J-20

## Picturae Moventes

- X. STAND BY ME
- IX. ROBINHOOD: PRINCE OF THIEVES
- VIII. DEAD POETS SOCIETY
- VII. SOUND OF MUSIC
- VI. GOOD MORNING, VIETNAM
- V. WIZARD OF OZ
- IV. TOP GUN
- III. FORREST GUMP
- II. E.T.
- I. STAR WARS

J-21

1. A. malum; ruber
2. B. malum aurantium; malum aurantium
3. C. ariena; flavus
4. D. uva; purpura

## Concerning a United States of Europe

By Francisco Leone. First published in M.A.S., May 1, 1995, p. 19.

For a long time many people have been striving for Europe to become one and indivisible so that all the people can establish a lasting peace among themselves. Very many Europeans favor this proposal, and there is no doubt that it is of primary importance, contrary to the negative opinions we hear from the business world, that all citizens should use one language to best achieve peace and friendship. Before this time other proposals concerning a single language have not been accepted; now, on the other hand, nearly everywhere it is thought that the Latin language is the best one for the European citizens to enjoy a close friendship and become as brothers. For the many languages which we now use in Europe have derived their common origin and background from the Latin language of our ancestors. In our age, however, neo-latin speakers use a Latin language which seems changed only in appearance, but not in substance. For this reason it is easy for neo-latin speakers to reclaim the Latin language of their fathers easily and in high style; the other people of Europe can understand the neo-latin speakers; for in many of their literary societies, learned men pay much attention to Latin.

Moreover, it must be made clear that the ancient language of the Romans is highly thought of everywhere in the world by many men of letters, especially for its ability to express viewpoints and for its precise words and clear statements. Since these things are so, we Europeans can especially proclaim that speaking in Latin is extolled with great praise in a large part of the world. Besides, on behalf of the Latin language, let's help others recall that, after the fall of the Roman Empire, the voice of many writers was

heard for avoiding the power of the great barbarians, who were about to overturn all of Europe; then the Christian religion was wonderfully spread by writers via the Latin language, which was almost able to unite the entire force of the Empire of the Romans.

The same writers, however, used the Latin language with a certain modification for the bulk of the population, but they struggled and took pains so the language of the Romans would not entirely lose beauty of the speech of their fathers. Indeed the Latin writers are still worthy of all praises who were outstanding in the 3rd and 4th centuries A.D. There were many defenders of Christianity who were very skilled at standing up for the Latin language and at spreading the religion of Christ.

More recent writers are compelled to use new words which didn't exist at the time of the Romans; moreover, the words which the Roman fathers have handed down are useful to us.

Indeed it must be firmly hoped for that our offspring will, at a future date, once again repeat that which the poet Gallus Rutillius Numantianus wrote in the 4th century A.D. as he praised the Rome of his fathers: "You made one fatherland from different nations."

Let the things which we have said above be taken to heart and built upon by all who, in their hearts, believe there will be a future for Europe.

Finally, we claim that the use of the Latin language in all of Europe won't hurt anyone for in the administration of the state or in the governing of the city, each person will be able to use his own native language freely.