

herculaneum archaeology

the newsletter of the Friends of Herculaneum Society Issue 20 Autumn 2016



Head with original paintwork, thought to be that of an Amazonian warrior, discovered in the Basilica of Nonius Balbus

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The Sixth Herculaneum Congress 14 - 18 September 2016

Bob Fowler - Chair of Trustees



Fig. 1 Bob Fowler

Six times! The Congress is now a venerable institution. As in recent visits we stayed in Ercolano, many of us in the newly-renovated Hotel Herculaneum, which earned much praise. Others could not resist once more the elegant splendour of the Miglio d'Oro. There were as always a goodly numbers of both veterans and newcomers, a quite special feature of this gathering.

As usual there were optional extras both before and after the main programme. Some twenty of us bussed to the Biblioteca Nazionale in Naples on Wednesday morning for a visit to the Officina dei Papiri, kindly arranged for us by the Director, Dr Sofia Maresca, and our good friend Gianluca Del Mastro from the University of Naples, with presentations also by Federica Nicolardi (a former recipient of a Friends bursary) and Valeria Piano. One never loses the sense of wonder at these miraculously preserved scrolls, and every visit brings something new: I at least had not seen the carbonised wooden tablets before, and Valeria made the spectacular announcement that she had been able to read the name of Seneca (probably the Elder) on the title-page of a roll. This is a major discovery, and we eagerly await identification and publication of the text.

Biblioteca Nazionale
Fig 2 Carbonised papyri



Fig 3 Stefano Napolitano, Gianluca Del Mastro & Federica Nicolardi



Fig 4 Valeria Piano

Post meridiem we made our way to the royal palace at Portici, amused en route by the coach driver who forced oncoming traffic to reverse while he proceeded defiantly the wrong way through an arch to gain access to the palace. A renovation programme there is half complete, and they have opened a charming new Museum Herculanense which has good displays, many of them bilingual, on the history of Portici and Herculaneum archaeology. The tour included a visit to the Botanical Garden, where the guide, a botanist from the university, was exceptionally engaging and informative.



Fig 5 Members admiring Papyrus growing in the Botanical Gardens, Portici

By Thursday the whole gang, some 50 strong, had arrived, and set out for the Scavi. Last-minute pleading had once again failed to convince the Superintendency to grant access to the Villa of the Papyri, which we were unable to see also in 2014. The problems are particularly acute at the moment, since (yet another) reorganisation is underway and a state of paralysis prevails. Grass is not being cut, weeds are sprouting on the walls, and custodians cannot be hired, so that many buildings are closed to the public. In the case of the Villa chunks have fallen off the vertical escarpment that looms above it, posing a safety risk. The Suburban Baths were also off limits. Given the millions the Packard Foundation has put into preservation, precisely so that the public can enjoy the site, this situation is highly unsatisfactory. The Society will be working with interested parties to see what pressure might be brought to bear. The forthcoming independence of the site as a result of the reorganisation and the arrival of a new Director, probably in November, should bring real benefits.



Carbonised furniture
 Fig 6 Cradle
 Fig 7 Box
 Fig 8 cupboard
 awaiting display in the new
 museum

There were nevertheless some fine compensations. For the first time we were able to see the carbonised furniture deposits, including the emotive cradle that was the star of the 2013 British Museum exhibition. This room was the highlight of the whole congress for many attendees. The Boat Pavilion was opened for us, and special tours laid on of the House of the Atrium Mosaic and the House of the Bicentenary. I noticed with interest that the Getty Institute is now collaborating in work at the site, financing the restoration of the frescoes in the House of the Bicentenary. The Society thanks all those who made the visit possible: Drs Francesca del Duca, Rossella di Lauro, Mario Notomista, and Fiorenza Piccolo; as always, our indefatigable man on the ground Dr Christian Biggi; and the Director of the Herculaneum Conservation Project, Dr Jane Thompson.



Fig 9 Does anyone know what this is?
 Fig 10 Bronze bath

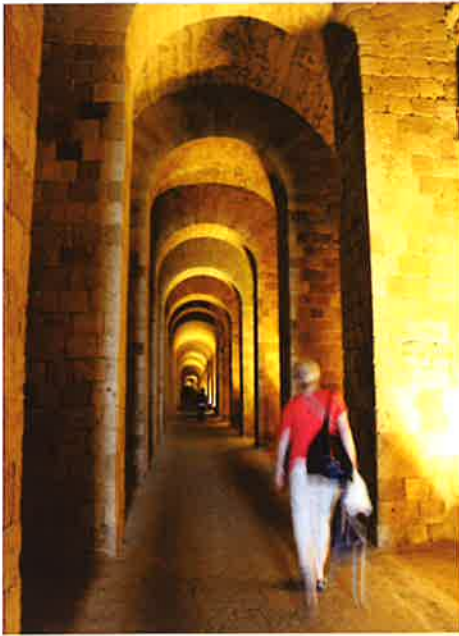
In the late afternoon we gathered at the Villa Maiuri, our traditional venue for a semi-formal lunch with talks and sumptuous buffet provided by I Signorini. Unusually we had all three of our current bursary-holders presenting: Sergio Carrelli, Stefano Napolitano and Claire Weiss. The first two spoke on their work in the Officina (common themes being the progress enabled by digital and scanning technology, and the discoveries awaiting diligent research in the historical catalogues), while Claire demonstrated, to my astonishment at least, that even the humble pavements of Herculaneum have secrets to yield. A surprise last-minute addition to the programme was a presentation by two colleagues from the Bologna Domus Herculaneensis Rationes Project, Chiara Romano and Angela Bosco. The project aims to provide exhaustive documentation on all the buildings at Herculaneum, not only through gathering all the records of excavation but through cutting-edge techniques such as geomatics, photogrammetry, and applied chemistry, with results made available to users by the latest methods of visualisation and communication. Interested readers may learn more through a review of their 2011 progress report published at <http://bmcr.brynmawr.edu/2015/2015-04-59.html>. We were very grateful to all speakers who travelled to Ercolano to share their findings with us. As always it was a pleasure to welcome colleagues from the University of Naples Federico II at this event, Gianluca Del Mastro and Giuliana Leone; and we were honoured by the attendance of Ercolano Consigliere Mario Imperato.



Fig 11. 2016 Bursary beneficiaries with Bob Fowler
(L - R) Stefano Napolitano, Claire Weiss & Sergio Carrelli

Lie-ins are not an option on these congresses and the next morning we were under way at 9:00 sharp for Augustus' villa Pausilypon (Greek for 'ending cares': since Greek was the language of culture in those days, as French was at one time in modern Europe, let us call it the Villa Sanssouci). This was a summer vacation palace, complete with theatre, odeon, swimming pool, baths, fish farm and unrivalled views of the Bay. Access is through a spectacular 770m-long tunnel cut through the rock, a typically impressive feat of Roman engineering. Our guide here was Dr Caterina de Vivo, who joined us also on Sunday: by common assent one of the best guides we have ever had. Rain overtook us here for the first time, recurring at intervals for the rest of the meeting. It's a trade-off: earlier congresses in June were dry, but also very much hotter. Collective lunch in a Neapolitan pizzeria, then off to the Museo Nazionale, where fortunately one of the rooms open was that devoted to the Villa of the Papyri. One that seems always to be open nowadays (you used to have to bribe a guard) is the Gabinetto Segreto, with the erotica from Pompeii and Herculaneum; we were amused to see two priests emerging from the room, one of them wiping his brow. Some intrepid Friends stayed behind to explore the night life of Naples and returned late via the Circumvesuviana. Others less hardy coached back to Ercolano for dinner. The Knox-Fowler party got thoroughly drenched on the way back to the Miglio d'Oro from the restaurant; seeing us huddling in a doorway, two Ercolano *gallants* insisted the ladies take their umbrellas. *Cavalleria* lives in south Italy. (Incidentally we noticed more than one night that the streets went utterly dead about 10:30, having teemed but an hour before with seemingly the entire population; I do not recall this happening before and am puzzled as to an explanation. Another thing I do not recall having seen in Ercolano before is joggers. The modern world encroaches.)

Saturday took us on the road again first to Oplontis and the beautiful Villa Poppaea, then to Boscoreale, the first time the Society has visited the latter; the fine *villa rustica* (farmhouse) was regrettably closed, but the small museum was a delight. It adds special charm to think that the objects you are studying, so well laid out and so informative of ancient life, were excavated within a hundred yards of where you stand. Paestum offers a similar experience. One hopes that the plan for such a museum at Herculaneum comes to fruition.



Clockwise from top:
 Fig 12. Tunnel leading to Villa Pausilypon
 Fig. 13. Augustus' Villa at Pausilypon
 Fig.14. John take photo of marble wall panel at Villa Pausilypon

Lunch at Castellamare was meant to be a quick bite but took considerably longer than scheduled, causing some anxiety to organisers but no doubt a welcome relief to many pairs of tired feet. We did not in the end have to short-change much the visit to the Villa San Marco and Villa Arianna at Stabiae, though time to get ready for the closing convivium at Tubba Catubba upon return to Ercolano was correspondingly brief. We thank our guide for the day, Eliana Ciampi, and the ever genial hosts at Tubba Catubba Rosaria and Fabio.



Clockwise from top:
 Fig 15. Villa at Stabiae
 Fig 16. John, Carmel and David
 Fig 17. Mosaic floor at Stabiae
 Fig 18. Alicia and Alison





Fig 19. Christian Biggi at Stabiae
Fig 20. Christian and Johanna



This was the formal end of the congress, but those who had signed up for more and were still vertical come Sunday embussed once again for the north of Naples, this time to Baiae and Cumae. The numerous coach trips in all directions on this congress produced many surprising perspectives of Vesuvius; again and again, as if at moments calculated to induce the greatest shock, it would suddenly appear, a sinister, beautiful and brooding presence. First stop this morning was the stunning Piscina Mirabilis, the gigantic reservoir at the end of the Campanian aqueduct, near ancient Misenum and its naval base. Nothing quite prepares you for the visual impact upon entry into this cavernous forest of soaring concrete arches. One descends, gasps, looks up and falls silent. The Piscina features prominently in Robert Harris's *Pompeii*, which many added piquancy to the experience. The Piscina is privately owned, and access requires some gentle bribery in the form of coffee and biscuits for the lady who has the key; she doesn't get up quite as early as one might wish, either.



Fig 21. Group at Piscina Mirabilis
Fig 22. Iona's encounter with a cat at Baiae



Schedule slightly off-kilter then as we moved on to Rome's Sin City, Baiae, where the villas, baths, extensive guest lodgings and impressive theatre with its facility for aquatic displays gave a hint of the once glittering complex where excess knew no limits. The associated museum housed in the medieval castle had much of interest. While we were inside the heavens opened—the Piscina would have been filled in half an hour with such a downpour—so Caterina extended her commentary in the hope of a timely reprieve, which came in course, but only partially. Thus it was a squishy lot of Friends who embarked for Cumae, where the Sibyl, immortalised by Virgil in the sixth book of the *Aeneid*, once prophesied. This was the oldest Greek colony in mainland Italy, sent out from Euboea in the 8th century BC; the colonists had first settled on the island of Ischia, visible a short distance across the water, which is where some of the oldest examples of the Greek alphabet were discovered. The plan called for a stop also at Pozzuoli to see the Serapeum, but by now it was too late in the day; but I think no one minded foregoing the visit, as information overload and fighting the elements had induced a general exhaustion. Thoughts of a warm shower and supper banished all others.

This congress was another spectacular success, so *grazie infinite* to Kate Starling, Krystyna Cech and Christian Biggi who all did a fantastic job. *Alla prossima*.

News from our Bursary beneficiaries: Work on the Herculaneum Papyri and the Herculaneum Pavements

At the Congress we heard about some of the latest research on the Herculaneum papyri being conducted by two of the Society's bursars, Stefano Napolitano and Sergio Carrelli. Stefano has been trying to reconstruct the tortuous history of papyrus 990, following it back through 250 years of incredibly complicated (and often contradictory) inventories and archive records. The papyrus is preserved in 11 unrolled fragments and one still rolled-up chunk; one of the fragments bears the author and title of the book, Epicurus *On Nature*. Such a *subscriptio* identifies this fragment as the end of the roll. The fragments come from the upper half of the roll. The rolled-up piece, it turns out, does not represent the other half, despite bearing the same inventory number; indeed, it was incorrectly assigned to papyrus 990 in the early 19th century. So the hunt is on for the rest of the papyrus among the as yet unassigned fragments in the *Officina dei papiri*.

Sergio has been working on the digitilisation of the historical inventories and their collation into a single database, containing the descriptions from the various inventories in parallel columns in a spreadsheet. Such a simple description hardly begins to capture the potential for new discovery afforded by the ability to search for and compare data of many kinds: shape and dimensions of the roll, date of unrolling, state of preservation, number and positioning of fragments, and so on. Already anomalies have come to light which take one back to the papyri and drawings themselves in order to work out how the discrepancies arose. The research has already established that papyri 335 and 1811, though bearing widely separated inventory numbers, originally came from the same roll. Inspection of the fragments offered confirmation through shared characteristics, and revealed errors in the placement of fragments within their frames. The records indicate that the separation of the two lots of fragments, and the assignment of the new number 1811, was authorised in September 1910 by the then Director of the *Officina*, Domenico Bassi, without recording his reasons. Though an outstanding scholar, it seems Bassi got this one wrong. With the two lots brought together and correctly analysed, we can now reconstruct the dimensions of the original book.

As so often in this field of research, new techniques are combining with traditional skills to produce exciting new results.

Bob Fowler



Fig 23. Photograph of
PHerc. 335 frame 2

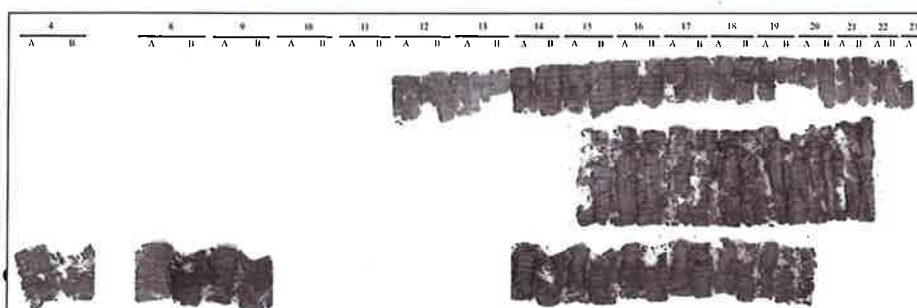


Fig 24. PHer. 335 frame 2,
fragments correctly placed

Pounding the Pavements of Herculaneum

Claire J. Weiss, PhD candidate, University of Virginia

My work focuses on the sidewalks (pavements) of Roman cities. Curiously, despite being commonplace, sidewalks have been largely ignored by scholarship, probably a result of their humble position in the hierarchy of city features. I am conducting a comprehensive, comparative study of the sidewalks of four Roman cities – Herculaneum, Pompeii, Ostia, and Minturnae – chosen because of their preservation, the extent of their excavation, information available from previous research about the buildings that they held, and the differences in their sidewalks.

Herculaneum and Pompeii had well-constructed, often wide sidewalks, consistently built against the vast majority of city blocks. They separated pedestrians from the traffic of the busiest “high” streets, keeping people well removed from hazards, such as carts, animals, filth, and official processions. Sidewalks also gave space to clients congregating in front of their patrons’ homes, reinforcing displays of social power. They provided room for street vendors’ stalls, or a place for people to loiter while at a local bar, increasing the chances of economic success for the vendors. They were also the location for subsurface utility infrastructure, where drains, water pipes, and cesspits were installed.

At Ostia and Minturnae, there were fewer streets, and many fewer sidewalks and curbs. Those sidewalks that do appear were often arcaded spaces built mostly as façade features for rows of shops along the main arteries of the city. Pedestrian traffic was otherwise discouraged from the high street, except where these arcaded commercial frontages deliberately made space for it, making sidewalks a commercial feature. The urban cultures of Ostia and Minturnae must therefore have been markedly different to those of Herculaneum and Pompeii (Figure 25).



Fig 25. Herculaneum, on the left, features wide, well-constructed sidewalks. Ostia, on the left, often has building frontages that meet the street surfaces directly.

In order to carry out this research, I require a sidewalk base plan with more information about sidewalks than is currently available. The best, most affordable solution currently available is Agisoft Photoscan, a software program that utilizes the process of Structure from Motion to produce 3D models from commercial-grade digital photographs.

In order to record Herculaneum, now complete thanks to the support of the Herculaneum Society, I photographed each face of every city block and its sidewalk extensively, for a total of just under 11,000 photos. These photos are presently being processed with Agisoft. The program looks at each photograph to identify visual patterns. From those matched patterns and the small differences in their arrangement as the camera moves from one photo to another (parallax), Agisoft is able to compute the relative distance between structures captured in the photos. The program then builds a 3D representation of those structures, not only reproducing the dimensions of the structures, but because the source data are photographs, also reproducing visual information, enabling the identification of construction material and stone type (Figure 26).

These models of each city block I will then coordinate into one comprehensive model of the streets, sidewalks, and façades of the city, providing the base for a GIS, populated with information about the buildings that each city block contained.

Sidewalks waxed and waned to support new patterns of behavior, reflecting the culture of the cities in which they were built, and changing over time as priorities changed. They mediated between the internal activities of buildings and the external tumult of streets, playing an integral role in the daily lives of the citizens. Thanks to the Herculaneum Society, I am ever closer to bringing sidewalks off the sidelines of the study of Roman urbanism.



Fig 26. Resulting 3D mesh and overlaying point cloud with visual information preserving color as produced by Agisoft Photoscan.

Some thoughts about the Herculaneum wooden boat

Peter Spital - member



Fig 27.
Peter with Kate (L) and Martha (R) at Stabiae

Fig 28. The Herculaneum boat

Those members of the Society who visited Herculaneum for the Sixth Herculaneum Congress will have heard Mario Notomista tell us that the partial boat found on the ancient beach in 1982 is now considered to be a military vessel rather than a fishing boat. Apparently it was a six-oared boat of about 30 feet in length; this would be similar to the six-oared 32 foot gigs which once carried pilots out to ships in the days of sail. The Roman boats were much more heavily built than the pilot gigs being, perhaps, three times the weight. They would have been slower but not greatly slower because the speed of a boat is primarily dependent on the length and the waves set up by its motion through the water. To the question often asked, 'Where is the population of Herculaneum?', this boat permits us to consider the possibility that they might have been rescued by sea.



The younger Pliny tells us that the eruption occurred at about the seventh hour. Roman hours were different from modern hours in that the Romans always had 12 hours between sunrise and sunset regardless of the length of the day. In modern hours the eruption would have occurred very shortly after one o'clock. We also know that the pyroclastic flow which extinguished all life in Herculaneum occurred between 11 and 12 hours after the eruption; therefore we know that the rescuers had 11 to 12 hours in which to save lives.

Pliny the Younger also tells us that his uncle ordered a light galley to be made ready so that he could examine this phenomenon, but that before he could leave he received a message from Rectina, who lived on the slopes of the mountain, telling him that she was unable to escape except by sea, and requesting that he send a ship to collect her. This action puts a limit on how soon after the eruption the elder Pliny set off. If Rectina was unable to escape by road then the messenger must have come by sea; furthermore, that

messenger must have come in a smaller boat than Rectina was willing to trust herself to. The distance from the area around Herculaneum to Misenum is 22.5 km or 14 statute miles. A small boat would take about three and a half hours to cover that

Pliny's response to this message was to command the launching of the quadriremes with an intent to rescue not only Rectina but also many other inhabitants of the coast. The process of launching the quadriremes and moving the rowers on board would be unlikely to take less than half an hour. Frank Welsh (FW), in his book *Building a Trireme* describes the process of loading rowers and the orderly procedure which needs to be followed. By the time that Pliny departs from Misenum it cannot be less than four hours after the eruption. Frank Welsh also tells us how fast a trireme can travel (p. 205); whilst it can hit seven miles per hour or greater, a steady cruising speed would be 9 kilometres per hour. A Roman quadrireme might lack the manoeuvrability and acceleration of a Greek trireme but its cruising speed would be little different. It would therefore take two and half hours to arrive in the Herculaneum area. It would now be six and half hours after the eruption.

Pliny tells us that when the quadriremes arrived near to Rectina's house, shallows were encountered and landing was made difficult because the shore was blocked by rubble. The shallows are interesting because Strabo tells us that Herculaneum is "set on a promontory that juts into the sea" whilst Andrew Wallace Hadrill (AWH) in *Herculaneum - Past and Future* mentions that the earliest builders of the town, when the sea level was lower, used the ground in front of the town as a quarry in order to provide stone to build the town and to provide steep defences on the seaward side. As the sea rose this area in front of the town flooded and, in Roman times, there would have been an extensive band of shallows no more than one to two metres deep. It is possible that Rectina lived near Herculaneum and that these shallows, littered with boulders from the initial explosion of the mountain, are what prevented Pliny's approach.

Pliny's response to this was to turn for Stabia in order to visit Pomponianus. It would now be after sunset, which at that time of year would be 6 modern hours and 45 minutes after midday. Pliny, as an old soldier, would be accustomed to eating at about sunset and would be feeling hungry so he headed off to visit his friend and to scrounge a meal. The presence of a military boat on the beach at Herculaneum strongly suggests that he left orders for the rescue to continue.

In order to summon that boat, and presumably many others, it would be necessary to send a quadrireme back to Misenum but this time it would be hurrying so it might do that distance in two hours at an average speed of 11 km per hour. Again, this is a figure which is close to that mentioned by Frank Welsh for the trireme. Interestingly the return journey by the six oared boats would not have taken that much less time; the pilotage magazine

assures us that the pilot gigs were rowed at about 7 knots or just less than 13 km per hour. The Roman boats would have been heavier and therefore slower but a figure of two and quarter hours for the return journey should have been achievable. By the time that the smaller boats arrived it could not have been less than ten and three quarter hours after the initial eruption; Herculaneum was destroyed at some time in the subsequent hour and a quarter. The timescales strongly suggest that, with the exception of those who could be saved by small, local boats, Pliny's attempted rescue would have achieved little. We must seek the population of Herculaneum elsewhere.

The possibility that there were vessels of the Roman army waiting offshore to rescue the townspeople could help to explain why so many people were sheltering in the arches below the sacred area. They had seen the boats at sunset and were awaiting rescue.



Fig 29. The ancient coastline where the boat was discovered with boat houses on the right

That leaves a final question: Where is the other half of the boat which is currently in the boat museum? I suggest that two answers are possible. The less exciting one is that the bow section of the boat was partially submerged when the pyroclastic flow hit and, since it was not carbonised, has subsequently rotted away. A more likely answer acknowledges its position on the ancient beach. Sisenna tells us that the town was on a steep rise by the sea, with little walls, between two rivers. AWH (p. 105) tells us that the port was almost certainly beneath the current visitor centre and he shows the ancient river cut into soft rock. This ancient river would have provided deeper water than the sea immediately in front of the beach which would be littered with debris from the explosion of the mountain. It is possible to imagine the boat navigating along the edge of this channel in the darkness when the

pyroclastic flow hit. As the pyroclastic flow reached the seaward edge of the town it would have set up a vortex such that the wind at sea level would be towards the shore. This wind would be loaded with fine particles and consequently very dense; it would have had great destructive force. Those members of the Society who have seen the suburban baths will remember that the pyroclastic flow smashed the glass window and threw the shattered remains into a bowl beside the window. This same wind would be capable of picking up a boat by its stern and, as the bow dug into the sand, breaking it in two. The other half of the boat was probably cast somewhere else on the original Roman beach.

Pliny the Younger, *Letters* 6.16 and 6.20 From the Penguin translation by Betty Radice, 2003; Andrew Wallace-Hadrill, *Herculaneum. Past and Future*, Frances Lincoln, 2011; Welsh, Frank, *Building a Trireme*, London: Constable, 1988

Other News

Herculaneum, Grand Opera by Félicien David (1810–1876)

Wexford Opera has mounted a performance of Félicien David's *Herculaneum*, first performed in 1859 and hailed by no less than Berlioz as the most magnificent grand opera ever written. It was resurrected by the researchers at Palazzetto Bru Zane, a centre in Venice devoted to French Romantic music, then broadcast on Flemish radio and recorded in 2015. The book is by Joseph Méry and Térance Hadot, and tells of a pagan queen Olympia who falls in love with a Christian slave Hélios, defying her brother Nicanor who wanted him killed. Nicanor, trying to seduce Hélios' sister Lilia, unwisely declares that God does not exist; God responds by striking him dead. Satan sees an opportunity to meddle and forces Hélios either to marry Olympia or abandon Lilia to her death. Hélios agrees to marry Olympia, but the slaves revolt. Vesuvius puts an abrupt end to the action, and everybody dies, the Christians consoling themselves with the thought of everlasting life. The Wexford production, like the 1859 original, staged the actual eruption. The improbable plot (one may think) reads no more ludicrously than that of many another, and the opera is carried by its lush music. David himself wrote three other operas, oratorios, symphonies, chamber music, and songs, all forgotten but for the 'song-symphony' *Le Désert* which first won him fame in 1844. After the obligatory hard start in life for a Romantic (orphaned and impoverished), he ended his life a grandee, taking Berlioz's place in the *Institut de France* upon the latter's death in 1869. Perhaps, like

Herculaneum, David's other music will now rise from the ashes.

And a review from *The Times* (28.10.2016)

"A leisurely eruption
The revival of a rare 1859 French opera about Vesuvius rumbles along pleasantly."



Speaking of the Arts, Blue Goose Theatre Ensemble in Chicago performed a play this summer entitled ...*Herculaneum*. It was received enthusiastically and the *Chicago Times* wrote:

"Any play that begins with the entire cast dead in a heap on the floor has its work cut out for it ... The production then moves back in time, recreating and invoking life before the disaster through a whimsical, idyllic montage of dance scenes and bacchanalia. The end is the beginning of this mostly wordless, ensemble-conceived one act, but Blue Goose Theatre Ensemble have created a chilling, moving play, a promising beginning for this brand new company."

Would that we could invite them to perform here or, better still, in *Herculaneum* itself!

Schools Competition 2015

We had a great response - 349 entries from 35 schools. The standard was consistently high and we had considerable difficulty in choosing the winners. Our congratulations go to those obtaining prizes and our thanks to the teachers who encouraged such a strong entry.

And the winners were:

11-13 years: "Suddenly the world went dark ..." Continue the story, setting it in Herculaneum on the day of the eruption of Mount Vesuvius.

1st Prize	Freyda Sayers, City of London School for Girls
2nd Prize	Isabel Samuel, Tonbridge Grammar School
3rd Prize	Mia Liddell, Durham High School for Girls
Highly Commended	Tom Fox, Bristol Grammar School

11-13 years: Design a poster for a Hollywood movie set in Herculaneum - also provide a cast list and a title for the film along with a brief outline of the plot

1st Prize	Chloe Myers, Tonbridge Grammar School
2nd Prize	Tom Shepherd, Hampton School
3rd Prize	Euan Backus, Our Lady's Abingdon
Highly Commended	Leila Keegan, Stratham & Clapham High School

14-16 years: You have only an hour to take a group of pupils in your year around Herculaneum. Bearing in mind that you need to make your tour as interesting as possible, which buildings do you choose and why?

First Prize	Emily Bird, Farnborough Hill School
Second Prize	Isabella Rainier, Farnborough Hill School
Third Prize	Elizabeth Hopkins, Tonbridge Grammar School

16-18 years: "Herculaneum offers more to an archaeologist than Pompeii." How far do you agree with this statement? OR "Imagining the lives of the citizens is easier in Herculaneum than in Pompeii." To what extent do you agree with this statement?

First Prize	Lydia Shephard, King Edward's School, Bath
Second Prize	Maria Gioia Lastraioli, I.I.S. "A.Cecchi" Liceo scientifico
Third Prize	Honor Cargill-Martin, St Paul's Girls' School, London

We hope to run another competition soon.

For more information about the Society, or if you have any comments, suggestions or ideas for articles for the next edition of Herculaneum Archaeology, please feel free to contact the office at:

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