

Vergiliana

CENTRAL HIGH SCHOOL

OMAHA, NEBRASKA, MAY 12, 1930

PRICE, TWO CENTS

VERGIL AND FORTUNE

The first number of that new de luxe magazine of business, "Fortune," bore on its front cover the wheel of Fortune with the signs of the zodiac at the apexes of the twelve spokes, and at the base of the wheel the figure of the goddess Fortune.

The March copy reported Mr. W. H. Williams, chairman of the Wabash Railway, as earnestly quoting Vergil some time ago to an audience of traffic men gathered in St. Louis. "Oh my companions," he apostrophized, "You who have suffered graver ills—for we are not unmindful of the trials through which we have passed—the gods will give an end to these things also." "Fortune" comments that the acceptable end was for the Wabash suddenly to be elevated to a place among railroad powers of the first rank.

The April number shows a brilliant picture of the Lockheed Sirius, monoplane owned by Mr. Charles Lindbergh.

In the May issue are two beautiful reproductions, one "The Judgment of Paris," a picture with this subtitle: "A Golden Apple Was the Prize in the Classic Beauty Contest Won by Venus;" the other a copy of "The London Times" coat of arms, embodying a Caduceus, the staff of Hermes ("newsbearing function of 'The Times'"), two figures of Pegasus, and the motto: "Tempus Fuit Est et Erit."

An editorial in "The Daily Princetonian" says, "Like Pallas Athene, 'Fortune' sprang fully armed from the brain of its creator 'Time.' Vivat, floreat, crescat Fortuna." —Margaret McCulley.

THE DEAR PERFIDIOUS MAN

By William W. Lampmann '23

A Member of the News Staff of the St. Louis Post-Dispatch

Legally impossible as it is to indict a man dead nearly 2,000 years, yet when an attractive widow is made to kill herself for love 200 years before she is born, there should be some public repudiation of the act. Even more imperative is the denunciation when the crime lives through the centuries and in the United States alone is rehearsed each year in every accredited high school.

In the arraignment of Publius Vergilius Maro, alias Vergil, I offer the deposition of Aeneas, his tool:

- Q.—What is your name?
A.—Aeneas.
Q.—Your address?
A.—Troy, before all the horseplay.
Q.—What is your occupation?
A.—Trojan hero.
Q.—You are sometimes referred to as "the pious Aeneas," are you not?
A.—Well, buddy, I wouldn't say that; you know how us soldiers is.
Q.—Now, Mr. Aeneas, you perhaps are aware that many persons think you went in a little strong for piety and neglected such other details as morals, ethics and, I might say, manhood. I believe the general impression is that as a soldier, on a reputed visit to Carthage, you gave a particularly accurate portrayal of a sailor on shore leave. That's true, isn't it?
A.—The Hades it's true! No guy can call a Trojan marine a sailor and get—
Q.—No, no, Mr. Aeneas! I mean, isn't it true you have that reputation?
A.—Oh, sure! I got you wrong.

(Continued on Page 3, Column 1)

AENEAS AND THE SURGEON IAPYX



By permission of Hygeia.

WITH CENTRAL HIGH ALUMNI

On being asked for a comment on their high school Latin:

Ann Perley, holder of a Master's degree and Phi Beta Kappa key from Grinnell College, laboratory technician at the University Hospital, says:

"My high school Latin has contributed immeasurably to my scientific work, both laboratory and research. Prefixes and suffixes have aided me in deciphering Latin terms without the use of a dictionary. Latin helped me in my study of German, too, since I could spend less time on it because of my Latin training. The most pleasure I received from Latin was reading the Aeneid at the same time as the Iliad. Seeing both sides of the Trojan war made the two classes (Greek was taught at Central in those days) highly interesting. On the whole, I think I could not get along without my Latin."

Mr. Barton Kuhns, attorney, graduate of Harvard University, was a Latin pupil for three years of Miss Susan Paxson, whom he much enjoyed.

"Latin offers a chance to become familiar with classical literature and history," said Mr. Kuhns. It is an essential aid in understanding the English language and in mental perception. Many Latin terms are used in the professional fields which the person who has studied this invaluable subject does not have to spend time looking up."

Mr. Verne Vance, attorney, graduate of Washington University, says:

"I think that I received some very fine mental training in my study of high school Latin and especially in Vergil. I strongly recommend the Aeneid to anyone who has already had three years of Latin."

Mr. Jack Ringwalt, of Ringwalt Brothers Insurance Company, comments:

"I liked my Latin so well at Central that I took a year and a half of it in college." Mr. Ringwalt was a student at Princeton University. "One of the most important results I received was the knowledge of how to tackle and dig into a hard task. Otherwise I have found little direct value in my business."

—Eileen Leppert.
—Allan Davis.

—Dick Moran.
—William Baird.

MEDICINE IN THE AENEID

Latin writers are praised by F. H. Garrison in his "History of Medicine" for the conciseness of their allusions to the subject matter of medicine. In this field he describes Vergil as most learned.

In the Aeneid, disease and pestilence are mentioned seldom. When, in Book III, the Trojans had landed in Crete and were building a city, a horrible disease settled on them, killing or enfeebling the people and destroying trees and crops. In Book X is a reference to fiery Sirius, bearer of drought and pestilence. According to J. Wright in his article, "Medicine and Philosophy in Virgil," the Cretan pestilence is ascribed by the poet to some derangement of pneumonia, or vital elements, in the air.

The last six books of the Aeneid depict warfare very largely. Description of wounds is frequent, and handled with more scientific knowledge than in Homer, says P. Meniere, a French writer on this subject.

Young Almo, in Book VII, is killed by an arrow that strikes his throat. Other throat wounds Vergil describes with the same symptoms: loss of the voice, a considerable hemorrhage, and swift death.

Of Book X, in which many Trojans are killed, Meniere comments that the wounds are almost all fatal; and concludes that war has taught the soldier to deal blows that pierce the vital organs. One of the Trojans cleanses his less serious wounds in the Tiber river, thus decreasing chances of infection.

During a fierce battle in Book XI occurs the death of Camilla, warrior queen, who is wounded below the breast. Vergil describes her swoon, the extreme pallor of her skin, and death from hemorrhage.

In Book XII Aeneas himself is struck by an arrow from some unknown hand. Bleeding from the deeply imbedded arrow, Aeneas yet begs his companions to carve out the dart so that he may return to battle. The surgeon Iapyx attempts, first with his hands and then with a forceps, to pull out the shaft, meanwhile applying potent herbs; but without success. Hereupon Venus, divine mother of Aeneas, invisibly supplies the physician with an infusion of dittany and other herbs; immediately the dart falls out, and new strength returns. Aeneas rejoins the fray, meets his enemy, Turnus, in single combat, and slays him.

The illustration on this page, which appeared in April "Hygeia," is of the Pompeian frieze in the Lane Medical Library, Stanford University. Iapyx is shown with his forceps attempting to remove the dart from the leg of Aeneas, who is embracing his young son Ascanius.

Commentators do not agree that the wound was in the leg, since Vergil mentions no exact spot. Meniere argues strongly for placing the wound in the leg, as the picture shows it.

Both Garrison and Albutt, another medical historian, assert that Antonius Musa, physician and friend of the Emperor Augustus, is the model for Vergil's character of Iapyx. The dittany stalk mentioned is a herb listed in text books of Materia Medica, but very rarely if ever used by modern physicians.

—Rodney Bliss and B. S. E.

Aeneas and his crew were no eye-opener to poor Polyphemus.

Vergiliana

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Editor's Note.—We have adhered in our usage to the classical spelling of Vergil. References to specific titles or instances have retained the original spelling.

SORTES VERGILIANAE

Students of English History will be interested in a story and comments of Professor D. A. Slater, of Oxford University. Some years ago in the Bodleian Library at Oxford was still shown the edition of Vergil in which Charles I, when persuaded to consult the *Sortes Vergilianae* (the poems had long become an oracle) opened at that terrible passage in Aeneid IV, 615-21, the curse of Dido on Aeneas, which with amazing precision foretold the tragedy of his own fate. The loss of his throne, the separation from his children, the death of Strafford, his own lamentable end—nothing is left out. Recall those lines and their poignant conclusion: "Then, when he hath yielded to the terms of an unjust peace, may he not enjoy his kingdom or the pleasant light, but let him fall before his time and lie unburied amid the sand!"

The coincidences of life are strange enough that one needs to see in this curious foreshadowing of events no miraculous power of Vergil. Indeed the adoption from Hadrian's time onward of Vergil as sorcerer and oracle is merely the tribute of the Roman world to the power of Vergil's work, which may be fairly called the pagan Bible.

THE BIMILLENNIUM IN ITALY

Preparations in Italy for the two-thousandth anniversary of Vergil's birth have included the building of many memorials and the discovering of many new things concerning Vergil and his works.

An underground gallery which archaeologists have identified as that leading to the famous sibyl of Cumae was uncovered near Naples this year by workmen preparing for the celebration. The grotto, which was one of the ancient oracles, has long been searched for as one of the most important remains of Greek and Latin culture in southern Italy.

On the site of Vergil's farm near Mantua a Vergilian Grove has been planted containing all the trees and flowers mentioned in Vergil's books. Mussolini's brother and the Fascist Government are financing this venture.

Excavations have been begun near Vergil's tomb in the south of Italy, to uncover places and buildings prominent in the time of the Caesars. The legendary city of Buthrotum and historical relics which prove that much of Vergil's writing was fact were found by Dr. Luigi M. Ugolino and his staff of archaeologists not long ago.

Celebrations in Italy began April 21, the birthday of Rome, and will continue through October 15, the birthday of Vergil. The United States is sending several delegations of classical scholars during the year.

—Ruth Reuben.

On Tuesday, May 13, examinations will be given in Vergil, Cicero, and Caesar to determine the Susan Paxson Award. According to the bequest of Miss Paxson, the sum of about fifty dollars is available each year.

VERGIL AND ST. PAUL

Comparetti in his famous book, "Vergil in the Middle Ages," relates the story that St. Paul during his journey to Rome disembarked at Puteoli, was conducted to Vergil's tomb, and wept because he had come too late to convert this beautiful soul. Up through the fifteenth century these lines were sung in the mass of St. Paul at Mantua:

Ad Maronis mausoleum
 Ductus fudit super eum
 Piae rorem lacrimae.
 Quem te, inquit, reddidisset
 Si te vivum invenissem
 Poetarum maxime.

J. S. Symonds' translation follows:
 When to Mantua's tomb they brought him,
 Tender grief and pity wrought him
 To bedew the stone with tears.
 What a saint I might have crowned thee,
 Had I only living found thee,
 Poet first and without peers!

The translation into Turkish by a close friend of President Kemal of Vergil's *Eclagues* was recently celebrated by leaders of the Western cultural movement. The Turkish government plans to translate a number of Latin and Greek classics, which Kemal regards as the backbone of Occidental culture and with which he hopes to replace the Oriental influences of the past.

EGYPTIAN HELEN

A pity that the Argive host
 Should make the Trojan conquest such a
 boast—

And sad that they should bring to fall
 The fairest city of them all—
 And clever that the Grecians, overbold,
 Should scorn the story that the Trojans
 told.

Poor Priam did not know the mystery
 Would prove the shrewdest trick in his-
 tory—

For while they fought, the Argive men
 Knew well that Helen was in Egypt then.
 —Annalee Yates.

CUR PIUS AENEAS PONTEM DIMISIT

Quis has chartas lusorias distribuit? . . .
 Omnes reliquas chartas habeo. . . . Si vero
 palam duxisses. . . . Nonne in vicem chartas
 lusi? . . . Heu, heu, nescivi illas chartas
 esse tuas! . . . O, num revocavi? . . .
 Illa licente, contra liceri audeat nemo. . . .
 Cum in cordibus liceris, duo minimum
 tibi habenda erant! . . . Mehercule, ob-
 liviscebar clavam excutere. . . . Suntne
 scutulae dominatrices? . . . Si quando
 unquam tam stulte ludas, divortium faciam.
 . . . Sunt Romae milia hominum
 qui domum procedant et secum loquantur
 quod dominatrices ducere obliviscantur.
 —Mary Rigg.

VERGIL, THE DETECTIVE STORY WRITER

Detective stories are not a wholly modern development in literature. Dorothy Sayers, in a huge collection of mystery stories, "The Omnibus of Crime," takes for her third selection an episode from Book VIII of the Aeneid.

The story is that of Cacus and Hercules as told by King Evander to his guest Aeneas. Evander describes how Cacus stole eight cattle from Hercules; in order that no tracks might point forward, he dragged them by the tails from their stalls. But one heifer, by her lowing, disclosed the theft to Hercules.

Miss Sayers notes that Cacus is probably the first criminal to use the device of forged footprints, a method later developed by Conan Doyle, in the use of horses shod with cow shoes. She finds Hercules a less sophisticated sleuth than Philo Vance, though the grateful clients of the former did accord him divine honors.

—Eileen Leppert.

Princeps Waliensis: Da mihi equum in quo vehere possim.

VERGIL AND SOME RECENT ADVERTISEMENTS

Some of the ad writers know their classics, and some do not.

The various shades of Kayser Silk Hosiery are named for Greek and Roman goddesses. But the "colors classique" are somewhat inconsistent in title. Of the ancient rivals, Aphrodite is suntone, poor Juno is indefinite in shade. Diana is keyed to blue, which goes all right with moon; but her Greek original, Phoebe, is mated with pastel daytime tones. Vesta is shaded for deep blacks; but Vergil's rosy Aurora is appointed for the shades of evening, perhaps suggesting that the wearer doesn't get home till morning.

The Skookum Packers Association reports that a series of ads, "Famous Apples of History," has attracted extraordinary attention. Three of the six ads deal with Vergilian subjects: Argus easily surrenders his golden apples for the Skookum apples of Hercules. Atalanta's alibi is that she was no gold digger; not golden but Skookum apples lost her the race. Helen and Paris discuss the "judgment of Paris," had the golden apple been a Skookum, and give classical reasons for awarding a box of Skookums to the three goddesses.

That Rolls Royce of magazines, "Fortune," has several ads connected with Vergil. The Hercules Powder Company, under the caption—Keep your business in the race—pictures a classic amphitheater and three runners. The upholstery of a Fokker airplane cabin shows the signs of the zodiac: Lyra, Orion, and Taurus.

—Margaret McCulley.

MORAL TO GOATS

A tramp, in want, he wandered over the Bowery streets, driven from Central Park and the Humane Society. O you who have suffered worse ills, be strong and preserve yourselves for better fortunes. Alas! A cop will give an end to these also.

But he was not always thus—not easy to look at and not to be spoken to. Who was he and from what shores did he come? O happy girls and boys, unspeakable is the grief which you bid me renew. Pluto, a good billy goat, was he.

His owner was Elizza, fairest of women. Changing and fickle ever is the heart of the billy goat. One day he took his fill of tin cans and clothes off a line. Easy is the descent to acute indigestion, but to retrace one's steps—that is the difficulty, that is the task.

Elizza now holds him—sick, he rages, bereft of mind and maddened. Said Elizza, "Cease to berate yourself and me with your laments. I will treat goat and man with no distinction." But Elizza's papa said that the goat had to go. Unhappy Elizza drank deep of a draught of a goat-milk cocktail, for an ancient and revered goat was kicked out—one that had butted for many years. Thus decree the fates that be.

Moral to goats: Whatever it is, fear the junk man, even though he bears tin cans.

—Baldwin Guiou.

Companionate marriage isn't new, after all. It can be traced back to the affair of Aeneas and Dido in Carthage. Didn't she call it marriage?

—Ernest Doud.

Quotation from Peggy Joyce in "Life": "All MEN are failures! You can't live with 'em, and you can't live without 'em." Thus does Peggy turn tables on Martial, famous Roman poet, who said of WOMAN: "Nec tecum possum vivere nec sine te."

"Tumida ex ira tum corda residunt," Aeneid VI, 407: "Thereon, after his anger, his swelling breast subsides." Heaving movie ladies must take some cues from Vergil.

Why Aeneas broke off with Dido—even her own sister Anna couldn't tell her, but she mentions that million dollar word in Aeneid IV, 684: "halitus errat."

THE DEAR PERFIDIOUS MAN

By William W. Lampmann '23

(Continued from Page 1)

Q.—At the time of this alleged visit to Carthage, I believe you were engaged in carrying your household gods to Latium, where you had a preordained appointment to found Rome. You were shipwrecked on the coast of North Africa, according to the story, and probably were saved from catching your death of pneumonia by Queen Dido, who befriended you. The queen was a widow and became infatuated with you, and it is charged that you led her on, since you are not reputed to have made any mention of your household gods or Rome when she offered to share her kingdom with you. So far I've stated your general reputation accurately, have I not?

A.—That's what they say about me, all right.

Q.—Furthermore, Mr. Aeneas, you are supposed to have taken advantage of an incident that occurred when you and the Widow Dido were isolated in a cave during a storm, to foist a fake marriage upon her and lead her to believe that you would remain in Carthage as her husband. In fact you are reported to have lived with her at the palace, creating a national scandal. It is reported even to have become an international scandal, since Dido's powerful neighbor, King Iarbas, whose attentions she had refused, was so incensed that he considered declaring war. The queen apparently was willing to incur all this for you; yet with the piper to pay after the dance you are reputed to have remembered suddenly that you had your household gods to think of. People say you told the queen you'd had a couple of dreams indicating that Rome still was waiting to be founded. You cruelly told her, it is alleged, that you never could be her husband but that, if she treated all shipwrecked heroes as she had treated you, she'd never lack for sweethearts. You are reputed to have repaired your ships on the sly and then, lest she foresake everything to go with you, you sneaked off in the night. That's what's said, isn't it?

A.—That ain't the half of it, mister.

Q.—It's enough, Mr. Aeneas, for our purposes. People say you left this little woman, broken-hearted, disgraced in the eyes of her people and facing the warfare of a jilted suitor, for no better reason than that you didn't think Carthage was a good enough place to set up your household gods. They say she was a blond but you were no gentleman. They assert that in modern times you would have been guilty of manslaughter when she died by her own hand. You are familiar with this criticism of your conduct?

A.—Criticism! Lies, you mean!

Q.—Perhaps, Mr. Aeneas. Now, suppose you tell about it in your own words. On what date were you shipwrecked near Carthage?

A.—I never been shipwrecked near Carthage.

Q.—You have an alibi?

A.—Plenty! I'd been dead nearly 200 years when Carthage was founded. You've been doing all the talking, now gimme a chance, will you? I know what's said about me, and I know who spread that stuff. Publius Vergilius Maro, the big stiff! And all lies! Look at me! Do I look like the kind of a guy that'd turn a little girl down cold? Not me, brother! Some takes 'em and leaves 'em, but not us Trojans. Look at Paris and Helen, and ask the Greeks. I don't know how Vergil got that way, but believe me, buddy, they put that guy out on an island in the Styx for safekeeping when I'm barging around in the neighborhood. Him making me jilt a girl 200 years before she's born affects me just the same as Achilles used to.

But here's the straight of it. Vergil was a pretty fair poet for a Roman. Not in Homer's class, you understand, but still not so bad. The trouble was he tried to mix propaganda and poetry and the facts wouldn't rhyme. So to Charon with the facts, he says, and that's where I get it in the neck.

Vergil'd had a lot of hard luck under some Roman rulers; lost his farm a couple of times and nearly got drowned once. Better if he had, I say. But finally Augustus clumb to the top of the ash heap,

AUSONIUS AND VERGIL

Decimus Magnus Ausonius lived at Bordeaux, about 310-395 A. D. He was a teacher of Rhetoric and a devoted student of the classics, particularly of Vergil.

A famous epigram is his "In Didus Imaginem," a free translation of the poem in the Greek Anthology, "On a Painting of Dido." Shorter excerpts, also of special interest to Vergil students, were taken from the "Epigrammata" and the "Epitaphia Heroum," and were translated by the writer.

XIX Polydoro

Go far away, unknowing stranger, flee this very myrtle bed.

A crop of spears has grown up from my blood.

Pierced with javelins, and overwhelmed by this murder,

I, Polydorus, am buried twice in this grave. Pious Aeneas knows this, and you, O wicked king;

Since Thracian guilt killed me, Trojan piety buried me.

XIII Deiphobo

Betrayed to punishment by the treachery of the accursed Laconian woman, I, Deiphobus, of mangled body, have no tomb except that which good Aeneas made for me, calling aloud my name, and that which Maro composed for me.

XXX Didoni

Infelix Dido, nulli bene nupta marito:
Hoc pereunte fugis, hoc fugiente peris.

Ill-starred Dido, wedded happily to neither husband:

When the one perished, you fled; when the other fled, you perished.

—Lois Hindman.

and him and Vergil was pretty good friends. Naturally Vergil wanted Gus to be the fair haired boy always, but with civil wars the way they was having 'em, nobody could be sure where they stood from one day to the next.

Now the Roman high hats then had all kinds of pet notions. One was that they was descended from us Trojans. Ain't that a laugh! Anyways if you was taking a collection of daggers and wasn't particular where you took 'em, all you had to do was to remark to a Roman that you'd heard his ancestors was in the first quota let in from Greece. The Romans sure was down on the Greeks; they had the right idea there. So Vergil got the idea he'd write a poem, sort of propaganda stuff, making the hero out to be one of Gus' forefathers and tracing the royal family tree clean back to Troy. He wanted to show, sort of, in this book just what a great guy Augustus was.

So Vergil picked out me to be a forefather of Augustus. That was smart too. You see my mother was a goddess, and if Vergil traced the family tree down to Gus, that'd make Gus a distant relation of Venus, which would go over big with the Romans.

Anyway, he picked me out and then he got the idea of sort of insinuating in his poem that Gus was just the kind of a hero as he made me out to be. That's how come I've got that pious reputation. Piety was all the rage with the Romans in them days. Myself I don't mind being pious on occasion, but not when there's a woman mixed up in it. That's what makes me sore, but that was propaganda too. You see the Romans had always had it in for the Carthaginians and naturally any knocks on Carthage tickled the Romans pink and was enough to make any book a best seller. And Vergil sure knocked 'em; even if he had to go out of his way to do it. I don't know whether he was just ignorant or thought he had one of them poetic licenses. Some say he had anachronism, and of course if he was sick, there's some excuse.

Anyway he made out that Dido was a trifter and deserved all she got, because if Augustus' forefather hadn't been so pious she sure would have delayed the founding of Rome indefinitely. I guess maybe, too, he wanted to show the Romans it was all right to leave your wife and run off, since that's what Augustus had done. So in his poem he made me pick up the household gods and toddle off just when things was getting interesting. But I never did that, buddy! Say, if I'd been born 200 years later, things would have been a lot different.

ATHERTON'S DIDO

"Dido" is love's sweet old song that didn't turn out happily ever after. With a Vergilian background, plot, and subject matter, Mrs. Atherton has a more American style and ending.

The plot technique is reminiscent of a mid-Victorian sob affair. Dido, a young widow, whose husband has been murdered by her brother Pygmalion, with the help of Tadmek flees and founds the new city, Carthage. The right thing to do would be to accept Tadmek, an earnest suitor, in marriage for his service and ability. But she follows love's little aches and pains and celebrates her own royal matrimony with Aeneas—that handsome man from Troy. Of course Iopas, a moon-struck little dandy, playing that he's Mercury with a message from Zeus which reminds Aeneas that he is to found Italy and not to dawdle at the court, scares the superstitious Trojan away.

Dido passed out, not, as is usually understood, for the sad date Aeneas turned out to be. She did it to save her Carthaginian money marts and commerce from big black Iarbas. Classical in atmospheric background, rather stereotyped in character pictures, the book has an essentially American ending.

—Baldwin Guion.

DE SCENDEL HOF TROY

Wance oppon ah time dere lived in de ceety culled Troy ah boy fromm de name Aeneas Ginsboig. Dis boy grew opp to de height fromm seex fitt tree end two-feeths eenches fromm de bottom to de topp end fromm de topp donn. Hees frands culled him Aeneas de-Geep.

End waas he ah geepl! Dun't esking me, I'll gonna telling you. Vy dis keed waas so toff dat he drenk bleck cuffee widout crim avery nite to make heem slippy. End he waas so minn, he would take de fouse teet ott fromm ah uld man's mout 'nd dan geeve heem ah hoddrull furr brakfast.

Wan day who should he be mitting bott Creusah Moiphy, who was de wempest wemp dat ewer wemped ah wemp. So he fell in luf wit dis gel end gave har ah pair hof rad sendels furr har boithday.

Dis gel Creusah tooking dis furr ah prupuzzel. Aeneas deedn't knowing wot to do, so he sad to har, "Wot you teenking dis is, lipp yar? You shouldn't taking so moch furr grented. Eet'l be ah culd day ven I'll marrying you!"

Vel, to make ah shutt sturry lunger, naxt Chreestmoss he put hees futtbowl het onn end dey waas murried fromm ich odcer. End dey leaved screppingly ewer hefter till on dere feethieth hennivoisery ven Aeneas, hefter trying to dodging deesh pens witt cuffee pouts, sed to hisself: "I should being nonchillant, I'll geeving dis gel poison." End saven yars later Aeneas Diddoo.

—Charles Robinson.

RADIO

Statio S-T-Y-X, Vergilius nuntians. Cum pueri orchestrae paulum quiescunt, paucas rogationes quae advenerint legam:

"Dido, regina Karthaginis, iam nunc vocat ut pueros roget ut canant: "Filiolus Puer," "Vagus Amator," "Ama me aut Relinque me," "Cur natus Sum?" "Debeam Ego?" et "Ubi est Puer meus Peregrinans hac Nocte?"

Aeneas, qui nuper eam stationem visit, requisitum Roma mittit: "Paulatim," "Domum Dulcem Domum," "Dies Laeti," "Tu Mirabilis Tu," "Verte Calorem," "Osculum Parvulum quot Mane."

Ascanius nuntium misit cantus ad aures suos bene pervenire et vult audire: "Canens in Balneo," "Canentes in Imbre," "Sine Cantu," et "Sancti Ludovici Caerulea."

Cithara crinitus Iopas et pueri personant aurata; hi nunc canunt: "Dulcius quam Dulce," "Plus Quam tu Scis," et "Luna Louisiana."

—John Gepson.

Soviet is going to cut all Latin out of medicine. Why specify just medicine?

REFERENCES TO VERGIL IN RECENT LITERATURE

After two thousand years Vergil's Aeneid still remains one of the foremost works of literature, a fruitful source for modern authors to draw from.

One enterprising writer has, in an article appearing in "Liberty," traced the advent of women into the driving game back to the occasion when "Pallas Athene triumphantly toolled a chariot from Olympus to the plains of Troy." A newspaper editorial compares Russian women who have organized military regiments to that ancient band of women warriors, the Amazons, who, under Queen Penthesilea, participated in the siege of Troy.

S. S. Van Dine, famous detective story writer, uses in all his tales various Vergilian words and phrases; for example, "auri sacra fames," "the accursed hunger of gold," which is made to describe an avaricious brother. Two recent novels, Hughes' "Innocent Voyage," and Thompson's "Night Falls on Siva's Hills," contain many classical references to be found in the Aeneid. In the first book mentioned, the children, serving liquor at an auction of pirate loot, are called Ganymedekins and Hebelettes; and again, Emily compares the pirate captain to a Cyclops after she has pressed her face to his in such a way as to bring only one of his eyes into her line of vision. In the second novel the author likens his heroine's walk to that of Venus: "Vera incesu patuit dea."

Perhaps the most quoted or most alluded to passage in Vergil's Aeneid is "Timeo Danaos et dona ferentes," "I fear the Greeks, even when bringing gifts."

In almost any kind of writing may this famous quotation be found. "The World-Herald" uses it as the title of an editorial which satirizes the proposal of President Hoover to unload millions of worthless acres in the West upon the several states, meanwhile retaining for the federal government all oil and mineral rights.

Nor is the reference lacking in novel and magazine. It appears in Campbell's novel, "Juggernaut." In Mrs. Lea's serial, "Happy Landings," in The Saturday Evening Post, a theater director refers to his leading lady's offer from movie magnates thus: "I'll take you home myself when these Greeks have packed up their lousy gifts and departed." Even in a cheap detective magazine we find this same reference: "Dugan knew nothing of the classic quotation—'Beware of the Greeks bringing gifts'—but he sensed it."

—Joe Goldware.

Two Aeneid cruises, one in July and the other in August, will start from Marseilles and end at Naples. They will reach all the important points mentioned in Book III of the Aeneid. Dr. R. D. Magoffin is director.

Fifty Vergilian pictures from the Eastman Slide Company were shown in the auditorium Thursday morning, May 1, to a large audience. Milton Mansfield, Flavel Wright, and Milford Skow, members of the Vergil class, directed an orchestra. An octave, directed by Mrs. Pitts, sang the Latin song, "Emitte Spiritum Tuum." Miss Bessie Shackell, Latin teacher, gave a brief explanation with each slide. Members of the Cicero classes handled a large part of the ticket sale.

In March two members of the Vergil class appeared on a program of the Omaha Woman's Club, for which the subject of the afternoon was "Leonardo, the Florentine," by Rachel Taylor. John Gepson reviewed striking similarities between the lives of Vergil and Leonardo. Ernest Doud spoke on Vergilian celebrations in this country and abroad.

Margaret McCulley and Mildred Sherman, members of the Vergil class, had leads in the French and Senior plays respectively.

A writer on "The Bee-News" thinks that Atlas was a rich man and hired a caddie to carry the world on his shoulders.

NAMING THE NEW PLANET

What shall the newly discovered planet be called? Articles in "Time," "The Nation," and "The Literary Digest" suggest various names, most of them Latin names of gods, goddesses, or classic heroes. The name of some Roman deity is urged as most fitting because all the other planets except the Earth are called after an Olympian dweller.

Minerva is the name most frequently mentioned, for didn't this new planet "spring to human view full-panoplied from the mind of man," as did Minerva from the head of Jove? Then, too, the name Minerva is euphonious; and it typifies the wisdom that enabled Professor Lowell to figure out the planet's probable position long before its discovery. Furthermore, the discovery was announced in March, the month of the ancient feast of Minerva. And finally, the group of goddesses would be given more recognition, as compared with the planetary names of gods.

Rear Admiral Moffet suggests the name Icarus, from the Greek myth-boy who flew too close to the sun on wax-affixed wings invented by his father Daedalus. As every one knows, the sun melted the wax and Icarus plunged down "in the world's first crash due to wing trouble." Many object that the planet has always been too far away from the sun for the name of Icarus.

A letter to "The New York Times" by Anna P. McVay, general chairman of committees for the Vergilianum Bimillennium, presents the name Vergilius, since the discovery of the new planet is in the same year as the two thousandth anniversary of Vergil, one of the world's greatest poets.

Until the dispute is settled, writers will have to refer to the planet as Trans-Nep-tunian; which is good enough Latin.

—Alice Jorgensen.

VERGIL AS MORAL TEACHER

In the Middle Ages the classics were much used to confirm Christian moral teaching.

Bible History was even studied from the "Centones Virgiliae," a patchwork from the writings of Vergil, composed by the Christian matron Valeria Faltonia Proba about 393 A. D. The work presented the biblical story in 700 hexameters culled from Vergil, mostly from the Aeneid, and was used as a text book for ten centuries. One example is given from "De Vetere Testamento," the other from "De Novo Testamento":

Abel a Fratere Occiditur

Tunc gemini fratres adolent dum altaria taedis,
Alter et alterius praelato invidit honori,
(Horresco referens) consanguinitate propinquum
Excipit incautum, patriasque obtruncat ad aras
Sanguine foedantem quos ipse scaraverat ignes.

De Coena Domini

Devexo interea propior fit vesper olympo.
Tum victu revocant vires, fusique per herbam
Et dapibus mensas onerant, et pocula ponunt.

We will let all good Vergil students identify the lines.

—B. S. E.

The Latin Society was formed in January of 1930 by pupils of the Cicero classes. The purpose of the club is to promote spoken Latin by the annual presentation of a play and to encourage original Latin composition. Meetings are held monthly.

At the February meeting the story of the Three Pigs was given in Latin and a review of the article on Catiline in Bolitho's "Twelve Against the Gods." In March Latin versions were given of the life of St. Patrick and of Mark Anthony's Funeral Oration from Shakespeare's Julius Caesar. A girl's quartet sang a Latin version of "The Chant of the Jungle." For the April meeting the program of Vergilian Pictures was substituted.

Miss Shackell is sponsor.

CLASSICAL NAMES IN GEOGRAPHY

What's in a name? For besides a distinct classical belt running through the center of the United States, there are towns with classical names of persons, places, or Latin words, scattered all over this country.

The travelminded may go from Athens, Maine, to Athens, Oregon; from Rome, New York, to Sparta, Mississippi. Suppose the traveler starts from Aurora, Pennsylvania, with Aurora, Washington, as his destination. If it pleases his fancy he can break his journey at Auroras in Ohio, Indiana, Illinois, Iowa, Nebraska, Colorado, Wyoming, Utah, Nevada, and Oregon, before reaching his journey's end in Aurora, Washington. In such a course he will miss Auroras in eleven other states, from Maine to South Dakota.

Twenty two states can boast of having an Athens within their borders. Seventeen perpetuate the name of Carthage. All roads lead to Rome in sixteen states. Towns in twenty states bear the name of Sparta; six keep green the name of Paris, but there are no Helens. Ten honor the name of Venus, Vergil's Alma Mater.

As an interesting example of the parts of speech, one can find Nix in both Alabama and Arkansas, though natives may rarely see this name illustrated in the most approved way. Quod in Kentucky may be either pronoun or conjunction; there is no doubt, however, about Ego in Virginia or Tuque in Missouri. Esto in both Ohio and Kentucky shows one form of verb. Notice the following: Mirabile in Missouri, Quid Nunc in Alabama, Nihil and Vetera in Pennsylvania. One interested in constructions may ponder over Deovolente in Mississippi.

It is interesting to note classical names from the Aeneid in Nebraska and its six bordering states. All of these seven states have towns named Aurora; six have towns called Troy; three have Spartas. Rome is found in two of them; the same number have a Vulcan, Numa, and Athens. Nebraska has a Venus and Kansas a Virgil. The shores of Crete survive in Nebraska.

Pallas in Colorado, Paris in Missouri, Minerva in Iowa, and Mars in Nebraska represent the gods and goddesses, with their home in Olympus, Iowa. Nor were heroes forgotten, for Lycurgus is found in Iowa, Achilles and Scipio in Kansas, and Ulysses in Kansas and Nebraska.

Who will say that Latin is either dead or dying in Amor, Minnesota; in Pius, Wisconsin; or in Bonus, Illinois? Certainly it is ever present in Rara Avis, Mississippi.

—E. R.

THE GIFT OF PLUTO

(Sincere Apologies to Browning)

Pluto's Town's in Hades,
Near famous Tartarus City;
The river Lethe, deep and wide
Blots out your cares by your sipping its tide;
A hotter place you never spied—
But when begins my lyric?
Just any old time ago
To see the dead 'uns suffer so
From poets was terrific.

At last the ghosties in a body
To the palace came flocking:
"Dear, dear!" cried they, "Pluto's quite potty;

And as for Miss Proserpine—shocking.
Why we're deuced tired of Mr. Vergil,
Of Horace, Keats, and Amy Lowell.
If he were dead, we'd like Sax Rohmer,
But we're extremely bored with Homer.
We're done with poets—it's high time
That all these mad men should resign!"

"At last," said Plut', "I've an inspiration.
Let's call poets an education—
Vergil and the whole congregation."
"Ah, just the thing," said Proserpine,
"We'll do it a la Mussoline.
If Homer gets mixed with Einstein's law,
We'll add Vergil and Bernard Shaw.
Latin and Greek and Mathematics
With Shaw will make us green fanatics,
And, thus, my children, your damnation."
—Baldwin Guioiu.