Veni, Vidi, Vici: Third Principal Parts or Caesar's Triumphal Message? An Interdisciplinary Approach to Teaching Beginning Latin

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The great skill of a teacher is to get and keep the attention of his scholar; whilst he has that, he is sure to advance as fast as the learner's abilities will carry him; and without that, all his bustle and pother will be to little or no purpose.

John Locke, *Some Thoughts concerning Education*

Let the main object of this, our Didactic, be as follows: To seek and to find a method of instruction, by which teachers may teach less, but learners may learn more; by which schools may be the scene of less noise, aversion, and useless labour, but of more leisure, enjoyment, and solid progress…

John Amos Comenius, *Didacta Magna*

When I was a graduate student teaching beginning Latin at a large state university, a supervisory member of the departmental Undergraduate Latin Program Committee advised me that Roman culture did not belong in the Latin classroom, dismissively asserting, "That's what Roman Civilization is for," and suggesting that there was simply no time for such indulgences. Because I profoundly disagree that the Latin language should be divorced from the culture it sustained, and that there is not sufficient class-time to address both, I was compelled to formulate this response.[1]

My main goal is to discuss what we, as teachers of Latin, should do about incorporating Roman culture and society into our beginning grammar classes. First, I review whether such an interdisciplinary approach, drawing on Roman history, art history, or archaeology is even appropriate in this setting where there are widely divergent interests: Is a fusion of grammatical and cultural elements equally successful for the Latin student seeking to satisfy a pesky language requirement as it is for the potential Classics major? Then, I share some ways of contextualizing the Latin language that do not detract from learning the language itself – the necessary focus of any beginning Latin class.

In addressing these issues, I join a preexisting and ongoing dialogue. While some teachers maintain that Roman culture does not belong in the Latin classroom, many disagree and commonly use culture-based textbooks, like the Cambridge Latin Course, Oxford Latin Course, or Ecce Romani. But teachers

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who prefer the approach to Latin offered by Wheelock's Latin or Moreland and Fleischer's Latin: An Intensive Course may still wish to contextualize the language culturally. As such, this essay addresses all Latin teachers: as a suasoria to those who remain unconvinced by this methodology; as a supplement to the texts and activities of those already enacting it; and as a basic guide for those using texts that do not have this focus, but wish to incorporate it.

To be successful, an interdisciplinary approach to the Latin language requires careful consideration. Indeed, the inclusion of inappropriate cultural comparanda in a few Latin grammar textbooks has discouraged some teachers. One egregious example is the photo of the Mycenaean "Mask of Agamemnon" (Fig. 1) in chapter eight of Wheelock's Latin, which is attached to the lesson on the 3rd conjugation present infinitive, present, future, and imperfect indicative, and imperatives (Wheelock 2000, 53).

Fig. 1: Mask of Agamemnon

Although pictured in the "Sententiae Antiquae" section of the chapter under a sententia of Cicero about Agamemnon, this artifact does not directly relate to the grammar lesson at hand or Roman culture in general. It visually complements Cicero's remark, but it does not successfully underscore a specific form of the 3rd conjugation. This one rather ineffective example should challenge us to think about what might be a more useful way to contextualize the 3rd conjugation. A picture of an epistolary papyrus with the Latin scribe or agite, for example, would be more appropriate and effective. The point is to reinforce a linguistic lesson with a vivid and memorable clue that also creates an opportunity for relevant discussion in the classroom, varying the pace and challenging the students to apply their newly acquired knowledge.

It is reassuring to find that ancient theorists such as Cicero and Quintilian, who are pedagogically conservative by modern standards, noted that students thrive in a varied environment. Throughout his late 1st-century C.E. Institutio Oratoria, Quintilian suggests that the curriculum of a grammaticus, in its aim to create the perfect orator, must be multi-faceted. One of my favorite passages comes from the first book (1.12.1-3, 5):

> *Quaeri solet an, etiamsi discenda sint haec, eodem tempore tamen tradi omnia et percipi possint. Negant enim quidam, quia confundatur animus ac fatigetur tot disciplinis in diuersam tendentibus, ad quas nec mens nec corpus nec dies ipse sufficiat … 2. Sed non satis perspiciunt quantum natura humani ingenii ualeat, quae ita est agilis ac uelox, sic in omnem partem, ut ita dixerim, spectat, ut ne possit quidem aliquid agere tantum unum, in*

> *plura uero non eodem die modo sed eodem temporis momento uim suam intendat. 3. An uero citharoedi non simul et memoriae et sono uocis et plurimis flexibus seruiunt, cum interim alios neruos dextra percurrunt, alios laeua trahunt continent praebent, ne pes quidem otiosus certam legem temporum seruat – et haec pariter omnia?…5. Quis non optundi possit si per totum diem cuiuscumque artis unum magistrum ferat? Mutatione recreabitur sicut in cibis, quorum diuersitate reficitur stomachus et pluribus minore fastidio alitur.*
>
> It is often asked whether, even if these topics must be learned, they can all be taught and understood at the same time. There are some who say that this is impossible because the mind is confused and tired by application to so many studies extending in different directions, for which neither the mind nor the body nor the hours in the day are sufficient…2. These critics do not show a sufficient appreciation of the nature of the human mind, which is so nimble and swift, if I may say it like this, that it cannot apply itself to doing one thing only, but devotes its attention to several different subjects not merely on the same day, but actually at the same time. 3. Do not cithara players simultaneously pay attention to their memory and to the tone and varied inflexions of the voice, while the right hand runs over certain strings and the left plucks, stops or releases others, and even the foot is busy keeping strict time – all these actions happening at the same moment?... 5. Who can maintain his attention, if, for a whole day, he has to listen to one teacher on the same subject, whatever it may be? [The learner] will be recharged by a variety of topics, just as the stomach is refreshed and derives greater nourishment from a variety of things to eat.[2]

Moreover, it was noted in antiquity that, like their students, teachers also thrive within a widely inclusive curriculum. While engaging our students is the ultimate goal, I have observed that an interested and stimulated teacher makes, in every case, a more effective teacher for realizing that goal. In his 2nd-century C.E. Satire 7, Juvenal, with characteristic petulance, notes the fate of the teacher subjected to monotonous declamations on the same topics; however indirectly, Juvenal, too, encourages topical diversity in the classroom (150-154):

> *Declamare doces? o ferrea pectora Vetti,*
> *cui perimit saeuos classis numerosa tyrannos!*
> *nam quaecunque sedens modo legerat, haec eadem stans*
> *perferet atque eadem cantabit uersibus isdem.*
> *occidit miseros crambe repetita magistros.*
>
> You teach declamation? Vettius, man of endurance, to whom each student in a large class denounces the cruel tyrants! For what one boy has just now read out while sitting, another goes through standing up and will recite the very same verses. Each one murders his wretched teacher with this reheated cabbage.

Thus the ancients themselves acknowledged the importance of a multi-faceted pedagogical approach, and this tradition was not abandoned over time. Somewhat more “modern” pedagogical theory, such as John Locke’s 17th-century work, Some Thoughts Concerning Education, echoes these ancient observations (167):

> The natural temper of children disposes their minds to wander. Novelty alone takes them; whatever that presents, they are presently eager to have a taste of, and are as soon satiated with it. They quickly grow weary of the same thing, and so have almost their whole delight in change and variety…If they come not to their books with some kind

[2] All translations are my own.

> of liking and relish, it is no wonder their thoughts should be perpetually shifting from what disgusts them and seek better entertainment in more pleasing objects, after which they will unavoidably be gadding.

We find similar support of "change and variety" in the works of another 17th-century pedagogue, John Amos Comenius, the Czech-born author of Orbis Sensualium Pictus and Didacta Magna. The Orbis, a textbook for Latin and German, pairs language instruction with illustrative images (Fendt 2000, 204-206), and throughout the Didacta Magna Comenius advocates the preparation of a variety of materials including books, maps, pictures, and diagrams presented in a familiar and attractive manner to retain scholars' interest (16.11-19; 17.10-20; Keatinge 1910, 114-115, 129-132). Indeed, it is a relatively recent phenomenon of the late 19th and early 20th centuries that teaching language has become so conservatively focused on grammar that diverse teaching materials, along with the culture(s) inextricably linked to the target language, have been sacrificed to rote memorization and drilling.

Drawing on recent and current research on teaching modern languages, including English as a Second Language (ESL), English as a Foreign Language (EFL), Foreign Language Learning in Input-Poor Environments (FLLIPE), and other contexts, we now turn to what is and what is not proving pedagogically effective in contemporary classrooms. Then we shall explore how best to apply these findings to our strategies for teaching beginning Latin.

Increasingly, teachers favor putting the target language in context since this has proven to be most effective for learners, no matter what age or level of instruction (Short, 1991; Ellis 1993; Hadley, 1993, 127-130; Kramsch 1993, 13; Fendt 2000; Swaffar 2000; Byram and Grundy 2002). As studies cited by Alice Hadley have shown, ESL students whose language learning has been contextualized with background cultural knowledge scored significantly higher on reading comprehension tests than did those with knowledge of vocabulary only. In fact, while vocabulary training helped students read single sentences and limited words, it proved essentially useless when students were asked to use the same vocabulary in larger, discourse-length contexts (1993, 148-149).). Findings like this have informed the standards of the "5 C's of Foreign Language Education," generated by the American Council for Teaching Foreign Languages (ACTFL). To encourage active language learning through contextualization, ACTFL recommends teaching under the rubric: "Communication, Culture, Connections, Comparisons, and Communities." To the benefit of teachers and students alike, the contextualization of language can take many forms, allowing for creativity and keeping the classroom alive with variety.

One way to provide foreign language learners with a larger context for understanding that language is to incorporate the target culture into the class. Whether or not one of our long-term goals is to create greater cultural awareness (Krashen and Terrell 1983, 65; Kramsch 1993, 8-12; Berman 2000, 63-64; Swaffar 2000, 119), Claire Kramsch argues for the more immediate benefits of combining language and culture (1993, 8):

> Culture is often seen as mere information conveyed by the language, not as a feature of language itself; cultural awareness becomes an educational objective in itself, separate from language. If, however, language is seen as social practice, culture becomes the very core of language teaching. Cultural awareness must then be viewed both as enabling language proficiency and as being the outcome of reflection on language proficiency.

Russell Berman, too, notes that knowledge of culture can enable language proficiency in his account of the reorganization of the first-year language program in the Department of German Studies at Stanford University (2000, 68-73). As he reports, the three main departmental foci of language, literature, and culture frequently conflict with one another. A cultural agenda, however, beginning during the first level of language instruction and continuing through the most advanced, provides "a unified intellectual trajectory for students, while also building substantive links between beginning and advanced instruction" (68). Moreover, adding the goal of cultural literacy to the first-year language curriculum adds intellectual vigor to the course, induces some students to continue to the intermediate level, and provides a basic level of broad knowledge even for those who do not continue with the language (69-70). Are these not the same goals we have for ourselves and our Latin students?

Another way to invigorate the grammar and vocabulary lessons that must dominate any early language course is to incorporate "authentic" materials and realia as aids to instruction. Scholars continue to debate the exact definition of these categories (Widdowson 1990, 44-47, 67; Kramsch 1993, 178-184; Taylor 1994; Adams 1995; Smith 1997). For our purposes, authentic materials are those which aim to equip "learners with skills which will enable them to put the language to authentic use" (Taylor 1994), including realistic reading passages or conversations that reflect genuine uses of the target language outside the classroom. Realia, too, as items or topics brought into the classroom either from the learner's own environment or specific to the culture of the target language, aim to link the classroom to the world.

In modern language classrooms these items typically consist of magazine and newspaper articles, cartoons, television programs, and computer-based exercises (Celce-Muria and Hilles 1988, 87-98; Vacca and Vacca 1989, 242-254; Kramsch 1993, 185-189; Nunan and Lamb 1996, 199-200; Pegrum 2000). Their use is popular because they are invaluable for illustrating and contextualizing specific grammar points, enabling vocabulary retention, eliciting active student participation, promoting cultural awareness, and in general making "what is otherwise vague and undefined into something concrete" (Waltz 1986, 961). Teachers of modern languages ultimately use authentic materials and realia to facilitate meaningful communication with another contemporary living culture and its people, but this is not possible for our Latin students. Nevertheless, these pedagogical tools can still help us provide a context for the Latin language, actively engage students, and bring to life a language they come into our classrooms knowing as "dead."

Indeed, teaching elementary Latin has its own set of challenges. Rob Hardy, in a recent Classical Journal article detailing his brief and unsuccessful foray into

teaching Latin in a public school, concludes that "standardized testing, combined with the pervasive system of rewards and punishments, has for many students succeeded in breeding intrinsic interest out of education" (2005, 406). Even as early as the 17th century, John Locke identified the problems that continue to plague learners of Latin today (172):

> 'Tis Latin, a language foreign in their country, and long since dead everywhere; a language which your son, 'tis a thousand to one, shall never have an occasion once to make a speech in as long as he lives after he comes to be a man; and a language where in the manner of expressing oneself is so far different from ours, that to be perfect in that would very little improve the purity and facility of his English style.

What Locke identifies here is perhaps our greatest disadvantage: Latin students are foreign language learners in an input-poor environment (FLLIPE). That is, they are subject to "language learning contexts where learners have little opportunity to hear or read the language outside or even inside the classroom" (Kouraogo 1993, 167). The conditions in which we teach Latin parallel Pierre Kouraogo's description of teaching English in Burkina Faso, where French is the official language of school and administration. Although English enjoys high prestige and is important in the realm of science and technology, few in Burkina Faso will ever have to read English documents in a professional setting or conduct face-to-face interactions with native speakers of English. Because of these inherent disadvantages, learners in input-poor environments – among which I include our Latin students – are especially vulnerable to diminished motivation and poor performance (Kouraogo 1993, 168-169).

Fortunately, concerns and frustrations like these are countered by the successes of those like Latin middle school teacher Anthony Pontone, who emphasizes history and culture alongside his grammar lessons, while cautioning, "I don't think it should be made into a game…Rome provides kids with wonderful intellectual opportunities that are challenging and serious. Latin class should be made interesting through a teacher's broad background and not with gimmicks" (Brown, 2001). It is as if he has followed the suggestion of Locke, for "the learning of Latin [sic], being nothing but the learning of words, a very unpleasant business both to young and old, join as much other real knowledge with it as you can, beginning still with that which lies most obvious to the senses" (169). So, too, we see a similarly inclusive and creative approach in the 2005 American Classical League's call for proposals on "Teaching Latin in a Multi-Cultural World," and "The Interdisciplinary Classroom: Teaching Art, Literature, Music and Science in the Latin Classroom." Thus I happily report that many of my colleagues join me in maintaining that Latin ought to be culturally contextualized, and that authentic materials and realia are highly effective tools for doing so. After all, a majority of ancient secular texts themselves "were firmly embedded in historical and cultural traditions that assigned them singular meanings and quite rigidly prescribed uses as repositories of cultural values. For a long time in the study of classical languages, texts brought with them their own contexts" (Kramsch and Mc-Donnell-Ginet 1992, 4; qtd. in Fendt 2000, 204). Surely, these texts endure as important sources for ancient cultural values.

Reconciling the requisite repetitive drilling and other aids to memorization with the need to keep students and teachers interested and engaged – and all in a short amount of class time – is not without its difficulties (Kramsch 1993, 185-187; Nunan and Lamb 1996, 199; Berman 2000, 73). But I suggest that accessible solutions do exist, and in the rest of this essay I set forth some quick, easy, and relevant ways to contextualize the Latin language by bringing Roman culture into our beginning grammar classes, using authentic materials and realia. As David Nunan and Clarice Lamb point out, visuals and realia are important resources that help students and teachers more effectively exploit learning opportunities, and although they can be difficult to assemble, once collected, they can supplement a course textbook and help teachers develop our own teaching materials (1996, 199). With that in mind, I intend for the following exercises – by no means an exhaustive list – to be of use as they are, but also to inspire teachers to generate and share many more.

Initial difficulties with the late placement of the coordinating conjunction –que, which has been known to startle a few elementary Latin learners, subside if the teacher indulges even a short digression on the acronym SPQR. These letters, standing as they do for, "senatus populusque romanus" will be known – if not understood – to those who have seen Gladiator, for they are prominently tattooed on the left shoulder of Russell Crowe's Maximus (Fig. 2).

Fig. 2: Russell Crowe's SPQR tattoo in Gladiator

But if recalling modern cinematic endeavors, or setting up a clip to show in class strike the teacher as trivial and do not appeal, she may show an image of a manhole cover (Fig. 3), building, or even menu in Rome today, all still emblazoned with the SPQR motto. A brief explanation of its relevance to ancient Rome and the cultural continuity in its use need only take a couple of minutes.

Fig. 3: Rome, Manhole Cover with SPQR Stamp

For those concerned about time constraints, I suggest following the model set forth at Stanford University, where instructors spend roughly ten percent of a first-year language class on cultural discussion (Berman 2000, 73). At most institutions, this will amount to no more than a mere five or six minutes, a small sacrifice for a valuable exercise.

In this vein, we might also foreground an early point of syntax with reference to a school's or state's Latin motto. Or, students challenged by the linguistic reasons for the uses of the prepositions e and ex or a and ab can be shown a penny or quarter (Fig. 4), and reminded of the popular, "e pluribus unum" to have a readily accessible model of the rule in use: if they know from this example that the preposition e precedes the consonant p, they are no longer in the uncomfortable and typically unsuccessful position of trying to recall a rule without a larger context.

Fig. 4: Quarter, e pluribus unum

Indeed, once we begin to think in terms of what Latin words and phrases may already be familiar to our students from contemporary contexts and how we can use them to our pedagogical advantage, the options multiply. We should capitalize on the wealth of experiences and knowledge our students bring to the classroom. As David Taylor reminds us, they are not “the empty vessels or tabulae rasae that many language teachers seem to think they are….Presented with the right kind of tasks and materials, they can impose their own authenticity on what goes on [in the language classroom]” (1994). By presenting these kinds of familiar materials, even if we can only incorporate a handful in a given course, our students are able to hinge new concepts on a preexisting frame, and take an active role in their learning because their own prior knowledge facilitates the process.

Since finding current cultural links to Latin syntax can be challenging and time-consuming, we can also illustrate the current lesson using Roman historical or literary episodes, which in some cases will also be familiar to students. For example, a brief aside about and explanation of the widely-known, “et tu, Brute” helps teach a form as early on as the vocative, masculine, singular of 2nd declension nouns. Not only does the teacher here treat students to an interesting and important cultural anecdote and give them a break from an otherwise dry technical explanation but, more importantly, she provides a real-life framework for recalling the rule of its construction. As Alice Hadley rightly asserts, “For material to be meaningful, it must be clearly relatable to existing knowledge that the learner already possesses….If students can be encouraged to use other cues to meanings, the process of understanding should be facilitated” (1993, 131, 133). In this instance, the teacher has provided a concrete context for recalling and implementing a rule that may seem arbitrary to a student new to Latin.

So, too, the probably familiar proverb, “in vino veritas” facilitates mastery of the preposition in with the ablative as opposed to the accusative case; “tempus

fugit" contextualizes 3rd conjugation –io verbs; and the popular "carpe diem" grounds 3rd conjugation imperatives. The latter also provides an opportunity to discuss the poet Horace briefly, or the philosophy behind the dictum, while reinforcing the patterns of imperative formation. Likewise, Catullus 1.1, cui dono lepidum novum libellum grounds the initially unfamiliar dative of the interrogative pronoun, or, just as readily, second declension neuter nouns or noun-adjective agreement, while his poem 5 frames a discussion of indeclinable numerals with authentic illustration: da mi basia mille, deinde centum, / dein mille altera, dein secunda centum (7-8). Not only do these exempla and anecdotes help our students stay interested in Latin in general, they aid the internalization of and ability to recall the grammatical rules because they give the students a meaningful context in which to place them. In this way, even in the earliest phase of learning, Latin comes alive as a language that provides access to ancient Roman culture, rather than merely a series of chapters and charts.

This essay concludes with a final method of contextualizing Latin that has proven the most successful in my own Latin classes. As with the suggestions above, this exercise enables instructors to cover a large amount of ancient Roman social, cultural, and historical material in a short amount of time and simultaneously supplements and illustrates the grammar lesson, whatever it may be, rather than taking valuable time away from it.

After establishing the language as the focus of the class, early in the term I begin short project presentations, worth perhaps five percent of the final grade or maybe the equivalent of two or three quiz grades, depending on how the course has been organized. First, the students submit two or three sentences describing a topic of interest to them that is in some way related to either the Latin language or Roman culture. Each time I have tried this, I have been truly impressed with the broad and thoughtful array of subjects the students generated, and all from associations they brought with them to the class, rather than supplied by me. As Donna Ogle established long ago (1986a; 1986b), an effective pedagogical process is for students first to identify what they already know and then what they wish to learn more about, and this assignment requires them to do both. Since the students bring their own agendas to the educational process (Taylor 1994), they become a rich resource, even when it comes to beginning Latin. Now the instructor is automatically working within a preset context defined by the students themselves.

Not surprisingly, when presented with the opportunity to develop their own presentation topics, students tend to select well-known themes: popular ones such as the Punic Wars, Pompeii, Messalina, Augustan building projects, Roman recipes, medicine, or marriage, and Caligula. After the students have identified and described their topic of interest, I arrange the topics however best suits the course, either thematically or chronologically, the only imperative being that the reports remain casual and short – the students are to give only a five-minute oral overview of their topic. Then, one student presents at the beginning of each class period, enabling our class to cover some twenty to thirty different aspects of Roman history, art, literature, and society throughout the semester.

Although we cover a broad array of subjects, we only take five minutes from the absolutes of Latin grammar, and it requires a minimum of extra effort for them and me.

The benefits of these projects are manifold. First, there is the victory achieved – basic, but perhaps most significant of all – when my students actively identify something interesting about the ancient Roman world. They then own that topic, and experience has shown me that they take it with them beyond whatever limited exposure it may receive in the class. Next, the reports give me another easy and quick way to put the Latin language in its cultural context, because that day's report topic can serve whatever point of syntax or grammar is current: images of the preserved bodies, paintings, and other remains from Pompeii could prompt English to Latin sentences using masculine, feminine, and neuter 3rd declension nouns such as mons, mors, corpus, mater, canis, and the like; a report on Nero or Caligula could provide material for practicing comparative and superlative adjectives: "Nero was taller than his mother, but more evil," or "Caligula was younger than Nero, but the most evil of all emperors"; a report on Augustus' architectural propaganda could facilitate discussion of second declension neuter nouns and adjectives, using Forum Romanum as a basis, or his Prima Porta statue could inspire practice with the ablative of description. No matter the specific day's topic, with a bit of pedagogical creativity these elements from ancient culture, which the students themselves will have identified as interesting, can be used to enliven the Latin grammar at hand. Finally, another benefit to this scheme is that my students come away from beginning Latin class with something of an overview of interesting topics related to the ancient Roman world. For some, this will be what they actually retain from my class, rather than the grammar we have focused on. For others – and this is crucial for the future of our field – this kind of cultural contextualization will encourage them to declare a Latin, Classics, or Classical Civilization major.

While it may be that repetitio est mater studiorum, as an insurance policy against Juvenal's crambe repetita, for the benefit of students and teachers, we should embrace Quintilian's "variety of things to eat." Latin teachers should adopt the successful techniques currently being used in modern foreign language classrooms, and adapt them to our own teaching challenges. It is relatively easy, not especially time-consuming, and fundamentally important to incorporate many topics while teaching beginning Latin, revisiting those that made us love this field however long ago we first encountered them. Although more advanced language courses typically incorporate increasing amounts of literature and culture (Swaffar 2000, 124), we should do so from the onset of language learning, "maintaining the primary focus on language learning, while framing it within a cultural agenda" (Berman 2000). In my experience teaching elementary Latin at the university level, not only does a widely inclusive curriculum not detract from the paradigms and vocabulary lists that must be memorized early on, but it actually does a great deal to help new students retain those all-important minutiae.

With an interdisciplinary approach that contextualizes the Latin language by means of authentic cultural materials and realia, we stay excited, our students stay interested, and we bolster our field with eager learners in search of more. At the end of the day, our students will leave the Latin classroom knowing that veni, vidi, and vici are third principal parts of the various conjugations, but also that the words were most famously broadcast by Julius Caesar after his Pontic victory at Zela in 47 BCE (Suetonius, Diuus Iulius 37.2), which has its own important resonance for the history of the Roman Empire. I conclude by joining Rob Hardy's plea to Latin teachers to "resist standardization…and the temptations of conventional success" (2005, 408), for thus will our successes be all the greater.

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Illustrations

Figure 1: Mask of Agamemnon. Mycenae, 16th century. Athens, National Museum.
Image source:
http://www.artchive.com/artchive/g/greek/agamemnon.jpg

Figure 2: Russell Crowe's SPQR tattoo in *Gladiator*.
Image source:
http://www.geocities.com/Hollywood/Cinema/1501/maxcrowe_gladiator.html

Figure 3: Rome, Manhole Cover with SPQR stamp.
Image source:
http://austenmcdonald.com/photographs/trips/italy/images/rome.spqr.jpg

Figure 4: Quarter, *e pluribus unum.*
Image Source: www.2020site.org/ coins/dollar.html