

Homo Urbanus

Censura scripta est a Philippo Barcio; in Latinam reddita est a Dominā Fabriciā, Latinae magistra apud Laurentiam Scholam Altam Septentrionalem, Indianapolisi, in Indiana.

Homo Urbanus vere non est pictura movens optima quam Iacobus Chanus umquam fecit. De vero, more maiorum, est terribilis.

Histrionia est debilis, diverbium est stultum, personae sunt molestae et Iacobi Chani vox videtur ridicula quasi ille biberet duo pocula lactis integri ante quemque actum.

Atque hoc argumentum habet tantum novi quantum argumentum fabulae **Ambulator, Pervagus Vigiliis Texanensis**. Huius picturae movens locus est Australia (quae est vicinia multo vilior et magis amica ad picturam moventem faciendam quam urbs Hong Kong ubi Chanus suas picturas moventes facere solebat. Chanus hospitis felicitis personam egit in spectaculo televisionensi de coquendo. Uno die rediens domum ab spectaculo scaenae, forte occurrit nuntiae quae nuper fecit videocassetam de medicamentorum illicitorum negotio et quae nunc fugit ab eis qui cum medicamentis illicitis negotium gerebant. Chanus, qui est

Homo Urban-us, utitur et "Kung Fu" artibus suis et hilaritatis sensu suo ut feminae fugienti auxilium ferat. Ut in Chani autocineto vehuntur, femina casu permutat videocassetam suam de medicamentorum illicitorum negotio cum Chani videocasseti de coquendo in spectaculo televisioni (sane!). Sic Chanus in huius feminae telā calamitosā sine spe implicatus fit.

Nonne huius fabulae argumentum recentissimum est? Minime!

Sunt autem multi conatus artificiosi qui more maiorum iudicari non possunt. Tales sunt Iacobi Chani picturae moventes.

Spectatores Chani picturas moventes solum spectant ut videant Chanum omnes alias personas quomodocumque verberantem. Fabularum argumenta in picturis moventibus eius non designata sunt ut fabulam dramaticam crearent aut monstrarent personas adolescentes et se mutantes. Immo, hae picturae moventes tantum fiunt

ut eum ponant in rebus ubi circumdetur ab hominibus malis et ubi multa tela quibus aliis iniurias faciat obtinere possit.

Atque **Homo Urbanus** hoc conficit. Chanus hominem malum in machinam concretum miscentem ponit, ianuam in hominum malorum facies aperit et multos in capite calcitrant. Chanus utitur ingenti retro-sarculo automatico ut frangat portas villae tentae a principe eorum qui cum medicamentis illicitis negotium gerant, confringit multa autocineta sumptuosa, confringit homines, et autocinetum dirigit per huius principis villam sordidam dum villa ipsa omnino ad terram collabatur et tum se dirumpat.

Quid aliud vis pro septem dollaris?

Si tu responderis, "Nihil. Volo nil aliud. Violentia regit!" tum tu amabis **Hominem Urbanum**. Sed noli expectare opus magnum. Etiam secundum Chani mores, haec pictura movens est aliquantum clauda.

The Cupolas of Rome

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

Whenever I look out over Rome from the lofty heights of the windswept Janiculum Hill, a metaphor inevitably and quickly comes to mind: a hot-air balloon competition has just gotten underway.

What triggers this image of course is the profusion of church domes, or cupolas, that dominate the unique skyline of the Eternal City. Credit for the metaphor goes to a short poem I once read. The poet Mario dell'Arco had this to say on the subject:

*La cupola è un pallone
Ancorato sul tetto
Chi e che l'ha gonfiato?
Un grand architetto*

A cupola is a hot-air balloon
Moored to the top of a building.
And who pray tell inflated it?
Some talented architect!

Architecture textbooks tell us that the cupola is... "a spherical ceiling -- or a bowl-shaped vault rising like an inverted soup bowl high over the main altar of a church."

The cupola can be traced as far back as the sixth century before Christ. Evidence of domed buildings, for example, have been found in neolithic dwellings on

(Continued in Pagina Secunda)



The Dome of St. Peter's Cathedral in Rome capped with a "lantern," globe and cross

Memorable Visits to the Classical World

The Ara Pacis Augustae

By Ronald L. Tetric, Teacher at Kokomo High School, Kokomo, Indiana

Perhaps Ovid did not have any specific god in mind when he wrote "expedit esse deos, et ut expedit esse putamus," (*Ars Amatoria*, 637), but in hindsight we are able to see that this attitude ("it is convenient that there should be gods, and that we should think that they exist") was a prevalent theme of Augustan policy and practice. A century of war, oppression, slaughter and utter devastation had ravaged the Roman world, from the Jugurthine War (112 BC) through the Battle of Actium (31 BC) and the conclusion of provincial wars in Gaul and Spain (13 BC).

On January 30, 9 BC, Livia's birthday, the Senate inaugurated the monumental *Ara Pacis Augustae* (the Altar of Augustan Peace) in recognition of the prevailing peace Augustus had established throughout the Empire. The Civil Wars and their inherent bloodshed and suffering had caused the people of

(Continued in Pagina Quinta)



Photo by Nicole Ridgeway

A corner of the Ara Pacis seen to the left of the Mausoleum of Augustus in Rome

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The Cupolas of Rome (Continued a Pagina Prima)

the island of Cyprus. Similar discoveries have been made in the Attica region of Greece and on the Island of Crete. And still-intact, three-thousand-year-old Etruscan tombs in Cerveteri, Italy, feature hemispherical tops.

But the cupola as we know it was more of a Roman contrivance, for the rounded roof reached its height of development and popularity during the late Republic and early Imperial eras of ancient Rome. This is due to the Romans' knowledge of concrete, so important in the construction of a dome.

In A.D. 120 the Emperor Hadrian crowned his temple to all the pagan deities—the Pantheon—with a massive vault, nearly forty-four meters in diameter at its base. To this day, Hadrian's creation remains the largest of Rome's cupolas, the patriarch, the granddaddy of them all.

With the onset of the Middle Ages, dome-building became a lost craft, and remained so until Brunelleschi audaciously crowned the cathedral in Florence with one of the world's architectural wonders in the early 1400's, covering an octagonal void 142 feet across and 220 feet high.

In the following century, Michelangelo was appointed chief architect of St. Peter's in Rome. Before leaving Florence he stood before the cathedral and, staring up at the blood-orange dome, announced dramatically: "I am going to Rome to create your sister. She shall be larger but not nearly so majestic as you."

The Giant of the Renaissance did not live to see his greatest architectural work completed, but his successors faithfully followed his plans and wrought the marvel of beauty and magnitude and grace we all thrill to today. One of the most recognizable and photographed structures on earth, the Michelangelesque cupola of St. Peter's Basilica covers the main altar, which in turn stands directly over the final resting place of the Prince of the Apostles. It towers daringly over the immense travertine mass that supports it on all sides and is testimony of what colossal works of art man is capable when exalting his God.

As did Brunelleschi in Florence, Michelangelo capped his cupola with a "lantern," a small colonnaded structure designed to admit light and ventilation while adding a final ornament to the top of the dome. The lantern itself culminates in a globe surmounted by a cross. Most of the domes in Rome feature such a lantern.

Cupola interiors in Rome, and elsewhere, are usually resplendent with art. One remains spellbound while gazing upwards in St. Peter's, admiring the wonderful

colors of the mosaics that adorn the dome. Around the lower portion some of the most renowned popes of the Church are portrayed, and, higher up, the Redeemer, the Virgin, John the Baptist, and the Apostles. Higher still are angels bearing the instruments of the Passion of Christ. Finally, way up in the lantern, are Cherubim and Seraphim surrounding the figure of the Eternal Father. One has the feeling of staring off into infinity.

No visit to St. Peter's is quite complete without a visit to the tiny balcony that encircles the summit of the dome. Access is had by climbing an iron staircase that winds inside the steadily bending contours between the inner and outer shells of the great cupola. When one steps out into the open air, one suddenly sees all of Rome at his or her feet, the Alban Hills stretching out to the south and east, and—on a clear day—the Tyrrhenian sea to the west.

Some of the other close-to-one-hundred church domes in this fabled city also merit mention here. That of the church of *Sant' Andrea della Valle* is third in size to the Pantheon's and St. Peter's. Built by Carlo Maderno in 1622, it was frescoed on the interior by Domenichino with a representation of the Glory of Paradise. The inscription on the circular frieze—in letters six feet tall—reads:

ANDREAS CHRISTI FAMULUS GERMANUS PETRI
ET IN PASSIONE SOCIUS

ANDREW, SERVANT OF CHRIST, BROTHER OF
PETER, AND A COMRADE IN HIS SUFFERING.

Santa Maria del Popolo has a cupola designed by Carlo Fontana in 1687 and affrescoed by Luigi Garzi.

Il Gesu, the Jesuit church, has a dome whose design and adornments yield extraordinary visual effects of spatial illusion.

San Carlo al Corso boasts one of the highest, most beautiful, and most graceful domes—an extraordinary work by Pietro da Cortona.

Antonio da Sangallo created the dome of *Santa Maria della Pace* and Frances Corza covered its interior with scenes of Eternity.

On the bank of the Tiber is another house of worship with a cupola which stands out from all its companions because it is square and not round. This is the crowning glory of Rome's *Tempio Maggiore*, or main synagogue, of the Jewish community.

These are the cupolas which have been gladdening the skies of Rome and thrilling the eyes of the Romans and their guests for century upon century and which, we hope, will continue to do so until the end of time.



The cupola-peaked skyline of Rome

Rome—Our Origin

By Heather MacDonald, Latin I student of Mrs. Beth Lloyd, George Washington Middle School, Wayne, New Jersey.

The basis of our nation's ancient reliance.
Where our country learned to deal with defiance.
Where we learned to build and to structure.
Where we learned of jobs in agriculture.
It's an ancient civilization that has taught us so much,
Government and careers and customs and such.
We took its culture and expanded it to ours.
It was the key that opened many locked doors.

Our cultures may seem different, but they are alike.
We learned how to speak and how to hike.
We use parts of its language to speak today.
It stationed the arrangement of our ways.
Most of the words here come from their tongue.
It's where everything we know has begun.
Now you should know what is true—
Rome has influenced both me and you.

A Rap Song for Licinius

Catullus 50—The 90s Style

By Elizabeth Hermann, Latin student of Kevin Gushman, Yorktown High School, Arlington, Virginia

Hey Licinius,
Remember yesterday?
On my writing tablets
We did play.
We were joking
And drinking up a storm,
While we made our poetry
Take a form.
You inflamed
Charm and wit,
With the brilliant words
That you writ.
I was tossing and turning
In my bed
Wild with the love
That fills my head.
But your words helped me
Much better than sleep,
I was reading them,
Instead of counting sheep.
Because I was tired,
I was lying on the bed,
And my limbs felt almost
As if they were dead.
Even though I was tired
I wrote you this little verse.
I hope you feel
As if it could be worse.
I wanted to write a poem
To show you my sadness,
I hope you don't think
That I'm full of madness.
Just one more little thing—
It's a word to the wise:
Don't make Nemesis angry,
It'll cause your demise.
Word.

New Leads in Rome's Great Fire

By Elena Ginorio, Latin student of A.P. Nilsen, St. John Vianney Regional H. S., Holmdel, New Jersey

Rome—One year ago on this date, a giant conflagration started that led to the complete destruction of two-thirds of this great city. Now, on the anniversary, arson investigators are making their first real breakthroughs. "All clues seem to point to one person," asserted chief investigator Gaius Calpurnius Piso. This chief suspect is none other than our great Caesar.

Nero was unavailable for comment, but sources close to him say he still contends that the Christians were behind the great blaze.

Suspicious against Nero began when no one was able to confirm his presence at Antium, where he was previously believed to have been during the fire. These suspicions increased when, immediately following the fire, work began on his palatial Golden House for which he had been unable to obtain land in the city beforehand. Former chief advisor Seneca was recently "forced" to commit suicide, thus eliminating a potential voucher for Caesar's whereabouts.

Any investigation against Caesar would, of course, be impossible. Nero is well-known to have executed all who opposed his wishes or failed to serve his whims, including his wife, Octavia, and even his mother, Agrippina.

Other major glitches in the arson investigation are related to the magnitude of the fire. Without eye witnesses, it is difficult to incriminate any person since all evidence seems to have been destroyed.

Should sufficient evidence ever be found to bring formal charges against Nero for the crime, it probably would not be difficult to find a jury to convict him. He has become increasingly unpopular since his assumption of all legislative authority from Seneca and Burrus in 62. His heavy taxes and the economic instability of Rome have also placed a tremendous burden on a people still attempting to recover from the fire. One revolt against his policies has purportedly already broken out in Britain, and, without relief from Caesar's heavy-handed rule and crippling persecution of innocent people, one is likely to break out here, in the very heart of his empire.

Classical Studies Gaining Importance in University Liberal Arts Programs

Special thanks to Martha Payne, Ball State University, for calling attention to an article on p. B4 of the March 24, 1998, Christian Science Monitor.

Vivian Holliday, a professor at the College of Wooster in Ohio, reports a recent increase in the number of students taking classics courses and an increase in the number of classics majors, both on her campus and on campuses across the U.S.A. There seems to be a trend in liberal arts to look at the origins of our modern ideas, and classics departments are responding by linking their courses to the modern world.

Puellae

By Leigh Murtha, Latin III student of Margaret Curran, Orchard Park H. S., Orchard Park, New York

Puellae
laetae, coniunctae
loquentes, cantantes, ridentes
Puellae amicae semper erunt.
Amicae.

Invocation to the Muses—An Update

By Ben Mantell, Latin II student of Sara Solberg, Rutgers Preparatory School, Somerset, New Jersey

Muse of Juggling, Jocolatoria,
inspire my mind
to think of new tricks
with which to amaze everyone.

WORD MYSTERY

Salvete, word sleuths. Before embarking on this, our last mystery of the season, I encourage you to explore further on your own and submit your own Word Mysteries for possible publication in the NEWSLETTER. In addition to Webster's Ninth New Collegiate Dictionary and The American Heritage Dictionary, 2nd College Edition, I highly recommend Joseph Shipley's *The Origins of English Words* and American Heritage's *Word Histories and Mysteries*. And now, for this final issue's mystery, sink your teeth into this unlikely duo: statue and obstetrician. Strange as it may seem, they are related. Happy hunting!
(cf. solution in Pagina Decima)

Glaucus and Scylla

By Marykate Keenan,
Latin II student of Dr. Marianne Colakis,
Berkeley Preparatory School, Tampa, Florida

The sun rises slowly causing the rolling waves to twinkle and shimmer. The camera pans across rocky cliffs that protrude into the sea, then across kelly green fields that wave when the wind blows. Gentle flute music begins to play. There is an overview of where the fields meet the ocean. A lonely fisherman sits on the shore. The camera draws closer to him. The fisherman's rugged and worn face is beaded with sweat while a sea breeze blows his sandy hair. He lays out on the grass a great number of fish that he has caught. The fish begin to slip and stir. The fisherman has a look of surprise on his face as, one by one, the fish slip back into the ocean.

Glaucus: (looking into the sea) What god has done this? Does this grass carry untold powers? (He grabs a handful of grass.) Maybe this will lead me to the cause of this strange event. (He eats the handful of grass. A look of desire appears on his face as he runs wildly and leaps into the ocean.) The gods have called me!

There is a flood of water so great that Glaucus is rendered unconscious. The camera fades out, and then fades in on a brightly lit scene. Only one dark figure can be seen lying on the ground; the figure is Glaucus. The camera goes to Glaucus' face. He coughs up some water and wearily opens his eyes. He sits up and, in dismay, finds that his legs have become a fish tail. Glaucus' hair has turned into seaweed. He screams in disgust as the camera fades out. The camera fades into a small bay where Scylla, a beautiful nymph is bathing. Glaucus surfaces.

Glaucus: (smiling and in love) Good day, fair and lovely maiden!

Scylla flees from Glaucus and perches on a nearby promontory.

Glaucus: Maiden, I am no monster. I am a god with power over the waters—I love you.

Scylla runs hastily back home. Camera fades out and then fades in on Circe's home. Glaucus is telling Circe of Scylla and how she is repelled by him.

Glaucus: (desperately) What shall I do, Circe? You must give me a love potion so I can win her heart.

Circe: Why do you pursue Scylla when she does not desire to be with you? Surely there are others who love you—such as I.

Glaucus: (shocked) Trees will cover the sea bottom and seaweed the mountain tops before I cease to love Scylla.

Glaucus leaves angrily. Circe becomes infuriated with Scylla. She begins to prepare a deadly poison. The camera fades out. Camera fades in on the small bay. Circe removes a vial from her overcoat and pours the contents into the water. Scylla is preparing to bathe. Scylla steps into the water and immediately begins to scream. Her head grows into many heads that are those of dogs and serpents. She grotesquely becomes rooted to a nearby rock. Sorrowful music begins to play. The camera fades out.

Glaucus: Where is my dear Scylla? Perhaps she has been killed by that horrible monster. Such a fate! Or perhaps she has fled because I am far too hideous a creature for her to love.

Tears run down Glaucus' face.

Narrator: And so Glaucus lived life sorrowfully, constantly thinking of the beauty that mysteriously disappeared. As for Scylla, she began to loathe and detest every thing and every man that passed her by. She destroyed ships and killed men. Circe's crimes did not benefit her. All three are destined to live in sorrow forever.

Sorrowful music plays as the camera shows the fields once again. Flashback to when Glaucus is laying his fish on the grass. The camera pans across the glistening ocean. Flashback to a bathing Scylla. The camera fades.

Sixth-Grade Latin Students Visit The Underworld



Sara Solberg, teacher of Latin at Rutgers Preparatory School in Somerset, New Jersey, helped her sixth-grade Latin students prepare for the theme of the 1998 National Mythology Exam by creating a model of Virgil's Underworld as portrayed in Book VI of *The Aeneid*.

All photos by Scott Wittman.

(Above) Layout of Virgil's Underworld consisting of models, sketches and realia created by the students.

(Left) Pius Aeneas and the Sibyl near the Cave of a Hundred Holes at the entrance to The Underworld.

(Lower Left) The Fury, Tisiphone, on top of her iron tower in Tartarus.

(Lower Right) Pius Aeneas and the Sibyl exit The Underworld through the Gate of False Dreams.



Catullus II in Ebonics

By Sabiha Mannan, Latin III student of
Mary Lou Carroll, Northeastern High School,
Elizabeth City, North Carolina

Giga pet you got my Baby's attention.
After she bought you, she don't have time for me.
"I gotta feed him" or "He's gotta exercise."
She's just always playin' with you.
Why she always jokin' with you?
What she always gotta say to you?
Do you make her feel better about somethin'?
She always be glowin' when she has you around!
I wish I could play with you the way she play with you.
Maybe then I could feel better!

Rollin' on the Roman Road

By Erika Karssiens, Latin II student of Nancy Tigert,
Turpin High School, Cincinnati, Ohio

Travel on the ancient road was rough. Ordinary passengers had a few choices, though. They could hire a driver to drive them in a *cistum*, a two-passenger, two-wheeled, mule-drawn carriage. Some chose to drive the *essedum* a more solid, steady, slower, two-wheeled carriage. For longer trips the *carruca* could be used. This was an even slower, more comfortable, four-wheeled, mule-drawn carriage with a cover and a section that reclined so passengers could sleep. The *carruca* resembled the conestoga wagon used in early America. Public transportation was provided by *naedae*, four-wheeled carriages that could carry many people and their luggage. A similar service was provided by stage coaches in early America. For the ladies who wished only for a small four-wheeled carriage to take them a short distance to their friends' houses there was a *pillentum*. Wealthy men and women could also use a *basterna* which was an enclosed litter suspended on the backs of two mules, one walking before and one walking behind it.

To carry freight the *carum* was used. This was a wagon with removable, sloping sides and two spoked wheels. The colorful carts still used in Sicily today seem to carry on the tradition of the *carum*. The *plaustrum* was used to carry farm produce. It was sturdy with solid wheels. To transport the heaviest items (wine and stone building blocks) the *sarracum* was used. It was heavy duty with four small wheels and pulled by oxen. The army had its own special vehicles. For troop transport a *clabulare* was used. It was an open, four-wheeled wagon with wicker sides. The *arcera* was a closed-in, padded, four-wheeled cart. This was the Roman ambulance. It was nothing compared to what we have today, but still the idea was there.

To protect pedestrians and keep all these vehicles moving smoothly, Roman cities also had traffic laws and regulations such as the following:

- I. No wheeled traffic between sunrise and *hora decima* to ensure the safety of pedestrians.
- II. Corner posts to keep wagons from damaging buildings.
- III. Raised pedestrian crossings, which looked like stepping stones across the road, were an axle length apart to keep vehicles from turning too tightly around the corners.
- IV. In addition to roads that led through cities, there were also by-pass roads around them.

To get around the city during those hours when vehicular traffic was prohibited, wealthier citizens could travel by *lectica*, a litter, or by *sella*, a sedan chair, both of which were carried by hand.

Pompeii

By Terrence "Maximus" Boyce, Latin II student of
Mary Lou Carroll, Northeastern High School,
Elizabeth City, North Carolina

On one warm summer day,
Something happened in the city of Pompeii.

The sky quickly became black,
As the fierce volcano began to attack.
Thousands of people began to flee,
As the town filled with ash and debris.
Women and children were in tears,
Losing homes that had been theirs.

Today we dig in the ground,
Hoping to find the city that the volcano drowned.
We will keep on digging from day to day,
Soon to reveal the ancient city of Pompeii.

Cara Matróna,

I am writing to you as a *tiro* in an *officina tignaria* in Neapolis. After I finished studying at the *ludus litterarius* which I attended with my *amici*, my *pater* decided that the best thing he could do for me was to have me learn a trade. So, along with one of my *amici* named Publius Mygdonius from the *ludus*, I began to learn my trade. Everything was going fine until about two months ago when Publius was offered a chance to work in a nearby town called Herculaneum.

After Publius left, I didn't enjoy my work as much any more, and I guess my *artifex*, Sextus Scaurus, noticed it. I was surprised when he finally just came right out and said, "You miss your friend, don't you?" When I said that I did, he said that he had to make a delivery to Herculaneum in a day or two, and that I could come along and visit Publius after we were done.

The visit was a lot of fun, and I feel much happier now. There is, however, something that has been bothering me that I hope you will be able to clear up.

Publius' *officina tignaria* is in a huge house that obviously used to belong to some wealthy family before they sold it to Publius' *artifex*. I mean, the *officina* has a *vestibulum*, *fauces*, an *atrium* with a *tablinum* which his *artifex* uses for his record keeping, and *alae*. There is even a *portico* and a small *hortus*. It seemed a shame to see the beautiful white mosaic pavement of the *atrium* covered with wood shavings.

Publius showed me the beautiful pictures of Daedalus and Pasiphae and of Venus and Mars on the walls of the *tablinum*, and the medallion busts of Maenads, Satyrs and Silenus. This stuff was really beautiful! Then, after checking to be sure that his *artifex* was busy with a customer, Publius whispered that I should quickly follow him upstairs. He wanted to show me something weird.

We went up some narrow *scalae* and found ourselves in what used to be the quarters for the *familia domestica*. He took me to one of the little rooms and told me to look at the wall in front of me. It took a while for my eyes to adjust to the light, but then I saw that I was looking at some sort of a shrine. There was a small wooden *armarium* that had a little wooden step attached to the front of it. On the wall above the *armarium* was a wooden frame surrounding what looked like a wooden *pugio* or a large letter "T" with a small projection at the top. Publius whispered that his *artifex* comes up to this room at night and kneels down on the little *armarium* step while he prays before the object hanging on the wall. Just then we heard Scaurus, my *artifex*, calling for me, and we had to scramble back down the *scalae*.

Matróna, I thought I had heard about most religious practices, even the forbidden ones such as the worship of Mithras, but this was something very strange. Can



you explain what we saw?

Tiro Tignarius
Neapolis

Care Tiro,

I know that *pueri erunt pueri*, but you and your friend may have stumbled across something you should not have — one of the *Mysteria* that are gaining in popularity these days.

You both have wonderful *curricula* ahead of you as you work toward becoming *artifices* and having *irones* of your own. My best advice would be to forget what you saw and dedicate yourself to your work and to the worship at the *Lararia* of your own homes.

These days there seem to be many people who have become bored with the *di immortales* of our *maiores* and who are, therefore, turning to religious practices which promise to be more exciting and mysterious — and, unfortunately, illegal.

If you keep your ears open, you will hear people whispering about the *Eleusinia*, the *Thesmophoria*, the *Aphrodisia*, the *Orphica*, the *Dionysia*, the *Cabeiria*, and about the *Tauropolia* which are practiced by the followers of Mithras that you mentioned. All these practices are frowned on, and you should not associate with anyone that you hear discussing them.

If you want to satisfy your curiosity about what goes on in these *Mysteria*, you could arrange to witness the celebration of the only two that are approved for Roman participation. One is the annual *pompa* for *Magna Mater*, and the other is the *pompa* sponsored annually by the *Frates Arvales*.

What I believe you stumbled across in Herculaneum was a *sacranium* dedicated to the *crux immisa*, which is a symbol sacred to the *Christiani*. As I understand it, interest in this group, which originated in *Iudaea*, was spread in *Italia* by a travelling *magister* named *Pastus*. He was executed *Romae* during the reign of Emperor Nero Claudius Caesar Drusus Germanicus. *Christiani*, like other believers in *Mysteria*, basically look forward to a life after death in which good followers will finally enjoy the rewards they have earned but may not have

(Continued in *Pagina Septima*)

The Women Behind Rome's Greatest Men

Helena — Mother of Constantine the Great

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

Helena, recognized as a saint by the Catholic church, was born about A.D. 255 in what is now Turkey. She was working at an inn when, in 270, she met a Roman by the name of Constantius from what is now Croatia. It appears that the couple never married, and that they had only one child, Constantine, who was born about 280. Constantius' star rose, and he disassociated himself from Helena for a political marriage in 292. Helena, however, remained close to her son, Constantine.

Constantius was emperor about a year before dying in England. Young Constantine was present at his father's deathbed and became emperor in 306. Helena was invited to move into the emperor's palace, and was given the title *Augusta*, "revered." Constantine also struck coins in her honor, with the inscription *NOBILISSIMA FEMINA*.

Constantine was friendly toward the Christians, and urged his mother to convert to this new faith sweeping the Empire. Helena complied, and from then on probably did more than any other woman to advance the interests of the Christian church.



Sarcophagus of St. Helena

In 324 Helena embarked on a lengthy pilgrimage to the Holy Land, and made several amazing (if not legendary) discoveries. For one thing, she located the steps of Pilate's house, which Jesus had walked on, and she had them sent to Rome. Sextus VI later installed them as a stairway to the private chapel of the Popes called *San Lorenzo in Palatio* on the east side of *Piazza di San Giovanni in Laterano*. She also embarked on a quest to find the cross of the crucifixion, which she located beneath a temple to Venus in Jerusalem on May 3, 326, and shipped to Rome. Pieces of this True Cross are still on display in the Chapel of the Relics in the Basilica of *Santa Croce in Genesalenne*.

Besides finding relics, Helena also gave money for the building of churches all over the Empire, but especially in Jerusalem, where she built the Church of the Nativity at the supposed site of Jesus' birth.

Helena died in her mid-seventies in about 329. There was an elaborate funeral for her in Rome, and her enormous purple-brown porphyry sarcophagus is preserved in the Vatican Museum.

Classics in Review

The Last Days of Pompeii

By Sir Edward G.E. Bulwer Lytton

Reviewed by Rachel Shusman, Latin III student of Mary Jane Koons, Upper Dublin High School, Ft. Washington, Pennsylvania

The Last Days of Pompeii, written by Sir Edward G.E. Bulwer Lytton, is a chronologically accurate story about Pompeii's destruction. The existence of a story line and many character sub-plots make it interesting. Edward G.E. Bulwer Lytton (1803-1873) was an accomplished English novelist, dramatist and politician. He is said to have displayed remarkable versatility as a writer although he is remembered chiefly for this historical novel written in 1834.

Before the actual story begins, the reader is presented with an author's note, as well as a short historical background of the story. These two brief sections are helpful as the story line advances. The novel itself consists of five books, each of which is divided into several chapters and ends with an event significant to the entire plot. The story is historically based on the final events of Pompeii and focuses on the foreshadowings that suggested its eventual fate.

In every chapter, Bulwer Lytton mentions Mt. Vesuvius and how the situation chronologically worsens. He utilizes vivid descriptions, the rumbling of the preceding earthquakes, the thickening black cloud over Mt. Vesuvius, the growing crack in a cave of the mountain, and finally the climactic eruption.

The Last Days of Pompeii was written in a style popular at the time, and, as such, is basically a love story. With some exceptions, the general story line is timeless. The sub-plots deal with love, jealousy, murder, deception and greed, all characteristic of our modern society. Although the book mainly serves for entertainment, the novel is also somewhat scholarly. Bulwer Lytton is said to have traced the course of Mt. Vesuvius' eruption with historical accuracy. The dates mentioned and the description of Pompeii and Mt. Vesuvius are based on real data. Only the character sub-plots are fictional. These include the love of Ione and Glaucus, the trials of Arbaces in his efforts to win Ione and deceive a people, Nydia's deepening love for Glaucus and the faith of Apaecides. Each sub-plot helps bring the ancient city to life. Bulwer Lytton created these characters and developed a story about their predicaments to get the reader involved in an historical melodrama that archaeologists were in the process of presenting to the nineteenth century world. The story line makes the facts enjoyable and brings the reader closer to Pompeii and its awful destruction. If the reader is emotionally attached to characters in the story, the tragedy of Pompeii is better understood.

Since there are so many sub-plots in the story, it takes quite a while for each to thicken. This does make the novel a fairly slow "read" at first, but the pace eventually picks up if the reader stays with it.

Not all the characters presented at the opening of the novel retain their importance. The author, however, does show how each important character is affected by the eruption of Mt. Vesuvius at the end.

Expecting to find a dry, factual story, I discovered **The Last Days of Pompeii** to be more of a love story which takes readers on an emotional roller coaster adventure.

The dates in the novel are extremely accurate, and the day-by-day events are historically precise, as indicated in the introduction. Bulwer Lytton's description of Pompeian baths, houses and places of worship is effective in creating an accurate setting. While there is little recognizable bias in the story, this reader was tempted to favor Glaucus, for he is only seen in a positive light while the tendency is to hate the evil Egyptian, Arbaces, depicted as a man with no heart.

My study of Latin helped my interest in **The Last Days of Pompeii** and helped me appreciate the depictions of the baths and the customs of the people. I had studied Pompeii and its destruction and had done reports on Pompeii; yet, this book gives a different twist to the story. Bulwer Lytton's approach is appealing and refreshingly different, giving the story the staying power of a true Classic.

Memorable Visits to the Classical World

Ara Pacis (Continued a Pagina Prima)

Rome to neglect religious practices, and the consequent anger of the gods had depleted public morale of hope. A chastened people were eager to return to their ancient altars and restore the sacred offerings which would bring safety and prosperity. A patient Augustus had decreed the celebration of the *ludi saeculares* in 17 BC, three days of ceremonies, contests and spectacles, reviving the collective memory of the Golden Age of Saturn. He had led the revival in the restoration of the *mos maiorum*, "hoping that his political and moral reconstruction would win reader acceptance if he could entwine it with the gods. He raised the four priestly colleges to unprecedented dignity and wealth, chose himself to each of them, took upon himself the appointment of new members, attended their meetings faithfully, and took part in their solemn pageantry" (Will Durant, *The Story of Civilization: Part III-Caesar and Christ*, p. 225).

Now all his efforts were coming to fruition: the *pax Augusta* was becoming the *pax Romana*. The *Ara Pacis Augustae* was erected in the Campus Martius beside the *Via Flaminia* by a grateful Senate and people of Rome. The altar was the major work of the Augustan age and marked the apogee of Roman art. In 13 BC the Senate had decreed the construction of this masterpiece, and now, after four years of supreme effort by the best sculptors and architects in the realm, it was finished. Peace had been elevated to the rank of dignity.

The altar's form may have been modeled on one at Pergamum, and its processional motif on that of the Parthenon frieze. To celebrate the 2000th anniversary of Augustus' reign as emperor, the altar was restored (1938-39) and reconstructed between the *Lungotevere* in Augustus and the *Via di Ripetta*, across from the Mausoleum of Augustus. In 1970, to celebrate Rome's centenary as the capital of modern Italy, the monument was opened to the public.

In 1568 nine marble blocks belonging to the frieze of the altar were excavated and bought by Cardinal Ricci da Montepulciano for the Grand Duke of Tuscany. Each block was sawed into three pieces. These were transported to the Uffizi Gallery in Florence. Two other blocks which the cardinal overlooked went to the Louvre in Paris and the Vatican Museum in Rome. It was not until the late 19th century that archaeologists realized what had been destroyed and scattered. Fragments in the Uffizi Gallery and others in the National Museum were recovered in 1938, while fragments in the Louvre, the Vatican Museum and the *Villa Medici* were copied.

The original approach was on the south side of a raised platform, facing toward the Forum Romanum. The altar itself is now in an enclosure of surrounding walls, carved in low marble relief. The lower section of these walls is decorated with scrolls of acanthus leaves, broad-petaled peonies and poppies, and rich clusters of ivy berries and swans—a scene unequalled in Classical art. Flanking the main entrance is a panel recounting Aeneas making a sacrifice of the sow with 30 piglets (right side), a scene from his prophetic dream indicating the location where a great city would someday be built, and a panel (left side in fragments) showing the shepherd Faustulus finding Romulus and Remus protected by their father, the god Mars. These scenes illustrate the legendary founding of Rome and glorify Augustus, who claimed descent from Aeneas.

(Continued in Pagina Septima)

Ave Atque Vale

By Katy Metz, Latin III student of Nancy Tignor, Turpin High School, Cincinnati, Ohio

A piece of my heart has been destroyed.
All the love and care that was held has been reduced
like a burning fire diminishing to ashes.
O, all of the things I could have said or done.
I could have said "I love you" once more.
I would give anything for just one more day,
hour, minute. Life is so precious.
The love you possess can be stolen in an instant.
Many think there is much time left,
but it lessens with the passing of each day,
and memories are all that remain.

Learning Games For The Latin Classroom

Spicula

"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 is a game designed to increase and test students' familiarity with classical visual arts, monuments of the ancient world, and major archaeological sites. The game involves the physical activity of dart throwing and may have to be played outdoors or in an indoor setting approved by the school administration.

Before playing:

- I. Using whatever resources are available to you and your students, gather 64 different disposable pictures of easily identifiable classical statues, famous classical buildings or monuments, frescoes with identifiable classical figures, easily identifiable ancient archaeological sites, Greek vases with recognizable figures or scenes, reproductions of paintings featuring identifiable classical figures or events—in other words, all the classical visuals with which students of Latin should be familiar.
- II. Prepare a 4' by 4' dart board using materials available from a local lumber yard.
- III. Divide the surface of the dart board into 64 six-inch squares with vertical and horizontal lines.
- IV. Glue a different picture onto each of the squares, being careful to leave at least a quarter inch of blank space around each picture.
- V. Obtain a set of darts which can be used to play the game.
- VI. Decide what prizes or incentives will be offered to the members of the winning team.

Playing the game:

- VII. After a place has been identified where the game can be safely played, and the dart board covered with classical pictures has been set up, divide the students into three teams, and decide which team will go first, second and third.
- VIII. After explaining that the members of each team will be taking a turn competing for team points, tell the students what prizes or incentives will be offered to the members of the winning team.
- IX. Ask for a volunteer to keep score. The volunteer should automatically get whatever prizes or incentives are offered to the members of the winning team.
- X. Determine how many rounds will constitute the game.
- XI. Explain that each time a player prepares to take his/her turn at throwing a dart at the board, the player must indicate whether s/he is playing for 15, 10 or 5 points by exercising the following options:

A) The team member throwing can play for 15 points by identifying the subject matter a specific picture as an intended target. If the target is hit, 15 pts. are earned for the team; if not, 15 pts. are lost.

B) The team member can play for 10 pts. by hitting any picture, and then correctly identifying the subject matter of the picture hit with no help from teammates. If the picture is correctly identified, 10 pts. are earned for the team. If not, 10 pts. are lost.

C) The team member can play for 5 pts. by hitting any picture and then consulting teammates before identifying the target hit. If the correct answer is given, 5 pts. are earned, if not 5 are lost. (Once a player elects to take a 5 pt. shot, only 5 pts. can be earned even if it turns out that the player could have identified the picture without consulting team members.)

- XII. The team with the highest positive score wins.



Submitted by the Latin III Class of Storgios Lazos,
Hawken School, Gates Mills, Ohio.

**Paniceae Buccellae Lactae
Fritae et Mellitae**
"Honey-coated Fried
Milky Morsels of Bread"



The class begins to prepare the recipe. This simple dessert is recipe #298 passed down by Apicius in his usual terse style:

Siligineos rastos frangis et buccellas maiores facies. In lacte infundis, frigis in oleo, mel superfundis et inferes.

"Remove the crust from fine wheat bread and break into large pieces. Soak them in milk, fry in oil, pour honey over them, and serve." (Translation by Anna Herklotz)



Soaking the pieces of bread in milk seems to keep them from absorbing too much oil when they are fried.

We varied the recipe a little by sprinkling a little cinnamon on the fried bread morsels (*Buccellae*) after they had been coated with honey.



Mariko pours honey and cinnamon over the *Buccellae*

Caveat qui vescatur! Let the *Buccellae* cool before enjoying them. They will be very hot!

Do You Want To Play a Game?

**Part IX
Pila Ludere
("Ball Playing")**

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

I. Pila Ludoriae

There were at least four different types of balls (*pilae*) used by Romans for playing ball (*pila ludere*). Because at least three of these *pilae* were depicted by ancient artists, we have a fairly good idea about their sizes and colors. Various references to *pilae* in ancient texts tell us how they were made and with what material they were filled.



Harpastum
ca. 3" diameter
Firm leather-covered
ball stuffed with hair.



Pila Trigonalis
ca. 4" diameter
Firm leather-covered
ball stuffed with hair.



Follis
ca. 7" diameter
Air-filled bladder with
four-color leather cover.



Pila Paganica
ca. 12" diameter
Soft leather-covered ball
stuffed with feathers.

The size of the *Harpastum* is estimated from its ancient description as being smaller than a *Pila Trigonalis*.

The size of a *Pila Trigonalis* can be estimated from the illustration below, found in the Baths of Titus in Rome:



Pilae Trigonaes in use.

The size and multi-colored leather cover of a *Follis* can be seen in the following mosaic discovered in what may have been the 4th Century A.D. summer villa of Marcus Aurelius near the modern Sicilian town of Piazza Armerina.



Follis in use.

The size of a *pila paganica* is also being estimated from the following illustration, if this is what the female athlete is indeed holding in her hands. Being soft, the shape of the ball would change depending on how it was being held. It appears oblong in the picture below, but this is no doubt due to the pressure being applied to it by the female athlete.



Pila Paganica in use.

II. Ludi Spaeisterici

Many Roman baths had a special room or court for ball playing called a *sphaisterium*. Following are several of the ball games which we know were played by the ancient Greeks and Romans.

A. Dadatum Ludere

This is the simple game of catch. It could be played with any of the balls described above. It is first described in two different places in Homer's *Odyssey* where the game seems to have been accompanied by music:

"When the pleasant meal was over, the maids and their mistress threw off their brief veils and began to play with a ball, while the white-armed Nausicaä led in a song. — So when next the Princess tossed the ball to one of her ladies, she threw it wide of her mark and into a deep swirl of the river." (Bk. VI, Line 100 ff.)

"So having taken the fine purple ball that skillful Polybus had made for them, one would bend back and toss it toward the shadowy clouds, and the other would leap in the air and gracefully catch it before coming down again. Having shown their skill at high tossing and catching, the two struck up a dance on the bountiful earth; quickly throwing the ball back and forth, while the other young men stood by and beat time, loudly stamping their feet." (Bk. VIII, Line 370 ff.)

B. Harpastum

An allusion to this game was made by a 3rd Century A.D. author named Athenaeus. Although he lived in Rome, he wrote in Greek and his fifteen-scroll book was called *Deipnosophistai*, "Banquet of the Learned."

The following translation is provided by Wladyslaw Jan Kowalski (<http://www.personal.psu.edu/wrk116/>):

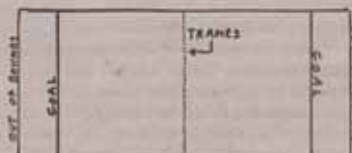
"*Harpastum*, which used to be called *Phaininda*, is the game I like most of all. Great are the exertion and fatigue attendant upon contests of ball-playing, and violent twisting and turning of the neck. Hence Antiphanes, 'Darn it, what a pain in the neck I've got.' He describes the game thus: 'He seized the ball and passed it to a team-mate while dodging another and laughing. He pushed it out of the way of another. Another fellow player he raised to his feet. All the while the crowd resounded with shouts of Out of bounds, Too far, Right beside him, Over his head, On the ground, Up in the air, Too short, Pass it back to the middle'."

Kowalski (*ibid.*) also points out that Claudius Galenus, a 2nd Century A.D. Greek physician, described *Harpastum* as better than wrestling or running because it exercised every part of the body, took up little time, and cost nothing. Galen suggested that the game provided as many opportunities for the development of strategy as the players cared to devote to it.

We know that there was a middle line, called a *stremes*, marked across the center of the field with little stones, and that there was always one "middle player" called a *medicurrentis*.

Because of the references to "Out of bounds" made by Antiphanes via Athenaeus, we can assume that the playing area must have been delineated and that there was a point beyond the goal line that was considered to be "Too far" for a goal to count (cf. the Dead-ball Line in Rugby).

Based on the literary evidence, this article is making the following suggestions on how *Harpastum* may have been played.



Suggested field-lines for Harpastum

1. The playing field may have resembled the diagram above. There would have been two teams, each containing a flexible number of players, depending on who was available for the game.

2. The teams perhaps began by occupying opposite sides of the field while the lead-off team sent its

(Continued in *Pagina Septima*)

Memorable Visits to the Classical World

Ara Pacis (Continued a Pagina Quinta)

Facing *Via di Ripetta*, the east side of the enclosure shows the Imperial procession on inauguration day, heading toward deified Peace. Of the thirty-one figures (photographs of which are shown at the bottom of this page), many are identifiable: (1) the Emperor Augustus (incomplete figure); (2-12) unidentified Flamines, one (9) with a knife and another a Sacrificer with an axe (11); (13) Marcus Vipsianus Agrippa (veiled figure); (15) Gaius (a son of Agrippa); (17) Livia Drusilla (wife of Augustus); (19) Tiberius (second emperor); (21) Antonia Minor (younger daughter of Octavia and Marcus Antonius); (22) a child holding Antonia's hand (Claudius?); (24) Drusus (son of Livia, husband of Antonia Minor); (27) Antonia Major (elder daughter of Octavia and Marcus Antonius); (26) Germanicus (elder son of Drusus and Antonia Minor); (30) Lucius Domitius Ahenobarbus (husband of Antonia Major). The procession continues on the west side, and may include the personages of Domitius (another son of Antonia Major and Lucius Domitius Ahenobarbus), Gnaeus Domitius Ahenobarbus (father of future Nero), Lucius (son of Agrippa and Julia); Julia (daughter of Augustus and his second wife, Scribonia, and wife of Agrippa), a son of Agrippa and his second wife, Marcella, (daughter of Octavia), Octavia (sister of Augustus; mother of Marcellus and Marcella; wife of Marcus Antonius and mother of Antonia Major and Antonia Minor), and probably Tullus Antonius (son of Marcus Antonius and a former wife, Fulvia). The human touch is represented by an old woman (23) behind Antonia Minor and Drusus, cautioning them to be quiet on such a solemn occasion. The figures of Germanicus (26), the child holding Antonia's hand (22) and a child (28) with a nosegay (Livilla?) are drawn with natural simplicity. Henceforth, children would play an important role in Italian art.



Photo by Ron Tetrick

Tellus (center) on exterior rear wall

The rear entrance is flanked by two panels: the personification of Rome Triumphant (right side, in fragments) seated on a pile of discarded weapons; and Tellus (Fruitful Earth, on the left side), accompanied by figures symbolizing Wind and Water. Two children are nestled in Tellus' arms, wheat and flowers are growing beside her, and animals are lying contentedly at her feet. These were the Augustan ideals: the family restored to parentage, the nation to the pursuit of agriculture, the Empire to peace. The side of the enclosure facing toward the Tiber depicts a procession of Vestal Virgins, members of other priestly colleges, the nobility and more children.

The internal decorations of the enclosure represent, in the lower half, broad vertical flutes, the temporary wooden palisade which surrounded the altar on the inaugural day. The upper half is covered with garlands

Roga Me Allquid (Continued a Pagina Quarta)

received in this life, and all those who were evil in this life will finally get the punishments they deserve. There are rituals of purification and special gatherings. Because all *Mysteria* involve secrecy, there are many rumors about unusual practices of the believers.

Do You Want To Play a Game?

Pila Ludere (Continued a Pagina Sexta)

medicurens to the *trames* to start the initial run through the opponents toward his team's goal.

3. Once the *medicurens* was in motion, perhaps all players then began running, with the opposing team members trying to attack the runner, take the ball away and run it toward their own goal, while the teammates of the *medicurens* tried to block for him or to position themselves to catch a pass.

4. Perhaps play continued non-stop until the ball was dropped, hit the ground after an incomplete pass (cf. "Right beside him," "Over his head," and "On the ground"), or the ball was either thrown or carried out of bounds.

5. At this point the ball was perhaps returned to the *trames* and the team not responsible for making the ball hit the ground or causing it to go out of bounds would send their *medicurens* to the center to restart the play.

6. Scoring may have been achieved by a player touching the ball down past his team's goal line, but not so far past that the touchdown was considered to have gone "Too far."

There is no record of teams switching sides after a point was scored, nor of there being a set number of points that constituted a game. This may, however, have been a pre-agreement by the teams.

C. Episkyrus

This Greek game gets its name from the line, or *skyrus*, which was made with small stones as was suggested for the center line in *Harpastum*. Goal lines were also established far enough from each side of the center line so that they were beyond the range of a single throw of the *pila* from the center line.

It has been suggested that the *pila paganica* was used in this game, although it is also conceivable that a *folis* or even an *harpastum* might also have been used. Obviously the length of a playing field would be considerably longer if an *harpastum* were being used instead of a *pila paganica*.



Episkyrus field with teams and pila in place

We know that the game started with the *pila* having been laid on the *skyrus* while the teams lined up on opposite goal lines.

of fruit and flowers, the heads of cattle to be sacrificed (*bucrania*, ox-skull motifs), and vessels between the garlands for pouring ritualistic liquids on the altar. The altar itself, flanked by winged lions, is decorated with a frieze of small figurines.

If word gets out about your *amicus' artifex*, it could hurt his business, and it could eventually lead to his getting himself and your *amicus* into trouble.

If I were you, I would not revisit your *amicus* as long as he is working with his current *artifex*.

When play started, all team members would race to the *skyrus* and try to be the first to grab the *pila* and attempt to score by throwing it over the goal line located behind their opposing team.

While ancient literature does suggest rule 3 below, other rules for the game have not been recorded. Rules 1 and 2 below are offered as logical suggestions:

1. When the ball was thrown, members of the opposing team would attempt to catch it and throw it back toward the goal line at the opposite end of the field.

2. If the thrown ball was not caught, but fell to the ground, then play would begin anew at that spot, perhaps with each team backing away from the ball ten or so feet before the signal to renew play was given.

3. A team would score by driving the opposing team back behind the goal line marked on their end of the field.

D. Exultum Ludere

Romans used the *folis* to play this version of one-walled handball.

There is no evidence that Romans used rackets or paddles, so, with the use of hands alone, the *folis* would be rapidly bounced against the wall (*ludere raptim*) and then dexterously rebounded from the ground into the wall again (*pilam revocare cadentem*). This routine could be enjoyed by an individual for personal exercise in the *sphaeristerium* of a public *balneum* or *thermae* or against any handy wall.

In letter XVII in his Second Book of Collected Letters, Gaius Plinius Caecilius Secundus (Pliny the Younger) describes a private *sphaeristerium* that was built into his villa which he fondly named *Laurentinum* or *Laurens* near the ancient town of Laurentum outside of Rome:

"Cohaeret calida piscina mirifica, ex qua natantes mare aspiciunt, nec procul sphaeristerium, quod calidissimo soli inclinato iam die occurrat."

"Next to this is a beautiful heated pool that looks out over the sea, and nearby is a ball-court which is warmed by the afternoon sun."

For competitive exercise, Romans could have followed game rules similar to those of modern handball, i.e. taking turns hitting the ball against the wall to be hit back by an opponent who would forfeit a point upon missing. Opponents could play for exercise and not keep score or decide beforehand how many points would constitute the game.

For other suggestions on how to interpret the primary-source information we have on Roman ball-playing, visit: <http://www.personal.psu.edu/wsk116/>

On the outside of the mostly glass modern building which protects this zenith of imperial triumphal celebration are reproductions of the *Res Gestae*, the texts written by Augustus to recount the acts

(Concluded in Pagina Decima)



Photo by Ron Tetrick



Top Ten James Bond Movies
Submitted by Kevin Augspurger, Latin III student of Mr. Spraley, Parkway West H.S., St. Louis Missouri

- I. ASPECTUS AD NECANDUM
- II. VIR CUM STLOPETO AUREO
- III. CRAS NUMQUAM MORITUR
- IV. LICENTIA OCCIDENDI CAUSA
- V. OCVLVS AUREVS
- VI. VIVE MORIATURQUE
- VII. DIGITVS AUREVS
- VIII. ADAMANTES SUNT AETERNAE
- IX. QUI LUNAM RADIT
- X. EXPLORATOR QUI ME AMAVIT

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Rainbow Research
Based on a game submitted by Sarah Anthony, Latin I student of Mrs. Davidson, Anderson H.S., Cincinnati, Ohio

After finding the Latin word for the color given in the clue, circle it and the word before it which it modifies: e.g. Red = RUBRA; circle ROSARUBRA.

1. Black
2. Blue
3. Bronze-colored
4. Chestnut-brown
5. Crystal-clear
6. Golden
7. Green
8. Purple
9. Red
10. Silver
11. White
12. Yellow



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

Roman Style

Submitted by Kristin Phero, Latin I student of Nancy Tigert, Anderson H.S., Cincinnati Ohio

1. Baxae
2. Bracae
3. Capillamentum
4. Coa vestis
5. Cothurnus
6. Crepida
7. Endromis
8. Fibula
9. Henna
10. Lacerna
11. Lana
12. Monile
13. Ocher
14. Paenula
15. Palla
16. Purpur-issum
17. Stola
18. Subligaculum
19. Tibiale
20. Toga
21. Tunica

- A. A gold chain necklace often decorated with distressed pearls or gems
- B. Hooded and armless heavy-weather poncho
- C. A woman's outermost garment
- D. A large decorative pin
- E. A sandal-like shoe with a thick, often studded, sole, fastened on the top with a leather strap
- F. The basic uni-sex garment of the ancient world
- G. Diaphanous cloth made from silk
- H. High boot which reached just below the knee
- I. Large rectangular shawl worn by Roman women
- J. Most Roman fabrics made from this material
- K. A wig
- L. Formal male garment
- M. Lower body clothing worn mostly by barbarians
- N. Flat sandal woven from papyrus or palm leaves and held on the foot by a thong which went between the toes and over the arch of the foot
- O. Loin cloth
- P. A leg-warmer which covered the shin from the knee to the ankle
- Q. A thick woolen coverlet used as a body wrap after palaestra exercise; overcoat of the poor
- R. Reddish-brown plant dye used as hair coloring
- S. A coarse dark-colored cloak, often hooded, fastened below the neck with a clasp and used as protection against bad weather
- T. A red dye used as cosmetic rouge
- U. Red powdery ore used as lipstick



Songs from the 1950's
Submitted by Leslie Kumpf, Latin V AP student of A. M. Fine, Archbishop Blenk H.S., Gretna, Louisiana

- I. SALTĀ CIRCUM HOROLOGIVM, Guilielmus Haleus et Cometae
- II. CALCEI CAERULEO PELLE VILLOSO FACTI, Carolus Perkins
- III. ANGELVS TERRESTRIS, Aves Meridiani Qui habent Capita Alba et Cruribus Brevibus Ambulant
- IV. BACARUM CAERULEARUM COLLIS, Obesius Dominus
- V. CANIS VENATICUS, Elvis Preslus
- VI. LOQUACITER, LOQUACITER, Illi Praeterventhes
- VII. MAGNAE FILAE FLAMMAE, Geraldus Leius Ludovicus
- VIII. LONGA, PROCERA SALINA, Parvus Ricardus
- IX. SOLA TU, Illa Fercula
- X. CUR STULTI CAPTI AMORE SUNT? Franciscus Lyman et Adolescentes

Ecce Romani

Vocabularia: Lectiones I-VI

Submitted by Latin I students of Carol C. Taylor, Fern Creek H.S., Louisville, Kentucky

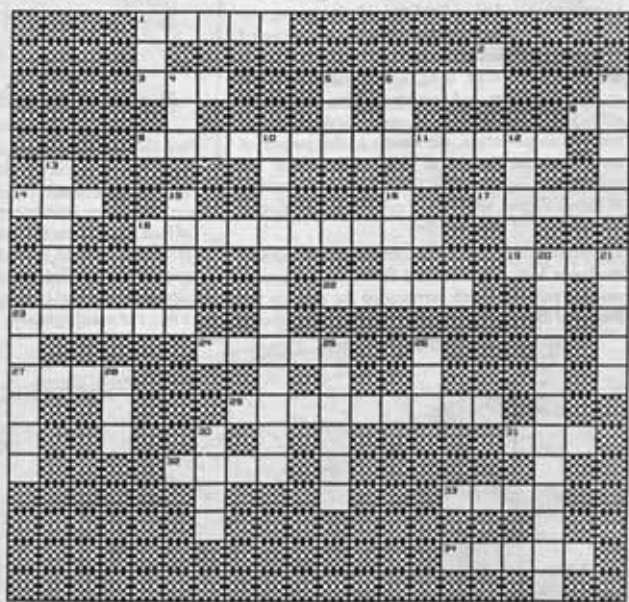
All the clues are vocabulary items which appear in Chapters 1-6 of ECCE ROMANI. Unless otherwise indicated, noun, pronoun and adjective forms should be written in the singular nominative.

ACROSS

1. woods
3. while
6. behold!
8. if
9. country farm-house (acc.)
14. with
17. wolf
18. rash (masc. adj.)
19. in the morning
22. he is sitting
23. sister (abl.)
24. you (sing.) are coming
27. he loves
29. under the tree
31. voice
32. he wants
33. which? (fem. adj.)
34. happy (fem.)

DOWN

1. but
2. you (acc.)
4. where?
5. man
6. them (acc. pl.)
7. stream
10. he is approaching
11. you
12. water (acc.)
13. suddenly
15. neither
16. what? (pro.)
20. Go away, pests!



21. the same (fem.)
23. immediately
25. statue
26. I
28. then
30. which? (neut. adj.)



Lightly Scrambled Mythology

106.

Based on a crossword puzzle submitted by Patrick McLaughlin and Chris Hayes, Latin students of Carol Ramsey, Souderton H.S., Souderton, Pennsylvania

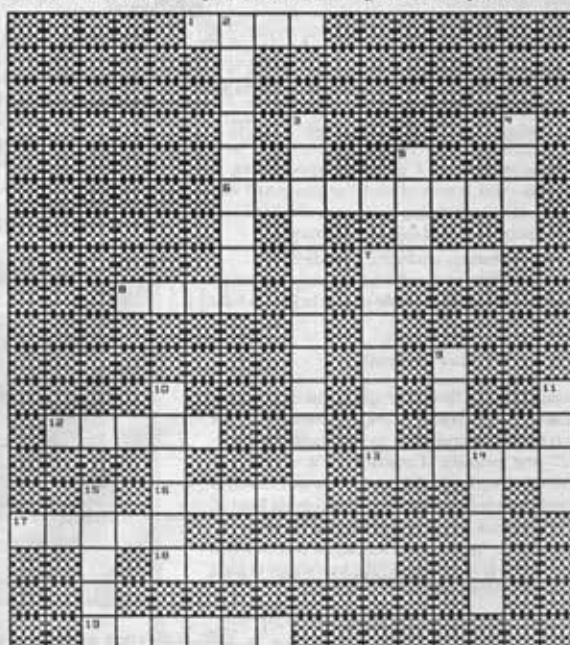
Using the hints provided, unscramble the names, words or phrases before entering them on the puzzle.

ACROSS

1. AGEA (Gk.)
6. SEBILDUEL (Latin realm of Mars)
7. SARM (L.)
8. RIEF (Eng., gift of Prometheus)
12. UVSNE (L.)
13. OPLOLA (Gk./L.)
16. CREES (L.)
17. AIAND (L.)
18. UPTENEN (L.)
19. RANUST (L.)

DOWN

2. THRIPAEDO (Gk.)
3. POLYMUSONYTU (Eng., home of the gods)
4. RISE (Gk.)
5. HEAR (Gk.)
7. VEINRAM (L.)
9. NUJO (L.)
10. CUVNAL (L.)
11. SORE (Gk.)
14. SALER (L., household gods)
15. SANJU (L.)



Melodic Mythology

107.

Submitted by Katie Weame, Latin III student of Nancy Tigert, Turpin H.S., Cincinnati, Ohio

Give the English song title that has been translated into Latin and then match a mythological character, place or event relevant to the song.

1. _____ Lacuna
2. _____ Assularum Frumentarium Puella
3. _____ Qui Scribit Libros Cum Tegmentis Chartaceis
4. _____ Deorsum in Foramine
5. _____ Spatii Canis
6. _____ Pulchritudinis Regina
7. _____ Caelum iuxta Te
8. _____ Achilles Ultimum Restitit
9. _____ Salve, Vale
10. _____ Hiems

- | | |
|---------------|-------------------|
| A. Janus | F. Naiades |
| B. Venus | G. Trojan War |
| C. Calliope | H. Uranus |
| D. Tartarus | I. Ceres |
| E. Proserpina | J. Elysian Fields |

Autocinetorum Tituli

108.

Submitted by Duane Sidler, Joe Panaro and Andrew Stuckey, Latin III students of Nancy R. Benn, Hollidaysburg Area Sr. H. S., Hollidaysburg, Penn.

Match the models, expressed in either English or Latin, with the makes of cars. (Some multiple answers)

- | | |
|----------------------|----------------------------------|
| 1. _____ Ford | 6. _____ Porsche |
| 2. _____ Chevy | 7. _____ Audi |
| 3. _____ Lamborghini | 8. _____ Oldsmobile |
| 4. _____ Dodge | 9. _____ Volkswagen |
| 5. _____ Nissan | 10. _____ Toyota |
| A. Novem Unus Unus | I. Intrepidus |
| B. Expeditio | J. Lights |
| C. Scarabaeus | K. Dawn |
| D. Umbra | L. Devil |
| E. D | M. Bull |
| F. Explorator | N. Greatest |
| G. Aries | O. should be spelled "Altissima" |
| H. A small garland | |

Septem Nani

109.

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

Write in the English name of each dwarf under its Latin version.

1. Fatuus
2. Somniculosus
3. Mediculus
4. Verocundus
5. Stomachosus
6. Sternuens
7. Beatus



Catervae Collegiales

110.

Submitted by Megan Howard, Latin III student of Dr. Elliot T. Egan, Benjamin Franklin H.S., New Orleans, Louisiana

Match each Latinized team name with its correct college or university.

- | | |
|---------------------------------|---------------------|
| 1. _____ Tulane University | A. Leopardi |
| 2. _____ USC | B. Crocodili |
| 3. _____ LSU | C. Troiani |
| 4. _____ Syracuse University | D. Unda Viridis |
| 5. _____ Ole Miss | E. Canes Molossi |
| 6. _____ Mississippi State | F. Cornua Longa |
| 7. _____ Alabama | G. Bubones |
| 8. _____ Florida | H. Tigres |
| 9. _____ Arkansas | I. Viri Malo |
| 10. _____ Rice University | J. Rebellis |
| 11. _____ University of Houston | K. Novaculum Dorsa |
| 12. _____ University of Texas | L. Aestus Coccineus |



= Upper Level = Beginning Level



111.

Novels for freshmen and sophomores at Baylor Un., Waco, Texas (Reading Lists for College Bound Students, 2nd edition, Estell, Satchwell and Wright.)

- I. MORS IN FAMILIA, Iohannes Agee
- II. CAELUM RUBRUM MANE, Ricardus Bradivadus
- III. MEA ANTONIA, Guilielma Cather
- IV. TEMPORA DURA, Carolus Ricardem
- V. MUSCARUM DOMINUS, Guilielmus Aurcus
- VI. FORTIS MUNDUS NOVUS, Aldous Huxleus
- VII. UNUS VOLAVIT SUPRA CUCULI NIDUM, Kenneus Kescus
- VIII. PAX SEPARATA, Iohannes Knowles
- IX. PRO QUO TINTINNABULUM SONAT, Ernestus Hemingvia
- X. NAVIS STULTORUM, Katerina Anna Ianitrix



Nuntia Collectanea

112.

Submitted by Heather Sefcik, Latin IV student of Almee Brown, North Royalton H.S., North Royalton, Ohio

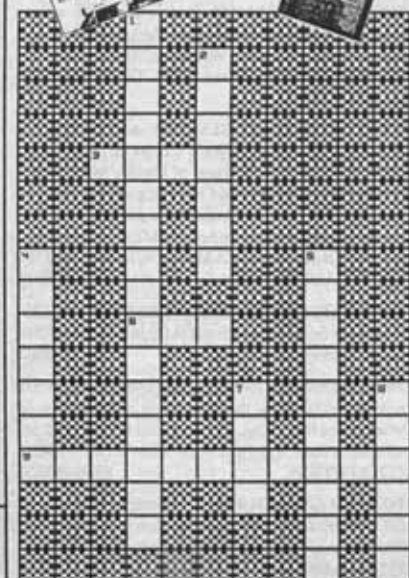
Enter Latin titles for the English magazine titles listed.

ACROSS

3. Life
6. Vogue
9. Seventeen

DOWN

1. Newsweek
2. Cosmopolitan
4. People
5. Teen
7. Entertainment
8. Time



Oblectatio Romana

By Latin II students of Judith Granese, Valley High School, Las Vegas, Nevada

Oblectatio magnopere mutata est, sed etiam nunc similior est oblectationi Romanae. Secundum proverbium illam: "Via trita, via tuta." Romani plerumque hostes hospitio acceperunt apud convivia aut symposia. Convivium divinum est in partes tres: gustationem, primam mensam, et secundam mensam. Ante secundam mensam dei invocati sunt. Etiam nunc convivia agitantur, nisi quod deum nostrum invocamus ante gustationem.

Aestete

By Leah Gold, Latin student of Andrea Hoffman, Georgetown Day School, Washington DC

Aestas est lucida et obscura
Ego video dies caniculares
et defessos dies et
lactos dies
Qualem diem amo?
Dependet...
Quomodo ego affecta?
Eligo, nam
Quisque dies creat locum

How Well Did You Read?

113

- Which five Roman leaders are featured in the new PBS video called HAIL CAESAR?
- How high was the space covered in the 1400's by Brunelleschi's cupola in Florence?
- From which direction was Augustus' Ara Pacis originally approached?
- What was the *crux immisa*?
- What was the Latin term for a "simple game of catch"?
- What is the Latin term for a litter carried on the backs of two mules?
- When was the novel *The Last Days of Pompeii* written?
- When were Constantine the Great's parents married?
- In which country was the movie MR. NICE GUY filmed?
- What three things is the game *Sylcula* designed to teach students?

Word Mystery (Continued a Pagina Tertia)

Statue (noun): a form or likeness sculpted, modeled, carved or cast in material such as stone, clay, wood or bronze.

From Middle English *statue* (statue)

From Old French *statue* (statue)

From Latin *statua* (image, statue)

From Latin *statuo, statuere* (to cause to stand, to set up, to establish)

From Latin *sto, stare* (to stand)

Obstetrician (noun): a physician specializing in obstetrics—that branch of medicine concerned with the care of women during pregnancy, childbirth and the recuperative period following delivery.

From Latin *obstetrices, obstetricia, f.* (midwife)

From Latin *obsto, obstare* (to stand facing, in front of)

From Latin *ob* (prefix w/ verbs of rest: before, in front of) + *sto, stare* (to stand)

The connection: *stare* (to stand)

Explanation: As a "standing" image, the derivation of statue from *stare* is easy to see. Obstetrician, on the other hand, requires a bit more thought. A "midwife"—the meaning of *obstetrices*—is a woman who assists other women in childbirth. If we look closely at *obstetrices*, we see three parts: the prefix *ob-* (in front of, facing), the root *-ste-*, *-sta-* (stand) and the suffix *-trix* (a woman who performs an action). In short, we find that *obstetrices* literally means "she who stands in front of" (to help deliver a baby).

Well, there you have it, *mei amici*. You've just delivered the solution to another word mystery.

Carthago Visitanda Est!

Alexander G. McKay of McMaster University will be leading a tour of Tunisia being called *The Treasures of Dido's Africa* from September 7 through 19, 1998.

In addition to ancient Carthage, sites will include Tunis, Utica, Thuburbo Maius, Hammamet, Sousse, El Djem, Monastir, Jerba, Sbeitla, Kairouan, Thapsus, Sidi Bou Said, Tebourba, Dougga and Bulla Regia.

For tour information, contact:

Campanian Enterprises, Inc.

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Oxford, OH 45056

Phone: 513/524-4846 FAX: 513/523-0276

Email: campania@one.net

WebSite: <http://www.one.net/~campania/>

Ara Pacis (Continued a Pagina Septima)

accomplished in his reign. His will is also reproduced, from a copy found in the Temple of Augustus in Ankara, Turkey (formerly Ancyra in provincial Asia Minor).

"Never again would Roman sculpture show such mastery of drapery, such natural and effective grouping, such modulations of light and shade. Here, as in Virgil, propaganda had found a perfect medium." (Durant, p. 348) One cannot come away from the *Ara Pacis Augustae* without admiration and awe. Here is the triumph of a mature and contented monarch, a Roman Zeus with his Olympian Imperial family and attendants, caught in a moment of great joy, frozen in time and locked indelibly in utopian memory.



Photo by Ron Tetrick

Front entrance showing upper interior wall decorated with garlands in relief

Echo and Narcissus

By Jannie Steck, Eighth Grade Latin student of Betty Whitaker, Carmel Jr. High School, Carmel, Indiana

Her voice was taken by Juno one day
Echo could only repeat what others had to say
One day she was watching from above
She saw a handsome young man and fell in love
He thought she was just another pest
And ignored her like all the rest
Then, seeing his own reflection, he started to drool
He talked to the man of love and life, just like a fool
He reached over to embrace it, but to his dismay
The beautiful thing just rippled away
Echo finally pined away and died
But in caves and valleys her voice still does hide
Narcissus also died without love or fame
But from his body sprang a flower bearing his name

Ad Negotium Transigendum

Haec Magistris Spectanda Sunt!

HAIL CAESAR (A3028). A five-hour, six video-cassette account of the greatest Caesars ever to rule Rome: Julius Caesar, Augustus, Nero, Hadrian, Constantine and Justinian. \$99.95. Order from PBS HOME VIDEO. 800/645-4727

THE VOYAGE OF ULYSSES AND AENEAS (LMZ-CV0094HCD) (Hybrid CD-ROM) This interactive CD traces the voyages of Ulysses and Aeneas, recounting adventures and including art and modern photographs. Texts are linked to an encyclopedia, AV presentations, glossary and multiple choice questions. \$49.95. Order from CAMBRIDGE DEVELOPMENT LABORATORY. 800/637-0047

The new **APPLAUSE LEARNING RESOURCES** Catalog is out featuring hundreds of Latin items on twelve pages. Order your copy by calling: 800/277-5287

THE ODYSSEY (E7548). If you enjoyed the television mini-series featuring this adaptation of Homer's epic which aired last spring, you may want to own the 2 hr. 45 min. video. \$19.98. Order from THE VIDEO COLLECTION. 800/538-5856

POMPEII GARDEN FRESCO poster (#62064). 23 5/8 x 39 1/2 four-color reproduction of a Pompeian fresco featuring a garden with fruit trees and fencing. \$35.00 Order from SIGNALS. 800/669-9696

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Res Archaeologicae

There is a new AIA website designed to be of interest to K-12 students and teachers. Its URL is: <http://csaws.brynmawr.edu:443/web2/AIAWebsites.html>

Scholae

Magistros Magistrasve Quaerentes

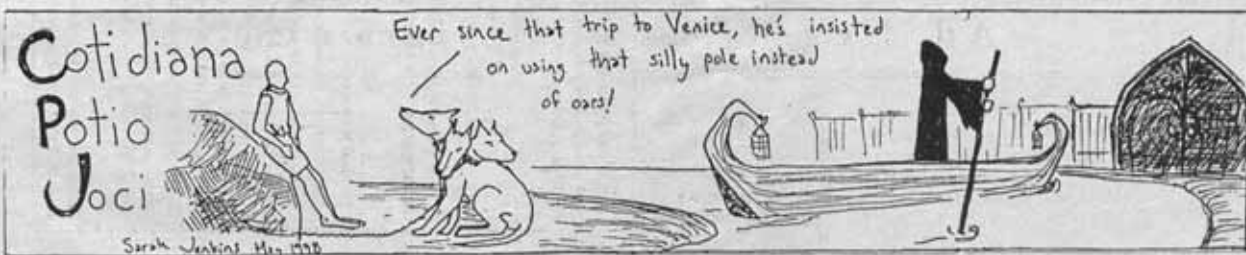
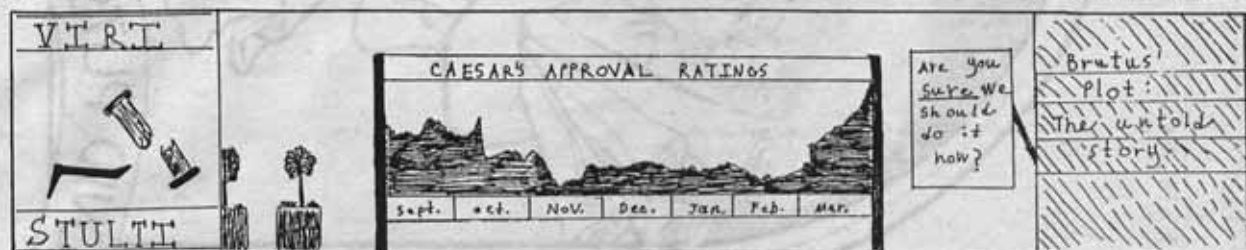
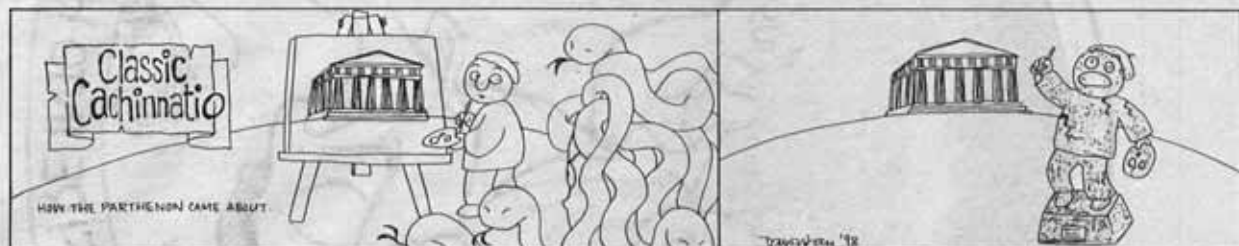
The April issue of the NEWSLETTER listed four schools eager to hire new Latin teachers for the 1998-1999 school year. Several new openings have also been brought to our attention.

St. Ursula Academy in Cincinnati, Ohio, has a full teaching schedule of Latin classes, including Latin IV, during the 1998-1999 school year. Contact the current retiring teacher, Mary Lou Tich, at 513/922-1067, or the principal, Fran Rom Webber at 513/961-3410.

Evansville-Reitz High School, Evansville, Indiana, is looking for a Latin teacher for 1998-1999. Contact Wayne Deig, 350 Dreier Boulevard, Evansville, IN 47712.

Brownburg High School, Brownburg, Indiana, is seeking a second Latin teacher to help with a growing program. A full schedule could be created using teaching minors. Call Sharon Gibson, 317/852-7198.

Cathedral H. S., Indianapolis, Indiana, also needs a second Latin teacher. A full schedule could be created using teaching minors. Call Sharon Sipe, 317/845-5041.



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E-mail: BFBarcio@Pompeiana.com

The Pompeiana Newsletter

I.S.S. # 08925941

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

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

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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.

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

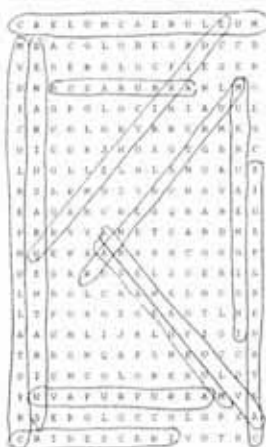
Latin... Your Best Educational Investment

AUXILIA MAGISTRIS

101. Picturae Moventes

- I. A View to a Kill
- II. The Man with the Golden Gun
- III. Tomorrow Never Dies
- IV. License to Kill
- V. Golden Eye
- VI. Live and Let Die
- VII. Gold Finger
- VIII. Diamonds are Forever
- IX. Moonraker
- X. The Spy Who Love Me

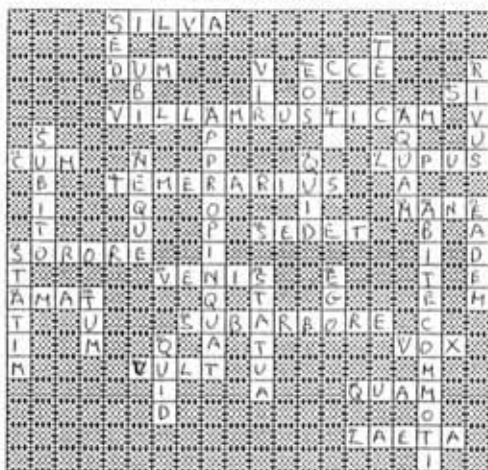
102. Rainbow Search



103. Roman Style

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

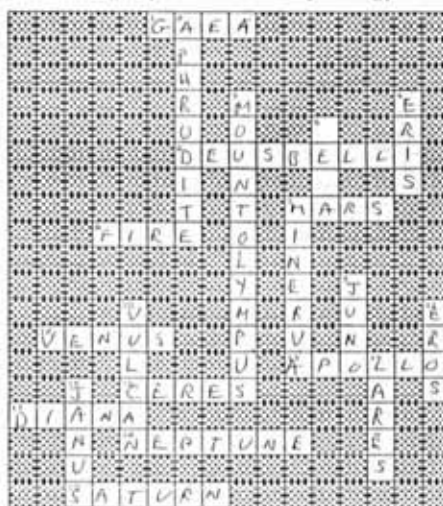
104. Ecce Romani



105. Carmina Optima

- I. ROCK AROUND THE CLOCK
Bill Haley and The Comets
- II. BLUE SUEDE SHOES
Charlie Perkins
- III. EARTH ANGEL, The Penguins
- IV. BLUE BERRY HILL
Fats Domino
- V. HOUND DOG, Elvis Presley
- VI. YAKETY YAK, The Coasters
- VII. GREAT BALLS OF FIRE
Gerry Lewis
- VIII. LONG TALL SALLY
Little Richey
- IX. ONLY YOU, The Platters
- X. WHY DO FOOLS FALL IN LOVE?
Frankie Lyman & The Adolescents

106. Lightly Scrambled Mythology



107. Melodic Mythology

1. F, Lagoon
2. I, Corn Flake Girl
3. C, The Scroll Writer
4. D, Way Down in the Hole
5. H, Space Dog
6. B, Queen of Beauty
7. J, Heaven Close to You
8. G, Achilles' Last Stand
9. A, Hello, Goodbye
10. E, Winter

Mr. Nice Guy

Mr. Nice Guy is really not the best movie that Jackie Chan ever made. In fact, according to many, it's terrible.

The Plot is weak, the dialogue is silly, the characters are offensive and Jackie Chan's voice seems ridiculous, like someone drinking two cups of whole milk before each act.

And this plot contains as much new as the plot of the story, *Walker, Texas Ranger*. The setting of this movie is in Australia (which is a location much less expensive and more friendly to movie making than the city of Hong Kong where Chan was used to filming his movies. Chan played the role of a pleasant guest on a television cooking show. Returning home from the set of the show, he accidentally runs into a female messenger who recently video recorded an illegal drug deal and who was now running away from the dealers. Chan, who is a Nice Guy, used both his Kung Fu skills and his sense of humor to help the lady escape. As they drive off in Chan's car, the lady accidentally switches her video of the drug deal with Chan's video of the cooking show. (Really!) And so Chan becomes hopelessly involved in the lady's dangerous web.

Isn't this a fresh story line? No way!

There are, however, many clever attempts that can't be judged by older minds. That's the way it is with Jackie Chan movies. Movie goers only watch Chan's films to see Chan beating up all the other characters in a variety of ways. The story lines in his films have not been designed to create a dramatic story or show young people and how they change. In fact, these films are created to put him in situations where he is surrounded by bad men and where he can use a variety of weapons to inflict injury on them.

And Mr. Nice Guy does this. Chan puts a bad man in a cement mixer, opens doors into the faces of bad men, and kicks many in the head. Chan uses a huge backhoe to break down the doors of a villa held by the leader of the drug dealers, he wrecks many expensive cars, he smashes men, and drives a car through the dirty villa of this leader while the villa itself completely falls to the ground, and then he emerges.

What else do you want for seven dollars?

If you answer, "Nothing. I want nothing else. Violence rules!" then you'll love Mr. Nice Guy. But don't expect a great work. Even as Chan movies go, this film is somewhat lame.

108. Autocinetorum Tituli

- | | |
|------------|----------|
| 1. M, F. B | 6. A |
| 2. J | 7. D |
| 3. L | 8. K |
| 4. G, I | 9. C |
| 5. H, | 10. N, O |

109. Septem Nani

- | | |
|------------|-----------|
| 1. Dopey | 5. Grumpy |
| 2. Sleepy | 6. Sneezy |
| 3. Doc | 7. Happy |
| 4. Bashful | |

110. Catervae Collegiales

- | | | |
|------|------|-------|
| 1. D | 5. J | 9. K |
| 2. C | 6. E | 10. G |
| 3. H | 7. L | 11. A |
| 4. I | 8. B | 12. F |

111. Libri Optimi

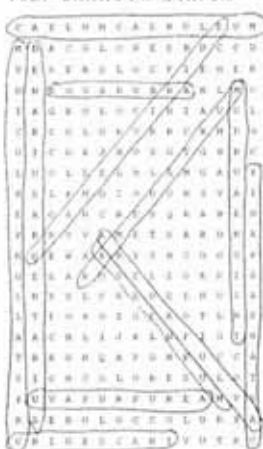
- I. A Death in the Family
(James) Agee
- II. Red Sky in the Morning
(Robert Coffin)
- III. My Antonia, Willa Cather
- IV. Hard Times,
Charles Dickens
- V. Lord of the Flies
William Golding
- VI. Brave New World
Aldous Huxley
- VII. One Flew Over the
Cuckoo's Nest, Ken Kesey
- VIII. A Separate Peace, J. Knowles
- IX. For Whom the Bell Tolls
Ernest Hemingway
- X. Ship of Fools, K.A. Porter

112. Nuntia Collectanea

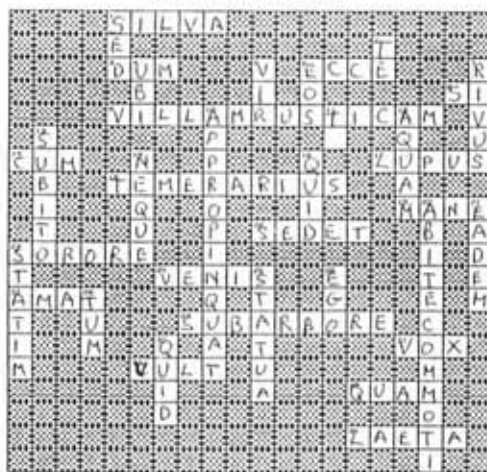


101. Picturae Moventes

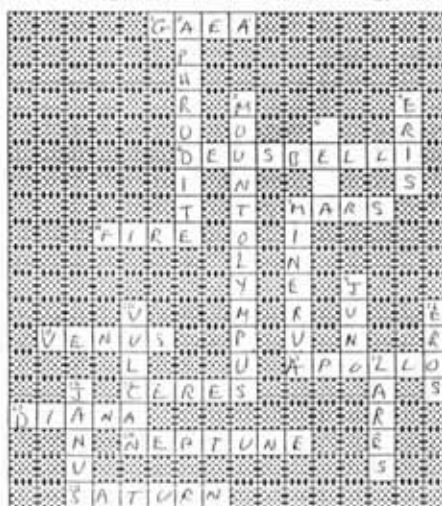
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- II. The Man with the Golden Gun
- III. Tomorrow Never Dies
- IV. License to Kill
- V. Golden Eye
- VI. Live and Let Die
- VII. Gold Finger
- VIII. Diamonds are Forever
- IX. Moonraker
- X. The Spy Who Love Me

102. Rainbow Search**103. Roman Style**

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

104. Ecce Romani**105. Carmina Optima**

- I. ROCK AROUND THE CLOCK
Bill Haley and The Comets
- II. BLUE SUEDE SHOES
Charlie Perkins
- III. EARTH ANGEL, The Penguins
- IV. BLUE BERRY HILL
Fats Domino
- V. HOUND DOG, Elvis Presley
- VI. YAKETY YAK, The Coasters
- VII. GREAT BALLS OF FIRE
Gerry Lewis
- VIII. LONG TALL SALLY
Little Richey
- IX. ONLY YOU, The Platters
- X. WHY DO FOOLS FALL IN LOVE?
Frankie Lymon & The Adolescents

106. Lightly Scrambled Mythology**107. Melodic Mythology**

1. F, Lagoon
2. I, Corn Flake Girl
3. C, The Scroll Writer
4. D, Way Down in the Hole
5. H, Space Dog
6. B, Queen of Beauty
7. J, Heaven Close to You
8. G, Achilles' Last Stand
9. A, Hello, Goodbye
10. E, Winter

Mr. Nice Guy

Mr. Nice Guy is really not the best movie that Jackie Chan ever made. In fact, according to many, it's terrible.

The Plot is weak, the dialogue is silly, the characters are offensive and Jackie Chan's voice seems ridiculous, like someone drinking two cups of whole milk before each act.

And this plot contains as much new as the plot of the story, *Walker, Texas Ranger*. The setting of this movie is in Australia (which is a location much less expensive and more friendly to movie making than the city of Hong Kong where Chan was used to filming his movies). Chan played the role of a pleasant guest on a television cooking show. Returning home from the set of the show, he accidentally runs into a female messenger who recently video recorded an illegal drug deal and who was now running away from the dealers. Chan, who is a Nice Guy, used both his Kung Fu skills and his sense of humor to help the lady escape. As they drive off in Chan's car, the lady accidentally switches her video of the drug deal with Chan's video of the cooking show. (Really!) And so Chan becomes hopelessly involved in the lady's dangerous web.

Isn't this a fresh story line? No way!

There are, however, many clever attempts that can't be judged by older minds. That's the way it is with Jackie Chan movies.

Movie goers only watch Chan's films to see Chan beating up all the other characters in a variety of ways. The story lines in his films have not been designed to create a dramatic story or show young people and how they change. In fact, these films are created to put him in situations where he is surrounded by bad men and where he can use a variety of weapons to inflict injury on them.

And Mr. Nice Guy does this. Chan puts a bad man in a cement mixer, opens doors into the faces of bad men, and kicks many in the head. Chan uses a huge backhoe to break down the doors of a villa held by the leader of the drug dealers, he wrecks many expensive cars, he smashes men, and drives a car through the dirty villa of this leader while the villa itself completely falls to the ground, and then he emerges.

What else do you want for seven dollars?

If you answer, "Nothing. I want nothing else. Violence rules!" then you'll love Mr. Nice Guy. But don't expect a great work. Even as Chan movies go, this film is somewhat lame.

108. Autocinetorum Tituli

- | | |
|------------|----------|
| 1. M, F. B | 6. A |
| 2. J | 7. D |
| 3. L | 8. K |
| 4. G, I | 9. C |
| 5. H, | 10. N, O |

109. Septem Nani

- | | |
|------------|-----------|
| 1. Dopey | 5. Grumpy |
| 2. Sleepy | 6. Sneezy |
| 3. Doc | 7. Happy |
| 4. Bashful | |

110. Catervae Collegiales

- | | | |
|------|------|-------|
| 1. D | 5. J | 9. K |
| 2. C | 6. E | 10. G |
| 3. H | 7. L | 11. A |
| 4. I | 8. B | 12. F |

111. Libri Optimi

- I. A Death in the Family
(James) Agee
- II. Red Sky in the Morning
(Robert Cochin)
- III. My Antonia, Willa Cather
- IV. Hard Times,
Charles Dickens
- V. Lord of the Flies
William Golding
- VI. Brave New World
Aldous Huxley
- VII. One Flew Over the
Cuckoo's Nest, Ken Kesey
- VIII. A Separate Peace, J. Knowles
- IX. For Whom the Bell Tolls
Ernest Hemingway
- X. Ship of Fools, K.A. Porter

112. Nuntia Collectanea