

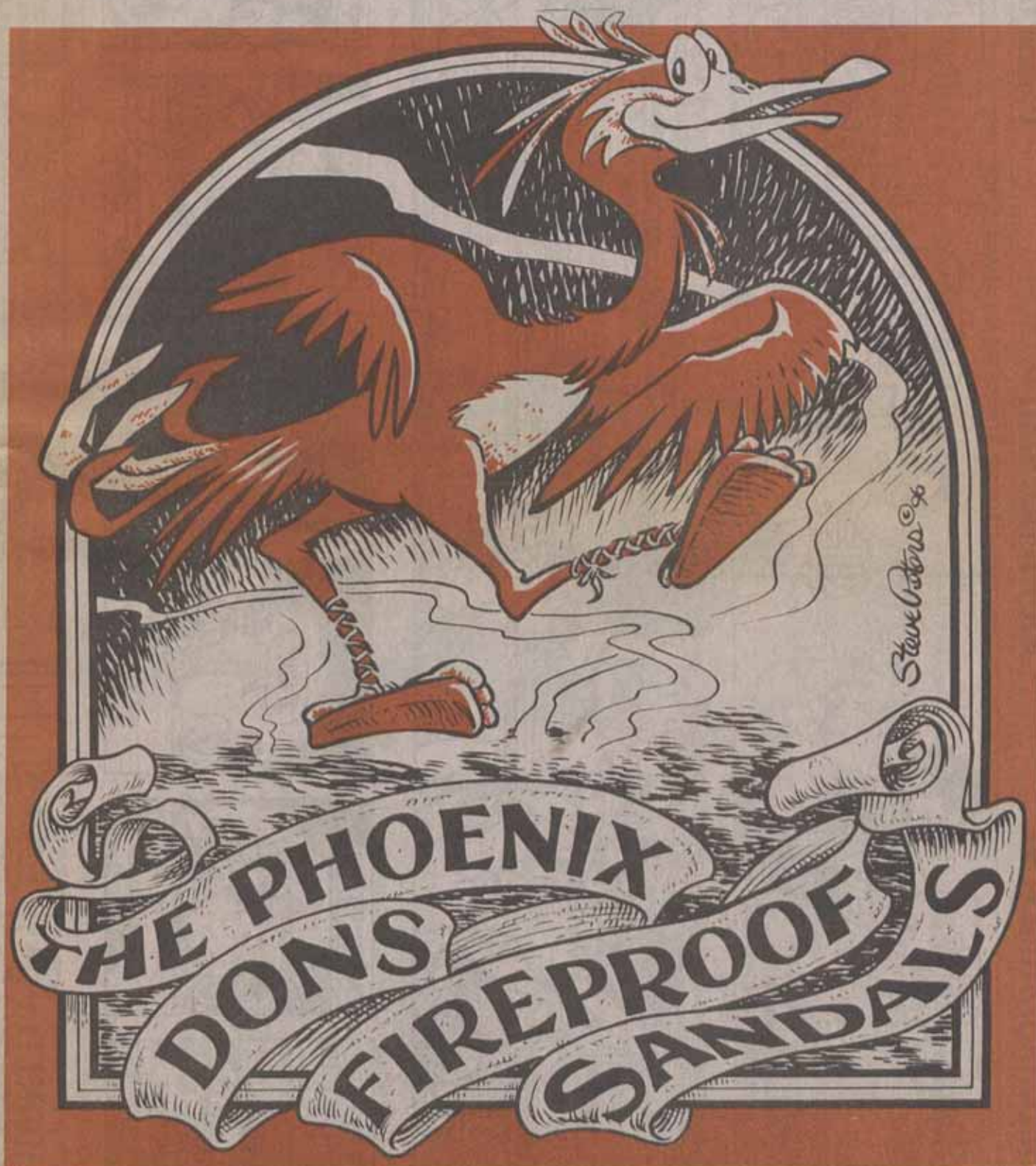
POMPEIIANA



NEWSLETTER

VOL. XXII, NO. 9

MAY, A. D. MCMXCVI



Fratres Coen et "Fargo"

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

Aliquando in media ambulatione longa circumspicit et vides eadem loca quae videbas ubi ambulare incepisti. Sic fuit cum Ioel et Ethano Coen picturas moventes facerent (Ethanus scriptor est; Ioel est scriptor et gubernator).

Decem annos picturas moventes inusitate fecerunt. Prima pictura movens quam fecerunt erat vilis, et narrabat sordidam fabulam de rebus nefariis, et nunc similem picturam moventem fecerunt.

Pictura movens recentissima quam ediderunt, "Fargo," in qua Francesca Dormandides et Stephanus Buscemi personas principales agunt, certissime est pictura movens hilarissima de plagiario quae umquam facta est, cuius res comediae manent praestantissimae.

Quamquam "Fargo" est sexta pictura movens quam haec caetera edidit, simillima est primae vel secundae picturae moventi quam fecerunt. Prima pictura movens quam fecerunt, "Sanguis Simplex," est re vera

vilis fabula de foedis et sanguineis rebus nefariis in Texiense. Altera pictura movens, "Educans Arizonam," in qua Hollea Venatrix et Nicolaus Cavea personas principales agunt, certissime est pictura movens hilarissima de plagiario quae umquam facta est, cuius res comediae manent praestantissimae.

Sanguis autem et res comediae non faciunt has picturas moventes tam unicas. Adversus sanguinem et ridicula, fratres Coen personas et res gestas fecerunt non solum veras sed etiam inevitabiles.

Nunc, post tres novas picturas moventes—"Pistoris Transitus," "Bartonus Fincus," et "Hud-surculus Procurator"—quarum omnes fuerunt pretiosae, maxime laudatae a criticis et mercatoribus, hi iuvenes artifices qui libere faciunt picturas moventes ad initium revenerunt.

"Fargo" perfecte miscet "Sanguinis Simplicis" foeditatem et hilaritatem terribilem quae in "Educare Arizonam" visa est. Fratres Coen videntur non conlocavisse tantam pecuniam quantum potuissent.

Fortasse res perturbantissima de "Fargo" est aliquid quod solum veri incolae Minnesotenses—tales fratres

Coen sunt—fecisse potuerunt: crudelem et constantem imitationem vocis Minnesotensis.

Hi incolae habent certas consuetudines. Quisquis in Minnesota habitavit, vel qui cognovit aliquem qui in Minnesota habitavit, obstupescit sedebat, sicut ego, dum spectat personas loquentes et ambulantes similes eis qui in Minnesota habitant.

Si numquam ad Minnesotam iter fecisset, suaviter obstupescit eris dum spectas has consuetudines Minnesotenses vere expictas.

Fratres Coen dicunt "Fargo" veram fabulam esse, et ego saltem non dubito.

Hi sunt homines qui octo menses sub nive vivunt. Ei, horribile dictu, vitam suam amant. Res lente accidunt. Habent tempus cogitandum, admirandum, coniu-randum.

Fortasse habent nimium tempus.

Quando homines septentrionales dissiliunt, periculose dissiliunt. Habemus multam probationem. Tandem dissiluerunt cum hilaritate, pro omnium nostrum bono et delectamento.

The Path of the Romans

Legacies of Vesuvius

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

The exploration of ancient private lives begun in Ostia climaxed with our visits to Herculaneum and Pompeii. I've always wondered how people can live with a potentially destructive volcano looming on their horizon. The omnipresent Vesuvius must serve as a constant reminder to "carpe diem." The richness of the area, itself a product of the volcanic soil, provides the haunting beauty and the luxurious life for the towns of Campania both in ancient and modern times. This appreciation for, and enjoyment of, life reveals how people can co-exist with the imminent danger.



Photo by Donna Wright

Ruins of Herculaneum recovered from under the modern town of Resina

The site of Herculaneum is somewhat smaller and more confined in its area than Pompeii. It differs also in that it was covered by pyroclastic lava flows instead of the ashes which buried Pompeii. After the eruption life went on in the town now known as Ercolano. People rebuilt homes right on top of the ruined city. Its re-discovery was accidental and evolved more slowly because of the difficulty in digging into the hardened lava and the natural reluctance to ask people to give up their homes.

Many of us had never been to Herculaneum. It is not always included in the typical tour program. For Diana Garner, Latin teacher at Elwood High School, it was the highlight of her trip. "I've dreamed for years of having the chance to walk through the streets of Herculaneum. It was a thrill to walk with a good guide and see the rooms of the villas, dream of the ocean view

(Continued in Pagina Secunda)

Could Teaching Latin be the Elixir of Life?

According to Suetonius, Lucius Orbilius Pupillus, the notoriously stern teacher of Horace, lived to be 100 years old. Orbilius had spent the first half of his life in Beneventum where he taught until he was fifty years old. He then took the early retirement package offered by that community and moved to Rome where he finished out his well-known career. Orbilius lived so long, taught so many students and left such a lasting impression on the profession that a marble statue of him—seated and holding two books—was erected in Beneventum after he died. Like every dedicated Latin teacher, Orbilius inspired at least one other person to become a Latin teacher in order to perpetuate the profession: Orbilius Jr. also became a teacher in his father's footsteps.

I'm sure that all teacher readers know of at least one aged Latin teacher—perhaps the one that inspired them in their own careers—who seems to be blessed with a remarkably long life.

Indiana Latin teachers have several living legends that are still held in high regard. Magistra Helen Wampler, for example, lives in Indianapolis and is still very alert at 98.

Magistra Effie Douglas is in her eighties and still very active in several groups with which she is affiliated.

Magistra Gertrude Johnson was born October 8, 1898, and is still very, very active. In recent correspondence with Pompeiiana, Inc., Magistra Johnson shared a copy of a letter she received in reply from President Clinton after she had written to him to share her opinions on America's policy in Bosnia. She also included a copy of a thank you note from the President and Chairperson of the Board of Directors of Wesley Manor, where she maintains an apartment, thanking her for her years of service to the Wesley Manor Archives: "Under your leadership, our historical archives have grown and prospered. There are vitally important pieces of information that you have chronicled that are both valuable and informative. Your efforts through the years have been far above and beyond what could normally be expected of any committee chairperson. You clearly have a love for the work you have pursued. This love comes out in our outstanding archives program, and we are indebted to you."

Like Cicero, Magistra Johnson is an avid letter writer and keeps in touch with scores of her students who continue to respect and continue to be inspired by her.

Election Speech

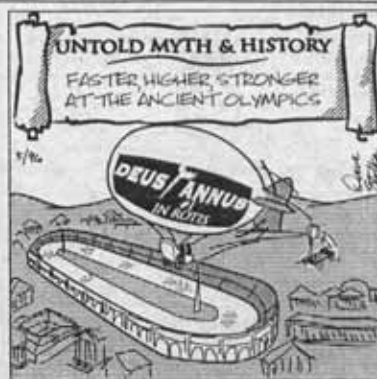
By Akio Katano, Latin I Student of
Ms. Annetta Kapon, Mirman School for Gifted
Children, Los Angeles, California

"Hello, all you happy people. I thank you for coming here to vote for me, Lucius Stultissimus. I assure you that all my voters will receive generous bribes from my large cache of stol—I mean hard earned money. I assure you that the murder of my opposing candidate was my—I mean, was not my doing. I promise that as duovir, I will improve the general welfare of Pompeii. For example, I will remove—sorry, strengthen the guard at the bath lockers. I will make a dishon-, excuse me, honest attempt to raise, pardon me, lower taxes. I promise you, I am not a violent man, and I have—whoops, never have harmed a child in my life. Babies hate—terribly sorry, love me. My new budget plan will wreck—I sure am slipping a lot today, I meant to say, improve the local economy, and my home security plan will benefit all thieves—there I go again, tripping over my words, citizen in this horrid—I mean beautiful city of Pompeii. You, yes, you, the gentleman with the noose and torch, take this bag of money and give five denarii to each person. You may keep ten.

"Now, if there is any other way that I can prove myself to you, please speak. What's that, sir? You want me to burn in Hades? That's going to be a hassle. Oh, look! It's my trusted advisor!

"Do you have something to say? What? These are not my supporters? Where are they? There are none? Then who are these people? Oh, now I see. They're a lynch mob.

"Please excuse me, I must be going! Very, very quickly!"



The Path of the Romans

Legacies (Continued a Pagina Prima)

these people had and walk on the very floors where these people had also walked. As a teacher, I was very thrilled to hear my students call out to ask me to look at this study or that dining room!"

We were led room by room through the baths as the lessons from our book became not mere abstractions of word and description, but concrete benches to sit on in the *apodyterium* and mosaic *pavimentum* to walk on. The bright, vivid blue color of the mosaics in the house of Neptune and Amphitrite left us truly impressed with the richness of life here. Gazing into *thermopolia* or into a *pistrina*, we listened raptly as our guide explained how the residents attempted in vain to flee to the waterfront to get away on that last night of their city. As one enters and exits the site of the city on a ramp, the entire layout of the excavated site can be seen from above. The proximity of homes and other buildings of modern Ercolano leaves one to ponder what treasures and secrets still lie below?

The ruins of Pompeii are less compact and to a certain degree less intact than those of Herculaneum. This city, situated on the other side of the volcano, succumbed to the toxic gases and fall of *lapilli* and ashes that rained upon it. Pompeii is one of the richest resources of information on the daily life of the ancient Romans that Latin teachers have. To walk its streets, enter its homes, public buildings and entertainment centers was a thrill beyond what could be imagined.

For the students the visit brought a keen sense of reality to the place they had studied. Nazia Chaudhry of New Albany High School recalls, "When we saw the plaster casts of the people at Pompeii, I could imagine the way people felt when Mt. Vesuvius erupted." For Danielle Woods, also of New Albany, the visit was very emotional, "It was eerie; it was like walking back in time." Kristen Sweat of Owen Valley High School said, "I remember watching *The Last Days of Pompeii* in class this year. The trip to Pompeii made my recollection of the movie seem more real. I especially remember the scene at the amphitheater when the eruption first occurred. When I walked through the place, I felt somewhat afraid, but in shock because the amphitheater was still here!"

The mosaics, frescoes and gardens of the well-known House of the Faun and House of the Vettii were thrilling to see. We all marveled at the vivid colors of the frescoes, the graffiti on the walls and the stepping stones in the street. The teachers again were in their element: instructing enthusiastic students with the realia at hand. The excitement felt by our group as we wandered down the *Via dell' Abbondanza* was absolutely electric. Our goal was to visit some specific homes that are usually locked. We tried to convince our guide to take us there, but he seemed to think that access to these sites was beyond his control. Nevertheless, we walked on to find all but one of the homes we wanted to see miraculously unlocked. We gazed in awe at the spectacular blue frescoes in the House of the Venus on the Shell. But more than any other home we wanted to see the home of Marcus Loreius Tiburtinus with its special fountains and frescoes. This villa is the one that Pompeiana wishes to reconstruct one day and it was a dream come true to be able to enter and wander through its gardens.



Fortunately, overcast skies and brief rain showers had cooled the air considerably. Mt. Vesuvius loomed ahead: we were scheduled to climb the mountain that afternoon. Two years ago the group from Indiana had climbed the mountain on a hot day. It was a personal goal for many of us to make the attempt. As our bus took us up the twisting road, we observed the lava beds from the 1944 eruption and watched the vegetation of the mountain change with the altitude. Inspired by our continual practice of the song "*Funiculi, Funicula*", we grabbed the walking sticks offered us for a mere donation upon our descent and set off on the steep incline through the brownish-red *lapilli*. It was not easy at all, yet the gift of the cool breeze and overcast sky could not be spurned; it was necessary to keep trying. Matt Terry, a student from Brownsburg High School, said, "Mt. Vesuvius was a great experience because the thought of standing on top of a volcano that destroyed thousands of lives in a matter of minutes was mind-boggling. And the view was spectacular." Reaching the goal was an exhilarating experience unlike anything else.

Many of us gathered the light-weight pumice stones on the way down to give to friends and students. Our third-grade teachers from Brownsburg gathered many different kinds of rocks, including some soil specimens that they were going to test. Diane Hopper carried down one very large rock that she was hoping to break into many smaller ones to give to her young students. The lightness of the rocks is very deceptive. Diane tried to break this rock with another rock, but without success. Finally our bus driver Tonino got one of his wrenches from his tool kit in an attempt to help her. We watched in amazement as Tonino heaved the wrench over and over with no luck! He sheepishly shrugged his shoulders in disbelief as he returned the large rock, still in one piece, to Diane.

Finally we visited the National Archaeological Museum in Naples. Because of the dangers to tourists in Naples these days, it is rare to visit this marvelous collection of original sculptures, frescoes, mosaics and artifacts from daily life of Pompeii and Herculaneum. This is a terrible shame because it is such an important collection that truly rounds out the visits to the excavated cities. The museum is a treasure chest of everyday articles and luxury items from ancient times which gives us all an unforgettable look at the legacy of the past.

By the time we returned to Rome for one last look at the eternal city, we were thinking of two things: returning home to the pleasures and comforts of our own country and to our loved ones—and planning the places we would add to our next variation on the itinerary of "The Path of the Romans".



Photo by Donna Wright

Main piscina in the hortus of Marcus Loreius Tiburtinus at Pompeii

Ancient Technology

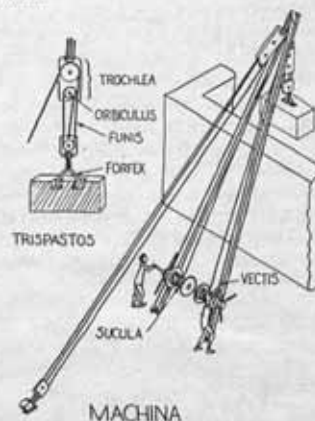
Machina

By Arthur C. Nunes, Jr.

Io, pater, guess what happened to me up on the Esquiline Hill (*Mons Esquilinus*) where they're building the new bath (*thermae*)! One of the workers (*structores*) let me ride on a wagon bringing up a crane (*machina* from an Indo-European root *magh-* meaning to be able to have power. The same root appears in the English "might" and "magic.").

He told me all about the *machina*. He said, "See that ox pulling the wagon? With this baby, I could set him on top of a 20-foot-high wall with no sweat."

"See those two long wooden beams (*tigna*)? We set those up with tops pinned together and the bottoms spread out on the ground like a letter 'A.' At the top are two pulley blocks (*trochleae*), one for lifting the load; the other for moving the top of the *machina* back and forth."



"See the tongs (*forfex*)? That's what lifts the stones. The *forfex* fits into holes cut into the top of the stone to make it easy to lift. The *forfex* is attached to a *trochlea* with a single pulley wheel (*orbiculus*). See all those ropes (*funis*)? A *funis* runs from an attachment hole in this *trochlea* up over the lower *orbiculus* in the upper *trochlea*, back down around the *orbiculus trochleae forficis*, up and over the upper *orbiculus* in the upper *trochlea*, and down to a windlass (*sucula*) mounted in a socket (*chelonium*) on the back of one of the *tigna*. The *sucula* is turned so as to wind up the *funis* by levers (*vectis*). With *vectis* in hand there's not much we can't lift."

(If the *funis* is wound up on an 8 digit radius and the *vectis* is 40 digits long, a force of 100 lbs. on the end of the *vectis* puts a tension of 500 lbs. in the *funis*. In the Twentieth Century to come, a super age where advanced technical knowledge is a commonplace among schoolchildren, it will be recognized that the three ropes attached to the *trochlea* lifting the load apply a force three times the tension in the rope. This arrangement is called by the Greek term *trispastos* [triple drawn]. Forgetting about friction, with a *trispastos* pulley arrangement a man weighing enough to pull down with 100 lbs. force should be able to raise 1500 lbs.).

"The *funis* that moves the top of the *machina* back and forth is attached to a second *sucula* on the other *tignum*. A *funis* from the *sucula* goes up to a *trochlea* at the top of the *tigna* then back to another *trochlea* fixed behind the *machina*. When the *funis* is wound up on the *sucula*, the two *trochleae* move together. The fixed one can't move, but the top of the *machina* can and does."

Pater, could we hire a tutor to teach me what I need to know to become an engineer (*architectus*) like Rabirius, who planned the new *thermae*? Martial says (Epigrams Book VII, No. LVI), "*Astra polumque pia cepisti mente, Rabiri*. (The stars and their axis thou hast seized with thy diligent mind, Rabirius)." I want to seize them, too.

Further Reading

Vitruvius, Pollio. *On Architecture*. Translated by F. Granger. Volume II. Book X: Mechanical and Military Engineering. Loeb Classical Library. Harvard University Press: Cambridge, Mass. 1934 (reprinted 1985) pp 270-369.

Padua...Then and Now

By Frank J. Korn

The oldest city in Italy? At least that's the claim today's citizens of Padua make for their beloved hometown. But this is arguable.

That *Patavium* (as it was known to the Romans) is truly ancient there can be no doubt. Vergil, in Book I of the *Aeneid*, writes that it was founded by Antenor, a Trojan refugee who had made his way to northeast Italy after the fall of his homeland.

"*Hic tamen ille urbem Patavi sedesque locavit Teuconum et genti nomen dedit armaque fuit Troia...*"

(Here, however, he established *Patavium*, a city and home for the Teuconians, and gave his nation a name and hung up the arms of Troy.)

Legend aside, Padua (*Padova* in Italian) was more likely founded by the Veneti tribe some thousand years before Christ. What is certain is that, in its earliest days, Padua developed a talent for breeding horses and wool-bearing sheep—a pair of industries which quickly rendered it rich and, in due course, powerful. Padua allied itself with Rome in the Gallic Wars, battling with the northern intruders on the Paduan plain. By 174 B.C. Padua itself had become subject to mighty Rome, yet managed to maintain some internal independence of rule.

Perhaps too much so, on second thought of the Roman senate. For that legislative body, Livy states, just a few years later sent an army, under the consul Marcus Aemilius, to suppress a revolt of the rambunctious people of *Patavium*, now a leading center of Cisalpine Gaul.

Such upheavals notwithstanding, Padua—with numerous canals advantageously linking it to the Adriatic Sea—prospered greatly under Rome. Indeed, the city grew so wealthy that the Roman writer Pomponius Mela took to calling it, "*Urbs Opulentissima*."

Strabo the geographer describes Padua as: "The best of all cities in this part of the country. The quantities of manufactured goods which it sends to Rome to market—clothing of all sorts and many other commodities—show what a goodly store of capitalists (*equites*) it has and how entrepreneurial they are."

Ancient Padua's most celebrated native son was the historian Livy (Titus Livius), born there in 59 B.C. during the first consulship of Julius Caesar. In A.D. 17, Livy, after an illustrious career in the Imperial capital, passed away back in his hometown, three years after the death of his dear friend and benefactor, the Emperor Augustus.

At the onset of the Middle Ages, Padua, though eclipsed economically by *Mediolanum* (Milan) and *Aquileia* (Venice) continued as a vital center. Showing remarkable resilience, it remained so even after being sacked by the Huns in 452 and by the Lombards in 601.

In 1163 Padua joined the Veneto Alliance to resist Barbarossa who was invading Italy at the time. In 1238 Padua became an academic and intellectual center as well, with the establishment of its university. Across the ages since, the University of Padua has been recognized as one of the world's leading seats of scholarship and research.



The Basilica of St. Anthony in Padua

It was about this same time that the city's current landmark went up, the Basilica of Saint Anthony. Born in Lisbon in 1195, Anthony was attracted, early on, to the religious life. After joining the order of Franciscans, he became an outstanding preacher and a tireless worker among the poor. Though he spent just the last two years of his life in this city, the people claimed him as their patron. He has thenceforth been known to the world as St. Anthony of Padua.

On the 30th of May in 1232, just one year after the death of the revered holy man, Pope Gregory IX canonized him and ordered construction to begin at once on a splendid church to honor him.

For the next seventy-five years, generations of Paduans watched in awe as one of history's most stupendous works of architecture took form. Since its completion, the immense Basilica of St. Anthony has been the crown of Padua. With its Byzantine design featuring a cluster of ribbed cupolas and minaret-like towers, the strikingly attractive edifice wears the unlikely air of a mosque.

Containing the tomb of Anthony in a richly ornamented side chapel, the basilica is one of the major pilgrimage churches in all of Christendom. The basilica lends to the entire city a certain sweet serenity. It was this very serenity that moved the poet Petrarch to live out his days residing almost within the shadows of the great church.



The Scrovegni Chapel

During the Renaissance, masters such as Giotto and Donatello came to work here. Giotto frescoed the private chapel of the powerful Scrovegni family with scenes of the life of Jesus and of Mary. Donatello cast in bronze, in 1453, the majestic equestrian statue of Gattamelata (a local warrior hero) which graces the piazza out in front of the basilica.

Today the city still bears the architectural character of the Medieval Period, especially in its profusion of arcaded sidewalks. So often overlooked by tourists in their understandable rush to see nearby fairytale Venice, Padua certainly merits at least a day in everyone's Italian itinerary.

Modern Padua offers, in addition to *Il Santo* (the locals' affectionate term for the basilica), many other old and interesting churches, tours of the university including the lecture hall where Galileo taught, endless shops with quality merchandise, countless enchanting places for dining, wonderful museums, terrific wines, and plenty of piazzas where the visitor can join in the daily to-ing and fro-ing of the Paduans themselves.

For the camera buff, there are plenty of colorful subjects, e.g. *Palazzo della Ragione* (the ancient and venerable town hall); stretches of the city's old walls (of which five gates survive intact); fragments of the Roman theater erected under Augustus; streams and canals meandering all about; botanical gardens, cafes galore, and a vast daily outdoor market that fills one large square, spills out into the narrow sidestreets, and seeps into adjoining piazzas.

Of course, one must not forget *Cafe Pedrocchi* on *Corso Garibaldi*. This monumental nineteenth century coffeehouse is the unofficial headquarters of an "in-crowd" that includes everyone from affluent merchants to impecunious students from "*Il Bo*." This is the affectionate nickname of the university. It means "The Ox," and it derives from the name of a primitive inn and eating place that once stood where the university now stands.

This is Padua. A city quite crowded and confusing but at the same time...colossal and charming.

Where to Stay: Hotel Donatello, a four-star hotel with one-star prices, is situated in the same square as the Basilica of Saint Anthony. Every room qualifies as A Room With A View. Signora Moresco and her terrific staff will fuss over you and see to your every need.

Roman and Greek Mythology

Perseus, Worshipped by the Roman Legions?

By Gail Dietz, M.A., M. Ed., Tyrone, Pennsylvania

One of the great heroes of Argos was Perseus. He was the grandson of Acrisius, who became king of Argos. Acrisius had no sons, only one daughter, Danaë. An oracle had foretold that her son would kill Acrisius, so he entombed her in a brazen underground chamber beneath the palace. Such a dreary existence did not stop Danaë from being visited by Zeus, who loved her. In keeping with his usual habit of visiting mortal women incognito, Zeus appeared in the guise of a shower of gold. The child born to them was Perseus. In four years of imprisonment his existence was a secret, until one day Acrisius heard the child playing and discovered Danaë's affair. Refusing to believe that Zeus was the child's father, the king ordered them placed in a box and set mother and son afloat upon the water.

With the intervention of Zeus, Perseus and his mother were rescued. As he grew to manhood, Perseus would kill Medusa with the sword of Hermes, and prevent the beautiful Andromeda from being sacrificed by her father Cepheus to the sea monster that Lord Poseidon had sent to ravage her father's kingdom. The visit of this creature was a punishment for the disrespectful comments of her mother, Cassiopea.

It is believed by some scholars that Perseus was worshipped at the heart of Mithraism. This religious cult was one of three mystery religions widely practiced in the Roman Empire. In *Classical Mythology*, Fifth Edition, Mark P.O. Morford and Robert J. Lenardon write that these mystery religions were sometimes assimilated into Greek and Roman mythology. Mithraism has its origins in Persia, where the god Mithras was worshipped as light, truth and the righteous champion of good over evil.

The lore of Mithras included stories of a miraculous birth from a rock and the slaying of a bull. The image of Mithras in triumph over the dying creature forms an icon called a *Tauromachy*. Mithraists believed that the spilling of the blood of the slain bull upon the ground generated the fertility of the earth. This iconography depicts Mithras along with other figures killing a bull. The scene is posed much like a sacrifice. It is assumed that the *Tauromachy* demonstrates a ritual sacrifice where the god dispenses beneficence and rebirth to those initiated into the cult, through the slaying of the bull.

This cult held wide appeal for members of the military and sailors. Only men were eligible for initiation. Cult ritual was practiced in underground chapels or *Mithraea*. More than four hundred of these have been found all over the Roman world. The details of the rituals are unknown to us. However, we know that there were seven grades of initiation before full membership was achieved. The cult demanded a high level of self-discipline from its members. Ceremonies also involved a communal meal. With its many similarities to Christianity (communal meal, concept of rebirth-eternal life, etc.), Mithraism was one of its major rivals, and it continued to be practiced widely until the end of the fourth century A.D.



Issue XXIII
2022 A.D.

Latium Inquisitio
Geese Give Gauls
Goose Eggs!!

Attacking army invades goose slay!
Pome is "just Ducky" now!

Gauls claim being attacked by birds was a "good experience!"

Gallia soldier says, "I always thought the Romans were for the birds, but now I know that they're a bunch of quacks!"

Sacred Geese of Juno earn their "Petalism?"

Roman and Greek Legends

C. Julius Caesar Octavianus:
Augustus et Pater Patriae

By Michael A. Dimitri

In a recent poll *millia liberorum Romanorum* were asked, "Who is the greatest hero?" Their choices have been profiled in this series.

In 63 B.C., out of the birth-pangs of an empire, was born Gaius Octavius, a sickly, fatherless boy who would become the might and *Pater omnibus* of Rome. After his father died in 59 B.C., Octavius was raised by his mother Atia. Her uncle, C. Julius Caesar, however, took Octavius under his wing and saw that he had the best teachers and a proper Roman upbringing. The young Octavius supposedly loved literature and philosophy; perhaps this is what filled his head with dreams of future greatness. In his late teens he also accompanied Caesar to Hispania and soon after went to Apollonia in Epirus to finish his education. It was here that he heard of his great-uncle's assassination.

In the wars of conspirators, Octavius already appears to have known exactly what he wanted despite the fact that the Republic remained intact and his own cautious nature restrained him. Octavius won over the moderates in the government, gained Cicero's support, and had himself declared Caesar's adopted son. His new name, C. Julius Caesar Octavianus soon was upgraded when Caesar was made a god; Octavianus became *divi filius*. This title made his official titles like consul seem somewhat mundane.

In 43 B.C. Octavianus formed the Second Triumvirate with Marc Antony and Marcus Lepidus, but Lepidus was soon removed from power. Octavianus firmly held the west while Antony with Cleopatra held the east. The future empire had almost taken shape but its capital and culture had not yet been decided. The east had been ruled mostly by the Macedonian kingdoms descended from Alexander the Great's campaigns and Cleopatra remained the last of those rulers. Antony used her status as a symbol of the east and her resources to strengthen his power; Octavianus used Cleopatra as a scapegoat for his ambitions. Soon he declared war on Cleopatra and Egypt. At the battle of Actium in 31 B.C., Octavianus defeated Antony and Cleopatra, then marched around the coast of the Mediterranean, securing the empire for Rome.

After his triumphal return to Rome, Octavianus began his program of rebuilding Rome into the most magnificent capital city that had ever existed and solidifying the nations of his political empire into one people. Artists, architects, and other skilled professionals were patronized by him to help him accomplish his task. Although he advocated the values of the Republic, Octavianus slowly peeled away some of its layers and maintained singular control as its guardian, obtaining titles such as "Augustus" to justify his actions. These titles marked the end of the Republic and the beginning of his divine rule; Augustus was *Imperator deusque*.

In 2 B.C. the emperor Augustus received the title *Pater Patriae*. The father of the Roman Empire, at his death in 14 A.D., had so skillfully applied the Roman art of peace that his *Pax Romana* would last for nearly two centuries. The influence of his empire, however, will last forever.



The Architecture of Greece and Rome

IX. From Bath to Cathedral

By James Ford, Milford, Pennsylvania

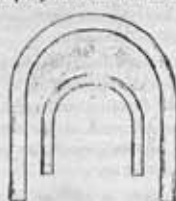
When Cicero defended the Roman citizenship of the poet Archias he probably did so in the Basilica Aemilia near the Senate at the northern end of the Forum Romanum. During the Late Republic these great rectangular halls were presumably curtained off and used as courtrooms, but toward the end of the Imperial period they were enlarged and given one or more semi-circular extensions called apses. Here the emperors of the Later Empire would hold audience.



Basilica of Maxentius

(Reconstruction from H. & R. Leacraft, *The Buildings of Ancient Rome*, Leicester, 1969. Sear, Frank, *Roman Architecture*, Cornell Univ. Press.)

One basilica in Rome—called variously the Basilica of Maxentius (for the emperor who began construction in 307), the Basilica of Constantine (for the emperor who completed it) or the Basilica Nova—was a masterpiece of Roman engineering and innovation since it was modeled, not on earlier basilicas, but in imitation of the large central hall of the Roman baths, such as the complex built by the emperor Caracalla in the previous century. An unknown architect had the idea of taking the plan of this hall with its groin-vaulted roof and making it into a free-standing structure. To accomplish this he had to allow for the fact that vaulting, like the arch, tends to push the supporting walls outward. Traditional basilicas had all used a trussed roof which, like post and lintel construction, transmitted no lateral forces. The Basilica Nova therefore employed four massive double-piers



Barrel Vault

forming three barrel vaulted bays on each side of the building and at the same time supporting the central vaults. Its main hall, called a nave, was a bit smaller than a football field in area and its roof was carried 35m (115 ft.) above the floor (Chartres cathedral has a 36m nave). Although it was originally designed to have a single apse, Constantine moved the location of the main entrance to open upon the Sacred Way and built another apse opposite this new entrance where he could hold audience. In the original apse he then placed a colossal marble statue of himself seated on a throne.

When Constantine made Christianity the official religion several years after the completion of his Rome basilica, he also began a church building program which used the old-style basilica as a model and adapted it to Christian needs. These first churches therefore had trussed roofs made of timber and were



Truss Vault

(Continued in Pagina Quinta)

A Visit With Glaucus,
Owner of the
House of the Tragic PoetBy Ryan Lutz, Student of Roman Civilization,
Butler University, Indianapolis, Ind.

One day, having nothing to do, I decided to visit my friend Glaucus who had just redone a modest home in the fair city of Pompeii. Though his house was not large, it was rumored to be attractively decorated.

I proceeded to Glaucus' home, known to his neighbors as the House of the Tragic Poet, and entered the vestibule. A nicely made *ianua* highlighted the traditional post and lintel entrance. When I knocked on the door, a slave opened it and motioned for me to come inside. Upon entering, I immediately noticed the black and white mosaic of a chained dog with the words *CAVE CANEM* spelled out. Glaucus even had a security system!

Walking through the *fauces* I noticed the shops where Glaucus conducted his business. I could see the hearth and counter through the open door. The slave guided me through the *fauces* toward the *tablinum*, the room which separated the front and rear of the home where I was received by Glaucus. He looked pleased to have a visitor. Looking around at the plaster walls, I noticed a beautiful picture panel depicting the delivery of the oracle to Admetus. The oracle told Admetus that he would die unless someone would be willing to die for him. Admetus and his queen were seen on the left side of the portrait as a messenger on the right side read the oracle's message. Turning my attention to the floor, I noticed another black and white *tesserae* mosaic of an actor readying himself to go on stage. I complimented Glaucus on his good taste and attention to finery. Glaucus was grateful for the compliment.

From my tour thus far, I could see that the home was indeed well-decorated and pleasing to the eye. Glaucus smiled as I drank in the scenery. The ceilings of the house were low. Glaucus said this made the house seem more home-like and livable than the monumental houses built during an earlier era. Low ceilings also enabled the architect to add an upper level accessible from two stairways symmetrically located at the sides of the atrium. The upper level did not, however, span the area of the entire home. Two sleeping rooms, the porter's room and the storeroom, were also located off the *atrium*.

The *atrium* itself had a beautiful *impluvium* and *compluvium*. The room's decor was worth noting. It contained wall paintings depicting scenes from the Trojan War as relayed in the *Iliad* on each of its four walls; there were six four-foot panels in all. The scenes were bordered with paneling which brought them together as a whole. These paintings were in no particular order, but this in no way spoiled their intent and beauty. Two of the paintings were particularly striking. One depicted the nuptials of Zeus and Hera. In this painting Hypnos presented Hera to Zeus. Zeus, sitting at the right of the picture, grasped Hera's left wrist with his right hand. Hera's face was turned toward the viewer instead of toward Zeus adding the idea of reluctance to the portrait. Hera looked regal in this picture. The entire scene took place on Mt. Ida. The second painting depicted the delivery of Briseis to the messenger of Agamemnon who was on the left side of the portrait. Achilles, seated in the middle, wore an expression of anger as he directed Patroclus to give Briseis to the messenger. Achilles' close friend Phoenix stood behind him in the picture offering his solace. After I had looked at the portraits, Glaucus said that one day they would be well-known. I could only smile as he said this.

The *alae*, or wings of the *atrium*, and the *tablinum* had plain wooden casings around their entrances. When I remarked that pilasters were normally used on entrances, Glaucus replied that he preferred the wood.

We then proceeded towards the dining room. Passing through the kitchen, I saw the large hearth and the window which ventilated the smoke. The kitchen was really not a place for us to be, but Glaucus had said that he would show it to me. In the dining room, or *triclinium*, I saw the table, or *mensa* and the three dining couches: upper, middle and lower. Each couch could comfortably recline three people. After viewing Glaucus' home, I thanked him for his trouble and made a mental note to write to my brother about it.



Caru Matrona,

Lachesis has woven, what some would call, a very unfair life for me. With your help, however, and with the help of the gods, I hope to be able to turn my life around in the very near future.

I came to Paestum with my avunculus about a year ago from Agrigentum in Sicily. I never knew my pater, and when my mater developed a bad cough and passed away, my avunculus took me in to live with him for a while. Then he decided that he might be able to find some relative of ours here in Paestum with whom I might be able to live. So we came here.

But then, as the Fata would have it, the very night we arrived, we were set upon by thieves who stole our sarciniae, killed my avunculus and tried to kidnap me. I barely escaped with my life. Ever since then I have managed to support myself by gathering and selling wild flowers which I weave into coronae and stola for passersby. At night I sleep wherever I can find a safe angulus or porticus.

Matrona, this is not the life I was brought up to lead. My mater was a fine woman, and she taught me to read and write and to spin. I should not be living like the other orbae that sell their wares in the forum.

But enough of feeling sorry for myself. As I said before, I now have a chance to have my life be improved. You see, I have met a nice man who has taken an interest in me. He tells me that his first wife, who died during childbirth many years ago, had been from Syracusae in Sicily. I guess I somehow remind him of her, and he has taken an interest in me. He's much older than my avunculus was, but he is very kind, and he is impressed with how smart I am. He also says that I am very beautiful. He even bought me a pair of Cupid inanes which I can wear only when he comes to see me and takes me to a thermopolium to get something to eat. If I were to wear them while I was working on the street, one of the other orbae would probably steal them from me.

Matrona, I believe this gentleman is going to ducere me in matrimonium, at least that is what I am hoping for. Could you please write to me and give me some advice on how I can be the kind of an uxor that a refined gentleman would be proud to have in his home?

Εὔφηνη
Quae coronas
prope forum vendit
Paesti

Χαίρε Εὔφηνη,

What a beautiful name you have. My heart goes out to one as "peaceful" as you because of the life that has been awarded you by the Fata. I sincerely hope that Lachesis favors the changes that you are hoping will soon come your way.

I'm a little bothered that you never once mentioned the nomen of the gentleman who seems to have taken an interest in you. It also seems a little strange to me that he hasn't invited you into his home if he truly cares for you. Because of these two concerns, I would hate to have you get your hopes up too soon. Lachesis may yet have a crueler twist of fate reserved for you.

But that is not the advice you want. You want to know how to be the kind of an uxor that a refined gentleman would be proud to have in his home.

A Roman uxor is, above all, casta. She is fida, amans and pia. She is obsequiosa. That you are pulchra is obvious from your letter. A Roman uxor should also be clemens, amica et comis. It is to your advantage that you know how to spin wool. This is a lovely old-fashioned trait for Roman uxores. A Roman uxor is also diligentissima de sacris in her home and knows how to manage the household slaves. A Roman uxor dresses

The Architecture of Greece and Rome

IX. From Bath (Continued a Pagina Quarta)

all replaced later by, more enduring structures. In the next century, however, the eastern emperor Justinian had the church of St. Sophia built using buttressing similar to the Basilica Nova to support its enormous dome. (This building has been preserved as a mosque in present day Istanbul, Turkey.) As for the West, another 600 years were to pass before Gothic cathedrals with their lofty groin vaulted naves would take up the design which was anticipated in the Basilica Nova.



Groined Vault

The Lives and Works of Roman Authors

Francesco Petrarca

By Michael A. Dimiuri

One of the proofs of Latin's immortality (besides its survival in a standardized form for about three millennia) is its transformation into the Roman dialects more commonly known as French, Spanish, Portuguese, Romanian, Italian, et al. One of the most fascinating writers to study during this transformation is Francesco Petrarca (A.D. 1304-1374) who is most commonly known today as Petrarch, one of the greatest Italian poets and an initiator of the Renaissance. However, during his own lifetime, Petrarch was famous for his work in Latin and he himself seemed to prefer this standard form of language over the modern Italian dialect since most of his works were written in Latin.

Petrarch's life began in turmoil yet ended well. His father, a well-known lawyer, ended up on the wrong side of a political dispute and moved the family from Arezzo near Florence to Avignon in southern France when Petrarch was only eight years old. He was groomed and educated for a career in law but did not excel in this field in spite of his training. Petrarch came under the influence of the papacy which had temporarily located itself in France, but even here he only managed to obtain some minor positions within the church. Finally, Petrarch's Latin verses caught the attention of Pope John XXII as well as the patronage of various wealthy Italian families.

In 1336 Petrarch moved to Rome where he grew increasingly fascinated with Roman history. He studied and searched the libraries of old monasteries and schools finding a large number of important Latin manuscripts. He gained a reputation as one of the most diligent Latin scholars of his day. In 1341 Petrarch was also crowned poet laureate. His career and skill with language helped him obtain diplomatic assignments for the papacy as well as other notables. He split his time between Italy and France and eventually retired in 1370 to a villa near Padua where he died in 1374.

(Continued in Pagina Octava)

very conservatively, is seldom seen in public, and in her own home is very careful to avoid ever ascending more than three steps in the presence of any man who is not her husband. She never lets her hair down in the presence of any man who is not her husband. A Roman uxor knows her place at dinner parties, and never reclines with the other guests the way you may have seen women do in Agrigentum. A Roman uxor takes a sincere interest in the talents of her husband and tries to learn about things that he considers to be important so he can discuss them with her when he chooses. In other words, a Roman uxor knows enough to have an opinion, but also knows enough to keep it to herself unless it is asked of her.

If, indeed, you are in matrimonium ducta by your gentleman friend, you will be a very fine wife if you follow the words of advice I have given to you.

I wish you well, and I sincerely hope that Lachesis will be kind. You certainly seem to deserve better than you have received so far in your life.

Roman Military Life:

The Roman Navy

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

The Romans were primarily a land-based people, unlike the Greeks. There was no navy until about 350 B.C., and until the time of Augustus there were no permanent fleets; ships were built and fitted-out when needed. There is sparse evidence of the existence of a few naval ships and a dockyard at Rome (Rome is not a seaport but the early ships were small enough to go up the Tiber) in the third and second centuries B.C. Under the Republic the consuls appointed two officials to command the fleet when needed. Italian allies had to supply ships, as they had to supply troops.

The First Punic War forced the Romans to build large numbers of ships for the first time in their history. In 260 B.C. one hundred quinqueremes (ships with five rows of oars) and twenty triremes (with three rows of oars) were constructed; older ships were probably refitted. In 256 and 254 B.C. the Romans defeated Carthage in sea battles, usually by outnumbering them. Both sides used boarding poles and grapnels to attack the enemy's ships. By the Second Punic War, the Carthaginians refused to fight at sea, and the Romans developed separate fleets for Spain, Sicily, the Adriatic, the Tyrrhenian Sea, and Sardinia. These ceased to exist when the war ended in 201 B.C. In the Macedonian Wars of the second and first centuries B.C. Rome relied heavily on its Greek allies' fleets. During emergency situations in these wars, consuls or praetors commanded the fleets in person; otherwise subordinate officials commanded.

Rowers, sailors, and marine troops were needed for each ship, but no Roman rowed; allies and maritime colonies did this and usually formed the sailing crew. Freedmen were used after 217 B.C., and during the Second Punic War even slaves were used as rowers. The marine soldiers came from the lowest census class, the proletarii. Higher social classes were found only among the officers. There were seventy to one hundred marine troops to each quinquereme.

Quinqueremes formed the backbone of the fleet. They were comparatively light galleys, low in the water; five men pulled each oar. There were usually three hundred crew members, mostly oarsmen. There were two masts and sails. The deck was above the rowers' heads; the troops, on the deck, were protected by removable bulwarks and turrets.

In the time of Pompey a permanent naval command, organized to fight piracy, was established. Pompey himself commanded the fleet from 67 to 64 B.C. He built two hundred ships with rams and seventy without. The total navy, including very small vessels, amounted to eight hundred ships. Caesar built a fleet in Gaul and other fleets in Italy after he crossed the Rubicon.

There was considerable naval activity in the civil wars. Hundreds of ships were built. Many rowers were Gauls. Augustus' fleet had seven hundred vessels, including biremes, which were used extensively.

Tiberius established several permanent fleets, and naval legions were formed. There were also provincial fleets. The emperor commanded the navy, appointing a prefect to command each fleet. Ship-captains had to be citizens. Under the empire sailors were free non-citizens who became citizens when discharged.





S-55

Top Selling Albums

- I. ANTHOLOGICA, Scarabaci
- II. CADERE IN TE, Celina Dionus
- III. OMNES OCULI IN ME, II-Sarcina
- IV. SOMNIUM DIURNUM, Maria Curiosa
- V. FEMINA IN ME, Shania Duac
- VI. AMERICAÆ STATORUM UNITORUM PRAESIDES, Americae Statorum Unitorum Praesides
- VII. EQUI RECENTES, Garthus Rivi
- VIII. MANIFESTATA, Winonna
- IX. INOBTURATUS, Basium
- X. ARBORUM MEMORIA, Enia

Mystery Phrase

S-56

Submitted by Patrick Houck, Latin I student,
Carmel High School, Carmel, Indiana

Write the answer to each word or phrase in the spaces provided at the right, then use the numbered letters to discover the secret phrase at the bottom.

1. Bless you!
2. Queen of the Gods
3. Beginning, first
4. I live in
5. Roman holiday which begins April 28
6. bedrooms
7. first day of month
8. Umbra
9. Gratulatio
10. Mercurii Dies

THE MYSTERY PHRASE IS:



S-57

- I. APUD HOSTEM, Elisabeth Georgus
- II. ET HOC QUOQUE PRAETERIBIT, E. L. Harris
- III. ILLA AESTAS CAMDENIENSIS, Illa Virilis Dispensator
- IV. NALLIDAE AENIGMA, Laurentius Sabulo-Defricator
- V. CAELUM MONTANIENSE, Nora Roberti
- VI. SHANNARAE REX PRIMUS, Theresa Rivi
- VII. ESSE CONTEMPTUI, Christoferus Dardenus cum Iesse Valtharius
- VIII. LUDUS SANGUINEUS, Iacobus B. Stuartus
- IX. FORTITUDO IMPAVIDA, Stephanus E. Ambrosius
- X. QUO MODO ILLUD FACERE POSSES? Laura Schles-cantor

A Little Bit of Caesar

S-58

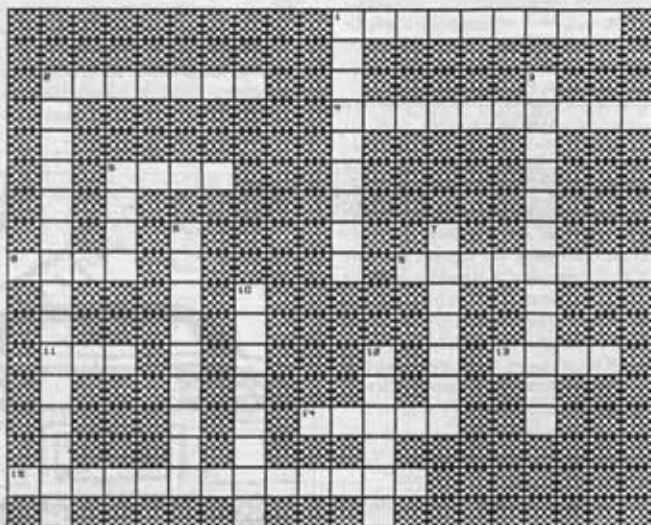
By the Honors Latin II class of Mrs. Lydia Wilson, Loyola College Prep, Shreveport, Louisiana

ACROSS

1. One of Caesar's wives
2. A judge in the *Cursus Honorum*
4. Caesar's adopted son
5. "I conquered"
8. "I came"
9. Office with absolute power
11. A wing of the Roman cavalry
13. Roman numeral for year of Caesar's death
14. Caesar's divine ancestress
15. Term for the required sequence of highest political offices

DOWN

1. Mother of Caesar's only genetic son
2. Head of the Roman state religion
3. Another Latin word for *Contubernium*
5. "I saw"
6. Members of the Aristocratic Party
7. Caesar's incept co-consul
10. Rome's treasurer
12. Highest political office in Republican Rome



Myth Monikers

S-59

Submitted by Latin III students of Denise Davis,
Watterson High School, Columbus, Ohio

Match these characters and places from the *Aeneid* to their nicknames.

1. Troiani
2. Venus
3. Jupiter
4. Tydides
5. Juno
6. Troia
7. Italia
8. Achilles
9. Graeci
10. Carthaginenses
11. Minerva
12. Ascanius
13. Fata
14. Ilia
15. Quirinus
16. Mars



- A. Saturnia
- B. Iulus
- C. Aeacides
- D. Mavors
- E. Diomedes
- F. Romulus
- G. Cytherea
- H. Pallas
- I. Teucri
- J. Parcae
- K. Hesperia
- L. Poeni
- M. hominum sator atque deorum
- N. Rhea Silvia
- O. Ilium
- P. Argivi

The Most Important Historical Events of the Ancient World

IX. The Fall of Rome: It's History

By James Ford, Millford, Pennsylvania

Rome was the exception. Other empires may rise and fall, but Rome was singled out with the divine gift of *imperium sine fine*, "empire without end." So went Vergil's myth of Roman greatness. Yet Rome's collapse in the West took place almost as quickly as its meteoric rise to dominate the Mediterranean. The final decline began in the early 5th century and by 476 the last emperor—with the ironic name Romulus Augustulus ("the little Augustus")—was forced into retirement. The fact is, like Vergil, we all want to believe that we are the exception and that our society will escape decline and fall.

How then did the Western Roman Empire come to an end? Many theories have been offered including barbarian hordes, lead poisoning and disease, economic ruin and the enfeebling influence of Christianity. Modern historians avoid trying to simplify what appears to have been a combination of many factors leading to internal disunity and consequent vulnerability to an external threat. The Empire reached the point where no one was willing or able to defend it.

Can we avoid the same fate as the Roman Empire? At the very least the study of its history can humble us with the fact that we are not guaranteed *imperium sine fine*. We are still in a position to do what Thucydides first suggested and look into the past to see what has happened in circumstances similar to our own, but as Bernard Knox points out referring to the ancient Greek perspective of time, we are unavoidably "backing into the future" and do not know exactly what it is we will stumble against. History allows us to guess what might happen if the similarity of circumstances is a true one, just as our memory of a past experience usually helps us in a new but similar situation. History allows us to have expectations even though we cannot predict the exact outcome. It is a complex system, like the weather, involving complex humans who have tremendous capacities for doing good or evil.

In addition to what Polybius called the "practical" uses of history for statecraft, it is also our collective memory; our personal memories define us as individuals, and our collective memories define us as social beings. Although ancient history is more remote than the events that made our present world, it is still important if we wish to understand the nature of institutions, such as the government of the United States, which was planned using ideas rooted in classical antiquity. The framers of the Constitution looked at Rome for a model of government, and their successors in the early nineteenth century looked to Greece in their desire to make that government a true democracy. Even very timely issues can profit from a consideration of the successes and failures of antiquity. For example, on the issue of disarmament, the historian Donald Kagan devotes two chapters of his recent study *On the Origins of War* to the Peloponnesian War and Hannibal's War. Along with lessons from recent events, Greek and Roman struggles may contribute to decisions affecting national and even global security. Disaster awaits a person—or a government—who like Agamemnon in Homer's *Iliad* "does not know the value of considering things ahead of him and things behind him."

AMOR POST MERIDIEM J-41

Submitted by Stacy Butler, Leslie Neeland, Hillary Barrowman, and Blaine Hentz, students of Teresa Casey, Montgomery Academy, Montgomery, Alabama

Match the soap opera with its Latin title.

- All My Children
- The Bold and the Beautiful
- Days of Our Lives
- Melrose Place
- Loving
- Guiding Light
- As the World Turns
- The Young and the Restless
- Another World
- One Life to Live

Sister Act J-36

Submitted by Debbie Seder, student of Mrs. Buchner, Divine Savior Holy Angels, Milwaukee, Wisconsin

Match these sisters with the name of their "act".

- Fates
 - Gorgons
 - Graces
 - Muses
 - Graiae
 - Nereids
- A. Stheno, Eurylea, Medusa
B. Nymphs of the sea
C. Supervise one's life
D. Enyo, Pemphredo, Deino
E. Personify beauty in the Iliad
F. Goddesses of fine arts, music and literature

Roman Television J-38

Submitted by John Misdary, Latin IV Honors student of Mr. Joseph Hoffman, Seton Hall Prep, West Orange, New Jersey

Match the television show titles with their Latin equivalent.

- Amici
- Camera Casus
- Honestare Subter Ignem
- Soror, Soror
- Homicidam Illa Scriptis
- Parentia
- Negotium Familiae
- Caelebs Vir
- Gradus Juxta Gradum
- Misere Sempiternae
- Liberatio IX-1-1
- Spes Gloriaeque
- Domus Melior
- XLVIII Horae
- Vivus Solus

- A. Murder, She Wrote
B. Rescue 911
C. 48 Hours
D. Friends
E. The Single Guy
F. Hope and Gloria
G. ER
H. Home Improvement
I. Grace Under Fire
J. Living Single
K. Family Matters
L. Step by Step
M. Sister Sister
N. Unhappily Ever After
O. The Parenthood

MESSAGE MOTTOES J-40

Submitted by Elena Ryan, student of Polly Rod, Tuller School, Tucson, Arizona

Match the motto with its state. If your answers are correct, a message will be spelled out by the letters when read vertically!

- esse quam videre
 - eureka
 - ditat deus
 - excelsior
 - dirigo
 - ad astra per aspera
 - esto perpetua
 - crescite et multiplicamini
 - labor omnia vincit
 - crescit eundo
- a. California
n. Maine
h. Kansas
l. North Carolina
s. New Mexico
e. Idaho
t. Arizona
p. Oklahoma
i. New York
l. Maryland



J-37

I. AVIS CAVEA

II. PERISCOPUS DEORSUM

III. ADMINISTRATORIS ARBITRIUM

IV. RES FAMILIARIS

V. FARGO

VI. PUELLA VI

VII. DOMUM TENDERE II: ERRARE SANCTI FRANCISCI

VIII. SERVIENS BILCUS

IX. OMNES CANES AD CAELUM EUNT

X. OLIVARUS ET SOCIETAS

Deity Descriptions J-39

Submitted by Nick Lacina, Casey Harris, and Paul Rehak, students of Bo Laurence, St. Joseph High School, Victoria, Texas

Match the name of the deity with his/her symbols:

- Posidon
 - Eros
 - Cronus
 - Aphrodite
 - Artemis
 - Flora
 - Janus
 - Pan
 - Chaos
 - Boreas
 - Gaia
 - Prometheus
 - Aurora
 - Dionysus
 - Zeus
- a. grape vine
b. bow and arrow
c. North Wind
d. two faces
e. silver crescent
f. thunderbolt
g. fire
h. horses
i. dove and roses
j. legs, horns, ears of a goat
k. shapeless mass
l. earth
m. sunrise
n. flowers
o. sickle

Mercury's Unreliable Transportation



Submitted by Erin Link and Brooklyn Clary, Latin students of Mrs. Davidson, Anderson H.S., Cincinnati, Ohio.



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

Truffles with Leeks

Prepared by Bonnie Phillips, Latin I student, Carmel H.S., Carmel, Ind.

I. Ad Mercatum



Bonnie finds the coriander

III. In Triclinio



The completed masterpiece

Recipe:

2 oz. truffles
3 heads of leeks
1 c. water

Sauce:

1/4 t. salt
1/4 t. ground pepper
1/2 t. coriander
1/2 c. white wine
2 t. olive oil

II. In Culina



Slicing the leeks

IV. Ad Cenam



Mom gets First Taste honors

Chop leeks into 1 inch segments and combine with washed, sliced truffles. Place in a pot with water and bring to a boil, then drain and reserve stock. Meanwhile, combine salt, pepper, coriander, and add stock from the pan. Stir in wine and olive oil. Bring this sauce to a boil, then add leeks and truffles to it, and simmer for 5 to 10 minutes more.

(THE ROMAN COOKERY OF APICIUS, p. 183. © 1984. John Edwards. Recipe reproduced with permission of the publishers, Hartley & Marks, Inc.)

The Fun We Had

As I prepared to make the dish *Truffles with Leeks*, I first went to the grocery and bought the truffles, coriander and leeks. It was quite a chore to find truffles, but I finally did. When I arrived home, I automatically began cooking. I sliced up the truffles and chopped the leeks into one-inch segments. While the truffles and leeks were cooking, I combined all the other ingredients and then just waited!

When the truffles were done, I mixed the broth in with the sauce. I finished by adding in the final ingredients. I set the table as fancy as necessary and prepared the dish to be served. I then called in my mom, the official family food tester, and asked her to dig in! She did—with slight hesitation. To the surprise of both of us, it was good! I had added a little too much salt, but this was really no big deal.

The Lives and Works of Roman Authors

Petrarch (Continued a Pagina Quinta)

Petrarch's most famous work is the *Canzoniere*, a book of poems in Italian dedicated mostly to a main love interest. Tradition states that on April 6, 1327 in the Church of Saint Claire in Avignon, Petrarch caught sight of and fell in love with a beautiful mystery woman he called "Laura." Her true identity is unknown. Of equal interest is Petrarch's *Secret*, a conversation in Latin in which St. Augustine attempts and fails to persuade Petrarch to resist temptations in order to save his soul.

Other works in Latin include: *Africa*, an epic poem dealing with the Second Punic War with Scipio Africanus as its main hero; *The Life of Solitude*, which explains the peacefulness of country life instead of city life; *De Remedii Utriusque Fortunae* advocates the acceptance of both the good and the bad in life; and finally, the *Epistulae* contains letters to friends, important figures of his time, and ancient authors.

While Francesco Petrarca's modern fame resides in his love poems for Laura, his recovery of Latin manuscripts, his work on the Latin in its standardized form and its Italian dialect, and his literary works in Latin, ranks Petrarch as one of the great Latin writers.

During the 1995-1996 school year we have examined the lives and works of 9 Latin writers the most recent of whom lived during the 14th century. For the next school year can you find modern examples of Latin used by writers and submit them to Pompeiana?

No Rest and No Peace

By Megan Pabner, Latin Student of Andrea Hoffman, Georgetown Day School, Washington, D.C.

But the queen's heart remains inflamed
Eaten by hidden love—who is to blame?
She thinks she might violate her carriage,
But Juno allows her sin to be called marriage.

The Strange wedding proceeds in a cave; Nymphs
sing a verse; *traces, dave, to the page*
That, my friend, was the beginning of the curse.
Before she could for forgiveness pray,
She saw her husband, Sychaeus, clear as day.

She took this as a good omen, a sign,
That the fates surely would be kind.
Sychaeus nodded his head, smiling, and vanished
away,
Cupid, sent by Venus, gave this date no delay.

Then Jupiter, realizing Aeneas' lollygagging,
Sent down Mercury to get the leader packing.
Aeneas stealthily prepared the fleet,
While burning Dido guessed in her sleep.

Alas, what the prosperous queen did for a man
A Trojan leader who left her to found his own land.
A waste if there was one ever
For one who surpassed all others in every endeavor.

How Little Times Have Changed



TREI DRIVERS OF ANCIENT ROME



TREI DRIVERS OF MODERN ROME

Submitted by Vinny Spah, Latin I student of Miss Judith A. Granese, Valley H.S., Las Vegas, Nevada.

Romans Often Won the War After Losing the Battle

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

Roman military tactics are illustrated by the famous battles of which detailed accounts have come down to us. Toward the beginning of Caesar's *Gaulic Wars* there is a fairly elaborate description of his first battle in Gaul, fought against the Helvetii at Bibracte. Caesar, running out of grain for his army, decided to march to this town, the modern Autun, to replenish his supplies. The Helvetii, realizing that Caesar was moving in a different direction, turned and attacked his troops from the rear. Caesar stopped the advance with his cavalry and then sent four legions of veterans ahead on the slopes of a hill, in three lines, each eight men deep. Two newly-recruited legions were stationed at the top of the hill, together with auxiliary troops who guarded the baggage. Caesar ordered these men to entrench their positions. The Helvetii, using amateur tactics, charged up the hill but were attacked from the sides by the spear-carrying legions; the Romans chased them but were attacked by other Gauls who had just arrived. The third Roman line attacked the newcomers, while the first two attacked the Helvetii. As each line became tired, it was relieved by the one behind it. Caesar tried to drive away the enemy, but, owing to the weakness of his cavalry, he could not follow up this victory.

Earlier, in the second Punic War, the Romans, despite having good cavalry which was well-deployed, suffered their worst defeat at Cannae, in 216 B. C. The famous Carthaginian general Hannibal was now in southern Italy, having earlier crossed the Alps with elephants. At the battle of Cannae, however, elephants were not a factor. Hannibal captured this town, which had important food warehouses, and was pursued by the Roman consuls Aemilius Paullus and Varro. In June of 216 B.C. the consuls encamped about six miles west of Hannibal's headquarters with eight legions. Together with auxiliaries, the Roman forces amounted to about 80,000 infantry and 7200 cavalry; Hannibal had ten thousand cavalry but only forty thousand infantry. The Romans advanced, driving the Carthaginians, who may have deliberately retreated to trap the Romans, to within three miles of Hannibal's camp. Hannibal began the battle, but the Romans waited one day before fighting. Hannibal's cavalry drove some Romans across a river crossing the battlefield, while Varro, the Roman commander, crossed the river with his left flank; several thousand Romans were held in reserve. Hannibal crossed the river with two columns, concealing his advance with slingers and archers, and leaving eight thousand infantry in reserve. Varro moved south; unable to outflank the Carthaginians, he attacked directly forward with 66,000 men. These infantry formed a narrow, deep series of lines, a novel tactic which confused Varro's own men. Hannibal replied by forming a crescent-shaped line, with his best men directly facing the Romans; the Roman cavalry were crushed by this frontal attack, and the infantry were crowded together into a line so packed that they could not easily fight. Hannibal surrounded the Romans and totally defeated them. In the future there would be improvements in Roman cavalry tactics and general strategy to avoid similar disasters; later in the war Fabius Maximus "the Delayer" (*Cunctator*) avoided pitched battle, employing "scorched earth" tactics to deny supplies to the Carthaginians.

Rome lost the Battle of Cannae, but won (fifteen years later) the Second Punic War.

Thinking About Halloween...Again.

Joan Jahnige, a Latin instructor on the Kentucky Satellite TV Network, formerly taught Latin at the Academy of the Resurrection in Rye, New York. At that time she sponsored a project with her Latin students similar to that described by teacher Betty Whittaker (March '96 NEWSLETTER (Pagina Quarta)). Jahnige, however, had her students take the finished "monsters" to the children's wards at local hospitals and to nursing homes. Jahnige's Latin Mythological Project became so popular that it spread — via the student council — to the entire school.

Have Toga, Will Party!

By Mike Krempec, Roman Civilization student, Butler University, Indianapolis, Ind.

It is very late and I'm just returning from one of the finest dinners that I have ever attended. I was invited to the house of Appius Gaius, who happens to be one of the wealthiest senators in the city of Rome. I am proud to be one of his attendants eager to greet him every morning during *salutatio* at his house, hoping to gain a free meal or some sort of reward for my services. Sometimes we follow him through the streets of Rome and make him feel popular. With our help, he was voted into office and became a member of the Senate. Today, when I went to greet him early in the morning, he told me to stop by his house for dinner because he needed one more guest. This was the best dinner ever. When I arrived at his house tonight, I was greeted by one of his slaves. This man showed me to my seat at the far left of the dinner couches. The wealthiest people ate on elevated couches that were covered with elegant cushions. Mine was the worst spot in the *triclinium* but I didn't mind because I was getting a very good meal for free. Once I found my spot, I lay on my left shoulder and arm, and, because of this protocol, I found myself looking out into the open space in the room. I wouldn't be able to carry on a conversation with the other guests. After a short time, the other people arrived and soon we were able to start eating.

Gaius called a hush over the dinner guests and started to speak to all of us. After a few minutes, he called for the appetizers, and the slaves brought out a few plates of food. When they brought out the plates, they placed them on short pedestals. These pedestals had been placed in the middle of the *triclinia* and were accessible to everyone. It just took a quick glance to see that our senatorial host was following traditional *ab ovo usque ad malum* etiquette. The appetizers consisted of lettuce, leeks, a tuna fish garnish and sliced eggs. Everything was good, and it was gone in a few minutes. Gaius called for slaves to remove the empty trays.

The next course was *prima mensa*. This was brought out on more trays and placed, once again, on the awaiting pedestals. The main course consisted of many different things. We had a plate of chicken that was covered with different spices and fruit, sausage that was mixed with pork liver, and fish that were presented with sliced eggs placed around them.

Throughout the whole meal different kinds of wine were constantly being offered. Since I was the *umbra*, I was given only watered down wine that was barely aged while the other guests drank the best Falernian wines. This was fine with me because, even watered down, the wine being served to me was better than anything I could buy on my own.

Prima mensa took a while longer than the appetizers because there was so much food. I tried to get as much food as possible before the plates were finished off. Etiquette requires that guests take only what they can eat at the time, but I managed to get more. I simply placed the extra food in a large napkin which I had brought with me. This will be my dinner tomorrow unless someone wants to buy it from me for a good price. This was risky, however, because if Gaius found out, he would probably tell me to return the food. *Prima mensa* finally ended without my being caught.

After the trays had been removed once again, Gaius stood up and presented the invocation. This long-winded prayer to the gods gave us a chance to digest the main course before dessert would be brought in. As he finished his *invocatio*, Gaius took a cup of the best wine and poured it onto the floor as an offering to the gods. I could only enjoy the bouquet and wait for the dessert to be brought out.

Secunda mensa consisted of different nuts and apples. The apples were quite tasty and I managed to add a few extras to my hoard to snack on later — or sell.

When dessert was done, the guests began calling for their sandals as they prepared to leave. I thanked Gaius for inviting me to dinner. He responded saying, "No problem. Just remember who is the greatest senator of them all. Spread my name throughout the streets. Continue to make me a popular fellow and you may be joining me again. *Vale*, and I trust I will see you tomorrow morning at *salutatio*."

Tomorrow I plan on selling the food that I kept from dinner and making a huge profit, but, for now, I am full, happy...and going to sleep.

Mini Lessons in Latin Grammar

The Dreaded Passive Periphrastic

By Aimee Brown, Medina, Ohio

"Passive Periphrastic." It sounds a little like a disease, doesn't it? If you've gone beyond basic Latin grammar, you probably know the standard definition and components of a passive periphrastic: a gerundive (future passive participle) used with a form of the verb "to be" denoting obligation or necessity. The person upon whom the obligation rests is the dative of agent, used without a preposition in Latin.

Where does this explanation leave you? Still confused? Let's look at some Latin examples to figure out exactly what this explanation means.

1. *Oppidum militi capiendum est.* Look at the pieces of this sentence; noun (nominative s.) + noun (dative s.) + future passive participle (nominative s.) + verb (3rd person singular present tense of "to be"). Try translating the subject, verb, and participle literally: "The town is to be captured..." Notice this literal translation is not quite the same as the sentence "*Oppidum capitur*" (the town is captured), a simple statement of fact. There is a necessity implied in "*Oppidum...capiendum est*." Thus we can also translate this sentence "The town must be captured..." or "The town ought to be captured..." Only one word is left in the sentence: "*militi*." Chances are, if a sentence contains a future passive participle and a form of "to be," a person in the dative case will be the dative of agent. This construction simply translates into a prepositional phrase in English beginning with "by." Thus the complete sentence is "The town must be captured by the soldier."

2. *Pax ducibus conservanda erat.* Noun (nominative s.) + noun (dative pl.) + perfect passive participle (nominative s.f.) + verb (3rd person singular imperfect of "to be"). There is nothing new in this sentence but a tense change for the main verb. Let's try a literal translation first: "Peace was to be preserved by the leaders." Notice again this is not the simple sentence "Peace was preserved by the leaders." The something "extra" is the idea of obligation or necessity. Other possible translations for this sentence are "Peace ought to have been preserved by the leaders" or "Peace should have been preserved by the leaders." The tense has shifted from present to past in the English translation.

In summary, don't be intimidated by the name "passive periphrastic." Instead, when scanning a Latin sentence for the first time, look for a form of "*sum*" used in conjunction with a verb part containing the letters "nd." Also, always make sure to include some idea of necessity or obligation when translating this phrase.

A Warning

Jessica Howe, Latin III Student of J. Peck, Woodstock Academy, Woodstock, Connecticut

One day beside the sundered sea
I met a man named Mercury.
We took a walk down lovers' lane
And spoke of laughter, joy and pain,
But when he left, I turned to find —
He'd robbed me blind!

A friend of mine met Jupiter
Who seemed quite fascinated with her.
They spent the night flirting, until
His wife appeared, not at all thrilled.
She dumped a glass upon his head
And "You're a toad," to my friend, she said.

Another girl met Poseidon
In the middle of the town
They walked along the market square
As he said how much he liked her hair;
But when he tried to get very close,
She told him that he smelled really gross.

The moral of the story is this:
When searching for someone fair to kiss,
It's best to stick quite close to home
And leave almighty gods alone.

Sir Lawrence Alma-Tadema: Painter of "Victorians in Togas"

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

"Now, if you want to know what those Greeks and Romans looked like (whom you make your masters in language and thought), come to me. For I can show you not only what I think, but what I know!" Sir Lawrence Alma-Tadema, a Dutch-born artist of the late nineteenth century, can substantiate this claim by his nearly 300 paintings based on his knowledge of archaeology and of Greek and Roman life.

In the late nineteenth century there were several groups of painters who drew upon ancient Greece and Rome, including tales from their history and mythology, for subject matter. This was especially popular in Victorian England as a subtle way of glorifying the British empire. Often associated with the Pre-Raphaelite Brotherhood which sought to recall painting techniques of the time of Raphael and used their brightly colored scenes to teach a lesson, Alma-Tadema sought, instead, to elevate the spirit with his languorous scenes of Pompeian life. His early works do use the intensity of color associated with these painters. Sir Alma-Tadema soon developed his own style, seeking to prove that the ancient Romans were



Alma-Tadema's
"A Difference of Opinion"

"human flesh and blood like ourselves, moved by the same passions and emotions." The results were an interesting synthesis of Classicism and Romanticism, featuring unusual angles or perspectives, placement of figures on the edges of the compositions, and glimpses into scenes beyond the primary focus of the painting.

Alma-Tadema first studied law, but lacked in interest. Following an illness, he decided to pursue art, one of his interests in early life. He had decided, at first, to focus on the life of ninth century Gaul and on medieval churches. In 1863 he married and set off to Italy on his honeymoon, hoping to get opportunities to study church architecture. He found himself, instead, captivated by the architecture and history of ancient Rome. The trip extended to the Bay of Naples area and the excavations of Pompeii. Alma-Tadema was hooked from that time on and he studied fervently the buildings, artwork and marble there. In fact, he became so expert at the painting of marble that he was described by one publication as the "marbellous" painter. He once said of marble, "Its wonderful whiteness and atmosphere made an extraordinary

impression upon me." So well-known for this, he was sometimes nicknamed "Marble-Tadema."

A slave to detail, Alma-Tadema declared, "Nothing can be done well without taking trouble; you must work hard if you want to succeed." A number of classical furnishings or artworks are featured multiple times in his paintings. In spite of his love for detail, occasional anachronisms, such as sunflowers in a Pompeian scene, appear. Alma-Tadema studied flowers very closely and they become a focal point in many paintings. He numbered all of his paintings with the Latin word "Opus" and the number of the work in Roman numerals, usually "carved" in marble somewhere in the painting. He loved to picture Bacchantes before or after their orgies, ladies frolicking in the baths, or outdoor scenes in a marble *exedra* contrasting with a sapphire-blue Mediterranean background. Many paintings deal with historical or literary figures such as Catullus, Hadrian, Claudius and Agrippina.

In his work "Caracalla and Geta" which was set in the Colosseum, Alma-Tadema tried to proportion the number of spectators painted to the portion of the building viewed, subtracting the number who would be blocked by the columns and garlands! He painted 2,500 spectators! The grandeur depicted in such paintings inspired 20th century filmmakers for some of the magnificent scenes in such films as "Cleopatra," "Ben Hur," or "The Ten Commandments."

In his private life the painter lavished his home with artifacts and replicas of artifacts from his travels. The entrance to his home in London in St. John's Woods was an exact replica of the building of Eumachia in Pompeii and had the word "Salve" above the entrance.

Though often accused of painting vacant-looking Victorians lounging on marble or tiger-skins, Alma-Tadema's goal was to awaken the imagination and give life to the past. When Victorian art fell out of favor during the first half of the twentieth century, the value of Alma-Tadema's works plummeted. A revival of interest began in the early 1960s when an exhibit was given to commemorate the fiftieth year since his death. Allen Funt, American film producer and creator of the television series "Candid Camera" became the largest collector of Alma-Tadema's work. Later when Funt was having financial difficulties, he sold his collection.

Recent revival of interest in Victorian and Pre-Raphaelite artwork has resulted in the appearance of Alma-Tadema's paintings in stores which sell art prints, greeting cards, puzzles, and calendars. Some paintings even appear in *Ecce Romani*. Perhaps in our busy, hectic days we find relaxation in pondering the lazy, dreamy poses of his "Victorians in togas."

How Well Did You Read? S-60

1. According to Homer, what awaits a person who "does not know the value of considering things ahead of him and things behind him"?
2. What Latin expression was written above the entrance of Alma-Tadema's London home?
3. Who was the legendary founder of Padua on the eastern coast of Italy?
4. In what century did the writer Petrarch live?
5. Near what Gallic town did Caesar fight his first battle against the Helvetians?
6. What are the other two names for the Basilica of Maxentius in the Forum Romanum?
7. Which ancient cult hero was said to have been born from a rock?
8. In what state is the action of the movie "Fargo" set?
9. Who was Octavian's mother?
10. How many marine troops were assigned to each Roman quinquereme?

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

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S-55

- I. ANTHOLOGY, The Beatles
- II. FALLING INTO YOU, Celine Dion
- III. ALL EYES ON ME, 2Pac
- IV. DAY DREAM, Mariah Carey
- V. THE WOMAN IN ME, Shania Twain
- VI. THE PRESIDENTS OF THE UNITED STATES OF AMERICA, The Presidents of the United States of America
- VII. FRESH HORSES, Garth Brooks
- VIII. REVELATIONS, Wynonna
- IX. UNPLUGGED, Kiss
- X. THE MEMORY OF TREES, Enya

Mystery Phrase

S-56

1. saltem
2. Juno
3. prima
4. habitus
5. Floralia
6. cubacula
7. Kalenda
8. ghost
9. congratulations
10. Wednesday
11. Jupiter was king of the gods.

Libri Optimi

S-57

- I. IN THE PRESENCE OF THE ENEMY, Elizabeth George
- II. AND THIS TOO SHALL PASS, E. L. Harris
- III. THAT CAMDEN SUMMER, LaVyrle Spencer
- IV. McNALLY'S PUZZLE, Lawrence Sanders
- V. MONTANA SKY, Nora Roberts
- VI. FIRST KING OF SHANNARA, Terry Brooks
- VII. IN CONTEMPT, Christopher Darden with Jesse Walter
- VIII. BLOOD SPORT, James B. Stewart
- IX. UNDAUNTED COURAGE, Stephen E. Ambrose
- X. HOW COULD YOU DO THAT? Laura Schlessinger



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Sister Act

J-36

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2. A
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4. F
5. D
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Picturae Moventes

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- I. BIRDCAGE
- II. DOWN PERISCOPE
- III. EXECUTIVE DECISION
- IV. A FAMILY THING
- V. FARGO
- VI. GIRL 6
- VII. HOMEWARD BOUND II: LOST IN SAN FRANCISCO
- VIII. SERGEANT BILKO
- IX. ALL DOGS GO TO HEAVEN
- X. OLIVER AND COMPANY

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Roman Television

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4. M
5. A
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7. K
8. E
9. L
10. N
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13. H
14. C
15. J

Deity Descriptions

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Myth Monikers

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6. O
7. K
8. C
9. P
10. L
11. H
12. B
13. J
14. N
15. F
16. D

How Well Did You Read?

S-60

1. Disaster
2. Safe
3. Antenor
4. 14th century
5. near Bibracte
6. The Basilica of Constantine and the Basilica Nova
7. Mihraa
8. Minnesota
9. Atia
10. 70 to 100

J-40

Message Mottos

1. L
2. A
3. T
4. I
5. N
6. H
7. E
8. L
9. P
10. S

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Amor Post Meridiem

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

The Coen Brothers and "Fargo"

English composed by Phillip Barcio; translated into Latin by Dr. B. F. Barcio

Sometimes in the midst of a long walk, you look around and find that where you are looks a whole lot like where you started. So it is with the film careers of Joel and Ethan Coen (Ethan, writer; Joel, writer/director).

For ten years they have been making movies on the outer banks of the mainstream. They started with a gritty, low-budget crime story, and now they're back with the same.

Their newest release, "Fargo," starring Frances McDormand and Steve Buscemi, tells the allegedly true tale of a kidnapping gone wrong and the resulting string of gruesome, but necessary, trail-covering homicides. It's all set in the dubious, icy locales of North Dakota and Minnesota.

Though "Fargo" is the team's sixth feature release, it has the look and feel of their first or second.

Their first film, "Blood Simple," is the epitome of a low-budget, gritty, bloody, Texas crime drama. Their second film, "Raising Arizona," starring Holly Hunter and Nicholas Cage, is unquestionably one of the most hilarious kidnapping films in history, with a comic-pacing unrivaled since.

What makes these films so special, though, isn't the blood or the jokes. It's that despite the blood and the jokes, the Coens manage to make the outrageous characters and situations seem not only real, but inevitable.

Now after three other theatrical releases, "Miller's Crossing," "Barton Fink," and "The Hudsucker Proxy," all bigger-budget, most critically and commercially praised, the young masters of the

independent cinema have come full circle.

"Fargo" is the perfect mix of "Blood Simple" a macabre and "Raising Arizona" a frighteningly funny humor. All of that with the non-glossed look of a film made for thousands, not the millions they could have easily commanded.

Perhaps the most unsettling element of "Fargo" is that which only a true Minnesota native, which the Coens are, could have pulled off: The ruthless, non-stop portrayal of the Minnesota accent.

People round those parts got a certain way about them. Anybody who has ever lived in Minnesota, or known anybody who lived in Minnesota, will no doubt sit slack-jawed and amazed, as I did, at how the characters in "Fargo" talk that northern talk and walk that northern walk.

Even if you've never had the lucky occasion to travel to such remote terrain, you still will quiver with delight at this true vision of the lower-Canadian way.

The Coens claim "Fargo" is a true story, and I, for one, have no reason to doubt it.

These are people who live buried in snow for eight months out of the year. Worse than that, they like it. Things move slowly. There's time to think. To wonder. To plot.

Too much time, maybe.

When people like the Coens, northern people, snap, they snap extra hard. I think we have plenty of evidence of that. This time, at least, they do it with a sense of humor, for the betterment and amusement of us all.

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