

POMPEIANA

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Cantemus Latine!

Holiday Favorites Rendered in Latin by Dr. B. F. Barcio

Frosty, The Snowman

Froste, vir nivis,
erat anima laeta
cum suo pipo et naso parvo
e duobus oculis.

Froste, vir nivis,
est un(a) fabula aiunt;
Factus ex nive, sed uno die,
is incepit vivere.

Fortasse erat magis
in petaso reperto;
Petaso cum in capite,
is incepit saltare.

Oh, Froste, vir nivis,
vivebat maxime,
et sicut ego et tu, hic vir
poterat irridere.

Jolly Old St. Nicholas

Lacte Vetus Saturne,
hoc aurem tende!
Narra nullo animo,
quod dicam tibi:
Vesper Saturnalia
veniet, Senex,
Susurra dona mihi,
narra si potes.

Quando media nocte,
quando dormio,
Per compluvium latum
serpes cum donis;
Tibialia erunt
tunc in ordine;
Meum est brevissimum,
certo agnosces.

Marcus cupit rotulas,
Anna traham vult,
Nola cupit picturas
cum coloribus;
Nunc tibi labor erit
quid eis dones;
Dona mihi Saturne
quod sit optime!

Santa Claus is Coming to Town

Vigilandum est,
non tempus est lacrimis vel i-iris,
Sanctus Claus ad urbem venit.

Investigat semel et his
quis malus et quis bonus sit,
Sanctus Claus ad urbem venit.

Te videt dormientem, et vigila-antem,
si malus sit on bonus scit.
Bonitas agenda est.

O, vigilandum est,
non tempus est lacrimis vel i-iris,
Sanctus Claus ad urbem venit.

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*Si Vales, Bene Est.
Ego Valeo.*

Cicero Mortuus Est!

*Based on a submission by Jana Bittlebrun,
Latin III Honors Student of Bonita Laurence,
St. Joseph H.S., Victoria, Texas*

During my early morning walks I usually pass through the *Forum Romanum* on my way home. When I came near to the *Rostrium* this morning, I saw that a large, angry crowd had gathered. When I got closer, *horrible* *visu*, I saw that the head and hands of the great Cicero had been displayed on a pole on the *Rostrium*. I don't believe that there has been anything this horrifying in our city since the great Caesar's death just last year.

The first question that came into my mind was, "Why would someone kill and mutilate this great man who was honored and loved by so many in Rome?"

The rumor making its way through the crowd was that Marcus Antonius must somehow have convinced Octavianus to add Cicero's name to their proscription lists. I tend to agree with this rumor as this would be the only way that such a public display would be allowed to continue. After all, it wasn't that many months ago that Cicero, in his well-known "Philippic" speeches, had proclaimed Antonius to be a public enemy of Rome. Someone in the crowd was claiming that the names of sixteen more people were on the proscription lists and that their heads would soon be joining Cicero's on the *Rostrium*. The outrage of the crowd grew, and soon anonymous suggestions were being shouted that folks should riot in protest. The guards on duty were trying to identify those shouting these suggestions, but there was too much commotion. I beg you to be very careful these next few days because there are so many angry people on the streets.

I would also ask you not to remember Cicero as a corrupt and evil criminal. Remember him for the great man that he was and always will be. Remember him as the small boy from Arpinum who grew up to be one of Rome's greatest orators, thanks to such teachers as Archias, Scaevola, Philo, Molo, and especially Diodotus the Stoic.

One of the lower magistrates in the crowd confided in me that he would never forget the expression on the face of Catilina, the leader of that failed revolution some twenty years ago, when he found out that his attempts to kill Cicero had failed.

Another old-timer in the crowd said, "I always liked the way that Cicero handled himself during his speeches and trials. I knew that Publius Claudius

(Continued in Pagina Decima)

Ara Coeli...Stairway To Heaven

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

Legend has it that a short time before his death the Emperor Augustus consulted the Tiburtine Sibyl about who would rule the empire in the future. At their meeting near the Temple of Juno, on Rome's Capitoline Hill, the prophetess proclaimed the imminent coming of the "Savior of the World," a son of God soon to be born of a virgin in distant Judea. This divine child, the prophetess stated, would destroy the altars of the pagan deities and become the ruler of the world.

To commemorate this revelation, Augustus soon erected on the site a small shrine with this inscription: *Haec Est Ara Primitivae Dei*. "This is the Altar to God's first-born Son."

After Constantine halted the persecutions, local Christians often assembled for prayer at what was, by then, being called *Ara Coeli* (alternate spelling of *Ara Coeli*), the Altar of Heaven. In the year A.D. 590, Pope Gregory the Great consecrated a fine Romanesque basilica that the Christian community raised upon the ruins of Juno's temple and over Augustus' commemorative monument. Gregory bestowed on the new church the name of *Santa Maria in Ara Coeli*, Saint Mary Upon the Altar of Heaven.



Stairs leading to the church of Santa Maria in Ara Coeli

Greek monks were assigned to the care of the church. Four centuries later this responsibility was entrusted to the Benedictine order. In 1250 Innocent IV transferred charge of the basilica to the Franciscans. The church remains to this day under the Franciscan order.

Santa Maria in Ara Coeli underwent extensive reconstruction and embellishment in the early fourteenth century. Midway through the same century the church received its magnificent staircase. This steep flight of

(Continued in Pagina Septima)

An Interview With Augustus Caesar

By Lorin Cipolla, Latin II student of Selina Kell, South Windsor High School, South Windsor, Connecticut

Lorin: Good afternoon everyone! With us today is the ghost of Augustus Caesar, the first emperor of Rome. Welcome to the show, *Princept!* You certainly look fine for a ghost of your age.

Augustus: *Gratias*, Lorin—I'm pleased to be here. Yes, others have also said I look fine, but, in truth, my physique is not like it used to be. Although my eyes are still clear and bright, the left one has only partial vision. My teeth are very decayed, *cheul*, from poor dental hygiene. My hair, however, has retained some of its blond curls after all these years. My left leg is giving me some trouble. As you can see, I have resorted to walking with this cane to keep my balance.

Lorin: *Auguste*, could you please fill in our audience on your immediate family background?

Augustus: *Certe*, Lorin! But, if you don't mind, I do prefer to be addressed as *Princept*.

Lorin: Of course, *Princept*. Whatever you prefer.

Augustus: I was born in Rome *a.d. X Kal. Oct.* during the consulship of Cicero and Gaius Antonius. My parents were Octavius and Atia. I had two sisters, Octavia the Elder and Octavia the Younger, naturally. My father died when I was very young, only four years old.

Lorin: Is it true that you are really the grand-nephew of Julius Caesar?

Augustus: *Ita vero!* He adopted me since he had no legitimate son of his own. I added, "Caesar" to my name to comply with his will. Uncle Julius had a lot of faith in my potential—he even had me raised to the College of *Pontifices*, the major Roman priesthood, when I was only sixteen.

Lorin: So what did you do after his assassination?

Augustus: *O di immortales!* What a terrible time that was! Well, I was determined to avenge his death, so together with Marcus Antonius and Marcus Aemilius Lepidus I took over the government, having been approved to serve as a Triumvirate. We pursued the assassins Brutus and Cassius, giving them the punishment they deserved, premature death.

Lorin: Are the reports true that say that you actually sent Brutus' head to Rome to be thrown at the feet of Caesar's statue?

Augustus: Yes, Lorin, those reports are entirely factual. I felt that the assassins should be brutally punished and publicly humiliated for the murder of my mother's uncle.

Lorin: *Princept*, the Roman Senate gave you the additional title *Augustus*, meaning "holy" or "majestic." Why did they do this?

Augustus: Well, let's see. Having defeated Marcus Antonius and Cleopatra in a naval battle off Actium, I became the ruler of the Roman world at age 34, and I continued to be ruler for 44 years, as you probably know. I was honored by the Senate as *Augustus* because they were impressed with my natural dignity and hard work.

Lorin: We have heard that you once claimed, "I found Rome built of bricks; I leave her clothed in marble"—is there any truth to that statement?

Augustus: *Certe*, I remember those words well! Perhaps I will tell you a bit about what I did to develop *urbs Roma* when I was in charge. I divided the city into districts, each under control of magistrates chosen annually. This system led to much better police and fire services for everyone. Disturbed by how messy and polluted our Tiber River had become, I organized its clean-up and maintenance. And, yes, I did often encourage citizens who could afford it to beautify our city further by sponsoring construction of fine temples, theaters, etc. At my own expense I had the *Via Flaminia* repaved all the way to Ariminum on the Adriatic Sea, restoring ruined temples along the way.

Lorin: I see—so not only were you generous to the city itself, but also to religious institutions?

Augustus: Yes, I increased the priesthood in numbers, dignity, and privileges. As you may know, after the death of Lepidus, I became *Pontifex Maximus*, and from then on I was constantly involved in overseeing religious matters. Two of my special interests were reviving the *Lupercalia* festival and the well-being of the *Virgines Vestales*.

A sudden clap of thunder is heard in the background.

Augustus: *Di immortales!*

Augustus clutches at his seal-skin amulet nervously.

Augustus: My hostess, I cannot continue this interview unless we go at once to the basement!

Lorin: What is wrong, *Princept*?

Augustus: I fear thunder and lightning—*festina!* I'll tell you more about it below.

They descend stairs to basement.

Augustus: Sorry for the interruption, Lorin. Now I'll explain: once I was almost struck by lightning during a nighttime march. The memory of that still torments me today.

Lorin: Did that incident have anything to do with your religious beliefs?

Augustus: Well, since I have faith in certain premonitory signs, I suppose you could call me a superstitious man. For example, I believe that it's good luck to start a journey during a drizzle of rain, and had luck to undertake anything of importance on the *Nones* of the month.

Lorin: Speaking of superstition, was your wife Livia also superstitious?

Augustus: Not as much as I, but she did believe in signs from the gods.

Lorin: She was your third wife—is that right, *Princept*?

Augustus: Yes, I've had three wives. First I married Marcus Antonius' young step-daughter Claudia since people believed that he and I should be closely allied by marriage. That just didn't work out so we soon divorced. Then I married Scribonia, but had to divorce her also because I couldn't stand the way she nagged at me. Besides, I had already fallen in love with Livia Drusilla, my third wife whom I still love dearly.

Lorin: Did you have children, *Princept*?

Augustus: Yes—with Scribonia I had a daughter, Julia. Livia had no children with me. I did adopt her son Tiberius as my eventual successor, though.

Lorin: On a lighter note, *Princept*, much has been said about your devotion to the arts and theater. Would you like to comment on this?

Augustus: Yes, the theater and the other arts always delighted me. I had plays put on in all of the city's districts. Also, I sponsored many gladiatorial combats and horse-races for the people. Boxing was my favorite sport to watch, but I have enjoyed putting on many types of entertainment.

Lorin: *Princept*, thank you very much for your time, but before you leave, could you tell the audience about your last day on earth?

Augustus: *Certe*, Lorin. When I died *circa horam nonam, a.d. XIII Kal. Sept.* during the consulship of Sextus Pompeius and Sextus Appuleius, I was in the very same room in which my father Octavius had died. I was nearly 76 years old. I had written out my will the previous year, and had given it to the Vestal Virgins for safe-keeping. In it most of my property was left to Tiberius and Livia. There was also a gift of 400,000 gold pieces to the Roman common people, ten to every Praetorian guardsman, five to every member of Rome's police and fire brigades, and three to every legionary soldier.

Lorin: You have been so generous to us with your time as well, *Princept*!

Augustus: It was my pleasure, Lorin.

Using the Pompeiana NEWSLETTER in the Latin Classroom

Turnabout

By Donna Wright, Lawrence North High School, Indianapolis, Indiana

Once students have become accustomed to the NEWSLETTER's content and to the type of assignments the teacher has been giving, it's a good time to do a Turnabout activity, which simply means that students in one class will make up "How Well Did You Read?" questions for students in another class to answer. This activity can be done at least twice a year: Perhaps in December and April.

Students in each class should be assigned to make up fifteen questions based on the current issue of the NEWSLETTER. The questions should not be true/false or yes/no questions. They should not be nonsense or such trivial questions as "How many words are in this article?" Using examples, clarify for the students exactly what types of questions will be considered acceptable. To encourage serious reading of the articles and student writings, the teacher may want students to avoid basing questions on the puzzle pages, on publication information, or even on the cartoons. Students making up the questions should also be instructed to supply the answers to their questions, including references to specific titles of articles and page numbers.

In each class the teacher could assign a particular group of students to specific pages or articles, although it can be left up to the students to organize themselves. Solicit one student in each class to volunteer to collect the questions and to type the question page, leaving room for answers. The question page should be titled as follows:

December

How Well Did You Read Questions by Period 1 for Period 1

Before photocopying the questions, the teacher should fill in the period to which the questions will be given. The typist should be instructed to provide the teacher with two copies of the question page and two copies of the answer key, including the references to specific titles of articles and page numbers.

Allow some class time the first day of the assignment for the students to get organized. If class time is not given for the students to work on their questions together, questions should be due to the typist within a day or two. Then allow the typist a day or two to complete his/her assignment. This should give the teacher time to proof the questions and photocopy them for distribution to the target classes.

The teacher may want to designate some participation points for this part of the activity to hold students accountable for contributing.

When copies of the questions are distributed to the target classes, the students can either be given class time to work on the answers or be given a due date for completion, allowing no more than two weeks to turn in their answers.

This activity encourages students to read through the NEWSLETTER twice: once when pre-reading to compose questions, and once when reading to discover answers to questions composed by others. Students may be surprised to encounter questions similar to the ones they themselves composed.

After the assignments have been turned in, the teacher should give the student answers and answer key back to the class which composed the questions in the first place. The process of correcting the work of the other class may send the students back to the NEWSLETTER a third time while trying to decide whether or not to accept various answers.

The teacher should retain copies of the questions/answer keys in case the decisions of student graders are later disputed. The teacher, of course, will be the final judge on whether or not credit can be given for an answer.

This activity provides the students with an opportunity to take several looks at contents of the NEWSLETTER. Students also have an opportunity to experience composing questions and make judgements while grading the answers of those who worked on their questions.

Adaptation of Catullus 51

By Jane Lewis, Latin V student of Andrea Hoffman,
Georgetown Day School, Washington, DC

Some guys get all the luck of the gods,
and some, though I risk lightning to the head by
saying it, get more,
like that fellow there—the one who sits opposite you,
treated to the sound of your voice, and washed
with wave upon wave of your lovely laughter.
The scene arrests all my attention.
Wolfishly watching,
I look to you and the world shifts out of focus.
My stars, how you undo me!
I see you, and my tongue packs up and leaves town,
while a thin thread of flame sews me up.
My ears sing tunes of their own invention to my
buzzing brain.
I go blind.
I wish I were a stapler, or a camel—
something of use to somebody—
an adding machine, or perhaps a guitar.
Anything but idle.
Idleness!
Idleness is a vacuum that draws out these passions.
Idleness sends me out again and again,
spiraling through the city into
oblivion.

Winter Solstice

By Mona Mafi, Latin I student of Linda Fabrizio,
Niskayuna High School, Niskayuna, New York

Ignis
Ruber, flavus.
Calefacit, urit, illuminat.
Lux mundi.
Sol.

Vita Itinerae Herculis

Ab Iennā "Arria" Lewis scripta, discipula Latinae V
Magistra Nanceia Tigert utens apud Turpinam
Scholam Altam Cincinnatiensi in Ohioense

Herculis labores coeperunt simulatque natus est. Iuno
Herculem oderat quod Iovis filius erat. Iuno in animo
habebat Herculem interficere. Primo serpentes
Herculis domum in Graecia misit, sed infans Hercules
serpentes ipsos rapuit et eos strangulavit.

Hercules crescens multa mira faciebat. In palaestra
corpus exercebat. Quoque musicorum studiosus erat.
Quando autem magister cum obiurgavit, Hercules
magistrum cithara sua occidit. Hercules vires suas
nesciebat.

Tum Hercules ad terram Aegyptiorum venit, qua in
terra rex Herculem occidere temptavit. Hercules fugit
postquam ipse sacerdotem et regem interfecerat.

Deinde Hercules domum Thebas revenit. Multos
annos Minyae victores a Thebanis tributum
postulabant. Sed Hercules Minyarum legatorum aures
nasosque abscedit et Thebani onere liberati sunt. Rex
Minyas iratus erat et bellum inferre in Thebanos
constituit. Hercules autem milites Thebanos ad
pugnandum instituit. Hi Minyam superaverunt.

Tum Hercules Creontis (Thebanorum regis) filiam in
matrimonium duxit. Beatissimi erant, et liberos
habuerunt, sed Hercules post paucos annos in furorem
incidit et familiam occidit. Fugere ex Thebanorum
terra coactus est.

Hercules ad oraculum Delphicum ivit; Pythiam "Dic
mihi quid faciam ut scelus expiem," rogavit. Pythia
eum misit ad regem crudelissimum Eurystheum qui
Herculi imperavit ut duodecim labores difficillimos
perferret.

Fabula de Hercule demonstrat viri fortissimi vitam non
esse facilem. Etiam magnus vir difficultates suas habet.

Pax in Terrā

Submitted by Emily Wilson, Latin V student of
Nancy Tigert, Anderson H. S., Cincinnati, Ohio

Hiems frigida
Nix silente cadit
Pulchra tranquillitas

Colorful History of the Celebration of

Christmas

Revealed by Holiday Customs and Terms



O.K. So it's no big secret that the only time shepherds
near Bethlehem used to put their flocks in the fields to
feed at night was during July or August when it was too
hot for them to graze during the day.

Most Latin students are also aware that December 25
was originally designated for the celebration of the
Mass in honor of the birth of Christ (Christ's Mass) in
order to re-focus the energies of pagan Romans who
annually got their December holiday spirits up for a
series of end-of-the-year festivals celebrating such
events as *Saturnalia* (Dec. 17-19), *Opalia* (Dec. 20-21),
Sigillaria (Dec. 22-23) and the Re-Birth of *Sol Invictus*
(Dec. 25).

But this, the most important celebration of the year—
not only for the Christian religion, but also for mer-
chants who depend on the frenzy of holiday shoppers
to make their year—has many customs and terms
associated with it, the origins of which are actually
quite interesting.

The ancient Romans, of course, pioneered the custom
of decorating their homes with evergreens as a symbol
of life to counteract the "death" of the sun prior to the
winter solstice.

Candles were used ceremonially by the pagan Romans
during December, and during the Middle Ages
candles were used instead of oil lamps for Hanukkah
by Jewish settlers who had moved into Europe.

Gift giving among the ancient Romans ran the gamut
from *patroni* giving new togas to each of their *clientes*
to parents lavishing colorfully decorated dolls (*sigilla*
and *oscilla*) and toys (*ludibria*) on their children.

Sumptuous feasts were an essential part of *Saturnalia*
which was basically a harvest festival, similar to our
modern-day celebration of Thanksgiving Day.

Many of the hundreds of terms associated with the
celebration of Christmas today come from Latin and
Greek, and some come from other pagan cultures
which were encouraged to incorporate their earlier
festivities into the new Christian celebrations.

Christmas Carols

According to a fascinating book called *Picturesque
Word Origins* (G. & C. Merriam Co., 1933), "Carol is
a word which has wandered far from its original
meaning. When we search for its origin, we find it in
the Greek *choros*, meaning 'dance.' This word was
combined with *aulein*, 'to play on the flute,' and formed
choraulos, 'a flute player who accompanied the choral
dance.' Through the Latin *choraulos* the word
developed into the Old French *caroler*, 'to dance,' and
carole, 'a dance accompanied by singing.' In the
English form *carol* the word kept its meaning 'a round
or ring dance accompanied by song.' Gradually,
however, the meaning of 'dance' was lost and 'song'
alone survived, so that now a *carol* is a song of praise
or a ballad of religious joy, as a Christmas *carol*.

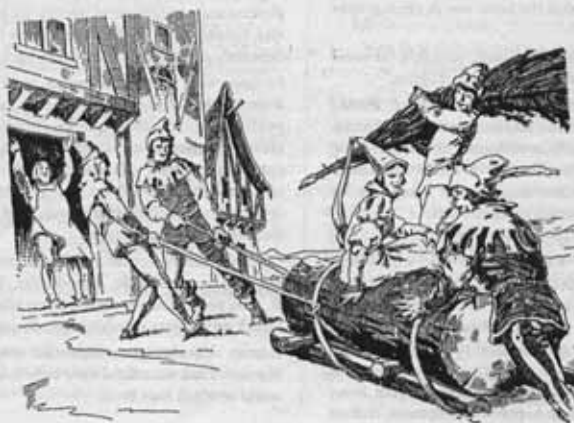
Yuletide

Concerning Yuletide, *Picturesque Word Origins* has
the following to say: "Yuletide and the great yule log
that was formerly an important part of its ceremony are
among our oldest traditions.

"The history of the word *yule* is dimmed a little by the
mists of time. But we know that its Medieval English
form was *yol*, from still older Anglo-Saxon *geol*, and
that it is akin to Icelandic *jol*, the midwinter feast
(going back to heathen times). This word *jol* may also
be the ancestor of *jolly*. So Yuletide from the beginning,
perhaps, meant 'a jolly time,' as it still does, although
now in its special Christmas significance."

New linguistic research presented in *Webster's Third
New International Dictionary* (1984) indicates that the
Old English word *geola* referred to a season now
marked by the months of December and January. The
Old Norse word *jöl* indicated a month ending near the
winter solstice. In Goth the phrase *fruma juleis*
referred to November.

Since the Middle English word *tyde* meant "time," the
pre-Christian word *Yolyde* simply referred to that time
of the year near the winter solstice. Since it was cold
then, folks would bring in a huge log (a Yule log) which
was intended to warm their houses through the winter.



*Fascinating Finds
in Latin Literature*

MARTIAL: Liber X.xlvii

By Donna Wright, Lawrence North High School,
Indianapolis, Indiana

Many Latin students enjoy reading Martial's biting humor, and there are poems exploring the many zany characters of society by this first century author who can be read in every level of Latin.

It will be suggested here, however, that readers try another side of Martial.

The poem given below could be entitled "A Recipe for Happiness." It is simple to translate although many words may need to be glossed for lower level classes. It is also a poem that will stimulate interesting discussion if students are encouraged to consider how Martial's views in this poem contrast with his views as expressed in some of his other epigrams.

Students can also be asked to consider whether or not these are the same things modern people desire in order to be happy. Since this is a subject which has been addressed by several other Latin authors as well, upper level classes may also be asked to compare the viewpoints of Horace, Vergil, or Juvenal with Martial's.

Readers are encouraged to have fun with this poem and to take the time to enjoy the stimulating conversation the ideas in this poem can evoke!

Martial, Liber X. xlvii

Vitam quae faciant beatorem,
iucundissime Martialis, haec sunt:
res non parva labore, sed relicta;
non ingratus ager, focus perennis;
lis nunquam, toga rara, mens quietas;
vires ingenuae, salubre corpus;
prudens simplicitas, pares amici;
convictus facilis, sine arte mensa;
nox non ebria, sed soluta curis;
non tristis torus, et tamen pudicus;
somnia, qui faciat breves tenebras;
quod sis, esse velis nihilque malis;
summum nec metuas diem, nec optes.

Sol Invictus

By Elizabeth Rauh, Latin II student of
Margaret Curran, Orchard Park High School,
Orchard Park, New York

Sol
Fortis, clarus.
Communicat, splendet, ridet.
Carpe diem.
Fiducia!

Quis Sum?

By Amanada Kendrick, Latin II student of
Mary Jane Koons, Upper Dublin School,
Ft. Washington, Pennsylvania

I am the goddess of marriage and women.
Mine is a name I am proud to wear.
I am the Queen of the Gods and the wife of Zeus,
But my jealousy makes me hard to bear.

Io was a woman
Who was quite aware of my power.
I caught my husband with her;
Now that girl suffers hour after hour.

I turned her into a white cow,
And in my garden she did stay.
I ordered my faithful Argus to watch her;
Much attention, he did pay.

Then Hermes came to Io's rescue
By boring my slave to death.
Then he set Io free;
Needless to say, I was bereft.

Argus had one-hundred eyes,
And to remember him forever
I put his eyes on my favorite bird, the peacock,
Which flaunts its beauty at every endeavor.

Io still suffers all the time
Because every half-an-hour
She is stung by a magic fly.
Never mock my power!

Chillin' With Horace

Carmina I, xi

By Emily Wilson, Latin V student of Nancy Tigert,
Anderson High School, Cincinnati, Ohio

Do not look for what is not meant to be seen, what
fate holds

For us, my friend, and don't live superstitiously.
How much

Better to take life as it comes, to make the most of
what we

Have now, whether we die tomorrow or live to old
age. Live

Well but wisely, and stop hoping for the future. For
even as

We speak, time is quickly passing us by; seize the
day, and

Do not wait for tomorrow to carry out
your dreams.

Roman Art

By Samuel Wustner, Latin II student of Cindy Braun, Sentinel High School, Missoula, Montana

After the Romans conquered Greece, they adapted the classical style of Greek art for their own cultural purposes. Greek artists were often commissioned by private Romans to decorate their personal property. This generally satisfied the wealthy Romans before the second century A.D.

In the late second century, the meaning of art was altered. Demands were increased and art made for public display became very common. Art also had reached a point of development where they began to use art as a way to express personal feelings or thoughts. This contrasts with art's initial purpose, which was to act as a tool for recording real events that had happened (in much the same way as photographs were used initially).

Throughout the history of Rome, probably the most frequent use of art was for depicting religion.

As developed by the Romans, art, in general, tended to be more realistic than it had been among the Greeks. This realism, especially in sculpture, ended up having a direct influence on the art of the Renaissance. Donatello and Michelangelo used many famous Roman statues as models for their work.

Ancient sculpture is generally classified as either relief or free-standing. Relief sculpture, which was frequently used to decorate both Roman and Greek buildings, tended to be religious or commemorative in nature. Although many free-standing sculptures portray religious or mythological subjects, thousands were produced as portrait sculptures to honor wealthy Romans or to promote political leaders, both living and dead. When it came to political sculptures, realism

was generally avoided in favor of an official image which the state wanted to promote.

Other common forms of Roman art included painting and mosaics. Both were primarily used for decoration. Paintings can be found on the interior walls of people's homes. The techniques for this style of painting had been perfected years before by the Etruscans as can be seen in their tombs.

The history of Roman painting prior to 79 A.D. has been well documented by studying homes excavated in Pompeii, Herculaneum and Stabiae. These paintings show how artists went from painting walls to resemble large blocks of stone to experimenting with three-dimensional architectural scenes to picture panels and, finally, to art-nouveau imaginary floral columns delicately painted over solid-color backgrounds.

Mosaics were closely related to painting. Although Roman mosaics may have begun by imitating Greek pebble-mosaics, they quickly graduated first to creating geometric and symmetric designs with small cubes of colored stone and finally to producing mosaics with such finely cut pieces of imported marble arranged so carefully that it was hard to distinguish them from actual paintings.

Our collection of Roman art will always be incomplete, but it is very valuable, nonetheless. The variety of Roman pieces that do survive show what Roman and Greek artists were capable of producing.

Roman Art also gives important evidence of how Romans lived, visualized their beliefs and viewed the world in which they lived.

**Concrete Evidence of the
Role of Chance in History**

Based on an article entitled "The Riddle of Ancient Roman Concrete," by David Moore, P.E., :
<http://www.burgoyne.com/pages/davemoor/Spillway.htm>
Special thanks to Larry Marcus of Indianapolis for bringing this article to our attention.

There's no denying that the Romans were masters of the use of concrete when it came to building things that would last for centuries. There's also no denying that their concrete skills were discovered quite by accident.

In his article referenced above, David Moore observed that centuries earlier, way before the time of Moses, folks in the Middle East were building walls by pounding moist clay between forms called pise work. They then discovered that they could stop this clay from being washed away by rain if they covered its outer surface with a thin, moist coating of white, burnt limestone. When this coating dried, a hard, water-proof, protective shield was in place on the wall.

Sometime around the second century B.C., workmen near Pozzuoli, Italy, were following this old tradition of wall construction when they applied a lime coating to a clay wall that had been made using the volcanic pozzolanic ash found in the area. Unbeknownst to them, however, a reaction took place between the chemicals in the wall of volcanic ash (silica and small amounts of alumina and iron oxide) and the layer of lime (calcium hydroxide) applied to the wall. This reaction produced a very desirable super hard surface on the wall.

Later, they found that mixing a little volcanic ash in a fine powder with the moist lime not only made a thicker coat, but it also produced a mixture so durable that it could be submerged in water—something that the plaster product of wet lime and plain sand could not match.

Moore notes that, strictly by chance, they had stumbled upon the correct chemical mix to produce a bonding gel that matches the same chemical formula of modern concrete bonding gel.

In addition, as was mentioned by the Roman author Vitruvius in the 1st century B.C., the ancients mixed their wet lime and volcanic ash in a mortar box with very little water—resulting in a nearly dry composition. This was then carried to the job site in baskets and placed over a layer of rock pieces put down earlier by other workmen. Workers then proceeded to pound the mortar into the rock layer, all of which proved to be very important for the strength and durability of their concrete.

This close-packing not only reduced the need for excess water, which is a source of voids and weakness creating more bonding gel by this close packing of the molecular structure of the materials with which they were working.

Two thousand years later, in 1987, the Bureau of Reclamation's engineering force built the large Upper Stillwater Dam in the Upper Colorado Region.

By coincidence, Moore observes, the concrete that they used to build the dam consisted of a mixture of forty percent Portland cement and sixty percent fly ash, a byproduct of electric power plants. Again, by coincidence, the fly ash contained the same amorphous silica compounds as the ash from explosive volcanoes, such as had been available to the ancient Romans near Pozzuoli. When this mixture was tamped down around rock pieces that were being added to the forms used to build the dam, the same bonding gel was formed that is found in ancient Roman concrete structures.

Moore concludes that the Upper Stillwater dam in the Colorado Region could easily last another 2,000 years just as ancient Roman concrete structures built in the same way have lasted.

A Girl's Best Friend

By Mona Mafi, Latin I student of Linda Fabrizio,
Niskayuna High School, Niskayuna, New York

Gemma
Clara, coruscans,
Captat, delectat, fascinat.
Est pulchra.
Adamas.

Classical Shibboleths

Avoiding Deadly
Lapsus Linguae

Most devotees of Latin like to meet those who share their love of the language. It is always disappointing, however, when these new acquaintances trip over a classical shibboleth and immediately reveal their lack of refinement.

Who hasn't met someone who announces, "O, yes, I took Latin: *amō, amās, amat.*"

While most polite devotees simply smile, say something innocuous like, "That's nice," and quickly walk away, there are those who would like to grab their new acquaintance and say, "If you had been a better student of Latin, you would know that the correct pronunciation is: *āmo, āmas, āmat.*"

Then there are those annoying pseudo-students of Latin who refer to Julius Caesar's son-in-law as Pompēy and to the crossroads city in Campania as Pōmpēii instead of pronouncing the words correctly as Pōmpey and Pompeii.

Others indiscriminately toss around such terms as *augur*, *ausper* and *haruspex* as though they were synonyms. Such *Lapsus Linguae* (or more correctly in this case, *Lapsus Calami*) can even be found in such recognized publications as the *Saturday Evening Post*. Its Sept./Oct. '98 issue contained an article entitled "Getting a Handle on It" (pp. 26, 78 & 80).

Ironically, the author, Wenn Smith, condemned himself with his own opening statement when he wrote: "Dictionaries are something like the Bible—more looked up to than looked into."

He then goes on to relay a conversation that he and his wife supposedly had while trying to distinguish an *augur* from an *augur*.

"An *augur* was a professional prophet," I said.

"Couldn't have been much profit in bird watching."

"These guys also cut birds open and told the future by reading their entrails."

Next, Wenn incorrectly observes that "when a new Caesar took the seat of power, his *ausper* watched the birds and looked at their innards."

The conversation continues with Wenn's wife asking, "If you were president today, would you watch a woodpecker as a guide to your behavior? Would you foretell your future by listening to an eagle flap its wings or looking at a crow's insides?"

While Wenn has some interest in classical studies, his *Lapsus Calami* reveal that he does not realize that while an *augur* or an *ausper* did indeed consult the flight, activities and sounds of birds, he did not examine entrails. That ritual was assigned only to *haruspices*.

Fires of Pompeii

By Sean McNally, Latin III student of James Dalton, Sterling High School, Somerdale, New Jersey

The sky is blue, the morning hot, the summer air is still,

The marketplace around me roars, the shops, the stalls, the mill.

My life is sweet, my cares are few on such an August day,

A young man feels the joy of life, this morning in Pompeii.

The Forum spreads around me now, its columns straight and tall,

Bright banners wave from every side, while hawkers shout and call.

The tables full of fruits and bread, encourage me to buy,

And gems that blaze in morning sun, are pleasing to the eye.

On distant Mount Vesuvius, a cone-shaped cloud I see,

It billows grey and dark and strange, the sight confusing me.

Slight tremors shake the waking earth, a warning swift and clear,

This day the fires of Pompeii will fill us all with fear.

Another shock rips through the ground, its sound a violent shriek,

And tongues of fire sear the sky, erupting from the peak.

Blackened cinders, sand and ash, are showered from the sky.

(Continued in *Paginā Septimā*)

A Playlet

King Midas

By Ian Camacho, Latin I student of K.A. Sullivan, Oakmont Regional High School, Ashburnham, Massachusetts

Dramatis Personae:

Narrator	King Midas
Dionysus	Pan
Silenus	Apollo
First Peasant	Tmolus
Second Peasant	Barber

Narrator: We begin the story of King Midas, quite an unusual king.

Through a series of rhymes and a play, his story to you we bring.

Dionysus has just noticed Silenus has vanished without a trace.

He knows he must quickly find his foster-father and schoolmaster and return him to his place.

A note to those who do not know, Dionysus was a Greek god of wine.

Bacchus, as he was known to the Romans; whichever you like is fine.

Dionysus enters stage-right searching in confusion.

Dionysus: (Upset) Oh, where has Silenus gone? Where can he be?

Probably drunk from that of which I rule, no thanks to me.

Dionysus exits stage-left as Silenus enters stage-right wandering around aimlessly with wine in hand

Narrator: Dionysus was closer than he had known, For Silenus was full of wine and had wandered far from home.

First and Second Peasant enter stage-left and guide Silenus to Midas who has entered stage-right.

Narrator: Fortunately, a group of peasants had found him and could tell that he'd been drinking.

So they did what they thought was best and brought him to their king.

Exeunt omnes stage-right. Dionysus enters stage-left and takes a seat on a throne. Once he is seated, Midas and Silenus enter stage-right and begin walking toward Dionysus.

Narrator: Midas, king of Phrygia in Asia Minor, nursed Silenus until his health was restored, He was returned to Dionysus who was very happy. As for Midas, his good deed was not ignored.

Dionysus: King Midas, I greatly thank your hospitality of taking in my foster-father, In return you can have anything you want. I hope you accept my offer.

Midas: I will gladly accept your offer, you can grant anything, as I am told. If it is true, then I would like whatever I lay hands upon to turn itself to gold.

Narrator: And so Dionysus granted Midas his wish and did so rather quick, But he was disappointed as to how little Midas had thought about his pick.

Dionysus and Silenus exit stage-left and Midas begins touching an apple, a stone, and a twig as they are announced.

Narrator: Midas began testing his gift on everything he did see, An apple, a stone, and the twig of a tree. So excited Midas was, he called for a feast and took his seat, However he soon would find out that he would not be able to eat.

A banquet table appears center stage and Midas takes his seat at it.

Midas: (With wine and bread in hand) What's this?! My wine is gold as well as the food I'm craving. If I don't eat soon, I fear I'll end up starving! (yelling up towards the sky) Dionysus, remove this curse from me!

Dionysus appears stage-left.

Dionysus: I see this gift you asked for has brought you misery. Go to the River Pactolus and plunge yourself right in, And do it quickly to remove your fault and your sin.

Exeunt omnes and the banquet table is removed.

Narrator: And Midas did so, and his golden powers floated away, Into the river sand, which became gold, as it remains today.

Now hating wealth and splendor, Midas realized there was more to living, And as a retribution to his people, he seemed now to enjoy giving.

First and Second Peasant walk on stage, and throw a few gold-foil wrapped chocolate candies into the audience. As they exit, Pan with his flute and Apollo with a golden lyre enter and face each other.

Narrator: He even changed so much he became a country-living man, So he worshipped the god of fields, Marsyas, also known as Pan. On one occasion Pan had offered an unusual test.

Pan: Apollo, I challenge your lyre with this flute to see whose music is best.

Apollo: I accept your challenge, Pan, without any dispute, I will play my lyre while you play your flute.

Narrator: So now that Pan had Apollo's consent, He chose Tmolus, the mountain god, to judge the event.

Tmolus enters stage-left and Midas enters stage-right as Pan and Apollo take turns playing their instruments.

Narrator: Both played their instruments, but it was plainly clear to see, That Apollo was the better musician, and he gained victory.

However, being a follower of Pan, Midas thought the judgement was wrong.

Midas: I demand a rematch. Have each replay his song.

Apollo: A pair of ears so depraved cannot be a human pair, So for the rest of your life, donkey's ears you shall wear.

Exeunt omnes. The Barber enters and kneels down center stage, pretending to dig.

Narrator: Midas was ashamed of his ears, and covered them with a headress. Only his barber knew the secret, but was not allowed to confess.

But being such a big secret, he had to tell it at last; He dug a hole in the ground and whispered:

Barber: (in a loud stage whisper) Midas has the ears of an ass.

Barber exits, and a stand of reeds is raised on the spot where he had been digging.

Narrator: Soon reeds sprang from that spot, growing long and tall, and every time a breeze passed over them, they whispered the story to all.

A sound tape is played, softly at first, then louder before fading. On the tape a chorus of hissing voices whisper, "Midas has ass's ears, Midas has ass's ears," in continuous succession.

Aurora at Pompeii

By Casey "Flaminia" Kelly, Latin II student of Mary Lou Carroll, Northeastern High School, Elizabeth City, North Carolina

The noonday sky has turned to black. As if the Underworld has come to earth bringing with it all its legendary gloom and death. This sleepy crossroads town is being shaken by the hands of the gods themselves. People run screaming through the streets; some I know, others I don't. It doesn't matter, though. We're all to suffer the same fate.

I awoke with a scream, sitting up in bed drenched in a cold sweat.

"Domina! What is wrong? You scream as though Pluto comes to take you for his bride."

"Oh, Gaea! I had another dream. The fire of Vulcan spilled forth from Vesuvius and Pompeii was buried." (Continued in *Paginā Sextā*)



Cara Matrona,

I was pleased recently to see that you do take the time to respond to *litterae* you receive from *servi*. My name is *Hardalio*, and, yes, before you say it, I know it means I am a "busybody." My *dominus*, *Caesennius Rufus*, gave me this name shortly after he purchased me because I have so much energy, and I'm always thinking of new and creative things to do on my own.

We live in *Lanuvium*, which is a little town about XX milia passuum outside of Roma along the *Via Appia*. Although my *dominus* appreciates my cheerful meddling *doni*, he does try to curb my energy outside our *domus* for the sake of appearances—especially since he is generally considered to be the *Patronus* of *Lanuvium*.

But enough of my ramblings. Let me get to the point of my *litterae*.

Matrona, I'm a Macedonian and I'm proud of it. Because of this, I have asked my *dominus* if I might be allowed to wear my *causia* during *Saturnalia* this year instead of a *pilleus* like all the other *servi*.

Caesennius likes me a lot, and really would like to make me happy during this special time of year, but he says that, being the *Patronus* of *Lanuvium*, he has to be careful to set a proper example for the rest of the town. He says he wants to get some input from other people before he gives me his decision.

Matrona, my *dominus* has heard of you and he respects your *sapientia*. I'm sure your opinion will carry a lot of weight with him. What do you think? Since *servi* are allowed to wear *pillei* during *Saturnalia*

to remind them of their former right to wear the traditional clothing of their *patriae*, why shouldn't I be allowed to wear a *causia* which is the hat traditionally worn by free men in Macedonia? Don't you think this is in line with the spirit of *Saturnalia*?

Hardalio, Capite Nudo Lanuvi

Care Hardalio,

True to your name, you certainly are busy!

Ubi nam gentium sumus? Whatever happened to the old adage that *servi* should know their place and speak only when spoken to? You are fortunate that you have a benign *dominus* who smiles on your meddling. Someone less tolerant would certainly have reined in your "busyness" a long time ago.

While you may be correct about the purpose and symbolism of *pillei* during *Saturnalia*, let's not forget who's in charge. In my opinion, your *dominus*, as *patronus* of *Lanuvium*, should be very careful not to let the *causia* (i.e. you) start wagging the *canis* (i.e. him). Symbolic freedom during *Saturnalia* should never be misunderstood as a license for *servi* to say and do whatever they please. Many a *servus* has regretted "crossing the line" during *Saturnalia* when he felt the sting of his master's *ferula* afterwards.

If your benign *dominus* is seeking input from his *amici* concerning your request, I'm sure one of them will warn him of the danger of giving a *servus* such as you an *uncia*. "Give a *servus* an *uncia* and he'll take a *perica*." Sure your request to wear your *causia* sounds simple enough and in keeping with the spirit of *Saturnalia*, but then what? Next will you want to start suggesting how big a *peculium* your *dominus* gives you? What improvements should be made to your *cella*? How much free time you should be given? What tasks you should be allowed to choose between so you can avoid those you consider to be beneath your dignity or your energy level on a given day? When he should consider manumitting you?

I would not encourage your *dominus* to open this *Pandora's orna*.

Wear a *pilleus* like all the other *servi*, and just enjoy what freedom you are given during *Saturnalia* without trying to change the world!

Cupid and Psyche

By Shala Delaney, eighth grade student of Betty Whitaker, Carmel Jr. High School, Carmel, Indiana

There once was a princess among us
Who was loved by all except one
And this was a queen on Olympus
Who liked to be mean to have fun
So she gave her son Cupid the duty
To make the girl suffer with pain
For she was the goddess of beauty
Not to be worshipped in vain
But once he got to the horrid place
And saw the princess sleeping there
He was amazed at the sight of her beautiful face
And her long enticing blond hair

But he went to fulfill his mother's yearning
So that she would love someone awful
And although he felt like his heart was burning
He did what Venus wanted, although it was
unthoughtful
The oracle told her parents that
The princess should go the mountains
Where she would stay in the decaying shack
And live without the luxury of fountains
But once she got to the top of the hill
And found her palace of gold
She heard the soothing new voice of her husband
But she could never see his face she was told

Eternal Influence of the City Eternal

Photos submitted by Frank J. Korn, Seton Hall University, South Orange, New Jersey

Everyone, everywhere, runs into an echo of ancient Rome every day. Western world language, law, architecture, art, social customs, and religious practices have all been influenced by ancient Rome.

What's fun, however, is to come across spontaneous influences in areas where they might not be expected.

The following photo was taken in Boston, Massachusetts and shows the familiarity of state officials with classical studies. Even the governor of the state allowed his name to sanction the eternal message.



Each year there is a sand sculpture/architecture competition held on the beach at Ft. Meyers, Florida. Once again, as the photo above shows, the influence of Rome is present.

The Origin of Magistra

By Matthew Lukens, Latin III student of Mary Jane Koons, Upper Dublin High School, Ft. Washington, Pennsylvania

Most of us simply know *Magistra* on a very simple level. She teaches us, and we try to understand her lessons on Latin. She says, "Tacete discipuli!" and we continue to chatter about how hard that history test was last period. Still, how many of us really know *Magistra*?

She is a strange, mythical creature, and few know of her true enigmatic existence.

Long ago, *Minerva*, goddess of wisdom and head of the Olympian Department of Education, was called upon to evaluate the performance of the Roman school system. Her first idea on how to approach this problem was to issue an Empire-wide assessment exam. However, she concluded that not only would that be too direct a method for a goddess (after all, the gods do meddle in mysterious ways!), but also she did not wish to punish the *discipuli* in such a harsh manner. Instead, she decided to pose as a *discipulus* herself to see what the students were learning. So she took on the form of a Roman boy and descended from her ethereal home on Olympus down to Rome.

Dressed in her *togu praetesta*, *Minerva* entered the first Roman school she could find. When she entered the classroom, the teacher bellowed at her to sit down and be quiet. She did so instantly, slightly shocked at the hostility with which the teacher treated the students. She was even more shocked at the material that he was teaching; the teacher was showing the students how to decline first declension nouns! *Minerva* was aghast, considering that this was an advanced level class. She asked one of her fellow *discipuli* why they were still on such basic grammar.

Replied the *discipulus*, "He wants to make sure that we know this perfectly so that we can move on to the next topic. We have been on this one for over three years now. *Puella, puellae, puellae, puellam, puella*. It is really quite simple, once you get the hang of it!"

Well, this was enough to drive the deity over the edge. She had had enough. *Minerva* stormed out of the classroom, determined to reform the Roman educational system. She decided that she would create a new teacher, called *magistra*.

First *Minerva* went to *Haephestus*, and she asked him to construct a body composed of a lightweight but indestructible material. This *magistra* would need to be able to handle the rigors of teaching students Latin for eons to come. Next, she took this body to *Apollo*, god of art, to touch up the features of the *magistra*. *Haephestus* made shields well enough, but his artificial people needed some work. Then, she took the budding teacher to *Venus*, goddess of love, to instruct the *magistra* on the precepts of compassion and understanding; after what she had seen in Rome, *Minerva* decided that *magistra* would have to be kind and fair. Following this, *Minerva* gave the *magistra* the most important gift of all: knowledge. She taught the *magistra* everything that she knew.

Since she is no ordinary creation, *magistra* cannot live on bread and water alone. The fact of the matter is that she eats, sleeps, and breathes Latin. So, to this day, we still have the *magistra*, in all her glory. She performs her task of enlightening the *discipuli* in the wonders of the Classics with extraordinary acumen. Her mark on the world is truly eternal.

Aurora (Continued a Pagina Quinta)

"There, there my dove. As you can see for yourself, Pompeii still stands. As busy and prosperous as any could hope." Gaea hugged me close and patted my head. She had been my nurse since I was small and I could not imagine a life without her.

"Gaea, do you think my dreams mean anything? Father says they are meaningless nonsense and a young woman should not concern herself with such things."

"Well, they may. People say that our *matrona* was blessed by the gods with the gift of prophecy. Perhaps you have it too."

I threw my hands in the air and hopped out of bed. While I waited for my clothes, I stared out at *Vesuvius*. No one would notice it without staring at it, but there was a thin stream of smoke coming from its top.

Fires of Pompeii (Continued a Pagina Quinta)

While frightened people race for home, and little children cry,
Reaching home they bolt their doors, and shutter every pane,
While waves of noxious dust and gas, descend like evil rain.
The roofs pile thick and deep with ash, beneath a blackened snow,
They bend and shift and finally crash, upon the souls below,
I fear such death and quickly flee the crashing wood and stone,
My fellow victims race beside, each very much alone.
We head for port where ships and hope await the frightened mob,
"Will there be time to board the boats?" I hear a neighbor sob.
The sky is black, the morning gone, and death is in the air,
The marketplace once filled with noise, now isn't even there.
I join a group among the boats still anchored in the bay,
We catch the wind and flee the shore, and barely get away.
The Fates and gods are often cruel, their anger rages on,
The play upon old Vulcan's stage still shrouds the light of dawn.
My life will never be the same, it changed that fateful day,
My future shaped and molded by the fires of Pompeii.

It's Snowing!

By Liz Doll, Latin III student of Nancy Tigert,
Turpin High School, Cincinnati, Ohio

Hiems
Albus, Niveus,
Accipe, Da, Gratias Age.
Frigidum est.
Hiems.

Ara Coeli (Continued a Pagina Prima)

a hundred and twenty-four marble steps once led to Aurelian's splendid Temple of the Sun on the Quirinal Hill. The staircase was moved to the church on the Capitoline as a gesture of thanksgiving to the Virgin Mary, who was credited with having saved Rome from the plague of 1348.

These steps are themselves the subject of many legends, one of which tells how women burdened with infertility climb the steps on their knees to petition Mary to help them conceive.

The high, unfinished-brick facade of Santa Maria in Ara Coeli gives no hint to the splendor of the church's interior. Its coffered ceiling features intricately carved woodwork. Twenty-two tall, unmatching columns—taken from a variety of halls and temples of ancient Rome—divide the nave from its two side aisles. The richly ornamental marble floor is flooded with light streaming in through the upper windows and pouring down from countless elaborate chandeliers.

While there are numerous side chapels, the one that commands the most interest is that of the north transept which houses the tomb of Saint Helena, mother of Constantine. This chapel is said to be directly over the location of the original altar of Augustus. The church is also a repository of Renaissance art, with sculptures by Giotto and Donatello and frescoes by Pinturicchio. Bernini, the genius of Baroque, carved a marble slab here for the tomb of Carlo Barberini, brother of Pope Urban VIII.

For the last four hundred years, however, the most treasured work of art in the church of Ara Coeli had been a two-foot high statue of Baby Jesus, known as Santissimo Bambino. The statue was said to have been carved from the trunk of an olive tree in the Garden of Gethsemane. We say that this statue "had been" the most treasured work of art in the church because one night in early 1994 vandals broke into the sanctuary and stole the Santissimo Bambino from its glass enclosure. The people of Rome continue to pray for its recovery. Meanwhile, a copy of the statuette stands in its place.

Ova Mellita
Honeyed Eggs

Submitted by Angileigh Wingard and Ruth Anne Potts,
Latin III students of Joan Easterling,
Lexington High School, Lexington, South Carolina



Angileigh and Ruth Anne share the joys of Roman cooking with their classmates

Since proper Roman meals were supposed to proceed *ab ovis usque ad mola*, a variety of egg dishes existed.

Res Commiscendat:

4 eggs
1/2 cup of milk
4 Tbs. olive oil
2 Tbs. liquid honey
cinnamon



Angileigh cracks the eggs into a bowl

Modus Parandi:

Scramble the eggs and milk together in a mixing bowl. Heat a non-stick frying pan and add the olive oil after the pan is heated. Pour the scrambled egg mixture into the frying pan, stir, and stir the honey into the eggs while they are cooking. Lower the heat and cover the frying pan so the eggs cook in a pie shape. When it is cooked through, carefully turn the frying pan over onto a large plate the cooked egg-pie falls out neatly, all in one piece. Sprinkle with Cinnamon and serve.



Ruth Anne and Angileigh sample the completed Ova Mellita



The statue known as
Santissimo Bambino Gesu

Across the centuries the Bambino Gesu of Ara Coeli enjoyed fame for its "miraculous" cures. The Franciscans early on made it a practice to take the statue to the home of any sick person requesting it. Until recent times, one family of the Roman nobility provided a gilded coach for the transportation of this wonderful doctor on its "house calls." The renown of the Santissimo Bambino eventually spread around the world.

Thank you notes, letters, and telegrams still arrive daily, some bearing only the meager address of *Il Bambino, Roma*.

Each morning the Franciscans reverently deposit these in stacks around the feet of the replacement statue. The statue is also bedecked with precious jewels that are sent in thanksgiving. These are changed each week

and then sold by the monks for money to give to the poor and hungry. There are interesting long-standing traditions that take place here each Christmas season including the placement of the venerated effigy of the Baby Jesus in a manger built by the monks themselves.

From the feast of Christmas to the feast of Epiphany, twelve days later, children of Rome, from ages six through ten, are chosen to deliver the famous "Children's Sermons." One by one, day after day, the little ones mount the podium adjacent to the manger to give their original homilies on the wonder of the birth of the Christ-child. The ancient church is, of course, packed for the occasion with proud parents, grandparents, neighbors, and friends.

On the Twelfth Night a procession takes place by candlelight through the surrounding streets and squares and up the great stairway to the church.

Following a solemn mass, the priests bring the statue outside to the top of the steps. As the bells ring out from every *campanile* in Rome, the Santissimo Bambino Gesu is raised in blessing. This ceremony marks the official end of the Christmas season in Rome.

Incidentally, it was here that Gibbon conceived his epic work, *The Decline and Fall of the Roman Empire*. In his memoirs he notes: "It was at Rome on the 15th of October in 1764, as I sat musing amid the ruins of the Capitol, while the barefooted friars were singing vespers in the Temple of Jupiter, that the idea of writing [about] the decline and fall of Rome first came to my mind." Gibbon refers to the "Temple of Jupiter" because, in his day, Santa Maria in Ara Coeli was thought to stand over the remains of the temple to the king of the gods. It wasn't until later that archaeologists determined this to be the place where the Temple of Juno once stood.

Long ago, on the eastern ridge of the Capitoline hill in Rome, the pagan Romans once worshipped their "Queen of Heaven." In our time, on the very same spot, Christian Romans continue to venerate theirs.



Submitted by A. Companion and V. Walters, Latin I students of Dr. Nicoletta Sella, Linsly School, Wheeling, West Virginia

- 40.
- I. LIBERATIO BONA (Vitae Tuae Tempus), Dies Prasina
 - II. VOLA! Succhari Radius
 - III. VIA ERRATA, Sublimis
 - IV. OMNINO CONFUSUS, CCCXI
 - V. LONGUM IN AETERNUM, Qui Contra Fuum Pugnant
 - VI. VERBERA ID! Deus
 - VII. FRUERE! Poster!
 - VIII. PUELLA, TEMERE AGE! Qui Crustum Degustant
 - IX. PULSUS AB ORIENTE, Qui Flammas Torrens
 - X. SCIENTIA, Effectio: "Hebdera"

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Trivial Pursuit

41.

Submitted by Tony Schlachter, Latin I student of Beth Lloyd, Schuyler Colfax Middle School, Wayne, N. J.

In the Word Search, frame the answers to the following clues.

1. First of the seven hills on which Rome was established and from which "palace" is derived
2. Sacred road in the Forum Romanum
3. 753 B.C. was when the ___ of Rome took place
4. Latin for "often"
5. Roman god of wine
6. Latin and Greek sun god
7. The ___ of a noun is determined by its use
8. A ___ is a group of nouns sharing a pattern of endings
9. Latin for "peace"
10. The case generally indicating a direct object
11. The oracle at ___ was consulted by Oedipus
12. Latin for "if"
13. Roman god who was an artisan and handyman
14. Latin for "apple"
15. The second principal ___ of a verb is the infin.
16. Latin for "law"
17. Famous Roman assassinated on the Ides
18. Latin for "from"
19. The shape of Italy
20. Roman god of horses and earthquakes
21. Latin for "shore"
22. Mood which expresses commands
23. Hamilcar's last name
24. Latin for "I lack"

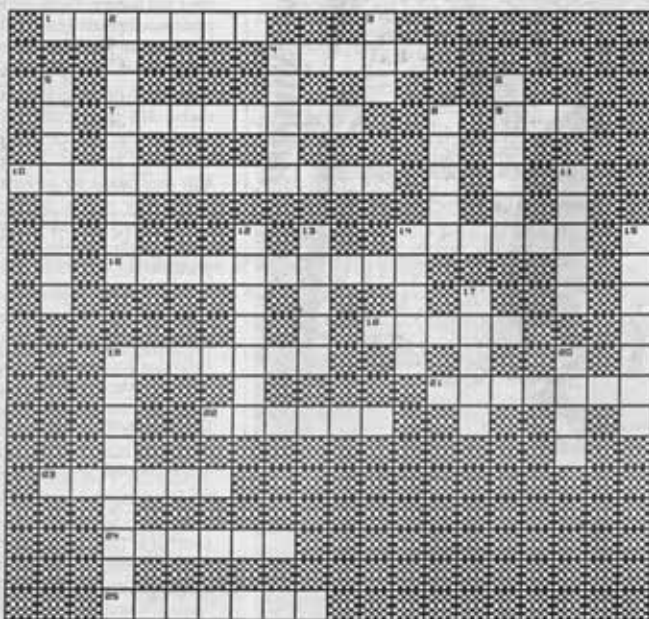
P A L A T I N E D E C L E N S I O N
S A E P E S U H C C A B C S H M N E
A C C U S A T I V E A A I P A A S P
C F O U N D I N G R E P L L C A A T
R J U L I U S E C S A E U L C R O U
A P O L L O O A A X D M U E T O R N
V I A I M P E R A T I V E X B A A E

Fabulae Graecae Romanaeque

Submitted by Scott Showalter, Latin I student of Kevin Finnigan, Fairport High School, Fairport, New York
Answer in English unless instructed otherwise.

ACROSS

1. Spirits of the wicked dead
4. Proserpine's mother
7. The fruit of this tree changed color because of Pyramus and Thisbe
9. Bird symbolizing Minerva
10. Jason's quest
14. Roman name for Pan
16. Festival named for Saturn
18. Original cup-bearer of the gods (Latin: gen. sing.)
19. Killed Medusa
21. Roman king of the gods
22. Cupid fell in love with her when Venus wanted her punished
23. Aglaia, Thalia, Euphrosyne
24. Daedalus' filius
25. Roman god of the sea



DOWN

2. This race of men was created from ants
3. Neptuni regnum (responde Anglice)
4. Mom of Odysseus' son Telegony
5. Beast of Daedalus' labyrinth
6. Medusa was the most famous one

8. Roman name of Artemis
11. Hestia's Roman name
12. Best mortal musician
13. God with two faces
14. Clotho, Lachesis, Atropos
15. Born in the morning, by midday he had invented the lyre, and by evening he was stealing cattle
17. Her bird was the dove
19. Sculptor who literally loved his work
20. Charon's flumen



By "Clemens" Wolfer and "Davius" Danowski, Latin III students of Cheravon Davidson, Anderson High School, Cincinnati, Ohio

- 43.
- I. BELLA APUD ASTRA
 - II. IMPERIUM REFERIT
 - III. CISTERNAE CANES
 - IV. NON COMPOTIS MENTIS MAXIMUS
 - V. HAROLDUS SORDIDUS
 - VI. SCRIBAE
 - VII. ANIMALIUM CASA
 - VIII. COR FORTE
 - IX. QUI AD LAMINAS VENDENDAS CURRIT
 - X. SOLIDA LORICA METALLICA MANULEATA

Scrambling to See

44.

Submitted by Anuprite Singh, Latin II student of Marianne Colakis, Berkeley Prep. School, Tampa, Florida

Unscramble the following English words which are all derived from VIDEO, VIDERE, VIDI, VISUS.

1. STVIA
2. ICDEODISV
3. ESZIVUALI
4. GEVASI
5. NSVSIORIAIENS
6. YVONISRAI
7. IOVSNI
8. LBVIWEEA
9. SIVA
10. WRIEVE
11. NITOVESLEI
12. DFEIVRWIEN
13. ILENIVSBI
14. EPDTVAOIE
15. AZDVIR



Panis Cotidiani et Feriati

Submitted by Beth Johnson, Andres Diaz and Dave Oshana, Latin II students of Dr. Judy Randi, Guilford High School, Guilford, Connecticut

Give the English names for the various kinds of bread which have been translated into Latin.

- 45.
1. Panis Italicus
 2. Panis Spadix
 3. Panis ex farina acida ex aqua subacta
 4. Panis arienis nucibusque conditus
 5. Panis Triticeus
 6. Panis ex novem frumentis
 7. Panis Avenaceus
 8. Panis Hibernicus cum nitro
 9. Panis ex panico
 10. Panis ex maiza

You Know You're Roman If...

By Andrea Quicquie, Latin I student of
Judith Granese, Valley H. S., Las Vegas, Nevada

1. You're a woman with the name Julia, Marcia, Rufia, or Cornelia which was derived from your father's name.
2. You put salty fish paste on almost everything you eat.
3. You always dilute your wine with water (not doing so would be vulgar).
4. You believe that the Gorgon and Sphinx really existed.
5. You've killed a mother, brother, sister, a father, or a child of yours.
6. You drape a cloth over one shoulder and you think it looks cool.
7. You think it's okay to take a bath with twelve other people.
8. You recline to eat.
9. You have at least one Greek slave.
10. Your pet is a crossbreed between a man and a bull.
11. You share a drinking fountain with the whole city.
12. You find wild animals killing humans in an arena amusing.
13. You taste olive oil in everything you eat.
14. You hate it when they call your home a "horse-back house".
15. You consider it an insult if your guests leave your parties sober.
16. You have a hole in your ceiling.
17. Your favorite cab driver is a *cisiarius*.
18. Bulimia and purging are so socially acceptable that you know folks with built-in vomitoria in their homes.
19. You have a filial fondness for wolves.
20. You believe your future depends upon people who study the entrails of dead animals.

The Flame

By Danny Huri, Latin III student of Nancy Tiger,
Turpin High School, Cincinnati, Ohio

Cum vitae scintilla,
Et fidei animus,
Nata est ut duceret,
Ardor eius spem dat.
Exultans in noctis
Obscuritate, anima eius
Clare subluet;
Sed sicut omnibus accidit,
Lux gracilis eius hebescit
Et scintilla emoritur,
Animā discedente.

Ode to Echo!

By Abby Fulton, eighth grade Latin student of
Judy Hanna, Central Middle School, Findlay, Ohio

HELLO, Hello, hello!
Echo, do you hear me?
This ode is for you
For all they put you through.
Hera wanted you to spy
And Zeus wanted you to lie
Until your voice finally said good-bye.
Echo, are you there?
Didn't even Narcissus care?
I find it very sad
That Hera was so mad
She took your voice away.
HELLO, Hello, hello!
Echo, I hear you all around
When I make a simple sound.
You make it feel like
I'm never alone because
My echo I have found.
HELLO, Hello, hello!
Echo, you are here!
Thank you for my echo
I know you're always near.

Corrigendum!

Oops! Wrong Evelyn!

Vera Biller, a Latin III student at Our Lady of the Elms High School in Akron, Ohio, enjoyed working the *LIBRI OPTIMI ludus* in the Sept. A.D. MCMXCVIII NEWSLETTER, but she was taken aback to see *NUPTAE CAPUT REVISUM* by Evelyn Vau listed as entry # VII under the category of "Best 20th century novels by female authors."

As it turns out, the author of *BRIDESHEAD REVISITED*, Evelyn Waugh, was a male author, not female.

While the name Evelyn can be both a girl's and a boy's name, the female Evelyn actually has a completely different etymological origin from the male Evelyn.

The female Evelyn comes from the Norman French and means "hazelnut" or, symbolically, "the fruit of wisdom." Its other spellings include Eve, Evelina and Evonne.

The male Evelyn derives from a Celtic word meaning "pleasant." Its other spelling can be Evel.

Of course, Evelyn Waugh's middle names, Arthur St. John, leave little doubt about his gender.

Cicero (Continued a Pagina Prima)

Pulcher didn't stand a chance when he said that he hadn't been at the *Bona Dea*. Cicero knew Publius had been there and easily proved that he was guilty. The only mistake that I think Cicero ever made was in not letting Catilina's fellow-conspirators have a proper trial before having them executed. Citizens should never be executed like common foreigners."

Before he died some sixteen years ago, Cicero's teacher Diodotus is said to have attributed Cicero's success as a *novus homo* in Rome to his faithfulness to the belief in the power of mind over matter. I'm not much of a *philosophus* so I don't know whether that observation is true or not.

Before writing this letter, I visited one of Cicero's dearest friends, Quintus Caecilius Pomponianus, known to some as Atticus. Pomponianus touched me deeply with his words, with which I shall end my letter: "Because of Marcus Tullius Cicero's death, we have all lost something. I have lost my closest friend. Quintus has lost his brother. Young Marcus has lost his father. Rome has lost its greatest orator. I hope that, wherever his spirit may be, it may be happy and, perhaps, joined at last with that of his beloved Tullia."

How Well Did You Read?

52

1. How were Philo and Molo involved in Cicero's life?
2. What special compounds made Roman concrete so durable?
3. What did Hordalio want to wear during *Saturnalia* instead of the *pilleus* since he was from Macedonia?
4. Name three other Roman authors besides Martial who discussed "recipes" for happiness.
5. Besides the Etruscans, what other culture most significantly influenced Roman art forms?
6. What do Christmas carols have to do with dancing?
7. Who had the "altar to God's first-born son" built in Rome?
8. What Latin phrase describes how a proper Roman meal was supposed to proceed?
9. How did *haruspices* differ from *augures*?
10. Whose step-daughter was Augustus' first wife?

Nuntia Utilia Eis Qui Emptit etis

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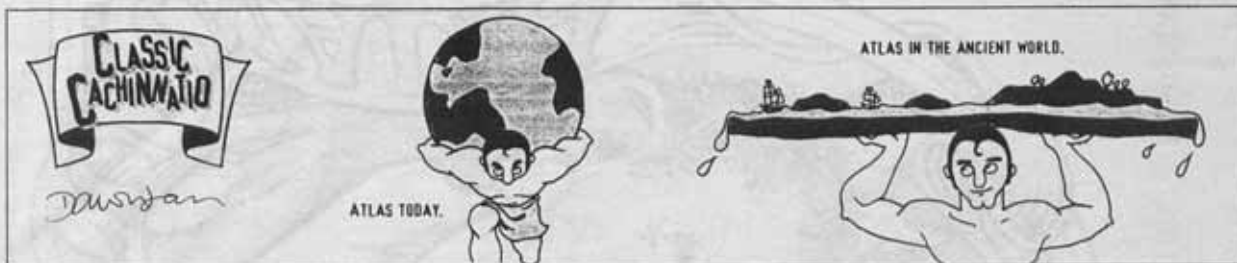
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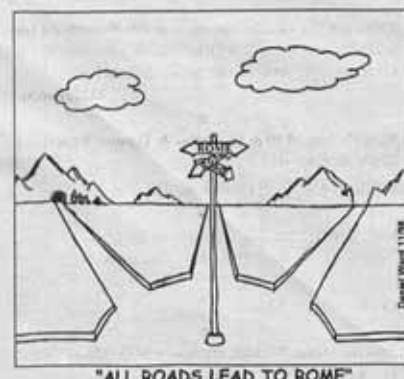
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40. Carmina Optima

- I. GOOD RIDDANCE, (Time of Your Life), Green Day
- II. FLY, Sugar Ray
- III. WRONG WAY, Sublime
- IV. ALL MIXED UP, 311
- V. EVERLONG, The Foo Fighters
- VI. WHIP IT, Devo
- VII. ENJOY, Descendants
- VIII. GIRL, TAKE IT EASY, The Pictasters
- IX. EAST SIDE BEAT, The Toasters
- X. KNOWLEDGE, Operation Ivy

41. Trivial Pursuit

1. Palatine
2. Sacra Via
3. Founding
4. Sarpe
5. Bacchus
6. Apollo
7. Chae
8. Declension
9. Pax
10. Accusative
11. Delphi
12. Si
13. Vulcan
14. Milium
15. Part
16. Lex
17. Julius Caesar
18. Ab
19. Boot
20. Neptune
21. Ora
22. Imperative
23. Barc
24. Egeo

50. Roman Farmin'

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



49. Libri Optimi

- I. CIRCLE DOGS, Kevin Henkes
- II. MAGIC WORDS, Edward Field
- III. ROME ANTICS, David Macaulay
- IV. IT'S NOT MY TURN TO LOOK FOR GRANDMA AND Other Stories, April Halprin Wayland
- V. THE GREAT TURTLE DRIVE & Other Stories, Steve Sanfield
- VI. REDWALL, Brian Jacques
- VII. KNICK-KNACK PADDY WHACK, Diane Ferlatte
- VIII. KIDS' GUIDE TO LIFE: ERNIE GETS LOST, Lisa Alexander
- IX. TO EVERYTHING THERE IS A SEASON, illustrated by Leo and Diane Dillon
- X. THE JOURNAL OF WILLIAM THOMAS EMERSON, A Civil War Patriot, Barry Denenberg

47.

Nomina Historica

- | | |
|-----------------|-------|
| A. CICERO | 1. A |
| B. CRASSUS | 2. E |
| C. CATILINE | 3. G |
| D. OCTAVIANUS | 4. B |
| E. CAECUS | 5. D |
| F. TARQUINIUS | 6. F |
| G. HANNIBAL | 7. I |
| H. POMPEY | 8. C |
| I. CLEOPATRA | 9. H |
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| L. LIVY | 12. P |
| M. ST. JEROME | 13. K |
| N. SPARTACUS | 14. R |
| O. DIOCLETIAN | 15. O |
| P. ROMULUS | 16. L |
| Q. CATULLUS | 17. T |
| R. OVID | 18. N |
| S. VERGIL | 19. J |
| T. C. J. CAESAR | 20. S |

51. Six What on a What?

1. Seven days in a week
2. Four wheels on a car
3. Twenty-four hours in a day
4. One hundred and one dalmatians
5. Three hundred and sixty-five days in a year
6. Sixty-six books in the King James Version of the Bible
7. Fifty stars on the American flag
8. Twelve knights of the round table
9. Nine players on the field in baseball
10. Twenty-six letters in the alphabet

52. How Well Did You Read?

1. They were his teachers.
2. Amorphous silica compounds
3. A *causa*
4. Horace, Vergil, Juvenal
5. Greek
6. The Old French word *caroler* meant "to dance," and *carole* meant "a dance accompanied by singing." In early English, *carol* originally meant "a round or ring dance accompanied by song."
7. Augustus
8. *Ab ovo usque ad mala*
9. Examine animal entrails
10. Marcus Antonius

48.

Roman Concentration

1. D: "There is no easy way from earth to the stars."
2. B: "I came, I saw, I conquered."
3. E: "Fortune smiles upon our first effort."
4. F: "A sound mind in a sound body."

45.

Panis Cotidiani et Feriati

1. Italian Bread
2. Brown Bread
3. Sour Dough Bread
4. Banana-Nut Bread
5. Whole Wheat Bread
6. Nine Grain Bread
7. Oat Bread
8. Irish Soda Bread
9. Millet Bread
10. Corn Bread

Scrambling to See

1. VISTA
2. VIDEO DISC
3. VISUALIZE
4. VISAGE
5. VISIONARINESS
6. VISIONARY
7. VISION
8. VIEWABLE
9. VISA
10. VIEWER
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43. Picturae Moventes

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- II. THE EMPIRE STRIKES BACK
- III. RESERVOIR DOGS
- IV. MAD MAX
- V. DIRTY HARRY
- VI. CLERKS
- VII. ANIMAL HOUSE
- VIII. BRAVE HEART
- IX. BLADERUNNER
- X. FULL METAL JACKET

44.

