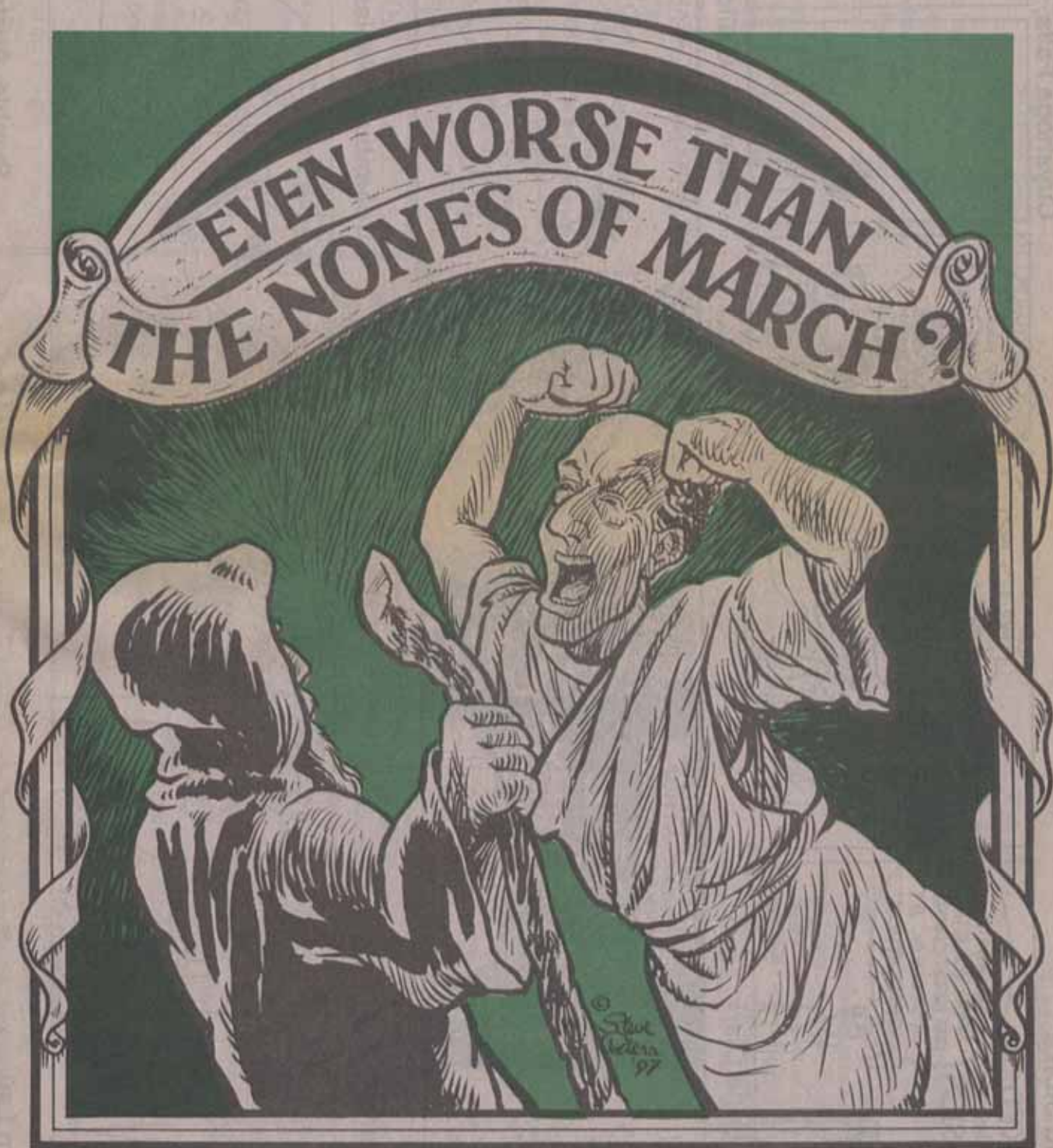


POMPEIANA

NEWSLETTER

VOL. XXIII, NO. 7

MART. A. D. MCMXCVII



"Alanis Omnia Negotia Musica Regit!"

Alisquis qui Alanis Morissetae Libellum Hospitale in Reti Internationali visitat cito dicit Alanem habere admiratores per orbem terrarum. Admiratores in Canadā (Alanis patriā), in Britannia, in Americae Statu Unitis, in Australiā laudes eius canunt:

"Alanem amo. Optime canit. Comas bellas habet. Vestes bonas gerit. Optima est."

"Alanis probat magnas cantores esse in Canadā."

"Alanis concentus ultimus in A. D. MCMXCVI omnino bacchabatur. Exspecto plus cantuum admirandorum"

"Alanis, te omnino tam admiro quam musicam tuam quia te curas, et fortiter sentis de experientiis bonis malisque in viā tuā. Optima es. Noli te mutare!"

"Alanis Omnia Negotia Musica Regit!"

Ab aetate puellari, Alanis famosa fuit. Alanis puella, personam constantem egit in spectaculo cui titulus erat *In Televisione Illud Facere Non Potes*. Hoc Canadense spectaculum puerile erat gratiosum et in Canadā et, per ancorale, in Americae Statu Unitis. Alanis, cum grammaticis studentibus, cursu musico prospere iam fruebatur, sed numquam fuit celebrior quam nunc est.

In Canadā, Alanis habebat "Pop" imaginem quam vitare volebat. Ergo illos Angelos admiravit. Quamquam urbium et patriarum commutatio per se salutaris

erat, aliquid aliud illis Angelis Alani contigit quod curso eius grave fuit: Propter aliquem angorem confecta est.

His angoribus utens, Alanis producebat unum ex alborum qui optime vendebantur in A.D. MCMXCV—*Parva Pilula Serrata*. Alanis, propter hunc album, nominata est cantrix honoranda V "Grammy" tribuitis, "Optimā Cantrix Novā" et "Optimo Albo" inclusis. In hoc albo Alanis suam vitam privatam, suam aetatem puellarem, dolorem parentum semper frustrandorum canit. In cantu cui titulus est "Perfecta" Alanis canit, "Es bona puella / Conare fortius / Illud tantummodo non tam bene factum est ut gloriaremur." Alanis Romanae ecclesiae doctrinas, difficultatem alicuius inveniendi qui cantūs suos vendat, vitae cottidianae ironias canit. Hae sententiae placent fanaticis eius, unus ex eis, "Album auscultavi," inquit, "et omnia quae in mente meā sunt cecini. Iuro nos similiter putare!"

Praeter musicam optimam in officio creatam, Alanis optimum delectamentum in proscenio praebet.

Vulgus apud Alanis concentum primum erat iuniores, et Alanis valde strenua erat. Microphonam semper manibus tenebat, et se movere numquam desinebat—id quod photographos irritabat. Citharista bacchabatur! Alanis atras bracas scortae gerebat quas etiam nunc in omnibus concentis suis gerit.

Nunc, multis concentibus confectis, Alanis maturuit et cum suā catervā musicā peregrinabundā aduocor commodiorque facta est. In proscenio cum catervae membris locatur et, unguis caeruleis, circumalit ante audientium frequentias confertissimas. Canens etiam nunc se movere numquam desinit. Cantuum suorum commutationes multipliciores factae sunt, et cuique spectaculo novos cantūs addit.

In concentu Castris Lauderdalesiensibus in Floridā, Alanis, tribus citharistis et uno tympanista ei concentibus, currens in proscenium et canens "Omnia Quae Re Verā Desidero" spectaculum incepit. Atras bracas scortae iterum gerebat. Comis longis in facie suā diffusis, Alanis, semper se movens, trans proscenium prolabebatur. Quam maximo cum vigore cecinit.

Etiamsi concentūs optimi accusari possunt, Alanis concentus integer erat. Optime cantūs cecini. Omne verbum clarum erat et vocis magnitudo tam comoda erat ut omne instrumentum musicum audiri posset. Musica viva evenit quae illi in officio productae saepe antecellebat.

Alanis, quamquam solum XXI annos nata est, eventum vim optime sustinet. Optimi concentūs sui semper criticos suos confutant. Fanaticis suis placere persistit. Alanis ardor iuvenalis et vigor immensus faciunt concentūs suos eventūs memorabiles.

1997-1998

Pompeiana Newsletter Adult Contract Columnists Sought

If you are a teacher or professor, and you enjoy writing, you may qualify to author one of the following paid series of articles to be published in the 1997-1998 NEWSLETTER. Each series will consist of nine installments containing 300-400 words each and, when appropriate, be accompanied by drawings or photos. Articles are to be written for secondary school readers.

- I. *On-Site Archaeological News* (Articles in this series should feature information obtained first-hand by the author from those who have recently worked at or visited classical archaeological digs.)
- II. *Fascinating Finds in Latin Literature* (Articles in this series should focus on fascinating, but infrequently-read, short passages of Latin literature of interest to secondary school readers.)
- III. *The Women Behind Rome's Greatest Men*
- IV. *Ludamus Romane!* (This series should feature nine different Roman games which could still be played by modern students. Ancient illustrations should be included, whenever possible, as well as authentically detailed rules and guidelines for playing.)

In addition to the above contracts for four nine-installment series, Pompeiana is also interested in purchasing nine individual articles from different contributors on the following topic:

- V. *Memorable Visits to the Classical World* (Each article submitted should recount highlights of the author's most memorable recent travel experiences in the classical world, including shared personal insights for readers who may be interested in making a similar visit.)

Those interested in applying for a nine-installment series (#s I. thru IV. above) should submit a list of the nine sub-titles they wish to propose for the series they would like to author along with the first installment for the series. If the author is selected, this first installment will be paid for and published in the September 1997 NEWSLETTER.

Those interested in submitting one or more articles for the *Memorable Visits to the Classical World* (#V. above) series should submit all their entries by the May 1 deadline below. Individual contributors to this series will be notified by May 31 if their entry/entries has/have been accepted.

Contract authors will be paid \$50 per installment upon publication.

All applications must be postmarked by May 1, 1997. Contracts for nine-installment series (#s I. thru IV.

1997-1998

Pompeiana Newsletter Contract Cartoonists Sought

Adult or student readers who have a flair for classical humor and an ability to create effective cartoons are invited to submit a sample cartoon strip or single box cartoon for consideration at this time.

Contract cartoonists are paid \$25 for each single box cartoon and \$50 for each cartoon strip accepted for publication in each of the nine issues of the Pompeiana NEWSLETTER published September through May each year.

To be considered as a 1997-1998 Contract Cartoonist, artists must make sure that samples of their work are received by Pompeiana, Inc. no later than May 1, 1997, and comply with the following five guidelines:

1. All work MUST BE DONE IN BLACK INK OR MARKER on plain white paper.
2. The format for a cartoon strip MUST BE EXACTLY 2 1/2" HIGH BY 12 7/8" LONG.
3. The format for single box cartoons must be 3 7/8" square.
4. All balloon print in cartoons must be correctly spelled as well as large and neat enough to remain clearly legible after the work submitted is reduced by 78%.
5. In addition to being classical, the content of each cartoon must be politically correct and sensitive to the NEWSLETTER's young, culturally diverse, world-wide reading audience.

All applicants will be notified before the end of May, 1997, as to whether they will be offered contracts for the 1997-1998 school year.

Cartoonists who are selected will be asked to sign a contract guaranteeing that new installments of their cartoons will be received by Pompeiana, Inc. by the first day of the month prior to their intended publication (i.e. by 9/1/97 for the October 23, 1997, NEWSLETTER).

Sample cartoons submitted by those who are chosen as Contract Cartoonists will be paid for during August, 1997, and published in the September, 1997, NEWSLETTER.

Applications should be sent to

Contract Cartoonists
Pompeiana, Inc.
6026 Indianola Ave.
Indianapolis, IN 46220-2014

above) will be mailed to successful applicants by May 31, 1997. Submissions should be sent to:

Adult Contract Columnists
Pompeiana, Inc.
6026 Indianola Ave.
Indianapolis, IN 46220-2014

Ferias Agamus—Let's Party!

March was definitely the month of "Hill Festivals" in Ancient Rome. The Esquiline, Capitoline and Aventine each had its day in the limelight. If there are three separate little hills on your campus, consider yourself fortunate and arrange to use a different one for each of the following commemorations. If there are no hills on your campus, these "Hill Festivals" can still be commemorated. In lieu of an actual hill on campus, the top row of indoor or outdoor bleachers can be designated as a hill top, or a low wall near the school building, or even an upper floor stairwell landing inside the school building where other classes will not be distracted by the commemorations.

Matronalia—March 1

In preparation for this festival, 1) a student volunteer should be assigned to compose the history of the event which will be read on the day of commemoration. 2) One or two other artistically talented volunteers should be enlisted who will prepare a larger-than-life-sized cardboard cut-out statue of Juno to be used during the commemoration. 3) Six students from each class should agree to dress up in full female regalia (Tunica, soleae, stola, palla, hair up in a bun, wreath of flowers) on the day of commemoration. 4) Another student should volunteer to bring in a festoon of flowers (real or artificial) and 5) another should bring in a silver bowl and a pitcher containing grape juice. 6) Student musicians should be identified who can provide tambourine and flute accompaniment during the procession. 7) Prior to the day of commemoration the teacher should scout out a location that could serve as the Esquiline Hill (see introduction).

On the day of commemoration, before the procession begins, two student porters should be sent to set the statue of Juno up on the "Esquiline Hill," and to stay and guard it until the procession arrives. When the

(Continued in Pagina Quinta)



Travel in the Ancient World

Alexandria

By Michael A. Dimitri

Ptolemaio Augusto, Patri Patriae, Imperatori mundi, S.P.D.

As you know, *Vir Optime*, when I left the far east to come here to Alexandria, the land route was impossible. Everyone warned me against it because of the length of time and the dangers. I had to try anyway, *cauter* that I am, but I am not the man I was three decades ago when I set out on this journey. I took the water route: down the Indus, around Arabia, and up the *Sinus Arabicus*, a trip that took slightly over a year! Now I am pleased to report that eight years after your take over of the Arabian harbor of Eudæmon and the work we have done to improve the land routes, the east is wide open for trade with Rome! The roads stretching eastward are secured and, due to my explanation of the *ventus qui certo tempore flare consuevit* – what the *Arabici* call something like “monsoon,” merchants are now able to sail from the northern *Sinus Arabicus* to India and back in about one year! That’s one-half the time it took for me to arrive.

And this magnificent city, Great Caesar! If there ever were a place outside of Rome built for uniting the world’s people, it is Alexandria! Whether you arrive by the *Mare Nostrum* or the *Rivus Nilus*, Alexandria embraces you. At night the Great Lighthouse on Pharos island illuminates the harbor and much of the east it would appear. Its tower stands taller than five dozen Roman soldiers standing atop one another’s shoulders. From its top there is also a great eye through which I saw the brightest lights of heaven in all their glory – gods too bright to behold for long!

It is after these that the twin gates of the city are named: the *Porta Solis* and the *Porta Lunae*. The rest of the city is laid out in a grid pattern with the Emporium facing the sea, the Great Palace (which takes up one-third of the city) to the east along with the *Caesareum*, the main theater, the museum and library. In the western portion, the Temple of Serapis towers above, and the gymnasium anchors the city at its center along an extraordinarily wide street.

From the moment one steps into the Emporium, he is smothered by the crowds of merchants and shoppers all shouting in an infinite number of languages and dialects. Here flows a steady flood of textiles, papyrus, multi-colored glass, oil, jewelry, perfumes, salt, wines, ivory, gold, ebony, frankincense, myrrh, grain, exotic animals *et cetera ad infinitum*! The tide of goods never ceases, *mi Auguste*, as you know, for I have sent an endless river of public gifts to Rome and personal gifts to you and to your family. Some of your officials have tried to impose the poll tax on the trade I’ve worked so hard to increase. A few of these officials have even tried to get ten times the two percent you imposed! I’ve reported them to the local *magistratus*.

Although Alexandria and its people are continually busy, there are a multitude of places one can go for quiet. The zoological gardens of Ptolemaio Philadelpho are well maintained and stocked with benches and plants and animals from all over the world. I loved spending the mid-afternoon break walking among displays of giraffes, ostriches, rhinoceroses, hyenas, giant snakes, baboons, and monkeys.

The Great Library with its museum is another place of quiet contemplation. Here, one can read the greatest works of the world’s peoples in the *Koine* of the east and in many other languages. Scientists, writers, artists of all sorts, and many others are hard at work pursuing greatness in their respective fields. Although there is still much evidence of the great fire which took away much of the glory of this landmark, it is still overwhelmingly impressive!

Lastly, *Imperator*, I must mention the monuments which honor the founders of the two great empires which blessed Alexandria to make her the Bride of Cities. First, of course, is the tomb of *Alexander Magnus* who founded this city along with his empire. He was the beginning and the inspiration for the commercial, intellectual, and artistic prosperity which this city enjoys. It was with his divine insight that the city was laid out to be the crowning achievement of civilization. His tomb near the Palace is a fitting example of his magnificence. I do not need to explain to you, Caesar, since you have been here, how awe-

From Her Viewpoint

A series of fictional letters written from Roman women to men

by Donna Wright

POMPEIA PUBLICO CLODIO PULCHRO S.P.D.

You rascal! Surely you don’t think you can get away with it. It’s a clever plan, though. No. Don’t think of it. The gods will curse us, I’m afraid. Is she bribable? Can she be trusted? She’s my *ancilla fidelissima*! She’s been mine since I was a *puella*. Of course, she can. But you dare not do this. My mother-in-law has eyes like a hawk. She’ll detect your disguise. Can you trust your *tonsor* to shave you that closely and not tell his other customers? Won’t he suspect something?

Forget it. It’s too risky. Between that female Argus and her nosy daughter, you’ll never escape detection. They already suspect things and will be on their guard. They’re just waiting for me to fall flat on my face and cause some public embarrassment. They want to find any excuse to urge Gaius to divorce me. They don’t like me and never have. They have that old hatred for anyone from Sulla’s family. Every time I walk past that old Harpy I feel like she’s hoping I’ll stumble and drop a wine cup. That sappy step-daughter of mine is always lordling it over me about how much her *pater* dotes on her. I think that she secretly wishes that she was....

Oh, well. But Publius, wouldn’t it be safer and less risky to avoid the kind of *nefas* you wish to attempt? What if the clothes you use are recognized? Don’t rob anyone’s closet, especially not your sister’s! Don’t purchase them from some gossipy vendor. Please don’t do this. Who would do your make-up? It would have to be flawless and you certainly don’t want to look like a *meretrix*! Maybe you should ask one of your actor friends. Can any of them be trusted? Oh dear! I hear them coming through the *vestibulum*! *Mihi festinandum*! I shall send this with my maid – the only person here that I can trust. Until I see you.

Post scriptum: Clodius did indeed attempt to invade the *Bona Dea* festival dressed as a woman, but was caught. He bribed the jury who acquitted him in spite of testimony from Caesar’s mother and daughter. Caesar divorced Pompeia following this scandal saying, “*The pontifex maximus*’ wife should be above suspicion.”

On Catullus

By Maureen Suhr, Latin VI student of
Michael J. Gravino,

Ward Melville High School, Setauket, New York

My sweet, our breath on earth is but a wisp,
So let us seize the golden time we have,
And think not of the slanderous eye of the stranger.
Let the spark of onlookers’ disapproval be snuffed
By the flame of my desire.

Nourish my ever-hungry lips with your sweet taste.

Live in my touch as I do yours.

Love, while the sun glows in your face

And the moonlight shines in your eyes,

Welcome me to drown in your embrace.

struck one is looking upon the face of a god! The hair of Alexander is still golden like the sun after all this time! His face is so young and his countenance remains powerful even in death! How can such a small man radiate such breathtaking glory? *Alexander Clarissimus* is definitely still the god who breathes life into the world through Alexandria.

Next is the temple representing Rome and the greatness of her empire with its founder, Gaius Iulius Caesar Octavianus Augustus. You, like Alexander, illuminate the world with your divinity and benevolence; you, like Alexander, are the founder of a new empire and world order. The colossal red granite statue of you in the *Caesareum* does your likeness justice! It sounds ridiculous to say that a sculptor could capture your image in stone, but one has. No temple on earth (and keep in mind my travels) matches yours in Alexandria for its votive offerings: pictures, statues, and gold – its precincts containing a wealth also of porticoes, libraries, and sacred groves. It is here that I end my stay in Alexandria and it is here, like countless others, I get the comfort I need because you have made my coming journey safe and I can set out without fear. *Vale!*

Modern Myth

The Starfish Story

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

Down in the beautiful water world, Neptune made his domain. The god created everything to his liking and loved it all. Neptune thought that his sea had everything, except the stars. Stars were Neptune’s true love that he couldn’t have.

Every nightfall the god would come up to the surface and admire the stars glowing in the night. When he was finished star-gazing, Neptune would return to his underwater empire. A sea nymph named Mazura realized her god’s love for the stars. She decided to capture the stars from the sky above and bring them to the sea. This would be very difficult for Mazura, but she would do anything to surprise Neptune.

Her first attempt was to try to pull the stars down from the sky. It didn’t work due to her lack of strength. Mazura thought that if she asked Jupiter to give her some stars, he might say yes. She asked; he said no. The sea nymph was running out of ideas. When thinking about her next attempt, Mazura found a large switch.

The switch had a large sign on it that read, “DO NOT TOUCH THIS: IT HOLDS UP STARS!” This seemed too easy for Mazura: all she had to do was wait for dark and turn the switch off. She guessed that when the switch would be turned off, the stars would fall into the sea. She began to dream about how Neptune would love her, and everyone would honor her thoughtfulness. She waited for night to come.

When Mazura saw Neptune swim to the surface, she flicked the switch. The stars’ lights stopped glowing and they began to fall from the sky. When a fair number had fallen into the sea, Mazura turned the stars back on. She swam to Neptune to tell him that her clever thinking had done this for him. Neptune was holding a star in his hand with a grimace on his face when she saw him. Like the rest of the stars that had fallen into the sea, the star’s light was burned out, and it did not glow any more. Neptune was outraged that the star no longer shone. He screamed at Mazura for doing such a terrible thing to something so beautiful.

Neptune decided that Mazura should be punished for her stupidity. He condemned her to stay in the Underworld forever. These burned-out stars, however, remain in the sea to this day to show what Mazura did to Neptune.

They are now called starfish.

Caesar

By Jayne Filkins, Latin III student of
Mrs. Dawn M. Kiechle, Indian River High School,
Philadelphia, New York

Caesar, one of the greatest rulers of Rome.
Caesar was killed by one of his trusted friends.
Caesar’s son took over after he was killed.
Caesar’s son was the first emperor of Rome.

Virum Canamus!

By Ryan Goldenberg, Latin III Honors Student of
Marianthe Colakis, Berkeley Preparatory School,
Tampa, Florida

Sing to the tune of “Mickey Mouse Club.”

Who’s the leader of Of Rome
Who wanted to be king?
C – A – E – S – A – R
Caesar with a “C.”

The soothsayer warned too seriously
To beware the following:
I – D – E – S O – F
M – A – R – C – H

Ides of March,
Caesar died.
His kingly wish
Was never satisfied.

As he died, he said to his friend,
But now an enemy,
“Et tu, Brute?” His final words
Went down in history.

In Honor of the Peacemaker

By Frank J. Korn



The Ara Pacis as restored by the Italian Premier, Benito Mussolini

A monument to Peace. Most unexpected in an ancient imperial capital crowded with arches, columns, and sculpture that boast of its erstwhile prowess in War. Reliefs on the Arch of Titus, for example, show the vaulted Roman legions carting back the spoils from the conquest of Jerusalem. The column of Trajan offers a marble photo album of his defeat of the Dacians.

Stroll along the left bank of the Tiber in Rome, however, and you will eventually come upon Ara Pacis, the Altar of Peace.

When Caesar Augustus returned to Rome in 98 B.C. after tending to problems in Spain and Gaul, the Senate sought to honor him with a votive altar in the Curia, i.e. the Senate chamber itself. To his credit, Augustus repudiated such aggrandizement. While he let the poets go as far as they liked in comparing him to the gods, he absolutely forbade formal worship. He consented, though, to the erection of a rather modest shrine to peace, somewhere down in the Campus Martius.

Of all of his accomplishments, Augustus was most proud of bringing peace at last to a nation torn by war throughout its then seven hundred years of existence. This was the start of what future historians would call the Pax Romana, an era of peace and stability that would span almost two centuries.

Some armed conflicts did occur, but they were localized and of short duration. They did not affect the Empire as a whole, or interfere with the gradual spread of Roman civilization.

And so the Senate soon raised an altar to acclaim the peace brought about by their esteemed emperor. Augustus himself, in his brief memoirs, tells us of it:

"Cum ex Hispania Galliaque, rebus in his provinciis prospere gestis, Romam redii. T. Nerone et P. Quintilio consulibus, aram Pacis Augustae Senatus pro reditu meo consecrandam censuit ad Campum Martium in quo magistratus et sacerdotes Virginesque Vestales anniversarium sacrificium facere iussit."

"When I returned to Rome from Spain and Gaul,

having completed my work in those provinces, during the consulship of T. Nero and P. Quintilius, the Senate decreed that an altar to the Augustine Peace should be consecrated in the Campus Martius for my safe return; and directed that the chief magistrates, priests, and Vestals conduct a sacrifice there each year on the anniversary of its dedication."

This shrine must have fallen victim to one of the many sacks of Rome by the barbarian hordes after the fall of the empire. For all trace of it—even its location—was lost throughout the Middle Ages.

It was as late as 1568 that three sculpted fragments of it were brought to light. These were quickly purchased by Cardinal Ferdinando de Medici as ornaments for his villa on the Pinciana Hill.

Subsequent chunks unearthed were bought and hauled away by various antiquarians and collectors. Some found their way to the Vatican Museums, some all the way to the Uffizi Gallery in Florence. A few pieces even journeyed beyond the Alps to the Louvre in Paris.

Then in 1859, during renovation work on a Renaissance edifice—the Palazzo Fiano—at the corner of the Via de Corso and the Via Lucina, workmen discovered numerous slabs of carved marble. These were positively identified by teams of scholars as belonging to the Ara Pacis. The French woman who owned the building had not the faintest notion that for all these years there lay beneath her feet perhaps the finest remnant of Roman antiquity.

In 1937, by order of Mussolini, the site was thoroughly excavated and extensive portions of the Augustan peace shrine were reclaimed.

These were reassembled in jigsaw puzzle-fashion on a platform erected near the Tiber, across the Via Ripetta from the mausoleum of Augustus.

Faithful reproductions of the fragments housed in the Vatican, the Uffizi, and the Louvre were added to the rest in order to complete the restoration.

The Fascist government then put up a marble and glass

protective pavilion around the reconstituted Ara Pacis. Because of all these efforts we are now privileged to behold the architectural and sculptural masterpiece of ancient Rome's Golden Age. The relief work is exquisitely clear and detailed.

And yet, as richly decorated with symbolic friezes and carved portraiture as it is, the Ara Pacis still reflects that certain dignified restraint for which Augustus was known, a quality quite lacking in the persons, and monuments, of many of his successors.

The shrine consists of a small altar enclosed by a walled-in court, eleven by ten meters. The enclosing wall features, in its reliefs, both legend and history.

On the lower section of the wall are floral adornments, vine branches, acanthus leaves, and such. All this vegetation is merrily inhabited by birds and butterflies and lizards.

One upper panel shows Aeneas sacrificing a pig to the household gods he had transported with him from Troy to Italy. Another portrays the goddess Roma enthroned upon a mound, and another the Luperalia.

This art work reaches its dramatic peak in the beautiful representation of the shrine's dedication ceremonies. Here we see in formal and sacred procession the celebrant of the rites himself, Caesar Augustus. His head is veiled, signifying that he is officiating in his capacity as Pontifex Maximus or chief priest. In line behind him walk the Empress Livia, his prime minister Agrippa with his wife, Julia (the daughter of Augustus), the leading magistrates, the various orders of priests, the Vestals, and finally, the citizens. The whole panoply of Eternal Rome unfolds here with a delicate, tasteful grandeur.



Agrippa (L) with his wife Julia and one of their three sons.

While so many of Rome's rulers chose to be monumentalized for what they did in war, the brilliant, enigmatic Augustus wished to be remembered for what he did for peace.

A visit to the Ara Pacis never fails to evoke this prophecy of Vergil in the Aeneid...

"Tu regere imperio populos, Romane, memento (hae tibi erunt artes) pacisque imponere morem, parcere subiectis, et debellare superbos."

"Remember, oh Roman, to rule over nations with authority; these will be your special talents: to impose the rule of peace, to pardon the vanquished, and to subdue the proud."

Julius

By Heidi Johnson, Latin II student of Mrs. K.A. Sullivan, Oakmont Regional High School, Ashburnham, Massachusetts

I am a man of fire and ice, triumph and failure.
I am a son of Venus and Mars.

I care for the power of Rome and the power of a woman's love.

I feel the passion of war and the flame in a woman's touch.

I need to feel alive with life.

I give all my heart in everything I do.

I fear a life of failure in the heart and in the mind.

I wish to see a son with a patrician's mind and a plebeian's heart.

I'm a surveyor of heaven and hell, betrayal and trust, today and tomorrow.

Caesar

Apollo

By Kyle Zurcher, Latin student of Sharon Gibson, Brownsburg High School, Brownsburg, Indiana

Apollo

Provocator, victor

Occident, vincens, adipiscens

Delius deus, conditor Delphici oraculi

Audax, necans, adorans

Sicarius, amator

Vindex

Apollo

Challenger, overmaster

Murdering, conquering, winning

The Delian god, founder of the Delphic oracle

Daring, slaying, adoring

Assassin, lover

Avenger

Diana

By Cindy Tyler, Latin III student of Mrs. Dawn Kiechle, Indian River High School, Philadelphia, New York

Diana, the huntress—wild, bold and so free.

Queen of the moon—and of cool silver arrows.

Vengeful and manless—forever all alone

But for the hounds and nymphs always at her side.

Companion of Orion, lost forever

by a scalesome, flailsome sting of scorpion

sent to kill by her fateful, jealous brother.

Mournful Diana set his form in the sky—

Glittering stars to burn for eternity,

In honor of her companion Orion.

Pliny the Elder The Too Curious Scientist

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

Gaius Plinius Secundus, called "The Elder" to distinguish him from his letter-writing nephew, Pliny "The Younger," was born in northern Italy in A.D. 23, and was educated in Rome. For most of his adult life, Pliny was in politics and the military, and spent the late night hours writing on a variety of subjects.

Pliny's official duties took him all over the Roman Empire—to Gaul, Spain, Africa, and perhaps the Middle East. He had personal access to the Emperor, a reputation for honesty, and a natural curiosity about the scientific world. He dedicated his best-known work to the future emperor Titus in A.D. 77.

It is estimated that only about 10% of Latin literature has survived into modern times. Among the books lost are most of Pliny's works, including books on grammar, rhetoric, military affairs, and a history, in thirty-one volumes, of the events during his lifetime.

In addition to these writings, near the end of his life, Pliny finished the *Naturalis Historia*, in thirty-seven books, which we would characterize today as an encyclopedia of science. The main subjects treated are zoology, botany, mineralogy, metallurgy, geography, and anthropology. The author claims that he consulted 2,000 books by over 500 authors in compiling his giant work. He does not always give citations for his quoted material, but then standards were less strict in scholarly writing two millennia ago.

The *Historia Naturalis* is an enormous monument to Pliny's industry, but today it is a curiosity piece (although of immense value to the history of science). Its biggest fault is Pliny's readiness to believe and repeat nonsense from his sources; he did not try to verify some statements which today seem much too far-fetched to be possible. Accordingly, he sometimes makes a fool of himself, but even his most bizarre claims are of some value, for they show the state of science at the time.

On August 24, A.D. 79, Pliny was across the Bay of Naples as a naval officer when the nearby Mount Vesuvius began to belch smoke, flame, and foul air. No one had any idea that Mt. Vesuvius was actually a volcano, since it had not erupted for centuries. As a scientist, Pliny had to investigate this phenomenon first-hand. Despite a history of respiratory problems, he sailed into the murky rain of ash, went ashore, and offered his assistance to those in trouble. He met his end in the line of duty, dying of asphyxiation. His nephew gives a full account of Pliny's death and of the eruption as well in two of his letters.

Difficulty level (on a scale of 1-10): 7.

Roman Glass for Latin Class

Part III

By Malcolm Donaldson, Ph.D.

The dividends from the use of *realia* like glass described here are often quite measurable. By contrast, the negative reports issuing from Latin programs in which the cultural component is ignored can be fairly revealing. Instructors quickly see for themselves the practical value of such a "hands-on" approach to Roman culture as the examination and discussion of Roman glassware. There is an immediate difference between pointing out textbook illustrations, on the one hand, and, on the other, watching one's students—even the least-motivated of them—respond to cultural objects. The students often show some renewed interest in classical subjects after exposure to such objects, asking the most intriguing questions, for example, with reference to Roman drinking glasses. Frequently, they inquire as to what they may expect to see next.

Perhaps the most rewarding consequence of the "hands-on" approach with Roman glass (the same, incidentally, which results from the use of Roman coins) is as follows. By the end of the term, or even in

Cara Matrona,

It's just not fair! Can you please explain to me why my *frater*, Roscius, gets to run off to play with his friends every day while I am allowed to play with my *amica*, Acilia, only every other *nundinae*? When we are allowed to play together, Acilia has to come to my *domus*, and we have to stay inside or play in the *peristylum* where my *Avia* can see us.

Matrona, I know I should be thankful that my *Avus* and *Avia* took Roscius and me into their home after our *parentes* were murdered, but everything is so unfair that I just can't stand it. We used to have such a nice life when we all lived in our villa at Stabiae. My *mater* was such a refined lady. She taught me to read and write as well as to spin wool and sew. It's so unfair that those *latrones* chose our house to rob. Why couldn't they have killed Vibius Restitutus and his wife Urbana instead? They lived right next door and they were much richer than we were. Besides, they didn't even have any children.

Please don't misunderstand me, *Matrona*. I love my *Avus* and *Avia*, and I guess it's all right that Roscius and I are living with them, if only they weren't so weird. When my *Avus* is home, he spends much of his time taking care of a pet snake he calls Draco. Draco is gross, and my *Avus* just lets the snake go anywhere it wants to in the house. Once, when I tried to shoo it out of my *cubiculum* with a stick, I got yelled at! When my *Avus* is not home, my *Avia* always has to make her offerings to a little statue of Juno that she keeps in the *Lararium*. When she does this, everyone has to be quiet. And to make matters worse, she treats me like such a *pupa*. When I ask her why she and *Avus* let Roscius do whatever he likes but force me to stay home all the time, *Avia* just gives me this lame excuse that Roscius has a *genius* to look after him, but I don't. Luckily, my *pater* had already arranged for me to be married to the son of Pinarius Cerealis as soon as I turn 14 so I'll be out of here in a few years.

Matrona, would you be able to write a letter to my *Avus* and tell him that it's not normal to let a snake crawl all over the house and explain to him that he and *Avia* are treating me very unfairly? Maybe you could also explain to them that I already have a rotten enough life without being made to be quiet all the time and without being told that Roscius is somehow better than I am because he has a *genius* and I don't.

Anicia Infelix,
Pompeii

Felicitissima Anicia,

You must stop thinking of yourself as *infelix*! You should be thankful that you and your *frater* were not also killed by the *latrones* that invaded your villa. You should be thankful that you have an *Avus* and *Avia* who are able to take care of you.

I know you won't want to hear this now, but, yes, you should also be thankful that your *Avia* loves you enough to want to watch over you every moment until you are safely put under the *manus* of your *sponsus*.

You also will not want to hear this, but, once again your *Avia* is correct when she says that your *frater* can be



given more freedom because he is being watched over by a *genius* while you are not. Your *Avia* knows that, like all men, your *frater* has a responsibility to enjoy himself because he owes it to his *genius* to be happy in the life that has been given to him.

The sooner you learn that the gods favor and look after men in more special ways than they do women, the happier you will be in your own life. From our *Maiores* we learn that special spirits, surviving from the earliest years of creation, live on the earth although they can not be seen. They oversee all the activities in nature and are assigned to watch over each individual man from his birth until his death. These spirits are known as *genii*. Each man's *genius* assists at his creation and his birth. The *genius* determines the man's character, attempts to influence his destiny for good, accompanies him all through his life as a protective spirit, wants him to be happy, and lives on in the *Lares* of the man's household after his death.

According to our *Maiores*, we women were not given *genii* to watch over us. This makes us very vulnerable. It is why *pateres* protect their *filiae* under their *manus* until their *filiae* share the *lecti geniales* of their *vir* and can safely be put under their protection and *manus*. This is why your *pater* carefully made arrangements for you to marry when you come of age.

You are currently living under the protection of the *genius* of your *Avus*. It is this *genius* that is represented by the snake that your *Avus* keeps as a special pet in his house. You must show your respect for him and for his *genius* which is symbolized by his pet.

While your *Avia* watches over you, she makes her offerings to Juno who, along with her special guardian spirits called *Junones*, watches over *matronae* when their husbands, with their protective *genii*, happen to be away from the home.

I am writing this reply to you because I will not be writing to your *Avus* as you requested. You are young and you still have much to learn. You should start by trying to understand that what the *Di Immortales* have established for our safety and what the *Fata* have predetermined for our lives should never be considered as "unfair," especially by one as young as you; instead, *Felicitissima*, be thankful you're alive and that you have family that is looking out for your best interests.

Interaction between teachers, students, and the various suppliers of Roman glass provides yet another benefit. The merchants become increasingly aware of the classics audience among prospective clientele. After all, here are customers that understand their purchases, and this factor probably will bode well for repeated purchases. Some of these customers, in fact, will no doubt become "collectors" of sorts. In my own experience over a number of years, dealers in antiquities are eager to assist those calling upon them from the classical milieu. For example, a student or teacher seeking some of the glass beads noted earlier in this series may register a request and expect a courteous reply. One somewhat related scenario found a supplier still assisting me some three years after the initial correspondence. Requests are not likely to be misplaced. Things like legionary roof tile fragments, lead sling bullets, or drinking cups are not as expensive as novices might expect. In some instances, however, patience may be required.

Samples of Roman glassware, together with a generous dose of teacher enthusiasm, bring excitement to the Latin classroom. Some of the objects mentioned here—including the beads, bracelets, broken pieces, and certain of the *unguentaria* and small

(Continued in Pagina Nona)

Ferias Agamus (Continued a Pagina Prima)

Matronae are dressed, a processional should be formed to parade up to the Esquiline. Students carrying the flower and "wine" offerings should lead, followed by the *Lector* who will read the history which has been prepared, followed by the *Matronae* Fashion Parade participants, followed by the musicians. The rest of the participants should follow the musicians.

When the procession reaches the top of the Esquiline, the history should be read aloud by the *Lector*. Next the festoon of flowers should be draped on the statue of Juno and then the libation of grape juice "wine" should be dramatically poured from the pitcher into the bowl. When the commemoration is complete, the procession should return to the classroom as it came, complete with musical accompaniment. This time the procession should be led by the two student porters carrying the festooned statue of Juno back to the classroom.

Liberalia - March 17

In preparation for this festival, 1) a student volunteer should be assigned to prepare the historical reading. 2) Two separate costumes should be prepared: A) A tunic with a *clava lata* sewn down the center of its front, over which a purple-bordered *toga praetexta* is worn, and B) an all-white *toga virilis*. 3) A student should volunteer to prepare the *Liba* offerings according to the recipe provided below. 4) A separate volunteer should be identified who is willing to bring in enough grape juice and small disposable cups to serve the whole class. 5) Three students who can provide regular tunics for themselves should volunteer to serve as helpers or *camilli*. 6) A volunteer marching drummer and trumpet player should be identified. 7) A volunteer should prepare a sturdy poster board scroll entitled *CIVES ROMANI* and attached to the top of a tall standard which will be carried in the procession. 8) The teacher should select the area to be used as the "Capitoline Hill" (see introduction).

On the day of the commemoration, the student to be initiated into manhood should dress in his tunic and *toga praetexta*. The student carrying the standard on which the *CIVES ROMANI* poster has been mounted should lead the procession to the Capitoline followed by the *Lector*. Behind the *Lector* should come the *puer togatus* and a tunic-clad *camillus* carrying the *toga virilis* into which the *puer* will change on the Capitoline. Next should come the two tunic-clad *camilli* carrying the grape juice, cups and *Liba* to be served to the group. The musicians should be next followed by the rest of the class in procession.

When the procession reaches the top of the Capitoline, the group should surround the standard-bearer, the *puer* and the *camilli* while the *Lector* reads the history of the festival. When the reading is complete, the first *camillus* should help the *puer* take off the *toga praetexta* and put on the *toga virilis*. After he has changed, the new *vir* should sign his name on the *CIVES ROMANI* poster. When he is done, all present should shout *Io, Liberalia!* three times in unison. The group should then feast on grape juice and *Liba* served by the last two *camilli*. When the feast is done, the procession should reform as before and return to the classroom accompanied by drum and trumpet music.

Recipe for Liba

two packages dry yeast	1 egg
2 tps. honey	1/4 cup olive oil
3/4 cup lukewarm water	1/4 cup honey
4 cups flour	1 tsp. salt
2 cups olive oil (for deep-frying the Liba)	
1 cup honey (for coating the deep-fried Liba)	

Add the 2 packages of yeast to 3/4 cup of lukewarm water and stir in 2 tps. of honey. Let this mixture rise for ten minutes before adding it to the rest of the ingredients. Put the 4 cups of flour into a mixing bowl and add 1 egg, 1/4 cup olive oil, 1/4 cup honey and 1 tsp. salt. When the yeast has risen for ten minutes, add it to the flour mixture and mix. Once the ingredients are mixed into dough, knead the dough thoroughly. Rub the outside of the ball of dough with a little olive oil and place it in a bowl. Cover the bowl with a cloth and place it in a warm place to rise for 1 hour. After 1 hour, push the ball of dough down and re-knead. Re-shape the dough into a ball again, cover, and let rise another hour.

When the dough is finished rising, pour 2 cups of olive

oil into a deep pan and heat until it is hot enough to cause a small test piece of dough to puff up and turn golden brown when it is dropped into it. (Be careful not to overheat the oil as it could burn the dough being deep-fried or even ignite in the pan.)

Make golf-ball-sized balls of dough and then stretch and flatten each ball slightly before carefully placing it into the hot oil using a slotted metal ladle. Turn the frying dough balls in the oil so they fry on both sides evenly. As soon as they are a nice golden brown, use the slotted metal ladle to remove them from the oil and place them on a paper towel to drain.

After all the dough balls have been fried, drained and cooled a little, place them in a platter and pour one cup of honey over the batch. Roll each fried ball in the platter so that it is completely coated with honey.

Quinquatrus - March 19

Make the following preparations in advance. 1) A student should volunteer to prepare the history of the festival to be read on the day. 2) Artistically talented students should volunteer to create a facade of a temple to Minerva which can be easily set up on the designated "Aventine Hill." 3) A student should volunteer to wrap as many coin-shaped cookies in tin foil as there are students in class. 4) A student should volunteer to bring in enough inexpensive party noise makers so each student can use one on the day of commemoration. 5) Seven students should agree to portray different Roman celebrants by dressing in tunics and carrying the props indicated: A) One student should carry a wax tablet and stylus symbolizing a Roman student; B) One student should carry a terra cotta vase symbolizing a potter; C) One student should carry a bronze statuette or bronze artifact symbolizing a metal worker; D) One student should carry a Roman-style painting symbolizing an artist; E) One student should carry a large scroll symbolizing a poet; F) One student dressed like a Roman matron should carry a spindle for spinning wool; G) One student dressed like a Roman matron should carry a small loom for weaving. 6) Two students should volunteer to dress as gladiators and make tinfoil-covered cardboard "shields" for themselves as well as "swords" made from tinfoil-covered giftwrap tubes. 7) The teacher should have a Roman outfit to wear on the day of commemoration and have a large basket to carry during the procession. 8) The teacher should also predetermine the location of the "Aventine Hill" (see introduction).

On the day of commemoration, two student porters should be sent ahead to place the facade of the temple of Minerva on the designated Aventine Hill. They should stay to protect it until the procession arrives.

The tinfoil-wrapped cookie-coins should be passed out so that each student in the class has one to carry during the procession. These "coins" represent the *Minerval* which the students will pay to their teacher. Each student should also be given a noisemaker to use during the procession.

The *Lector* and the teacher (in costume and carrying the large basket) should lead the procession. Next should come the seven students symbolizing the various Roman celebrants. The rest of the students should follow behind carrying their coin-cookies and using their noise makers to create a festive procession.

When the procession reaches the Esquiline, the class should surround the *Lector* and all the costumed participants, with the teacher being most prominently situated. The *Lector* should read the history of the festival to the group. Then the students should all come forward, one at a time, and pay their teacher the *Minerval* that is due during this festival by depositing their coin-cookies in the basket which the teacher is holding. When all the coins have been deposited, the celebrants should all be seated and watch as the two gladiators stage their contest. Before they fight, the gladiators should salute the teacher by shouting, in unison, "*Moriturus te salutamus!*" The audience should urge on the combatants with their noise makers. When the fight is over, the procession should reform and return to the classroom, this time being led by the student porters carrying the temple facade.

When the group has returned to the classroom, the teacher should complete the celebration by re-distributing the coin-cookies to the students so they can celebrate the "social gathering" part of this festival.

Mythological Fiction

The War of the Gods

By Phillip Hepfinger, Latin student of Kelly Kusch, Covington Latin School, Covington, Kentucky

The Fates decreed that, should the Greek and Roman gods and the Norse gods ever meet, a great battle would ensue which would destroy them all.

This fateful day came when Thor, the Norse god of thunder, came to Olympus. For some reason, the gods allowed him in and ate and drank with him. Thor sat with Eris, the goddess of discord - a great mistake. She tripped Ganymede, and he spilled nectar all over Thor. Outraged, Thor slammed his hammer into Ganymede's head, which split down the middle. Jupiter, frothing with anger, hurled thunderbolts since the rules of hospitality had been broken. Thor, undaunted, hurled his great hammer, but it had no effect on the king of the Roman gods. Thor and Jupiter both had the power of lightning, so they could do no harm to each other. Thor fled, frightened, and summoned his compatriots.

The great day of battle arrived. Thor engaged Hercules in combat; Minerva and Mars took on Tyr, the one-handed Norse god of war; Jupiter and Odin, the king of the Norse gods and ruler of the sky, fought vigorously. The first god to fall was Tyr, for a one-handed god cannot take on two two-handed gods successfully. Minerva then fell, for the Fenris wolf, a monster whose upper jaw touched the sky while the lower one touched the Earth, ate her to avenge his comrade in arms. Mars, while fighting this monster, was poisoned by the Midgard Serpent, a monster who was so large that he circled the Earth, who was also the brother of the Fenris, and he fell lifeless to the ground.

Balder, the beautiful Norse god of poetry, was soon killed by Typhon, a gigantic serpent of ancient Greece. Hercules and Thor parted so that they could avenge their comrades. When this job was finished, they collided and destroyed Africa as well as themselves.

Neptune then appeared, and flooded the Norse camp. Odin's handmaidens drowned. Odin threw his spear at Neptune, and he fell dead. Frey, Norse god of love, and Surt, king of the fire giants, killed Jupiter. With his dying breath, Jupiter struck down all three of his attackers with thunderbolts.

Apollo and Diana fought the armies of the dead, but they fell without a breath of life in them. Eris, frightened, tried to flee, but was devoured by a hound of Hel. Cerberus fought these beasts and they all died.

Bacchus got the remaining Norse gods and goddesses drunk and began to kill all of them all. Freya stabbed Bacchus in the back.

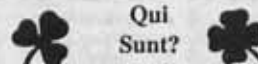
In the Roman camp, only the goddesses remained, for Pluto and Mercury died fighting the Frost Giants, a monstrous race of non-humans larger than any god of either side. Nothing controlled the elements now, and the world was destroyed.

This would not be the end, however, for once again Chaos would give birth to Ge and Uranus, the world would be reborn with its heroes and gods. These forces, however, would not meet again. Fighting would be left to the humans, who would fight continuously.

Amor

By Brice Kasee, Latin II student of Mrs. Tigert, Anderson High School, Cincinnati, Ohio

Amor
felix, tristis
volo, clamo, morior
Amor habet multas sententias
Amor



Qui Sunt?

By Stacey Kochseder, Nicole Augustine and Dan Washington, Latin III students of Nancy Benn, Hollidaysburg Area Sr. H.S., Hollidaysburg, Penn.

Sunt parvi viri qui fortunam bonam ferunt. Urnas auri plenas ad arcum fines abduunt. Cistas habent in qua sunt Blanditiae Fortunatae. Color eis gratus est viridis. Mensam Martium amant.



- I. ORDINATORES, Ricardus Vir Baccheis
- II. CAENUM, Vilicus Silvae
- III. REM ULTIMAM QUAM DESIDERAVIT, Iohanna Didio
- IV. IACOBUS ET IULIANA, Iacobus Filius Crepanis
- V. FABULA LEGENDA, Iuda Deveraux
- VI. CADAVER PRINCEPS, Diana Motta Davidides
- VII. LUDI PARS OBSCURA, Timotheus Viridis
- VIII. PRIMUM DONUM SATURNALICUM, Ricardus Paulus Evantes
- IX. ANTICIPATIO USU PERITA, Laura Dies
- X. ACCESSUS INFINITUS, Garus Aldus Dives



Searching for a Motto

By Carey Heinre, Latin IV student of S. J. Miller, Catholic Central H.S., Grand Rapids, Michigan.

Circle the Latin versions of the following phrases.

- | | |
|-------------------------|------------------------|
| 1. One from many | 9. Pray and work |
| 2. Behold the man | 10. Head of the family |
| 3. From the chair | 11. Through itself |
| 4. Unto the memory (of) | 12. For the time |
| 5. Our Sea | 13. It is silent |
| 6. My fault | 14. Let it stand |
| 7. It is allowed | 15. Solid land |
| 8. New man | |

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



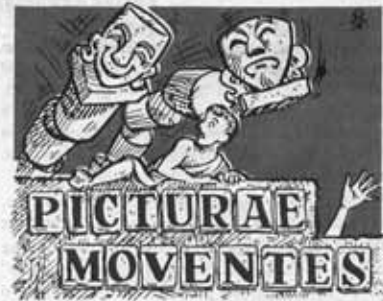
Abbreviated Matching

Submitted by Arpad Zoltani, Latin student of Ms. Mitchell, Dulaney H.S., Timonium, Maryland

Match each English phrase with its Latin abbreviation.

- | | |
|----------------|----------------|
| 1. A.D. | 11. nem. con. |
| 2. a.m. | 12. N.B. |
| 3. D.V. | 13. op. cit. |
| 4. et al. | 14. p.m. |
| 5. etc. | 15. P.S. |
| 6. e.g. | 16. Q.E.D. |
| 7. ibid. | 17. q.v. |
| 8. i.e. | 18. S.P.Q.R. |
| 9. I.N.R.I. | 19. verb. sat. |
| 10. infra dig. | 20. vs. |

- A. Jesus of Nazareth King of the Jews
- B. after noon
- C. against
- D. in the Year of the Lord
- E. Written Afterwards
- F. and the others
- G. Note Well
- H. in the same place
- I. a word to the wise is sufficient
- J. with no one contradicting
- K. God Willing
- L. in the work cited
- M. that is
- N. before noon
- O. see what is being referenced
- P. for example
- Q. Which Was to be Demonstrated
- R. and the rest
- S. unworthy of consideration
- T. The Senate and the Roman People



- I. IN AMORE BELLOQUE
- II. MATER
- III. RELIQUIAE ILLAE
- IV. COLLIBUS BETUARIENSIBUS SICARIUS IAPONIENSIS
- V. ZEUS ET RHOXANE
- VI. ANIMALIA FEROCIA
- VII. POPULUS VERSUS LAURENTEM SILEX
- VIII. TUMULTUS
- IX. UNO DIE BONO
- X. ULULATUS

Crux Verborum De Cicerone

Created by a former Latin III student of Sr. Clarissa Anneken, Villa Madonna Academy, Villa Hills, Kentucky

ACROSS

3. Orator qui Verrem defendit et ab Cicerone victus est
8. Nomen Ciceronis matri
10. Cicero Roma abiit postquam _____, Sullae inimicum, defenderat.
11. Vir qui Mithridatem vicit, Cicerone probante
14. Cicero pro filio Marco instruendo DE _____ scripsit.
15. Senex in DE SENECTUTE
16. Secundi Triumviri Octavius, Antonius et _____ erant.
19. Quod nulli maiores Ciceronis Honores Curules Romae habuerant, Cicero "_____ Homo" appellatus est.
20. Ciceronis praenomen
23. Tulliae tres viri erant Dolabella, Crassipes, _____
24. Quattuordecim Philippicae in Marcum _____ habitae sunt.
25. Tiro scripsit instrumento _____ appellato.
26. Cicero auspiciis praecerat dum _____ erat.
27. Ciceronis filia
28. _____ solus arte oratoriā Ciceroni praestitit.
29. Nomen Ciceronis fratri

DOWN

1. Ciceronis notarius
2. Anno LXX Ante Christum Cicero in _____, corruptum proconsulem Siciliae, orationem habuit.
4. Anno XCII Ante Christum Ciceronis familia _____ venit ut filii disciplinam bonam acquirerent
5. Cicero a.d. VII Id. Dec., anno _____ Ante Christum, interfectus est.

6. Poeta notus et magister quem Cicero defendit
7. Cilicia in _____ Minore erat.
9. Oppido nomen in quo Cicero natus est
12. Nomen Imperatori Augusto antequam a Caesare adoptatus est
13. Anno LXXXIX Ante Christum Cicero in Bello _____ miles erat.
17. Thessalonica et _____ erant loca in quibus Cicero exsulavit.
18. Anno XLVI Ante Christum Cicero cum Terentia divortium fecit, et _____ in matrimonium duxit.
21. Cicero a.d. III Non. Ian., Anno _____ Ante Christum, natus est.
22. Philosophus Stoicus, _____, apud Ciceronem mortuus est.
23. Anno LXVI Ante Christum Cicero _____ factus est.

Beginning Level

Upper Level

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What's In a Name?

83.

By Michael VanderVeen, Latin II student of
Darrel Huisken, Covenant Christian H.S.,
Grand Rapids, Michigan.

- | | |
|------------------------|----------------------|
| 1. _____ Achilles | 9. _____ Helen |
| 2. _____ Archimedes | 10. _____ Jupiter |
| 3. _____ Brutus | 11. _____ Octavianus |
| 4. _____ Cassius | 12. _____ Numa |
| 5. _____ Cicero | _____ Pomptius |
| 6. _____ Julius Caesar | 13. _____ Romulus |
| 7. _____ Crassus | 14. _____ Spartacus |
| 8. _____ Diana | 15. _____ Venus |

- A. Arpinum-born orator
B. Organized the conspiracy against Caesar
C. Second King of Rome
D. Greek mathematician and inventor
E. Financed the First Triumvirate
F. Born near Cythera
G. A.K.A. Hecate
H. Adopted by C. Julius Caesar
I. Assassin whom Caesar loved like a son
J. Trained at Capua
K. Father of Hercules
L. Son of Peleus and Thetis
M. Sister of Clytemnestra
N. Son of Mars
O. Pompey's father-in-law



Televisionis Spectacula

84.

By Adam "Publius" Livingston and Joanna
"Marcella" Nagy, Latin I students of Mrs. Davidson,
Anderson H.S., Cincinnati, Ohio

- Castis et Caput Petulcum
- X—Scriinia
- Multā Nocte cum Davido Viro Litterato
- Maritatus cum Prole
- Diei Saturni Nox Vira
- Scientiae Arcanae Theatrum MMM
- Iter per Stellis: Viator
- Televisio Amens
- Animalia Furiosa
- Ad Domum Proficiendum



Emperors and Their Reigns

86.

Created by Katie Lacinak, Latin student of Ann-Marie
Fine, Archbishop Blenk H.S., Gretna, Louisiana

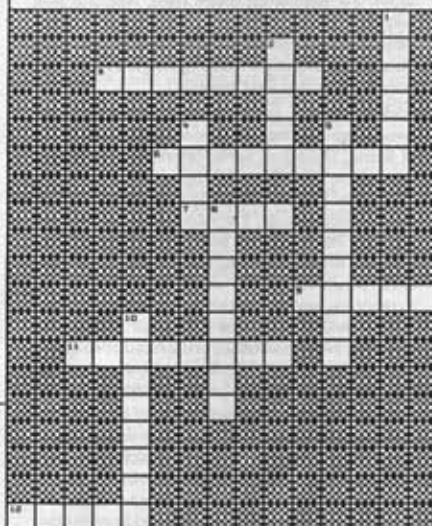
Fill in the names of the Emperors who ruled A.D.:

ACROSS

- LXXXI—XCVI
- LXIX—LXXIX
- LXIX
- LXXIX—LXXXI
- XLI—LIV
- XCVI—XCVIII

DOWN

- XCVIII—XCVII
- LXIX
- LIV—LXVIII
- LXIX
- XIV—XXXVII
- XXXVII—XLI



What does Martial mean?

87.

By Marius Collar and Claudia Brumbaugh,
Latin III students of Nancy Tigert,
Anderson H.S., Cincinnati, Ohio

Match each English paraphrase with the correct Latin
quotation from Martial.

- Pauper videri Cinna vult. Et est Pauper!
- Dantur opes nullis nunc nisi divitibus.
- Fortuna multis dat nimis; satis nulli.
- Nec tecum possum vivere nec sine te.
- Scribere me queris epigrammata longa.
Ipse nihil scribis: tu breviora facis.

- A. The rich get richer.
B. Don't criticize with nothing to back it up!
C. No one is satisfied with their wealth.
D. The way you portray yourself to others is truly the way you are.
E. One often needs the one he can't stand.



Boxed-In Word Search

85.

By Julie Walter, Renae Braun and Sarah Schukman, Latin II students of Linda Braun,
Thomas More Prep—Marian H.S., Hays, Kansas

Reading L↔R or ♀/♂, answers are arranged in box-like blocks. Not all boxes will be perfectly square.

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

- Sailed home from Troy
- "Very relaxed" men who live on the northern coast of Africa
- Latin name for the most powerful sea-god
- Most famous member of #5
- Fearsome giants with one eye in the center of their foreheads
- Powerful sorceress met by #1
- Six-headed monster who lived on the toe of Italy
- Messenger of the Roman gods
- Wife of #1
- Legitimate son of #1
- Sweetly singing female monsters who lured sailors to destruction



88.

The following were the most popular CD's in the
U.S.A. in 1996.

- PARVA PILULA SERRATA, Alanis Morissette
- PROCIDERE IN TE, Celina Dio
- PERVINCE, Fugaces
- REGNUM TRAGICUM, Haud Dubie
- SOMNIUM DIURNUM, Maria Curiosa
- OMNES OCULI IN ME, Sarcina Duplex
- ONUS, Metallica
- ARCANA, Antonia Braxtonis
- FEMINA IN ME, Shania Duac
- (QUID EST FABULA,) GLORIA MATUTINA? Locus Fecundus in Deserto



Apparatūs Fabricemur!

89.

By Stephen McDulin and Andrew Chalfant, Latin I
students of Mrs. Davidson,
Anderson H.S., Cincinnati, Ohio

Using the scrambled clues below, construct the correct
Latin translations for these household furnishings.

- | | |
|-----------------|-------|
| 1. seat | _____ |
| 2. couch | _____ |
| 3. table | _____ |
| 4. window | _____ |
| 5. chest | _____ |
| 6. picture | _____ |
| 7. book case | _____ |
| 8. waste basket | _____ |

SIHUMNCR	SETNFERA	CARA
IAUTCRP	BCRLOAU	LSLEA
TSULEC	SMNEA	



Musical Match

90.

By Steven Fox, Eighth Grade Latin student of Mrs.
Judy Hanna, Central Middle School, Findlay, Ohio

- | | |
|--------------------------|--------------|
| 1. _____ Bass | A. Tibia |
| 2. _____ Overture | B. Cantus |
| 3. _____ Composer | C. Melos |
| 4. _____ Drum | D. Lyra |
| 5. _____ Trumpet | E. Ictus |
| 6. _____ Shepherd's Pipe | F. Concinere |
| 7. _____ Flute | G. Cantor |
| 8. _____ Tone | H. Exordium |
| 9. _____ Ballad | I. Sonus |
| 10. _____ Symphony | J. Magister |
| 11. _____ Harmony | K. Symphonia |
| 12. _____ Accompany | L. Sambuca |
| 13. _____ Song | M. Bucina |
| 14. _____ Musician | N. Musicus |
| 15. _____ Music | O. Sonus |
| 16. _____ Melody | P. Carmen |
| 17. _____ Conductor | Q. Tympanum |
| 18. _____ Cymbal | R. Cymbalum |
| 19. _____ Small Harp | S. Harundo |
| 20. _____ Harp | T. Musicorum |
| 21. _____ Beat | Modorum |
| 22. _____ Singer | Scriptor |
| | U. Musica |
| | V. Sonorum |
| | Concentus |

Mythological Fiction

The Revenge of Arachne

By Stephanie Hall, student of Donna Wright,
Lawrence North High School, Indianapolis, Indiana

It was a glorious battle. The two cities' armies converged in a village. The villagers had fled upon seeing the armies. The noise was deafening: the shouting, the clash of swords and the cries of the dying. In the midst of it a fire was spreading, gracefully dancing upon the houses.

Athena stood in the middle of it all, seemingly untouched. Warm air kissed her face and her hair was swept back as much as it could be with her helmet on. She stood for a moment watching the grisly scene. "And all for offending a princess," she said resentfully. She raised her shield and sword giving a war cry that would have frightened the bravest of men. Her army surged forward. It didn't take long to stop the battle. At her order, they dropped their weapons, fell at her feet, carried their dead home and put out all the fires. "Our sisters are dead!" cried a beautiful, haunting voice. "Yes," cried another in a voice which sounded the same. "So beautiful," started another. "Beautiful, Beautiful, Beautiful," chanted others.

"So young—and murdered!" cried another mournfully. "Dead. Dead. Dead," wailed others. "Athena ordered their murder!" shouted one hatefully. "They must be avenged!" started one.

"Yes! Athena must die!" finished the other. "Die! Die!" they all shouted.

Arachne sat perched on a leaf, weaving—a skill that had become automatic. She spit out the sticky diamond-like substance, and her eight arms flew to work without thought. Yet she never made an identical web. It was times like these when she let her mind wander, but walls in her mind blocked her thoughts. Hidden from her, just beyond her grasp was something important. Something she needed to know. Something she swore she would never forget. She glanced down at her work and was surprised to find she was almost finished. "It's all I have left," said a small voice in her head. Why had she thought that? She stopped and crawled down. She had plenty in this world. Just look at her children: hundreds of them!

A whispering sound flitted about her ears. An odd, beautiful, almost hypnotic sound. So feminine, yet also so inhuman.

"Like me," said the voice again.

She shoved the thought aside worriedly. She wanted to hear the sound. The leaves in front of her burst in flames. The flames rose upwards wavering.

"Hello!" said the strange voice.

Arachne was startled. Fire was bad...it spread...her children!

"Don't worry! We're here to help. We have no time to play," said the voice again.

"What do you want?" Arachne breathed, her legs twitching nervously.

"Revenge," they said simply, dancing to the word.

"Against whom? Why?" she asked.

"Athena," they hissed. "She murdered our sisters. It was unfair; they had just been born." Arachne had jolted at the name. She had felt angry above all else, but did not know why.

"What are you?" Arachne asked.

"Fire nymphs," they replied, twirling around. "We want your help to kill Athena. You'll enjoy it after what she did to you!" They danced in time to their words.

"Did to me?" she asked slowly, hesitating on each word. She stared at the flames and then down at her hands. Her furry eight hands. Her furry eight hands? The walls came crashing down in her mind. She remembered Athena's trickery: the contest, her tapestry, her winning. Athena's rage, her change into this form. "Athena must pay!" shrieked Arachne.

The fire nymphs leapt joyfully. "Good. We knew you would see it our way! One of our favorite places is Hephaestus' workshop. We found something there that will help us. We have a plan."

Arachne stepped forward, her hate overtaking her fear. "What is it?" she asked.

"We'll need your children's help," they replied.

"Yes. What is it?" she said eagerly. A golden substance

fell out of the flames onto a rock. Threats from gladiators and their masters were checked by Augustus. He passed a law curtailing the number of gladiators citizens could own and the number of games they could sponsor. The emperor and imperial family hosted all major gladiatorial shows. Throughout his entire reign, Augustus held only eight games, although he did stage at least ten thousand men. Less than 100 years later, Trajan staged the same number of gladiators fighting in a four month period. The games were growing.

With the help of free bread and chariot races, the games controlled the mob of poor people in the streets of Rome. These free public entertainments sedated the people's hunger and anger, and provided a distraction. To have taken away the games would have been political suicide. The rulers of Rome could not allow the attention of the poor to turn away from the slaughter of human life which had so captivated them. If the poor were given a chance to think about the deprivation and destitution of their poverty, they surely would have focused their anger at the ruling class. The mob found solace in the fact that no matter how bad life in Rome may have been, the poor slave who was literally fighting for his life in the arena, had it worse. The gladiatorial combats were no longer just religious events, state holidays or even simply a minor part of Rome's massive multi-million-dollar entertainment industry. They had become the social and psychological means by which the ruling class kept the urban poor under control in Rome and in many other cities within the Empire. The arena, therefore, had become central to the very function of the Empire. Its foundations may well have felt revolutionary shakings had there not been such a distracting form of entertainment.

The games also became a patriotic symbol of Imperial Rome's greatness because in the arena there were people and animals from all over the known world—African warriors (including Pygmies), elephants, tigers, lions, Germans, Gauls, Britons and Asiatic

fighters. The arena reflected the extent of the Empire's borders to be enjoyed in an afternoon blood bath. The Romans were not only able to see the power of Rome displayed in the extravagances of the arena, but they were able to see it in the company of the Imperial family and the senate! This combination of politics and entertainment seemed to have filled the void left by the loss of the Republic.

In the arena, the crowd could voice its opinions and desires directly to Caesar and the senate. They could demand more grain, lower taxes and, of course, the freedom of a gladiator-slave who had fought well. The Roman patricians gave the people what they craved. Arenas built specifically for the display of gladiators fighting to the death and gladiators fighting wild beasts sprang up in most major cities within the Empire's borders.

The most famous of these arenas, which were called amphitheatres, was the Flavian Amphitheater in Rome, better known as the Colosseum. The Colosseum, begun by the Emperor Vespasian ca. A.D. 75, was eventually completed by his son the Emperor Titus in A.D. 81. It was built on the spot where the Emperor Nero had once maintained a private lake for the estate of his gigantic palace called the *Domus Aurea*. Vespasian was rebuilding the city of Rome after the fire during Nero's reign had destroyed much of it. By constructing a monumental size theater for gladiators, wild beast fights and other types of bizarre slaughter, and putting his family's name, Flavian, on it, Vespasian also hoped to immortalize the Flavian dynasty as builders of a new Rome, the new capital of the world. Unfortunately for Vespasian, the name Flavian Amphitheater never stuck. The colossal statue, which had been built by Nero of himself beside the amphitheater and which had subsequently been changed into the sun god by Vespasian, gave the amphitheater its popular name. This colossus no longer exists, but its name remains—transferred to the building it accompanied, the Colosseum.

fell out of the flames onto a rock.

"Let it cool. Then bring your children here. All of you eat some. Only a little is needed. Then revenge shall be ours."

Arachne made what once might have been considered a smile. "Yes, it will."

Athena stood on earth. Olympus was nice, but sometimes she wanted something a bit rougher. She looked down at the pond shimmering in the moonlight. Around her was a forest. The starry sky smiled upon her and her mind wandered to thoughts of her father. This was better than a hug from him! An owl hooted. Athena laughed and picked up a few stones, skipping them across the water. She sighed. Looking into the pond she checked her reflection. "Hello?" she said offhandedly to any water nymphs lurking therein. She went back and found a spot to rest. Putting aside her weapons, she began to make a fire. She closed her eyes and lay down on the earth. Athena listened to the water ripple and the fire crackle. Not too far away, Arachne and her children waited, her rage scarcely in check. Soon. The campfire popped loudly and flames leaped upward. Arachne and her children began slowly to creep up.

Silently they all crept around her, completely encircling her. Athena tried to sit up but couldn't. As her eyes snapped open, she saw hundreds of spiders on her. She didn't cry out because that would be beneath her. The spiders were encasing her in a strong, gold-like substance with amazing speed. She tried to break free, but only succeeded in getting a few of them off. She could see her weapons on the other side of the campfire. The thought the spiders entering her mouth kept her from cursing.

Her limbs were quickly being secured. The spiders crawled toward her face, spitting the foul substance. She closed her eyes and clenched her teeth. With all her might she rolled to one side. Arachne, sensing the move, shouted a warning before she fell off. Too late. Half of her children either had no time to jump or didn't hear.

Roman Gladiators

Entertainment, Justice and Murder

Part III

By Ronald Mead, Muncie, Indiana

fighters. The arena reflected the extent of the Empire's borders to be enjoyed in an afternoon blood bath. The Romans were not only able to see the power of Rome displayed in the extravagances of the arena, but they were able to see it in the company of the Imperial family and the senate! This combination of politics and entertainment seemed to have filled the void left by the loss of the Republic.

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Clear of the spiders, Athena yelled, "Who in Tartarus are you?" One of the brave spiders scampered forward and spit in her face. The sticky residue hit her cheek. Freeing one of her hands, she squashed it.

Athena heard an inhuman cry of outrage as the mother spider came forward, being sure to keep her distance.

"Who are you?" snarled Athena. "Arachne?"

"How kind, goddess, that you remember me," Arachne said mockingly.

"How kind," chanted the fire nymphs.

Athena shifted her eyes at the sound. "And you are...?"

"We're fire nymphs. We're here to avenge our sisters' deaths at your last battle."

"Deaths? I simply had a dangerous fire put out."

"Killing our sisters!" they said fiercely.

The spiders advanced and a line of fire made its way toward the goddess. The water in the pond rippled restlessly. A wave rushed forward toward the land and rushed over Athena, the spiders and the fire. When it receded, Athena was alone. As she struggled to check out her surroundings, she noticed a pair of boots.

"So this is where I find you," said Hephaestus.

"Can you get me out of this?" she asked.

"Oh, yes. It's mine," he said.

"Yours?" she asked incredulously.

"I was making a net for Artemis. In its liquid form it's quite sticky. I noticed it was missing so I asked Apollo where it was," he said, cutting her free.

Brushing the stickiness from her face, Athena grabbed her weapons. Looking behind her, she saw water nymphs in the shape of wading women, featureless, transparent and stunning. One waved at her as they all said, "Goodbye."

"Thank you," Athena told them. Without another word, the watery shapes dissolved into the pond. Athena did a quick check to be sure there were no spiders or fire nymphs around. When she saw none, she sighed, "Come on, Brother, let's go home."

*The Life of Girls and Women in Ancient Rome***Women and Religion: Priestesses and Vestal Virgins**

By Stephen A. Stertz

The association of women with religion in Rome goes back to earliest times, to the Etruscans in Etruria and to the Greeks in southern Italy, both of whom influenced the early Romans in many ways. Goddesses were worshipped, and priestesses were in charge of their worship, from the beginning of Roman history.

The early Greeks, including Plato, mention Sibyls, priestesses living in isolated caves or near springs, who, under the inspiration of a god, often Apollo, pronounced oracles. These were expressed in disorganized fashion and then written down, usually in verse. The most famous of these in Italy was that at Cumae, near the Bay of Naples. According to legend, the Cumae Sybil offered to sell nine books of her prophecies to the last of Rome's seven kings, Tarquinius Superbus, at a price the king considered excessive. She burned six of these books as he persisted in his refusal to buy them, finally selling the last three at the price originally demanded for all nine. These books were carefully preserved beneath the Temple of Capitoline Jove and consulted by the Roman Senate in times of danger or uncertainty. When they were accidentally burned in 83 B.C., the Senate sent envoys throughout Italy and the Mediterranean to reconstruct the books for Rome by consulting copies which had been made and distributed over the years. In 12 B.C. Augustus had the reconstructed books transferred to the Temple of Apollo on the Palatine Hill, where they remained until Christians destroyed them in A. D. 405.

Still more important in Roman society were the priestesses of the goddess of the hearthfires, Vesta. This special goddess symbolized the home, the family, and Rome itself—the home of the Roman people. Known as Vestal Virgins, these most important priestesses in Rome had first been appointed by the second king of Rome, Numa Pompilius, who had been inspired by a similar custom among the Etruscans.

At first only four Vestal Virgins were appointed, but

the number was later increased to six. When there was a vacancy among the Vestals, the chief Roman priest, the Pontifex Maximus, chose twenty girls, aged between six and ten, from the highest social circles in accordance with a number of traditional restrictions. One (or more if necessary) was chosen from these by lot; neither the girl nor her parents had any say in the matter. The girl immediately left the authority of her father and entered that of the goddess. The Vestal Virgins resided in the atrium attached to the Temple of Vesta and were under the immediate jurisdiction of the eldest Vestal, the *Virgo Vestalis Maxima*.

All the Vestals wore special white costumes with ornamentation based on tradition. Their living quarters were totally barred to males. Their duty, besides saying prayers to Vesta and performing rituals, was to keep the hearthfire of the goddess burning at all times. They were scourged if it went out. The Sacred Fire could only be relit in a manner dictated by tradition.

After thirty years a Vestal could retire and marry, but this seldom occurred. By law, the Senate had to consult them on certain occasions. They had a number of other special privileges, including places of honor at public games.

Other priestesses, while important to Roman religion, had lower status. A number of respectable housewives were, in effect, part-time priestesses, attending women's religious meetings. All *matronae* performed certain rituals to the household gods, the Lares and Penates.

Aside from these official religious observances delegated to priestesses, there were other, often oriental, religious cults which increasingly became important in Rome. These included the cults of the goddesses Isis and Cybele, which were particularly popular among women and whose rites were performed by their own priestesses.

Roman Glass (Continued a Pagina Quarta)

beakers—are affordable for many students or parents. It follows that the Latin department, even where this means the other persona of the French or Spanish instructor, is quite capable of acquiring a few, select glass pieces. Well cared-for, such objects can serve teachers and students for many years. They might grace a relatively simple display cabinet or a corner of the school trophy case, or, from time to time comprise a small but respectable classics exhibit for new pupils. Small placards with brief, printed descriptions including "ca." dates round out the exhibit. The teacher is quickly geared for such pivotal occasions as the first day of the new term or parents' day. Given a bit of painstaking selectivity, a sum of no more than, say, \$500.00 might currently purchase a small collection that consists of the following: one small, opaque jar; one *unguentarium* with curiously-slanted posture; one small bracelet; and two or three glass jewelry beads, each a bit different in color. Suddenly, the world of Trajan or Constantine is no longer so remote. For here are everyday objects intimately familiar to their subjects.

My Love's Love's Dead

Catullus Carmen III

By Doug Kraft, Latin V student of Dr. Donald Shorter,
Bishop Dwenger High School, Fort Wayne, Indiana

Mourn, you Loves and Lovers,
And you many most very charming men.
The Sparrow of my darling is dead;
The Sparrow, my darling's joy,
Whom she loved more than her own eyes.
He was honey-sweet; he knew his mistress
As well as a girl knows her own mother.
He never left her lap, but hopped about
Now here, now there, chirping to his mistress alone.
He goes now, on a gloomy journey
From which, they say, no one returns.
Curse you, you evil shades of Hades
Who devour all pretty things;
You have abducted my Sparrow so beautiful.
O evil deed! O wretched Sparrow!
By your doing, the eyes of my mistress
Are red and swollen from weeping.

Dona Cereris

An original myth by Sarah Hilding, Grade 8 student of
Gayle R. Hightower,
Mansfield Middle School, Storrs, Connecticut

After Proserpina ate the pomegranate, she was forced to return to Pluto, the god of the Underworld, for three months of the year. During this time her mother Ceres put the world into a cold, deep sleep. The crops died, flowers wilted, and snow covered the earth. The world became black and white, and the winds blew everywhere. During this time there were no pine trees or evergreens.

The people begged Jupiter to put leaves on the trees and to put color back into the world. Jupiter, however, was unable to do anything. This was Ceres' curse, and he had no control over it. So he did nothing. But as the winds grew worse and the snow fell harder, the pleas of the people became more urgent. Jupiter felt that it was his responsibility to do something. He called Ceres to him and asked her to put an end to this misery.

"No," Ceres replied, "I am the mother of the earth, and, if I must suffer while my daughter is away, the world will suffer with me!"

"If you are the mother of the earth, come see what you have done to it," Jupiter said. Jupiter and Ceres looked over the earth and saw the suffering of the people.

Ceres was shocked when she saw the animals without shelter and the starving people in the colorless world. Because Ceres was really a compassionate and caring goddess, she decided to help the people.

"I cannot end the winter," she said, "but I can make it more bearable for the people." Ceres agreed to give the people three gifts. She gave them the pine trees for color, to break the winds, and as protection for the animals. She also gave them the evergreen plants for food for the animals and to add color to the bleak landscape. She then gave them the greatest gift of all. Every few years the winter would be less severe, and during mid-winter, when the cold was unbearable, there would be a temporary thaw.

Some people think that this "warm spell" is a result of wind currents or global warming, but mythology students know that it is really a gift from Ceres.

**Watercress Salad with Hot Herb Dressing**

Submitted by David Nosko and Ryan Curran,
Latin II students of Donna Wright,
Lawrence North High School, Indianapolis, Indiana



We chose fresh watercress to be the greens used in this salad.

Recipe:

watercress
pinch of rosemary
1/4 t. coriander
pinch of fennel
1/4 t. ground pepper
2 t. olive oil
1 c. vegetable stock or water
2 fresh mint leaves
1/2 t. celery seed

**Blending the Herbs**

For the dressing, grind together the rosemary, mint, coriander, fennel, pepper and celery seed. Add the olive oil and stock to the already prepared seasonings and heat until boiling. Simmer for 10 minutes to blend the flavors. Pour the dressing over the greens. For a sweeter dressing, 2 t. of honey may be added.



The result is a flavorful blend of herbs and fresh greens.

Recent Archaeological Revelations

Archaeology in Neptune's Realm

By Sandra Dayton, Urbana, Illinois

Who is responsible for the thousands of ancient shipwrecks in the Mediterranean Sea? Scylla and Charybdis and King Aeolus have played major roles. Their *naufugia* are the subject of a fast-growing field, that of underwater archaeology.

Shipwrecks have been called "Time Capsules" because their remains represent a definite period of time. Amphorae and oil lamps are used to date an ancient shipwreck. Amphorae, which can be dated to within 100 years, are the large jugs used for transporting wine, olive oil, and garum (a fish sauce made from fermented fish guts). Oil lamps can date a ship to within fifty years.

During the last decade, marine archaeologists have been using space-age technology to locate and salvage sunken vessels. One method used is an underwater robot named "Jason." Jason is equipped with cameras and can dive as deep as 20,000 feet as compared to 130 feet with scuba gear. Jason also has mechanical arms which can pick up amphorae without damaging them. Recently, Jason was hooked up to a live satellite. This

technique allowed students and archaeologists to witness the recovery and salvage of a complete Roman ship which had been sailing between Carthage and Rome over 1600 years ago.

To explore further the heavily-used trade route between Rome and Carthage, marine archaeologists are using a former secret of the United States Navy. It is the world's smallest and deepest diving nuclear-powered submarine called the "NR-1" (NR for Nuclear Research).

Divers can get very excited when they locate an ancient ship, and recently they came into contact, not only with artifacts, but with some articles which they feel reveal character traits of the person who owned them.

This ship, a small cargo carrier, went down off the Etruscan port of Populonia about 100 BCE. Many items such as amphorae, Megarian bowls and cultivated grapevines were recovered. These show Late Republican trade patterns. But the most exciting find was an *instrumentarium*, a doctor's medicine kit.

Among the instruments is a bronze cup used for bloodletting. A number of small boxwood cylinders were also found, some still containing their herbs and spices, such as cinnamon used even now for flatulence. This doctor must have called upon the gods for assistance in healing as there was also a small statuette of what is believed to be Aesculapius, the god of healing.

Underwater archaeology has come a long way since the invention of the aqualung. Watch for exciting finds in deep water, like the recent expedition where divers are looking for triremes sunk during the Battle of Actium.

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Caesar

By Deb Muhazen, Latin I student of Gale McCall, West Genesee High School, Camillus, New York

There are those who despise me,
love me,
and worship me.
They can only talk and talk they may.

Many realize the greatness
which I have brought to my people;
yet I still am questioned.

What more must I do to prove my greatness?
Caesar I am and I can never be replaced;
so understand me when I say I am forever.

I have fought too long, too far, and too much
to stop fighting now.

You may try to kill me,
you may try to stop me,
but you will never stop the spirit of Caesar,
which lives in Rome.

Caesar is Rome and Rome is forever!

Latin on the Internet

By Jared Fox, Latin II student of Lee Moline, North Canyon H.S., Scottsdale, Arizona

The World Wide Web is an excellent place to get information on any subject imaginable, and Latin is no exception. Many of the Junior Classical Leagues in the nation have posted web sites containing information about their respective JCL chapters. The AZJCL is represented on the Internet by the Magnificent Seven Latin Club. In addition to information about this club, the Magnificent Seven site contains information about Latin, the classics, and the AZJCL. It also contains a link page to other classical theme sites, chat groups, Latin broadcasts, and the classical search engine *Argos* which allows the user to search the Internet for any Latin or classically-related item.

Readers may E-mail the Magnificent Seven at: magnificent7@juno.com
or they may visit the web site at:
<http://www.geocities.com/athens/9960>

Caesar

By Kathleen Stewart, Latin III student of Mrs. Tigert, Anderson High School, Cincinnati, Ohio

Caesar
Certe Potens
Venit Vicit
Magnus Caesar est.
Imperator

Caesar
determined, strong
He came, He saw, He conquered
Caesar is great.
General

How Well Did You Read?

91.

1. What two places in ancient Rome housed the Sibylline books at different times?
2. Who had the Altar of Peace reconstructed in modern times?
3. Why did Clodius need to be shaved very closely?
4. What are *funones*?
5. During which festival did young Roman men assume the *Toga Virilis*?
6. Who was the Norse king of the gods?
7. What can "Jason" do?
8. In which ancient city could the *Porta Solis* and the *Porta Lunae* be found?
9. What was the main topic of Pliny the Elder's writings?
10. *In qua urbe nunc habitat Alanis?*

Ministeria Conducibilia & Res Venales

Habesne Multam Pecuniam?

If you are interested in classical decorations and have the money to acquire some nice pieces, check the following items available from the catalogs listed.

ART & ARTIFACT 800/231-6766

Panini Architectural Capriccios. 9" x 8" x 1" d fresco fragments adapted from his paintings. #1 features the Colosseum, #II the Pantheon.

Architectural Capriccio I, F708 \$58.00

Architectural Capriccio II, F709 \$58.00

Tribute to Athena Table Fountain, 10 1/2" x 11 1/2" x 8" d. Features a bas-relief of Greek soldiers paying homage to Athena. Recirculating pump runs on household current. F713 \$95.00

Male Torso, AlvaStone™ 15 1/4" h replica of a Greek statue fragment mounted on a 4 1/4" square solid wood plinth. 18 lbs. F287 \$130.00

The Sword That Forged an Empire. Replica of an A.D. 44 Roman *gladius* with a red, brass-trimmed scabbard. 27 1/2" x 4 1/2" w. F288 \$100.00

TYROL INTERNATIONAL 800/241-5404

Venice Gobelins Tapestry. 38" x 24" tapestry featuring the Grand Canal crossed by the Roman arch bridge, with gondolas in the foreground. #26197. \$159.00

Fleur-de-lis Hanging Rod. #18734. \$39.95

Quo Vadis?

The British Video Collection 800/959-0061

If you don't have a video-cassette of *Quo Vadis?* in your personal library, now may be the time to acquire one. Starring Deborah Kerr and Robert Taylor, this film tells the story of the Roman commander Marcus Vinicius who finds his military career, and his life, in jeopardy when he falls in love with a Christian convert. 171 minutes. Color. #8209 \$29.98

Delectamenta

Even Latin teachers need to buy something just for fun once in a while.

THE PARAGON CATALOG 800/343-3095

features a Mosaic Sun Floor mat. Resembling a colorful Roman mosaic, this 23" x 36" skid-resistant mat cleans easily with a hose. #2764. \$30.00

THE WIRELESS CATALOG 800/669-9999

features a Romantic Italy Music Collection. Thirty-seven traditional Italian favorites (including "Tarentella Parigina," "Santa Lucia," and "O Solo Mio") performed by mandoline orchestra, tenors, and solo mandoline. Great for Pizza Parties, Roman banquets or *Feriae Romanae* celebrations.

3 CD's, #50798 \$19.95

3 Cassettes, #50799 \$16.95

Araneum Orbis Terrarum

If you're out on the "surf," and you're willing to try communicating in Latin, with college students who are just learning, send your name, E-mail address and occupation/school affiliation to:

GRUBERMILLER@cornell-iowa.edu

Professor John Gruber-Miller's students will initiate the correspondence by introducing themselves to you.

00 00 00 00 00

All Nine scripts for the Forum Romanum "TV News in Latin" are now available from the CAMWS Home Page, including uplink times and VHS ordering information. To access the CAMWS Home page use the following URL:

<http://www.rmc.edu/80/~gdaugher/camwshp.html#>

S.P.Q.R., Imperi Hora Atrocissima

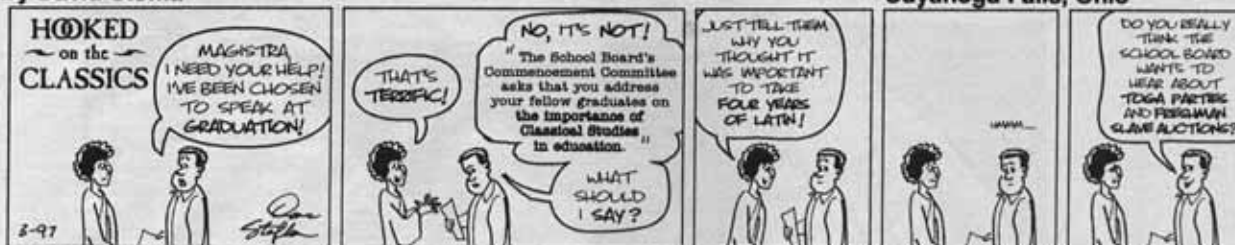
S.P.Q.R., *The Empire's Darkest Hour* is now available on CD-ROM, Windows™ 95/3.1 and Macintosh. Totally immersive and faster than the hit web game, SPOR takes the player inside an historically accurate reconstruction of Imperial Rome, A.D. 205.

The game is available from CyberSites, Inc.

Contact the company at their URL to learn more about the game and how it can be ordered:

www.cybersites.com

By David Stofka



Cuyahoga Falls, Ohio

By Catherine Clark



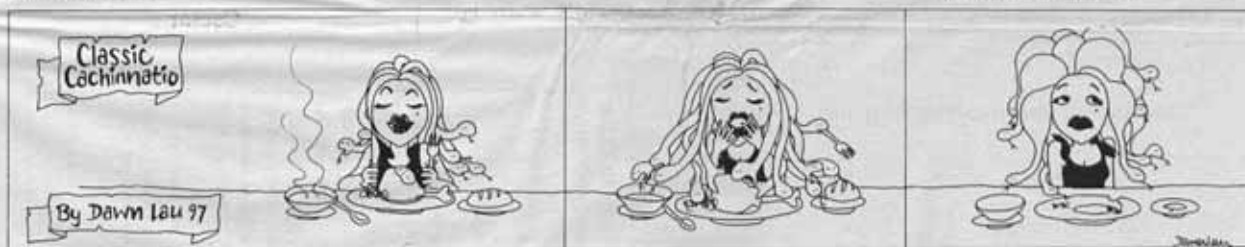
Piedmont, California

By Bethany Daniel



Columbus, Mississippi

By Dawn Lau



Pymble, Australia

By Nick Lazzara



Chesterfield, Missouri

By Juan Carlos Garcia Miami, Florida



By Sam Means Bethesda, Maryland



By Erin Gwilt

Yorktown, Virginia



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I.S.S. # 08925941

The Pompeiana 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 Pompeiana Newsletter are printed and mailed to members and Latin classes throughout the world.

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

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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.

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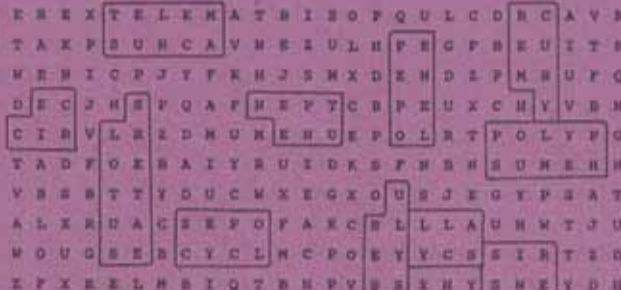
(These solutions are mailed with each Order sent in care of a teacher member. Copies are also sent to all Adult and Contributing Members)

78.

Libri Optimi

- I. REGULATORS, Richard Bachman
- II. DIRT, Stuart Woods
- III. LAST THING HE WANTED, Joan Didion
- IV. JACK AND JILL, James Petterson
- V. LEGEND, Jude Deveraux
- VI. MAIN CORPSE, Diane Mott Davidson
- VII. DARK SIDE OF THE GAME, Tim Greene
- VIII. FIRST GIFT OF CHRISTMAS, Richard Paul Evans
- IX. INTUITION, Laura Day
- X. UNLIMITED ACCESS, Gary Aldrich

85.



90.

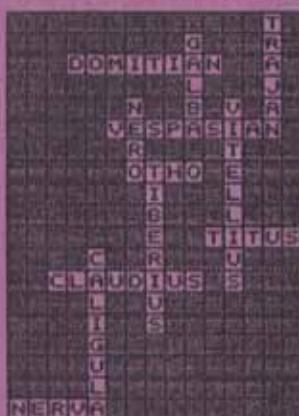
Musical Match

- | | |
|-------|-------|
| 1. O | 12. F |
| 2. H | 13. B |
| 3. T | 14. N |
| 4. Q | 15. U |
| 5. M | 16. C |
| 6. S | 17. J |
| 7. A | 18. R |
| 8. I | 19. D |
| 9. P | 20. L |
| 10. K | 21. E |
| 11. V | 22. G |

79.



86.



84.

Televisiois Spectacula

1. Beavis and Butthead
2. X-Files
3. Late Night with David Letterman
4. Married...with Children
5. Saturday Night Live
6. Mystery Science Theater: 3000
7. Star Wars: Voyager
8. Mad TV
9. Animaniacs
10. Home Improvement

87.

What Does Martial Mean?

1. D
2. A
3. C
4. E
5. D

89.

Apparatus Fabricemur

1. SELLA
2. LECTUS
3. MENSA
4. FENESTRA
5. ARCA
6. PICTURA
7. SCRINUM
8. CORBULA

91.

How Well Did You Read?

1. The Temple of Capitoline Jove and the Temple of Apollo on the Palatine
2. The Fascist government under Mussolini
3. He was going to dress as a woman in order to invade a females-only religious festival.
4. The guardian spirits of matrons
5. During *Liberation*
6. Odia
7. Dive 20,000 feet under the sea
8. Alexandria, Egypt
9. Scientific observations on nature
10. *Hills Angels* (Los Angeles)

88.

Carmina Optima

- I. JAGGED LITTLE PILL, Alanis Morissette
- II. FALLING INTO YOU, Celine Dion
- III. SCORE, Fugees
- IV. TRAGIC KINGDOM, No Doubt
- V. DAYDREAM, Mariah Carey
- VI. ALL EYES ON ME, 2Pac
- VII. LOAD, Metallica
- VIII. SECRETS, Toni Braxton
- IX. THE WOMAN IN ME, Shania Twain
- X. (WHAT'S THE STORY,) MORNING GLORY, Oasis

"Alanis Rules the Whole Music Industry!"

Anyone who visits the Alanis Morissette Guestbook on the Internet quickly learns that Alanis has admirers throughout the world. Admirers sing her praises in Canada (Alanis' homeland), in England, in the U.S.A. and in Australia:

"I love Alanis. She sings great. She has nice hair. She has good clothes. She's great."

"Alanis proves that there are great singers in Canada!"

"Alanis' final concert of '96 totally rocked! I look forward to more awesome songs."

"Alanis, I totally admire you as well as your music because you care about yourself and you have strong feelings about both the good and bad experiences of your life. You're the best. Don't change!"

"Alanis rules the whole music industry!"

Ever since Alanis Morissette was a young girl, she has been famous. As a young girl, Alanis played a permanent role on *You Can't Do That on Television*. This popular Canadian kid's show was also well-received on cable in the U.S.A. In high school Alanis already enjoyed a successful music career, but she has never been as famous as she is now.

In Canada Alanis had a "Pop" image which she wanted to avoid. Therefore she moved to Los Angeles. Although the change of cities and countries was beneficial in itself, something else happened to Alanis in Los Angeles which was important for her career: Someone broke her heart!

Alanis used this heartbreak to produce one of the biggest selling albums of 1995—*Jagged Little Pill*. Because of this album, Alanis was nominated for five Grammy awards including best new artist and best album. On this album Alanis sings about her personal life, her childhood and the pain of always disappointing her parents. In the song "Perfect" Alanis sings, "Be a good girl / Try a little harder / That simply wasn't good enough to make us proud." Alanis sings about Catholicism, about the difficulty of finding

someone who wanted to produce her songs, and about the day-to-day ironies of life. These themes appeal to her fans, one of whom said, "I listened to the album, and the song about all the things in my head. I swear, we think alike!"

Besides creating excellent music in a studio, Alanis is also an excellent entertainer in concert.

At her first concert, the crowd was fairly young, and Alanis was very energetic. She did not use a mike stand, and she never stopped moving—which annoyed those trying to take photos. Her guitarist rocked! Alanis wore leather pants which she continues to wear during all her concerts.

Now, after presenting many concerts, Alanis has matured and she has become more familiar and more comfortable with her tour band. She jokes with them on-stage and dances around with her blue fingernails for sold-out audiences. She still never stands still while she sings. The versions of her songs have become more complex, and she adds new songs for each show.

During her concert in Fort Lauderdale, Florida, Alanis began her show by running on stage and singing "All I Really Want" accompanied by three guitarists and a drummer. Once again she was wearing black leather pants. Always moving, Alanis dished across the stage as her long hair jostled in her face. She sang with as much energy as she could muster.

Although faults can usually be found with the best music concerts, Alanis' concert was perfect. She performed excellently. Every word was clear and the volume was so comfortable that every instrument was able to be heard. The result was live music which often surpassed that produced in the studio!

Although she is only 21 years old, Alanis seems able to handle pressure very well. Her excellent performances constantly silence her critics. She continues to please her fans. Alanis' youthful enthusiasm and boundless energy make her concerts memorable events.

80.

Abbreviated Matching

- | | |
|-------|-------|
| 1. D | 11. J |
| 2. N | 12. G |
| 3. K | 13. L |
| 4. P | 14. B |
| 5. R | 15. E |
| 6. F | 16. Q |
| 7. H | 17. O |
| 8. M | 18. T |
| 9. A | 19. I |
| 10. S | 20. C |

82.

Picturae Moventes

- I. IN LOVE AND WAR
- II. MOTHER
- III. THE RELIC
- IV. BEVERLY HILLS NINJA
- V. ZEUS AND ROXANNE
- VI. FIERCE CREATURES
- VII. THE PEOPLE VS LARRY FLYNT
- VIII. TURBULENCE
- IX. ONE FINE DAY
- X. SCREAM

83.

What's In a Name?

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

81.

