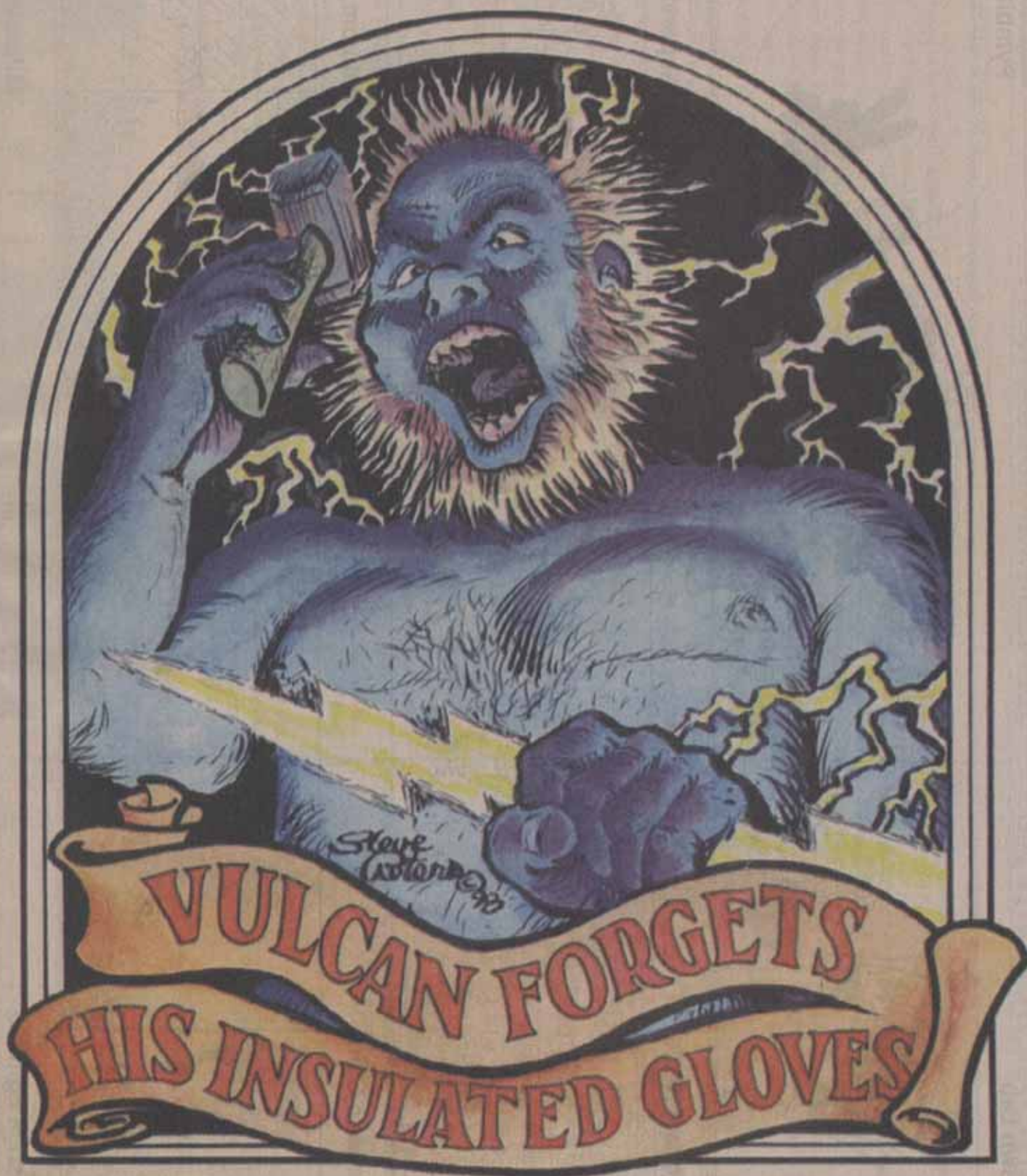


POMPEIANA

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Picturae Moventes Aestivae

Censura scripta est a Philippo Barcio; in Latinam a Francisco Turre, Indianapolisi in Indianā reddita est.

Si vis scire conficere optimam et quaestuosissimam picturam moventem aestivam, Ernie et Bert rogare debes. Harum puparum procuratores apud Liberatorum Officinam in Televisione formulam perfectam decades associati sunt.

Secretum eorum? Sciunt liberos et adultos simul delectare. Quando Vici Sesamini episodum producant, animo habent parentes solere spectaculum cum liberis spectare. Ergo, una cum carminibus quae litterae "W" gloriam interiore celebrant, scriptores addunt humorem liberis obscurum, vel puppam quae Ricardo Nixoni similis est. Spectaculum quod creatur spectatores paene ullos annos natos delectat.

His diebus, ille est eventus exactus quem picturarum moventium scholae desiderant ex picturis moventibus aestivis.

Liberi non sunt in ludis itaque necesse est picturas moventes aestivas esse voluptarias, probabiles, facetas. Sed omnes alii quoque multos nummos feriatos habent.

Explicatio a Vico Sesamino accepta est. Pro picturis moventibus circumscriptis—aliquae liberis, aliquae adultis, aliquae adolescentibus delectantes—picturarum moventium scholae conficiunt pauciores picturas moventes sed haec picturae moventes plures spectatores delectant.

Exempli gratia:

MEDICUS PARUMFACIENS

SPECTATORIBUS A V USQUE AD C ANNOS NATIS
DESTINATUM

VIS ATTRACTIONIS PRAEBITA: Animalia loquentia

Liberi animalia loquentia amant. Sed pueruli et puellulae nullo modo cognoscunt ea quae haec animalia dicunt (plerumque latinae facietas et significationes voluptarias). Haec inclusa sunt ad adolescentes et iuvenes delectandos. Praeterea, quando vetus pictura movens reficitur, spectatores veteriores veniunt ad spectatum quia picturae moventis originalis reminiscuntur.

GODZILLA

SPECTATORIBUS A V USQUE AD C ANNOS NATIS
DESTINATUM

VIS ATTRACTIONIS PRAEBITA: Dinosaurius furens

GODZILLA habet aliquid quod omnes delectat. Liberi dinosaurum amant. Adolescentes exitum et musicam (a Tata Sufflato cantam) amant. Adultis placet quia de dinosauro est. Rusticis placet quia Mathaeus Brodericus primam personam agit.

IMPULSUS GRAVIS/ARMAGEDDON

SPECTATORIBUS A XIII USQUE AD C ANNOS NATIS
DESTINATUM

VIS ATTRACTIONIS PRAEBITA: Ingens fax caelestis furens

(Indicium: ARMAGEDDON melius est quam IMPULSUS GRAVIS, sed pro rebus nostris, haec duae picturae moventes a fundamentis eadem sunt.)

Certe, fortasse haec picturae moventes liberos inique distinguunt. Sed omnes alios spectatores repraesentantur. Propositio seniores allicit—"Potestne ingens fax caelestis vero in mundum incidere? Quid faciamus?" Spectatorum maiorum XXI annis causa, multae res dispendunt. Spectatorum minorum XXI annis causa, sunt rustici actores et ludiae iuvenes et, iterum, musica probabilis.

ZORRONIS PERSONA

SPECTATORIBUS A XIII USQUE AD C ANNOS NATIS
DESTINATUM

VIS ATTRACTIONIS PRAEBITA: Non unus sed DUO Zorrones!

ZORRO omnes aevos sponte delectat quia aliquis hanc picturam moventem quaque decade reficit. Praeterea, in hoc exemplo, matronarum causa est Antonius Hopcinus, feminarum iuvenum causa est Antonius Banderas et omnis viri spirantis causa est prima ludia pulcherrima, Catharina Zeta-Jones.

Utique, haec summa causaeque tota est. Certe, ei qui picturas moventes producant habent Vicum Sesaminum sibi magno documento: Delecta spectatores tot varios annos natos quot possibile est. Paucae picturae moventes erunt quaestuosiores si spectatores varios annos natos delectant. Nunc, si modo possint habere Vicum Sesaminum sibi paucis aliis documentis; exempli gratia, primum, scriptores bonos conducere scire.

The View From the Pincio

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

Modern Romans call it *Il Pincio* (eel PEEN-chee-oh). Their ancient forebears knew it as *Collis Hortorum* or the Hill of Gardens.

In deep antiquity this elevated land (sixty meters high) to the north of the central part of Rome was little more than a grass-grown hillside favored by shepherds and their flocks.

But by the first century before Christ it had become highly prized and highly priced real estate, where both the old money families and the nouveau riche established their posh estates.

After a distinguished military career, the general Lucullus transformed these heights into a luxuriant park, in the midst of which he placed an impressive mansion. Having paid for the place from the fortune he made during his proconsulship in North Africa, Lucullus devoted the rest of his days to the art of elegant living, hosting lavish dinner parties almost nightly. His exquisite gardens were the talk of Rome.

One of his neighbors on the hill was another general, Pompey. He, too, cultivated extensive gardens to encompass his manor house there.

Upon the passing of Lucullus, his property was purchased by the writer Sallust. The *Villa Sallustiana* would someday pass to the imperial domain and become the favorite of the Emperor Aurelian.

Also to be found up here, where the air was soft and the mood serene, was the first century A.D. *Villa Aclii*, owned by Manius Aclius Glabro. Despite the official ban on Christianity at that time, Aclius, an ex-consul—along with his entire family—embraced the infant religion. For this he was indicted by Domitian as *molitor novae superstitionis* (an instigator of a new superstition) and sent to a martyr's death in the arena.

In July of A.D. 64 the fire which had leveled half of the city subsided, but then broke out anew on the Hill of Gardens. Flames feeding on the dense foliage and vegetation soon wiped out all the splendid villas and then roared and cracked their way down the hillside to envelop the *Virinal*, *Quirinal*, and *Campus Martius* quarters of the city.

With the rebuilding of Rome in the post-conflagration



Looking toward St. Peter's dome
across the Piazza del Popolo
from the Pincian Hill

years and decades, the *Collis Hortorum* was regenerated and once again became the site of handsome villas and gardens. One of the new families was the Pincii. It was their name that would be bestowed in later times upon a portion of this fabled hill. (During his time in Rome—in A.D. 537—the Byzantine general Belisarius resided at the *Villa Pinciana*.)

Then along came the Middle Ages and with them the virtual abandonment of all the villas and their gardens. The land in time was converted into vineyards. But the age of the Renaissance—that rebirth of interests in (Continued in *Pagina Decima*)

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Using the Pompeiana
Newsletter in the Classroom

"Introduction to the
Pompeiana Newsletter"
Scavenger Hunt

To introduce your first-year students to their September Pompeiana NEWSLETTER, why not stage a Scavenger Hunt? Admittedly, this is a spin-off from the "How Well Did You Read" questions provided with the newsletter, but in this half-hour (more or less if you wish!) your students can work co-operatively, get to know one another, dig for new "gems of knowledge," and familiarize themselves with the types of information in the newsletter. As you observe them, you will be able to learn who are the organizers, the leaders, those who are task-oriented and, of course, those who rely on others to do things for them.

Prepare a list of questions based on the first newsletter. The questions should come from various articles, including ads, cartoons, perhaps even the publication information on the outside cover. Questions should be in random order. Most should request easy to find, factual information. A few trivial or difficult-to-find questions should be included. A few questions that require more thorough reading comprehension should also appear in your list. For a 30-minute scavenger hunt, the teacher should prepare 40-50 questions. For a shorter hunt, 30 questions should be used. The longer hunt is recommended because first-year students with their first NEWSLETTER really need the time to organize and look for information that is, indeed, foreign to them.

A good time to do this first-NEWSLETTER activity is the latter part of the class period; it makes an ideal Friday activity, too. It should be used the first time the students receive the NEWSLETTER. Pass them out and give them a quick "tour" of the layout and the basic monthly features. Divide the class into groups of four or five students. To achieve cooperative work, the teacher should form the groups. Spread the groups throughout the room. If you are comfortable with it, permit the students to sit on the floor to spread out their papers. If your classroom has tables rather than individual desks, this also provides plenty of space. Give each group one copy of the questions. Inform them that the answers will be found randomly throughout the newsletter and that they have thirty minutes to find as many answers as they can. Instruct them to write the names of all members of their group at the top of the page. Urge them not to be loud lest they give away answers to other groups!

Students will be instructed to turn in their group answer sheet at the end of the time allotted. The teacher will need to determine what prize will be awarded to the group which gets the most correct answers. At the teacher's discretion the prize could be extra credit points, a tangible prize (bookmarks, stickers, pencils, etc.) or candy. The prize and the purpose for the activity (acquaintance with the NEWSLETTER) should be explained before they begin.

In a subsequent class meeting, after the teacher has checked all the papers, the answer sheets should be returned to the student groups. The correct answers should be quickly reviewed with only brief comments about their sources. If you know that a specific topic mentioned in the NEWSLETTER will be covered in your curriculum later in the year, you may wish to allude to that. When you have gone over the answers, announce the winners and award the prizes. Many students will have been exposed to the vast variety of topics covered in the study of the ancient world and, hopefully, stimulated to read the articles of particular interest to them in more depth. Happy hunting!

Invocation to the Muse—
An Update

By Veena Choubey, Latin II student of Sara Solberg,
Rutgers Preparatory School, Somerset, New Jersey

Oh, Servitia,
Muse of volleyball,
Inspire me to make it through the game
without dropping dead.
I always feel like I'm going to overheat.
Help me to concentrate
on my serving
and to keep lots of energy.

My First Year in Latin

By Eloisa Villadoz, Latin I student of Judith Granese,
Valley High School, Las Vegas, Nevada

Primo, I thought that Latin was a dead language, like Ancient Greek, Old English and Old Norse, but I still took the risk of taking a Latin class, knowing people wouldn't understand why. The first day in the class, I was really amazed that the teacher, known as "Ms. G.," changed my name Eloisa to Elyssia. I was even more surprised when everybody welcomed me and said, "Salve Elyssia." That's how I picked up the first Latin words I ever learned, the word "nomen" which means "name," and the word "Salve," which means "Hi!"

I've learned that most of the English words we use nowadays come from Latin words such as province from *provincia*, feminine from *femina*, and vital from *vita*.

Latin is a hard and challenging language. Sometimes I become confused because a word changes its ending depending on its function in a sentence. It's really helpful to learn Latin though, because it is a sure way to increase vocabulary in English. I have learned to deal with it, and now I'm learning to appreciate it. To tell you the truth, my favorite Latin word is *amor* which means "love."

Oedipus

By Regents Level Three students of Margaret Curran,
Orchard Park High School, Orchard Park, New York

Not a man of brute strength,
But a man of knowledge.
Able to free the people from the beast
But not from himself.
Unable to keep the prophecy away,
He wandered without any love,
Wondering why his actions were wrong.
The hero who once was,
Now an outcast lost in exile.
The Sphinx lay slain
Yet so does Oedipus's soul.
The soul of a man with an unfortunate demise.
Now blind as well as lame,
He travels in much agony
Tasting the bitterness of defeat,
Longing for the sweetness of triumph.
The story of Oedipus,
Sad, no doubt
Shows the pure impossibility
Of changing one's fate.

Serpens et Mus

By Simone Breitenmoser, Latin II student of
Mary Lou Carroll, Northeastern High School,
Elizabeth City, North Carolina

Mus albus in campo sedebat nucemque edebat.
Serpens nigra lente appropinquabat et obscure
permanere temptavit. Sed, quia mus eam tamen venire
audierat, pugnare paratus est.

Serpens turpiter ridens dixit: "Si pugnemus, te necem
cenemque, quia maior er crudelior sum."

Tum mus magna voce respondit: "Ego tamen fortiter
pugnabo. Inimicum meum vulnerabo et necabo."

Serpens longa celeritate incredibili admovit et murem
parvum capere temptavit. Mus autem audacior
prudenterque erat et cito se removit ne cenaretur.
Serpens fame vexata ad murem ruit. Ille autem celerius
serpentem torsit corpusque eius vehementer
vulneravit. Subito serpens movere non iam potuit et
corpus suum nexum in nodum esse vidit. Linguam
suam saepe vibravit murumque mordere temptavit.

Tum mus sapienter dixit: "Ego minor sum sed celerior
et prudentior."

Beating Pulses

By Amber Sanders, Latin II student of Mary Lou
Carroll, Northeastern H. S., Elizabeth City, N. C.

A modern version of Catullus, Carmen II

Beloved, I long to gaze upon you,
to feel the beat of your pulse.
How I long to hold you close but yet
my heart tells me, "No."
There is no comfort for me, my love,
as I have to let these longings tempt me.
Oh, how I love thee.
I hope we can find peace together
so our two pulses beat as one!

Aeneas

By Laura Fockler, Latin III student of Ann Fine,
Archbishop Blenk High School, Gretna, Louisiana

A city burned unto the ground,
The pretty visage rightfully blamed.
But he led onward to the gate,
And met the ghost who there remained.
Once their discourse had come to a halt,
He led them, bearing his burden well,
To the harbor past the city wall,
And lived on longer his story to tell.

On nearby Mount Ida,
He gathered the few who had survived,
And promised they would prosper later;
Upon his word they heavily relied.
They soon set sail, on seas safe and sound,
And they met many monsters far and wide.
He planned a course for distant lands
And swept past them with the passing tide.

As destiny prevailed,
It led them to one scenic shore.
There the tired men were greeted
And given gifts and food and more.
By a curse, the queen, called Dido,
Was unusually doting, not fearing the tide.
And, when she realized her Roman hero had left,
She was so upset she committed suicide.

But this faithful sailor was compelled,
Unknowing of the trouble he brought,
To carry on by one god's spell.
He continued to the land he sought
And, finally, Italia reached.
To learn of the glory and future of Rome
He decided to descend below,
And there many great things he was shown.

Continuing his adventures,
To Latium he went.
Becoming friends with royalty,
He, in turn, a wife was sent,
Named Lavinia by her father,
Given to Aeneas in matrimonium.
From this coupling consequently came
The founding of Lavinium.
Later, when his life of duty
Eventually had come to pass,
His battle with the neighboring Etruscans,
Turned out to be his last.
His soul and his body
Ascended to heaven,
Where he was crowned Jupiter Indiges
According to ancient legend.

Execution Update

Based on an article by Elisa Wolensk, Latin student
of Andrienne Nilsen, St. John Vianney Regional H. S.,
Holmdel, New Jersey

Yesterday, a convicted murderer named Cornelius was executed. In accordance with the Twelve Tables of Law, he was innocent until proven guilty by a man who had witnessed him murder a Roman soldier. As the praetor passed out the sentence that would end his life, Cornelius was given the choice of taking his own life in the presence of lictors or being strangled by an executioner. He chose to end his own life.

This was the second execution in three days, following closely upon the trial of a woman named Atrephia who had been charged with kidnapping a slave. Being a freedwoman, she was sentenced to death even though there were no witnesses to her crime. Her neighbor Diocletes had brought the charges after he had heard a rumor that his slave, who had been missing from his house for more than a month, was staying in a back room of Atrephia's house. Even though Atrephia denied that she knew that the slave was staying in her house, she was convicted because the missing slave was technically in her possession. As is allowed by law in the case of a woman, Atrephia was sentenced to be executed by members of her own family.

A third execution is scheduled for tomorrow in the case of a sixteen-year-old slave named Thespes. Thespes was convicted of attempted murder after he used a *sica* to attack the praetor that had sentenced his beloved master, Cornelius, to death. The attack was thwarted by one of the lictors accompanying the praetor. As is the custom with slaves, Thespes will be executed by having his neck placed in the crux of an *arbor infelix* and being made to hang there until dead.

The Theatrical Tradition of Pompeii

By Jessie Vascellaro, Latin II student of Magistra Peckham, New Canaan Country School, New Canaan, Connecticut

As is the case with many aspects of Pompeian culture and society, the theatrical tradition of Pompeii represents the intersection of Greek, Italian, and Roman traditions. Nevertheless, the theater was more to the people living in Pompeii than an admired art form. It was an integral part of their lives. Children grew up learning about "Pappus," the old fool, and "Manducus," the greedy clown, two popular characters in comedies. The actors themselves were often so admired that they had their own fan clubs.

Although plays were only performed during seasonal festivals, they were always much anticipated.

On the day that a play was to be performed, stores would shut down early, giving the whole community the opportunity to rush off to the theater early in the morning to obtain favorable seats. With picnic baskets packed with food and wine, people of all ages attended the theater; thus historians say that the theatrical tradition of Pompeii was strong, not necessarily because of the quality of performances but because of the social function it played in citizens' lives.

The two theaters at Pompeii were the Large Theater and a small theater, called the Odeum. The Large Theater, which was built between the third and second centuries B.C., was originally Greek in style with its rising seats set into natural slopes of the land and with its horse-shoe shaped *orchestra*. During the Augustan period, under the patronage of some wealthy citizens, the theater was renovated, and *tribunalia*, (boxes of honor) and *paradoi*, (two corridors leading to the orchestra seats) were added. The seating area, known as the *cavea*, was divided into three main sections—*ima*, *media*, and *summa*—by corridors, and those sections were also divided by four walkways.

The Large Theater accommodated 5,000 people, or approximately one-fourth of Pompeii's population. The *cavea ima* and the first row of the *cavea media* reserved for dignitaries were called the *bisellia*. Other folks enjoyed festival seating, i.e., first-come, first-serve, in sections designated by clay seating tokens that were passed out free of charge by the sponsors of the event. Another distinguishing characteristic of the Large Theater was the canvas awning (*velum*) that could be suspended on cords over the *cavea*.



The Odeum primarily accommodated concerts and lectures. Situated near the Large Theater, it was built about 80 B.C. and was very similar in construction to the Large Theater. The Odeum seated only 1500 spectators, and its *orchestra* was also semi-circular. The Odeum in Pompeii was also uniquely covered by a permanent roof to enhance its acoustics, in contrast to the Large Theater, the large *velum* of which was operated by card-carrying sailors.

The two most popular forms of theater were mime and pantomime. Mime was the most elementary form of theater, and by the time it was performed in Pompeii, masks (*personae*) had been abandoned, leaving the performers to rely more heavily on facial expressions. Mime also lent itself very well to improvisation, allowing actors to shift their performances to the changing demands and tastes of the public.

Pantomime was a mixture of opera and ballet. The plots for these productions were serious in tone and usually adapted from Greek myths. Conventionally, one male performer, known as the *pantomimus*, acted out the whole play by himself, playing numerous roles in the process. The *pantomimus* was accompanied by a chorus and such musical instruments as the lyre, double pipes, and castanets.

Another form of theater, comedy, lacked all signs of sophistication and yet still received audience acclaim. These were not the classical Greek comedies of Aristophanes but usually vulgar Atellan farces which focused on the crude and vulgar aspects of every day life. Such comedies were usually just one-act plays performed at the end of longer shows. Indeed, the reason that comedies were so popular was because they used such familiar characters as Pappas and Manducus who were instantly recognizable by their distinct masks. These plays were neither serious nor artistic, just bawdy.

Theater played an important role in Pompeian society not only because it provided entertainment and stage idols for theater-goers, but also because it allowed social climbers to win friends and influence voters by funding productions. Most performers and musicians, however, were Greek slaves or freedmen as Roman citizens considered performing beneath their dignity.

A Very Matter-of-Fact Story About Daedalus and Icarus

By Glenn Sullivan, Latin I student of Susan Shelosky, Shawnee Intermediate School, Easton, Pennsylvania

Daedalus, a highly respected and talented Athenian artisan, was descended from the royal family of Cecrops, the mythical first king of Athens. He was known for his skill as an architect, sculptor, and inventor, and he produced many famous works. Despite his talent and his fame, however, Daedalus was soon convicted of the murder of Talus, his nephew and apprentice.

It seems that Talus, who appeared destined to become as great an artisan as his uncle Daedalus, was inspired one day to invent the saw after having seen the way a snake used its jaws. When Daedalus saw the invention, he was momentarily stricken with jealousy, and he threw Talus off the Acropolis.

Convicted of the murder of Talus, Daedalus was exiled to Crete and placed in the service of King Minos where he eventually fell in love with a beautiful mistress-slave of the King and had a son, Icarus.

Then, one day, Minos called upon Daedalus to build the famous Labyrinth in order to imprison the dreaded Minotaur—a monster with the head of a man and the body of a bull. The Minotaur was the son of Pasiphae, the wife of Minos, and a bull that Poseidon had sent to Minos as a gift. Minos was shamed by the birth of this horrible creature and resolved to imprison it in the Labyrinth where it would be fed humans who were paid as tribute to Minos by the Athenians in whose care his son, Androgeus, had died.

Theseus, the heroic son of Aegeus, King of Athens,

volunteered himself to be sent to the Minotaur in the hope of killing the beast and ending the human tribute that his city was forced to pay to Minos.

When Theseus arrived in Crete, Ariadne, Minos' daughter, fell in love with him and wished to help him survive the Labyrinth. Ariadne asked Daedalus for the mystery of the Labyrinth so she could share the secret with Theseus and enable him to slay the Minotaur and escape from the Labyrinth.

When Minos found out what Daedalus had done, he was so enraged that he imprisoned Daedalus and Icarus in the Labyrinth.

Daedalus next conceived a plan to escape with Icarus from the Labyrinth and from Crete by constructing wings and flying to safety. He built two sets of wings from feathers and wax. Before the two of them flew off, Daedalus warned Icarus not to fly too low lest his wings touch the waves and get wet, and not too high lest the sun melt the wax. But young Icarus, overwhelmed by the thrill of flying, did not heed his father's warning, and he flew too close to the sun; whereupon the wax on his wings melted, and he fell into the sea and drowned. Daedalus escaped to Sicily. Eventually, Icarus' body was carried by the current to an island without a name. Heracles came across the body and, recognizing it as Icarus, buried it on a small rock promontory that juts out into the Aegean Sea. It was Hercules who named the island Icaria and the sea around it the Icarian Sea.

Fascinating Finds in Latin Literature

The Wonders of Classical Architecture As Presented by Marcus Vitruvius Pollio

By Donna H. Wright, Lawrence North H.S., Indianapolis, Indiana

Marcus Vitruvius Pollio probably wrote his massive ten-volume work *De Architectura* during the time of Augustus. He was himself both an engineer and an architect. Although most Latin teachers are familiar with his name and the nature of his work, he is rarely read in the original Latin.

The study of Vitruvius' work can be a helpful adjunct to the study of Greek and Roman architecture, as well as to the study of the city of Rome and its buildings, or to the study of the city of Pompeii.

Other areas covered in Vitruvius' works will interest students who incline toward science, mathematics and physics. Among topics covered in the *De Architectura* are building materials, styles of specific buildings (including theatres, fora, basilicae, and baths), the layout of houses, the ideal location of rooms within a house and their optimum size specifications, painting materials and styles, water sources and structures for holding and transporting water, the zodiac, planets and constellations, sundials and waterclocks, and various types of machinery for building and for warfare.

Vitruvius presents his material in a well-organized, almost outline format, similar to the style of Julius Caesar in his description of the three parts of Gaul. Vitruvius' vocabulary is challenging because it is not the standard fare of classroom textbooks. A teacher wishing to use Vitruvius in class has the option of glossing unusual words off to the side for students or underlining new words for students to look up.

The following sample passage, from *De Architectura*, Book I, Chapter II, discusses the various aspects of architecture. Teachers could encourage one of their good classes to translate this passage or challenge a few outstanding students to try their luck with Vitruvius.

"Partes ipsius architecturae sunt tres: aedificatio, gnomonice, machinatio. Aedificatio autem divisa est bipertito, e quibus una est moenium et communium operum in publicis locis conlocatio, altera est privatorum aedificiorum explicatio. Publicorum autem distributiones sunt tres, e quibus est una defensionis, altera religionis, tertia opportunitatis. Defensionis est murorum turriumque et portarum ratio ad hostium impetus perpetuo repellendos excogitata, religionis deorum immortalium fanorum aediumque sacrarum collocatio, opportunitatis communium locorum ad usum publicum dispositio, uti portus, fora, porticus, balnea, theatra, ambulationes ceteraque, quae idem rationibus in publicis locis designantur.

"Haec autem ita fieri debent, ut habeatur ratio firmitatis, utilitatis, venustatis. Firmitatis crit habita ratio, cum fuerit fundamentorum ad solidum depressio, quaque e materia, copiarum sine avaritia diligens electio; utilitatis autem, cum fuerit emendata et sine inpeditione usus locorum dispositio et ad regiones sui cuiusque generis apta et comoda distributio; venustatis vero, cum fuerit operis species grata et elegans membrorumque consensus iustas habeat symmetriarum ratiocinationes."

Tempus

By Zach Zimmer, Latin IV student of Dr. Charles Gilliam, Tabb High School, Yorktown, Virginia

Tympanum suum modum confusum continuat. Primum tarde pulsant, tunc celerius ad exitum.

Quam terribilis sonitus: Ictus, ictus, ictus.

Super scapulas meas specto—horribile visu! Vae! Mors torva me explorat. Eius obtutus frigidus spinam meam descendit; Eius complexus frigidus pectus meum eripit. Currere frustra conor—me praeteribit Pulsans suum stanneum tympanum antiquum.

Improving Student Reading Levels

By Kris Schwickrath, Shelbyville H.S., Shelbyville, Indiana,
and Indiana University - Purdue University, Indianapolis, Indiana

While teaching at the secondary school level, I have discovered that I can improve the reading of my teenage students by supplementing textbook readings with primary source material whenever possible as well as with academic articles.

Although the texts I typically use for background reading are collegiate-level, I have found that if I instruct students in how to approach a text, the activities we engage in after reading generate more participation and enthusiasm.

Too often, educators emphasize content more than the skill of reading and comprehension. Without a structured approach to analyzing a text, the meaning of content diminishes. It has been my experience that students will try to memorize an assigned text rather than strive to comprehend it. They do this for a variety of reasons, but the most common is in order to take a test. We all know the cry, "Will this be on the test?" And our response, with a look of disgust, is, "Of course! It's all important."

There's little actual attendant learning if the memorizing of facts substitutes for thinking and analysis of a text ("analysis" here means "comprehension" and the ability to express in one's own words what the text is about). If teachers place equal emphasis on both the process of reading and the assigned activity, the student gains greater mastery of the text and learns to express thought more clearly.

Any publication can be used for the purpose of textual analysis. An excellent source, of course, is what you currently have before you - The Pompeiana NEWSLETTER. By using some of the strategies listed below, The Pompeiana NEWSLETTER can become an excellent tool for increasing comprehension and written or oral communication.

Strategies that Aid the Process of Reading

1. Read aloud (preferably done by students) sections of the text.
2. If students read the text on their own, e.g., as homework, have them underline words that they don't know. Part of an assignment might be to have them look up these words or define them according to context. With a partner, the students can look up these words and compare the dictionary's definitions with their own. Students can also maintain a personal list of words throughout a semester or year. The teacher can test students based upon their individual lists.

3. Highlight main ideas throughout the text before students read it.
4. Divide articles, sections of the NEWS-LETTER or chapters of a book on which students can report individually to the class.
5. Have students identify the main point(s) of each paragraph and discuss why they were chosen.
6. Ask the students to write synthetic, challenging questions based upon their reading. ("What color was Caesar's cloak," for example, should not count).

Activities After Reading

1. Write an essay or paragraphs of short identification based upon main ideas, characters, and so on, from the text.
2. Teachers write an essay at the same time students are writing.
3. Read essays aloud and/or retype examples of different levels of writing among classmates, asking the class or small groups to evaluate their peers' work.
4. Show students a sample of good writing before a test or quiz that models how they should write formally.
5. Start students writing immediately and continuously throughout your program.
6. Meet individually with students about a paper or essay or their writing in general.
7. Students must quote from the text they've read in their essays or papers.
8. Use a quotation from the text or even from another primary or secondary source as a basis for testing that forces students to synthesize ideas and to respond articulately.
9. Allow students to paraphrase main ideas of a given text orally.
10. Have students present a dramatic reading of text. This works well with plays and speeches.

None of these strategies is revolutionary or unusual. Many teachers, I'm sure, already use several of these techniques. My overall goal is the encouragement of articulate interpretation, critical thinking, and creativity whenever I assign the reading of a challenging text. If the process of reading and the accompanying assignment are both highly valued, then quality of thought is certain to follow.

Editor's Note: Students who produce outstanding writing that fits the guidelines published on the back cover of the NEWSLETTER should be encouraged to submit their writing to Pompeiana, Inc., to be considered for publication in a future issue.

Mettalum Gaiserum

A Modern Myth by Dan Wagner, Latin I student of Beth Lloyd, George Washington Middle School, Wayne, N.J.

One day, Vulcan was working on a new type of metal. Suddenly, Mars entered his workshop. Glowing with excitement, Mars said, "A new war is starting and I need the best armor you have."

"Well, I've got this new metal called *Gaiserum*. It's very hard and almost indestructible," said Vulcan.

"Okay! Let's do it. I gotta get going," Mars said.

"What about my payment? I got expenses too, you know!" he said.

"Well, I'll have to owe you one. Just let me know when," said Mars.

After Mars left, Vulcan started to build the armor. It turned out to be harder than he thought to work with the new *mettulum gaiserum*. He had to make the fire so hot that even the gods on Olympus were starting to sweat. Vulcan himself was getting so hot that he finally had to call Mars back down to the workshop to help. He told Mars he was calling in his favor.

After Mars surveyed the situation, he got Neptune to dump some water into Vulcan's workshop to try and cool it off. The workshop was so hot, however, that, at first, all the water entering the room turned into steam. After a while, however, Vulcan could feel a stream of water dripping on his head. All of a sudden, water poured in from everywhere. Then the water began filling the room so fast that Vulcan had to climb up on things to keep from drowning.

He tried yelling up to Mars to tell Neptune to turn it off, but he couldn't be heard over the roar of the water. He then decided to climb out of one of his vents to

escape the flood. As he was getting close to the surface, he could feel hot water rushing up the vent behind him. Finally he looked out and asked Mars to help him up out of the vent. Just then a gush of hot water burst from the vent hole and shot up into the sky in the shape of a giant Campanian pine tree. When the gush of water stopped, and things seemed to have cooled off down below, Vulcan decided to go back down to survey the damage.

There was still some water here and there, but it wasn't very deep. Vulcan decided to go back to work with the new metal to complete the armor that Mars had ordered. He fired up his furnaces again, but the *mettulum gaiserum* still wouldn't melt. About an hour later, the heat again became unbearable and Neptune had to be called upon to cool things off again. Finally, Neptune decided just to install a lake with a dam off to the side of Vulcan's workshop so Vulcan would have a supply of water on hand, and he wouldn't have to be bothered coming to his rescue every hour.

Vulcan never gave up trying to work with the new metal. He still spends about an hour overheating his furnaces and then has to open the dam to cool things off, causing water and steam to gush up out of the vent holes and into the sky.

When the other gods asked Mars what that burst of water and steam was that kept coming from Vulcan's underground workshop every hour or so, he told them it was from Vulcan's *mettulum gaiserum*.

After a while, folks simply began referring to the hourly eruption as a *gaiserum*, or, as we know it, a geyser.

Roman Mint, Anyone?

By Anthony Wehbe, Latin II student of James Dalton,
Sterling High School, Somerdale, New Jersey

The Roman empire has influenced many ways in which modern governments run today, including the minting and distribution of coins.

Irregular lumps of bronze called *aeria rudia* were the first pieces of metal used as articles of exchange in ancient Italy. These were followed by *aeria signata*, brick-shaped cast pieces of bronze with designs such as an elephant, anchor, trident, etc., on each side. About 269 B.C., these were replaced by a form of coinage more familiar to us which included large round bronze coins, called *aeria gravia*, for local commerce, and a series of large silver coins modeled after the Greek *didrachmon* for trade with the Greek cities which had been established in southern Italy. Other monetary experiments followed - including a silver coin called the *victoriatus* - which finally culminated in the issue of the *denarius*. To facilitate trade with their Greek neighbors, these silver coins were struck in accordance with Athenian and Sicilian standards. The *denarius* was to become Rome's standard silver denomination for several hundred years. Under the Roman republic, the production of coins was overseen by a group of minor public officials, called the *triumviri monetales*, who were elected every year, and it soon became standard practice to issue coins bearing designs which recalled the deeds of Rome's famous ancestors.

In the first century B.C., after Rome was racked by a series of civil wars as various powerful political factions struggled for power, Octavian emerged as the new leader of the Roman Empire. He was given the title *Augustus* by the Roman Senate although he preferred to be called *Princeps* - the First Citizen of the Republic he hoped to restore someday. He spent his reign resurrecting Rome from the decay into which nearly a century of civil war had plunged her, and by the time of his death in A.D. 14, much of Rome's former glory had indeed been restored.

One of Augustus' most important achievements was a complete revision of Roman coinage. During the period of warfare, it had become accepted practice for a great general to issue coins in his own right to pay his troops. Holding power as the governor and commanding general of this huge composite province now called the Empire, Augustus issued gold and silver coins under this authority and allowed the old senatorial coinage - mostly silver *denarii* - to cease. He allowed the base metal coinage (i.e., copper *asses* or bronze *sestertii*) to stay, nominally, in the hands of the Senate. The letters SC in the fields of most of these coins stand for *Senatus Consulto* (By Decree of the Senate) and show that this august body had given its rubber stamp of approval to the striking of the coins. Augustus replaced the rather muddy-looking bronze coins of the late republic with a new series of coinages - some in bronze, such as the *sestertius* and the *dupondius* (a coin worth two *asses*), and some in bright copper, such as the *quadrans* (a coin worth one-fourth of an *as* and used primarily as the entrance fee for the baths). Despite occasional efforts by such emperors as Nero to experiment with Rome's coinage, Augustus' revisions remained as the standard for Roman coinage for the next two hundred years.

Since most ancient coins were struck and not cast, they always appear slightly irregular and uneven. It wasn't until late in the Roman Empire that casting became the standard method of production and coins began to look like the uniformly-shaped discs in current use.

Foamy Aphrodite

By Jennifer Lehman, Latin I student of Judy Hanna,
Central Middle School, Findlay, Ohio

Aphrodite, born from only the foam of the sea,
Was not a saint, listen to me.

Through her life she had numerous loves,
And her son, Cupid, well, he loved doves.
She would flaunt and sway her beautiful looks -

This is even recorded in history books.

She persuaded so many men in her mysterious ways,
That even her loyal husband was in a daze.
Nevertheless, Hephaestus remained faithful
While Aphrodite's name became disgraceful.
Her life was not all great and happy, you see,
For she was Aphrodite and always was a little foamy.

Hey, You Mean We Didn't Invent All This Stuff?

A summary of T.R. Reid's article "The World According to the Romans" (National Geographic August 1997, pp. 54-83) by Christine Oh and Sue Yi, Latin IV students of Mary Jane Koons, Upper Dublin High School, Ft. Washington, Pennsylvania

When the Roman poet Horace wrote,
"Exegi monumentum aere perennius
Regalique situ pyramidum altius...
Non omnis moriar."

he could have been speaking for all of Rome as well as for himself. Like Horace, the fall of ancient Rome did not mark the end of its influence. Horace lives through the ideas expressed in his Odes, Epodes and Satires, and Rome lives through its legacies of architecture, law, transportation, medicine, sports, arts, language, politics – the list is almost endless, so much has come from that ancient civilization that began as a small village off the banks of the Tiber River and grew to control the whole Mediterranean world.

One enduring influence that came from the Romans is contemporary language. The Romans popularized the alphabet used most widely in the world today.

The Latin language was as pragmatic as its alphabet. The Romans loved their language and placed a high priority on mastering it. It has been taught for 2,000 years to help students understand basic linguistic machinery. The abundance of ancient Latin texts, preserved by monks and scholars during the Dark and Middle Ages, enabled the Renaissance to resurrect ancient Roman ideas and pass them on to us.

Such Latin phrases as *quid pro quo*, *carpe diem*, *vice versa*, *alma mater*, *et cetera*, and *alter ego* are a natural part of modern English. Latin abbreviations such as *i.e.*, *e.g.*, *a.m.*, *p.m.* and *P.S.* pepper our writings.

The written law, which some scholars consider to be our greatest inheritance from ancient Rome, was borrowed from the ancient Greeks and developed in Roman *basilicae* over centuries as a means of protecting individuals from each other and from the overwhelming power of the state. Roman legal Digests, the Institutes, and the Revised Code of Roman law were compiled in A.D. 529, by order of the Emperor Justinian, into a body of law which served as the foundation of Western World law. America's Founding Fathers looked to the Roman Republic as a

model for their daring experiment in establishing a democratic government.

The Roman process of government has also had a bearing on the American legal system. The idea of a bicameral legislative branch and a system of checks and balances within the government originated in ancient Rome. Parallels have even been drawn between George Washington, who refused to serve a third term as President, and Cincinnatus, a farmer who was given dictatorial powers during a crisis in the fifth century B.C. but preferred to return to his land after the task was done rather than live out his life as a politician.

Roman architects perfected domes, vaults, and arches to create a building style that continues to be emulated today. Even the building material used most commonly today, cement, was perfected by the Romans who used a mixture of small stones (*caementum*) mixed with lime (*calx*) to create a versatile material mixture called *concretum*. This proved to be the first material strong enough to support its own weight over an extended space, thus eliminating the need for interior columns.

Roman engineers also used logic and careful planning to design cities and highway systems. Modern day "city blocks" developed from Rome's use of a grid system to lay out military camps. Rome's highways were built with three levels of substructure beneath the pavement and addressed such common problems as draining rainwater, and providing traction on downhill surfaces. Commemorative and informative mileposts and directional signs added the finishing touches.

The Romans perfected all these things – not to leave a legacy, but because they believed in doing things well for their own purposes.

Our very style of life today is testimony to Rome's greatness and influence. The single government that once ensured the peace, wealth, and order that had spread from Scotland to the Nile may have passed, but there is no denying that ancient Rome, like Horace, left a "monumentum aere perennius."

Legion XIII Now On Line

Anyone lucky enough to attend the NJCL Convention at Indiana University a couple of summers ago will remember the fascinating members of Legion XIII who performed on stage and in special workshops. Marcus Cassius, the Centurion leader who led the group to America, has notified Pompeiana, Inc., that

Legion XIII now has a website that can be visited. Its URL is:

<http://www.legion-fourteen.com>

Those wishing to send Email messages to the group may do so using the following Email address: LEGIONXIII@email.msn.com

September Happenings in Rome

Don't Just Sit There! There's a Lot You Can Do This Month

By Kendra Vecchio, Latin I student of Adrienne Nilsen, St. John Vianney Regional High School, Holmdel, N. J.

Kalendae Septembres

Ludi Romani Registration

This will be the final day to register to participate in the boxing or dancing contests to be held during the *Ludi Romani*. All *Ludus Troiae* teams should also be registered by this date. *Campus Martius*.

a.d. III Non. Sept.

Giant Emblamata Close-out Sale

Never before have this many marble-base mosaic inserts been shown in one location. More than 100 *emblamata* by starving artists feature brightly colored *tesseae* from around the world. Mythological as well as woodland and marine scenes. Come to look, to buy or to collect. *Forum Marmoreum*.

a.d. IV Non. Sept. – a.d. XIII Kal. Oct.

Ludi Romani

Sixteen fun-filled days! Don't miss the parade, the Homeric chariot races, the boxing and dancing contests, the Young People's Horse Show or the *Ephum Iovis*. *Campus Martius*.

a.d. XII Kal. Oct.

Shop 'Til You Drop!

You've been in town for the *Ludi Romani*, but all the good shops have been closed for the *Feriae*. Not any more! This is the day everything reopens with sales galore. Shop the fine shops of the *Via Flaminia*.

a.d. X Kal. Oct. – Pridie Kal. Oct.

Thermae Caracallae

Looking for some relaxation? Visit the Baths of Caracalla during *Nundinae Liberae*! That's right! A whole week of free admission provided by your *Tribuni Plebeii*. Socialize, relax, read, dine or just people-watch. Plenty of room for everyone.

a.d. VIII Kal. Oct.

Nundinae Pictoriae

Thinking of redecorating? Tired of your old First Style wall decorations? This Painters' Fair will feature examples of the work of the best Third and Fourth Style wall painters working in Rome today. Fifty *pictores* will be displaying examples of their work and be accepting contracts for winter redecorating. Additional security is being provided to ensure the safety of those visiting this display in the *Subura*.

Pridie Kal. Oct.

Fall Class Openings

Want your child to get an education? It's not too late. *Ludi Litterarii* Are Us has openings in locations conveniently situated throughout Rome. Open enrollments will be accepted all day in the *Porticus Aemelia*. Our students learn to write by copying well-known sayings onto their own wax tablets. Arithmetic is also taught using the abacus.

"On a street corner

Two Romans chat, more with their Hands than their voices"

Frank J. Korn, long-time travel-author for the *Pompeiana NEWSLETTER*, produces a book of vignettes of Rome in haiku

If you've been to Rome and you enjoy times when you sit in reverie as you recall moments, scenes and personal experiences – you've got to have this, one of the most charming books on Rome yet to be published.

"Mighty Pantheon...

Eighteen centuries - and more

Have walked through your doors"

Three hundred and sixty-five haiku will give the reader three hundred and sixty-five mini-vacation breaks back to Rome whenever a little relaxation is needed.

"White gloved conductor

Directing the traffic flow

"Round the monument"

Although there are four haiku printed on each page, a reader can seldom read more than one at a time. Each haiku is like an imaginative snapshot inviting careful consideration of the scene.

"Lizard sunbathing

Upon a column fragment

In the Forum Magnum"

Couple this with a moment of associating personal memories and, before the reader knows it, ten minutes have passed – and another mini-vacation back to Rome has been enjoyed.

"Butterflies zig zag

Mid the thickets and old tombs

Of Appian Road"

The title of Frank J. Korn's book is *WISTERIA BLOOMS...vignettes of Rome in haiku*. Copies may be purchased by sending a check for \$10 (payable to Frank Korn) to: Professor Frank J. Korn, Dept. of Classical Studies, Seton Hall University, South Orange, New Jersey 07079-2687

The Development of Inline Sandals

A Modern Myth by Bruce R. Baxter, Jr., Latin II student of Larry Steele, Norman H. S., Norman, Okla.

Long ago in Roman times, gods ruled over their domains. Zeus, being the Commander-in-Chief, stayed atop Mount Olympus. One quiet day, Zeus was bored so he decided to get out and do something different. Now, one of his favorite things to do was to flirt with young girls. Zeus had his eye on one girl in particular, but he couldn't let his wife, Hera, find out. To solve this problem, he called on Hermes, the messenger of the gods.

Zeus gave Hermes a message to give to Hera: "Meeting with Poseidon. Back after lunch." Zeus knew that his absence would make Hera curious otherwise and that she would come looking for him.

Hermes was told to take the message to Hera as soon as possible so she wouldn't get suspicious. Hermes set out immediately, but his winged sandals just couldn't go fast enough, and Zeus was caught.

Zeus was very upset and told Hermes to try harder next time. Hermes was thankful that he still had his head, and he said he'd do his best not to be too slow the next time.

Zeus fully intended to stay low for awhile, but his wandering eyes got the better of him. Once again he called on Hermes to deliver a distracting message to his wife. Determined not to fail this time, Hermes said he wouldn't let Zeus down. Since his last assignment, Hermes had come up with a great idea to increase his speed: Wheels! Hermes had noticed Roman children scooting down hills on little boards mounted on wheels, and he had decided to take the idea and improve upon it. He had asked Hephaestus to attach four of those little wheels in a line under each of his winged sandals. Hermes showed his invention to Zeus who listened with skepticism. Hermes, however, was anxious to try out his new invention.

Once again, a message was sent to Hera, and this time she received it on time and decided not to bother her husband that day. Zeus praised Hermes for his brilliant idea and no longer doubted his speed.

It was Epimetheus who shared this invention with humans. As his punishment, he is forced to skate down Mt. Olympus each day wearing no pads and no helmet.



Cara, Matrona,

Two months ago, after years of requesting and hoping, my *pater* finally agreed to take me with him to *Roma*. I had dreamed of visiting this wondrous city ever since the first time I had heard my *pater* talking about it after one of his business trips. Although my *pater* spends most of his time weaving baskets of all shapes and sizes, he is also the most respected man in our little town. He has arranged for someone in nearly every household in town to help him weave baskets to fill special orders that he arranges on his trips to *Roma*. Everyone in our town refers to him as *Pactor Augustus*, and they trust him to negotiate contracts with major basket merchants in *Roma*. A couple of years ago, the whole town worked for a full year to produce an entire ship load of baskets to be sent to *Sardinia*. Everywhere you went in town that year people were carrying bundles of willow branches, soaking them in their *impluvia* and weaving, weaving, weaving. Every kind of basket imaginable was produced for that special order: *quali*, *sportae* and *sportulae*, *messoriae*, *calathi* and *calathisci*, *corbes* and *corbulae*, *copini* and even those special *canistra* that are used in religious sacrifices.

Ever since I can remember, I have worked beside my *pater* helping him make baskets. When I was very little, I would help carry the willow branches that he would cut and then arrange them in our *impluvium* to soak. When I got a little older, I was allowed to use a small *falx* to help strip the bark off each branch as he needed to use it. He would tell me what thickness he would need next and what length it should be, and I would find just the right branch to prepare. Last year I finally began to make two different style baskets on my own and to accept my own production quotas. That's when I began to ask my *pater* if it might be possible for me to accompany him to *Roma* so that I could begin to learn how to become a *pactor* myself.

For a long time he would just sort of grunt and say in a low voice that I still had a lot more to learn before I was ready to visit *Roma*. Then, last summer, without my even asking, he announced to my *mater* that I would be going to *Roma* with him in July when he went in to arrange a new contract for the weavers of our town.

We left on *Kalendae Iuliae*, and on the fifth day of our trip we were finally just outside the city. That was

when I got the shock of my life. One minute everything was quiet and peaceful on the road, and the next nearly one hundred people came running and yelling down the road followed by priests in a holy carriage. We barely had time to jump out of the way to avoid being trampled.

When I asked my *pater* for an explanation, he said that he had forgotten that the *Romani* would be celebrating *Poplifugia* about this time. When I asked him what *Poplifugia* was, he just said that I had a lot of things to learn about *Roma*—and that I would be wise to watch and listen and not ask a lot of silly questions.

Matrona, I was fascinated with my whole experience in *Roma*, and I saw so many things that I still spend every night thinking about them as I try to fall asleep. What continues to fascinate me the most, however, is that strange thing called *Poplifugia* that almost did us in on the road. Can you please explain why all those people were running away from the city on that day? As I am sure you understand by now, my *pater* prefers that I try to figure things out by myself and that I don't bother him with a lot of "silly" questions.

*Appetitor Sapientiae
Fregellis*

Care Appetitor,

Living in *Fregellae* as you do, I'm sure that your visit to *Roma* was indeed an overwhelming experience. Take your leads from your *pater*, and you should be able to adjust slowly to the pace of life in our wondrous city. As your *pater* has wisely suggested, keep your eyes and ears open and your mouth closed. If you start asking a lot of questions when you visit our city, it won't take *fraudatores* long to figure out you're an *adulescens agrestis* and an easy target for their scams. It sounds as though your *pater* has learned his way around very well and, as a successful *pactor*, is nobody's *stultus*.

Since it sounds as though you arrived at *Roma* on a d. III Non. Jul., my guess is that you probably did witness part of the annual celebration of *Poplifugia*. This is a festival which is celebrated annually at *Roma* to commemorate a day when most of the population fled in panic from the city. Not even the *Pontifex Maximus* or his *philologi* know for sure whether this "Flight of the People" commemorates the panic that took place when troops from *Fidenae* and *Ficuleae* marched on *Rome* shortly after the city had been sacked by the *Galli*, or the panic that took place following the Assumption of *Romulus* onto *Olympus*. People panicked on that day because it was rumored in the *Campus Martius* that *Romulus* had been assassinated and that his body had been cut into little pieces and was being carried away under the tunics of the assassins. This is why the festival of *Poplifugia* always involves a panic-like race of runners out of the city under the direction of the *pontifices*—which is no doubt what you witnessed on the day of your arrival.

You still have a lot to learn, but if you follow your *pater's* advice and learn your trade well, you should have much success in your life.

Catullus II

*By Jessica D'Amico, Latin II student of Jodie Gill,
Hawken School, Gates Mill, Ohio*

After the throes of teased passion
have burned my torrid soul,
Accustomed Sparrow you are there,
distracting my lover.

For if you too I held in hand,
my burning heart would cool;
Your stinging bites would mollify
me—cruel Cupid's fool.

Go Ahead, Have Fun This Year

If you haven't obtained your copy of *FERIAS AGAMUS* from *Pompeiana* yet, you should do so immediately. This wonderful booklet details the commemorative celebrations of twenty-six different ancient Roman festivals which can be re-enacted as cultural experiences during the school year.

The booklet contains specific instructions on pre-planning, preparatory assignments, enactment procedures—and historical readings to insure that each fun event is also a learning experience.

To obtain your copy send a check for \$10.00 (which includes S/H) to: *Pompeiana, Inc.*, 6026 Indiana Ave., Indianapolis, IN 46220-2014

Students shown below concluded their *Ambarvalia* celebration by invoking *Ceres*, piercing the surface of the ground with a sickle and pouring in *lac*, *mel* and *mustum*. The celebration was topped off with a feast of pig-, sheep- and bull-shaped cookies representing the *suovetaurilia* offering which accompanied this ancient festival.



"Ceres" enjoys a litter ride around the field as students in Carmel, Indiana, re-enact an ancient *Ambarvalia* celebration.

Carpe Linguam

A Student's English Version of
Horace's Thoughts on Seizing the Day

*By Anna Fecker, Latin III student of Nancy Tigert,
Turpin High School, Cincinnati, Ohio*

Carpe Diem

Tu ne quaesieris—scire
nefas—quem mihi, quem
tibi finem di dederint,
Leucocoe, nec *Babylonios*
temptaris numeros.
Ut melius, quicquid erit,
pati! Seu plures hiemes,
seu tribuit Iuppiter ultimam,
quae nunc oppositis
debilitat pumicibus mare
Tyrrhenum. Sapias, vina
liques, et spatio brevi
spem longam resces.
Dum loquimur, fugerit
invida aetas: carpe diem,
quam minimum credula
postero.

Seize the Day

Do not try to find your
destiny. It is better to live
your life as time passes,
whether you have many
years ahead of you or
only days. Life is
constantly eroding away
with time, so be sure to
make the best of what
you have. Jump at the
chances you receive, and
do not place all of your
dreams in the future.
Seize the day and believe
only in the present
moment, for time has no
guarantees.



Carmel Latin students all have roles in their *Ambarvalia*-re-enactment march.

An Adventure in Script Writing



Forbidden Love

By Hyacinth D'Costa, Latin III student of Dr. Marianne Colakis, Berkeley Preparatory School, Tampa, Florida



FADE IN:

INT. - TEMPLE OF APHRODITE - NIGHT

HERO, 20's, beautiful maiden, walks lightly around the room. She wears a dreamy expression.

HERO

My dear Leander shall come to me tonight, once again. A more faithful lover has never lived. Each night, he has swum across the great Hellespont, by the beckon of the torch atop the temple just to see me. He must love me very much to risk his life in such dangerous waters. Yet, I betray my goddess Aphrodite. She forbids her priestesses to have lovers, but how can I live without my Leander?

MELANCHOLY MUSIC begins to play as Hero continues.

HERO (Cont.)

My Aphrodite, I love you, too, and my betrayal weighs heavily upon my heart.

Hero walks up to a statue of Aphrodite. She looks pleadingly at the statue as she speaks.

But it was your own son's arrow which struck me and forced me to serve you unfaithfully, Aphrodite. It is he who causes me to betray you.

DISSOLVE TO:

EXT. THE BEACH - NIGHT

Birds are CAWING softly. Waves CRASH gently against the shore. In the distance is the temple. A torch hangs from atop it, gently swaying in the breeze. LEANDER, 20's, tan and muscular, swims to the shore and walks out of the water. Hero spots Leander and runs down the beach toward him. The two lovers run into each other's arms and embrace. Hero chokes with sobs occasionally as she speaks.

HERO

Oh, Leander! Each night you risk your life just to see me. It hurts me to say this, but you must stop. My guilt is getting too heavy to bear, for I ruin the sacredness of Aphrodite's temple and also your life with my selfishness. Better for you if you remain in your town of Abydos, away from me. Marry a pretty, young native of the town who will not bring the curse of forbidden love upon you.

Leander silences Hero with his forefinger.

LEANDER

Stop this foolish talk. What would my life be without you? It would be worthless and incomplete. A girl from Abydos could not bring me half the happiness you do. Don't worry. I love coming to Sestos to see you.

Leander removes a golden chain from his neck.

LEANDER (Cont.)

Do you know the history of this necklace? It has been passed down from father to son for three generations, ensuring the safety of the wearer. And now, I give it to you as a token of my love.

Leander puts the necklace around Hero's neck. It shimmers with golden light. As Leander places the necklace on Hero's neck, she looks relieved and pacified.

HERO

You are so sweet. I shall wear this for as long as I live. You must be right. Let's not worry. Instead, we will enjoy the beauty of the evening.

MUSIC plays and stars twinkle in the sky as Hero and Leander speak.

HERO

They are so beautiful and majestic.

LEANDER

MMMmmmm.

The moon illuminates their cheeks as Leander nuzzles the side of Hero's cheek. Then they kiss. PEACEFUL BREATHING is heard as they fall asleep in each other's arms.

DISSOLVE TO:

INT. - TEMPLE OF APHRODITE - NIGHT

HERO

How can I, a priestess of Aphrodite, hold my head up high in my goddess' temple knowing my deceit? I have betrayed Her for over six months.

Hero unconsciously touches Leander's necklace.

HERO (Cont.)

Could I...? No, I absolutely never would. Must I...? Yes, I must. No, I couldn't. No I cannot and shall not because I truly love him.

DISSOLVE TO:

EXT. - THE BEACH - NIGHT

Ocean waves BREAK, gulls CRY, and strong winds BLOW. The light flickers rapidly atop the temple and then is extinguished by the winds. A surprised SHRIEK is heard from Leander far off in the water.

LEANDER

Hero, Hero...

CUT TO:

EXT. - THE BEACH - NIGHT

HAUNTING MUSIC plays as Leander's body lies in shallow water near the shore. Only his face and shoulders are seen, tinged with the blue of death. As music plays, Hero begins speaking in a hopeful manner.

HERO

Leander, Leander, where are you?

Hero shrieks hideously.

HERO (Cont.)

Leander!

Hero runs toward the dead body, kneels down, and cradles Leander's head in her arms. Hero cries desperately.

HERO (Cont.)

Leander, oh my Leander! If I could, I would trade my life for yours. Oh Aphrodite, despite my deceit, how could you abandon true love?

Hero kisses Leander.

DISSOLVE TO:

EXT. - THE BEACH - DAY

HAUNTING MUSIC plays as Hero is shown lying dead next to Leander in the shallow water near the shore.

DISSOLVE TO:

EXT. THE BEACH - NIGHT

High tide has come in. The water completely covers Leander, and only Hero's face is uncovered. She lays there with a tragic and yet content smile upon her lips.)

DISSOLVE TO:

EXT. THE BEACH - DAY

The sunlight flickers on Leander's necklace lying on the bottom of the shallows as NARRATOR reads Lord Byron's poem in a reflective, tragic tone.

NARRATOR

The winds are high on Helle's wave,
As on that night of stormiest water,
When Love, was sent, forgot to save
The young, the beautiful, the brave,
The lonely hope of Sestos' daughter.

FADE OUT.



Latin classes are invited to research authentic ancient recipes using such resources as **THE ROMAN COOKERY OF APICIUS**, Translated and Adapted for the Modern Kitchen by John Edwards (ISBN 0-88179-008-7; available from Bolchazy-Carducci Publishers) or **ANCIENT ROMAN FEASTS AND RECIPES**, Adapted for Modern Cooking by Jon & Julia Solomon (ISBN 0-912458-88-2). Recipes should then be prepared and shared with classmates while color photographs are taken documenting the fun. These recipes and photos should then be submitted to Pompeiana, Inc., along with a brief commentary describing the adventure.

Modern Italian or Modern Greek recipes should not be included as these often contain ingredients that were not used by the ancients.

Lactuca Condita Pickled Lettuce

Submitted by Tim Barrett, Latin II student of
Selma Kell, South Windsor H.S.,
South Windsor, Conn.

Res Commiscendae

1 head of lettuce or the equivalent of leaf lettuce

1 cup vinegar

2 cups water

3 tps salt

2 tps dill weed or dill seed

2 tps fennel, fresh or seed

1 tsp rue



Tim separates the lettuce leaves

Modus Parandi

1. Combine the water and salt in a mixing bowl.
2. Add the vinegar, dill, fennel and rue.
3. Clean and separate the lettuce leaves and pack them into a 1-quart jar which has a tight fitting lid.
4. Pour the liquid mixture into the jar over the lettuce.
5. Seal the jar and refrigerate for 48 hours.
6. Drain the liquid and serve.



Tim enjoys the pickled crunch of the iceberg lettuce he used.

"Tastes like pickles and coleslaw!"



Summer of '98 Movies

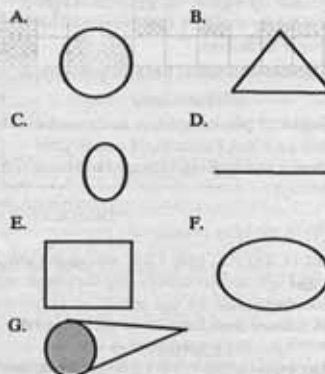
- I. VIRI VERI FABULA
- II. VI DIES, VII NOCTES
- III. PROELIUM ULTIMUM INTER BONUM ET MALUM
- IV. "Fabula de bellatrice Serica" – Titulus est:
- V. "Fabula de medico qui cum animalibus loquitur" – Titulus est:
- VI. SCRINIA "X"
- VII. "Fabula de monstro Novum Eboracum destruenti" – Titulus est:
- VIII. IMPULSUS GRAVIS
- IX. EXTRA VISUM
- X. LUDUM NACTUS EST

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Ancient Geometry

Submitted by Lori Daigle, Latin II student of Ann-Marie Fine, Archbishop Blenk H.S., Gretna, Louisiana
Unscramble each Latin name of a geometric drawing and then match a drawing with the name.

1. DRUAERQA
2. SUCRUILC
3. UVSTAO
4. UGMARUTNIL
5. ASRIDU
6. SOUNC
7. CILMHIMCEYU



Women of Mythology

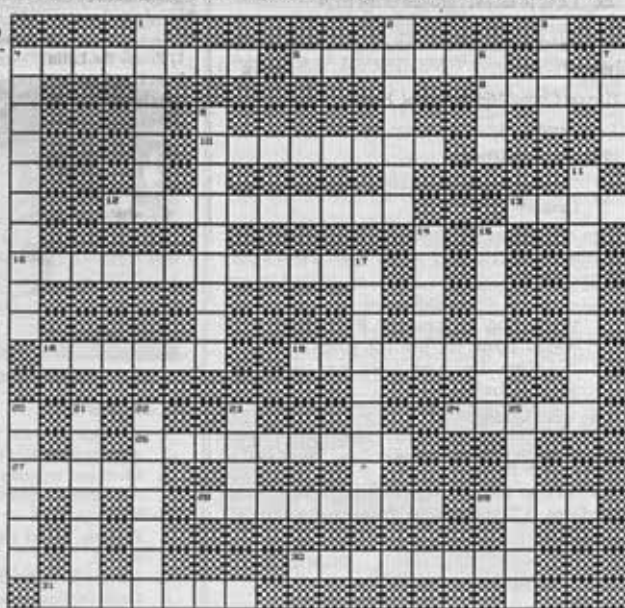
Submitted by Phuong Tran, Latin II student of Dr. Elliott T. Egan, Ben Franklin H. S., New Orleans, Louisiana

ACROSS

4. Sailed on the Argo; participated in the Calydonian boar-hunt; married a man who outran her
5. King Minos' daughter; helped Theseus
8. The witch of Aea; turned Odysseus' men into pigs
10. Daughter of Oedipus who went with him to Colonus; disobeyed Creon by burying her brother
12. Queen of Ethiopia; claimed to be more beautiful than the daughters of the sea-god Nereus
13. Roman queen of the gods
16. Agamemnon's wife
18. Gorgon killed by Perseus
19. Demeter's daughter
24. Daughter of King Aetides of Colchis; helped Jason
26. Daughter of Agamemnon whom he was ordered to sacrifice so the Greeks could set sail
27. The kidnapped wife of Menelaus
28. Daughter of Priam and Hecuba; sacrificed at Achilles' tomb
29. Wife of Tyndareus; mother of Helen, Clytemnestra, Castor and Pollux
30. Beloved of Orpheus
31. Motherly wife of Oedipus

DOWN

1. Responsible for releasing evils into the world.
2. Daughter of Latinus and Amata; beloved of Turnus, but destined bride of Aeneas



3. Greek name of #13 ACROSS
4. Hector's wife; Astyanax' mom
6. Nymph who fell in love with Narcissus
7. Mother of Apollo and Artemis
9. Trojan princess; given the gift of prophecy by Apollo, but cursed never to be believed
11. Daughter of Queen Cassiopeia; rescued by Perseus
14. Dared to Challenge Leto; turned into a weeping mountain after her children were killed
15. Dared to challenge Athena; was turned into a spider
17. Greek goddess of love
20. Greek goddess of wisdom, arts and battle
21. Nymph who loved Odysseus and detained him on the Island of Ogygia
22. Roman name of #20 DOWN
23. Rejected by Aeneas, she turned suicidal
25. Greek goddess of grain; sister of Zeus



Top Ten Music Selections of All Times

Submitted by Brad Cogill, Amy Bucci, J.P. Canon and Greg Linsmeyer, Latin III students of Diana Garner, Elwood Community High School, Elwood, Indiana

- I. MARGARITARUM VILLA, Iacobus Iacta
- II. AMOR IN CELLULA SCANSORIA, Sagittarius Faber
- III. FEMINA VULPINA, Iacobus Hendrix
- IV. CRUSTUM AMERICANUM, Donaldus Mundides
- V. SATELLES, Davi Matthaci Caterva Musica
- VI. PUSTULA IN SOLE, Feminae Violentae
- VII. LUNAE LATUS OBSCURUM, Puniceus Flodius
- VIII. LACUS IGNEUS, Paradisus
- IX. MARTIS DIES ABIIT, Lynyrdus Skynyrdus
- X. DIEI PLUVII FEMINAE, XII ET XXXV, Robertus Dylanus

All In The Family

By Jenni Griffioen, Latin I student of Darrell Hulsken, Covenant Christian H. S., Grand Rapids, Michigan

Write the Latin words for the specified family members on the blanks provided for riddles 1 thru 5. Then unscramble the framed letters to fill in the answer to riddle 6.

1. Mother's husband's brother's son
2. Sister's father's brother
3. Sister's mother's husband's son's brother
4. Mother's husband's brother's father's wife
5. Brother's father's wife's father's daughter's brother
6. Man's best friend's offspring



A Matching Prescription For Wisdom

Submitted by Logan Peacock, Latin III student of Cheravon Davidson, Anderson H.S., Cincinnati, Ohio

1. Rx. c. aq. i.i.d.
2. Rx. alt. dieb. noct. p.o.
3. Rx. cap. a.c. p.r.n.
4. Da ca. cap. c. aq. p.c.
5. Rx. mist. b.i.d. non rep.
6. Bib. 3 gtt. 2h.
7. Da 1/4lb. ung. omni. noct.
8. Da fe. cap. quotid. rep.
9. Rx. ol. q.s. h.s.
10. Da pulv. omni. hor. q.s.
- A. Give one fourth pound ointment every night.
- B. Give calcium capsule with water after food.
- C. Take with water three times a day.
- D. Give powder every hour in a sufficient amount.
- E. Give iron capsules every day. Refill.
- F. Take mixture twice a day. No refill.
- G. Take every other day at night by mouth.
- H. Take capsule before food as needed.
- I. Take oil in a sufficient amount before bed.
- J. Drink three drops every two hours.

Animalia

7.

Submitted by Taylor Hayden and Greg Lewton, Latin students of Mrs. Davidson, Anderson H.S., Cincinnati, Ohio

Enter all answers in Latin.

ACROSS

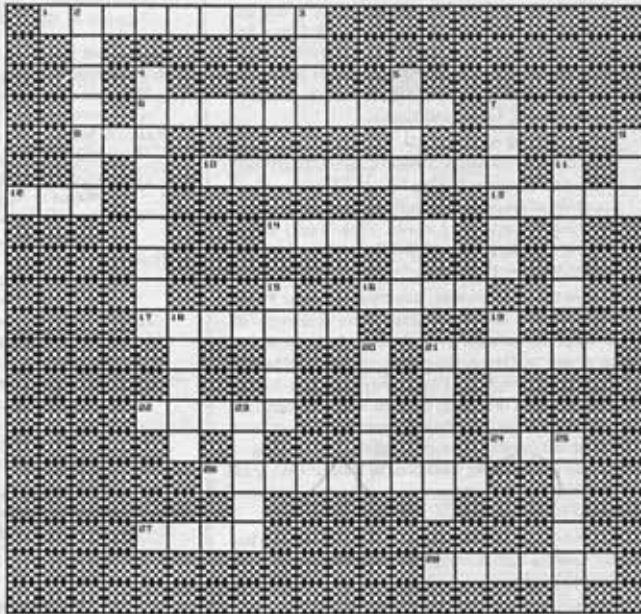
1. When I'm not hunting, I wear a little hood and sit on my master's arm.
 6. I have big ears or little ears depending on whether I'm from India or Africa.
 8. I am the king of the beasts.
 10. I am long, bumpy and green; I swim with my nose and eyes out of the water.
 12. If you crowd me, I'll ask you to "mooove" over.
 13. I can also be a lady's best friend.
 14. I may be shorter than a horse, but I have longer ears.
 16. I could give a hoot about every Who in Who-ville.
 17. I enjoy rattling about and have been known to bite people's ankles.
 21. I feel good when I have something to crow about.
 22. I tried to attack Little Red Riding Hood.
 24. I enjoy my slop in the mud.
 26. I'll take a good cracker any day.
 27. I'm just so busy, busy, busy!
 28. "Nevermore," quoth I.



7. We enjoy swimming so much we rarely leave the water.
 9. Even though I'm small, elephants fear me.
 11. I figure if it's good for me, it's good for the gander.
 15. I hate those mieces to pieces.
 18. I love to give a cowboy a lift every now and then.
 19. I sold my cartoon rights to Yogi.
 20. I may enjoy butting in, but I still love my husband and my kids.
 21. Oh, dear me, I seem to be losing my horns again.
 23. We're just a bunch of Yogi's in the dative case.
 25. I love to monkey around in the trees.

DOWN

2. I come with one lump or two.
 3. I'll turn into a prince if you kiss me.
 4. I'm so fast you'll have a hard time spotting me.
 5. I like to hop on over for a carrot or two.



10.

Best 20th century novels by female authors

I. AD PHARUM, Virginia Lupa

II. PULVERIS PUGILLUS, Evelina Vau

III. INNOCENTIAE AETAS, Editha Whartonensis

IV. MORS ARCHIEPISCOPO VENIT, Villa Cathera

V. HILARITATIS DOMUS, Editha Whartonensis

VI. TRULLA, Evelina Vau

VII. NUPTAE CAPUT REVISUM, Evelina Vau

VIII. CORDIS MORS, Elisabetha Bowensis

IX. SARGASSONIS MARE LATUM, Jeannina Rhysa

X. SUB RETI, Iris Murocca

A Translation Word Search 11.

Submitted by Kenji Cummings and Jayne Cramer, Latin I students of Nancy Tigert, Turpin H.S., Cincinnati, Ohio

1) Frame the Latin form of each clue. 2) Then, going from L to R, enter every 13th unframed letter on the lines beneath the Word Search to form a Latin question. 3) Answer the Latin question in English.

- | | |
|----------------------|---------------------------|
| 1. cabbage (acc.) | 17. of grain |
| 2. fruits (nom.) | 18. you (nom. sing.) |
| 3. of a camp | 19. I shall call |
| 4. asparagus (nom.) | 20. barbaric (nom. masc.) |
| 5. year (nom.) | 21. prize (nom.) |
| 6. I have called out | 22. Call out! (sing.) |
| 7. of a sign | 23. I show |
| 8. supply (nom.) | 24. plans (nom.) |
| 9. grain (nom.) | 25. plan (nom.) |
| 10. to call out | 26. of a year |
| 11. I call | 27. sign (nom.) |
| 12. prizes (nom.) | 28. island (nom.) |
| 13. signs (nom.) | 29. of a cow |
| 14. I eat | 30. toward |
| 15. hand (nom.) | 31. bedroom (nom.) |
| 16. fig tree (nom.) | 32. she |

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

Q. _____

_____?

A. _____

In Culina

8.

Submitted by Will Beckwith, Latin I student of Judy Hanna, Central Middle School, Findlay, Ohio

Match the correct English meaning with each unscrambled Latin word.

- | | |
|-------------------|--------------------|
| 1. _____ MUSRLACP | 11. _____ NAITAP |
| 2. _____ ISAEL | 12. _____ IMARMARU |
| 3. _____ LCELA | 13. _____ MLUCUPO |
| 4. _____ AOCBR | 14. _____ NISTEAN |
| 5. _____ UARTNIT | 15. _____ LAPLETA |
| 6. _____ ARKTARE | |
| 7. _____ UNSFUR | A. Spoon |
| 8. _____ RECAOLEC | B. Cup |
| 9. _____ SMANE | C. Cupboard |
| 10. _____ CRUFA | D. Pan |
| | E. Oven |
| | F. Scale |
| | G. Chair |
| | H. Dish |
| | I. Mixing Bowl |
| | J. Sink |
| | K. Small Storeroom |
| | L. Fork |
| | M. Charcoal |
| | N. Table |
| | O. Knife |

A Ducky Palindrome

9.

Submitted by Frank Turris, Indianapolis, Indiana

A palindrome is a phrase that reads the same forwards or backwards. Enter answers downward to reveal a Latin palindrome on the top line. Translate the palindrome into English.

- | | | |
|--------------------------------------|----------------|---------------------------|
| 1. mother | 8. needy | 14. new (acc. sing. fem.) |
| 2. using (nom. sing.) | 9. nothing | 15. by means of love |
| 3. of light | 10. also | 16. army column |
| 4. light (weight) (nom. sing. masc.) | 11. I'm quiet | 17. nuts (nom.) |
| 5. which (of two) (nom. sing. neut.) | 12. of the sun | 18. breath (nom.) |
| 6. he moves | 13. they love | 19. I breathe |
| 7. he fears | | |

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

Palindrome Translation: _____



= Upper Level



= Beginning Level

The View from the Pincio (Continued a Pagina Prima)

things classical – proved to be a rebirth as well for the Pincian Hill (as the *Collis Hortorum* by then had come to be known). The prominent Borghese family laid out their sprawling estate here with magnificent gardens, artificial lakes, meadows and groves, shaded pebble lanes, brilliant flower beds, and scores of fountains. Today the *Villa Borghese* is Rome's principal public park, an oasis of green in an urban setting of stone.

At the western end of this park – and linked to it by the enchanting *Viale delle Magnolie* (Magnolia Lane) – lies the Pincio, a garden terrace overlooking *Piazza del Popolo* and its bustling cafe life.

During the French occupation at the onset of the nineteenth century, Napoleon I had his chief architect, Giuseppe Valadier, fashion a vast veranda here amid the cypresses and pines and palms. This French creation was nevertheless marked by that grace peculiar to all things Roman: a matchless mixture of nobility and simplicity, imbued with a light and tender melancholy. The terrace was given the name *Il Pincio*.

As part of the ornamentation of this, the city's balcony, Pius VII had Hadrian's commemorative obelisk to his beloved Antinous transferred here. The English colony later added a tasteful monument to the poet Byron.

Commanding a sweeping view westward across the Tiber, out over the incomparable romantic roofscape of the Eternal City toward the Vatican, the Pincio quickly became a rendezvous point for the Romans, and has remained so to the present.

By day, the habitués include governesses with their little charges in tow, businessmen settling deals as they

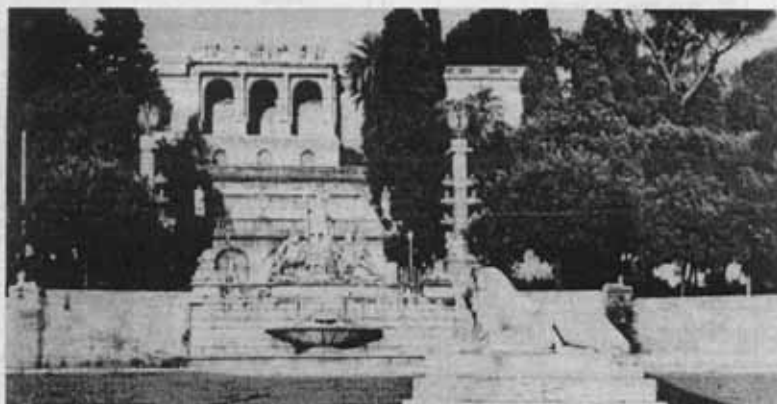
stroll, the puppets and puppeteers of the Punch and Judy show, the "Telescope Man" who, for a small fee, will let you zero in on any part of the panorama through his powerful device, kids booting a soccer ball about, and an accordionist filling the air with the music of Verdi, Puccini, Lehar, and Strauss.

In his notebook on January 24, 1904, Henry James, the great travel writer, penned these thoughts: "The Pincio continues to beguile. The last four days I have regularly spent the afternoon hours basking myself in the sun of the Pincio to get rid of a cold. There's (sic) always people strolling here. Who does the mundane, stay-at-home work of Rome?"

It is in the early evening, however, when the Pincio really attracts its patrons. They come in droves – all levels of Roman society – to promenade, to see and be seen, and to stand at the marble parapet and behold the Roman twilight soaking the city in a warm dreamy glow, to watch the sun go down in a burst of fiery rays behind the dome of St. Peter's. From this vantage point one at last begins to comprehend the full meaning of the old phrase, "The Grandeur of Rome." One artist said that in order to paint such a scene, he would need "a palette full of gold."

Roman friends of mine maintain that anyone who has not seen the sunset from the Pincio has not yet truly been to Rome.

Having had countless opportunities to savor the genial pleasures of the Pincio and its gardens and to stand at the balustrade of this sanctuary of poetry and beauty and squint into the orange distance at day's end, I just might have to agree.



Looking up at the terrace of The Pincio from the Piazza del Popolo

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Ceyx and Halcyone

By Emily Hermiller, Latin student of Betty Whittaker,
Carmel Jr. High School, Carmel, Indiana

A descendent of Aurora, Ceyx was King of Thracis. He fell in love with Halcyone whom he married –

Halcyone was the daughter of King Aeolus.

Ceyx's brother died suddenly one day, and Ceyx went by sea to ask the gods why he had died.

While sailing, Ceyx's ship crashed.

When Ceyx realized he was going to die,

He prayed to Neptune that Halcyone

Would be able to find his body and bury it.

After Ceyx failed to return,

Halcyone begged Juno to bring him back to her.

Juno could not bring Ceyx back to life,

But she sent her messenger, Iris,

To make sure Halcyone would find his body.

Then one day, while walking along an ocean cliff,

Halcyone saw the body of Ceyx.

She became so upset that she jumped off the cliff;

However, just before she hit the water,

Halcyone was turned into a bird.

By the mercy of the gods,

Ceyx likewise was transformed, and

The two remained together forever.

How Well Did You Read? 12

1. Of whose murder was Daedalus convicted?
2. What was the name of the town in which Leander lived?
3. What happened to the snake in the story "Serpens et Mus"?
4. In quā picturā moventi aestivā musica a Tuto Suffiato cantā est?
5. What were bisellia in a theater?
6. What did SC stamped on a Roman coin indicate?
7. During which month was the Roman festival of Poplifugia celebrated?
8. Who was Belisarius?
9. How many different levels of the National Latin Exam are now offered?
10. How many questions should a teacher prepare to conduct a 30-minute scavenger hunt using the Pompeiana NEWSLETTER?

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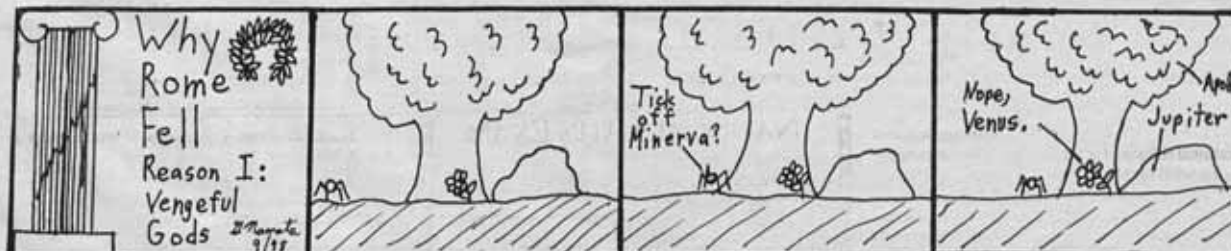
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Students submitting work should include the name of their Latin teacher and the name and address of the school they attend.

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.

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AUXILIA MAGISTRIS

(These solutions are mailed with each Classroom Order sent in care of a teacher member. Teachers who assign grades to their students for translating Latin stories or solving learning games should be aware that copies are also sent to all who purchase Adult and Contributing memberships. Pompeiana, Inc., does not have the capacity to screen whether or not some of these memberships are, in fact, being purchased by or for your students.)

1.

Picturae Moventes

- I. THE TRUMAN STORY
- II. SIX DAYS, SEVEN NIGHTS
- III. ARMAGEDDON
- IV. MULAN
- V. DR. DOOLITTLE
- VI. X FILES
- VII. GODZILLA
- VIII. DEEP IMPACT
- IX. OUT OF SIGHT
- X. HE GOT GAME

2.

Ancient Geometry

1. E, QUADRARE
2. A, CIRCULUS
3. C, OVATUS
4. B, TRIANGULUM
5. D, RADIUS
6. G, CONUS
7. F, HEMICYCLUM

3.



4.

Carmina Optima

- I. MARGARITAVILLE, Jimmy Buffet
- II. LOVE IN AN ELEVATOR, Aerosmith
- III. FOXY LADY, Jimi Hendrix
- IV. AMERICAN PIE, Don McLean
- V. SATELLITE, Dave Matthews Band
- VI. BLISTER IN THE SUN, Violent Femmes
- VII. DARK SIDE OF THE MOON, Pink Floyd
- VIII. LAKE OF FIRE, Nirvana
- IX. TUESDAY'S GONE, Lynyrd Skynyrd
- X. RAINY DAY WOMEN #12 & #35, Bob Dylan

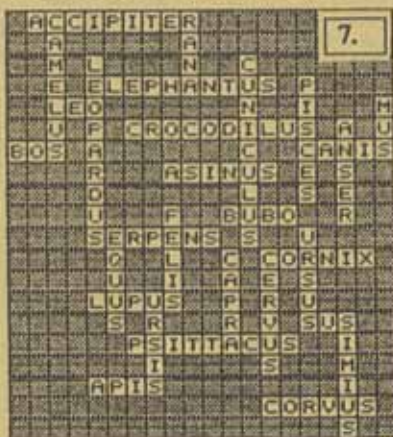
All In The Family

1. PATRUE[L]IS
2. PATR[U]JIS
3. FRAT[ER]
4. SOCRI[S]
5. [A]VUN[C]ULUS
6. CATULUS

Matching Prescription

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

6.



7.

8.

In Culina

1. O, SCALPRUM
2. G, SELLA
3. C, CELLA
4. M, CARBO
5. F, TRUTINA
6. I, KRATERA
7. E, FURNUS
8. A, COCLEARE
9. N, MENSA
10. L, FURCA
11. H, PATINA
12. C, ARMARIUM
13. B, POCULUM
14. J, SENTINA
15. D, PATELLA

9.

A Ducky Palindrome

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19
 M U L U M T E N E T S A N A N A S
 A T U E T O I G I T A O M O M G U N P
 T R C V R V M E H I C L A V O M C I I
 E U I I U E E N I A E I N A R E E M R
 R M S S M T T S L M O S T H E N S A O

Trans: THE HEALTHY DUCK HOLDS THE RED MULLET.

10.

Libri Optimi

- I. TO THE LIGHTHOUSE, Virginia Woolf
- II. A HANDFUL OF DUST, Evelyn Waugh
- III. AGE OF INNOCENCE, Edith Wharton
- IV. DEATH COMES FOR THE ARCH-BISHOP, Willa Cather
- V. THE HOUSE OF MIRTH, Edith Wharton
- VI. SCOOP, Evelyn Waugh
- VII. BRIDESHEAD REVISITED, Evelyn Waugh
- VIII. DEATH OF THE HEART, Elizabeth Bowen
- IX. WIDE SARGASSO SEA, Jean Rhys
- X. UNDER THE NET, Iris Murdoch

Summer Movies

A review written by Phillip Baric, translated into Latin by Frank Torris, Indianapolis, Indiana

If you want to know how to make the perfect summer movie blockbuster, you should ask Ernie and Bert. The bosses of these moppets at The Children's Television Workshop have been perfecting the formula for decades.

Their secret? They know how to appeal to children and adults at the same time. When they produce an episode of Sesame Street, they keep in mind that parents are usually watching the show with their kids. So, along with songs celebrating the intrinsic glory of the letter "w," the writers throw in some jokes that go over the kids' heads, or a subplot based on Richard Nixon. The result is a show that appeals to almost any age group.

These days, that's exactly what movie studios want from their summer movies.

The kids are out of school, so summer movies have to be sexy, cool and funny. But everyone else has vacation cash to burn, too.

The solution was learned from Sesame Street. Instead of specializing — making some movies for kids, some for adults, some for teenagers, etc. — studios are making fewer movies, but with broader appeal.

For example:

DR. DOOLITTLE
 TARGET AGE GROUP: 5-100
 FEATURES: Talking animals

Kids love talking animals. But tiny children won't have the slightest idea what these animals are talking about (mostly bathroom humor and sexual innuendo). There's in there for the benefit of the older kids and tweens — something. Plus the re-make factor attracts the older crowd who will remember the original.

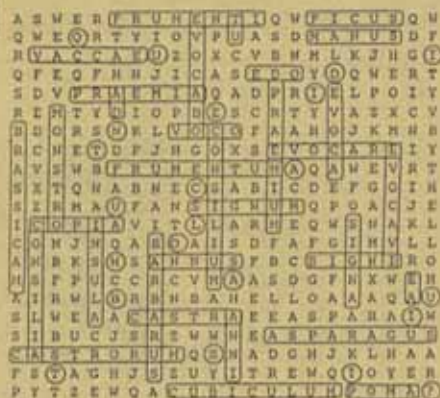
GODZILLA
 TARGET AGE GROUP: 5-100
 FEATURES: Giant, rampaging dinosaur

Godzilla has something for everyone. Kids like it because it's about a dinosaur. Teenagers like it for the destruction and the soundtrack (featuring Puff Daddy). Adults like it because it's about a dinosaur. Dorks like it because it stars Matthew Broderick.

DEEP IMPACT/ARMAGEDDON
 TARGET AGE GROUP: 13-100
 FEATURES: Giant, rampaging asteroid

(Hint: Armageddon is a lot better than Deep Impact, but for our purposes, these two movies are basically identical.)

11.



O. QUID IENTACULO HABUISTI?

(Answers will vary depending on what students had for breakfast.)

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