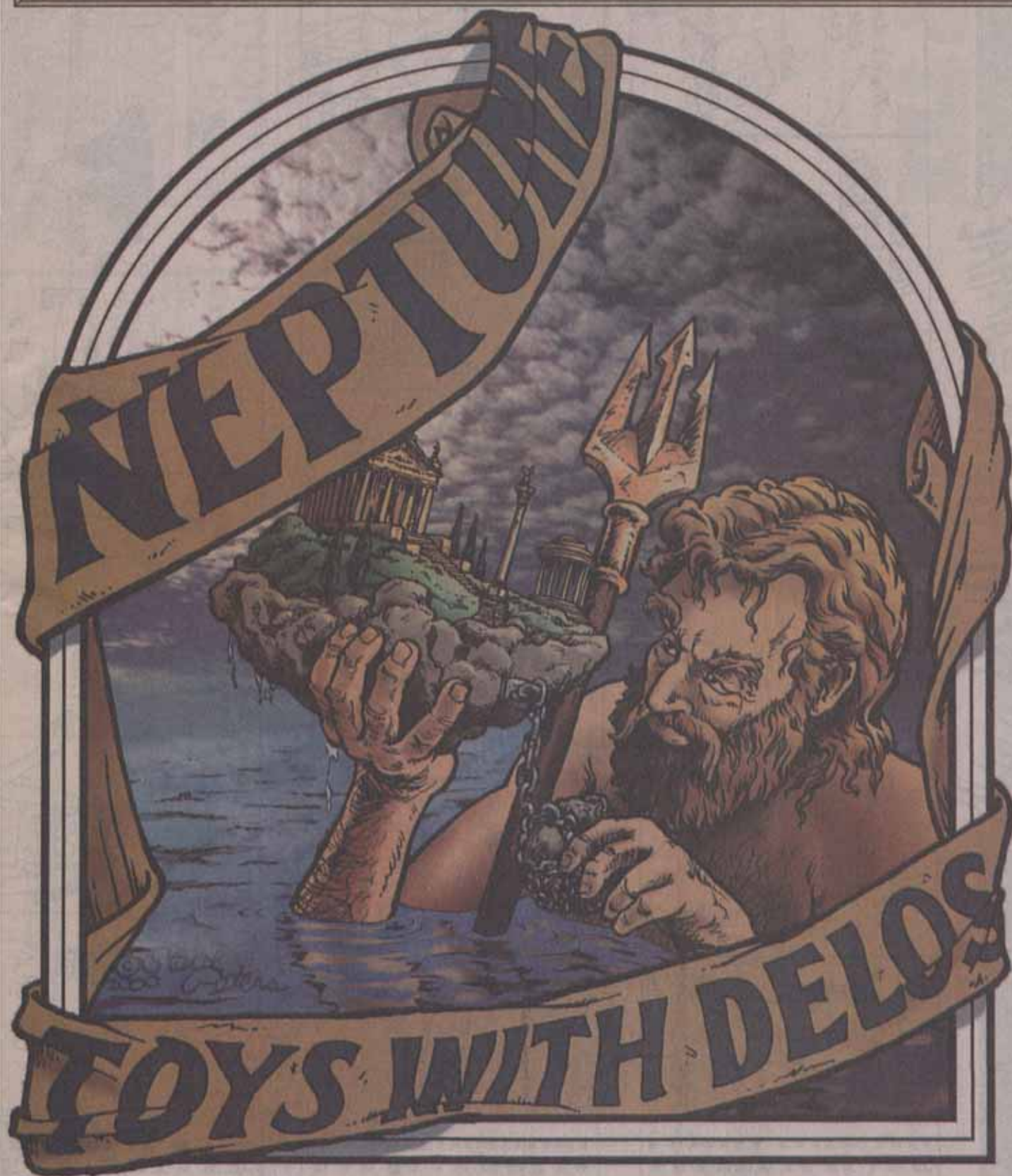


POMPEIANA NEWSLETTER

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GLADIATOR

Fictio historica in **GLADIATORE** Imperii Romani modum imperandi moresque probe describit. Pictura movens describit vitam Maximus, personae fictae, qui dux Romanus in fabulam intrat et qui gladiator in Colosseo moriens exit.

Moderatores tempeverunt creare scaenas quam maxime geminas. Colosseum recreatum, ornatus militares, proelium, totius urbis Romae aspectus ducebant spectatores ad res veras credendas.

Picturae movens initio, Imperatore Marco Aurelio spectante, Maximus exercitum contra barbaros fortiter ducit. Post proelium Marcus Aurelius nuntius se velle Maximum, non filium suum Commodum, futurum esse imperatorem proximum. Maximo dicit se velle reddere imperium Senatui Romano.

Commodus ad castra post proelium advenit, et Marco Aurelio negro Maximum imperatorem proximum designatum, patrem necat antequam designatum nuntiata est.

Quia Maximus Commodum subservire noluit, Commodus eum capitis damnavit et iubet familiam eius necandum esse.

Maximus fugit et donum reventi sepulchrum uxoris filique. In uxoris filique sepulchro lugens, Maximus captatur



Censura scripta est a Quinto Wolff, Tirone Glazer, Clemente Woods, Livia Bryant, studentibus in Latina III cum magistra Nanceia Tigert apud Anderson Scholam Altam, Cincinnati in Ohioense; in Latinam a Francisco Turre, Indianapolisensi in Indiana, reddita est.

et lanistae venduntur. In loco "Zuchabar" nominato in pictura movente, Maximus ad pugnandum in arena instituitur. Muneribus Gladiatoribus a Commodus Romae

restitutis, Maximus Romam portatur, et maximam gratiam apud vulgus habet. Proelio mimico apud Carthaginem a Maximo victo, Commodus in arenam intrat ut obviam eat hunc victorem. Hoc tempore Commodus cognoscit hunc gladiatorem popularem esse Maximum ducem a se capitis damnavit.

Commodus habet sororem nomine Lucillam quem Maximus olim amabat. Haec habet filium parvum nomine Lucium. Lucilla persuadet Maximo ut adiuvet eam et Senatorem Gracchum ad fratrem regno depellendum. Conjuratio autem Commodi scientia tenetur, et Commodus provocat Maximum ad pugnam sine missione. Ante pugnam autem Commodus Maximum inique vulnerat. Maximus Commodum in arena necat, sed ipse ob vulnus moritur.

Pictura movens multa vera de antiqua vita Romana demonstravit. Violentia in acie et quo modo spectatores violentia in arena fruerentur erant verisimilima.

GLADIATOR coniunxit aliquos res

historicas cum argumentis minoribus ad fabulam iucundam narrandam. Ars photographica erat iucunda et soni procul efficacissimi erant.

[http://www.spielberg-dreamworks.com/gladiator/]

THE CATACOMBE CHRONICLES

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

In the early centuries of Christianity in Rome there was a family bond of kindness and love. Worship was conducted in *tituli* (house churches named for the property owners or titleholders). Priests were assigned to certain of these sites, and laymen served as lectors there. Some sections of the city were high crime areas, and everywhere infant and child mortality rates were tragically high. Christians invoked the intercession of saints to ensure salvation for the souls of loved ones.

Now, all of this we learn not from the renowned chroniclers of that era, but rather from the countless thousands of tombstone inscriptions down in the catacombs. These subterranean writings offer many fleeting glimpses of life in that far-off place and long-ago time. Since not all Romans spoke or wrote perfect Latin (no more than all Americans speak or write flawless English), these inscriptions often use classically incorrect grammar or spellings.

In the Catacombs of Domitilla on the Via Ardeatina a first century grave bears this testimony to marital and filial love:

AVRELIAE, BONIFATIAE, CONIVGI.
INCOMPARABILI, VERAE, CASTITATIS.
FEMINAE, QVAE, VIXIT, ANN. XXV. M.II.
DIEB. III. HOR. VI. AVREL. AMPLIATVS, CVM.
GORDIANO FILIO

"Aurelius Ampliatius, along with his son Gordianus, etched this tender tribute to his wife Aurelia Bonifatia."
"...an incomparable spouse, a truly chaste woman who lived twenty-five years, two months, three days and six hours."

A woman named Livia prepared a tomb with a fitting epitaph for her sister Divia. It begins:

LIVIA, DIVIAE, PRIMITIVAE SORORI FECIT...

A few feet away, a third century *loculus*, or burial crypt, carries this message:

"To a well-deserving daughter Elia - may she rest in peace. She died on the eighth day before the Kalends of December (i.e. November 24), during the consulship of Arcadius and Honorius. This crypt was ornamented with a marble slab through the kindness and love of her father-in-law and her husband Victor."

Indicating the year that something took place by naming the incumbent consuls at that time was, incidentally, a common practice.

The death of one Christian woman moved her former slaves to see to the matter of her burial. The inscription reads:

(Continued in Pagina Sexta)

Pompeiana Annual Meeting

On Saturday, September 23, 2000, Pompeiana, Inc., will hold its annual meeting from 10:00 a.m. to 11:00 a.m. in its offices located at 6026 Indianapolis Ave., Indianapolis, Indiana. This meeting is held on the 4th Saturday of September in accordance with the By-Laws of Pompeiana, Inc., and the new Indiana Not-for-Profit Corporation Act of 1991.

Showcase Your Creativity

On May 4, 2000, Latin students from twelve Michigan and Indiana schools converged on the campus of Western Michigan University in Kalamazoo for the sixth observance of a biennial activity called the *Ludi Occidentales*.

To commemorate the games, a special color logo was designed and imprinted on T-shirts which were presented to all teachers in attendance.



Schools which generate similar commemorative art are invited to submit copies to the Pompeiana NEWSLETTER for publication.

"I'M GONNA VISIT POMPEII"

By Jenny Ormsby, Latin I student of Judith Granese,
Valley H.S., Las Vegas, Nevada

My Latin teacher once did say:

"There's no greater feeling than being barefoot in Pompeii."

Once I heard this, I wanted to go to the land on the ankle, north of the toe.

Pompeii, Italy, a place of historical sites. One can see their houses and the way they used lights. The houses were made with precision and care. We know this because they're actually still there!

The format and construction are generally the same. They all have bedrooms and kitchens - but let's call them by name: The bedrooms are *cubicula*, the kitchen, *culina*; The office, *tablinum*, the toilet, *latrina*.

The pool's an *impluvium*, the atrium a reception room. The small shrine's an *ardicula*, the chapel, a *sacellum*. How wonderful to see a Roman home - To see where they slept, to know where they roamed!

I'm going to visit that magical zone And then put my bare feet on the stone. Finally, I, too, will be able to say,

"There's no greater feeling than being barefoot in Pompeii."



"I HATE GRAMMARI!"

By Magister Maximus
Ft. Wayne, Indiana

How many times have we heard someone shout, "I hate grammar!" or "This doesn't make any sense!" How many times have we said those *sententiae* ourselves as we struggle with learning a foreign language or maybe even our own? Yet, as I am always telling my students, Latin is *easy*! Yes, easy. To show all of you how *facilis* it is I will offer you one tried and true piece of advice: *Ecce partes!* Always—and I mean *semper*—look at the parts of the Latin words. They are the hooks that will connect a Latin word to its meaning as well as to the other words in the sentence. What are these parts? The prefix, base/root, and the suffix. I know what you are all thinking: "Magister, that is so easy! I learned those when I was like in the fifth grade."

To which I'll reply, "If you learned it, use it!" Read on. The most obvious thing a prefix can do, of course, is help you with the meaning of the word. You all know the meaning of *ducere*. It is "to lead," right? Now if I add the prefix "ab" meaning "away," I get "abducere" which means "to lead away." On the other hand, if I add the prefix "ad" meaning "toward," I get "adducere" which means "to lead toward." *Deducere* (from the prefix "de" meaning "down") means "to lead down." *Comprehendite*? *Iterum*, you are saying, "Magister, this is easy!"

Iterum iterumque I will respond, "Maxime, so use it!" The same help is available if you look at the base of the word; the base is also called the root or the stem. This is the

part of the word you have left when you remove the prefixes and suffixes. An example would be "spect-" meaning "to watch." If you know that, then you can guess the meanings of the following words in Latin: *spectare*, *spectator*, *spectabilis*, *spectaculum*, *spectamen*, *spectatio*, and *spectatrix*. You are still complaining that this is easy, *nonne*? Didn't I tell you Latin is *facilis*?

Finally, the most important part of a Latin word is its suffix. Look at my examples in the previous paragraph. The suffix of a Latin word can tell you its part of speech or how it's used in the sentence. The suffix *-re*, for example, tells you that *spectare* is an infinitive form of a verb and must be translated that way: "to watch" not "he watches." The *-or* suffix means "one who," therefore a *spectator* is "one who watches." Likewise, *-is* is an adjective ending, so *spectabilis* means "visible," and *-um* is a noun ending, so *spectaculum* means "a sight." A suffix can also help with verb conjugations. For example, a verb which ends in *-o* always has "ego" as its subject; *specto* will always mean "I watch." Finally, this also works with declensions. The *-us* suffix on the name Marcus will always mean that Marcus is in the nominative case, and he will always be the subject of the sentence. But more on conjugations and declensions later.

You are now *naciti* and not complaining that this is too easy. Your comment is "Sure, you know the meanings of all these prefixes, bases, and suffixes, you're Magister Maximus; you teach Latin!"

My response is, "You, too, have *Magistri Maximi*. They will be happy to help you learn the *partes* as I have. It will only take a little studying. *Num estis ignavi*?"

Horribile Dictu

By Emily Hayes, Latin III student of Judy Hanna,
Central Middle School, Findlay, Ohio

Under all the rock and ash
There lies a story of horrifying death.
For two thousand years straight
The story would be kept.

It was an ordinary day—
No one expected what would come.
They ran about the city,
Having their usual fun.

Mount Vesuvius was asleep in his bed
When all of a sudden he awoke.
They tried to run for their lives,
But suddenly they started to choke.

Some people stayed in their homes
While others tried to save their lives.
Everyone was frantic;
Husbands, children and wives.

The *lapilli* began to fly,
Pumice and ash started to cover the trees.
Poisonous gas was creeping their way
Making people drop to their knees.

Soon it was over—
Pompeii was nowhere to be found;
Soon people even forgot
That it was all there, under ground.

Learning to Appreciate Humanity

"Latin, like no other language, can promote skills of logic and reason and an ability to think critically, openly and creatively. When students study Latin, they learn about far more than a language and a culture. They learn to appreciate humanity."

Doug Branch, Monroe Scholar,
College of William and Mary

The Lost Brother

Based on a modern myth submitted by Corey Detrick,
Latin I student of Dr. Marianne Colakis,
The Covenant School, Charlottesville, Virginia

Some time after Romulus and Remus left their adoptive parents, Faustulus and Acca Larentia, they decided to build a city. Unfortunately, the brothers argued over the location of their new city for five years.

During this time, Faustulus and Acca Larentia had a son of their own whom they named Ruffinus. Ruffinus grew quickly, and, by the time he was five years old, he could already shoot a bow and arrow better than his father and often went hunting by himself.

Although his parents had told him about his adoptive brothers, Romulus and Remus, and about their on-going quarrels, he had never met them.

First of Five

By Kelly Swift, Latin III student of Adrienne Nilsen,
St. John Vianney H.S., Holmdel, New Jersey

Marcus Cocceius Nerva was born in 30 A.D.
He took office in 96 when he was 60.

He promised the Senate he would always treat them fair;
Not put them to death—he would never dare.

While in office, good will was kept between them.
Gathering regularly, decisions were made by them.

Italian landowners were lent money at five percent.
The interest was used for children from wretched descent.

Before his death in January of 98,
Marcus Ulpius Traianus became emperor by fate.

Nerva became one of the greatest leaders of his time.
He became the first of a Five-Good-Emperor line.

Dallas-Ft. Worth Area Schools Revive Latin

Dr. Grace West, a classics professor at the University of Dallas, spends a good portion of her time these days helping area schools locate much-in-demand teachers of Latin. Both public and private school administrators have been adding Latin courses or expanding existing programs over the past few years.

"Latin attracts students for a variety of reasons," says Gregory Lendvay, who teaches Latin at Hillcrest H.S. in Dallas. "Some students have interest in Latin for academic reasons to help them prepare for various courses of study, from literature to law." There is also, he says, a whole new group interested in Latin simply because they want to have a good language experience.

When asked to justify this renewed emphasis on Latin, Dr. West is quick to point out that students of Latin develop better vocabulary, become clearer thinkers and gain a better understanding of English and other languages.

One morning, while Ruffinus was out hunting, the god Mars appeared to him in the shape of a shepherd's dog and told him that he was to go and live with the shepherds on the Mount of Pales near the Tiber River.

Ruffinus immediately told his parents what Mars had said. Though Faustulus and Acca Larentia were heartbroken, they knew that their son had to follow his destiny. Although they offered him a horse for the journey, he chose to take only his bow and arrows.

As Ruffinus approached the Mount of Pales, he noticed that the shepherds who lived there were looking at him with great expectation. When he was in their midst, he was asked why he had come to visit their settlement.

"I have come because the god Mars appeared to me in the shape of a shepherd's dog and commanded me to come to you."

The leader of the shepherds, whose name was Lucius,
(Continued in Pagina Quarta)

A SULLAN RETROSPECT

By Katy Swenson, Latin III student of Beth Lloyd,
Wayne Valley H.S., Wayne, New Jersey

The Roman Republic was breathing "war"
For a great deal of its existence.
And one who was a great part of this era
Was a Roman named Sulla who caused much resistance.

Born into a home of wealth,
He was headed for great power;
And that he did find indeed—
But the commoners found him sour.

For he was a conservative supporter of the rich,
Called the *Optimates* in the Social War.
And as his rival stood Marius—
Their hatred could not have grown more.

Though his aristocratic views did cause many stirs,
Eventually Sulla did become Consul
Which brought Marius much despair.
But Sulla ignored him and continued his battle.

During Sulla's yearly absences,
Marius would recapture Rome.
But when Sulla returned from war,
He just took back the place that he called home.

Pompeiana, Inc., Endowment Fund For the Twenty-First Century

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

To help realize this goal, all adult members and Latin Clubs are invited to add their names to the Honor Roll before the end of the 1999-2000 school year by mailing their tax-deductible contributions payable to the "Pompeiana Endowment Fund."

Giving Categories

Students (\$25), Latin Class/Club (\$100), Adult (\$200-\$400), Friend (\$500-\$900), Contributor (\$1000-\$4000), Benefactor (\$5000-\$10,000), Patron (\$20,000-\$50,000) and Angels (\$100,000+).

Those who work in the business world are encouraged to check on the availability of corporate matching funds.

HONOR ROLL

Latin Classes/Clubs

- Barrington Latin Teams, Barrington Middle School, Barrington, Illinois
- Bel Air H.S. Classical League, El Paso, Texas
- Ben Davis H.S. Latin Club, Indianapolis, Indiana
- Boonville H.S. J.C.L., Boonville, Indiana
- Brookville H.S. Latin Club, Lynchburg, Virginia
- Brownsburg H.S. Latin Club, Brownsburg, Indiana
- Castle H.S. Latin Club, Newburg, Indiana
- Indiana River H.S. J.C.L., Philadelphia, New York
- Lawrence North H.S. Latin Club, Indianapolis, Indiana
- Palmer H.S. Latin Club, Colorado Springs, Colo.
- S.P.Q.R. Latin Club, Upper Dublin H.S., Ft. Washington, Pennsylvania
- St. Edmund Campion Academy, Cincinnati, Ohio
- Tatnall School Latin Club, Wilmington, Delaware
- Valley H.S. Societas Romana, Las Vegas, Nevada

Adults

- David Coe, Costa Mesa, California
- Claudia Colvin, Bowie, Maryland
- Effie Douglas, Bringham, Indiana
- Rosalind A. Harper, Los Angeles, California
- Indiana Junior Classical League

Friends

- Mr. & Mrs. Frederick Clark, Piedmont, California

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

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What's that? You hadn't heard it was a remake? Probably not. That wasn't part of the hype that preceded the release of this latest attempt to capitalize on what little education folks are receiving these days about ancient Rome.

Readers who would like to see the masterpiece upon which **GLADIATOR** was based should rent the video **THE FALL OF THE ROMAN EMPIRE** starring: Sophia Loren as Lucilla, Stephen Boyd as Livius (the role of Maximus), Alec Guinness as Marcus Aurelius, and Christopher Plummer as Commodus. The film was made in 1964 and featured a full scale, very accurate reproduction of the *Forum Romanum*. This film more accurately portrayed Commodus as the macho fighter and amateur gladiator he really was, rather than the pusillanimous portrayal presented in **GLADIATOR**. Because much care was given to thousands of minute details in creating the sets and props used in this film, things were well lit and in focus so these details could be appreciated by the thousands of movie-goers who studied Latin with more gusto in the Sixties.

Those who were taught a little (and remember less) about the roots of Western Civilization probably account for the 36.5 million dollars **GLADIATOR** grossed while it was initially hyped. It seems that once it was in the theaters for a fortnight, the hype disappeared, and the film was abandoned to make it on its own.

Those of us who are professional Ancient Romanists or even aficionados of our Mother Culture found a few things in **GLADIATOR** that were interesting, but more that was simply annoying.

For instance, when a true lover of Ancient Rome spends good *sesteris* to see a re-creation of the world that has been studied and imagined for years, that lover wants to see clearly the thousands of details of ancient architecture, furnishings, clothing and scenery that have, hopefully, been meticulously reproduced for the film. When the film director keeps backgrounds either dark or out of focus, these lovers leave theaters seriously disappointed. The only conclusion they can draw is that little attention was paid to these precious details.

What was good about **GLADIATOR**?

1. The fronts of the *catapultae* (the only parts clearly visible) that were firing spears during the battle scene did resemble Roman field artillery that has actually been recovered by archeologists. They appeared to deploy their spears with the proper velocity, either because they were designed to do so or through speeded-up photography.
2. Residents of California that have experienced large forest fires claim that the flakes in the air following the fiery battle were very realistic if they were intended to be ash and not snow.
3. The scene that showed Rome being approached by road was eye-catching.
4. The inclusion of operational lifts under the floor of the arena was noteworthy.
5. The details of the construction of the Colosseum (the small portion that was actually constructed and digitally copied) were fascinating.
6. The final aerial view rising above the Colosseum and looking out across the Tiber was a surprise visual treat.

What was bad about **GLADIATOR**?

1. The cavalry carried no *clipei*;
2. Battlefield commands were issued by voice alone rather

What was
GOOD

What was
BAD



than through the proper *vox-bucina-signa* chain of command;

3. The *ballistae* hurling pots of flaming liquids were laughable. Although we know that small lumps of Greek fire were successfully fired from ship to ship in ancient sea battles, and that pots of boiling oil were tipped over the parapets during the defense of medieval castles, it would not be possible to fire huge containers of flaming liquids such as was suggested in this film. Also, anyone who has ever designed and successfully fired any kind of a *ballista* knows that little distance can be attained with a launching arm equipped with a basket. Effective *ballista* distance results only from the use of firing arms fitted with slings.
4. Every soldier in the movie seemed to violate the first rule of Roman military training: keep your sword arm down and thrust, thrust, thrust. Don't chop! If you want to keep an effective plunging edge on your sword, never use it to hit an opponent's weapon. Use your shield to block his blows, not your blade.
5. Was that a pet dog or a wolf mascot that was charging into battle with Maximus? It would have been a good touch to incorporate war dogs into the battle, but if that was what the dog/wolf was supposed to represent, it should have been either a mastiff or the breed we now call rottweiler which were used by the Roman soldiers as cattle dogs.
6. No Roman boy would have been allowed to have a haircut like little Lucius sported in this movie. He looked like a medieval page.
7. Whoever designed the *stolae* that Lucilla wore must have consulted Pre-Raphaelite romantic painters of the late 19th century rather than statuary and frescoes of the 2nd century A.D.
8. No Roman general with Maximus' supposed experience would have allowed a deep wound to become infected with maggots. He would have cauterized the wound himself as soon as he was able.
9. The use of film footage taken of the *Museo della Civita Romana* model of Rome during the time of Constantine to present an initial overview of the city had to be a last-minute budget-cutting measure.
10. When the grand parade entrance was made into Rome, the cast was obviously marching on a dirt surface, judg-

ing from all the dust being kicked up. Everyone knows Rome's roads were paved.

11. While it was good that the directors included the use of sub-arena lifts and surprise arena-floor openings, Roman engineers would not have used odd shaped stones as counter-weights for the lifts. Space would have been tight and counterweights for the lifts would have to have been very compact and perhaps even cast of bronze or iron.
12. Although theme-show exhibitions were sometimes sponsored as part of various *ludi*, when it came to the display of professional gladiators, those sports heroes only engaged specified opponents one-on-one; i.e. fish-helmeted *myrmillones* fought only net-and-trident-wielding *retiarii*.
13. While many emperors (or illegal dictators, such as Julius Caesar) were assassinated in a variety of ways, this was usually done privately and discreetly, not in a public arena where a riotous reaction of supporters could easily have erupted.

Any reader that wants to view authentically re-created *munera gladiatoria* should locate a copy of the 1932 black and white film classic by Cecil B. DeMille entitled **THE SIGN OF THE CROSS**. No digital re-creations were used in this film classic. A beautifully staged arena-entrance parade is featured along with one-on-one combats between a variety of authentically paired gladiators. There are also some very shocking (for the 1930's) examples of how criminals and Christians were often fed to a variety of animals for the delight of the audience.

After viewing both **GLADIATOR** and **THE FALL OF THE ROMAN EMPIRE**, the reader should actually take some time to do a little reading about Marcus Aurelius and Commodus. Then the reader can judge how history could easily have been better served by both films.

An author named Lampridius recorded all the sordid details of the life and reign of Commodus in the *Historia Augusta*. Commodus was not a good person. He was perverse. Commodus was not a good emperor. He left the details of running the empire in the hands of the head of the Praetorian Guard while he played. Commodus had many enemies, including his girlfriend Marcia who, in the end, conspired with Quintus, the head of the Praetorian Guard, to poison Commodus. In his weakened state, Commodus was then "accidentally" strangled in private by Narcissus, his wrestling partner.

Up for just a little more correct history? After the death of Commodus, the Praetorian Guard appointed their leader, Publius Helvius Pertinax as Emperor on New Year's Eve, A.D. 192. He lasted for three months until he was speared to death by a fellow Praetorian Guardsman whom he had disciplined. The Praetorian Guard then offered the emperorship for sale, and it was purchased by Didius Julianus by paying each guardsman the equivalent of \$1,250. Unfortunately for Didius Julianus, the legions of Septimius Severus had simultaneously declared their commander to be the new emperor, and they marched on Rome to claim the throne. When they arrived on the Kalends of June, A.D. 193, a soldier loyal to Septimius Severus decapitated Didius Julianus after he found him hiding in a latrine. Septimius Severus successfully established what is referred to as the Severan Dynasty and was succeeded by his son Caracalla, of Bath-of-Caracalla fame.

For all the low-down on all Roman emperors

from Augustus to Constantine the Great, readers are invited to purchase **THE ROMAN EMPERORS POSTER SET** (four large posters featuring photos, personal lives, family trees and summaries of accomplishments) from Pompeiana, Inc., by visiting www.Pompeiana.com.



IF HORATIO HAD DEFENDED THE BRIDGE TODAY

The following fictitious correspondence has, in one form or another, been passed around the U.S. Army for years, but was only recently made available to Pompeiana, Inc. It shows how lucky Publius Horatius Cocles was that military red tape was still in its infancy when he saved Rome.

Headquarters, Legio I, Exercitus Romana.

a.d. II Kal. Apr., CCXLVIII A.V.C.

Subject: Recommendation for Senate Medal of Honor.

To: Department of War, Rome

- I. Recommend Publius Horatius Cocles, Centurion First Class, Legio I, for the Senate Medal of Honor.
- II. Centurion Horatius has served IV years, all honorably.
- III. On the Kalends of March, during the attack on Rome by Lars Porsena and his Etruscan army of MD men, Centurion Horatius voluntarily, with Spurius Lartius and Titus Herminius, held the entire Etruscan army at the far end of the Sublucian Bridge over the Tiber River while the bridge was dismantled behind them. At the last moment, Horatius ordered Lartius and Herminius to retreat in safety across the remaining strands of bridgework while he held his post on the opposite bank to ward off the enemy, thereby saving the city. Centurion Horatius then, in full armor, leapt into the Tiber and swam to safety after his mission was completed.
- IV. Centurion Horatius did valiantly fight and kill one Tribune Picus of Clusium in individual combat, and many others.
- V. The exemplary courage and the outstanding leadership of Centurion Horatius are in the highest tradition of the Roman Army and State.

Julius Octavius Lucullus,
Legatus Legionis II, R.A.

Endorsement I. AG.

Kal. Apr., CCXLVIII A.V.C.

To: G-III
For comment.

Endorsement II. G-III

a.d. III Non. Apr., CCXLVIII A.V.C.

To: G-I

- I. Forward for Correction.
- II. Change paragraph III, line VI, from "saving the city" to "lessened the effectiveness of the enemy attack." The Roman Army was well dispersed tactically; the reserve had not been committed. The phrase as written

might be construed to cast aspersions on our fine Army.

- III. Change paragraph V, line I, from "outstanding leadership" to "commendable initiative." Centurion Horatius' command, during that engagement, consisted of only II men, one fifth of a squad.

Endorsement III. G-II

Non. Apr., CCXLVIII A.V.C.

To: G-I

- I. Omit strength of Etruscan forces in paragraph III. This information is classified.
- II. A report, evaluated at G-II, states that the officer killed was Centurion Pincus of Rusellae. Recommend change "Tribune Picus of Clusium" to "an officer of the enemy forces."

Endorsement IV. G-I

a.d. VII Kal. Mai. CCXLVIII A.V.C.

To: JAG

- I. Full name is Horatius Cocles, Publius
- II. Change service from IV years to III years. One year commissioned service prior to age XXI has been erroneously credited to his record.

Endorsement V. G-I

Kal. Feb. CCXLIX A.V.C.

To: AG

- I. The Porsena raid did not occur during wartime; the Temple of Janus was closed.
- II. The action against the Porsena raid, *ipso facto*, was a police action.
- III. The Senate Medal of Honor cannot be awarded during peacetime. (R.A. Reg. CVIII-XXXV, para. XIIIc).
- IV. The officer is eligible for Papyrus Scroll with Metal Pendant.

Endorsement VI. AG

Id. Oct., CCXLIX A.V.C.

To: G-I

- I. For draft of citation for Papyrus Scroll with Metal Pendant.

Endorsement VII. G-I

a.d. X Kal. Nov., CCXLIX A.V.C.

To: G-II

- I. Do not concur.
- II. Our currently fine relationship with Etruria and current delicate negotiations might be jeopardized if publicity were given to Centurion Horatius' actions at this time.

T.J.

Endorsement VIII. G-II

Non. Nov., CCXLIX A.V.C.

To: G-I

- I. A report (rated D-IV), partially verified, states that Lars Porsena is very sensitive about the Horatius affair.

E.T.

Endorsement IX. G-I

Id. Nov., CCXLIX A.V.C.

To: AG

- I. In view of information contained in preceding Endorsements VII and VIII, you will prepare immediate orders for Centurion Horatius, C.P., to the Island of Ischia off Misenum.
- II. His attention will be directed to Para. XIV, PCM, which prohibits communication with anyone prior to arrival at final destination.

L.G.

Rome

Kal. Apr., CCL A.V.C.

Subject: Report of Survey

To: Centurion Horatius Cocles, Publius
Guardhouse Detail, Ischia
c/o Postmaster, Rome

- I. Your statements concerning the loss of your shield and sword in the Tiber River on Ka. Mar., CCXLVIII A.V.C., have been carefully reviewed.
- II. It is admitted that you were briefly in action against certain unfriendly elements on that day. However, Spurius Lartius and Titus Herminius were in the same action and did not lose any government property.
- III. The Finance Officer has been directed to reduce your next pay by five sesterii (II sestertii—cost of I each, sword, short, officer's model; III sestertii—cost of I each, shield, embossed, model M-II).
- IV. You are enjoined and admonished to pay strict attention to conservation of government property and funds. Senate funding for military activities has been sharply reduced.

H. Titus Laborius
Tribunus Angusticlavus
Survey Officer

The Lost Brother (Continued a Pagina Tertia)

responded.

"Then it is you about whom Mars was speaking when he also appeared to me in the shape of a shepherd's dog. I was told that I was to welcome you as my own son. He said you would be our salvation in a time of great danger that was to come."

In the meantime, Romulus and Remus had finally agreed on two potential sites for their new city: two hills near the Tiber River. The brothers gathered a band of followers—most of whom were thieves, outlaws and cast-outs from their families and communities—and began to get organized.

When the brothers arrived near the river with their followers, they began, once again, to argue over which of the two hills they would actually claim for their new city. One of their followers, a man of some military experience, suggested that they pray to the god Mars for a sign. And sure enough, it wasn't long before vultures, the birds of Mars, began to fly in from the distance. Remus first sighted six vultures circling the hill he had chosen and immediately proclaimed that to be the site of their new city. After a while, however, Romulus saw twelve vultures circling over the shepherds' huts on the hill that he had chosen. He and his followers proclaimed that twelve was definitely better than six and that his site had definitely been chosen by Mars.

Remus and his followers were unhappy, but they all

decided to go up Romulus' hill together and claim it as their own.

When they got to the top, they were met by Lucius and several of the other shepherds who happened to be near their huts. When Lucius asked them the reason for their visit, they announced that they had come to claim the hill as the site for a new city they would be founding. Lucius just laughed at them and told them that he and the other shepherds lived on this hill under the special protection of the goddess Pales. He commanded Romulus and Remus to leave the hill immediately along with all their followers.

Romulus and Remus were livid, but, for the time being, they led their men down from the hill until they could decide what they were going to do.

Remus suggested that they simply found their city on the hill that he had chosen, especially since it did not appear to be inhabited by anyone at the moment. Romulus, however, was not willing to give up without a fight. He proclaimed that they would retreat into the mountains for a month and prepare themselves for war. They would either drive the shepherds off the hill or kill them in the process.

One month later, Romulus led his trained band of warriors in a night attack on the hill. Luckily for the shepherds, none of them were on the hill when the attack took place. It had been a very hot day, and they had kept their sheep penned up in the shade during the day. When night came, they had all led their sheep down into the valley to feed on the cool, moist grass near the Tiber. When they returned home in the morning, however, they knew they would have to fight to

regain their hill and their possessions.

Lucius immediately called Ruffinus to his side. "Ruffinus, the great danger that the god Mars predicted has come. You must help us recapture our hill from these enemies."

Ruffinus said he would help, but that he would like some time to prepare the other shepherds to fight. For the next few days, Romulus and Remus and their men watched as Ruffinus trained the shepherds in the valley below. Finally, Romulus announced that they needed to build a defense wall around their new city if they were going to defend it against the shepherds. The work was to begin immediately.

After nine days, Romulus saw that the shepherds seemed to be preparing to attack. He announced that the wall was complete, and that they should all take their positions and prepare to fight.

Suddenly, Remus broke out in uncontrollable laughter. "You call this a defense wall? Look, I can jump over it without even getting a running start!"

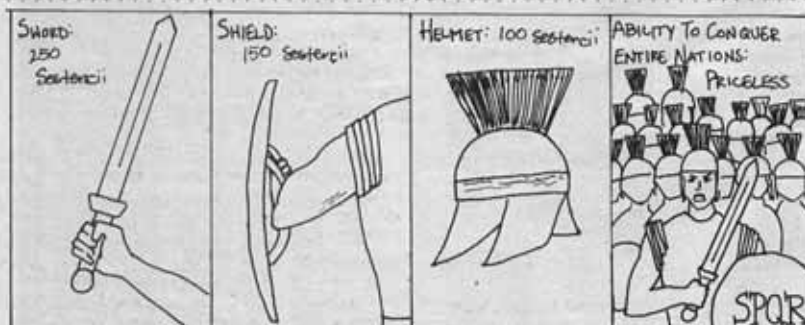
As soon as Remus jumped over the wall, Romulus rushed over to him and stabbed him with his sword. "Let any man who leaps over this wall die a similar death," he announced.

Just then, a shepherd's horn sounded in the valley below, and the attack began. Ruffinus quickly led his well-trained men up the hill. They all leapt over the wall easily and began killing and driving off the followers of Romulus.

Ruffinus made it his business to find his brother Romulus. When he finally had him cornered in a shepherd's hut, he said, "You coward! What business had you to attack this hill which has always been sacred to the goddess Pales? Although you also deserve to be dead as Remus is, I cannot kill a brother that my parents have raised and loved as their own son."

Suddenly, one of Romulus' followers who also had been hiding in the hut, lunged at Ruffinus' back with a sword. Ruffinus heard a noise, and immediately jumped to the side. His attacker, unable to stop his lunge, drove his sword deep into the chest of Romulus. The man was dumbfounded at what he had done to his leader.

Then, to his surprise and to the surprise of Ruffinus, the god Mars appeared before them in the hut and took Romulus by the hand. As he and Romulus began to rise up through the opening in the top of the hut, Mars said out in a loud voice: "Ruffinus, I sent you here to live with these shepherds and to help them, but I did not intend for you to kill my own son. I now order you to found a city on this spot and to call it Roma in his memory."



By Andrew Kurtz, Latin II student of Judith Granese, Valley H.S., Las Vegas, Nevada

UNEXPLAINED CREATURES of the Ancient World

By Kenneth F. Kitchell, Jr., University of Massachusetts,
Amherst, Massachusetts

There is not much in this world left to surprise us. Satellites map the earth to the meter, and deep sea submarines routinely show us worlds we could not even dream about before. Direct broadcasts take us to all corners of the world. But it wasn't this way for the ancients. For them, the world was a strange place, and they believed that anyone who left the "civilized" Mediterranean was sure to encounter the strangest sorts of people living at the furthest edges of the world.

Take the Arimaspi, for example. Most readers have surely heard of the Cyclopes, a huge race of one-eyed cannibals who lived in caves. One of them, Polyphemus, had Odysseus' men for lunch—literally. Cyclopes were generally considered to be fiction or myth, but the Arimaspi, on the other hand, were actually believed to exist. Even Herodotus, the Father of History, tells about them. Supposedly, they had only one eye in their foreheads, lived far to the north and made their living as gold miners. But their lives were made miserable by winged griffins that dug up the gold and hoarded it. The Arimaspi, therefore, had to battle the winged griffins daily or trick them out of the gold to make a living.

Other unusual creatures actually thought to exist had odd feet rather than eyes. For example, in the Himalayas a race of folks was said to exist whose feet were turned backwards. They were called the Antipodes, or "Backwards Feet People." Despite this handicap, they could run very quickly and could never be caught. A similar tribe with back-turned feet lived on a mountain called "Nulus." These folks had eight toes on each foot!

Creatures known as the Monoculi had an even worse problem. Their name, despite looking as if it means "one-eyed" is from the Greek and means "one-legged." Ancient authors factually report that these folks could hop around at a rapid rate.

The Sciapodes (Sciopods) put their feet to good use as well. Their name means "Shade Feet" or "Umbrella Feet," and, true to their name, these inhabitants of India (or Ethiopia) took shelter from the burning sun by lifting up their own large feet and using them as umbrellas.

Which ancient historians passed these stories on as fact

and not fiction? Much of the information comes from Pliny the Elder. Most readers know him as the uncle of Pliny the Younger. Pliny the Elder was a retired naval commander who was living at Misenum in A.D. 79 when Mt. Vesuvius erupted. His nephew, Pliny the Younger, was living with him and reported how his uncle died trying to investigate the eruption more closely and rescue his friends on the south shore of the Bay of Naples. Pliny the Elder lived under the emperors Nero, Vespasian and Titus, and he wrote a book called *Naturalis Historia*. This Natural History covers every sort of "natural" fact under the sun. Pliny didn't question the validity of his sources. He simply chose to record them and let his readers sort them out. His stories have been so popular over the ages that many of them were accepted as factual well into the Middle Ages. Medieval scribes, in fact, took great delight in illustrating Pliny's texts with drawings of the various creatures mentioned above.

Pliny also described a race of people called the Blemmyae—folks who had no necks or heads and whose eyes were on their shoulders. He also tells of a tribe in India whose women had such tiny feet that they were called "sparrow feet." In another race, folks had no noses. In another, folks had no mouths and lived on the smells of flowers and fruits.

Modern readers, judging the writings of Pliny the Elder more critically than his medieval fans, believe they can identify some of the "facts" that may have led to such weird images. For example, the one-eyed miners called the Arimaspi may have worn lanterns on their heads just as modern miners do, giving the impression from a distance that they had only one eye. The Antipodes may have worn a type of snowshoe that was longer in back than it was in the front, giving the impression from a distance that their feet had grown backwards.

Another tribe called the Panoti (All Ears) by Pliny were said to have wrapped up in their ears to stay warm at night. This is clearly a garbled version of a tribe that extended the size of their earlobes with large earplugs and over-sized jewelry. This could easily produce very long ears.

The story about "Sparrow Feet" women may reflect reports on the oriental custom of binding the feet of infant girls.

Rather than to be too critical of Pliny the Elder, however, modern readers should remember that ancient readers, too, loved a great story. If other explorers were never quite able to confirm the existence of a Shade Foot or an All Ear, locals, no doubt, were always ready to assure them that one had recently been sighted right over the next ridge—just like those who live near where the Yeti or Bigfoot hang out.

ALCES: Quando tu Zeus, ego ...

Enter HERA.

FLAMEN: Wow! Who are you?

HERA: I'm Hera, this character's wife.

FLAMEN: Hera?

HERA: Zeus, go home.

ZEUS: But ...

HERA: Now!

ZEUS: Yes, dear. Goodbye, Alces.

Exit ZEUS.

HERA: Alces, like so many before you, you have insulted my marriage. As your punishment, I have decided to turn you into a moose.

HERA throws a cloak over ALCES and a large thundering sound is heard. When she removes the cloak, ALCES is sporting a fur coat, horns and a tail.

Scene 3—Throne Room on Olympus

Enter HERA who approaches

ZEUS seated on his throne.

HERA: Why do you continue to insult me, I who am both your wife and your sister?

ZEUS: I don't know. It's not that I don't love you. I just saw her, and, well, she was so lovely.

HERA: And what do you think is going to happen now?

ZEUS: First, let me say that I'm sorry. I made a mistake, and I'll never do it again. Do you forgive me?

HERA: I can forgive you, but you must promise that you will never stray again. No heifer, no moose, no one!

ZEUS: You have my word on it. Now why don't you retire for the evening. It's late.

HERA: Will you be coming in soon?

ZEUS: In a little while. I thought I might just go for a little walk first. Good night.

HERA: Good night, dear. Just remember. I'm going to check your sandals after you come to bed—so watch where you're stepping when you're stepping out!

Latin Enrollments on the Rise

From "Et tu, Students?" by Noel Paul,
CHRISTIAN SCIENCE MONITOR, June 27, 2000, p. 15.

"In a third-floor high school classroom, among the blue Etruscan frescoes and maps of the ancient Mediterranean, senior Marcus Boston summons his muse.

"With hand on hip, he recites a whimsical drinking verse by the poet Catullus. He gives a performance even Calliope might have applauded.

"Such dramatics are not uncommon at Boston Latin Academy, where Latin has been required since the 17th century. Scores of students here stay after class to memorize Cicero's "De Provinciis Consularibus," or to design a crown of laurels and a toga.

"But Latin is no longer a subject of study for only a few. Across the United States, a new generation of students like Marcus is breathing life back into this language.

"A recent study points to a 15 percent increase between 1990 and 1994 in Latin enrollments among public high school students, and a 22 percent boost for the National Latin Exam between 1994 and 1999."

"Local Latin programs with strong reputations among parents often excel. But many educators say media attention given to the reputed correlation between studying Latin and high scores on verbal exams is responsible for high enrollments.

"According to the Educational Testing Service in Princeton, N.J., Latin students in 1997 significantly outperformed students of all other languages on the verbal part of the Scholastic Aptitude Test, scoring 142 points above the national average."

The Plebs

By Dan Brady, Latin II student of Suzanne Ramari,
Academy of Allied Health and Science, Neptune, N. J.

The plebs were begged for their aid.
But they said, "Not until we get paid!"

Then a war arose
That put the senate on its toes.

To the plebs they promised removal of debt,
But only if their part of the bargain was met.

All they had to do was to join in the fight,
And the senate would make everything all right.

At the end of the war the plebs were ignored,
So their original anger once again was restored.

The plebs left to live in the hills.
If they lived by themselves, they would have no bills.

But when again Rome was attacked,
The senate needed the plebs to come back.

So once again they crawled to their door
And hoped to unite their city once more.

Did Someone Say "Nude" Olympics?

By Rosa Pope, Latin I student of Nancy Mazur,
Marion L. Steele H.S., Amherst, Ohio

With the Olympic Games being held in Sydney, Australia, this month, recollections of past Olympic events come to mind. But does anyone recall the story of Callipateira?

Now, some readers may know that mothers and married women were never permitted to attend the ancient Olympic games. Which is why Callipateira, mother of Peisirodus, an Olympic gymnast, disguised herself as a trainer to see her son compete. Unfortunately, Peisirodus won his event, and, in a moment of maternal pride, Callipateira's excitement got the best of her. She attempted to scale the fence that separated the trainers from the athletes, and in so doing lost her disguise.

As the rules of the ancient Olympics went, Callipateira's actions were punishable by death. But the judges decided to let her go, out of respect for her deceased husband who had previously been an Olympic champion and because her son had also been victorious.

Organizers did not want to risk this kind of intrusion again, however, and passed a new rule requiring all Olympic trainers to strip naked along with the athletes in their charge. Our word gymnasium contains in it the Greek word "gymnos," which means "nude," because that was how all ancient Greek athletes trained and competed.

Of course, times have changed, and stories like this now seem outrageous. After all, what would an Olympic competition be if women were prohibited, not only from competing, but even from watching the events?



ZEUS and the MOOSE

By Tegan Dawson, Latin I student of Denise Reading,
Ravenswood School for Girls, Gordon, Australia

ACT I

Scene 1—A meadow

NARRATOR: Zeus was wondering what to do one day as he went down from Olympus. Much to his delight, he spotted a young maiden scraping the bark off a small tree in a meadow. Disguising himself as a young man, he walked towards her.

Enter ZEUS who approaches ALCES.

ZEUS: Hello, young maiden. What is your name?

ALCES: I can only tell you my name if I know who you are first.

ZEUS: I am Zeus.

ALCES: Zeus? What are you doing here in Italia? I thought this was the kingdom of Jupiter! But, whatever! My name is Alces.

ZEUS: Pleased to meet you.

ALCES: So, like, what do you want with me?

ZEUS: I can tell that you are a kind and caring young woman. If you are willing, I would like to have you as my bride.

ALCES: That would be quite an honor!

ZEUS: Then let's go immediately to find a Flamen to perform the ceremony.

Scene 2—Interior of a temple

ZEUS and ALCES stand before a FLAMEN.

FLAMEN: Do you, aah, Wow. Is your name really Zeus?

ZEUS: Just get on with it.

FLAMEN: Ah, do you, Zeus, take Alces to be your bride?

ZEUS: I do!

FLAMEN: Alces?



Cara Matrona,

I am writing to you with my *pater's* permission, since he could not explain what Viccentia and I saw yesterday. Viccentia is a nine-year-old gold worker who works in an *aurificina* that operates in the *taberna* we rent out in the front of our house in Pompeii. She sleeps upstairs in a small *cella* that my *pater* rents to her *magister*, the master *aurarius*. Every morning I run up to her *cella* to wake her up, and then we love to look out the *fenestra* to watch the sun rise.

Yesterday, while we were looking out at the *tecta* of the house across the street where Julia Felix lives, we saw her Egyptian slave climb out onto the roof and spread out a white linen sheet. He tucked its edges under some loose roofing tiles so it wouldn't blow away, and then he crawled back into the house.

Viccentia and I went about our business, but when it was time for *prandium*, we both ran back upstairs to look out the window and see if the sheet was still there. Not only was it still there, but the Egyptian slave was back on the roof. We crouched down so he wouldn't see us spying on him. First he crowned himself with black ivy, then he removed his tunic, stretched out on the sheet, wrapped a black band around his eyes and tied it behind his head. Then he rolled himself up in the sheet until he looked like a corpse. He then began saying muffled stuff to someone called Typhon. We ran downstairs and tried to get my *pater* to come up and look out the window and tell us if he thought the man was dying. *Pater*, however, was busy. He said he would go up at *hora nona* after he had finished his work for the day.

Viccentia was in the middle of a job she had to finish when *hora nona* came, so she couldn't go back up with my *pater* and me to see what was going on. When we got upstairs to the window and looked out, the roof was empty. The Egyptian and the sheet were both gone. The air outside our window, however, had the strong smell of incense.

My *pater* said that slaves from foreign lands often have customs that seem strange to us, but since the Egyptian didn't seem to have hurt anything, he really wasn't going to worry about what he was doing on his own roof. That's when he said that if I wanted to find out about strange foreign customs, I should write to you.

Matrona, can you explain what Viccentia and I saw this man doing on his roof?

Confusa, Pompeii

Cara Confusa,

As a wise person once told me, "If you live long enough, you see everything." There are a lot of strange customs that are practiced in the world, and they all mean special things to the people who practice them. I'm a little disappointed that your *pater* didn't tell you not to spy out the window at other folks when they are doing things that they obviously have chosen to do in private. If the Egyptian had seen you, he could have caused trouble for Viccentia with her *magister* and he could even have gotten you in trouble with your *pater*.

From your description, I would say that the Egyptian was practicing a *Sussexis* to Helios, his god of the sun. This is a secret and very powerful magical rite that might have been interrupted with serious consequences if he had seen you spying. An Egyptian believes that if he performs this ritual properly, taking himself out of his body (by leaving his usual surroundings, removing his usual clothes, blindfolding himself) and making contact with the sun god, he can experience a sort of rebirth or renewal. By lying like a corpse in the sun, and praying to the god Typhon for help, the god will come down as a sea falcon and touch the wrapped body of the Egyptian with its wings to revive him. After this happens, the Egyptian rises, uses a *turibulum* to spread the aroma of burning incense around the whole area of his transformation and then leaves the spot as a "reborn" and refreshed person. This final ritual would explain the smell of incense that you noticed lingering in the air.

Remember, while it is good to be curious and want to learn new things, you must always respect the privacy of others and not gawk irreverently at things you don't understand.

THE CATACOM CHRONICLES

(Continued a Pagina Prima)

PETRONIAE AVVENTIAE C.F. QVAE VIXIT ANN XXX LIBERTI FECERUNT BENEMERENTI IN PACE

"Her freedmen prepared (this place) for Petronia Auxentia, a very dear woman, who lived thirty years. Most deserving, may she rest in peace."

Nearby, a grieving widow, who does not divulge her name, engraved on the marble slab of her mate's final resting place:

DILECTISSIMO MARITO ALEXIO ANIME DVLCESSIME LECTORI DE FVLLOINICES QVI VIXIT MECVM ANN XV IVNCTVS MIHI ANN XVI VIRGO AD VIRGINEM...

"To my most beloved husband, the sweetest spirit Alexius. A reader at (the house church of) the Fullonices, who lived with me fifteen years, having been wed to me sixteen years ago, one virgin to another..."

Scholars do not know the location of this *domus ecclesia*, but surmise that the owner of the house operated a laundry (*fullonica*), hence its name.

These house churches appear to have had regular congregations and assigned clergy. In his long letter to the Christian community in Rome, St. Paul writes, "Greet Prisca and Aquila and the church that meets in their house." One tomb slab states:

HIC REQUIESCIT IN PACE HILARVS LECTOR TITVLI PVVENTIANAE...

"Here rests in peace Hilarus, a lector at the title church of Pudenciana."

Another reads:

LOCVS ROMVLI PRESBYTERI TITVLI PVVENTIANAE

"The grave of Romulus, a priest at the church of Pudenciana."

Yet another tells us that a certain Cinnamius was a lector at the *Tituli fasciole* and that he ministered to the needy (...AMICVS PAPERVM).

In addition to saying Mass at house-churches, priests were apparently assigned other duties, such as the administration of Christian burial grounds. Consider the following tombstone declaration:

CAIANVS EMIT CVM VIVIT SIBI ET VXORI SVAE AB ADEODATO FOSSORE SVB PRAESENTI SANCTI MAXIMI PRESBYTERI

"Caius, while still alive, purchased (this crypt) for himself and his wife from the grave digger Adeodatus, in the presence of the holy priest, Maximus."

The diggers guild, it can be inferred, was entrusted to make such transactions even without a priest on hand. "Coenotantius and Susanna," claims another inscription, "bought this burial spot for themselves in the presence of all the diggers."

Men who dug out small rooms (*cubicula*), to serve as family vaults, were known by the term *cubicularii*. One such worker's gravestone reads:

RECESSIT IN PACE IOANNIS EVNVCVS CVBICVLARIVS QVI VIXIT ANN PLVS MINVS XLV

The last line reveals yet another fact of life in ancient Rome, to wit: that official record-keeping was spotty at times.

Watch Out For That

THE LINGUISTIC DEVICE

By Alexis Burrington, Latin II student of Mary Carroll, Northeastern H.S., Elizabeth City, North Carolina

The Latin language was the principal language of Western Europe for hundreds of years, (*aphorism*) Because of its precision, Latin was a perfect language for law and government. (*hyperbole*)

Latin, yes, Latin, should be required in every high school. (*anaphora*) It is, however, not for linguistic laggards! (*alliteration*) Oh, Latin, you know you are meant for scholars. (*apostrophe*)

Latin trains students to think precisely and understand grammatical relationships. (*personification*) Students of Latin seldom fall short of the academic goals. (*euphemism*) Who wouldn't want to enjoy this success in their studies and in their careers? (*rhetorical question*)

Latin offers no hindrance to the study of the Romance languages. (*litotes*) Latin is the key to understanding the

John Eumecus, the vault-digger, lived forty-five years — more or less! (*The plus minus* was often abbreviated as P.M.)

Invoking the intercession of saints, particularly Peter and Paul, became a regular ritual among the early Christians, as attested to by hundreds of scrawlings and epitaphs in the catacombs. The apostles were repeatedly asked to pray for the repose of the souls of loved ones.

Some petitions were grammatical — PAVLE ED PETRE PETITE PRO VICTORE

"Paul and Peter, pray for Victor."

Even though "ET" is spelled "ED," note the correct use of the vocative, and the ablative after the preposition.

Some were not —

PETRVS ET PAVLVS IN MENTE AREATIS ANTONIVS

(No vocative, no accusative, verb misspelled.)

"Peter and Paul may you keep Anthony in mind."

Spelling errors proliferated in the cemetery engravings. The letters *h* and *y* were often confused and used interchangeably:

PROCLQ VVI BIXIT AN XVI MARIS QVAE VIXIT ANNVS NOBEM

Even the Vatican district was at times written as *Baticana*. A study of catacomb writings will also yield evidence of dialectic expressions or drastic corruptions of the Latin. The following example comes quickly to mind:

NOMEN SI QVAERIS IVLIA BOCATA SO QVE VIXI...

"If you wish to know my name, I was called Julia..." (*Bocata* so was dialect for *vocalis* ram)

An inordinate number of children's graves points to a high rate of child mortality. Epitaphs like the following abound:

RENATA IN PACE QVE VIXIT ANNOS QVINQVE

TERTVLLA IN PACE QVAE VIXIT AN VII

MARCO B.M. QVI VIXIT AN II...

AURELIA DVLCESSIMA FILIA QVAE VIXIT AN XV

The various ways that the imperial authorities dealt with the Christians often came to light in epitaphs. The following makes clear that drowning was one form of execution: MARTYRES SIMPLICIVS ET FAV(S)TINVS QVI PASSI SVNT IN FLVMEN TIBERE...

"The martyrs Simplicius and Faustinus who suffered in the Tiber River..."

A concentration of statements about violent deaths, found in the Trastevere catacombs, strongly suggest that the section across the Tiber was at that time a dangerous, high-crime neighborhood of daily muggings and murders. Here is one example:

IVLIO TIMOTHEO QVI VIXIT PM AN XXVIII DECEPTO A LATRONIBVS CVM ALVMNIS...

"To Julius Timothy who lived about twenty eight years. (He was) with his foster sons tricked by robbers..."

All this, and so much more about what went on in the Rome of the Caesars, the catacombs can teach us. These sites were dug for use as cemeteries and were at times pressed into service as underground places of worship and refuge. Today, for the fortunate persons who can read Latin, they constitute a veritable research library.

roots of most English words. (*metaphor*) It enables a student to soar like a bird through the whole of Roman civilization. (*simile*) It is the peaceful conqueror of most linguistic obstacles. (*oxymoron*)

Not to mention the fact that Latin is fun! (*preterition*) Take Latin and be a good student, be the leader of your class, be the top scholar in your school! (*climax*) With Latin you'll have a magic tongue that will serve you throughout your life. (*metonymy*)

Latin literature includes essays and histories and poems and plays and other writings. (*polyonymy*) It also includes science, architecture, agriculture, personal letters. (*oxymoron*)

Latin gives new joy to reading and deriving meaning from the printed page. (*hendiatys*) Although not all people can read Latin today, literary circles are abuzz with interest over new translations that are coming on the market. (*onomatopoeia*)

Look to thine own credentials—Latin enhances ye olde transcript. (*archaism*) Latin provides higher learning for life. Latin gives you an edge on your high school career. Latin prepares you to be a better student. (*anticlimax*)

The Stolen Arch

By Lauren Sokolowski, Latin V student of Beth Lloyd,
Wayne Valley H.S., Wayne, New Jersey



I had always heard about the Arch of Constantine in Latin class, about its superb construction and the depth of its significance. I had always wondered why the founder of Christianity in Rome would have an arch covered with representations of pagan deities. I wondered why the inscription, "Constantine overcame his enemies by divine inspiration," did not quite agree with the art displayed on the arch.

It was not until my trip to Rome that I learned the truth about this famous arch. I learned that this arch, dedicated to the Emperor Constantine in A.D. 315, was stolen. Well, the arch itself was not actually stolen and transported to Rome from somewhere else, but all of the artwork displayed on the arch was stolen from other monuments in and around Rome. It does not represent a unique structure specially created by architects and artists in his honor as the Arch of Titus had been created to commemorate the Flavian victory in Judaea.

True, the Arch of Constantine was assembled to commemorate Constantine's defeat of Maxentius at the Milvian Bridge. But that is the only truth connected with this arch.

Residing in the shadow of the great Colosseum, the Arch of Constantine is a hodge-podge of art. The eight medallions over the smaller passageways were all stolen from monuments created during the time of Hadrian, while the eight reliefs on the long sides of the arch were stolen from monuments created by Marcus Aurelius. Both of these emperors died centuries before Constantine's time. The majority of the other "artwork" on the arch, including the architraves above the columns, and the reliefs of the main vault and on the short sides of the attic, were created during the time of Trajan.

Confronted with these truths, the mystery and mystique of the Arch of Constantine has definitely been lessened. I now realize that Constantine's architects were not confused between pagan Rome and new Christianity. They were just scavengers. The design of the Arch of Constantine was made to conform to the stolen art that was built into it, rather than being a design that dictated the art that would be created to decorate its surface. Could this be why the name of the architect who designed this "museum of imperial art" was never recorded in history? Perhaps he was just too embarrassed to sign his creation.

We're Surrounded!...

...By Neo-Classical Architecture

During the late 19th and early 20th centuries any city in America that wanted to be recognized as having a modicum of civility and culture could boast of at least one showpiece of Neo-Classical art and architecture. Although Indianapolis, Indiana, is by no means the mecca for Neo-Classical architecture in the United States, enough examples can be found to warrant a two-day tour of the city's treasures.

This photo shows the recently-restored Pompeian ceiling in the main reading room of the Indianapolis Public Library. Besides boasting of a Doric exterior, the interior is also a showcase for large decorative Greek vases of several sorts, side reading rooms with lacunae ceilings and scores of brass classical motifs decorating everything from doors to stacks.

Readers are invited to submit quality color photos of Neo-Classical showcases which they identify in their own cities and towns so they can be shared with others across the nation.



Commemorating the death of
Sept. 22, 1922

Vergil's Shakespearean Encounter

By Shoshana Greenberg, Latin IV student of Mary Jane Koons, Upper Dublin H.S., Ft. Washington, Pennsylvania

ACT I

Scene 1—A cave; storm, with thunder and lightning.
Enter THREE WITCHES.

FIRST WITCH: When shall we three meet again in thunder, lightning or in rain?

SECOND WITCH: When the hurlyburly's done, when the battle's lost and won.

THIRD WITCH: Or at the birthday party of Lady Livia Macbeth.

Scene 2—A throne room. LADY LIVIA MACBETH is seated on her throne.

LADY LIVIA: *Tantaene animis caelestibus irae?* I cannot believe that no one has remembered my birthday! Macbeth is out fighting, and I sit here with nothing to do. I wish I could do something special for my birthday.

Enter VERGIL.

VERGIL: *Salve.*

LADY LIVIA: Who are you?

VERGIL: I am Vergil, the author of the *Aeneid*. I have a birthday next month, on the Ides!

LADY LIVIA: The *Aeneid*? That's my favorite epic poem! But what are you doing here in my castle?

VERGIL: Your wish to do something special on your birthday has been granted. I have come to take you back in time to the world in which I live.

LADY LIVIA: Wow! I bet it is much better there than here in this dreary place!

Scene 3—Vergil's tablinum. VERGIL and LADY LIVIA stand before a table on which lie scrolls and sheets of papyrus.

LADY LIVIA: I can't believe I'm here!

VERGIL: These are rough copies of the lines of the *Aeneid* on which I am currently working. I'm writing it at the request of our wonderful emperor, Augustus. (aside) Much like Shakespeare wrote MACBETH for James I.

LADY LIVIA: I must see your manuscript.

VERGIL: Very well, you may see it. But I must warn you, it is very incomplete. In fact, the way I've been feeling lately, I'm not sure I'll ever get it done. I'm being forced to write so fast that I've already left more than fifty lines unfinished just so I could go on to complete the twelve books in a rough form. If I die before I'm done, I'm going to leave orders for it to be buried.

LADY LIVIA: Well, life is but a walking shadow, a poor

The May/June issue of *Book*, a magazine about reading, contains an article about J.K. Rowling, the author of the Harry Potter series. In a timeline of her life, the article states that she studied classics and French at the University of Exeter in England.

Harry's latest escapades are detailed in the fourth book, *Harry Potter and the Goblet of Fire*, the release of which created long lines in bookstores at midnight on July 7, 2000. There will be many varying reactions to this volume because the plot becomes much more serious. One thing, however, remains true to Ms. Rowling's writing style in the goblet story, and that is her knowledge of Latin and mythology. Here, without giving away any of the plot, is a classical dictionary of *Harry Potter and the Goblet of Fire*.

SIRIUS transforms into a great black dog to visit with Harry. NARCISSA is the name of the mother of one of the Malfoys, a not-so-nice, self-centered family. PHOENIX appears at a feather in Harry's wand and in a song near the end of the story. SPHINX is part of Harry's third task—only this time it has the head of a woman. It does ask a riddle of one wishing to pass by. Coincidentally, the answer is one word as in the ancient story. MADAME MAXIME, the largest woman ever seen, is a chaperone of a team from a competing school. LUDO is the head of the Department of Magical Games & Sports. SINISTRA is a professor in the Astronomy department. LABYRINTH becomes the third task in the competition. Here the competitors meet monsters bent upon death.

The list of Latin words and phrases contains some previously used and some new incantations of the witches and wizards. INCENDIO sends people up fireplaces. SONORUS via microphone begins each competition. DELETRIUS

player who struts and frets his hour upon the stage and then is heard no more.

VERGIL: That is so true.

LADY LIVIA: I have an idea. Why don't we do something memorable while I'm here.

VERGIL: What did you have in mind?

LADY LIVIA: Why don't we murder Emperor Augustus?

VERGIL: What? That's preposterous! Emperor Augustus has ushered in the *Pax Romana*, and all of Rome enjoys peace.

LADY LIVIA: But you are so wise, Vergil. You should be Emperor. And then, I suppose, I could be your Queen!

VERGIL: I see. Another "*Dux femina facti*" deal. How could someone as innocent looking as you come up with such an idea?

LADY LIVIA: False face must hide what false heart doth know. Look like the innocent flower, but be the serpent under it.

VERGIL: I'm sorry, Lady Livia, but I'm afraid I'm going to have to take you back to your own time. You're too dangerous here. *Forsan et haec olim meminisse iuvabit.*

LADY LIVIA: No, wait. You can't take me back. No one likes me there. They're all rallying against me. No one even remembers my birthday. I belong here in your time. Come on. Let's kill the Emperor and become the most powerful people in Rome!

VERGIL: *O paxi graviora, dabit deus his quoque finem!* We're going back.

Scene 4—The throne room. Lady Livia is seated on her throne. A distant roar of people grows closer.

LADY LIVIA: Oh no. I fear the opposition is growing closer to the castle! Is this blood on my hands? Out, damn spot! Out I say! All the perfumes of Arabia could not sweeten this little hand! Here they come!

The doors swing open and a NOISY CROWD led by BANQUO enters.

NOISY CROWD: Surprise!

LADY LIVIA: What is this? You have not come to kill me?

BANQUO: Come to kill you? Why would we want to do that? This is your surprise party!

LADY LIVIA: But I thought you were dead!

KING MACBETH enters from behind the throne.

BANQUO: What?

KING MACBETH: (whispering to LADY LIVIA) Don't give us away. Just smile!

LADY LIVIA: Oh, thank you for throwing me this party! The King and I are so happy that you came to celebrate with us. We are very upset about the death of our former King Duncan. We know we don't have an easy job ahead of us. But nothing worthwhile is ever easy. As they say, "*Tantus molis erat Romanum condere gentem!*"

Everyone looks confused for a moment, but then they all shrug their shoulders and begin to party.

makes images appear. REPARO allows glass shards to fly back together into a single

pane. CRUCIATUS is a type of curse which uses the words engorgio, crucio, reducio for different aspects of change. IMPERIUS is another type of curse which demands strength of character. IMPEDIMENTUM is also a curse which never lasts very long. FURNUNCULUS is a play on the Latin word furunculus meaning a petty thief. EXPECTO PATRONUM again appears as a curse against the Dementors. PRIORI INCANTATEM is the name of one of the last chapters of the book. VERITASERUM is a word combination for the name of the truth potion.

Last but certainly not least are those ever-present derivatives. Ms. Rowling always creates some very clever combinations of Latin words.

PORTKEYS transport wizards from one place to another. OBLIVATE modifies the mind or makes it forgetful. OMNIOCLARUS replay all the action for the students at the Quidditch match.

The French part of Ms. Rowling's education is more evident in Book IV than in the previous stories.

The MERPEOPLE live at the bottom of the sea in the second task. MER is the French word for sea. FLEUR (flower) is one of the students from the BEAUXBATON (fine stick or wand) Wizard School.

All of this along with issues of slavery, cliques, dating and father/son relationships makes the reading of *Harry Potter and the Goblet of Fire* a truly first-rate educational journey. It is not just a trip through the fourth year at the Hogwarts School of Wizardry, but it is a delightful journey into the world of words.

Pondering Potter—Harry, that is.

By Betty Whitaker, Carmel Jr. H.S., Carmel, Indiana



Top Ten Led Zeppelin Songs

Submitted by Jonathan Helms, Latin II student of Sue Miller, East Kentwood H.S., Grand Rapids, Michigan

- I. SCALAE AD CAELUM
- II. SEMPITERNI PUGNA
- III. BONA TEMPORA, TEMPORA MALA
- IV. CARMEN DE POMO CITREO
- V. TOTA FREQUENTIA AMORIS
- VI. IMMIGRANTIS CARMEN
- VII. SANCTORUM DOMUS
- VIII. PATIBULI ASSER
- IX. IN LUMINE
- X. QUANDO AGGER RUMPITUR

Of Women and Children

By Robin Womack, Latin I student of Ann-Marie Fine, Archbishop Blenk H.S., Gretna, La.

Use the name of the mother/child provided as a clue to unscramble the match for each. Then, beginning in the upper left-hand corner, trace the letters of the unscrambled answers through the letter-search.

Mother Offspring

- | | |
|----------|--------------|
| DIONE | PTAEJORDH |
| EACLTAR | DARDANUS |
| ANTIOPE | IMPNAHO |
| BEON | ARGOS |
| EMONYRUE | THREE GRACES |
| PUAREO | MINOS |
| AANGIE | AEACUS |
| METIS | THAENA |
| HERA | ASER |
| LESMEE | DIONYSUS |

>A PYDCOEURY OPA
U HBEBABONNRGE
N RODHIOME OUI N
T IDYPNDOBMEHA
E PTRAOGRANEHT
L ECOMIEETRAH
B EMPPHSEMELE>

Let's Eat Out!

By Leah Critchley, Latin III student of Jennifer Stebel, Troy H.S., Troy, Ohio
Write the English names of the restaurants suggested by their Latin versions.

1. Amici
2. Mali Apes
3. Offa et Congelatum Quassum
4. Olivetum
5. Vasa Conquinaria
6. Astacus Rober
7. Laganorum Domus Inter Gentes
8. Patris Iohannis
9. Deo Gratias Age Quia Veneris Dies Est
10. Cellae Lactariae Regina

MONTHS & DAYS

By Gina Weinella, Latin III student of Susan J. Miller, Catholic H.S., Grand Rapids, Michigan

In the word search below, circle the Latin word(s) for each of the following English words/clues.

- | | | |
|--------------|---------------|--------------|
| 1. Sunday | 17. September | 23. Name |
| 2. Monday | 18. October | September |
| 3. Tuesday | 19. November | was given by |
| 4. Wednesday | 20. December | Caligula |
| 5. Thursday | 21. Original | between |
| 6. Friday | Latin month | A.D. 40 |
| 7. Saturday | renamed to | and |
| 8. Marketday | honor Gaius | A.D. 100 |
| 9. January | Julius Caesar | 24. Name |
| 10. February | 22. Original | October was |
| 11. March | Latin month | given by |
| 12. April | renamed in | Domitian |
| 13. May | honor of | between |
| 14. June | C.I. Caesar | A.D. 90 |
| 15. July | Octavianus | and |
| 16. August | Augustus | A.D. 100 |

KSVESIFPHSISOSZSX
X AQKUUCLEME XHEPUZQ
XJYNSFIIAIFIRPXNFK
CWILGHRDCYAITNAAL
WUWYLSITADKQJEDIMR
SJNRILIKYUBRIMWTYA
KYLSRVESUROZBMINU
NFODUYAEIUVBANMOG
LSICDNIANICUEREOSX
AERYIDNDSEGITFSDEY
SEZDEUMDEURSNIXIU
MCNAAEIASCAILATJMI
DUNROEHTRPEISIMKZZ
NUIKSPUMSTMLDERFB
LUOSRSLKUNIBCIUET
SATURNIDIESUFUEWENG
APRILISULSFOSARBSO
XGOASMQTUOCTOBERKQ
YOMMMNSJINOVEMBERC

Roman Musical Instruments

By Sarah Mitchell, Latin I student of Judy Hanna, Central Middle School, Findlay, Ohio

Unscramble the English name of each instrument, and then match its Latin name with it.

1. yerl
2. edre pepi
3. nroh
4. tarwe groan
5. ebolud epip
6. raplasi rhno
7. cful
8. acyblm
9. rdmo
10. tenurtpu

- | | | |
|-------------|-------------------|----------|
| A. tibia | E. fistula duplex | I. lyra |
| B. organum | F. calamus | J. cornu |
| C. tuba | G. cornu spirale | |
| D. cymbalum | H. tympanum | |

I'm Confused!

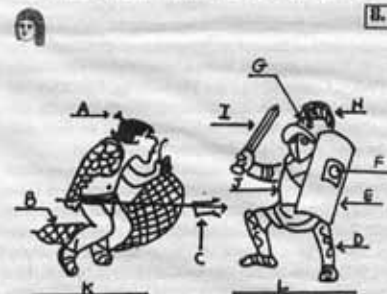
By Lora Banks, Latin III student of Mary J. Koons, Upper Dublin H.S., Ft. Washington, Pennsylvania

Similar Latin words often confuse even the best of students. Match the correct English meaning with each Latin word.

- | | |
|------------|---------------|
| 1. AMANS | A. I serve |
| 2. AMENS | B. sleep |
| 3. LENIS | C. light |
| 4. LEVIS | D. but if |
| 5. SOMNIUM | E. hardly |
| 6. SOMNUS | F. I complain |
| 7. SIN | G. I throw |
| 8. SINE | H. guest |
| 9. VIS | I. without |
| 10. VIX | J. I compel |
| 11. VITO | K. I praise |
| 12. VIVO | L. loving |
| 13. COGITO | M. again |
| 14. COGO | N. I save |
| 15. FERE | O. because |
| 16. FERRE | P. to bring |
| 17. IACEO | Q. gentle |
| 18. IACIO | R. I avoid |
| 19. ITER | S. journey |
| 20. ITERUM | T. I think |
| 21. SERVIO | U. how many |
| 22. SERVO | V. foolish |
| 23. QUOD | W. almost |
| 24. QUOT | X. I play |
| 25. LAUDO | Y. I lie |
| 26. LUDO | Z. dream |
| 27. QUAERO | AA. I seek |
| 28. QUEROR | BB. I live |
| 29. HOSPES | CC. force |
| 30. HOSTES | DD. the enemy |

Quid Est?

By Gracia Kamps, Latin II student of Darryll Huisken, Covenant Christian H.S., Grand Rapids, Michigan



- | | |
|------------|-------------|
| 1. cauda | 7. rete |
| 2. crista | 8. retarius |
| 3. galea | 9. scutum |
| 4. gladius | 10. thrax |
| 5. lorica | 11. tridens |
| 6. ocrea | 12. umbo |

Bonum Appetitum!

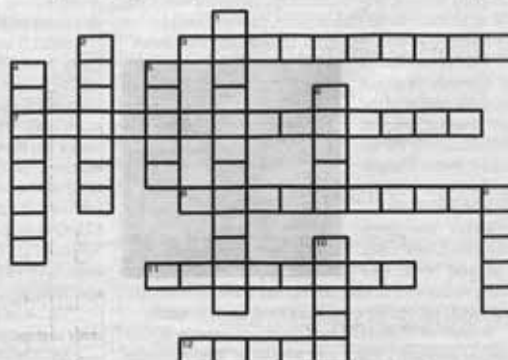
By Lucilia Hohe, Latin I student of Nancy Tigert, Turpin H. S., Cincinnati, Ohio

ACROSS

3. Roman dining room
7. Roman "dessert"
8. Roman "breakfast"
11. Roman "lunch"
12. Fermented fish sauce

DOWN

1. Roman "main course"
2. Meat most commonly eaten by Romans
4. Roman "appetizers"
5. Latin for the most common staple food of the Romans
6. Latin for "table"
9. Undiluted wine
10. Roman "wine"



TOP TEN

Reasons to Take Latin

By Antonia Wolford, Latin I student of Judy Hanna,
Central Middle School, Findlay, Ohio

10. You learn a new language.
9. The language you learn helps you with all other Romance languages.
8. You get to choose a new name for yourself.
7. Your vocabulary shoots through the ceiling.
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5. There is usually a banquet in the spring with great Roman food.
4. You occasionally get to dress like a Roman.
3. The first year is fairly easy if you pay attention.
2. You get to write for the Pompeiana NEWSLETTER.
1. Pizza parties and festival commemorations!

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Ecce, Romani Sunt!

By Elizabeth Bibb, Corry Detrick, Neal Hamilton
and Christopher Ruffin, Latin I students of
Marianthe Colakis, The Covenant School,
Charlottesville, Virginia

Dum Cornelia in caupona manent, caupo obesus et sordidus eis multa cubacula monstrabat. Aurelia et Cornelia et Cornelia iam cubitum ierant, sed Marcus et Sextus invenire cubiculum idoneum non poterant.

In primo cubiculo Sextus nullam matellam videbat. "Quid faciam si debeo ...?"

Caupo respondit, "Nullae matellae in caupona mea sunt." Sextus gemit, "Eheu!"

Antequam caupo pueros impedire poterat, Sextus cubuli proximi portam aperuit. "Cave! Illud cubiculum occupatum est!" dixit caupo, sed tardius erat.

Marcus ad proximum cubiculum procedit et intra

observavit. "Hoc bonum videtur," dixit, sed quando in lecto ascendit, eum plenum multorum murum invenit.

Sextus, iratus propter squalorem, cauponem statim iubet ut aliud cubiculum inveniat.

Caupo sibi muscat, "Hos molestos pueros odi!"

In proximo cubiculo, Sextus "Hoc cubiculum," inquit, "solum unum lectum habet. Duo lecti duobus pueris postulandi sunt."

Quando Marcus et Sextus cubiculum proximum vident, clamant, "Optimum est! Da nobis hoc cubiculum!"

Caupo, "Hoc," inquit, "est cubiculum meum, et vobis non dabo."

"Bene," clamant Marcus et Sextus. "Id vi capiemus!"

"Eheu, ehue! Nolite meum ventrem laedere! Licebit vobis in cubiculo meo dormire, sed mihi plus denariorum dare debetis."

"Persolvere possumus," inquit Marcus, "quia pater noster senator Romanus est."

Tandem pueri cubitum ierant.

Salus

By Kristi Kernen, Latin I student of Sr. Mary Dolores,
Seton High School, Cincinnati, Ohio

Periculum

Terrens, sollicitans
Currrens, lacrimans, spectans
Terroris Res
Ludens, ridens, loquens
Laetus, securus
Salvus

Acrostic Mythology

By the Latin IV students of
Marianthe Colakis, The Covenant School,
Charlottesville, Virginia

N ullified
A nnoying
R adiant
C herishable
I ngrate
S hy
S imple
U nloving
S howy

E choing
C hanting
H opeful
O verlooked

By Tom Wyatt

N arcissist
I ngrate
O stentatious
B oastful
E gotistical

By Eric Pram

H andsome
Y oong
A nd
C ute
I nterestingly
N ullified when
T he discus
H it him
U p in the
S tands

By Catherine Luck

I mprisoned
C reated
A n escape
R elinquished
U nder the
S un

By Ashleigh
Crowther

How Well Did You Read?

10.

1. In pictura moventi GLADIATORE, quod nomen Commodi sorori erat?
2. What tried and true advice does Magister Optimus offer to make Latin easy?
3. How many bad things about the movie GLADIATOR were enumerated in Pagina Tertia?
4. To what were catacomb writers referring when they wrote the word *Baticana*?
5. According to Corey Detrick, what was the name of the half brother of Romulus and Remus?
6. Who was the first of the Five Good Emperors?
7. What were the names of the two soldiers that helped Horatio defend the Subclian Bridge?
8. According to Pliny the Elder, what two things were the people called the *Blennyae* missing?
9. What is a *Siestas*?
10. How did Callipateira get in trouble during one of the ancient Olympic games?

PROSCRIPTIONES • NUNDINARIAE

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Attention all teachers and students of Latin:
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Adventurous cooks should round up the ingredients, have a cooking party and serve the finished product to lucky diners—recording the event on clear, closeup, color photos. Photographs (not computer prints), a copy of the recipe used and a brief description of the experience along with the names of the students, their level of study, the name of their teacher, school, city and state, should be sent to:

Roman Cooking
Pompeiana, Inc.
6026 Indiana Ave.
Indianapolis, IN 46220-2014

Variae Res Praestantes

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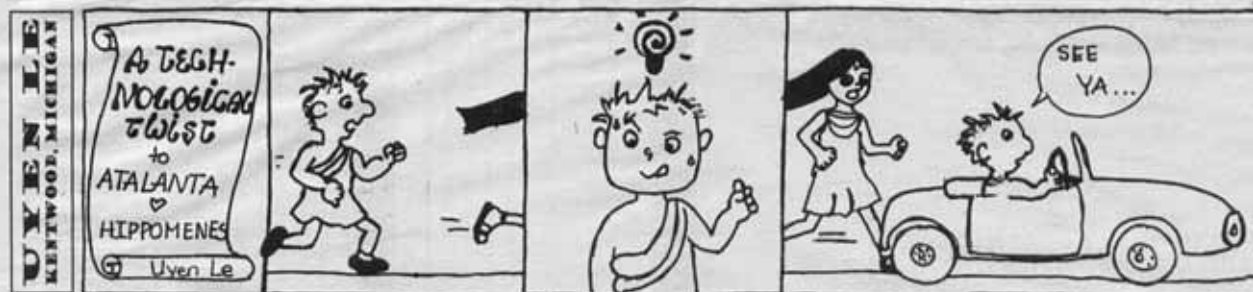
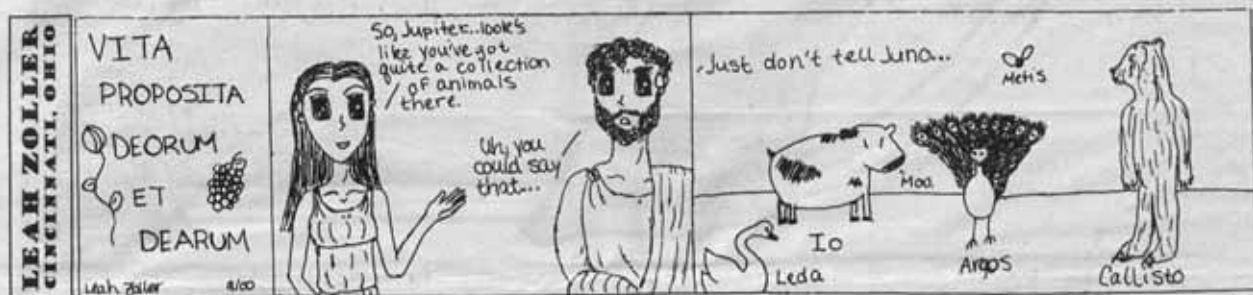
Nunc Potestis Emere Materias Scholasticas a Pompeiana in Linea

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Membership Enrollment Form, 2000-2001

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Pompeiiiana, Inc.

6026 Indianola Ave.

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LATIN... YOUR BEST EDUCATIONAL INVESTMENT

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Items spontaneously submitted for publication in the Pompeiiiana NEWSLETTER should be typed or computer set and sent to: The Editor, Pompeiiiana NEWSLETTER, 6026 Indianola Ave., Indianapolis, IN 46220-2014

Text items may also be submitted as attachments to e-mail sent to: Pompeiiiana@aol.com.

While Pompeiiiana, Inc., does invite its members to apply for paid positions as Contract Cartoonists and Contract Adult Columnists each year in its March issue, it does not pay for any items spontaneously submitted for publication. Students submitting work should include their level of study, the name of their Latin teacher and the name and address of the school they attend.

WHAT MAY BE SUBMITTED

1. Original poems/articles in English or in teacher-corrected Latin with accompanying English translations.
2. Special interest photos or news reports of Latin activities.
3. Teacher-corrected Latin reviews (with accompanying English translations) of movies, movie stars, musicians, major sporting events or renowned athletes.
4. Summaries or reviews of articles published elsewhere, complete with references to original author, title of publication, date and page numbers.
5. Challenging learning games and puzzles for different levels of Latin study, complete with solutions.
6. Cleverly written essays (300-400 words) about anything Roman. These may be serious or tongue-in-cheek parodies.

Pompeiiiana, Inc., attempts to publish as much spontaneously submitted work as possible, but it cannot guarantee publication. Pompeiiiana, Inc., does not pay spontaneous contributors.

Auxilia Magistris

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

GLADIATOR

The historical fiction in **GLADIATOR** correctly describes the government and lifestyles of the Roman Empire. The movie describes the life of Maximus, a fictional character who enters the story as a Roman general and dies as a gladiator in the Colosseum.

The directors tried to make the sets as authentic as possible. The recreated Colosseum, the military outfits, the battle and the views of Rome helped provide realism.

In the beginning of the movie, Maximus is leading his troops bravely against the barbarians as Emperor Marcus Aurelius watches. After the battle Marcus Aurelius announces that he wants Maximus to be the next Emperor, not his son Commodus. He also tells Maximus that he wants to give the power to rule back to the Senate.

Commodus arrives in the army camp after the battle. Since his sick father intended to appoint Maximus as the next emperor, he kills his father before the announcement is made.

When Maximus refuses to serve under Commodus, Commodus sentences him to death and orders his family to be killed.

Maximus escapes and returns home to bury his wife and son. As he is mourning on the grave of his wife and son, he is captured and sold to a gladiator trainer. In a province called (Zachabari) in the movie, Maximus is trained to fight in the arena. When Commodus re-establishes the gladiatorial games in Rome, Maximus is taken to Rome and becomes popular with the crowd. When Maximus wins the mock battle of Carthage, Commodus comes into the arena to meet this victor. That is when Commodus learns that this popular gladiator is the general Maximus that he had sentenced to death.

Commodus has a sister named Lucilla whom Maximus had once loved. She has a small son named Lucius. Lucilla persuades Maximus to help her and a senator named Gracchus defend her brother. The plot is discovered, however, and Commodus challenges Maximus to a fight to the death. Before they begin fighting, however, Commodus unfairly wounds Maximus. Maximus kills Commodus in the arena, but he also dies from his wounds.

The movie did show many true aspects of ancient Rome. The violence on the battlefield and the spectators' enjoyment of the violence in the arena were very realistic.

GLADIATOR combined some historical facts with fictional sub-plots to tell an interesting story. The camera work was interesting and the background sounds were very effective.

7.

I'm So Confused

1. L
2. V
3. Q
4. C
5. Z
6. B
7. D
8. I
9. CC
10. E
11. R
12. BB
13. T
14. J
15. W
16. P
17. Y
18. G
19. S
20. M
21. A
22. N
23. O
24. U
25. K
26. X
27. AA
28. F
29. H
30. DD

8.

Quid Est?

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

9.

The Simpsons

- I. G. The blues isn't about feeling better; it's about making other people feel worse.
2. D. There's a New Mexico?
3. E. Don't have a cow, man!
4. F. Cheating is a gift man gives himself.
5. C. I'm old. Gimme, gimme, gimme.
6. B. There, there, Homer. You'll find another job. You've caused plenty of accidents, and you've always bounced back.
7. A. I've never been called an adult before; I've been tried as one.

10.

Spectacula Televisifica

- I. Who Wants to be a Millionaire?
- II. Family Feud
- III. The Price is Right
- IV. Wheel of Fortune
- V. Jeopardy
- VI. Supermarket Sweep
- VII. Press Your Luck
- VIII. \$10,000 Pyramid
- IX. Double Dare
- X. Let's Make a Deal

12.



14.

At The Mall

1. GAP
2. Limited
3. Express
4. J. Crew
5. Foot Locker
6. Nine West
7. Guess?
8. Bath and Body Works
9. Old Navy
10. Banana Republic
11. Target

O Di Immortales!

1. B. Apollo
2. N. Mars
3. L. Diana
4. M. Aesculapius
5. A. Minerva
6. O. Saturn
7. F. Ceres
8. G. Bacchus
9. K. Cupid
10. E. Terra
11. J. Vulcan
12. H. Juno
13. I. Mercury
14. D. Vesta
15. C. Somnus

13.

Picturae Moventes

- I. Fight Club
- II. The World is Not Enough
- III. Pokemon
- IV. South Park
- V. The General's Daughter
- VI. American Pie
- VII. The Sixth Sense
- VIII. End of Days
- IX. American Beauty
- X. The Bone Collector

16.

How Well Did You Read?

1. Lucilla
2. Look at the parts of the Latin words.
3. 14
4. the Vatican District
5. Ruffinus
6. Nerva
7. Spurius Lartius, Titus Herminius
8. Heads and necks
9. An Egyptian sun worship ritual
10. She sneaked in dressed as a male trainer

1.

Carmina Optima

- I. Stairway to Heaven
- II. The Battle of Ivermoe
- III. Good Times, Bad Times
- IV. The Lemon Song
- V. Whole Lotta Love
- VI. Immigrant Song
- VII. Houses of the Holy
- VIII. Gallows Pole
- IX. In the Light
- X. When the Levee Breaks

3.

Let's Eat Out

1. Friendly's
2. Applebee's
3. Steak and Shake
4. Olive Garden
5. Cooker
6. Red Lobster
7. International House of Pancakes
8. Papa John's
9. Thank God It's Friday
10. Dairy Queen

5.

Musical Instruments

1. L. lyre
2. F. reed pipe
3. J. horn
4. B. water organ
5. E. double pipe
6. G. spiral horn
7. A. flute
8. D. cymbal
9. H. drum
10. C. trumpet

4.



2.

Of Women and Children

- | | |
|----------|--------------|
| Mother | Offspring |
| DIONE | APHRODITE |
| ELECTRA | DARDANUS |
| ANTIOPE | AMPHION |
| NIOME | ARGOS |
| EURYNOME | THREE GRACES |
| EUROPA | MINOS |
| AEGINA | AEACUS |
| METIS | ATHENA |
| HERA | ARES |
| SEMELE | DRONYSUS |



6.

11.

The Colosseum

1. VENATIO
2. FLAVIAN AMPHITHEATER
3. ESSEDAH
4. MYRMILLI
5. VESPASIAN
6. ESQUILINE
7. VELARIUM
8. LANISTA
9. TITUS
10. NERO
11. TOP
12. VIRGINS
13. RETIARIUS
14. HONORIUS
15. MARBLE
16. TIRACIAN
17. NAVAL BATTLES
18. ENTRANCES

AVE, IMPERATOR, MORITURI TE SALUTANT

Help!

Teachers, if you have copies of the novel A.D. you can sell, please contact: grebe@msdmv.k12.in.us

1999-2000 Back Issue Offer

If you now have students that did not read the 1999-2000 issues of the Pompeiana NEWSLETTER and did not have a chance to enjoy the Learning Games, there are a limited number of sets available, complete with Answer Sheets. This year, Back Issue Boxes are loaded with 28 copies of each of 8 of the 9 issues that were published last year (all except the April issue which was a short press run).

To receive your Back Issues Box(es), complete the order form below and mail to:

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Please send _____ box(es) of 1999-2000 Back Issues to (Please print):

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School: _____

School Street Address: _____

City: _____, State: _____, ZIP: _____

A check for \$25 per box (payable to Pompeiana, Inc.) is enclosed.

Please bill my _____ VISA, _____ M/C, _____ DISCOVER card. Expiration Date: _____

Card #: _____

Signature: _____

School Phone: (____) _____ - _____

Home Phone: (____) _____ - _____