

POMPEIIANA

NEWSLETTER

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Jonathas Textor Thomas

Unum ex spectaculis gratiosis in televisione his diebus (praeter SEINFELD, ELLENAM et ALAS) est DOMUM MELIOREM FACERE. Multis spectatibus, autem, magnus scaenicus huius spectaculi non est Timotheus "Instrumentorum Vir" Textor, sed unus ex Timothei filiis: Ranulphus. Ranulphi persona agitur a Jonathā Textore Thomas vel "J.T.T." ut fanatici eum vocant.

J.T.T. habet solum XV annos, sed iam habet multam experientiam scaenalem. Personas egit in duobus spectaculis in televisione et in duobus picturis moventibus.

J.T.T. natus est Philadelphiae A.D. MCMLXXXI. Quando habebat IX annos, migravit ad Californiam cum familiā suā. Ibi erat exemplar in vestibus puerilibus donec scaenicorum procurator invitavit J.T.T. et familiam eius ut migrarent illos Angeles.

Illis Angelis J.T.T. egit personam Kevin, Gregori filii, in BRADIS ILLIS. Hoc spectaculum autem non longe duravit.

Sine dubio J.T.T. est celeberrimus propter personam quam nunc agit in televisione, sed quoque celeberrimus propter duas personas quas egit in picturis moventibus.



Anno proximo, personam egit in picturā movente cui titulus erat THOMAS ET VACCINIUM MYRTILLUS, et hoc anno personam agit in PINOCCHIO.

Etiāsi J.T.T. habet multos fanaticos, etiāsi facies eius est in vestibus et in horologiis, puer normalis tamen esse videtur. Ei placent Vociferator et Piscis Qui Flat, historia, MCMLXI Chevrolet Impala, vestes, spuma lactis rigens quae bene agitata est.

Carnem non edit. Holus, oryzam, farinaam solum prandet.

Quia J.T.T. tam celeberrimus est, non potest ambulare vel tempus ducere in locis publicis; ergo mavult piscari, per nivem labi, commentaria cum picturis et libros legere.

Non habet amicum. Labor eius tempus vacuum ad amicos ei non dat.

J.T.T. dicit se esse studentem bonum et se multa discere in parasceis. Quamquam ei personas agere placet, ingenia sua exercere variā materiā desiderat. Aliquando fabulas scaenales scribere et scaenicos dirigere quoque desiderat.

Dimidium facti quia bene coepisset habet!

The Lives and Works of Roman Authors

Lucretius — Explaining the Universe



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

Titus Lucretius Carus was an Epicurean Roman Poet of the late Republic. His biography will be brief: nothing reliable is known about Lucretius, other than that he lived from about 100 to about 55 B.C. He was thus a contemporary of Julius Caesar, but his interests were neither in military affairs nor in politics.

Lucretius' inspiration was Epicurus, a Greek philosopher who flourished 200 years before the birth of his Roman follower. Epicurus' way of life sought freedom from pain and emotional distress by seeking natural explanations for the real world and rejecting divine intervention and any concept of an afterlife. Part of the Epicurean outlook on life includes the atomic theory (Lucretius uses the word *atomus*).

Lucretius' single book, *De Rerum Natura*, has 7,500 lines of dactylic hexameters (the same meter used by Homer and Vergil), and is classified as "didactic" (instructional) poetry. The Romans were not, by instinct, a philosophical people, yet this poem achieved some popularity (Cicero mentions it). The Latin language did not have words to express some of the concepts that Lucretius goes into, and the poet mentions having to invent words to make his point.

Lucretius got a surprising number of things right, such as the atomic theory (not original with him), the indestructibility of matter, and the infinite size of the universe. He has some notions of the origin of life and evolution, and clearly describes what Charles Darwin would later term "survival of the fittest."

Lucretius was occasionally wrong, too, but that hardly diminishes his sincerity or his desire to free people from ignorance, superstition, and what he called the evils of religious belief. As a disbeliever in the afterlife, Lucretius said that much misery in this life comes from worrying about an afterlife.

Lucretius penned an oft-quoted line which typifies his questioning of established religion (1.10). Referring to the human sacrifice of Iphigenia that her father Agamemnon had ordered, Lucretius says, "*Tantum religio potuit suadere malorum.*"

De Rerum Natura ends abruptly, in the middle of a description of a plague, presumably because the poet died before he could complete the poem.

Difficulty level (on a scale of 1-10): 8. Quintilian calls Lucretius *difficilis*, and Statius calls him *doctus*. Elizabeth Browning summed him up well when she wrote "Lucretius denied divinely the divine."

Ferias Agamus — Let's Party!

Personal, social and religious observances were an intricate part of the fabric of Roman culture. Hopefully, classes were able to celebrate *Ludi Romani* in September and are now ready to keep the party going by commemorating some of Rome's October festivals.

Fontinalia — October 13

In honor of the god of springs, *Fontus*, Romans decorated their fountains and ponds with garlands during this festival. Students can prepare garlands with real or fake flowers, or can even draw and color paper garlands to hang above the school water fountains. The phrase "*Io Fontinalia*" should be incorporated into decorations along with a brief story about the festival so fountain users will understand the decorations.

As the class is about to go out to decorate, one student should be in charge of reading a story about *Fontus* and the festival to the whole class so everyone will understand the cultural significance of their celebration. A male and female student should be dressed in Roman outfits and have their heads covered as the group parades from fountain to fountain. Another pair of students should be dressed in tunics and carry tambourines. They should gently tap these as the class walks slowly from fountain to fountain. As the decorations are put up, the celebrants, with heads covered, should take turns reciting in Latin: "*O Faune, hodie te honoramus. Accipe hos flores et semper da nobis aquam puram et frigidam.*"

October Equus — October 15

Romans celebrated this festival with *Bigae* races in the *Campus Martius*. Unfortunately the off-horse of the winning team didn't get to enjoy its victory very long because it was sacrificed to Vesta. Its tail was cut off and taken to the *Regia* and its blood was sprinkled on the hearth of Vesta. The winning horse was then decapitated and its head was thrown to the crowd to fight over. Representatives from both halves of Rome would compete fiercely for the honor of displaying the horse's head on a street corner in their neighborhood.

To celebrate October Equus a student-pulled chariot is needed. Have a volunteer make a life-sized horse head from white vinyl, using yarn for the mane.

On the day of the festival, let each class run as many races as they like, trying to get the fastest time on the course. Use a stopwatch to record the times.

After all classes have competed, determine which class ran the fastest time and give that class the honor of signing and dating the white vinyl horse head to be displayed in the classroom.



Sudden Demand for Greek and Latin Authors Astonishes Publishers

(Based on "Back to the Classics," an editorial which appeared in THE ECONOMIST, May 18, 1996, pp. 85-87. Special thanks to Larry Marcus, Indianapolis, Indiana, for bringing this article to our attention.)

Against almost every prediction, Greek and Latin writers are enjoying an astonishing revival. Why now?

Suddenly a flood of classical translations is pouring from the presses — and that is no exaggeration.

At whom are all these books aimed? And why this burst of interest in dead writers who have hardly been taught in schools and universities for a generation?

Part of the explanation for the revival — but only part — is that there has been a gradual revival of classical teaching after decades of decline. This is surprising. In America and Britain, Latin had ceased to be an obligatory subject in schools by the late 1960's (Greek had gone long before). For a while the classics

went into precipitous decline. At the low point, in the mid-1970's, there were only 20,000 pupils taking Latin classes in American schools.

But whether from dissatisfaction with prose and language teaching that found no room for Latin, or because of the renewed popularity of traditionalist private schools where Latin was never dropped, the pendulum swung back. Now America has 50,000 — 60,000 pupils studying Latin each year at high schools and around 90,000 at junior high schools.

(Continued in Pagina Secunda)



From Her Viewpoint

A series of fictional letters written from Roman women to men

by Donna Wright

MATER AUGUSTI NATI ET CASTRORUM ET SENATUS ET PATRIAE JULIA DOMNA S.P.D. FILIO CARACALLAE ANTONINO CARISSIMO

I hope that this letter meets the newest emperor in the best of health and I know that it is with a great deal of pride, *mi fili*, that I send this letter realizing that you and your brother have agreed to co-rule following the death of your noble and great pater. I remember when he and I first met as he visited the temple of the Sun in the sands of Emesa in my homeland of Syria. How proud I was that he selected me to be his bride after he had seen that our horoscopes foretold that our union would be a royal one. And look at the two fine sons I have produced for him in you and your dear frater Geta. Yes, many feared the power of the two of us together as seen in our stars' destinies. Even his own Prefect of the Guard succumbed to this fear and tried unsuccessfully to prosecute me on the ridiculous charge of adultery. Well, I need not remind you that you owe it to my acquittal that you now possess the prefect's beautiful daughter as your *uxor* in his gesture of — shall we call it — conciliation.

I know that you have such grand plans, *mi fili*, for building, for making war (not unlike your pater), and you fear that to share your rule with your frater would inhibit you from long-dreamed-of goals and aspirations. But please, I remind you, remember that this design of co-rule was your pater's wish pronounced on his death bed and that this man of wisdom truly had his reasons.

Even as I consult with my group of friends — Dio Cassius (a writer of history), the philosopher Philostratus who believes in all the mystical powers of the elements as do we, and Galen the wise physician, all agree that your pater's choice is the right one. I'm sure that you can guide Geta to see the wisdom of your ways. I implore you, *mi fili*, remember the last wishes of your *carissimus pater*.

(Post scriptum: Ten months after the brothers began their co-rule, Caracalla murdered his brother who died in their mother's arms.)



Portrait (L-R) of Julia Domna, Septimius Severus, Geta and Caracalla.

(Note that Caracalla had the face of Geta removed from the painting after he had him executed.)

Colosseum Dedicated: Finally Open After 10 Years of Construction

By Kalen Lortibus, Latin student of James Stebbins, Riley High School, South Bend, Indiana

After 10 years of construction the Colosseum has finally been dedicated. This massive amphitheater is designed to hold up to 50,000 spectators. It is 600 feet long and 500 feet wide and has four levels of seating. Throughout the structure there are ramps and stairways, even elevators that will lift animals up into the arena. Gladiators can also be sent onto the playing field by way of these elevators. There are also large

(Continued in Pagina tertia)

PETITION

to the Emperor Caesar Augustus and Members of the Senate of Rome

I oppose any "Latin as the Official Language/Language of Government" legislation because:

- I. Latin-only raises legal questions, both as to the protections of the Constitution of Rome and compliance with Provincial human rights accords;
- II. Latin-only is unnecessary; no one has been identified who has been unable to interact with governing magistrates in Latin; the role of Latin is not threatened;
- III. It would turn 750 years of Roman history inside out; our nation's values of freedom, republican government and tolerance — not language — have been and always will be the bonds that hold Roman citizens together;
- IV. It would prompt expensive, divisive and frivolous litigation for basilicae which are already booked months in advance;
- V. It would extend the range and reach of government regulation into new areas of contemporary Roman life, generating economic uncertainty and potential social conflict;
- VI. It would jeopardize bilingual education programs as well as other important services, like law enforcement and border security, that are conducted in languages other than Latin;
- VII. It would disconnect millions of Romans from their government, and give government officials open license to regulate how Romans talk;
- VIII. It would weaken Roman competitiveness in the global forum; Romans should be thinking about learning more, not fewer, languages;
- IX. It would not help anyone learn Latin.

Name: _____
Street or _____
Nearest Landmark: _____
City: _____
Province, _____
if not in Italy: _____
Return this form to:

The Emperor
C. Julius Caesar Octavianus Augustus
Princeps
Palatine Hill Office of Internal Affairs
Rome, Italy

Flying Colors

By Jennifer Wehking, Latin II student of Nancy Tigert, Anderson High School, Cincinnati, Ohio

One day Zeus and Mercury were playing a friendly game of chess on Mt. Olympus. Suddenly, Mercury made a magnificent move, defeating the mighty Zeus. Zeus jumped up, knocking the board on the floor, and began screaming about Mercury cheating. This argument became extremely intense. Clouds and lightning being catapulted by Zeus filled the sky.

This massive storm caused terror in the animals below and sent them searching for a safe haven. The birds, taking cover in an olive tree, thought they were safe until a lightning bolt hit the main branch of the tree. Instantly, they all fled into the sky flapping their wings as fast as they could. Frantically searching, they were unable to find another safe spot to land. Soon they came upon the edge of the storm where a bright rainbow painted the sky. Seeing no other place to go, they plunged through the brightly colored strips. As they came out on the other side, they found that their feathers had been stained by the extravagant colors through which they had flown.

And this is how parrots came to have such colorful feathers.

Sudden Demand (Continued a Pagina Prima)

But this can be only part of the explanation. For one thing, schools and universities form only part of the market for translations of classical authors. So there must be something else attracting readers. What might it be?

The most likely aspect of classical writings that is attracting new readers is its subject-matter which chimes with present-day concerns. In works of the epic poets (Homer, Vergil) and the tragedians (Aeschylus, Sophocles, and Euripides) two themes that were out of fashion not long ago stand out as sharply topical again: 1) What it means to be a hero, and 2) The role of chance in history.

Few people these days believe that the classics can only be appreciated in their original languages, and almost nobody expects any single translation to be definitive. A world of chance is not a place for absolute standards. Not only are modern translators falling over each other to produce "their versions" of the classics, but even the older translations are being reappraised. For many readers, rediscovering the classics means finding out through the great translations the deep and lasting influence that Greek and Latin have had on English literature.

This renewed interest in older translations can be related to changes in the wider world. The spread of English as the first universal language since Latin itself has helped give modern English-speakers a taste for foreign writers — Colombian, Japanese, German, as well as Latin and Greek. But since English speakers themselves are notoriously monoglot, they rely on translation to import into the language the international output of books. Hence, globalization has encouraged translation of all kinds and made readers more aware of the translated tradition, which starts with the classics.

Two other elements of the classical contribution to English are indirect. The first are not translations as such, but works loosely based on the classics such as Johnson's "The Vanity of Human Wishes" (based on Juvenal's tenth Satire), Pope's "Imitation of Horace," Mr. Walcott's "Omeros," and an intriguing volume called "After Ovid" in which 30 writers recreated episodes from the Latin poet's "Metamorphoses."

A final aspect of classical influence is even less direct. This could be described as English inspired by the themes and style of the ancient world, and embraces everything from James Joyce's "Ulysses" to Agatha Christie's "The Labors of Hercules." The great example is Milton's "Paradise Lost." It's not an imitation, still less a translation, but a deliberate attempt to write an epic in English comparable to The Illiad or The Aeneid.

Nor is Milton the only example of classical influence in English. Cicero can be heard in the speech of many of the modern world's most powerful orators. Some of the most powerful Civil Rights speeches of the Sixties in America were peppered with Ciceronian figures of speech. Traditional English grammar remains solidly based on the rules of Latin grammar which, in turn, were developed in view of the style of Latin's most prolific writer, Cicero.

In practice it is not really possible to disentangle the influence of particular translations from the impact on English speakers of the classical world as a whole.

From this perspective, it is not the recent revival of the classics that is exceptional but the decline that preceded it.

We, the Immortal Ones

By Tiffany Lollar, Latin I student of Ms. Susan Neas, Greeneville, Tennessee

Ambrosia and sweet Nectar,
Love and war.
Peace to the mortals
As long as we are happy.
Pay homage to the all high conclave.
Sacrifice to our cause.
Know of our power.
Take heed to our wrath.
Tell our stories to all that can hear.
Sing our praises.
Hear our calls.
Enjoy our goods.
Live as our own creations.

The Trattoria...A Roman Institution

By Frank J. Korn



The Trattoria LA VILLETTA at 53 Via della Piramide, just before the St. Paul Gate

Rome of today boasts many a fashionable *ristorante*, where the traditions of Lucullus are continued with all the imperial trappings of damask and marble, silver and gold. Where tuxedo-clad, white-gloved waiters dance attendance on every gourmet wish. Where the pianist or violinist provides appropriate supper-club music.

But give me the less pretentious—and far less expensive—*trattoria*, where the working class Romans go for special tasty dishes cooked by the owner's wife, or for just a bit of bread and cheese to be washed down by a *quartino* (quarter-liter) of white wine. Where the owner's sons and daughters take and fill orders. Where a wandering minstrel is likely to pass through and belt out a few Neapolitan tunes before passing the hat. Where the rugged decor is occasionally relieved by a framed Piranesi copy or some unknown artist's water-colors.

This type of neighborhood eating house, which caters to a more or less permanent clientele, is a much improved descendant of the *tabernae* and *popinae* of Caesarian times.

In those days the affluent threw sumptuous dinner parties at home in their richly decorated *triclinia* or dining rooms.

When the less advantaged sought a hot meal in the company of a friend or two, they had to leave their small, dark, cramped tenement flats and go off to one of the city's numerous public eating places. Visitors just passing through also had to seek out such spots which offered—in addition to cheap meals—inexpensive lodging on the second floor.

From the ruins at Pompeii and Ostia we get a good idea of the physical layout of these establishments. We learn, too, that the street corners were particularly popular sites for them. In some, tables were spread, surrounded by wooden stools. In many, however, the customers had to stand while eating.

The bill of fare was quite limited, but then, too, the prices were absurdly low. An inscription in the Museum of Naples reveals that a typical *taberna* in old Pompeii charged about a dime for a pint of wine with bread and an additional dime for other food.

A competition for customers evidently existed among the inns. Some even hung out picture signs—such as a lion, a horse, or a wine jug—by which they might be known.

Despite their measure of financial success, these facilities did not enjoy a very nice public image. Cicero and other early writers characterize them as dirty, greasy, smoky, and dangerous.

Their unlettered clientele was rowdy. Violent brawls were commonplace. From time to time the government would threaten to shut them down. Under Tiberius, Suetonius reports, "The aediles were instructed to put restrictions on cook-shops and eating houses against selling any food, even pastry." The same author says that Nero banned the selling of hot food in the taverns, "...except vegetables and herbs, whereas before every kind of tasty snack could be had." A decade later, Vespasian renewed this ban.

The *trattoria* however, while somewhat of a descendant of old Rome's "cook-shops and eating houses," enjoys a well-earned reputation as a great Roman institution. It often holds favor even among the upper classes and well-heeled travelers who could easily afford the more posh *ristorante*.

Having spent part of each year in Rome across the last three decades, my wife and I have many special *trattorie* to which we return again and again. What follows is a sort of abridged directory of our favorite haunts.

For a guaranteed terrific meal at a modest price, one ought to wander through the *Trastevere* district, down narrow, cobblestoned back alleys flapping with the family wash to *La Piazzetta*. Paolo, the young handsome owner, and his pretty American wife, will make diners feel right at home. Enzo, the affable head waiter, will offer you his wise counsel on what to eat and drink. This charming establishment will be found on the corner of *Via San Francesco* and *Via Cardinale Merry del Val*.

A short walk from here, at number 23 *Via Politeama*, there's the colorful and inviting *Taverna Trilussa*, presided over by the always-smiling Alpino Sacchi. In the dead of winter, a bowl of his hearty minestrone in this high-ceilinged rustic hideaway will quickly fortify

against the cold damp breath of the nearby Tiber. In the sultriness of a Roman summer, the air-conditioning (a rarity in the Eternal City) and chilled *Frascati* will prove a welcome accompaniment to an evening meal. (And always, always, there is live music here to add to the romantic ambience.)

Down in the *Borgo* too, that web of medieval streets between the Vatican and Hadrian's Tomb, there are numerous such retreats of local color. At *Il Pozzetto*, number 167 *Borgo Pio*, Franco will furnish a four-course meal at what would be hamburger prices back in the States. Perhaps the best bargain in town! At number 173 on the same street, *Il Papalino* is popular not only with the locals but with visiting bishops and cardinals as well.

Da Paolo, 104 *Viale Vaticano*, is situated directly across the street from the entrance to the Vatican Museums. The tall, bald, smiling proprietor himself will be standing in the doorway, waiting to provide a cozy table in his large, sober, but cheerfully appointed dining room. The place always seems full. A good sign. No one ever leaves disappointed with the food or the price or the hospitality.

Lastly, the *trattoria* dearest to our hearts: *La Villetta* at 53 *Via della Piramide*, just before the St. Paul Gate. Here Aldo Olivetti and his family run what might well be the most successful such business in Rome. Here one finds authentic home cooking. Aldo's mom, Ada, once took first prize over 4,000 other Roman cooks for her *Spaghetti all'Amatriciana*.

In addition to virtually all of the neighborhood's residents, the Olivettis count among their clientele prominent actors, parliamentarians, writers, and clerics. When he was studying in Rome as a young priest, Fr. Karol Wojtyla would often drop in for pasta. (Today he goes by the name of John Paul II.)

If I were to use one word to describe *La Villetta*, I would borrow the Italian *vivace*! Alive! The place is alive with good company, good conversation, great food and wine. But I prefer the way the tall, dark and good looking head waiter, Orlando, puts it: *La Villetta* is not merely a place somewhere in the world, but rather the whole world in a single place."

The *trattoria*...a Roman institution. Try it. You'll like it. *Buon appetito!*



The author (second from R) with LA VILLETTA cooks.

Colosseum (Continued a Pagina Secunda)

areas where backdrops for scenery can be hoisted up behind the competitors. There are to be a great many battles and shows in the new Colosseum. There will be gladiators vs. gladiators, and gladiators vs. wild animals. Huge battles will also be staged. There are definitely going to be large crowds in attendance on the holidays.

It is expected that seating will be controlled by a numbered *tesseræ* system. The numbers on the *tesseræ* will match numbered gates. From these gates there will be specific stairways to each level.

The colosseum is likely to be a great success and will probably remain standing as a tribute to the Imperial Flavian family and as a symbol of the glory of the Roman Empire.

Man Disappears in New Winged Horse Race

By Chris Kane, Latin student of Nancy Mazur, M.L. Steele High School, Amhurst, Ohio

After the discovery of the breed of winged horses by Bellerophon, The Argotisian Sport Commission (ASC) went wild. A new flying horse race seemed obvious for the future of Argos. But, after the first race yesterday, the future looks grim.

At the start of the First Annual Pegasus Downs, all seemed normal until the riders reached the final turn near Mount Olympus. Suddenly a rider disappeared from his mount. This is one jockey's account: "We were heading for the curve when he (the jockey)

disappeared into a cloud bank. His horse came out, but he didn't. I can't explain it."

All the other jockeys now fear riding their mounts and never want to go near Mount Olympus again.

A search party has been organized and will head out tomorrow. It will be led by the great Bellerophon himself, who is quoted as saying, "I'll go all the way to the top of Mount Olympus if that is what it takes to get to the bottom of this!"

*The Life of Girls and
Women in Ancient Rome*

From Birth to Marriage

By Stephen A. Stertz

Roman infants of both sexes were generally delivered by midwives and immediately washed. The exposure of healthy children was rare, although the Romans, like other early peoples, often regarded the birth of a girl as a financial setback since a daughter implied a dowry and was thus a kind of creditor; an ancient dream book makes such a suggestion about dreaming of a daughter.

Like boys, girls were solemnly purified on the ninth day after birth before they were named. In early Rome women were not given a personal name (*praenomen*) but were named with a feminine form of the *nomen* (name of the gens or extended family), such as Julia or Tullia. In formal documents in the earlier period the name of the father or husband was added in the genitive case after their own name, later with the addition of the word *filia* (daughter). In Roman law the married woman was considered to be the daughter of her husband. Later in the Republican era women often officially had two names, the *praenomen* and the *nomen*. During most of Roman history very few women had *cognomina*. If a man had two or more daughters, it was, of course, necessary to give all but the first a *praenomen* differing from the feminine of the family name (*nomen*). If Cicero had had two daughters, he would not have been able to properly tell them apart if they were both named Tullia. Some unimaginative Romans might call their second or third daughters *Secunda* (which also had the meaning of "auspicious"), *Tertia*, and the like. In Imperial times women generally bore the *nomen* and *cognomen* of the father, such as Aemilia Lepida, or the combined names of both parents; names ending in a diminutive, such as Agrippina or Fabulla, were common. In the late empire both sexes used longer, multiple names.

After being named, children were given bracelets composed of small metal figures which were presents from relatives and slaves; these were believed to keep away the evil eye and could be used for identification. Children of both sexes also received the *bullae*, a circular capsule containing an amulet, worn around the neck; girls wore theirs until marriage.

Girls played with dolls and other toys, and played games; among the Romans, sports were strictly for boys. Girls were taught spinning and the like at home, and, in wealthier families, were attended by special slaves.

Children of both sexes were taught to read and write only if their parents could afford to pay for their education. Wealthy families hired private tutors, while those less well-off sent their children to a local school run by a paid teacher; there seems to be evidence that some of these schools had pupils of both sexes. The education of girls beyond the age of twelve was uncommon.

Roman girls were married not long after their formal education, if any, ended, the legal minimum age for girls having been twelve, although the average age seems to have been in the early teens.

Latin and WWII

In the 1940's every high school in America that intended to send its students to college offered Latin, even high schools that consisted of four rooms on the third floor above a gym/auditorium in the basement and two floors of elementary grades.

To keep things light—which wasn't always openly allowed because Latin was considered very serious business in those days—students surreptitiously circulated little Latin jokes such as the following which was recently shared with Pompeiiana by an elderly gentleman in his 70's:

Student on his quiz paper for which he had not prepared: "*Slipio, slipere, falli, bumpus, -a, -um.*" Teacher's comment on the returned paper: "*Fallio, fallere, expuli, fluncus, -a, -um.*"

Cara Matrona,

I hope you will take time to help me even though I'm only a slave. As you can tell by the fact that I am writing my own letter to you, my *patron* gave me a good education before I was taken from my little sea-side village in Greece and brought to Pompeii to be sold as a slave. Throughout this whole ordeal I have tried to maintain my dignity—I even tried to keep my poise when I was forced to stand on the *catasta* with my leg painted white and my *titulus* hanging around my neck. Since it was noted on my *titulus* that I was able to read and write, *Dominus* finally had to bid *X aurorum* to buy me. I try to serve *Dominus* as best I can, and he is generally very appreciative and very generous with his *pecunia*.

Last night, however, *Dominus* got very upset with me because I embarrassed him during *cena*.

My problem started when *Dominus* told me that I would be serving as a *puer a pede* at a small dinner party he was giving. Since the guests were poor acquaintances, they would be arriving without *pueri a pede* of their own and I would have to care for all of them.

Don't misunderstand me. I am not complaining that I had to lower myself to serve as a *puer a pede*. I respect *Dominus* and always try to do well whatever he tells me. The problem is that I almost always serve as a *pedisequus* when *Dominus* dines out. I wear a very elegant outfit and follow behind so people will know *Dominus* is an important man. When *Dominus* entertains at home, I am usually his *minister* and in this capacity I skillfully present and cut up the entrees so that guests can eat them with their fingers. On special occasions I have even been allowed to serve as the *puer a cyathis*, and, once again, I am dressed very elegantly as I personally serve the *vinum* to *Dominus* and those reclining on the *lectus summus*.

My problem last night began when *Dominus* gave the order to *solvere soleas*. I was told that I should prepare to wash the guests' feet as soon as I had helped remove their sandals so they could recline. I promptly went to get the basin, a pottery *malluvium*, and a towel and proceeded to do my job. When I got to *Dominus*, he boxed me on the ear, called me *stultie*, and told me he would send for me in his *tablinum* after *poscere soleas*.

Then, after *gustus* was served, I was instructed to bring a basin around so the guests could wash their hands.

Novus Liber In Tabernis

Last Act In Palmyra

By Lindsey Davis

A Book Review by Betty Whitaker

Attention, Marcus Didius Falco Fans! He's back!

This time he's not in Gaul freezing to death. He's not being chased through the back streets of Rome. And he's not yet married to Helena Justina, the beautiful daughter of a senator.

Falco is in a new territory—in the eastern Mediterranean on the outskirts of Judea at the edge of the empire.

Lindsey Davis' latest novel, *Last Act In Palmyra*, is written as a play with five acts and numerous characters. Falco gets involved with a traveling troupe of actors, musicians, and acrobats. On a mission for the emperor Vespasian, Falco with Helena witnesses a murder. Obviously, as a foreigner in Petra, Falco is suspect, but he and Helena escape with the troupe of entertainers. The situation gets more complicated at each stop and after each performance. However, the reader learns about Falco's hidden talents as a poet and playwright.

Just the information about women on stage in AD 72 is worth the reading. This is not a men-only troupe as students are usually led to believe. Also, the reader gains knowledge about the Eastern Empire, snake charmers, and even little-known information about birth control.

Lindsey Davis continues to make the ancient world live with this novel, the sixth in the Falco mystery series, which started with *Silver Pigs*. In case readers desire more Falco faster than is available in the United States—the next novel, *A Time to Depart*, was available in Canada in September. South Shore Books in Windsor, Ontario, will ship copies.



Since I thought that *Dominus* was upset because I had used a pottery basin to wash the guests' feet, I chose a large silver basin called a *pelvis* for the washing of the hands. As each guest washed his hands in the silver basin, I was given a weird little smile. Once again, when I got to *Dominus*, he boxed me on the ear and this time sent me directly to my *cellula*. *Dominus* did not send for me after the guests left, nor has he sent for me this morning.

Matrona, I do not want to be sold again. Do you know what I did wrong and how I can regain the favor I once held with *Dominus*?

*Puer a pede non gratus
Pompeii*

Care Puerule,

While the saying *errando discimus* is true for most folks, we both know that slaves do not deserve as much leeway as regular folks. Although you are well-educated and obviously handsome (or else your *Dominus* would not be letting you serve as a *pedisequus* or a *minister* or *puer a cyathis*), you are still a slave, an *instrumentum vocale*, a "talking tool."

You embarrassed your *Dominus* because you used the wrong basins for the wrong purposes at *cena*. Your *Dominus* especially did not want to look foolish in front of poorer guests who privately search for any sign that they might know more than their wealthy friends.

Even a poor man knows that you don't use a *malluvium* to wash feet, even if it is made of pottery. *Malluvia* are only used for washing hands. I'm afraid you really embarrassed your *Dominus* when you came around with the silver *pelvis* to wash his guests' hands. Everyone knows that a *pelvis*, even a silver one, is only used to wash feet. Your clue should have been its size. It must have been awkward for you to carry such a big basin from guest to guest as they washed their hands. No wonder the guests were giving you weird little smiles. It was probably all they could do to keep from laughing openly at your *Dominus*.

You should have taken the time to learn exactly what you were going to have to do as a *puer a pede* before the guests arrived. You should have learned that a *pelvis* (or *pellavia* or *pelluvium* as it is also called) is used only for washing feet—even if it is made of silver! You should also have learned that a *malluvium* is used only for washing hands, even if it is made of pottery. Its smaller size should have been another clue to you. If you had been lucky enough to work with a *pollubrum*, you might have gotten away with it, since it is socially acceptable to use this basin for either feet or hand washing, although it would have been an insult to let the guests wash their hands in the same basin in which their feet had been washed.

Even if your *Dominus* has not summoned you by the time you read this reply, I would not be too worried. I don't think he will brand you with a *lamina* or even whip you with a *flagellum*. He may send you to his *villa rustica* to work under his *vilicus* for a month or so, but because of his investment in you and your good looks, I would guess that he will eventually return you to your former duties.

If you do get a chance to explain your actions before he makes you *poenas dare*, you should beg to explain that you were acting out of ignorance—an ignorance you were quick to remedy after the party—and that you were not deliberately trying to embarrass him or his guests by your actions.

You can only hope that this will work. Whatever happens, try to keep your poise (while trying not to appear arrogant or unrepentant) and try to stay out of any more trouble so you can preserve your looks and still be of use to your *Dominus* in the city.

Cicero's Second

By Lynne Seago, Latin III student of Valerie Bromenschenkel, Naperville Central High School, Naperville, Illinois

[Editor's Note: Most advanced Latin students have the opportunity to read and study one of the most powerful speeches of all times, Cicero's first oration "In Catilinam." Although Cicero achieved his goal with "In Catilinam I," i.e. Catiline left town, he also composed a second speech which is discussed below.]

Cicero, in his Second Oration, appealed to the interests of his audience by describing both Catiline and his followers and dramatically emphasizing their oddities.

He used many phrases and metaphors to poke fun at Catiline himself. He described Catiline as *tantum pestem*, a great pestilence, which needed to be "vomited forth" from the city of Rome. This metaphor not only entertained his audience, but showed how evil Catiline really was. Cicero also described Catiline as a *sica*, or dagger, which was wedged in Italy's side, and later, as a great beast who had had the city *eruptam suis faucibus* (snatched out of his jaws). These metaphors provided Cicero's audience with mental pictures and interesting images, and therefore entertained them. Catiline's habits were also discussed in the oration; Cicero said that Catiline had been trained by a life of crime and debauchery—although sexual excesses and violence had exhausted him. There are frequent comments about Catiline's sexuality and his intimacy with other members of the conspiracy. Cicero accused Catiline of being on the most intimate terms (*familiarissime*) with *circumscriptores* (cheats), *ganeones* (gluttons), *adulterae* (adulterers), *mulieres infames* (prostitutes), and *perditi* (scoundrels). These charges of licentiousness and abnormal sexuality sparked his listeners' imaginations and made even simple-minded Romans pay attention.

Cicero also captured his audience's attention with graphic descriptions of Catiline's followers. Cicero first referred to Catiline's followers as *senibus desperatis* (desperate old men), *agresti luxuria* (the rude extravagant), and *nisticis decoctionibus* (rural bankrupt landholders). He accused these co-conspirators of being men who *mitent unguentis* (shine with fragrant oils) and *fulgent purpura* (wear purple) as they walk around Rome. He went on to describe them, entertainingly, as those men who sat around at parties with prostitutes on their laps, *vinu languidi* (stupefied by wine), *unguentis oblitii* (reeling with scent), and belching out (*eructant*) remarks about the murders of Roman citizens. Mental pictures of these dirty gatherings left Cicero's audience waiting for more. He said that the followers included *parricidum*, *sicariorum*, *denique omnium facinorosorum* (all of the parricides, assassins, and every sort of criminal). He again hinted at sexual abnormality by calling them *adulteri* (adulterers) and *impuri impudique* (filthy minded lechers); they were so *lepti ac delicati* (dainty and effeminate) that they could barely survive even with women surrounding them at every minute. The audience, of course, was captivated.

Throughout his Second Oration, Cicero held his audience's attention with inside stories of Catiline and his followers. These descriptions made listeners pay attention to Cicero's more serious allegations of conspiracy. Because they were listening to Cicero, the Roman people became more aware of what was going on in their city, and, because of this awareness, felt they were participating in the politics of the day.

Tell me a Story

By Randy Brown, Latin I student of Judy Hanna, Central Middle School, Findlay, Ohio

Tell me a story of a gladiator
Who terrorized Italy from shore to shore.
For freedom's light he rebelled outright
And vowed he would be a slave no more.

Tell me a story of a nobly brave man
Who frightened all Rome with a sword in his hand.
He set me free and then, selflessly, he
Assembled slaves from all over the land.

Tell me a story of men who for Freedom made a fuss.
Some say the revolt was of no use to us,
But it should be plain to see by both you and me
That long lives the legend of Spartacus.

Letters from Pompeii

August, A.D. 79

By Carolyn Beach White, Columbus, Ohio

Salve Memor,

It is early afternoon here in Pompeii and while the rest of the household slaves are taking a short break from their duties, I want to send you my greetings. I have much to tell you. I guess life here in Pompeii is better than I expected. It is hot here in late August; certainly much hotter than I am used to in northern Gaul.

But let me fill you in on our life. After our village was attacked and burned by the Romans, my entire family was taken captive. I was so frightened that I actually prayed to be killed like many of my neighbors. For some reason my family was spared. The long trip to Rome which followed our capture was rough, but my parents kept telling my brother and me that all would turn out right.

When we got to Rome, I was really scared. The city was so big and noisy. The slave market was filled with many slaves from all over the Empire: *Aegyptus*, *Syria*, *Britannia*, some from other parts of Gaul, and even some from Athens! Amid all the shouting and confusion I was barely able to understand what was going on. I could not believe that people were being sold like chickens on market day! Father was sold immediately to a man who said he needed strong field hands on his estate in the north. Mother screamed and sobbed as they led father away. I could only dread what was in store for the remaining three of us. But as the fates would have it, mother, my brother Acco and I were bought by an older man from Pompeii.

That was several weeks ago, and we have now settled into his *domus* on the edge of the city. We can see a huge mountain from the garden area which everyone says is the home of Liber, a god of wine.

Mother has become an *amatrix* to the mistress of the house. In Pompeii, I guess it is a special honor to be the hairdresser to the lady of the house. Since the master entertains often, Mother is kept busy dressing and preparing the lady for special occasions.

My job is to care for the needs of the master's only child, a daughter, Julia, who just happens to be about my age. She is really nice and I think that she was lonely before I came. We go everywhere together. She even lets me sit next to her as she does her lessons with her Greek tutor. Sometimes she lets me help her with her homework. I like doing that because I can learn a little too! Yesterday Julia told me that she does not think of me as a piece of property of our *paterfamilias*, but more like a sister. I didn't know what to say. Slavery is a funny thing.

But the most exciting news is about Acco, my brother, who just three days ago was guarding my master's clothing in the *apodyterium* of the *thermae* when a thief tried to steal something. Acco chased the thief and caught him. When our master heard of Acco's bravery, he promised to manumit him! Julia says that her father values his slaves highly and rewards them with freedom when they have shown great heroism. She said that I might even be able to watch the ceremony in which Acco will wear a funny cone-shaped hat and then be touched by the master with a special rod called the *vindicta*. Julia also said that her father celebrates the *Sanctalia* with his servants and on one of the days actually trades places with them. That sounds interesting. That festival is in December and I will try to write you all about it.

I must now return to my duties. Pray to the gods that we will escape the bonds of slavery here and somehow return to our homeland.

[Editor's note: Prior to its eruption on August 24, A.D. 79, residents did not refer to Mt. Vesuvius as a volcano since it had not erupted for centuries. As far as anyone knew, it was just another mountain, albeit one with very fertile soil, especially favorable for vineyards.]



The Roman Empire

By Andy Wallis, Latin III Student of Donna Wright, Lawrence North High School, Indianapolis, Indiana

The Dark Lady, who holds the sword of Chaos,
begins by saying:
"Look at glorious Roma.
She is bleeding from head to toe.
Caligula has forsaken her.
She is not fit to live.
I must kill that wretched wench."

Claudius, Roma's sole guardian, speaks.
"Leave her alone, you dog.
I am her protector now,
not that lunatic Caligula.
I tell you, leave or you will be destroyed."

The Dark Lady, whose face is hidden by conspiracy
and lies speaks.

"You will do nothing of the sort,
you half-witted fool. I must kill her.
Take up your sword and I will kill you too."

As the battle starts, Claudius thinks,
"Who is this cloaked woman? Why does she
want to kill my beloved Roma?"

Claudius tries to unmask his opponent,
but she always shies away.

He strikes the Dark Lady. The sword plunges into
her side.

She says nothing. Roma screams with agony.
Blood is freely running down her side.

The Dark Lady laughs with her heart of ice.
She strikes. The poison of age and blind love
spreads in Claudius.

His right hand can't see what his left does.
Claudius recovers only once, but then falls back to
sickness.

His last marriage ring kills him with its poison.
As Claudius dies he asks "Who are you?"

She says, "I am Rome's inner enemy.

I have killed the last
republican and now I will live on.

No other Claudian will protect her from me.
Die, you old half-witted monster."

The Dark Lady's perversion makes Roma
Weaker and weaker. The gods look down,
and let Dark overtake the Light. The peace
of the world is now gone.

Roma now fights herself. As there was peace before,
war has come back to Roma.

Which of the four squabbling protectors will protect
Roma now?

Who will rise to rescue Roma from herself?

Armadillus

By Michael O'Konek, Latin V student at F.W. Cox
High School, Virginia Beach, Virginia

There once was a great blacksmith known for the beauty and strength of his creations. His name was Butes, and it is said that his talents at the forge rivaled those of Hephaestus. One day, a son of King Albus commissioned Butes to create the finest arms in the land. Butes slaved at his craft for many months, and when he completed his labors, he presented a magnificent shield and spear to the wealthy youth. The young man, named Armadillus, was amazed by the beauty of his new weapons. He informed Butes that these implements of war were as awesome as those Hephaestus had bestowed upon Aeneas as he fought the Rutulians in Italy. Armadillus gave the smith piles of gold and carried his implements back to his home. These fine weapons hung on the wall of Armadillus' home for many months while the young prince fought the Helvetians in a dispute over land. He used his old, worn out shield and spear because he did not want to damage the wonderful shine and engravings on the new weapons.

Finally, Armadillus decided to use them in his next battle. He strode out onto the battlefield, and everyone was blinded by the brilliance of the weaponry. The fighting commenced and men charged forward, thirsty for a fight, but Armadillus remained stationary, having

(Continued in Pagina Octava)



- I. ADMINISTRATORIS MANDATA, Thomas Clancius 13.
- II. PRAECEPTUM DILBERTUM, Scoticus Adami
- III. OSSUM SERVUS, Abba Oryza
- IV. DOMINUS ULTIMUS, Marius Puzo
- V. ZONA, Barrius Sears cum G. Laurentio
- VI. IUDICES PERFUGIENTES, Iohannes Grishamus
- VII. INTER SPEM ET HISTORIAM, Guillelmus Clintonis
- VIII. MORTIS CAUSA, Patricia Cornubia
- IX. AUDACIA IMPAVIDA, Stephanus E. Ambrosius
- X. COGNITIO DECIMA, Iacabus AgerRuber



Romani Praeclari

17.

Submitted by Andy Kuiper, Latin student of Darrel Huisken, Covenant Christian High School, Grand Rapids, Michigan

Match the description to the Roman.

- A. Famous orator
B. Philosopher/Emperor
C. Empire was at its greatest extent
D. Uncrowned monarch
E. Julius Caesar's heir
F. Defeated Hannibal
G. Greatest architecture in his reign
H. Mythical founder of Rome
I. Built wall around the seven hills
J. Golden Age poet
1. Julius Caesar
2. Servius Tullius
3. Cicero
4. Trajan
5. Marcus Aurelius
6. Augustus
7. Hadrian
8. Scipio
9. Vergil
10. Romulus



"Roman" about the House

18.

Submitted by Trevor Dolan, Latin student of Nancy Tigert, Turpin High School, Cincinnati, Ohio

Match the English words and phrases associated with the Roman house with their Latin names.

1. alae
2. fauces
3. atrium
4. insula
5. latrina
6. sacellum
7. impluvium
8. triclinia
9. lucernae
10. tablinum
11. compluvium
12. armaria
13. culina
14. villa
15. sellae
- A. office
B. seats
C. toilet
D. reception room
E. country house
F. dining rooms
G. apartment building
H. kitchen
I. alcoves, wings
J. entry passage
K. opening in roof
L. chapel
M. pool in atrium
N. cupboards
O. lamps



Animalia

14.

Submitted by Laura Perry, student of Polly Rod, Tuller School, Tucson, Arizona

Match the English derivative to the name of its animal. Write the Latin name for the animal next to its English equivalent.

- | | |
|----------------|-------------|
| 1. avian | A. lion |
| 2. equine | B. fish |
| 3. lupine | C. dove |
| 4. asinine | D. cat |
| 5. bovine | E. snake |
| 6. canine | F. bird |
| 7. elephantine | G. pig |
| 8. feline | H. bull |
| 9. piscine | I. dog |
| 10. leonine | J. cow |
| 11. serpentine | K. horse |
| 12. taurine | L. bear |
| 13. columbine | M. wolf |
| 14. ursine | N. elephant |
| 15. porcine | O. donkey |



Famous Words of Famous Men

16.

Submitted by Guy Pastena, Honors student of Joseph Hoffman, Seton Hall Preparatory School, West Orange, New Jersey

Match the author of the quote and give its translation.

- A. Cicero
B. Nero
C. Caligula
D. Horace
E. Pliny
1. Utinam populus Romanus unam cervicem haberet!
2. Qualis artifex pereo!
3. Nihil est ab omni parte beatum.
4. Salus populi suprema est lex.
5. In vino veritas.



15.

- I. AVOLATE DOMUM
- II. PERICULUM MAXIMUM
- III. SENTIRE MINNESOTAM
- IV. CORDIS MEI GRATIA
- V. MEDICI MOREAU INSULA
- VI. BOS BUBALUS AMERICANUS
- VII. FOCUS QUI IGNEM SPUIT
- VIII. EA EST UNICA
- IX. FALSUS
- X. CORNIX

Roman Authors

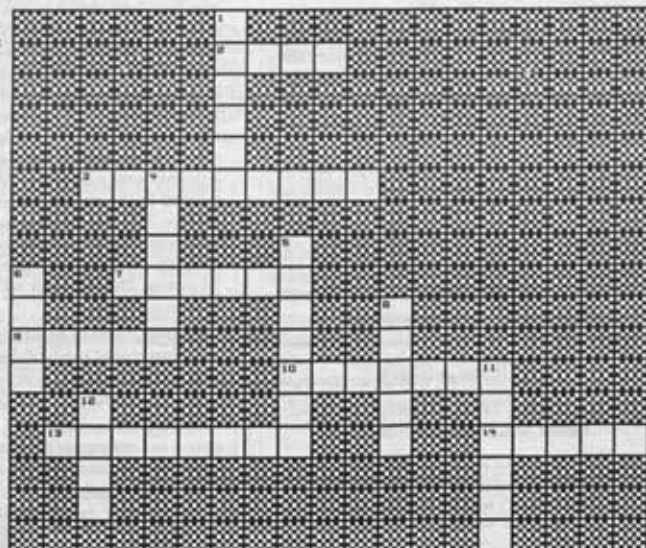
By Kristen Kaesbak, Latin II student of D. Huisken, Covenant Christian H.S., Grand Rapids, Mich.

ACROSS

2. Author of *Metamorphoses*
3. Roman who wrote about the Atomic Theory
7. Greatest Roman poet who worked for Augustus
9. Author of more than 500 books including *De Re Rustica*
10. Although his name means "silent," he wrote *Historiae* and *Annales*
13. Lyric poet who had a secret crush on a lady whose real name was Clodia
14. Cicero's friend who wrote *De Viris Illustribus*

DOWN

1. Produced *Epodes*, *Satires*, *Epistles* and *Odes*
4. The greatest Roman orator
5. Early Roman comedy writer who pre-dated Terence
6. His history is called *Ab Urbe Condita Libri*



8. This author witnessed and wrote about the eruption of Mt. Vesuvius.
11. Called "The Younger" or "The Philosopher"
12. This author's favorite phrase was "*Carthago delenda est.*"

Noun and Verb Forms

By Fareen Ramji, Latin II student of Mrs. Erb, Williams School, New London, Conn.

20.

ACROSS

4. dat. sing. neut. of IS, EA, ID
7. acc. sing. fem. of HIC, HAEC, HOC
8. fut. pass. participle of LIGARE
10. Latin verb form meaning "I hope"
11. pres. act. infin. of ELEVO
13. perf. act. infin. of MONEO
14. abl. sing. of "food"
15. masc. fut. act. participle of DO
17. 1st pers. sing. pluperfect subjunctive active of AMO
19. nom. pl. form of Latin word for the 1st day of a month
20. nom. sing. fem. superlative form of GRATUS

DOWN

1. nom. fem. sing. fut. pass. participle of AMO
2. 1st person sing. perfect act. indicative of POSSUM
3. acc. sing. form of the Latin word meaning "burden"
5. gen. pl. masc. form of ILLE, ILLA, ILLUD
6. 3rd pers. sing. future perfect indicative active of SENTIRE

9. present pass. infinitive of DELEO
12. nom. sing. masc. comparative form of VIVUS
16. 1st pers. plu. present subjunctive of SUM
18. 3rd person plu. imperfect indicative active of EO, IRE

Quotation Quest

22.

Submitted by Chanda Kumar, Kevin Lightner, Ben Piper, students of Nancy Benn, Hollidaysburg Area Sr. High, Hollidaysburg, Pennsylvania

Answer the questions below and place the letters in the blanks provided. Unscramble the bracketed letters and put into the blanks for the Latin quotation.

1. Translate "I can" _____
2. In the sentence "The teacher said that the boys were bad," what is the verb "were" in Latin? _____
3. What is the superlative adverb of "beautiful" in Latin? _____
4. Who is the Latin author of epigrams? _____
5. Translate "and the rest," _____
6. Translate "How are you?" _____
7. What is the Pluperfect active subjunctive form in the third person plural of "iungo"? _____
8. Write the positive degree of the superlative adjective "optimus." _____
9. Write "I (masc.) have followed" in Latin. _____

What is the famous Latin quote? _____

Ludi Scaenici in Via Lata

23.

Submitted by Michael Lai, Latin student of Judy Hanna, Central Middle School, Findlay, Ohio

Match the Broadway musical with its Latin counterpart.

1. Bye, Bye Birdie.
2. Phantom of the Opera
3. West Side Story
4. Grease
5. The Sound of Music
6. The King and I

- A. Muscae Larva
- B. Ego et Rex
- C. Vale, Vale Avis
- D. Muscae Sonitus
- E. Ab Latere Occasus Solis Fabula
- F. Adeps

Latin Lingo

24.

Submitted by Katy Metz, Latin student of Nancy Tigert, Turpin High School, Cincinnati, Ohio

Match the Latin phrase with its correct picture meaning.

1. Ante Bellum
2. Cum Salis Grano
3. Delenda est Carthago
4. Dissecta Membra
5. Inter Nos
6. Pons Asinorum
7. Prima Facie
8. Sub Rosa
9. Verbatim et Litteratim
10. Via Trita, Via Tuta
11. Ut Infra
12. Ut Supra

A. 1st eyes

B. 2nd

C. 3rd

D. w/ 4th

E. 5th

F. as ↓

G. as ↑

H. word word AA

I. Carthago

J. Pons

K. Civil War

L. Muscae Larva



21.

This Top Ten list was submitted by George Conte, Latin I student of James Dalton, Sterling H.S., Somersdale, N.J.

- I. SUPER CAPUT MEUM, Regis X
- II. CIRCUM CIRCUMQUE, Faber Acorus
- III. FACINORA SPURCA VILITER FACTA, AC/DC
- IV. STRAMENTUM BREVISSIMUM, Caterva Metallica
- V. VIR FERRARIUS, Sabbata Atra
- VI. TRISTITIA INSANA, Iacobi Hendrici Experientia
- VII. ORDO VEHICULORUM INSANUS, Oswaldus Osbornus
- VIII. SUPERBIA ET GAUDIUM, Stephanus Radius Vaughanus et Incommodum Duplex
- IX. QUI CORDA FRANGIT, Plumbea Machina Aërobatica Quae Dirigi Potest
- X. SOMNIA DULCIA, Marilina Mansona



Digging into Declensions

25.

Submitted by Josh Camby, Latin student of Nancy Tigert, Anderson High School, Cincinnati, Ohio

Determine the declension of each noun and change its form according to the following instructions.

- First declension change to ablative singular.
 Second declension change to genitive plural.
 Third declension change to nominative plural.
 Fourth declension change to dative singular.
 Fifth declension change to accusative plural.

| | |
|------------|-------|
| error | _____ |
| effugies | _____ |
| ductus | _____ |
| spes | _____ |
| porta | _____ |
| studium | _____ |
| consul | _____ |
| cella | _____ |
| coetus | _____ |
| fides | _____ |
| cornu | _____ |
| res | _____ |
| praefectus | _____ |
| miles | _____ |

Macedonia: the Mother's Gift

By Michael A. Dimitri

The sail from Brundisium in southern Italia to Dyrrachium on the western coast of provincial Macedonia was, to say the least, "entertaining." I traveled on a merchant vessel with about 50 other Romans who pitched small tent-like shelters on deck. Each of us had brought our own food for the journey; I, however, seemed to be the only one who ate. Romans hate sailing and many are terrified of the sea. Most spent the trip being sick off the side of the boat and praying that Neptune would grant us safe passage. On the other hand, I had been initiated into the Mysteries of the Great Gods of Samothrace; I knew I had their divine protection.

Another reason I had remained relaxed during my voyage was because of my destination. The ship was taking me to my homeland of Macedonia, and it had been six years since I had been there. I would travel down the well-maintained and well-protected *Via Egnatia* which stretched itself across the province, ultimately reaching Byzantium. My route would take me from Dyrrachium through Heraclea, Aegae, and Pella to Salonika. It would also allow me the opportunity to visit the village of my birth. Had Augustus thought of this when he chose me for this mission? Was he testing my loyalty? How could I not be loyal to a *princeps* who would trust me in such a way and to a man who had saved me from becoming some Roman veteran's fieldhand?

Yes, if you haven't guessed it yet, I was a prisoner of war taken after the battle of Actium.

After renting a horse at Dyrrachium, the ride to Argo Orestico in Upper Macedonia produced a flood of memories and emotions. I remembered my childhood there with my father who had claimed descent from a parallel branch of the same Ptolemies as Queen Cleopatra. His stories of Macedonian glory were as radiant as the points of the Macedonian sunburst, and in him I could feel the power of Alexander Magnus's sword as it swept across the world. The memory of my passion to fight against Rome grew as I drew closer to Orestico. There I visited the grave of my great-grandfathers who had fought with Andrius in the fourth Macedonian War with Rome. There I walked slowly past the farm on which I had been raised and recalled the prophecy of my grandfather that one day Macedonia would again be independent. Finally, I stood in the forum listening to the echo of my mother's cries as I enlisted to fight with my father against Octavian. It was Cleopatra, the living symbol of Alexander's and Macedonia's glory with Marc Antony, who would restore my country.

At least, that is what I thought. Instead, my father drowned on one of the sunken Egyptian war ships, and I was taken prisoner. My trip from Orestico through the three former capitals of Macedonia this time was a haunting reminder of my earlier journey with Octavian's troops in pursuit of Marc Antony's followers along this same road. When it was discovered that I was an educated, nobleman's son, Octavian employed me as his Macedonian translator and guide.

Bitterly, I had led him around Aegae which had been the first capital city of Macedonia. Built by the earliest Macedonian rulers, Aegae remained a center of worship for Macedonians long after its rule of the region was ended when Archaelus, Alexander Magnus's great-grandfather moved the capital to Pella. Most of Macedonia's royalty are buried here in great vaulted tombs which look like temples from the front. Each is elaborately decorated with the illusionary architecture and exotic frescoes of the region. According to the custom of my people, I burned an excessive amount of incense on the altar of Philip II, who had been the first to unite all of Macedonia, and I laid upon it branches taken from nearby hills.

Pella also had an international reputation; it was unique because it was a harbor town and the capital of an empire. Here, Archaelus built a city destined, like Rome, to rule the world (or at least a large part of it). Artisans, diplomats and foreigners from all over the world gathered at Pella which immediately became the leading city in the eastern Mediterranean. The great Euripides even finished his final works and his life in Pella. As I journeyed through it this time, it saddened

me to think that it had become so incorporated into the Roman Empire.

Finally, this portion of my journey ended in Salonika, the third capital of Macedonia. Here, the legacy of Macedonia is deposited for safe keeping. Under the protective freedom Rome allows, this beautiful city by the *Mare Aegaeum*, Salonika, has flourished. Since it became the capital of the Roman province of Macedonia about one century ago, Salonika has become Rome's inheritance, one great empire passing the torch on to another. Although I have written of my loyalty to Macedonia and my earlier opposition to Rome, I know that in the end Rome has been as good for Macedonia as Augustus has been for me.

Here, I will rest for awhile. I cannot, however, shake the sadness I feel as I realize that soon I will leave my country, perhaps forever.

When my mother heard of my father's death, she assumed that I had also passed on, and she committed suicide. I will always feel guilty for betraying her love as I feel somewhat confused about my love for Macedonia and her conqueror, Rome. Yet, the name of Macedonia means "the mother's gift," and I know that the greatest gift a mother can give to her child is the ability to go out into the world independently. I have that ability. *Ago gratias in aeternum matri et Macedoniae et Romae.*

The Flight of Icarus

By Jenny Pretz, Latin IV student of Mrs. Turpin High School, Cincinnati, Ohio

Shut up in a tower by the king of the land,
Because King Minos was upset with the plans
That built the labyrinth from which Theseus went free,

Daedalus and son Icarus sat facing a lonely sea.
They escaped from the tower and ran on the sand,
Only to find themselves on a deserted island.
Unable to get away on a fast ship that had sailed,
Daedalus thought of a plan at which all others paled.

"Gather some feathers," to Icarus he said,
"And I'll find some wax and use a bit of this thread
To make ourselves wings that will set us both free
On solid, safer land where happy we can be."

They worked many days until one anticipated morning.
They got ready to leave as Daedalus gave warning:
"Heat makes the wax melt, so from the sun fly away;
But don't soar near the sea, or wings will clog from the spray."

Not heeding his father's words, Icarus soared
through the sky,
And found himself up much, much, much too high.
All the wax melted, he fell to the ocean to die.
Poor Daedalus, watching, could do nothing but cry.

Vergil Interviewed On His Birthday

By Mark Novitsky, Latin III student of Mrs. Mary Jane Koons, Upper Dublin H. S., Ft. Washington, Penn.

Reporter: First, congratulations on your 2,067 birthday. You look great.

Vergil: *Tibi gratias ago!* I try to use facial cream each night.

Reporter: Wow! But tell me about yourself in your younger years.

Vergil: Well, I was born in Andes, Cisalpine Gaul, in 684 AUC...

Reporter: You mean 70 BC?

Vergil: Whatever. Anyway, my dad was a farmer, but somehow he could afford to put me through schooling in Mantua, a nearby city, in Cremona and Milan, and then in Rome.

Reporter: What did you study?

Vergil: I studied rhetoric, philosophy, math, medicine, and, of course, English.

Reporter: That's funny. I didn't think the language even existed at that time.

Vergil: Whatever you say, buddy. My parents always nagged me and wanted me to become a lawyer, but I didn't. Instead I turned to philosophy and poetry.

(Continued in Pagina Nona)

Armadillus (Continued a Pagina Quinta)

reservations about damaging his splendid weapons. He was also hesitant to fight because he had decided against wearing his breastplate because it would detract from Bute's magnificent works. As Armadillus stood in the rear admiring his spear with his shield slung on his back, an enemy soldier hurled a javelin at the prince. The huge shaft came down on the prince and pierced his chest, killing him. Mars saw the cowardice and vanity displayed by the youth and decided to punish him even further.

The god took the man's shield and fused it to his back and then transformed his great spear into a tail. The man was hunched over, his face elongated and ugly, and he was made to walk on all fours. He was required to eat insects and grubs because he was no longer worthy of the food consumed by a prince. As a final penalty, his belly was perpetually soft and unprotected because of the poor judgement he showed as a mortal, and he was now forced to roll up into a ball to shield himself from voracious predators.

One Fine Day

By Hadley Dorn, Latin IV student of Nancy Tigert, Anderson High School, Cincinnati, Ohio

On one fine day, I went to Pompeii.
No one was around on that fine day.

A great explosion had erupted
Causing the city to be interrupted.
The ground was covered in lava and rock.
What could've happened? Definitely a shock!
And then as I gazed far to my right
A humongous volcano consumed my sight.

There was no doubt about it,
That great mountain had spouted
And demolished the city while taking no pity!
I'm sure in a few centuries
There will be no more mysteries.
But as for today,
I'll go on my way!

Former Latin Teacher Incorporates Classics into Her Latest Book

Mary H. Hood first fell into the national spotlight when she set all the still-standing records for large trebuchet catapults after spending all of her high school years and one or two of her college years designing, constructing and perfecting her *magnum opus* called Zepherus.

Mary's catapulting achievements earned her a spot on the national television game show, *To Tell The Truth*. After studying the classics at Earlham College in Indiana, Mary became a teacher of Latin in the Indianapolis area and made her mark in the classroom for several years before becoming a stay-at-home Mom for her children.

It was then that Mary decided to become an author, something she could do while at home. At first she authored children's books. Later, when her children were older and in school, Mary was finally able to dedicate some of her time to learning more about a project that had caught her interest, the Iditarod. This is Alaska's official 1,200 mile long sled dog race. Mary began travelling to Alaska for the event and sharpening her skills as a photographer.

During this time Mary also accepted a position on the Board of Directors of Pompeiiana, Inc., a position she still holds.

Now, after five years of researching the facts about the Iditarod, visiting Alaska and photographing all aspects of the race, Mary has published the definitive book on the event.

The book is entitled *A Fan's Guide to the IDITAROD*. It is 432 pages of text, color and b&w photos, maps, charts and tables. Its ISBN number is 0-931866-85-5, and it sells for \$28.95 from Alpine Publications, Inc., P.O. Box 7027, Loveland, CO 80537. Alpine's toll-free number is 800/777-7257.

Because of her classical background, Mary made a conscious effort to incorporate a variety of classical allusions into her text. A few she mentioned in a recent letter included the Scylla and Charybdis, Hades, Phoenix, the Chimera and Anathema.

Pompeiana wishes Mary H. Hood the best of luck with this, her latest *magnum opus*.

Recent Archaeological Revelations

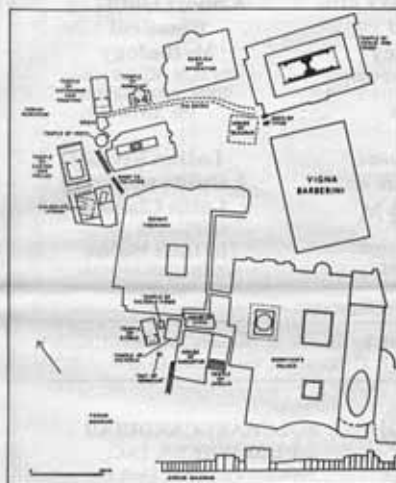
A Domus on the Palatine Hill

By Sandra Dayton, Urbana, Illinois

Because the Romans recycled their buildings, the archaeologists of the Northeast Palatine Hill in Rome have the advantage of excavating five to six civilizations built one on top of the other. Since a road passed over this part of the Palatine in the centuries after Roman rule, their area has never before been excavated. The expedition, led by University of Illinois Professor Eric Hostetter, has a chance to uncover artifacts which show daily life and trade among the Romans spanning five centuries.

The NE Palatine site extends from the Temple of Elagabalus down to the Arch of Constantine. The area is called the *Vigna Barberini*. Since 1989, the archaeologists have been excavating a Domus which overlooks the valley below. It was built of massive blocks of tufa quarried at the Etruscan town of Baiae.

This Domus began its building cycle in the fourth or fifth century BCE and ended in the third century CE. When it was first built, in the early Republic, it would have been a small house. By the early Empire it might have had four to five hundred people living in it. And by the late Empire, when this Domus completed its recycling, it was not a house in our sense of the word, but more like a block of buildings in New York City. The Domus probably extended over 4000 square meters.



Map of the Palatine showing the location of the *Vigna Barberini*.

(Reprinted with permission, cf. Bibliography)

Many important discoveries have been made on the Hill. These include large amounts of bone and ivory artifacts. Since over 1700 pieces have been found, representing different stages of workmanship, they may indicate a local bone and ivory workshop attached to the Domus.

The exciting part of the dig is that although some problems are solved, other problems arise; e.g. why was one room of the Domus sealed at one time?

One of the most intriguing discoveries of the Hill dates in the first century CE. A door and threshold, probably part of a shop attached to the Domus, has exhibited evidence of fire damage. The question arises as to whether this is evidence of the great fire of 64 CE. Perhaps this structure was razed by Nero to build his *Domus Aurea*.

Professor Hostetter's team will never dig up the entire NE Palatine Domus since he believes that leaving some of the Hill unexplored will allow future generations to explore with more sophisticated methods of archaeology.

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Vanished Rome (videotape), David Knight, narrator, University of Illinois Board of Trustees, 1994.

Vergil (Continued a Pagina Octava)



Publius Vergilius Maro
(Alias Mark Novitsky)

- Reporter: What was the deciding factor in your choice?
- Vergil: Well, I was very shy and physically delicate, and I couldn't really speak that fast.
- Reporter: It sounds like you've changed since then.
- Vergil: Being dead for more than two millennia can do that for a person. To continue, when I was fifteen, I assumed the *togus virilis*, making me very MANLY! (Interviewer coughs) Then I went back to my dad's farm to write poetry.
- Reporter: (Sarcastic) Sounds very exciting!
- Vergil: Indeed, it was. Then, after a couple years, after the Battle of Philippi in... 42 BC...
- Reporter: Yes, the farm was confiscated for some returning soldiers. Boy, was that a bummer. However, thanks to my good friend, Gaius Asinius Pollio (he's not related to the disease), I got the farm back where I began writing again.
- Reporter: Tell me a little about your works.
- Vergil: At first, I only wrote little poems. Some of these included "Trifles," "The Sea-Bird," "The Tavern-Maid," "The Gnat," "Bad Omens," and "The Salad."
- Reporter: Great titles.
- Vergil: Yeah, I know. (pause) My first major work was entitled, *The Eclogues*, or the *Bucolics*. In this set of 10 poems, I portrayed many of my friends, including the Emperor Augustus, as shepherds. Cool, huh?
- Reporter: Very!
- Vergil: From what I heard while "down under," if you get my drift, some people thought I had foreseen the coming of a religious Messiah named...
- Reporter: Jesus?
- Vergil: Yes, that's it. Some say I predicted the advent of this Messiah in the fourth Eclogue, but I was really referring to the coming of the great Emperor Augustus.
- Reporter: (Aside: You heard it here folks.) Now tell me about your second major work.
- Vergil: Well, the *Georgics*, as it was called, was about what you people refer to as farming and beekeeping. I wrote it to encourage more people to take interest in farming.
- Reporter: And your last work?
- Vergil: Ah, yes, the *Aeneid*. In this epic poem, I tried to glorify both Rome and the great Emperor Augustus Caesar, for whom I wrote it in the first place. Too bad I died before I could put the finishing touches on it.
- Reporter: Tell me about that.
- Vergil: Well, I wrote 12 books about the wanderings of Aeneas and his eventual founding of Latium in Italy. One of his descendants happened to be the Emperor Augustus himself, which made the tale even more popular. But before I could finish it off, I got sick while traveling with the Emperor to Brundisium, and I died.

(Continued in Pagina Decima)



Artichokes, Roman Style



Although they are served as vegetables, artichokes are really herbs. Jennifer Cunningham, a Latin II student of Mrs. Nilsen, St. John Vianny H.S., Holmsdel, New Jersey, reports that artichokes, or, as Pliny called them, *Cinara Cardunculi* (*cinara* is another of those PAIN words, i.e. masculine words in the 1st Declension), first became popular in Sicily and in Carthage. Apicius claims they were a gourmet dish during the 1st Century A.D. when he was recording his recipes.

Cunningham points out that while artichokes didn't seem to be mentioned at all during the Dark Ages (but then nothing much was discussed during those centuries which is why they were given their name), they did make a spectacular reappearance in the late 15th Century. At this time, they first appeared on the tables of wealthy Venetian families, then at Naples and finally were introduced to Florentine society by the Stozza family. When Catherine de Medici moved from Florence to Paris, she took her artichoke plants with her. The French accepted the new herb and, once the word spread that artichokes had aphrodisiac characteristics, they became very popular.

Artichokes have graced American tables since the 1920's, but they seem to be an acquired taste and are by no means commonplace.

Cunningham provides the following recipe for *Cinara Cardunculi Romani*

Ingredients:

6 artichokes
3 tbs. chopped fresh mint
3 tbs. chopped fresh parsley
2 cloves garlic
1/2 cup olive oil
1 cup water
salt and pepper

Directions:



[Wash each artichoke by holding it by its stem while plunging it up and down quickly in a deep bowl of water. Trim the top leaves by one-fourth and then snap off the tough bottom row of leaves by bending them back from the core.]

Cut the stems from the bottoms of the cleaned artichokes so that they will sit upright in a stove-top casserole. Mix the mint, parsley, and garlic with 1/4 cup of olive oil. Salt and pepper to taste. Place the remaining 1/4 cup of olive oil in the casserole and arrange the artichokes. Brush the leaves of each artichoke with the herb mixture. Cook over low heat for a few minutes. Add 1 cup of water and cover. Simmer for about 45 or 50 minutes until the leaves are tender. Check the casserole occasionally to be sure there is always some water left in it, or the artichokes will burn.

Bonum Appetitum!

Vergil (Continued a Pagina Nona)

- Reporter: Tragic!
- Vergil: You're telling me! At least my fame remained after I died.
- Reporter: How do you know that?
- Vergil: Call it a hunch. I've also been told that the *Aeneid* was actually used as a textbook for Roman children.
- Reporter: Yep. And also, I don't know if you know what I know that you don't know...
- Vergil: What?
- Reporter: Several modern authors, such as Tennyson, Dante, Chaucer, Milton, Swinburne, and even Shakespeare, have paid tribute to you in their works. Face it. You're "da man!"
- Vergil: And can I help it?
- Reporter: Well, on behalf of all of these Latin scholars, I'd like to thank you for your time.
- Vergil: Hey, what else am I going to do other than fester as a pile of cremated dust?
- Reporter: Good point. *Vale, Vergil.*
- Vergil: *Valete, omnes!*

How Well Did You Read? 26.

1. According to Frank Korn, what is the modern descendant of a Roman *taberna* or *popina*?
2. *In quibus picturis moventibus I.T.T. personas egit? (Responde Anglice.)*
3. Why didn't King Alvis' son use the armor that Butes had made for him?
4. According to Jennifer Wehking, how did the parrot get to be so colorful?
5. How did ancient Macedonians honor the tombs of their dead?
6. What is the title of Lindsey Davis' latest book?
7. What was manufactured in a part of the Domus being excavated on the Palatine Hill?
8. What accident during the First Annual Pegasus Downs put an end to the event?
9. To which audience did Cicero deliver his second oration against Catiline?
10. Who was Fontus?

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11. E/K. EQUUS
12. H/L. URSA
13. C/M. LUPUS
14. L/N. ELEPHANTUS
15. G/O. ASINUS



Famous Words 16.

1. C: Would that the Roman people had but one neck.
2. B: What an artist dies with me!
3. D: No lot is happy on all sides.
4. A: The good of the people is the chief law.
5. E: In wine there is truth

Picturae Moventes

- I. FLY AWAY HOME
- II. MAXIMUM RISK
- III. FEELING MINNESOTA
- IV. GRACE OF MY HEART
- V. THE ISLAND OF DR. MOREAU
- VI. AMERICAN BUFFALO
- VII. SPITFIRE GRILL
- VIII. SHE'S THE ONE
- IX. BOGUS
- X. THE CROW

Carmina Optima 21.

- I. OVER MY HEAD, King's X
- II. ROUND AND ROUND, Aerosmith
- III. DIRTY DEEDS DONE DIRTY CHEAP, AC/DC
- IV. THE SHORTEST STRAW, Metallica
- V. IRON MAN, Black Sabbath
- VI. MANIC DEPRESSION, The Jimi Hendrix Experience
- VII. CRAZY TRAIN, Ozzy Osbourne
- VIII. PRIDE AND JOY, Stevie Ray Vaughn and Double Trouble
- IX. HEART BREAKER, Led Zeppelin
- X. SWEET DREAMS, Marilyn Manson

How Well Did You Read?

1. Trutroia
2. In Tom and Huck and Ploucchio
3. It was so beautiful that he didn't want to have it get ruined in battle.
4. By flying through a rainbow
5. By burning a lot of incense and laying locally gathered branches on the tombs.
6. Last Act In Palours
7. Articles made of bone and ivory
8. A rider disappeared when rounding the turn at Mt. Olympus.
9. To an audience of common people.
10. The god of fountains and springs.

Romani Praeclari

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

Roman House

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

Quotation Quest

1. possum
2. esse
3. pulcherrime
4. Martial
5. et cetera
6. quo modo es
7. iunissent
8. bonus
9. secutus sum
10. Et tu Brute

Ludi Scaenici

1. C
2. A
3. E
4. F
5. D
6. B

Latin Lingo

1. k
2. d
3. i
4. c
5. c
6. l
7. a
8. b
9. h
10. j
11. f
12. g

Declension Digging

1. errura
2. effigies
3. ductui
4. spes
5. portā
6. auditorium
7. consules
8. cellā
9. coctui
10. fides
11. cornu
12. res
13. praefectorum
14. milicia

Jonathan Taylor Thomas

One of the most popular shows on television these days (besides SEINFELD, ELLEN and WINGS) is HOME IMPROVEMENT. For many viewers, however, the big star of this show is not Tim "The Tool Man" Taylor, but one of Tim's sons, Randy. Randy is played by Jonathan Taylor Thomas or "J.T.T.," as his fans call him.

J.T.T. is only 15 years old, but he already has a lot of acting experience. He has played roles on television shows and in two motion pictures.

J.T.T. was born in Philadelphia in 1981. When he was nine years old, he moved to California with his family. There he modeled boys' clothing until an agent invited J.T.T. and his family to move to Los Angeles.

In Los Angeles J.T.T. played the role of Gregory's son, Kevin, on THE BRADYS. This show, however, did not stay on the air very long.

Without a doubt J.T.T. is best known for his current role on television, but he is also famous for the two roles he has played in motion pictures.

Last year, he acted in the movie TOM AND HUCK, and this year he has a role in PINOCCHIO.

Even if J.T.T. has many fans, even if his face appears on clothing and on watches, nevertheless he does seem to be a normal boy. He likes Hootie and the Blowfish, history, the 1961 Chevy Impala, clothes, and a good milkshake.

He doesn't eat meat. He only eats vegetables, rice and spaghetti.

Because J.T.T. is so popular, he can't walk or hang out in public; therefore he prefers to fish, ski, and read books and magazines.

He doesn't have a girlfriend. His work does not allow time for girlfriends.

J.T.T. says that he is a good student and that he's learning a lot behind the scenes. Although he likes to act, he wants to test his talents in a variety of areas. Someday he wants to write screen plays and also be a director.

Because he has made such a good start, he's half way there!

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