

LUPUS IN SPATIO

Latine Angliceque scripta a Domina Fabricia, Latinae magistra apud Laurentiam Scholam Altam Septentrionalem, Indianapolisi, in Indiana

Ubi astronauta David Lupus erat puer, liber quem maxime amabat appellabatur **Quomodo Res Operentur**. Hodie ipse cognoscit quomodo res operentur—in spatio. Lupus anno MCMXC factus est astronauta, sed nuper iunxit catervam Russicam in MIR statione ut ambulando in spatio auxilium ferret. Mense Iunio fuerat stationi MIR casus cum nave onerari. Itaque necesse est vehiculum reficere.

Lupus abhinc quadraginta et unum annos Indianapoliensi natus est. Puer Lupus spectabat astronautam Eduardum Album in spatio ambulante et postea ipse idem facere volebat. Puer prope domum suam parvum vehiculum ad spatium aedificavit ut astronautam simularet. Apud Universitatem Purdueensem in Indiana Lupus rerum electricarum machinali scientiae studebat. Postea medicus factus est. Dum in spatio est, Lupus multa de corpore humano in spatio experietur.

Lupi parentes semper sciebant filium suum periculosa facere amare. Erat audax iuvenis. Vir Lupus adhuc petit non solum periculum sed etiam acumen et accuratorem in rebus



David Lupus, Astronauta Indianensis

gestis. Amat motobirotas agere et artibus aviariis capite periclitari. In silvas pluviales prope flumen Amazon lintriculo iter fecit. Etiam prope Circum Arcticum volavit. Lupus habet unam sororem sed nullos fra-

tres. Uxorem nondum habet. Lupus multos amicos habet et multi pueri et puellae semper ad eum in spatio epistulas electronicas mittunt ut multa de vita in spatio rogent.

Lupus in spatio ambulabit primam parte mensis Ianuarii. Necesse erit ei recipere mensurae instrumenta quae iam sunt extra vehiculum MIR. Quia de causa Lupus lectus est ut succederet in locum astronautae Wendiae Laurentiae. Illa non erat satis pro-cera ut vestimenta Russica apta ad ambulandum in spatio gereret. Si omnia bene agantur, Lupi somnium pueritiae fiat verum. Multi putabant astronautam Americanam non debere mitti ad vehiculum MIR propter tanta pericula. Lupus autem non timet et maxime gaudebat ubi NASA se mittere constituit. Lupus potest ibi cognoscere multa de Russicis quae erunt utilissima ad stationes in spatio futuras.

Lupus magnopere fruitur omnibus quae in spatio agit et videt. At nonnumquam res Terrae maxime desiderat. Lupus suadet hoc consilium eis qui volunt fieri astronautae: "Quidquid conamini, persequimini excellentiam."

Metamorphosis...From Tepidarium To Church

By Prof. Frank J. Korn, Seton Hall University, South Orange, New Jersey

At the height of the most savage of Imperial Rome's persecutions of the Christians, the Emperor Diocletian decided to erect the stupendous bathing complex named for him. Using a labor force of tens of thousands of Christian slaves, he raised a series of spacious halls to house warm rooms, hot rooms, and a swimming pool spanning 2400 square meters.

Taking up the rest of the 130,000 square meters set aside at the base of the Viminal Hill were libraries, gymnasia, conference rooms, and gardens. All of this was enclosed by a rectangular wall, with round towers at each of the four corners (three of which still exist).

Today, the remains of the Baths of Diocletian afford us some idea of the mammoth buildings that sprang up in the declining days of the empire, in the days when Rome gave herself up to the luxuries of indolence in spite of the gathering clouds. They make a lasting impression of the physical grandeur of ancient Rome.

In 1091, Pope Urban offered rules to St. Bruno for the establishment of a Carthusian monastery in the midst of these baths, but Bruno and his fellow monks thought the place unsuitable.

Five centuries later, a humble Sicilian priest, Jacopo del Duca, exhorted Pius VI to do something special with these magnificent ruins to commemorate the Christian martyrs who toiled in the construction of the baths.

Devoted in particular to the Holy Angels, del Duca suggested that a church in their honor be laid out there.

A project so revolutionary as this, Pius thought, could be realized only through the creative genius of Michelangelo. For the last thirty years of his life, this Titan of the Renaissance was practically the official city architect of Rome and was consulted on all construction, renovation, and restoration of important buildings. Indeed, he had already been responsible for overseeing all work on the spiritual center of the city (St. Peter's), as well as on the secular center (the Capitoline).

The legendary eighty-eight-year-old Florentine, after studying the floor plan of Diocletian's complex, settled on doing something with the *tepidarium* (the warm room). He drew up plans to convert the great domed hall into a church to be named *Santa Maria degli Angeli*.

To commemorate the laying of the first stone in 1563, a papal coin was minted, engraved thus:

"Cio che prima servi all'uso pagano e ora tempio della Vergine. Fondatore e Pio. Fuggite demoni!"

(That which originally served a pagan function is now a temple to the Virgin. Its builder is Pius. Begone Satan!)

Michelangelo's design called for a church in the form of a Greek cross—336 feet long, 308 feet wide. The great nave was to be 74 feet wide and 84 feet high.

(Continued in Pagina Quinta)

Memorable Visits to the Classical World

The Villa of San Michele

By Judy Hahn, Canterbury H. S., Ft. Wayne, Indiana

"I want my house open to sun and wind and the voice of the sea, like a Greek temple, and light, light, light everywhere!" This is the statement of Axel Munthe referring to his villa of San Michele on the island of Capri.

Since this is my daughter Michele's first trip to Italy, I want to make sure that she sees Munthe's San Michele and the Blue Grotto. As soon as the hydrofoil has brought us from Sorrento to the Marina Grande at Capri, we buy tickets and board a boat destined for the Blue Grotto. Soon, four or five of us are transferred to a smaller boat. We bounce around in the waves for a

(Continued with photos in Pagina Quarta)

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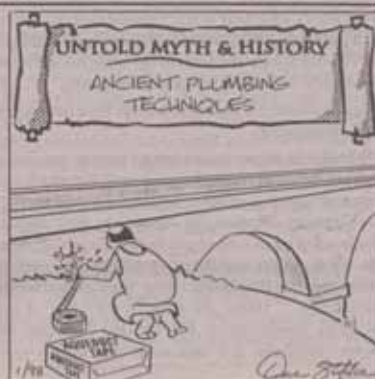
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Aerial view of the remnants of the Baths of Diocletian in Rome



*The Women Behind
Rome's Greatest Men*

Hortensia, the Voice of Reform

*By Gail A Dietz, Bishop Guilfoyle High School,
Altoona, Penn.*

It was the year 42 BCE and Rome's *Triumviri* sought a means to further finance the war. The solution was to order 1400 wealthy women to pay taxes. After an intense effort to organize themselves, the women approached the *Triumviri* through the female relatives of these men, seeking to express their concern over the ruling. Such efforts fell short of capturing the male ear. In a second attempt to be a part of the decision making process, these women decided to approach the *triumviri* within the public arena of the forum. At this time, the daughter of a noted Roman orator, Quintus Hortensius, made a speech on their behalf. She was certainly her father's daughter in more than just name, for Hortensia was a considerable speaker in her own right. One can almost see her listening silently and attentively at home as her father practiced his next oration. However passively, she learned the skills so necessary to capture the mob's attention and move them to the desired outcome.



Quintus Hortensius

It takes little imagination to fill in some details of this gripping story. The forum was probably filled with shoppers, individuals socializing, those who were conducting business and so forth. One cannot forget the usual collection of political "groupies" who arrived early everyday to follow the political machinery that unfolded as the powerful and nearly powerful passed in and out of the *Curia*.

Sadly, we lack a transcript of Hortensia's words to the *Triumviri*. It would not be until the second century A.D. that the Roman writer Appian would even preserve the story for us. What stirring words were lost we can only speculate upon. Yet Appian's account may hold some essential elements of the moment. He tells us that the *Triumviri* were angry that women should dare to hold a public meeting when the men were silent on this issue. How dare they demand that the *triumviri* account to them, mere women, for their decision! To refuse to furnish money when the men were serving and dying in the army, was reprehensible!

The order from on high was for the lictors to drive them from the tribunal. As the women were pushed and herded like so many animals, a cry went up from the crowds. Such outrage brought the action of the lictors to a standstill and forced the *triumviri* to reconsider their position by thinking about it overnight. The next day the *triumviri* decreased the number of women who were to present a valuation of their property from 1400 to 400. They further ruled that all men who possessed more than 100,000 *denarii* (citizens and strangers, freedmen and priests) should, without exception, lend the women at interest a fiftieth part of their property and contribute one year's income to the war expenses. The strength of the women's coalition and the power of Hortensia's speech had won a serious victory for women and foreshadowed their right to be heard in the governmental process! Hortensia's argument would be used centuries later, as a generation which was asked to pay taxes and fight in Vietnam at eighteen years of age while being denied the right to vote until the age of twenty-one.

Appian shares this argument with us from her speech as he imagined it:

"Why should we pay taxes when we have no part in the honors, the commands, the state-craft, for which you contend against each other with such harmful results? Our mothers did once rise superior to their sex and made contributions when you were in danger of losing the whole empire and the city itself through conflicts with the Carthaginians. But they contributed voluntarily..." (Here she goes to the heart of the women's objections) "...but for civil wars may we never contribute, nor ever assist you against each other!"

Phoebe and James

By Aneeta Rattan, Latin student of Marianthe Colakis, Berkeley Preparatory School, Tampa, Florida

As Phoebe walked into her dorm room, she felt as if she were going into a coffin. It was dark due to the one small light on the ceiling, damp due to the heavy Chicago rain, and still musty after a week because it had been closed for a whole summer.

As she thought back to the summer, remembering how she had looked forward to going away to school, she wondered what she had been thinking. Phoebe had never anticipated that her father would be so eager to get rid of her and leave her at school a week early, not knowing anyone, all alone.

She sighed and walked to her bed to lie down. "Just remember, you've made it alone through this week, and you'll soon have two roommates. They'll help you out. They're all alone, too. We'll all stick together." Even while she was saying these things to herself, however, she didn't really believe them.

All of a sudden, the door to the room burst open. "OH, WOW! Look at this room. I can't live here. It's dark, dusty, and it smells. I refuse to live like this."

"Uh, hi. My name is Phoebe. I guess we're roommates. And I agree with you, the room does need a lot, but I bet that we could decorate it really well." Phoebe said jumping off of the bed.

"Yeah, I guess we could. My name is Veronica. I didn't mean to burst in like that, complaining, but I was just so shocked," Veronica said, feeling self-conscious because of the fact that she didn't care about decorating. She wanted another room, but this girl was making a real effort. Veronica studied her new roommate. She had blond hair, blue eyes, and even though she dressed a little bit like a mother would dress someone, she was beautiful. Veronica thought of her own black hair and brown eyes and was jealous, even though she knew that she herself was pretty.

A tall red-haired girl walked into the room, out of breath from lugging some large baggage. "Can you believe those stairs? The elevators take forever and the stairs are smelly and dirty." She dropped her things on the last empty bed, looked at her roommates, and said, "Hi, my name is Melissa. I guess I'm your third roommate." Having said this, she walked out of the room to get more bags.

Phoebe looked around the room, now with different people's things scattered about, and felt just as unsure as she had before she met her roommates.

The next four months passed quickly.

Melissa and Veronica were lying on their beds thinking about their day. "I can't believe I got a B- on my Latin exam," Veronica complained. "It was all of those darned translations. I mean, the mythology was easy. Who wouldn't know who Cupid and Psyche were?" When Phoebe walked into the room, Veronica attacked. "Well, well, well. Look who we have here. Miss Perfect herself. So what did you get on the Latin exam?"

"Um... I did o.k." Phoebe stuttered, not wanting to say "A." She hated it when they played this game. It was always Melissa and Veronica against Phoebe. She couldn't help it if she got better grades because

Veronica and Melissa went out partying every night and didn't study. Phoebe took a deep breath, dropped her books on her desk and turned to leave the room. "Bye, guys, I won't be back until around three or four in the morning," she said.

"Off to save the world, I see. How many people's lives are you planning to save tonight?" Melissa asked.

Phoebe turned around to hear Veronica's laughter and watch the door swing shut. As she walked to the Suicide Hotline where she was a volunteer, she thought about how miserable her life was at the moment, and how much she wished that she could go back to being a regular person like she had been in high school. She walked into the Hotline office and sat down. After about three hours a call came in.

"Hello, Suicide Hotline, how may I help you?" Phoebe asked.

"Um...hi...um I don't know what to say. I've never called one of these places before" the voice on the other end of the phone line said.

"Well, we can start with our names. My name is Phoebe."

"James. My name is James."

"Well, James, is anything specifically wrong, or are you just lonely?"

"I guess that I am just lonely..."

James talked on, and soon Phoebe understood that he was just having a hard time adjusting. She shared her feelings with him to show him that he wasn't the only one. After explaining about Veronica and Melissa, she felt much better, and James realized that he wasn't alone.

This routine was repeated for the next three weeks.

"Phoebe, I need to talk to you for a second," Professor Walton said as Phoebe gathered her things to leave the Hotline office. "As the advisor to you kids, I feel the need to make sure that you are O.K. I've noticed that every time you work, you end up talking to one person for the whole time, and I have the feeling that it is the same person each time. Now don't get me wrong, I'm happy if you have made a friend of someone who called in on the hotline, but you have to be careful."

"I know, Professor. Don't worry. I've never even met the guy." Phoebe tried to be reassuring, while thinking of the amazing conversation that she had just had with James. It was great to have someone that she could talk to about anything. She just wished that they could meet once so that they could get to know each other even better. As it was, she didn't even know his last name.

When Phoebe returned to her dorm room, she was very careful not to wake Melissa or Veronica; but when she took a closer look at their beds, she realized that they were empty. She flipped on the light switch and began to put her things away and straighten up her part of the room. She had just flopped onto her bed and had begun imagining what James looked like when Veronica and Melissa walked into the room.

The two of them stared at her while Veronica pounced.

(Continued in Pagina Septima)

Arena News

By Patricia Blanco, Latin student of Mrs. A.P. Nilsen, St. John Vianney Regional High School, Holmdel, New Jersey

Rome... Yesterday, a fierce battle was fought in the Colosseum in Rome. About fifty-thousand spectators watched the event. The top-billed match was between a Thracian and a *Retiarius*. The Thracian slave was called Julius Honorius. He was equipped with a protective helmet and wore two greaves. He carried a small round shield called a *parma*, and a small curved sword called a *sica*. The *Retiarius*, known commonly as a net-man, was named Marcus Claudius. He had no defensive armor except a piece of shoulder armor extending upward to protect his neck from side blows of a sword. He carried a net and a trident.

After the opening parade of gladiators dressed in special bronze armor, the combat of Honorius and Claudius began. The match lasted for a long time. The crowd seemed to be favoring Honorius more than Claudius, many because they had personal ties with Thrace, others because they liked the way he fought.

Claudius had landed the first harmful blow on Honorius' shoulder. Then Honorius swung his sword

towards Claudius' head but missed. As Honorius attempted to hit him again, Claudius tripped Honorius with his net, and landed him in the sand. The crowd was booing and thought it was all over. But when Claudius was about to plunge with his trident, Honorius suddenly got up. The spectators went wild. Honorius surprised everyone by swinging his sword toward Claudius' legs and giving him a lethal blow through the net. Claudius fell backward, and suddenly found himself at the mercy of his opponent. The fans cheered. Then Claudius slowly raised a finger, admitting defeat. The *Editor* of the games, had to decide quickly whether Claudius would be killed. Since most of the crowd was displaying *pollice verso*, the symbol of the *coup de grâce*, the *Editor* signalled for Claudius to be killed with a sword thrust through the throat.

After that combat, Honorius won five more tough battles in a row. The spectators cheered, and, at day's end, by popular demand the Thracian slave was awarded a *rudis* and set free.

Roma Aeterna Vivit

By Ryan Culpepper, Latin student of Dr. Malcolm Donaldson,
The Alabama School of Mathematics and Science, Mobile, Alabama

The Roman culture has had an enormous impact on Europe as well as on all the rest of Western civilization. Politically, traces of Roman domination continued even after the "fall" of the Roman Empire. Monetarily, the universal coinage system used during the Roman Empire was not entirely abandoned, and the mints continued to operate long after Rome fell. Today, Europe is once again striving for this sense of unity and is actively campaigning for a common currency. The hope is that a United States of Europe using a common currency will promote peace and increase the competitiveness of the area in today's world economy.

Over the centuries, other attempts have been made to restore some of the positive unifying aspects of the earlier Roman Empire to Europe. For example, in December of A.D. 800, Pope Leo III crowned Charlemagne (*Carolus magnus*) "Emperor of the Romans." Charlemagne ushered in the Carolingian renaissance which enabled the survival of many classical texts and ideas. In the tenth century, the Ottonian dynasty reinvigorated the Western Empire, retaining Latin as the official universal language.

Rome, of course, was not only influential as a world political leader, but in many other ways as well. One of the most important aspects of the Roman civilization was its literature. Besides classical poetry and stories, this literature also provides us with innumerable cultural benefits. By offering a window to the classical past, Roman literature has continually impacted Western culture.

Among the more famous Latin literary figures is Vergil, with his considerable influence on western world culture. His prediction in his Fourth Eclogue of a returning Golden Age ruled by a divine child was eagerly seized by Christian scholars as a divine *inspiration*, which they felt could even touch the minds of such pagans as Vergil. Because of this and other literary allusions, Vergil enjoyed elevated status. During the Middle Ages, common people viewed Vergil as a wizard and used random quotations from his works to predict future events in their own lives. Such predictions were called *Sortes Vergilianae*. In the late Middle Ages, Vergil appears again in Dante's *Divine Comedy* as the guide chosen from among the virtuous pagans to take Dante on his journey.

Dante also imitated Vergil's invocation of the Muse (asking for the *inspiratio* which Christian scholars credited him with, but from a different source) in the second canto of the *Inferno*, and again the first canto

of the *Purgatorio*. It is interesting that two of the three souls in the lowest level of Dante's *Inferno* were the primary traitors against Caesar: Brutus and Cassius. This fact constitutes a great tribute to Caesar's (and Rome's) importance.

This influence continues today—in a television soap-opera which modeled a scene after the famous Dido and Aeneas cave episode and in a recently televised opera based on Aeneas and Queen Dido.

While Vergil's *Georgics* are primarily about agriculture, they also give hints about Roman culture and daily habits.

More than thirty historical books by Livy and some works by Tacitus have survived. Without such accounts, Shakespeare could not have written his tragedy, *Julius Caesar*, and modern scholars would not have original sources with which to work.

Another interesting section of Roman literature is philosophy. The poem *De Rerum Natura*, by Lucretius, and Marcus Aurelius' *Meditations* are good examples. Not only are these works valuable as examples of their respective philosophies, but they also allow us to look into the minds of those who wrote them. Because Marcus Aurelius lent an emperor's perspective to his writings, President Clinton has stated that, other than the Bible, the *Meditations* of Marcus Aurelius has been the most influential book in his own life.

Such philosophical writings also reveal significant points about the people of those times, and what their fears were. Both the Epicureanism of Lucretius and the Stoicism of Marcus Aurelius teach that the gods (or in Stoicism's case, the Logos) are either benevolent or have no power over mankind. This seems to indicate a general fear of a malicious supernatural, which is not unlikely given some of the classical myths.

These literary sources also help us realize just how long some of our ideas have been around.

Epicureanism, as developed by the Greek philosopher Epicurus and echoed by Lucretius, proposed that all matter was made up of indivisible units called atoms—an idea Epicurus had obtained from an even older source.

Stoicism's idea that the world was born out of fire and periodically returns to fire bears a strong resemblance to the big bang theory (and also to the idea of the sun exploding in five billion years or so).

Thus, even a brief study of *Roma Aeterna* easily gives a new perspective to many of our "new, modern ideas."

Pluto and Proserpina

By Pugnax IV, Latin student of Nancy Tigert, Turpin
High School, Cincinnati, Ohio

High upon a throne of godly state he sat,
Immersed with brilliant wealth envied by all.
Refulgent gold and precious stone were his,
A treasure to which nothing else compared.
By merit he was granted power to rule
The plains to which all things eternal go.
Yet still the monarch found that he lacked
That which could not be found in his realm,
But known by all existence on the earth.
The god had knowledge of all things but this,
And so was driven into jealousy.
So Pluto now foreswore his monarchy,
And went to seek the cure for restless thoughts.
The mighty god now swiftly sought his prize,
And struck through the ground into new brightness.
His chariot, most opulent below,
Was hardly noticed in this other place.
Authority respected down below,
Was also lost upon this living land.
Despite all his attempts to prove his worth,
The god found no notice of his presence.
Most angered by this act of disrespect,
Yet still nettled by his jealousy,
The god planned to steal the essence of
The insolent creature spawned by nature.
For Pluto now sought to possess life.

Hippomenes and Atalanta

By Nicole Gray, sixth grade Latin student of Sara
Solberg, Rutgers Prep School, Somerset, New Jersey

As she raced he judged
Then one day she became the woman that he loved
She challenged him to a race
And that's when the miracle took place
To Venus he did pray
So Venus sent three golden apples his way
This gift came with a "how to"
And said Venus "In the end she'll marry you"
He did what Venus said
And the next day they did wed
During their happy time
They forgot to thank Venus with food and wine
That caused Venus' rage to boil
And with their lives she did toil
Venus made them offend Cybele the goddess
So Cybele turned them into a lion and lioness
Forever after the two pulled the chariot of Cybele
A small price to pay for their former glee

Vale, Ave

(Based on Catullus 101, "Ave Atque Vale")

By Katie Wearna, Latin III student of Nancy Tigert,
Turpin High School, Cincinnati, Ohio

Over hundreds of miles of road,
I come to see you one last time
Before you are entombed within your eternal bed,
I stare down at your cold, frail corpse.
You were taken away before I really knew you,
So this good-bye comes too soon.
Now I stand among strong men who weep as children,
While you are slowly lowered into an endless hole.
Alas, I can weep for you no more, for all my tears have
been used.
Rest, my grandfather, until the day when we will meet
again.

WORD
MYSTERY

By William Gilmartin, M.A., Ben Davis High School
and Butler University, Indianapolis, Indiana

Salvete, word sleuths. A thought occurred to me the other day as I was putting away some holiday candles. A mental association, actually. Looking at the candles took me back to November, the traditional month for elections—and candidates. That's right. You guessed it: candle and candidate comprise this month's word mystery. At first glance, these two words seem to have nothing in common. But dig below the surface, and, *mirabile visu*, a connection is there! Happy digging.

(To check your answer, cf. Pagina Quinta)

Diana

By Megan Ellis, seventh grade Latin student of Betty Whittaker, Carmel Junior H. S., Carmel, Indiana

Once upon a time in ancient Rome I was known as the maiden goddess named Diana... Yeah, right!

That was then. This is the 90's, people. So just kick back and relax, and let me bring you up to date.

Sure, once upon a time I did live up on Mt. Olympus and blah blah blah, but now I live with my brother, Apollo. We share a suite with all the other gods and goddesses in a beautiful ice palace located under the freezing tundra of Antarctica. While this may sound dull to some of you, it really is quite spectacular. We watch over our realms through a beautiful magic ice ball that Vulcan designed. It stands in the main hall and measures twenty feet in diameter.

Anyway, I know you've all heard about the way I used to dress. Sorry, but no thanks. Now I dress in the usual tee-shirts, jeans or minis. My blond hair is just as beautiful as it always was, only now I wear it long.

Life is so great. We party, eat, and do anything we want. Venus and Bacchus host some of the best parties around, and, of course, by Venus' request we always end up playing some kind of warm-fuzzy game—she can be so childish sometimes.

Apollo and I usually don't host parties, but on one rare occasion I did. My perfect party had only one minor flaw. We ran out of cheese, which, of course, is the favorite food of many of the gods and goddesses, including myself. Everybody was so disappointed until I came up with the most perfect solution. Jupiter, who, by the way, isn't nearly as powerful as he used to be, helped me move the guests, which included several immortals, out the door. Then we all piled into

Vulcan's newest R.V. and off we went. When we reached our destination, we stepped out, and there in front of us was the Land of Cheese, Wisconsin. We ate until we were all stuffed. Then we gathered up some ESCAPE TO WISCONSIN bumper stickers and climbed back into the R.V.

I still have never been married, but I figure that I have plenty of time to wait. I mean, when one is immortal, one has nothing but time on her hands. Right?

Now don't get me wrong. It's not that I have time to be bored or anything. I have an endorsement contract with Cover Girl (Venus already had Maybelline and Revlon), and I have been designated official Poster Goddess by Animal Rights Activists. I'm very sensitive when it comes to animals. They are part of my realm, you know, and, of course, when you endorse a product or serve as a Poster Goddess, you get all sorts of perks and freebies. If I didn't use my Cover Girl freebies to keep myself looking perfect, both Apollo and Venus would be on my case. Apollo, who thinks he's the hottest, gets kind of embarrassed when I don't look my best. As the Animal Rights' Poster Goddess, I get free access to wild life preserves all over the world. These areas are so beautiful! I also get to talk to the animals anytime I wish. Of course, this also gives me an excuse to be near my forever-sleeping love, Endymion, who still rests peacefully in these patches of wilderness.

Well, I think that's enough out of me for a while. I'd better get back to the palace. They all get so worried when I'm late. Oh, by the way, if you ever want to, like, just chat, drop some e-mail on me at: Diana@Antarctica.org.

Of Battle's Fury

By Sean Ormond, Latin II student of Nancy Tigert,
Turpin High School, Cincinnati, Ohio

The sun came up over the crest of the mountain. Rays from the sun glistened on the metal-bearing warriors. The dew rose from the grass like a blanket slowly being lifted by the morning sun.

Men showed bravado, while thoughts flooded their minds. The older members reflected on home and on their loved ones. Younger soldiers felt their blood flowing like lava. Everybody's heart beat to the rhythm of the drums. Their walk was calm as if they didn't know what was to come.

Suddenly, awe! The barbaric enemy stood awaiting their arrival. The men's eyes looked ahead almost hypnotized. Soon, the drum beat the signal to attack.

As the men marched deliberately and orderly across the field, the enemy stampeded as if they couldn't wait to die. Soon, however, the passionate rebel yells turned into moans of despair as the discipline of the marching men forced them either to flee for their lives or die where they stood.

The drums faded. The dew returned—covering the blood-stained field and the fallen with its gentle blanket of mercy.

The Sun Also Rises
for Mid-Year Graduates

By Steven B. Anderson, Latin student of
Kathi Laurence, South Western High School,
Hanover, Pennsylvania

People many times look to nature to find parallels to their own lives for encouragement and understanding. Tonight we examine a sunrise and how it relates to our graduation.

Sol Oritur

Innocentiam fragillem pueritiae meae memoria teneo
Cum didicerim, ceciderim, et iterum didicerim.
Sed noctis obscuritas meam innocentiam fregit
Et meam doctrinam deformavit.
Quid est hic lucis radius?
Sol oritur, futura adest!
Obscuritas noctis reueniat iterum
Sed hunc lucis radium memoria semper tenebo

In this poem, I attempt to express this relationship both poetically and musically. The poem is divided into three parts: childhood, graduation, and adulthood. The first expresses the innocence of youth and the its eventual loss, accompanied by a period of confusion. The confusion of these times is broken by the quiet sunrise, or in our case, graduation. The experience signified by our diploma will help us throughout our futures, even when confusion returns. Like the rising of the sun and the memories of the sunrise, our experiences together will comfort us when darkness returns.

Scaevola

By Melissa Viliare, Latin II student of Sister Rita Small,
R.S.M., Merion Mercy Academy, Merion, Pennsylvania

Burning
torture.
Not the pain
of my hurt hand,
but the pain
in my heart.
I set out
to do a
thing of danger,
at the time
having thought
that I was about to do
a thing of valor.
I made a horrible mistake.
Sent to kill the king,
I murdered the wrong man.
Now I stand
strong
before the men.
Having given my hand
as a sign of my power,
I prevail and am set
free.

San Michele (Continued a Pagina Prima)

few minutes with a lot of other boats. Finally, our oarsman is making his way toward the opening. After leaning backwards into the bottom of the boat and being swished through the minuscule opening, we are inside the dark cave. Then follow the oh's and ah's as we see the luminescent blue of the water and put our hands into its sparkling crystals. The boatmen are singing Neapolitan folk songs like "O Sole Mio" (Oh My Sun). It is indeed the sun's reflection shining from outside up through the water inside the cave which makes the translucent cerulean blue. All too soon the boat is leaving the grotto, but on the way back to the Marina, I am scanning the cliffs looking at the road which literally hangs over the edge. In a couple of hours I will be on a bus going up that road to Anacapri. My eyes examine the cement piers that support it where there is no ledge on the cliff, and I hope that it is well anchored. I am not a brave and daring person. I even feared that I would fall into the Mediterranean and drown while climbing from the large boat onto the smaller boat to get into the Blue Grotto. But I have learned that to see the world, some risks must be taken.

Not only do I see the road going up to Anacapri, but I see some of the 777 Phoenician steps which in times past were the only access to Anacapri. These were the steps that Axel Munthe trod. I can see the white stucco of Munthe's Villa perched on the edge of the cliff. I can even discern his sphinx peering out over the water.

Soon we are standing on the crowded funicular railroad which winds through the orange groves up to the town of Capri. Across the plaza on the right, Michele and I buy round trip bus tickets to Anacapri, the other town on the island which measures four miles long and two miles wide. I say a tacit prayer for our safe arrival as we stand on the crowded bus winding its

way up that sinewy road. As I exit the bus, I see once again the stunning bougainvillea clinging to the wall of the building in front of us on the plaza. The contrast of the purple flowers with their green leaves against the stark white building is breathtaking. We turn to the left and walk past the lush flora of oleanders, pine, juniper, myrtle, and acanthus as we make our way down the road to the villa. I feel like I am in heaven with the bright blue sky, and the purple, pink, and white flowers of the bougainvillea and the oleander. The Mediterranean lies below the jagged gray limestone cliffs, transparent emerald green near the shore blending into light-blue where shallow, and dark opaque-blue where deep. It is spotted with boats both large and small leaving trails of white foam.

I have read Axel Munthe's *The Story of San Michele* and through it I feel that I know this man who was born in 1857 in Sweden. From his father he learned to be kind to the poor and to animals. He obtained his medical degree in Paris, the youngest M.D. ever certified in France. He worked for twelve years in Paris and five years in Rome. After he became interested in psychology, famous women from many countries came to be treated by him. In Rome he was located at the Spanish Steps in Keats' home. He hurried to Naples when he heard of the cholera outbreak, to Rome to fight malaria and diphtheria in Paris. He rushed to Messina in northeastern Sicily to pull people from the rubble after the earthquake—for which the Italian government awarded him a medal. A large share of the royalties from his books was used for bird sanctuaries in Sweden and on Capri. He died in 1949 having suffered with a disease of the eyes which forced him after 1910 to live in a dark tower and prevented him from enjoying the light of San Michele.

(Continued in Pagina Septima)

Vergil and the Christian World

By Ratna Vadlamudi, Latin IV student of
Dr. Elliott Egan,
Ben Franklin H. S., New Orleans, Louisiana

In his book *On Poetry and Poets*, Thomas Sterns Eliot discusses the effect Vergil has had on the Christian world. Eliot begins with a simple letter Vergil wrote to a friend, congratulating him on the birth of his son. Many scholars and important religious figures have, according to Eliot, misconstrued this letter to be a reference to the birth of Christ.

Eliot tries to point out that the few coincidental similarities between Vergil's writings and later occurrences in the Christian world are simply that—coincidences. Eliot adds that because Vergil lived and wrote between the two periods of the "end of the pre-Christian world and at the beginning of the Christian world," it does seem that he was in a position to "look both ways." Eliot, however, questions whether or not Vergil was reflecting this perspective in his writings.

For many years Eliot himself struggled over whether or not to accept generally held religious beliefs. This skepticism led him to write that if Vergil's fourth Eclogue had not been seen by certain religious figures as a prophecy, Vergil's standing with Christians would not have been nearly as great. Because of Vergil's "Messianic" allusions, Vergil was deemed an acceptable pagan author for Christians to read.

After comparing the merits of Vergil's *Aeneid* with Homer's *Iliad*, Eliot returns to the topic at hand and discusses the Christian significance of Vergil's words: *labor, pietas*, and *fatum*. Eliot points out how Vergil's *Georgics* glorified labor and promoted the rural life-style of many Christian monks. Eliot admits that he can see why Aeneas is the perfect Christian hero. Quite simply, he is *Plus Aeneas*, "a man with a mission; and the mission is everything." Aeneas also accepts predestination, or *fatum*.

Eliot concludes that not only is Vergil closer to Christianity than Homer was, but Vergil does seem uniquely closer than all of the other pagan Latin poets. Eliot notes, however, that what is missing from Vergil's Christian foreshadowings is *amor*.

In short, while Eliot respected Vergil the author, he had trouble with Vergil the prophet. For Eliot, Vergil was merely a great Augustan poet who happened to express the right things at the right time.

No Sugar and Spice Here

By Burgess Parker, Latin I student of Judy Hanna,
Central Middle School, Findlay, Ohio

Puer
Fortis, temerarius
Currit, ambulat, sedet
Ludere amat
Puer

Socestes' Boot

A modern myth by Lindsay Matson, Latin student of
L. Bennett, Cox High School, Virginia Beach, Virginia

In a time when the human race was first developing, there lived a warrior princess named Socestes. She was so strong she could kill a lion with her bare hands. She arrogantly ruled a band of warlike people who constantly fought against the neighboring Helvetians. The Helvetians, who were favored by Minerva, had decorated their chief's great home with a beautiful owl flag. One day, Socestes' ailing grandmother made her a beautiful pair of boots out of grey she-goat hides. The boots were so soft they made no sound when worn.

Since Socestes had always wanted the Helvetian owl flag, she decided to use her new boots to get it. When the moon was full, Socestes silently led the attack. After overpowering the guards, Socestes' troops looted and murdered. Socestes herself beheaded the Helvetian chief before seizing the owl flag in victory.

Angered, Minerva shouted from above. "You and your silent boots have caused the destruction of my people. I shall restore my Helvetians, and you and your people will perish. This land shall be given the shape of one of your boots to remind others to avoid such treachery."

Olim Parvus Eram

By Alex Tahk, Grade 11 student of Margaret Curran,
Orchard Park High School, Orchard Park, New York

Olim parvus eram,
Sed nunc magnus sum.
Olim stultus eram,
Sed nunc sollers sum.
Olim imparatus eram,
Sed nunc paratus sum
Vitae.

Word Mystery (Continued a Pagina Tertia)

Candle (noun): a solid, usually cylindrical mass of tallow, wax, or other fatty substance with an axially embedded wick that is burned to provide light.

From Middle English *candel*. From Latin *candela*, -ae (taper, candle). From Latin *candeo*, *candere* (to shine, to be brilliant).

Candidate (noun): a person who seeks or is nominated for an office, prize or honor.

From Latin *candidatus*, -i (a candidate for office). From Latin *candidatus*, -a, -um (clothed in white). From Latin *candidus*, -a, -um

(shining white, glittering white).

From Latin *candeo*, *candere* (to shine, to be brilliant).

The connection: Latin *candere* (to shine).

Explanation: A Roman seeking political office would advertise himself as such by wearing an exceptionally white toga. To achieve this whiteness, the office-seeker first had his toga bleached. Then the wool was rubbed with chalk until its bright white finish glistened in the sun. Such an outfit would certainly stand out in a forum crowd and draw all eyes to its wearer, the man who "shines" and gives off light like a candle. The *candidatus*.

Cupido Psycheque

By Eunice Chan, Latin II student of Judith Granese, Valley High School, Las Vegas, Nevada

Cupido amoris deus Romanus erat, sicut Eros erat deus Graecus. Cupidinis mater Venus erat, et pater Iuppiter. Cupido videtur esse infans crassus gerens arcum sagittasque. Quicumque his sagittas ("Spiculis Cupidinis") perforatus erit, adamabit primam puellam obviam ierit.

Psyche pulchra regis filia erat. Aliae puellae timebant Psyche pulchritudinem. Cupido tandem Psyche domum tuam portavit. Imperavit Psyche numquam eum spectare. Una nocte autem Psyche spectavit Cupidinem dormientem. Cupido iratus Psyche domo sua expulsi. Venus, Psyche socrus, Psyche in carcerem coniecit. Ut poenas daret necesse erat Psyche conficere varios labores. Exempli gratia, Venus Psyche imperavit ut reporaret aquam e flumine Styge. Postquam Psyche varios labores confecit, Cupido Psyche vidit et iterum eam amavit. Cupido petivit a Iove ut Psyche immortalis fieret. Tunc eam in matrimonium iterum duxit. Beati erant in aeternum.

Metamorphosis (Continued a Pagina Prima)

This was to be Michelangelo's final architectural creation; for on a sleety February afternoon in 1564, just a few months shy of his ninetieth birthday, he succumbed to a raging fever and the inexorable toll of old age. The church within the baths, St. Mary of the Angels, was opened and dedicated two years later. Diocletian's *Tepidarium* was at last adapted to its new sacred office. The church quickly proved to be among the most renowned of the Eternal City's houses of worship.

Pope Clement XI, in 1701, added an unusual touch to things. He asked the help of Francesco Bianchini, the famous mathematician and astronomer, in fixing the date of the celebration of Easter, which sometimes had been erroneously calculated. To dramatize this, Bianchini traced a meridian line in the right transept of the church, latitude 15 degrees, indicated in inlaid marble. Each Easter day since, precisely at noon, the sun—coming through an opening in the right side of the transept wall—has cast a shaft of light precisely on this spot.

Under Benedict XIV in 1749, Vanvitelli made some alterations to Michelangelo's work. He quickly reversed these, however, when a great public cry went up over his presumptuousness in second-guessing the master.

Entrance today is gained through a non-descript opening in the craggy pink-brick walls that face the *Piazza della Repubblica*. One passes through a circular vestibule which features a statue of Saint Bruno, founder of the Carthusian Order. So life-like is that carving by the great Frenchman Jean Antoine Houdon that Clement XIV used to say of it: "This statue would speak, if speaking were not forbidden." (The Carthusian monks took vows of silence.)

One step beyond the vestibule there comes into view

(Continued in Pagina Sexta)

Learning Games For The Latin Classroom

Dominare

"Marcus Verrius Flaccus, renowned for his methods of teaching, used to make his students compete against one another in contests in order to stimulate their minds and encourage them to study." (Suetonius, *De Magistro*, 17.)

This is a learning game similar to *Dominos* when played by two pairs of partners.

The main difference is that the dominoes (technically called "bones") contain Latin verb forms instead of dots (technically called "pips").

A set of *Dominos* contains twenty-eight bones. Two different sets with Latin verb forms have been created below: One with Active Verb Forms of the Present System, and one with Passive Verb Forms of the Present System.

In this game the following pip, or point, values are attached to the verb forms on the bones:

Any tense Infinitive =	0 points
Any tense 1st Person Singular =	1 point
Any tense 2nd Person Singular =	2 points

Domino Set Using

Present System Active Verb Forms

PORTANT	HABENT	CAPIEBATIS	AUDIT
MITTUNT	CAPITIS	PORTABATIS	HABER
AUDUNT	PORTANTUR	MITTITIS	CAPIO
HABEBANT	MITTIT	AUDIBATIS	PORTARE
CAPUNT	AUDIS	HABEMUS	MITTERAMUS
PORTABANT	HABEO	CAPIMUS	AUDIBAT
MITTERANT	CAPERE	PORTABAMUS	HABERAS
AUDITE	PORTATIS	MITTEMUS	CAPIAM
HABETIS	MITTIMUS	AUDIMUS	PORTANSISSE
HABET	MITTIT	HABERIS	MITTO
CAPIT	AUDIERAS	CAPIS	AUDIRE
PORTAT	HABEBAM	PORTO	HABEO
MITTERAT	CEPISSE	MITTERAM	CAPTURUM ESSE
AUDIER	PORTAS	AUDISSE	PORTATURUM ESSE

Playing the Game:

- I. Have the students arrange their desks so that four players surround a common playing surface.
- II. Students seated facing each other will be partners.
- III. Provide each group with a score pad.
- IV. Give each group either an Active or Passive set of dominoes. (If several games are played, students could switch off using Active and Passive sets to play.)
- V. Have the students turn all their dominoes face down before them in a cluster called a "Graveyard."
- VI. To begin playing, each student draws one domino to see who will go first. The domino containing the highest value verb form or the domino containing the highest value pair of verb forms wins. (e.g. Two second person

Any tense 3rd Person Singular =	3 points
Any tense 1st Person Plural =	4 points
Any tense 2nd Person Plural =	5 points
Any tense 3rd Person Plural =	6 points

Before Playing:

Enlarge the sets of *Dominos* provided below to 200%, and then photocopy them onto index card stock.

Before cutting the *Dominos* out, glue a different colored piece of construction paper on the back side of each piece of photocopied card stock so it will be easy to distinguish the different sets of *Dominos*.

One set of each will allow eight students to play at once, two sets of each will provide for sixteen students, three sets of each will provide for twenty-four students, four sets of each will provide for thirty-two students, etc.

Domino Set Using

Present System Passive Verb Forms

AUDIUNTUR	CAPUNTUR	HABERAMINI	PORTATUR
MITTUNTUR	HABEMINI	AUDIBAMINI	CAPERIS
PORTANTUR	AUDIMUR	MITTIMINI	HABEOR
CAPEBANTUR	MITTENTUR	PORTABAMINI	AUDIRI
HABENTUR	PORTATIS	CAPIMUR	MITTERAMUR
AUDIBANTUR	CAPIO	HABEMUR	PORTABATUR
MITTERANTUR	HABERI	AUDIBAMUR	CAPERARIS
PORTAMINI	AUDIMINI	MITTEMUR	HABERAR
CAPIMINI	MITTIMUR	PORTAMUR	AUDITUM ESSE
CAPITUR	MITTENTUR	CAPERIS	MITTOR
HABETUR	PORTABARIS	HABERIS	PORTARI
AUDITUR	CAPERAR	AUDIRI	CAPLAR
MITTERATUR	HABITUM ESSE	MITTERAR	HABITURUM ESSE
PORTABERIS	AUDIRI	PORTATUM ESSE	AUDITUM IRI

singulars—usually worth only two points each—would beat a 3rd person plural usually worth six points.)

- VII. The drawn dominoes are returned to the Graveyard which is then reshuffled.
- VIII. Each player draws seven dominoes each.
- IX. The winner of the draw plays first, generally playing his most highly valued domino, since at the end each player loses according to the value of the dominoes left in his/her hand.

If a double is played, the same player may play a second domino off the first, matching one of the values on the first domino, e.g. if two 3rd person singulars are played, another domino which contains any third person singular may be played by placing the end of the domino

(Continued in Pagina Decima)



Submitted by Savina Ross and Brandi Oman, Latin I students of Judy Hanna, Central Middle School, Findlay, Ohio

Carotae Frictae (Fried Carrots)

Res Commiscendae

- 6 large carrots
- 3 Tbs. olive oil
- 1 cup white wine
- 2 Tbs. honey



Frying the carrot strips

Modus Parandi

Clean the carrots and then slice into long, thin strips. Heat a frying pan to medium heat and then add the olive oil. When the oil is hot, begin frying the carrot strips—each batch will take about 5 to 7 minutes to fry. When all have been fried, put them all back into the frying pan. Turn the heat to high and add the wine. Cook until the wine cooks off and the carrot strips are soft. Remove the carrot strips from the frying pan and place on a paper towel to drain. Then arrange the drained carrot strips in a serving platter and drizzle the honey over them.



Savina and Brandi toast each other on a job well done

"This is an easy recipe to make. It's low in fat and calories and great tasting."



Even Shelby, the dog, liked it.

Mail photo essays of authentic Roman recipes being prepared for: Ancient Greek & Roman Recipes, Pompeiana, Inc., 6026 Indianola Ave., Indianapolis, IN 46220-2014

Do You Want To Play a Game?

Part V

Mola

(Or, More Correctly, "Mora"?)

A series on private games enjoyed by the Romans for personal exercise or fun.



Achilles and Ajax at play, perhaps at the game of Mola/Mora.

Attic amphora by Exekias. Vatican Museum Collection.

Although this game is usually called *Mola*, the Latin word for a grain mill, it can also be suggested that its ancient name may have been *Mora* instead.

Most authors who write about this game, refer to similar games played in Germany, where it is called "Mühle," in Iceland, where it is called "Mylla," in Poland, where it is called "Siegen Wulf Myll," in England, where it is sometimes called "The Mill," and in France, where it is sometimes called "Jeu de Moulin." Because of these derivative names for the game, the assumption seems to have been made that all they came from the Latin word *Mola*.

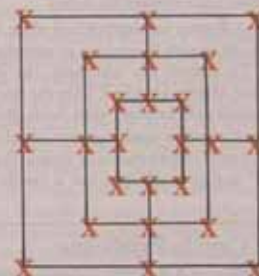
As the game is explained below, however, it quickly becomes obvious that it has very little to do with a *Mola*, or Mill, either in the formations used or in the actions suggested.

Since the game is also called "Nine Men's Morris," "Morelles" and "Merry Peg" in England and is sometimes referred to in France as "Marelle," (a French word which can also mean "Hopsotch"), it seems that there is just as much linguistic evidence to suggest that the name was derived from the ancient word *Mora* or *Mora*, a derivation which makes much more sense in terms of the game, both in its formations, and its actions.

If the game is properly called *Mora*, the name could have derived either from the Greek word *Mora* which was one of the six principal divisions of the Spartan army—something that has direct relevance to the formations used in the game—or from the Latin word *Mora* which, in addition to meaning "delay," can also mean "obstruction," "blockage" or "hindrance," actions which are integral to the game.

Since it is not uncommon for foreigners to "miss-hear" strange words when they are learning something new, to a non-Latin or Greek ear *Mora* could easily have sounded like *Mola*.

It is the suggestion of this article that this is exactly what happened.



Playing lines for Mola/Mora

Playing lines were drawn in the dirt, on pavement or on a permanent playing board.

Each player had nine game pieces which would be distinguishable from his/her opponent's pieces in shape, color or material.

Once the players determined who would go first, they took turns placing their pieces on the playing surface where lines intersected or where corners were formed (cf. red X's on the diagram above).

Since one of the goals of the game is to create a row of three pieces on a line, each player's strategy during this stage of the game is to "block" (cf. L. *Mora*) or prevent his/her opponent from creating such a row.

After all eighteen pieces have been placed on the playing surface, players take turns moving their pieces to adjacent intersections or corners.

Each time a player creates a line of three pieces (cf. Gk. *Mora*), s/he gets to claim any of his/her opponent's pieces from anywhere on the playing surface except where the piece is already a part of his/her opponent's own line-of-three.

A player can break his/her own line-of-three by choosing to move one of the pieces to a new location, and then, as a subsequent move, return that piece to its original place and thereby claim another of his/her opponent's pieces.

A player loses when s/he has only two pieces left in the game or has been completely "blocked" (cf. L. *Mora*) from making any additional moves.

Metamorphosis (Continued a Pagina Quinta)

the splendor of Michelangelo's touch—his high altar punctuating a scene of great space and light. The lofty walls are bedecked by paintings which once graced St. Peter's Basilica. (They were replaced by more enduring replicas in mosaic.) There are Domenichino's Martyrdom of St. Sebastian, and Maratta's Baptism of Jesus. There are also Perugino's Glory of the Angels and Batoni's Fall of Simon Magus, among others.

In the apse, Pius IV reposes in a tomb designed by Michelangelo. To the left of the apse, in a small chapel, lie the remains of the Martyrs Prosper, Felix, Aurelia, and Eulalia.

After his controversial work on the church, Vanvitelli fashioned a cloister and monastery where a chapter of Carthusians lived in strict silence and seclusion until 1884. Upon their departure, their quarters were transformed into a branch of the National Museum, now known as the *Museo delle Terme*. This continues to provide an ideal setting for an extensive collection of Roman antiquities—countless tombstones and sarcophagi (with enough Latin to keep even the most ambitious translator busy for a lifetime), sculptures, mosaics, urns, and a variety of other artifacts.

In his worst nightmare, Diocletian, who massacred Christians, could never have envisioned all this taking place in his proud baths. Here today, where sixteen centuries ago Romans with gout worked out their kinks, Christians genuflect in reverence. Today the only water to be found in the *Thermae Diocletianae* is the holy water in small marble basins at the entrance to the *Ecclesia Sanctae Mariae et Sanctorum Angelorum*.



Interior of Santa Maria degli Angeli

San Michele (Continued a Pagina Quarta)

Michele and I arrive at the villa. While I am reading about Munthe in various manuscripts displayed on the wall, I am shocked to find out that he was married. Nowhere in the *Story of San Michele* did he mention a wife. Was she not that important to him? He went into much detail about his female patients and all his friends in Anacapri. How could he not discuss his wife?

We proceed to find the artifacts whose descriptions and placement in the house I have gleaned from Munthe's book. In his study we locate the marble head of Medusa over his writing table and the mosaic floor he reconstructed from Roman tesserae that he found on his property. I take pictures from both entrances of the room. In the formal living room we discover the Venetian Rococo style furniture and a mosaic floor of the Tuscan school of A.D. 600. I photograph his bedroom with a large marble column standing in the center of it. Munthe was proud that no architect had ever been hired for his villa. It was built from his sketch on the wall and "all'occhio." If something did not look right "to the eye," he and his laborers from Anacapri would tear it down and try again. He had begun work on the house at the age of thirty during the summers while he was practicing medicine in Rome during the winters.

As we step outside, a republican period well in the atrium catches our eye. It is decorated with bucrania. Munthe brought it here from the cloistered convent in Naples where, exhausted from fighting cholera, he had kissed a beautiful nun in the sight of the Mother Abbess. Behind it, under two archways joined by a fluted Corinthian column, are bronze busts of Augustus and Livia. I point out to Michele the little chunks of Roman ruins that are plastered right into the



Cliff-hanging road near the Villa

walls.

As amazing as the interior of the villa is, the outside is even more so. Munthe used to say, "The soul needs more space than the body." Therefore, he began working on the gardens when he purchased the property at the age of twenty-five. Axel Munthe was eighteen when he first climbed the 777 Phoenician steps to Anacapri. At the top of the steps he found Mastro Vincenzo trying to increase the size of his garden. Vincenzo was cursing the "Roba di Timberio" as he threw pieces of marble over the wall into the sea. All this "stuff of Timberius" was certainly a nuisance for him. Munthe decided that he was going to buy this land from old Vincenzo and join the house to the chapel "with garlands of vines and avenues of cypresses and columns supporting white loggias, peopled with marble statues of gods and bronzes of emperors." And that is what Michele and I were now viewing. Mastro Nicola and his three sons had helped Munthe dig the foundations for the huge arches of the loggias. His six daughters had carried the earth away in buckets. Mastro Nicola did not know how to read or write, but he knew how to build an arch. He had been taught by his father who was taught by his father, and so it went probably all the way back to Roman times. Three feet down they came to Roman walls of red in opus reticulatum, like the one which Mastro Vincenzo had discovered with people dancing with flowers and grapes, and a mosaic floor. Munthe even went into the sea to rescue some of the columns and other marbles that Vincenzo had thrown there over the years. Augustus had built a villa here, and it was here also that Timberius had built one of his twelve villas on Capri.

As we walk on a floor of opus sectile, the same marble pieces that were under the feet of Augustus and Timberius almost two thousand years ago, we come to the Loggia dei Scultori with its bronze statue of Diana, placed there by Munthe beyond a palm tree and vines, in the center of a huge arch looking out toward

Cara Matriona,

Let me start by saying that I love and respect my pater. It's just that I have a serious problem with being treated just like the *servi* in our familia.

It has been two years since I took the *toga libera* and a year since I finished my formal schooling and started working in my pater's *taberna* full time. I get along fine with my pater, and he is an excellent craftsman who is very patient when he teaches me something new.

The problem is my *pecunia*, or, as he insists on referring to it, my *peculium*.

Although I supposedly earn a regular salary for my work, I never see any of the money. He keeps it all for me. Last *Saturnalia* my *avus*, *avunculus* and *patruus* all gave me money as gifts, and on *Kalendae Ianuariae* I received a large number of *bifrontes* from *amici*, *cognati* and my pater's *clientes*. As soon as our guests left, however, my pater always told me to give him all the coins I had received so he could lock them in his *arca*. He says that all this *pecunia* is mine, but that he needs to control how it is managed. If I want to buy something, I have to beg to have some of my own money and justify every expenditure.

Matriona, this is the way he treats the *servi* in our familia, and I don't think that it is how I should be treated. As I have already mentioned, he even refers to my money as my *peculium* which is what we call the tips and gifts that he gives to our *servi*. Of course, he hangs on to their *pecunia* also and doles it out to them only when he is convinced that they are not wasting it.

I can understand why he has to control the money of our *servi* since they don't have sense enough not to waste it, but I am his *filius*, and I am old enough to vote. Why shouldn't I have control of my own *pecunia*?

Filius Conturbatus
Capreis

Care Conturbate,

I am glad to hear you express your love and respect for your pater, and I am also glad that you appreciate all that he can teach you.

the islands of Ischia and Procida. There, too, is a copy of the bronze Resting Hermes from Herculaneum which the city of Naples gave to him in thanks for the help given during the epidemic of cholera of 1884. Statues of the emperors are positioned between the arches. An interior passage has white walls decorated with panels of mosaic leaves. Vines overhead provide some shade. Beyond is the pergola with the one hundred columns and wisteria overhead. At the end of the colonnade is a rotunda with a view of the Gulf of Naples and the peninsula of Sorrento.

The Boulevard of the Cypresses, adorned with trees which Munthe had brought here from the Villa d'Este in Tivoli and planted at night during the full moon, leads to the chapel where I stand in awe looking at the walls from Augustus' villa with the nymphs and bacchantes and listening to the beautiful classical



Reassembled Roman mosaic floor

music. We sit for a few minutes in the serenity of the small cloister with its twisted columns and white-washed walls. Finally, walking among the cypresses, we come to the fountain of the dancing Faun, a rural deity associated with Pan. It is a copy of a work by Verrocchio. The original is kept in the courtyard of the Palazzo Vecchio in Florence. On the left is the head of Odysseus. After all, this was the island of the Sirens.

As I walk through the many levels of the terraced gardens, I marvel at the beautiful flowers, listen to the melodic singing of the birds, gaze at the azure sky beyond the verdant trees, and watch the colorful butterflies flitting about. There seems to be no end to the garden, to a small exhibit building we view hundreds of specimens of butterflies and even the blue lizards which live on the Paragioni, the famous rocks



I'm sorry that you perceive your pater's concern for you as unfair repression. You are still young, however, and although you may have your *toga libera*, you are still a long way from being the *pater familias* of your own household.

Your pater is not trying to embarrass you by treating you no differently than he does the *servi* of your familia when it comes to managing your *pecunia*. He is simply performing his legal responsibility and doing what every *pater familias* is expected to do.

In case no one has ever explained this to you, the *pater familias* is the lawful owner of all the earnings of all the members of his familia, whether they are free members or *servi*, *servae*, *vernae* or *vilici*. Because of this legality, any money given to a slave, or to free members of the household, remains under his control, and, as such, is properly called *peculium*. As *pater familias* your pater has the right to revoke the gift of any such funds to you, or his slaves, and to control how such money is spent.

The wise management of *pecunia*, and *peculia*, is a big responsibility, and one that you should be glad your pater is handling for you.

As you learn your craft from your pater in his *taberna*, also carefully observe his wise management of the family's assets. Some day you will have to perform the same duty for your own familia.

off the coast on the other side of the island.

Before leaving, we return to the chapel where on the parapet at the end of the loggia sits the granite sphinx which once belonged to the Emperor Nero. Munthe found it on the mainland, and it almost cost him his life.

This episode can be read in *The Story of San Michele* which has been translated into more than thirty languages and has sold millions of copies in the forty years since it was first published. Leaning over, I look down one last time at the glistening blue sea and snap a photo at the very moment a bus is on that man-made ledge of the road. The bus trip back down to Capri requires two prayers – a second for the brakes.

I know that my Michele has enjoyed this afternoon exploring this villa which bears her name. On my next trip to Italy I will bring my granddaughter Amanda to the Isle of Capri. I know, as her name indicates, that I will love showing her the villa and telling her about Munthe's biggest tortoise named Amanda who had laid seven eggs in the garden – eggs which were then eaten by Munthe's troublesome monkey, Billy.



Bust of Livia behind an ancient column

Phoebe (Continued a Pagina Secunda)

"So why are you looking so great. You know, I've noticed that every time you go to that Hotline office, you come back all happy and dreamy. I'm beginning to wonder if that's where you're really going."

Phoebe didn't know how to react to this because, unlike her roommates, she wasn't very good at lying. She ended up telling everything.

"Well, you had better find out who he is fast, because

(Continued in Pagina Decima)



TOP TEN MOVIES OF 1996-1997
Submitted by Marcus Stock and Telemachus Drabowsky, Latin students of Mrs. Davidson, Anderson H.S., Cincinnati, Ohio

- I. LIBERTATIS DIES
- II. DANTAE APEX
- III. SAXUM ILLUD
- IV. MENDAX, MENDAX
- V. VECORS PROFESSOR
- VI. RES MIRANDA
- VII. PARTES PRIVATAE
- VIII. FERA SILVA AD SILVAM FERAM
- IX. FRAGOR
- X. ULULATUS

Lingua Vulgaris

Submitted by the Latin 3/4 class of Pauline Demetri, Cambridge Rindge and Latin School, Cambridge, Mass.

Match each English slang expression with its literal Latin translation from Column A and its actual meaning expressed in Latin from Column B.

	Literal Latin Trans.	Actual Meaning in Latin
1. on dead dogs	_____	_____
2. the bomb	_____	_____
3. to front	_____	_____
4. ill	_____	_____
5. to drop a dime	_____	_____
6. good look	_____	_____
7. to bounce	_____	_____
8. hot	_____	_____
9. mad	_____	_____
10. front	_____	_____
11. "phat," free	_____	_____
12. on dogs	_____	_____
13. throwing "G"	_____	_____

Column A

- A. "phinguis," liber
- B. insanus
- C. ille pyrobolus
- D. calidum
- E. aeger
- F. frons
- G. omittere decem asses
- H. in canibus
- I. bonus aspectus
- J. in canibus mortuis
- K. iaciens "G"
- L. aspectare
- M. resilire

Column B

- a. gratias pro cura
- b. simulacrum falsum
- c. indicare
- d. fingere simulacrum falsum
- e. re vera
- f. optimum
- g. maxime
- h. verbum quod aut bonum aut malum describit
- i. durum, severum
- j. re verissima
- k. exire
- l. bonus
- m. blandiens

Will You Look Where I Was Looking?

Submitted by Stacie Paternostro, Latin student of Ann-Marie Fine, Archbishop Blenk H.S., Gretna, Louisiana

In the word search below, circle the twelve Imperfect and Future Tense markers with personal endings attached. (e.g. -bam, -bo, etc.)

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

Quis Hoc Scripsit?

Submitted by Matt Lunn, Latin student of Kelly Kusch, Covington Latin School, Covington, Kentucky

Match the author and source with each Latin quotation below. (Sources can be discovered by checking key words in an Oxford Latin Dictionary as well as by consulting collections of famous Latin sayings or the actual sources cited below.)

1. _____ Malum est consilium quod mutari non potest.
 2. _____ Homines id quod volunt credunt.
 3. _____ Adversus incendia excubias nocturnas vigilesque commentus est.
 4. _____ Trahimur omnes studio laudis.
 5. _____ Laudatur ab his, culpatur ab illis.
 6. _____ Avarus animus nullo satiatur lucro.
 7. _____ Alea lacta est.
 8. _____ Exegi monumentum aere perennius.
 9. _____ Fama, malum qua non aliud velocius ullum.
 10. _____ Mea mihi conscientia plaris est quam omnium sermo.
- A. Cicero, Letters to Atticus, XII.28.2
 - B. Cicero, Pro Archia Poeta, XXVI
 - C. Fabulae Palliatiae, 81
 - D. Horace, Odes, III.30.1
 - E. Julius Caesar (quoted in Suetonius, Vitae Duodecim Caesarum, Julius.)
 - F. Publilius Syrus, Mimi Sententiae, 55
 - G. Publilius Syrus, Mimi Sententiae, 403
 - H. Suetonius, Vitae Duodecim Caesarum, Augustus, 30.
 - I. Vergil, Aeneid, IV.174

Clari Romani

By Adam Livingston and Joe Jones, Latin students of Mrs. Davidson, Anderson H.S., Cincinnati, Ohio

1. _____ Cincinnatus
 2. _____ Julius Caesar
 3. _____ Cicero
 4. _____ Brutus
 5. _____ Augustus
 6. _____ Nero
 7. _____ Suetonius
 8. _____ Gaius Marius
 9. _____ Jugurtha
 10. _____ Marcus Aurelius
- A. Scripsit XII Caesares
 - B. Novus Homo
 - C. Roma ardente, fidibus canebat
 - D. Rex Numidiae a Romanis victus
 - E. Primus Imperator
 - F. Imperator philosophus
 - G. Dictator legitimus
 - H. Galliam vicit
 - I. Jugurtham, et Teutones vicit
 - J. Caesarem perforavit

_____ = Upper Level _____ = Beginning Level



Submitted by Caia Workman and Poppaea Kozimer, Latin students of Mrs. Davidson, Anderson H.S., Cincinnati, Ohio

- I. OHE IOE, Iacobus Hendrix
- II. IOCULATOR, Stephani Pistoris Caterva Musica
- III. CORDIS MEI PARVA PARS, Ianis Ioplin
- IV. REGIS FILIUS CASPIANUS, Piscis
- V. DIC VALE, Davidi Matthaei Caterva Musica
- VI. DULCIS DOMUS ALABAMA, Linardus Skinardus
- VII. SACCHARON MAGNOLIA, Mortui Grati
- VIII. MITIS AFFECTIO, Robertulus Marici
- IX. DE STEPHANO, Caeruleorum Viator
- X. PROCELLA, Robertulus Dilanus

Scrambling to Get Cleaned Up for Weddings and Parties

Based on a game submitted by Caia Ritchie, Latin V student of Nancy Tiger, Anderson H.S., Cincinnati, Ohio

Unscramble each Latin term and match the correct definition with it.

1. _____ NEBALA:
2. _____ DEAMOYTURIP:
3. _____ MILNE:
4. _____ RIGSMTAE:
5. _____ IDBEINB:
6. _____ SOMISOCITA:
7. _____ SUCEN:
8. _____ ATEPRASLA:
9. _____ NEAC:
10. _____ SIRUMTA:
11. _____ EHATMRE:
12. _____ OTECIPMO:
13. _____ NSHYSETSI:
14. _____ GSIRSLEIT:
15. _____ IMURLCITNI:

- A. Master of Ceremonies
- B. Dinner
- C. Nuts
- D. Small Baths
- E. Large Baths
- F. Changing room
- G. Exercise area
- H. Husband
- I. Body Scrapers
- J. Bridal veil
- K. Threshold
- L. A drinking party
- M. A dining room
- N. Special party outfit for a man
- O. Form of marriage which imitates the purchase of the bride





L-I-T-E-R-A-L-L-Y S-P-E-A-K-I-N-G

59.

Based on a game submitted by Jonathan Rose, Latin II student of Nancy Tigert, Turpin H.S., Cincinnati, Ohio

If the answer you choose for each clue is correct, its letters will fit exactly on the lines provided.

1. Greek ruler of the Underworld

8 5

2. River to be crossed to enter the Underworld

24

3. To cross, carry a coin under your:

2 9

4. Greek ruler of the gods

17 16

5. Greek god of the sea

1 19 6 15

6. Greek goddess of wisdom

23

7. Common name of Flavian Amphitheater

11 3

8. Roman writing utensil

22 30

9. Rome's main chariot race track

7 21

10 12

10. World-wide peace engineered by Rome

4 26

11. Dictator stabbed by Senators

28 25

27

12. Augustus' Latin cognomen

13

13. Leader of slave revolt in Capua

18

14. Wealthiest member of First Triumvirate

29 31

15. Movie which featured chariot racing

14 20

Secret Message:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

22 23 24 25 26 27 28 29 30 31

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A Cryptic Crossword

60.

Submitted by the Latin I class of Ray Collings, Applewild School, Fitchburg, Mass.

The answers are in Latin, but the clues are cryptic. In other words the "real" clues are concealed in the English; you must decide what you are looking for before reaching the correct answer.

E.g., AMICO answers the clue, "Twisted macaroni ran away from a friend." Reason: Take "r," "a" and "n" from "macaroni." Twist "m-a-c-o-i." around and spell the Latin word AMICO ("for a friend").

ACROSS

2. Sounds like you are added to vocative gods for a long time.
4. A good man is as hard to find as a holiday raise.
5. Give a leg to a mixed up patriot who has lost his port.
6. Where an irregular bus goes with a goddess.
7. A Latin farmer without a soft drink shows what he is desirous of.
10. Shake a soft drink and endless grain into a farm worker.
13. Looks like this Englishman would do badly in Latin puzzles.
14. What a slave might do vocatively.
15. A sleeveless winter jacket plus a pirate's beverage are your thing.
16. He is mine.
17. Bring it to us and it's yours—sounds like it anyway.

DOWN

1. Mix up mall and Edward initially to find a shopper.

3. Fire breaks out when Ian Norman Garfield initially is added in confusion.
4. It's war—but a messy date with the tail of Jello provides the case.
8. Move Mora around until you find the place where Latin was spoken.
9. Mr. Culupic is a danger when he's upset.
11. The Statue of Liberty without the tea and freely put into adverb form.
12. Where an irregular bus goes with a goddess.
13. A stingy man seems to help with the unhappy answer.



61.

- I. MONS FRIGIDUS, Carolus Frazier

- II. MEDIA NOX IN BONORUM ET MALORUM HORTO, Iohannes Berendt

- III. FELES ET MUS, Iacobus Patriciifilius

- IV. ALTERA URBS, NON MEA, Dominicus Dunne

- V. EPISTULA ILLA, Ricardus Paulus Evans

- VI. FELIX TU, Carolus Hiasen

- VII. PARS ATRA CAMELOTI, Seymour M. Hersh

- VIII. ABUNDANTIA SIMPLEX, Sarah Ban Animinach

- IX. MILITES CIVILES, Stephanus E. Ambrosius

- X. RERUM PARVARUM DEUS, Arundhati Regalia



In a Manner of Speaking

62.

Based on a game submitted by Paul Hookstra, Latin II student of Darrell Hulsken, Covenant Christian H.S., Grand Rapids, Michigan.

Match each definition with a Figure of Speech or Literary Device.

- | | |
|-----------------|---------------------|
| 1. Alliteration | 14. Litotes |
| 2. Anaphora | 15. Metaphor |
| 3. Anticlimax | 16. Metonymy |
| 4. Apostrophe | 17. Onomatopoeia |
| 5. Archaism | 18. Oxymoron |
| 6. Asyndeton | 19. Personification |
| 7. Chiasmus | 20. Polysyndeton |
| 8. Climax | 21. Preterition |
| 9. Euphemism | 22. Simile |
| 10. Grecism | 23. Synchysis |
| 11. Hendiadys | 24. Synecdoche |
| 12. Hyperbole | 25. Tmesis |
| 13. Irony | 26. Zeugma |

- A. Direct comparison (no LIKE or AS)
- B. Different meanings used with different words
- C. Mentioning something by pretending not to
- D. Gross exaggeration
- E. Absence of needed conjunctions
- F. Use of Greek spellings or expressions
- G. Giving living traits to inanimate objects
- H. Same consonant sound on two or more words
- I. Addressing an inanimate object or concept
- J. An ABAB pattern
- K. Things turn out opposite of logical expectations
- L. Ideas expressed with increasing emphasis
- M. An ABBA pattern
- N. Dividing a word not ordinarily divided
- O. Old words or spelling used for nostalgia
- P. Repetition of the same word
- Q. When a part implies the whole
- R. Use of negatives to imply a positive
- S. Use of polite terms for offensive ideas
- T. Use of a word that sounds like its meaning
- U. A comparison using LIKE or AS
- V. Ideas expressed with decreasing emphasis
- W. Juxtaposing words with opposite meanings
- X. Use of too many conjunctions
- Y. Use of two words to express a single idea
- Z. Symbolic use of one word to suggest another

Phoebe and James (Continued a Pagina Septima)

for all you know he is some kind of monster, or he could be married. You should use the tracer on him the next time he calls the hotline." Veronica smiled fiendishly when she said the word "monster."

"Fine," said Phoebe. "I will. I've been wondering for a long time what he looks like."

The next time he called, Phoebe used the tracer and found out his whole name. When she got back to her dorm that night, she told her roommates. Unfortunately, she didn't realize that the name she reported belonged to the star of the football team—a guy every girl on campus was after.

As soon as they had the chance, Veronica and Melissa made a point of finding Phoebe's football star in the cafeteria. They told him that they knew that he had been talking to a person at the Suicide Hotline.

That night Phoebe, not knowing what her roommates had done, and still not realizing exactly who James was, went to the Hotline office as usual and waited for his call.

Hours passed. "He would never forget to call me. What if something is wrong!" Phoebe looked up his address in the campus directory.

When her shift was up, Phoebe walked over to his dorm, went up to his room and knocked. When it opened, she saw her James standing in the doorway. "Um, Hi. Is James here?" Phoebe's voice indicated that she couldn't believe that the hunk in the doorway was her secret caller.

"Oh, cut the act! I'll bet you're the Hotline girl, aren't you? Your little roommates told me that you've been telling everyone about my calls. So why did you come here? To rub in the fact that I trusted you?"

"NO! It isn't like that at all. I only told my roommates, and I didn't even mean to tell them. Anyway, it shouldn't really change anything. Anyone with any sense will realize that everyone has some insecurities."

"Right! Like, they won't make fun of their star football player calling a Suicide Hotline, will they?" James said

with a sarcastic grin.

"Football star? You never said that."

James stared at her and slowly realized that she really hadn't known. Could he finally have found someone who liked him for himself, not because he was a big jock on campus? He would have to forgive her. He also knew that he wanted this friendship to grow.

"Oh, come on in," he said. "What's your major?"

"Classical studies," Phoebe replied.

"Hey," James asked, showing a little of his old enthusiasm, "have you ever read *Paterno By The Book*?"

Phoebe smiled to herself and silently thanked her high school Latin teacher for what was about to become one of the greatest relationships of her life—despite the best efforts of her conniving roommates.

Learning Games For The Latin Classroom

Dominare (Continued a Pagina Quinta)

containing the matching form up against the form being matched.

It does not matter what tense the verb forms have, so long as they match in Person and Number.

To insure the learning value of the game, each player placing a match must identify aloud the verb forms being matched, e.g. "I'm matching this 1st Person Singular Present Tense with my 1st Person Singular Future Tense."

X. The student to the left of the first player goes next. This player must match the play of the prior student by placing the end of a domino with a verb form matching in Person and Number up against the verb form being matched while identifying aloud the verb forms being matched. The end or the side of the domino may be used for the match.

XI. If the second player had a double that matched the domino played first, the double domino is placed crosswise to the end of the domino containing the verb form being matched while the player identifies the verb forms aloud.

XII. If a player cannot match, s/he must draw from the Graveyard until a matching verb form is drawn or until only two dominoes are left in the Graveyard.

XIII. The final two dominoes must always be left in the Graveyard.

Play continues in this manner.

XIV. If a player cannot match the dominoes at either end of the line and no more dominoes may be drawn from the Graveyard, then that player passes and the next player takes his/her turn.

Ending a Round and Recording Points Earned:

XV. There are two different ways to end a round:

A) The round can end when one of the students has played all of his/her dominoes, and has proclaimed victory by calling out, "Domino!"

When this happens, the partner of the winning player adds up the value of the dominoes still held in his/her possession and subtracts this amount from the value of all the dominoes held by members of the opposing pair of players. The remainder of this amount is added to the score of the pair that won the round.

B) The round can end when no player can make any additional plays and no more dominoes can be drawn from the Graveyard.

At this point all players add up the value of the dominoes still held. The team with the lowest total of points still held wins the hand and subtracts its total from the total points held by the opposing team. The remainder is added to the score of the winning pair.

The game is over when one of the pairs earns a pre-established number of points, e.g. 50 or 100.

How Well Did You Read? 63.

- Which Roman philosophers did Ryan Culpepper use to discuss Epicureanism and Stoicism?
- Where can the original of Axel Munthe's copy of Verrocchio's "Pan" be seen?
- Who drew up the final plans to convert the *tepidarium* of Diocletian's baths into a church?
- When does a player lose in a game of *Mola*?
- Which two schools have articles in this issue that refer to Vergil's Fourth Eclogue?
- Apud quam universitatem machinali scientiae electricali studebat David Lupus?*
- After Hortensia's speech, how many wealthy women did the *Triumviri* require to pay taxes?
- What was the Latin term for a monetary gift or tip given to a slave?
- What volunteer position did Phoebe hold during her first year at college?
- When playing *Dominare*, how many dominoes must always be left in the Graveyard?

Ad Negotium Transigendum

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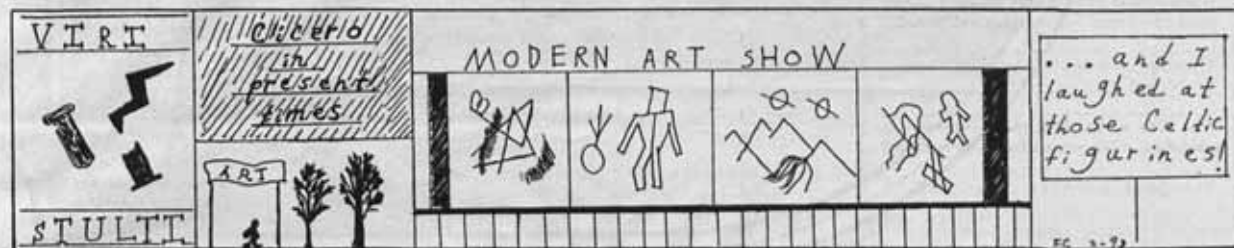
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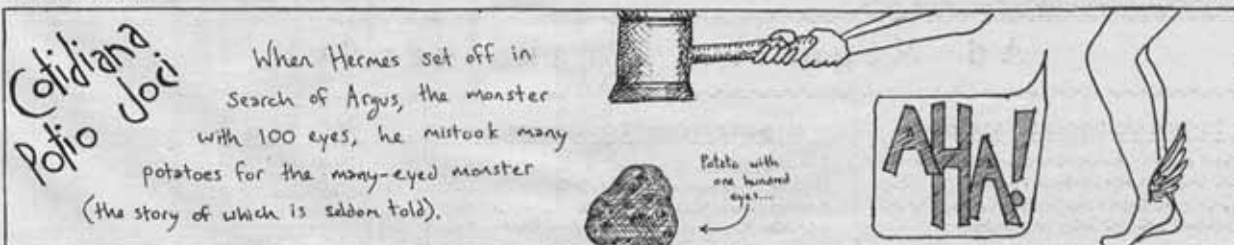
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Administrative Assistant to the Editor: Donna H. Wright

Production Assistants: William Gilmartin, Betty Whittaker

E-mail: BFBarcio@Pompeiiiana.com

The Pompeiiiana Newsletter

I.S.S. # 08925941

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

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6026 Indianola Ave.

Indianapolis, IN 46220-2014

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

What may be submitted

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

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

AUXILIA MAGISTRIS

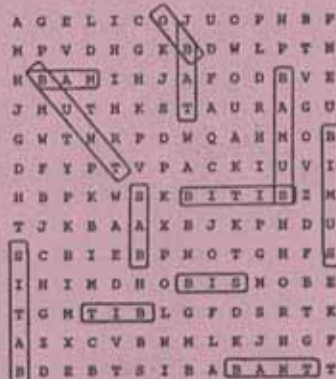
(These solutions are mailed with each Classroom Order sent in care of a teacher member. Copies are also sent to all Adult and Contributing members.)

52.

Picturae Moventes

- I. Independence Day
- II. Dante's Peak
- III. The Rock
- IV. Liar, Liar
- V. The Nutty Professor
- VI. Phenomenon
- VII. Private Parts
- VIII. Jungle to Jungle
- IX. Crash
- X. Scream

54.



59.

L-I-T-E-R-A-L-L-Y
S-P-E-A-K-I-N-G

1. HADES
2. STYX
3. TONGUE
4. ZEUS
5. POSEIDON
6. ATHENE
7. COLOSSEUM
8. STYLUS
9. CIRCUS MAXIMUS
10. PAX ROMANA
11. JULIUS CAESAR
12. OCTAVIANUS
13. SPARTACUS
14. CRASSUS
15. BEN HUR

Secret Message:
POMPEIIANA LIVES UP
OUR LATIN CLASS

62.

In a Manner
of Speaking

- | | |
|-------|-------|
| 1. H | 14. R |
| 2. P | 15. A |
| 3. V | 16. Z |
| 4. I | 17. T |
| 5. O | 18. W |
| 6. E | 19. G |
| 7. M | 20. X |
| 8. L | 21. C |
| 9. S | 22. U |
| 10. F | 23. J |
| 11. Y | 24. Q |
| 12. D | 25. N |
| 13. I | 26. B |

61.

Libri Optimi

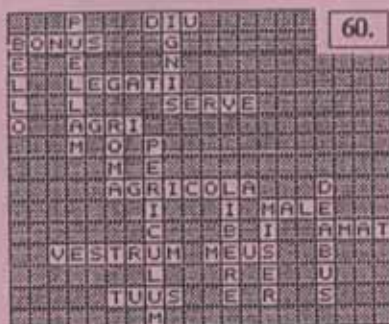
- I. GOLD MOUNTAIN, Charles Frazier
- II. MIDNIGHT IN THE GARDEN OF GOOD AND EVIL, John Berendt
- III. CAT AND MOUSE, James Patterson
- IV. ANOTHER CITY, NOT MY OWN, Dominick Dunne
- V. THE LETTER, Richard Paul Evans
- VI. LUCKY YOU, Carl Hiaasen
- VII. THE DARK SIDE OF CAMELOT, Seymour M. Hersh
- VIII. SIMPLE ABUNDANCE, Sarah Ban Breathnach
- IX. CITIZEN SOLDIERS, Stephen E. Ambrose
- X. THE GOD OF SMALL THINGS, Arundhati Roy

63.

How Well Did You Read?

1. Lucretius and Marcus Aurelius
2. In the courtyard of the Palazzo Vecchio in Florence
3. Michelangelo
4. When one player has only two pieces left or is completely blocked from making any additional moves
5. Ben Franklin H.S. in New Orleans, and the Alabama School of Mathematics and Science in Mobile
6. Apud Universitatem Purdueensem
7. 400
8. Peculium
9. She answered phones at the Suicide Hotline.
10. Two

60.



53.

Lingua
Vulgaris

1. J, j
2. C, c
3. L, l
4. E, e
5. G, g
6. I, i
7. M, m
8. D, d
9. B, b
10. F, f
11. A, a
12. H, h
13. K, k

55.

Quis Hoc
Scriptit?

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

58.

Weddings and Parties

1. D, BALNEA
2. F, APODYTERIUM
3. K, LIMEN
4. A, MAGISTER BIBENDI
5. L, COMISSATIO
6. C, NUCE
7. G, PALAESTRA
8. B, CENA
9. H, MARITUS
10. E, THERMAE
11. O, COEMPTIO
12. N, SYNTHESIS
13. I, STRIGILES
14. M, TRICLINIUM
15. J, FLAMMEUM

56.

Clari
Romani

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

57.

CARMINA OPTIMA

- I. HEY JOE, Jimi Hendrix
- II. THE JOKER, Steve Miller Band
- III. PIECE OF MY HEART, Janis Joplin
- IV. PRINCE CASPIAN, Phish
- V. SAY GOOD-BYE, Dave Matthews Band
- VI. SWEET HOME ALABAMA, Lynard Skynard
- VII. SUGAR MAGNOLIA, The Grateful Dead
- VIII. MELLO MOOD, Bob Marley
- IX. REGARDING STEVEN, Blues Traveler
- X. HURRICANE, Bob Dylan

Attention Adult Members and Teachers

If you have not yet made a donation to the Pompeiiana, Inc., Endowment Fund, won't you please do so as you begin the new year?

We, the staff, know that you and thousands of others throughout the world enjoy and appreciate the benefits of the Pompeiiana NEWSLETTER as well as the other programs (such as the annual Free Textbook Giveaway) that Pompeiiana conducts annually for the promotion of classical studies.

The time is fast approaching, however, when Pompeiiana, Inc., will either have a substantial Endowment Fund in place to enable its work to be continued beyond the tenure of its current Director, or it will have to consider abandoning its mission of the past twenty-four years.

Please don't wait until then to wish that something could have been done to continue Pompeiiana's unique contributions to the Promotion of Classical Studies at the Secondary School Level.

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

The following guidelines are suggested for contributions to the Pompeiiana, Inc. Endowment Fund:

\$25.00 – \$75.00 Student Supporters	\$100.00 Latin Class/club Supporters
\$200.00 – \$400.00 Adult Supporters	\$500.00 – \$900.00 Friends of the Classics
\$1,000.00 – \$4,000.00 Contributors	\$5,000.00 – \$10,000.00 Benefactors
\$20,000.00 – \$90,000.00 Patrons	\$100,000.00 + Angels

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Donations to its Endowment Fund should be considered tax deductible.

Name: _____ Address: _____
City: _____ State: _____ Zip: _____

WOLF IN SPACE

When astronaut David Wolf was a boy, his favorite book was called *How Things Work*. Today he is learning first-hand how things work – in space. Wolf became an astronaut in 1990, but recently he has joined the Russian space team on space station MIR to help them with their space walks. In June there had been an accident with a supply ship. Therefore it was necessary to repair the vehicle.

Wolf was born forty-one years ago in Indianapolis. As a boy, watched astronaut Ed White space walk, and ever since then he wanted to do the same thing. As a boy he built a small space vehicle near his own house to pretend to be an astronaut. He studied electrical engineering at Purdue University in Indiana. Later he became a physician. While in space, Wolf will perform several experiments concerning the effects of space on the human body.

Wolf's parents always knew that their son liked to do dangerous things. He was a daring youth, but, as an adult, Wolf seeks not just danger but precision and accuracy in his deeds. He likes riding motorcycles and flying acrobatically. He has journeyed by canoe to the rain forest near the Amazon and has also flown near

the Arctic Circle. Wolf has one sister but no brothers. He is not yet married. He has many friends, and many boys and girls send him e-mail to ask questions about life in space.

Wolf's space-walk will be in the early part of January. He will have to recover some measurement instruments which are now located outside the MIR vehicle. Wolf was chosen for this reason to replace astronaut Wendy Lawrence. She was not tall enough to fit the Russian space walk suits. If all goes well, Wolf's boyhood dream will come true.

Many people thought that an American astronaut should not be sent to MIR because of such great dangers. Wolf, on the contrary, is not afraid and was very happy when NASA decided to send him. Wolf can learn many things there from the Russians which will be very useful for future space stations. Wolf enjoys everything he does and sees while in space, but sometimes he misses the things of Earth very much. Wolf does have these words of advice for anyone who wishes to become an astronaut, "Whatever you try, pursue excellence!"