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CHAPTER OVERVIEW

Archaeology

The town of Herculaneum and its burial in the eruption of Vesuvius. The main street.

Mystery object: a loaf of bread.

Interactive image

The main street.

Stories

1. *The people in the town*: a range of characters greet one another in locations in Herculaneum.
2. *salve!* Dama, the owner of the *taberna*, is visited by a range of characters.
3. *The cat and the fish*: A fish is stolen from the fishmonger.

Language development and sentence patterns

Simple sentences:

Marcus est puer.

Marcus is a boy.

pistor est in via.

The baker is in the street.

salve, carnifex!

Hello, butcher!

Vocabulary for learning

est

is

pistor

baker

et

and

salve

hello

in

in

taberna

taberna, inn

mercator

merchant

vale

goodbye

piscatrix

fishmonger

via

street

Civilisation

Herculaneum's position within the Roman empire. The eruption of Vesuvius. The archaeology of the site.

Factfile

Patulcius Felix, a baker, an ordinary inhabitant of the town. The production of bread in Roman world.

Mythology

The labours of Hercules.

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ARCHAEOLOGY

Objectives

- The children are introduced to the town of Herculaneum, and its burial after the eruption of Vesuvius.
- They are introduced to Peter and Lucia, fictional archaeologists working at the site.
- They see the main street and guess at what a carbonised loaf of bread might be.

Historical notes

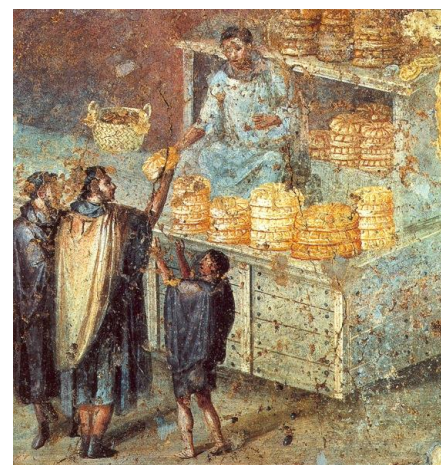
How to use these notes: These historical notes are designed to help you advance your own understanding of the theme, should you wish, and they include much more detail than you might normally choose to share with the class. They may also help anticipate some of the questions the children might ask.

1. The eruption of Vesuvius and its excavation

During the eruption of Vesuvius in 79 AD, in the Bay of Naples, Herculaneum and Pompeii were covered in debris, allowing them to survive largely intact for nearly 2000 years. While Pompeii was covered in ash and pumice, which is relatively easy to excavate, Herculaneum was covered in a mudslide and pyroclastic flow, which became so hard that it can only be excavated with pickaxes. Initial explorations of the town in the 19th century were carried out by tunnelling through the rock-like mud. The precision with which these excavations were carried out, even into the 1970s, with just pickaxes, is quite extraordinary, when seeing the delicacy of wall paintings, woodwork, or foodstuffs that have survived. More notes on the eruption and excavation can be found in the **Civilisation** section of this chapter.

2. Loaf of bread

The loaf of bread was found in Herculaneum at the House of the Stags, and still shows the baker's stamp. The loaf was carbonised due to the heat of the pyroclastic flow which hit Herculaneum, so is now completely hard. Round loafs like this were a common way for bread to be produced, as we can tell both from examples surviving from Herculaneum and depictions of bakeries on wall-paintings, such as the one on the right. The indentation which runs around the loaf in a circle is the result of the practice of tying a piece of string around the loaf, to allow it to be carried home easily. The division into eight pieces would have made for easy dividing of the loaf - the Romans didn't have 'sliced bread' as we know it now. The stamp on the bread reads "Property of Celer, slave of Q. Granius Verus" (more on this loaf can be found [here](http://museum-of-artifacts.blogspot.co.uk/2015/10/a-carbonised-loaf-of-bread-with-stamp.html)¹). It is unclear whether the slave Celer (meaning 'Speedy') was a slave working in a bakery, or a slave who had been sent to fetch a loaf from the baker. More on this can be read in



Fresco depicting the distribution of bread. Pompeii.

¹ <http://museum-of-artifacts.blogspot.co.uk/2015/10/a-carbonised-loaf-of-bread-with-stamp.html>

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the baker's fact file in this chapter. There is a great video on the British Museum website, featuring this loaf, in which a baker reproduces a Roman loaf in the traditional way, [here](#).² More information about the baking and selling of bread in Herculaneum can be found in the **Fact file** on Patulcius Felix, and the notes.

3. Drawn reconstruction of baker on the main street

In depth discussion of the features of the main street is best postponed until studying the **Fact file** on Patulcius Felix - a start is made here, and further information can be found in the **Interactive image** section of this guide (p. 5). The drawing reconstructs a possible version of the main street - called the *decumanus maximus*. The water fountain in the front right would have been freely usable by all, giving everyone access to fresh running water, brought in by aqueduct (the bearded head on the fountain is presumed to be Hercules, the town's mythological namesake). Romans did not have running water in their homes (with a few exceptions), so people of all classes used the public fountains. There is no evidence to suggest that a bakery and butcher were actually in the locations they are in the drawing, but they are easily imagined there as typical for a Roman town.



Fountain with the head of Hercules. decumanus maximus, Herculaneum.

Images:

Screen 2 - town of Herculaneum seen at modern street level, looking from 'the sea' inland, with Vesuvius in the background on the right

Screen 3 - fresco of Mount Vesuvius, with god draped in vines, from Pompeii

Screen 3 - Herculaneum seen at modern street level, looking from 'the sea' inland, towards Vesuvius

Screen 4 - the main street (*decumanus maximus*) seen from the modern street level, looking from East to West (standing on top of the ancient *palaestra*)

Screen 5 and following - carbonised loaf of bread, from Herculaneum (found at the House of the Stags)

Points for discussion

A full discussion of the eruption of Vesuvius and its implication for our study of the Romans today is best postponed until the **Civilisation** section. A more in-depth discussion of the reconstructed street should probably wait until the **Interactive Image**. Focus discussion in this section on the loaf of bread:

- When revealing the cartoon version of the main street, can students spot the object and guess what it is? If they struggle, get them to spot it's being sold in a shop, and see if they can spot the sign with the wheat sheaf to help them.
- How is the boy carrying his loaf? (There is a piece of string tied round it - the indentation for a piece of string can be seen on the carbonised loaf)

² http://www.britishmuseum.org/whats_on/past_exhibitions/2013/pompeii_and_herculaneum/bread_recipe.aspx

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Activities

- Watch the British Museum video [here](http://www.britishmuseum.org/whats_on/past_exhibitions/2013/pompeii_and_herculaneum/bread_recipe.aspx)³ about how Romans baked their bread, and discuss with the children whether they'd have preferred to eat it rather than their own bread.
- Give groups of children an object from the classroom (e.g. gluestick, stickers, exercise book, a computer, a chair). Let them discuss: what conclusions would an archaeologist from the future come to if they found the object? Would they guess its function? If so, how, or what would put them on the wrong track? Would they be able to work out that your room was a classroom? How?
- It's rare to find objects with names attached to them (like the loaf of bread). Let the children think which of their possessions have their name on them - from these items, would an archaeologist from the future be able to work out the age/gender of the owner, where s/he was from, what his/her daily life was like?

³ http://www.britishmuseum.org/whats_on/past_exhibitions/2013/pompeii_and_herculaneum/bread_recipe.aspx

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Photograph of the site of Herculaneum showing the decumanus maximus from the angle of the interactive image.

INTERACTIVE IMAGE - THE MAIN STREET

Objectives

The interactive image is an opportunity for the children to explore a location in depth, and find out about daily life through interpreting the drawn imagining of it. You may wish to come back to the interactive image at the start of successive lessons on this topic.

- The children should become familiar with the kinds of people populating the town of Herculaneum, their professions, and the look and feel of a Roman street.
 - Children investigate the following Latin terms and their meanings: *via* (road), *taberna* (shop or 'cafe'), *piscatrix* (fishmonger), *pistor* (baker), *carnifex* (butcher), *magister* (teacher), *artifex* (artist) and *feles* (cat).
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Historical notes

This area would have been the focus of life in the town; it is by far the greatest open space, and where the gate is visible at the end there is a cluster of public buildings (mainly unexcavated - a court, theatre, and religious building). The great cobble stones still make for wobbly footing on the street, and the drains on either side of the road are effective at keeping rainwater off the main road surface, as well as probably being a way to dispose of waste: a notice nearby urged people not to publicly defecate in the street!

In this drawing, the children may also spot stray animals, which would have been common in the ancient world. You may wish to draw attention to the racial diversity of the population in this drawing: being a port town there is evidence that suggests people from across the vast Roman empire lived and worked in Herculaneum; from the Middle East and Africa, to Britain and Germany. The children in the foreground are playing knucklebones - we do not know a lot about the details of the games that were played, but there are many depictions of men as well as women at play with these primitive versions of dice (see right) and many of them have been found.



Painted marble panel showing women playing knucklebones. Herculaneum.

The houses on the street would have shopfronts along the road, but behind them (accessed through unassuming doors with narrow corridors) can be found some exceptionally grand residences, while the upper stories contain small apartments, where perhaps private tenants, freedmen, or slaves of the owners of the greater houses would have lived. The poor and rich would therefore have mingled in a street like this constantly. The shorter man in a toga with a senatorial purple stripe, near the lady crossing wearing purple as well as golden jewellery, can be identified as the elite citizens of the town from their clothing.

The wall decoration on the outside of the houses is typical: lower down they are usually painted a bright red (though the red colouring that survives now may have been affected by the chemical processes involved in the eruption – some archaeologists suggest it was originally yellow), while above that layer, walls were whitewashed. Graffiti is found everywhere in Pompeii and Herculaneum, usually on the white layer, including electoral notices, insults to friends or foes, declarations of love, records of debts, etc, as well as crude drawings

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or “I was here”. The paintings of the goddess on the wall on the right (Latin *dea*) is imagined, though based on similar paintings - shrines to, and depictions of gods are common in public streets.



Graffiti on a wall in Pompeii.

- The *taberna* on the right is not found in this location, but based on many similar ones from across the town. These were primarily places to have a drink; they sold wine, but often also hot or cold food (chickpeas and various stews being favourites). People could take away food to eat elsewhere, or sit on the premises, though seating inside was usually scarce. The word *taberna* can also refer to any shop, but in this course is only used to refer to the cafe/bar establishment pictured here.

- The *piscatrix* sells '*piscis*', fish (our word pescatarian comes from the Latin), and we have evidence from inscriptions from Pompeii and Herculaneum of this being a profession which women undertook as well as men.

- The *carnifex* is the butcher ('chili con carne' might help make this connection, or carnivorous).
- The *pistor* is the baker (he would own a *pistrinum*, where grain was milled and bread baked).
- The *artifex* can be recognised by her carrying a set of paints, and again there is evidence for women being artists, from painting walls to creating jewellery.
- The *magister* (magistrate, magisterial) is a teacher. His full beard and long tunic would mark him out as Greek-looking, and it is a typical garb for a philosopher or teacher.
- From the Latin *feles*, cat, we get our 'feline'.

Points for discussion

- Can students guess at the background of the people in the street? Who looks wealthy, and who looks poor? What are they all doing as they go about their daily business?
- What do students make of the hygiene in the street here - would they have liked to cross the waste water canal like the lady in the fine dress is doing?
- In what ways is this street scene similar to and different from the high street near them?

Activities

- See the *Guide to using The Primary Latin Course* for general activity ideas for the **Interactive image**.
- Let students compare the photograph of the current site with the drawn version, and get them to spot what they find surprising (had they imagined this to be the colouring on the walls? what has the drawing reconstructed that you can't see in the photo, other than the people?).
- Ask the students to write a fictional account of a person of their choosing in the image, and imagine what they might be doing in the main street, and what they might hear/smell/see as they walk down the street.
- Take a photo of your local high street, display it on the board, and ask the children what it still has in common with the Herculaneum main street, and how it is different.
- Download the worksheet **Comparing high streets** and ask the children to sketch their own high streets, comparing them to that of Herculaneum.

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STORY 1 (CORE STORY): THE PEOPLE IN THE TOWN

Storyline

A range of characters greet one another in locations in Herculaneum.

Objectives

- The children meet a cast of characters living in the town of Herculaneum, already familiar from the **Interactive image**, whom they will encounter again in future chapters.
- The children read and hear Latin, becoming familiar with the sounds of the language, and read the following sentence patterns:

pistor est in via The baker is in the street.

salve, carnifex! Hello, butcher!

Marcus est puer. Marcus is a boy.

- Children should be familiar with the following vocabulary, which occurs in this story, by the end of this chapter:

<i>est</i>	is	<i>piscatrix</i>	fishmonger
<i>et</i>	and	<i>pistor</i>	baker
<i>in</i>	in	<i>salve, salvete</i>	hello!
<i>mercator</i>	merchant	<i>via</i>	road, street

Notes for teaching this story

This story should pose relatively few problems as the word order is mostly the same as English, and little new vocabulary is introduced that hasn't been seen in the interactive image.

- Listen to the audio and ask the class to repeat the spoken Latin, then discuss with them how Latin is pronounced differently from English. Some of the vowels are different (particularly Latin u, pronounced 'oo'), a 'v' is pronounced as a u/w sound. In fact, the Romans had only one letter for 'u' and 'v' - we now write *salve* and *dominus*, but Romans would have written *dominvs* and *salve* just as easily.
 - Encourage the children to guess at the meaning of the Latin by using the information in the pictures (i.e. *pistor est in via* - who do you see in the picture? where is he? what does the full sentence mean?, or *salve, carnifex!* what do you think the baker is saying?).
 - When new vocabulary is introduced (*salve, mercator*), click on the term to show the English if the children don't guess it from the image.
 - Use the audio to embed the patterns, and encourage the children to feel that the flow of information becomes natural.
 - Encourage the class to repeat the Latin after the audio, to spot the patterns and make them explicit, by asking them 'what does *est* mean?', 'what does *salve* mean?'.
 - The final '*salvete, puer et puella*' breaks the pattern - can the children guess why the teacher uses *salvete* rather than *salve*? (*salvete* used for the plural as he addresses both children).
 - The children may spot that there are no capital letters at the beginning of sentences, e.g. *carnifex est in via*, but they do occur for proper names, e.g. *Marcus est puer*.
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- The children may initially struggle with the lack of articles ('the' or 'a/an') which Latin doesn't use. Both the translation 'The baker is in the street' and 'A baker is in the street' are correct, and the children should feel free to choose either.
- During a second reading, encourage children to comment on what they see in the pictures (the types of goods being sold by the merchant, the setting of the schoolmaster).

Activities

- Ask the children to greet one another with *salve* - go round the class with each person greeting their neighbour and passing the greeting around the class this way. Try out the plural *salvete* for greeting two or more people.
- When the children are comfortable with the meaning of the story, introduce them to the following Latin vocabulary: *quis* - who? *ubi* - where?
then bring up the different pages of the story and ask the class *quis est in via?* (answer: *pistor*), or *ubi est pistor?* (answer: *in via*). Ask the class to respond to your questions altogether or individually, or ask them to hold up the answers on mini-white boards.
- The worksheet **The characters of the town** revises the Latin and English names for all the characters. This is a useful worksheet for the children to stick into their books, so they can refer back to it later, and have a good understanding of the range of characters encountered in the first stories of the course.
- Once you have read the story, you could download the **Write your own translation** worksheet, in which there is space for the children to write an English version of the story. They will also need access to the Latin, either through the online version, or by printing the line drawing version of the story to be shared by groups.

Transcript and translation

pistor est in via. carnifex est in via.

"salve, carnifex!"

dominus est in via. mercator est in via.

"salve, mercator!"

artifex est in via. piscatrix est in via.

"salve, piscatrix!"

Marcus est puer. Marcus est in via. Silvia est puella. Silvia est in via.

"salve, Silvia!"

magister est in via.

"salve, magister!"

"salvete, puer et puella!"

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A baker is in the street. The butcher is in the street.

“Hello, butcher!”

The master is in the street. A merchant is in the street.

“Hello, merchant!”

An artist is in the street. A fishmonger is in the street.

“Hello, fishmonger!”

Marcus is a boy. Marcus is in the street. Silvia is a girl. Silvia is in the street.

“Hello, Silvia!”

The teacher is in the street.

“Hello, teacher!”

“Hello, boy and girl!”

Notice that we have variously used ‘A/an’ and ‘The’. Discuss with the students the slightly different meaning of ‘A baker is in the street’ and ‘The baker is in the street’.

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STORY 2 (CONSOLIDATION): SALVE!

Storyline

Dama, the owner of the *taberna*, is visited by several people. Each new person who enters greets the people already in the *taberna*, by the end needing to greet a lot of people.

Objectives

- Children meet Dama, the innkeeper, and see inside his *taberna*.
- Children revisit the sentence patterns and vocabulary seen in the core story.
- New vocabulary: *tabernarius* (innkeeper), *omnes* (everyone).

Notes for teaching this story

This story is exceptionally repetitive, so should not present many problems. Keep the pace up to keep the momentum of the story going, and encourage the children to appreciate the silliness of the situation.

Activities

- Play a memory game, where the children have to remember who has been greeted - point to student A who has to say "*salve, magister*". Then greet student B ("*salve, B*"), who has to say "*salvete, A et magister*", student C has to say "*salvete, B, et A et magister*". To make this game harder, pick children at random so they have to remember who was picked in which order, or for an easier game, take children in the order that they're sitting in the classroom.
- Show the final picture of the story, showing all the characters in the *taberna* together. Ask the children "*quis est?*" pointing at a person, and ask them to respond with the person's Latin name or profession (e.g. "*artifex*").
- Once you have read the story, you could download the **Write your own translation** worksheet, in which there is space for students to write an English version of the story. They will also need access to the Latin, either through the online version, or by printing the line drawing version of the story to be shared by groups.

Transcript and translation

Dama est tabernarius. Dama est in taberna. Felix est pistor. Felix est in taberna.

"salve, pistor!"

"salve, Dama!"

mercator est in taberna.

"salve, mercator!"

"salvete, Dama et pistor!"

piscatrix est in taberna.

"salve, piscatrix!"

"salvete, Dama et pistor et mercator!"

carnifex est in taberna.

"salve, carnifex!"

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“salvete, Dama et pistor et mercator et piscatrix!”.

magister est in taberna.

“salve, magister!”

“salvete ... omnes!”

Dama is an innkeeper. Dama is in his taberna. Felix is a baker. Felix is in the taberna.

“Hello, baker!”

“Hello, Dama!”

The merchant is in the taberna.

“Hello, merchant!”

“Hello, Dama and baker!”

The fishmonger is in the taberna.

“Hello, fishmonger!”

“Hello, Dama, and baker, and merchant!”

The butcher is in the taberna.

“Hello, butcher!”

“Hello, Dama, and baker, and merchant, and fishmonger!”

The teacher is in the taberna.

“Hello, teacher!”

“Hello... everyone!”

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STORY 3 (EXTENSION): THE CAT AND THE FISH

Storyline

A fish is stolen from the fishmonger - who could the thief be?

Objectives

- Children repeat language patterns and vocabulary already encountered in the first two stories.
- Children meet the following new sentence pattern:
ubi est piscis?
- New vocabulary:
eheu! (oh no!), *ubi* (where?), *piscis* (fish), *quis* (who?), *fur* (thief), *vale* (goodbye!)

Notes for teaching this story

This story introduces some new vocabulary. It follows the same language patterns as the other two stories in the chapter, and is very short. The pictures should help elucidate what's going on - make sure the children keep up with what is happening in the images. With more able children, you may wish to go through the story once, and then get them to use the line drawing worksheet version to come up with their own translations.

- Encourage the children to translate the sentence *ubi est piscis* naturally - a more idiomatic translation than 'Where is the fish?' would be 'Where is my fish?' or 'Where has the fish gone?'
- Children may spot the link between the words *piscatrix* and *piscis* - the fishmonger deals in fish.

Activities

- Using the new word *vale* (goodbye) (plural *valet*), ask the children to say hello and goodbye to you and one another.
 - Once you have read the story, you could download the **Write your own translation** worksheet, in which there is space for children to write an English version of the story. They will also need access to the Latin, either through the online version, or by printing the line drawing version of the story to be shared by groups.
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Transcript and translation

piscatrix est in via. pistor est in via. feles est in via.

“eheu, ubi est piscis? quis est fur?”

“feles est fur”

“ubi est feles?”

“feles est in via!”

“vale piscis!”

The fishmonger is in the street. The baker is in the street. A cat is in the street.

“Oh no, where is [my/the] fish? Who is the thief?”

“The cat is the thief!”

“Where is the cat?”

“The cat is in the street!”

“Goodbye fish!”

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LANGUAGE PATTERNS

Sentence patterns

By the end of the chapter, children should be familiar with the following sentence patterns:

pistor est in via. The baker is in the street.

Marcus est puer. Marcus is a boy.

salve, carnifex! Hello, butcher!

The flow of information, as we read from left to right in the sentence, is therefore still very much the same as in English.

The children should also be familiar with the use of *salve* (hello!) when greeting one person, and *salvete* for addressing more than one person.

Vocabulary

The children should try to be familiar with the following vocabulary by the end of this chapter. Most of the words occur in the **Core story**, and are repeated in additional stories, **Interactive image** and **Activities**:

<i>est</i>	is	<i>pistor</i>	baker
<i>et</i>	and	<i>salve, salvete</i>	hello!
<i>in</i>	in	<i>*taberna</i>	taberna, inn
<i>mercator</i>	merchant	<i>*vale</i>	goodbye
<i>piscatrix</i>	fishmonger	<i>via</i>	road, street

* Words marked with an asterisk do not appear in the **Core story**.

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CIVILISATION - ROMAN LIFE IN HERCULANEUM

Objectives

- Children should gain an understanding of the situation of Herculaneum within the Roman empire of the first century AD, having a sense of the size of the town, its relative wealth and its multicultural makeup.
- Children should understand the consequences of the eruption of Vesuvius for the Bay of Naples, what kind of artefacts survive as a result, and the difficulties of interpreting and preserving this material evidence.

Historical notes

For more information, see also the **Archaeology** section of this guide.

1. The town of Herculaneum within the Roman empire

An old Greek colony occupied Herculaneum before the version of the town we see now - dating from the height of the Greek civilisation, before Italy came under central Roman rule. This can still be seen in the layout of the town to some extent. The town remained small: a population of 5,000 is only half of Pompeii's 11,000 estimated inhabitants, and tiny compared to Rome's one million. Some of the houses in and around Herculaneum are of a truly exceptional size and quality of decoration, suggesting that some very wealthy people had homes here. The House of the Stags, where our fictional character Balbus (the *dominus* of the **Core story**) is placed, is one of these, but the Bicentenary House, the House of the Telephus Relief and several others rival it, while the nearby Villa of the Papyri is one of the biggest and



View of the sea-view garden of the House of the Stags.

most richly decorated houses found anywhere (the figures on the red fresco that Peter talks about in the third slide are from the Villa of the Papyri). But most of the 5,000 inhabitants of Herculaneum lived in smaller quarters. Above and behind the shops of the town are many small apartments, and near the *palaestra* there are some 'high rise' (4-floor) apartment blocks, where ordinary people would have lived in cramped quarters. It is hard to interpret whether single men or big families occupied the apartments, particularly as they commonly did not sleep in beds that would have survived, so the total number of inhabitants of the town is necessarily an estimate.

2. The eruption of Vesuvius

The people living in the Bay of Naples had little reason to suspect that the mountain could be dangerous. In fact, as seen on the fresco in the **Archaeology** section, the mountain slopes were exceptionally fertile, as volcanic soil often is, and grapes grew particularly well there (hence the figure of the god draped in vines). We believe most people from Herculaneum managed to escape the eruption; far fewer people died there than in Pompeii. It was even believed until the 70s that perhaps all inhabitants had escaped, as no bodies had been found. A large number of bodies were however later discovered in vaults along the seafront, where people had

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taken shelter. Their skeletons survive; perhaps they had thought that the solid structures of the arches above them would save them from the tremblings of an earthquake that they would have been familiar with.

3. The archaeology of the site

A variety of materials has survived exceptionally well; the carbonisation of wood and other organic matter has made it durable, and some wood has been so well-encased by the mudflow that pigments of paint survive. The delicate items such as egg shells have been excavated with exceptional care, particularly in ongoing excavations in the sewers of Herculaneum.

The site itself is difficult to preserve: rain and inadequate roofing caused a great deal of damage over many decades, before the Herculaneum Conservation Project was started to halt the damage and restore buildings. Large parts of the site are being worked on at the moment and are closed to the public, where years of damage are being controlled, particularly to floors and frescoes. Find out more about the Herculaneum conservation project's current work [here](#).⁴ Only about a third of the site (it is estimated) has been uncovered by excavations. To excavate further is difficult: it would both involve relocating the current inhabitants of the modern town, and also bring with it new responsibilities for careful excavation practices as well as the preservation of what is uncovered.

Images:

Screen 3 - red fresco - Villa of the Papyri.

Screen 4 - street - looking down the **cardo** towards the seafront, with the *palaestra* on the left-hand side.

Screen 5 - eruption - photograph taken from the most recent eruption of Vesuvius in 1944.

Screen 6 - snake bracelet - gold, found in Herculaneum.

Screen 6 - loaf of bread - found in Herculaneum.

Screen 6 - fresco advertising price of wine from a shop front on the *decumanus maximus* in Herculaneum.

Screen 6 - cot - rocking carbonised wooden cotbed from Herculaneum.

Screen 6 - eggs - from Pompeii.

Screen 7 - photograph of work in progress at the College of the Augustales (off the *decumanus maximus*), some of the most impressive frescoes still in place at the site. You may spot the fresco on the right as being the one of Hercules that is also shown in the mythology section.

Points for discussion

- How does Herculaneum compare in size, population makeup, wealth, to the area your school is set in?
- Where are the children's friends/family/neighbours from in the Roman empire? How does this compare to the diversity of the people living in Herculaneum?
- In what ways is Herculaneum an exceptional site? (As people did not know an eruption was coming, we really have a snapshot of daily life, and the level of preservation is not found anywhere else.)

⁴ <http://www.herculaneum.org/hcp-home/eng/>

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- What responsibilities does excavating more of the site bring with it? Do the children think we should not excavate further, but instead try to preserve what we have and understand that better, or are they too curious about the rest of Herculaneum?

Activities

- Look up your town/borough's population size, and work out how big Herculaneum with its 5,000 inhabitants was in comparison.
 - Download the worksheet **Comparing high streets** and ask the children to draw their own high streets, comparing them to that of Herculaneum.
-

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FACT FILE - PATULCIUS FELIX, A BAKER

Objectives

- Children gain an insight into the life of an ordinary inhabitant of the town, the baker Patulcius Felix.
- Children investigate how bread was produced in the Roman world.

Historical notes

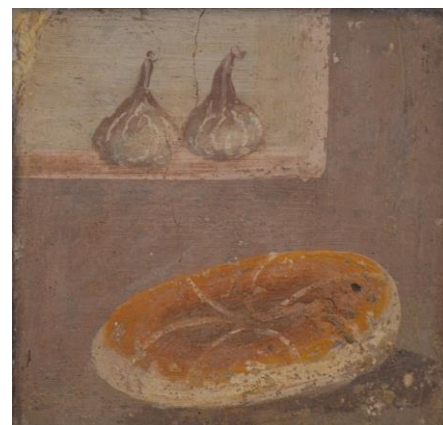
For more information on bread, see also the **Archaeology** section of this guide.

Herculaneum probably had several bakeries of the type in Patulcius Felix's **Fact File**. We cannot be certain that this bakery did indeed belong to Felix; this conjecture has been based on a signet ring bearing that name that allegedly was found on the site of the bakery. The bakery as pictured is where bread would be produced, rather than sold (most probably). The round millstones were often powered by mules, but some may have been pushed around by slaves as well. Grains would be poured in the top and trickle down between the



Mule with a millstone, from a sarcophagus from Ostia (first century).

two grinding stones, which would be rotated against one another. Once the grains fell apart, the flour would then spill over into waiting troughs, while the husks remained separate. The flour was used to produce bread in the ovens on the same site (see the **Archaeology** section and British Museum video referenced there for further information). The stamps on the bread may have denoted the baker, to mark bread out as made by him, but there are certainly also some that were stamped with the buyer's name to indicate which loafs were intended for them: the loaf discussed in the **Archaeology** section may have been one of these.



Fresco of a loaf of bread and two figs. Herculaneum.

Points for discussion

- How different is Patulcius Felix's bakery to the bakery in your own town or local supermarket?
 - Do the children believe the bakery was owned by a man called Patulcius Felix, or do they think the evidence is not convincing enough?
-

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MYTHOLOGY - HERCULES

Objectives

- Children learn about Hercules, one of the Greek and Romans' most famous mythological heroes, and the mythical founder of Herculaneum, listening to stories about his twelve labours.
- Children learn to recognise the hero in art from Herculaneum and beyond.

Notes

The full audio file will take about 4 minutes to listen to. This version of the story focuses only on a part of the twelve labours. Greek and Roman myths are notoriously versatile, and in each retelling some of the details change - embrace this should the children mention that they know a different version. There is no 'correct' version of a myth; it was a living thing that each author/storyteller got to shape. When investigating the images, help the children to recognise Hercules from his lionskin (either worn as a cloak, or slung over his arm or shoulder) and club.

Points for discussion

- You may or may not wish to dwell on the fact that the reason for Hercules undertaking the twelve labours was in atonement for the killing of his family. Though he was a strong and courageous man, he did not defeat the Lion to save the land from the beast, but because Eurystheus ordered him to do so.
- You may want to look at the other labours in more depth, for which there are many excellent resources available online. A good starting point if you wish to read the stories yourself can be found [here](http://www.perseus.tufts.edu/Herakles/bio.html).⁵

Transcript

The goddess Juno, determined to make trouble for Hercules, made him lose his mind. Driven mad, in a frenzied anger he killed his family.

When he woke up from his madness, he was shocked at what he had done. He went to the god Apollo for help, who told him what he could do to make the gods forgive him for his terrible deed. Hercules had to serve the cowardly and petty king Eurystheus, in punishment, for twelve long years...

Eurystheus was all too happy to see the strong Hercules offer his services. A ferocious lion had been killing people and animals in his country. Farmers dared not leave their houses for fear of the unnaturally strong beast. Eurystheus was astonished to see Hercules return, a terrifying sight - he had not only managed to kill the lion, but was wearing its skin as a cloak - the huge lion's head sat atop Hercules' own head.

Over the coming years, Eurystheus thought of the most impossible tasks for Hercules he could think of... and Hercules managed them all. He killed a nine-headed snake, caught the goddess Artemis' own sacred deer, tamed a fierce bull, found the mythical apples of the Hesperides... No task was too great for Hercules, and after 11 labours the man in the lion skin had become a famous hero.

⁵ <http://www.perseus.tufts.edu/Herakles/bio.html>

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For his final task however, Eurystheus was sure he had thought of something that Hercules would not manage. No mortal man had ever done this... He sent Hercules off to the underworld itself, the land of the dead, from which no living man had ever returned. There he needed to capture and bring back the guard dog of the underworld, Cerberus.

Hercules descended into the world of the dead, encountering long dead heroes, monsters and ghosts as he made his way to the centre of the Underworld. There he found King Pluto, and asked the god for his dog Cerberus. Pluto thought it was a good enough joke, and said he'd allow Hercules to take his dog for a stroll to the upper world. That is to say, as long as he promised to bring him straight back and... as long as Hercules could overpower the dog himself. Without using any weapons.

With three heads, and snakes growing out of him, Hercules had to strangle the dog to subdue him, taking care not to be bitten by the poisonous serpents. Against the odds, the hero managed it, and guided the dog back up to the world above.

When Eurystheus caught sight of the terrifying beast, he yelped, grew pale and scrambled backwards. His throne room was decorated with grand vases with pictures of gods and heroes, and in his panic, the cowardly king jumped into one, to keep away from the monster.

"Have I satisfied you now, King Eurystheus?" asked Hercules.

In response, a whimpering reply came from the pot, begging Hercules to get away, take the beast, and never come back!

Hercules laughed, patted Cerberus on his three heads, and returned him to his home in the underworld. From now on, Hercules was a free man.

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OVERVIEW OF ACTIVITIES

Note: The 'Guide to using The Primary Latin Course' has more detailed notes on how to use the online activities and worksheets in the classroom.

Naval race (online game)

The game focuses on translating simple items of vocabulary and sentences as found in the **Core story**, revising the main patterns and learning vocabulary for this chapter.

Pairs (online game)

Match up vocabulary items from the key vocabulary for this Chapter (see 'Vocabulary' in the **Language Patterns** section of this guide), matching English to Latin words.

Write your translation (printable worksheets)

Printable line drawing versions of all the stories for this chapter, in which enough space is left for children to write in their own English translation. The Latin is not given on the worksheet - this can be supplied by giving students access to the online text, or by printing the line drawing version of the story. You may wish to wait until you have taught the story in class, though a motivated group of children may be able to translate the consolidation story '**salve!**' themselves.

Language links (printable worksheet)

This worksheet looks at some rather more advanced vocabulary for this chapter, and may best be attempted only with higher year groups and more able children (words like carnivorous and magistrate are encountered). You may wish to give children access to a dictionary, and this can be a good way for some students to expand their vocabulary.

Comparing high streets (printable worksheet)

This worksheet shows a picture of the Herculaneum high street, and leaves space for children to sketch their own high street and compare the shops found in both.
