

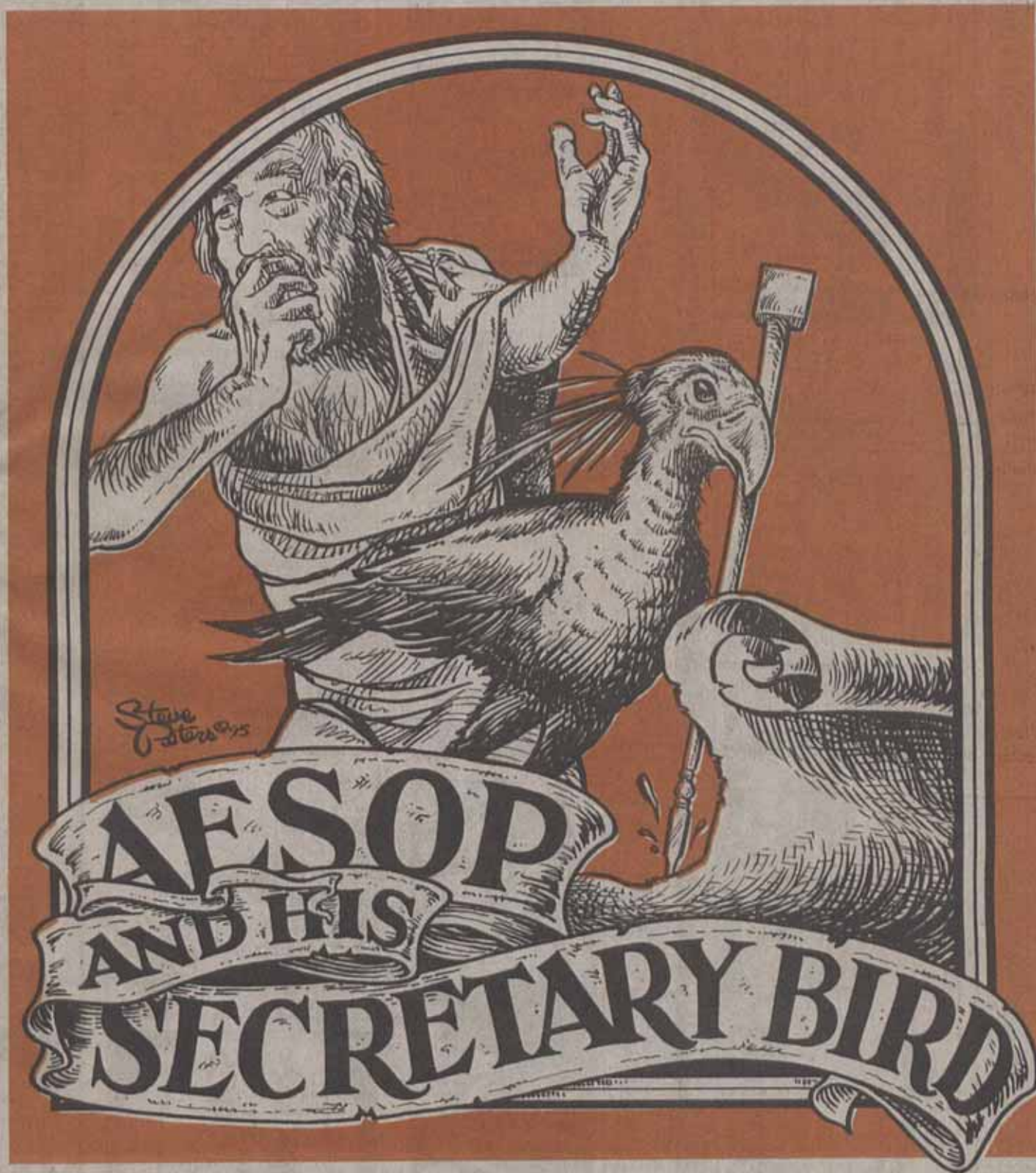
POMPEIIANA



NEWSLETTER

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FEB. A. D. MCMXCVI





# Fabula de Oblectamentis Puerorum

Anglice scripta est a Philippo Barcio; in Latinam a Docto B. F. Barcio reddita est.

XV corporum agmen stabat ante theatri tesserarium. Horum XIV adhuc VIII annos non habebant.

Tutatrix – sola, victa, infirma – magnū cum difficultate ad tesserarium processit et marsuppiū aperuit. “XV tesserar,” inquit, “ad Fabulam de Oblectamentis Puerorum, XIV liberi et una adulta.”

“O di immortales,” cogitavi. “Quam misera tutatrix!” Tesserarius respondit: “LXX nummos, Mea Domina, queso.”

LXX nummi.

Tutatrix nummos per manus tradidit et accepit tesserarum rubrarum longam schedam. Aperiens ianuam liberis, tutatrix dixit illi parva verba quae debuit doctam esse ut numquam diceret apud liberos: “Quis dulcia desiderat?”

Quasi multi nani clamabant ad nanorum matrimonii finem, erat vocum parvarum fanaticus clamor: “Ego desidero!”

Ego ad tesserarium appropinquavi et ab eo tesserar meas petivi: “Il tesserar ad Fabulam de Oblectamentis Puerorum,” inquam, “Il adulti.”

Antea timebam adire ad picturas moventes pueriles spectandas. Antea cogitabam non licendum esse liberis ut adirent ad picturas moventes publice spectandas, praecipue picturas moventes pueriles. Hi liberi solum cachinnant, loquuntur, clamant, se delectant, omnes vexant.

Stultus eram.

Nunc non sum qualis eram. Commutatus sum. Discei Fabula de Oblectamentis Puerorum me commutavit. Nunc unā cum liberis cachinno. Ego clamo et loquor et omnes vexo, et matronis permitto ut mihi dulcia emant. Me iuvare non possum.

Quaeque imago in quaque pede huius picturae moventis (quae durat circa XC partes minutae primae) in machinis computantibus creata est. Hoc antequam nunquam factum est – factum leve quod multorum animos commovet. Haec autem minima causa est cur haec pictura movens spectanda sit.

Multi, etiam senes, Fabula de Oblectamentis Puerorum se delectant. Non solum haec pictura movens in machinis computantibus optime creata est, sed etiam quaeque imago in quaque pede huius picturae moventis optime directa, scripta, acta est. Variarum voces ad personas animatas additae sunt. Haec voces pertinent ad varios histriones in quorum numero sunt Donaldus Rickles, qui agit Magistrum Caput Tuberosum misere amantem, et Iohannes Ratzenberger (olim “Cliff” in televisionis spectaculo cui titulus erat *Clamores*) qui agit porcellum punicum qui est aerarium loquens.

Fabula sic narratur: Bombus Luxannus, puerorum oblectamentum caeleste operum et artificiorum summā scientiā factum (cuius personam Timotheus Allenus agit) contendit cum Ligneo ut optime ametur

a puero. Ligneus (cuius persona a Thomas Hanks agitur) est pupus armentarius quae olim a puero optime amabatur. Puer cum oblectamentis suis habitat in casa quae est prope casam in qua Sid habitat. Sid est puer malus qui oblectament obtruncat et pyromatibus explodit ut ea excreiet.

Nihil aliud dicam de hac pictura moventi ne fabulam totam divulgem. Liberi picturam moventem amaverunt. Ego cam amavi. Sponsa mea cam amavit. Omnes cam amaverunt.

Theatrum discedens, iterum vidi XIV parvos “amicos” meos et eorum tutatricem impavidam. Inusitate ridentes, sicut mali sed laeti lemures, revertebantur ad dulcium tabernam. Ut accidit, Disceus, summā cum sapientiā mercatoriā, non utitur mercatoribus, et in theatris ipsis Fabulae de Oblectamentis Puerorum pupas ipse vendit.

Callidum est, si vere non est subtile. Paene omnes personae in hac pictura moventi sunt pupae vendibiles. Non est malum. Non credo hanc manifestam mercaturam lucrosam mihi insultare. Ulla res bona, similis huic picturae moventi, digna est ut nummorum molem ingentem mereat.

Spectans hanc picturam moventem, noli credere te solum cachinnantem. Disceus quoque cachinnat – “Ad infinitum et praeter,” usque ad tabernas argentarias.

## The Path of the Romans

### Tivoli: A Refreshing Pause

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



Photo by Donna Wright

### One of several pools still maintained at Hadrian's Villa

An excursion to Tivoli (ancient Tibur) is a pleasant retreat from the hectic pace of the city just as much in modern times as it must have been in ancient times. After our morning at the Capitoline museums, we headed over the winding road through hilly countryside. The quiet ruins of Hadrian's villa were a welcome sight under the intense Italian summer sun. The size alone of Hadrian's villa is impressive, but the calm and soothing atmosphere must have been a treat for a busy world traveler such as the emperor. Hadrian attempted to capture the highlights of his travels throughout the empire in the architectural features of the 300-acre villa. Various parts of the estate are, therefore, named after places he visited: the Lyceum, the Academy, the Prytaneum, the *Στοα Ποικίλη*, the Canopus, etc. Our group enjoyed exploring the Maritime Theater which was a circular portico and a pond surrounding a small island which could be reached by the emperor on moveable bridges whenever he desired solitude within his villa! We were thrilled to spot black and white geometric mosaics on the floors near the *triclinium* and *hospitium* areas.

We explored the dark, dank *cryptoporticus* which eventually led us from the baths to the elegant Canopus, probably the best known and most often photographed feature of the villa today. Its peaceful elegance with statues, Karyatids, *Serapeum*, and swans swimming in the long, rectangular pond was a gratifying reward for the long walk.

(Continued in Pagina Secunda)

## Roman and Greek Legends

### The Gracchi: Defenders of the People

By Michael A. Dimitri

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

During the last few centuries of the Roman Republic, Rome began a slow and painful evolution into an empire. This transformation left some groups of the *populus Romanus* by the wayside. Among them were the families of dead veterans and those who had lost their land during or after Hannibal's invasion of Italy. Although most Romans must have believed these groups were worthy of compensation for their sacrifice, few were willing to share their wealth to help the less fortunate. Many *Romani* were looking for someone to stand up for them. But who would defend their rights and privileges as *cives Romani*?

The first two defenders to step forward were the brothers Tiberius Sempronius Gracchus and Gaius Sempronius Gracchus. Their background and abilities must have been a dream come true for the poverty-stricken Romans. Their father as well as his father (both named Tiberius) had been involved in defending Rome against the Carthaginians and Macedonians and were well-remembered for their virtue. On the other hand, their mother Cornelia was the daughter of Scipio Africanus who had saved Rome by defeating Hannibal in the Battle of Zama. Both *fratres* were well-educated and personified the virtues of the Roman Republic.

The elder and first of the Gracchi brothers to gain prominence was Tiberius. Elected tribune in 133 B.C., Tiberius forced the passage of a new land distribution law. This law re-established the authority of an existing law that limited citizens to owning about 330 acres; parents got an extra 165 acres per child. Tiberius formed a commission whose duty it was to redistribute excess land to the poor. He added government subsidies for the purchase of equipment and livestock. The Senators, however, opposed this reform. Since they had been forbidden to conduct private business during the wars so that they could devote their attention to the military crisis, they had made their fortunes by buying up the farms of bankrupt landowners. Although they realized the need to

(Continued in Pagina Secunda)

## Latin Phrases Save the Day At Pompeii

By Sarah Bell, Grade 8 Latin student of Leanne Guarino, Marblehead Middle School, Marblehead, Mass.

“Bye, Mom,” I yelled. “I’m going to Uncle Marcus’s *thermopolium* with Diana. I’ll be home in an hour or so. I love you. Bye.”

“Be careful, Honey, and be sure to stay right with your brother’s old *paedagogus* at all times,” Mom warned me. “The weather looks strange. Be home by *hora octava* so you can help my *vena* take care of little Aurelia while I go to the Forum with our cook.”

I stayed close by *Paedagogus* as we made our way to my Uncle’s *thermopolium*. When we got there, I sat at a little table that my Uncle always kept reserved for family members and I ordered some cold grape juice and a bowl of some thick soup. I spotted Diana and called her over to my special table.

“Hi, Cornelia!”

“Hi, Diana!”

“You’ll never guess what I heard this little old guy yelling on the street just now.”

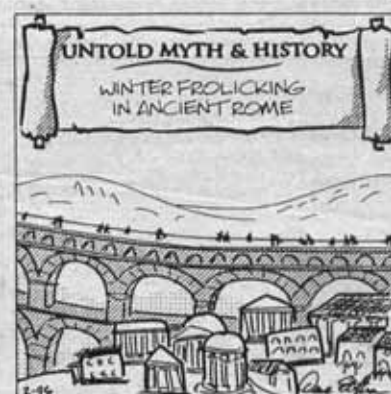
“What little old guy?”

“Oh, just some guy sitting in a doorway.”

“What was he yelling?”

“He said, ‘Everyone must leave Pompeii now! Vesuvius is going to burst! I see destruction and death everywhere. Leave before it’s too late.’”

(Continued in Pagina Tertia)



## Tivoli: (Continued a Pagina Prima)

We stepped forward in time from the second century of the emperor Hadrian, to the sixteenth century in our visit to the gardens of the *Villa d'Este*. The sumptuousness of this villa is attributed to Cardinal Ippolito d'Este who had been appointed Governor of Tivoli and lavished his wealth on his villa when he realized he had lost any hope of being named Pope. The gardens themselves are built into the slope of the hill atop which the villa itself is perched. Today one visits the villa from the top heading down the slope whereas the original design was to enter at the foot of the hill. A central path down the slope is intersected with five paths to specially featured fountains. Because the pipes of the fountains of the estate were made of lead, it is advisable neither to drink nor to touch any of the water. The Avenue of a Hundred Fountains with its vegetation-covered eagles and gargoyles was a marvel to the eyes, and the coolness of the fountains provided a relief from the summer heat. Another interesting fountain was the *Rometta* which had sculpturing intended to represent the Tiber Island, the she-wolf and other landmarks of Rome.

The most frequently mentioned highlight of the trip was our visit to the Sibilla restaurant which is located on the site of the Temple of the Sibyl. The ruins of this circular temple with its Corinthian columns are probably the most well-known feature of the town of Tivoli itself. It sits along the beautiful cascading waterfalls of the Aniene River and provides a splendid setting for an elegant, authentic Italian dinner. The Sibilla is not an inexpensive place to dine, but the ambience of the setting with the temple, the waterfall and the fine food and service were well worth the time and the expense. The atmosphere was relaxing after a long, busy day, and the serenading musicians (two of whom were twin brothers) revived our spirits and made everyone feel at home in this incredible setting. The musicians recruited a number of students and adults and provided them with an interesting percussion instrument which is a cross between wooden hammers and tambourine jangles. These high-spirited gentlemen with their energy and warmth brought a renewal of energy to our group. Food meticulously prepared from the best and freshest ingredients along with the singing, dancing and serenading made for an absolutely unforgettable evening.



Photo by Donna Wright

## Students join in the fun of entertaining diners at the Sibilla restaurant

Submitted by R. Fenstermacher, Hackley Sch., Tarrytown, N.Y.



Laocoon warns the Trojans of Greek Deceit

## SINGING TO A DIFFERENT TUNE

By Johanna Hanink, Grade 7 Latin Student of Gayle Hightower, Mansfield Middle School, Storrs, Conn.

Once upon a time on a summer afternoon at the top of Mt. Olympus, all the gods and goddesses were busy. Apollo was greasing the wheels of his sun chariot, Neptune was sharpening his trident, Mars was polishing his armor, and Minerva was weaving an image of a shield into a piece of cloth. To entertain the deities while they worked, Minerva began to sing a song. All the gods stopped their work to admire her beautiful voice. Meanwhile Venus was busy tending her rose garden a short distance away. To make her roses bloom fuller and grow taller, she also sang a song. Mars, who had a competitive streak and who was always ready to start a contest, spoke up immediately. "Minerva boasts that she has the most beautiful voice. She challenges you, Venus, to a competition. What do you say?"

Venus replied, "I am beautiful in all all things. How dare Minerva make such a claim! I accept."

When Mars approached Minerva, he claimed that Venus had issued the challenge, and so the contest was arranged. Apollo warmed up his fingers to play the lyre, and Minerva began to practice.

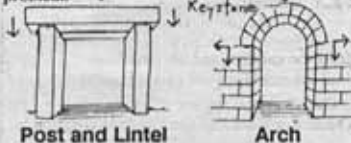
Venus, afraid that she might lose the contest, slipped a magic powder into a glass of nectar. She proposed a toast for good luck and handed Minerva a glass. Jupiter announced that the contest would begin. When Minerva opened her mouth to sing, a white mist like smoke rushed out of her mouth. She attempted to sing again, but it was no use. All that came out was another burst of white mist, followed by another and another. Venus, who automatically became the winner, asked Jupiter to leave the white bursts in the sky as a reminder to Minerva of her folly in trying to produce anything more beautiful than Venus could produce. Today we call these reminders clouds.

## The Architecture of Greece and Rome

## VI. The Triumph of the Arch

By James Ford, Milford, Pennsylvania

Romans did not invent the arch. It is one of those techniques like post and lintel construction which has been used by nearly every nation in one way or another. The earliest examples we have are from Babylonia and Egypt, and Rome's Etruscan and Greek forerunners made good use of it—mostly where it could not be seen. What Romans did was take out the arch from underground or from the middle of a wall and make it almost a signature of their architecture. Why had no one done this before? Take a look at the physics of the problem:



**Post and Lintel:** Vertical load. Weak at the unsupported midpoint of the lintel. No lateral forces.

**Arch:** Load transmitted to the columns. Midpoint of the arch is very strong but tends to force the columns apart.

Most stone architecture is based on the ashlar, a hewed or squared stone which lent itself to the post and lintel construction. This is not to say that many stone arches were not built using ashlar, but they all had the problem of the sinking keystone; i.e., the arch tended to push the posts outward. This was solved, or rather avoided, by using the arch only underground or where it could be buttressed from the sides. The Romans were able to get around this drawback because they had developed an excellent means to help the members of the arch stick together—concrete.

Vesuvius was not only the cause for the catastrophe of 79 A.D. which has been a blessing for archaeologists in Pompeii and Herculaneum, but it also provided the very substance of Roman architectural greatness. Toward the middle of the republican period, it was discovered that the volcanic *pulvis puteolanus* ("dust

(Continued in Pagina Quarta)

## Roman and Greek Legends

## The Gracchi: (Continued a Pagina Prima)

rebuild the Roman military, they did not like the idea of these new soldiers owing their careers and survival to Tiberius. The Senators persuaded the other Tribune to veto the law; Tiberius, however, had his colleague removed from office by the Assembly. The law passed and the commission began its work. Tiberius was criticized by some for a legal but unorthodox method of getting a law passed. Furthermore, he decided to run for a second term. This was not illegal but did not follow the customary procedure. On the day of the election, however, Tiberius and his followers were murdered. Their bodies were thrown into the Tiber to begin Rome's most violent century.

In 123 B.C. Gaius won the office of Tribune and intended to carry out his brother's reforms. He decided to please all groups. Although Gaius continued his brother's land re-allocation project, he proposed not just taking away from the senators, but establishing colonies in newly won territories. This would also add to the security of the empire. A public works program helped citizens to get back on their feet while providing them with a grain dole until they could make their own living. Finally, he gave the new class of *Equites* the right to be selected as jurors and to collect provincial taxes.

Gaius's final reform was to insist that the Italian allies be granted full rights and privileges as Roman citizens. The Senate and most other citizens were furious. During Gaius's third term in 121 B.C., he was declared a public enemy by the Senators and committed suicide.

It would take nearly a hundred more years for the Roman Republic to evolve into an empire and other leaders would arise, who, like the Gracchi, would look after the common people. To the Roman people, however, Tiberius and Gaius will always wear crowns of victory!

## False Bravado

By Dana Kolodziej, Latin II Honor Student of Marianthe Colakis, Berkeley Preparatory School, Tampa, Florida

As I stand here at the battle line waiting for the fight to begin, I attempt to sort out the massive jumble of thoughts swimming around in my mind. I have never told anyone my fear of pain and death by a sword. I have always kept it hidden from everyone, especially my father, who, being a general in the army, expected me to follow in his footsteps. After his death in battle, I naturally had to follow his wish for me to be a part of the armed forces under the great Augustus, one day becoming a famous and respected general such as he was. I would have preferred to be a scholar than to be part of this army.

My thoughts abruptly change course; I look at the faces of my family imprinted in my mind's eye. Oh, how I miss them! I fear for them more than for myself. I do not know what they will do without me. They will suffer more than anyone if I die. My aged mother, who now lives with my brother, must be equally distraught, for the thought of losing another loved one in battle must be terrorizing and must renew the horrors which accompanied my father's death.

How I hate fighting! To me it seems so futile and worthless. The loss of life and resources only end up hurting the parties engaged in the war. War leaves open niches for other enemies to fill. If, instead of fighting, the parties at odds with each other would try to mediate their differences and would agree to a truce, perhaps lives and property could be saved. But it is very unlikely that this set of circumstances will ever happen. People, it seems, would rather fight than come to peace terms in a truce.

I know that the people at home in Rome are praying for us, wishing for their special loved ones to come home soon. As I gaze around me, I realize from the far-away look in the eyes of the determined faces of my fellow soldiers that they are having many of the same thoughts that I am having. They feel frightened, yet they are determined to give their best effort to the fight. I hope that after the battle is over, I can discuss the war with my friends and ask them if they feel the same way I do. For now, I can only hope that I will survive the battle and live to see my friends again.



## Latin Phrases (Continued a Pagina Prima)

"Did he really say that?"

"I swear! I told you his words *verbatim*."

"He must be one of those crazy prophets my father was telling us about. Just ignore him, Diana. He's probably an old kook."

Before I could reply, Diana had raced out in *medias res*. Without waiting for *Paedagogus*, I ran into the street after her. I couldn't see her anywhere, but just then a little old man who was sitting in a doorway pulled on the hem of my tunic.

"Hello, my child," he rasped. "Would you like a reading?"

"A what?" I asked.

"A prediction of the future, child."

"Uh, no," I stammered as I realized why my mother had told me to stay close by *Paedagogus*.

The old man continued, "Is there nothing I can help you with?"

I was going to ask him if he had seen my friend Diana when I suddenly realized that he must be the little old man Diana had told me about.

"Are you the one warning people about Vesuvius?"

"Well, child, you seem to have *mens sana in corpore sano*. Perhaps you will listen to me. Yes, I am the one. Vesuvius is going to explode! The stars don't lie. Pompeii will be in flames and despair! I myself must leave now. *Pax tecum*, child."

Frightened, I frantically searched the crowd for Diana. When I found her, I said, "Diana, let's go home! I believe that old man when he says Vesuvius is going to explode. Let's go home now!"

"Don't be silly, Cornelia," she laughed. "Vesuvius is not going to explode. It's not like it's a volcano."

Just then the ground vibrated a little, and everyone heard a low rumbling sound. After a little pause Diana said, "Oh, it must be going to rain. I think I will go home now. Bye, Cornelia."

Just then *Paedagogus* put his hand on my shoulder and scolded, "*Puellula*, you must not run away from me like that. Hurry, we must get home before it starts to rain."

We hurried home only to find my older brother Marcus sitting in my *pater's tablinum* announcing that father had come home and had taken mother and little Aurelia for a short visit to *Avus* and *Avia* on Capri. In the absence of our parents he was serving in *loco parentis*.

"Well, *Marcus*," I said, "You have a hard decision to make then."

I told him about the little old man's decision. By the time I finished, I was nearly hysterical.

"You poor kid," Marcus said. "That old man got you all worked up. Tell you what. You and I will take *Paedagogus* here and sail over to Capri on my boat. Then if that bad old mountain explodes, we'll be safe."

I packed a bag full of everything that I considered precious and put in a loaf of bread and a small jar of *multum*. Even if Marcus was only humoring me, I felt that I should take some precautions in case the little old man was right.

"Kind of a big picnic bag, kid," Marcus said, "but I guess it will be all right. Give it to *Paedagogus* to carry."

A few hours later we were nearing the main harbor of Capri. We saw our Dad's boat tied up by one of the docks, and we were heading over to tie up next to it. I was just telling Marcus how much better I felt since we had decided to come here, when, suddenly, a huge swell came up to the side of our boat and nearly capsized us. It got very dark. We tried to look back toward Pompeii, but it looked like there was a big storm going on over the city. Even though there were flashes of lightning everywhere, the sky was so black that it was hard to make anything out. Marcus and *Paedagogus* got the boat to the dock, and we rushed off on our way to our grandparents' house, thankful that we had left Pompeii before the storm hit.



## Ancient Technologies

## Figlina

By Arthur C. Nunes, Jr.

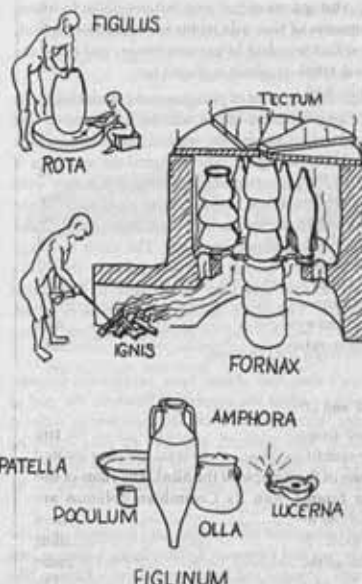
Three quarters of the earth's known surface is made up of granite and gneiss rocks. Over the centuries, under the attack of water and carbon dioxide, the larger part of these rocks break down into clay. The tiny pieces of mineral that make up the clay form a sticky mass. The sticky mass can be shaped. When clay is heated enough, the tiny particles begin to melt into glass. Little beads of glass form throughout the clay. The higher the temperature, the more glass—plus certain other strengthening changes in structure (this is not the place for the complex details). The clay hardens and keeps its form like the rock whence it came.

Clay (*argilla*) is exploited all over the globe for making fluid-tight containers. The potter is called a *figulus* (from the verb *figo*, "shape or fashion"). The potter's art is *figlina*, his product, *figlinum*. He shapes the clay, usually on a wheel (*rota*), which an assistant spins. The *rota* makes it easy to produce round shapes. He lets it dry to a "leather-hard" condition. Then he heats it in a *fornax* or kiln to make it hard as a rock. There are tricks to making *figlinum*, however.

The surface of a plain clay pot is rough and porous after its firing. The *figulus* applies a "slip glaze," a suspension of extra fine clay particles in water, to pottery in the leather-hard condition. "Slip" is skimmed off the top of a mixture of clay and water and "peptized" into a stable colloidal suspension (like milk) by addition of alkali, probably from ashes. A "true" glaze produces a glassy, melted surface, hence the name "glaze." Slip glazing doesn't cause surface melting and produces a smooth, but not glassy surface.

Clay containing iron fires to a red color when the doors of the *fornax* are left open so that the clay is oxidized by the air. When the doors of the *fornax* are closed, the same clay comes out black. Both slip glaze and clay fire to the same color.

The famous black-figure and red-figure Greek pottery gets its two colors because the slip coated areas of the pot lose their porosity in the blackened condition and afterwards respond to a change in *fornax* atmosphere much more slowly. A picture can be painted with slip on a leather-hard pot. During firing the door of the *fornax* is closed to keep out oxygen long enough to turn the pot all black. Then oxygen is let in, but for too short a period for the slip coated areas to follow the reddening transformation of the rest of the pot. Now the picture appears in red and black.



The most characteristic Roman pottery is, perhaps, the slip-glazed red bowls and plates made in the slave-run factories at Arretium. Arretine pottery was in wide use among the tenement dwellers of Rome.

*Ave figule! Multa pars tui vitabit Libitinam.* (See Horace: *Carminum Lib. III. XXX*). It will be in the museums of the Twentieth Century world.

## Further Reading

Richter, Gisela, Chapter 8 Part I: Ceramics: From c. 700 B.C. to The Fall of the Roman Empire in *A History of Technology, Volume II* (Edited by Charles Singer, E.J. Holmyard, A.R. Hall, and Trevor I. Williams) Oxford University Press: New York, 1956, pp. 259-283.

Brown, David. Chapter 6: Pottery in *Roman Crafts*. Donald Strong and David Brown, Editors. New York University Press: New York, 1976, pp. 74-91.

## Roman Rhymes

By Laura Callender, Latin II Student of Nancy Tigert, Anderson High School, Cincinnati, Ohio

## Magnum Ovum

Magnum ovum sedit in pariete.  
Magnum ovum habuit magnum casum.  
Omnes regis equi et omnes viri,  
Ovum rursus componere non poterant.

## Marcus et Marcia

Marcus et Marcia ascenderunt collem  
ut aquae situlam obtinerent.  
Marcus decidit et fregit caput, et Marcia postea  
reccidit.

## Narcissus and Echo

By Emily Kallagher, Latin I student of  
Mrs. K.A. Sullivan, Oakmont Regional H.S.,  
Ashburnham, Mass.

Echo was carefree and whole of heart  
Until she met Narcissus and fell apart.

Deeply in love she fell with him,  
But the chances of Narcissus returning her affection  
were very slim.  
So Venus promised she would punish him with love  
never-stopping.  
But Echo wasted away until only her voice remained  
still stalking.  
The gods were displeased with Echo's lack of pride,  
So they condemned her to say only what she heard  
and in solitary places to hide.

Venus did not forget her promise once Echo was  
gone,  
And she fulfilled it one day while Narcissus was  
hunting near a pond.  
He glanced over and saw his reflection, and thinking  
it was a beautiful nymph, immediately felt  
overwhelming affection.  
But when Narcissus reached in to embrace her,  
The image disappeared and became a blur.  
The agitated waters soon resumed their mirror-like  
smoothness.  
And he found that the apparition copied his very  
likeness.  
Since he could not tear himself away,  
Narcissus soon died after lingering night and day.

Issue 28,  
XXIX A.D.

**Latium Inquisitio**  
Scientific Studies  
Erupt in Disaster!!

Papa Pliny's  
probing  
proves  
perilous!!!

Roman schools  
start "Fire  
Safety & Prevention  
Plan" as result!!!

Ampeian Garden shop runs sale on Lava  
Rocks!! (Buy one bag, get one free!!)

Plans to take tour groups torched!  
Refunds and Rainchecks available.

Rebates! Claim them NOW! Details not

### The Sphinx's Riddle

By Josh Glasstetter, Latin II Student of Nancy Mazur,  
M.L. Steele High School, Amherst, Ohio

In a desert long ago, a tribe of female demons raided caravans and stole jewels. The leader was the princess Lila, a ruthless witch that wrestled crocodiles for sport. Eventually she bore a daughter and named her Sphinx. Lila raised her child in her own image, and when she grew old, her daughter replaced her.

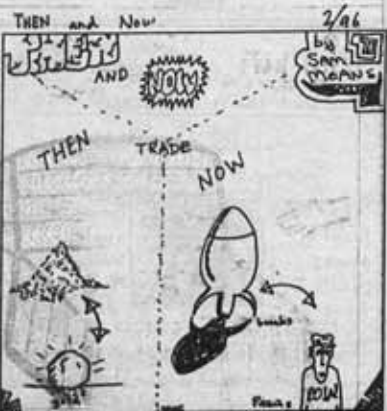
Sphinx became tired of pillaging and plundering in the local area because there was no excitement. She wanted to face danger, she wanted adventure, and she knew just how to get it. She gathered the members of the clan for a meeting and announced that they were going to assault Mt. Olympus and steal some of the divine ambrosia. Sphinx knew that anyone who drank the ambrosia became immortal. The other members were afraid to assault Olympus because they were merely demons and they would have to fight great monsters. Therefore Sphinx's plan was rejected. Disgusted with her clan for not supporting her, Sphinx set off alone for Olympus.

Sphinx's clan had always been prosperous because they had earned the respect of Hermes, the god of thieves. Hermes had even been known to redirect caravans into Sphinx's territory so they could be looted. So when Hermes saw Sphinx set out on her mission to steal the ambrosia from Olympus, he respected her even more.

Sphinx consulted with oracles and prophets until she finally reached Olympus. Sphinx, being a demon, was a much stronger and larger version of a human. She easily scaled the cliffs and, by nightfall, she had reached the summit. Unfortunately for Sphinx, Jupiter had been watching her every move and had sent a griffin to intercept her. The griffin was a fierce animal that had the body and head of a lion and wings of an eagle. The griffin quickly located Sphinx and prepared to pounce upon her from above. The griffin dove and pierced her back. Sphinx whirled around and struck the griffin. The two were equally paired so they both tore each other limb from limb until only a pile of mangled body parts remained.

Hermes saw what had happened and begged Jupiter to restore life to Sphinx. Jupiter also respected Sphinx's temerity, and so he compromised with Hermes. He would restore life to Sphinx if she would serve the gods. He then used all of the parts in the pile and created a new creature which comprised the body of a lion, the wings of an eagle, and a woman's head. Thus the Sphinx was born. The Sphinx was very grateful to be alive, but she missed her old body.

She was then sent to punish the city of Thebes. She was told to create a riddle and kill everyone who answered it incorrectly. Therefore, it was natural that she would ask something that dealt with man because she always dreamed of being human once again. The riddle was, "What has sometimes two legs, sometimes three, sometimes four, and goes the least when it has the most." The Sphinx stayed in Thebes until one unfortunate day a young man named Oedipus passed by. He answered correctly by saying that it was man, for a baby crawls on all fours, a man in his prime walks on two legs, and an old man walks on both legs with the assistance of a cane. The Sphinx was so stricken with shame for having her riddle guessed so easily she threw herself over a cliff and died.



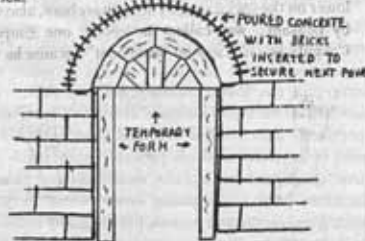
### The Architecture of Greece and Rome

#### VI. The Arch (Continued a Pagina Secunda)

from Pozzuoli," also called *pozzolana*) when mixed with rubble and moistened could provide a semifluid mass which would set as hard as stone, even under water. By trial and error this concrete was improved and its uses explored in various buildings of the Late Republic.

But concrete, too, had a drawback. Although Rome employed armies of slave labor, the larger projects could not be accomplished with a single pouring, and once concrete hardens, it becomes a single "stone." To make large structures behave as though they were monolithic (Gk. "one stone"), the various pours of concrete had to be strongly joined. Different techniques were developed to accomplish this, but one of the most common was to use a lattice of fired bricks.

When we think of bricks today, we think of compact, rectangular chunks of stone-like material which are roughly 5 x 10 x 20 cm (2" x 4" x 8"). The Roman brick, however, was thinner by half and about 30 cm (12") square so that it resembled a large, thick tile. After a little calculation, it is clear that the mortar surface of the modern brick has about 1/5 the area of the Roman brick.



Poured concrete arch

With these strong plates adjoining and penetrating the areas of concrete, a structure could be built which was, for all practical purposes, monolithic. No more sinking keystones to worry about meant that the way was open for broad vaults and domes, not to mention the triumphal arch.

### The Most Important Historical Events of the Ancient World

#### VI. Rome Versus Carthage

By James Ford, Milford, Pennsylvania

Of the three conflicts with Carthage, the Second Punic War from 218 to 201 BCE was the closest Rome ever came to disaster, and it was a confrontation which many historians say could have been avoided by the Romans. After the First Punic War (264-241), the Carthaginians agreed to a treaty by which they gave up their claim to Sicily and paid a large indemnity. The Roman people did not think this was enough of a penalty for their losses, and the treaty was only ratified with additional, harsher terms. At this point, even though her army was not defeated, Carthage was forced to take peace at any price due to the rebellion of her mercenaries. Once these had been suppressed in Africa, however, Rome violated the treaty she herself had dictated by supporting a mercenary rebellion in Sardinia. Carthage objected to this wrongful action, but Rome responded by demanding that they give up Sardinia and pay another large indemnity or face war. To avoid a conflict for which they were unprepared, Carthage again accepted the humiliating Roman terms. This injustice, as the Carthaginians perceived it, created a deep desire for revenge which has been attributed by Livy and other Roman historians to the "Oath of Hannibal," a sacred vow never to make peace with Rome. Actually, Rome had needlessly fostered a general resentment in a proud and resilient people who were still capable of taking revenge and who did so as soon as they had the opportunity.

Hannibal's father, Hamilcar, wasted no time in rebuilding the Carthaginian Empire by extending its control in Spain. At this time, Rome had no interest in Spain and was quite satisfied with Hamilcar's assurance that he was just doing what was necessary to pay the Roman indemnity. After Hamilcar's death, his

(Continued in Pagina Decima)

### Roman Military Life:

#### Weapons and Tactics

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

The early Roman army used the round iron shield (*clipeus*) of Etruscan origin. By 340 B. C. the legionaries had replaced this with a shield derived from the Samnites, which was much larger, covering the entire body. This cylinder-shaped shield, called a *scutum*, was largely made of thick leather but was reinforced at the top and bottom with iron, measuring about four feet by two-and-a-half. In the center was a large iron or bronze boss. The cavalry, on the other hand, continued to use the light round *clipei* made either of iron or leather reinforced with iron.

After the Second Punic War the basic offensive weapon was the sharp-pointed two-edged sword (*gladius*), believed to be of Spanish derivation. The blade was twenty to twenty-four inches long. The cavalry used longer swords. The swords were worn in *vaginae* hung from leather metal-plated belts; soldiers also carried daggers (*pugio*).

Each legionary carried two seven-foot javelins (*veruta*) after Marius' army reforms. Under Hadrian a long thrusting spear (*pilum*) was added to the legionary soldier's equipment. Cavalrymen under the Empire carried lances (*hasta*).

Soldiers were also protected by heavy leather doublets (*loricae*), plated with metal at first and later often replaced by metal armor. The helmet (*cassis*) was first leather, then metal. Standard-bearers and officers usually wore more elaborate uniforms.

Primary emphasis was placed on the infantry. On the march the legionaries came after the auxiliaries, flanked by the cavalry. In dangerous situations the best troops were on the outer sides of a square formation, with the baggage in the center. At first the best five hundred men in a legion faced the enemy to the depth of six ranks, but in the second century B. C. a more flexible arrangement was introduced, involving drawing up maniples with space between them. Caesar generally drew up his troops in three lines, each eight men in depth. The second line relieved the first line when the first line became tired.

The Romans used their entrenched camps as a base. In battle, they always opened the attack. Depending on circumstances, this might be a direct frontal attack or a flanking arrangement might be used in an attempt to surround the enemy on three sides. Sometimes the left wing moved forward, sometimes the right wing, sometimes both.

Siege tactics often involved the use of elaborate siege engines, such as catapults (*catapultae* and *ballistae*) and battering-rams (*aries*). Soldiers attacking a fortress or walled city would also attempt to tunnel under the enemy's walls, protected by soldiers coordinating the arrangements of their shields in a tank-like pattern called a *tentudo*.

### It's a Bird! It's a Bee! No, It's a Hummingbird!

By Lisa Hickey, Latin I Student of Nancy Tigert,  
Turpin High School, Cincinnati, Ohio

If the goddess Venus had not made a mistake, a very unusual bird species would not exist today.

One day the goddess Venus attempted to create the smallest bird possible, but the outcome was a disaster. The bird had a very small brain. This bird was confused. It did not know whether to fly upwards, downwards, backwards, forwards, or just to hover.

This bird did not know whether it was a bird or a bee. At first, it thought that it was a bird because it was born in a nest and enjoyed eating insects like the other birds. Later it thought perhaps it was a large bee because it liked to suck nectar from flowers, but it stayed confused because it could not make honey. As it became older, but not wiser, it observed the fact that bees buzz. It believed that their buzz was similar to its own hum.

For the remaining years of its life, it still wondered about its identity. This confused creature, by the goddess Venus, is what we presently call the hummingbird.





### Kaupo, Matrōna

My *matrōna* is a *στρωτήρ* who used to work for the *στρωτήρ* in *Αλεξάνδρεια*. We recently moved to Ostia when my *matrōna* was transferred to oversee the large quantities of wheat which are now being unloaded in this new port which, I am told, was built by the Emperor Claudius.

My *matrōna* is insisting that I take lessons every day so that I can learn to *loqui scribereque Latine naturaliter* and can fit in and be accepted in our new home.

I am trying to learn as much as I can, but, I must say, you *Romani* don't always play fair. It's hard enough to learn a new language when people speak properly and write words out clearly and completely. But most people don't do that. Everyone seems to run their words together when they talk, and they use words for things that are completely different from the ones my *magister* is teaching me. My *magister* says I shouldn't worry about all the *Latina vulgaris* that I hear on the streets. He says that if I learn to *loqui scribereque* correctly, I'll eventually develop an *auris* for the talk of the streets.

The real reason I am writing to you, however, is to ask your help with a problem that I don't even want to ask my *magister* about. You see, I found this little scroll on the street several weeks ago. It was made of expensive *παπιρὸς* and it was held together by a wax seal. Naturally, I picked it up and took it home with me where I opened the seal and tried to read what it said. What's written inside is not all that interesting, something about someone having the permission of someone to enter the camp of the Praetorian Guard at *Rōma*. It's the very beginning of the message that confuses me, however, and what led me to say earlier that you *Romans* don't play fair. The whole first line of the message is nothing but a series of letters that don't form a word. Obviously they're some sort of abbreviation. And I've seen many other such abbreviations on public *ἄδογγραμματα* all over town. How is someone who is learning your language supposed to be able to figure out what these abbreviations mean?

If you could just tell me what the letters *A•Q•E•R•P•P•R•L* stand for, I would be happy for now. Of course, if you could send me a list of all the Latin abbreviations, I would really be happy.

ΠΕΤΡΟΣ  
Ostiae

### Care Petre,

If you are truly sincere about wanting to fit in at Ostia, you will have to make an effort to learn more than the language. There are a lot of social customs that you will have to learn.

Let me say, first of all, that when you find a scroll with a seal on it, you should never, never, never open it. It has been sealed for purposes of privacy or security, and unless it was personally delivered to you, you can assume that it is none of your concern. You should have turned the scroll over to your *pater* immediately so he could have tried to find its proper owner.

Also, quit thinking, speaking, and writing in Greek. Try to learn, and use, the proper Latin words for everything you need to say and write. Later on, when you have completely developed a native Latin accent, people will accept an occasional Greek expression from you as a sign of elegance. Until then, they will consider your little Greek expressions as a sign that you are just another foreigner or, worse yet, an uppity *servus*.

Your *magister* is right about ignoring the *Latina vulgaris* until you have first learned to *loqui scribereque*

### Roman and Greek Clothing:

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

The Romans are believed to have used leather shoes and other footwear to a greater extent than the early Greeks, due to the greater availability of leather; according to some scholars, the word "Italy" originally meant "rich in cattle" (compare the Latin *vinulus*).

The gentleman who wore the toga around his body most commonly used the *calceus* to completely cover his feet. This was soft leather and



calcei

had laces in front; archaeological remains of such shoes with ornamentation somewhat resembling that on modern men's dress shoes have been found. There were variations in design according to tribe and extended family (*gens*). On even more formal occasions, men of senatorial rank wore high-heeled red leather shoes, fastened around the ankle with straps. This shoe had a crescent-shaped ornament on the front. Simpler types of *calcei* were worn by men lower on the social scale. The military boot, also worn by peasants, was called the *caliga*; one Emperor, Caligula, was nicknamed "little boot" because he wore



Three styles of caligae

little soldier boots when taken as a child by his family on inspection tours of military camps.

### Tempesta Roxanna

Story by J. T. Farrell, drawing by Brian Keenan, Latin III students of Mary Jane Koon, Upper Dublin H.S., Ft. Washington, Penn.

Procella Roxanna terribilis erat. Haec tempesta multos interfecit. In mari incubuit, et fluctus excitavit. Turbinem magnum audiui, et me celavi. Tum rura venit, et casas deleuit. Tandem Procella Roxanna fiesat mitior – et destitit.



*naturaliter*. In fact, if you had taken the papyrus scroll that you found to your *magister*, he would have been able to tell you what the abbreviations mean – but then, he never would have opened it in the first place; but I think you knew that, and that's why you didn't take it to him.

When you become thoroughly familiar with Latin, you will have no trouble understanding what all the abbreviations mean. They usually stand for words that most native speakers would expect to be there in the first place, and so they don't need to be written out any more. I can't send you a list because it would be endless. Almost any easily understood word can be represented by an abbreviation on a public inscription.

I will, however, help you with your particular abbreviation. In exchange I want you to make an honest effort to stop dropping little Greek words here and there when you speak and write, and I want you to start following the acceptable social customs of our country, namely not breaking the seals on things that were not delivered to you personally.

*A•Q•E•R•P•P•R•L* stand for a standard Latin expression which basically means "To Whom it May Concern."

The Latin words are *Ad Quem Ea Res Pertinet Pertinebit Recte Licet*.

Obviously, it did not concern you. If I were you, I would simply destroy the scroll at this point. If you give it to your *pater* now, you'll just get him in trouble, too, if he does try to find its proper owner. People tend to get very upset once a seal has been broken.

I wish you luck. Follow the advice of your *magister*, and you should have very few problems in the future.

### Shoes, Boots and Sandals

Upper-class women also wore shoes covering the entire foot when outdoors. These *calcei* were made of a fine leather, with rich silk and gold embroidery.

Sandals were worn indoors by people of both sexes, consisting of a leather sole fastened by interlacing thongs to the foot. Sometimes ribbons took the place of leather thongs. In warm weather a type of sandal with numerous thongs was worn by soldiers, but earlier in Roman history it was regarded as impolite to wear sandals outdoors; only Greeks and philosophers did



Roman soleae

this or went barefooted altogether. People who were dining out changed their shoes or boots for sandals after entering the house and removed them when reclining at table; asking for sandals was a signal that that the feast was about to end.

Slippers (*crepidae*) of various kinds were also worn. Shoe-making was considered a highly respectable occupation by the Romans, and their organization or guild was, according to legend, founded by the law-giving King Numa Pompilius in very early times.



crepida

The Romans did not wear socks; when necessitated by the weather, strips of cloth were wound around the legs or upper foot.

### Roman Poem

By Sarah Gale, 7th Grade Latin I student of Mr. Haglage, Walnut Hills H.S., Cincinnati, Ohio

There once was a city named Rome.  
People were clean and smart, always using a comb.  
Their enemies were barbarians who, at the mouth, had  
lots of foam,

Ranging in size from giant to gnome.  
The Romans asked nicely, but those barbarians just  
would not go home.

The barbarians wanted that city for their own to  
room.

The city of Rome was the keenest.  
It was a pretty city that had grass, the greenest.  
They knew how to keep out the barbarians, the  
meanest.

The barbarians were ugly, and not the cleanest.  
They were fat – unlike the Romans, the leanest.

Rome kept them out for 1200 years.  
They kept kicking the barbarians out on their ears.  
The barbarians got sad, and cried some big tears,  
But they also got mad and rounded up peers.

Then the many barbarians came in with their spears.  
They took over Rome, and confirmed Rome's  
biggest fears:  
Now, in one city, both would live for the rest of their  
years!





Top Ten Albums presented by Tony Palmentera,  
Latin IV student of Aimee Brown, North Royalton,  
H.S., North Royalton, Ohio.

- |       |   |
|-------|---|
| I.    | SOMNIUM DIURNUM, Maria Curiosa                        |
| II.   | QUI INSOMNIS EST, Dies Viridis                        |
| III.  | PARVA PILULA SERRATA, Alanis Morissette               |
| IV.   | DECEM ANNORUM CONSILIUM, Iohanneta Iacobides          |
| V.    | MENTES PERICULOSAE, Vestigium Sonorum                 |
| VI.   | RETRO-ASPECTUS FISSUS, Vociferator et Piscis qui Flat |
| VII.  | ITERUM INCIPERE, Rebecca Entirides                    |
| VIII. | OMNIA QUAE DESIDERO, Timotheus Granides               |
| IX.   | FEMINA IN ME, Shania Duac                             |
| X.    | NON COMPOS MENS – INLECEBROSA – FRIGIDULUS, TLC       |

**Answer to Monstra scrambled letters:**

## Monstra

S-36

Submitted by Susan Schriver, Latin 2 student of Carol Berardelli, North Penn H.S., Lansdale, Pa.

Fill in the name of the monster as described. Then, find out who guarded the Golden Apples by unscrambling the boxed letters.

1. A giant with eyes all over his body.
2. Mischievous animals that were half-horse and half-man.
3. Three-headed dog that guarded the entrance to Hades.
4. The whirlpool in the Straits of Messina.
5. Animal that was part goat, part lion and part serpent.
6. Monster with three heads or three bodies.
7. Three ugly sisters. Only Medusa was mortal.
8. These creatures had the faces of women, but the bodies of vultures.
9. Nine-headed snake; one head was immortal.
10. These sweet-singing creatures lured sailors to their deaths.
11. This creature, part woman and part lion, told a famous riddle.
12. This robot was built by Vulcan.
13. Son of Neptune; Neptune's trumpeter.
14. This half-man, half-bull creature lived in the labyrinth.
15. Number of children given to answer number fourteen in a yearly tribute.
16. This creature, whose bottom half was dogs, lived in an underwater cave.
17. This flying white horse was born of Medusa's blood.
18. This most famous Cyclops was the son of Neptune.

1. \_\_\_\_\_  
2. \_\_\_\_\_  
3. \_\_\_\_\_  
4. \_\_\_\_\_  
5. \_\_\_\_\_  
6. \_\_\_\_\_  
7. \_\_\_\_\_  
8. \_\_\_\_\_  
9. \_\_\_\_\_  
10. \_\_\_\_\_  
11. \_\_\_\_\_  
12. \_\_\_\_\_  
13. \_\_\_\_\_  
14. \_\_\_\_\_  
15. \_\_\_\_\_  
16. \_\_\_\_\_  
17. \_\_\_\_\_  
18. \_\_\_\_\_



S-37

- |       |  |
|-------|--|
| I.    | VIRTUTUM LIBER PUERILIS,<br>Guillelmus J. Benedictus |
| II.   | IMPETUS UNDA, Clivus Cussler                         |
| III.  | IUDICIUM ULTIMUM, Ricardus<br>Septentrio Patterides  |
| IV.   | EGO, VICTORIA, Cynthia Herodes<br>Aquila             |
| V.    | PRAETER PORTAM, David Volversonus                    |
| VI.   | SEMITA SIMPLEX, Mater Teresa                         |
| VII.  | LINCOLNIA, David Herbertus Donaldus                  |
| VIII. | MIRACULUM HISPALI, Iacobus A.<br>Mitchener           |
| IX.   | ACINACES FUSCUS, Kevinus J.<br>Androides             |
| X.    | POST LIMITES, W.E.B. Gryps                           |

## Partes Corporis

S-39

Submitted by Jennifer Buettner, Latin II student of Mr. Steele, West Mid High School, Norman, Oklahoma

Match the Latin name for the part of the body with the corresponding number on the figure.

- |           |             |
|-----------|-------------|
| 1. _____  | A. Talus    |
| 2. _____  | B. Auris    |
| 3. _____  | C. Oculus   |
| 4. _____  | D. Digiti   |
| 5. _____  | E. Pectus   |
| 6. _____  | F. Capilli  |
| 7. _____  | G. Pes      |
| 8. _____  | H. Genu     |
| 9. _____  | I. Umerus   |
| 10. _____ | J. Cubitum  |
| 11. _____ | K. Digiti   |
| 12. _____ | L. Nasus    |
| 13. _____ | M. Os       |
| 14. _____ | N. Brachium |
| 15. _____ | O. Coxendix |
| 16. _____ | P. Manus    |
| 17. _____ | Q. Collum   |
| 18. _____ | R. Crux     |

### Common Knowledge

S-39.

By Alicia Biddle, Latin I student of Nancy Tigert, Anderson H.S., Cincinnati, Ohio

**ACROSS**

3. Upper class Romans were called \_\_\_\_\_.
6. The actual meaning of the English derivative "veto" \_\_\_\_\_.
8. The Punic wars involved Rome and \_\_\_\_\_.
10. "Punic" comes from "Punici" which means the \_\_\_\_\_.
11. The blend of Greek and Roman culture is called \_\_\_\_\_.
12. Lower class Romans were called \_\_\_\_\_.

## DOWN

1. Latin word for a surveyor's pole which may have been the origin of the word *Roma*
  2. Author of the *Aeneid*
  3. Name of the Emperor who celebrated Rome's 1,000th Birthday
  4. An agnomen meaning "Majestic" or "Honored"
  5. Caesar, Pompey and Crassus formed the
  6. The time of peace under Augustus was known as the \_\_\_\_\_.
  7. The Curia was located in the Roman \_\_\_\_\_.





Roman and Greek Mythology

**The House of Atreus...**  
**Pride Comes Before the Fall!**

By Gail A. Dietz, M.A., M.Ed., Bishop Guilfoyle H. S., Altoona, Pennsylvania

Seemingly from the start, the House of Atreus was ill-fated! It was believed that the source of its grief was a man by the name of Tantalus, the King of Lydia. He received a terrible punishment from the gods for a horrid deed. From his action, it seemed that a curse hung over the house for generations! This great king was the son of Zeus and honored by the great god above all of his children. As one might expect, such honor went to his head, and Tantalus lost sense of who he was and his rightful place in the order of things! All of the gods favored him, even to the point of allowing him to sit at their feasts and taste the nectar and ambrosia reserved for the gods alone. One day they honored him by attending a banquet at his palace, lowering themselves to dine with him.

Tantalus returned their gracious gesture by an act so barbarous and unspeakable that no Greek writer ever tried to explain or excuse it. Driven by a hatred of them, he sacrificed his only son Pelops and boiled him in a great cauldron to be served to the gods. Hating the gods so much he would kill his son to turn the heavenly beings into cannibals was a horrible humiliation. Some think that he might have wanted to show how easy it was to deceive the gods. Little did he think that the gods would realize what an unspeakable dish had been set before them! One must ask who the fool really was! Determined to make the supreme example of this arrogant fool, the gods set him into the middle of a pool in Hades and punished him with a never-ending thirst and hunger. Whenever he stooped to drink, he could not reach the water. The pool drained whenever he bent over and filled when he stood. As he reached to the overhanging trees for fruit to satisfy a burning hunger, the wind tossed the fruit out of his reach. So, Tantalus stood forever hungry and thirsty.

As to the poor victim of this sin—Pelops was restored to life by the gods and lived to be a wise and successful old man. But the arrogant deed of Tantalus moved as a dark veil upon the successive generations of this family! His daughter Niobe seemed to inherit that mad arrogance. Niobe appeared to have everything, and that may have been her problem. She was rich, nobly born, powerful, loved by her husband and gifted with seven sons and seven daughters.

Rather than thanking the gods who clearly bestowed such gifts, Niobe sought to defy the gods openly! She demanded that the people of Thebes worship her. If they could burn incense to Leto, the mother of Apollo and Artemis, could they not also do as much for her—she who had not only two but fourteen children?

Such insolence, such arrogance. These words carried to the very halls of Olympus! Swiftly and silently came Apollo and his sister Artemis to strike the children of Niobe. Niobe's children died in anguish before her. The shock and weight of her grief drew her down and changed her into a lifeless stone at the feet of her children. Only her tears flowed. The stone that was once Niobe was forever wet with tears.

While Pelops led a good life, his sons were not without their darkness! The evil veil fell upon Atreus and Thyestes as well. Thyestes fell in love with Atreus' wife and led her from her marriage vows. Atreus, acting in true family form, punished his brother by killing Thyestes' two younger children, boiling them and serving them to his brother. Thyestes was devastated:

*"Poor wretch. When he had learned  
the deed abhorrent,  
he cried a great cry, falling back, spewed out  
that flesh, called down upon that house a doom  
intolerable. The banquet board sent crashing."*

This crime went unavenged in Atreus' lifetime, but his children and all descendants of the House of Atreus suffered for the sins of the father! It seems that the evil took on a life of its own as his descendants continued to commit unspeakable sins.

Agamemnon, the general of the Trojan War, his wife Clytemnestra, his son Orestes, his daughters Electra and Iphigenia, even his brother Menelaus (husband of Helen, for whom the Trojan War was fought) were all members of this doomed family. And the children continued to pay dearly for the sins of the fathers!

**Connect the Dots**

J-22

Submitted by Skyler Tinas, student of Mrs. Polly Rod, Tuller High School, Tucson Arizona

Draw lines connecting the dots according to the Roman numeral order to discover a well-known mythological symbol.



XIII . XIV

**SEARCHING FOR THE FIRST**  
**DECLENSION**

J-24

Submitted by Joel Brummel, Latin student of Darrel Huiskens, Covenant Christian High School, Grand Rapids, Michigan.

Find the first declension nouns in the word search from the pool listed below.

AGRICOLA

FILIA PATRIA

TERRA AMICA

INCOLA PUELLA

VIA CASA

INSULA REGINA

VILLA DOMINA

LINGUA SERVA

VITA FEMINA

NAUTA SILVA

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

**In Aliis Litteris**

J-25

By Kate Malinowski, Latin I student of Mrs. Erb, Williams School, New London, Conn.

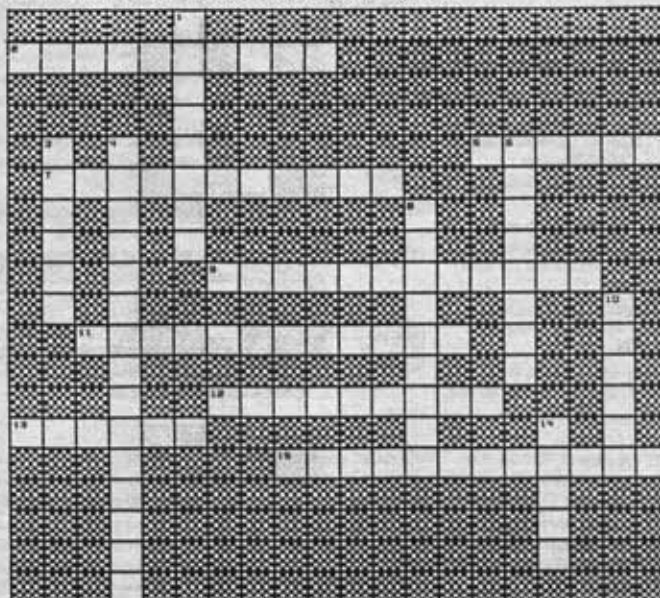
Write out the full Latin phrase indicated by each of the following abbreviations.

**ACROSS**

2. P.M.
5. vs.
7. op.cit.
9. p.s.
11. a.m.
12. ad.lib.
13. ibid.
15. p.m.

**DOWN**

1. N.B.
3. cf.
4. M.D.
6. etc.
8. Percent.
10. Rx.
14. i.e.





# 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

## Tart Potted Salad A Roman Vegetable Salad with Chicken Livers Added

Prepared by Latin students of Betty Whittaker, Carmel Jr. H.S., Carmel, Indiana

### I. Ad Mercatum



### II. In Culina



### III. Ad Cenam



#### Recipe:

1/2 lb. white bread  
1/4 c. mild white wine vinegar  
water  
1/2 c. chopped walnuts or almonds  
1/2 c. grated mozzarella cheese  
1/2 medium cucumber, sliced  
1/4 c. pickled capers  
1/2 lb. cooked chicken livers, chopped  
**Dressing:**  
1/2 t. chopped fresh mint  
dash of ground pepper  
pinch of pennyroyal (or mint)  
1 t. honey  
1 T. almonds, finely chopped  
1/4 c. white wine vinegar  
1 c. olive oil  
2 hard-boiled egg yolks  
1 c. mozzarella cheese, shredded.

Soak the bread in vinegar and water, press it, and use it to cover the bottom of the salad bowl. Sprinkle with some of the chopped nuts. Cover this with the grated cheese and sprinkle with more nuts. Make a third layer with cucumber slices, a fourth with pickled capers, and a fifth with cooked chicken livers, adding a sprinkling of nuts to each. Chill, and serve with the following dressing.

Combine chopped mint, pepper, and a pinch of pennyroyal, with honey, chopped nuts, vinegar, and olive oil. Blend with mashed egg yolks. Pour over the salad, and decorate it with shredded cheese. Chill and serve.

(THE ROMAN COOKERY OF APICIUS, p. 61. © 1964. John Edwards. Recipe reproduced with permission of the publishers, Hartley & Marks, Inc.)

### The Fun We Had

We all agreed that the Tart Potted Salad required strong stomachs. The hardest part was actually swallowing the salad itself. The most enjoyable part was dressing up, making the salad, watching the other people, and getting out of class. In the store, people made fun of us asking why we looked like we were still in bed. We actually had to clean up the Home Ec.

Room afterwards! We found that cooking with a toga draped is very difficult. No wonder Patricians didn't do manual labor. We learned about salad without lettuce. Learning what the Romans ate on a daily basis was very interesting. We "pulled off" the whole Latin experience of eating the food and wearing the clothes. The best part was being Noble Romans for a day.

### The Lives and Works of Roman Authors

#### Publius Ovidius Naso

By Michael A. Dimitri

Unlike his fellow poet, Horace, Publius Ovidius Naso never seemed to have pursued a political career with enthusiasm.

He was born on March 20, 43 B.C., almost one year exactly after Julius Caesar's assassination. Ovid himself tells us that he was of the equestrian class, educated in his native Sulmo and later in Rome, and that his political career was short; he led a life allegedly untouched by the civil wars of his time. It is also possible that the light-hearted treatment of love in his works, as well as his personal life, testify against him. His life and work could be a reaction against the intensity of his time.

Although Ovid quickly became one of the most successful poets of the Augustan Age, he belonged to the poetic circle of Messalla, not to that of Maecenas. There are hints that his work did not meet with the full approval of Augustus.

Ovid's first work, the *Amores*, may have been published when he was in his early twenties. While following the contemporary poetic style, Ovid also quietly rejects it along with the contemporary idea of love. Next, came the *Heroides*, a series of letters written as if by famous women of legend to their hero-husbands who were off on their journeys. The *Ars Amatoria* followed (c. 1 B.C.) and dealt first with the arts of love for men; later, at their request, he added a book for women. Then, in the *Remedia Amoris*, Ovid offers a mock apology for his openness to those who opposed it; most guess that his greatest critic was Augustus himself. Next Ovid published the *Metamorphoses* in 8 A.D., mythological stories which dealt with changes in form—with love as the force of change. This work became both his *magnum opus* as well as his swan song, for during that same year Ovid was banished by Augustus to Tomis, a city on the edge of the Black Sea and the civilized world.

The reason for his banishment may always be unknown. Although there are many theories, Ovid does claim personal responsibility. He vaguely refers to an *error*, but not a *scelus*, as the reason, and his final works reflect his regret at his punishment.

The first of his final works, the *Fasti*, was a book detailing the twelve months and holidays of the Roman year. It was published in a pre- and post-exile form. It appears to be a rigid attempt to follow an acceptable Roman poetic form and theme, and it is written as if to please someone else (Augustus?).

The second of his final works, the *Tristia*, consists of five poems written directly to Augustus, Ovid's wife, and other anonymous Romans.

The third, the *Ibis*, was published about 11 A.D. as a curse on an enemy Ovid does not name.

The last of his final works, the *Epistulae ex Ponto*, is a work similar to the *Tristia*, published sometime after 13 A.D. and reflecting the themes of regret in the *Tristia*.

Ovid's creative genius left us the gift of several works like the *Metamorphoses*, but his banishment stifled his potential. We are left with fragments of other works and with questions about what might have been if he had not been exiled. We can only hope that this *poena* fit his alleged *error*.

### Regulus, the Champion

By Mark Brand, Latin III student of Mrs. Dawn M. Klechle, Indian River H.S., Philadelphia, New York

Regulus, the people are screaming your name,  
Regulus, the emperor's favor is yours,  
Regulus, the frenzied crowd wants to see blood,  
Regulus, you know that it's your blood they seek,  
Regulus, do you think that you'll never lose?  
Regulus, will your luck hold, gladiator?  
Regulus, the Colosseum is shaking,  
Regulus, the crowd is insane with blood-lust,  
Regulus, but you have never been beaten,  
Regulus, you are a champion. You are strong,  
Regulus, go now and fight! You shall Triumph!

## Castel Gandolfo...Then and Now

By Frank J. Korn

Crowning a steep bank of Lake Albano, a half hour south of Rome, *Castel Gandolfo* is a shy, delicious little hilltown of but a few narrow twisting streets that begin nowhere and end in a charming main square.

Famed in our time as the summer residence of the Pope, this peach-colored village was known thirty centuries ago as *Alba Longa*, which claimed as its founder Ascanius, son of the Trojan refugee Aeneas. Wreathed in legend from early on, this mountain settlement was destined to become the mother of Eternal Rome.

From Vergil we learn of the town's origins and the reason for its name *Alba* (white). An oracle prophesied that Aeneas' son would build, "a royal city of lasting fame...near the edge of a gentle flood," and name it for the snow-white sow and its thirty sucklings that he would come upon there. Ascanius added the second word, *Longa*, because of how his new city extended in a long line up the slopes of *Mons Albanus*.

For the next three hundred years, *Alba Longa* led the Latin Confederation, a loosely knit alliance of the region's numerous city states. It was at the end of this span, eight centuries before Christ, that a descendant of Ascanius, named Rhea Silvia, having been visited by the war god Mars, bore twin sons. One of these, Romulus, founded a colony of thatched huts on the distant Palatine Hill overlooking the River Tiber. Called Rome in honor of its founder, this humble village would—across the next thousand years—expand into a far flung empire to which the whole world paid homage.

By the reign of its third king, Tullus Hostilius (672-640 B.C.), Rome had come into conflict with its mother city over rights to the fertile lands that stretched between them. To avoid an all-out bloody war that would leave both victor and vanquished vulnerable to their Etruscan neighbors, Tullus and his rival commander, Mettius, arranged to settle the dispute with a fight to the death between three-man teams of brothers from both sides. When the Romans' Horatii prevailed over the Albans' Curiatii brothers, *Alba Longa* became subject to the rule of the city of Tiber.

Before long, however, Mettius and his restless people betrayed the terms of the pact. This time Tullus Hostilius led his troops in a furious assault on the hilltop stronghold that left it in ruins. He then carried off the weeping survivors of the carnage back to Rome, quartering them upon the Coelian Hill.

The centuries that followed saw many families of Rome's aristocracy—attracted by the idyllic setting and refreshingly cool soft air—build their country estates on the site of ancient *Alba Longa*. Sometime around the year 85 *Anno Domini*, the Emperor Domitian erected a sprawling summer villa on the rim of the former volcanic crater, Lake Albano. It was out here, incidentally, that he condemned to death—for betraying her vows—Cornelia, the *Vesalis Maxima* (i.e., the "mother superior" of the order of Vestal Virgins).

In the twelfth century this whole area came in to the ownership of the powerful Gandolfi clan from Genoa. Otho Gandolfi, who held the rank of senator in Rome, built a castle (i.e., *Castel Gandolfo*) on this site, along with small stone dwellings for the peasants who worked his surrounding fields and vineyards. This vast property afterwards passed into the hands of the influential Savelli family by whom it was eventually sold to the Holy See. Pope Urban VIII, in 1604, adopted the land as a summer residence. He had the renowned architect Carlo Maderno design a palace to be raised over the remains of the castle.

A common spectacle in those High Renaissance times was a convoy of horsedrawn carriages swaying up the pine- and poplar-lined mountain lane, bringing red-robed cardinals to conferences with their Pontiff.

Maderno laid out the Papal Villa on a beautiful tract of 120 acres, crossed by broad lanes lined with ilex trees and by curving gravelled walks. He added a sound track via the crystal murmur of many fountains. The palace itself was built around an immense rectangular courtyard which was to serve as an outdoor hall for audiences with the Pope.

Huge throngs of pilgrims soon began to make the trek

out from Rome in order to see and be blessed by the Holy Father. This gave birth to a whole new industry of inns and restaurants and religious article shops—and suddenly an active community once again stood upon the location of old *Alba Longa*.

A church was now needed where the inhabitants could worship. And so, too, a town square where they could gather for social life. Gian Lorenzo Bernini tended to both needs, laying out a gracious piazza anchored on the north end by the Papal Palace. He then built, toward the other end, the attractive baroque church of *San Tommaso*, and punctuated the whole scene with a final central fountain.



Bernini's fountain at Castel Gandolfo

In the Neoclassical and Romantic periods, *Castel Gandolfo* was a favorite abode of German visitors to Rome, including Winckelmann, Goethe, and Angelica Kauffmann.

During World War II, under orders of Pope Pius XII, the Papal Villa was put to use as a shelter for more than 15,000 Jews fleeing the Holocaust. On February 10, 1944—by accident—the serenity of *Castel Gandolfo* was rent by the sickening blast of bursting bombs from American planes. These were on a mission to destroy the nearby marshalling yards where supplies kept pouring through for Hitler's armies.

Today all is serene here again. On Sundays from late June to early September, Pope John Paul II appears on the tiny balcony of the papal villa to lead the recitation of the noontime Angelus prayer. He then delivers a brief spiritual message and imparts his apostolic blessing.

How delightful it is to linger here awhile—to stroll the sunny piazza, to sit at a cafe table under the vine trellises, to study the pastel tones of the three-story buildings, to observe the handsome Swiss Guards in their red, yellow, and blue striped uniforms guarding the Pope's house. How pleasant to gaze—from numerous vantage points—down at legendary Lake Albano, 500 feet below, its still waters reflecting the dark green of the woods and the warm blue of the sky. Small wonder that Ascanius and the Roman emperors and the Popes of the last five centuries have loved it here!



Lake Albano as seen from a Papal balcony

## Venus

By Melissa Lemon, Latin I Student of Nancy Tigert, Turpin High School, Cincinnati, Ohio

If you need help with love,  
call on the goddess from above.  
She is the goddess of the spring,  
and makes Vulcan feel like a king.  
But along with her love and beauty,  
she can be quite snooty;  
because every girl would like to be,  
as lovely as she.

## Mini-Lessons in Latin Grammar

## The "With" Ablatives: You Can't Survive Without Them

By Aimee Brown, Medina, Ohio

As the teachers in Rome might have said—"*Tempus fugit*." The year is passing in high speed and perhaps you are becoming overwhelmed by the myriad of Latin grammar you have to keep track of. I'd like to help you sort out just a little bit by explaining a few ablative constructions—the ones that start with "with" in English.

One basic suggestion might help with any ablative construction. Most often an ablative case translates into some sort of prepositional phrase in English. So, even if you can't identify the construction verbatim, look at the ablative noun and try out a few prepositions that make some sense with it. Most constructions will use one of the following prepositions: with, from, in, out, and by.

The "with" ablatives I'd like to explain are Ablative of Accompaniment, Manner, Means, and Description.

1. **Ablative of Accompaniment:** The best thing about ablatives is that what they are and what they do are usually built into their names. This ablative tells with whom someone is going somewhere or with whom someone is doing something. The prepositional phrase in English begins with "with"; in Latin the preposition "*cum*" is always used. The object of this phrase is most often a person but sometimes an animal. Here is an example: I walked to the store with my friend (*cum amico meo*).

2. **Ablative of Means:** This construction tells the instrument or means by which an action is completed. The object of the phrase must be a thing, not a person. In English the phrase begins with the preposition "with," "by," or with the prepositional phrase "by means of." In Latin the preposition is omitted, and the object is put into the ablative case. For Example: The soldier wounded the slave with a sword (*gladio*).

3. **Ablative of Manner:** Means tells "with what," manner tells "how." The English phrase begins with "with," the Latin construction begins with "*cum*." This construction, however, is a little trickier than the two above. If the object of the prepositional phrase has a modifier (adjective), then the "*cum*" is optional. One more hint: another way to test for an ablative of manner is to use an adverb in English in place of a prepositional phrase. Some examples: The student worked with care (*cum cura*). The student worked carefully (*cum cura*). The student worked with great care (very carefully) (*magna cura*) or (*magna cum cura*).

4. **Ablative of Description:** This ablative describes some quality or characteristic of another noun in the sentence. The English phrase may start with "with" or "of," the Latin construction does not use a corresponding preposition. One more rule: the object of the preposition must always have a modifier or adjective. For example: The soldier with the wounded foot was not able to escape (*pede saucio*).

In summary, sometimes the name of the ablative construction is not so critical as the comprehension of the sentence in which the construction is found. When in doubt, use the context of the phrase and some common sense.

## Obituary for Adonis

By Lee Stuart, Latin II student of Larry Steele, West Mid High, Norman, Oklahoma

We are gathered here today  
to mourn the loss of dear Adonis.

His end has come too soon.

His last breath stolen,  
his blood poured out upon the earth,  
mortally wounded by a wild boar.

Oh, how my heart aches  
to see his face in the shining summer sun.

But now his soul rests  
with the greedy Persephone  
in the depths of the black Underworld.

She has stolen my love.

All that remains is the crimson wildflower  
growing in his memory.

Aphrodite,  
Goddess of Love



## The Most Important Historical Events of the Ancient World

## VI. Rome Versus Carthage (Continued a Pagina Quarta)

son-in-law, Hasdrubal, continued the work of strengthening Carthaginian Spain and expanding the Army. When Hasdrubal was assassinated in 221, the Carthaginians unanimously chose Hannibal to command them. The Second Punic War began with his assault on Seguntum, a Spanish city within the Carthaginian sphere of influence and yet, paradoxically, also given Roman protection.

After securing a route to the Pyrenees, Hannibal made his bold and famous march over the Alps to attack Italy. The quality of his leadership can be judged by the fact that although he arrived with less than half of the forces he set out with — only 20,000 infantry and 6,000 cavalry remained — he was still able to defeat much larger Roman armies. The lowest point in Roman history came with the Battle of Cannae in 216 when as many as 70,000 Romans were killed and 20,000 taken prisoner; some allies in the south defected and the Romans were at such a loss that they even buried alive two Greeks and two Gauls in the *Forum Boarium* to try and win the favor of the gods.

Despite grim prospects, Rome refused to admit defeat

and instead returned to the defensive war of Q. Fabius Maximus Cunctator, "the Delayer," whose policy was to avoid a pitched battle with Hannibal. In time, this war of attrition favored Rome, and after Publius Scipio defeated the Carthaginians in Spain, he got the approval of the Senate to take the war into North Africa (a policy opposed by the conservative Fabius Maximus). As a consequence, Hannibal was forced to leave Italy and defend Carthage. In 202 he was defeated in a bitterly contested engagement at Zama which earned Scipio his *cognomen* Africanus. By the terms of the peace, Carthage was limited to its local territory and forced to pay the enormous indemnity of 10,000 silver talents.

The Third Punic War was simply the siege of Carthage itself. Envy at the remarkable recovery and the commercial success of the Carthaginians combined with deep-seated fears (most famously verbalized in Cato's incantation "Carthage must be destroyed!"), so that Rome was ready to pounce. When the Cartha-

ginians finally responded to harassment by Masinissa, a Numidian friend of Rome, the Senate declared war. Carthage immediately surrendered; but, when they heard that the city would be annihilated, they resisted a Roman siege for more than two years rather than simply turn over their city to destruction. The siege was commanded by the adopted grandson of Scipio, Publius Scipio Aemilianus, who, in turn, won himself the *cognomen* Africanus. In 146 the defeated city was obliterated and its fields sown with salt.

Polybius, a Greek historian and friend of the younger Scipio, provides our most reliable information regarding Rome's struggle with Carthage. Like Thucydides, he hoped to write a "practical history" for posterity and attempted to explain how "in less than 53 years the Romans succeeded in bringing almost the entire inhabited world under their control." His general conclusion was that Fortune played a decisive role in this transformation, although the Roman system and Roman character helped Fortune along.

## How Well Did You Read? [S-40]

1. Who wrote *Epistulae ex Ponto*?
2. According to Josh Glasstetter's story, what animal originally killed the Sphinx?
3. From what material was a soldier's *cassis* originally made?
4. Did the Curiatii fight on behalf of Rome or Alba Longa?
5. According to Johanna Hanink, which goddess produced the white mist we call clouds?
6. What happens to the color of red clay when the furnace doors are closed during firing?
7. Why shouldn't visitors touch the water from the fountains at *Villa d'Este*?
8. What common English phrase is expressed by the Latin abbreviation A.Q.E.R.P.P.R.L.?
9. Which of the Gracchi brothers committed suicide?
10. What kind of ablative is expressed by the phrase *magna cum cura*?

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Feriae Februales Animum Tuum  
Frangunt?

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## Noli Esse Stultus!

a.d. XIII Kal. Mart. will be here before you know it, and the *Fornacalia* postings will be up.

Don't be one of the hundreds that will be embarrassed during *Stultorum Festa* because they don't know in which ward they live. Know your ward and you'll know when the Oven Goddess will bless your *fornax*.

I will have a booth set up in the *Basilica Aemilia a Kalendis Februariis usque ad a.d. XIII Kal. Mart.* For just one *As*, and a few minutes of your time, you can know your ward.

## Esne

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

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

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I.S.S. # 08925941

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## S-35.

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- II. INOMNIAI Greens Day
- III. JAGGED LITTLE PILL, Alanis Morissette
- IV. DESIGN OF A DECADE, Janet Jackson
- V. DANGEROUS MINDS, Soundtrack
- VI. CRACKED REAR VIEW, Hootie and the Blowfish
- VII. STARTING OVER, Reba McEntire
- VIII. ALL I WANT, Tim McGraw
- IX. THE WOMAN IN ME, Shania Twain
- X. CRAZYSexyCool, TLC

## Monstra

1. ARGU[S]
2. CE[N]TAUR
3. CERBER[IS]
4. CHARYB[DIS]
5. CH[I]TMAT[ELA]
6. GE[R]YON
7. GORG[ON]
8. [H]ARPIES
9. HY[D]R[A]
10. SIR[E]NS
11. S[P]HINX
12. [T]ALUS
13. TRIT[ON]
14. M[I]NOTAUR[US]
15. [F]OURTEEN
16. [S]CYLLA
17. PE[G]ASUS
18. POLYPH[EMUS]

**Answer**  
**DRAGON**  
**OF THE**  
**HESPERIDES**

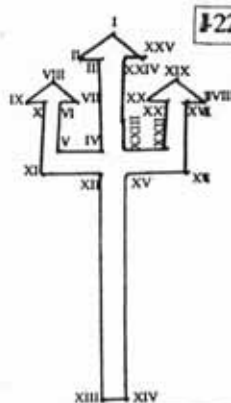
Partes  
Corporis

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



### How Well Did You Read?

1. Ovid
2. A griffin
3. Leather
4. Alba Longa
5. Minerva
6. It turns black.
7. It comes through lead pipes.
8. To whom it may concern
9. Gaius
10. Ablative of Mawer



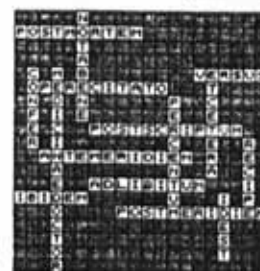
### Libri Ottimi

- I. THE CHILDREN'S BOOK OF VIRTUES, William J. Bennett
- II. SHOCK WAVE, Clive Cussler
- III. THE FINAL JUDGEMENT, Richard North Patterson
- IV. I, VICTORIA, Cynthia Harrod Egle
- V. BEYOND THE GATE, Dave Wolverton
- VI. A SIMPLE PATH, Mother Teresa
- VII. LINCOLN, David Herbert Donald
- VIII. MIRACLE IN SEVILLE, James A. Michener
- IX. DARKSABER, Kevin J. Anderson
- X. BEHIND THE LINES, W.E.B. Griffin

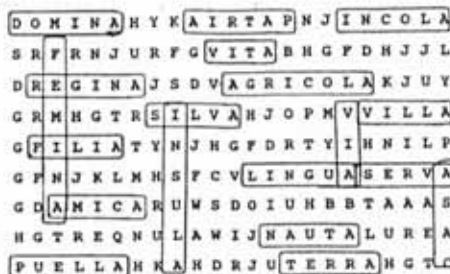
**S-37.**

## Picturae Moventes

- I. THE AMERICAN PRESIDENT
- II. CUTTHROAT ISLAND
- III. DRACULA: DEAD AND LOVING IT
- IV. GRUMPY OLD MEN
- V. SABRINA
- VI. SUDDEN DEATH
- VII. TOY STORY
- VIII. FATHER OF THE BRIDE, PART II
- IX. TOM AND HUCK
- X. HEAT



## J-24.



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## Toy Story

Written in English by Phillip Barcia; translated into Latin by Dr. B.F. Barcia.

A line of fifteen babies formed in front of the theater's box office. Fourteen of them were under eight years old.

The single, beaming and frail-looking adult guardian stumbled up to the ticket counter and opened her purse. "Fifteen is Toy Story," she said. "Fourteen children and one adult."

"Oh God," I thought, "that poor woman."

The clerk replied, "That'll be seventy dollars, please, ma'am."

Seventy dollars.

She forked over the money and was handed a long string of red tickets. As she held open the door for her child minions, she uttered the three little words they're supposed to teach you never to say in front of the little people: "Who wants treats?"

Like the climax of some bizarre, munchkin group wedding, there was frantic outburst of tiny "I do"s.

I stepped up to the window and, over the screams, ordered my ticket "Two for Toy Story," I said. "Two adults."

I used to be afraid of going to see children's movies. I thought that children shouldn't be allowed to go see movies in public, especially children's movies. All they do is laugh and talk and scream and have fun and bug everybody.

I was a fossil.

Now I'm different, changed. Disney's Toy Story transformed me. Now, I laugh along with the kids. I scream and talk and bug everybody and let older women buy me trats. I can't help myself.

Every frame of every foot of film in this roughly ninety minute film is entirely computer animated. This is the

first time this has ever been done, a trivial fact that has a lot of people impressed. However, it's the least of the reasons to see this movie.

**Toy Story** is vastly entertaining for everybody, even old people. Besides being excellently computer animated, every frame of every foot of film in this movie is also well-directed, well-written and well-acted. The array of voice-over performances includes bits from Don Rickles, as a romantically frustrated Mr. Potato Head, and John Ratzenberger (Cliff from *Cheers*), as a talking pink piggy bank.

The story goes like this: Buzz Lightyear, a technologically advanced space toy, played by Tim Allen, competes for a child's attention with the child's old favorite toy, Woody, a cowboy doll, played by Tom Hanks. The little boy and his toys live next door to Sid, an evil little boy who tortures toys by pulling off their heads and blowing them up with firecrackers.

I won't say anything else to ruin it. The kids loved it. I loved it. My fiancée loved it. Everybody loved it.

As I left the theater, I saw my fourteen little friends and their fearless leader again. They were heading back over to the candy counter, smiling weirdly, like evil, happy zombies. It turns out that Disney, in its infinite marketing wisdom, has skipped the middle man and opted to sell *Toy Story* action figures right in the theater.

It's smart, if not exactly subtle. Nearly every character in this movie is a marketable toy. It's okay, though. I don't think I'm offended by this overt money making scheme. Anything as cool as this movie deserves to make a giant pile of dough.

Just don't think you're the only one laughing when you watch the film. Disney's laughing, too. "To infinity and beyond," and all the way to the bank.