



# AD SIGNUM!

THE NEWSLETTER OF LEGIO IX HISPANA

Volume 1—Nr. 1, Dec. 2015

## Speaks the Centurio



by **Gaius Vorenus**  
*Centurio Legio IX*

**W**e have decided to launch a unit newsletter to keep everyone informed about what is going on with the unit. We feel this will be a more effective way of communicating.

The weather is getting ready to change, which means that we will be focused more on "indoor" activities - no camping or outside immersion events. Therefore, Mark has offered to host several fabrica on Saturdays or Sundays at his house in Fairfax, VA. We know that it is a long way for some of you to drive, but we are doing our best to make it worth the trip. Our primary goal will be to review everyone's kit and evaluate what you need. This will help us prepare for MTA in March.

### MTA

You will not need a full kit to attend MTA; however, you will need a tunic, caligae, and a rope belt—the basics. We will contact Carolyn Miller, our civilian coordinator and see if we can get her to attend to work with the women who have expressed an interest in building an impression. Again, our

objective is to ensure that everyone is ready for the event.

MTA is something worth experiencing. It is a huge event with approximately 4,000 to 6,000 people attending. We are dating our presentation at 60 A.D. (The Boudicca Rebellion in Britain) Legio IX was one of the 4 Legions tasked with putting down the rebellion.

Please clear your calendar for this event. Many of us do other time periods, but this one is definitely worth it. We have invited other Legions to join us. It would be embarrassing to be the host legion with a pitiful turnout!

We welcome unit members who are interested in posting articles. After all, this is the unit's newsletter and is meant to be instructive and fun!

Best regards,

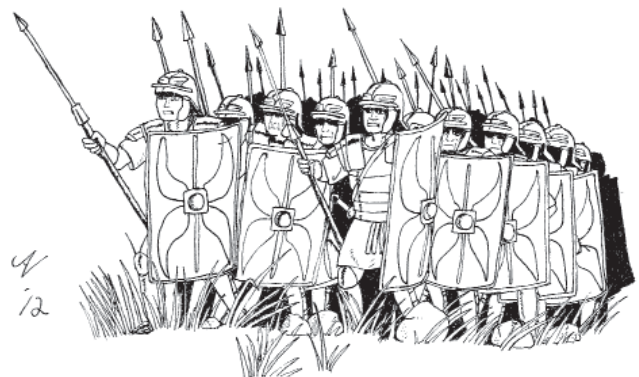
**GAIUS VORENUS**

Centurio

LEGIO IX HISPANA COHORS III

EXPUGNATORES

CENTURIA IV EBURACENSIS



# On *Tactica*...

Marcus Equitius Lentulus

*Optio Legio IX*



With the launching of *Ad Signum* it is fitting to discuss this same command from the *Tactica*.

The Latin word *signum* (pl. *signa*) translates as sign (e.g. "a sign from the gods") or signal, or a military standard. *Ad signum* means "to the standard". Very few Latin military commands are quoted implicitly by ancient authors but some appear in multiple times in narrative form. *Ad signum* is one of those, showing up in Caesar, Livius, and Tacitus.

According to tradition, the *signa* of Rome's earliest formations consisted of handfuls of straw tied to poles. By the 1st cent. AD the *signa* of legionary centuries had become much more elaborate, being adorned with metal fittings, including spear tips or likenesses of hands, plates with unit names, hanging straps with studs and terminals, and *phalerae* and other decorations. These *phalerae* have caused much confusion and speculation among modern historians. *Phalerae* are depicted on *signa* carved on monuments such as Trajan's column and the memorial stones of signifiers, but are usually rendered as varying numbers plain dish shaped discs, leading to speculation that the number of discs represented the number of the century in a cohort. But there is a carving of a *signum* with seven discs, which argues against this theory, and a highly decorated *phalerae* for a *signum* has been found. Recent scholarship has shown that each century's *signum* was literally decorated with larger versions of the same awards that could be bestowed on individuals, including the *corona muralis*, the *corona civica*, and *corona navalis*.

The displaying of honors on the *signum* is consistent with the reverence and respect given to all Roman military standards, which were treated as sacred objects and kept in guarded temples or tents when not in the field. Roman soldiers took an oath to their standards, not to the republic or any leader, and were reminded of their oath at every formation to follow the standards and never quit them. Being called to or being gathered at the standards (*convocare ad signa*, *convenire ad signa*) were ways in Latin to express the recruitment of soldiers or the raising of new legions, and being *sub signis* (under standards) meant enrolled in military service.

While the *signum* was a symbol of the spirit of the century, it also performed an important tactical role in the field. It was an assembly point for initial formations, a returning point for milites fighting *antesignani* (i.e. as skirmishers or special attack formations in front of the standards), or in extreme cases, as a rallying point after a rout. *Signa* controlled the movements of the centuries as well; Vegetius said that movement commands were not given to the soldiers but to the standards. This is corroborated by earlier Roman historians; there are a few instances recorded of commanders giving orders to signifiers to advance or halt the standards (and thus the rest of the formation). There are numerous mentions of commanders ordering the battle line to advance by signaling standards to move (*signa movere*) or to be borne forth in attacks (*signa inferre*).

Lastly, *signa* were used to signal certain commands by raising, lowering, or inclining them, providing visual cues to augment voice and horn commands. This is mentioned in the surviving Roman works on tactical theory (*tactica*) and is suggested in the historical narrative.

Legio IX will soon have its own *signum* to serve as symbol of its spirit and a as point which to rally. *AD SIGNUM*

# Ramblings from Atop the Soapbox...



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by **D.M VARIANvS**  
*Signifer Legio IX*

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**S**o, welcome. Yeah, I'm doing another reenactor newsletter in the hopes it will bring our unit together and get more people involved. I am NOT going to be doing massive tomes every issue. In fact, it will be a lot of what you make it. If you send in an article, then others might. That's what we need. I am hoping people will submit stuff they've written, ~~stolen~~ borrowed from other publications or the Internet or whatever. We need good some stuff—it can be funny, serious, an old cartoon of Romanish nature you found. It can be a magazine article to teach your fellows. It can be an edjakated research paper that you have written yourself—it doesn't matter. Hey, cool news items about the Romans and the ancient world can be good. Please send stuff. (submission guidelines at the end of the newsletter)

## Why So Primitive?

I was asked why I chose to use something like Courier for the main text font... well, because I think a newsletter should **look** like a newsletter. It's not like I can't use other stuff. I can easily use other, more civilized and sophisticated fonts—You see me use them as accents in places and, the Legio IX handbook is chock full of fancy fonts if you look—Roman ones too. I actually prefer Century Schoolbook for my body fonts, but.. in this case, no. I think it's easier to read and the typography shouldn't take away from the message. You asked.

## MTA in March

We are planning on a good turn-out for MTA and hope you can attend. If you've never been, it's great! There are a LOT of visitors, 10,000 or more for the weekend and it's judged. It's not just some stand around thing... you have to interact and not be farby. It's a very good thing to do. Did I say fun?

## Immersion Event

This Spring, we hope to have a weekend campout at the Castra to be site. Will it be über-hardcore? No, not really, but it won't be suck-tacious either and we hope to have the new forming Celt unit there with us. Stay tuned for the info. This will be something different than most Roman events and you can bet, it will be for US, so it will be fun.

*J. M. VARIANUS*

Signifer, Legio IX

PS: Don't get all puffy and hyperventilate if something DOESN'T happen like we post here, it'll not be the end of the world, but we're sure gonna try to get these things done!!!

## Standard Field Kit lists for *miles gregarii* (enlisted men)

**H**ere is the minimum "kit" to participate with Legio IX Hispana."

- ❖ "A-List: The Basic Kit"— All items on this list represent the minimum kit required to participate at a typical Legio IX event. Every member must possess (or be able to borrow) the items on this list.

Detailed descriptions (and sources) for the items on the different lists, will be found in the LEGIO IX Codex and Source List.

Another important piece of advice: if you are new to Roman reenacting or new to our unit, please don't rush out and just start buying or making clothes; nor any armor, weapons or other gear! Consult our "Authenticity Tribune"—he will be happy to help and advise you!

Follow the lists and try to acquire the items in the order they appear on the lists!



## The "Basic Kit" Items essential for Unit Participation

This kit or the "A-List" is the basic impression as common Roman soldiers, and care should be taken to build it properly. This "Basic Kit" is common to almost every soldier in Legio IX and is the minimum needed to participate with our group.

1. **tunica** (tunic)
2. **focale** (scarf)
3. **caligae** or **calcei** (boots)
4. **cinctus** (simple cinch belt of rope or cord)
5. **galea** (helmet with liner)
6. **gladius** with **balteum** (sword with shoulder strap)
7. **lorica segmentata** (armor cuirass) or **lorica hamata** (mail shirt)
8. **balteus** (soldier's military belt)
9. **pilum** (javelin)
10. **pugio** (dagger)
11. **scutum** (shield)

## OPTIONAL ITEMS FOR COMFORT

12. **udones** (a type of sock) or footwraps
13. **bracae** or **feminalia** (pants)
14. **subucla** (linen undertunic)

## ITEMS ESSENTIAL FOR LIVING IN THE FIELD

This means that you should TRY and get these items to fill out your impression:

15. water container [gourd, **laguncula** (metal canteen) or **vesica aquae** (water skin)]
16. **patera** (messtin), **coclear** (spoon) and **cultellus** (a small knife)
17. **paenula** (hooded poncho-style cloak)
18. **petasus stramenti** (straw hat)



## The *tunica* (tunic)

**T**he basic item of Roman clothing is the *tunica*, made of two pieces of wool, wool/linen or linen, sewn together at the sides and shoulders and belted in such a way that the garment just covers the knees. Openings were left for the arms and the head. The cloth extending beyond the shoulders formed sleeves, but these were usually short, not quite covering the upper arm. The *tunica* reached from the shoulders to the calf of the wearer, who could shorten it by pulling it up through a belt; usually it covered the knees in front and was slightly shorter in the back. The *tunica* was girded with meticulous care to the exact length considered correct for the rank and the sex of the wearer.

**Note:** A *tunica* that reaches down to the ankles or one with sleeves, was considered an



unmanly fad and to be avoided.

There are many theories on the size, but in Graham Sumner's book, ***Roman Military Clothing I***, he states it should be big and baggy, ca. 55 wide x 61 inches long. These dimensions come from original instructions, in an order placed for *tunica*—yes, it is huge, no, you don't have to make yours thusly, but why not?? Also, with this larger size, one would gain more padding under the *lorica*. ...*What??* Do you wanna look like a Roman underwear model or something??

### Colour

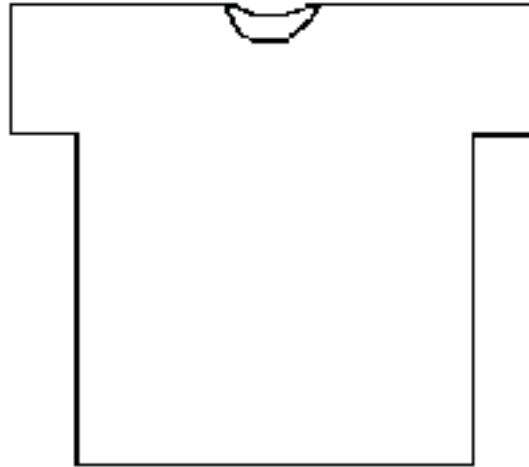
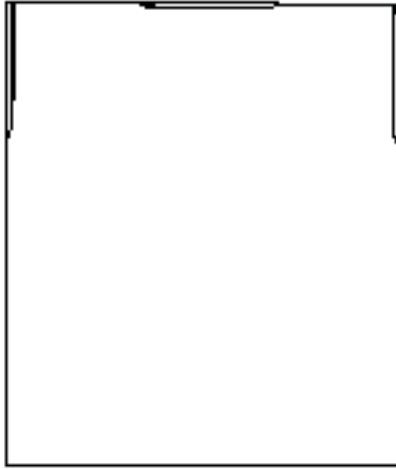
There is a hideous disagreement amongst "scholars" (and reenactor "experten") as to *tunica* color, red or white... (See the appendixes for the articles) No scholars can state with accuracy what any given Legion's *tunica* color was at any time—they can't even state that everyone in a Legion even wore a certain (or same) color. However, *why* is it so ingrained in our conscious that Romans wore red?! A good guess is that it's because they wore... (gasp!) RED. Maybe, maybe not.

At this time, our belief is that a colored *tunica* is accurate for military wear—at least for battle wear. In Legio IX Hispana, we wear a red (darkish red to brownish red) color—other colors and un-dyed fabric are acceptable for off-duty wear.

### Cut of the *Tunica*

The Legio IX Hispana *tunica* is sleeveless, with openings left— in for the arms and the head. It is comprised of two rectangles sewn together. They are wider than they are long to give the appearance of sleeves when worn with a *balteus*. The unbelted *tunica* reaches from the shoulders to the calf of the wearer, who would shorten it by pulling it up and over a *balteus*.

**\* Note:** An ankle length *tunica* was a **female** garment! Don't go there.



### How to:

Made with 2 rectangles. The back is 1" narrower than the front to allow drape in the neckline. The measurements given are approximate. The idea is to produce a tunic that is baggy, wider than it is long.

### Width

Elbow-to-elbow. The back should be 1" narrower than the front. This creates a slight dip in the neck opening.

### Length

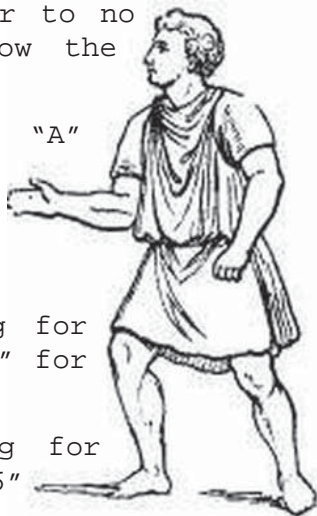
From the shoulder to no more than 6" below the knee.

**A:** To determine "A" subtract the neck opening from the width and divide by 2.

**Nb:** Neck opening for the back, about 15" for average necks

**Nf:** Neck opening for the front, about 16" for average necks

**Arm Hole.** 10"-11", slightly larger for larger arms



### Tunica Notes

The length of the finished *tunica* should be to just below the knee, as it will pull up when belted. The *tunica* is designed to be worn with or without *bracae* or *feminalia*.

Using linen thread, hand-sew the shoulder seams first. All seams should be ½" wide. Hand-stitching should be 5 or more stitches per inch. Match the outside edges and sew towards the neck. The hem (bottom edge) can have a 1" seam.

Clean finish the seam edges by trimming any fabric threads that stick out.

The garments that have been found are sewn with many techniques. A simple running stitch will do for the *tunica*.

### FABRIC

Natural materials: wool, wool/linen blend (linsey-woolsey), or linen... NO cotton!

### COLOR

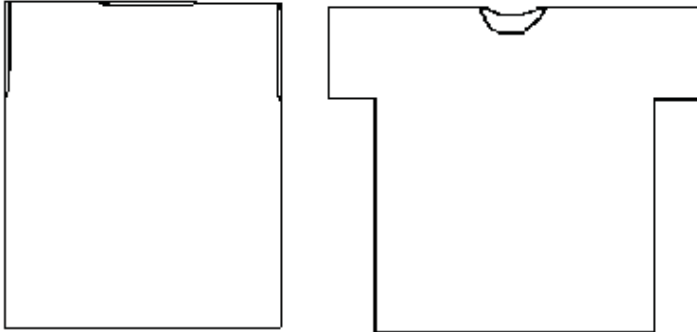
**Brick red** to **dull red**. Madder dyed fabric is preferred and is sometimes available from **Member Resources**, along with fabric and thread

## Legio XX's Tunica

# instructions

By Matt Amt  
Legio XX

*This article says "white"... Legio XX uses a white tunica. It's a good article and has some good thoughts and info—use it as such.*



**T**he basic garment is a white or off-white wool tunic made of 2 rectangles approximately 36"-48" long by 30"-48" wide, sewn together at the sides and shoulders. The body panels are cut across the grain of the fabric, so that there is a selvage (finished) edge at the top and bottom. (Actually, since modern wool is often wider than Roman wool, you will probably have a selvage at either top or bottom.) The body should be quite baggy and loose—it fits like a tent, not a T-shirt! Original tunics were frequently wider than they were long, and could be as large as 60" long by 55" wide.

Short sleeves are an option, c. 6" long by 12" high, cut with the body panels, but sleeveless tunics were much more common. The tunic hangs to the knees or below, but is normally worn bloused over a cord or tied belt to raise the hem above the knee.

The usual neck hole was a simple slit, made by leaving part of the shoulder seam un-sewn (about 12"). Many tunics were made with much longer neck slits,

so that for heavy work the right arm could be slipped out. This is shown on Trajan's Column and other artwork. To close up this long neck slit so that the tunic will stay on your shoulders, gather a "knot" of slack fabric at the back of the neck and tie a cord or thong around it, or just pin the slit shut with a couple of *fibulae*. You can also simply put a couple stitches at the two points where it would be pinned. Round necklines (c. 8" wide) were also known, but not common.

Practically any available white or off-white wool is acceptable—it need not be blanket-weight, but it should certainly be 100% wool. Civilian tunics commonly had a pair of vertical stripes called *clavi* at front and back, but it is not known for certain if military



tunics had them or not.

### Undertunics

Undertunics cannot be well documented, but the wearing of one for comfort is an option. Make it of white or natural linen, the same shape as your wool tunic or a little smaller. In very hot weather a linen tunic may be worn instead of wool to avoid dangerous overheating.

Sewing a tunic is very simple. Pre-wash your fabric! The cut ends of linen will unravel a LOT, so they must be zig-zagged, hemmed, or whipstitched FIRST! Also, allow for at least three inches of shrinkage, length AND width, per yard of fabric. Use hot wash/cold rinse/machine dry for linen, cold wash gentle/cold rinse/line dry for wool. Iron well. Only now should you measure and cut the pieces for your tunic. Here is how the pieces of a sleeved tunic can be fit onto the fabric, depending on the dimensions:

Place the front and back panels together inside out, sew the sides and top, then turn right side out. Regular cotton thread is acceptable, though it is possible to find linen sewing thread for extra authenticity. We generally machine sew the seams and do the hems by hand, but doing the whole thing by hand is certainly a worthy option. Running stitches (in-and-out) are fine for seams and hems. For hems on linen especially, it is best to turn the edge under twice (very narrow, 1/4" to 3/8") to hide the cut edge completely, then stitch. (Iron these folds down before you stitch, to make hemming much easier.).

The cut edges inside a linen tunic should be whip-stitched or machine zig-zagged, either before or after assembly, so that the finished garment can be machine washed when dirty (warm or cold water). Otherwise, and for wool tunics, simply squish into a bucket of cool, soapy water, let sit a while, then rinse and line dry.

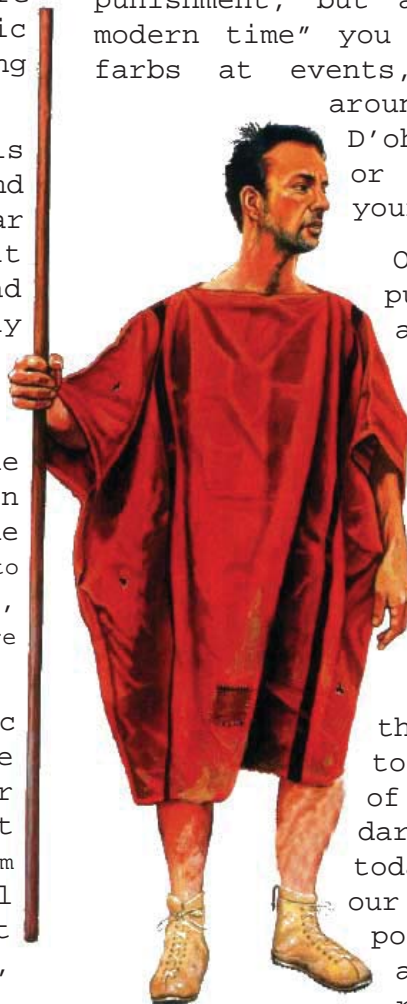
### Simple Belt

A simple tie belt can be made from a long strip of linen or wool about 4 inches wide. Fold the edges in towards the middle, then fold in half lengthwise and stitch.

### A Form of Punishment...

As the tunica and belt were so important as a means of recognizing a soldier, one neat form of punishment for a miles was to make him stand around the parade ground with his tunica unbelted as shown here. It basically let everyone know he was a "shitbird" and was being punished. Public humiliation was something to be avoided by Romans as theirs was a society of conformity and group community. Being made to be apart brought them real unhappiness.

What can we say? It's still a good punishment, but alas, in our "lazy modern time" you will see reenactor farbs at events, actually walking around like this!?!  
D'oh! Get a woven bet or better yet, wear your cinglium.



Other forms of punishment exist, and being the Roman Army, are/were much harsher and more painful (caning o' the feet comes to mind with a grimace), but this was a simple one that worked by embarrassing the miles...

In Roman society, this was a punishment to be avoided. Caning of the feet though, I'd dare say if it was used today for miscreants, our society would be politer, more ordered and less crime-ridden.





## Fascia Ventralis

### THE FASCIA VENTRALIS: A FOLLOW UP

By Peter de Haas  
ARMA

On leafing through the *Proceedings of the 5th ROMEO* (BAR S476) my attention was caught by H.-J. Ubl's contribution on the *Fascia Ventralis*. As handyman of the Gemina Project I welcomed the discovery of a new piece of equipment, but I could hardly have foreseen the consequences this discovery would have for my performance in Gemina issue armour.

For those not acquainted with the article: on the evidence of tombstones and in particular a statue discovered in Casacco (Italy), Dr Ubl. deduces that the Roman soldier wore a body belt (*Leibbinde*, *fascia ventralis*) wound tightly round the waist between the tunic and the belts. He compares this waist band with the sash/shawl of eastern male dress. Dr Ubl draws the following

conclusions from his observation:

1. the *fascia ventralis* seems to have determined the drapery of the tunic's folds;
2. it would ease the pressure of the crossed belts on the sensitive area of the stomach and hips;
3. the thickness of the cloth would protect the skin from bruising and grazes caused by the heavy metal belts;
4. the roll of cloth would support the belts, thus keeping the side arms in the correct position;
5. the folds of the *fascia ventralis* would form a convenient pocket for personal possessions. By way of experiment, I folded a remnant of flannel 350 x 60cm double lengthwise, stitching it to give a strip 30cm wide. A shorter length might have been sufficient but I found three turns around the waist the most satisfactory. I have now worn the sash during several of our displays and would like to report on my experiences, beginning with comments on the points raised by Dr. Ubl.

#### 1. Folds

I used to tie a string around my waist, pulling the extra length of the tunic up and pouching it over so that the hem just touched the top of my knee, but the decorative pleats, which appear more or less automatically, sag out quite quickly when walking in kit. In addition, while marching, the tunic tends to work up under the armour, ending up like a mini-skirt. Actually this effect can also be observed on tombstones. But the *fascia ventralis* changes all this. The tunic is pulled up a bit further over the cord and the sash is wound tightly round the waist, being secured by a pin (*fibula*). Then the front of the tunic is pulled down just below the knees and the curved folds

familiar from the tombstones appear of their own accord. On the march, the tunic again works up a bit, ending up just above the knee, but exposing no indecent length of leg and retaining the fold pattern more successfully. Obviously, thin cloth keeps the pleats for longer than thick cloth, though they don't last forever in either case.

Did soldiers worry about the pleats in their tunics? I have no idea. One thing is certain, the sculptors permitted themselves considerable artistic license in depicting them.

## 2. Protection from the pressure of the heavy belts

The tight fitting sash indeed helps to alleviate the pressure of the heavy crossing sword and dagger belts. If a mail shirt is worn over the *fascia ventralis*, the belts rest on the bulge of the cloth instead of on the hips, which at the same time reduces the threat of them slipping down. The crossed belts also seem to stay in position rather better when the *fascia ventralis* is worn.

## 3. Bruise protection

That a thick layer of cloth will prevent bruising by the weight of



the belts and grazing by the sharp protrusions of the metal fittings is logical enough (see below, point A).

## 4. Keeping belts and weapons in place

When the belts are buckled crosswise over the *fascia ventralis* it is virtually impossible for them to shift to either side. This automatically means that the weapons suspended for the belt will remain securely in place.

Here, however, we arrive at a difficult point, since, if the soldier is wearing his tunic, *fascia ventralis* and belt, this implies that he is not in combat dress but in fatigues. Why then should he have his weapons at the ready?

Though the weapons do not slip down when the belts are worn over a mail shirt with the *fascia ventralis* underneath, they can move round, as the mail presents a fairly smooth surface. Would the *fascia ventralis* have been worn over mail? If so, why is it never depicted in this fashion?

## 5. The *fascia ventralis* as handbag

On several reliefs the soldiers have 'something' stuck behind the belt. This is often interpreted as a wax tablet. Dr. Ubl, however, points out that a wooden tablet carried thus would be quite painful, and the wax might even melt due to body heat. From personal experience I can report that carrying a tablet in the *fascia ventralis* poses no problems (except when bending down), neither does the wax melt. All the same, I find Dr Ubl's alternative far more attractive. He suggests that the flat, rectangular object is a leather or cloth purse for personal items. Furthermore, if the last turn of the *fascia ventralis* is doubled, an open pouch about 15cm deep is formed in which coins, a comb or knife can be secreted. Other solutions to the problem of pocket-less clothing, which come to mind, are the Scots sporran and



the Hussar's sabretache. Why should the Roman soldier not have sought some way of carrying his knickknacks comfortably without having to lug a handbag around?

So much for the points made by Hans Jorg Ubl. These are quite sufficient to justify the existence of the *fascia ventralis*. But I might add a few extra observations, which will perhaps make the addition of the *fascia ventralis* to our equipment even more acceptable.

1. The *cingulum* has rather a lot of rivet ends and other sharp protrusions at the back, which can rip the tunic—an item which the soldier would have to replace himself. Damage can be limited by wearing a protective layer of cloth under the belts and protection of the stomach would have been a very welcome side effect. A *fascia ventralis* can be made easily, using a scrap length of cloth, and would be much easier and cheaper to replace than the tunic itself.
2. The tightly wound *fascia ventralis*

supports the small of the back, which makes it easier to endure the weight of the belts, weapons and armour for longer periods. Though I'm fully aware of being a 20th century softie, I often have back trouble after a day of Romanizing and I now wear it under my mail shirt. If wearing the *fascia ventralis* helps me, as a part-time Roman, the miles calgatus no doubt also appreciated this bit of support. It is worth noting that weight-lifters and construction workers—people subjected to continuous heavy strain—also protect their backs with a supporting girdle.

In summary, I think we can conclude that the evidence of sculpture and literary sources presented by Hans-Jorg Ubl, together with my modest practical experiences are reason enough to accept the *fascia ventralis* as a newly identified item of dress. It may not have been official issue, but it served a useful purpose and will, hopefully, become common property of the display and reenactment societies.

# Guidelines for Submission of Material to Ad Signum

**W**e encourage, in fact, absolutely need, contributions of material to this publication if it is to continue. This includes, but is not limited to, articles, letters, fiction writing, practical tips, reports on events, historical research, original or duplicated art work and photographs. Just about anything to do with the Roman Army, The Roman Empire, and its enemies and Allies and/or the Ancient World can be used (try to go light on Greek stuff).

The editing, design, layout and pre-press production of *Ad Signum* is done by Decimvs and Marcvs, who have been using desktop publishing software since the olden days (right after Caesar died), in this case both PC and Mac platforms Adobe InDesign and Photoshop, MS Word is used for much of the editing and Adobe Illustrator and CorelDraw are the primary applications used to produce this publication. This allows for a lot of different options in submitting material.

The following is a list of our submission guidelines and policies. These will give you an idea of how to best prepare stuff before you send it, and what will happen to it after we get it.

## Written Material

**General:** It is the policy of *Ad Signum* to proofread all articles or letters and edit them for length, accuracy, grammar, spelling, punctuation, clarity and taste where necessary. We appreciate receiving material that is as finished as possible, however, do not worry about getting everything perfect—just get it done, and we will take care of the polishing! If you are concerned that our editing might affect

something important or sensitive, we will be glad to e-mail you a proof galley of your article if requested.

## Electronic Formats

The following are the preferred media and software for the transferal of articles written with word processing, in order of preference:

1. In MS Word: **doc** or **docx** format
2. In any other software
3. An e-mail with formatting.
4. Text files written in notepad or wordpad or whatever.
5. In any other software that we can import or access.

Articles may be emailed to us, through one of our emails listed.

## Artwork

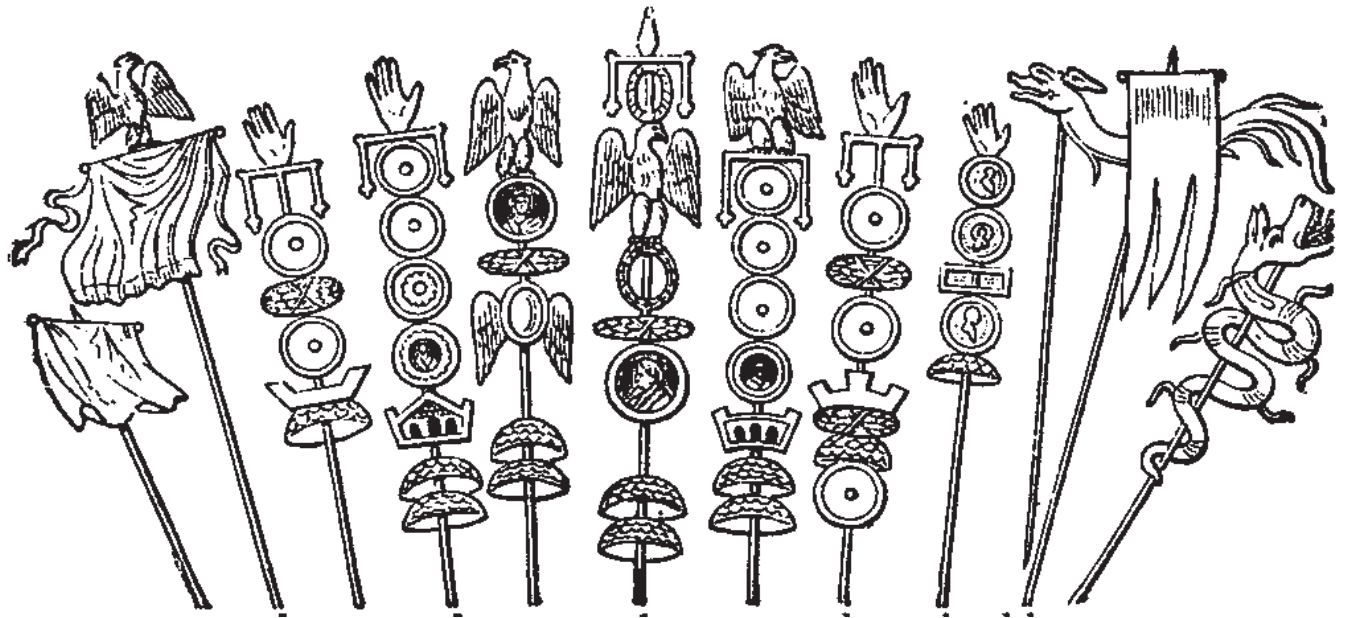
Xerox copies of line drawings will work fine. Pen and ink (with black ink) drawings work best; pencil sketches don't reproduce as well. Artwork will be returned on request.

## Photographs

Preferably something scanned and/or from a digital camera. We prefer NOT to get photos that we have to scan, but will do it **if** we have to, but you'll likely be cleaning the latrines next week.

## Upcoming Events

- Jan. 2016: **Fabrica**: Fairfax, Va
- Feb XX. 2016: **Fabrica**: Fairfax, Va
- Mar. 18-20. 2016: **Military Through the Ages**: Jamestown Settlement, Va
- TBA: 2016 **Immersion Event**: Boyd's, Md



## Unit Contacts

- Centurio: **Rob Zienta** C: 410.599.4229 <rziata@bcps.org>
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## The Fine Print...

**AD SIGNUM** is the Official Newsletter of **Legio IX Hispana**. *Ad Signum* is (supposed to be) published monthly. Please submit any articles you'd like published to the editor, Marsh Wise at [varianus@legioix.org](mailto:varianus@legioix.org) (sorry, electronic format only), as text file or MS Word document or really, most electronic formats. The Legio IX website is <http://www.legioix.org/>