

# THE BOY WHO STEPPED THROUGH TIME

By Anna Ciddor

**RECOMMENDED FOR:** Ages 9-13 years old

**Middle fiction, suited for Year 4 – Year 7, UPPER PRIMARY and LOWER SECONDARY**

**THEMES:** Ancient Roman childhood, friendship, adventure, courage, resilience, freedom and slavery

**CURRICULUM LEARNING AREAS:** 

- **ENGLISH:** Literacy, literature and language
- **HISTORY:** The Ancient World (Rome)
- **LATIN**

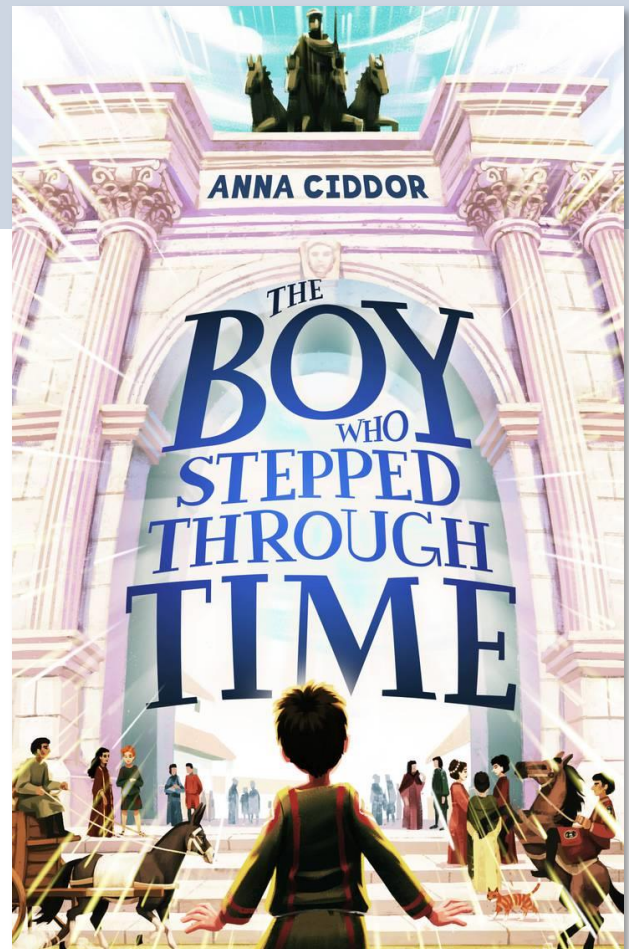
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# INTRODUCTION

*The Boy Who Stepped Through Time* provides a glimpse into childhood in Roman times, with fascinating insights into life as a young girl and as a slave in an era that hasn't been explored in Australian children's literature.

The author has carefully crafted a thrilling time-slip adventure, based on meticulous historical and archaeological research.

The exciting and humorous story of friendship and courage provides an abundance of questions, activities, discussions and accompanying assessments to assist teachers with covering units of work in the classroom, particularly English and Year 7 History (The Ancient World).

## STORY SUMMARY

A modern boy goes back in time to Roman Gaul (now France). He meets a girl his own age living a very different life, and makes friends with a slave boy. The plot offers an exciting and suspenseful rescue theme, centering on the question of whether the protagonist will succeed in changing the past and finding his own way home.

The story takes place 1700 years ago, in 313-314 CE. All the details in the novel were carefully researched by a professional archaeologist and historian. The book brings the past to life, including fun details such as shared toilets, weird food, and the Roman version of Christmas presents.

## Q&A WITH THE AUTHOR, ANNA CIDDOR

### 1. What do you see as the main feature of the book?

Usually when I write an historical novel I have to imagine myself as a character from the past and I am restricted to trying to experience scenes through alien eyes. In this book, for the first time, I was able to 'visit' the past as a modern person, a version of myself. I could judge it, try to make sense of it, comment on it, and make comparisons.

This was such an eye-opening experience, and such a different way of looking at the past that I am now on a mission to encourage other people, especially students, to try the same experiment.

We always encourage our children to be empathetic, to picture themselves in another person's shoes. As readers and writers that is what we are usually required to do. For this book, instead of asking the reader to imagine being another person, I am actually saying 'how would *you* feel if you saw this, or if this happened to *you*'?

### 2. What inspired you to write this book?

Since childhood I've been fascinated by the Romans, who, intriguingly, feasted on peacocks and used olive oil for soap. When I was ten, I started writing a novel set in ancient Roman times. I only got as far as the first page but the opening scene – a boy, dressed

in a tunic, running down a cobbled street – flickered in and out of my mind for the next fifty years... Finally, I found a researcher who could help me immerse myself in Roman times – we even went grape treading together!

I started to write about a mischievous red-haired slave boy and his friend the master's daughter, but when I trialled my first chapters with students in primary schools, they couldn't understand the historical terms I was using, such as lattice, chamber pot, tunic, and dung. They told me they had trouble picturing the scenes. I started all over again, creating a modern boy who goes back in time to the 4th century, so that I could reveal and describe the world of ancient Roman Gaul through modern eyes.

Most plot ideas or scenes for the novel came from learning about real aspects of Roman life. When I found out that Romans engraved the exact age of dead children on their coffins I had the idea that the time-traveller could know when one of the characters from the past is destined to die!

My grandchildren were a basis for some of the characters. I used their mischievous exploits as inspiration for the cheeky red-haired slave boy, Carotus, and one granddaughter asked me to put a cat in the book, so I did. As you will see, the cat turns out to be one of the most important characters in the story!

### 3. What do you see as the major issues in this book?

When I start a book I don't know all the issues that are going to arise. I build a world and characters and explore what happens to them in the situations I create for them. In this case, I decided to snatch a rather unadventurous, sheltered modern child out of his fun holiday and throw him into a daunting and challenging situation. He suddenly finds himself being a Roman slave, with no way of coping except by his wits, and some knowledge from the future...

As he makes friends with Valentia, the daughter of the master, and Carotus, another slave boy, Perry is confronted by the different attitudes of another culture, including their acceptance of the lack of rights for slaves and children.

Perry soon faces two ethical dilemmas. The first is to choose whether his first responsibility is to leave the past to reassure his family he is safe, or to stay with his new friend, Valentia, and try to protect her from danger. His second dilemma is whether or not to forewarn Valentia that she is supposed to die on a certain day!

Perry discovers hidden strengths and abilities, and learns to embrace new experiences. He discovers that a bond of friendship can inspire courage and sacrifice.

By the end of the book Perry's friends from the Roman world have absorbed some of his modern attitudes, and he, himself, is not the same unadventurous, sheltered child of the first chapters.

### 4. Can you tell us about the historical research that went into this book?

I needed all sorts of accurate and obscure details to be able to picture the scenes and make my descriptions vivid. Every part of the story threw up more questions – could the master spit out his olive pips on the floor of the grand dining room? What sort of toilet did the slaves have? What did they eat for dinner? How did slaves behave and what did they call their masters, or what would a prayer be like? So, for the first time, I worked with a professional historian and archaeologist. I would text or email my questions, and she searched through secondary sources in the form of historical research and primary source evidence such as archaeological finds, pictures on mosaics or wall paintings, and ancient sources like letters or poems, sometimes translating them from the Latin, to find answers.

All the illustrations are just as meticulously researched, and based on mosaics, wall-paintings, sculptures and archaeological finds of objects like glasses, buckets or amphorae from the period. I had to draw 30-50 versions of each image before the researcher was satisfied!

## CLASSROOM DISCUSSION AND ACTIVITIES

### BEFORE READING *THE BOY WHO STEPPED THROUGH TIME*

Before reading: Students discuss and share what they know about the Romans and Roman Gaul. Some may have read Asterix books or know of Roman gods such as Jupiter and Hercules. Discuss the idea of an 'empire' and look at a map of the Roman Empire. Discuss which modern countries – e.g. Britain and France, Tunisia and Egypt – were part of the Empire.



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## LITERATURE

- In chapters 19 and 32, Perry faces ethical dilemmas. Have a class discussion about whether you think he made the right decision in each case. What do you think you would do in these circumstances?
- In Chapter 25 Camilla is called a 'heroine', and in Chapter 37 ('Hero'), Perry and Carotus debate who is a 'real hero'. What qualities makes each person referred to a 'hero' or 'heroine' in this context? Do you agree that these are the essential qualities of a hero/heroine? Do you think that the character of Perry, Carotus, or Valentia in the book could be described as a hero or heroine, and if so why (or why not)?
- Originally, the author did not plan to write a time travel book. She was going to write a historical novel about a girl from ancient Roman times. Discuss why she might have decided to use a time slip and tell the story from a modern character's point of view instead. What effect does this have? Do you like this approach?
- How is the theme of the writing on the stone coffin introduced and developed to make the story exciting and suspenseful? Make a list of the discoveries that Perry makes in each of chapters 1, 9, 15 and 19. Which discovery is most exciting and why?
- The use of time-slip provides a modern viewpoint on a historical period. Discuss why the author might have chosen to tell the story in this way. What are the advantages? You may wish to refer to the author's own comments in the Q&A.
- As a class, find and discuss all the elements in Chapter 5 that convey information about social standing and historical context.
- Is Valentia's family life different from yours? What is different? Would you like to be part of Valentia's household? Why (or why not)? What are the good and bad aspects of the Roman children's lives?
- On p 262 Perry realises how people behave in different ways to fit in with groups. How does this apply in your life?
- In Chapter 21, Perry asks Valentia and Carotus about slavery. How does the author convey the different viewpoints of three characters: a modern boy, a slave, and the daughter of a slave owner? Valentia asserts 'Some people have to be slaves' and Perry asks Carotus 'I can't understand why you aren't angry about it.' Why do you think Valentia and Carotus accept the existence of slaves? If you were Perry, what would you say to Valentia and Carotus? Re-write the scene as if you were speaking instead of Perry.

### Responding to Literature:

Present a point of view about particular literary texts using appropriate metalanguage, and reflecting on the viewpoints of others

### Responding to Literature:

Reflect on ideas and opinions about characters, settings and events in literary texts, identifying areas of agreement and difference with others and justifying a point of view – exploring concepts about the criteria for heroism and testing these criteria in a range of texts.

### Examining Literature:

Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension.

### Examining Literature:

Recognise that ideas in literary texts can be conveyed from different viewpoints, which can lead to different kinds of interpretations and responses.

### Literature and Context:

Identify aspects of literary texts that convey details or information about particular social, cultural and historical contexts.

### Literature and Context:

Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts.

### Literature and context:

Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts.

- In Chapter 5, children who are slaves serve their rich owners. How does each of the three main characters, Perry, Valentia and Carotus, behave in this situation? How is this unexpected for a high class slave-owner's daughter, a slave, and/or the hero of an adventure story?
- Discuss what aspects of Carotus's character and lifestyle in the novel are different from the stereotype usually associated with the word 'slave'. What aspects of Perry's character, behaviour and quest are different from the stereotype of an adventure-story hero?

**Literature and context:**

Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts.

## LITERACY

- How does the author make the book a fun and enchanting read rather than sounding like an information text about Romans, even though it contains historical details of Roman life, rituals and customs?
- In Chapter 18, the author describes how the Romans made olive oil. Using this material and her illustration on page 317, write brief factual notes on how this was done. How does your factual account differ from the literary text? What vocabulary (e.g. verbs), text structures (e.g. dialogue), plot twists or character elements does the author use to make this oil-making scene meet the purpose of the story?
- The old tutor Balbus constantly quotes moral and philosophical sayings, which were often written out by Roman school children as a class exercise. Two sayings that he quotes are:

*"Travel won't make a better man of you. For this we must spend time in study and the writings of wise men". (Seneca Moral Letters 104.15-16)*

*"Fortune favours the brave" (Virgil Aeneid 10.284 and a common Roman saying)*

As a class, discuss what you think these sayings mean.

- How might we write these sayings differently today, and why? Do you agree with the idea behind the quote? Choose one you disagree with and work in small groups to write your own rival version, in your own words.
- Refer to **Illustration 1 to 3** at the end of this document and compare the descriptions of:
  - grape picking (p 71) with Illustration 1: Villa Rubia
  - the shops (pp 174-5) with Illustration 2: Arelate
  - the screw press description (pp 128-9) with Illustration 3: Screw press

How do the visual elements create meaning for scenes in the story?

**Interpreting, analysing, evaluating:**

Identify characteristic features used in imaginative texts to meet the purpose of the text.

**Interacting with others:**

Participate in and contribute to discussions, clarifying and interrogating ideas, developing and supporting arguments, sharing and evaluating information, experiences and opinions.

**Visual Knowledge:**

Understand how visual elements create meaning.

# LANGUAGE



- Many words in English (and other languages) have Latin origins. In Chapter 4, Carotus yells ‘Tu – demove!’ when Perry is blocking his way. Later in that chapter, we find out that the Latin for ‘Talk in Latin, remember,’ is ‘*Latine loqui, memento.*’ In Chapter 19, Perry writes the Latin word ‘*porta*’, meaning ‘gate’.

As a class, discover and discuss the similarity between these Latin words and English (and French) words or prefixes which are derived from them:

- *Tu* [hint: still used in French to mean ‘you’]
- *Demove* [hint: English prefix ‘de’ meaning to take something away (e.g. ‘defrost), English verb ‘move’]
- *Loqui* [hint: English adjective ‘loquacious’]
- *Memento* [hint: still used in English to mean ‘remember’, although it has become a noun.]
- *Porta* [hint: English word ‘portal’.]

**Language variation and change:**

*Understand that the pronunciation, spelling and meanings of words have histories and change over time.*

**Expressing and developing ideas:**

*Understand word origins, for example Greek and Latin roots.*

On the author’s website (<https://annaciddor.com>) under the page [Tamara’s secrets](#) there are many resources which can be used in conjunction with reading this book. Read the section on pronouncing [Latin](#). How has our pronunciation of some of the words changed?

- Now refer to the section on [Names used in the story](#), which gives a list of the names of the characters and their meanings.

What does your name mean, and what language does it come from? Look up the names of all your family. How many names in the class have Latin roots?

- In Chapter 6, the characters Gabrina, Rittia, Perry, Carotus, Maximus, Donata and Valentia all interact during dinner. Who are each of these characters and what are their relationships to each other?

**Language for interaction:**

*Understand that patterns of language interaction vary across social contexts and... that they help to signal social roles and relationships; identify and appreciate differences in language used in diverse family settings.*

- What does the author tell us through the words she uses to describe:
  - how Gabrina talks to Rittia, Perry and Carotus;
  - how Maximus, Donata and Valentia talk to each other;
  - how Donata talks to Carotus and Perry;
  - how Valentia talks to Carotus and Perry;

Which characters do not speak to one or more of the others? Why do you think this is the case?

- How does the author use Latin terms and Roman exclamations, greetings, and terms of affection or insults throughout the book to create a distinct Roman world and Roman characters? Refer to the Glossary and to the section on ‘Latin’ on the author’s website to assist your thinking.

**Language for interaction:**

*Understand how accents, styles of speech and idioms express and create personal and social identities.*

- In Chapter 14, Perry sees wine being made:

*The pressing room was a hubbub of noise and people. Workers swarmed over the vats, the sorting benches, the treading pit, the platform...*

*'Come and see how the must looks now,' yelled Carotus, dragging Perry towards one of the vats.*

*A mob of men and boys were clustered around the vat, laughing and holding out empty jugs. While inside the vat... Perry stared in amazement. The fermenting juice was bubbling and foaming, and two slaves, naked except for cloths around their hips, were wading in it, scooping up bucketfuls and pouring them into the jugs being thrust towards them.*

*The colour had faded from rose pink to palest gold so it looked as if they were plunging around in a vat of champagne. A heady scent filled the air, smelling like wine already.*

*'Carotus,' bellowed Salutus, the head wine maker. 'What are you and that new boy doing in here? Scram.'* (Page ref xx?)

- How is the writing style in the dialogue different from the description of the scene?
- What unusual verbs are used by the writer in the above passage to create a vivid effect?
- In the first chapter of the book, the author uses nearly 30 different verbs in place of the word 'said'. Choose five of these and comment on the extra meaning you think is provided by using each.

#### Expressing and developing ideas:

*Understand how ideas can be expanded and sharpened through careful choice of verbs, elaborated tenses and a range of adverb groups/phrases; knowing that verbs often represent actions and that the choice of more expressive verbs makes an action more vivid; understand the use of vocabulary to express greater precision of meaning*

## ENGLISH ASSESSMENT:

The author originally wrote Chapter 6 from the point of view of the Roman girl Valentia, not the modern boy Perry. Rewrite this chapter yourself from Valentia's point of view.

Would you like to go back into the past like Perry? Why (or why not)? Write a story where you go back in time (to Roman times, or a different period) or write a letter home to someone in the present, describing your experiences.

# HISTORY: THE ANCIENT WORLD – ANCIENT ROME



- Imagine you meet some children from the past. What would you tell them about the modern world?
- On the author's website, read the section on the Late Roman period ([Changing times](#)) describing how clothes, eating, reading and writing materials and money changed in the Roman Empire over 200 years.

Reflect on the customs of dressing, eating, reading etc. in Australia. Have these things changed over the last 200 years here? Interview an older person about their childhood, and how their experience of these things have changed in their lifetime.

- In Chapter 32, Perry and Carotus have very different ideas about how to save a person's life. What does each think will be the best way? Why do you think a modern boy and a Roman slave would have different ideas about this?
- In Chapters 19-22, Perry and his friends travel approximately 200 km. Why does it take four chapters to describe the journey?
- Read the website section on [Roman travel](#).

- What were some of the things about Roman travel that are similar to travelling today? What do you think you would find most different?
- Calculate how long it would take you to travel from your home to a neighbouring Australian capital city at the pace of a Roman carriage. (Remember that you can only travel during daylight, so allow for different sunrise and sunset times at different times of year!)

- What types of evidence do you think could be used to investigate the everyday lives of children in the past?
- Look at the four categories of evidence outlined in the website's section [How I found out about Roman Life](#).

What kinds of things can we find out from each of these types of evidence? How do they differ from each other and what do you think might be the advantages and disadvantages of each for investigating the past?

- The depictions of lifestyle, slavery, farming, religion and social classes in *The Boy Who Stepped Through Time* are all historically accurate.

Many of the primary and secondary sources used in the research are described in the author's website materials written by Tamara Lewit (Honorary Fellow, School of Historical and Philosophical Studies, University of Melbourne). In these materials Tamara discusses Roman farming, religion, how Roman society changed over time, and how the past can be investigated through different kinds of texts, archaeology and images.

**Key concepts:**

*Continuity and Change.*

**Historical Skills:**

*Analysis and Use of Source.*

**Overview of the ancient world:**

*Key features of ancient societies  
(farming, trade, social classes, religion,  
rule of law).*



On the author's website, review the [School](#) section.

- The researcher and author faced some difficulties when researching a particular group of people, due to limited evidence being available. What does this tell us about the power structures of Roman society? What different categories of primary sources did they find to use? Read the other sections of the website for further examples of different sources and how they were used in investigating the novel.
- In the Roman world described in the book, girls and women have very different roles and responsibilities from boys and men. Note the roles played by Donata, Gabrina, Habita and Valentia. How does this compare with our society today?
- What roles do slaves play in Roman family and society as described in the book? Read the section on slavery in the historical notes on pages 317-318 to assist your thinking.
- What was a Roman school like? Use Chapters 25 and 26 and the online historical notes on [Roman schools](#) to write a description, considering especially what groups of people would have been present in a school. What kinds of lessons did children have?
- Recreate a Roman school room with your teacher and classmates. A useful resource is the moral teachings of Cato, which can be found online at <https://faculty.georgetown.edu/jod/texts/monostich.html>

Refer to **Addendum I** for a list of sayings that were used as school texts during Roman and even later periods. Several are used by the tutor Balbus in the novel.

Refer to various sections of the author's website for the following exercises:

- View the page on [Gods and Goddesses](#). Ancient Roman household religion is portrayed in chapters 7 and 27, and the divinities Venus, Juno, Hygeia, Jupiter and Fortuna are introduced at different points of the novel.
  - In what modern contexts are some of these names used? What modern words are derived from some of these names?
  - Statues of Hercules and Hygeia were often set up in Roman public bathhouses. Why do you think this was the case?
- Read the section on [Riddles and games](#). Learn how to play a Roman game of nuts. You can use stones, counters, plasticine or scrunched up balls of paper as 'nuts'.
- Read the section on [Wine and oil](#). Make a list of the Ancient Roman uses for wine and olive oil. Compare these with the methods we use today to achieve the same outcomes.
- Read the section on [Numbers, dates and telling the time](#). In pairs (on a sunny day) measure each other's shadows at five different times of day, from early morning to late afternoon. Compare this with your height. Make a 'clock' listing times by shadow length.  
E.g. 07:00 | Shadow = \_\_\_cm | My height x 2;  
12:00 | Shadow = \_\_\_cm | My height ÷ 2 etc.

#### Investigating the ancient past:

*How historians and archaeologists investigate history, including excavation.*

#### Depth Study - Rome:

*Roles of key groups in ancient Roman society (such as women, slaves).*

#### Depth Study - Rome:

*Significant beliefs, values and practices of the ancient Romans, with a particular emphasis on...everyday life*

- All of Balbus's quotes in the novel are from the real writings of Roman poets and philosophers: In Chapter 20 he quotes the Stoic philosopher Seneca's Moral Letters 104.15-16, 19: "Travel won't make a better man of you. For this we must spend time in study and the writings of wise men. ... No journey can set you beyond the reach of cravings, fits of temper, or fears."
- What do Seneca's words tell us about Roman Stoic attitudes and beliefs?
- How is the word 'stoic' used in modern English, and can you find any relationship between this adjective and Seneca's advice?
- Review **Addendum I** which lists all Balbus's quotes and their sources. What other conclusions about Roman society and attitudes can you draw from these quotes?

**Historical Skills:  
Perspectives**

and Interpretations: Identify and describe points of view, attitudes and values in primary sources

## LATIN

Two legacies of ancient Roman times are (i) words derived from Latin and (ii) Roman numerals. Latin was introduced under LANGUAGE, above, but it could be pursued in more depth.

- In chapter 4, Perry writes with his stylus:  
*'PEREGRINUS. Peregrinus was the name Mum had given him on the plane, a Latin word that meant 'traveller'. If he was using a stylus, he ought to write in Latin.  
He started to scratch other words he could remember.  
PATER – that was Latin for father.  
MATER – mother.'*

Later in this chapter, Carotus shouts to him 'Adveniunt!', meaning 'They are arriving!'

The following modern English words are derived from these Latin words:

- Peregrination
- Pilgrim (from the same Latin word, via French)
- Paternal or paternity
- Maternal or maternity
- Advent
- Adventure

Search a dictionary to discover other words with Latin origins.

- Review the section on Roman numerals on the author's website. Note down the occasions we use Roman numerals in everyday contexts, and why?

## ASSESSMENT

Use the additional resources listed below and other material if you wish to write your own short story in which you travel back in time to the Roman Empire. Describe what you see and experience. Provide a list of resources you have used.

**Key Inquiry Question:**

What have been the legacies of ancient societies?

# AUTHOR BACKGROUND AND MOTIVATION

## ABOUT THE AUTHOR

Anna Ciddor has always been fascinated by the past. It would be her dream come true to really step through time! Instead, she immerses herself in research and hunts out the tiniest details so she can bring the past to life in her imagination – and in her books.

Anna's meticulous work has been recognised by a grant from the Literature Board of the Australia Council, three of her novels have been selected as Notable Books by the Children's Book Council of Australia, and several have been translated into other languages to be enjoyed around the world.

## IN THE WORDS OF THE AUTHOR

'I grew up in a house without television. My sisters and I used to spend a lot of time making up stories, drawing pictures and cutting out paper dolls together. When I was ten, I started writing a novel set in ancient Roman times. I only got as far as the first page but the opening scene – a boy, dressed in a tunic, running down a cobbled street – flickered in and out of my mind for the next fifty years . . .

'When the three of us grew up, I became an author and illustrator, Miriam became a teacher of French and Japanese, and Tamara went on to become an archaeologist, specialising in ancient Roman times. One day, I jokingly suggested to Tamara that we collaborate on a book together. She jumped at the idea, bubbling with excitement. 'What would we write about?' she asked. 'Ancient Rome, of course!' I said, my mind flying to that image of the boy running down a cobbled street.

'It was fun immersing ourselves in Roman times – we even went grape treading together – but after two years, I didn't have a plot. Maybe that boy was never going to find his story! And then, the breakthrough came. 'When a child died in Roman times,' Tamara told me, 'the parents wrote the exact number of years, months and days their child had lived on the coffin.'

'That was it! I'd found the key to my plot. And so, after fifty years, the boy became Perry, and I finished his story.'

– Anna Ciddor



## ABOUT THE RESEARCHER

When Tamara Lewit was five years old, she was obsessed by the ancient ruins and statues in a picture book on archaeology. Eventually, she gained a doctorate at the Institute of Archaeology in London. She is now an Honorary Fellow in the School of Historical and Philosophical Studies at the University of Melbourne, and a Fellow of the Society of Antiquaries, London.

Her favourite research topics are wine and oil production and the later Roman Empire.

# CORRESPONDING LITERATURE

52 Mondays by Anna Ciddor

The Family with Two Front Doors by Anna Ciddor

Night of the Fifth Moon by Anna Ciddor

Prisoner of Quentaris by Anna Ciddor

Stormriders, Book 3 in the Viking Magic series by Anna Ciddor.

Wolfspell, Book 2 in the Viking Magic series by Anna Ciddor.

Runestone, Book 1 in the Viking Magic series by Anna Ciddor.

Time Travel Diaries (series) by Caroline Lawrence

Roman Mystery Scrolls (series) by Caroline Lawrence (ages 7+)

Roman Mysteries (series) by Caroline Lawrence (middle readers to young adult)

## ADDITIONAL RESOURCES

<https://annaciddor.com/tamaras-secrets/>

School Library Association of Victoria (SLAV) Book review prompts, writing tips and assessment sample sheets:

<https://www.shelftalkers.slav.vic.edu.au/resources/>

### Mapping Roman travel

Roman mapping website: modern place-names can be entered in 'ab' (from) and 'ad' (to), and 'ostendere' will map the route using the 4th century Roman map known as the Peutinger Table, which the researcher used to work out the characters' journey in chapters 19-22. The route is shown with official staging posts (Roman and modern names) and the distances between them in Roman miles (note that distances in France north of Lyon are given in leagues, which measured 2.2 km). A zoomable image of the entire Roman map can be found on the second tab of the website. <https://omnesviae.org/>

### 3D reconstructions

- Bath house of the Emperor Diocletian in Rome, produced by the National Roman Museum: <https://youtu.be/9ZiTtEiSt5I>
- Reconstruction video of villa in Gaul <https://youtu.be/tlmfqDyiYPg>
- Reconstruction video of a Roman house created by Museum Victoria <https://youtu.be/gDiqKUzSeZM>
- Reconstruction video of recently excavated food shop at Pompeii <https://youtu.be/QaCJHVP2bP8>
- Household objects: <https://www.facebook.com/hashtag/eneroma3d>

**Accurate reconstruction drawings of Roman Gaul** <https://jeanclaudegolvin.com/en/project/gaul/>

### 3D scans of museum objects

- Arles museum: <https://sketchfab.com/museearlesantique/models>
- 3D printable models of Egyptian Roman artefacts and sound recordings from the Petrie Museum (London): [https://archaeologydataservice.ac.uk/archives/view/romaninst\\_ahrc\\_2020/index.cfm](https://archaeologydataservice.ac.uk/archives/view/romaninst_ahrc_2020/index.cfm)

### Image albums

[www.romanports.org](http://www.romanports.org)

<https://followinghadrian.com/>

<https://www.flickr.com/photos/carolemage/albums>

### Food

- FAQs and answers about Roman food (Getty Museum): [https://blogs.getty.edu/iris/what-did-ancient-romans-eat/?fbclid=IwAR2OZJ\\_t9Tth47FKcsMjt4cHS2u7cg7V2emOl-t8rviQpcdYp0MaPI4EPiY](https://blogs.getty.edu/iris/what-did-ancient-romans-eat/?fbclid=IwAR2OZJ_t9Tth47FKcsMjt4cHS2u7cg7V2emOl-t8rviQpcdYp0MaPI4EPiY)
- Apicius' recipes (primary source collection of recipes, probably collated in around the 4th century CE): <http://penelope.uchicago.edu/Thayer/e/roman/texts/apicius/home.html>

# ILLUSTRATION 1: Villa Rubia



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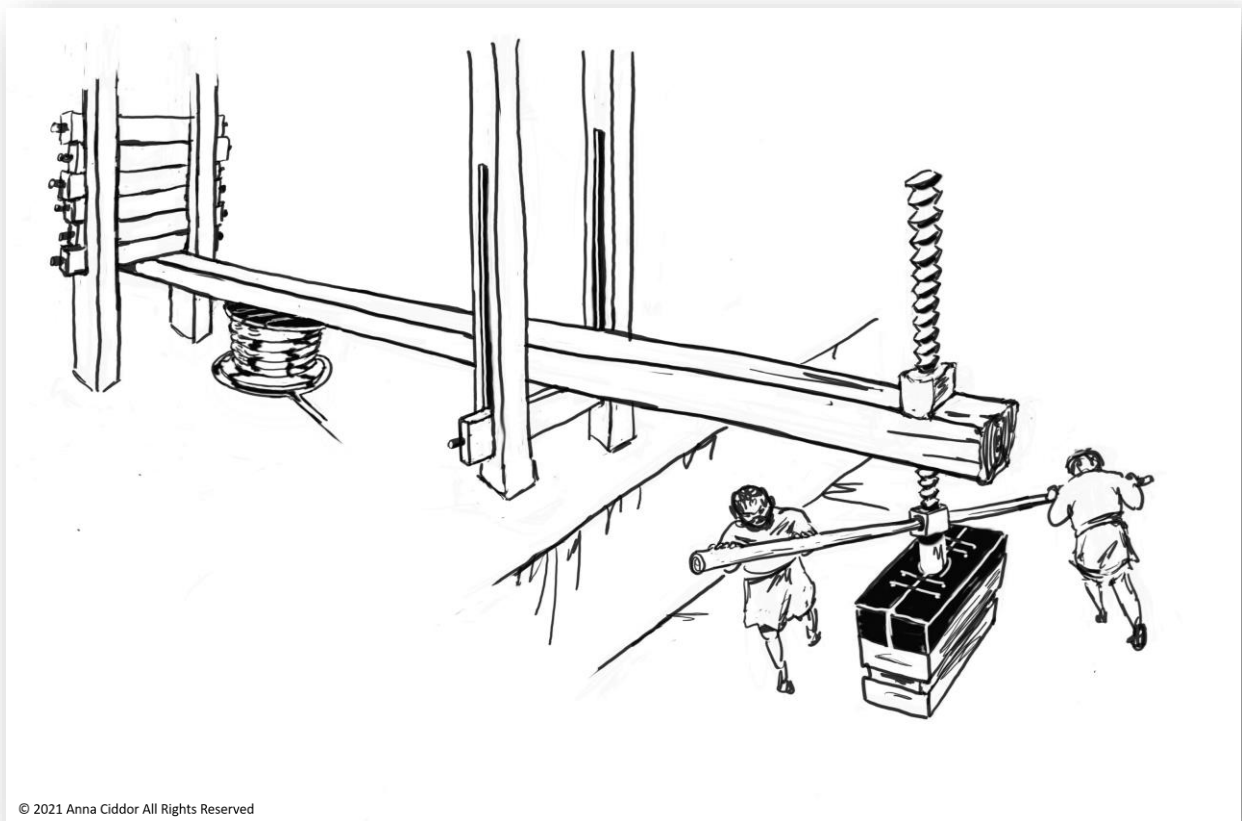
## ILLUSTRATION 2: Arelate



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## ILLUSTRATION 3: Screw Press



# **ADDENDUM 1: Quotes from Balbus**

## **Chapter 8 In the Kitchen**

'Ridicule no one. Despise not your inferior. Never pass judgment' (Cato *Wise Sayings*)

## **Chapter 15 The Wax Tablet**

'Guard that which is entrusted to thy care' (Cato *Wise Sayings*)

'An ignorant life is like death' (Cato *Couplets* 3.1)

'Strive after noble deeds' (Cato *Wise Sayings*)

## **Chapter 20 The Journey**

'Travel won't make a better man of you. For this we must spend time in study and the writings of wise men' (Seneca *Moral Letters* 104.15-16)

'No journey can set you beyond the reach of cravings, fits of temper, or fear' (Seneca *Moral Letters* 104.19)

## **Chapter 22 Arelate**

'The little Rome of Gaul' (This phrase is used in Ausonius *The Order of Famous Cities* 10. Although Ausonius' poem was written later in the 4<sup>th</sup> century, we have assumed that this proverbial description of Arles as a great city would have been in use earlier)

## **Chapter 24 Bathhouse**

'A healthy mind in a healthy body' (Juvenal *Satires* 10.356)

## **Chapter 25 School**

'Night hides earth and heaven and ... evil schemes' (Virgil *Aeneid* 2.250)

## **Chapter 31 Saturnalia**

'When fortune smiles, forget not she may frown; when fortune frowns, be not too much cast down' (Cato *Couplets* 4.26)

## **Chapter 35 The Plan Goes Wrong**

'To the man who does not know what port he seeks, no wind is favourable' (Seneca *Moral Letters* 71.3)

## **Chapter 36 The Imperial Mint**

'Fortune favours the brave' (Virgil *Aeneid* 10.284)

## **Chapter 37 Hero**

'A true friend can be seen in times of danger' (Cicero *On Friendship* 17.64)