

Gibber ab Dominae Nostrae Ecclesia

Pictura Movens a Disneo Producta

Anglice scripta est a Philippo Barcio, auctore et critico de picturis reconvertibus; in Latinam a B.F. Barcio, Litterarum Humanarum Docto, reddita est.

Est mihi in animo pecuniam meam recipere!

Disnei Gibber ab Dominae Nostrae Ecclesia non est pictura movens idonea liberis. Certe composita est ex picturarum adumbrationibus, et haec adumbrationes pulchre animatae sunt. Sed non est idonea liberis.

Nisi forte nunc existimamus caedem, vindicationem, libidinem, ignem infernum, damnationem aeternam, viros ad stipem concremandos, puticulos, supplicia publica esse idonea liberis. Si forte nunc sunt idonea, Gibber ab Dominae Nostrae Ecclesia est pictura movens maxime idonea liberis quae unquam facta est, complectens omnes istas partes et plures.

Sane, dramatis personae (quae utuntur Demi Moore voce—Esmeralda—et voce Iasonis Alexandri qui est "gargoulus" amicus), amabiles et animati, re vera verba "Orcum" et "damnationem" saltem quinquies dicunt.

Fabula incipit ubi Aegyptiorum pauperum caterva verberatur et in custodiam datur a vigilibus. Una ex pauperum (cui Quasimodo erat infans) excipitur et in Dominae Nostrae ecclesiae gradibus caeditur a Frollo, loci magistratu.

Frollo, putans merces vetitas esse in sarcina, eam a matris manibus abripit. Sarcinam explicat et spectat infantem, qui est foedus aspectu, et contendit iacere infantem foedum in putum ne qui eius foeditatem spectent.



Ea res autem heroi nostro Gibbero feliciter evenit. Sacerdos salutem infanti adfert, aperiens ecclesiae ianuam et dampnans Frollonem ad Orcum causa criminum.

Omnes hi eventus V partibus minutis primis accidunt in hac pictura movente.

Felicissime, non semel spectatoribus juvenibus necesse est onerare imaginationem suam. Omnes singulae res sordidae sub oculis subiciuntur in hac pictura movente a Disnei artificibus perspicacibus.

Praeter praefecturam morum liberorum, auctores

partes fabulae originalis veras quoque neglegunt; sine dubio fabula originalis non nata est ad picturam moventem musicam cum adumbrationibus.

Quamquam haec fabula non est tam absurde falsa quam anni proximi Pocahontas, Gibber fabula ita differt ab fabula originali ut liberi, qui nunc VI annos habent, futuri sint obstupescere et deieci cum, et si, ad scholam altam perveniant et ad librum verum legendum compellantur.

Si auctores plus nugarum flagitiosarum in juvenum fauces farciant, parentes, ut auctores manifesto arbitrantur, plus temporis habeant facere alias res—fortasse tempus habeant laborare et plus pecuniae merere ut liberis dementibus Gibber ab Dominae Nostrae Ecclesia figuras mobiles et "gargoules" fartos dent.

Certe, Disneus abivit quo Cubus Rubicus abivit, quo televisio atra albaque abiit, quo aliae innumerabiles reliquiae huius aetatis abiverunt. Disneus non iam est optio fida causa oblectamenti salubris.

Si parentes quaerunt oblectamentum salubre, adducant liberos suos ad hortos publicos. Imponant XXX nummos (qui debiti sint pro tessaris ad Gibberum ab Dominae Nostrae Ecclesia spectandum) in ollam. Opus erit his nummis ut medicis qui liberorum mentes curent pecuniam debitam solvant.

Ferias Agamus—Let's Party!

One of the most enlivening aspects of teaching Roman culture is to study the scores of festivals or *Feriae* which the ancients observed. There are at least twenty-three different Roman festivals which fall during the school year and which are fitting for modern commemoration in the Latin classroom.

Watch the Pompeiiana Newsletter each month for suggestions on how to commemorate these culturally memorable events. All of the commemorations described should be able to be completed during a standard class period with proper advance preparation. Some of the commemorations can be quite simply enacted in 10 or 15 minutes—and yet be quite memorable for the students.

Ludi Romani—September 5-9

Get the year off to a running start with outdoor Homeric chariot races which pit one class against the other for fastest times which should be carefully noted with a stopwatch and recorded so that students can compete against those who are in different Latin classes. Place a marker (*meta*) about 100 yards downfield and have two runners pull a rider in a chariot to the marker. When the marker is reached, the chariot stops, the rider jumps out and races back on foot to the starting point.

Separate times can be kept for teams consisting of all boys (*Caterva Puerorum*), all girls (*Caterva Puellarum*), and mixed teams such as a *Caterva Hermaphroditica Cum Auriga Masculino*, consisting of two girl pullers and a boy rider, and a *Caterva Hermaphroditica Cum Auriga Feminea*, consisting of two boy pullers and a girl rider).

As each class finishes its races and the times are recorded, refreshments should be served consisting of cookies on each of which has been written the letters "L.R.", or a large cake on which "Ludi Romani" has been written, and grape juice or non-alcoholic Catawba wine.

While the competitors rest on the grass, another group of students should read a short history of the games and present a humorous skit prepared in advance.

To include the "Ludus Troiae" part of the celebration in the commemoration, students preparing the skit could make simple horse costumes and incorporate a "Young People's Horse Show" into their performance. Of course, if there are Latin students in class who are skilled at riding horses, and they can get permission to have the horses brought to the school grounds for the event, a demonstration of riding maneuvers would provide a very memorable *Ludus Troiae* for the class.

Travel in the Ancient World

All Roads Lead to Rome, But Do Any Lead "From Rome"?

By Michael A. Dimitri

I asked myself this question over and over again as I began my journey according to my imperial orders. I am Ptolemy, from the Orestis of north-western Macedonia. I am in the service of the Divine Augustus as are all free men. He has assigned me a secret mission.

"You must travel alone," Caesar had said, "You must travel first through *Italia* to Brundisium. There you will board a ship to Apollonia and continue on through Macedonia, Achaea, Asia, India, and Africa, after which you will return to Europe. Talk to all you meet; investigate as many new trade opportunities as possible. You must return within two years."

Within two years, Ha! It has taken nearly three weeks for me to walk from Rome to Brundisium. Now, as I wait for my ship, the memory of my journey through *Italia* haunts me. If only I could have grown wings and flown like a bird through the air!

First, it is summer. Rome, as much of *Italia*, is hot and dry. I, with two other servants, struggled with my baggage through narrow streets packed with storekeepers, people selling goods or services, and people rushing in the opposite directions. Once I was bumped and nearly stumbled onto a barber's razor! When we finally reached the *Porta Capena ad horum tertiam*, the morning rush had begun. We managed to squeeze through the gate with my bags after about *una semihora*.

The other two servants found the muleteer, paid him, and loaded my bags. As they walked back through the gate, they kept laughing and shouting, "*Bonum iter! Bona Fortuna!*" Sure, to them this was funny.

(Continued in Pagina Secunda)

Pompeiana Annual Meeting

On Saturday, September 28, 1996, Pompeiana, Inc. will hold its Annual Business Meeting for members at the offices of Pompeiana, Inc., 6026 Indianola Ave., Indianapolis, Indiana, from 10:00 a.m. to 11:00 a.m.

Members of the Board of Directors are invited to attend as well as any Adult Members of Pompeiana, Inc. who find it convenient to do so.

This is the annual meeting which is to be held on the 4th Saturday of September in accordance with the By-Laws of Pompeiana, Inc., and the new Indiana Not-for-Profit Corporation Act of 1993 (Article 17 of Title 23 of the Indiana Code).

The Modern Gods

By Nolena O'Connor, Jona Delacruz, and Bridget Martin, Latin II Honors students of Ms. Granese, Valley High School, Las Vegas, Nevada

As time went on, lightning bolts ceased,
His powers with the aid of computers increased.
Juno's everlasting love came at a fee,
He would give her everything she wanted to use the key.

What used to be a trident is now a sub,
Deep down under the sea he rules all that's above.
Lands, fields and hills Ceres the goddess of grain,
With her new combine she sits to reign.

No more rocks or flints or pain,
Pluto lights his fire using an aim-flame.
Modern-day warfare has never been the same,
Mars uses a Stealth-Bomber to make all untame.

Minerva no longer needs her owl,
She's built a college for people who don't want to be foul.

Apollo's music is no longer mellow
With his new electric guitar, he is one rockin' fellow.
His old winged shoes were heavy and rusty,
With his new Air-Jordans his feet aren't dusty.

Jewelry is Venus's fashion,
But love is her highest passion.
Bacchus now with his canned Bud-Light,
No longer uses wine for his mind to take flight.
Cupid flies with loving doves,
Sprinkling Hershey Kisses for passionate loves.



From Her Viewpoint

A series of fictional letters written from Roman women to men

by Donna Wright

TULLIOLA PATRI MARCO TULLIO CICERONI OPTIMO S.P.D.

To the dearest and best *pater* a girl ever had, I send my fondest greetings. I know that *mater* has informed you of our good news—news (I hope you'll forgive me) a woman ought to share first with her *mater*. In spite of a few unpleasant problems in the very beginning stages of pregnancy (the unseemly details of which I will spare the delicate sensibilities of my *pater*), I am pleased to say that I am feeling well, have a healthy appetite, more energy in recent days and eagerly anticipate the birth of our first child in the early spring. I hope this letter, *pater*, puts to rest your concerns about the well-being of my marriage. Aren't you glad now that you decided against failing to pay the installments on my dowry? Despite its rather precarious beginnings and your misgivings, my marriage is beginning to settle into an ideal *familia Romana*.

It is true that you did not approve of Publius Cornelius Dolabella, *pater*, and that you were concerned about this "charming degenerate." But I believe that fatherhood will give him a sense of security and responsibility that he lacked in the past, but perhaps saw as something he could obtain through a marriage to me.

The men you had chosen for me were indeed good men. But I was merely a child when married to Piso Frugi. He had qualities much like you—he was an excellent orator and a man who prided himself on his sense of loyalty. His unexpected death then led to your next choice, Furius Crassipes, but I'm afraid that our incompatible personalities combined with his all too frequent absences led to the divorce. You can understand my desire to have more personal input into the next marriage choice. When *mater* suggested I meet Dolabella, I was skeptical at first, but his handsome grin dispelled my doubts immediately. *Mater* assured me, too, that his alliance with Julius Caesar would be very advantageous to our family in these times of civil war. I know that you had someone different in mind in Tiberius Nero with whom you had met in Cilicia, and I'm certainly not questioning your judgment, but perhaps this time *mater's* perspective is more in tune with my needs.

I admit that this marriage has already seen its troubled times and, in spite of the times I've suspected that my husband's absences have been less than discreet, I'm sure that when he hears the news (I've waited until some of my early pregnancy problems have stabilized) he will immediately put aside all contemplation of dissolving our marriage and eagerly anticipate the challenge of parenthood at my side! Perhaps when you return from the east, we will be here, the three of us, to greet you lovingly as a new *avus*. Vale.

[Post scriptum: Dolabella divorced Tullia. She died in February, 45 B.C. because of complications in childbirth. Cicero's grief is well-documented. The Tiberius Nero mentioned married Livia and became the father of the future emperor Tiberius.]

Latin Continues to Give Its Students the Edge

The following chart, as published in the Winter 1996 Pennsylvania Classical Association Newsletter, illustrates how tests conducted by the Educational Testing Service (ETS) have shown, once again, that Latin students continue to outperform all other foreign language students on the verbal portion of the Scholastic Achievement Test (SAT).

SAT VERBAL AVERAGES						
	1990	1991	1992	1993	1994	1995
Latin	571	574	576	576	579	579
National Average	515	515	515	518	517	517
French	543	544	544	548	549	553
German	541	548	540	541	540	545
Spanish	497	497	497	499	502	501

The Legend of Trochilos and Ornismya

By Lisa Branson, Latin V student of Mrs. Ella Hughes, Brookville High School, Lynchburg, Virginia

Near the great city of Athens was the town of Eleusis. Here stood the great temple of Demeter, the goddess of the harvest and grain. To her, those who tilled the land prayed for a bountiful season; and each autumn they gave thanks with processions and great rejoicing.

No farmer was more faithful than Trochilos. He and his wife, Ornismya, lived humbly yet happily by planting rows of golden corn in their valley between the rugged peaks of the Pindus Mountains. Each day at dawn, he would head to his fields, his green coat shimmering in the sun, songs of praise on his lips. Demeter, touched by Trochilos' faithfulness, wished to reward him. She approached gently calling his name.

Thunderstruck, Trochilos fell to his knees in awe. The goddess spoke soothingly, assuring him that she desired only to bestow her blessing upon him. She took the trembling mortal by the hand and led him across the hills to a secret valley unknown to man.

Trochilos trembled anew at the sight that greeted his eyes. Before him lay a vast field of glorious red blossoms shining like jewels in the morning sun. Their fragrance filled his nostrils with their heavenly scent.

"These blossoms," said Demeter, "hold the nectar of the gods, that which bestows immortality. For your faithfulness, you shall be permitted to tend these flowers and carry the nectar to Olympus. I ask only that you tell no one of your duties, nor speak of this place."

Feeling as though he were in a dream, Trochilos returned to his fields of corn. Each day he performed his duties for Demeter before tending to his own crops, and he was blessed with abundance and joy.

Ornismya, while sharing her husband's joy at the lushness of their crop, began to wonder about his morning excursions. When she asked, Trochilos would only smile and tell her that they were greatly favored by the gods. As time passed, Ornismya's curiosity became overwhelming. One night, as her husband slept, Ornismya tossed and turned, unable to sleep because of the questions that tormented her mind. Suddenly, the slumbering Trochilos began to speak.

"The blooms are ready for harvest. The nectar will be sweet," he murmured. "It will be pleasing to the gods."

Ornismya's heart began to pound as her mind raced. Flowers? Nectar—for the gods? Surely this could not be! And yet, what else could explain his disappearances and his newfound joy? A plan began to form in her mind as she lay beside him in the darkness.

The next morning dawned bright and clear, and Trochilos left their cottage as was his custom. Ornismya waited only a moment before grabbing her grey-brown cloak and slipping quietly after him. She

stole silently over the hills until she, too, entered Demeter's sacred valley. Her eyes grew large, and she shivered—more with fear than with cold. Trochilos was gathering nectar that was surely meant for the gods themselves. If she could have but one taste of that delicious liquid, she too could be immortal!

She reached out her trembling hand and broke off one perfect red blossom. She called out to Trochilos, "Husband! See how the nectar sparkles in the sunlight! Come share its sweetness with me, and we shall be like the gods!" With that, she raised the flower to her lips.

In horror, Trochilos raced across the field, hoping to keep his wife from such folly. Yet, Trochilos was not the only one to witness this deed. From his throne on Olympus, Zeus saw this act of treachery, and sought to destroy this impetuous mortal woman. He summoned his eagle and commanded it to slay her.

The bird came screaming from the skies, talons outstretched. The terrified Ornismya dropped the blossom, its nectar still untasted; she froze in terror. Trochilos rushed across the field, placing himself between the Olympian bird and his beloved. This commotion caught the attention of Demeter herself, as she entered the field. She watched the cruel claws of the eagle slash the throat of the faithful Trochilos.

As the eagle streaked heavenward, preparing for another plunge, Ornismya turned her streaming eyes toward the harvest goddess. Cradling her dying husband in her arms, she pleaded for his life. Demeter, while angered by the woman, was compassionate. As the eagle dove once again, Trochilos' body began to shrink and transform. His green coat was changed to a thousand tiny feathers, his arms became wings, and the red blood which flowed from the jagged wound on his throat sparkled like rubies. Ornismya, too, was changed: her mottled cloak became soft, downy plumes; her arms began to flutter, her body became so tiny that she almost appeared to be a moth flitting through the air. The eagle screamed and gave chase, yet it was unable to keep up with the tiny birds that flew both forward and backward, their wings beating the air so rapidly that they seemed to hum.

Baffled, the eagle turned away and returned to his perch atop Mount Olympus. Demeter knew, however, that Zeus' anger would remain and that the tiny pair would never be safe in this land where Zeus reigned supreme. She sent them far away across distant seas, charging them never to return. To this day, the tiny hummingbirds cannot be found in that hemisphere. They flew swiftly through the air of distant lands, with Trochilos still bearing the evidence of his wound upon his throat. And to this day, they seek out the blossoms.

Travel in the Ancient World

All Roads (Continued a Pagina Prima)

So there I stood, outside of the *Porta Capena* and made up my mind. I would make the journey as Augustus had commanded. I am only twenty years old, about the same age as the Great Alexander when he set off for the East. One foot-step followed another as I pulled on the reins of my mule who followed grudgingly.

At first, the *Via Appia* was an endless stream of small towns, dust-coated inns with fat grubby innkeepers, hard bread, and aching feet. Gradually, however, as I progressed and met other travelers, I adjusted. Some taught me tricks of the road like smearing the area beneath my eyes with black ointment and distinguishing between good and bad water; others provided conversations that distracted me from fatigue and soreness. Even when thieves stole my mule and two of my bags as I slept soundly in a room in Beneventum, the other travelers helped me make light of it and of the innkeeper's uncaring attitude.

Now, as I wait for my ship in Brundisium, I am a seasoned traveler. My adventure, I know, is only beginning.

Letters from Pompeii

August, A. D. 79

By Carolyn Beach White, Columbus, Ohio

Salve, Marce,

As I sat here in my barracks awaiting my turn in the arena, I decided to scratch out a few lines to you. In your last letter you asked about my "school" and my competitions. I was happy to be able to read every word you wrote by myself; I did not need the help of old Antinus to read any word. To escape the boredom of daily practice and in a hope for a future beyond the arena, I am continuing to learn to read and write Latin. Since most of the gladiators here at my school are either slaves from other countries or convicted criminals, many cannot read or write at all. I, however, know that my mother, somewhere back in Gallia, would be proud of me knowing that even though I may be considered a slave in the Roman Empire, I have learned to read and write the language of my captors. Because my gods have protected me thus far by granting me victories, I know that I shall soon win my freedom and live a better life.

Looking out the window of my barracks as I write to you, I can see the triangular forum, the odeon and, of course, the *theatrum* on the stage of which I shall soon fight.

It is yet another hot day in Campania so the canvas awnings have been employed over the last few tiers of seats. One of the professional trainers in charge here

(Continued in Pagina Nona)



The Balcony—A Roman Institution

By Frank J. Korn

For some twenty-five hundred years now, Romans have been striding out onto their balconies to start the games, to announce a new pope, to threaten the enemy, to call the *bambini* to supper. (Gaius Maenius, in his censorship in 318 B.C. allowed balconies to be added to the various buildings surrounding the *Forum Romanum*, so that the spectators could better see the games which were held there. Because of this, such balconies were thereafter called *Maeniana*). Thus, the balcony, consisting of a small platform that projects from the wall of a building and is enclosed by a railing, a balustrade, or a parapet, has long been the key feature of a Roman basilica, palace, or apartment house.

On sunny ancient afternoons, 300,000 excited spectators filling the grandstands of the Circus Maximus would turn their gaze upward to the colonnaded balcony of the imperial palace. After the blare of trumpets—a sort of "Hail To The Chief" ritual—the emperor would step out and raise his hand in that familiar gesture that wordlessly declared: "Let the races begin!" A mighty roar would then go up. Thousands of doves would be released. When the *Dator Ludorum* dropped a white napkin, the charioteers would bolt from the starting gates.

On sweltering summer evenings the plebeian masses would jam the streets of the Eternal City rather than remain in their dingy, sauna-like tenements flats. The more affluent residents, on the other hand, would attempt to beat the heat by sitting and chatting out on their balconies. From this airy vantage point they could also take in the raucous show unfolding down on the sidewalks.

According to Roman lore (although contradicted by evidence that indicates that he was out of town at the time), history's most notorious arsonist, the Emperor Nero, chose a seat on his palace balcony from which to watch the city go up in smoke in A.D. 64.



Raphael's portrayal of Pope Leo IV extinguishing the fire in the "Borgo"

In the year A.D. 847, there was another fire and another balcony. The artist Raphael has left us with a

painting which shows Pope Leo IV standing on his *loggia* in the Vatican, making the sign of the Cross. The pontiff's blessing miraculously snuffed out the flames of a conflagration that was consuming the "Borgo," as the surrounding neighborhood was, and still is, known. The fourteenth century dictator Cola di Rienzo rose to power via his harangues from a balcony on the Capitoline Hill. In 1347, when the citizenry of Rome had had enough of his pompous blathering, di Rienzo was assassinated, and his body hurled upon a pyre of brushwood and thistles at the foot of the Mausoleum of Caesar Augustus.



Mussolini on the balcony of Palazzo Venezia

Six centuries later, the dictator Benito Mussolini employed the balcony of *Palazzo Venezia* as his bully pulpit. From this perch overlooking a vast piazza teeming with adulating, obsequious, stiff-armed *Fascisti*, *Il Duce* used to deliver his jaw-jutting orations which promised to retake all the lands that once comprised the Roman Empire. (His demise, incidentally, was somewhat of a replay of Cola di Rienzo's.)

At the northeast corner of the same square can still be seen an enclosed balcony attached to an enormous gray travertine edifice. This was installed by Napoleon Bonaparte as a kind of "box-seat" for his mother who liked to watch the horse-races held along the *Via del Corso*.



Pope John Paul II at Castel Gandolfo

A popular media-image of the Pope shows him addressing visitors from a balcony on his summer palace at *Castel Gandolfo*.

But it is across the Tiber where one will find the most celebrated of Roman balconies. When the princes of the Church gather in conclave to elect yet another successor to St. Peter as the Bishop of Rome, television news cameras from every country are trained on the balustraded porch that hangs above the main doors to St. Peter's Basilica.

Shortly after the puffs of white smoke emanate from the chimney pipe of the Sistine Chapel, the Dean of the College of Cardinals will approach the microphones set up there and utter the long-awaited Latin words: "*Annuntio vobis magnum gaudium. Habemus Papam!*" I announce to you a great joy. We have a Pope! Then to the thunder of the throng's applause, the new Holy Father will impart his first Apostolic blessing.

This custom had been suspended with the elections of Leo XIII (1878), Pius X (1903) and Benedict XV (1914). As a show of protest against the Italian monarch's 1870 seizure of the former Papal States, all three turned their backs on Rome and snubbed the state authorities by giving their first benedictions from the interior balcony instead, which looks down upon the central nave of the great church.



Pius XII gives his "Urbi et Orbi" blessing

The exterior balcony is front and center stage on two other occasions during the church year. On Christmas Day, and again on Easter Sunday, precisely at noon, the Pope imparts his special *Urbi Et Orbi* (to the city and to the world) blessing, since he is the Bishop of this city as well as the supreme pastor of the Catholic church around the globe.

Even in our own day, descendants of the old Roman balconies still enjoy prominence—from Juliet's in Verona, to the Queen's at Buckingham Palace in London, to the Truman Balcony on the White House in Washington.

Alpheus and Arethusa

By Misty Glover, Latin I student of Ms. Susan C. Neas, Greeneville High School, Greeneville, Tennessee

I did not have an interest in men.

To me they were a sin.

I loved hunting in the forest.

I loved the freedom of the woods.

A crystal-clear pond,

Is what came into view.

It was such a nice place to take a swim,

Till something seemed to be beneath me.

I did not stop to check it out.

The forest was my haven.

There I ran as fast as my fears would let me.

Then his voice came from behind,

"I'm the god of the river. Don't be afraid.

I could not help but see the beauty in you.

I'm in love!"

Suddenly I seem to be flowing,

instead of running.

I am spring water, but still I am not free.

I can never leave.

We travel through a tunnel,

With his water mingling with mine,

Day and night.

Latin Class

By Lauren Martin, Latin II student of Mrs. Tigert, Anderson High School, Cincinnati, Ohio

This year we are in Latin II.
Sometimes we don't know what to do.
It is a very complicated class,
And I need to work harder if I want to pass.
Mrs. Tigert is our teacher's name
And with all her knowledge she puts us to shame.
Our favorite day is when we get to play.
We play on Pompeiiana day.
We play the games and puzzles, too.
This is the day when I am never blue.

Ciceronianisms

Jane Osman, teacher of Latin at Holland H.S. in Holland, Michigan, thought that the following examples of Ciceronian figures of speech were too special not to be shared with Pompeiiana readers. They were composed by her Latin III student Fortunata Wright.

Alliteration:

Cool, crafty Catiline.

Metaphor:

Catiline was the anchovy on Cicero's pizza.

*The Life of Girls and
Women in Ancient Rome*

Women in Early Rome

By Stephen A. Stertz

According to an ancient legend found in the writings of the historian Livy, in the days of Romulus, founder and first king in Rome, a shortage of women caused the Romans to resort to the stratagem of inviting the Sabines and other neighboring peoples to a religious festival at Rome; suddenly the young Roman men carried off the unmarried Sabine women.

These women became wives to the Roman men and were gradually reconciled to their situation but maintained their reserve and modesty, as did their descendants. The Roman women of the early Republic were, therefore, traditionally expected to behave with great seriousness and decorum.



As an incentive for women to act with reserve and modesty, Romulus himself decreed that a woman who behaved in this responsible manner could have control of her husband's property after he died as if she were his daughter.

Unlike Athenian women, Roman women were not confined to any particular part of the house. Roman women had the right to move about freely. They could hold high religious offices, including that of Vestal Virgin (high government officials had to consult these priestesses on matters of state), and often had full control of large households, giving orders to the slaves and leaving their husbands free to attend to outside matters such as business or politics.

On the other hand, the legal position of women in early Rome was, on the surface, very restrictive. According to law, women were always in the possession, *manus*, of a male relative, going from that of their father directly to that of their husband; if her father died before his daughter was married, she passed under the *manus* of her nearest male relative. The purpose of the regulation, according to modern scholars, was to prevent women from disposing of family property without consulting male relatives.

In practice, however, women enjoyed considerable freedom. Girls were sometimes educated, on the elementary level, with boys, and husbands and wives ate together. P. Sempronius Sophus, consul in 268 B.C., divorced his wife because she was a spectator at the games without his permission, but this seems to have been an exceptional case. In 195 B.C. the *Lex Oppia*, passed during the Second Punic War to limit the wearing of jewels and decorated garments by women, as well as to limit their use of carriages, was repealed after loud protests by women.

Thus, by the second century B.C. women were controlling property to an increasing extent; laws such as the *Lex Voconia* of 169 B.C., which limited inheritances by women, were fruitless in practice. By the late Republic, the times had changed considerably, and women were beginning to come into their own.

Wrong Question

The following observation was made by Reginald Foster, Latin Secretary to the Pope in Vatican City, and quoted in "A Latin Lover at the Vatican," by Roland Flamini, CIVILIZATION, Nov.-Dec., 1995.

"The question is not why we want to study Latin, but why wouldn't we want to study it. If you don't know Latin, you've missed out on 2,000 years of the human experience."

*(The following question was submitted to
Matrona by Alisa Johnson, Latin II student of
Larry Steele, West Mid H.S., Norman, Oklahoma.)*

Cara Matrona,

Ever since my *mater* took the time to teach me to read, I have read your column every month in the Pompeiana NEWSLETTER. And so, when I realized that I myself had a great personal problem, it was *clarum* to me that I should write to you for advice.

My *pater* is a well known man in our *oppidum*. When I was young, he and I used to have discussions in our *atrium* about what would happen when it came time for me to be married. He told me that, while I couldn't have complete say about my husband, he would try to listen to my input. I liked this plan since I knew that most *pateres* did not always listen to their *filiae*.

Now *tempus fugit*, and I'm at the age to be married. *Miserabile dictu*, my *pater* did not keep his promise. He found me a husband without even discussing his choice with me once! It might have been okay if the guy hadn't turned out to be such a *magnus canis*. We haven't married yet, but I've already found several traits in him that I don't like. He's very bossy towards me. I talked to my *pater* about this, but he just got mad and told me that I should be happy and not question his decision.

My problem is that I have to marry this guy in a couple of weeks, and I know that I won't be happy if I'm forced into this. Do you think it would be wise for me to run away, or do you have any other suggestions to get me out of this marriage? Thanks for listening to me.

Anna

(Name of town withheld at writer's request)

Cara Anna,

You and your *mater* are to be congratulated for having the diligence to learn how to read and write. Having a totally literate *familia* is such a valuable asset to a socially important *pater familias* these days. You should realize, however, that there are those who prefer not to allow girls to become literate because, they claim, this disillusioned them into thinking that they are equal to the men of the world. They also claim that literate girls tend to be less submissive to their *pateres* and *vir* and, more often than not, have the sort of problems that you have shared in your letter.

Let me say right up front that your *pater's* decision must be considered final and should not ever be questioned again. But let me also say that all is not lost.

No, running away is not an option. You might as well consider suicide for, just as surely, your life as you know it now would be over. If you think you have no choices now, you would be living in Hades as a runaway. *Lenones* give their *meretrices* very few choices when it comes to the men in their lives.

I would advise that you start by having a private and very sincere talk with your *mater*. You may be surprised to learn that she, too, was not all that thrilled about being given in *matrimonium* to your *pater* by her *pater*. Still, she has apparently made a beautiful life for



herself and her family. Your *mater* can share with you survival secrets and ways of training your *vir*-to-be so that he is as loving and gentle with you as you want him to be.

Also, don't be too quick to judge your *sponsus* by the way he is acting now. More than likely, he's just puffing smoke and trying to live up to his idea of what a masterful *vir* should be. I'm sure he is trying to give the impression to his *pater* and yours that he is a "Man" and that he can handle his "Woman." You may be surprised to find out that he is probably just a little bit frightened by what he is getting into.

Your *mater* can show you ways to let your *sponsus* know that you will not be a threat to his masculinity so that he can finally get down off his high horse and start acting like a normal human being. Then your *mater* will show you how you can actually make your *vir* love you and come to depend on your approval and acceptance. In time, you will find that you, too, have fallen in love and, like your own *mater*, you are enjoying a happy and prosperous marriage.

You have a lot of work ahead of you, so don't waste your time trying to second-guess why your *pater* chose whom he did for you. You may be intelligent and you may know how to read and write, but you may not know all the intricate social and political pressures which drove your *pater's* decision. Trust that he loves you and that he is trying to do his best to make your life happy while improving the chances for his whole family's success and prosperity in your town.

Finally, if it will make you feel any better, rest assured that your *pater* did not forget those little talks you used to have together in the *atrium*. If you want to make him feel a lot better about what he is doing, you may want to confide in him that, because you two had those talks together years ago, you trust that he really does have your best interests at heart and assure him that you will do your best to make him proud of your new life with your *sponsus*.

Don't worry, *pateres* always love their little *filiae*, and if your *vir* ever mistreats you or makes you unhappy, your *pater* will make sure that this "guy" gets the message. Remember, your *pater* didn't get where he is in your *oppidum* by not knowing how to get his way and how to call in favors when he needs them.

Let me be the first to say, "*Felicitur!*"

Cantemus!

"P-A-I-N"
Sung to the Tune of "YMCA"

*By Dimple Desai, Latin 2 Honors student of Marianne Colakis, Berkeley Preparatory School, Tampa, Florida.
Magistra Colakis has students write songs to the tunes of popular melodies teaching points in grammar and history.*

I.

Latin can be so much fun
But sometimes you can get confused
So just listen and I'll help you right now
To learn an easy rule.

(Chorus)

Just say to yourself,
P-A-I-N,
Just say to yourself,
P-A-I-N.
Poeta, agricola, incolae, nauta
These are the exceptional nouns.

II.

These nouns look like they're feminine,
But they are really not that way.
They're masculine in gender but
Use the feminine endings.
That's just the way it is.

(Chorus)

III.

If you want to modify a noun with an adjective,
It has to agree in gender.
That means it has to be in the Mas-cu-line.
An example of this rule is *bonus nauta*.
Whenever you see this type of example,
Don't get confused because you know that
They both agree in gen-der.

(Chorus)

The Thirteenth Labor: Killing the Goat of Ithitarus

By Ashley M. Price, Latin II Honors student of Dr. Marianne Colakis, Berkeley Preparatory School, Tampa, Florida

It is known to all that Heracles completed twelve tasks for Eurystheus, but it is not well known that Heracles completed a thirteenth labor. The thirteenth labor was not for Eurystheus, but for another king.

While Heracles was passing through the Alps from Gaul into Italy, he came upon a small kingdom called Ithitarus. The king of Ithitarus was named Darios. King Darios had a beautiful daughter, Rabionca, from whom he never wanted to part because she reminded him of his deceased wife. He had promised Rabionca that she could marry any man she chose when she was eighteen, so long as the suitor completed one task.

Rabionca's eighteenth birthday was in eight days, and she was very excited because she had been secretly meeting her lover, Mandolas, and knew that in eight days she could spend the rest of her life with him.

King Darios had planned out the task for a long time, and he knew that it would be impossible to complete. The task required the suitor to kill a fire-breathing goat that had been ransacking Ithitarus and to return his bones to King Darios. The goat also had two powerful weapons: its blood was from Medusa's severed head — so that, if wounded, poisonous vapors would spring from the goat's blood, and its horns could make music so enchanting that no man could resist singing or dancing madly to the point of death.

Heracles found himself in Ithitarus and learned of the task and Rabionca, and figured out the actual plan of King Darios. Heracles knew that he could help Rabionca in some way if only he could get inside the royal palace to speak with King Darios, and receive permission to undertake the task.

As Heracles approached the palace, he noticed that a huge man guarded the door.

"What better way to show my strength and get inside than to defeat this guard," thought Heracles.

Heracles used his great strength and easily overpowered the giant. King Darios heard the loud noises coming from outside and soon went to check. When King Darios saw that his giant had been defeated and that Heracles was standing next to him, he invited Heracles to dine with him. Heracles accepted and talked with the King over dinner.

King Darios feared Heracles' power, and so he offered Heracles Rabionca's hand in marriage if he could complete the task. Heracles agreed but only if he could abide by King Darios' promise and wait eight days before he completed the task. Finding this very honorable, King Darios allowed Heracles to stay in the palace for eight days. Heracles immediately went to speak with Rabionca, and he told her of his intentions to help her. Since Heracles was honest and

trustworthy, Rabionca told Heracles of Mandolas and her unmatchable love for him. Heracles quickly realized that he would have to kill the goat, but that Mandolas would have to bring the bones to King Darios.

On the eighth day, Heracles said good-bye to Rabionca, and told her to bring Mandolas to the goat's dwelling so that Mandolas could return with the bones. King Darios happily watched Heracles leave to kill the goat, or as the King hoped, to be killed by the goat.

Heracles soon reached the goat's dwelling, knowing that he must slay the beast carefully. The goat charged at Heracles, and Heracles removed his sword from its scabbard with one hand as he covered his ears with the other to keep from being affected by the musical horns. Heracles quickly cut off the horns and could now take on the beast with both hands, but he knew that he must kill the goat without drawing blood. The goat continued to chase Heracles, until Heracles remembered something from his past. In his first labor, Heracles had killed the lion by strangulation, a killing process that avoided blood being released from the beast. Remembering this, Heracles grabbed the goat around the neck and strangled it to death.

Heracles summoned Mandolas and Rabionca from their hiding place. Mandolas and Rabionca thanked Heracles for his help by giving him all they had to offer, their deepest thanks and wishes for a safe journey. Mandolas returned to the palace with the goat carcass, and asked for Rabionca's hand in marriage. King Darios was forced to agree, but he was so shocked and saddened by his daughter's departure that he picked up his own dinner knife and stabbed himself to death. Rabionca and Ithitarus grieved for the King for two years because he had been a loving father and a fair ruler for many years. At the end of the two years, Mandolas was named the new king of Ithitarus.

Now as king and queen, Mandolas and Rabionca ruled and lived happily in Ithitarus. A year later, Rabionca gave birth to a son, but, not being able to choose a name, they finally went to visit the Oracle.

When they asked the Oracle for help, it gave a cryptic response, "Do not forget the past, because it now names the future." Mandolas and Rabionca were perplexed by the Oracle's response until they realized what it meant: Heracles' visit and help represented the past, and his name was to be given to their future, their newborn son. A huge celebration was held in Ithitarus at which Mandolas and Rabionca's child was announced as Heracles. Their son would be forever known as Heracles to honor a kind stranger who had completed a thirteenth labor on their behalf.

Reflections on Delphi

By Cameron Lloyd, Latin II student of K.A. Sullivan, Oakmont Regional High School, Ashburnham, Massachusetts

On a small promontory, overlooking rocky valleys and cloud-covered mountains, six simple pillars stood marking the Temple of Apollo. These rounded stones, worn and weathered by the passing of time, made me feel insignificant in their presence. It was here at Delphi that one of the most handsome gods of mythology chose to have his temple built. There was no outward sign of intricate carving on these columns as was seen on the Acropolis or on the Parthenon itself, but yet there was a strength still remaining that was awe-inspiring.

One could easily imagine this sun-god sitting on these hill sides, playing on a lyre. However, no matter how hard one tried to listen for a note or a song from some ancient instrument, all that could be heard was the wind whispering through the valley. Yet these columns stood, protecting his temple, and on the rocky, barren ground surrounding them tiny butter-yellow flowers grew prolifically. It was as though Apollo had cut strands from his golden hair and scattered them among the rocks as a reminder of his beauty. Had the priestess, Pythia, been at her station, one could have asked when Apollo was returning for there was an unmistakable feeling that someone of a much higher power was watching.

Metamorphoses

By Natalia Brandman, Latin I student of Pauline Demetri, Cambridge Rindge and Latin School, Cambridge, Massachusetts

Of bodies changed to other forms I tell,
You Gods, who have yourselves wrought every change,

Inspire my enterprise and lead my lay
In one continuous song from nature's first
Remote beginning to our modern times

(B. 1-5)

In one sense there's no mystery to the content of Ovid's *Metamorphoses*, because the author states that it is about metamorphosis, transformation, change. At first glance it seems as if in time and space the scope of the *Metamorphoses* is comprehensive, being nothing less than a universal history from the creation to the present. However, the real subject of the poems is the microcosm of human psychology. People and their reactions — when placed under stress — were what interested Ovid.

The idea that the universe is in a state of continuous flux is far from being new. Ovid only reminds us about it in the *Metamorphoses* by presenting a universe in which human beings, as well as the omnipotent gods, are subject to destruction by blind, arbitrary, cruel and always irresistible forces. In this continuously fluctuating and dangerous world, happy endings are exceptions. Nothing is ever quite what it seems. No

(Continued in Pagina Octava)

Recent Archaeological Revelations

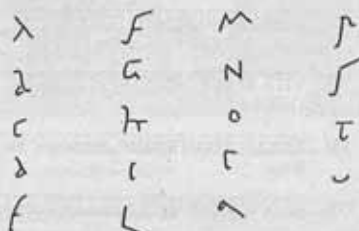
Roman Letters From Fort Vindolanda

By Sandra Dayton, Urbana, Illinois

We can learn how the Romans lived by reading what they wrote. For example, by reading Cicero's letters to Atticus, we can get an idea of what he was really thinking about his political situation. Imagine how it would feel to examine an actual letter that Cicero had written! Well, we may never be able to come close to doing that; however, some letters written over 2000 years ago have been discovered at Vindolanda, a Roman fort in Great Britain.

Vindolanda was constructed in the first century CE, a few years before building was begun on Hadrian's Wall. Located only a few miles from the Wall, it was built under the command of Agricola as the Roman forces moved north, expanding their operations in Great Britain.

Among the artifacts found at the fort are hundreds of wooden tablets. These tablets were found in dumpsites and drains. According to primary archaeologist Robin Birley, they comprise "the largest body of early written Latin [found] anywhere in the world." (Bowman, 1984) Although some were used for record-keeping, the tablets of major interest are personal letters to and from the soldiers who lived at the fort.



Sample of Latin alphabet used on wooden tablets found at Vindolanda

Inscribed in ink using a metal stylus, these wooden pieces of correspondence are not written in the familiar capital letters of Roman inscriptions. They are more like the "scratches of a gallina." (Plautus, *Pseudolus*) Once you are familiar with the style, however, you can pick out amazing bits of familiarity which bring you 2000 years closer to those Latin-speaking Romans.

One letter thanks a friend for a load of oysters. Another lists articles in a "care-package" to a soldier: warm socks, underwear. One letter, that of Claudia Severa, contains what is thought to be the earliest example of a woman's handwriting in any culture.

Sharpen your translating skills; for as long as artifacts like these letters at Vindolanda are discovered, there will be a need for Latinists. As long as discoveries like this are made, Latin is not dead!

Bibliography

Bahn, Paul, G., "Letters from a Roman Garrison," *Archaeology*, Vol. 45, no. 1, Jan/Feb, 1992, pp. 60-65.

Bowman, A.K. and J.D. Thomas, "The Vindolanda Writing Tablets and their Significance: an Interim Report," *Historia*, 24 (1975), p. 463-478.

Longworth, R.C., "The 1100 [Vindolanda Tablets] (Earliest) Roman Letters Show How Ordinary Guys Lived in a Fort of Roman Britain, ca. 130 A.D.," *Classical Bulletin*, LXIV, 1988, pp. 91-93.

Urbs Mea

By Caela Lett, Latin II student of Nancy Tigert, Turpin H.S., Cincinnati, Ohio.

Parva puella sum
Tamen mihi nihil temporis est ad vivendum
Mors super me similis iudici volitat
Nos omnes sufficiens
Mons Vesuvius immortalis potensque est
Sic fatum humanitatis iudicat
Pompeis manere debemus
Et cum nostra urbe pulchra mori
De fine meae vitae carae arbitrari timeo
Fugere non possumus
In pulverulento sepulchro reconditi sumus
Obscuri toti orbi sumus



1.

The following are ten of the books which received the High School Book Award for 1996-1997.

- I. LIBER DE FACIE SCRIPTA A FACIE
IPSA, Lucea Grealeus
- II. IUS GALLINACEUM PRO ANIMA,
Iacobus Canfield
- III. MORTUUS AMBULANS, Soror Helena
Pracianetta
- IV. I INTERROGATUM ALICIAM, Sine
Nomine
- V. NON IN ANIMO MEO FUERAT TIBI
HOC NARRARE, Iocabina Ligneides
- VI. VITA IN COLORIS LINEA, Gregorius
Guillelmi
- VII. DISCIPLINAE DOMINI, Patricius Cum
Rege
- VIII. SATORIS PARABOLA, Octavia Cellarius
- IX. ILLA PERAMBULAT HOS COLLES,
Sharon Micides
- X. VISIONIS INQUISITIO, Terrentius Davus



Reditus Ad Ludum

2.

Submitted by Rebecca Kim, Latin IV student of Carol Berardelli, North Penn High School, Lansdale, Pennsylvania

Find the Latin words or phrases in the word search for the following English words.

I show
teacher
he begs
how long
to hurry
we think
I attack
assignment
excuse me
I shout

clock
they call
to sail
principal
good-bye
school
thank you
I love
to walk
book

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



3.

The following are ten of the "Best Movies Ever Made." After translating each title, consult the bank of Roman numeral years provided and, converting the numbers to Arabic numerals, write the year in which the movie was released.

MCMXXVIII MCMLII MCMLXXIV
MCMXXXVII MCMLXI MCMLXXXI
MCMXLVI MCMLXIV MCMXCVI
MCMLXXII

- I. AMOR INUSITATUS, M.D.

Facta Anno Domini:

- II. CANERE IN PLUVIO

Facta Anno Domini:

- III. EA EST VITA MIRIFICA

Facta Anno Domini:

- IV. FABULA AB OCCIDENTE

Facta Anno Domini:

- V. LIBERTATIS DIES

Facta Anno Domini:

- VI. NIVEA ET VII NANI

Facta Anno Domini:

- VII. OPPIDUM SINENSE (ORIENTALE)

Facta Anno Domini:

- VIII. PUGNATOR IN VIA

Facta Anno Domini:

- IX. SPONSOR IN BAPTISMO, PARS I

Facta Anno Domini:

- X. VENTUS

Facta Anno Domini:

Matching Mania with the Kings of Rome



Submitted by Jenny Wilson, Latin II student of Larry Steele, West Mid High School, Norman, Oklahoma

Match each king with his description putting the letter in the blank provided. Also place in the blank the number that corresponds to the chronological order that the king ruled.

1. _____ Ancus Marcius
2. _____ Numa Pompilius
3. _____ Romulus
4. _____ Tarquinius Superbus
5. _____ Servius Tullius
6. _____ Tullus Hostilius
7. _____ Lucius Tarquinius Priscus

- A. Peaceful reign for 39 years; made the Roman calendar
- B. Ruled 38 years; Etruscan; married to Tanaquil
- C. Ruled 25 years; cruellest king; was expelled
- D. Reigned 44 years; best king; built Rome's wall
- E. Ruled 24 years; built the prison
- F. His 32 years of rule were filled with war
- G. Ruled 37 years; founded Rome

House of Atreus

4.

By Nat Renner, Latin I student of Susan Neas, Greenville H.S., Greenville, Tenn.

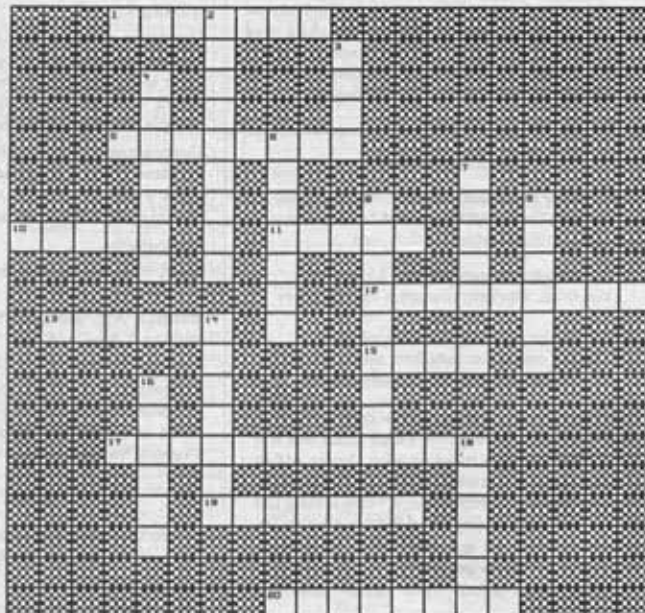
ACROSS

1. Conspired with Orestes' sister
5. Was the king married to Helen
10. Had 14 children and was turned to stone
11. Most beautiful woman in the world
12. One of Clytemnestra's daughters who was the servant of a goddess
13. Country of Atreus
15. City to which Helen fled with Paris
17. Killed her husband Agamemnon
19. Took Iphigenia to her new land
20. His children were fed to him by his brother Atreus

DOWN

2. King of Mycenae
3. Father of Tantalus
4. Was the one who ended Atreus' curse
6. Husband of Niobe
7. Where Iphigenia was taken after she was supposed to be sacrificed

8. Was the son of Thyestes and the lover of Clytemnestra
9. Killed his brother's children and fed them to their father
14. Iphigenia's sister
16. Was the unlucky son with an ivory shoulder
18. Was married to Atreus



Beginning Level

Upper Level

© 1996 by Pompeiana, Inc. No part of the Pompeiana NEWSLETTER may be reproduced without the expressed permission of Pompeiana, Inc.

The Aeneid

By Lisa (Aurelia) Jacob, Latin II student of Nancy Tigert, Anderson H.S., Cincinnati, Ohio

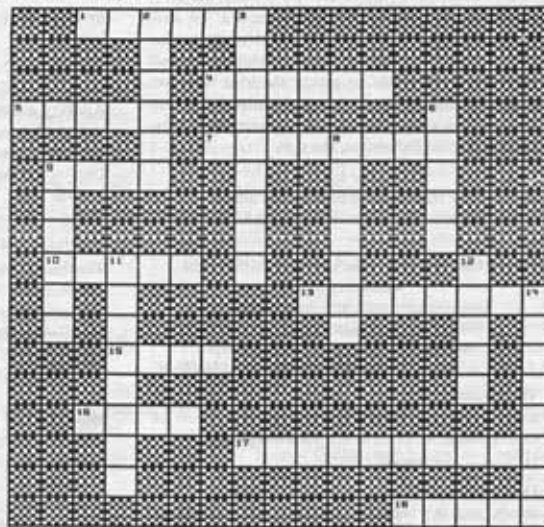
6.

ACROSS

1. First wife of Aeneas
4. Queen of Troy
5. Short name for Creusa's son
7. City founded by Dido
9. Continent on which Troy is located
10. Country to which Aeneas was destined to travel
13. Greek name for Italy
15. Dido's sister
16. Queen who offered Aeneas co-rulership
17. Cyclops blinded by Ulysses
18. The Underworld

DOWN

2. Long name for the Queen of Carthage
3. Long name for Helen's kidnapper
6. Aeneas' mother
8. Dirty birds who ruined the Trojan picnic
9. Continent on which Carthage is located
11. Long name for Aeneas' son



12. King of Troy
14. Aeneas' father

Cicero A La Carte

8.

Submitted by Jenna Lewis, student of Nancy Tigert, Turpin High School, Cincinnati, Ohio

Fill in the Latin answer to each clue. The answer is using a code system of letters.

1. Town where Cicero lived as a young boy
RAZSTBL
2. Cicero's brother
CBSTDBF
3. Cicero's age when he received the toga virilis
FXPXSL
4. Location in Rome where public trials were conducted
JUABL
5. Name of the dictator who ruled during Cicero's time
FBMMR
6. Lawyer to whom Cicero was apprenticed
FORXNUMR
7. Cicero's comrade who later became known as Atticus
ZULZUTSBF
8. Teacher attended by both Cicero and Julius Caesar
LUMU
9. Cicero's first wife
DXXTDSR
10. Cicero's nickname for his daughter
ZRANR DBMMSR
11. Cicero's country estate in the Latin Hills
DBFQMBL
12. A political newcomer; Cicero was one
TUNBF VULU
13. Attempted a coup d'etat
QRDRMSTX
14. Cognomen of tribune who forced the passage of a bill banishing Cicero from Rome
ZBMOVXA
15. Cicero's second wife
ZBGMSMSR
16. Ordered Cicero's death
RTDUTK

Spectasne?

10.

Submitted by Jessamyn Embry, Latin I student of Mrs. Erb, The Williams School, New London, Connecticut

Match the TV shows with their Latin names.

- | | |
|-------------------------|------------------------|
| 1. Wings | A. Insanus De Te |
| 2. The Real World | B. Perdix Familia |
| 3. Mad About You | C. Puer Occurrit Mundo |
| 4. Days of Our Lives | D. Alae |
| 5. Boy Meets World | E. Insula Gligani |
| 6. The Brady Bunch | F. Amici |
| 7. One Life to Live | G. Bradi Familia |
| 8. Friends | H. Una Vita Vivenda |
| 9. The Partridge Family | I. Dies Vitae Nostrae |
| 10. Gilligan's Island | J. Verus Mundus |

Familiae Caledoniae

9.

Submitted by Alex Young, Latin I student of Jacquelyn Carr-Lonion, Holland Hall School, Tulsa, Oklahoma

During the late Middle Ages, when the clan system in Scotland flourished, so did the use of Latin in the church, as well as the universities. When the Scottish clan chiefs, who were often educated in England and France, created mottoes for their clan, they often wrote them in Latin. (Source: "The Scottish Clans and their Tartans")

Here are the Latin mottoes of a few Scottish clans to translate:

1. Clan McDonald: Per mare per terras
2. Clan McKay: Manu Forti
3. Clan McKinnon: Audentes fortuna juvat
4. Clan McLachlan: Fortis et fidus
5. Clan McNab: Timor omnis abesto
6. Clan McNeil: Vincere vel mori
7. Clan Armstrong: Invictus Maneo
8. Clan Lamond: Ne parcas nec spernas
9. Clan Johnston: Nunquam non paratus
10. Clan Elliot: Fortiter et recte



7.

Special thanks to the Latin III class (pictured below) of East Hartford H.S., East Hartford, Connecticut, for the following list of the "Top Ten Songs Heard in the EHHS Corridors." Their teacher, Mrs. Monahan-DiNoia, is at bottom-center.



I. HEU HA, Frange Extremorum Verborum Similem Sonitum

II. MALA PERSICA, Civitatum Iunctarum Praesides

III. PUGILATIO CUM UMBRIS, Modorum Vir, GZA et Vir Ingeniosus

IV. MURUS MIRUS, Locus Fecundus in Deserto

V. FUG(E IL)LA, Fugaces

VI. ABIECTUS, R. Kelleus

VII. MODO SUM PUELLA, Nulla Dubitatio

VIII. SEMPER ESTO PUPUS MEUS, Maria Curiosa

IX. CUM IRONIA, Alannis Morrissetta

X. INVIDIA, Iosephus Obesus

Auctores Romani

11.

Submitted by Jeff Kotman, Latin II student of Mr. Darrell Huisken, Covenant Christian High School, Grand Rapids, Michigan

Match the names of the authors with their descriptions.

1. Beginning of Roman Comedy
2. Father of Latin poetry
3. Father of Latin prose
4. Author of more than 500 books
5. Greatest Roman orator
6. Writer of biographies
7. Roman poet/ philosopher
8. First real historian
9. Lyric poet
10. Writer of epic and pastoral poetry

- | |
|-------------------|
| A. Cicero |
| B. Quintus Ennius |
| C. Sallust |
| D. Plautus |
| E. Vergil |
| F. Catullus |
| G. Cato |
| H. Nepos |
| I. Lucretius |
| J. Varro |

*The Lives and Works
of Roman Authors*

Plautus—A Funny Thing Happened

*By Andrew Adams, Professor of Classics, North
Central College, Naperville, Illinois*

This nine-part series on Roman authors begins with one of the earliest Roman writers, Plautus (Titus Maccius Plautus). Very little is known for sure of his life; he was born in central Italy, and pursued a career in theater in Rome. He was in his late 60's when he died a moderately wealthy man in 184 B.C. in Rome. Plautus was almost certainly bi-lingual, as evidenced by his familiarity with Greek New Comedy.

We have probably less than half of his output in the 20 surviving comedies. They are quite consistent in style, and give a good idea of what everyday Romans preferred on the stage. The plots are fairly simple, and in the prologue the outline of the action is given so clearly that it is not hard to follow the dramatic developments. Sometimes characters address the audience directly to explain a point.

Plautus makes use of "stock characters," types that recur in play after play: lovesick youths, stupid fathers, kind-hearted prostitutes, cocky soldiers, greedy merchants, and wily slaves. Mistaken identity is frequent. The plays are always set somewhere in the Greek world, presumably to keep the author from being sued for portraying Romans in a politically incorrect way. Scholars still debate to what extent Plautus was indebted to earlier Greek comedies, but all agree that his plays are quick-moving and good-natured.

Roman plays until 55 B.C. were performed on temporary wooden stages, and the spectators had to supply their own seats. Set decoration was limited, and the usual setting was a street scene. A character entering from the stage left was, by convention, assumed to be coming from downtown; from stage right, coming from the harbor.

Plautus was not a deep thinker, but he was a cheerful observer of life. Sometimes he seems willing to do anything to get a laugh.

Most of the plays run about a thousand lines in length in a complicated variety of meters, and good portions of them had musical accompaniment.

Plautus was a popular playwright, and his plays were revived long after his death. Shakespeare was familiar with them, and our mindless domestic comedies today, which make little demand on the intellect (especially those with a laugh track), are in the tradition of this pioneer of the Roman comic stage.

Difficulty level (on a scale of 1-10): 8, mostly because of the many colloquialisms, obsolete words, and puns.

**Roman Empire Held Together by
Volcanic Ash**

*(Based on research by Don A. Watson, published on
p. 50 of CONSTRUCTION MATERIALS AND
PROCESSES, 1986.)*

Although a reliable formula for concrete that would harden under water (hydraulic) was not discovered in modern times until 1824 (when Joseph Aspdin patented Portland Cement in England), Roman engineers had developed an excellent hydraulic cement before the 1st Century B.C.

Taking light, porous volcanic rock that could be found on the slopes of Mt. Vesuvius and in areas surrounding extinct volcanoes, the Romans ground this rock up, mixed it with lime (made from crushed sea shells or powdered marble—old recycled statues make an excellent source as was discovered in the early Middle Ages) and produced a product called *pozzolana*, named after the village of Pozzuoli near Mt. Vesuvius. When they mixed *pozzolana* with crushed limestone and burned it, they obtained a powder which, when mixed with water, gave a cement of unprecedented strength. This hydraulic Roman cement, again mixed with small pieces of volcanic rock (which is light and porous and enables the cement to cling to its surfaces) formed a concrete which has lasted well into the 20th century—cf. the dome of the Pantheon in Rome which is solid concrete.

Metamorphoses (Continued a Pagina Quinta)

one's identity is ever wholly secure. In the *Metamorphoses* Ovid illustrates and explores the reflection of this universal flux in human nature and psychology. He seems to accept the idea that one undergoes changes on his/her path through life, but claims that in a constantly changing universe one thing remains unchanged: *anima*, the soul.

Our souls

Are still the same forever, but adopt
in their migrations ever-varying forms.
(Ov. 171-72)

All else, however, must eventually yield to the
assaults of time:

Time the devourer, and the jealous years
With long corruption ruin all the world
And waste all things in slow mortality.
(Ov. 234-36)

The following selections illustrate how some basic issues of human nature are addressed in three of Ovid's poems included in the *Metamorphoses*.

Deucalion and Pyrrha

Deucalion and Pyrrha represent the marriage of true minds, and the presence of indifference in human nature. They lead off the amorous incidents of the *Metamorphoses* by providing a picture of social affection and marital love. Viewing the wasted world and realizing the loss of the rest of their kind, Deucalion voices the solitude and insecurity of the human soul by analyzing the couple's emotional attachment and showing that marital fidelity and happiness can be achieved without love. They are not in love with each other, but due to their circumstances, they cannot live without each other. The attachment between them seems to be pure social convenience:

Pyrrha my dearest cousin, dearest wife
Sole woman left alive, whom ties of blood
And family, then marriage, joined to me
(l.350-52)

Apollo and Daphne

The story of Apollo and Daphne is very different from the story of Deucalion and Pyrrha, for love is present but grows out of spite and ends neither happily nor unhappily. Shot by Cupid, Apollo burns with love for Daphne, but she resents him, and in answer to her plea for help she is turned into a laurel tree. The pursuit of Daphne by Apollo reveals the idealization and egotism of human nature—Apollo remakes the loved one to fit the lover's ideal. This can be seen in his comment on Daphne's loose-falling hair, "What if it was done up?" Ovid reflects on a nice antithesis that people engage in frequently, praising the exposed portions of his/her

love's anatomy, but thinking the covered parts even better.

Apollo and Daphne represent first love, its joys and pains, as well as its impact on one's personality. Apollo's experience demonstrates that one cannot trifle with love and should not pressure others into love, for stress may force them into drastic action. Daphne, on the other hand, represents inhibition and, in some sense, the purity and inexperience which may be found in one's personality.

Narcissus and Echo

The third amorous story that caught my attention was the story of Narcissus and Echo, which portrays preoccupation with one's own importance. At sixteen, Narcissus is at a point in his life when personality development toward maturity means self-transcendence. At this stage one must give himself to others in order to exist more completely and more appropriately as an individual. Narcissus, however, refuses to do this. He is cold and unfeeling when he meets someone who desperately needs him—Echo. Ironically, Echo is Narcissus' verbal image—she is a symbol of those pathetic people who are extremely responsive but have no originality of their own. Narcissus' self-absorption drains them both, and while Echo becomes a sad ghost—forever haunting the world due to rejection, he wastes away into a short-lived flower.

The love of one's self, however, is not the only theme in this particular poem. Ovid also portrays the ability of humans to forgive; for as Narcissus is dying, Ovid has Echo—still remembering that Narcissus spurned her and still angry—pity him.

This tale repeats the motif of arrested development that was also seen in the narrative of Daphne and Apollo.

The World According to Ovid

Ovid's *Metamorphoses* is indeed an intense psychic journey that allows the reader to observe and comprehend the complexity of human nature. Being neither a devotee of religion nor philosopher, but a poet, Ovid used the language and the ideas of religion and philosophy to describe the immensity and unpredictability of human behavior. His parody of the actual world exploits the incredible and the absurd in human nature. Yet, beneath the wild fantasy and the vast exaggerations, the black humor and the occasional cruelty, Ovid's is a serious, yet often a charming and alluring way of looking at the world—a world full of the endless and inexorable flux of creation.

Mea Sus

*By Laura Yetzina, an Elberton, Georgia, Latin II
student who studies via satellite through the Kentucky
Educational Television Network with her Distance
Learning Program teacher Joan Jahnig and her
Elbert County H.S. facilitator, Pam Wilson.*



Habeo suem femineam quae nominata est "vener rotundus." Accepi eam donum ab amicis meis. Mea sus est similis cani. Praeterea, semper manducat et toto die vult nimis manducare. Habet animum ferocem et saepe demonstrat iram. Desiderat adesse mecum et me adsequitur quocumque ambulo. Semper murmurat et ululat quando cogit ad res faciendas. Mea sus totum noctem dormit in eodem loco cum canibus et felibus meis. Omnes qui vident meam suem rident quia est spectaculum rarum. Haec sus est intelligens, et, quia discipula bona est, bene et celeriter discit. Mea sus ambulat cum matre mea in herbis et etiam in via publica—obstupescit eos qui in vehiculis sunt. Nescio quid possim dicere, sed spero omnes hos viatores esse meliores post hanc experientiam.

Facetiae ex Europa

Hahahae!

*Vladimirus Fux narravit in M.A.S., Kal. Mai. A.D.
MCMXCVI, pagina nona. Vladimirus in Europa
habitat.*

Legatus mercatorius unius magnae societatis Americanae advexit ad Italiam ut Romae in Sedem Sanctam penetraret. "Hello, Mister Papa," inquit, "Unum lucrosus commercium tibi proponere velim: Societas nostra mille milia aureorum tibi dabit, si pro 'Amen' dices 'Standard Oil!'"

"Non est possibile, mi fili, ex rationibus liturgicis," ridet Papa.

"Mehercule," inquit legatus, "magis offerre non possumus. Dic, Sancte Pater, sed verum: Quantam pecuniam isti Italici qui machinas fabricant tibi dederunt ut diceret, 'FIAT voluntas tua?'"

Poema Porcinum

*By Tom Clere, Latin II student of Margaret Curran,
Orchard Park H.S., Orchard Park, N.Y.*

Porcus
obesus, fatuus
ambulatur, dormit, edit.
Amat cibum.
Porcus.

Argus

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

Long ago, a poor beggar named Argus lived just a few miles away from Mt. Olympus. One day he was wandering through a forest looking for berries when he heard a loud crash. Huge boulders tumbled down Mt. Olympus and the feeble Argus covered his head in fear for his life.

As Argus looked at the rubble around him, one rock seemed to stand out. It was shimmering and glowing. When Argus approached the rock and picked it up, he became aware of a strange power entering his body. He wondered if the rock possibly contained some of the gods' power.

Despite having his newly discovered powers, the beggar was still hungry and desperately needed food. He decided to try and use the rock to help himself.

"I call upon the powers of the gods to give me the vision of 50 men so I can easily locate anything I need," he shouted while holding the magical rock up to the sky. When Jupiter heard the beggar trying to use the powers, he decided Argus should be punished by giving him just what he asked for. Argus was unable to move and fell to the ground. He looked up at the sky and saw a bolt of lightning and heard crashing thunder. The sky then darkened and Argus heard Jupiter calling to him.

"Argus, you will now serve me for as long as I desire as a punishment for trying to use the gods' powers for your own benefit," Jupiter commanded.

And with that, the beggar sorrowfully marched up Mt. Olympus to serve his punishment for trying to use what was not rightfully his. As he walked, he had no trouble seeing where he was going for 100 eyes covered his body.

Nero Was Part of His Name-O

By Nick Gallia, Grade 8 Latin student of Betty Whitaker,
Carmel Junior High School, Carmel, Indiana

During the short-lived life of Jesus,
There was an emperor who really pleased us.

He was an emperor for a fairly long time

I'll tell you his story in a rhyme.

Tiberius Claudius Nero was his name,

Throughout his life he had much fame.

To the clan of Nero he was born

And adopted by Augustus one fine morn.

Before his emperoring days,

He went through a phase.

A successful commander he became,

From that point he was never the same.

He married a woman whose name I'm not givin'.

Now he thought, "I'm really livin'!"

Until Augustus made him divorce

And marry his daughter, Julia, of course.

During that marriage, both were sad,

So he divorced again, very bad.

He left the country, and moved to Rhodes.

But his soul was carrying loads.

By 4 A.D. his brother was no longer livin'!

So the key to the throne he was given.

The heir to the throne! He was on a roll.

And when Augustus died, God rest his soul,

The "Family Business" he took over.

He even found a new lover.

He balanced the budget in only a few pages.

(This talent has obviously been lost over the ages.)

Too bad politicians today can't be like he,

Who balanced the budget just after "B.C."

But then tragedy struck.

His nephew died, outta luck!

Then he was accused by the widowed wife

Of his dead nephew, there was much strife.

But more bad luck was down his road

As trouble with the Senate began to unfold.

He gave power to Sejanus, the perfect commander

And retired to Capri and his life became blander.

During his last years of life he became

Very unpopular with us just the same.

Widespread persecution he failed to end.

Oh, yes! He lost many a friend.

He left a peaceful empire to Caligula, his heir.

And on Capri, I believe he died there.

At first, his life was too-good-to-be-true,

It was. Much more than was due.

Letters from Pompeii

August, A.D. 79 (Continued a Pagina Secunda)

said the awning was to impress the friends of today's patron, but I personally think that the placement of it over the highest seats is designed to protect the "beauties" of Pompeii. The young women of Pompeii do adore us gladiators. In fact, on a wall near our training arena is an inscription in my honor. It reads, "PVGNAX SVSPIRIVM PVELLARVM." I'm flattered to be called "The girls' heart throb."

As I wait for my specific event, the other gladiators in the barracks huddle with their own groups. The Thracians, who fight with round shields and swords, never associate with the Samnites who use oblong shields and short swords. The Samnites say that because the famous gladiator Spartacus was a Thracian, the Thracians think that they are superior to all other types of gladiators. But that legend dates back more than 100 years ago. Who cares now? All those reforms for which Spartacus fought and died mean little to me today. I am neither a Samnite nor a Thracian. I am a *Gallus*, and I fight as a *murmillo* equipped with a sword, shield, and the trademark heavy metal helmet adorned with the fish crest. We *murmillo*es consider ourselves the bravest of the gladiators. We stand for raw, brute force.

We *murmillo*es do not even eat with the likes of our opponents, the *retarii*. As far as we are concerned, *retarii* are not real sword-carrying gladiators. With their tridents and nets they may seem to be examples of cunning and skill to some in the fickle crowd, but they do not display the bravery of *murmillo*es.

Today's contests should be exciting. Since wealthy Marcellus has his eye on some political office, he has planned and paid for today's matches. And judging from the noise of the crowd, it sounds like seats are filled with spectators. Since no fee is charged to enter the theater, people were lined up early this morning to be the first ones in and get the best seats available to them. Soon the tuba will blow as a signal for the procession to start, and priests will perform brief religious ceremonies. As a *Gallus* I do not understand some of the Roman customs, but to the crowd these rituals seem important. When we march in, we will pause before the special seats where the *editor* Marcellus will be sitting with his most important *clientes*. Although it makes my skin crawl to do so, I will join the others in the salute, "*Moriuri te salutamus*." I remember, as a novice fighter who did not know Latin, assuming that these words were some sort of blessing or possibly a plea for mercy. It was Antinus my trainer who eventually explained to me that the words meant, "We who are about to die salute you." Being reminded that each competition could lead to my death has been a difficult concept for me.

At first, fear made me aggressive and drove me to victory. For my aggressiveness I was given the name *Pugnax*, the Fighter. Now, as an older, more experienced *murmillo*, I know that I will never "appeal to the finger," or raise a finger indicating that I am begging for mercy. Each time I compete, my goal is not to be killed or even to have the crowd wave their *mappae* to plead for mercy for me. My ultimate goal is to earn the *rudis*, the wooden sword of honorable retirement. I am confident that I will win again today as I have won many times before. Someday I might even fight in the amphitheater which the emperor is building in Rome. After that I hope that I shall be able to earn my *rudis* and return as a freedman to my native *Gallia*, more famous than that Thracian Spartacus.

Time commands that I now close. The cheers of the crowd fill my ears.

Vale,
Pugnax



[Editor's Note: The Emperor Nero had closed the amphitheater in Pompeii after the riot of A.D. 59. It was then later damaged during the earthquake of A.D. 65, and had not yet been reopened for use at the time of the eruption of Mt. Vesuvius in A.D. 79. It is generally believed that gladiator contests were thus clandestinely held on the stage of the theater between regular performances.]



Halvah Cake

Although Halvah Cake as made by the Romans or the Turks usually contains sesame seeds, Lucilia Pendleton and Arria Krings, Latin I students of Nancy Tigert, Turpin H.S., Cincinnati, Ohio, prepared this Mediterranean recipe which is very similar to ingredients in *placentae* enjoyed by the Ancient Greeks and Romans.

Batter

- 1 1/2 cups honey
- 2 cups of regular Cream of Wheat cereal
- 1/2 cup cleaned almonds, coarsely chopped
- 6 eggs, beaten
- 1 tsp baking powder
- 1 tsp cinnamon
- 1/2 cup whole pine nuts



Using an electric mixer, cream the butter and sugar. Add the remaining ingredients, except the pine nuts, and blend to form a smooth batter. Spread the batter evenly in a greased 9" x 13" cake pan. Sprinkle the pine nuts on top of the batter. Bake in an oven which has been preheated to 350° for 30 to 35 minutes.

Syrup

- 3 cups honey
- 1 cup water
- 1 whole clove
- Juice of 2 lemons

In a small pan, heat all of the ingredients for the syrup. Boil the syrup until it begins to thicken a bit, about 6 minutes. Remove from the heat and cool until it is very warm to touch. Hold a saucer over the cake and drizzle the warm syrup over it and thus onto the cake. This will prevent the surface of the cake from being marred.

Leaving the cake with the syrup over it in the pan, cover with plastic wrap and allow to sit for 2 hours so that the syrup will be absorbed.



Bonum Appetitum!

Bring Back the Excitement

By Amy Frederick, Latin student of Jim Stebbins,
Riley High School, South Bend, Indiana

I would like to see some reform in the gladiator fights. Being a lifelong citizen of Rome, I have attended many fights, only to see the same outcome every time. The robust slave is pitted against the fierce tiger who always decapitates him. Another common scene is the slave with heavy armor and a sword fighting against the slave with a net and trident. Boring! The slave with the net and trident always wins.

The audience needs to be more entertained, more energized. To do this, I suggest pitting two slaves against one tiger, or one slave with a hand tied behind his back against a slave with some other type of handicap. Nevertheless, the gladiator fights need to be more interesting...my life as a widowed old man is rather dull, and the fights should be good entertainment. They have instead become a habitual "appointment" I must keep in order not to break with tradition.

Titus Oruleanus

How Well Did You Read?

12.

- At whose temple, and in what location, did Pythia serve?
- Who was Cicero's second son-in-law?
- List three things that women were prevented from using by the *Lex Oppia*?
- What special thing does a chariot rider do in a Homeric race?
- According to Natalia Brandman, which tales by Ovid exemplify "arrested development"?
- How long did it take for Protopio to walk from Rome to Brundisium?
- What does Anna think is the only way to avoid marrying someone she does not like?
- What is Titus Oruleanus' complaint about the gladiator fights?
- What happened to Arethusa as she fled from Alpheus?
- What is the Latin word for "hunchback"?

NATIONAL LATIN EXAM



Were your students among the more than 94,000 who participated in the 1996 National Latin Exam?

- 40 question multiple-choice exam
- Six levels: Introduction to Latin through Latin V
- Grammar, reading comprehension, mythology, derivatives, literature, Roman life, and history
- Administered during the second week of March
- \$3.00 per student
- Awards given and scholarships available
- For information and 1997 application, write to:

National Latin Exam
P.O. Box 95, Mt. Vernon, VA 22121



THE NATIONAL LATIN EXAM · SINCE 1977
Sponsored by the American Classical League/National Junior Classical League

Restored Classical Pronunciation of Latin

This exciting series of cassette albums for teachers and students features oral performances of important works in Latin by Robert Sonkowsky, Professor of Classics at the University of Minnesota and professional actor, as well as an introductory tape by Professor Stephen Daitz, Professor Emeritus of Classical Languages, City College, CUNY, editor of the series. The readings incorporate the **Restored Classical Pronunciation of Latin** according to the conclusions of historical linguistics and endeavor to interpret the texts based on this pronunciation. Each recording in this series is produced on clear-sounding cassettes, is housed in a sturdy vinyl album, and is accompanied by the original Latin text and a facing translation in booklet form.



THE PRONUNCIATION AND READING OF CLASSICAL LATIN: A PRACTICAL GUIDE

by Stephen G. Daitz

Two cassettes plus an accompanying booklet which contains demonstration texts and practical exercises on the restored pronunciation and the metrics of Latin. This program explains the pronunciation of the vowels, consonants and diphthongs of classical Latin, the principles of Latin accentuation, and presents a method of reading Latin poetry that integrates the natural word accents with the rhythm based upon syllabic quantity. Order #S23675



Bolchazy-Carducci Publishers, Inc.
1000 Brown St., Wauconda IL 60084
Email: Bolchazy@delphi.com
Fax 847-526-2867; Ph. 847-526-4344

SELECTIONS FROM VERGIL

read by Robert P. Sonkowsky

Text and reading of selections from the *Eclogues*, the *Georgics* and the *Aeneid*. Order #S23685

SELECTIONS FROM CICERO

read by Robert P. Sonkowsky

Complete readings and accompanying text of *In Catilinam* and *Pro Archia* along with readings and text of selections from Cicero's speeches, essays, poetry and philosophical treatises. Order #S23680

SELECTIONS FROM CATULLUS AND HORACE

read by Robert P. Sonkowsky

Selections from the poems of Catullus and excerpts from *Odes*, *Epodes* and *Satires* of Horace. Order #S23800

Ministeria Conducibilia & Res Venales

Perplexae Picturae Tessellatae

If you enjoy puzzles yourself or if you like to keep a puzzle "going" in your classroom so students can work on it while waiting for class to start, you may be interested in the following

From the Spillbury Puzzle Co. 800/772-1760:

- Gallery of Art*. World's largest (8,000 pieces) jigsaw puzzle featuring Alexander the Great's visit to the studio of the Greek Painter Apelles. 76" x 54". #A6108. \$66.88.

From Battle Road Press 603/924-7600:

- The View*. A 6,000-piece puzzle depicting Venus and Cupid sitting in an art studio surrounded by classical statuary and looking out on a scene with classical architecture. 42" x 62" #60003. \$33.50.
- Pegasus*. 1,000 pieces. 19" x 26" #1052R. \$8.50
- Ancient Map of Gaul*. (with Latin names). 1,500 pieces. 23" x 33" #1510. \$10.45
- Gallery of Art* (see above). 1,500 pieces. 23" x 33" #1509. \$10.45
- Gallery of Art* (see above). 6,000 pieces. 42" x 62" #6002. \$33.50
- Antique World Map* (with Latin names). (Metallic). 1,000 pieces. 19" x 26" #1001. \$18.00
- Spring*. (Goddess picking flowers) (Metallic) 1,000 pieces. 19" x 26" #1030. \$18.00.

Nuntii Latini

The Finnish Broadcasting Co., which has been airing the news *Latine* for six years, is now offering printed transcripts of its programs. Six years of *Nuntii Latini* in books I to III sell for \$30 each plus postage from The Bookstore, Tiedekirja, Kirkkokatu 14, FIN-00170 Helsinki. FAX 358-0-635-017

Realia Antiqua

From Charles Serouya & Son, Inc. 800/524-1539

Excellent quality white marble statuary:

- #A1-707 *Gladiator w/ trident*. H. 19". \$84.00
 - #A1-574 *Pygmalion & Galatea*. H. 10". \$27.00
 - #A1-250 *Wrestlers*. H. 8". \$34.00
 - #A1-488 *Hercules & Diomedes*. H. 12". \$37.00
 - #88/G *Extra Large Chariot* (two horse chariot with classical rider). H. 16" L. 26" \$248.00
 - A1-614 *Gladiator & Lion*. H. 11" \$49.00
 - A1-706 *Fighting Warriors*. H. 14" L. 15" \$84.00
- From Signals. 800/669-9696
- #48820 *Athena Coin Earrings*. Sterling silver coins in 22K gold plate. 3/4" long. \$32.00
 - #Tee-48979 *Grecian Um (Tee) Shirt*. Black cotton w/ gold imprints. Sizes M - XL. \$28.00
 - Size XXL \$30.00

Videocassettae de Rebus Classicis

From The Video Collection 800/538-5856:

- Great Cities of the Ancient World* series.

- #E8930 *Pyramids and Pharaohs* \$29.95
- #E9229 *Athens & Greece* \$29.95
- #PAV9438 *Rome & Pompeii* \$29.95

- A&E Network's *Ancient Mysteries* series.

- #E8802 *Pompeii* \$19.95
- #8803 *Petra* \$19.95
- #E8953 *Troy* \$19.95

- The Learning Channel's *Ancient Warriors*. These 3 videocassettes include treatment of Macedonian, Spartan and Roman soldiers as well as other ancient fighters. #E9014 \$49.95

- Macedonia*. 2 videocassettes. #8820. \$59.95

From Pompeiiana, Inc. 317/255-0589

The Life & Training of a Roman Legionnaire featuring Fabius the Tribune. 1996/color/45 mins. \$129.00

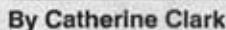
From Critics' Choice Video 800/367-7765:

- Warner Bros.' *Helen of Troy* with Brigitte Bardot. 1956/color/118 mins. #LTWHV014158 \$14.77

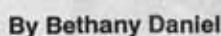
Best Buy

- I Claudius*, the complete series with 70 min. docmtry. 1976/color/14 hrs! #LRFOX000162 \$97.77

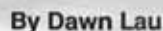
Cuyahoga Falls, Ohio



Piedmont, California



Columbus, Mississippi



Pymble, Australia



Chesterfield, Missouri



By Sam Means **Bethesda, Maryland**

By Erin Gwilt Yorktown, Virginia



Pompeiiiana, Inc.

Pompeiiiana was incorporated under the laws of the State of Indiana in June 1974 as a National 501-(c)(3) not-for-profit Center for the Promotion of Classical Studies at the Secondary School Level. Pompeiiiana, Inc. is governed by a Board of Directors which meets annually or as needed. An annual meeting for adult and contributing members is held in Indianapolis on the 4th Saturday of September.

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

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

The Pompeiiiana Newsletter

I.S.S. # 08925941

The Pompeiiiana Newsletter is the only international newsletter devoted exclusively to the promotion of the study of Latin at the secondary school level which is published monthly during the school year.

Each month, September through May, 13,000 copies of the Pompeiiiana Newsletter are printed and mailed to members and Latin classes throughout the world.

The Pompeiiiana Newsletter is a membership benefit for Adult and Contributing Members. Teachers who are members of Pompeiiiana may purchase classroom orders of the newsletter for their students.

©1996 by Pompeiiiana, Inc. All rights reserved.

Membership Enrollment Form, 1996-1997

The cost of memberships varies because of the expense involved in mailing the Pompeiiiana Newsletter as a monthly membership benefit. All Prices are in U.S. dollars. Memberships run for one year, July 1 thru June 30.

U.S.A. - \$20;

Australia - \$40; Canada - \$22;

England & Europe - \$31; South Africa - \$40.

Name: _____

School: _____

Country: _____

Classroom Subscription Order Form 1996-1997

All classroom orders must be sent c/o a current teacher-member of Pompeiiiana, Inc. at a school address. A minimum classroom order of 6 copies is required.

Per student rates in U.S. Dollars:

U.S.A.: 1-50 = @ \$4.75; 51 or more = @ \$4.50

Australia: Air = @ \$24, Surface = @ \$10.50;

Canada: @ \$5.75;

England/Europe: Air = @ \$8.00, Surface = @ \$5.75;

South Africa: Air = @ \$24, Surface = @ \$10.50

Please send _____ copies @ \$_____ c/o the teacher member listed on the enrollment form above.

Pompeiiiana, Inc.
6026 Indianola Ave.
Indianapolis, IN 46220-2014

Let Pompeiiiana Put Your Name in Print

Items submitted for publication in the Pompeiiiana Newsletter should be typed or computer set and sent to:

The Editor

Pompeiiiana Newsletter

6026 Indianola Ave.

Indianapolis, IN 46220-2014

Students submitting work should include the name of their Latin teacher and the name and address of the school they attend.

What may be submitted

1. Original poems/articles in English or Latin (+ Eng. trans.)
2. Special interest photos or news reports of Latin activities.
3. Latin reviews of Movies or Movie Stars, Musical, Sports, or Political Figures. (English translations required for proofing.)
4. Summaries or reviews of articles published elsewhere, complete with references to original author, title of publication, date, and page numbers.
5. Learning games and puzzles, complete with solutions.
6. 300-400 word, cleverly written essays about anything Roman. These may be serious or tongue-in-cheek parodies.

Pompeiiiana attempts to publish as much submitted work as possible. It does not pay spontaneous contributors.

Latin . . . Your Best Educational Investment

AUXILIA MAGISTRIS

(These solutions are mailed with each Order sent in care of a teacher member. Copies are also sent to all Adult and Contributing Members)

Libri Optimi

1.

- I. AUTOBIOGRAPHY OF A FACE, Lucy Grealy
- II. CHICKEN SOUP FOR THE SOUL, Jack Canfield
- III. DEAD MAN WALKING, Sr. Helen Prejean
- IV. GO ASK ALICE, Anonymous
- V. I HADN'T MEANT TO TELL YOU THIS, Jacqueline Woodson
- VI. LIFE ON THE COLOR LINE, Gregory Williams
- VII. LORDS OF DISCIPLINE, Pat Conroy
- VIII. PARABLE OF THE SOWER, Octavia Butler
- IX. SHE WALKS THESE HILLS, Sharyn McCrumb
- X. VISION QUEST, Terry Davis

4.



Matching Mania

5.

1. E4
2. A2
3. G1
4. C7
5. D6
6. F3
7. B5

The Hunchback of Notre Dame

A Disney Production

Reviewed by filmmaker and movie critic, Phillip Barcio. Translated into Latin by Dr. B. F. Barcio

I have a "hunch" I want my money back.

Disney's *The Hunchback of Notre Dame* is not a children's movie. It's a cartoon, yes, and a beautifully animated one at that. But kids' fare, it's not.

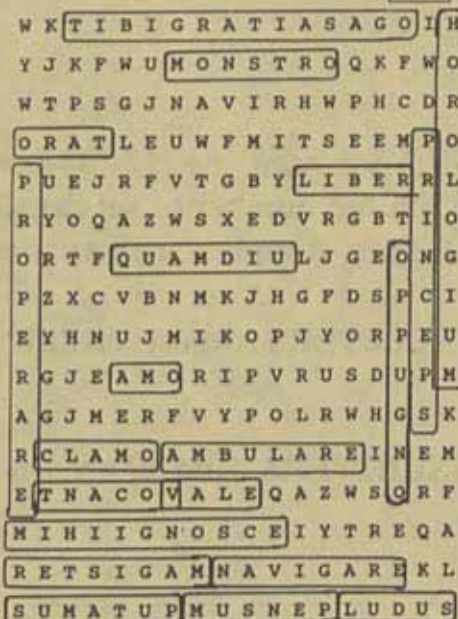
Unless, that is, the definition of kids' fare has recently been broadened to include murder, vengeance, lust, hellfire, eternal damnation, burning people at the stake, catacombs and public executions. In which case, *Hunchback* is the greatest kids' movie of all time, incorporating all of those elements and more.

In fact, the lovable, animated cast, including the voices of Demi Moore, as Esmeralda, and Jason Alexander, as a friendly gargoyle, actually goes so far as to say the words "hell" and "damnation" at least five times.

The film starts with a group of gypsy peasants being unjustly beaten and arrested by public servants. One of the peasants (Quasimodo's mom) is hunted and murdered at the hand of the local magistrate, Frolo, on the steps of Notre Dame cathedral.

Frolo tears the baby Modo from the woman's hand, confusing the swaddled child for contraband, and unwraps the bundle. He sees the infant inside, and, noticing its mutant features, swiftly attempts to drop the freak down the nearest well to spare the rest of the world the horror of gazing upon its deformities.

Luckily for our hero, the hunchback, a priest comes to the rescue, throwing open the doors of the church and damning Frolo to eternal hell for his travesties.



2.

Picturae Moventes

3.

- I. DR. STRANGELOVE, 1964
- II. SINGIN' IN THE RAIN, 1952
- III. IT'S A WONDERFUL LIFE, 1946
- IV. WEST SIDE STORY, 1961
- V. INDEPENDENCE DAY, 1996
- VI. SNOW WHITE AND THE SEVEN DWARFS, 1937
- VII. CHINA TOWN, 1974
- VIII. THE ROAD WARRIOR, 1981
- IX. THE GODFATHER, PART I, 1972
- X. THE WIND, 1928

Carmina Optima

7.

- I. WOO HA, Bust a Rhyme
- II. PEACHES, The Presidents of the United States
- III. SHADOW BOXING, Method Man, GZA and the Genius
- IV. WONDER WALL, Oasis
- V. FUGUELA, The Fugees
- VI. DOWN LOW, R. Kelly
- VII. I'M JUST A GIRL, No Doubt
- VIII. ALWAYS BE MY BABY, Mariah Carey
- IX. IRONIC, Alanis Morissette
- X. ENVY, Fat Joe

8.

9.



6.

Cicero A La Carte

1. Arpinum
2. Quintus
3. Sedecim
4. Forum
5. Sulla
6. Scaevola
7. Pomponius
8. Molo
9. Terentia
10. Parva Tullia
11. Tusculum
12. Novus Homo
13. Catiline
14. Pulcher
15. Pubilia
16. Antony

Familiae Caledoniae

1. By sea and by land
2. With a strong hand
3. Fortune favors the bold
4. Strong and faithful
5. Let all fear be far
6. To conquer or to die
7. I remain unconquered
8. Neither spare nor despise
9. Never not prepared
10. With strength and right

Auctores Romani

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

11.

Spectasne?

10.

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

How Well Did You Read?

12.

1. At the temple of Apollo at Delphi, Greece
2. Furius Crassaipes
3. Jewelry, decorated garments, carriages
4. Finish the race on foot.
5. Apollo & Daphne, Echo & Narcissus
6. Nearly three weeks
7. Running away
8. They are dull because they lack variety.
9. She turned into an underground stream.
10. Gibber

SEE BACK SIDE FOR
1995 - 1996
Back-Issue Offer!

All this in the first five minutes.

Best of all, young audience members need not burden their imaginations once, as every sordid detail is graphically portrayed right there on the screen by discerning Disney animators.

In addition to their sense of moral obligation to children, the producers also completely disregard the actual events of the original story, not that the original story was ever intended to be a cartoon musical.

Though not quite as absurdly inaccurate as last year's *Pocahontas*, *Hunchback* does manage to deviate enough from the real thing that when and if today's six-year-olds get to high school and are forced to read the actual book, they should be completely confused and disenchanted.

The producers apparently figure the more twisted, self-effacing tripe they can cram down kids' throats, the more time parents will have to do other things, like go to work and make more money so they can afford to purchase *Hunchback of Notre Dame* action figures and stuffed gargoyles for their demented kids.

Yes, Disney has gone the way of Rubik's Cube, black and white TV, and countless other modern relics. No longer is it a reliable option for family entertainment. If parents want to do something fun with their kids, let them take them to the park. Let them put the thirty dollars they would have spent on tickets for them to see *The Hunchback of Notre Dame* and put it in a jar. They'll need it to pay for their children's therapy.Ω

1995 — 1996 Back-Issue Offer!

ATTENTION TEACHERS:

If you have students who did not read the '95-'96 issues of the Pompeiana NEWSLETTER, there are a limited number of sets available. You can buy multiple copies of each month's issues, complete with answer sheets.

1 Box with 25 copies of NEWSLETTERS from seven different months: \$10.00.

1 Box with 25 copies of NEWSLETTERS from all nine months: \$15.00

TO: '95 — '96 Back-Issue Offer
Pompeiana, Inc.,
6026 Indianola Ave.
Indianapolis, IN 46220-2014

Please send me the boxes of '95 — '96 Back-Issues indicated below.

_____ Box(es) with 25 copies each of 7 months of
'95 — '96 NEWSLETTERS @ \$10.00 = \$ _____

_____ Box(es) with 25 copies each of 9 months of
'95 — '96 NEWSLETTERS @ \$15.00 = \$ _____

Enclosed is a check for the total of \$ _____

Please ship LIBRARY RATE to my attention at the following school address:

Teacher: _____

School: _____

School Address: _____

City: _____ State: _____ ZIP: _____