

TEACHER'S GUIDE



The House of the Stags, Herculaneum

Chapter 4 - In a grand house

Content			
Chapter overview	page 2	Language patterns	page 15
Interactive image: The tablinum	page 3	Civilisation: The House of the Stags	page 17
Archaeology	page 6	Fact file: Cara and Livia	page 22
Story 1 (core): Cara paints a picture	page 8	Mythology: Artemis and Actaeon	page 24
Story 2 (consolidation): Livia gets an audience	page 11	Overview of activities for Chapter 4	page 25
Story 3 (consolidation): Balbus the painter	page 13		

TEACHER'S GUIDE

CHAPTER OVERVIEW

Interactive image

The *tablinum* (study).

Archaeology

The *atrium* (entrance hall) of a wealthy Roman's house, and how the Romans decorated their houses.
Mystery object: paints.

Stories

1. *Cara paints a picture*: Cara paints a picture in the house of her ex-master, Balbus.
2. *Livia gets an audience*: Livia thinks she is alone and begins to sing, but an audience gathers.
3. *Balbus the painter*: Cara is painting a picture, but Balbus treads the paint everywhere.

Language development and sentence patterns

Sentences with nominative, accusative and verb:

<i>Cara picturam pingit.</i>	Cara is painting a picture.
<i>Livia Aprum non videt.</i>	Livia doesn't see Aper.
<i>Caper quoque hortum intrat.</i>	Caper also enters the garden.
<i>Balbus pigmentum quoque non videt.</i>	Balbus also doesn't see the paint.

Vocabulary for learning

<i>atrium</i>	entrance hall	<i>hortus</i>	garden
<i>audit</i>	hears	<i>intrat</i>	enters
<i>cantat</i>	sings	<i>nunc</i>	now
<i>dormit</i>	sleeps	<i>salutat</i>	greet
<i>ecce!</i>	look!	<i>videt</i>	sees

Civilisation

The various rooms in a wealthy Roman's house (the House of the Stags) and the activities which might have taken place there. Decoration of Roman houses and archaeological restoration. Roman wall paintings.

Factfile

Cara and Livia. The role of women in society, explored by contrasting the lives of the freedwoman Cara and the wealthy Livia.

Mythology

The story of Artemis and Actaeon and its depiction in art over time.

TEACHER'S GUIDE



INTERACTIVE IMAGE - THE TABLINUM

Objectives

The interactive image is an opportunity for 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.

- Children become familiar with the inside of a grand Roman house, how it was decorated, what furniture might have been used and what jobs there might have been to do inside the house.
- Children become familiar with the following Latin terms and their meaning: **tablinum** (study), **triclinium** (dining room), **hortus** (garden), **murus** (wall), **domina** (mistress¹), **servus** (slave).

¹ domina, the feminine of dominus is translated here as mistress but its sense is that she is the (female) master of the slaves.

TEACHER'S GUIDE

Historical notes

Not all Romans lived in the grandeur shown in this image: a house of such luxury would have been very expensive. Many Romans in Herculaneum lived in much smaller houses or *insulae* (apartment buildings).

This view shows the *tablinum* (study) facing towards the house and *hortus* (garden) and into the *triclinium* (dining room). In many Roman houses there would be a straight line of sight through the house to exaggerate its size and grandeur. Facing the other direction (as in the image on the right), guests would be able to look out at the covered gazebo structure and beyond that the sea. The shoreline has changed a lot since the 1st Century AD, partly due to the debris from the eruption of Vesuvius, and the ancient shoreline would have come up to the edge of the town. So standing in the *triclinium* and facing the *tablinum* guests would have had a stunning view through the house and garden and to the horizon. It was very common to have the garden in the centre of the house, like here. Not only was this an aesthetic focal point, but it also let light and air through the house. Most Roman rooms had very few, small windows to stop them getting too hot in the summer. Therefore the light coming from the garden would have been crucial.



The view from the tablinum of the House of the Stags facing away from the house.



Remaining original tiles from the floor of the tablinum in the House of the Stags.

In this image the focus is on the lavish decoration of the house and the upkeep needed to maintain it. The wall paintings in the *tablinum* have been lost and these have been drawn in the style of various wall paintings that have been found. The floor of the *tablinum*, however, is based directly on the remaining original tiles. The wall-painting in the *triclinium* is also based on the remaining paint and patterns that were found on the walls.

The children will probably spot the character Balbus sitting on a couch in the *triclinium* being fed and poured wine. Balbus would probably have been kept quite busy meeting with his clients, who could have been his ex-slaves whom he supported financially and from whom he got services and sometimes money. He also was probably busy doing business and being seen publicly. When he did have time off he could rely on his slaves to provide him with everything he desired.

Livia, Balbus' wife, can be seen in the centre of the image managing the slaves. Although she, as a woman, could not have an active role in politics or the administration of the city, and would not have had her own clients, she would have been kept busy organising the household and hosting Balbus' guests.

The slaves in the image are carrying out a variety of different tasks. The life of a slave could be very hard, but those kept in the grand houses of the wealthy could expect good treatment and at least they had comfortable

TEACHER'S GUIDE

surroundings. Certainly their lives were far more desirable than any slaves sent to work in huge farms in the countryside or vast mines and quarries, where slaves could expect much more harsh treatment and were much more at risk of injury and death.

The *tablinum* is often translated as the 'study' but it was not just a room for writing. Indeed, Balbus might have written or dictated some letters and documents there, but the *triclinium* was also where he would receive his most important guests. For this reason it would have been decorated very lavishly.

- The name *triclinium* comes from the Latin *tabula* meaning 'record' or 'writing tablet'.
- The word *murus* is similar to the English word 'mural', which is a painting on a wall.
- The word *servus* is similar to the English word 'servant', but *servus* should be translated as 'slave', which is its correct meaning.

Points for discussion

- Can students easily work out who the slaves are in this image? (All except Livia and Balbus.) If you feel your students are mature enough you could possibly have a discussion about the concept of slavery here. Who does these jobs in your house?
- What do they like about how the house is decorated? What don't they like?
- Looking at the furniture and the decoration, what can the children see that is similar to a modern house, and what is different?

Activities

- See the *Guide to using the Primary Latin Course* for further activity ideas for the interactive image.
 - Get the students to write a fictional account of a person of their choosing in the image, and imagine what his/her life might have been like.
 - Make a list of all the many jobs that would have had to be done to maintain a house this big and grand, e.g. washing the floors, cooking, watering the plants, trimming the hedges. Get the children to act out the different jobs around the classroom so they can imagine how busy a house of this size might have been!
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TEACHER'S GUIDE

ARCHAEOLOGY

Objectives

- Children are introduced to the remains of the *atrium* (entrance hall) in the House of the Gem in Herculaneum.
- Children understand how Romans decorated their houses, via the archaeologists Peter and Lucia who find some paint pots in the room.

Historical notes

How to use these notes: Please use these notes to advance your own understanding of the theme if you wish - they are likely to be much more comprehensive than what you might want to share with the children. They may also help anticipate some of the questions the children might ask.

1. The atrium

The *atrium* would be the first room you entered in a Roman house, straight from the street. In big houses it was often very grand in order to make a strong impression on the visitors to the house. The House of the Gem was named after a piece of jewellery found there. The house was situated just across the road from the House of the Stags, where our character Balbus lives. Students may ask about the square hole in the ceiling, but leave answers to such questions until the drawn reconstruction (Time warp).

2. Paints

There is quite a lot of colour still left on the walls which might give the children some clues about what is inside the pots. Roman paints were made of natural substances like different types of rock or mineral, plants or even insects. These would be ground up and mixed with resin and water until they were the right consistency.

Different ingredients for the paints would have cost different amounts. The purple colour from Tyrian sea snails (which was also used to dye fabrics) was infamously expensive. This would be another way to show off your wealth; not only were the frescoes expensive to have made, but using a large amount of some colours could demonstrate your extravagance and prosperity.

Most of what we know about Roman paints comes from two Roman writers, Vitruvius and Pliny the Elder, who both left a detailed catalogue of the pigments available to Roman painters. Natural or artificial, found in abundance or rare, our knowledge of these pigments is now supplemented and improved by analysis of modern technology. This enables archaeologists to appreciate the full range of pigments that would have been available to Roman artists.

3. Drawn reconstruction of the atrium in the House of the Gem, with painters

Students should hopefully spot the paint pots being used by the two painters and the assistant on the left of the image. They might also recognise the images which have already been painted onto the walls: the first shows the myth of Daedalus and Icarus, the second shows Hercules with club and lion-skin. These paintings have been made up but it was common for Romans to depict scenes from myths in their frescoes. The floor of this reconstruction is, however, based on the remaining original tiles left in the House of the Gem.

TEACHER'S GUIDE

The square hole in the roof is made a bit clearer here. It is called a *compluvium*, and the pool below it is called an *impluvium*. The rain water would be funnelled through the *compluvium* and collected in the *impluvium* below. Architects looking at the design have found that the tiles of the *impluvium* were porous and much of the water would have filtered through the gaps into a larger storage tank below. This could be reached by a bucket on a rope providing the house with a naturally filtered and cooled source of water. The *impluvium*, filled with rainwater in the centre of the *atrium*, also acted to cool the living spaces in the house. As the water evaporated, the surrounding air was cooled, became heavier, flowed into the living spaces and was then replaced by air drawn in through the *compluvium*. It is an example of an ingenious piece of Roman design and architecture which not only created a lovely water feature inside the house, but also provided both a source of water and a cooling mechanism.

The two women in the foreground are both wealthy ladies who are spending their time relaxing and chatting. The two slave girls in the background are carrying a tray of food (probably for the two wealthy ladies) and preparing the laundry. Let the children take their time to look at the furniture and decoration in this room as well as what the people are doing.

Images:

Screen 1 - The *atrium* in the House of the Gem

Screen 2 - The *atrium* in the House of the Gem and paint pots found in Pompeii (a town close to Herculaneum)

Screen 4 - A wall painting from the Samnite house, Herculaneum, displaying the technique of imitating marble slabs which was very popular as a decoration

Screen 5 - Various ingredients used to make Roman pigments

Screen 6 - The *oecus* (living room) of the House of the Black Saloon, Herculaneum

Points for discussion

A full discussion of the different rooms of the house and the subjects of the wall paintings will be met in the **Civilisation** section for this chapter.

- Children may take a little longer spotting the paints, especially as they may be distracted by the *impluvium* and *compluvium*. Remind them that it is what is *inside* the pots that they want to find out.
- What do they think the boy sitting on the floor is doing? (Mixing the paints ready to be used, they didn't come out of a tube!)
- Encourage the children to guess or work out what the *impluvium* and the *compluvium* were for, giving them clues like 'What would come down through the hole in the ceiling?' and 'Why would you want to store it?'

Activities

- Ask the children to research different pigments for making paints.
 - Have a go at making your own paints from natural pigments. Here is a lovely website which gives some ideas and instructions, although this could be very messy in a classroom:
<http://artful-kids.com/blog/2010/09/08/natural-paints/>
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TEACHER'S GUIDE

STORY 1 (CORE STORY): CARA PAINTS A PICTURE

Storyline

Cara goes to her ex-master Balbus' house to paint a wall-painting. It turns out to be just up Livia's street!

Objectives

- Children become familiar with the names of the different rooms within the Roman house.
- Children read and hear Latin, becoming familiar with the sounds of the language as well as translating the following new sentence patterns:

servus Caram salutat. The slave greets Cara.

Livia Caram non salutat. Livia does not greet Cara.

- The following vocabulary occurs in this story, and children should try to become familiar with it by the end of this chapter:

atrium entrance hall

dormit sleeps

ecce! look!

hortus garden

intrat enters

salutat greets

Notes for teaching this story

This is the first time the children will encounter the accusative case² and the pattern of nominative and accusative (subject and object) word order. There is no need to draw lots of attention to this new grammar point and students will usually be able to understand the meaning without much difficulty. Give them the simple rule that if the noun has an 'm' on the end, it's unlikely to be doing the action.

- Encourage the students to understand the meaning and role of the accusative by using the word order and looking at the picture. When you have read the whole story, pick out a few sentences which contain accusative nouns and ask them what all these words have in common (they end in '-m'). Let the children make up their own simple rule about what this means. It is not necessary to go into too much detail here or introduce the terms 'accusative', 'subject' and 'object' if you don't wish to.
- In those sentences where the Latin word order is different from English, encourage the children to try to make the English sound natural, starting from a word-by-word rendition, e.g.:

servus Caram salutat. -> The slave Cara greets -> The slave greets Cara.

Livia somnium habet. -> Livia a dream has -> Livia has a dream.

- This might be a good time to remind the children that we don't use capital letters at the beginning of Latin sentences, but we do for proper names. So *Cara*, *Balbus*, *Livia* and *Perseus* have capitals but words like *servus* do not. Ask the children to pick out all the names that occur in this story.

² See the **Language patterns** section for a more detailed explanation.

TEACHER'S GUIDE

- Many of the words found in the story should be guessable from the drawings, but links to English words can help here too; many of the Latin words have English derivatives that the children may be able to think of:

<i>visitat</i>	visits	(English links: visit)
<i>dormit</i>	sleeps	(English links: dormitory, French links: je dors)
<i>serpens</i>	snake	(English links: serpent)
<i>muro</i>	wall	(English links: mural)
- In a second reading, this story can serve as a great way of revising the rooms of the house and opening up discussion of what is happening in the different settings (particularly having looked through the first part of the **Civilisation** section): what might you have done in the *triclinium*?

Activities

- Revise the new words for the rooms in the house encountered in the story, by asking the children to act out what they might be doing there, using:

<i>atrium</i> (entrance hall)	greeting, waving
<i>triclinium</i> (dining room)	eating, maybe even while reclining!
<i>tablinum</i> (study)	writing
<i>hortus</i> (garden)	trimming the hedge, watering the flowers
- Either write on the board or say out loud sentences which use the simple structure of *Livia Caram salutat*, changing the people but keeping *salutat* (e.g. *Balbus Silviam salutat*). Each time ask the children who is greeting whom. When they become confident with this start to use different verbs instead of *salutat*.
- 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 down 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

Cara est artifex. Cara dominum visitat. Cara villam intrat. Cara atrium intrat. servus Caram salutat. Cara triclinium intrat. Balbus Caram salutat. Cara hortum intrat. Livia Caram non salutat. Livia dormit. Cara tablinum intrat. Cara picturam pingit.

Livia somnium habet. in somnio, serpens magnus adest. Livia serpentem timet. ecce! Perseus adest. Perseus est heros. Perseus serpentem superat.

"meus heros!" Livia exclamat.

Livia evigilat. ecce! Perseus in muro adest. Livia Caram laudat.

TEACHER'S GUIDE

Cara is an artist. Cara is visiting the master. Cara enters the house. Cara enters the atrium. A slave greets Cara. Cara enters the triclinium. Balbus greets Cara. Cara enters the garden. Livia does not greet Cara. Livia is sleeping. Cara enters the study. Cara paints a picture.

Livia has a dream. In the dream, there is a big snake present. Livia is afraid of the snake. Look! Perseus is here. Perseus is a hero. Perseus overcomes the snake.

"My hero!" Livia cries out.

Livia wakes up. Look! Perseus is on the wall. Livia praises Cara.

TEACHER'S GUIDE

STORY 2 (CONSOLIDATION): LIVIA GETS AN AUDIENCE

Storyline

Livia thinks she is alone and begins to sing, but soon an audience gathers.

Objectives

- This story revises the sentence patterns and some of the vocabulary from the Chapter 4 core story. It is a good opportunity to practise accusatives and sentences with *non*.
- The following new vocabulary is met: *sola* (alone), *cantat* (sings), *video* (sees), *audit* (hears), *plaudit* (claps), *irata* (angry).

Notes for teaching this story

This story is very repetitive, so can be read quite quickly.

- Make sure the children understand who everyone is in the story. Ask questions about the characters to remind pupils of the hierarchy between them.
Who are the slaves and who are the masters?
Do you think it is reckless of Aper and Caper to laugh at their master's wife (*domina*)?
- Ask questions to guide children through the translation of the accusative:
'Aper Liviam audit', who does Aper hear? How can you tell it is Aper hearing Livia?
- Make sure the students use the nominative form of proper names (e.g. *Aper* not *Aprum*) when they are translating and answering questions in English.

Activities

- 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 down 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.
- This is a fun story for children to act out. Try listening to the audio a few times first to help with the pronunciation of the Latin.

Transcript and translation

Livia est in horto. Livia est sola. Livia cantat.

Aper est servus. Aper hortum intrat. Livia Aprum non videt. Livia cantat. Aper Liviam audit. Aper ridet.

Caper est servus. Caper quoque hortum intrat. Livia Aprum non videt. Livia Caprum non videt. Livia cantat. Caper Liviam audit. Caper ridet.

Balbus quoque hortum intrat. Livia Aprum non videt. Livia Caprum non videt. Livia Balbum non videt. Livia cantat.

Balbus Liviam audit. Balbus non ridet. Balbus plaudit. Livia Balbum audit. Livia Aprum videt. Livia Caprum videt.

Livia Balbum videt. eheu! Livia est irata.

"abite omnes!"

TEACHER'S GUIDE

Livia is in the garden. Livia is alone. Livia is singing.

Aper is a slave. Aper enters the garden. Livia does not see Aper. Livia sings. Aper hears Livia. Aper laughs.

Caper is a slave. Caper also enters the garden. Livia does not see Aper. Livia does not see Caper. Livia sings.

Caper hears Livia. Caper laughs.

Balbus also enters the garden. Livia does not see Aper. Livia does not see Caper. Livia does not see Balbus.

Livia sings.

Balbus hears Livia. Balbus does not laugh. Balbus claps. Livia hears Balbus. Livia sees Aper. Livia sees Caper.

Livia sees Balbus. Oh no! Livia is angry.

"Go away, everyone!"

TEACHER'S GUIDE

STORY 3 (CONSOLIDATION): BALBUS THE PAINTER

Storyline

Cara is painting a wall-painting at Balbus' house, but in the end it is Balbus who gets the paint everywhere.

Objectives

- This story provides a great opportunity to revise the different rooms in the house (for more information see the **Civilisation** section).
- The story mostly repeats language patterns and vocabulary already encountered in the first two stories.
- The following new vocabulary is met: *pictura* (picture), *pingit* (paints), *pigmentum* (paint), *stat* (stands), *ubique* (everywhere).

Notes for teaching this story

The language patterns for this story are repetitive, particularly the second half, and the storyline is easy to follow. This story would lend itself well to being translated independently by able students individually or in groups, or read quickly in class once, and then written up into a translation on the line drawing worksheet. This story works well if treated when children have just seen the **Civilisation** section, or are just about to. As you go through, ask the children what might have happened in the different rooms which Balbus goes through.

Activities

- Use the **Write your own translation** worksheet either once you have treated the story or, for more able students, as a first reading. On the worksheet there is space for children to write down 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.
 - Print out the worksheet **Balbus' footsteps** and draw Balbus' path through the house using the story. Children must remember what happened in each room and the English and Latin names for them!
 - On the board, draw or project a plan of the house and mark on Balbus' footsteps. As he moves through the rooms ask pupils "*ubi est Balbus?*" to which they can answer "*Balbus est in...*"
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TEACHER'S GUIDE

Transcript and translation

Cara est in tablino. Cara picturam pingit. Balbus tablinum intrat. Balbus Caram salutatur. Balbus in pigmento stat. Cara pigmentum non videt. Balbus pigmentum quoque non videt.

"vale!"

Balbus est in horto. ecce! nunc Balbus hortum pingit.

Balbus est in triclinio. ecce! nunc Balbus triclinium pingit.

Balbus est in atrio. ecce! nunc Balbus atrium pingit.

Livia atrium intrat. Livia pigmentum videt.

"ecce!"

"quid est?"

"pigmentum est in atrio. pigmentum est in triclinio. pigmentum est in horto. pigmentum ubique est!"

"eheu! nunc dominus quoque est artifex!"

Cara is in the study. Cara is painting a picture. Balbus enters the study. Balbus greets Cara. Balbus stands in the paint. Cara does not see the paint. Balbus also does not see the paint.

"Goodbye!"

Balbus is in the garden. Look! Now Balbus is painting the garden.

Balbus is in the dining room. Look! Now Balbus is painting the dining room.

Balbus is in the entrance hall. Look! Now Balbus is painting the entrance hall.

Livia enters the entrance hall. Livia sees the paint.

"Look!"

"What is it?"

"The paint is in the entrance hall. The paint is in the dining room. The paint is in the garden. The paint is everywhere!" "Oh no! Now the master is also a painter!"

TEACHER'S GUIDE

LANGUAGE PATTERNS

Sentence patterns

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

<i>Cara picturam pingit.</i>	Cara paints a picture.
<i>Livia Aprum non videt.</i>	Livia does not see Aper.
<i>Balbus triclinium intrat.</i>	Balbus enters the dining room.

Vocabulary

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

<i>atrium</i>	entrance hall	<i>hortus</i>	garden
<i>*audit</i>	hears	<i>intrat</i>	enters
<i>*cantat</i>	sings	<i>*nunc</i>	now
<i>dormit</i>	sleeps	<i>salutat</i>	greet
<i>ecce!</i>	look!	<i>*videt</i>	sees

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

Accusative case

Latin shows the subject and the object of a verb by changing the ending of the nouns. The different forms of the nouns are called cases. The 'nominative' case is used for the subject, the 'accusative' case is used for the object.

Example 1: *Cara servum salutat.* Cara greets the slave.

Cara is nominative and is carrying out the action (Cara is doing the greeting).

servum is accusative and is receiving the action (the slave is getting greeted).

Example 2: *servus Caram salutat.* The slave greets Cara.

Here *servus* is nominative because now the slave is doing the greeting.

Caram is accusative because Cara is receiving the action of the verb (Cara is being greeted).

We can see the same pattern in English, where 'he' changes to 'him' as it moves from subject to object:

He greets his mother.

His mother greets **him**.

In Latin the nominative forms often end in *-us* and *-a*, although there are many others (e.g. *Aper*, *mercator*)

The accusative singular almost always ends in *-m*.

TEACHER'S GUIDE

The **word order** in Latin is commonly: subject (nominative) > object (accusative) > verb. This is the word order which will be used in this course.

This chapter introduces the accusative case. You may wish to treat this very simply; the children will easily get the sense of how the accusative works through reading and practice. Too much explanation could be confusing. It is not necessary for students to learn the term 'accusative', they just need to understand what the accusative does.

A simple rule is that if the noun ends in 'm' it is not doing the action. If students continue to study Latin they will find this rule does not cover all possibilities, but for now it works well. The word order of the sentences in the stories in this chapter will also help.

The aim of this chapter is to allow the children to confidently translate the accusative in simple sentences. Therefore if you do wish to discuss how the language works and use the terminology, ensure that it does not impede students' natural ability to translate the sentences.

To practise the new case write sentences from the stories on the board.

Livia Balbum audit.

Ask children questions such as "Who hears whom?" and "How do we know?".

Print out and use the worksheet **What's happening?** to practise the accusative.

TEACHER'S GUIDE

CIVILISATION - THE HOUSE OF THE STAGS

Objectives

- Children gain an understanding of the different rooms and the layout of the House of the Stags and what activities might have taken place in each room.
- Children look at the decoration of the rooms and what is still left behind from which archaeologists can restore them.
- Children identify the different subjects which were chosen for the wall paintings in the houses of wealthy Herculaneum citizens.

The **Fact file** in this chapter focuses on the role of women in Roman society and contrasts the daily lives of the two characters, Cara and Livia.



A painted panel showing a still life from the cryptoporticus of the House of the Stags.

Historical notes

For more information, see also the **Archaeology** section of this guide and the notes on the **Interactive image**. It is also useful to compare all the photographs of the house in this section to the reconstructions which have been drawn to illustrate the core story of this chapter.

1. The House of the Stags

The House of the Stags was one of the grandest houses in Herculaneum. It was situated right on the front of the town on the ancient shoreline giving it a spectacular view across the Bay of Naples. Archaeologists have sometimes speculated that this was the house of Q. Granius Verus because of the find of a loaf of bread bearing his stamp. Some archaeologists have suggested that the House of the Telephus Relief, just across the road from the House of the Stags, would have belonged to the Balbi family. The House of the Telephus Relief is more atypical in layout and not as well preserved. The House of the Stags also looks out across the Terrace of Nonius Balbus and is more typical in layout, so the decision was made to place the character of Balbus in this house.

2. The rooms of the house

atrium

The House of the Stags is entered off the side of Cardo V. From the outside the house does not look very impressive and does not give away the grandeur beyond. The house opens straight onto a small, square atrium, an entrance hall. Usually the atrium would have been a large, impressive room, decorated lavishly and often with an *impluvium* and a *compluvium*. This was the first room guests would see so often it is very impressive. In the House of the Stags the atrium is rather unprepossessing and instead of the being of centre of the house it is merely a gateway to the more impressive rooms beyond. It is useful to look at it in comparison to the atrium in the House of the Gem (the **Interactive image**). In the atrium in the House of the Stags there is also a set of stairs which led to an upper floor (now lost). Here it is likely the slaves or the former slaves (now

TEACHER'S GUIDE

freedmen) of the master of the house might have lived or even private tenants. Part of the wall decoration remains in the atrium is still visible.

triclinium

Leading from the atrium was the triclinium. This was the Roman dining room and would have had three (*tres*) couches (*kline*), hence where it got its name. The triclinium of the House of the Stags sits at one end of the axis of the visual line that runs through the house. The view from the triclinium offers a panorama across the garden through the tablinum opposite and the terrace and gazebo behind and towards the Bay of Naples beyond. This was a common trope of Roman houses and allows a visitor a magnificent line of vision through the whole house, accentuating its size and grandeur. When visitors came for dinner they would sit three to a couch angled towards the table in the centre. We might think that reclining to eat would both be uncomfortable and impractical (especially using cutlery!), but bear in mind that slaves would cut all the food into mouthful-size pieces and bring the food closer to the diners if necessary. The triclinium in the House of the Stags was decorated very sumptuously with dark panels on the walls framed in red, separated by architectural motifs. The floor was made up of coloured marble tiles arranged in a geometric pattern. Remains of both the wall painting and the floor are still visible today.



Statue of a satyr with a wineskin from the garden of the House of the Stags

cubiculum

Next to the triclinium were several smaller rooms called *cubicula*. These rooms had various functions. They were probably often used as bedrooms and some bed frames did in fact survive in some houses. The *cubicula* directly off the atrium were probably just used for more private meetings or for reading. There were certainly the more private rooms in the house. Generally they were decorated more simply and had very few items of furniture inside.

hortus

The *hortus* (garden) was typically in the centre of a Roman house surrounded by columns forming a peristyle. The Romans favoured very neat and tidy gardens and would have planted herbs, lilies and other flowers in regular-shaped flower beds. They would also sometimes have water features in the middle. The garden in the House of the Stags, in the centre of the house, provides a calm oasis from the busy city and also would have brought air and light to the rest of the house. To keep the rooms cool Roman houses had very few and small windows so the garden at the centre had the important role of airing and brightening the house. In the garden of the House of the Stags were found four marble statues. Two were groups of a stag being attacked by hounds, hence the name the House of the Stags. There were also statues of a Satyr with a wineskin and a Drunken Hercules.

TEACHER'S GUIDE

cryptoporticus

The cryptoporticus was a covered walkway that ran around the perimeter of the garden and joined at one end to the atrium and triclinium and on the other end to the tablinum. The cryptoporticus has a delicate black and white mosaic floor and is lit by a row of rectangular windows which overlook the garden. The cryptoporticus was decorated with architectural motifs and had over sixty painted panels with scenes of tiny cupids, still-lives and various architectural landscapes.

tablinum

(See the notes on the **Interactive image** for more detail.)

The *tablinum* (study) was where the most important visitors would be received and was also where the master of the house might do any reading or dictate or write any letters and documents. It was often accessed directly off the atrium, sometimes separated by a sliding partition (see the House of the Wooden Screen for a fantastic example of this). In the House of the Stags it was across the garden facing the triclinium and made up part of the vista through the house and into the Bay of Naples beyond. The walls would have been painted very lavishly but sadly this has now all been lost. Some tiles remain of the original floor which was made up of coloured marble tiles arranged in a geometric pattern.

terrace

Beyond the *tablinum* was a terrace which offered spectacular views out to sea and more closely of the Terrace of Nonius Balbus below. Here stood a roofed gazebo whose columns were painted in red and white. We can imagine that on warm evenings this might have been used as an outdoor dining room.

3. The household

The Roman household was not just made up of the nuclear family. Often other relatives might also live in the same house. The head of the household, who would be the oldest male was called the *pater familias* and had great power over those in his household. In wealthy families the household could also include any slaves or freedmen too. Domestic slaves would live in the same house and sometimes ex-slaves (freedmen) would continue to live in their ex-master's house, perhaps renting on of the upper-storey apartments.

4. Decoration

The houses of wealthy Romans were often decorated very grandly. All the walls would be painted and the floors would be tiled or covered in mosaics. The Romans even painted the ceilings and sometimes the columns in their houses too. This was not only excessively ostentatious, and to a modern eye very garish and busy, but also very expensive. As is noted in the **Archaeology** section of this Guide, paints were made of natural minerals and ground-up plants, among other things, some of which were very rare and expensive. Grand decoration of a house was undertaken not just for style but also to display one's wealth. The choice of the subjects Romans painted on the walls varied widely. Some architectural scenes are said to have given the impression of more space by clever perspective. Romans also loved bringing the outdoors indoors with paintings of beautiful gardens. The subject of mythological scenes seems perhaps more strange to us and indeed Romans were not

TEACHER'S GUIDE

uncomfortable with nudity in their wall paintings, even in their dining rooms! It is often interesting to consider the motivations for the various wall paintings in the different parts of the house.

Images:

Screen 1 - View of the site of Herculaneum, focussing on the House of the Stags, Herculaneum

Screen 2 - *Cardo V* and the entrance to the House of the Stags, Herculaneum

Screen 2 - Inset is a segment of a mosaic from the House of the Tragic Poet, Pompeii

Screen 3 - Atrium of the House of the Stags, Herculaneum

Screen 3 - Inset is a *lararium* from the House of the Vettii, Pompeii

Screen 4 - *triclinium* from House of the Stags, Herculaneum

Screen 4 - Inset is a diagram of the three couches and diners

Screen 5 - Garden looking from the *triclinium* facing the *tablinum* and terrace in the House of the Stags, Herculaneum

Screen 5 - Inset is a statue group of stags being attacked by hounds from House of the Stags, Herculaneum

Screen 6 - *tablinum* from House of the Stags, Herculaneum

Screen 6 - Inset is a marble table from the *atrium* of the House of the Prince of Naples, Pompeii

Screen 7 - Plan of the House of the Stags, Herculaneum

Screen 8 - *triclinium* from House of the Stags, Herculaneum

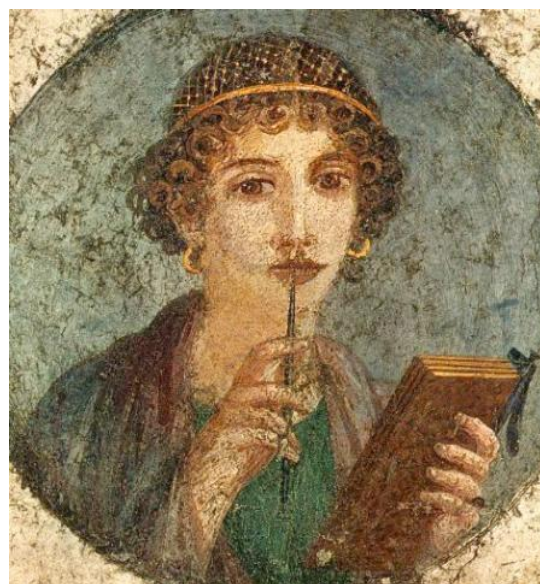
Screen 9 - Various selections of wall paintings from Herculaneum

Screen 10 - Various selections of wall paintings from Herculaneum and Pompeii

Screen 11 - Various selections of wall paintings from Herculaneum and Pompeii

Screen 12 - People working on conserving and restoring the frescoes in the *tablinum* of the House of the Bicentenary, Herculaneum

Screen 13 - *tablinum* from House of the Stags, Herculaneum



A wall painting of a woman holding a stylus and a writing tablet from Pompeii.

Points for discussion

- In what ways was a Roman house different to a house today?
- Is it strange that in the Roman house the least decorated rooms were the most private ones (the *cubicula*)? Is that the same today?
- What do students feel about the choice of decoration? What would they have painted on their walls if they had a Roman house?

TEACHER'S GUIDE

Activities

- Imagine you are a visitor of Balbus or Livia in the House of the Stags. How do you feel walking through the rooms?
- Have a go at the printable worksheet **Do your own painting!**. Remind children of the kinds of things Romans liked to paint on their walls and the colours they used. Suggest that they could draw a scene from one of the myths you have looked at.
- Have a go at the printable worksheet **Complete the wall painting!**. Children should imagine they are restoring a wall painting that has been found at the site of Herculaneum and try to reconstruct it as accurately as possible, continuing the lines and patterns that have survived.
- Have a look at other houses in Herculaneum and Pompeii. This site has some great photos:
<https://sites.google.com/site/ad79eruption/herculaneum-1>
- This site lets you look at 360 degrees panoramas of rooms in different houses in Herculaneum:

<http://donovanimages.co.nz/proxima-veritati/Herculaneum/Cervi/index.html>

Let pupils do their own archaeology work and point out patterns on the floors and paintings on the walls which they can see have survived and imagine what the rooms used to look like.

Further reading

- Weblink: great website on the sites of Pompeii and Herculaneum.³
- Weblink: Panoramas from Herculaneum that allow you to look all round rooms in Herculaneum. Includes the House of the Stags.⁴
- Weblink: Particular information on the House of the Stags.⁵ On this site it is called the House of the Deer, the name varies and is also often referred to in Italian as the 'Casa dei Cervi'.

³ <https://sites.google.com/site/ad79eruption/herculaneum-1>

⁴ <http://www.proxima-veritati.auckland.ac.nz/Herculaneum/Cervi/index.html>

⁵ <https://sites.google.com/site/ad79eruption/herculaneum-1/insula-iv/house-of-the-deer>

TEACHER'S GUIDE

FACT FILE - CARA AND LIVIA

Objective

- Children gain an insight into the role of women in society by contrasting the two daily lives of Cara and Livia. Both Cara and Livia are fictional characters made up for this Course, but they are based upon evidence of women's lives.

Historical notes

Study the fact file with the children, and talk about women in Roman society. Wealthy women had very different lives to other women (in the same way as today), but Roman women in general had a lot less freedom than women today.

Students might remember from Chapter 2 that fewer girls received education than boys. This was because teaching was all done by private teachers and education was expensive. Very wealthy women might have been educated till their early teens and some might have continued to read literature and philosophy with a private tutor or relative in their house. In terms of legal rights, a woman (apart from a few exceptions which were introduced later) was under the control of her male guardian. This could be her father or husband or another male relative. She could vote, hold public office or bring a case to court. She could, however, own property, initiate a divorce and make a will, although she would need the permission of her male guardian. Even upper-class women, no matter how well-dressed, educated and talented they were, were under the control of their male guardian.

Within Roman society there was an ideal against which all women were held up to. This ideal is most apparent on the tombstones of women. Here they are typically described as chaste, pious, a good wool-worker, stay-at-home, obedient. A 'good' woman stayed at home, weaving and praying. This is not to say this is what actually happened but we do know that the Emperor Augustus boasted that his female relatives spent their time at the loom.

In the lower classes of society, where working and weaving were necessary parts of life, this ideal was much less prevalent. Although we do not find large amounts of evidence documenting working women there is enough to paint a picture of the life of a lower class woman (like Cara) who might be involved in a trade. Some trades were more specifically male-dominated but we have records of women as midwives, painters, pig-keepers and many others.



Statue from the House of the Stags showing a stag being attacked by hounds.

TEACHER'S GUIDE

The lives of Roman women are not well-documented. This is because almost all we know about them comes from sources written by men, which were usually about men.

Points for discussion

- Romans said a woman could not act independently (of her male guardian) 'On account of the lightness of the mind'. What do you think they meant by this? Is this a fair statement?
 - Discuss the freedom that women have in our society today. You might want to explain that some of this is relatively new (being able to vote, first female prime minister, first female bishop in the Church of England). Discuss any things which women still can't do in our society or how it is different in other parts of the world.
 - Think about why women had always had less freedom and power than men and often stayed at home. Is it because they aren't as strong, or because they bear the children?
-

TEACHER'S GUIDE

MYTHOLOGY - ARTEMIS AND ACTAEON

Objectives

- Children learn about the hunter Actaeon and meet the ruthless goddess of hunting and chastity, Artemis.
- Children listen to the story of Actaeon's 'mistake' and punishment and consider how this myth has been depicted differently throughout time.

Notes

The full audio file from the Classic tales website will take about 7 minutes to listen to. If your students already know the myth remind them that in each retelling some of the details change. There is no 'correct' version of a myth; it was a living thing that each author got to shape. You may like to mention that this myth was famously written down by the Roman poet Ovid as part of a large collection of myths about changing shape called the *Metamorphoses*.



Points for discussion

- The depictions of the story are very different. Why did different artists choose to show Actaeon more or less human? If you had to choose how would you depict Actaeon as he is transformed into a stag?
- Think about what gives us our identity. Actaeon tries to shout 'I am your master. Don't you know me?' but no words come out. He doesn't look human but he also can't speak and communicate like a human. Which is more important for our identity? Would the dogs have listened if the stag had shouted at them in the voice of Actaeon?
- Discuss whether you think that Actaeon is to blame. He did see the goddess bathing but if it was an accident, should he be punished?

Activities

- Set up a court of law in your classroom with Actaeon as the defendant. Put him on trial as to whether he should be punished for seeing the goddess bathing. Students can take the parts of the jury, the judge, the prosecutor, witnesses (other nymphs, Actaeon's hunting companions etc), and any others. Let those who will be questioned at the stand have some time to think about their story. At the end let the jury decide whether they agree with Artemis that he should be punished.
 - Get students to draw Actaeon halfway through his transformation into a stag. Which bits change first and which last?
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TEACHER'S GUIDE

OVERVIEW OF ACTIVITIES

Note: The Guide to using the Primary Latin Course has more detailed notes on how to use these resources.

Naval race – civilisation (online game)

This game focuses on the Roman house and the role of women.

Naval race – language (online game)

This game tests the vocabulary 'to learn' from this chapter as well as the sentence patterns.

Pairs (online game)

Match up vocabulary items from the 'to learn' vocabulary for this Chapter, matching English to Latin words.

Categories (online game)

Sort the adjectives as to whether they describe Dama or Marcus.

Write your translation (printable worksheets)

Printable line drawing versions of all of the stories for this chapter, in which enough space is left for pupils to write in their own English translation. The Latin is not given on the worksheet - this can be supplied by giving pupils access to the online text, or by printing the line drawing version of the story (downloadable from the lander page of each story).

Language links (printable worksheets)

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 pupils (words like magnitude and invincible are encountered). You may wish to give pupils access to a dictionary, and this can be a good way for more able pupils to expand their vocabulary.

Practice sentences (printable worksheets)

This worksheet provides a few more sentences in the same pattern practising the accusative. This could be given to more able pupils as an extension exercise or worked through as a class from the board.

Complete the wall painting! (printable worksheets)

This worksheet gets students to complete a wall painting that has survived from Roman times.

Do your own wall painting! (printable worksheets)

Students design a wall painting for their own Roman house.

Paint a fresco fact file (printable worksheets)

This fact file gives children a more in depth description of how wall-painting was made. This could also be studied as a whole class on the board together.

TEACHER'S GUIDE

Balbus' footsteps (printable worksheets)

Children track Balbus around the house and revise the different rooms of the Roman house.

What's happening (printable worksheets)

Children choose words to create their own sentences and translate them to practise the accusative.
