

Ashmolean Latin Inscriptions Project

Secondary Resource Pack

GCSE Classical Civilisation

This pack uses Latin inscriptions from the Ashmolean Museum to teach about Roman life topics.

The Ashmolean Latin Inscriptions Project (AshLI) is a three-way collaboration between Warwick University, Oxford University (Centre for the Study of Ancient documents/ Classics Faculty) and the Ashmolean Museum, supported by the Arts and Humanities Research Council. The project has researched and catalogued all of the Latin inscriptions in the Ashmolean. The catalogue is online at <http://latininscriptions.ashmus.ox.ac.uk/>

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Additional free resources can be downloaded from: <http://latininscriptions.ashmus.ox.ac.uk/resources/>
These include PowerPoint presentations to introduce the Roman Names activities.

The Ashmolean Latin Inscriptions project has designed a series of in-gallery activities for visiting schools. To find out more or arrange a visit go to: <https://www.ashmolean.org/learn>

Syllabus note:

This pack is relevant to the following areas of the OCR ClassCiv GCSE J199.

- J199/11 Myth & Religion: Death & Burial (Roman Funeral toolkit, gold glass craft activity)
- J199/12 Women in the Ancient World - Roman ideas of wifely virtue (Roman Funeral toolkit: Eulogy)
- J199/22 Roman City Life (Roman names and social roles, write like a Roman)
- J199/23 Warfare (Roman Funeral toolkit: Eulogy)

Tell us what you think

Feedback from teachers helps us learn more about their needs. Please take 2 minutes to fill in this short survey:

<https://www.surveymonkey.co.uk/r/6M8BVERF>

Your feedback helps us to get funding to make more resources like these and improves the quality of future resources.

Thank You!

Roman Funeral Activities: Teaching Notes

This is a toolkit of suggested activities to reconstruct a Roman funeral with your class. It includes:

- A video of a reconstructed Roman funeral
- A True/False quiz
- Factsheets and guidelines for writing a Roman eulogy
- A papercraft ash chest to print and make
- Cut-out and make Roman ancestor masks
- Advice on staging your own Roman funeral

Introduction

This set of activities offers an introduction to Roman funerals. The activities can be done together as a longer project or as stand-alone sessions. Together, it covers a range of Roman life topics, especially around Roman family and religion. The Eulogy Activity offers case studies of real Romans that look at military careers, manufacturing and the role of women. There are opportunities for creative writing, art, music and drama elements in the funeral performance.

Roman funeral video

The Ashmolean staged a Roman funeral for Halloween. Videos of the funeral and the process of making wax death masks can be viewed online:

- <http://blogs.ashmolean.org/latininscriptions/2015/11/23/the-walking-dead-staging-a-roman-funeral-at-the-ashmolean-museum/>

Watch the video of a reconstructed Roman funeral with the class. While they are watching, ask the class to make notes about what they see:

- How is this similar to or different from their expectations of a funeral?
- Which bits do they think are accurate and which bits have had to be changed or explained to do this in a museum setting for a modern audience?

Get them to pay special attention to the eulogy, as they will be writing their own eulogies for real Romans next.

Use the Roman Funeral Quiz to check comprehension and underline some key points quickly.

Roman Funeral Quiz Answers

1. Romans cremated their dead: **True**
2. Everyone at the funeral knew the deceased personally: **False**. Wealthy families would pay professional mourners to make the dead person seem more important and popular.
3. All of the dead person's slaves were freed when they died: **False**. People could choose to free slaves in their will. In fact, there was a limit on how many slaves could be freed this way in each will.
4. Romans displayed masks of their ancestors at the funeral: **True**
5. Mourners would put offerings of gold on the funeral pyre: **False**. This was forbidden under sumptuary laws designed to prevent wealthy families from showing off too much.
6. Roman tombs were outside the city: **True**. Romans saw death as unclean. However, they still valued their ancestors and would visit tombs to leave offerings.

Make an Ash Chest Activity

For this activity, you will need:

- Card
- Glue
- Scissors

This paper craft activity makes an authentic looking Roman ash chest. This is a stone urn (often intricately carved) that holds the cremated remains of the deceased. These were stored in a *columbarium* – a large shared tomb outside of the town. Each burial had its own niche, where the ash chest was stored. The niche would be labelled with the deceased’s name; some also included a portrait bust. The columbarium might be a family tomb, or unrelated people could join a burial club to share the costs of maintaining one.



A reconstruction of a *columbarium* at the Ashmolean Museum

Write a Eulogy:

This is a creative writing activity that uses the lives of real Romans as inspiration. Pupils pick one of the Romans from the eulogy fact sheets. Pupils work either independently or in small groups. Encourage them to use the information in their video notes and fact sheets to write a short eulogy praising their chosen Roman.

Fact sheets give short biographies of Romans and summaries of some Roman virtues. Encourage pupils to make up details to make it seem realistic and add some rhetorical flourishes.

Perform the Funeral

The class can perform their eulogies and carry their ash chests to their resting place as part of a whole-class performance of a Roman funeral.

This can be treated as a drama activity. Give everyone a role to play:

- *Dominus Funebris* – funeral director who oversees what is going on (a good role for the teacher)
- Lictors – ceremonial guards who carry a bundle of sticks (*fascēs*) to clear bystanders out of the way
- Family of the deceased – deliver eulogies
- *Archimimus* – carries the mask of the dead man and makes silly jokes
- *Imago-* (ancestor mask-) carriers – carry masks of ancestors
- Professional mourners – wail loudly and look dishevelled

- Musicians – you may not be able to get authentic Roman instruments, but you can use a hand-drum to keep the pace of the procession and experiment with adding other instruments available to make a sad but loud sound experience.

You can add costumes and props to make the whole thing even more effective or just keep it simple. Use the Ancestor Masks Papercraft Activity to make some quick ancestor masks.

There is guidance on wrapping a toga here:

<http://blogs.getty.edu/iris/how-to-wear-a-toga-the-ancient-roman-way/>

Ancestor Masks Papercraft Activity

For this activity, you will need:

- Card
- Glue
- Scissors
- Lollipop sticks
- Tape

Romans carried images of their ancestors at their funerals (singular *imago*, plural *imagines*). This allowed even dead members of the family to be present at these important events. These images were probably wax death masks. The Ashmolean made masks from casts of live volunteers' faces for the funeral video. You can watch the process of making them here:

<http://blogs.ashmolean.org/latininscriptions/2015/11/23/the-walking-dead-staging-a-roman-funeral-at-the-ashmolean-museum/>

For a quicker and less messy death mask, you can use the Ancestor Mask Papercraft sheet. This features photos of Roman portrait sculpture (which we think was influenced by the look of the death masks).

Stick the sheets to stiff card and then cut out the heads. Tape a lollipop stick to the back so that it can be carried in front of your face.

More information:

You can read more about the Ashmolean's Roman funeral in the following article:

- Masségliá, Jane. 2016. 'Rome's Walking Dead: Resurrecting a Roman Funeral at the Ashmolean Museum'. *Journal of Classics Teaching* 17.33.

Find out about the real Roman behind our funeral:

- <http://blogs.ashmolean.org/latininscriptions/2016/01/27/whose-funeral-is-it-anyway-alison-cooley-talks-about-the-real-abascantianus/>

There is a good 19th-century summary of the Roman texts on funerals in:

William Smith, *A Dictionary of Greek and Roman Antiquities*, John Murray, London, 1875.

http://penelope.uchicago.edu/Thayer/E/Roman/Texts/secondary/SMIGRA*/Funus.html

Follow up

If you visit the Ashmolean, you can see real objects relating to the real Romans covered in this lesson:

- A reconstruction of a *columbarium* in the Reading and Writing gallery (basement). Including the ash chest of Tiberius Claudius Abascantianus from the funeral.

- A stone listing the achievements of Publius Besius Betuianus. On the stairs at the end of the Randolph gallery.
- A brick made in a factory owned by Domitia Lucilla Minor in the Rome gallery.
- Lucius Marcius Pacatus' tombstone in the Randolph Gallery.

Roman Funeral 1: Quiz

Watch the video of the Roman funeral and answer these true or false questions:

1. Romans cremated their dead

True

False

2. Everyone at the funeral knew the deceased personally

True

False

3. All of the dead person's slaves were freed when they died

True

False

4. Romans displayed masks of their ancestors at the funeral

True

False

5. Mourners would put offerings of gold on the funeral pyre

True

False

6. Roman tombs were outside the city

True

False

Roman Funeral 2: Eulogy

A eulogy was a speech given at a person's funeral that praised them. It could talk about their achievements, their character, and what they meant to their family. It was also a chance to show off to onlookers about how important your family was.

Writing a Eulogy

Pick from the factsheets a Roman who interests you. Imagine you are a member of his/her family and write a fitting eulogy. You will need to describe:

- What your relationship is to the deceased
- What his/her family is like
- What (s)he achieved in life
- What aspects of his/her personality you will praise
- How you feel about his/her death

Romans loved dramatic language. Try to make your speech as moving as possible.

Roman praise:

Here are some common praise words from Roman tombstones:

Pius/Pia – 'dutiful'. A sense of duty was important for the Romans. It applied to public duty, religious dedication, courage in military service and loyalty to family. A good all-rounder.

Carissimus/Carissima– 'dearest'. Just like the English word 'dear', the Latin word carus describes something of great value, whether financial or emotional (the -issimus ending means 'most' or 'very').

Dulcissimus/Dulcissima– 'sweetest'. The Romans used the word dulcis in the exactly the same way we use 'sweet', both to mean 'sugary' and to describe a person.

Bene merens – 'well-deserving' or 'who well deserved it'. Be careful what you say they deserved!





- **Name:** Publius Besius Betuinianus
- **Profession:** Soldier and politician
- **Known family and friends:** His inscription was set up by army colleagues. We don't know if he had any family.
- **Achievements:**
 - Governor of Mauretania Tingitana (modern Morocco)
 - Received military decorations for bravery from the emperor Trajan himself. These were the "mural crown", "palisade crown", "pure spears", and "silver banner." The mural crown was originally for an individual who was the first to enter an enemy town. The palisade crown was originally for an individual who was the first to assault the rampart of an enemy camp. A pure spear was originally for one-on-one combat with an enemy. The banner was granted only to higher ranking officers. They may also have been general awards for bravery, but they were very generous.
 - Procurator of the imperial mint, managing the making of coins.
- **Other facts:**
 - He was originally from North Africa but travelled all over the empire.
 - Much of his military service was in Dacia (Central Europe around modern Romania).
 - He was an equestrian (part of the Roman middle class)

Our evidence: his inscription

'To Publius Besius Betuinianus Gaius Marius Memmius Sabinus, son of Publius, of the Quirina voting-tribe, prefect of the 1st Raetian cohort, tribune of the 10th Legion Gemina Pia Fidelis, prefect of the Dardanian squadron, procurator of the mint of Emperor Caesar Nerva Trajan Augustus Germanicus Dacicus, procurator of the province of Baetica, procurator of the 5% inheritance duties, procurator with the powers of a legate of the province of Mauretania Tingitana, presented with awards by Emperor Trajan Augustus in the Dacian war, namely with a crown – mural and palisaded – pure spears and a silver banner. Record-clerks of the army (set this up).'



- **Name:** Domitia Lucilla Minor
- **Profession:** Member of the imperial family, owned a successful brick factory.
- **Known family and friends:** Mother of emperor Marcus Aurelius, and wife of Marcus Annius Verus
- **Achievements:**
 - She was part of Rome's powerful elite.
 - She inherited her land through her mother.
 - Her husband was also wealthy and powerful.
 - Her sister was wife of the Emperor Antoninus Pius.
 - She brought up her children (one of whom became Emperor).
 - Her brick factory provided bricks for some of Rome's most famous monuments including the Colosseum, Pantheon and Trajan's Markets, and exported bricks to France, Spain, North Africa, and all over the Mediterranean.
- **Other facts:** While important women weren't supposed to make money from business, it was ok for them to make money from the land they owned. Bricks counted because they were made from clay dug out of her estates. Romans admired women who were good at managing their household and lands.

Our evidence: her brick-stamp

'Brick-product from the estate of Lucilla wife of Verus, produced by Ulpus Anicetianus. In the consulship of Commodus and Lateranus.'

Eulogy Factsheet (3): The Teenager

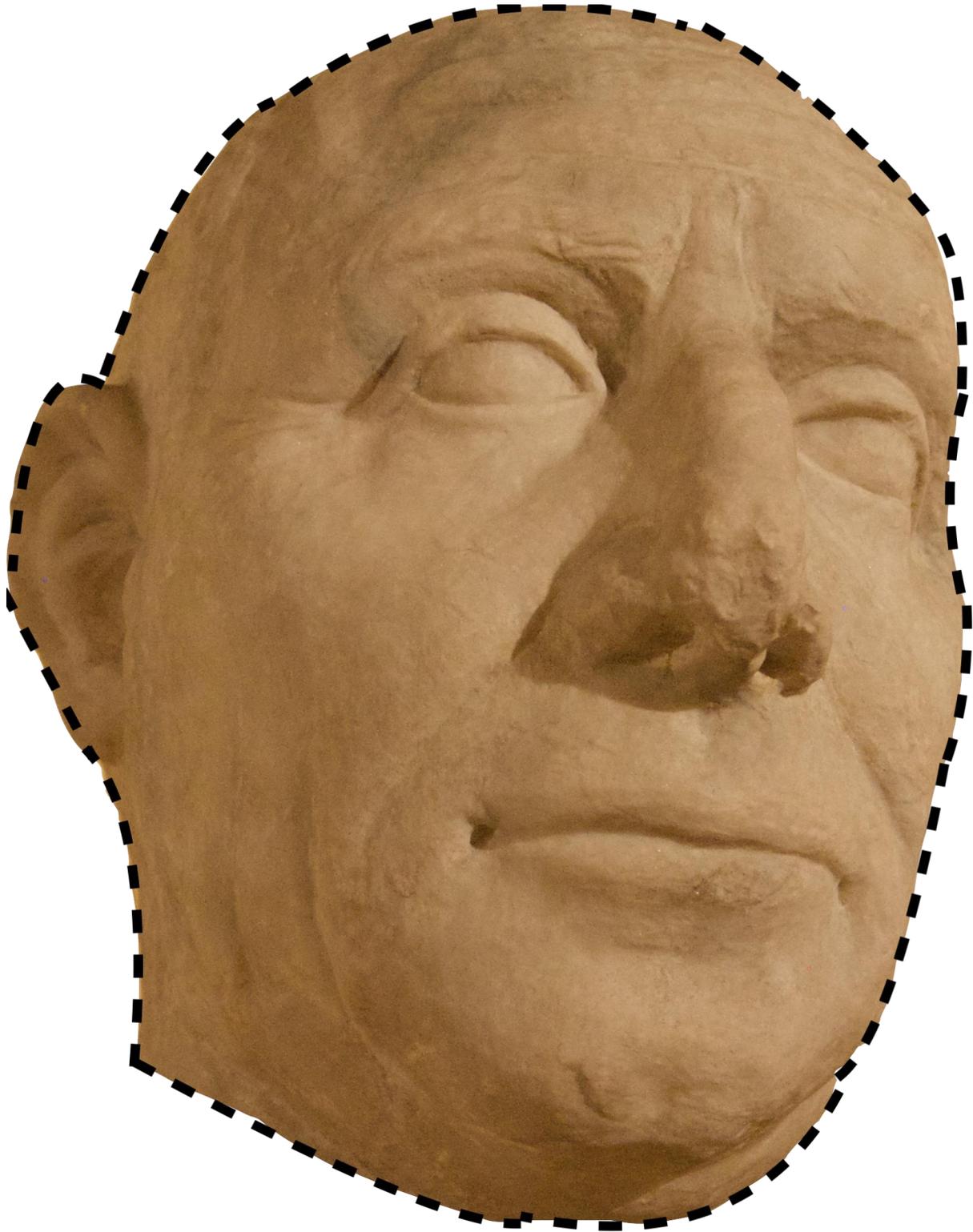


- **Name:** Lucius Marcius Pacatus
- **Profession:** Too young to have a profession. He was about the age when Roman boys were thought to become men – there would have been a ritual shaving of his beard to welcome him as a citizen of Rome.
- **Known family and friends:** Son of Rodope. There is another gravestone set up by Rodope for her husband Lucius Marcius Trophimus, whose name fits as Pacatus' father.
- **Achievements:** Died tragically young, so didn't get to achieve much.
- **Other facts:** His monument is decorated with pictures of Hercules slaying monsters. Maybe these were his favourite stories. In the pictures, Hercules grew up from a baby to a young man. Perhaps his parents wanted to stress how their son was about to become a man and remember his childhood. The decoration shows that they were fairly well-off. The monument is in the shape of an altar, so that offerings can be made at it.

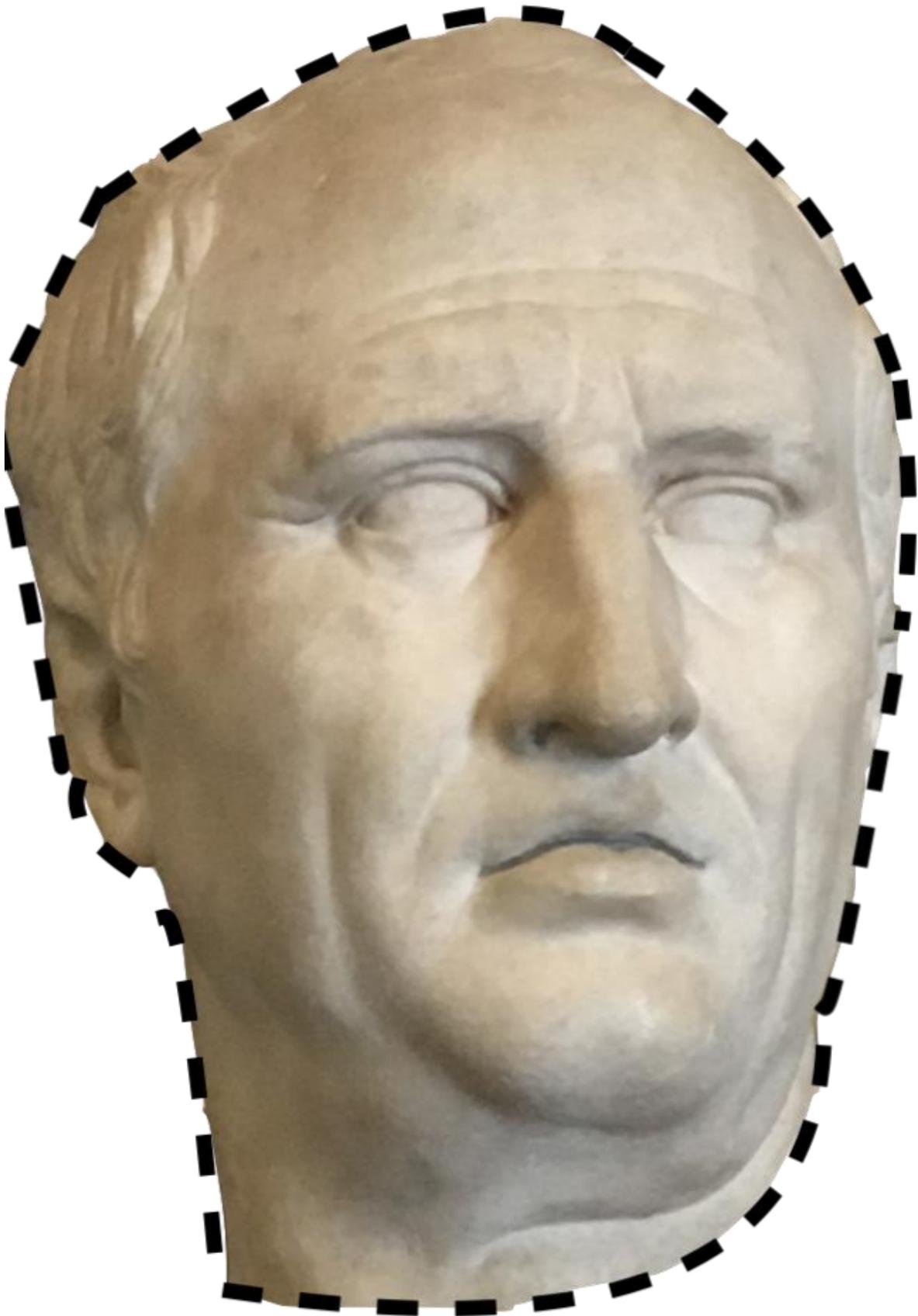
Our evidence: his epitaph

'To the departed spirits. Rodope, unhappiest mother did this for Lucius Marcius Pacatus, sweetest son, who lived 15 years, 9 months, 9 days.'

Roman Funeral 4: Cut out and Make Ancestor masks







Gold Glass Activity: Teaching Notes

This activity introduces pupils to early Christian gold glass and lets them design their own. For this activity, you will need:

- Gold paper
- Tracing paper
- Pencils
- Scissors
- Laminator pockets
- A laminator
- Worksheets

Introduction

Circles of glass with intricate golden designs sandwiched inside have been found embedded in the walls of Rome's catacombs. These were once the bases of glass cups and bowls used for celebrations. They are decorated with portraits of real people, as well as good luck messages and religious motifs.

Gold-glass cups and bowls were a popular way to celebrate friendships and religious beliefs. They are beautiful objects that tell us what was important to their owners. They were given as presents by the early Christian Romans, on special occasions such as weddings or religious festivals.

Gold-glass images were made by engraving a picture, often with text, onto a sheet of gold leaf. This was then placed between two pieces of glass which were fused together by heating. Decorated pieces of glass were stuck onto plain glass vessels.

When the owner of a gold-glass bowl died, the vessel was smashed to show that the deceased could not use it anymore. The decorated base was stuck onto the wall of the dead person's tomb as a sign of his/her faith and to celebrate the friendships he/she used to have.

You can find out more about the gold glass on the Ashmolean Latin Inscriptions catalogue:

<http://latininscriptions.ashmus.ox.ac.uk/featured/theme/?t=3>

and podcast:

<http://blogs.ashmolean.org/latininscriptions/2015/12/23/drink-may-you-live-early-christians-and-gold-decorations-in-ashli-christmas-podcast-2015/>

Warm Up exercise

Do the matching activity on the worksheet as a warm up.

Answers:

First picture: Paralysed man

Second picture: Woman prays

Third picture: Eve and the Serpent

Fourth Picture: Abraham

The images in the matching activity are traced from real examples of gold glass. They can be used as examples of how to make a silhouette.

Making an inscription

Pupils then design their own gold glass pattern. Encourage them to make a self-portrait with simple silhouette shapes. They can add shapes to represent things that are important to them or copy one of the authentic phrases on the worksheet.

Trace the designs onto gold paper and carefully cut out. Arrange them on a laminator sheet and carefully pass through a laminator.

You can pierce the finished pieces with a hole punch and hang them up on a piece of string to make festive decorations.

Golden Memories: Worksheet

Gold-glass cups and bowls were a popular way to celebrate friendships and religious beliefs. They are beautiful objects that tell us what was important to their owners. They were given as presents by the early Christian Romans, on special occasions such as weddings or religious festivals.

Gold-glass images were made by engraving a picture, often with text, onto a sheet of gold leaf. This was then placed between two pieces of glass which were fused together by heating. Decorated pieces of glass were stuck onto plain glass vessels.

When the owner of a gold-glass bowl died, the vessel was smashed to show that they could not use it anymore, and the decorated base was stuck onto the wall of their tomb as a sign of their faith and to celebrate the friendships they used to have.

Exercise 1

Match these scenes from gold glass with their descriptions:



Eve is tempted to eat the fruit of the tree of life by a serpent



Abraham obeys God's command to sacrifice his Son.



A woman prays



A paralysed man who has been healed by Jesus gets up and walks

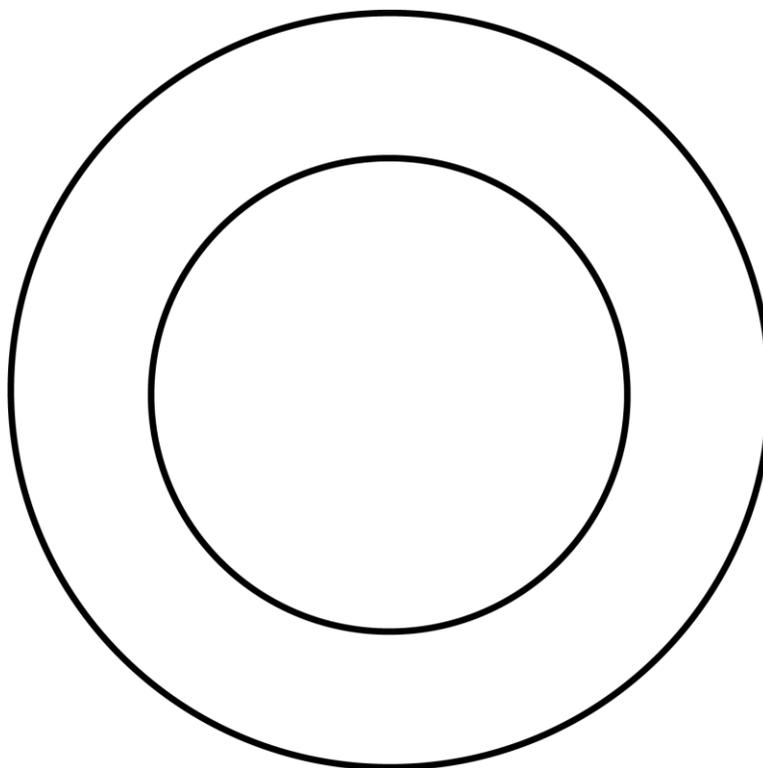
Think about how you were able to tell which picture was which. What clues helped you?

Putting yourself in the picture

A popular kind of decoration on Roman gold glass was a circle with a portrait or portraits in the middle, surrounded with decoration. In ancient gold glass, people often pictured themselves with their spouses or friends, surrounded by stories from the bible or lives of the saints.

Exercise 1:

Design your own Gold glass. Make a simple portrait of yourself and surround yourself with things that are important to you (friends, family, hobbies, pets etc.). Make the picture out of simple shapes so that you can cut them out, with the clear parts of the glass as the background and lines. Look at the ancient examples on the back of this worksheet if you are having problems drawing something to cut out.



To make your Gold Glass design more authentic, you can add a Latin inscription:

DIGNITAS AMICORUM: 'Worthiness of friends'

PIE ZESES: "Drink! May you live!"

Next: trace your design onto gold paper and carefully cut it out. Then arrange the gold paper inside a laminator wallet and pass the whole thing through the laminator. The heat will fuse the gold inside the laminator sheet in the same way ancient gold was fused between sheets of glass.

Roman Names 1: Men and Boys – Teaching Notes

To support:

KS3 Students in their study of Roman culture or Latin language, e.g.:

- GCSE Classical Civilization (OCR): Unit A351: City Life in the Classical World: Rome – the Roman Household
- GCSE Classical Civilization (AQA): Unit 2: Greece and Rome: Drama and Life
- GCSE Latin (OCR): Unit A405: Sources for Latin
- Cambridge Latin Course I, Stage 4 (where characters' names are revised)
- WJEC Certificate in Latin and Roman Civilisation: Topic 9.1. Daily Life in Roman Society and Literature
- Revision of adjectives

This topic may be followed by:

- AshLI – Roman Names 2: Women and Girls

Warm-up

Q. What Roman names do the students already know? Who were they?

e.g. *Julius Caesar*, Roman general
Tacitus, Roman historian
Virgil (Vergilius), Roman poet
Livia, wife of the emperor Augustus
Agrippina, mother of the emperor Nero
Caecilius, Pompeian Banker

Worksheet: Roman Names 1: Men and Boys

Note: Roman naming practices could be extremely complicated. There were many exceptions to these rules, but they represent a “classic” and common format among the upper classes which may be a useful starting point for students.

Name a Roman

- **Extra information:** The *cognomen* of Publius Ovidius Naso (the poet we call Ovid) means “Nose”. His branch of the Ovidius family may have had big or interesting noses. The *cognomen* of the poet we call Virgil, Publius Vergilius Maro, comes from an old word meaning “thoughtful”. Marcus Tullius Cicero (the orator Cicero)’s *cognomen* means “chickpea”. Perhaps his family were small, or had tiny bald heads!

Q. Do any of the students use a *cognomen* to tell the different branches of their families apart? Do they describe cousins or grandparents by where they live, or what they look like?

- **Extra information:** A Roman man or boy may have been called any one or any two of his three names by his friends. This can make keeping up with who’s who in Roman history very tricky!

Reading Latin Inscriptions

Please download the Powerpoint slides 'Roman Names 1 – Men and Boys' from the Project Website:

<http://latininscriptions.ashmus.ox.ac.uk/resources/>

This contains five images of tombstones showing male Roman names, highlighted in red.

Extra information: The study of inscriptions is called *epigraphy* (pron. 'e-PIG-graphy'), and someone who studies them is called an *epigrapher* or *epigraphist*.

Answers:

1. Marcus Mattienus Firmus ('Steadfast')
2. Lucius Pontius Helenus (note the tiny *-us* on the end of 'Helenus')
3. Gaius Julius Oecogenes (note C for G, and I for J. 'Oecogenes' is Greek for 'born at home'.)
4. Gaius Ennius Felix ('Lucky'. Note, not all inscriptions are neat!)
5. Gaius Pomponius Hymnus ('Song of Praise')

Choose your own Roman name:

- **Note:** In this activity, students should create three-part **male** names (they will have the chance to make two-part female names in the next worksheet). You might get the ball rolling by using your own name. If you prefer not to use your first name, you could use M. (for Marcus) in place of Miss/Mrs/Ms/Mr or D. (for Decimus) in place of Doctor. Your *cognomen* might be *Scholasticus* ('teacher', 'scholarly'), *Doctificus* ('who makes people learn') or you could ask your students to make suggestions(!) This exercise is a good opportunity to discuss or revise **adjectives**.

Quis est? Who is it?

To set your students a real challenge, encourage them to use a Latin dictionary to look up words. You could even withhold part of the name until the last minute, if you think it will give the game away. The basic rules are *first name*, *second name*, *description*.

Suggestions:

- **Easy:** Harrius Potterus Magicus. **Hard:** H. Plastes Magicus (Harry Potter-Magician)
- **Easy:** Petrus Parcerus Araneus. **Hard:** P. Paradisiacus Araneus (Peter Parker-Spiderlike)
- B. Bagginsianus Parvulus (Bilbo Baggins-Very Small)
- D. Quis Temporalis (Doctor Who-Concerned with Time)
- P. Ursus Fuscus (Paddington Bear-Brown, n.b. he was also a member of the Brown family)
- L. Hamiltonius Celer (Lewis Hamilton-Fast)

Roman Names 1: Men and Boys – Worksheet

When we think of famous Romans, we often only remember *one* of their names. In fact, Roman citizen men often had **three** names, and citizen women had **two**.

Parents of a Roman boy combined three elements to make his full name:

1. **praenomen**: a simple, common name like *Marcus*, *Quintus* or *Publius*.
When writing down a *praenomen*, most Romans only gave the first letter or two.
2. **nomen**: a clan name, like a modern surname.
3. **cognomen**: a nickname to show which particular branch of the clan he belonged to. In Rome, many important people shared the same *nomen*, so it was important to have a distinctive *cognomen*. A *cognomen* might describe what that branch of the family was like, or might be the name of the place they originally came from:

e.g. L. Caecilius Iucundus
Lucius Caecilius-Delightful branch

M. Egnatius Rufus
Marcus Egnatius-Redhead branch

Q. Roscius Gallus
Quintus Roscius-Gaul branch



Name a Roman

Try inventing some Roman names by choosing a *praenomen*, *nomen*, and *cognomen* from each column, e.g. M. Flavius Domitianus.

Praenomen	nomen	cognomen
M. (Marcus)	Aemilius	Brutus (unreasonable)
L. (Lucius)	Clodius	Domitianus (home-loving)
Q. (Quintus)	Flavius	Columbanus (dove)
C. (Gaius)	Hortensius	Maximus (greatest)
D. (Decimus)	Lucretius	Vitalis (full of life)
A. (Aulus)	Pomponius	Lentulus (slow)
Ti. (Tiberius)	Valerius	Bibulus (drunk)

Reading Latin Inscriptions

You are going to see some pictures of real Latin inscriptions. Can you read the names that have been highlighted?

- 1.
- 2.
- 3.
- 4.
- 5.

Choose your own Roman name:

What would your Roman name be?

You could use your first name for your *praenomen*, and your surname for your *nomen* (just add *-us* or *-ius* to make them sound a bit more Latin).

Then choose a *cognomen*. Some suggestions are given below, but if you have a Latin dictionary or textbook, you might be able to find an adjective for yourself:

Civilis (polite)
Crassus (solid)
Felix (lucky)
Memor (with a good memory)
Magnus (tall, great)
Gregorius (sociable)
Paullus (small)
Albinus (pale)
Pulcher (handsome)
Tacitus (silent)

Quis est? Who is it?

Try to invent 5 more Roman names. You could try characters from books or famous people. See if other people can guess who they are:

- 1.
- 2.
- 3.
- 4.

Roman Names 2: Women and Girls – Teaching Notes

To support:

KS3 Students in their study of Roman culture or Latin language, e.g.:

- GCSE Classical Civilization (OCR): Unit A351: City Life in the Classical World: Rome – the Roman Household
- GCSE Classical Civilization (AQA): Unit 2: Greece and Rome: Drama and Life
- GCSE Latin (OCR): Unit A405: Sources for Latin, 1. Work and domestic life (women)
- Cambridge Latin Course I, Stage 4 (where characters' names are revised)
- WJEC Certificate in Latin and Roman Civilisation: Topic 9.1. Daily Life in Roman Society and Literature
- Revision of adjectives

This topic may be followed by:

- AshLI – Roman Names 3: Slaves and Freedmen

Notes:

- Naming practices for women in the Roman world were often very complicated, and the simplified rules presented here are intended as a useful introduction.
- Women's names are often good illustrations of Rome's *patriarchal* society, and this topic would be a good opportunity to reflect on the role and place of women. It may be interesting to note that Roman women did not, as a rule, change their name when they married. A married woman might be *referred to* as *Claudia Metelli* ("Claudia, wife of Metellus"), but the name she was born with remained her official one.
- The study of personal names is called *onomastics*.

A. Fathers and daughters

ANSWERS:

The brackets refer to the descriptions on the front of the worksheet.

- Marcus Livius Drusus - Livia Drusilla (2b, with the "little" *-illa* ending)
- Lucius Caecilius Metellus - Caecilia Metella (2b)
- Quintus Mucius Scaevola – Mucia Tertia (2a, probably distinguishing her from two aunts)
- Gaius Laelius Sapiens – Laelia Minor (2a, distinguishing her from an older sister)
- Quintus Pompeius Rufus – Pompeia Sulla. (2c. Her name combines the *nomen* of her father with a second name in honour of her maternal grandfather, the Roman dictator Lucius Cornelius Sulla. If the relative was famous enough, there was no shame in giving a child a second name in honour of someone from the mother's side.)
- Publius Clodius Pulcher – Clodia Pulchra (2b)
Lucius Cornelius Sulla – Cornelia Postuma (2d. Sulla died at the age of 60. Cornelia Postuma's mother was his fifth wife!)

B. Reading Latin Inscriptions

Please download the Powerpoint slides 'Roman Names 2 – Women and Girls' from the Project Website:

<http://latininscriptions.ashmus.ox.ac.uk/resources/>

This contains five images of tombstones showing female Roman names, highlighted in red.

There is a woman's name (in the nominative case) in each one. Can they read them?

Note: A red box highlighting the woman's name will appear after one click. Your students may be able to find the woman's name without this box, but it may be used to help those who find it difficult.

ANSWERS:

1. **Clodia Helice** (pronounced "Hellikay", and means "Willow"). She set this stone up for her son Decimus Aemilius Vitalis, who lived for 25 year and 48 days.
2. **Arria Marcellina**. She set this up for Popsius Severus, her "excellent husband".
3. **Mussia Athenais** (pronounced "Athen-ah-ees, and means "Athenian"). She set up this stone for her son, Lucius Mussius Dexter, who died at the age of 28.
4. **Flavia Marcellina** and **Pompeia Catullina** (feminine of "Catullus"). This mother and daughter set up this grave stone for Lucius Pompeis Marcellinus, a Roman soldier who died in Greece.
5. **Manilia Tyche** (pronounced "Ty-key", and means "Lucky"). She set this up for her husband, Gaius Julius Fortunatus, and her son Gaius Manilius Fortunatus.

C. Choose your own Roman name:

Note: Most will need to use options a) and c) (unless they come from a family with a "branch" name!). Once they've had some time to create their names, put some up on the board, and ask the students to explain their choices.

e.g. a student whose father is called *John Smith*, and who has one older sister, might be *Smithia Minor*. Or if they would like to be named in honour of their Aunty Susanna, they might be *Smithia Susannilla*.

Extension Projects:

- *Roman History:*
Do Roman naming practices help us to understand the place of women in Roman society?
- *Humanities:*
How do Roman naming practices for women compare to those in other cultures? How are girls' names chosen? And do women change their names?

Roman Names 2: Women and Girls - Worksheet

When we think of famous Romans, we often only remember *one* of their names. In fact, Roman citizen men often had **three** names, and citizen women often had **two**.

A Roman woman's name was often linked to the names of other family members, usually her father's. She might have **two** names:

1. **First name:** usually a *feminine version* of her father's *nomen* (clan name).
e.g. The daughter of Gaius Laelius Sapiens had the first name "Laelia".

If there were lots of women in a family, they might all have the same name! We know, for example, of three sisters from the *Julii* clan, all called *Julia*: Julia Agrippina, Julia Drusilla and Julia Livilla. Second names could be very useful!

2. **Second name:** her family might choose:
 - a. To "number" her, e.g. *Major* ("Elder"), *Minor* ("Younger") or *Tertia* ("Third")
e.g. One of the daughters of Lucius Aemilius Paullus was called Aemilia Tertia
 - b. To give her a *feminine version* of her father's *cognomen*
e.g. The daughter of Gnaeus Pompeius Magnus was called Pompeia Magna
 - c. To give her a name in honour of a relative. The endings *-illa* or *-ina* mean "little".
e.g. The daughter of Marcus Plautius Silvanus was called Plautia Urgulanilla after her grandmother Urgulania.
 - d. To call her "Postuma" if her father had died before she was born.



A. Fathers and daughters

Look at the Roman names below. Using your knowledge of Roman names, match these Roman women to their fathers:



Father

- Marcus Livius Drusus ○
- Lucius Caecilius Metellus ○
- Quintus Mucius Scaevola ○
- Gaius Laelius Sapiens ○
- Quintus Pompeius Rufus ○
- Publius Clodius Pulcher ○
- Lucius Cornelius Sulla ○

Daughter

- Pompeia Sulla
- Mucia Tertia
- Laelia Minor
- Clodia Pulchra
- Cornelia Postuma
- Livia Drusilla
- Caecilia Metella



B. Reading Latin Inscriptions:

You are going to see some pictures of real Latin inscriptions. Can you read the names that have been highlighted?

1. _____
2. _____
3. _____
- 4a. _____
- b. _____
5. _____

C. Choose your own Roman name:

If you were a Roman woman, what would your name be?

Hints:

- For your *first name*, you could use your surname (with an added *-a*, *-ina*, *-ia* or *-illa* to make it sound a bit more Latin).
- Then choose a *second name*:
 - a. If you have siblings, what “number” are you? *Major* or *Minor*, or even *Tertia*, *Quarta* or *Quinta*?
 - b. If you’ve already devised a *cognomen* for your family, add a feminine ending.
 - c. If you’d like to be named after a favourite relative, add *-illa* to show you’re the “little” version.

Roman Names 3: Freedmen and Freedwomen – Teaching Notes

To support:

- GCSE Classical Civilization (OCR): Unit A351: City Life in the Classical World: Rome – the Roman Household
- GCSE Classical Civilization (AQA): Unit 2: Greece and Rome: Drama and Life
- GCSE Latin (OCR): Unit A405: Sources for Latin – 1. Work and domestic life (slaves) and 2. Social life and entertainment (patronage)
- WJEC Certificate in Latin and Roman Civilisation: Topic 9.1. Daily Life in Roman Society and Literature
- Cambridge Latin Course I, Stage 6: Slaves and freedmen

This builds on the topic:

- AshLI – Roman Names 1 (Men and Boys) and 2 (Women and Girls)

Tips:

- The act of freeing a slave is also called manumission (lit. ‘to send from your hand’, i.e. release from your power)
- Slaves might be freed for a number of reasons. Some slaves were able to save enough money to buy their freedom. A female slave might be freed so that her owner could marry her; others might be freed in the owner’s will.
- Freed slaves remained linked to their former masters through the system of patronage. The former master became the freed slave’s patron. Patrons would use their money and status to support their clients and clients would be obliged by law to do some days work and be loyal to their patrons.
- The round pendant worn by the little boy in the funerary relief on page 1 of the worksheet is called a “bulla”. It was a protective charm worn until the boy became a man, and also showed that he was a Roman citizen. A child born to freedman (after he has been freed) was a first-generation freeborn citizen.

Pronunciation crib sheet:

cognomen – cogg-NOM-enn

libertus/liberta - lib-AIR-tuss/lib-AIR-ta

Marcus Aemilius Vitalis – Markus Eye-MEE-lius Vitt-AHHH-lis

Marci - Markee

nomen – NOM-enn

praenomen – pry-NOM-enn

A. A New Name for a New Life

ANSWERS:

1. Claudia Myrtis
2. Lucius Mussius Gallio
3. Dellia Anna
4. Publius Cornelius Dionysios (pron. *Dye-on-ISS-ee-os*)

B. Reading Latin Inscriptions:

Please download the Powerpoint slides 'Roman Names 3 – Freedmen and Freedwomen' from the Project Website:

<http://latininscriptions.ashmus.ox.ac.uk/resources/>

This contains five images of tombstones showing a mix of Roman names, highlighted in red. Some are male, and others female. Some are freeborn, whilst others are freed.

Looking at the Slides:

- *Answers are given on slides 8-13.*
- **Differentiation:** *Younger or less confident pupils may prefer simply to look for the tell-tale L for Libertus/a. More confident students might try to write out the full name in translation.*
- *The dots between letters are called interpuncts and often help you see where one word stops and another begins.*
- *The letter V is used instead of U.*

Extension Work

- **Latin literature:** The place of freedmen in Roman society is an important topic, and one which often appears in Latin literature (e.g. Petronius' *Trimalchio's Dinner* (in his *Satyricon*), Pliny the Younger's *Letters* 7.29 and 8.6, Juvenal *Satires* 1, 4, 6, 7, 9, and Tacitus' *Annals* 14.42-5). Students might consider why the picture of freedmen painted by Roman authors (who were male, freeborn and wealthy) was so often unflattering.
- **IT:** Some of the most impressive houses in Pompeii belonged to freedmen, including the House of Vettii (pron. *VET-ee-ee*). Students could gather research on this house for slide presentation or poster, or even a brochure for a Roman Estate Agent.
- **Art:** Students might try making their own inscription by using a pointed tool in soft clay, or by scratching a pre-prepared tablet of air-dried clay painted with a layer of darker paint.

The funerary art of Roman freedmen is very distinctive. Good examples of stone reliefs are on display at the British Museum, and can be seen here:

http://www.britishmuseum.org/research/collection_online/search.aspx?searchText=roman+freedman

- **Creative Writing and Drama:** Students might write a diary entry or devise a dialogue or sketch about being given their freedom, changing their name, and gaining their new rights. Further information on the process may be found online by searching for the "Roman manumission ceremony".

Two books, written for an academic audience, may be useful for project work by older students:

- H. Mouritsen, *The Freedman in the Roman World*, Cambridge 2011
- L.H. Petersen, *The freedman in Roman art and art history*, Cambridge 2006

Roman Names 3: Freedmen and Freedwomen

Roman society was heavily reliant on slaves. Often they were prisoners of war, or the children of slaves, born in captivity. It was usual for a slave to have only one name, e.g. *Felix* or *Melissa*. If a male slave was given his freedom, he became a *libertus* (freedman), while a female slave became a *liberta* (freedwoman). Freed slaves were allowed to become Roman citizens, wear the toga (if they were men), and take on new citizen-style names. But they did not have a free choice about these names. They had to adopt part of the name of the master who had freed them. Their old master would then become their **patron** and the freedman would become one of their **clients**, each supporting the other, although never as equals.

Freedmen

A new freedman could now have a name with three parts, just like a Roman citizen man: a *praenomen*, a *nomen* and a *cognomen*. As a mark of respect, he adopted the *praenomen* and *nomen* of his master. He then added his old slave name onto the end like a *cognomen*.

A slave called *Felix*, freed by a master called *Marcus Aemilius Vitalis* became *Marcus Aemilius Felix*.

But there was a catch. The Romans thought status was very important, and liked to know about people's backgrounds. To make sure that the freedman *Marcus Aemilius Felix* was not mistaken for a Roman citizen from an old Roman family, he was expected to include the initial letter of his master's *praenomen* and the letter *L* for *libertus* just before his old slave name:

M. Aemilius **M.L.** Felix
(Marcus Aemilius **Marci libertus** Felix)
Marcus Aemilius Felix, **freedman of Marcus**

Some of our best primary evidence for freedmen and freedwomen are the funerary portraits that they chose for themselves. They show the men wearing togas, and people side by side as couples or family groups. These were important signs of their freedom - slaves were not allowed to wear togas, get married or call their children their own.

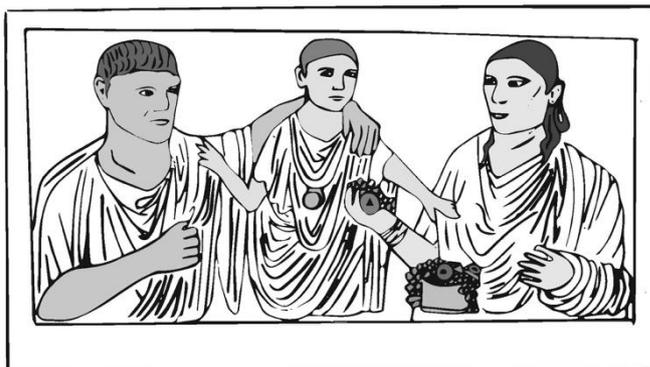
Freedwomen

A new freedwoman could now have a two-part name, just like a Roman citizen woman. For her first name, she took on a feminine version of her master's *nomen* and she kept her slave name as a second name. So:

A slave called *Melissa*, freed by a master called *Marcus Aemilius Vitalis* became *Aemilia Melissa*.

But when writing her name down, she also had to include the the initial letter of her master's *praenomen* and the letter *L* for *liberta*.

Aemilia **M.L.** *Melissa*
(*Aemilia* **Marci liberta** *Melissa*)
Aemilia *Melissa*, **freedwoman of Marcus**



A. A New Name for a New Life

How would these slaves write down their names once they've been freed?



Myrtis

freed by her master
Marcus Claudius
Paulinus



Gallio

freed by his master
Lucius Mussius Dexter



Anna

freed by her master
Gnaeus Dellius Lentulus



Dionysios

freed by his master
Publius Cornelius Taurus

B. Reading Latin Inscriptions

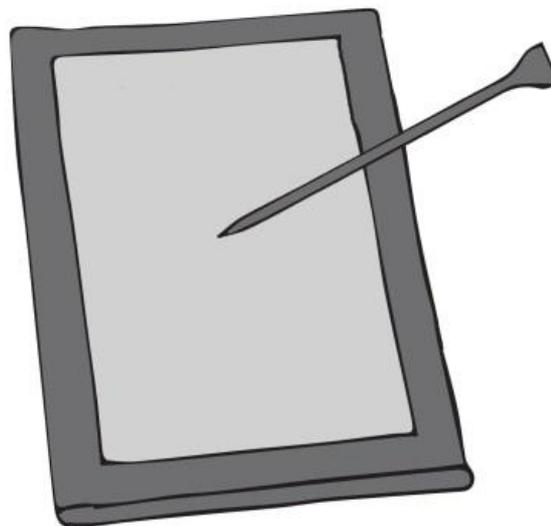
You are going to see some pictures of real Latin inscriptions. Try copying down the names highlighted in red, and say whether they belong to a freedperson or a free-born citizen by circling the correct word.

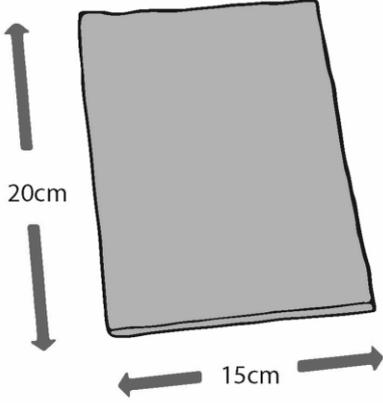
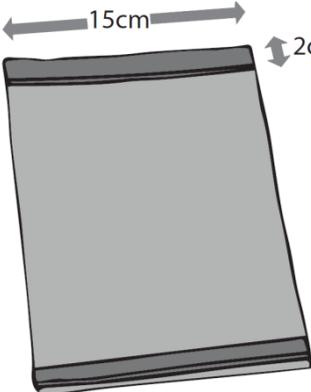
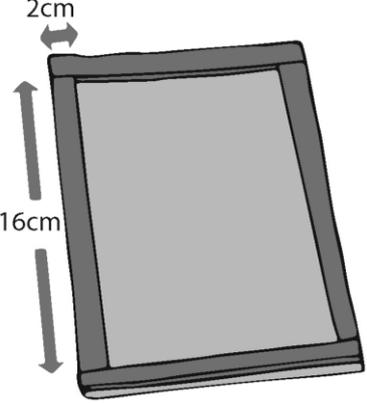
- _____ Freedperson / Freeborn

Make a Roman Wax-tablet

You will need:

- Thick cardboard (from a packing box)
- PVA Glue and brush
- Brown poster paint and paint brush
- 4 small votive candles ('nightlights')
- Scissors
- A heatproof jug
- A heatproof bowl
- A microwave
- Oven glove
- A sharp pencil



 <p>20cm</p> <p>15cm</p>	 <p>15cm</p> <p>2cm</p>	 <p>2cm</p> <p>16cm</p>
<p>1. Cut a rectangle of cardboard measuring 20cm x 15cm. This forms the base.</p>	<p>2. Cut two strips of cardboard measuring 20cm x 2cm. Glue them securely to the top and bottom edge of the base.</p>	<p>3. Cut two strips of cardboard measuring 16cm x 2cm. Glue them securely to the base to make a frame.</p>



4.

Paint a thick layer of PVA glue around the inside of the frame, making sure to block any gaps in the cardboard. This will stop the wax leaking when you pour it in. Leave to dry completely.



5.

Paint both front and back of the tablet using brown poster paint so that it looks like wood. Leave to dry completely.

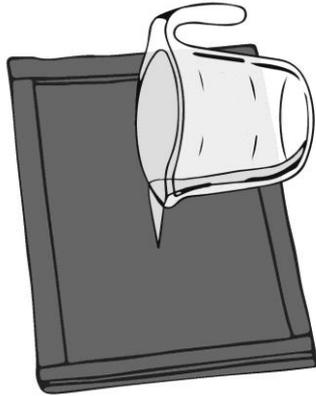


6.

Prepare the votive candles by removing their metal casings, wicks and metal discs underneath. Put the candles inside a heatproof jug, and stand the jug inside a heatproof bowl. If it has the right sort of handle, hang the jug from the edge of the bowl.

Fill the bowl (**not the jug!**) with enough water to reach halfway up the candles. Do not overfill the bowl, or the water may bubble up into the wax and spoil it.

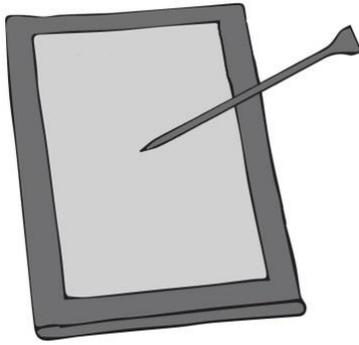
Microwave the bowl, jug and wax together for **10 minutes**. Allow it to stand until any remaining lumps have melted.



7.

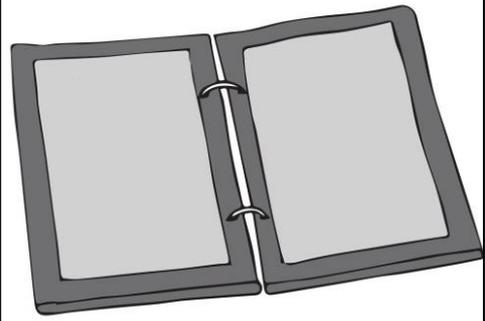
Remove bowl from the microwave using an oven glove, take out the jug and dry its base thoroughly.

Put the tablet on a flat surface (weigh-down the corners if your cardboard is a bit curly). Carefully pour the hot wax onto the tablet, until it fills the frame. Leave to harden completely.



8.

Once the wax has hardened, your tablet is ready to use! Use a sharp pencil or knitting needle to scratch words into the wax and write like a Roman.



9.

If you would like more room for your messages, you can join two tablets together to make a *diptych*.

With the point of a pencil, carefully made two holes in the frames of your tablets and tie them loosely together with string.

The Ashmolean Latin Inscriptions Project



Arts & Humanities
Research Council

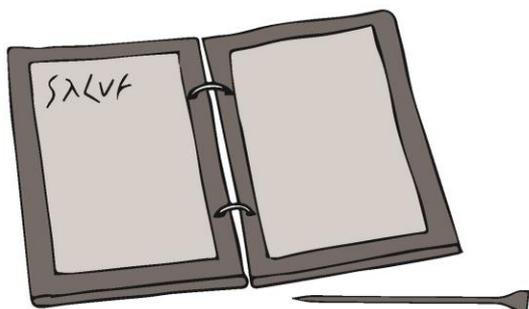
ASHMOLEAN

MUSEUM OF ART AND ARCHAEOLOGY UNIVERSITY OF OXFORD

Write Like a Roman: Worksheet

Different jobs called for different kinds of writing in the Roman world. Here are the three most common:

Tablets

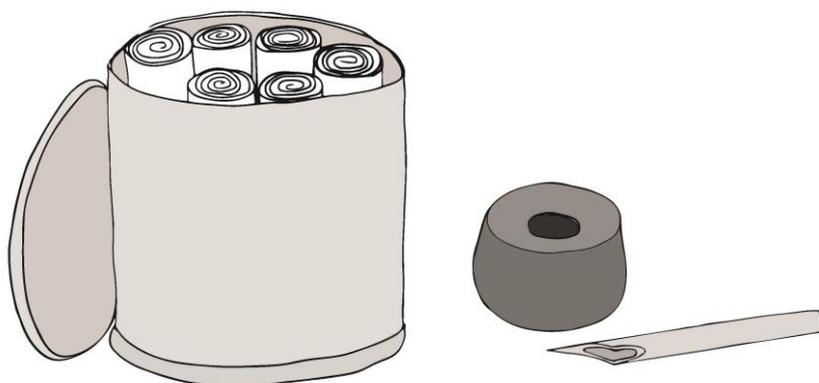


Crafty Idea

Try making one for yourself. You can find instructions on the AshLI worksheet *Make a Roman Wax-tablet*.

A wax-tablet was a wooden frame filled with a thin layer of beeswax. Sometimes several tablets were tied together like a book. A pointed instrument called a *stylus*, made of metal, wood or animal bone, was used to scratch letters into the wax. The stylus also had a flat end which could be used to erase the letters. If someone wanted to re-use the tablet for a different message, they could melt the wax to make a new, smooth surface. Wax-tablets were used by people of all ages, including school children, and were the most common way for Romans to make notes and send messages.

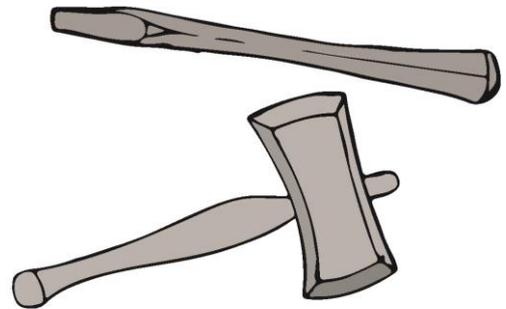
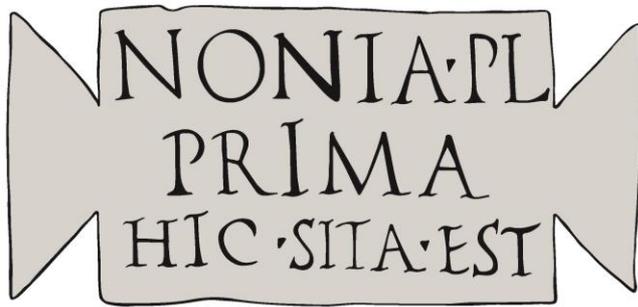
Scrolls



The Romans did not make paper from trees like we do. Instead, they made long sheets of *papyrus* from the stalks of the papyrus plant which grew by the Nile in Egypt. To write on it, they used a mixture of dark ingredients like soot, plant juices and cuttlefish ink, and wrote with a reed carved into a sharp nib. When the ink was dry, the long sheets of papyrus were rolled up to make scrolls.

Papyrus was very expensive and could not easily be used more than once, so scrolls were kept for precious texts like plays, poetry and historical records. A Roman who wanted to keep his scroll collection safe would store it in a drum-shaped box called a *capsa*.

Stone Inscriptions



The letters on wax-tablets and scrolls were small, and only one person could read them at a time. But if Romans wanted to write in letters big enough for *everyone* to see, they could hire a stonemason to carve an inscription. He would plan out the letters carefully before using a hammer and chisel to chip away at the stone. This took a long time, and the stone was often expensive, so inscriptions were used for important messages that the Romans wanted to share with other people, for example new laws, awards for soldiers, and tombstones.

The Latin Alphabet

Although they shared many of the same letters as we use in English, the Romans did not have exactly the same alphabet as we do. They did not have the letters J, K, V, W, Y or Z, so used other letters to make those sounds.

On a carved inscription, the words always appear in CAPITAL LETTERS, making them easier to read. But when writing on a wax-tablet or scroll, the Romans used a style of handwriting called *Latin cursive* that can be very difficult to read. They also squeezed the words together without leaving any spaces or using full stops.

Exercise 1: Writing on Tablets

Using the key to help you, can you decipher this Roman handwriting?

a	λ
b	α
c	Ϸ
d	δ
e	f
f	F
g	Ϸ
h	π
i	ι
l	L
m	M
n	N
o	O
p	Ϸ
q	Ϸ
r	T
s	J
t	τ
u	υ
x	X

a) ΚΕΛΛΟΛΑΜΕΛΛΕΦΑΜΑΤΕΥΣ

b) ΛΣΟΤΟΣΕΠΟΟΛΕΑΧΗΜΟΤΝΛΝΣ

c) ΛΣΤΑΣΙΩΚΕΤΤΕΤΣΟΝΑΤΑΔΛΕΤ

d) ΛΣΙΕΝΕΧΕΙΟΛΥΕΛΥΣ

e) ΚΕΙΣΟΟΔΑΤΕΜΑΤΗΣΑΥΤΕΛΑΜΝΟΕ

Now try turning these sentences into Latin cursive.

Remember: **no spaces** and **no punctuation**!

f) Claudia is a Roman girl. She is ten.

g) She goes to the same school as Marcus.

h) At school, she learns Latin and uses a tablet.

i) At home, her mother teaches her to spin.

j) She also learns to run the house.



Exercise 2: Writing on Scrolls

The words on scrolls were written in long columns. The reader held the scroll in both hands, unrolling new columns with the right, and rolling up old ones with the left.

- a) Here is part of a famous story that the Romans enjoyed and had borrowed from the Ancient Greeks. Can you read it?



Crafty Idea A

Plan a short story in English, without using the letters J, K, V, W, Y or Z (not easy!)

Copy your story out onto a piece of paper in Latin cursive.

If you want your paper to look more like papyrus, try painting it with cold black coffee. It should look stripy. Make sure you let it dry completely before writing on it.

Crafty Idea B

As a class, agree on a story that you would all like to tell, perhaps something from mythology or Roman history, or invent something of your own.

Divide the story into short episodes and share them between you.

Working individually or in pairs, plan how to tell your part of the story (without using the letters J, K, V, W, Y or Z!)

Copy your part of the story out onto a clean piece of paper in Latin cursive. Make sure you use your paper in *landscape*, with the long sides on the top and bottom.

When the whole class has finished, join the pieces of paper together to complete the story and roll it up to make a giant Roman scroll.

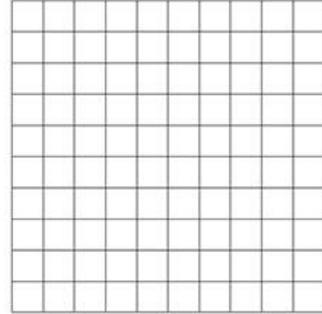
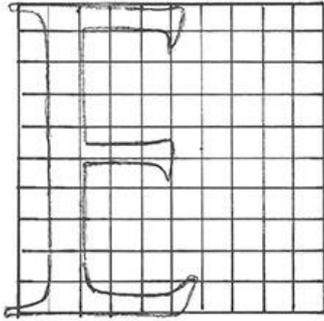
Exercise 3: Writing on Stone

The letters used on Roman stone inscriptions look exactly like English capital letters, and are usually easy to read.

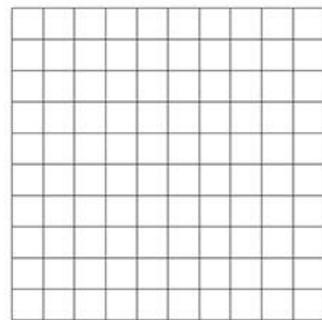
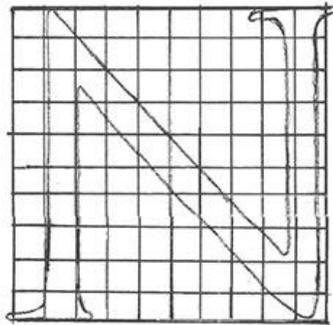
A B C D E F G H I L M N O P Q R S T V X

But the letters can take a long time to write. Try copying these Roman letters, using the grids to help you.

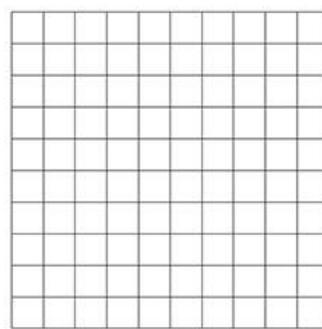
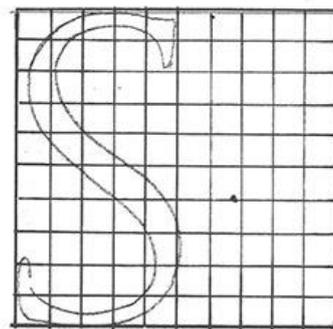
E



N



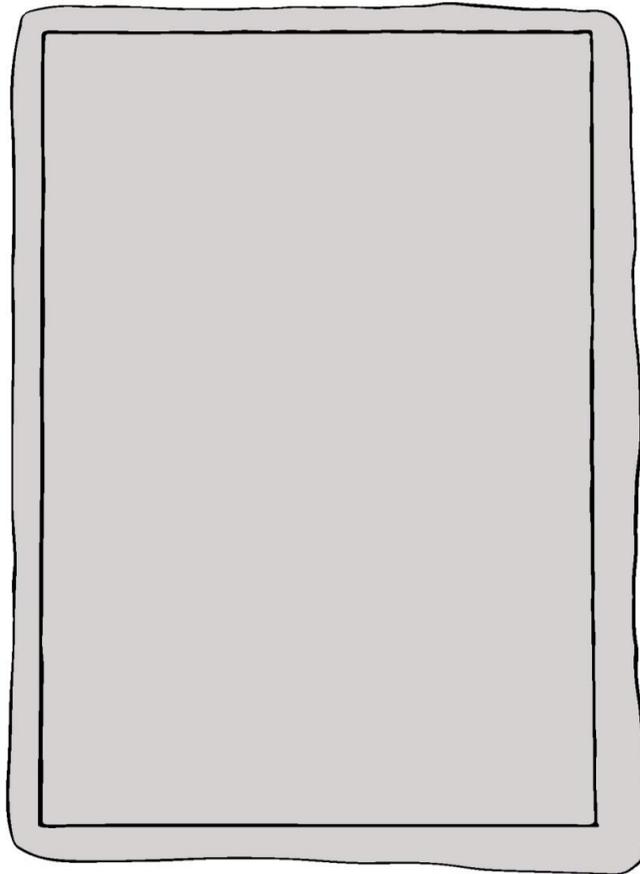
S



Before starting to carve the stone, the stonemason planned his work very carefully. He drew lines on the stone and decided where each word should go. He wanted his text to be *centred* and had to make sure that all the words would fit without being broken up or squashed. Unlike Latin cursive, letters on inscriptions could have spaces or dots (called *interpuncts*) to separate each word.

Try arranging this text inside the stone (think about how to use different letter sizes for emphasis).

THE • PEOPLE • OF • ROME • HONOUR • THE • EMPEROR



Crafty Idea

Inscriptions were often used to congratulate people for their good deeds or bravery. Design your own message of congratulation for someone you know. Write it out in neat Roman capitals and stick the paper onto a piece of stiff card. Do as the Romans did, and hang up your message for everyone to see.

Write Like a Roman – Teaching Notes

This series of worksheets is longer than others in the AshLI series, and can be spread over several lessons. It complements the teaching of Roman culture, and in particular Roman education.

Answers to Exercise 1:

- a) Hello. I am called Marcus.
- b) I go to school each morning.
- c) I practise letters on a tablet.
- d) I sit next to Lucius.
- e) He is good at maths, but I am not.

f) Κ Λ Δ Ι Α Λ Σ Α Τ Ο Μ Α Ν Γ Λ Τ Ζ Σ Κ Ε Ι Σ Τ Ε Ν

g) Σ Κ Ε Γ Ο Ε Σ Τ Ο Τ Κ Ε Σ Α Μ Ε Σ Κ Ο Ο Κ Α Σ Μ Α Τ Ο Σ

h) Α Τ Σ Κ Ο Ο Κ Σ Κ Ε Κ Ε Α Τ Ν Σ Κ Α Τ Λ Ν Α Ν Δ Ο Σ Ε Σ Α Τ Α Κ Ε Τ

i) Α Τ Κ Ο Μ Ε Κ Ε Τ Μ Ο Τ Κ Ε Τ Τ Ε Λ Κ Η Σ Κ Ε Τ Τ Ο Σ Δ Λ Ν

j) Σ Κ Ε Α Κ Σ Ο Κ Ε Α Τ Ν Σ Τ Ο Τ Ο Ν Τ Κ Ε Κ Ο Ο Σ Ε

Answers to Exercise 2:

‘For his final labour, Hercules had to steal Cerberus, the guard-dog of Hades. Cerberus had three heads and lots of sharp teeth. Hercules could not hurt Cerberus so he lifted him up and carried him out of Hades under his arm. After people had seen that Hercules had completed the labour, Hercules returned Cerberus to Hades.’

Exercise 3:

Note: the little lines which flick out at the end of the main letter strokes are called ‘serifs’. They were used by stonemasons to make the edges of the carved letters look neater, and to help keep everything in line. In modern word-processing, a font which doesn’t have these little marks is called ‘sans-serif’.

Compare: **this font** (Times New Roman, with serifs)
with
this font (Arial, sans-serif)