Our last evening in Luxor. Members are gathered together, with our Egyptian guide Salah Tawfik (centre) in the Roman ceremonial avenue which gave entry to the temple of Amun from the river Nile. The temple is one of the most famous in Egypt, but many visitors are unaware that it was adapted extensively during the Roman period for the continuation of the Opet Ceremony, originally for the rejuvenation of the pharaoh; but under Rome for the divine emperor. In Roman times the temple was surrounded by a massive temenos-like wall with elaborate gates and tetrastylon road junctions.

Photo: © Cheryl Andersen.
EDITORIAL

The last year has been a fairly intensive one for those of us at the administrative desks, especially in preparing the publications and events. We are also continuing to assess our policies on various issues. The publication of the most recent issue of ARA, the ARA’s Bulletin, was late owing to several extenuating circumstances, but the production has been very well received, with many letters and phone calls of congratulations for Graeme Soffe and David Gollins. The experiment of producing the last two (longer) issues annually, has proved difficult, and we will now probably revert to our former arrangement of two shorter editions each year.

All our tours last year were fully booked. The last of our series of long weekend tours of the Hadrianic frontier went very well. Somehow we were able to dodge the storms and reach the heights of the Hardknott fort in sunshine, an achievement appreciated by all! These events culminated with a spectacular, if rather exhausting, tour of Egypt in September. This concentrated on as much of the Roman period as could be accommodated, but it was of course impossible to avoid the spectacular Pharaonic monuments. Highlights of the expedition included the Roman cities of Antinopolis and Karanis and we were privileged to have these huge archaeological sites to ourselves, unencumbered by tourists. There will be a more detailed coverage of the Egyptian tour in the ‘Events’ pages of the next ARA, later this year.

In this issue of ARA NEWS we have news of discoveries at Chester and at Restormel Castle, Cornwall. Beyond our shores we have Allen Farnworth’s contribution, tracing sites along a Roman road through France and Germany, more spectacular sites in Italy from Geoff and Glenis Long and a further visit to Cyprus with Don Greenwood. May I please urge everyone to read the ‘Announcements’ pages and to study the information and booking forms for this year’s events in the centre fold. Many members have already sent in provisional bookings for events based on the advice circulated with ARA earlier this year, so please now complete the forms, and send them with your deposits, to the Head Office at Swindon as soon as possible.

Finally, please share those grey cells and send in more articles and contributions to this, your own members’ news magazine.

Best wishes

Bryn Walters,
Director.
The Roman road from Cologne to Boulogne-sur-mer is one of the oldest European highways in existence. A section of road near the town of Juelich has a display of milestones (Fig. 1), one of which is a replica of the original (Fig. 2), now in the Rheinisches Landesmuseum, Bonn. The inscription reads “for the Emperor Constantine and his Sons 325/326 AD, distance from Koeln (Colonia Aria Agrippinensium) XVI Leagae” (equal to 35.5 km). In this area I did try to find the Roman villa at Hambacher Forst, and in making many enquiries even the locals were at a loss; it must be somewhere in the forest! Perhaps any reader who is interested and has travelled in these parts can assist me on this one?

The road from Juelich going west heads for the interesting town of Tongeren in Belgium (Atuatuca Tungrorum), with its walls (Fig. 3) and corner tower (Fig. 4) on view. The walls, built by Trajan and Hadrian, measure six metres high, two metres wide and are more than four kilometres in length. During my visit in 2004 further excavations were in progress.

At Yussem to the south of Mechernich, can be seen part of the aqueduct (Fig. 5), built to supply Cologne with fresh drinking water and constructed by Hadrian in the first century AD. The aqueduct ran from the northern part of the Eifel and was 95.1 kms. long, even longer with the auxiliary spurs. An example of these junctions can be seen in the nearby village of Kallmuth, where diversion channels survive underground (brunnenstube), (Fig. 6).

Not to be missed whilst in Cologne, is the little fort at Koeln/Deutz (Castrum Divitium). I found it quite difficult to find, but easy when you know how, as they say! From the cathedral side of the river, cross over the Deutzer Bruecke, and once over the bridge turn left heading for the Koeln Messe, and it is somewhere on the left near a church (Fig. 7). Close by is an Italian restaurant with a name appertaining to the site, which unfortunately was closed on my visit, but inside it may hold some interesting relics of the fort.

Further south at Ars-sur-Moselle near Metz, another aqueduct can be seen. Entering the bridge through the mountain (Fig. 8), the aqueduct (Fig. 9) then carried the water over the river (arrowed on Fig. 10), to the other side of the valley and emptied...
Fig. 6. The underground diversion channels (brunnenstube).  
Photo: © Allen Farnworth.

Fig. 7. The little fort of Castrum Divitium.  
Photo: © Allen Farnworth.

Fig. 8. Aqueduct near Metz where it enters a tunnel which takes it through the mountain.  
Photo: © Allen Farnworth.

Fig. 9. The Roman aqueduct near Metz.  
Photo: © Allen Farnworth.

Fig. 10. The arrow (above) shows the aqueduct which carried the water over the river Moselle at Ars-sur-Moselle.  
Photo: © Allen Farnworth.

Fig. 11. Cover roof over the remains of the catchment area at Joux-aux-Arches.  
Photo: © Allen Farnworth.

Fig. 12. The tepidarium of the Gallo-Roman remains of the public baths at Metz (Dividorum Mediomaticorum).  
Photo: © Allen Farnworth.

into the Bassin Romain at Joux-aux-Arches. In Metz (Dividorum Mediomaticorum), the museum is well worth a visit. Between 1935 and 1937 an excavation discovered Gallo-Roman remains of a public baths. Figure 12 shows the tepidarium.

Allen Farnworth.
TALES FROM AN ITINERANT TRAVELLER – ROMAN CYPRUS
(PART TWO)

PAPHOS (PAFOS)

(In order to understand the range of ‘Paphos derived’ names referred to in this article you might find it helpful to read footnote A first)

Background
The earliest development of Paphos (Pafos) is closely connected with the site of Palaiapaphos and the cult of Aphrodite some 16 km to the east of Paphos (Fig. 1). This sanctuary was one of the great cult centres of the ancient world. The site presents evidence of continuing occupation from 2,800 BC – the later Chalcolithic period – to the present day, doubtless feeding on the claim that the goddess Aphrodite was said to have risen from the sea on the coast nearby at Petra tou Romiou (footnote B). Close by the sanctuary site are the remains of a Roman villa, owned by a wealthy merchant and in situ can be found a copy of the Leda and the Swan mosaic. There is an interesting museum in the main building.

The sanctuary site is well worth a visit although I have never come across the famous sacred Aphrodite ‘ladies of easy virtue’ said to figure in the cult. My visits have obviously coincided with their days off!

Paphos, according to legend, was founded by Agapenor, King of Tegea, after the end of the Trojan War. Kato Paphos was probably developed by King Nicocles in the fourth century BC. According to an altar inscription found at the sanctuary he ‘girded the vast city with a belt of high towers’. As such Paphos was destined to become the political and administrative capital of Cyprus during the Ptolemaic and Roman periods. At the time of Septimus Severus (AD 193 - 211), it achieved its greatest status and was referred to as ‘Augusta Claudia Flavia Paphos’. It was one of the major ports of the island and large tracts of the limestone Roman harbour mole are still visible, 350 and 170 metres long. Shipbuilding was important and it was the principal port of call en route to Syria and Egypt, catering also for pilgrims landing to visit the sanctuary of Palaiapaphos.

Cicero was Proconsul here for two years, as well as Sergius Paulus – the first officially recorded convert to Christianity – by Paul and Barnabus in AD 46. Paul, incidentally, encountered much opposition from adherents to the cult of Aphrodite – see the photograph in the last issue of ARA News (Issue 19, page 7) – and the pillar where he was supposedly flogged as a result. From the middle of the seventh century, earthquakes and Arab raids changed it from a flourishing Roman town to a somewhat unsavoury medieval stopping-off place for pilgrims to the Holy Land. The capital reverted to Salamis.

Hence, we come to 1483 and the comment of the Dominican Monk Felix Faber who wrote ‘how vast the city was and how stately the churches which stood there, the extent of the ruins and noble columns of marble which lie prostrate prove. It is now desolate, no longer a city but a miserable village built over the ruins; on this account the harbour too is abandoned’. This was probably due to its silt ing up and in part to the marshes around the harbour.

In 1518 the French merchant Le Saige complained about ‘the air dangerous to strangers’ whilst in 1538 another French traveller, Affagert wrote: ‘we all fell ill from the tainted and poisonous air and the fruits and other unwholesome things we had eaten there.’

This situation and the relative geographic isolation of Paphos from the rest of the island in post medieval times condemned the region to poverty and oblivion. It is only relatively recently that the spade has brought to light rich vestiges of its prestigious past.

Up-to-date!
I was sitting in the hotel lounge in Kato Pafos a year or so ago when my attempts to understand Roman Cyprus from various books were interrupted by a rather mature gentleman. “I understand you are interested in Roman archaeology” he said.

“Yes” I replied rather guardedly.

“Well, is there anything around here?”

Not believing that anyone could actually holiday in Paphos without knowing, I said:

“Well, yes, the remains in the area behind the harbour, half a mile down the road, are actually a World

Fig. 1. Author at Palaiapaphos.

Photo: © Don Greenwood.

In 1518 the French

Fig. 2. Kato Pafos.

Map: © Bank of Cyprus Cultural Foundation.
Heritage Site.”
“Oh,” he said, “we’ll have to think about going there.”

I can only hope that he did think – and visit it. I really wonder, however, whether he appreciated what he saw if he did.

Villa Area (see footnotes C and D)
In Kato Paphos, the harbour, edged to the east by the Roman mole, is typical of many small Mediterranean ports. Our ‘magic’ area is directly behind it, as Fig. 2 shows. This area, within the original city walls, is full of Roman remains – entered by the modern marble gateway to the right as you leave the car park to walk round the harbour. After you have paid, pass up the stairs to the Interpretation Building. Thereafter, the rough area to the left between you and the sea is largely unexcavated, and a small amphitheatre hollow, also unexcavated, lies there.

Straight ahead and to your right as you move up the path, is the site of excavations since 1965, uncovering city buildings from the end of the fourth century BC to the Roman period.

On the right is a building housing part of:
[A] The House of Aion
(Third to fifth century)

The Polish Archaeological Mission uncovered parts of this villa in 1983. The modern building, to the centre of the photo (Fig. 3), covers the reception hall with a mid-fourth century mosaic divided into five exceptionally fine panels, each depicting a different mythological scene, such as Leda and the Swan, and the Epiphany of Dionysus (Fig. 4).

In the centre of the composition is a depiction of the god Aion, the judge of eternal time, from which the residence is now named.

This mosaic detail shows the baby Dionysus, held respectfully in the lap of a dignified Hermes, about to be handed over to Trophæus, his future tutor, and to the nymphs of Mount Nyssae.

When you leave this building, to your right is the:
[B] Villa of Theseus

Construction probably began around the second half of the second century AD on the ruins of earlier Hellenistic and early Roman houses. This is a classic peristyle building, as can be seen from the above photograph (Fig. 5) and plan (Fig. 6), some 120 by 80 metres in size, with four wings, each comprising several rows of rooms around a large central court – probably colonnaded on three sides.

It is now considered that the buildings served as a ‘Villa Publica’ – an official residence. The plans, size, rich decoration, fine mosaics and wall
paintings suggest that it was possibly for the use of governors/proconsuls of the province of Cyprus. The main entrance is from the east and the Roman visitor entered a large bench vestibule with wide semi-circular apses at both ends (room 69, Fig. 7).

From here the main entrance leads into the central court of the palace, past niches and a rectangular pool, revetted with marble slabs (room 71). Light came in through an opening in the centre of the roof.

Once in the central court, to your left, the south wing is the oldest and richest part of the villa. The 56 m long portico opened onto a series of staterooms and an apsidal hall, used for official purposes and official displays.

This hall (room 39) – a horseshoe, elevated by two marble steps, together with a rectangular lower chamber (room 40) was the main reception and audience room. Marble revetting was used for the floor and the lower sections of the walls, upper walls having mural decoration. The floor in room 40 – the lower part of the room – was covered in mosaics and it is here that the fine Achilles mosaic is to be seen.

The detail (Fig. 8), from the centre of the pavement in this hall, probably fourth century, represents the first bath of the newly born Achilles. The other three scenes, badly damaged, probably showed different episodes from the Achilles myth.

At the east end of the portico (room 36, Fig. 9) we have the famous Theseus mosaic – after which the Villa has been named – a representation of the mythical duel between Theseus and the Minotaur in the labyrinth in Crete.

In the south-east corner is a large, luxurious bathing complex (around room 56) the corner of which is visible in the foreground of Fig. 3, all rooms being embellished with mosaics, murals and marble revetments. The latrine was suitable for 12 to 14 people at any one time. You may be pleased to know that there are now rather more modern facilities near the main gate at the harbour entrance.

AD, although latterly this was by squatters who did great damage to the villa decorations.

The author is not knowledgeable on mosaics and details can be obtained from other sources. Suffice it to say that 1,400 square metres of mosaics have been found in this villa out of a total area of 9,600 square metres – 10% of these are high quality figural, with the remainder geometric. Their construction ranges from the late third to the fifth century AD.

[C] House of Orpheus

This residence (visible as the tented site at the top of Fig. 5) is situated to the west of the Villa of Theseus – first discovered in 1942 by British soldiers digging trenches – and these were the first mosaics to be uncovered in Paphos. Gradually more of this house has been uncovered showing that it is of a traditional type with a colonnaded atrium around which the rooms are arranged. A large amount of wall plaster has been found in the debris. The excavations have culminated with this stunning four by five metre mosaic of Orpheus, in elaborate clothes and wearing a Phrygian cap, seated on a rock, playing his lyre and attracting a multitude of creatures around him. Interestingly, the inscription at the top of the mosaic reads ‘Titus (or Gaius) Pinnius Restitutus made it,’ suggesting that this was the owner of the house.

Close by, in the large building to the
north, shown to the right of the modern lighthouse in Fig. 3 above, we have:

[D] The House of Dionysus
(Late second to early third century).

Excavations between 1962 and 1965 brought to light the large residence of a wealthy Roman merchant – at first thought to be the house of the Roman proconsul before the Villa of Theseus was discovered. Indeed, the richness of the mosaics seems to have been not unusual in Paphos in the mid Roman period. The building occupies 2,000 square metres, of which 556 are covered with high quality mosaics. Even so, this large modern building only covers the main mosaics, leaving the rest of the villa outside. The covered area is also over the atrium, a central open court with water collected in an impluvium, and thence into a storage system.

On three sides, the atrium porticoes depict hunting scenes, including surprisingly, a moufflon – indigenous to Cyprus (Fig. 12) – and now only just saved from extinction.

The largest room in the house (11.5 by 8.5 metres) has been identified as the tablinum – the main reception room – which could also be used as a large triclinium. This room features an elaborate 'Triumph of Dionysus' mosaic (Fig. 13) across the open end.

This detail comes from the centre of the panel and shows Dionysus sitting in his chariot drawn by two panthers. Wearing a crown of ivy leaves, he holds a thyrsus – a long spear covered in ivy leaves – in his right hand. To the left is a satyr holding an empty wine skin in his left hand and balancing a ceremonial jar in his right, with one leg against the chariot.

In the large atrium is an elaborately designed central 'mosaic carpet' which could be viewed from the couch area around the other three sides of the room.

Towards the back of the building can be found one of the finest mosaics in the house – that depicting the Rape of Ganymede – with Zeus, as an eagle, abducting Ganymede (Fig. 14). Another important floor is the mosaic of the Four Seasons, with its interesting use of perspective.

So here we have a précis of the main Roman residences on the site. In addition, however, are the visible
remains of the main civic buildings:

The Agora
The large (95 by 95 metre) central square court of the City (Fig. 15), at one time surrounded by a portico of grey granite columns topped by white marble Corinthian capitals.

The Odeon
Situated on the western side of the Agora, against the slope of the acropolis, is a small semi-circular theatre. It was found in a ruinous state but was comprehensively restored in the 1970s and is now used for modern drama performances. It is however, evocative, if only for its position overlooking the Agora. To the left of the Odeon, linked by a long, possibly colonnaded, corridor is the Asclepieion, a medical establishment.

In the north-east corner of the site are several rock-cut tombs as well as some recently excavated Roman houses. It is also an interesting walk behind the lighthouse, along the route of the walls, where it is obvious that the sea cliffs formed part of the barrier defending the town.

One other interesting feature on this site is the ‘Castle of Saranda Kolones’ (40 columns). This Byzantine Castle to the right of the entrance gateway, was constructed towards the end of the seventh century, utilising many Roman remains. Of special note are the many re-used columns, probably from the Roman Agora. A photograph of these remains can be found in the last issue of ARA News (Issue 19, page 5). There was severe earthquake damage to this castle, especially in 1222, after which it fell into disuse. The present harbour castle was constructed later.

Other Roman interest
I have already mentioned Palaiapaphos as worth a visit from a Roman point of view. Within the immediate Paphos area, however, and also worth a visit, is the Archaeological Museum at Upper Paphos. Indeed, the 20 minute walk from the centre of Ktima to the museum is justified in order to just see the range of modern classical white local ‘council’ buildings en route. This high quality museum justifies several hours for a visit, and don’t forget the range of archaeological stonework – much of it Roman – stored in the shelter outside.

In conclusion, the entire Paphos area is rich, in terms of both quality and quantity, of interesting archaeological sites for which the author can do little justice in these few pages. It is recommended that you visit Paphos and see for yourselves.

Don Greenwood (formerly Don Flear).

Personal Note:
My thanks are extended to the Bank of Cyprus Cultural Foundation for their allowing me to reproduce several of their photographs at short notice.

Footnote A:
It might be helpful to first get to grips with the possibly confusing range of names in the area. Pafos (Paphos) is the district capital. The area near the harbour on the sea front, including the archaeological remains, is known as Kato Pafos (Lower Paphos). The village of Ktima is about 3 km up the hill behind the harbour, known also as Ktima Paphos – and sometimes Upper Pafos. Jointly Kato Paphos and Ktimo Paphos are known as Neo Pafos (New Pafos). This distinguishes it from Palaiapaphos (Old Paphos) near the village of Kouklia, 16 km to the east – the site of the Sanctuary of Aphrodite.

Footnote B:
If you visit the coastal site of Aphrodite’s landing – the Rock of Petra tou Romiou – by car, I would suggest that you don’t stop at the ‘beach cafe’ for a break. Instead, take the next left turn heading east and rise quickly up to the café with a balcony overlooking the bay – much more salubrious.

Footnote C:
One word on the villa area. Take drinks in with you and visit the toilet near the harbour entrance. You can walk a long way from the entrance over several hours and there are no other facilities on site. Depending on the person manning the ticket office, you may be able to leave the site, have a meal and then return on the same ticket.

Footnote D:
Do not expect vivid or bright colours from the mosaics. The glaring sun can burn out much of the detail in photographs and shadows of handrails, etc., can have a brutal effect across photos. The tesserae are not kept polished, so even the undercover ones are somewhat ‘flat’ in tone. Despite all this, however, they are most impressive.

Reading List
1. Paphos – History and Archaeology. Maier & Karageorghis.
2. Pafos Castle. Dr. Ekaterini Ch. Aristidou.
5. A brief history and description of Old Paphos (Kouklia) – booklet.

* Published by the Bank of Cyprus Cultural Foundation in collaboration with the Dept. of Antiquities.
An apology from your Editor . . .
These letters should have appeared in the last ARA NEWS, but due to the Editor mislaying them, then packing for his move, they didn’t see the light of day again for some six months. Better late than never!

Dear Editor,

First let me congratulate you, belatedly, on the revamped ARA News – well done!

I was interested to read The Puzzle of the Amphorae by C. A. Noons, and feel I may be able to cast some light on this question, though from a completely different angle. Viktor Schauberger (1885-1958) was a visionary Austrian scientist, an environmentalist ahead of his time, whose ideas are beginning to be studied and developed into a new alternative technology. He was interested among other things in the ways in which water behaves in nature, and considered that modern technology is highly destructive of water, which has a delicate inner structure. Water produces beautiful crystal shapes similar to those found in snow and ice, and these have more recently been photographed by a Japanese scientist called Masaru Emoto and published in his series of books called Messages from Water. A recent book contains colour photographs of water crystals which have been exposed to different kinds of music and voices, water crystals from lakes in various parts of the world and some before and after a Japanese earthquake. (London tapwater produces no crystals!)

Schauberger was interested in the concept of implosion rather than explosion, of using centripetal rather than centrifugal force. I quote from the brochure describing one of the products sold by the Centre for Implosion Research: The Water Egg.

“We have learnt from Viktor Schauberger’s writings that it is very important to store liquids in opaque egg-shaped containers. Because there are no corners and crevices there is no stagnation, and disease-causing bacteria are much less likely to breed. Constant convection and spiralling movement keep liquids fresh, cool and healthy.”

The Romans may have been pragmatic but they were closer to nature than we are today. Their amphorae were perfectly designed for keeping contents fresh for long periods of time, because as Schauberger taught, liquids need to slop about. The amphora shape is the next best thing to a spiral as the contents would have been free to travel from top to bottom and back again, particularly if the amphorae were allowed to swing on ropes, which does seem to be the best way to store them.

Finally, here is Nigel Slater writing in his book Real Fast Food:

“Eggs should be stored with the most pointed end of the egg downwards and in a cool place.”

If anyone would like to know more, contacts are as follows: www.Schauberger.co.uk and www.implosionresearch.com/kathleen.sauders.

Incidentally I purchased a simple vortex device from them which has greatly improved my water supply.

Ildiko Hayes (Mrs.)

Dear Editor,

I was fascinated by C. A. Noons’ ‘Puzzle of the Amphorae’ in your November 2005 ARA NEWS – issue 18. Like Mrs. Noons I often wondered how amphorae were stored and handled. The wreck of the cargo ship that went down just off Kyrenia harbour in Cyprus around 300 BC contained some 400 amphorae, most made in Rhodes and just 10 made in Samos. Some details of this can be seen in the Kyrenia museum, but it is not clear from them how the amphorae were stored in the hold, and the model reconstruction just shows some, very ineffectually, tied together with rope (Fig 1.). Might the excavators have more light to throw on this?

If you think these comments and enclosures might be of interest to Mrs. Noons, perhaps you would be kind enough to forward them to her.

Peter Varley.

Peter also supplied a photograph of a notice describing the ship and contents. Herewith is an extract:

‘This space now exhibits a trading ship, belonging to the Hellenistic Period, together with her cargo. The evidence points to her being taken by rough sea around 300BC when she was 80 years old. She sank in open waters a mile from the anchorage of Girne – also known as Kyrenia.

The objects in the museum are the originals carried on her last voyage about 2,300 years ago. From them we can learn about the life of these traders.

400 wine amphorae made in Rhodes and 10 made in Samos consist of the main cargo, and they indicate that the ship made stops at those islands. Another part of the cargo were perfectly preserved almonds, 9,000 in number, which were found in jars and amassed in the hull. The 29 millstones, loaded over the keel in three rows, were being transported as cargo, but also serving as ballast. At the stone quarry, probably on the island of Kos, masons carved letters of identification on the sides of these stones. From all this, it can be assumed that the ship sailed southwards along the coast of Anatolia, calling at Samos, Kos and Rhodes, before continuing eastwards to her destruction at
Dear Editor,

C. A. Noons might find the following details helpful in her quest to discover how the Romans handled amphorae.

There is an illustration from a wall painting in the House of the Vetti at Pompeii in the [Guide to Pompei by Luigi d’Amore, published and printed by A.G.M. s.p.a. Stabilimento Masi, Portico (Naples)].

The cupids (as they are described) are using something like an anvil on which to rest the amphora to pour it. I note that the handles are in a vertical position. On the left of the picture are a number of other amphorae which appear to be standing without support other than themselves and the substance into which the pointed end is inserted.

C. A. Noons suggests a system by which an amphora might be manipulated by a single person but I wonder if it was likely that a person would be expected to deal with such a container without a human helper?

In his book *Herculaneum, a reasoned archaeological itinerary*, Mario Pagano, the site manager, illustrates how amphorae might have been stored in the ‘well preserved carbonised room partition and platform on which various types of amphorae were exhibited’ in the food shop at rear of the House of Neptune and Amphitrites (pages 60 and 61).

Margaret Toole.

Margaret Toole kindly provided photocopy illustrations from the books but they were not of sufficient quality for reproduction and although she offered her originals there may have been a copyright issue. 

Ed.

Dear Editor,

My wife Celia, and I are happily impressed with the ‘revamped’ ARA NEWS (issues 17 and 18).

We appreciate both form and content, and although of course, sad to read about Sue Jones and Professor C. P. Thiede, we are delighted to know that some of their activities, their devoted work, will be continued — a fitting memorial tribute.

David and Celia Latham Brown.

---

Member, Colin Foe, has written a long letter, and this extract may be interest to those who have an interest in early music . . .

. . . As regards my interest in early music I have two recordings of reconstructed Roman music performed by an Italian group called Synaulia. They seem to have reconstructed some of their instruments from examples found at Pompeii and also those depicted on frescoes from the latter. The sound is similar to Turkish music and very different indeed to what our ears are accustomed to.

I didn’t know that some of the members indulge in the noble art of Ars Poësis so I am sending you one of my own Ovidian ‘masterpieces’ inspired by a visit to ‘the wall’ in the summer of 1999, which you may like to use.

---

Letter to his Mater and Pater
from a Roman legionary on Hadrian’s Wall.

I’m fed up and tired of walking this wall
It’s cold and it’s damp and no fun at all
I just can’t get warm and I’m chilled to the bone
Marching along all these miles of stone
My armour’s gone rusty
And my cloak is all frayed
Oh I wish I was home and was learning a trade.

Now when I joined up the future looked grand
As we carried our standard and marched through the land
While the trumpets and drums played a nice steady beat
To the sound of thousands of marching feet
But look where they put me!
I shiver and sneeze
Is that somebody knocking
No
Its only my knees!

So don’t join the legions
It’s better in Rome
Things may be hard
But you won’t always moan
For its better to live with the folks who you know
Instead of up here
Where your best mate’s
A crow.

So mater and pater
Before we move camp
Please can you send me
More warm underpants!

Colin M. Foe.