



Maya Angelou

Una ex celeberrimis mulieribus Africanis-Americanis hodie est Maya Angelou. Angelou nata est "Margarita Iohannides" Anno Domini MCMXXVIII in urbe Sancto Ludovico, et adolevit in civitate Arkansā. Est poeta, auctor, historica, actrix. Ludos scaenicos et scripsit et docuit. Saepe invitatur ut loquatur per omnes civitates Americae et in orbis terrarum aliis partibus. Etiam Studia Americana proficitur apud Universitatem Silvae Vakensis in civitate Carolinā Septentrionali.

Notissimus liber quem Angelou scripsit appellatus est *Scio Quā De Causā Avis in Caveā Cantet*. In hoc libro narrat fabulam de suā iuventute. Liber factus est notissimus et immutata est in spectaculum ad televisionem. Titulus huius libri venit de poemate scripto ab Laurentio Dunbar, viro qui erat poeta Africanus-Americanus ca. MDCCCL. Alii libri noti ab Angelou sunt *Convenite in Meo Nomine* et *Cor Feminae*.

Ipsa docuit et personam egit in ludo scaenico *Cabaret pro Libertate*. Egit personam in spectacula ad televisionem *Radices*. Scripsit fabulam et musicam pro picturā movente Georgia, Georgia, quae erat prima pictura movens quae a muliere Africanā-Americanā scripta est. Olim etiam scripsit suum exemplar tragoediae Sophocleae cui titulus est *Ajax* quod Urbi Angelorum in scaenis actum est. Scripsit et docuit spectaculum ad televisionem in decem partibus de moribus Africanis in vitā Americanā. Etiam accepit praemium "Aquilam Auream" ob hoc opus. Docta Angelou potest loqui Gallice, Hispanice et Italice. Quoque cognoscit linguam Africanam-Occidentalem "Fanti." Scripta eius in actis diurnis in Aegypto et in Ghanā publicantur.

Multi viri celeberrimi huius mulieris egregiae ingenium cognoverunt. Doctus Martinus Luther Rex iunior petivit ut Angelou adiuvaret in Ducum Christianorum

Catervā Australi. Praeses Geraldus Vadus eam nominavit ad Legationem Bicentariam. Ab Praeside Iacobo Carter Angelou allecta est Legationi ad Annum Feminarum Observandum. Etiam Praeses Guilhelmus Clinton eam invitavit ut scriberet et recitaret unum ex poematibus ad procurationis suae primorum annorum initium celebrandum.

Maya Angelou multa praemia accepit, sed haec mulier mollis et amans maxime vult meliores facere vitas mulierum in mundi tertiae partis terris, imprimis in Africa. Angelou semper nobis dicit, "Necesse est amare vitam ipsam et eos qui vivunt. Necesse est desistere vitam auferre." Angelou credit summam virtutem esse fortitudinem. Dicit, "Sine fortitudine aliis virtutibus assidue uti non potes." Angelou semper in suis libris et ludis scaenicis et picturis moventibus nobis multa exempla fortitudinis praebet.

Memorable Visits to the Classical World

Baiae—A Place To Explore

By Jeremy Walker,
Crown Point H.S., Crown Point, Indiana



Roman vaults built to support hillside construction at Baiae

After dining at the *Villa Vergiliana*, the group of Indiana JCLers traveling in Italy last summer boarded the bus for a visit to Baiae. While we were watching the scenery as our bus wended its way down narrow streets to the archaeological park of Baiae, suddenly a local driver careened into our bus forcing us to stop and assess the damage. While the drivers waited for the Italian police, coming all the way from Naples, we finished the trek to the site of Baiae on foot. Fortune had smiled on us that day since we were able to explore the site more thoroughly than we had anticipated. The Oxford Classical Dictionary states that Baiae, supposedly named after Baïos, one of Ulysses' companions, was a popular ancient spa and resort boasting volcanic hot springs. By the middle of the first century B.C. many of the Roman aristocracy owned homes in the area. Baiae flourished until the middle of the third century A.D. when earthquakes and malaria brought about its demise.

(Continued in Pagina Septima)

Sebastian, Soldier and Martyr

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



The Basilica of Saint Sebastian

Out on the Appian Way, about two miles beyond the walls of Rome where it intersects with the *Via delle Sette Chiese*, rises the venerable Basilica of Saint Sebastian. Beneath the church are catacombs which also bear his name.

This area of the Roman *campagna* was known in antiquity as *catacumbas*—the hollows—because of a natural depression in the terrain. Ancient documents suggest that it was in a subterranean pagan burial ground on this site where the bodies of the apostles Peter and Paul were interred immediately following their executions. (The area eventually gave its name generically to all such underground cemeteries.)

Eighteen months later, the writings say, the remains were transferred to their final resting places: Peter's to a grave in the Vatican Meadows; Paul's to the location of his beheading along the road to Ostia.

Another story handed down through the ages is that during the especially violent persecutions of Valerian (253-259), the Christian flock of Rome, in order to prevent their desecration, brought the apostles' bodies back here to be placed in temporary, secret graves.

Wherever the truth lies, scholars have yet to agree, but what is known for certain is that some twenty years (Continued in Pagina Sexta)



One of the chambers (cubicula) in the catacombs beneath St. Sebastian's

WORD MYSTERY

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

Salvete, word sleuths. This month's etymological enigma offers another improbable pairing: Joke and Jeopardy. Certainly it's no joke to find oneself in jeopardy of any sort, so what possible link ties these words together? Grab a dictionary and be surprised! (To check your answer, cf. Pagina Tertia)

Pompeiana, Inc., Endowment Fund HONOR ROLL

Special thanks to:

Student Supporters

- via Judith W. Ernst, Oviedo H.S., Oviedo, Florida
- via Cynthia Kaldis, Athens, Ohio
- via Peter J.J. Kosiba, Chicago, Illinois

Latin Class/Club Supporters

- Barrington Latin Teams, Barrington Middle School, Barrington, Illinois
- Bel Air H. S. Classical League, El Paso, Texas
- Indian River H. S. J.C.L., Philadelphia, Penn.
- Indiana Junior Classical League
- Valley H.S. Societas Romana, Las Vegas, Nevada

Adult Supporters

- Claudia Colvin, Bowie, Maryland
- Rosalind A. Harper, Los Angeles, California

Contributor

- Dr. Lawrence D. Cutter, New Paltz, New York

Visit: <http://www.Pompeiana.com>



Tres Parvi Porci

Submitted by Jennifer Grosser, Latin student of
Chad Dutcher, Gaylord H.S., Gaylord, Michigan

Quondam erant tres porci parvi. Postquam multos annos uniter habitaverant, singulae casas suas aedificare constituerunt. Primus porcus parvus domum suam stramenis aedificavit. Uno die, Magnus Lupus Malus venit, atque miser porcus fugit et in sua casa se abdidit.

Lupus, "Eveni illinc, porce," inquit, "vel graviter anhelabo flaboque atque casam tuam sternam!" Porco non eveniente, lupus graviter anhelavit flavitque atque casam stravivit.

Territus porcus sui fratris domum, quae virgula aedificata erat, cucurrit. Fratrem de Magno Lupo Malo monuit, et duo porci in casa virgula se abdidit.

Brevi tempore, Magnus Lupus Malus venit ut fratres ederet. Ubi porci ianuam aperire recusaverunt, Lupus, "Graviter anhelabo flaboque," inquit, "atque casam vestram sternam!" Quia ne tum quidem evenerunt, lupus graviter anhelavit flavitque atque casam stravivit.

Porci fratris sui domum, quae lateribus aedificata erat, statim cucurrerunt. Omnes tres porci in casa latericia se abdidit ac lupum expectabant. Brevi tempore lupus accessit.

"Venite huc, porci parvi," clamavit. "Aut graviter anhelabo flaboque atque casam vestram sternam!" Tribus porcis in casa remanentibus, Lupus graviter anhelavit flavitque et graviter anhelavit flavitque sed casam sternere non potuit. Postquam diu frustra conatus est, lupus conatu destitit et discessit, neque postea porci eum conspexerunt.

Deinde iterum beatam vitam uniter exebant.

Book Review

The Course of Honour

by Lindsey Davis

Reviewed by Betty Whitaker

Some novels of historical fiction just try to cover too much territory. *The Course of Honour* by Lindsey Davis takes the reader from the reign of Tiberius through the reign of Vespasian. As students of Roman history well know, that time period includes such luminaries as Claudius, Caligula and Nero. Important events and historical figures are just glossed over. It is as if one is reading an encyclopedia which covers the highlights that most ancient history readers already know. That's the bad news.

The good news is that there is something to be learned even though so many years of significance are covered. The main character is a freedwoman named Caenis. There is a somewhat intriguing plot-line about what happens to a freedwoman when her "domina" dies. Caenis also happens to be the long-time love interest of Vespasian—a love affair which spans more than thirty years—the time of Vespasian's early career to his military victories. Caenis constantly chooses a course of honour in both her public and private dealings. She is a character, however, who exerted much influence from behind the emperor's throne.

Readers who have followed the adventures of Marcus Didius Falco in all of Lindsey Davis' previous novels may miss the intrigue and mystery associated with the clever detective. Yet, there are few novels which give the woman's perspective of history. For this reason alone, *The Course of Honour* is a worthwhile read despite its ambitious time span.

[Editor's note: Not yet available in the U.S.A., *The Course of Honour* may be ordered from South Shore Books in Windsor, Ontario, by calling 800/940-0927.]

Venus

Submitted by Brandi Blankenship and Jessica Murrell,
Latin I students of Mrs. Tigot, Turpin H.S.,
Cincinnati, Ohio

Venus is the goddess of love and beauty.

The Romans worship her so truly.

She emerged from the sea and foam.

She placed herself on a seashell throne.

Vulcan, her husband, she was his true love,
But he was not the one she was thinking of.

Mars was one of Venus' flings.

While Vulcan worked, she did all sorts of things.

With Mars, Venus had a son.

His name, Cupid, god of love.

Do You Want To Play a Game?

Part VI

Trigon

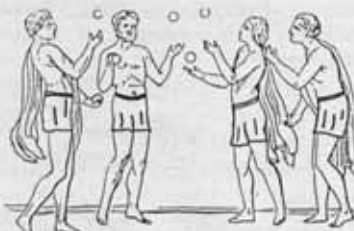
A series on private games enjoyed by the Romans for personal exercise or for fun.

Trigon could be played for fun or professionally.

The following is an inscription from Pompeii in which a player/promoter named Amianthus advertises a Trigon match in which a professional player, a *pilierepus*, named Hedysius will be pitted against three challengers, one of whom will serve as a substitute player.

AMIANTHUS, EPAPHRA, TERTIUS LUDUNT
CUM HEDYSIO. IUCANDUS NOLANUS PETAT.
NUMERENT CITUS ET IACUS. AMIANTHUS.

The inscription can be translated as follows:
"Amianthus, Epaphra and Tertius are playing with Hedysius. Iucandus from Nola is scheduled to serve as ball-retriever. Citus and Iacus are scheduled to serve as scorekeepers. Game arranged by Amianthus."



The drawing above, based on an illustration found in the Baths of Titus at Rome, shows a bearded professional Trigon player, a *pilierepus*, (second from the left) instructing three young athletes on how to catch and throw Trigon balls. The balls used, called *pilae trigonales*, appear to have been about the size of modern-day baseballs. They were leather-covered and hard, having been stuffed with hair.



Trigon Field Arrangement

To participate in a game of Trigon, three players would position themselves in a triangle with as much space between them as they could manage, i.e. younger players might stand closer together and older or professional players might stand farther apart.

A ball-retriever, a *petitor*, would stand just outside the triangle so he could quickly retrieve any dropped ball and return it to play by tossing it to the player who dropped it.

Two scorekeepers, *numeratores*, would stand on opposite sides of the triangle so they could keep track of players who lost points by missing catches. Each player competed individually.

Players entered the game holding one *pila trigonalis* each. When play began, players would throw their *pilae* to either of the other two players and be ready to catch one or two *pilae* that might be thrown at them at any one time.

The game was a fast moving one, as is our game of "Hot Potato," and rather than actually catch a ball, a player would more often use his open palm to strike it back to the sender (*repercute*) or knock it sideways to the third player (*expulsare*).

If games were "timed"—which is unlikely since it was played too commonly to play out that hour-glasses (*horaria*) or water-clocks (*clepsydrae*) were always available to the *numeratores*—then the winner would be the player who missed the least number of catches during the time of play.

It seems more likely that the game ended when one of the players missed a pre-determined number of catches (as in the modern game of "HORSE"). In this case, that player would have been the loser, while the other two would have been first- and second-place winners.

Since scoring was individual, substitutes were probably seldom allowed, although, as was seen in the Pompeian wall inscription, when pro-Trigon players (*pilierepi*) accepted challenge matches, substitutes do seem to have been allowed for the challengers.

There is no record of whether or not time-outs were allowed if a player tripped, fell or became temporarily incapacitated.

All other forms of ball playing will be discussed in the May, 1998, issue. For additional information on Trigon visit: <http://www.personal.psu.edu/wxk116/>

The Tragedy of Pyramus and Thisbe

Submitted by Rachel Kahn, Latin I student of Mary Jane Koons, Upper Dublin H.S., Ft. Washington, Pennsylvania

When there is a Mulberry tree, with crimson berries
like blood,

It is simply a sign of their unrequited love.
In adjoining houses, their warring families dwelled,
Yet that did not stop Pyramus and Thisbe, as into
love they fell.

These two true loves were, unfortunately, crossed by
the stars,

When their parents objected to
their engagement with all of their
hearts.

So Pyramus and Thisbe exchanged
vows through a wall,

As they decided to run away and
live blissfully once and for all.

When the sun fell, Pyramus
arranged to be

By the garden, waiting for his darling Thisbe.

But Thisbe arrived first and waited with glee,
Unaware of how tragic this elopement would be.
For then came a lioness, lips smeared with blood,
Who watched the girl flee just as fast as she could.

Thisbe found a safe place to take refuge,
Yet left her veil behind to be the lioness' food.
Pyramus arrived soon, as he swore that he would,
Only to find his beloved's veil on the ground,
drenched all in blood.

"Oh, my love is dead," he wept, forlorn,
But rash Pyramus took no time to mourn.
He saw no life without Thisbe at his side,
And so, at that moment, he decided to die.
He took his sword and plunged it into his chest,



So that he, like Thisbe, could eternally rest.

His bloodcurdling cries drew Thisbe out from
behind her rock,

And she rushed to his side, filled with desperation
and shock.

Her love had sacrificed his life for her soul,

And, at that moment, her horror took its toll.

She lifted the sword from

Pyramus' heart

And vowed that they would never
part.

In heaven they would be, their
Utopia found,

And on earth, together, their
bodies would be in the ground.

Their passing from this life would
end their parents' hate.

What could not be done in life, would now be done
by fate.

So Thisbe ended her suffering with her lover's sword,
So she could spend forever with the one that she
adored.

The blood of soulmates splattered upon the
Mulberry tree,

Now crimson forever after in devoted memory.
That is how two paramours reached their young
demise

And left their mark on earth to be remembered by.
So, now, when passing by a big red Mulberry tree,
Remember how sweet Pyramus did love his dear
Thisbe.

*The Women Behind Rome's Greatest Men***Livia, Model of Roman Virtue**

By Gail A. Dietz, M.A., M.Ed., Bishop Guilfoyle High School, Altoona, Pennsylvania

Roman women "entered politics" without having direct access to it. In understanding their role, one must make a distinction between official privilege and hidden power. Livia, the wife of Augustus, played an important role during her husband's lifetime, yet texts show that she was rarely outside her home, except to attend religious ceremonies. Livia spun wool, wove cloth, attended to her household duties and yet managed to become the true power behind the throne in every sense of the word!



Statue of Livia in the Archaeological Museum of the Palazzo Reale in Venice, Italy

History tells us that she was an important advisor and confidante to her husband, who often wrote down the things about which he wanted to speak to her. One of the best examples of her hidden influence comes to us from the works of Dio Cassius as recorded in the *De Clementia*. A conspiracy of Cinna's against Augustus was uncovered. Weighed down with worry and unable to sleep, Augustus received this advice from his wife: "You are right. I have a piece of advice to give you, if you will accept it and if you do not think it wicked for a woman to give an opinion which no one among your best friends would dare to mention..." Livia urged Augustus to clemency. This course of action won for him such respect and affection on the part of the citizens that no further plots arose.

Livia dominated an epoch that introduced imperial power. In Augustus' lifetime, Livia was emancipated, a revolutionary innovation, in 35 B.C.E., empowering her to manage her own affairs.

The crowning gift was the outstanding privilege of being made "sacrosanct." To commit a crime against such a woman was to commit a crime against religion! The will of Augustus officially adopted Livia into the family, conferring upon her the feminine form of the title that he bore, *Augusta*. This precedent became the official and coveted title for women in the imperial family. The senate sought to bestow honors upon Livia, but her son, Tiberius, refused to allow her to be accompanied by a *lictor*. Tiberius was jealous of her honors and sought to keep her from the limelight, believing that to raise up Livia would somehow diminish his *dignitas*. Her actual power was so significant as to annoy him! In truth, he owed his prestige to being Livia's son.

Tiberius kept her funeral modest. He opposed *post mortem* honors, including the process of *apotheosis*, the process of raising her to the same level of divinity as Caesar and Augustus. Ironically, it would be Claudius, the one she always saw as an imbecile, who would perform these honors for Livia. She preserved her influence, even in death, taking her place, in effigy, in the future parades of the imperial family as *Mater Patriae*, "The Mother of the Country!"

Looking Ahead to Summer

Submitted by Ben Haley, Latin I student of Magistra Hanna, Central Middle School, Findlay, Ohio

Aestas
calidus, jocus
currere, exsultare, ludere
ludus exit
aestas

Deep—Red Love

Based on a poem submitted by Jayne Margolin, Latin II student of Mary Jane Koons, Upper Dublin H.S., Ft. Washington, Pennsylvania

Here is a story of teens like you and me,
Their names, I'm told, were Pyramus and Thisbe.
Pyramus was a most beautiful youth, to say the least,
And Thisbe was the loveliest maiden in all the East.
As the years rolled by, their love could not be hidden,

Their parents wanted no marriage, but love cannot be forbidden.

The two could not meet, and tears began to fall,
But they could talk through a chink in a wall.
Near the Tomb of Ninus, they had planned,
Under snow-white berries Thisbe would stand.

A bloody-jawed lioness Thisbe did see,
And she dropped her cloak as she hurried to flee.
When Pyramus found the lion-torn cloak,
He thought she was dead, and then his heart broke.

He plunged his sword, preferring to be dead.
His blood made the berries turn dark red.
Thisbe saw Pyramus and understood all
And on the same sword decided to fall.
Finally, together they lay by their tree,
Their love united by their loyalty.

The gods, full of pity, also quite clever,
Made the fruit of this tree grow red forever.
This lasting memorial should give us all heart,
Not even death could these lovers part.

Word Mystery (Continued a Pagina Prima)

Joke (noun): a brief, amusing story, especially one with a punch line; an amusing or jesting remark; a mischievous trick, a prank.

From Latin *iocus*, -i (a jest, a joke).

Jeopardy (noun): danger or risk of loss or injury; peril.
From Middle English *jupartie*.

From Old French *jeu parti* (a divided game).

From Latin *iocus* (jest) and *partire* (to share, to part, to divide).

The connection: Latin *iocus*, a jest.

Explanation: As a *iocus* (jest) was not to be taken seriously, so its French derivative *jeu* took on the meaning "game." The term *jeu parti* described a game, such as chess, the outcome of which was uncertain since each player had an equal chance to win—or to lose.

And therein lies the danger: the possibility of loss, of defeat. In such a situation, one is at risk. And this brings the word sleuth full circle to *jeopardy* in its modern sense. No joke!

Could Alex Trebek have answered this puzzle, in the form of a question, of course?

Cantemus Latine!**In Honor of George Washington**
(Tune: London Bridge is Falling Down)

From the teaching files of Sr. Michael Louise,
Oldenberg, Indiana

O, mentiri non possum, non possum, non possum
O, mentiri non possum, Co-onfiteor.
O, cecidi cerasum, cerasum, cerasum,
O, cecidi cerasum, mea cu-ulpā.
Laeta dies natalis, natalis, natalis,
Laeta dies natalis, Praeses George!

You're Not My Valentine

By Frank Turris, Indianapolis, Indiana

To Echo,

I wish I weren't myself
For just a day or two.
I would enjoy meeting me
As though I were a "you."

Knowing what I do
About myself right now,
I think I'd be absorbing
To meet if I were thou.

But then, perhaps, I'm selfish
And egotistic, too.
If I were altruistic,
I'd be in love with you.

From Narcissus.

The Origin of Tornadoes

A Modern Myth submitted by Ashleigh Hussey and
Katie Allen, Latin I students of Nancy Tigert,
Turpin H.S., Cincinnati, Ohio

On a very high mountain near Athens where no human had ever been, there lived a race of giants called the Stegnos. The Stegnos often got into fights about who was better at what. This particular day, three of the Stegnos were fighting about who could whistle better. The first Stegno started whistling, and he whistled a song so lovely that all the birds on the earth chirped along happily and the sun came out to listen. "Beat that!" said the first as he turned to the second.

The second said, "Listen to this." He began whistling, and flowers popped up and butterflies flitted around. The rivers hummed along with a steady rhythm.

The first one said, "Not bad." They both turned and looked at the third one. The third one blushed because he knew he could not whistle, but, being a Stegno, he knew that he could not back out of a contest. So he tried to whistle, but all that came out was a great wind. He blew harder and harder, but he could make no sound. The great wind he was making began to gather in circles around them. The wind touched down to earth and the Roman people scattered everywhere, trying to get away as it wrecked their towns.

So, every time there is a tornado, it's because the third Stegno is up on his mountain, trying to whistle.

Daedalus

Submitted by Lisa Keels, Tenth-Grade Latin Student
of Sister Rita Small, Merion Mercy Academy,
Merion, Pennsylvania

Daedalus was evil
With no integrity.

He had killed his nephew Talus
Over ingenuity.

Later on, he was a clever soul.
'Twas he designed the labyrinth,
The Minotaur to hold.

It was a mix of avenues, turns and passageways,
Wherein this bizarre monster
Was doomed to spend its days.

Daedalus had a son,
Icarus, by name;

Fascinated by birds in flight,
He wished to do the same.

Father and son wore giant wings
As they soared toward the sun,

But Icarus' wax melted;
Drowning, his life was done.

So goes the tale of Daedalus,
One of tragedy and woe.

I guess he was a genius—
Not a man I'd want to know!

Mathematica

Submitted by Alex Tahk, 11th Grade Latin Student of
Margaret M. Curran, Orchard Park H.S.,
Orchard Park, New York

Mathematica mera est.
Dialectica est.
Scientiam prodit
Atque quaestiones solvit.
Mera est.

The Wonderful Mr. Incitatus

My Master, Caligula

Based on a story submitted by Cathy Gross and Susan Miller, Latin IV students of Susan Miller, Catholic Central High School, Grand Rapids, Michigan

Well, today is the day. There is nothing I can do about it. I am going to miss my master, even though everyone knows he is insane. I guess it will be nice not to be humiliated any more with all my purple blankets and my marble stable. None of the other horses have those things, and I think they're very jealous of me.

Caligula has been my master forever. I've always been his favorite horse, although I really don't know why he adores me so much. Most people think it's all part of his madness, but I don't agree. He didn't start going insane until long after I came, but I guess he has been treating me more like a human since he did go mad.

I still do not see how anyone could hate Caligula enough to kill him. He may be a little crazy, but I don't think that's any reason to kill anyone. I've heard the guards talking every day. I know the whole plan. They are sick of Caligula's foolishness, and they want his authority taken away. It's too bad that can't happen without his getting killed.

The men involved are not even brave enough to kill him themselves. They've enlisted Chaerea and Cornelius Sabinus, tribunes of the praetorian cohorts, to do their dirty work for them. I just wish there was some way I could let Caligula know about their plan. The poor guy doesn't have a clue. The attack is scheduled to take place at *hora septima* today somewhere in the theater. The sun is directly overhead right now. I can't believe I've only got one more *hora* to try to stop them.

I've always loved my master, despite the humiliation he has put me through. So many people think that he's a bad man because of all the executions he ordered on the charge of treason. I believe that he was just doing his job and that most of those people were guilty.

As for all of his nonsense about wanting to be worshipped like a god, I don't think that's any reason to hate him. It's not his fault he lost his sanity. I'm convinced that his madness is the result of that terrible illness he endured. It was just after his recovery that he appointed me high priest of his cult. I admit that was quite bizarre. So was the time he wanted me to be in the Senate. I'm the last one on earth to deny that Caligula is insane, but I know that I would miss him. I wonder what would happen to me after his assass-

ination? I suppose I would probably be taken to a dirty, run-down stable and be made to pull farm wagons. That would be a terrible way to live. But I had better not think about that. I'm already depressed enough.

Although the conspirators have been planning for months, they did not decide until yesterday that today would be the day. Chaerea and Cornelius were talking, and they became impatient and decided that it had to be done today.

It's almost *hora septima*! I have got to do something now. I know...I'll break out of my stable. Maybe I can get over the fence. The stable guards are all gone. Now is the only chance I'll have. Getting over the fence will be tough, but I see a spot a few yards away where I might be able to jump over. Here I go.

Wow, I did it! Now I've just got to find my master and warn him somehow.

Centurion: "What in the world is going on? Incitatus has gotten out of his stable!"

Oh, no! They've seen me. I've got to make it to the theater!

Centurion: "That horse has gone mad just like his crazy master. Someone catch him."

I've got to find...whoa...I think that's my master in the portico over there. Maybe he'll take my being out of my stall as a warning.

Caligula: "What is going on? Why is my horse outside of his palace? Who's responsible? Heads will roll!"

Centurion: "Password!"

Caligula: "Jupiter!"

Chaerea: "So be it!"

Oh, no! Chaerea seems to have split my master's jawbone with his sword!

Caligula: "I'm still alive!"

Cornelius: "Strike again!"

Centurions: "Strike again!"

Well, so much for that plan. It's over. There was nothing more I could have done. If only I could talk, none of this would ever have happened. Oh, no. Why are they all looking my way? Are they planning to come after me now? Maybe I'll get off easy. After all, I'm just a horse, of course.

A Valentine's Day Wish

Give Each Other Heart

By Linda Barkly, Newport, Louisiana

Why are you, and why are they,
And why are others here?
Why can't we be here all alone,
And not have others near?

This may, at first, seem rather harsh -
To question abject fact,
And yet another is to blame
For me my brain to rack.

She asked me not too long ago,
"Just why are others here?"
But at the time my thought was slow,
I couldn't think for fear.

Yet since that day I've pondered deep
And tried to solve the quiz,
But all I do is look at her
And simply say, "She is."

So, "Others are!" I conjured up,
And finished out the line,
"Non nobis est rogare cur!"
I let it rest a time.

But now it's moved me once again
To give it further thought.
I seem to see how much depends
Upon the answer sought.

The answer that I've found is great,
Encompassing all time.
It even helps me understand
The ancient paradigm.

For looking back, I've asked myself,
"Just why is Latin read?"
Sure Rome was great, its men were strong,
But now they all are dead."

The point I learned: They wrote to us,
Communicated thought.
Unless we see some value there,
They will have been for naught.

We're all in this together
Though centuries apart,
And since we share this thing called "Life,"
We give each other "Heart."

**The Ideal Ruler
According to
Vergil and Shakespeare**

Submitted by Ben Gray, AP Latin student of
Sergios Lazos, Hawken School, Gates Mills, Ohio

The plays included in William Shakespeare's King Henry Trilogy (Henry VI—Parts I, II, III, Henry IV and Henry V) are guidebooks for what a king should be. It was with the eventual presentation of the ideal leader in mind that Shakespeare took the reader first through the troubles of Henry VI and the sin of Henry IV.

Henry V is the culmination of the King Henry Trilogy, Shakespeare's presentation of the ultimate, perfect king. King Henry V is capable of suppressing his personal desires and his emotions in his role as King of England so his subjects never see his concerns and fears. The result is an ideal leader, a man who is taken seriously, and who instills confidence and hope in his people during dire times.

This concept of the ideal ruler, however, did not originate with Shakespeare. Shakespeare's portrayal of King Henry V draws heavily on Vergil's *Aeneid*, where the Roman ideal of the unwavering, selfless ruler originated in its title character. While such qualities in a ruler are a common literary theme, Shakespeare's and Vergil's accounts are accentuated by their masterful use of language to create their ideal rulers.

The first indication that Shakespeare drew heavily on classical texts to shape the character of King Henry V occurs in the first line of the play which opens with the invocation of a Muse, "O for a Muse of fire..." The tradition of recognizing the patron goddess of the arts in the opening of literary works was practiced and established by the classical poets of ancient Greece and Rome. To the classical epic poet, invocations to
(Continued in Pagina Quinta)

Nursery Rhymes

Submitted by Shareef Dabdoub, Latin III Student of
Nancy Tigert, Turpin H.S., Cincinnati, Ohio

Mary Had a Little Lamb

Maria agnellum habuit,
Agnellum, agnellum.
Maria agnellum habuit,
Vellus tam album quam nix.
Ubi cumque Maria ivit,
Maria ivit,
Maria ivit,
Ubi cumque Maria ivit,
Angellus certe ivit.

Baa, Baa Black Sheep

Balatus, balatus, nigra ovis,
Habesne ullam lanam?
Ita domine, ita domine,
Tres saccos expletos:
Unum domino meo,
Unum dominae,
Unum puello qui porro in via habitat.
Balatus, balatus, nigra ovis,
Habesne ullam lanam?
Ita domine, ita domine,
Tres saccos expletos.

To Hercules From Deianira

Based on a poem submitted by Suzanne Hill,
Latin II student of Susan Neas,
Greenville H.S., Greenville, Tennessee

With blood I send my love to thee,
Far stronger than it needs to be.
Given to me by your foe,
To help, I hope, our passion to grow.
The best I've found upon our globe,
My love, I send to you this robe.

Make Way For The Appian Way

Submitted by Michael Steven Acker, Latin Student of
Mrs. A.P. Nilsen, St. John Vianney Regional H.S.,
Holmdel, New Jersey

Yesterday marked the beginning of the construction of the *Via Appia*. The *Via Appia* is a new highway that will extend from Rome to Capua. The Romans have named the road after the man who began its construction, Appius Claudius Caecus. The army is helping build this major travel-way. The road will be eighteen feet wide and approximately 360 miles long when fully completed. The plan is to extend the *Via Appia* from Rome to the Ionian seaport of Tarentum and the Adriatic seaport of Brundisium.

Building this new major highway will not be an easy task. The path they are following will make them cut through steep mountains and span deep rivers. Another problem is the complexity of the road itself. It is designed to be built with four layers. After the surface has been leveled, a layer of rubble will be laid in. This will be topped by flat slabs of stone. Above these slabs a layer of crushed stone cemented with lime and leveled with the proper slope will be laid in. The top surface will consist of close-fitting flat paving stone cut from lava. Like traditional roads of Rome, it is expected to be built as straight as possible. The road will be framed by ditches and sloping sides, all part of a design to improve the drainage of water from the roadway.

The *Via Appia* will improve travel within the southern half of Italy for both military and commercial purposes by linking Rome with the major seaports leading to Greece and Africa. The road will take several years to complete, but the end result will be worth the wait. This is a major step forward in keeping the Roman Republic ahead of the rest of the world in this modern era.

The Ideal Ruler (Continued a Pagina Quarta)

the Muses were an essential element of the epic poem. No other group of writers emphasized such invocations after the classical period, and Shakespeare's revival of this tradition in the opening lines of *Henry V* would, therefore, suggest that the play is a work intended to reflect several classical themes.

The most prominent example of the ideal Roman leader occurs in Book I of *The Aeneid*. Having fled the ruins of Troy, Aeneas and the remainder of his fleet are shipwrecked on the shores of Libya. The morale of Aeneas' men is extremely low since their voyage to Italy had nearly been complete when a gale sent by Juno destroyed their fleet. The loss of thirteen ships on the heels of a ten-year war and the destruction of their homeland left the Trojans without hope and without any desire to continue their quest for "the New Troy." Aeneas, believing himself cursed by the gods and doomed to failure, is not exempt from the feeling of hopelessness which pervades the Trojan camp. However, as the true leader should, Aeneas shows none of his despair to his troops. Instead he delivers a stirring, confident speech to restore their morale.

Aeneas assures his troops that "god will grant us an end to these [dangers] as well," and urges them to "call back your courage, and have done with fear and sorrow." Their unwavering, solid leader, Aeneas assures them that "We hold course for Latium, where the Fates hold out a settlement and rest for us. Troy's kingdom shall there rise again." There is no doubt expressed in Aeneas' speech. His troops must not see their leader downtrodden and wearied by recent disasters. The troops find security in Aeneas' confidence and authority as he commands them to "Save yourselves for more auspicious days."

As leader of the Trojans, Aeneas is confident, authoritative and in complete control of his situation. Within, however, Aeneas is "burdened and sick at heart." In order to comfort and encourage his troops, Aeneas "feigned hope in his look and inwardly contained his anguish."

This scene clearly draws the indelible line between the Roman leader's personal emotions and his concerns for affairs of state. Aeneas is as depressed as his troops, but, to preserve the well-being of those dependent on him as leader, he shows no weakness.

Likewise, Shakespeare presents King Henry V as a perfect and dedicated ruler, a man who shows no weakness. This complete denial of personal emotion and self in King Henry V becomes clear at the hanging of Bardolph, Henry's longtime friend.

In *Henry IV, Part I*, the future King Henry is introduced as happy-go-lucky Prince Harry who surrounds himself with drunks and womanizers and spends his time in taverns. Prince Harry is a character given to personal excess with no mind for the affairs of the state. He is completely self-indulgent, his pleasures and emotions controlling his every action. As soon as Prince Harry ascends to the throne of England as King Henry V, however, he suppresses all personal emotion and indulgence. His place as King is his court, not the tavern or the inn. As King, he recognizes none of his old friends as they are reminders of a past unfit for the ruler of a nation.

The hanging of Bardolph is the confirmation of Henry's complete self-denial for the benefit of the state. Upon receiving the news of Bardolph's forthcoming execution, Henry turns the death of a lifelong friend into an occasion for a royal decree. As Fluellen

responds: "We would have all such offenders so cut off. And we give express charge that in our marches through the country there be nothing compelled from the villages, nothing taken but paid for..." With these words Henry takes a personal loss, and, showing no emotion but anger for Bardolph who has endangered the security of the state, turns the personal into the political. By completely disregarding his past and his emotions, Henry becomes the ideal king, a solid foundation on which his wearied troops may rely.

Aeneas' seeming confidence was heightened by his language. Aeneas' speech of encouragement to his troops was expressed through words as heavy and solid as his authority:

"O passi graviores, dabit deus his quoque finem."

"Durate, et vosmet rebus servate secundis."

Words such as *graviores* and *secundis*, with their hard, solid "gr" and "nd" sounds, emphasize that this is not a speech, or a leader, to be taken lightly. The speech contains very few soft, airy diphthongs or soft "c" sounds. The "c's" are hard, the "s" biting, attention-grabbing. In these lines Vergil uses the flexibility of the dactylic hexameter to weigh down and solidify Aeneas' words through an excess of spondee; the fluttering motion of the smoother dactyls is not appropriate for a man of such authority. The reader is convinced of the absolute authority and confidence of Aeneas through the authoritative and confident word choice of Vergil. These sentences are incredibly dense, nearly every word containing some heavy or biting consonant. Thus, through language also, the absolute authority and confidence of the ideal leader is emphasized in *The Aeneid*.

Shakespeare's word choice in Henry's rebuttal to Montjoy over the Dauphin's tennis balls employs the same means to establish Henry as the no-nonsense monarch. This speech, and the reader's first impression of Henry's authority, is solidified by alliteration and an abundance of cutting consonants, "w's" and "v's." Later, Shakespeare also uses anaphora, a repetition for strength and emphasis, to ensure that the reader sees the authority, the confidence, and the strength of Henry on his throne:

"For many a thousand widows
Shall this his mock mock out of their dear husbands,
Mock mothers from their sons, mock castles down;"

Again, the use of the hard "c" sounds preceded by the heavier "m's" in the word "mock" creates a bullet of a word, the repetition of which slices at Montjoy and the Dauphin and leaves all present in the scene in awe of their ruler.

The leader of a society, as Roman tradition states, can have no weaknesses, no shortcomings, when the affairs of the state are at hand. In the public eye, the ideal ruler crushes opposition with an iron fist; and, through his confidence and solidarity, instills his subjects with hope. The highest end for the Roman ruler is the well-being of his society; the means to achieve this end is the denial of the self, a complete control over emotions which could hinder decisions or lessen confidence. When emotion and personal weakness are lost, all that is left is a sense of authority—a feeling of self-assuredness which spreads to the subjects, benefiting the entire society. In a revival of classical form and tradition, Shakespeare endorses this concept of the ideal ruler, and in *Henry V* recreates the qualities which Vergil gave the father of Rome.

Learning Games For
The Latin Classroom

Stand Up and Shout!

"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 Magistris*, 17.)

This fast moving game, which can be used to provide oral drill for either cardinal or ordinal numerals, can be effectively varied at least nine different ways to provide fun and excitement. It is almost guaranteed to provide nearly painless mastery of either set of numerals being drilled.

This version of "Stand Up and Shout" is a modern variation on an old teaching game from the 1920's called "Buzz."

Before playing:

The first few times the game is played, the teacher may want to allow students to have their books open before them to the reference pages on which the set of numerals being used is printed.

After two or three rounds, however, students should be made to play without the use of their books.

The first few times the game is played without the help of reference pages, the teacher should "warm the students up" by leading quick choral count-downs of the numerals to be used (*unus* to *centum* or *primus* to *centesimus*).

Playing the game:

- I. The teacher should announce prizes or incentives which will be awarded to the winners of each round.
- II. The number of winners in each round will match the "Stand Up and Shout" multiple being used in the round.
- III. Students should arrange their chairs in a large circle.
- IV. Once the type of numeral has been established and the warm up drill completed, the teacher should designate a multiple which will be the "Stand Up and Shout" multiple for the round. For the first round, the multiple could be as high as 10. In this case, each student whose number is a multiple of 10 must quickly "Stand Up and Shout" that numeral when his/her turn comes and then sit down again as the recitation continues around the circle.
- V. The teacher should then designate one student to begin, with the recitation proceeding clockwise.
- VI. A student who forgets to "Stand Up and Shout" when reciting the designated multiple is out of the round and must quickly leave the circle as the competition continues non-stop.
- VII. A student who cannot remember the Latin numeral s/he is supposed to say is also out of the round and should quickly leave the circle while the competition continues non-stop.
- VIII. If the round was being played with multiples of 10, it will end when ten students are left in the circle.
- IX. The ten winners should be awarded their prizes or incentives and all students should rejoin the circle for the next round.
- X. For the next round the teacher should designate a new "Stand Up and Shout" multiple.

If there is enough time, rounds could be played using 9, 8, 7, 6, 5, 4, 3, and 2 as multiples.

The competition becomes more exciting as the frequency of the multiple is increased, e.g. if the "Stand Up and Shout" multiple is 2, every other student will be standing and shouting when reciting his/her numeral.

Of course, if the multiple is 2, only the final two survivors will be the winners of the round.

The more frequently this game is played, and the faster it is played, the better the students will master the set of numerals being drilled.



T.S. Eliot No Hero of Modern Multi-Culturalism

Submitted by Vera Lester, Latin IV student of Dr. Elliott T. Egan, Ben Franklin H.S., New Orleans, Louisiana

[Editor's note: T.S. Eliot's essay "What is a Classic?" it can be found as part of Eliot's compiled work entitled, *On Poetry and Poets*.]

When T. S. Eliot sat down to write his essay "What is a Classic?" he obviously intended to create a general definition that would have some universal use. Unfortunately, Eliot ended up basing all of his criteria on one author, Vergil, and, thus, *The Aeneid* seems, by this Vergil-based definition, to be the only real universal classic.

Eliot begins with a silly protection clause that basically says that he does not want to limit himself to using the word "classic" only in the context in which he defines

it. He explains a few uses which he feels will be appropriate in the future but which are otherwise irrelevant.

Eliot's basic definition is threefold: A Classic must first have maturity, in a number of senses; next, it must have a history and a sense of language; and, finally, it must be comprehensive and universal.

By maturity Eliot is referring to intellectual maturity, a maturity of manner, of language and structure. When Eliot says that a Classic must be "mature of mind," he is referring to subject matter. He says that the reader, first of all, must be mature to be able to recognize

(Continued in Pagina Septima)



Panis Romanus ex Secali et Simila (Roman Whole Wheat and Rye Bread)

Submitted by Julie Mathew,
Latin II student of Christine Lehane,
Hopkinton High School, Hopkinton, Mass.

Res Communis

2 envelopes fast-rising dry yeast
2 1/2 cups tepid water
1 cup whole-wheat flour
1/2 cup rye flour
Enough unbleached white flour (ca. 3 oz.) so a total
of 2 lbs. of flour is used
1 teaspoon salt dissolved in 1 tablespoon water
Cornmeal for dusting the flat baking sheets



Julie shapes dough into a
loaf before allowing it to rise
a final time

Modus Parandi

Put the tepid water into a bowl and stir the yeast into it until it is all dissolved.

Weigh out the flour and mix four cups of it into the water with yeast. When it is completely mixed, sprinkle the rest of the flour onto the mixture and knead the dough until it is smooth and elastic.

Cover the dough with a dish towel and let it rise for about an hour.

Push the dough down again, re-cover and let rise for another hour.

At the end of the second hour, push the dough down again, and then divide it into three separate balls. Flatten each ball slightly so it resembles a cushion.

Place the loaves on flat baking sheets which have been dusted with cornmeal. Cover them and allow them to rise for another hour, or as long as it takes for each loaf to double in size.

When the loaves have risen, preheat the oven to 450°.

While the oven is heating, take a knife and make nine shallow slashes in the top crust of each loaf as though marking a pie to be cut into eight pieces.

When the oven is hot enough, remove the coverings from the risen loaves and place the baking sheets with the loaves on them into the oven.

Bake for about 25 minutes, or until the crust is golden brown and the loaves are light to the touch.



Julie removes a finished loaf
from the oven

Sebastian, Soldier and Martyr (Continued a Pagina Prima)

after Constantine put a stop to the persecutions (A.D. 313), Pope Julius and the Emperor Constantine erected a large Romanesque church over the site, naming it the Basilica Apostolorum. From the sixth century on, however, the church has been called the Basilica of Saint Sebastian, and here is the story behind it.

The son of wealthy parents from Northern Italy, the brilliant Sebastian served with distinction in the Roman army and was, in time, promoted to the rank of Tribune of the First Praetorian Cohort. Unable to stand by and watch the savagery of Emperor Valerian toward the Christians, however, the compassionate officer sought to ease their sufferings as much as he could. He would bring food and clothing to the imprisoned and find places of refuge for Christians being sought by the authorities.

Indeed, he began to embrace their faith himself. He was rumored to have healed a fellow soldier's dying wife by making the Sign of the Cross over her. His piety and fervor persuaded other officers, and even some public officials, to convert.

When all of this came to the attention of Valerian, the tribune was sentenced to death. Tied to a pine tree on the Palatine Hill, Sebastian faced a firing squad of archers. When a woman friend named Irene came to claim the body for burial, she found Sebastian still breathing. Thus, Irene took him to her home where she nursed him back to health.

Once back on his feet, the courageous officer made his way to the Imperial Palace to plead with Valerian to end the slaughter.

First stunned, then enraged, the tyrant this time ordered Sebastian taken to the Palatine Stadium and beaten to death, his remains to be cast into the Cloaca Maxima (the city's main sewer). When all these actions were carried out, Sebastian appeared in a dream to the holy woman Lucina and instructed her thus:

"In cloaca quae est iuxta circum invenies corpus meum pendens in gemitu. Hoc tu dum levaveris perducas ad catacumbas et sepelies in initio cryptae iuxta vestigia Apostolorum."

(In the sewer next to the arena, you will find my body sagging on a rod. Please take it from there to the catacumbas burial ground for interment at the entrance to the crypt near the Apostles' remains.)

The martyred Sebastian quickly became a favorite saint of the growing Christian population—his burial place a strong attraction. A native of Milan, at least according to Ambrose the Archbishop of that diocese (339-397), Sebastian was held up as a model son of Mother Church.

In a homily to his people, the Archbishop exhorted them:

"Utamur exemplo Sebastiani martyris cuius hodie natalis est. Hic Mediolani oriundus erat."

(Let us follow the example of the martyr Sebastian whose birthday is today. He, too, came from Milan.)

Sometime around the year 600, again on Sebastian's feast day, commemorated on his birthday (January 20), Pope Gregory the Great delivered a long sermon—"in Basilica Sancti Sebastiani die natalis eius," which indicates that the ancient church honoring the apostles had by then been renamed for the soldier-martyr.

Throughout the period of the Middle Ages, Saint Sebastian's intercession was frequently sought by the faithful. He was credited, in fact, with ending the plague that devastated Rome in 680.

In the year 826, Pope Eugene II had Sebastian's relics moved to the Vatican and placed beneath the altar in the chapel of St. Gregory. The centuries rolled by, but pilgrims continued to venerate the empty sepulcher in the catacombs on the Appian Road. Finally, in 1216, the Cistercian monks who occupied the adjacent monastery petitioned Pope Honorius III to restore the holy remains to their original resting place. They have reposed here ever since.

Over the centuries, the Basilica of Saint Sebastian has undergone numerous restorations and changes. The current aspect of the church is the result of work carried out under Cardinal Scipio Borghese at the beginning of the seventeenth century. All that is left of the original exterior are the six granite columns of the portico.



St. Sebastian, by Andrea Mantegna,
Kunsthistorisches Museum, Vienna

Another distinction enjoyed by this church and its catacombs is that they served as favorite pilgrimage destinations for many future saints. Jerome, Bridget, Catherine, Charles Borromeo, Philip Neri, Pius V and countless others spent many hours in prayer here.

To reach the site today, one must leave the city through the Porta San Sebastiano (formerly the Porta Capena), where the Appian Way begins, and continue on the old highway until the church comes into view on the right.

In a tour of the catacombs there, with one of the monks serving as a guide, the visitor will notice numerous ancient wall scratchings invoking the apostles (and perhaps at the same time attesting to their temporary interment there). *Petre et Paule petite pro Victore* (Peter and Paul, pray for Victor) reads one. *Paule Petre rogare pro Erote* (Paul and Peter, intercede for Erote) reads another.

Sonnet

Ego's Lament

Submitted by Pete Grado, Latin III Student of Mrs.
Davidson, Anderson H.S., Cincinnati, Ohio

There exists naught more bitter than a lover's angst;
I fear nothing as much as an unreturned love.
Such is the bane, the poison by which I have lived—
Always, always, my passion scorned, thwarted,
rebuked.
Thus I plod through life, living by stifling my soul—
Sour is my expression, dour is my callous face.
No love is the best love, I state—pierce my own heart;
Kill the insides, hold naught dear, till my outside dies.
Now, of course, I watch your face, now a sinner be
I to ego; flog the soul, writhe inside myself,
Your beauty tears down my guard, a carnivorous dog
Beating down my guise, at best I've been defeated.
But on looking in your eyes, I, the fool, can see
My folly, the ruse, should cease—I may truly be.

Cupid, I Was There

A Sarnika poem submitted by Neil Mittelman, 6th
Grade Latin Student of Sara Solberg, Rutgers
Preparatory School, Somerset, New Jersey

Cupid, I was there when Psyche spoke to her sisters.
I could smell her fear when they said you were evil.
I heard her heart fall when you left.
I felt her stress when she did those tasks.
I saw you leave her crying.
I could taste her sorrow.
This is what I want to ask you:
Why marry someone who could never see you
Because of your own fear?

The Tale Of The Werewolf

A playlet based on a story related by
Petronius in the SATYRICON, 61f.

Submitted by Latin III Students of Marianthe Colakis
listed in the Personae Dramatis below, Berkeley
Preparatory School, Tampa, Florida

Personae Dramatis:

Niceron	Ben Miller
Melissa, his lover	Alexia Carra
Marcus, his soldier friend	Stephan Lee
Melissa's slave and	
The Doctor	Paul Dolcimascolo

Scene I

Niceron: (to the audience) When I was still a slave, our house was located on a narrow little street. At that time, with the help of the gods, I fell in love with a girl named Melissa, the wife of the innkeeper, Terentius. This morning when I awoke there was a messenger at my door. He handed me this message. (reads the message to himself while Melissa reads aloud from offstage)

Melissa: (reading from offstage) Niceron, my husband has finally died; please come to the inn when the city is fast asleep. I have some good news for you.

(Niceron gets up and shouts to his friend, Marcus, who is sleeping in the next room)

Niceron: Hey, Marcus, I got a letter from Melissa. Old Terentius finally died, and she wants me to go over there.

(Marcus comes in holding out his hand)

Marcus: Let me see it...It's a ways away, isn't it? I mean the inn?

Niceron: Yeah, it is. Do you want to join me for the journey? It will be great fun with the two of us keeping each other company. I certainly don't want to travel alone at night through the heavily forested areas! What do you say, Marcus?

(Continued in Pagina Decima)

Baiae (Continued a Pagina Prima)

Baiae, however, is perhaps best known as the place which the Cornelli family of ECCE ROMANI fame calls home. While many people find Baiae a boring site filled with ruins, I found it an amazing place to explore and investigate, always looking for the mosaic hidden in the next room. For example, looking up from the bottom of the park, I could see the amazing vaults along the face of the rock that the Romans used so often to support a complex built on a hill. In one of these rooms I came across a statue standing and peering back at me. Viewed from the front, this statue appeared to be a typical young man, perhaps an athlete, but when seen from the side, it became clear that this young man was holding an exquisitely carved caduceus suggesting that perhaps the statue was of Mercury, the fleet-footed messenger of the gods.

In another room I found a mosaic floor, but I was prevented from getting close enough to examine the details of the figure of a young woman depicted by the colored tiles; however, when I popped into the next room, I found a hole in the wall that allowed me to snap a close-up picture of the mosaic. Another hole in a different room afforded a close-up view of some graceful stucco work depicting Venus and a swan.

Such things can be seen in other places on guided tours, but few other parks offer this opportunity to explore and discover for oneself.

Most visitors (and tired students) stop when they reach the bottom of the park, but the truly adventurous attempt to search out the entrance to the *cryptoportici* which run under most of this complex. The entrance is usually closed, but finding it is still most of the fun. This search led me to the far corner of the site where two of the most amazing finds of the complex are located. First is the so-called Temple of Venus, most likely part of a bath complex. This domed building, one of the oldest in Italy, is filled with water except for a small stone path out to a slab in the center, from which location it is possible to shout or sing and enjoy the amazing acoustics of this building. Anyone who has had the rare opportunity to hear a classically trained singer perform on this spot knows what I mean when I say that fortune smiled on us that day. After leaving this building of pure rapture, I topped off my visit to

Cara Matrona,

I need help fast! My pater is threatening to cut my hair and send me off to Rhodes, away from my *caterva musica* unless I can give him some good reasons not to.

Matrona, ever since I can remember all I have been interested in — and good at — is music. My pater, who is quite influential in our little town, tried to do the "P" thing and teach me how to sword-fight, ride a horse, swim and box, but I never could learn to do any of these things to his satisfaction. For years I had the best private tutors in town working with me to be sure that I did well in my *ludus literarius*. Then I had my own private *grammaticus* teaching me Greek and forcing me to analyze every line of whatever Greek or Latin manuscripts he could get his hands on — of course this all had to be done in Greek! I cooperated with everything my pater threw at me so long as I could spend my free time doing what I most enjoyed: singing and playing my *cithara*.

For the past two years I have been jamming with some friends of mine (Marcus, the son of M. L. Tiburtinus, who plays the single and double *tibia*, and Lucius, the son of L. C. Secundus, who plays the *sympana*.) Not to be immodest, but I play *cithara* so well that my friends have nicknamed me "Iopalius." We call ourselves the *Tres Criniti*, and together we're *mirabile auditi*! We've played several gigs providing background music for *Atellanae Fabulae* in the *theatrum*, and we just contracted to headline our own concert in the *Odeon* next *mensis Augustus*.

Now my pater wants to jerk the *stragulum* out from under us by breaking up *Tres Criniti* and sending me off to Rhodes so I can follow in his *vestigia* by serving as a member of our city's *ordo decurionum* some day. Matrona, nothing could appeal to me less. He says that we all look like *barbari* with our long hair and that we are disgracing our families by providing entertainment for the *vox populi* of our city.

Can you please help me convince my pater that what we are doing is not disgraceful and that I should have a right to do something that I want to do now that I have dutifully finished my education locally? I really do not want to cut my hair, leave my friends and go to Rhodes to study rhetoric.

Marcus "Iopalius" Rufus
Pompilius

Cara Iopaline,

It is indeed a great honor to hear from the son of one of the most distinguished families in Pompeii. Who is there who has not heard of Marcus Holconius Rufus, tribune, duumvir, quinquennial, priest of Augustus and patron of your city?

There is no doubt that you have some very large *calcei* to fill.

this place that epitomizes the spirit of exploration and discovery by snapping a final photo of a fig tree growing upside down in one of the vaults near the exit.



Fig tree growing upside down
in a vault at Baiae



While I have also been able to learn that Marcus Loreius Tiburtinus is quite influential in your town, all I have managed to learn about Lucius Cicius Secundus is that he and his family live in a small but distinguished house near the *templum Iulidis*.

While I am sure that none of your *pateres* want to frustrate the *Musae*, I am also confident that they are all a little worried about having their *fili* known as the *Tres Criniti*. Success, power, influence and money come easy to few families, and it is understandable that *pateres* (who have worked hard to get where they are) worry when their sons do not appear eager to follow in their *vestigia*.

I'm afraid there is nothing that I can say that you could use to convince your pater not to send you to Rhodes. He has your best interests at heart, and I agree with his intentions.

At the same time I want to encourage you to continue to follow your *Musa* and to relax and entertain your close friends in private settings with your talents. I offer the same advice to all three of you. There will be nothing wrong with the three of you getting together as the years go by and jamming for old time's sake.

For now, however, take your pater's advice. Get a hair cut. While it is admirable that you want to follow in the footsteps of *crinitus Iopas* who was taught by *maximus Atlas* himself, you must remember that the great *Vergilius* was telling a story. Besides, Iopas was no doubt following his pater's wishes when he went off to study the *cithara* with *Atlas*.

I know it seems like the end of the world to you now to turn down a contract to headline in the *Odeon*, but, if you train well on Rhodes, it won't be long before you will have the entire citizenry of Pompeii longing to be considered as your *clientes* and envying those who are privileged to attend your *salutationes* each morning.

You should set the example for your *criniti* friends and encourage them not to jeopardize the wonderful careers their *pateres* have planned for them. You've all had your fun and you've all had your moments of exhilaration inhaling the inspirations of the *Musae*. Do not cheapen your experiences with *impietas*.

T. S. Eliot (Continued a Pagina Quinta)

mature literature. Eliot's "maturity of manners," on the other hand, seems to be a much more subjective qualification. By this, he essentially means that the community and civilization which produce the work should not be barbaric so that the material related in the work will be genteel, according to common English eighteenth century standards — a criterion which I find incredibly specific and relatively close-minded.

Eliot's call for a maturity of language and structure seem, in fact, to be the only reasonable requirement. Language and structure can be complex, he says, but they cannot attempt to be complex. He states that since it is much easier to be mature in structure and language when writing prose, a classic poem is more readily appreciated.

As for his second requirement, Eliot says that a Classic work must have a history that leads up to it, allowing it to be the icing on the cake, so to speak. An author can be a genius, but his genius must be two-fold: He must stand out from his peers (those who speak his language and are his contemporaries), and he must stand out from the writers of other literary periods.

Finally, Eliot states that a Classic work of literature must be comprehensive and universal. Comprehensive means that the work must sum up and be related to other major concepts within its own language. It must

(Continued in Pagina Decima)



64.

I. NAVIS TITANICA

II. AD PETENDAM BENEVOLENTIAM

III. TAM BONUM QUAM FIT

IV. IACOBUS SPADIX

V. ILLE QUI FACIT PLUVIUM

VI. AD MUREM VENANDUM

VII. CRAS NUMQUAM MORITUR

VIII. ILLE TABELLARIUS

IX. ILLE PUGIL

X. VERSIPELLIS AMERICANUS
LUTETIAE

Starting Off on the Right Foot 65.

Based on a game submitted by Hanna Banks, Grade 8
Latin I student of Ann-Marie Fine, Archbishop Blenk
H.S., Gretna, Louisiana

Match each English aphorism with its Latin counterpart.

1. _____ Amicus certus in re incerta cernitur.
2. _____ Cave ne cadas.
3. _____ Dimidium facti qui coepit habet.
4. _____ Ex ore parvulorum veritas.
5. _____ Ex pede Herculem.
6. _____ Fide sed cui vide.
7. _____ Fidelis ad urnam
8. _____ In dubio
9. _____ In esse
10. _____ In rerum natura
11. _____ Insalutato hospite
12. _____ In toto
13. _____ Mens legis
14. _____ Per diem
15. _____ Quid pro quo
16. _____ Recte et suaviter
17. _____ Satis

- A. Another day, another dollar
- B. Basically
- C. Biting the hand that feeds you
- D. Don't fall!
- E. From the mouths of babes
- F. It's doubtful.
- G. Nice and fair
- H. Now we're even.
- I. That's the way it is.
- J. That's quite enough.
- K. The spirit of the law
- L. The whole ball of wax
- M. 'Til death do us part.
- N. Try it and you'll get an idea of what you're dealing with.
- O. Well begun is half done.
- P. When you're broke, you see who your true friends are.
- Q. You can't trust just anyone.

© 1998 Pompeiana, Inc. No part may be reproduced without Pompeiana's expressed permission.

O, Di Immortales!

66.

Based on a game submitted by Lora Van Uffelen,
Latin II student of Darrel Huiskens, Covenant
Christian H.S., Grand Rapids, Michigan

In the word search below, circle the Latin names for the following Greek gods and a demigod.

- | | |
|---------------|----------------|
| 1. Aphrodite | 12. Hephaestus |
| 2. Apollo | 13. Hera |
| 3. Ares | 14. Heracles |
| 4. Artemis | 15. Hermes |
| 5. Athene | 16. Hestia |
| 6. Cronus | 17. Persephone |
| 7. Demeter | 18. Poseidon |
| 8. Dionysus | 19. Rhea (2) |
| 9. Gaia (2) | 20. Selene |
| 10. Hades (2) | 21. Uranus |
| 11. Helios | 22. Zeus (2) |

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



67.

I. CANDELA IN VENTO MCMXCVII/
ALIQUID DE MODO QUO TU HAC
NOCTE VIDERIS, Eltonus Iohannes

II. TU MIHI NATUS ES, Gemma

III. TE DESIDERABO, Tata Anhelatus et Fides
Evans cum CXII

IV. COMPONE COR, Antonia Braxton

V. NEMO POTEST ME RETINERE, Tata
Anhelatus cum Mase

VI. CREDO ME POSSE VOLARE, R. Kelly

VII. NOLI AMITTERE (AMOREM), In Modo

VIII. REDITUS ILLIUS MACCI, Marcus Filius
Morri

IX. QUOMODO VIVO, Lea Anna Rimes

X. VOLENS ESSE, Puellae Condimentorum

At the Crossroads of Early Rome

Submitted by Sarah Adams, Latin II student of Larry Steele, West Mid H.S., Norman, Oklahoma

ACROSS

4. Etruscan who gained the favor of Ancus and became guardian of his children.
6. According to legend, the destiny of _____ was to reach Italy.
8. _____ ruled Rome for the first 244 years.
11. Romulus' twin
13. Eponymous founder of Rome
15. Symbol of power carried by Lic-tors
16. Place for celebrating the games in early Rome
17. Ancus Marcius was the maternal grandson of this king.

DOWN

1. The doors on the temple of _____ served as a sign of peace and war.
2. Executed the leading senators who had supported Servius Tullius
3. It was their duty to tend to the sacred fire of Vesta.

4. King killed by lightning
5. Born a slave in the home of Tarquin, he became the best and wisest king of Rome.
7. Built the first bridge over the Tiber River
9. Sewer built to drain the Forum area into the Tiber
10. One of the three tribes created by Romulus
12. During Romulus' reign, Romans obtained wives from the _____ tribe.
14. Wife of 4 ACROSS.

68.

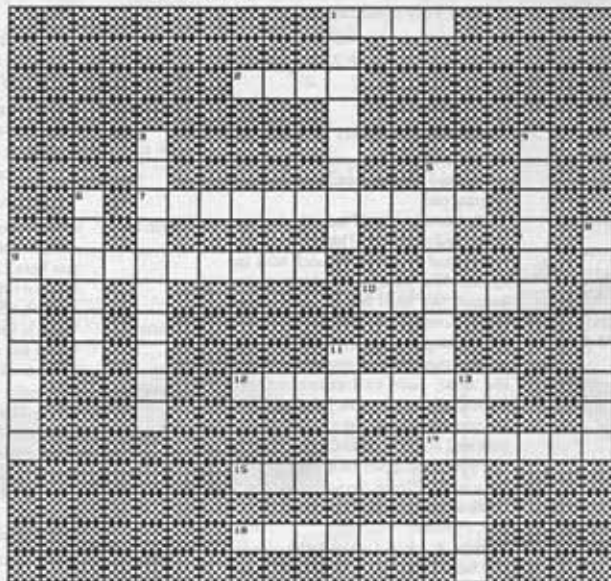
Getting Cross With Grammar

69.

Submitted by Matt Smith and Tom Brindle, Latin students of Carol Ramsey, Souderton H.S., Souderton, Pennsylvania

ACROSS

- The _____ stem is formed by dropping the -RE from the present active infinitive.
- ERI- can be the _____ of the active future perfect tense.
- REGO is a third _____ verb.
- The sign for this active tense is -ERA- added to the perfect stem.
- This tense has -BI- as a tense sign.
- BA- is the sign of this tense.
- Nominative, genitive, _____, accusative, ablative
- The accusative is used for the direct _____ of a transitive verb.
- This case is generally used to show possession.



DOWN

- _____ or plural
- UMBRA is a 1st _____ noun.
- The opposite of passive.
- Case of direct address
- Neither masculine nor feminine.
- The gender of PUELLA
- "The horse was seen in the meadow" uses the _____ voice.
- "He is walking" is in the present _____.
- "It was the Ides of March when Caesar was assassinated" contains two _____.

A Literary Journey

70.

Submitted by Stace Millburg, Latin I student of Nancy Tigert, Turpin H.S., Cincinnati, Ohio

Starting at the arrow *a sinistra*, trace the letters that spell out the correct Latin translation of the English sentence below. Your journey can go forward, backward, up, down and diagonally as you head for the finish arrow *a dextra*.

"THE GOOD MAN WILL GIVE MUCH GRAIN TO THE LITTLE BOYS."



Not Your Average Bear

71.

Based on a game submitted by Kim McFarland and Lucy Reid, Grade 8 Latin I students of Nancy Tigert, Anderson H.S., Cincinnati, Ohio

Match each English name with its correct Latin translation.

- | | |
|--------------------|--------------------|
| 1. _____ Accipiter | 11. _____ Luscinia |
| 2. _____ Anguis | 12. _____ Merula |
| 3. _____ Balaena | 13. _____ Milvus |
| 4. _____ Bombyx | 14. _____ Pardus |
| 5. _____ Ciconia | 15. _____ Papilio |
| 6. _____ Cimex | 16. _____ Pavo |
| 7. _____ Coturnix | 17. _____ Perdix |
| 8. _____ Grus | 18. _____ Sciurus |
| 9. _____ Hirundo | 19. _____ Sturnus |
| 10. _____ Lupus | 20. _____ Testudo |

- A. Bedbug
B. Blackbird
C. Butterfly
D. Crane
E. Hawk
F. Kite
G. Leopard
H. Nightingale
I. Partridge
J. Peacock



- K. Quail
L. Silkworm
M. Snake
N. Squirrel
O. Starling
P. Stork
Q. Swallow
R. Tortoise
S. Whale
T. Wolf

You Can Count on Mythology

72.

Based on a game by James Wallis, Latin II student of Larry Steele, Normal H. S., Norman, Oklahoma

After unscrambling the words in parentheses after each myth, place the correct number from the list below in front of the unscrambled word(s). (Some numbers are used more than once.)

- ARGUS (ESYE)
()
- AUGEAN STABLES (YAD OT ACNEL)
()
- CERBERUS (SAHDE)
()
- CYCLOPES (YEE)
()
- HERACLES (RALSOB)
()
- HYDRA (DHSAE)
()
- ODYSSEUS (ASYRE)
()
- PERSEPHONE (NSHMT0)
()
- SCYLLA (EHSAD)
()
- UNDERWORLD (EVSLE)
()

1 3 6 9 12 20 100



73.

Top Ten Books for Children

Submitted by Mary Cavanaugh and Andrew Heinlein, students of Mrs. Davidson, Anderson H.S., Cincinnati, Ohio

- FELES GERENS PETASUM, Medicus Scuss
- DELPHINORUM CAERULEORUM INSULA, Caledonicus De Valle
- MIRUS MAGISTER VULPES, Roald Pupa
- GEORGIUS CURIOSUS, Margarita E. Radius
- UBI TRAMES A LATERE TERMINAT, Concha Argenteinstein
- PARVA MACHINA QUAE POTERAT, Vattius Piper
- PETRUS CUNICULUS, Beatrix Figula
- TELA CARLOTTAE, E.B. Albus
- VIRIDIA OVA ET PERNA, Medicus Scuss
- CATERVA PUELLARUM QUAE INFANTES CURANT, Anna M. Martina



Extra! Extra!

74.

Roman Monarchy Headlines

Submitted by Erin Hensley, Amanda Penley, Amy Ricker, Jamie Rose, Diane Sexton, Kristy Thompson, Matt Tipton, Leslie and Melanie Waddell, Latin II students of Susan Neas, Greeneville H.S., Greeneville, Tenn.

Match the historical events below with the following headlines.

- 83,000 People Live in Capitol!
- Roman Rapists Rampage Ruthlessly!
- King "Axed" to Step Down from Throne!
- Vehicular Homicide Linked to Tullia!
- Swooping Eagle Reveals Future King's Bald Spot!
- King's "Split" Decision Has Mettius Fufetius Coming Apart at the Seams!
- Servius Tullius' Hot Handed Infancy!
- Lucius Tarquinius Superbus Writes "Proscription" for Death!
- Horatius Linked to Death of Triplets!
- Local Children Raised by Wolf!
- Lucius Tarquinius Priscus' "sign from the gods"
- War with Alba Longa
- Census of Servius Tullius
- Peculiar upbringing of Romulus and Remus
- Roman "hit list"
- Death of Servius Tullius
- Rape of the Sabine Women
- Punishment declared by Tullus Hostilius
- Non-consuming flames burning on top of a baby's head seen as a positive sign from the gods
- Death of Lucius Tarquinius Priscus



= Upper Level



= Beginning Level

The Tale of the Werewolf (Continued a Pagina Septima)

Marcus: Why not! Hurry and pack so we can leave right away and get there before it's pitch black out.

(Marcus exits, leaving Niceros to narrate to the audience.)

Niceros: The journey is long--about ten miles including a stretch through a forest--but I really want to see Melissa.

Scene II

Niceros: We should have left a little earlier. It's already pitch black in this forest even though the moon is shining full tonight. (as he is looking up at the moon) Marcus, are you as tired as I am?

Marcus has hung back and is beginning to take off his clothes. Niceros looks back and sees him doing this.)

Niceros: (in shock) What are you doing, Marcus? Stop it!

(Marcus ignores Niceros, scratches a circle around his garments with his foot and then runs off howling into the forest)

Niceros: (in a state of hysteria he cautiously walks over to the garments and carefully kicks at them) They're hard as rock!

(In complete shock, he pulls out his sword and chops at the clothes. Then, chopping at thin air, he goes running after his friend.)

Scene III

(outside Melissa's villa)

Melissa: Servus, what has happened? I heard the ruckus and many voices. What on earth is going on?

Servus: Well, Domina, a wolf has attacked our sheep and made a real bloody mess, but I managed to pierce its neck with my spear. We have everything under control. We tried not to disturb your sleep, Domina. I apologize.

Melissa: Oh, thank goodness. If it hadn't been for ... (Just then Niceros comes running in the door, pale and exhausted and breathing heavily) ... Oh, Niceros! What are you doing here at this hour? And so pale and out of breath! Come, Niceros. Lay your head down on my lap and rest for a while. Please, Servus, bring him a drink of wine to calm him down.

Yes, Domina.

Melissa: Niceros, if you had arrived a bit sooner, you would have been able to help my servants kill the wolf that attacked my sheep. It was quite crazy around here. I wish you could have been here.

What... (perplexed and unbelieving)

Melissa: Yes, can you believe this? My husband dies and then my sheep are attacked by some probably rabid wolf with four-inch fangs. Just my fate, huh, Niceros? (as if he is in his own world) Sure, Melissa.

Melissa: Well, it seems as if you have had quite a journey and are very tired. Why don't I have Servus show you to the guest room and we'll discuss everything in the morning? Servus, come here!

Niceros: I need a little time to think. Why don't you get your rest. I'll be all right here for a while.

Melissa: Good night, Niceros.

Niceros: Good night. And don't forget you have some good news to tell me.

(Melissa and servant exit, leaving Niceros alone on stage)

Niceros: (thinking out loud) How strange and eerie this is! As soon as it gets light out, I'm gonna go back to where Marcus left

his clothes and see if I can figure out what happened to him. (He exits off-stage)

Scene IV

(Niceros is running up to the site and stopping in front of the circle on the ground where the clothes had been.)

Niceros: Oh, dear gods of Olympus, what's all this blood everywhere?

(He exits, confused, going towards his own home.)

Scene V

(Niceros' house)

Niceros: (Running in from off-stage, through the door, he calls out.) Marcus! Marcus, are you here? (He finds Marcus lying on a bed in a cubiculum. A doctor is there.) Doctor, what is this?

Doctor: Well, it seems as though your soldier friend has received a very nasty wound to the neck.

Niceros: (He walks outside thinking out loud:) Wow, Do you suppose that poor, miserable friend of mine is a werewolf? Hah, what a night! As soon as he recovers, he's out of here. I don't think I could ever recline in the same triclinium with that guy ever again, even if someone paid me!

(With that, he walks off-stage, hands in his tunic belt, shaking his head.)

How Well Did You Read? 75.

1. According to Ben Gray, which two famous leaders were able to ignore their personal emotions for the benefit of their followers?
2. Quid est titulus libri notissimi scriptus a Maya Angelou?
3. Which emperors' reigns are covered in Lindsey Davis' *The Course of Honor*?
4. What "fortunate accident" enabled Jeremy Walker to see more of Baiae than usual?
5. If the multiple of three is used in the Stand Up and Shout game, how many students win?
6. Who taught Marcus Rufus' idol to play the cithara?
7. What is the Latin for a professional Trigon player?
8. What was St. Sebastian's military rank?
9. According to Gail Dietz, to what did the Emperor Tiberius owe his prestige?
10. What did Niceros decide that his friend Marcus really was?

T. S. Eliot (Continued a Pagina Septima)

be recognized as a representation of its own social culture. By universality, Eliot is referring to a comprehensiveness that not only crosses cultural bounds to other languages but also crosses the barriers of time.

Of course, all of these characteristics describe, in one way or another, Vergil's *Aeneid*—which seems to have been Eliot's sole purpose in writing the essay.

Eliot's essay, therefore, seems to be too subjective and too partial to one author, Vergil, of one culture in one historical period, Augustan Rome. He does not even begin to address Asiatic or Indian literature. Instead he clings closely to Eurocentric literature, which does seem to be rather myopic in view of modern goals of multi-culturalism.

While Eliot's essay is well presented and cleverly argued, his definition of a Classic does seem to have been written to fit *The Aeneid* as opposed to having judged that work in view of pre-established criteria.

[It should be noted that Eliot's essay was composed as an address to the VERGIL SOCIETY on Oct. 16, 1944. It was first published for members of the VERGIL SOCIETY in 1945.]

Ad Negotium Transigendum

Artem Elegantiore Tenere Potes

Now you can own original Classical-theme art!

Pompeiana cover artist, Steve Peters, has agreed to allow Pompeiana, Inc., to offer for sale the original watercolors featured on the front covers of the Pompeiana NEWSLETTER during 1998, with all proceeds to be deposited in the Pompeiana Endowment fund.

Each original, technically a pen and ink drawing with watercolor enhancement in the same size as it is reproduced on the cover, is produced on acid-free watercolor paper imported from France. The price of each watercolor original will be \$100.00.

The originals of this month's cover and of the Jan. 1998 cover (reproduced below) may be purchased at this time by calling Pompeiana, Inc., to reserve the purchase. Once the buyer receives confirmation that the work is still available, payment instructions will be explained by phone.

Future covers may be reserved sight-unseen or by calling the offices of Pompeiana as soon as the NEWSLETTER has been received and the decision to purchase has been made.



January 1998 Cover

Loquendo Discitur

Don't just sit there! Learn to speak Latin fluently with one of the two following options!

I. Two *Conventicula Latina*, which are workshops devoted to the spoken use of Latin, will take place in Lexington, Kentucky. The first May 24–31, and the second July 23–31. Not intended for beginners, participants should be able to read Latin and be comfortable with essential Latin grammar.

Those interested in details should contact Prof. Terrence Tunberg by e-mail: clatot@pop.uky.edu

II. The North American Institute for Living Latin Studies promotes the spoken approach known as "Living Latin," or *Latinitas Viva*. Seminars, lectures and Latin-language tours are under development. For more information contact them at: <http://www.latin.org> or call: 310/827-2685

or write: SALVI c/o Nancy E. Llewellyn, President Department of Classics University of California, Los Angeles P.O. Box 951417

Los Angeles, CA 90005-1417 Their web site also serves as a vehicle for facilitating correspondence in Latin among the members of SALVI.

Eme! Eme! Eme!

From SIGNALS: 800/669-9096

Si Hoc Legere Scis Nimium Eruditionis Habes

#51848 Sweatshirt \$29.00

#51699 Tee \$18.00

From THE GREAT DIRECTORY OF UNDISCOVERED CATALOGS: 561/997-1221

#3563 The Seven Wonders Collection. Table size reproductions of classical statuary from Italy and Greece \$3.00

#2486 Art & Artifact. Features classical home decor pieces, jewelry, sculpture, art. \$3.00

From BARNES AND NOBLE: 800/843-2665

#1259282 The Annals of Imperial Rome, Tacitus translated by Michael Grant. 455 pp. HC \$7.98

#159666 THE ANTONINES The Roman Empire in Transition, by Michael Grant. 210 pp. HC \$9.98

From APPLAUSE LEARNING RESOURCES CATALOG: 800/277-5287

Learning Programs Pages 111-112

Background and Enrichment Materials, Dictionaries, Texts, Manuals, Guides, Workbooks, Readers, Videocassettes Pages 112-121

Computer Software Pages 121-123

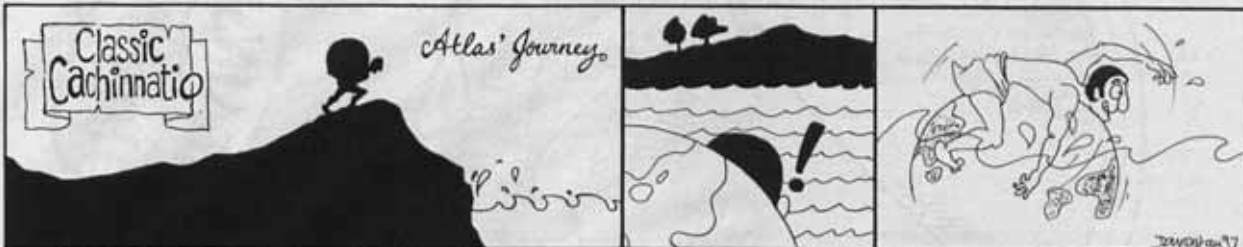
David Stofka

Cuyahoga Falls, Ohio



Dawn Lau

Pymble, Australia



Frederic Clark

Piedmont, California



Genevieve Alvarez

Santa Rosa, California



Sarah Jenkins

Holland, Michigan



Michael Beck

Naperville, Illinois

Chris Mueller

Washington, D.C.

Adam Fotos

Greenville, Tenn.



Pompeiiiana, Inc.

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

Executive Director: Dr. B. F. Barcio, L.H.D.

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.

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

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

©1998 by Pompeiiiana, Inc. All rights reserved.

Website URL: <http://www.Pompeiiiana.com>

Membership Enrollment Form, 1998-1999

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

U.S.A. — \$20;

Australia — \$40; Canada — \$22;

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

Name: _____

School: _____

Country: _____

Classroom Subscription Order Form 1998-1999

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

Per student rates in U.S. Dollars:

U.S.A.: 6–50 = @ \$5.00; 51 or more = @ \$4.75

Australia: Air = @ \$24, Surface = @ \$10.75;

Canada: @ \$6.00;

England/Europe: Air = @ \$8.00, Surface = @ \$6.00;

South Africa: Air = @ \$24, Surface = @ \$10.75

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

Pompeiiiana, Inc.

6026 Indianola Ave.

Indianapolis, IN 46220-2014

Let Pompeiiiana Put Your Name in Print

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

The Editor

Pompeiiiana Newsletter

6026 Indianola Ave.

Indianapolis, IN 46220-2014

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

What may be submitted

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

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

Latin . . . Your Best Educational Investment

AUXILIA MAGISTRIS

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

64.

Picturae Moventes

- I. TITANIC
- II. GOOD WILL HUNTING
- III. AS GOOD AS IT GETS
- IV. JACKIE BROWN
- V. THE RAINMAKER
- VI. MOUSEHUNT
- VII. TOMORROW NEVER DIES
- IX. THE POSTMAN
- IX. THE BOXER
- X. AN AMERICAN WEREWOLF IN PARIS

65.

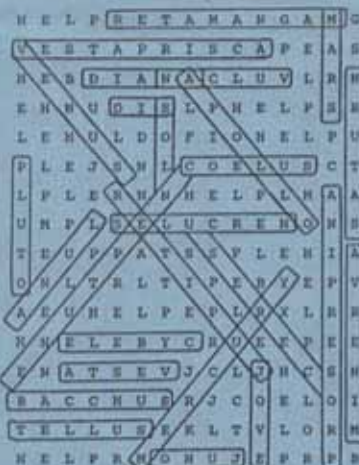
Getting Off on the Right Foot

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

66.

O, Di Immortales

1. Venus 12. Vulcan
2. Apollo 13. Juno
3. Mars 14. Hercules
4. Diana 15. Mercury
5. Minerva 16. Vesta
6. Saturn 17. Proserpina
7. Ceres 18. Neptune
8. Bacchus 19. Cybele, Magna Mater
9. Vesta Prisca, Tellus
10. Pluto, Dis 20. Luna
11. Sol 21. Coelus
22. Jupiter, Jove



67.

Carmina Optima

- I. CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT, Elton John
- II. YOU WERE MEANT FOR ME/FOOLISH GAMES, Jewel
- III. I'LL BE MISSING YOU, Puff Daddy and Faith Evans featuring 112
- IV. UN-BREAK MY HEART, Toni Braxton
- V. CAN'T NOBODY HOLD ME DOWN, Puff Daddy featuring Mase
- VI. I BELIEVE I CAN FLY, R. Kelly
- VII. DON'T LET GO (LOVE), En Vogue
- VIII. RETURN OF THE MACK, Mark Morrison
- IX. HOW DO I LIVE?, Le Ann Rimes
- X. WANNABE, Spice Girls

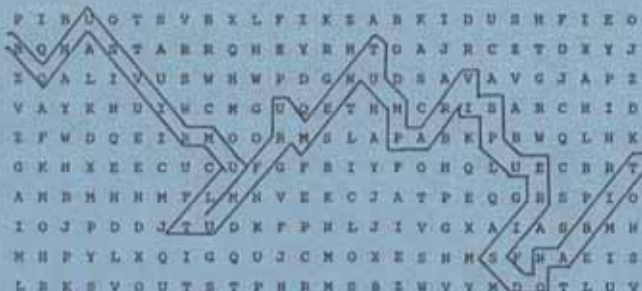
68.



69.



70.



71.

Not Your Average Bear

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

One of the most famous African-American women of today is Maya Angelou. Angelou was born "Marguerite Johnson" in 1928 in Saint Louis and grew up in Arkansas. She is a poet, author, historian, and actress. She has both written and produced plays. She is invited to speak throughout the United States and in other parts of the world. She is also a professor of American Studies at Wake Forest University in North Carolina.

Her most famous book is *I Know Why the Caged Bird Sings*. It is the story of her youth. The book became very famous and was made for television. The title of this book comes from a poem written by Sir Lawrence Dunbar, an African-American poet in the 1800's. Other famous books by Angelou include *Gather Together in My Name* and *The Heart of a Woman*.

She herself produced and acted in the play *Caharrt For Freedom*. She acted in the television series *Roots*. She wrote the screenplay and the music for the motion picture *Georgia, Georgia*, which was the first film made by an African-American woman. Once she wrote an adaptation of Sophocles' *Ajax* for the theatre in Los Angeles. She wrote and produced a ten-part television series about African customs and traditions in American life. She also accepted the Golden Eagle

72.

You Can Count on Mythology

1. 100 EYES
2. 1 DAY TO CLEAN
3. 3 HEADS
4. 1 EYE
5. 12 LABORS
6. 9 HEADS
7. 20 YEARS
8. 6 MONTHS
9. 6 HEADS
10. 3 LEVELS

73.

Libri Optimi

- I. THE CAT IN THE HAT, Dr. Seuss
- II. THE ISLAND OF THE BLUE DOLPHINS, Scott O'Dell
- III. FANTASTIC MR. FOX, Roald Dahl
- IV. CURIOUS GEORGE, Margret E. Ray
- V. WHERE THE SIDEWALK ENDS, Shell Silverstein
- VI. THE LITTLE ENGINE THAT COULD, Watty Piper
- VII. PETER RABBIT, Beatrix Potter
- VIII. CHARLOTTE'S WEB, E.B. White
- IX. GREEN EGGS AND HAM, Dr. Seuss
- X. THE BABYSITTERS' CLUB, Anne M. Martin

75.

1. Aeneas and King Henry IV.
2. Scio Quia de Cana Avis in Cavea Cantet
3. Tiberius, Caligula, Claudius, Nero, Vespasian
4. His tour bus was hit by a car and he had to walk the rest of the way to the site.
5. Three
6. Atlas
7. Philoporus
8. He was a Tribune of the First Praetorian Cohort.
9. He owed his prestige to being Livia's son.
10. A werewolf

How Well Did You Read?

Maya Angelou

award for this work.

Dr. Angelou is able to speak French, Spanish, Italian and West African Fanti. She has written for newspapers in Egypt and in Ghana.

Many very famous men have recognized the talent of this outstanding woman. Dr. Martin Luther King, Jr., asked Angelou to serve on the Southern Christian Leadership Conference. President Gerald Ford named Angelou to the Bicentennial Commission. She was also named by President Jimmy Carter to the Commission on the Observance of Women's Year. Even President William Clinton invited her to write and recite a poem to celebrate the inauguration of his first term of office.

Angelou has received many awards, but this sensitive and loving woman very much desires to help the living conditions of women in Third World countries, especially Africa. Maya Angelou tells us, "It is necessary to love life and those who live. It is necessary to stop taking away life." Angelou believes that the highest virtue is courage. She says, "Without courage you cannot practice the other virtues consistently." Angelou always in her books, and in her works of the theatre and television offers us many examples of courage.