AMICI, CLASSICAL ASSOCIATION OF IOWA November 2003

Volume 15, Issue 1

Amicitia

Amicitiae immortales, mortales inimicitiae debent esse—Livy 40.46

Inside this issue:

Did You Know?

AMICI has a Speakers Bureau. If you want a Classicist to come and speak about Latin or the ancient world to your class or group, contact us:

John Gruber-Miller, Cornell College, 319-895-4326;

John Finamore, University of Iowa, 319-335-2323;

Cindy Smith, Loras College, 563-588-7953.

The Romans Have Come! New Exhibit on Roman Art Opens in Cedar Rapids

Roman soldiers of the XIV and XX legions discussed tactics, marched, and showed off a Roman ballista (catapult). Linn-Mar High School students performed Plautus' comedy, *The Braggart Soldier*. Internationally known detective novelist Lindsey Davis was signing her latest books, *The Jupiter Myth* and *The Accusers*. And dancers, artists, and vendors delighted hundreds of people who attended the Roman Street Fair in Greene Square Park in Cedar Rapids on a beautiful Saturday afternoon September 19.

What brought so many hundreds of people together? They came to celebrate the opening of "Art in Roman Life: Villa to Grave" at the Cedar Rapids Museum of Art. The exhibit, featuring more than 200 artifacts from collections across the United States, offers a peek into the art and archaeology of everyday life in ancient Rome.

"It's amazing, just amazing" beams Kate Hancock, a visitor to the exhibit and a child psychologist from Iowa City, "when you recognize how old, how well-preserved, and how beautiful these pieces are." Art in Roman Life presents CRMA's collection of twenty-one Roman portrait sculptures in newly installed settings. In addition, museums, such as such as the J. Paul Getty Museum (Malibu), the Detroit Institute of Arts, and the Field Museum (Chicago), have loaned works from their permanent collections, many on view for

Cinerary Urn with battle scene between Eteokles and Polyneikes. Etruscan, late 3rd-early 2nd century BC. Founders Society Purchase, Detroit Institute of Arts

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Novelist, Critic, Translator, and Historian: An Interview with Peter Green

Peter Green, Adjunct Professor of Classics at the University of Iowa, has had an amazing career as a novelist, poet, translator, fiction critic, film and TV critic, and ancient historian. His novels include *The Sword of Pleasure* (Penguin) (Sulla's fictionalized memoirs) which won the Heinemann Award for Literature, and *The Laughter of Aphrodite* (California) (Sappho's fictionalized life). His historical writings include *The Greco-Persian Wars* and *Alexander to Actium: The Historical Evolution of the Hellenistic Age* (California). His forthcoming works include a translation, *The Poems of Catullus* (California) and *From Ikaria to the Stars: Angles on Classical Mythification, Ancient and Modern* (Texas).

How did you become interested in the ancient world?

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Art in Roman Life (cont.)

"It's amazing when you recognize how old, how well-preserved, and how beautiful these pieces are. The whole design of the exhibit is wonderful, with functional objects grouped in separate rooms where they were used."

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the first time.

Art in Roman Life not only features impressive art, but displays it in the context of everyday Roman life. Five rooms of the second floor of the museum have been reconstructed as rooms of a Roman house. Each room contains sculpture, frescoes, coins, vases, furniture, glass, jewelry, and other household articles that would have been found and used there in the Roman world. "The whole design of the exhibit is wonderful," Hancock continues, "with functional objects grouped in separate rooms where they were used."

As visitors approach the exhibit, they see the portraits of Roman emperors in a public, honorific setting. Inside, an *atrium* displays a shrine to the household god, called a Lar. The *hortus* (garden courtyard) offers a splendid setting for more sculpture from the Riley Collection, and a *tablinum* (office) provides a suitable space for the head of the house to receive guests. *Cubicula* (bedrooms) offer examples of delicate, glass perfume bottles and beautifully-crafted jewelry, as well as grooming and bathing items. The *triclinium* (dining room) shows how Romans reclined at meals and enjoyed entertainment, while the *culina* (kitchen) reveals the Roman cooking utensils, pots, and pans that were essential for preparing those feasts. As patrons exit the house, they reach the burial area with Etruscan burial urns and Roman sarcophagi. The result is that visitors better understand the Romans in the context of everyday life.

Other visitors were equally enthusiastic. Daniel Pelc, a dentist from Oelwein who also collects coins, was impressed by the exhibit. "It is a privilege to see these things because they are unlikely to last forever." And Jan Ottenbreit, a retired Air Force veteran who also worked at Rockwell Collins, and his wife Esther, a former school teacher, were also thrilled to have the exhibit in eastern Iowa. "Since it is so close, we have time to see it and savor it again and again."

McKenna, a student at Johnson School for the Performing Arts, dressed as a Roman soldier at the Roman Street Fair in Greene Square Park, one of many events associated with Art in Roman Life: Villa to Grave. To see more photos of the Roman Street Fair and of the exhibit itself, visit the AMICI website (page 7).

Want to Learn More? Attend One of these Events at the CR Museum of Art

J. Rufus Fears
Blankenship Professor of Classics, University of Oklahoma
The Last Day of Pompeii
Thursday, November 20, 7 p.m.

Carin Green
Assc. Professor of Classics, University of Iowa
When Is War a Woman's Job? Roman Warrior Goddesses
Wednesday, December 3, noon

Tim Ellsworth, Mosaic Artist
Blue Eagle Design, Lisbon, IA
If Mosaics Could Talk (lecture and workshop)
Saturday, December 6, 1 p.m.

David Gilman Romano
Senior Research Scientist, Mediterranean Section, University of Pennsylvania Museum
Dan Gable, Jim Leach, Mike Chapman:
Panel and demonstration of ancient wrestling
Famous Ancient Olympic Wrestlers
Saturday, December 13, noon

Christina McOmber
Asst. Professor of Art History, Cornell College
Reviving Rome: Christianity and the Eternal City
Saturday, December 27, 1 p.m.

Mario Affatigato
Associate Professor Physics, Coe College
Roman Glass: The Silica Valley of Its Time
Saturday, January 24, 1 p.m.

David Garman, mural artist
The Anatomy of a Mural (demonstration)
Wednesday, February 4, noon

John Cunnally, Associate Professor of Art History, College of Design, Iowa State University
Salvete, Welcome to Our House! An Intimate Tour of a Roman Home
Thursday, February 19, 7 p.m.

The Cedar Rapids Museum of Art is located at 410 Third Avenue SE, Cedar Rapids. For more information, call 319-366-7503.

So Who Are the Romans? A Primer

Monarchy, Republic, Empire. Rome was founded, according to legend, by Romulus in 753 BCE when he killed his brother Remus for trying to set up a rival settlement. Romulus was the first of seven kings who reigned until 509 BCE when Brutus led a revolt that threw out the last king, Tarquin the Proud. From 509-31 BCE, the Romans instituted a republic run by two consuls, the Roman senate, and the Roman people. Hence, the acronym S.P.Q.R., *Senatus Populusque Romanus* (the Senate and the Roman people). After a series of bloody civil wars, Octavian defeated Antony and Cleopatra in a naval battle at Actium off the coast of Greece (31 BCE) and was given the honorific name Augustus by the Roman Senate (27 BCE). Although Augustus promised to restore the Republic, he was in fact the first Roman emperor. In the west, after a series of invasions by the Visigoths, Vandals, and other German tribes, the empire lasted until Rome fell into the hands of Odovacer in 476; in the east, the eastern portion of the Roman empire continued until the sack of Constantinople by the Ottomans in 1453.

Geography. The Roman Empire at its height stretched from England, Portugal, and Morocco in the west to Belgium and Germany in the north to Turkey and Iraq in the east to Egypt, Libya, and Tunisia in the south. In essence, the Mediterranean Sea was a great Roman lake!

Population. At the time of Augustus, Rome had a population of approximately 250,000 adult, male citizens. If we double or triple that to account for women and children, and then add several hundred thousand slaves and foreigners, the total population of Rome was about 1 million. If so, then ancient Rome was one of the most densely populated cities the world has ever known, as crowded as modern Mexico City, Cairo, or Calcutta.

Roman society. The Romans were very class conscious. Three factors determined one's status in the Roman world: wealth, freedom, and citizenship. Only those Romans who possessed all three were truly well-off and respected. The vast majority of Romans were working poor or slaves. At the same time, the major cities of the empire were among the first multicultural communities in world history, a mixture of ethnicities, cultures, and languages.

Citizenship. At first, citizenship was limited to the adult male population of Rome, but it was gradually opened to leading citizens of certain Italian communities (3rd century BCE), then to all of Italy (87 BCE), and finally to the entire empire by Caracalla in 212. Caracalla's grant was largely motivated by the need for more tax money to support a larger Roman army and to recruit more soldiers.

Roman Life Expectancy. Like most civilizations before the advent of modern medicine, the average life expectancy was approximately 25-27 years. This low average age was in large part due to a high infant mortality rate. Perhaps 25% of infants died in their first year, and another 25% died before they reached age ten. Among adults, a leading cause of death among men was casualties in war, while among women a leading cause was complications in childbirth.

Families. Because of the short average lifespan, many families were blended, as husbands and wives sought a new spouse after the death of their first one. Although marriage to one man may have been the ideal, it was certainly not as common as one would think after reading Roman epitaphs.

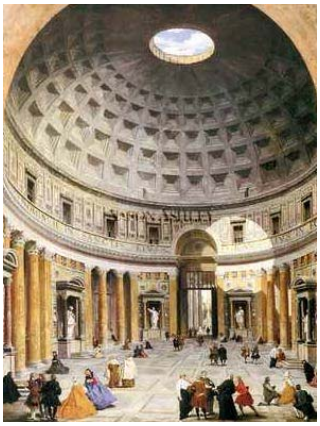
Marriage. Marriages were arranged, often the husband of 25 or so marrying a girl in her mid-teens. The reason a woman married so young was to ensure that she was still a virgin and would give birth only to her husband's offspring, but it also made her nearly half her husband's age. The result was that she often outlived her husband and had to remarry.

Religion. The Romans gods best known to us are the Olympians, such as Jupiter, Juno, Mars, and Venus. But long before Romans adapted these Greek gods to their pantheon, they worshipped deities that inhabited local streams, fields, and woods. In addition, every household had a protective spirit named a Lar. And Romans, especially in a time of crisis, were not shy about importing the gods of other peoples, such as the Persian god Mithras or the Egyptian goddess Isis.

Etruscan bronze she-wolf from Capitoline Hill; sixth-fifth century BCE (twins, Romulus and Remus, added in Renaissance). Rome, Conservatori Museum.

Statuette of a Lar, holding a cornucopia. Roman 2nd-4th century CE. Bronze. Kelsey Museum of Archaeology. On display at Art in Roman Life: Villa to Grave

What Have the Romans Ever Done For Us?



Pantheon, designed by the emperor Hadrian 118-25 CE, is the best preserved ancient building in Rome. The dome, 43.3 meters in diameter, was the largest made until modern times.

Silver denarius celebrating the Emperor Augustus' defeat of Cleopatra. The coin, minted in 28 BCE, shows a crocodile with the inscription AEGVPTO CAPTA, "Egypt Captured."

Language. When William the Conqueror set up shop in England in 1066, he and his retinue of Normans brought with them a language based entirely on Latin. As a result, sixty percent or more of English words are derived from Latin. In other words, the English language is much richer because of its Latin roots.

Literature and the arts. Shakespeare used Plautus' comedies and Seneca's tragedies as models for his own tragedies and comedies. He mined Roman history for plays such as *Julius Caesar* and *Antony and Cleopatra*. And the debt to the Romans has not stopped since. Vergil's story of Aeneas founding Rome and Ovid's mythological tales of transformations have influenced writers such as Milton and Shaw, artists such as Rubens and Picasso, composers such as Purcell, Gluck, and Berlioz, and filmmakers such as Cocteau and Fellini. Most recently, Hollywood returns to the Romans whenever they want to make a statement about our own time, but don't want to be quite so blatant about it. Just witness the recent success of *Gladiator*.

Government. When our founders—Jefferson, Madison, and Monroe—were searching for a model of how to govern without a king, they looked to the Roman Republic and its set of checks and balances. The Roman Senate, a body of elders (from Latin *senex* = old man) who helped draft legislation and advise the consuls, became the prototype of our Congress.

Law. While the U.S. legal system follows English law, it still retains many terms from Latin. The modern legal systems (primarily Europe and South Africa) that are based on Roman law are not based directly on the legal system of Rome. Rather, they are derived from the European *Ius Commune*, which is—essentially—Roman Law as it was interpreted and reshaped by medieval jurists. So Roman law continues to influence legal thinking and legal practice to our day.

Engineering. The Romans were the first to use concrete and perfect its use. They exploited it to build bridges, roads, multi-story buildings, and fortification walls. But perhaps their most enduring achievement was the development of the vault and the dome to create large interior spaces without the need for timber roofs. As a result, the dome and the vault allowed the creation of huge basilicas, halls, and temples, and, later, churches in the Middle Ages to our own time.

Architecture. With the invention of concrete, the architectural orders—Doric, Ionic, and Corinthian—were transformed from structural elements to decorative elements of architecture. When a builder today—whether a bank, courthouse, or home—wants to present an image of solidity and beauty, the choice is not infrequently Roman architecture.

Portraiture. While the Romans were not the first to make portraits of their leaders and loved ones, they were the most prolific and most influential. People from all walks of life commissioned portraits for themselves—sculpted in bronze, marble, or limestone, or painted on walls, wood, and other perishable materials. They made them to be remembered by their family, community, and town, to honor benefactors, to commemorate those who had died, and to make the emperor and his family part of everyday life. Even though we may use different media than the Romans (photography), we have inherited the "portraiture habit" from them.

Calendar. When Julius Caesar returned from Egypt and Asia in 46, he changed the lunar calendar of 355 days beginning March 1 to a solar one of 365 ¼ days beginning on January 1. The senate renamed the month of his birth from Quintilis to Julius (July), and later renamed Sextilis to Augustus (August) in honor of his successor, Augustus. The Julian calendar, with a few minor corrections added by Pope Gregory XIII in 1582, has remained in use ever since.

Coinage. The basic unit of currency in Roman times, the Roman *denarius* (modern day *dinar*), remains even today the currency of several modern countries of Europe and the Middle East, such as Algeria, Iraq, Jordan, Kuwait, and Serbia.

To learn more, plus discover lesson plans, visit the website for the *Riley Collection of Roman Portrait Sculpture*, http://vroma.org/~riley.

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AMICI Translation Contest Winners

The annual AMICI Translation Contests were held last spring. Four schools participated: Bettendorf, Dowling, Rivermont, and Valley. The winners, who received a certificate of achievement, are as follows:

Bettendorf High School (Teacher: Pat Burr)

Latin I	1st Place	Andrew Preacher
	2nd Place	Heather Freeman
Latin II	1st Place	Calvin Dane
	2nd Place	Shawn Merselis
Advanced	1st Place	Dolph Westlund

Dowling High School (Vicki Campbell)

Latin I	1st Place	Amanda Gray
	2nd Place	Amanda Sanders
Latin II	1st Place	Katie White
	2nd Place	Matthew Brekke
Advanced	1st Place	Katie Hall
	2nd Place	Guthrie Dolan

Rivermont School (Jeannette Rowings)

Latin II	1st Place	Vidya Prabhu
	2nd Place	Ramana Gorrepati

Valley High School (Mary Ann Harness)

Latin I	1st Place	Michael Moskowitz
	2nd Place	Scott Koslow
Latin II	1st Place	Alex Wyatt
	2nd Place	Becca Ellerbroek
Advanced	1st Place	Elizabeth Beerman
	2nd Place	Jack Ewing

BEST IN IOWA: The winners of the state-wide awards at the three levels received checks for $50.00:

Latin I: Andrew Preacher (Bettendorf)
Latin II: Calvin Dane (Bettendorf)
Advanced Elizabeth Beerman (Valley)

Congratulations to all participants.

—

Cindy Smith, AMICI Consul, Loras College

Greek and Latin Roots "From Villa to Grave"

As the Cedar Rapids Museum of Art opens its exhibit on ancient Roman life, it is fitting to look at one of the more enduring elements of the Roman world: its vocabulary. Between 70 and 80% of the English language is derived from Latin and Greek. It is not surprising that words dealing with life in the villa and with death afterwards derive from Latin and Greek.

The word "villa" is, of course, a Latin word. To the Romans it meant a large estate in the country with a grand house and several outbuildings, a working farm complete with slave laborers. Eventually, as Romans became more wealthy, the word also came to refer to country estates of wealthy Romans, and so the English word "villa" conjures up pictures of a large country mansion.

The word "villain," however, also comes from "villa." The reason for this odd association of rustic mansion and evildoer lies in Medieval times, when a "villein" was a country serf who worked for the feudal lord. Since the lords often had a jaded view of the lower classes, such workers were seen as immoral and thievish. Hence our word "villain" has its pejorative denotation.

The word "grave" is Anglo-Saxon, but English has borrowed other words from Greece and Rome to deal with burial. "Necropolis" is a cemetery, usually a large one near to a city. It derives from two Greek words *nekros* ("dead") and *polis* ("city"), and so the word brings associations of a large community filled with the spirits of the dead. The word "cemetery" comes to English through Latin (*cemeterium*) from the Greek *koimeterion*, which is literally a room for sleeping in a sort of dormitory—an appropriate image for the dead who are (as the Greek philosopher Heraclitus wrote) like sleeping living people.

The Greek word for a tombstone is *taphos*, and from this we get our word "epitaph," literally "upon the tomb," for inscriptions on the burial monument. The word "funeral" derives from the Latin *funus*, "funeral." In the Roman rites, the body was led in a procession from the deceased's house to the place of burial, which lay outside of the walls of the city. The Latin word for this procession was *exsequiae*. For reasons not completely clear, this word underwent a change of prefixes when it entered English, becoming "obsequies," referring to funeral rites performed at the gravesite. The Romans had the word *obsequium*, but it referred to "compliance." Probably the word for funeral procession (*exsequiae*) became confused with *obsequia* because the latter connoted a service

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"Between 70-80% of the English language is derived from Latin and Greek. It is not surprising that words dealing with life in the villa and death afterwards derive from Latin and Greek."

Interview with Peter Green (cont.)

Peter Green lives in Iowa City with his wife Carin. They both teach Classics at the University of Iowa

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From six till nine I was at a progressive day school that fed me classical and Norse mythology, and I was hooked. Because of the English system I had to decide how I was going to specialize at 16. It was either medicine or classics. Classics won, largely because my biology was only so-so. I've never regretted the decision.

What got you into writing as a career?

Basically I'm a writer. "What do you study, my lord?" Hamlet was asked. "Words, words, words," he replied. That's me. I had to try everything—fiction, essays, biography, translation, poetry, you name it. Like pigging out at a smorgasbord.

After a five-year stint in the Far East during the war and doing a little desultory teaching in classics at Cambridge, I decided, along with my first wife (an archaeologist turned Egyptologist turned novelist) to embrace the literary rather than the classical world. We moved to London and I turned myself into a pretty enterprising literary journalist operating out of Chelsea--fiction critic for the London Daily Telegraph, TV pundit, movie reviewer, you name it. I started writing historical novels because I figured that the Thucydidean conventions only let you tell half the story, if that. I tried it on Alcibiades, Sulla, and, later, Sappho. It gave me an acute sense of chronological structure: it's amazing how fuzzy most classicists' sense of historical time is. They're happy if they get the year right. In a novel you have to think in months, weeks, days, hours.

How did you get lured back into being a classicist?

I'd discovered Greece in 1949-50 at the tail-end of the civil war. The place really got me. In 1963 we sold the house and emigrated, on a chance, to Lesbos, with three kids. Totally crazy, and I've never regretted it. Three and a half years on the island, making a new career as a translator, mostly from French and Italian, but also starting in on [translating] classics, including my Penguin Juvenal. At which point it may be worth saying that a good training in classics (which in those days included turning English poetry into its Greek or Latin equivalent, as well as the other way round) equips you technically to write in just about any style, and pick up extra languages with surprising ease. If you're going to be a writer or journalist, you couldn't have a better training.

So there we were in Greece, and I was looking for a job. Ismene Phylactopoulos, the guiding spirit of College Year In Athens, needed a lecturer in Greek literature and, later, history. By this improbable route I got lured back into teaching classics at the tertiary level, and found that with American students I loved it. And, I was told, was good at it. In 1971 I got an invitation to spend a year as a Visiting professor in Texas. Closure taking me back to an academic career was operating nicely. My first marriage was breaking up. The time seemed right. I went. At the end of the year they offered me a permanent job. I married Carin, probably the best thing I ever did in my life. The rest is history. In my end was my beginning, with a vengeance.

What are you doing now and how have your past careers helped you as a teacher and writer and scholar?

The extraordinary thing was how much various aspects of my oddball career helped me in my reinvention as a professional academic: the rigors and deadlines of professional literary journalism, a lifelong fascination with the stage, my hands-on experience of Greece. I still go back whenever I can. I'm as interested in modern as in ancient Greek literature—and history. And now that I'm officially emeritus, all the earlier things I did—translation, literary reviewing, TV spots, novel-writing, poetry—I'm going on with, to my enormous pleasure and I hope for the profit of others too. It's been a wonderful, and heterodox, career, a deeply satisfying life. It's paid me to go on doing what I love best in the world. I wouldn't change a moment of it.

Are there issues today that a knowledge of the classics would help solve?

Almost anything to do with politics! So much else changes, but the psychology of power, never. You want to understand OPEC? look at the Sicilian Expedition. The Colonels' [junta in Greece]? Peisistratos [6th century tyrant] wrote the blueprint. Orwellian doublespeak? Try civil war on Corcyra.

Why should anyone be interested in the ancient world today?

The obvious basic answer is that anyone

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"A good training in classics. . . equips you to write in just about any style and pick up languages with surprising ease. If you are going to be a writer or a journalist, you couldn't have a better training."

Leo Stattelman: In Memoriam

Leo Stattelman, Latin teacher and one of the founding members of AMICI, died of cancer August 13. Leo taught Latin, classical literature, and English at Clear Lake High School for 28 years and then after "retirement," he taught another 13 years at Newman High School in Mason City. "He was the standard bearer for Latin in Iowa for over 40 years," writes Jim Ruebel, former Iowa State Classics professor and now Dean of the Honors College at Ball State University.

A Roman Catholic deacon, bee-keeper, and Latin teacher, Leo Stattelman was an inspiration to students and teachers alike. "I had a rare glimpse into what a great teacher he really was," writes John Finamore, Chair of Classics at Iowa, "when I visited Clear Lake High School in the mid-1980s. Leo had invited me to teach his Latin classes and also his class on Homer (in English translation). During that visit, I was able to see that Leo was a terrific teacher, careful to explain material clearly and always ready with an anecdote to clarify. His students enjoyed his classes, it was obvious, laughing, joining in with light banter, but always taking Leo's words of wisdom to heart. He was a gifted teacher, and I learned a lot myself that day."

The epitaph he chose comes from the Book of Psalms: *Quid retribuam Domino pro omnibus quae retribuit mihi!* (What shall I give back to the Lord for all the good he has done for me!).

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would want to understand the long perspective of the past that, among other things, led to him/her. Also because it's unbelievably fascinating: so like in so many ways (politics, literature, art), so different in others (sex, social mores, including slavery, religion). Such different solutions for all the same old big problems.

Why should anyone come and see Art in Roman Life?

Most of the above. The lesson of how luxury could be had without a whole range of the things today's young take for granted. Beautiful houses and artifacts (but all the energy generated by human or animal muscles—work as well as transport), the best light a naked flame, communication by voice or handwritten letter only, no cars, computers, clocks, thermometers, gas-stoves, electricity, air travel, or canned music, and a pair of human hands replacing most gadgets around the house.

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that was a duty to perform, as indeed it was a duty to bury the dead. The word *exsequiae*, however, is more exact, for the Romans followed (*sequuntur*) the corpse out of (*ex*) the city.

Thus, Latin lives on in English and has not yet entered the grave. It is not a dead language. Roman culture lives on as well, as I hope you will see when you visit the Cedar Rapids Museum of Art.

———

John Finamore, Univ. of Iowa

Join AMICI

Special Offer

If you enjoyed this newsletter and are interested in the ancient world, fill out the form to the right. For just $5.00 you can keep receiving *Amicitia* and know that you are supporting Classics in Iowa. Additional gifts are tax-deductible and support the AMICI Translation Contest and other activities across the state. Please return the form to the right with a check (payable to AMICI) to John Gruber-Miller, AMICI Secretary-Treasurer, at the address below.

AMICI Membership Form, 2003-04

Name

Address

Phone

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Yes, I want to join AMICI. Enclosed are:

- ☐ Annual dues ($5)
- ☐ Additional gift

Position:

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- ☐ Teacher
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- ☐ Friend of Classics

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Special Issue on Art in Roman Life: Villa to Grave at the Cedar Rapids Museum of Art

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AMICI, CLASSICAL ASSOCIATION OF IOWA

AMICI, Classical Association of Iowa

AMICI was founded in 1988 as a non-profit organization to promote the study of Latin and the ancient world in Iowa schools, colleges, and communities. The name of the organization is the Latin word *amici,* which means "friends," and comes from the Latin root for "love." AMICI sponsors a bi-annual newsletter *Amicitia*, an annual Translation Contest, and a speakers' bureau. If you are looking for a Latin teacher, are looking for a speaker, or want to know more about Latin or the ancient world, contact one of our officers:

- Cindy Smith, college consul (563-588-7953; csmith@loras.edu)
- Mary Ann Harness, high school consul (515-226-2600; Harnessm@home.wdm.k12.ia.us)
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