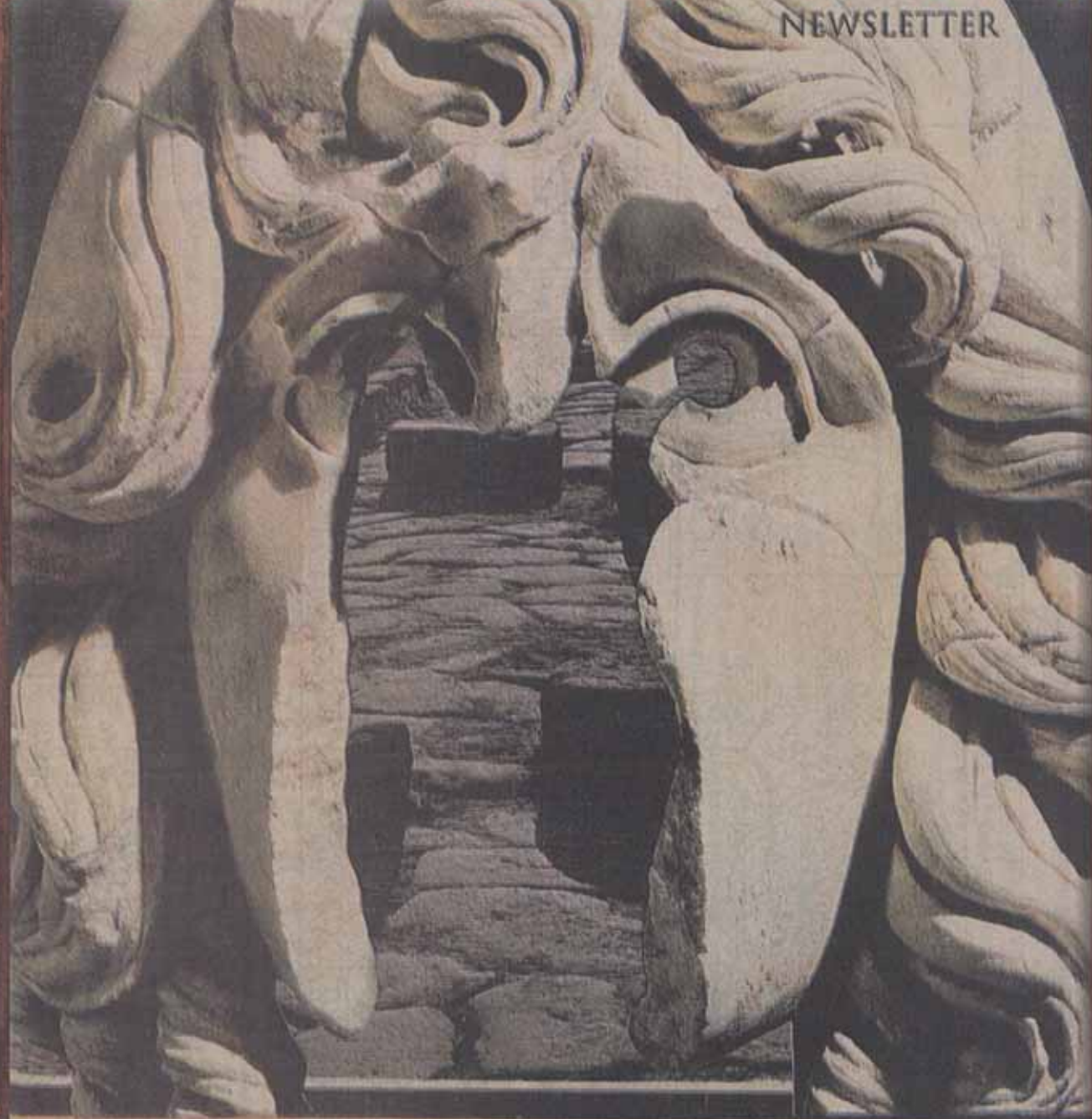


# POMPEIIANA

NEWSLETTER



VOL. XXVIII, No. 7

MAY, A.D. MMII



## A Real Cutie

By Kelley Wong, Latin I student of Judith Granes, Valley H.S., Las Vegas, Nevada

Who is the goddess of love and beauty?

A lot of men think she's a real cutie.

Who I'm talking about might ring a bell.

When I say she's the one of whom storytellers tell.

She is a goddess of exceptional charm—Some even say she can never do harm. Beautiful and seductive she might be, But that's what makes her Aphrodite!



## INSIDE THIS ISSUE

The Many Faces of Cupid  
Pagina II

A Brief Encounter with Death  
Pagina X

Interview Exclusive:  
CATULLUS  
Pagina V

EMBOLOM NUMERUS  
School Days

Although the Roman school year had an official ending date (March 19—*Quinquatrus*), followed by a five-day break, that did not mean that students were given the rest of the summer off. Roman students basically went to school year round. Classes were not held on market days (*nundinae*) neither during the December holidays nor during the seven annual major *Ludi* celebrations. All these days off totaled only 124. That meant that Roman students attended school 241 days each year.

In Indiana, students are required to attend school only 180 days each year, giving them 185 days off from school. The following chart shows how students in other states and other modern countries compare.

Locale	Number of School Days
Ancient Rome	241 days
South Korea	225 days
Japan	223 days
Germany	200 days
Texas	167 days
North Dakota	173 days
Belgium	172 days
France	150 days

\*Source: Education Committee of the States, Third International Math & Science Survey  
Indiana's University of Central Indiana and Anderson

Classics Online!  
www.pompeiana.com

## INSANIA BY MICHAEL WITTMANN

EMBOLLIUM II  
Clonorum Oppugnatio

Senator Amidala, prior  
Flegina in Naboo credit  
Ad Senatorem Galactum ut conset  
De re critica conscriptione  
REIPUBLICAE EXERCITUS  
Ad Jedos victos adiuvandos...

Sic incipit *Embolium II—Clonorum Oppugnatio*, quinta pictura movens de fabula cui nomen est *Stellarum Bella*.

De *Stellarum Bellis*, creator Georgius Lucas dixit: "Non est ultra stulta—non est exitialis culturae occidentali. Primum, est pictura movens de aliquo ex nobis, ex de animi impetibus qui nos malos faciunt. Non est de Vietnam, de Bello Mondaio II, ne quidem de Imperio Romano. Est quibusdam de notionibus historicis quae identidem repetuntur."

Ante diem  
XVIII Kalendas Iulias.



A.D. MMII, *Embolium II—Clonorum Oppugnatio* in theatris spectari poterit.

Bella Italia erat locus in quo multae partes huius picturae movens factae sunt. In Italia erant species regionum simillimae planetae probae cui nomen est Naboo. In hac pictura moventi, Anakin Caeliambulatores, qui est Jedos exercendus, coepit amare Amidalam, reginam et senatorem in Naboo. Lucas Comensis erat locus ubi erat Amidala villa in qua Anakin primum Amidalam basiauit. Regia moderna Casertae erat Amidala regis in Naboo.

Quia Georgius Lucas fabulam *Stellarum Bellarum* retro narravit in his V picturis moventibus, spectatores solum nunc possunt videre Anakin Amidalamque qui sunt parentes geminorum, Luci et Leiae. Quare, *Embolium II* certe est fabula de amore, sed in *Stellarum Bellarum* traditione. Necesse erat Anakin Caeliambulatores Amidalam amare ut iter ad Potestatis latum atrium celerius faceret. Quia Jedus non licet amatores, Anakin.

peccat quando Amidalam amat, ergo factus est Darth Vader. Darth Vader, ut omnes sciunt, vivit in Potestate latere atro.

In hac pictura moventi initium *Clonorum Bellorum* videtur. Propter haec *Clonorum Bella*, Respublica bona labitur et Imperium malum confirmatur.

Multi frustrabantur qui *Embolium I* (prima pictura movens de fabula *Stellarum Bellarum* facta post A.D. MMLXXXIII) spectaverunt. Neque personae neque fabula in illa pictura moventi eis non placebant. Georgius Lucas sperat *Embolium II* spectatoribus non displicentum esse.

Quamquam *Embolium II* non est pictura movens atra (qualem multi exspectabant), Lucas dicit *Embolium III* certissime futurum esse atrum. In illa pictura moventi Imperium vincet!

To Octavia,  
with Brotherly Love

Down in Rome's Jewish quarter, in the shadow of the square-domed synagogue, rises an impressive remnant of the *Porticus Octaviae* (the Portico of Octavia) among the most ambitious constructions of the Augustan Age and one of the finest public works of early Western Civilization. It stands as testimony to Augustus' determination to beautify his capitol and foster civic pride. (To his further credit, he remained ever

mindful of the taxpayer by urging prominent and wealthy families to finance new monuments or to restore and embellish old ones. Among the emperor's many well-heeled friends that heeded the call were Cornelius Balbus, Marcus Philippus and Vipsanius Agrippa.)

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



AN UNFUTED COLUMN LEFT STANDING INSIDE THE SOUTH ACCESS GATE OF THE PORTICUS OF OCTAVIA

What we behold today is part of the south propyleum, or access gate, that has the aspect of a typical pagan temple with its triangular pediment resting on an entablature supported by columns. As did its vanished twin on the north end, the propyleum led into a colonnaded rectangular enclave measuring one hundred and twenty by one hundred and thirty meters. Two parallel rows of roofed-over Corinthian columns—three hundred in all—

(Continued in Pagina Sexta)

The Lost Verses  
of Sappho

By Mary Beth Danckaert,  
AP Latin student of Catherine Colegrove,  
Canterbury H.S., Fort Wayne, Indiana

Indiana Latin students were challenged to suggest a final stanza of the following poem by Sappho that has been lost over the centuries. The following suggestion (in bold print) was awarded the First Place prize in the competition.

That man seems to me equal  
to the gods, the one who sits  
opposite you and listens nearby  
to your sweet voice  
and lovely laughter. Truly, that sets  
my heart fluttering. For the moment  
I catch sight of you, it is no longer possible  
for me to speak.  
My tongue has snapped; all at once thin  
streams  
of fire have gone racing beneath my skin;  
I see not a thing with my eyes;  
my ears hum.  
Sweat pours from me; a trembling seizes me  
all over; I am greener than grass.  
And it seems to me I barely fall short  
of being dead.  
But all can be endured, for even a poor man  
knows the value of a  
heart's silent longing;  
I wish only to sit nearby and listen  
to your sweet voice.

## Textbook Giveaway Program

Judging by the materials that have already been donated, Pompeiana's next Textbook Giveaway Program promises to be the best ever!

Teachers should please consider shipping no-longer-used texts and materials to Pompeiana, Inc., to be shared with

others rather than consigning them to the school dumpster.

2002-2003 Textbook Giveaway materials already received will be available on the link from [www.pompeiana.com](http://www.pompeiana.com) on June 1, 2002.

As new items are received after that

date, they will be added to the end of the Giveaway list.

Teachers and adult members are encouraged to renew their 2002-2003 memberships at this time to be ready to participate in this year's Giveaway Program via the internet.

## QUIT WRITING IN HEN SCRATCHES

By Frank Turris, Indianapolis, Indiana

With an increasing use of computers in schools and in the workplace, less time is spent teaching students to write legibly. Time is still spent teaching young students how to print legibly, but when it comes to cursive writing, it's almost anybody's guess as to what is being written these days. This is why, when forms need to be filled out, the person completing the form is invariably instructed to "print clearly," or "type" the responses.

There was a time not too many years ago when clear, legible, cursive penmanship was a sign of a quality education and culture. Not so any more. Even the most educated seem to scribble off notes and sign their names in hen scratches that are legible only to those who have come to know them. In a way, such writing has become a secret code that identifies the writers only to those who are familiar with them.

Illegible penmanship, or hen tracks or hen scratches, as it is sometimes called, may be cute and the "in" thing between close friends, but it definitely falls short when it comes to communicating with strangers.

In Roman schools, penmanship teachers, *librarii*, went to great pains, and often inflicted harsh punishment, to make sure their students did learn proper penmanship.



A *librarius* would neatly write a sentence in Latin, and the student would have to make several neat copies of the sentence that were equally legible. To make sure the student wrote in straight lines, the wax tablets they used (*tabulae*) were frequently inscribed with lines. Some teachers even had their students tracing over letters that were carved into wood or stone tablets to get a feel for correctly formed letters.

Unfortunately, even in Roman times not all students mastered the art of penmanship. Those that did could become professional scribes (*scriptores*) and do all the important writing for those who either couldn't or didn't want to take the time.

Since, in modern times, we don't expect high educational levels from those who write on walls with markers or small containers of white-out, it is probably also true that those Pompeians who scribbled thousands of graffiti on the walls of their city weren't any better educated. The penmanship used on those graffiti is generally quite illegible, as the following example indicates:

ΟΥΤΙΝΑΜ·ΛΙΕΑΤ·ΚΟΛΛΟ·  
Ο·ΟΥΤΙΝΑΜ·ΛΙΕΑΤ·ΚΟΛΛΟ·  
ΚΑΜΡΗ·ΥΛ·ΤΑΝΟΥ·ΒΑΡΚΙΟΛΗ·  
ΟΜΠΛΕΧΑ·ΤΕΝΕΡΕ·ΒΑΡΚΙΟΛΗ·

Proof that such scribbling was no easier for the ancient Romans to read than it is for us can be found in a play by Plautus called *Pseudolus*. In this play, a young man named Calidorus received a letter from his girlfriend, who just happened to be a lady of the evening. She knew how to write, but her penmanship was barely legible. When Calidorus asked his clever slave, Pseudolus, to try and read the letter, Pseudolus complained about her hen scratches:

An, opsecro hercle, habent quas gallinae manus?  
Nam has quidem gallina scripsit.

"By Hercules, what kind of hands do chickens have?  
For indeed a chicken has written this letter."

## THE MANY OF CUPID

Drawing by James Reed, Latin I student of Nancy Yust, Cathedral H.S., Indianapolis, Indiana



Indiana Latin students were recently challenged to hand-create (no computer art) an original image of Cupid in any flat medium. All entries were displayed in the lobby of Clowes Hall on the campus of Butler University in Indianapolis during Latin Day 2002, held on February 11. James Reed was awarded the First Place prize in this contest.

## IMITATING THE MASTERS

By Latin IV students of Pauline Demetri, Cambridge Rindge and Latin School, Cambridge, Massachusetts

### Inspired by Martial

Quintus, you flaunt your intelligence like a baboon flaunts its bright rear end,  
Yet it would suit you to eat humble pie,  
For your intelligence is not as bright as what the baboon flaunts,  
Yet, despite your dim wit, you are comparable to a baboon's rear  
For it's what you make yourself out to be.

By Alex Lada

### Inspired by Ovid

If you give a girl flowers as a gift  
and she accepts, do not be too assured.  
Just as a dog can turn on a man,  
so can a woman.  
She may accept your gift, but it's possible  
that she'll change her mind later.  
If you give a girl a ring and she accepts,  
then you can be assured.  
Women are weak for rings,  
as dogs are for food. Both need them  
as basic staples.

By Lucilla Haskovec

## Horatius at the Bridge

By Katherine Ensler, Latin II student of Larry Steele, Norman H.S., Norman, Oklahoma

Horatius the Brave  
Stood at the bridge  
And drew his blade.

His plan had involved  
That the bridge would collapse,  
And soon this would be resolved.

And when the bridge did fall,  
Soon he was swimming  
Back to his own city wall.

Horatius the Brave  
Was mighty and great.  
And what a city he did save!

## Latin Enrollments Soaring

Based on "Learning the Lingua Franca," by Michele Alperin, LANGUAGE, Jan. 2002, pp. 14-16. Special thanks to Kristin Hoyt-Osada, Indiana Department of Education, for bringing this article to our attention.

In Lawrence, New Jersey, over the past six years, Latin enrollments have grown from seven to 78 in the middle school and from 68 to 160 in the high school; at Princeton H.S. over the past eight years, they have more than doubled; and at the Princeton Latin Academy, a K-9 school that teaches Latin and Greek from the elementary grades, the number of students has nearly quadrupled.

Even though in 2000 Latin students scored a mean of 665 on the verbal portion of the SAT's as compared with 636 for French, 621 for German and 589 for Spanish (on which the national average is 505), not all of this increased interest in studying Latin can be attributed to the statistically superior performance of Latin students on the SAT's. Francesco Terrulli, founder and headmaster of the Princeton Latin Academy, attributes the increased interest to the fact that people are getting tired of letting what is "politically correct" determine the education of their children. Terrulli believes that the public is coming to realize that language is the essence of education, and the study of classical languages, both Latin and Greek, improve grammar, vocabulary and spelling.

Latin teachers who are more savvy about how to present their subject, and new reading-based approaches coupled with selections from appealing Latin authors have brought a lively diversity to the Latin classroom. This diversity is providing the always-welcomed "spoon full of sugar" that helps the much needed educational medicine "go down."

Once that medicine does go down, a good Latin student is ready to be exposed to authors and writings that provide an invaluable understanding of where we are today socially, culturally and politically, according to Robert Kaster of Princeton H.S. It is these benefits that Kaster most wants for his students of Latin. While Kaster admits that the study of Latin does help in understanding English grammar, his position is that if a person wants to learn English grammar, that person should study English grammar.

While many teachers of Latin do live up to their classrooms with casual spoken Latin and Latin question-and-answer sessions, some students actually prefer to study a language that is more grammar-translation based than a modern spoken language. Mathew Miller, the classical studies overseer at the Lawrenceville School, warns, however, that Latin is much more sophisticated structurally than Spanish, French or German and may not be appropriate for students who cannot take in a lot of information at one time, structure it and memorize it.

In the end, it may be Braulio Borlaza, Latin teacher at Lawrence H.S., who has come up with the real reason why, in this age of increasing educational expectations, Latin is regaining its popularity: "If you know Latin, you know everything; if you don't know Latin, you know nothing!"

## ROMAN RELIGION

By Danielle Detrich, Latin IV student of Angela Letizia, Hollidaysburg H.S., Hollidaysburg, Pennsylvania

- R**eligious ceremonies celebrated all of the main events in a person's life.
- O**n a day of marriage a pig or sheep was sacrificed to see if a couple could wed.
- M**an's relationship with the spirits was called *religio*.
- A** *bull* was hung around a child's neck to ward off evil spirits.
- N** *umina* were the spirits that controlled trade, war and health.
- R**omans called the spirits *Penates* that protected their food pantries.
- E**truscans gave the Romans many of their beliefs.
- L** *ares* were the spirits of the family's ancestors.
- I**n ancient times illnesses were sometimes cured with herbs and magic.
- G**reece also influenced Roman religion.
- I**nterment of a dead relative was followed by a sacrifice nine days later.
- O**n Mount Olympus lived the twelve most important Roman deities.
- N**one but the *Paterfamilias* oversaw the practices of family worship.

**THIS IS YOUR BRAIN ON**  
**LATIN...**

**ANY QUESTIONS...**

BY TERRANCE ADAMS,  
LATIN II STUDENT OF  
MIKE GEGEL, TROY H.S.,  
TROY, OHIO



# VIRAGO ROMANA

Based on a story by Andi Little, Latin II student of Larry Steele, Norman H.S., Norman, Oklahoma

Her idol had always been Camilla, a girl who fearlessly led men into battle. Now that Rome was struggling to protect the islands of Corsica and Sardinia from the Carthaginian invaders, she wanted to become a heroine herself, to bring honor to Rome. The only catch was that, as a young woman, she would not be allowed to fight. So, to get her chance to follow in her idol's footsteps, Victoria had trained and dressed as a man. She had entered into her *sacramentum* as Victor (secretly, Victoria, "the victress").

Now she had her wish, and she was a *classarius miles* stationed in the *turricula* of a *navis longa* as it sailed around a bend of the peninsula controlled by Rome. She longed to be the first to spot one of the hated Carthaginian ships bent on destruction. This was her job, and she did it with all her heart, never complaining about the harsh conditions of navy life. She didn't mind the hard bed, the nasty salt-laden food or the incessant motion of the sea. She was determined to do her job and do it well.

"*Navis Poenicia, NAVIS POENICIA!*" she yelled as she finally had her chance to follow in Camilla's footsteps. She forced her voice to be an octave or two lower than natural as she pointed at the hated Carthaginian ship.

The reaction of the crew was immediate. The cadence of the drummer accelerated and the *navis longa* shot forward in the water. Their goal would not be to ram but to board the enemy ship after the *corvus* had been lodged into its deck. Victor-Victoria quickly climbed down from her spot in the *turricula* and was ready to raise the battle cry with the other *classarii milites* as soon as they were ready to board.

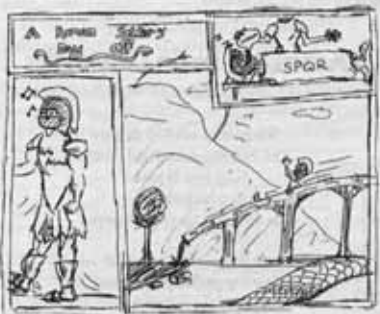
The battle that followed could only be described as fierce and ruthless. After an intense twenty-minute clash, all of the Carthaginians had been killed, pushed overboard or captured. Even if no one recognized her as a heroine, she was proud of herself just for having been there in the midst of the battle. She had followed in her idol's footsteps, and that alone was enough to satisfy her.

When the prisoners had been stowed below in the *navis longa*, and the *corvus* removed, the *navis Poenicia* was set ablaze. Victor-Victoria took her rest and looked forward to her next assignment in the *turricula*.

## The Hollow City

By A. Melissa Hardy, Latin III Student of Judith Granese, Valley H.S., Las Vegas, Nevada

Ruins rise, clawing at the sky,  
Ruinae surgunt, caelum lacerantes,  
Monuments topple and temples fall,  
Monumenta titubant et templa collabuntur,  
The silence swallows every sound,  
Silentium omnem sonum devorat,  
Oppressive, infinite, sorrowful,  
Praegrave, infinitum, maestum,  
Full of memories.  
Memoriarum plenum.  
Glory fades like the morning fog,  
Gloria sicut nebula matutina pallet,  
Brooding hulks  
Parturitientia aedificia deserta  
gather the dust to their bones.  
Pulvere ossa spargunt.  
Outside, the modern world  
Foris mundus recens  
Roars and speeds,  
Rugit et volat,  
Built upon the ashes of the empire.  
Super imperii cineres aedificatus.  
The Hollow City remembers.  
Urbs Inanis meminit.



BY LUKE MORAN, LATIN IV STUDENT OF JENNIFER STEREL, TROY H.S., TROY, OHIO

# Dark Night of the Soul

By Loreena McKennitt

Translated into Latin by Carland Arrowood, Latin III student of Judith Granese, Valley H.S., Las Vegas, Nevada

Nocte Obscurata

Flammabat in pectore meo amoris flamma.

Et lanterna clara

Effugi domo mea omnibus tranquille requiescentibus.

Upon a darkened night

The flame of love was burning in my breast.

And by a lantern bright

I fled my house while all in quiet rest.

Nocte involuta

Et scalis secretis celeriter fugi.

Rica oculos meos texit

Omnibus tam quietis quam mortuis intus cubantibus.

Shrouded by the night

And by the secret stair I quickly fled.

The veil concealed my eyes

While all within lay quiet as the dead.

O Nox, fuisti dux meus,

O Nox, amantior quam sol oriens,

O Nox quae amantem cum amato coniunxit,

Transformans alteram in alterum.

O Night, thou wast my guide,

O Night, more loving than the rising sun,

O Night that joined the lover to the beloved one,

Transforming each of them into the other.

Illa nocte nebulosa,

Clam, ultra talem visum mortalem,

Cum nulla luce ducenti alia

Quam illa quae tam penite in corde meo ardebat,

Upon that misty night,

In secrecy, beyond such mortal sight,

Without a guide or light

Than that which burned so deeply in my heart,

Erat illa flamma quae me conductit

Et clarius luxit quam sol meridianus

Quo adhuc is manebat.

Locus fuit quo nemo alius advenire poterat.

That fire t' was led me on

And shone more bright than of the midday sun

To where he waited still.

It was a place where no one else could come.

O Nox, fuisti dux meus,

O Nox, amantior quam sol oriens,

O Nox quae amantem cum amato coniunxit,

Transformans alteram in alterum.

O Night, thou wast my guide,

O Night, more loving than the rising sun,

O Night that joined the lover to the beloved one,

Transforming each of them into the other.

In corde meo contudenti

Quod se pro eo omnino conservabat,

In somnum suum decidit.

Sub cedris omnem amorem meum dedi.

Within my pounding heart

Which kept itself entirely for him,

He fell into his sleep.

Beneath the cedars all my love I gave.

Et ad moenia

Ventus frontem eius crinibus verrat

Et manu levissima

Perpulset quemque sensum meum a me concessum.

And by the fortress walls

The wind would brush his hair against his brow

And with its smoothest hand

Caressed my every sense I would allow.

O Nox, fuisti dux meus,

O Nox, amantior quam sol oriens,

O Nox quae amantem cum amato coniunxit,

Transformans alteram in alterum.

O Night, thou wast my guide,

O Night, more loving than the rising sun,

O Night that joined the lover to the beloved one,

Transforming each of them into the other.

Ab eo victa sum

Et faciem meam in amatoris pectore posui.

Et cura dolorque hebescebant

Quando omnis nebula matutina facta est lux,

Et ibi hebescebant apud lilia pulchra.

I lost myself to him

And laid my face upon my lover's breast.

And care and grief grew dim

When all morning's mist became the light,

And there they dimmed amongst the lilies fair.

## 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 2001-2002 school year by mailing their tax-deductible contributions payable to the "Pompeiana Endowment Fund."

### Giving Categories

Student Supporters (\$25),  
Latin Class/Club Supporters (\$100),  
Adult Supporters (\$200-\$400),  
Friends of the Classics (\$500-\$900),  
Contributors (\$1000-\$4000),  
Benefactors (\$5000-\$10,000),  
Patrons (\$20,000-\$90,000) and Angels (\$100,000+).  
Those who work in the business world are encouraged to check on the availability of corporate matching funds.

### HONOR ROLL

#### Student Supporters

- James J. Aubuchon, Great Neck, New York
- Latin Class/Club Supporters**
- 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
- Central Catholic H.S., Pittsburgh, Pennsylvania
- Collinsville H.S. Latin Club, Collinsville, Illinois
- Indiana River H.S. J.C.L., Philadelphia, New York
- Lawrence North H. S. Latin Club, Indianapolis, Indiana
- Milton Area H.S. Latin Club, Milton, Pennsylvania
- Mount Vernon St. H.S. Latin Club, Mt. Vernon, Indiana
- Newport H.S. Latin Club, Newport Beach, California
- Palmer H.S. Latin Club, Colorado Springs, Colo.
- Penns Grove H.S. J.C.L., Carmey Point, New Jersey
- 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

#### Adult Supporters

- Jim Barfield, Jackson, Mississippi
- David Coe, Costa Mesa, California
- Claudia Colvin, Bowie, Maryland
- Effie Douglas, Bringham, Indiana
- Rosalind A. Harper, Los Angeles, California
- Indiana Junior Classical League
- Nancy Tigert, Cincinnati, Ohio
- University H.S. Latin Club, Urbana, Illinois

#### Friends of the Classics

- Mr. & Mrs. Frederick Clark, Piedmont, California
- Richard and Tammy Jensen, Fort Worth, Texas

#### Contributor

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

#### Miscellaneous Donors

- Tamara Baiser, Milton, Massachusetts
- Booneville H.S. Latin Club, Booneville, Indiana
- Sally Davis, Arlington, Virginia
- Janet Mae Fillion, Roxbury, Massachusetts
- Bonnie T. Fisher, Bloomington, Indiana
- Fountain Valley School Latin Club, Colorado Springs, Colorado
- Rebecca Harrison, Kirksville, Missouri
- Frances L. Higgins, Chevy Chase, Maryland
- Cynthia Kaldis, Athens, Ohio
- Philip S. Kappes, Indianapolis, Indiana
- Peter J.J. Kosiba, Chicago, Illinois
- Latin Club, Oviedo H.S., Oviedo, Florida
- New Haven H.S. Latin Club, New Haven, Indiana
- Margaret Nolan, Piedmont, California
- Stephanie Pope, Virginia Beach, Virginia
- Denise Reading, Gordon, Australia
- Jane Ann Reinitz, Evansville, Indiana
- Diana S. Rorode, Robeson, Pennsylvania
- Susan E. Setnik, Winchester, Massachusetts
- Veneto Sports Awards, Jackson, New Jersey
- Betty Whitaker, Cannel Jr. H.S., Carmel, Indiana
- Gordon Wishard, Indianapolis, Indiana

## And We Didn't Invent Handball Either!

Based on a submission by Antonius Uchtman and Lucius Mehn, Latin II students of Cherron Davidson, Anderson H.S., Cincinnati, Ohio

In Letter XVII in his Second Book of Collected Letters, Pliny the Younger describes a handball court (sphaeristerium) that was built into his villa near Laurentum: *Cohaeret calida piscine mirifica, ex qua natantes mare aspiciunt, nec procul sphaeristerium, quod calidissimo soli inclinato iam die occurrit.*

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

*Expulsim ludere*, or handball, was very popular among Romans, both young and old. In addition to private handball courts, such as described by Pliny above, public courts were available in the *palaestrae* of large Roman *thermae*. Judging from such game phrases as *ludere raptim* (to play with a quick return) and *pilam revocare cadentem* (to rebound a ball that has hit the ground), their version of the game was basically the same as ours. For competitive exercise, Romans no doubt took turns hitting the ball against the wall to be hit back by an opponent who would forfeit a point if he missed. How many points constituted a game would have been agreed upon before hand. In this game, Romans used a ball called a *folles*. It was about 7 inches in diameter and consisted of an air-filled bladder surrounded by a red, yellow, blue and green leather cover.

While racquetball fans might be disappointed that their game apparently wasn't enjoyed by the Romans, Romans did have a game, perhaps similar to lacrosse, that involved the use of a small open net attached to a playing stick. Ovid refers to such a playing stick (*reticulum*) in his *Ars Amatoris*, 3, 361:

*Reticulo...pilae leves funduntur aperto.*

"Light weight balls are thrown with a wide-mesh net."

Romans also played ball games that used a small, three-inch diameter, leather covered hardball stuffed with hair (*harpastum*). The *harpastum* was used in a team sport, called *Harpastum*, that was somewhat similar to American football, although the emphasis seems to have been on ball handling rather than on tackling.

The famous game of three-man catch (*trigon*) was played using a four-inch diameter leather covered hardball



PARTICIPANTS IN A TRIGON MATCH

stuffed with hair, called a *pila trigonalis*.

A large, floppy, leather covered ball, about twelve inches in diameter and stuffed with feathers, was called a *pila paganica*. Both the *harpastum* and the *pila paganica* were used in the rough-and-tumble team sport called *Episkyrus*. This game probably resembled a modern game of rugby in its violence. The ball would be placed on a line (*skyrius*) in the center of the field, and on the starting signal, both teams would rush forward and attempt to get the ball and throw it toward their goal without having it be caught by a member of the opposing team who could, if he caught it, throw it back toward his goal. If the ball hit the ground, play would resume from that spot. The rough-and-tumble came into play as team members tried to keep opponents from catching a thrown ball or executing a successful throw.

Some believe that the *pila paganica* was also used in an ancient form of golf, played only by Roman emperors. Players used a bent stick, perhaps a *clavis* similar to that used by children to roll hoops (*trochi*) to drive the soft and unmanageable *pila paganica* into a hole, usually only a short distance away. Obviously, the modern game of golf underwent many revisions to evolve into the game played today. Those who believe that the only games enjoyed by the ancient Romans were *ludi circenses*, *ludi scaenici* or *munera gladiatoria* are greatly misinformed. In fact, nineteen different games have been carefully described—complete with rules that could be used to enjoy the same games today—and published by Pompeiana, Inc., in *Ancient and Modern Games for Students of Latin*.



TEAMS LINED UP TO BEGIN PLAY ON AN EPISKYRUS FIELD

## LATIN CULTURAL IMMERSION INSTITUTE

During February, 2002, Pompeiana, Inc., conducted a Latin Cultural Immersion Institute for the sixth, seventh and eighth grade Latin students of Betty Whitaker at Carmel Jr. H.S., Carmel, Indiana.

For four days, 111 young students of Latin were immersed in *Loquere Latine*, *Roman History* and *Feriae Romanae* drill tapes.

Each class period began an in-depth introduction of a new study sheet to be mastered by the students. Students were then questioned by Dr. Barcio, who was conducting the institute. Students were given opportunities to earn recitation points by correctly answering questions over the study sheet as prompted by an accompanying drill tape.

Students earning First Place certificates in each of the four classes are recognized below:



EIGHTH GRADE LATIN STUDENTS WERE TREATED TO A VISIT BY THE GOAT MAN AS THE CLASS TOOK PART IN A COMMEMORATION OF LUPERCALIA



## Women's Rights

BASED ON A SUBMISSION BY ASHLEIGH CROWTHER, LATIN II STUDENT OF DR. MARIANNE COLAKIS THE COVENANT SCHOOL, CHARLOTTEVILLE, VIRGINIA

I do not take women's rights lightly, though most Roman men do. Personally, I would rather be buried alive than be married off to some old man to serve as an in-house decoration for a few long years before I die in childbirth. To be completely honest, I find the whole *matrimonium* thing to be nothing more than glorified slavery. Poor women fritter away their lives cooking, cleaning, weaving and looking to Vesta or Juno for consolation. Sure Roman men pretend to love their wives, but as soon as their wives get a fatal illness or die in childbirth, they go right out and arrange to replace her with another young, unsuspecting victim. I want no part of the whole thing.

It's a pleasant enough day. My friend Flora and I are sitting in my *peristylum* doing what most young Roman girls get to do everyday, spinning and weaving. I suddenly realize that I have missed a row in my pattern and begin to unravel it in order to correct the mistake.

Flora sighs, "Someday soon I shall be married to my *sponsus*. He is a young man of good morals, good looks and great wealth. His *pater* has agreed to give him a house in Rome and a *villa rustica* in the country, complete with *servi*. I hope to have at least three children. How many children do you hope to have, Galatea?"

I grin to myself and answer, with feigned indifference, "I haven't a clue."

My *pater* has had my marriage arranged since I was three years old, and, now that I am fifteen, my *mater* is nagging him to set the date. It's a good thing I have a special relationship with my *pater*. He knows of my reluctance to be *ducta in matrimonium*.

"Your aunt Julia was much like you when she was young," *pater* once confided in me, "so bold and headstrong." Laughing, "She was such a terrible weaver." But then, just when I thought that maybe *pater* wouldn't force me in *matrimonium*, he would add, "But your aunt grew into a fine, graceful *matrona*. There's hope for you yet, *filia mea*."

Recently, after my *mater* had been at him for several days to set a marriage date for me in June, I dared to confide in my *pater* my secret wish to remain unmarried. I said I wanted to do something special to prove that women could be more than stay-at-home weavers and mothers. But when I let it slip that I secretly wished to become a *gladiatrix*, he got serious and said that my ideas were childish musings that I would outgrow. *Miserissima sum!*

Ever since that day, I have been trying to come up with a way to get my *pater* to take me seriously. I really would need his support if I seriously hoped to train for the arena. Men are the only ones who have any real influence outside of the house.

I've already given some thought to which kind of *gladiatrix* I want to be. Since I run well—I can outrun any boy who dares challenge me, I think I would make a good *Secutrix* or even a *Retiaria*.

The sun was beginning to set low in the sky, and the spot in which we were sitting suddenly got chilly.

Just as suddenly, my life was about to change in a way that I would have never anticipated.

One year later, after my *mater* had died attempting to give birth to her fourth child, and the *sponsus* that my *pater* had arranged for me to marry had been accidentally killed when a cartload of marble overturned and crushed him to death, *Pater* decided to send me off to live with my Aunt Julia, about whom *pater* had been absolutely right. Aunt Julia was indeed bold. When she discovered my secret ambitions, she hired a well-known *lanista* to train me privately.

By the time I had turned 19, I had become a *Secutrix* fighting under the name *Vibia Galatea*. Although my career was destined to last only ten years, I would become one of the most honored *gladiatores femineae* Rome would ever know. Having won respect and admiration, I would be buried with the highest honors.

## Amazing Latin Limericks

Submitted by Franz Schlosser, Waldsee, Germany

Vir Romae vivebat delirus  
Qui erat dolosior quam virus.  
Nam ova in bellas  
iactabat puellas—  
Qui mos erat gravis, sed mirus.

Ancilla, puella mellita  
haud ignes faciendi perita,  
est usa benzino.  
Nunc otio divino  
perfruitur nimbo vestita.



# MINOAN ROOTS

By Minos Grex, Latin I student of Nancy Tigert, Turpin H.S., Cincinnati, Ohio



RECONSTRUCTED COLUMNS AT KNOSUS ON

The name King Minos is frequently associated with the story of Theseus and the Minotaur, but not much else. In reality, the people of Crete, now called the Minoans, lived prosperous and advanced lives under the leadership and protection of King Minos for nine years back in the days of legend and prehistory.

Civilization on the island of Crete seems to have flourished about 3000 BCE. The culture developed on the island, built upon the firm formation of trade and the control of piracy, actually predated and influenced later cultures that would develop in Europe, including the Greco-Roman culture.

One of the distinctive features of Minoan architecture was its use of top-heavy, cone-like columns. Since early Minoans may have worshipped in shrines located in the

caves of Mt. Ida on Crete (the traditional nursery of Zeus), the columns may be imitating the shapes of stalactites observed in the caves.

Features of Minoan architecture were later copied by the Greeks at Mycenae who were engaged in trade with the Minoans. That the Minoans also had a trade relationship with Athens is indicated by the legend of how Androgeos, the son of King Minos, was accidentally killed while visiting that city. It was to avenge the death of Androgeos that the Athenians were compelled to send seven youths and seven maidens to Crete to be introduced into the Labyrinth as food for the Minotaur.

Some time around 1,500 BCE, Crete was conquered by the Greeks who began to leave records on the island written in an early form of Greek called Linear B writing, as opposed to the earlier Linear A Minoan writings. Following 1,500 BCE, elements of Minoan architecture also began to be incorporated into buildings under construction in Greece.

A visit to the Minoan ruins on Crete quickly reveals just how advanced their culture was. The Palace of Knossos, legendary home of King Minos, had an extensive plumbing system with four separate drainage systems that emptied into great sewers constructed of stone. Water pipes made of terra cotta were concealed beneath the palace floors. Latrines were flushed with a constant flow of fresh water.

Although the Minoans did not enjoy the luxury of hot running water from volcanic springs that was available to the residents of Akrotiri on the island of Thera, some of the early Minoan homes did enjoy such luxuries as built-in bathtubs and simple showers.

If Greece is to be acknowledged as the cradle of western civilization, heavily influencing the development of Rome and its empire, Crete and its just and wise lawgiver, King Minos, must also be given credit for their influence in the nursery.



BY STEVE KOVACK AND DAN HUCK, LATIN STUDENTS OF NANCY TIGERT, TURPIN H.S., CINCINNATI.

## New Latin Grammar Now Online

William Harris, like so many modern classicists, is always on the look out for ways to help the study of Latin keep up with modern technology.

One of his goals has been to create an online version of *Allen and Greenough: A New Latin Grammar* (1903).

William is proud to announce that his project is now complete. This standard reference grammar is now available in a continuous format with scrollable text. Visit:

[http://www.middlebury.edu/~harris/AG\\_1.html](http://www.middlebury.edu/~harris/AG_1.html) (forms) linked to /AG\_2.html (syntax)

## Cow-Eyed Goddess Hung Out to Dry

By Erika Kennedy, Latin I student of Angela Letizia, Hollidaysburg H.S., Hollidaysburg, Pennsylvania

The queen of the Greek pantheon was Hera, daughter of Cronus and Rhea. No other goddess was as majestic nor had as much influence on Zeus, her brother and—unspeakably—her husband. She may not have been as beautiful as Aphrodite, but her eyes were spectacularly large—“cow-eyed” was how the Greeks referred to her. Hera served as the patroness of marriage and the protectress of married women. Occasionally, as in the story of Jason and the Argonauts, she did offer her help.

Because of her nurturing personality, the cow was considered to be sacred to Hera. Supposedly, Hera later also adopted the lion as her symbol so she would not be thought of as being too plain. The fact that the cuckoo is one of the birds sacred to her recalls Jupiter having assumed its form as well as Hera's ability to nag when provoked. There is no denying that Hera had petty, cruel and vindictive facets to her personality. The peacock, with its many-eyed tail, indicates just how involved Hera could get in exacting revenge.



Hera had not willingly become her brother's wife. He had to trick her into the marriage. Once married, however, the couple did celebrate with a huge Olympian wedding feast, followed by a relaxing three-hundred year honeymoon on the island of Samos.

Zeus, however, was not content with Hera's willingness to bear Ares, Hephaestus, Hebe and Ilithyia for him. He had a constant wandering eye which, one day, so irritated Hera that she joined in a revolt against him organized by the other Olympic deities. With Hera's help, these deities drugged Zeus, and while he was sleeping, hid his thunderbolts and tied him to his couch. Their revolt failed, however, because they had not decided on a suitable replacement as king of the gods.

When Zeus awoke, he demanded to be released and then seized Hera. As her punishment for her role in the revolt, he hung her from the sky with golden chains for four days.



LATIN I STUDENT OF JACQUELYN CARROLL, HOLLAND HALL SCHOOL, TULSA, OKLAHOMA

## An Interview With CATULLUS

By Steven Kessler, Latin III student of Joan Jahnig in the Distance Learning Program with Kentucky Educational Television. Steven attends Greenville H.S., in Greenville, Pennsylvania. His facilitator is Judy Barrett.

**Host:** How are you today, Catulle?

**Catullus:** I've had better days.

**Host:** Why is that?

**Catullus:** Well, there's this woman, Clodia...um, I mean Lesbia. She's beautiful, but she's married.

**Host:** Ouch! That must hurt!

**Catullus:** Yes, but let's not talk about that.

**Host:** Of course. What our readers really want to know is how you write your famous poetry.

**Catullus:** Well, first of all, I have to find something to write about. Like, last year, Caesar assigned a total moron, Mamurra, to run *Gallia Comata*. I couldn't believe it. The guy's an idiot! So I wrote a poem about it. In your language it went something like this, "Who can stand to see this? Who can suffer like this?"

**Host:** Um...that's okay, Catulle. You don't have to recite your poem for us. Sounds like you got a little angry.

**Catullus:** Of course I did, and when I get angry, I have to write things that are...oh, how should I say it?

**Host:** Offensive?

**Catullus:** That's it exactly. You see, sometimes strong words are needed to express strong ideas in a poem.

**Host:** But you don't just use strong words. You also use different forms of poetry, don't you?

**Catullus:** Why, yes I do. I vary my forms greatly, from elegiac couplets to long hendecasyllabic verse. That way I can put some order into the chaos of my feelings and say what I need to say.

**Host:** Hendeca...what?

**Catullus:** Hendecasyllabic. That means the lines each have eleven syllables.

**Host:** Oh, well, that may be a little too complicated for our readers. Let's go back to your controversial poetry. Do you get into trouble for writing unflattering things about people in power?

**Catullus:** Well, sometimes. Caesar wasn't very happy about the poem in which I called him a "pathetic Romulus," but I apologized, and he forgave me.

**Host:** We have time for only one more question. Which do you like better, love poetry or poems in which you express your anger?

**Catullus:** For me there is no distinction. Have you read my "Odi et Amo" poem? Sometimes a poem is a mixture of both. I like Caesar, but I was mad at him for appointing an idiot. I love Lesbia, but sometimes she gets on my nerves. I mean, who wouldn't want to have a poet for a boyfriend? But she doesn't pay the least bit of attention to me any more. I can't separate the two.

**Host:** Well, thank you, Catulle. We invite our readers to join us next time when we will interview a poet who was actually exiled for his poetry, Publius Ovidius Naso.

## BUILDING NERO'S HOUSE

By Alicia Miller, Latin II student of Kim Ryan, Quigley Catholic H.S., Baden, Pennsylvania

Of course, there is no way that I could have been there to see the *aedificatio* of Nero's *Domus Aurea*, but I can imagine what it must have been like *spectare opifices* build it and see the *commotionem* of the *cives Romani* as they watched the *domus* being built. Romans could hardly imagine how *magnifica* the end product would be.

Located near the *Forum Romanum* and the *Circus Maximus*, it was in the heart of those places that the *turbae* loved to frequent. Many people stopped daily *ut admirarentur* the construction. Everyday something *novum* was being added. Plus, there were constant *rumores* about the amount of *aureum* that was going into the *Domus Aurea*. People could hardly wait the *dedicatio* even though they knew that, as *plebei*, they would not be allowed inside. It was hard to imagine that such a *magna aedificatio* could be built just to honor *unum hominem*. It really must have been *mirabile visu*!

## Bring Flowers of the Fairest

By Katherine Noble and Jessica Wallace, Latin II students of St. Mary Dolores, SC, Seton H.S., Cincinnati, Ohio

Maris,  
Sancta, Leni,  
Duns, Orens, Amans,  
Mates Pulchra  
Femina.





Cara Matrona,

I have to write to you to ask this question because my *pater* doesn't want me to learn too much about the culture of our *servi*. Sure, he thinks that *servi Graeci* are *callidi*—he won't buy any other kind to have as part of his *familia urbana*—but he doesn't want me or my *soror*, Lorcina, learning so much about them that we become *Graeculi* ourselves.

As you may know, we have had a very dry *ver* this year. It's been so dry, in fact, that our *hortulanus*, Philippus, thinks our *piri*, *mali* et *vites* may not bear much *fructus* this year. He has been watering everything in our *hortulus* every day using the *aqua* from the *cisterna* under our *impluvium*, but he's afraid that may even run dry before too long. It's been so dry, in fact, that the *ordo decurionum* voted to stop the *aqua* in the city *castellum* from going to the *balneum Stabianum* and to the *balneum* near the forum. They have even turned off half of the *fontes vicinales* in Pompeii to help conserve *aqua*.

But to get back to the purpose of my letter: The other day, my *pater* told me to go along with Philippus

who said he needed to talk to an old *hortulanus* who worked on a *villa rustica* way up on the side of *Mont Vesuvius*. He said the old *hortulanus* might be able to tell him how to save our *piri*, *mali* et *vites*. My *pater* trusts Philippus who has been a faithful *servus* for many years, but he wanted me to go with him to see if I could learn anything useful myself from the old *hortulanus*.

It took all morning to get to the *villa rustica* because my *pater* doesn't believe in spending *pecunia bona* to rent a *cisium* for *servi et pueri*. He said the walk would be good for us. We arrived at the *villa* around *hora sexta*, found the old *hortulanus*, and sat down to talk and drink *lora*. They offered some to me, but even mixed with *aqua*, it still tasted bitter. After a while, both men got up and said that we were going to the top of *Mont Vesuvius* to pray to *Hera*. When I asked why, they shrugged and said that *Hera* was the only one who could help with the drought.

Needless to say, by the time we climbed to the top of *Mont Vesuvius*, I was exhausted and just plopped down, closed my eyes and listened to the two *hortulani* mumble their *preces Graecae*. The next thing I knew, Philippus was waking me up and we were hurrying back down the *mons*.

It still hasn't rained, *Matrona*, but Philippus doesn't seem to be concerned any more. He wakes up every day, checks the sky and the wind and sings his *carmina Graeca* as he goes about his chores.

*Matrona*, what does *Hera* have to do with improving our chances for rain? I thought that she was just sort of like *Iuno*.

Marcus, *filius M.L. Tiburtini*  
Pompeii

Cara Marce,

I don't think your sister Lorcina will mind if I mention that I corresponded with her several months ago. Tell her I

hope she is staying out of trouble and has learned her lesson about not asking too many questions for a *femella*.

It sounds like both you and your *soror* are very inquisitive, although it's more proper for a *puer* to want to learn as much as possible than it is for a *puella*. And I don't think that answering your questions about the beliefs of *servi Graeci* will automatically turn you into a *Graeculus*, although you may not want to flaunt this information in front of your *pater*.

It has also been very dry *Romae*, and we, too, have had *aqua*-conservation measures put in place by the *Aediles*.

Your *hortulanus*, Philippus, is acting unconcerned because he believes that he and his *amici* have taken the proper steps to end the drought. You see, the *Graeci* believe that the goddess *Hera*, as the *uxor sororque* of *Zeus*, shares his powers, and, like him, has control over the weather. They believe that *Hera* is the one who sends clouds and storms and that she is the *matrona* of *tonitrus et fulgur*, just as *Zeus* is their *dominus*. This is why *Graeci* worship her on *montes* and pray to her for rain. They believe, in fact, that the love *Zeus* has for *Hera* is symbolized by the fertility of the earth that follows the union of sunshine and rain. At the same time, *Graeci* get very worried when a storm comes up accompanied by strong winds because they believe the violent winds are the result of some quarrel that *Hera* is having with *Zeus*.

I know that your main temple to *Iuppiter*, *Iuno et Minerva* has still not been repaired since the earthquake your city suffered so many years ago, but it would be good for you to learn where prayers and sacrifices are currently being offered to our *rex deorum*. While we *Romani* don't believe in praying to *Hera* for rain, we do believe that relief from a drought can be obtained by making the proper sacrifices to *Iuppiter* by invoking him as *Iuppiter Imbricator*, *Iuppiter Pluvius*, *Iuppiter Fulgurator*, *Iuppiter Tonitruator*, *Iuppiter Temans* and *Iuppiter Fulminator*. Consider this the lesson your *pater* wanted you to learn that day.

## To Octavia, (Continued a Pagina Prima)

formed a spectacular yet dignified open-air vestibule for twin shrines to *Iuppiter Sator* and *Iuno Regina*, the principal divinities of pagan Rome.

As part of his grand urban renewal program, Augustus redesigned and enlarged an existing portico, erected on the site in 146 B.C. by Quintus Metellus, and renamed it for his beloved late sister. The emperor liked to perpetuate the memory of his loved ones in such fashion. Suetonius writes:

"He lost his mother during his first consulship and his sister in his fifty-fourth year. To both he was deeply devoted during their lifetimes and paid them high honors after their deaths."

Augustus named the new theater he commissioned just outside this compound for Octavia's son, Marcellus, who died at age nineteen. Augustus had been grooming his nephew to succeed him on the throne. A sizeable area of the Theater of Marcellus has come down to us marvelously intact.

With the Portico of Octavia, as with all his architectural projects, Augustus had deftly managed a felicitous marriage of Greek refinement to Roman splendor. While foremost a covered passage for worshippers attending temple rites, it soon began to serve also as a veritable cultural complex. Two large matching apses added to the section of the colonnade to the rear of the temples housed well-stocked public libraries—one for Latin volumes, the other for Greek. Jutting out the back of the enclosure at various other points were halls for plays, concerts and art exhibits.

The portico itself was also a museum of sorts, thanks to

its vast collection of statuary, including thirty-four equestrian bronzes produced by the renowned sculptor Lysippus. Carted back to Rome from a monumental park in Macedonia, these masterpieces represented Alexander the Great with his cavalry at the battle of Granicus. Also gracing the structure was an outstanding carving of Cornelia, proud but bereaved mother of the fallen civil rights advocates, Tiberius and Gaius Gracchus. This we learn from Pliny the Elder in his magnum opus, *Naturalis Historiae*.

The same writer and researcher offers a charming anecdote on the two Greek architects hired by Augustus to design the entire complex. Their names were Saurus and Batrachus which meant in their language, respectively, "lizard" and "frog." When their request for permission to engrave their names on the project was denied, they found another way to leave their imprint for posterity. On the bases of some of the temple columns they carved, in relief, a lizard and a frog.

Pliny also relates another somewhat curious development. When the temples were completed and ready to receive their statues, the deliverymen by mistake set up the colossus and other symbols of *Iupiter* in



REMAINS OF THE SOUTH ACCESS GATE THAT ONCE LED TO THE LUXURIOUS PORTICO OF OCTAVIA

the *cella* of *Iuno*'s sanctuary and vice-versa. When the priests of both cults discovered the error, they were shocked and distraught. They submitted the problem to the College of Augurs who, after much deliberation, decided it was the will of the gods. Thus things were left as they were.

After its dedication, the Portico of Octavia soon became

one of the city's favorite gathering places and pleasure grounds. People came in streams each day to enjoy the architectural ambience, the objects d'art, and the relief from the relentless turmoil and din of the surrounding streets. It was always an eclectic collection of visitors: groups of out-of-towners being shown about by free-lance guides, clusters of friends hanging out, teachers with their little charges in tow,

businessmen negotiating peripatetically, lovers promiscuously hand-in-hand amid a romantic forest of tall sturdy marble pillars, all of them shielded from a hot sun or a soaking rain, all of them well-behaved and soft-spoken out of respect for the sacred character of the place.

With the decline and fall of Rome, the portico and its temples, like most other public sites, suffered desecration and dismantlement, stone by stone. Before long, homely dwellings encroached upon the gloomy ruins. Sometime in the Middle Ages, the one surviving gateway was partially shored up with a red-brick arch, relieving two tottering columns from duty.

Early in the sixth century, Pope Boniface II built a church to St. Michael the Archangel right behind the old gateway, thus rendering it a unique pagan ceremonial entrance to a Christian house of worship.

At yet some later time, this church came to be known as *San' Angelo in Pescheria* because of the fish market that thrived here just outside the temple precincts, from pre-imperial times to the mid-nineteenth century. Still embedded in the outer wall of the brick arch is an age-old marble slab that reveals how the Weights and Measures commissioners from city hall cut themselves in on a piece of the market's action:

CAPITA PISCUM HOC MARMORIO SCHEMATE  
LONGITUDINE MAIORUM USQUE AD PRIMAS  
PINNAS INCLUSIVE CONSERVATORIBUS DANTO

"Let there be given to the wardens the heads, down to the fore-fins, of all fish that are longer than this marble measure."

A rather cozy deal for the officials, inasmuch as the Romans of the time considered this portion of the fish the most desirable, and especially good for making their ever popular fish soups. It is interesting to note that even in the current era the numerous *osterie*, *trattorie* et *restauranti* of the district all boast of their excellent *cappia di pesce*, especially the colorful eatery called *Da Gigetto al Portico d'Octavia*.



EXTERIOR OF THE THEATER OF MARCELLUS, BUILT BY AUGUSTUS IN THE 1ST CENTURY B.C. IN HONOR OF HIS NEPHEW MARCELLUS, WHOM HE INTENDED AS HIS SUCCESSOR



# The Shocking Work of PRAXITELES

Based on a submission by Amanda Hults,  
Latin I student of A. Preteroti-Nilsen,  
St. John Vianney H.S., Holmdel, New Jersey

If only one original statue by a great Greek sculptor was destined to survive to modern times, the world is fortunate that it was a statue by an Athenian named Praxiteles. Praxiteles lived to sixty years old (390-330 B.C.) and apparently used his time and talent well, creating a great variety of statues which were later copied and recopied by Roman sculptors.

It is Praxiteles' marble statue of Hermes holding the infant Dionysus that is the only one that can be proved by direct evidence to have been an original created by a renowned ancient Greek sculptor. The statue was created in 340 B.C. to be displayed in the Temple of Hera at Olympia in Greece. It is mentioned by the Roman traveler and chronicler, Pausanias, who visited Olympia 500 years



COPY OF VENUS OF CNIDUS IN THE VATICAN MUSEUM



ORIGINAL STATUE IN THE MUSEUM AT OLYMPIA OF HERMES RESTING AS HE DELIVERS THE INFANT DIONYSUS TO BE RAISED BY THE NYMPHS

later. Over the centuries, the statue was buried when the temple was ruined by floods, earthquakes and vandalism. It was excavated by German archaeologists in A.D. 1877.

Praxiteles shocked both governments and average viewers by the way he humanized his portrayals of the Greek deities. Through gentle curves and relaxed poses, Praxiteles introduced gracefulness and sensuality in his works. The marble statue of Hermes holding the infant Dionysus seems soft and less manly than the hard-bodied athletes portrayed by the sculptor Polyclitus.

When the city of Cnidus commissioned Praxiteles to create a statue of Aphrodite for their temple, they were shocked by his sculpture that portrayed the goddess of beauty totally nude—something that had not been done before. At first, they refused to pay for the work, but later became so attached to the statue that they would not even sell it to Nicomedes of Bithynia when he offered to pay off the city's entire public debt in exchange for the statue.

## Erechtheon FLOATS Into History

By Bobby Morris, Latin I student of Angela Letizia, Hollidaysburg H.S., Hollidaysburg, Pennsylvania

When our Latin Club was invited to participate in our school's Homecoming Parade, we decided to aim high—right for the immortal gods! Our float would be modeled after the porch of the Erechtheon, the remains of which grace the Acropolis in Athens. Most of the Latin club was involved in the design and construction of our float, while the most godlike among us had the honor of portraying Greek deities that would ride on the float.

In designing our float we tried to use materials that would resemble ancient building materials. Terra cotta roofing tiles were represented by rolls of orange construction paper. The wooden frame was painted

white to resemble marble.

Those students who portrayed the deities Ares, Poseidon, Athena and Hera dressed in costumes that would

indicate their positions, while the rest of the Latin Club members taking part in the parade dressed in togas and stolas. As the motto of our float, *Carpe Diem*, proudly proclaimed, we were happy to have an opportunity to promote our school's Latin program to the community.



STUDENTS DRESSED AS ROMAN DEITIES PREPARE TO BOARD THEIR FLOAT



## Pullus Olvis Fartilis Chicken Stuffed With Olives

Based on copy submitted by Jeff Wendle, Latin II student of Angela Letizia, Hollidaysburg H.S., Hollidaysburg, Pennsylvania. Apicius recipe based on *The Classical Cookbook* by Andrew Dalby and Sally Grainger.

What Romans ate depended on their social status, but all Romans, rich or poor, enjoyed olives. Not only did they eat them, but they also used their oil for cooking, preserving, *lucernae* fuel and as a basis for perfumes.

Although basically the same varieties of fruits and vegetables were consumed by all social classes, the methods of preparation would be more luxurious if one could afford expensive seasonings and gourmet chefs. All Romans had their daily bread, but the bread of the wealthy might be made from bleached flour while that consumed in more humble homes would be made from whole grains. Poorer diners might simply boil their ground flour into a kind of porridge, similar to the *polenta* eaten by modern-day Italians.

While beef was not regularly consumed (unless in conjunction with the religious sacrifice of a *taurus*), fish was generally enjoyed by all classes of society. In the country, game birds could be hunted, lambs, goats and pigs butchered, and chickens taken to town to be sold to a *macellarius*.

There are Latin words for breakfast (*ientaculum*) and lunch (*prandium*), but these two meals were generally very light. The main meal of the day, *cena*, was enjoyed before *hora nona* in early afternoon (*tempestiva convivia ex de die cenare*) or after *hora nona*. Poor people, however, were glad if they even got to eat a single light meal each day.

Since olives were plentiful and chickens not too expensive (in the first century A.D. one *sestertius* would buy a good-size live chicken), almost anyone could prepare a tasty roast chicken stuffed with olives for *cena*.

Apicius gives a very simple recipe for this dish:

"Stuff broken fresh olives in the cavity, sew up and boil. Remove the olives when cooked."

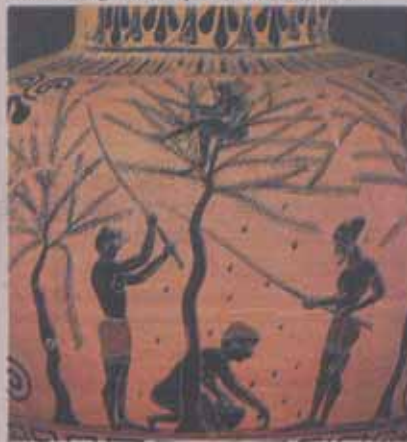
Since Apicius frequently over-simplified his recipes, assuming that any cook would know what common ingredients had been left out, the following recipe, by Andrew Dalby and Sally Grainger has been expanded to result in a predictably delicious chicken dinner.

### Res Commiscendae:

6 oz. pitted black olives	1 small fresh chicken, cleaned
2 bay leaves	salt
10 black peppercorns	1 onion
1 carrot	1 celery stalk

### Modus Preparandi:

Chop the olives roughly, and stuff the chicken with them. Using a large darning needle, sew up the cavity with cotton thread or fine cooking string. Place the chicken in a saucepan and cover with water. Add the bay leaf, salt, peppercorns and vegetables. Bring to a boil and simmer for 1½ hours until tender. Remove from the water and cool slightly before carving. Serve the pitted olives with the meat.



520 B.C. GREEK BLACK-FIGURE VASE SHOWING OLIVES BEING HAR-





### Top Ten Tom Petty Songs

By Seth Foote, Latin III student of  
Jennifer Siebel, Troy H.S., Troy, Ohio

121.

- I. ME FRANGIS
- II. DEBILITAS
- III. PUELLA AMERICANA
- IV. NOLI ME ILLO MODO TRACTARE
- V. APPETERE SOMNIUM
- VI. HUC VENIT PUELLA MEA
- VII. PROFUGUS
- VIII. MARIAE IOANNAE SALTATUS ULTIMUS
- IX. FLORES SILVESTRES
- X. NON SCIS QUO MODO SENTIAT

## A ROMAN EMPERORS' WHO'S WHO

122.

BY TITUS DAVOLL AND PUGNAX PHERO,  
LATIN II STUDENTS OF CHERAWON DAVIDSON,  
ANDERSON H.S., CINCINNATI, OHIO

1. He is known for his interest in architecture and for fortifying the borders.
2. He received his name from a word meaning "little boot."
3. After his short rule, the Flavian Empire began.
4. He was accused of starting a fire that burned nearly half of Rome.
5. He had Galba assassinated.
6. He divorced Scribonia, his wife of one year, to marry Livia.
7. He was infected with a paralysis at birth.
8. He was the stepson of the first emperor.
9. He began the construction of the Flavian Amphitheater.
10. He was known as the "Philosopher King" of Imperial Rome.
11. He had a commemorative arch built near the *rostrum* in the *Forum Romanum*.
12. During his rule, the Empire grew to its largest extent.
13. Otto had this emperor killed when he was carried out in a litter attempting to quell a mutiny.
14. After being the first emperor to give up his power voluntarily, he retired to a private palace in Spolito.
15. His commemorative arch stands at the beginning of the *Via Sacra* next to the Temple of Amor and Roma.

- |               |                    |
|---------------|--------------------|
| A. Diocletian | I. Augustus        |
| B. Tiberius   | J. Vespasian       |
| C. Caligula   | K. Trajan          |
| D. Nero       | L. Septimius       |
| E. Galba      | Severus            |
| F. Otho       | M. Titus           |
| G. Vitellius  | N. Marcus Aurelius |
| H. Hadrian    | O. Claudius        |

## PICKING TEAMS

123.

By Titus Meeker and Silvanus Gildea, Latin I students of  
Nancy Tigert, Nagel Middle School, Cincinnati, Ohio

Translate each Latinized baseball team name, and then match it with the Latinized name of the city for which it plays.

1. Cincinnatensis
2. Pittsburghensis
3. Sanctus Franciscus
4. Oaklandia
5. Seattlensis
6. Bostoniensis
7. Anaheimensis
8. Chicagensis (Foedus Americanum)
9. Chicagensis (Foedus Nationale)
10. Clevelandia

- |                   |  |
|-------------------|--|
| A. Gigantes       |  |
| B. Maritimi       |  |
| C. Athletici      |  |
| D. Illi Rubri     |  |
| E. Piratae        |  |
| F. Tibialia Alba  |  |
| G. Tibialia Rubra |  |
| H. Angeli         |  |
| I. Indi           |  |
| J. Catuli         |  |

## Infinitive Derivatives

124.

Based on a game by Rosanna Bowler, Eighth Grade Latin Student of  
Judy Hanna, Central Middle School, Findlay, Ohio

In the wordsearch, circle the present active Latin infinitive from which each English word was derived.

- |               |                |
|---------------|----------------|
| 1. Amorous    | 11. Elude      |
| 2. Canticle   | 12. Multiply   |
| 3. Discreet   | 13. Nescience  |
| 4. Disciple   | 14. Olfactory  |
| 5. Exercise   | 15. Petition   |
| 6. Fugitive   | 16. Portable   |
| 7. Gaudy      | 17. Ridiculous |
| 8. Inherent   | 18. Saltation  |
| 9. Adjacent   | 19. Timid      |
| 10. Laborious | 20. Venue      |



## Donaldides Senex Fundum Habebat

125.

Based on a game by Travis Vander Kolk and Alex Dalsbeck,  
Latin I students of Darrel Huisken,  
Covenant Christian H.S., Grand Rapids, Michigan

Unscramble each English farm word before matching it with its meaning in Latin.

- |                     |                |
|---------------------|----------------|
| 1. ova              | A. oeca        |
| 2. agricola         | B. ifac        |
| 3. rastrum          | C. tlecat      |
| 4. anates           | D. kccihnes    |
| 5. stercus          | E. csdku       |
| 6. vitulus          | F. gsge        |
| 7. holera           | G. mfrear      |
| 8. faenum           | H. mfra vsseal |
| 9. pulli            | I. lkcof       |
| 10. stagnum         | J. renamfo     |
| 11. grex            | K. sgato       |
| 12. familia rustica | L. angir       |
| 13. stramentum      | M. staevhr     |
| 14. capri           | N. murena      |
| 15. furca           | O. xneo        |
| 16. boves           | P. kpriothc    |
| 17. aratrum         | Q. wipo        |
| 18. iugerum         | R. dnop        |
| 19. pecus           | S. eakr        |
| 20. plaustrum       | T. yetsch      |
| 21. vilicus         | U. warst       |
| 22. falx            | V. gsveelbate  |
| 23. frumentum       | W. gnaow       |
| 24. messis          | X. yha         |

## Animalia Zodiaca Signaque

126.

Based on games submitted by Katie Meade, Richard Coolbaugh,  
Pluto Hobson and Fredricus Banyan, Latin II students of  
Nancy Mazur, Marion L. Steele H.S., Amherst, Ohio

Give the English meaning associated with each sign of the zodiac.

1. Aquarius
2. Aries
3. Cancer
4. Capricorn
5. Gemini
6. Leo
7. Libra
8. Pisces
9. Sagittarius
10. Scorpio
11. Taurus
12. Virgo

Beginning level Advanced level

©2002 by Pompeiana, Inc. No part may be reproduced without Pompeiana's expressed written permission.

## College and University Mottos

127.

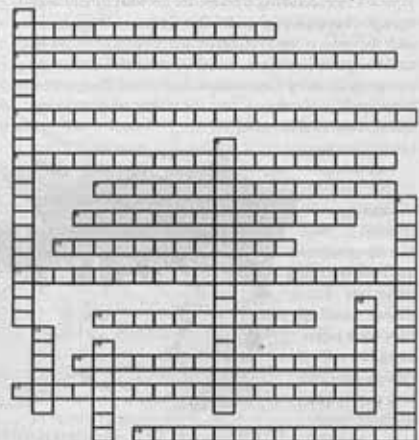
Special thanks to Gertrude Johnson, Franklin, Indiana, for the information used to create this puzzle.

### ACROSS

2. University of the South
3. New York University
4. University of Michigan
6. Trinity College
7. University of Oregon
9. University of New Mexico
10. Indiana University
11. University of Southern California
13. University of Missouri
16. Amherst College
17. Brooklyn College
18. Tulane University

### DOWN

1. City College of New York
5. Fordham University
8. Delaware College
12. University of North Dakota
14. University of Washington
15. Harvard University





# Nineteen Shared MYTHS 128.

Based on a game by Kimberly Perle and Melanie Bopp, Latin I & II students of Dr. Elliot T. Eggen, Iles Franklin H.S., New Orleans, Louisiana

In the wordsearch, circle both the Greek and Latin names suggested by each clue.

1. Was burned by Psyche
2. First deity seen in the morning
3. Her daughter was promised to Aidoneus by Zeus.
4. Is sometimes called Hecate
5. Shares the rule of the world with Jupiter and Neptune
6. Son of Alcmena and Zeus
7. His Latin name is a blend of the words *DEUS* and *PATER*.
8. This goddess' main seats of worship were in Argos and on Samos.
9. The first month of Rome's original calendar may have been named after this deity.
10. Worshipped by thieves
11. This goddess wore the Aegis.
12. Deity of earthquakes
13. Ate six pomegranate seeds
14. Father Time
15. Sun god before Apollo
16. Cyprus and Cythera were this deity's main seats of worship.

17. Six virgins cared for her sacred fire.
18. Legal husband of Venus
19. This deity was the sister of Zelus (Zeal), Cratos (Strength) and Bia (Force).

POSEIDONANIPRESORPAN  
VQZFHAENOHPESSREPHSIA  
TFUANOHELIOSSQOLSFATC  
GGDEBSUEZBQWMAUUDTSL  
FEHJOWDIPUCNNICTEUEU  
STAQHVAYRXXAASORSMRHV  
AURORARCZVPEOEENND  
DFETQMEUEDAVLSHATWKR  
SOEOVESTAIHLCHPHEQDJ  
SIMETRAVRSXEAHQPRIUJ  
LDAENNR00BSMRYFESPUM  
QEFSSRETNQMAOEMEHNAD  
EROSNCOQNI DFHEETORGP  
UWXIIRUSPICEKIESSKVH  
DLMVCEBRTGRIYRVENUST  
CERESOLEYANBRENUPTEN



# First & Last 129.

By Frank Turris Indianapolis, Indiana

- |                 |               |
|-----------------|---------------|
| A. Arion        | M. Pandora    |
| B. Augustus     | N. Romulus    |
| C. Clodia       | O. Romulus    |
| D. Constantine  | Augustulus    |
| E. Diocletian   | P. Septimius  |
| F. Erebus & Nyx | Severus       |
| G. Hadrian      | Q. Tarquinius |
| H. Ilus         | Superbus      |
| I. Justinian    | R. Teucer     |
| J. Lacedaemon   | S. Tiberius   |
| K. Marcellus    | T. Titans     |
| L. Nerva        | U. Vespasian  |

1. First Roman emperor
2. Last Roman emperor whose native tongue was Latin
3. First children of Chaos
4. First husband of Julia, daughter of Octavianus
5. First Roman emperor to divide the empire into twelve dioceses
6. First king of Rome
7. First wife of Octavianus
8. The first woman created by Prometheus
9. First of the "Good Emperors"
10. First king of the land in which Troy would later be founded
11. First Roman emperor of the Severan Dynasty
12. The last king of Rome
13. The first horse created by Poseidon
14. First Roman emperor to be depicted with a full beard
15. Founder of Troy
16. First Roman emperor to move the seat of government out of the city of Rome
17. First of the Flavian Emperors
18. Founder of Sparta
19. First children of Uranus and Gaea
20. First Roman emperor to die outside of the city of Rome
21. Last emperor to rule the Western Empire in the city of Rome



# Hottest Shows on Television! 130.

- I. REGIO
- II. TERTIAE VIGILIAE
- III. CANTRICES ACUTA VOCE
- IV. CAELUM SEPTIMUM
- V. JUDEX ADVOCATUS GENERALIS
- VI. EDUCARE TATAM
- VII. FELICITAS
- VIII. PROVIDENTIA
- IX. REGINARUM REX
- X. GUILHELMUS GRATIAQUE



# Top Twelve Cult Classic Movies 131.

By Zoe Weston, Latin III student of Nancy Tigert, Anderson H.S., Cincinnati, Ohio

- I. MORTUUS MALUS II
- II. TENEBRARUM EXERCITUS
- III. MORTUUS VIVUS
- IV. SAPOR MALUS
- V. TRUCIDATIO CATENA SERRATA TEXANA
- VI. MORTUORUM VIVENTUM NOX
- VII. MORTUORUM AURORA
- VIII. MORTUORUM DIES
- IX. HOROLOGI MACHINATIO CROCEA
- X. HORRORIS SAXOSI SPECTACULUM CUM PICTURIS
- XI. MONTEU PYTHON ET CALIX SANCTUS
- XII. CONSILUM IX DE SPATIO EXTERIORE



# Fun with Adjectives 132.

By Dan Schreiber, Latin II student of Jennifer Stebel, Troy H.S., Troy, Ohio

Match each unscrambled Latin adjective with its English.

- |             |              |
|-------------|--------------|
| 1. fearful  | A. xoeff     |
| 2. zealous  | B. uncsuret  |
| 3. pure     | C. utsisudo  |
| 4. fierce   | D. rmeofrit  |
| 5. brawny   | E. utpxleiml |
| 6. bloody   | F. siuntid   |
| 7. puny     | G. dacsne    |
| 8. deadly   | H. sorsuot   |
| 9. glowing  | I. slupulis  |
| 10. complex | J. snmuud    |



# Reges et Imperatores 133.

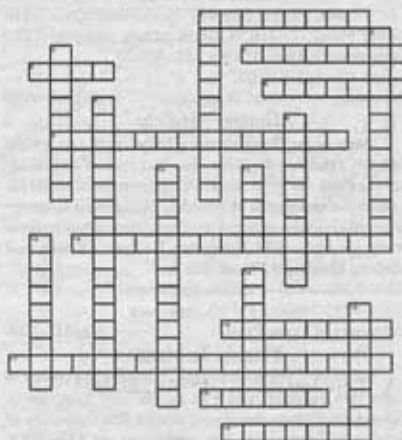
Based on a game by Facitus Van Eers and Maximus Edwards, Latin II students of Nancy Tigert, Tuxpan H.S., Cincinnati, Ohio

## ACROSS

1. Became emperor after Caligula was assassinated
2. Mean young emperor portrayed in the movie *Gladiator*
3. Emperor who tried to blame the fire in Rome on the Christians
4. Emperor who designed a magnificent villa near Tibur in which he lived
5. King who built the wall that incorporated the Quirinal, Viminal and Esquiline Hills into Rome
6. King who resettled the people of Alba on the Caelian Hill in Rome
7. This emperor preferred to live on the Island of Capri rather than in Rome.
8. The last king of Rome
9. The empire reached its largest extent during this emperor's reign.
10. King responsible for the capture of the Sabine women

## DOWN

1. Emperor who moved the capital of the empire to Asia Minor
2. King who founded the temple of Janus in Rome
3. Emperor who began the construction of the Flavian Amphitheater
4. The first Tarquin to serve as king of Rome
5. After retiring as emperor, he spent the last eight years of his life living in a palace in Dalmatia.



10. The emperor known as the "Philosopher-King"
11. Emperor who built an arch near the *Forum Romanum* to commemorate the destruction of Jerusalem
12. Emperor responsible for the codification of Roman law
14. Emperor who appointed his horse as Consul
15. Agnomen of the emperor who was a patron of Vergil





**DAWN LAU**  
EYEMBLE, AUSTRALIA

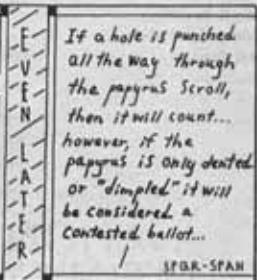
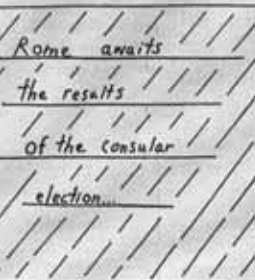


MEDUSA AT THE  
HAIRDRESSER'S  
AGAIN...

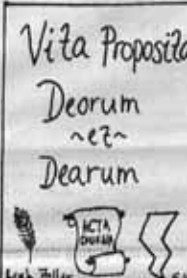
© DAWN LAU 2002



**FREDERIC CLARK**  
LA JOLLA, CALIFORNIA



**LEAH ZOLLER**  
CINCINNATI, OHIO



**ASHLEY STEINER**  
HOLLIDAYBURG, PENNSYLVANIA



**MICHAEL PEREZ**  
SAN JOSE, CALIFORNIA



**ADAM STILL**  
NORMAN, OKLAHOMA





### Pompeiana, Inc.

*Pompeiana was incorporated under the laws of the State of Indiana in June 1974 as a National 501(c)3 not-for-profit Center for the Promotion of Classical Studies at the Secondary School Level. Pompeiana, Inc., is governed by a Board of Directors which meets annually or as needed. The annual meeting for adult, contributing and board members is held in Indianapolis on the fourth Saturday of September.*

Executive Director: Dr. B. F. Barcio, L.H.D.

Administrative Assistant to the Editor: Donna H. Wright

Production Assistants: William Gilmartin and Betty Whittaker

Graphic Designer: Phillip Barcio

E-mail: [BFBarcio@Pompeiana.com](mailto:BFBarcio@Pompeiana.com)

VOX: 317/255-0589

FAX: 317/254-0728

### The Pompeiana NEWSLETTER

I.S.S. #08925941

The Pompeiana NEWSLETTER is the only international newsletter devoted exclusively to the promotion of the study of Latin at the secondary school level which is published monthly during the nine-month school year. Each month, September through May, 13,000 copies of the Pompeiana NEWSLETTER are printed for members and Latin classes throughout the world. The Pompeiana NEWSLETTER is a membership benefit for Adult and Contributing members. Teachers who are members of Pompeiana, Inc., may purchase classroom orders of the NEWSLETTER for their students.

© 2002 by Pompeiana, Inc. All rights reserved.

Website URL: <http://www.Pompeiana.com>

### Membership Enrollment Form, 2002-2003

The cost of membership varies because of the expense involved in mailing the Pompeiana NEWSLETTER as a monthly membership benefit. All prices are in U.S. dollars. Memberships run for one year, June 1 through May 31.

Adult Memberships: U.S.A.--\$25.00; Canada--\$27.00;

England & Europe--\$36.00;

Australia & South Africa--\$45.00.

Name: \_\_\_\_\_

School: \_\_\_\_\_

Street: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Country: \_\_\_\_\_

Purchase Memberships & Subscriptions online: [www.Pompeiana.com](http://www.Pompeiana.com)

### Classroom Subscription Order Form, 2002-2003

All U.S.A. classroom orders must be sent c/o a current teacher-member of Pompeiana, Inc., at a school address. Additional charges are assessed for U.S.A. classroom orders, which cannot be mailed Library Rate to a school address. A MINIMUM CLASSROOM ORDER OF SIX (6) COPIES IS REQUIRED.

#### Per-Student Rates in U.S.A. Dollars:

U.S.A.: 6 (minimum)-50 cost \$5.25 each;

51 or more cost \$5.00 each.

Canada (minimum six): \$6.25 each;

England/Europe (minimum six):

via Surface Mail --\$6.25 each; via Air Mail --\$8.25 each.

Australia/South Africa (minimum six):

via Surface Mail --\$11.00 each; via Air Mail --\$24.25 each.

Please send \_\_\_\_\_ copies @ \$ \_\_\_\_\_ each c/o the teacher-member listed on the enrollment form above.

Nonprofit Org.  
U.S. Postage  
PAID  
Indianapolis, IN  
Permit No. 4037

Pompeiana, Inc.  
6026 Indianola Ave.  
Indianapolis, IN 46220-2014

Latin... Your Best Educational Investment

### Let Pompeiana Put Your Name in Print!

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

Pompeiana, Inc., does not pay for spontaneously submitted items. It claims first publication rights for all items submitted. Its editors reserve the right to edit items prior to publication as they, in their sole discretion, deem necessary. Student work should include A) level of study, B) name of the Latin teacher, and C) the name and address of the school attended.

### 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.
- Pompeiana, Inc., attempts to publish as much spontaneously submitted work as possible, but it cannot guarantee publication.



## Auxilia Magistris

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

121.

### Carmina Optima

- I. You Wreck Me
- II. Breakdown
- III. American Girl
- IV. Don't Do Me Like That
- V. Runnin' Down A Dream
- VI. Here Comes My Girl
- VII. Refugee
- VIII. Mary Jane's Last Dance
- IX. Wildflowers
- X. You Don't Know How It Feels

122.

### A Roman Emperors' Who's Who

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

123.

### Picking Teams

1. D, Reds
2. E, Pirates
3. A, Giants
4. C, Athletics
5. B, Mariners
6. G, Red Sox
7. H, Angels
8. F, White Sox
9. I, Cubs
10. L, Indians

124.

### Infinitive Derivates

1. AMARE
2. CANERE
3. DISCERNERE
4. DISCERE
5. EXERCERE
6. FUGERE
7. GAUDERE
8. INHAERERE
9. ADIACERE
10. LABORARE
11. ELUDERE
12. MULTIPLICARE
13. NESCIRE
14. OLFACTERE
15. PETERE
16. PORTARE
17. RIDERE
18. SALTARE
19. TIMERE
20. VENDERE

125.

### Donaldides Senex Fundum Habebat

1. F, eggs
2. G, farmer
3. S, rakes
4. E, ducks
5. N, nutmeg
6. B, calf
7. V, vegetables
8. X, hay
9. D, chickens
10. R, pond
11. I, flock
12. H, fern slaves
13. U, straw
14. K, goats
15. P, pitchfork
16. O, oxen
17. Q, plow
18. A, acre
19. C, cattle
20. W, wagon
21. J, freeman
22. T, scythe
23. L, grain
24. M, harvest

126.

### Animalia Signaque Zodiaca

1. Waterbearer
2. Rat
3. Crab
4. Goat horn
5. Twins
6. Lion
7. Scales
8. Fish
9. Archer
10. Scorpion
11. Bull
12. Maiden

127.

### Fun With Adjectives

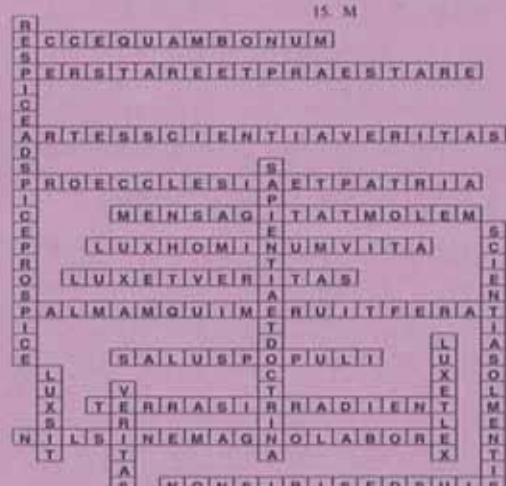
1. F, timidus
2. C, studiosus
3. J, munus
4. A, ferus
5. H, sonorus
6. B, cruentus
7. L, pusillus
8. D, mortifer
9. G, caudens
10. E, nudiplex

128.

### First and Last

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

127.



131.

### Picturae Moventes

- I. Evil Dead 2
- II. Army of Darkness
- III. Dead Alive
- IV. Bad Taste
- V. Texas Chain Saw Massacre
- VI. Night of the Living Dead
- VII. Dawn of the Dead
- VIII. Day of the Dead
- IX. A Clockwork Orange
- X. Rocky Horror Picture Show
- XI. Monty Python and the Holy Grail
- XII. Plan 9 from Outer Space

134.

### How Well Did You Read?

1. Episkyrus
2. Initium Clausum Bellorum
3. Lawrence
4. 241
5. Hera
6. Praetiles
7. 1983
8. He hung her from the sky with golden chains for four days.
9. Wilhelmus (Feemstra) Lashenroki
10. Librari

133.



### Nineteen Shared Myths

1. EROS, CUPID
2. EOS, AURORA
3. DEMETER, CERES
4. ARTEMIS, DIANA
5. HADES, DIS
6. HERACLES, HERCULES
7. ZEUS, JUPITER
8. HERA, JUNO
9. ARES, MARS
10. HERMES, MERCURY
11. ATHENA, MINERVA
12. POSEIDON, NEPTUNE
13. PERSEPHONE, PROSERPINA
14. CRONOS, SATURN
15. HELIOS, SOL
16. APHRODITE, VENUS
17. HESTIA, VESTA
18. HEPHAESTUS, VULCAN
19. NIKE, VICTORIA

128.



### Episode II—Attack of the Clones

Senator Amidala, the former Queen of Naboo, is returning To the Galactic Senate to vote On the critical issue of creating An ARMY OF THE REPUBLIC To assist the overwhelmed Jedi...

Thus begins **Episode II—Attack of the Clones**, the fifth motion picture about the **Star Wars** story.

Concerning **Star Wars**, creator George Lucas has said, "It is not beyond stupid—it is not destructive to Western culture. It's basically a movie about any one of us and the impulses that make us evil. It's not about Vietnam or World War II nor even the Roman Empire. It is about certain historical ideas that are repeated over and over again."

On May 16, 2002, **Episode II—Attack of the Clones** will be able to be seen in theaters.

**Bella Italia** was the location in which many scenes of this movie were shot. In Italy there were settings most similar to the virtuous planet, Naboo. In this movie, Anakin Skywalker, who is a Jedi-in-training, falls in love with Amidala, the Queen and a senator on Naboo. Lake Como was the locale where Amidala's country retreat was in which Anakin first kissed Amidala. The modern palace at Caserta was the palace of Amidala in Naboo.

Because George Lucas has told the story of **Star Wars** in reverse in these five motion pictures, only now can viewers see Anakin and Amidala who become the parents of the twins, Luke and Leia. And so, **Episode II** is certainly a love story, but in the tradition of **Star Wars**. Anakin Skywalker had to fall in love with Amidala in order to hasten his journey to the dark side of the Force. Because Jedi are not allowed to have lovers, Anakin does wrong when he falls in love with Amidala, and thus he becomes Darth Vader. Darth Vader, as every one knows, lives on the dark side of the Force.

In this motion picture the beginning of the Clone Wars is seen. Because of these Clone Wars, the good Republic is weakened, and the evil Empire is strengthened.

Many were disappointed who saw **Episode I** (the first motion picture about the **Star Wars** story made since 1983). Neither the characters nor the story line pleased them. George Lucas hopes that **Episode II** will not disappoint its viewers.

Although **Episode II** is not a dark motion picture (such as many were expecting), Lucas says that **Episode III** will most definitely be dark. In that motion picture the Empire will win!



# Supplementary Classroom Material Request For 2002-2003 School Year

*(Sample form to turn in to your Department Head before the end of this school year)*

School orders should be properly submitted through your Department Head, requesting that a School Purchase Order be mailed to Pompeiiana, Inc. Orders placed this spring will be processed over the summer. Your school may request an August billing date if that is preferred. This way your students will have their personal subscriptions as soon as your school year begins.

**ORDER FROM:** Pompeiiana, Inc., 6026 Indianola Ave., Indianapolis, IN 46220-2014

**PHONE:** (317) 255-0589, **FAX:** (317) 254-0728

**WEBSITE:** [www.Pompeiiana.com](http://www.Pompeiiana.com)

**E-MAIL:** [BFBarcio@Pompeiiana.com](mailto:BFBarcio@Pompeiiana.com)

## NEWSLETTER SUBSCRIPTION ORDER

Quantity	Item Description	Unit Price	Amount
	Required Teacher Subscription/Membership	\$ 25.00	
	6 (minimum) —50 Student NEWSLETTER Subscriptions	\$ 5.25	
	51 or more Student NEWSLETTER Subscriptions	\$ 5.00	
<b>ADDITIONAL ITEMS BEING REQUESTED</b>			
	1999-2000 Back Issue Box of Pompeiiana NEWSLETTERS	\$ 25.00	
	2000-2001 Back Issue Box of Pompeiiana NEWSLETTERS	\$ 25.00	
	Latin Cultural Drill Tapes and Accompanying Study Sheets	\$149.00	
	Life and Training of a Roman Legionnaire Video/Study Kit	\$129.00	
	Roman Emperors Four-Poster Set	\$ 10.00	
	Ancient and Modern Games for Students of Latin	\$ 35.00	
	FERIAS AGAMUS! Let's Celebrate a Roman Festival!	\$ 10.00	
	Sappho's Undying Smile, Video/Script	\$ 70.00	
			<i>NO SHIPPING CHARGES</i>

**TOTAL:** \_\_\_\_\_

**This Request Submitted By:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Latin Teacher's Name:** \_\_\_\_\_

**School:** \_\_\_\_\_

**School Address:** \_\_\_\_\_

**City:** \_\_\_\_\_, **State:** \_\_\_\_\_ **ZIP:** \_\_\_\_\_ - \_\_\_\_\_

**Department Head Approval:** \_\_\_\_\_ **Date:** \_\_\_\_\_

Only School Orders can be invoiced. Teachers placing their own orders must include a check for the total due or charge to a VISA, M/C or Discover Card. **NAME ON CARD:** \_\_\_\_\_

**CARD #:** \_\_\_\_\_, **EXPIRES:** \_\_\_\_/\_\_\_\_