



Pii Vii Magnum Eventum

"Scio te esse, sed quid sum ego?"



Pius Vius Hermanus --quid est? --cur est? Pius Vius est ille puer quem nemo amabat anno MCML. Nunc paucioribus placet. Pius Vius repraesentat omnes ineptos quos adulti oderant in sua pueritia.

Pii Vii vox est puerilis, aspectus eius est puerilis, crinis eius est puerilis, vestes eius sunt pueriles, nomen eius est puerile; tandem, Pii Vii tota persona est puerilis et multos irritat!

Pius Vius habet aliquot sententias quas identidem dicit in sua pictura moventi. Quando aliquis ei contumeliam imponit, Pius Vius semper dicit, "Scio te esse, sed quid sum ego?" Quando Pius Vius aliquo modo errat, semper dicit, "In animo habebam illud facere!" Quando aliquis iratus est quod Pius Vius ei contumeliam imposuit, Pius Vius semper dicit, "Non facio simias; eas instruo!"

Haec pictura movens, Pii Vii Magnum Eventum, multis adolescentibus placere videtur. Fortasse illis placet quod Pius Vius est tam stultus, tam dissimilis, tam ridiculus. Sed Pius Vius ne bonus quidem comoedus est. Eius persona est nimis simplex, et explicatione caret.

In sua pictura moventi Pius Vius est sibi inimicissimus. Si vult comoedus melior fieri, Pius Vius Hermanus debet pubescere!

CLASSICAL SICILY

(Excerpts from an article by Giovanni Pietro Giorgetti that appeared in the March '85 issue of Attenzione, pp. 38-39. Mr. Giorgetti was born in Lucca, Italy, and has paid many visits to Sicily and Southern Italy to carry out scholarly research or to conduct archaeological tours.)

All the major peoples of ancient and medieval times who succeeded in conquering Sicily left behind them an outstanding heritage of artistic achievement. Although much of what they created has perished over the centuries, what has come down to us is more than enough to make a visit to this island a particularly rewarding experience.

We start with the Greeks, who were by far the greatest of all the peoples who settled on this island. They began to colonize it during the second half of the eighth century B.C., and they progressively established in its western and central parts an ever-increasing number of prosperous, powerful, independent city-states, including Syracuse, Gela, Agrigento, Selinunte, Segesta and Himera. Owing to their vitality, and even more to their peculiar agonism, it was not long before these colonies were competing with each other and with their fatherland in almost every field of fine arts, particularly architecture. And nothing perhaps speaks so vividly to the mind and the imagination of a modern visitor as the temples still to be found in a state of incredibly good preservation in many Sicilian cities. The most imposing of these temples, all built in the Doric style between the second half of the sixth century B.C. and the end of the fifth century B.C., are undoubtedly those that can still be admired in Agrigento's Valley of the Temples and on the eastern hill of Selinunte. Almost on a par with them are many more, such as the one at Segesta and Himera. Equally important for a modern visitor are the theaters built by the Greeks on Sicilian soil, the most grandiose of which, found in Syracuse, went through many phases, the first of which dates back to the period of Timoleon (345-336 B.C.). A number of smaller theaters, including those of Palazzolo Acreide and Segesta, are also very important and they definitely deserve a special excursion. A visit to these theaters, and particularly to these temples, puts the tourist in direct contact with an architecture that is in so many respects different from that of the Greeks of the fatherland. At the same time, it opens the way toward a better understanding and appreciation of the many masterpieces of sculpture that were an inte-

gral part of those temples and theaters, and which are now on show in the three largest museums of the island, located in Palermo, Syracuse and Agrigento. But temples and theaters, with all their statuary, are only part of what the Greeks of Sicily left to be admired. Almost any city of Greek Sicily has treasures of its own in store for those who want to explore them.

From the first half of the third century B.C. the Greek cities of Sicily, indeed the whole of Sicily, gradually fell into the possession of the Romans, who completed their occupation of the island in 211, when a traitor opened the gates of Syracuse to the besieging Roman army. This new era certainly was not characterized by the high level of artistic achievement reached by the Greeks in the previous centuries, but it is nevertheless quite remarkable from more than one point of view. Imposing civic buildings were erected in many cities, and a number of them, for example, the Basilica of Tindari, are of great interest to a modern visitor, since they document a particularly successful blending of Greek planning and Roman techniques. Many preexisting Greek theaters were remodeled by the Romans, some superficially, others more extensively, so that they could be used for circus games; and in Syracuse, Tindari and Taormina one can still see very clearly the various transformations that they underwent. All in all, Sicily witnessed an unprecedented building activity that was to reach its height during the late Empire, when two of the most imposing monuments in the whole island were produced: the Amphitheater of Syracuse, where one can still imagine the various gladiatorial games that took place there in ancient times, and the Villa Romana di Piazza Armerina, which consists of several groups of buildings on different levels, and which is particularly renowned for the splendid mosaics that adorn it. These two monuments signal the close of ancient times. With the fall of the Roman Empire and the beginning of the barbarian invasions, art in Sicily went through a period of decadence as it did throughout the Western world.

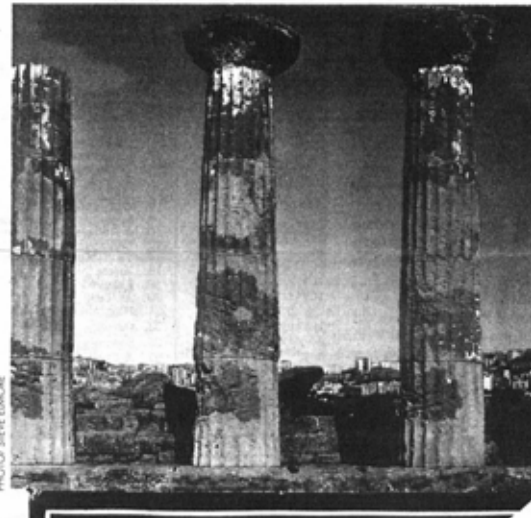


PHOTO: STEVE EMANOR



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- I. SANCTI ELMONIS IGNIS, Iohannis Par
- II. NON OPUS EST NOBIS ALIO HEROE, Minima Vertrix
- III. PECUNIA PRO NIHILO, Dirae Angustiae
- IV. FOVETE, Frigidus et Caterva
- V. POTESTAS AMORIS, Hucus Luis et Nuntia
- VI. NOLI AMITTERE NUMERUM MEUM, Philippus Collinus
- VII. AMORIS VIA LIBERA, Aretha Liberta
- VIII. LIBERTAS, Whamas
- IX. VITA CREPITANS, Regulus et Res Novae
- X. INVICTUS, Patricia Benatara

- ROMAN MEAL MELANGE**
(Submitted by "Callidus," Carmel H.S., IN.)
- | | |
|-----------------|-------------------|
| ___ CENA | ___ MAPPAE |
| ___ CENULA | ___ Mulsin |
| ___ COMPOSITIO | ___ PRANDIUM |
| ___ TEMPESTIVUM | ___ PRIMA MENSA |
| ___ CONVIVIUM | ___ SECUNDA MENSA |
| ___ GUSTATIO | ___ TRICLINIUM |
| ___ TENTACULUM | ___ UMBRAE |
| ___ LECTUS | ___ VESPERNA |
- | | |
|------------------|--------------------------|
| A. Dinner | I. Dessert |
| B. Dining Room | J. Snack; light meal |
| C. Napkins | K. Evening Meal |
| D. Couch | L. Uninvited Guest |
| E. Breakfast | M. Early Dinner |
| F. Lunch | N. Drinking Party |
| G. Main Course | O. Wine mixed with honey |
| H. Hors d'oeuvre | |

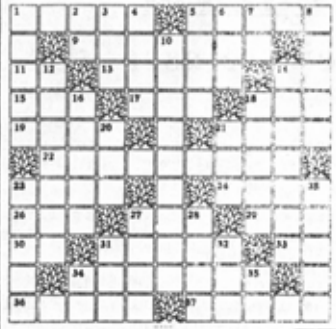


MYTHOLOGICAL SCRAMBLE : _____
(Submitted by Sr. Michael Louise, Oldenburg, IN)

- FIRST WORD**
1. _____ The Twelve _____ of Hercules
 2. _____ Half horse, half man
 3. _____ God of war
 4. _____ The lame god
 5. _____ Pagan Eve
- SECOND WORD**
1. _____ Roman Avenging Deities
 2. _____ Queen of the Underworld
 3. _____ A dangerous whirlpool
 4. _____ Goddess of discord
 5. _____ Praenomen of Athena
 6. _____ Nine patrons of the arts
 7. _____ Stole fire for mankind.

A RATHER PERPLEXING PUZZLE

By Roland G. Kent, and Mr. C. R. J. Scott, University of Pennsylvania



HORIZONTAL

1. Guardian angels
5. Father-in-law
9. I breathe into
11. Four
13. Italian woman
14. 900
15. Force
17. Nourish thou!
18. A Greek letter
19. Stands
21. God of War
22. A Roman hill
23. Others
24. Used (acc. pl. fem.)
26. A highway
27. A sea goddess
29. Anger
30. Thou art
31. Steel thyself
33. He goes
34. He squeezed
36. A famous highway
37. For the front hall

VERTICAL

1. Praenomen of the Fourth Caesar
2. Unless
3. Go inside!
4. Those things of yours
5. Be quiet
6. Pray!
7. With (prefix)
8. A jumper who lost his life
10. A Roman hill
12. Likely to live for a long time
14. To a famous Roman writer
16. Kisses
18. I showed
20. At Ten
21. Hag (abl.)
23. Oats
25. Sowing
27. A Platonic doctrine
28. Having begun (nom. sg. fem.)
31. Of the master
32. He says so
34. A title borne by Julius Caesar and by George Washington (abbr.)
35. Abbreviation for a Roman official and for an American President



SEA DEITIES

by Alex Schultz, 4th yr. Latin student, Carmel High School, IN.

- ___ Oceanus & Tethys
- ___ Nereus & Doris
- ___ Thetis
- ___ Neptune
- ___ Triton
- ___ Proteus
- ___ Leucothea
- ___ Palaemon
- ___ Camenae
- ___ Egeria

- A. Would bear a son destined to be greater than his dad
- B. Parents of the Nereids
- C. Usually represented riding a dolphin
- D. Neptune's trumpeteer
- E. Can change shape at will
- F. Titans
- G. Chief water deity
- H. Fountain nymphs
- I. Helped the second king of Rome
- J. Ino became this goddess of the sea

FERRETING OUT THE FORMS OF FERRO

(Submitted by 4th year Latin student Alex Schultz, Carmel H.S., IN.)

1. FERRO
 2. FERRO
 3. FERRO
 4. FERRO
 5. FERRO
 6. FERRO
 7. FERRO
 8. FERRO
- A. Plus-perfect passive indicative
 - B. Present passive infinitive
 - C. Perfect passive participle
 - D. Genitive gerundive
 - E. Perfect active infinitive
 - F. Future passive indicative
 - G. Perfect active subjunctive
 - H. Passive plural negative imperative



SING ALONG WITH SEMPRONIA
(Translated by Jane Taylor & H. Drury)

- I Nica, mica, parva stella, minor quae nans sis tan bella; super terra parva pendes, alba velut gemma splendens.
(Chorus)
Mica, mica, parva stella, miror quae nans sis tan bella.
- II Quando fervens sol discessit, qui die natos lacessit; mox ostendis lumen purum micans, micans per obscurum.
(Chorus)
- III Tibi noctu qui vagatur, ob scintillulam gratatur; ni micares tu, non sciret, quas per vias errans iret.
(Chorus)
- IV Thalamos tu specularis et in alto iam versaris neque dormis unan horam, donec cernimus auroram.
(Chorus)

ADJECTIVAL CHALLENGE

(Submitted by Miss Bernice L. Fox, Prof. Emerita, Monmouth College, IL.)

The following English nouns are NEW from Latin, but they each have an adjective form that IS derived from Latin. Supply that derivative.

EYE	<u>OCULAR</u>
NOSE	_____
MIND	_____
SON	_____
HOUSE	_____
SUN	_____
MOON	_____
FALL	_____
SPRING	_____
MOTHER	_____
FATHER	_____
SEA	_____
CITY	_____
HEAD	_____
FINGER	_____
CHEST	_____
DOG	_____
CAT	_____
KING	_____
SIGHT	_____
HEARING	_____
TOUCH	_____
SPEECH	_____
BOY	_____
BABY	_____

VOCABULARY REVIEW WORD SEARCH

(Submitted by Greg Shaheen, a 4th year Latin student, Carmel H.S., Indiana)
In the puzzle find the nominative singular Latin forms for the nouns you are given.

E F J H F U A E J D E O O H R S U P H A C O	SWORD
O X S Y Z N P F F U L O A P G P Z O H Z L O	SON
T A O U N K R S S F O H K C A C G I A E E L	GAME
E D E U I K L L R U K V S U V R E S G E C A	MAN
P F S B L L Y B D S E T H N A P T A W O O H	LIEUTENANT
H F F U E P I X F N S U D S H I T F C C Y A	SLAVE
Q P S C E W G F O O G U K F U H X A L F Z	FIELD
V O N H S D O I B C B X D S S I B E N P I L	MESSENGER
H V C X F W P E H C R D B U T S T S P U O H	YEAR
C D E E I P I D J V L S H V L N I N D B H U	GOD
F V I R H P S U U Q E A V U X Y C H U O J G	FRIEND
X J L O U J G S X K L W M O X W P L N E J	HORSE
T G F C X X X H S E W K L S H P U J F E	BOY
S K O U I C H H U R E G A P E J E Z F L	PLAIN
A U L E V M P O I U O I O Z F O B U C U N R	DAUGHTER
M I C D T X O Y O W Z L U S E X R O H Y K O	GODDESS
N G L I O G G O C A V B Y U O P H E K A E D P	
U H Z I M O A D L K W U R B T G P J H G U P	
C Y B P F A O R G F S D E P D D O L B T L H	
A G U D S H F L G C L E U Z N K B O J O I C	
Z O A A T H O C O Y C L P H Z C H N G Z Y M	
U T Z H I H O V C V K A V I U J R T S G I Z	

Efficiamus Aliquid Romanum

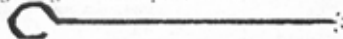
COCLEARE ROMANUM - THE ROMAN SPOON

The spoon described below is based on designs that have been seen on display in the Field Museum of Natural History in Chicago and in the museum in the Roman house in Augst, Switzerland. It is the design for the recreated spoons that have been used during the Latin Weekender Conferences sponsored by Pompeiiana.



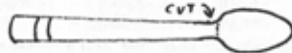
The spoon is crafted from parts that are currently commercially available.

Rx: 1 8" barbecue skewer that is chrome plated, pointed on one end and approximately 1/8 inch square. They look like the following diagram when purchased:

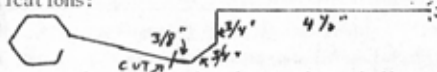


1 chrome plated tablespoon, silver solder and a small blow torch, a hacksaw and a small bench-mounted vice and a steel file.

1. Place the tablespoon in the vice with the handle secured in the vice. Carefully cut the bowl of the spoon off with the hacksaw as shown here:



2. When the bowl is cut off, gently file the edge round and smooth.
3. Remove the spoon handle from the vice and insert the pointed end of the skewer in the vice so that 4 1/2" of the skewer is clamped tight. Bend the skewer slowly to get a right angle. Then adjust the skewer in the vice and bend the skewer to match the following specifications:



4. When the skewer is properly bent, cut the skewer where indicated above, and hammer the cut edge to a smooth taper.
5. Adjust the bends in the cut end of the skewer so that it fits snugly along the bottom of the spoon bowl. There should be as much direct contact as possible.
6. Clamp the bowl and cut end of the skewer together in the design of the spoon shown above and silver solder the joint securely.
7. When the solder cools, clean the spoon well and file off any rough edges or solder.
8. For a professional finish, the spoon can be taken to a professional metal plater and chrome- or nickel-plated.

THE LIFE AND TIMES OF TARQUIN THE ETRUSCAN

Readers who would like to get into the spirit of the Year of the Etruscans currently being celebrated in Italy should try to obtain a copy of Carlo Maria Franzero's book entitled *Tarquin the Etruscan*.

Presenting the Etruscans at the pinnacle of their power, Franzero centers his attention on the one king whose tyrannical rule culminated in the ravishing of Lucretia and the consequent expulsion of the dynasty. Into this segment of history are woven the rape of the Sabine women, Horatio's stand at the bridge, the destruction of Carthage and the last sacking of Rome by the Gauls.

The Romans: Their Language, Their Lives

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Persons desiring further information or application materials should contact Dr. Richard A. LaFleur, Classics Department, The University of Georgia, Athens, GA 30602. Calls can be placed between 9:00 a.m. and 1:00 p.m. at (404) 542-1261. EARLY APPLICATION IS ADVISED.



HERCULEAN INSIGHT

(Submitted by Sr. Michael Louise, Oldenburg, IN)

How would you feel if you had a son who could pick you up when he was only five or six? In the days when Hercules was supposed to have lived, this was a feat that made parents with normal youngsters look on with awe and dread. Jupiter, king of the gods, was his father, but his mother was Alcmena, a woman from Thebes in Greece. Because of his superhuman strength, he was probably spoilt and was accustomed to getting his way; so naturally, when he met opposition, he lost his temper. That temper of his caused him untold trouble later in his life.

Hercules had it rough during his younger years. Juno, in a spirit of jealousy, (for the queen of the gods really hated his mother Alcmena) constantly laid pitfalls for him; but thanks to his mighty Father and Minerva, he escaped them all.

As a young man, Hercules married the daughter of the King of Thebes, Megara. They had several children, and they were most likely in love and happy. Then, without provocation, Hercules killed his family in a fit of madness brought on him by his implacable foe, Juno. Sanity returned, but the deed was done. He was seized with intense sorrow. To repair his crime, he hastened to the oracle at Delphi. It was the oracle that sent him to perform the Twelve Tasks imposed on him by King Eurystheus, one to be accomplished each year for twelve years. Your task now is to become familiar with Hercules' Twelve Labors which can be found listed in any encyclopedia. When you do, you will understand why some achievement may be called a HERCULEAN task!

ENCORE! ENCORE!

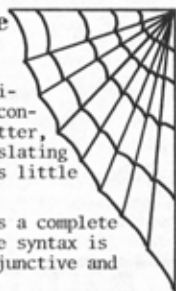
After a performance in a Roman theater, the audience often refused to go home. To calm the crowd understudies of the famous actors would often come out and imitate them, in a sort of amateur hour program.

Tela Charlottae

Miss Bernice L. Fox, Professor Emerita at Monmouth College in Illinois and an occasional contributor to this newsletter, has just completed translating into Latin E. B. White's little book, *Charlotte's Web*.

Tela Charlottae contains a complete vocabulary list, and the syntax is simple although the subjunctive and gerundive are used.

At the moment only 100 copies of this book are available. Those wishing to purchase a copy should send \$9.95 (plus \$1.05 for postage) to: Miss Bernice L. Fox, 1025 Cramer Court, Monmouth, IL 61462.



CLASSIFIED ADS

LIBRI NOVI

Bolchazy-Carducci Publishers, 44 Lake St., Oak Park, ILL 60302, has two new books out well worth owning: *Greek Orators I*, Antiphon and Lysias, and *The Orestia: Iconographic and Narrative Tradition*.

LATIN GREETING CARDS

The Marcel Schuman Co. has a new Christmas card that features a beautiful Latin manuscript text (XCC16718) and a Latin world map (XCC16743).

LOST LEASE, MUST MOVE

Respected medicamentarius in Capua is selling all supplies. As he specializes in tooth paste preparations, he has abundant supplies of pumice, burned egg shells, stag's horns, and specially ground mice and lizards.

SPECIALIZING IN DRUID GREETINGS

This year send a special **PHOBOY** to your friends of the Druid persuasion. The Kalends of November will be here soon. Proculus, Trajan's Forum, Romae.

ESSAY CONTEST

Latin students in grades 9-12 can win up to \$100 by writing a 200-300 word essay illustrating a quote from Cicero. For full details write: The Quintilian Club, Red River H.S., 2211 17th Ave. S, Grand Forks, N.D. 58201

ZOSIMUS FREED

Let all who read know that my former slave Zosimus was freed with proper ceremony before the Praetor on the Nones of September. C. Plinius C.S.



Roga Me Aliquid

Dear Matrona,

As the son of a fairly wealthy eques, I have grown accustomed to the "good life" in Rome, and I have always looked forward to becoming a successful businessman like my father so I, too, can provide well for my family. Now, however, my father has told me that he wants me to go to Rhodes and study oratory so I can practice law. It seems he's always wanted to have a son who is a lawyer. I've heard, however, that lawyers are forbidden by law to accept fees for their services. Am I doomed to be poor?

Filius Equitis

Care Fili Equitis,

I know it's hard to devote your life to fulfilling a dream of your father's, but perhaps it won't be all that bad. Yes, there is a law which forbids lawyers from accepting fees. As a lawyer, especially one trained in Rhodes, you will be viewed as a man of high character, and it will be considered a point of honor for you to give your advice and share your legal knowledge freely with fellow citizens. Remember, however, that grateful clients who profit from your advice often give valuable presents and make generous legacies. You won't be poor!

LATIN STUDENTS RECEIVE LONGER LASTING BENEFITS

(Excerpts from an article entitled "Why Latin" by Peter Brodie of Middleburg, VA.)

Latin students have long realized that they are asked to learn more grammar, vocabulary, culture, derivatives, abbreviations, history, etc. than their fellow students studying modern foreign languages. This very effort, however, gives Latin students information and abilities that will stay with them longer in life and be part of their everyday understanding of the world.

Peter Brodie of Middleburg, VA, wonders what is really gained by those who spend their time learning to speak a modern foreign language: "Conventionally, if you spend 3 years with a 'living' language, you will be equipped to communicate with an hotelier or a gaucho in his native tongue. But this 'communication' is often no more than courtesy; the ritual exchange of cliches and commonplaces that forms most of our talk. What is important--what lasts--in another language is not what is said but what is written. For the essence of an age we look to its poetry and its prose, not its talkshows--Socrates and Samuel Johnson would be less without Plato and Boswell. And one of the attractions of Latin is that you can immerse yourself in the poems of Horace and Catullus without fretting over how to say 'Please dry-clean my toga' or 'Have a nice day.'"

Yes, the study of Latin is challenging, but by putting yourself through its paces you become one of the select few who have gained from its study--you become a rather elite person. On this matter Brodie has further remarked: "But there is nothing wrong with elitism, as long as it serves to promote standards of excellence and to defend against the braying of the Philistines. Those who attack Latin or seek to abolish it--who cannot, in their Gothic ignorance, know its beauties--are not unfamiliar to history. There is never a shortage of volunteers to make of books a bonfire, or to see Michelangelo's Pieta as a target for a hammer."

Cooking With Claudia

Last month the Ladies' Guild to which I belong sponsored the production of one of the early Greek comedies of Alexis. Those of you who are familiar with this writer know that he loves to portray the ancient cook as a bit of a fanatic. In the course of the play, several recipes were built into the script and I was questioned afterwards as to their seriousness.

I'm happy to say that the recipes we heard, especially those for fish dishes were quite correct. In fact, I will share one of them with you, and you can test it for yourselves. It's a recipe for sole.



Rx: 1 pound sole, cleaned and cut into flat strips.
salt
1 teaspoon marjoram
1/2 cup olive oil
3/4 cup feta cheese, crumbled
pinch of asafetida (optional)
3/4 cup vinegar

1. Pour the oil into a large frying pan (with a tight-fitting lid). Spread out the fish in the pan, dip both of their sides in the oil, and leave them with the skin-sides down.
2. Cover the fish with salt to taste, the asafetida, marjoram, and crumbled feta. Cover the pan and bake in a preheated 400° oven for 25 minutes, until the fish flakes easily at the touch of a utensil.
3. Remove from the oven, transfer fish to a serving platter, pour on the vinegar, and serve.

Bonum Appetitum!

LATINA CUM GRANO ANGLICAE

(Submitted by Sr. Michael Louise, IN)

UNUSED POWERS by Clarence F. Flynn

A currus habet a linguam,
Sed ego nunquam audivi one loqui.
A regula habet a pedem,
Sed ego nunquam vidi ambulare.

Potatoes omnes habent oculos,
Sed ego nunquam vidi one wink.
A cabbage habet a caput,
Sed id nunquam seems putare.

A flumen habet a lectum,
Sed id nunquam goes dormire.
The oceanus habet a floor,
Sed id nunquam seems verrere.

Quamquam id may seen nimis malum,
Let nullum verbum of censure falli,
Nun most of us habent facultates
Quibus nos nunquam utimur at all.

HEAR YE! HEAR YE!

Huge bulletin boards were put up in the Forum by the Roman Government to give the people a daily account of laws passed, the latest scandal and war news. The boards were white and were therefore called ALBUMS!



See, Archie; that's what comes from biting your fingernails.

BUDDING GENIUS

1. In which province did Cicero begin his Cursus Honorum as quaestor in 75 B.C.?
2. Where in Italy is Heraclea located?
3. Which of the Graces provides beauty?
4. What is the syncopated form of LAUDAVISTI?
5. Who wrote "Dux femina facti"?
6. Who is the "femina" referred to in number 5?
7. From which animal's cry is the word ululation derived?
8. Who were the Lemures?
9. Name two emperors who had wives named Faustina.
10. Who is the god of shepherds after whom the Palatine Hill may have been named?
11. What is metonymy?
12. What date does a.d.III Non. Oct. represent on our calendar?

HOW WELL DID YOU READ?

1. What is the Latin term for "spoon"?
2. What were the dates for the period of Timoleon in Sicily?
3. What is the English title of the Dire Straits' song that is on this month's Disci Summi list?
4. Who was Zosimus' master that set him free?
5. What does Pee Wee Herman say in Latin when he makes a mistake?
6. What type of Greek plays did Alexis write?
7. Whose wife was Megara?
8. What were albums originally used for in Rome?
9. What was the legal restriction on lawyers' fees in Rome?
10. What did Roman theaters do for audiences that refused to leave after a performance?
11. According to Peter Brodie, how can a student become an "elite person"?

