



Bestiolae Vita Proportionum Minutarum Epos

Meministine LUDIBRIORUM FABULAE? Disceus Pixarque, qui LUDIBRIORUM FABULAM creaverunt, hanc picturam moventem de bestiolis quoque creaverunt.

Si adumbrationes animatae et bestiolae tibi placent, fortasse haec pictura movens recens quoque tibi placebit. Argumentum simplex est: Una formica, cui nomen est Tallitrum, ordinat insectarum manum ut coloniam ex cicadarum invadentium turba servet. Pictura movens unam horam et XXXIV partes minutas primas durat.

Cum Tallitrum sit bestiola parva, magnas tamen sententias habet. Dum aliae formicae laborant et cibum colligunt, Tallitrum modos ad res melius faciendas excogitat. Sed paucae aliae formicae eum admirantur.

Praeter Tallitrum, sunt multae personae minores (e.g. Gracilis qui est virga ambulans) et Valiae personae principales in hac pictura moventi.

Franciscus est scarabaeus coccineus quem multi scarabacum coccineam minus recte tenent.

P.T. Pulex administrat bestiolarum gregem quae spectatores praestigiis et palaestricis oblectat. Ut gregem suam servet, P.T. Pulex creat actum cui titulus est "Mors



Flammica."

Heimlicus magna uruca viridis esse videtur sed intra est pulcher papilio Germanicus.

Saltator est cicada, vel, subtilius, gryllus est. (Cicadae in arboribus saltant, sed grylli in gramine saltant.) Saltator semper esurit et bestiola horribilis est. Cum aliorum gryllorum crudelium turba, Saltator cibum ab eis collectum semper formicis extorquet. Saltator semper dicit, "Est mundus in quo bestiola moventem edit."

Tandem est formicarum regina, Atta. Cum hoc nomen "Atta" lectoribus familiare videatur, non tamen est nomen Latinum. Noli Reginam Attam pro Atia, Octaviani matre, habere. Noli Reginam Attam pro Tito Quintio Atta, poeta Romano, habere. Regina Atta solum formica est. Habet autem bonae reginae mores: disciplinam, constantiam, industriam.

Si WWW visitaveris, varias opiniones de hac pictura moventi invenies. Pauci "Aliquisne mihi dicere potest quid haec pictura movens tractet?" vel "BESTIOLOE VITA foetet!" vel "Picturam moventem non spectavi et

eam spectare nolo!" scripserunt. Multi alii autem sic scripserunt:

"Animationis aspectus est re vera optimus!"

"BESTIOLOE VITA rrrreeeggiit!"

"Pictura movens 'artus' erat."

"Picturam moventem spectare cupio quia numquam eam spectavi."

"BESTIOLOE VITA mihi maxime placebat. Maxima erat. Praecipue, hilarissima erat!"

Si BESTIOLOE VITAM spectavisti, fortasse scis qui in pictura moventi sententias proximas dixerint:

A) "Ego valeo!"

B) "Credane me esse stultus? Stultusne tibi videor?"

C) "Ergo! Esse scarabaeus coccineus me puellam sponte facit! Verum est, Puer Volans?"

D) "Sum virga sola cum oculis!"

RESPONSA:

A) Tallitrum hoc dixit postquam in saxum incuraverat.

B) Saltator roganti respondens hoc dixit.

C) Hoc dixit Franciscus respondens ei qui eum puellam appellavisset.

D) Franciscus eum invenire temptante, Gracilis hoc dixit.



Hey, Buddy, Can You Spare a Quadrans for a Bath?

By Greg Haskamp, Latin III student of Sister Clarita Anneken, O.S.B., Villa Madonna Academy, Villa Hills, Kentucky. Based on information from the historians Stanley Cline, Herbert M. Howe, and Samuel Lieberman located on The Internet.

Coins. We all use them, but do we know their history? Few people know all we owe the Romans for their ideas on currency. Fewer know that the Roman god of money and trade was Mercurius, or that our word "money" was derived from the name of the Roman temple of Juno "Moneta" where coins were first struck by the Romans.

Before the Romans started using coins to make their purchases, cattle (*pecus*) were the measure of wealth and the unit of economic exchange. From the Latin word for cattle, the Latin word for money (*pecunia*) was derived. The cattle idea worked fine and dandy for a while, but eventually it became too cumbersome to take barnyard animals along every time a person went shopping.

When someone accidentally melted copper and tin together and discovered a product harder than either of the two original metals, they called the new metal bronze. Romans were so excited by the discovery that they decided to use the newly discovered metal for trade and barter instead of barnyard animals which could now simply be kept at home to milk, pet or eat. After a first attempt at making huge sand castings that actually resembled the shape of a cow, and discovering that these weighed almost as much as real cows and were equally as difficult to carry to market, smaller bronze castings were made which were portable. These bronze "coins" were actually chunks of metal called "Aes Rude." In the third century B.C., people began marking the chunks to indicate their weight to speed up their shopping experience. The weight of the chunks now came in pound (*libra*), and ounce (*uncia*) denominations, but because the Romans didn't do their math right (i.e., the way we do), there were twelve ounces to a pound instead of sixteen.

The "Aes Rude" lasted for a good many years, but coins in other countries were getting more elaborate and these made the Romans look bad on the open market. So, the Romans thought that, maybe, if they changed the name of their coins, they could improve their image. Thus they called their "new" money "Aes Signatum." As far as international merchants were

(Continued in Pagina Quarta)

Add Your Name to the Honor Roll

The Board of Directors of Pompeiiana, Inc., has set a goal of having a \$500,000 Endowment in place by the year 2003 to enable Pompeiiana, Inc., to continue to serve as a National Center for the Promotion of Latin into the Twenty-first Century.

Add your name to Pompeiiana's Honor Roll by mailing your tax-deductible contribution to the Endowment Fund. Lower-end giving categories include: Student (\$25), Latin Class/Club (\$100), Adult (\$200-\$400), Friend (\$500-\$900), Contributor (\$1,000-\$4,000), and Benefactor (\$5,000-\$10,000).

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Mithras and His Disciples

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

The teeming streets and fora of ancient Rome were punctuated with a plethora of stately temples to the pagan deities. Yet the Romans themselves had grown largely indifferent to the gods of their ancestors. The official state religion yielded unsatisfactory answers to the fundamental questions which pervade human existence: Who am I? Whence have I come? Where am I going? What ought I to do with my time on earth? Does anything lie beyond this life?

Because of its citizens' thirst for spiritual fulfillment, Rome had become fertile soil for exotic religions imported from all points of the Mediterranean world. The populace was particularly primed to embrace Christianity, with its message of resurrection.

But before the gospels reached the banks of the Tiber, a middle eastern cult known as Mithraism had taken root in the capital. This centered about the worship of Mithras, an Indo-Iranian divinity associated with light and the sun.

(Continued in Pagina Septima)



Altar in a mithraeum discovered next to the House of Clement, the fourth Bishop of Rome

Odysseus Has Mercy

The following Homeric revision was written by Thomas M. Chamberlin, Classical Mythology student of Frances Rhome, Indiana University-Purdue University, Indianapolis, Indiana. It was awarded the **Borders Book Shop P. Ovidius Naso Living Myth Prize** arranged by the Chairman of the Classics Department, Dr. Robert Sutton.

THE ORIGINAL HOMERIC PLOT BEGINS:

Now stripping back his rags Odysseus, master of craft and battle, vaulted on the great threshold, gripping his bow and quiver—

...Odysseus aimed and shot Antinous square in the throat—

The suitors burst into uproar all throughout the house—

Only Eurymachus had the breath to venture—

"But here he lies,

quite dead, and he incited it all— Antinous—

look, the man who drove us all to crime—

So spare your own people! Later we'll recoup

your costs with a tax laid down upon the land—"

But the battle-master kept on glaring, seething,

"No, Eurymachus! Not if you paid me all your father's wealth—"

Odysseus loosed an arrow

ripping his breast so hard

it lodged in the man's liver—

the mist of death came swirling down his eyes.

THE PLOT REVISED:

Amphinomus, the suitor who most pleased Penelope, was in turmoil—what should he do? Rush the king in all his glory? If only he could clear the doorway, he might cut him down with his slashing sword. Or throw himself at the master's feet, clasp his knees and beg for mercy. He seized the latter course, and dropped his sword near the lifeless body of Eurymachus, then rushed to Laertes' son and grasped his knees, calling with a moving, plea. "I beg of you mighty Odysseus—mercy! It was I who persuaded the suitors to reject Antinous' proposal to murder your son Telemachus after he evaded ambush at sea and returned home safely. It was I who said to you, 'Here's to your luck from this day on!' after your victory of Irus. Show mercy to the suitors. You have your revenge, for you have slain the two who led misfortune to your house.

"Antinous was the worst of all—he is black death itself, the one who hurled a footstool, and struck you in the shoulder. It was he who plotted to kill Telemachus from ambush. And failing that treachery, it was again Antinous who schemed your good son's death here in Ithaca so the mangy dog could seize your estates.

"And that braying Eurymachus, now lying in the dust, insulted Halitherses when he prophesied your return in the Achaean assembly. Polybus' son Eurymachus insulted you and attacked you as he hurled a stool. The souls of those two suitors have slipped under the earth. Isn't that revenge enough? No one here has been wounded. Telemachus escaped the plots of Antinous who sought his murder. And your wife, Penelope, has suffered at the hands of the suitors. But the agonies we caused her were mere trifles in comparison to her longing for your return. And wasn't the constant attention of the suitors of benefit to her? The knowledge that if your bones were lying bare in the sun on some distant island, she could choose from the finest men in Ithaca, that she did not face the life of a lonely widow."

God-like Telemachus stood above the kneeling Amphinomus, his bronze spear ready to plunge. Odysseus eagerly anticipated the death of the whimpering suitor, slain at the hands of his own son.

Just then, Athena stepped between the prince and the groveling Amphinomus. She quickly reminded Odysseus of their agreement of the night before. In the heat of the battle, both hot-headed Odysseus and his like-minded son had forgotten their reasoned strategy. Odysseus had fully intended to slay all the suitors, to the last man, as well as the unfaithful servants. But Telemachus, mature beyond his years, had pleaded with Odysseus to spare the suitors and the servants.

"Father," said wise Telemachus, "I am haunted with the fear of the suitors' kinsmen. If, with the help of Athena and Zeus, we do kill them all, how do we deal with their avengers?"

Battle-hardened Odysseus, determined to slay them to the last man, at first would not listen to the boy's reasoning.

But bright-eyed Athena caused Odysseus to remember the dream of his wife. Wise Penelope had said to him, "Please consider this dream for me, won't you? Listen closely... I keep twenty geese in the house, from the water trough they come and peck their wheat—I love

(Continued in *Paginā Decimā*)

Cogitā de Aeneā, Quaesio!

Based on a submission by Adam Libove,
Latin III student of Mary Jane Koons,
Upper Dublin H. S., Ft. Washington, Pennsylvania

Helenae facies

Mille naves deduxit amori.

Haec Troianum incepit Bellum unā cum Paride.
Advenit fatum durum, illis autem dissimile tractis.

Intrat Aeneas.

Pro Priamo pugnant, uxorem amittit,

Patrem, filium, Larces Penatesque servans.

Impellitur per terras ut condit urbem.

Multi sunt labores, iter longum, magna spes.

Pius Aeneas est;

Omnium virtutum autem exemplar non est.

Hic dux tenet culpas.

Errat Humanus est.

Nihilominus Pater Patriae est.

Medians de bello Troiano,

Noli de Helenā Paridēque

At de Aeneā cogitare quaesio!

Ode to Latin

By Jenni Snyder, Latin Student of Judy Hanna,
Central Middle School, Findlay, Ohio

Latin is hard,

But I don't mind.

In class we have fun

Except when we're behind.

We learn about the language—

Gods and Goddesses too.

My favorite, Aphrodite,

Has a big job to do.

The Goddess of Love

Is the position she holds.

A job worth so much more

Than all of the world's gold.

In Horto Florifero

By Tina Malde, Latin I student of Linda Fabrizio,
Niskayuna High School, Niskayuna, New York

Flos

Ruber, elegans,

Conspiciendus, olfactandus, amandus.

Per ventum venuste volat.

Rosa.

From Fear, Courage!

By Kurtis Downey, Latin III student of Margaret Curran, Orchard Park H. S., Orchard Park, New York

Timor

Devis, Ignavis.

Movet, Coercet, Impedit.

Malus et bonus est... Bonus est malus est.

Fulcit, Coercet, Movet.

Fortis, Verus

Animus.

The Myth of the Wolf

By Sarah Gaudio, Latin student of Stergios Lazos,
Hawken School, Chagrin Falls, Ohio

Back in the good old days, Greece was made up of city-states, and small villages. Each village excelled in a different discipline, and people traveled hundreds of miles to enjoy each other's accomplishments. Once a year, each village would send its best artists to Athens for a competition sponsored by the gods themselves. The first place prize was to share a dinner with the immortal gods four months after the contest.

So it happened that one year the gods awarded the singers from the village of Mousapoli with that year's greatest accolade. The singers had used intricate harmonies and they all had had perfect pitch. When the Mousapolitan choir was singing, all grew quiet to let the pure sound penetrate their souls. The choir, robed in white tunics that appeared luminous in the sun, looked as though they themselves were, indeed, divine. During Zeus' traditional congratulatory address to the people of Greece, he pronounced that the

(Continued in *Paginā Quartā*)

Using the Pompeiiana
NEWSLETTER in the
Latin Classroom

Often, things that seem most obvious to planners and designers go unmentioned, and, therefore, unnoticed by those for whose benefit they are planned and designed.

Thus, at the risk of seeming to be Masters of the Obvious, the editorial staff offers the following two suggestions.

I. All learning games and sets of "How Well Did You Read?" questions are numbered consecutively each year beginning with 1 for the first game in the September issue and concluding with approximately number 115 for the final "How Well Did You Read?" installment in the May issue. Teachers who encourage their students to complete and turn in as many completed learning games and sets of "How Well Did You Read?" questions as possible during the year can simply record the number of each item turned in by each student. Since the items are all individually numbered, students may turn in items anytime they like during the school year, and the teacher will know if it is a game they have already turned in earlier or not. Also, since the items are numbered, teachers may easily consult past answer sheets to check the correctness of answers submitted.

II. The editors of the Pompeiiana, Inc., NEWSLETTER welcome original student submissions and attempt to publish as many quality items as possible in each issue. Since not all teacher-members submit items from their students, the staff would like to call attention to the box entitled "Let Pompeiiana Put Your Name in Print" which appears on the back cover

of each issue.

Some teachers make regular assignments to their students to produce projects which are then submitted en masse to Pompeiiana, Inc., for consideration. Such submissions are carefully read through by the editors and sorted into monthly files for possible inclusion in future issues. While the editors cannot guarantee that every item received will be published, the receipt of all such submissions is always acknowledged with a postcard to the teacher.

Some teachers assign students to submit articles and learning games individually, either by mail or via the internet. The receipt of all such submissions is acknowledged with a postcard or e-mail reply sent directly to the student.

Teachers, we are sure, understand that two factors ultimately determine whether material submitted is eventually published:

A) The quality, correctness and inherent interest of the item submitted, and, unfortunately,
B) the limits of space in each NEWSLETTER. It is for this reason that some high quality student work, earmarked and actually keyboarded for inclusion in a specific issue may end up having to be cut because of space limitations.

Also, while the editors always attempt to maintain the original integrity of items submitted, it is often necessary to edit games and articles for correctness, readability and basic interest. If major revisions have had to be made in order to render publishable an item with an inherently noteworthy premise, this is indicated by such phrasing as "Based on an article (or game) submitted by..." in the credit line.

Knowledge is the Light of the Mind

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

Lately, I have found myself to be the recipient of numerous accusations all dealing with a specific subject in my schedule, Latin.

Sometimes, I just can't understand how people can be so ignorant of something so blatantly obvious. I truly abhor the unenlightened mass, strolling aimlessly through the halls, choosing to make such unfounded remarks as: "Latin, oh—that's a dead language!" or "Latin...you are never going to use that language in your life!" or even "Why did you choose that silly course?"

Whatever happened to learning for the sake of learning?

Latin has rekindled that fire of mine—that thirst for knowledge. If it can do it for me, it can do it for you. The purpose of this article, however, isn't to recruit students to enroll in Latin, but to dissolve the plethora of myths associated with the language.

Believe me when I say that I truly respect all languages; yet, it is extremely important to have a foundation with which to build upon when learning modern communication. A common thread of Latin is woven throughout all Romance languages, and it should be considered an important starting point for anyone interested in pursuing languages.

When attacked by questions, I usually respond by declaring how the world would be drastically different today if there had never been any Latin. Zoology, biology, medicine, chemistry, architecture, government, politics, law, art, and literature would all be "dead." Latin has been an invaluable tool for me in learning the English language. Where would we be without the thousands of Latin derivatives and borrowings encountered daily? In fact, it's almost impossible to compose a sentence without using any words derived from Latin. Try it, you will see.

I will forever be indebted to the classics for what they have taught me. If, for a second, you are still questioning the usefulness of studying Latin, take a minute to ponder where civilization would be without it.

Latin is more than a language. It is a culture, a heritage, a way of life.

Urbs Aeterna

By Tara Munch, Latin III student of Margaret Curran, Orchard Park High School, Orchard Park, New York

Roma
Pulchra, fortis.
Incipit, surrexit, cecidit.
Memoria tenemus.
Roma.

January 18, 1999: Commemoration of the Birthday of Dr. Martin Luther King Jr.

Cicero: Roman Inspiration for Dr. Martin Luther King Jr.

By Neal Bennett, Latin III student of Ron Teitrick, Kokomo High School, Kokomo, Indiana

Cicero's influence on even the orators of today is apparent in one of the greatest speeches made in the Twentieth Century. Dr. Martin Luther King, Jr.'s "I Have A Dream" speech is considered one of the most inspiring speeches of all time. The interesting thing is that it's very Ciceronian.

Dr. King used Cicero's style of oratory to make his speech more effective by following the six divisions set up by Cicero.

In the beginning of his speech, he used introductory remarks (*exordium*) to arouse interest. Dr. King said, "I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation."

He continued with a statement of the case (*narratio*). "But 100 years later, the life of the Negro is still badly crippled by the manacles of segregation and the chains of discrimination."

The speech moved on to a statement setting forth the points to be made (*propositio*). "In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and Declaration of Independence, they were signing a promissory note to which every

M.T. Cicero...Born
January 3, 106 B.C.

What If Cicero Hadn't...?

By Neal Bennett, Latin III student of Ron Teitrick, Kokomo High School, Kokomo, Indiana

If Cicero had not been intimidated by Caesar's lust for power, the two of them could have made remarkable advances for Roman politics and government. The only person close to Cicero in prose writing was Julius Caesar. Since both were extremely gifted in writing prose, they could have made great contributions to law had they collaborated.

If Cicero had not been friends with Pompey and a supporter of his military tactics, neither one would have been as famous in their own time. Pompey helped build Cicero's image and Cicero helped build Pompey's. Cicero aided Pompey with a speech on the Manilian Law. If they had not been friends, Pompey would not have taken over command of the Roman effort against King Mithridates of Pontus. Their friendship was important to both of their lives.

If Cicero had not uncovered Catiline's plot and brought charges against Catiline, Cicero would never have become famous, and the Roman government could have been overthrown. Cicero's popularity skyrocketed from his orations against Catiline. If Cicero had had a different relationship with Catiline, his whole life would have changed. Everyone in Rome would have been affected.

If Cicero had not divorced his wife, Terentia, he would have had fewer problems toward the end of his life. He owed her a large dowry from the divorce settlement. He would also not have married Publilia. This would have been better for Cicero. Publilia did nothing for him. She proved to be a negative influence, and he divorced her after a year of marriage. The situation he was in at the end of his life could have improved if he hadn't divorced Terentia.

If Cicero had not been born on January 3, 106 B.C. our world would be a quite a different place.

Vulcanus

By Katie (Antonia) Wearne, Latin IV student of Mrs. Nancy Tigert, Turpin High School, Cincinnati, Ohio

Miser, deformis Vulcanus
A matre sua spretus
Hic deformitate reiectus
In monte semper est occultus
Arma deis tundens
Tandem uxor pulcherrima ei data est
Venus, quam toto pectore amavit
Illa autem talem detestationem amare non poterat
Solut ergo manet
Ad fornacem maeste laborans
Deus sine amore

American was to fall heir."

Then Dr. King delivered the proof of the case (*confirmatio*). "It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned."

Next came a rebuttal of the arguments of the opposition (*refutatio*). "It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality—1963 is not an end, but a beginning."

Then, Dr. King concluded (*peroratio*) with an appeal to the sympathy of the audience. "We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protests to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force."

[Editor's note: Readers who study the entire text of Dr. King's speech will also discover that not only did he follow the Ciceronian format described above, but he also built into it many classical figures of speech, all of which have contributed to its memorability.]

Fascinating Finds
in Latin Literature

Ovid: Tristitia

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

Would you like to present your students with a different side of Ovid? His poems called the *Tristitia* or *Sorrows*, were written while he was in exile at Tomi, a faraway city on the Black Sea. Through these poems students will be exposed to his longing for his beloved city of Rome and the loneliness of a Roman in exile. Ovid's poetic style is still apparent, but the playful attitude of the writer who tells us of love and mythology is now replaced by the feelings of melancholy and displacement. The poems are written in elegiac distich.

The first excerpt below describes winter at Tomi—a contrast to the winters of Rome. Students who have read Horace's poems describing winter may want to discuss the differences.

The second excerpt describes Ovid's last night in Rome and gives a rare glimpse of his personal life; the married man saying good-bye to his wife rather than the free-spirit giving lovers advice in the *Amores* or the *Ars Amatoria*.

(The exact citations of these two excerpts have been omitted to encourage readers to attempt original translations rather than quickly finding the English in a professional translation.)

A.
Nix iacet in terra; ne sol pluviaeque resolvant,
Indurat Boreas perpetuamque facit.
Tantaque commoti vis est Aquilonis, ut altas
Aequet humo turres tectaque rapta ferat.
Pellibus et sutis arcent mala frigora braxis,
Oraque de toto corpore sola patent.
Saepe sonant, moti, glacie pendente capilli,
Et nitet inducto candida barba gelu.
Quaque rates ierant pedibus nunc itur, et undas
Frigore concretas ungula pulsat equi;
Perque novos pontes, subter labentibus undis,
Ducunt Sarmatici barbara plaustra boves.
Nec vidisse sat est. Durum calcavimus aequor,
Undaque non udo sub pede firma fuit.
Tum neque se pandi possunt delphines in auras
Tollere; conantes dura coercent hiems;
Inclusaeque gelu stabunt in marmore nares,
Nec poterit rigidas findere remus aquas.
Vidimus in glacie pisces haerere ligatos,
Sed pars ex illis tum quoque viva fuit.

B.
Cum subit illius tristissima noctis imago,
Qua mihi supremum tempus in urbe fuit,
Cum repeto noctem, qua tot mihi cara reliqui,
Labitur ex oculis nunc quoque gutta meis.
Iam prope lux aderat, qua me discedere Caesar
Finibus extremae iusserat Ausoniae.
Nec spatium nec mens fuerat satis apta parandi:
Torpuerant longa pectora nostra mora.
Non aliter stupui quam qui Iovis ignibus ictus
Vivit et est vitae nescius ipse suae.
Uxor amans flentem flens acris ipsa tenebat
Imbre per indignas usque cadentes genas.
Quocumque adspiceres, luctus gemitusque sonabant
Formaque non taciti funeris intus erat.
Femina virque meo, pueri quoque funere maerent,
Inque domo lacrimas angulus omnis habet.

Nursery Rhymes

By Annie Gossett, Latin III student of Nancy Tigert, Turpin High School, Cincinnati, Ohio

I.
Maria, Maria, nimis contraria
Quomodo hortus crescit?
Cum tintinnabulis argenteis et conchis
Et omnibus virginibus pulchris in ordine.

II.
Hic porculus ad forum accessit;
Hic porculus domi remansit;
Hic porculus bubulam assam edit;
Hic porculus nihil habuit;
Hic porculus clamavit, "Heu, heu, heu,"
usque ad casam.



Hey, Buddy, Can You Spare a Quadrans for a Bath? (Continued a Pagina Prima)

concerned, however, a chunk of bronze was still a chunk of bronze and just couldn't compete with the beautifully designed silver coins being struck by cities in other countries. So the Romans got serious and started recasting their bronze chunks into little bar-shaped pieces, and put pictures of elephants, anchors, and tridents on both sides.

The Romans finally had to admit, however, that they couldn't fight silver with bronze, so, around the third century B.C., they began following the lead of Greek city-states in Magna Graecia by striking their own silver coins.

Of course, knowing that the three secrets to success in the world's monetary market are Image, Image and Image, the Romans also took this opportunity to rename their money. The new silver coins the Romans made were called *victoriati*.

But since the bronze-workers' union still had considerable influence, and a huge quantity of this less precious metal had been stockpiled over the centuries, the senate was pressured into turning a portion of the new coin-striking business over to them. Thus *sestertii* were coined. So powerful was the bronze-workers' union which, after all, had monetary nostalgia on its side, that all pricing and statements of personal worth continued to be made in terms of *sestertii* even after silver and gold coins began to flood the *fora*.

Not to be outdone, the copper-workers' union also lobbied for a small piece of the action. Thus the *As* continued to appear as a small, less precious, and much more convenient unit of trade made, of course, from copper. Before long, there was also the Half-*As*, and even the Quarter-*As* (*quadrans*) since there are, inevitably, things that are only worth that much. Thus, by 187 B.C., Rome's monetary system had been reorganized, and silver "*denarii*" began flooding the market and filling the *arcae* of the rich and famous.

While novelty and variety is always a good thing in merchandising, the Romans quickly returned to the three I's (Image, Image, Image) to stay ahead in world trade. They started decorating their coins. Roman coins, unlike modern ones, had a huge number of designs. In fact, from the reign of Augustus Caesar to the "fall" of Rome in the fifth century A.D., there were at least seventy Roman emperors, all with gold portrait

coins (*aurei*). There were also portrait coins of their sons, wives, mothers, and rivals, coined, of course, by their rivals. Romans living in the country or in the provinces could always get an idea of what was happening in Rome by checking the portrait on one side, and the temple, soldier, animal, or whatever, on the other side of each coin they handled.

Augustus turned out to be the major reformer of Roman coins. He endorsed the use of copper, bronze, silver, and gold. He also started putting the initials S.C. on all the coins which indicated that the coin had been minted "By decree of the Senate" (*Senatus Consulto*).

Romans, however, never invented the convenient coin-rolling papers used so widely in our modern world. They had paper, but the problem was that their coins didn't stack neatly. Each coin was unique since coins were not produced in molds but were individually struck. One side of a pre-weighed hot piece of metal was set on a die mounted on an anvil and the reverse side was struck by a second die that had been fitted onto the end of an iron bar.

Modern coins are, of course, molded and not individually struck. Thus modern coins stack neatly and can be stored in paper or plastic rolls. In most other ways, however, we still follow Roman monetary traditions. We use Latin expressions, wreaths, fasces, eagles, the goddess Liberty, and the portraits of dead political leaders, including presidents and women. We also put indentations on the sides of our coins to continue the Roman practice of showing the actual material (under the precious-metal coating) from which the coins were made. Our coins also bear the signature of the treasurer and the initials of the mint where the coin was cast.

Money continues to make the world go 'round, and it should never be forgotten that the modern world owes much to the Romans and to their clever borrowings from the rest of the ancient world.

Oh, and remember that Roman god of commerce and thievery, Mercury? Even he graced American coins for a while—back when dimes were actually made from pure silver.



The Wolf (Continued a Pagina Secunda)

only sound equal to the sound of the Mousapolitan choir was that of his own daughters, the Muses. Upon the announcement, the crowd buzzed with excitement and curiosity. How could Zeus himself compare the voice of im-mortals to that of mere humans?

Once this news had traveled to the Muses, they became enraged with their father's comparison of the mortals' excellence with their own divine talent, and they immediately began to plan to defile Mousapoli so they would have no equal in the universe. Mnemosyne, the Muse of memory, would make the choir forget its music, Thalia, the Muse of comedy would make them tongue-tied in the middle of the concert.

The Mousapolitan choir, however, was already well on its way to destroying their own reputation.

Nearly two months after the choir had received the award, Polyhymnia and her sister Calliope, the Muse of epic poetry, descended from Mount Olympus to Mousapoli, dressed in common off-white tunics with blue sashes, and plain leather sandals. They soon discovered that the plan of the Muses would not be needed. The Mousapolitan choir was lounging around, sleeping under trees, and playing carelessly outside. Instead of their previous motivation to achieve excellence, they had become conceited and idle, aggrandizing themselves, and disregarding the rehearsal which had been needed to maintain their quality.

Polyhymnia and Calliope, realizing that the human choir presented no challenge to their own excellence, decided to suggest another competition to show Zeus that they, indeed, had no equals in the universe. As they ascended Mount Olympus, they laughed about the mortals' flaws; humans, unlike the gods and goddesses, need to practice constantly to maintain exceptional skills. If the Mousapolitan choir continued its laziness, the Muses would be assured victory.

Two months later, Polyhymnia, again in disguise, returned to Mousapoli to deliver the challenge. Polyhymnia changed her form as she walked directly toward the leader of the choir, and with each step more of her divine figure was revealed. The villagers watched motionless. When she finally stood in front of

Concluded in Pagina Quinta

Cupid & Psyche

By Shannon Gilkey, Latin III student of Dr. Marianne Colakis, Berkeley Preparatory School, Tampa, Florida

FADE IN

EXT. - FIELD WITH CASTLE - DAY

PASTORAL MUSIC is heard as Psyche sleeps. She awakes, looks around and sees a castle.

PSYCHE

It's beautiful!

Psyche is drawn to the castle. She stands up and walks up to the door as if in a trance. When she gets to the door, it opens for her.

INT. - CASTLE - DAY

The inside is elegant. Jewels and vases with flowers are on every table.

PSYCHE (Cont.)

Hello?

There is only complete silence. Psyche picks up a necklace from one of the tables and admires it as she calls again.

PSYCHE (Cont.)

Is there anyone here?

As CUPID responds unseen, his voice seems to come from everywhere.

CUPID

Yes, my darling, I'm here. I am Cupid and I am now your husband.

Psyche looks around for the source of the voice. She is now somewhat timid, expecting her husband to be a serpent. But the house continues to have a calming effect on her.

PSYCHE

Where are you?

CUPID

I am here, but you cannot see me. You will

never be allowed to see me. During the day, I will be nothing but a voice. But at night, in the dark, I will be able to be with you.

Psyche continues to look for the source of the voice, but she remains completely at ease.

PSYCHE

But why can't I see you?

CUPID

It is just safer this way. Please, Psyche, I shall be a good husband. I'll show you. Come to the dining room.

Psyche puts down the necklace she has been admiring. She looks to her left and points down a long hallway.

PSYCHE

It is this way?

CUPID

Yes, my darling.

CUT TO:

INT. - DINING ROOM - DAY

The table is set for an extravagant banquet. There is only one chair at the table. It moves back from the table and she sits. It slides forward again. A covered tray floats toward her and settles down in front of her. The lid lifts itself off and sets itself down beside the tray.

PSYCHE

Will the food serve itself?

CUPID

Anything you want my love!

A knife floats up and cuts her a slice of meat which then floats down onto her plate. Psyche asks in a playfully mocking tone:

PSYCHE

You're not an evil serpent, are you?

CUPID

Do you really believe that I am?

PSYCHE

No.

She continues to dine until it is dark except for a few lit candles on the table. A dark form is seen approaching Psyche from behind. The figure leans down and blows the candles out.

PSYCHE

Is that you?

CUPID

Who else would it be?

There is just enough light coming through the windows to make out two figures. Cupid wraps his arms around Psyche. Giggling is heard as he carries her from the dining room.

FADE OUT

FADE IN

INT. - DINING ROOM - DUSK

As Psyche sits by the dinner table, the food is serving her by itself again. The room is dimly lit, and Cupid is not visible.

PSYCHE

So did anything interesting happen today?

CUPID

Nothing spectacular. Do you remember the hill where your father left you.

PSYCHE

Yes, of course. He told me that a horrible serpent would come along and take me for his wife.

CUPID

But instead, you found me.

(Continued in Pagina Quinta)

Cupid & Psyche (Continued a Pagina Quarta)

PSYCHE

But instead I found you. And I have never been happier in my life.

They sit in contented silence for a few moments. Psyche is smiling, but Cupid is still not visible.

CUPID

I went by there today. And your sisters were there.

PSYCHE

How did they look?

CUPID

Well, they were upset. They think that you were taken away by a mean serpent. They were crying for you.

PSYCHE

That's horrible.

CUPID

It is sad for them, but it could be worse. You could have actually been taken away by an evil serpent.

PSYCHE

But it really is horrible that they should suffer when I am so happy.

CUPID

Psyche!

PSYCHE

How can you be so cruel? I have to see them. I have to let them know that I am all right.

CUPID

They won't understand. Ours is a special arrangement, unique. They will wonder why you can never see me.

PSYCHE

But I can't stand to know that they're so worried about me.

The last of the outside light fades and the candles go out by themselves. Cupid's form becomes visible behind Psyche. He puts his hands on her shoulders, but she shakes them off.

CUPID

Psyche, --

She does not turn to face him.

CUPID (Cont.)

Maybe we can work something out.

FADE OUT.

FADE IN.

INT. - CASTLE - DAY

Psyche opens the door and her TWO SISTERS enter.

FADE OUT.

FADE IN.

Psyche and her sisters are talking.

SISTER 1

So you've never seen him?

SISTER 2

So then how do you know that he isn't a serpent?

SISTER 1

I would be so afraid that someday he would eat me!

Psyche's face begins to look worried.

SISTER 2

He's probably laughing at you for not having figured out the truth.

SISTER 1

If I were you, I would kill him now!

SISTER 2

Before he kills you!

CUT TO:

INT. - BEDROOM - NIGHT

Psyche gets up from the bed, and, holding a candle in her hand, lights it, revealing only her face. She walks over to the other side of the bed where Cupid's sleeping form is. She moves the candle so that she can see his face. He is handsome and angelic. Psyche leans closer to him, and while she is leaning over him, a drop of wax falls from the candle onto his shoulder. He is instantly awake. But when he sees her holding the light, his face becomes filled with anger. He jumps from the bed and runs from the room.

January is
Cicero-Month!

We Won't Mention the Fact That Cicero Was a Giant Among Midgets!

By Breana Doing, Latin III student of Alexis DuBrui, University of Denver High School, Denver, Colorado

Some have speculated that Marcus Tullius Cicero was the greatest writer ever to live, the exemplary model of prose and rhetoric. From body language to styling of words, Cicero provided the most complete archetype of ancient and modern oratory. Of the many literary devices that Cicero utilized and manipulated for his own speeches, this article will treat two that are still used today in all areas of language: *praeteritio* and *metaphora*.

Perhaps Cicero's greatest achievement was his ability to demonstrate to the world how the art of speech includes many elements, often overlooked by the listener, such as disposition, education, and diction. His tactics are commonly imitated in present day court because of their artful methods of reaching the listener both consciously and subconsciously. One of the most usual examples lies in Cicero's application of *praeteritio*, with which he is able to introduce a topic or previous model without directly approaching it. By saying "I will pass over the fact that..." he brings the image to the audience's minds without appearing arrogant or antagonistic. Thus, Cicero delivered many subtly accusatory orations while retaining his eloquence, a virtue regarded highly by him. If his listeners heard nothing but a barrage of accusations, they would be less likely to support Cicero in his cause than if they heard a well-reasoned and fairly specific speech. For this reason, Cicero exemplifies an ideal orator, not necessarily due to his subject matter, but rather to his attentiveness to his audience.

Another way in which Cicero forged his name in history is through his great efforts not only to express his thesis clearly, but also, to relate it in comprehensible terms. *Metaphorae* appear frequently in his speeches, especially within the *Catilinarians*. Although the common usage for the metaphor is the logical aspect of comparison, Cicero employs his in a more psychological way, guaranteeing the effect on the audience. When listeners are given only a subtle hint about the speaker's thesis, they are forced to interpret it for themselves, often overlooking crucial points. Similarly, the audience resents a speaker who talks down to them. In place of these two options arrives the metaphor, a method of comparison which eliminates

confusion or exasperation. For example, Cicero often combined a metaphor with an ancient case or model which had certain similarities in order to relay his message by associating it with a concrete fact that the audience could visualize and recognize. In one instance, the great speaker likens Catiline to an "enemy within," stressing his lack of allegiance to Rome. Clearly, one of Cicero's chief aims in the first *Catilinarian* was to introduce his audience to see Catiline not only as a pernicious citizen, but as a *hostis*, a foreign enemy. At various points, therefore, within the overall pattern of military metaphors, the orator exploits the concept of Catiline as an enemy leader who has managed to penetrate the walls of the city.

The military metaphors mentioned above can be found in the first *Catilinarian*, in which Cicero repeats hostile terms such as "weapons," "sword hidden in his sheath," "the dagger," and so on. This point leads to Cicero's second reason for his use of metaphor, to stress what is important. He repeats certain words or phrases for emphasis. By comparing Catiline to an enemy who, with a dagger, has penetrated the city walls, he gives the impression of danger and suspicion. This type of metaphor provides Cicero with a method of introducing a possible controversial topic without appearing arrogant or accusatory. Therefore, by repeatedly utilizing the ordinary metaphor throughout his *Catilinarians*, Cicero was able to gain the attention and respect of his listeners, while subtly imprinting a distasteful image of Catiline on their minds -- once again exhibiting true eloquence.

Many will be remembered throughout history either for following the traditions of the past or for breaking them. Yet few will be remembered as the ones who recorded history in the way they viewed it, and changed the course of events by speaking their minds in the most articulate and persuasive way possible. Marcus Tullius Cicero was one of those people who will continue to be imitated and idealized for years to come. By his fluid use of *praeteritio* to manipulate the minds of his listeners, and his doubly advantageous use of *metaphorae*, this remarkable man may perhaps have made the greatest achievements as a literary theorist that the world has ever known.

The Wolf (Continued a Pagina Quarta)

the leader, Polyhymnia was dressed in her whitest, and most flowing, robes and polished golden sandals.

Upon recognizing her, the leader of the Mousapolitan choir realized why Polyhymnia was there. No goddess, would allow her craft to be compared with that of a mortal. However, he was confident, and without giving the situation a second thought, he suggested that they hold the contest at the awards dinner before the gods. He figured that since Zeus, the muse's own father, was convinced the choir was comparable to the Muses, that the other gods and goddesses would naturally agree with him. This was exactly what Polyhymnia and the other Muses had hoped for. The dinner was to take place the next day, and the Mousapolitan choir would have very little time to practice. Polyhymnia simply nodded in accordance, and, turning away, disappeared. The trap was set.

At the banquet, the Muses requested to sing first. They walked solemnly to the head of the table, and after Polyhymnia threw an evil look at her father, Zeus, they began to sing. The voices of the Muses warmed the hearts of everyone at the table. Their voices danced among the high notes, and matched intricate harmonies. The gods were left speechless; never before had they heard anything so captivating.

PSYCHE

No wait! Come back!

Psyche cries as she runs into the hallway after him, but he is gone. The candle goes out, leaving the scene PITCH BLACK. The sound of HUGE WINGS FLAPPING is heard, followed immediately by A BLOOD-CURDLING cry of despair.

FADE OUT.

The Mousapolitan choir listened, still conceited by the words of Zeus, and prepared to perform. They, too, walked solemnly to the head of the table, and, once again, they looked divine in their glowing white tunics. The Mousapolitan choir, however, was rusty and out of practice. As they sang, Zeus looked at his golden-sandaled feet and shook his head, while his eyebrows straightened into little lightning bolts. Polyhymnia just looked at her sisters, and gave them her cunning smile.

Zeus, humiliated by choir's performance, wasted no time in removing it from the dinner, and banishing it to the darkest and most heavily timbered forest.

It was there that he met them to hand out the punishment for making him look so foolish in front of his family. The Mousapolitan choir, on its knees, shuddered at the feet of Zeus and begged for death. Zeus, however, had conceived another plan. He turned the entire choir into yelping dogs while leaving them with their human minds. Ashamed of their new appearance, they stayed in the woods forever. But because they really did enjoy singing together, they continued, under the cover of night, to try their intricate harmonies. Their descendants, the wild wolves of the woods, continue their howling to this day.

Morning Has Broken

By Erik Farquhar, Latin III student of Margaret Curran, Orchard Park H. S., Orchard Park, New York

Aurora
Effusa, brevis.
Surgit, stupefacit, terminat.
Est inceptio nova.
Vita.



Cara Matrona,

I am writing to you from Olisipo in the province of Lusitania in Hispania. I have heard that your advice is honest and very wise and that you understand Roma and the Romani better than most men whose families have lived there for generations. Please don't think me *crassus* because I am asking for advice on a business investment that I am considering. I have a great venture in mind, but I don't want to invest *milis sestertiorum* unless I can get confirmation that this venture has a chance of working *Romae*.

Matrona, I am an expert in *cervisia*, and, having spent the last ten years traveling to all the lands around *Mare Nostrum*, I have discovered fourteen different varieties of this popular drink which I would like to import and sell in a chain of *Cauponae Cervesariae*.

The local *cervisia* made here in Lusitania is called *Zobor*. I also plan to import *Caelia* from another supplier in Hispania. *Zobor* will also be shipped both from *Aegyptus* and *Aethiopia*. I've arranged to import *Kappa* from *Creta*, *Bartov* from Macedonia and *Asia*, *Pogopflus* from Paeonia, *Cervisia Gallica* from Gallia, along with a honey-flavored *Kappa Gallica* made from wheat. My suppliers in *Illyria* will provide me with *Sabala* while those in *Pannonia* have agreed to ship *Mador* and *Kauov*.

As you can see, I've done my *investigatio* and I've located *pactores* with whom I will be doing business.

I look forward to your assessment of the business climate for my proposed chain of *Cauponae Cervesariae*. I would like to identify and lease my locations over the next two months so I will be ready to begin importing when the shipping season begins.

Negotiator Cervesarus
Olisiponi

Care Negotiator Cervesarus,

As they say, "*De gustibus non est disputandum*." I am always amazed at the cleverness of *tabernarii*, *equites* and other investors. There are specialized *fora* all over Roma and, in addition to those *qui merces ostiatim vendunt*, nearly every available storefront in town has a *taberna* run by a *mercator* who can barely speak Latin intelligibly.

I guess I admire your *molimentum*, although it does smack a little of *avaritia*. But there I go again showing my roots. My family has always been considered Patrician, and we've never really had to concern ourselves with business ventures as ways of increasing our wealth.

I know that you and other foreign investors believe you deserve your chance to make it big here, but I must say that you all are changing the climate of our fair city in very discomforting ways.

More to the point, I appreciate your confidence in my business advice, but you probably will not like what I have to say.

Yes, you should have no problem leasing a variety of good *caupona* locations throughout Roma, although, if you ask me, there are already too many places for *vir* to go to *hibere*, *aleu* *hudere* et *comissari*.

I would like to say that I have my doubts that a chain of *Cauponae Cervesariae* could succeed in Roma because *cervisia* is a drink generally regarded with contempt by upper class *Romani*. On the other hand, if you choose your locations well, you could probably locate in *regiones* inhabited by those whose homeland tastes cause them to prefer *cervisia* over *vinum consulare*.

Of course, if you're going to be dependent on imports, you will have to lease *horreum* space in Ostia and find a crew willing to work for you. You will find that wine producers, importers and distributors have some very powerful *collegia* which will, no doubt, find ways to hinder your attempts to import and distribute a variety of *cervisiae*.

I know that they say "*Fortuna fortis iuvat*," which is, no doubt, how you have already amassed a fortune. But also remember "*Fortunam citius reperies quam retinebis*." You may want to *festinare lente* and try a smaller scale venture at first before you sink *milis sestertiorum* into a venture that is so thoroughly foreign to *gustus Romanos*.

Asylum Meum

By Katie Healy, Latin I student of Linda Fabrizio,
Niskayuna High School, Niskayuna, New York

Cubiculum
Taciturnum, saluum.
Dormio, habito, exclaimo.
Sum sola sed non captiva.
Cubiculum.

The Triumphant Gladiators

By Brock "Latro" Warden, Latin II student of
Mary Lou Carroll, Northeastern High School,
Elizabeth City, North Carolina

Gallant warriors step into the arena
Behind a parade of chariots. They look up in pride,
"Ave, Imperator, morituri te saluant!"
A salute to the seat of honor,
A salute from one who may die.
Today, there are many of the gladiatorial corps
Bedecked with splendid peacock plumage
And carrying weapons shined and sharpened,
Weapons that may or may not protect
From the cries of "Habet! Hoc Habet!"
First there is the Samnite, during this imperial age,
Armed heavily with sharp sword or lethal lance,

His chest bare and bold,
Glistening in the sun with droplets of sweat.
Formidable foe for today's fight,
Formidable fare for women's shocked eyes.
Second comes the Thracian with his *sica* and *parrma*,
A Roman swashbuckler with greaves of bronze.
Another of the chief contestants, a *retiaris*,
Fast on his feet to dart in and out
Casting a net over the clumsy,
Hearing cries of "Iugula!"
Knowing that his net and spear must not miss,
Knowing that an entangled foe can also be lethal.
Who will fall and who will triumph?
Who will plead for his life only to see
Pollice *verso* with his final glance?
Who will survive, admired by the women of Rome?

When the last pair has fought,
And the arena has been sprinkled with dry sand,
Venatio begins with new warriors fighting.
The beast of the day baring friendless fangs.
Sniffing blood beneath the freshly sprinkled sand,
Quivering with hunger, blind to pollice *verso*,
Blind to the pardoning wave of the
Dator Ludorum's life-sparing cloth.

The God of Wine in Greek and Roman Mythology

By Nasibo Kadir, Latin II student of Judith Grunese, Valley High School, Las Vegas, Nevada

Dionysus, known as Bacchus to the Romans, was the god of wine. He was also the god of vegetation and fertility, and in these offices, he was worshipped almost as widely as Apollo. Still, it was as the god of wine that Dionysus was especially important.

He represented the beneficial and intoxicating influences of wine. His worship could lead to joyful revelry or violent debauchery. Because of Dionysus' influence in Greek and, later, Roman life, festivals in his honor were held in Greece and Rome. The festivals in his honor at Athens gave rise to the earliest Greek dramatic performances. Famous Greek plays such as *Oedipus the King* and *Antigone* by Sophocles, and *Prometheus Bound* and *Seven Against Thebes* by Aeschylus, were written and performed in his honor. Today, Dionysus is regarded as the father of Greek drama.

The Romans began worshipping Bacchus after they came in contact with Greek culture. The Romans also worshipped a wine god called *Liber* or *Liber Pater*, Free Father in Latin. Liber was an old Italian god of both fertility and wine. Like Dionysus, he was said to have died each winter and to have been reborn each spring. Myths told about Liber said that he taught mortals the art of cultivating grapes and making wine. He was also characterized as a mysterious deity who inspired ecstatic worship. This is exemplified by the myths about the *Maenads*, a group of female devotees who left their homes to roam the wilderness in ecstatic devotion to Liber. Gradually, the myths about him became almost identical with those about Bacchus, and, in time, both gods blended into one.

To honor Bacchus, the Romans held an annual

festival called the *Bacchanalia*. The festival featured wild behavior and excessive drinking. The people celebrated in these festivals became so drunk that they would destroy things and even hurt each other in drunken riots. The festivals became so wild, violent, and fatal that they were abolished by the Senate in 186 B.C.E. They were reintroduced to Rome in the 1st Century C.E. by the Senate because Bacchus was still popular and worshipped by many Romans, but limits were placed on how many men and women could gather at once to celebrate.



Concerning the birth of Bacchus, one story stands out from among several.

Bacchus was said to be the son of Jupiter and Semele, the Princess of Thebes. Jupiter courted the mortal woman in human form, and the result was a half-human son, considered by the other gods to be at least semi-mortal.

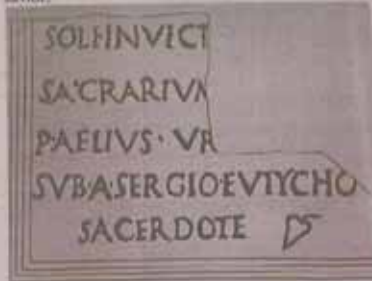
Juno, jealous, as usual, of her husband's love for another woman, set out to destroy Semele. She came to her in a dream and whispered that no mortal had ever seen Jupiter in his true divine form. What an incredible honor it would be to be the first mortal to see the king of heaven and earth as only the gods could see him! Semele listened to her dream and asked Jupiter to appear in his divine form to her. Jupiter was fascinated by Semele and had sworn by the holy river Styx that he would grant her any wish, so he complied. Jupiter appeared in all his godly power before Semele, who was pregnant with Bacchus, and she died of the shock at once.

Jupiter saved Bacchus, delivered prematurely, by sewing him up in his thigh. A few months later, Bacchus was born, and Jupiter had Mercury carry him to Mount Nysa to be raised. It was there that Bacchus, reared by nymphs, satyrs, and shepherds, learned the secrets of cultivating grapes and making the wine for which he is so famous.

Roman artists portrayed Bacchus as a chubby child or a handsome young man, but, later, many artists, especially painters of the Renaissance, portrayed Bacchus as a drunken, jolly old man, ever drinking his wine.

Mithras (Continued a Pagina Prima)

Mithras was said to have been born of a mother-rock, along the shores of a sacred stream. It was further said that this miraculous birth was witnessed by shepherds tending their flocks. The earliest devotees claimed that since evil spirits ever lie in wait for hapless man, Mithras had come into the world as man's friend and savior.



Inscription found in a mithraeum near the Circus Maximus in Rome:
"TO THE INVINCIBLE SUN (MITHRAS)
PUBLIUS AELIUS UR(BANUS),
UNDER THE PRIEST ANTONIUS
SERGIUS EUTYCHUS,
(CONSTRUCTED) THIS CHAPEL"

Unlike the mainline Roman cults, Mithraism preached the immortality of the soul and urged a perpetual quest for personal sanctification, in an on-going preparation for a spiritual life of bliss in eternity. It also called for new values and a fresh approach to terrestrial existence. Instead of *gravitas*, the typical grim view of life, there was to be a quiet joy. Instead of the pursuit of power and wealth, there was to be a search for meekness and gentleness. Instead of a pious subservience to the state, there was to be an exaltation of self-worth. Mithraists were also expected to practice asceticism, self-control, and a fierce resistance to all impurity and decadence.

In the late Republic and the early Empire, Mithras attained great importance, though he was never assimilated into the Roman pantheon. The slowly but steadily increasing acceptance of this form of worship concerned many traditionalists. Cicero, for one, felt that the old state religion was necessary for the survival of the Republic: "We must persuade our citizens that the gods are the rulers over all things, and that everything takes place only with their consent. They can be great benefactors of men, but also all-powerful enemies. Therefore the gods must always be given their rightful prominence in Roman life."

Temples of the new creed did not alter the architectural skyline of Rome. Mithraic houses of worship were relatively small and dug out of the subsoil



Typical mithraeum showing curved ceiling with air vent, side benches and cult statue

Dulcia cum Cinnamomo
Cinnamon Sweet Cakes

Submitted by Alicia Rieman and Jenni Huffman,
Latin I students of Donna Wright, Lawrence North
High School, Indianapolis, Indiana

Res Commiscendae

- 1 1/4 cups pastry flour
- 1 t. baking powder
- 1/2 t. ground rosemary
- 1/3 c. chopped almonds
- 1 t. cinnamon
- 1/4 cup sweet raisin wine
- 1/4 cup grape juice
- 2 T. honey
- milk
- 1/4 cup chopped hazelnuts

Modos Parandi

Preheat oven to 375° F.

Mix the flour with the baking powder. Blend in the



rosemary, chopped almonds and cinnamon. Using a measuring cup, combine the sweet wine, grape juice and honey. To this, add enough milk to make 1 cup of liquids.

Stir the cup of liquids into the dry ingredients. Pour the mixture into a greased 9-inch round pan and bake at 375°F. for thirty minutes.

When the cake is done, turn it over onto a serving platter, poke holes into the surface with a fork and drizzle 2 or 3 T. of sweet wine into the holes. Garnish with the chopped hazelnuts and serve.



Alicia and Jenny prepare for their Roman culinary experience

to imitate natural caves. An aperture over the altar admitted light. Local Mithraic congregations were limited to a small circle of the faithful. For this reason, the number of sanctuaries in the city alone was high, perhaps more than two thousand.

Some of the places have been rediscovered through recent archeological projects. Below the church of San Clemente was found a mithraeum in a remarkable state of preservation. Another was brought to light below

the church of Santa Prisca, on the Aventine Hill. These, along with others unearthed as far away as Capua, reveal a certain consistency of form.

All featured a vaulted ceiling, symbolic of the firmament, and the *praesepia*—two one-piece parallel benches attached to the walls. At the far end stood an altar in the form of a column's frustrum. This almost always bore a relief of Mithras in the act of sacrificing a bull, the central ritual of the cult's liturgy. In contrast to the customary practice of sacrifice in this era where the divinity was the recipient of the offering, Mithras was the executor of the sacrificial rite.

In the cold, moist darkness of the chapel, the faithful sought redemption, chanting prayers as the blood of the victim drenched their feet. Few specific details, however, are known about the ceremonies and doctrine of Mithraism.

Of some things, though, we are quite certain. We know, for example, that there was a regular schedule of public worship and a daily regimen of prayer.

We also know of a seven-stage process to full membership for initiates. There was a growth in sanctity as the new devotee passed—by some sort of trial and ordeal—from neophyte to a place, ultimately, among the "holiest of the holy." The three minor orders that had to be attained were called Raven, Bridegroom, and Soldier. The four major orders were Lion, Persian, Courier of the Sun, and Fathers.

New believers were inducted in a small, cramped pit, the *fovea sanguinis*, where they were "cleansed" in the dripping blood of a bull that had been butchered on an iron grating above their heads. They participated in something of a communion service where wine and biscuits were consumed.

Mithraism, at least in the Roman world, found its most ardent followers in the military. Roman legions propagated the cult throughout the empire. Sanct-

(Concluded in Pagina Decima)



Submitted by Carlyn Miller,
Latin II student of Adam Contois,
The Baldwin School, Bryn Mawr, Penn.

53.

I. FORMICAE

II. QUAE SOMNIA VENIANT

III. UTILES ARTES MAGICAE

IV. ETIAMNUNC SCIO QUID AESTATE
RECENTI FECERIS

V. FABULAE URBANAE

VI. PUER AQUARIUS

VII. NOVERCA

VIII. VILLA AMOENA

IX. FER TE OBVIUS IOSEPHO ATRO

X. DELECTA

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Vigiles Veniunt Auxillatum

55.

Submitted by Gregg Roberts, Latin II student of
Susan Hankins, Greenville H. S., Greenville, Tenn.

- | | |
|------------------|----------------------|
| 1. Alarm | A. Flamma |
| 2. Fire fighters | B. Signum Monitorium |
| 3. A blaze | C. Ignis |
| 4. Arsonist | D. Vigiles |
| 5. Fire | E. Scala |
| 6. Fireproof | F. Tubulus |
| 7. Hose | G. Incendarius |
| 8. Emergency | H. Discrimen |
| 9. Pump | I. Antlia |
| 10. Ladder | J. Ignibus impervius |

Top Ten T.V. Game Shows

56.

Submitted by Erin Koebitz and the Latin II class of
Sergios Lazos, Hawken School, Gates Mills, Ohio

Give the English titles of the game shows which have
been translated into Latin.

- Fortunae Rota
- Pretium Correctum Est
- Faciamus Pactum
- Periculum
- Adipisci Omnia Praemia Apud Mercatum Superum
- Familiae Simultas
- Provocatio Duplex
- X Milia Nummorum Pyramis
- Urge Fortunam Tuam
- Animi Intentio



Garth Brooks Songs
Submitted by Nick Patterson, Latin III student of
Susan J. Miller, Catholic Central H.S.,
Grand Rapids, Michigan

57.

I. AMICI IN LOCIS HUMILIBUS

II. STARE EXTRA IGNE

III. INCLAMARE VIRGAM RUBRAM

IV. FLUMEN ILLUD

V. DUAE PINEAE COLADAE

VI. TONITRUS VOLVITUR

VII. PRECES NON RESPONSAE

VIII. BUBULCORUM ARTIUM
SPECTACULUM

IX. SALTATIO ILLA

X. DUAE EIUSDEM MODI, COLERE
DOMUM PLENAM

Mothers of the Children of Zeus

Submitted by Hoang Tran, Latin III student of
Joan Easterling, Lexington H.S., Lexington, S.C.

Match each child of Zeus with its mother.

58.

- | | |
|---------------|---------------|
| 1. Danaë | A. Perseus |
| 2. Demeter | B. Irene |
| 3. Electra | C. Hermes |
| 4. Europa | D. Athena |
| 5. Eurynome | E. Calliope |
| 6. Hera | F. Helen |
| 7. Io | G. Ares |
| 8. Leto | H. Euphrosyne |
| 9. Leda | I. Dardanus |
| 10. Maia | J. Dionysus |
| 11. Metis | K. Persephone |
| 12. Mnemosyne | L. Minos |
| 13. Semele | M. Apollo |
| 14. Themis | N. Epaphus |

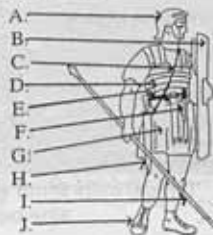
Marius'-Mule Matching

59.

Submitted by John Cocco, Nelson Bermudez and
Brad Titchenell, Latin II students of Nancy Mazur,
Marion L. Steele H.S., Amherst, Ohio

After unscrambling each Latin term, match it with the
proper part of a soldier's outfit.

- | | |
|-------------|--|
| 1. EACLIAG | |
| 2. TUUCMS | |
| 3. IGOPU | |
| 4. SGLAIUD | |
| 5. MGNCUUIL | |
| 6. LPIUM | |
| 7. SSSIAC | |
| 8. CALORI | |
| 9. CINATU | |
| 10. ELTABSU | |



Who's Who in the Odyssey

54.

Submitted by Leslie Kumpf, Latin VAP student of Ann-Marie Fine, Archbishop Blenck H. S., Gretna, Louisiana

Use Greek names.

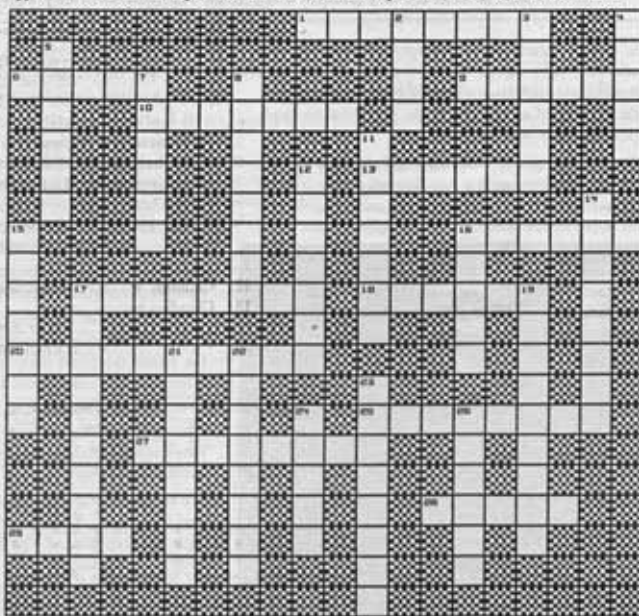
ACROSS

- Leader of the suitors; first one killed by Odysseus
- Wife of Menelaus
- Calypso's island
- Dies on Circe's island and later haunts Odysseus
- Wise goddess who helps Odysseus
- Divine messenger
- Odysseus' faithful wife
- Six-headed sea monster
- Odysseus' legitimate son
- King of Ithaca
- Blind prophet from Thebes
- Herald of Ithaca; spared by Odysseus even though he had been forced to serve the suitors
- Ends the civil war with thunderbolts

DOWN

- Cowardly beggar on Ithaca; favored by the suitors; severely beaten by Odysseus
- Monster that lived in the cliff opposite Charybdis
- Island home of Odysseus' illegitimate son
- Keeper of the winds
- King of Pylos
- Blither maid in the palace of Odysseus
- Keeps Odysseus and his men captive for nine years on Ogygia
- Odysseus' loyal swineherd

- Agamemnon's brother
- Person for whom Penelope was weaving a shroud
- Clytemnestra's sister
- Monster with one eye
- King of Mycenae
- King of the Phaeacians
- Also known as Helios; later as Apollo
- Sea deity who changes Odysseus' course three times
- When she can't turn Odysseus into a pig, she helps him return home
- These creatures tempt Odysseus and his men with their songs



Oh, Those Latin Verbs!

60.

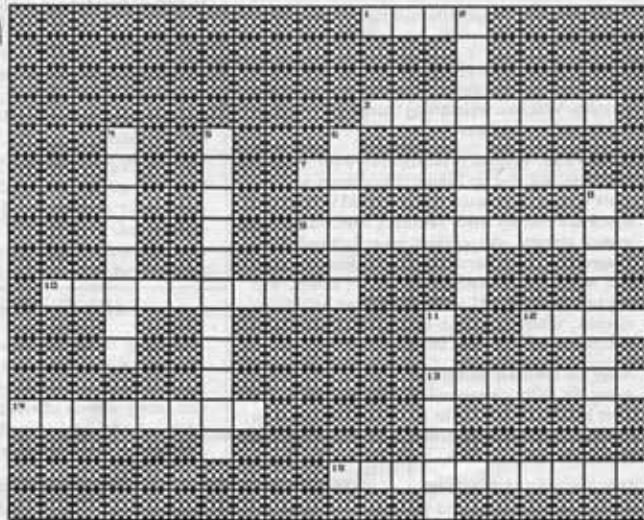
Submitted by Tullia et Davus II, Latin II students of Cheravon Davidson, Anderson High School, Cincinnati, Ohio
Enter the Latin verb form that corresponds to each translation.

ACROSS

1. I am saying
3. I shall sail
7. he was filling
9. he will have walked
10. they used to struggle
12. he will buy
13. I had played
14. you (sing.) will carry
15. she had fought

DOWN

2. they had killed
4. I was in the habit of running
5. you (pl.) will think
6. he is sleeping
8. you (sing.) used to learn
11. they will push

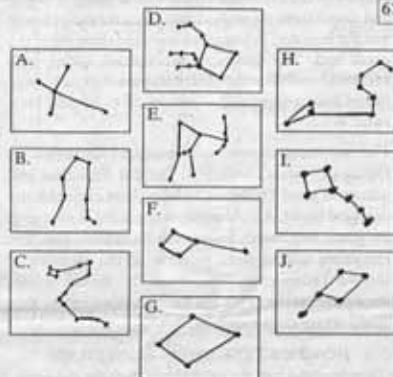


Consider This!

Submitted by Kathy Preston, Latin III student of Susan J. Miller, Catholic Central H.S., Grand Rapids, Michigan

Match each constellation with its classical name and then match an English meaning with each name.

Constellation	English	
1. _____	Libra	a. Swan
2. _____	Lyra	b. Hunter
3. _____	Orion	c. Twins
4. _____	Ursa Minor	d. Scales
5. _____	Pegasus	e. Little Bear
6. _____	Leo	f. Dragon
7. _____	Cygnus	g. Winged Horse
8. _____	Delphinus	h. Lion
9. _____	Gemini	i. Harp
10. _____	Draco	j. Dolphin



61.

Mythological Mix-up

62.

Submitted by Rufus Anthony and Julius Downs, Latin I students of Nancy Tigert, Anderson High School, Cincinnati, Ohio

Match a description with each unscrambled mythological name.

1. _____ UIERPJT
2. _____ OJNU
3. _____ RACHENA
4. _____ SUBERCER
5. _____ APN
6. _____ PEUTENN
7. _____ SUVNE
8. _____ DIUPC
9. _____ YLENSAI
10. _____ POALOL

- A. Was turned into a spider by Minerva
- B. Twin who drove a golden chariot
- C. Married her brother
- D. Created the horse
- E. Born of the foam of the sea
- F. Guard dog with six ears
- G. Was burned by lantern oil
- H. Little god with goat legs
- I. Fields where souls of the good exist after death
- J. Was swapped with a stone

A Very Touchy Game

63.

Submitted by Matt Whitlock, Latin II student of Marianthe Colakis, Berkeley Prep School, Tampa, FL

Match the correct meaning with each English word derived from *tango*, *tangere*, *teigi*, *tactus*.

- | | |
|----------------------|-------------------------------|
| 1. _____ disentangle | A. touching, not intersecting |
| 2. _____ entangle | B. in a tangible way |
| 3. _____ intangible | C. no physical substance |
| 4. _____ tact | D. perceptible to touch |
| 5. _____ tactile | E. interpersonal sensitivity |
| 6. _____ tangibility | F. quality of being tactile |
| 7. _____ tactility | G. quality of being tangible |
| 8. _____ tangent | H. to loosen or free |
| 9. _____ tactily | I. to twist together |
| 10. _____ tangibly | J. using the sense of touch |

Historical Hills of Rome

64.

Submitted by Tyler O'Brien, Latin III student of Robert Kelsch, Princeton H.S., Cincinnati, Ohio

Match the Seven Hills of Rome with the descriptions.

1. _____ The historic and religious center of Rome
2. _____ Home of the Plebeians
3. _____ Founded by Tarquinius Priscus
4. _____ Where the earliest city was built
5. _____ The southeastern-most hill
6. _____ Contains the Tarpeian Rock
7. _____ Traditionally occupied by the Sabines
8. _____ Home of the colonies of Ancus Marcius
9. _____ & _____ Founded by Servius Tullius
10. _____ Home of Nero's Golden House
11. _____ Site of the Great Temple of Jupiter
12. _____ Home of the wealthiest Romans
13. _____ Most densely populated hill

- | | | |
|---------------|-------------|--------------|
| A. Viminal | D. Palatine | F. Caelian |
| B. Quirinal | E. Aventine | G. Esquiline |
| C. Capitoline | | |



I. VIR IN PLENO, Thomas Lupus

65.

II. QUANDO VENTUS FLAT, Iacobus Patterides

III. PUGIONUM SEMITA, Robertus Iordanes

IV. OSSUM SACCULUS, Stephanus Rex

V. SALVA SIS IN MUNDO, PUPULA, Francesca Vexillum

VI. SI VITA LUDUS EST, HAEC SUNT REGULA, Cara Cartera-Scotica

VII. COLLOQUIA CUM DEO, LIBER III, Nealus Donaldus Walsch

VIII. PRO LUDI AMORE, Michael Iordanus

IX. ALIQUID PLUS, Sara Bana Breathnach

X. PER TOTAM NOCTEM, Maria Higgins Clarca

I Claudius

66.

Based on a game submitted by Oeder Pulat, Latin II student of Larry Steele, Norman H. S., Norman, Oklahoma

In the word search, frame the answers to the following clues based on the novel, I Claudius.

1. Narrator of the story; son of Drusus
2. Wife of Augustus; Tiberius' mother
3. Livia's son; Julia's ex-husband
4. Augustus' only offspring
5. First two sons of Agrippa
6. Voice that told Claudius to write his history
7. Commander of the Roman fleet at Actium
8. Julia's first husband
9. Emperor married to Livia
10. Tiberius' island home as emperor
11. Claudius' adopted son
12. Claudius' wicked wife whom he executed
13. Claudius' natural son
14. Tiberius' immediate successor
15. Where Claudius was when Messalina remarried
16. Tiberius' brother
17. Nero's mother
18. People against whom Drusus died fighting
19. Augustus' mother
20. Claudius' mother
21. Caligula's father



= Upper Level



= Beginning Level

Odysseus Has Mercy (Continued a Pagina Secunda)

to watch them all. But down from a mountain came a great hawk-beaked eagle. Yes, he swooped down and snapped the neck of my most beautiful goose, then a second goose fell to his terrible beak. Back to the clear blue sky he soared at once. When I looked again, all my other fine geese had been turned into mice, and they scampered into the barley fields. I wept and wailed—only a dream, of course. But down the eagle swooped again and settling on a jutting rafter called out in a human voice that dried my tears, "Courage, daughter of King Icarus! This is no dream, but a happy waking vision, real as day, that will come true for you. These geese were your suitors—I was once the eagle but now am your husband, back again at last, about to launch a terrible fate against them!" So he vowed."

Odysseus, realizing the dream was from Athena, at once recognized the wisdom of his son's plan. Telemachus rejoiced at wise Odysseus' decision, for he well knew the strife that would be created by the suitors' kinsmen if all one hundred and eight were slain. But the hardened veteran insisted on a measure of blood revenge for all the wrongs inflicted on his estate and family—two suitors would visit Persephone before Odysseus' vengeance was satisfied.

In the palace, the wise King Odysseus heard the pleas of Amphinomus and commanded his son close beside him, "Stop, hold your spear. Spare his life and the lives of the other suitors although I swear it would give me great pleasure to spill the blood of every last one of them." Telemachus, his spear-arm firmly held back by Athena, refrained from delivering the fatal thrust. Odysseus continued, "Amphinomus, son of Nisus, you have been spared by a goddess. Because you had no desire to kill the rightful heir to my kingdom, because you defended a poor beggar and because your words have wisdom, you and the rest of your comrades will escape death. But not without cost." Turning to the assembled suitors, Odysseus proclaimed, "For more than three years you have plundered my property and harassed my wife, the good Penelope. You plotted to kill my only son, brave Telemachus. In retribution, you suitors will all be servants to my estate for three years—may three times three years. Then you may return to the homes of your fathers." Odysseus ordered the frightened, but grateful suitors to move to one corner of the great hall.

Then he instructed his two faithful servants, Philoetius and Eumaeus, to find Melanthius, the wretched goatherd. They quickly tracked him down, found him hiding deep in a dark corner of a storeroom, trembling, wrapped in an oxhide to dodge black death. The goatherd begged for his life in words that fluttered: "Spare me! Tell your master, brimming with victory, not to kill me with his sword." The swineherd and the cowherd pounced on him and bound him hand and foot with twisted cable. They fastened him to the shaft

of a long spear and carried him thus back into the great hall. He lay terrified on the floor for now he knew that it was the great Odysseus he had insulted more than once.

When the king saw the pitiful goatherd, Melanthius, he broke into a broad smile. "Courage you worthless creature. You, too, undeserving though you are, have been saved by a goddess."

Meanwhile, shrewd Telemachus went to find Euryclia, still shut up behind closed doors with the other women. "Come out now, good old woman, you who watch over my father's house. Come, call out the women servants who so shamelessly befriended the swaggering suitors. Surely there are a dozen or more. The worst was Melantho, daughter of Dolius, who mocked the king and spent much time with Euryclia. Which were the others who behaved so treacherously? You know them best."

Away the old nurse padded, went through the house giving the guilty women orders, rushing them to the great hall. Then the women crowded in, huddling all together... wailing convulsively, streaming live, warm tears.

Odysseus ordered them to carry out the lifeless bodies of the two evil suitors and put them just inside the courtyard gates. They scrubbed down the elegant chairs and tables, washed them with sopping sponges, and rinsed them clean. And then, once the entire house was put in order, Telemachus marched them out of the great hall. The goatherd Melanthius, along with Melantho and the other unfaithful maidservants were tossed onto a slave ship—packed off to be sold for a sweet price.

The surviving suitors were assigned to duties on Odysseus' estate, twenty to faithful Eumaeus and twenty to good Philoetius to help them replenish the depleted herds. Amphinomus was placed in charge of the goats, with twenty former suitors to assist him. The remaining suitors were to serve at the pleasure of shrewd Telemachus. Thus were the foolish suitors required to serve Odysseus for nine years before they could obtain their freedom.

HOMER'S TRUE STORY CONTINUES:

Then back through the royal house went the old nurse, Euryclia, to tell the women the news and bring them in at once.

They came crowding out of their quarters, torch in hand, flung their arms around Odysseus, hugged him, home at last,

and kissed his head and shoulders, seized his hands, and he, overcome by a loving longing, broke down and wept... deep in his heart he knew them one and all.

Mithras (Continued a Pagina Septima)

tuaries were dug in every major town in every province. Just a few decades ago, archeologists stumbled upon the remains of a mithraeum in the heart of London.

The Emperor Diocletian also took an interest in Mithraism. In Carnuntum on the Danube, he restored and consecrated a sanctuary, placing on a marble slab this dedicatory inscription. *D(eo) S(oli) I(nvicto) M(ithrae) Fautor Imperi Sui.* (To the invincible god Mithras, the patron of his realm.)

With the spread of Christianity in the late fourth century, the eastern cult of Mithraism began to be suppressed. In A.D. 377 the Prefect of Rome, Gracchus, delivered the coup de grace with his orders to destroy all mithraea.

Latin Enrollments Triple

According to a NYT article (11/27/98), Latin is enjoying a Renaissance. Not only have middle school enrollments tripled since the early '80s, the number of elementary schools offering Latin doubled between 1990 and 1994, and, according to ACTFL statistics, 189,000 high school students now study Latin.

How Well Did You Read?

67.

1. Give the birthdate of Marcus Tullius Cicero:
2. *In Bestiolae Vita quis est fornicarum regina?*
3. Who was raised by nymphs near Mt. Nysa?
4. Why does *Matrona* doubt that *cauponiae cervesariae* would succeed in Rome?
5. How many ounces (*unciae*) were in a Roman pound (*libra*)?
6. What happened to the Mausopolitan choir?
7. Name one other ancient eastern religion besides Christianity which emphasized personal joy, meekness, self-worth, self-control and the avoidance of decadence to prepare for an after-life.
8. What is *praetertio*?
9. Where did Ovid live when he wrote the *Tristia*?
10. In Thomas Chamberlin's revision, how many suitors does Odysseus kill?

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Dawn Lau

Pymble, Australia



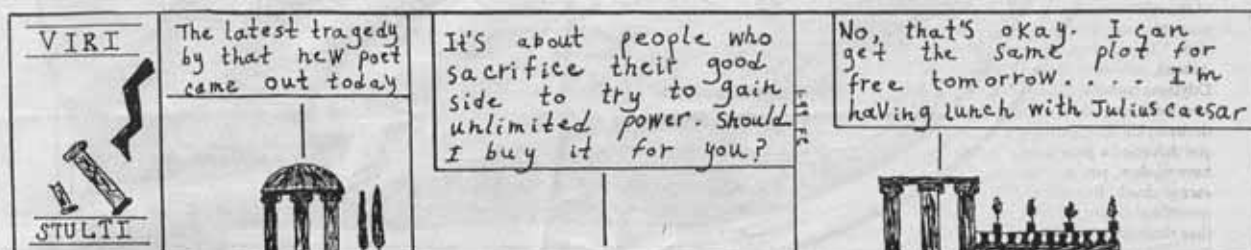
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