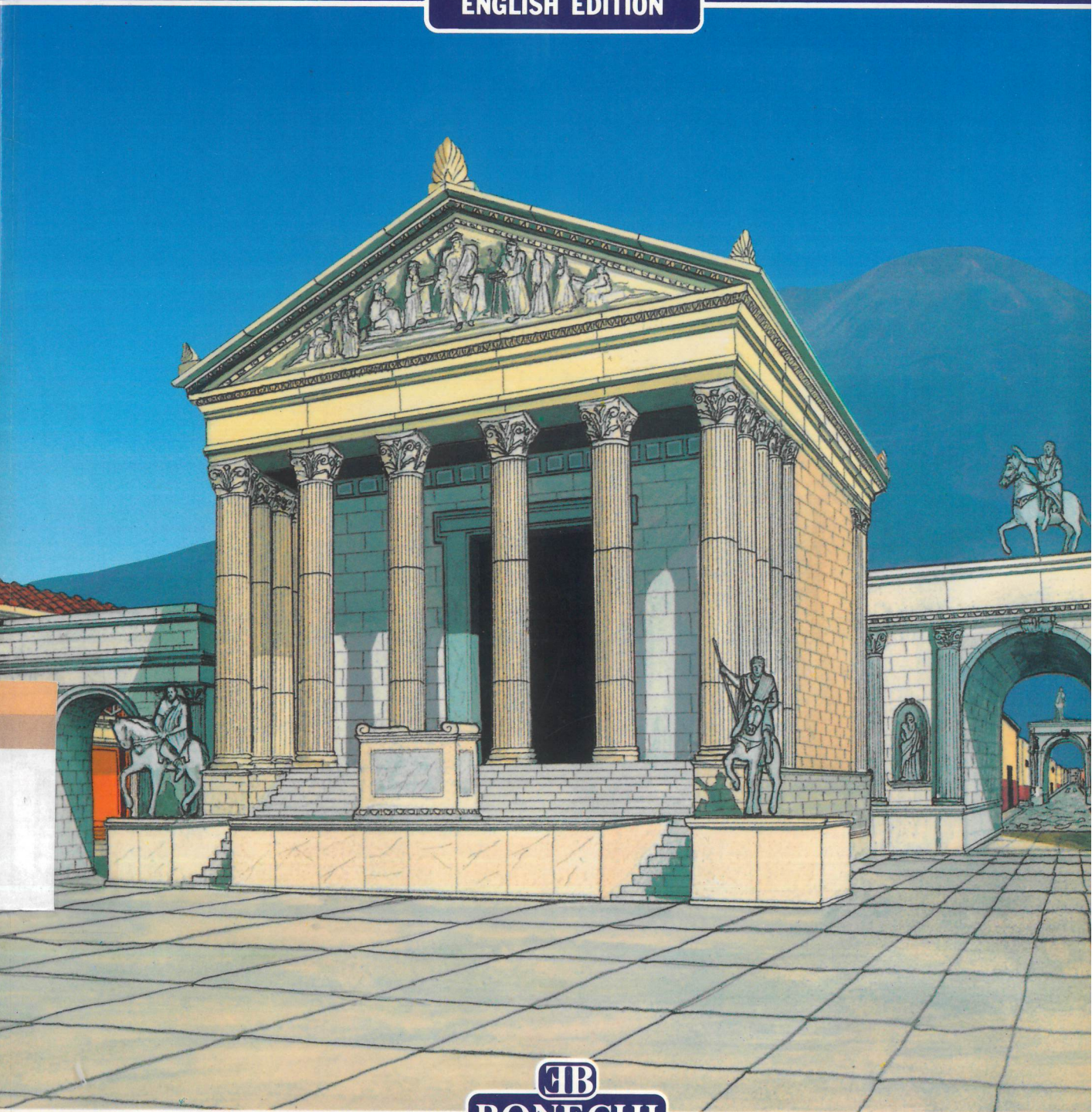


ART AND HISTORY OF POMPEII

ENGLISH EDITION



FB
BONECHI

WITH THE RECONSTRUCTIONS OF THE CITY

ห้องคลังความรู้ พิพิธภัณฑ์
Knowledge center Museumsiam

ART AND HISTORY OF POMPEII



170 COLOR PHOTOGRAPHS
20 RECONSTRUCTIONS OF THE CITY
AS IT WAS 2000 YEARS AGO

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VISIT OF THE EXCAVATIONS

Entrance to the archaeological area of Pompeii is from Porta Marina or Piazza Anfiteatro. To help the visitor, this booklet has divided the city into four zones, beginning at Porta Marina (zone I) which is the usual entrance. However, visitors who enter from Piazza Anfiteatro can begin with zone II.

The visit of the entire complex requires at least one day. For those whose time is limited, three itineraries are indicated below, all starting at Porta Marina and with numbers that refer to the buildings to be visited.

This publication, off the press in March of 1989, also includes various monuments and houses which were damaged in the earthquake of 1980 and cannot be visited inside, but even a glance at the exterior is enough to stimulate our fantasy. We hope that in the meantime some of these structures will once more have been opened to the public.

2 hours: 1 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 36 - 46 - 48 - 49 - 51.

3 hours: 1 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 15 - 16 - 18 - 19 - 36 - 46 - 48 - 49 - 50 - 51 - 52 - 53.

4 hours: 1 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 15 - 16 - 18 - 19 - 30 - 31 - 32 - 33 - 34 - 35 - 36 - 46 - 48 - 49 - 50 - 51 - 52 - 53.

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In the picture, a 19th-century reconstruction of the Temple of Venus in Pompeii.

INTRODUCTION

HISTORICAL SURVEY

It is difficult to say just how large any protohistoric settlement on the ridge of lava where Pompeii was to rise may have been. Not enough has been found in the way of pottery that can be referred to the inhumation culture of the Iron age pit tombs (a fossa, 9th-7th cent. B.C.), but in any case the lack of water here makes it unlikely that an inhabited center of any size existed before the middle of the 7th cent. B.C.

In the course of the 8th cent. B.C. Greek (Ischia and Cumae) and Etruscan colonization (Capua) in the territory of Campania stimulated the development of Pompeii as a city around the area of the Forum. A point of encounter for important trade routes, it became a clearing station for traffic towards the hinterland. Up until about the middle of the 5th cent. B.C. the city was dominated politically by the Etruscans, whose presence is verified by the finds of bucchero with Etruscan inscriptions. In the course of the 6th cent. B.C. the influence of the Greek

culture is also documented by the terracottas which decorated the Temple of Apollo, by important ceramics and architectural elements that were part of the so-called Doric Temple. During the 5th cent. B.C., after the defeat of the Etruscans by the Greeks of Cumae and the Syracusans in the battle of Cumae in 474, the entire fertile Campanian countryside was occupied by Samnite peoples from the mountain hinterlands, both as a result of military operations and through a slow gradual penetration and assimilation with the local population. This was probably when Pompeii spread out over the entire lava ridge and was surrounded by walls.

It was in the 4th cent. B.C. that Pompeii began its great urban expansion along a grid layout, and the buildings began to be constructed in limestone. A new series of conflicts broke out in that same century between the Samnites who had become city dwellers and new waves of Samnite peoples from the mountains. The intervention of Rome played a determining role and at the end of these struggles, known as Samnite wars (343-290 B.C.), Rome



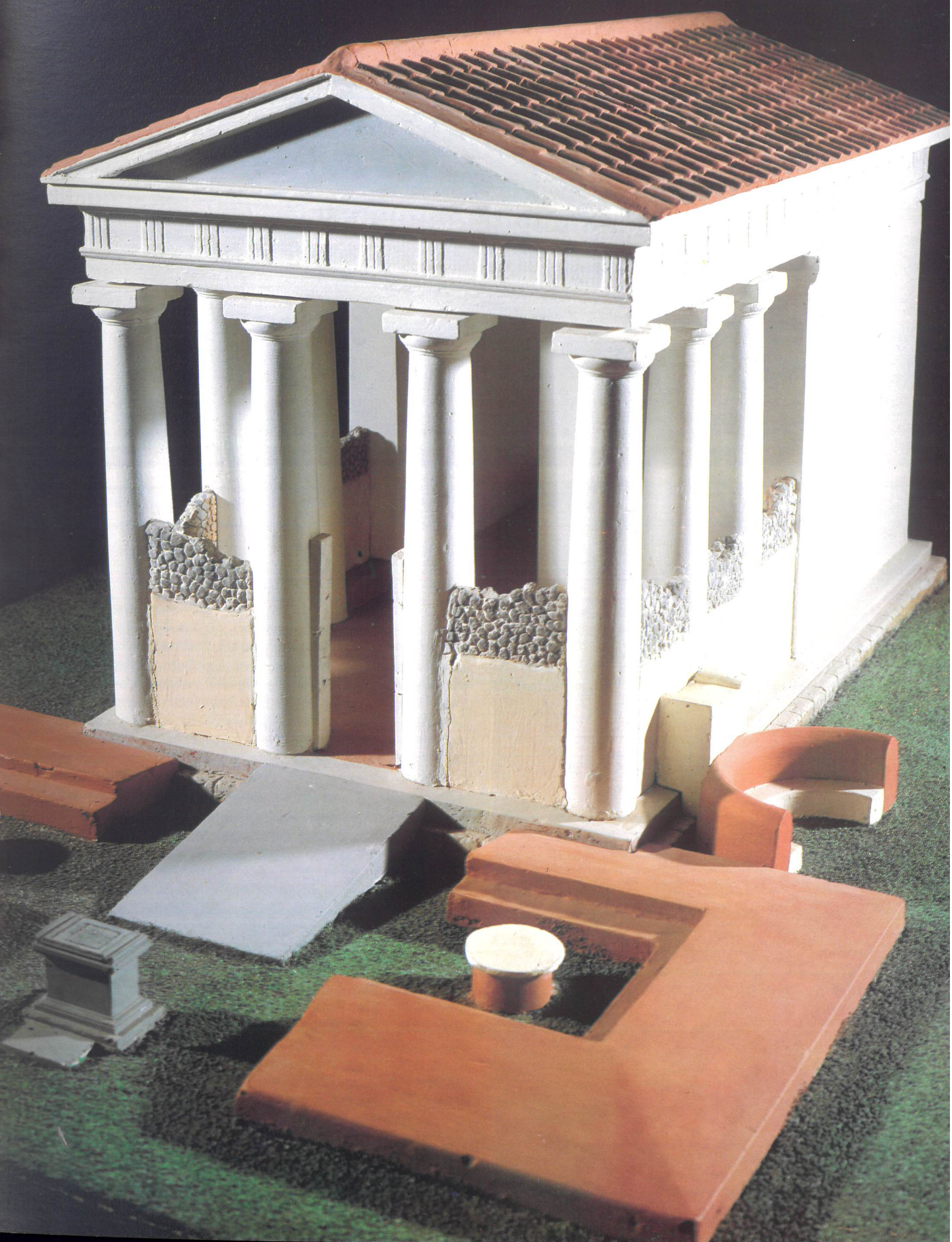
A view of Vesuvius, which erupted in A.D. 79 and buried Pompeii. Opposite: a reconstructed model of the Temple of Bacchus, situated outside the urban area of Pompeii.

dominated all of Campania. The part played by Pompeii was minor, both here and in the war with Hannibal (218-201 B.C.). In fact, while victorious Rome subjected most of the Campanian cities which had sided with Hannibal to heavy sanctions and deprived them of their liberty, the position of Pompeii was not particularly unfavorable. To the contrary, with the dominion of Rome over the Mediterranean, merchandise moved more freely and in the course of the 2nd cent. B.C. the city's economic growth accelerated, particularly with the production and exportation of wine and oil. This state of well-being was reflected in the spurt in public and private building: in this period the Temple of Jupiter and the Basilica were built in the area of the Forum, which, together with the Triangular Forum, was restructured, while in the field of private undertakings a patrician dwelling such as the House of the Faun competes both in size and magnificence with the dynastic palaces of the Hellenistic East. Pompeii sided with the Italic allies in the battle for the right to Roman citizenship which led to the Social Wars (90-89 B.C.).

In 89 B.C. the city was besieged by Sulla and conquered without particular consequences. It was transformed into a municipium and governed by the magistrature of the quattuorviri between 89 and 80 B.C., when it was turned

into a military colony named *Cornelia Veneri* *peianorum* by Publius Cornelius Sulla, nephew-dictator. This was when the *ordo decurionum*, senate was formed, through the admission of prominent elements to whom the principal magistratures were entrusted. Economically the city continued to grow, and new important public buildings, such as the Amphitheater and the Odeion, were created.

The Imperial period opened with the entrance into Pompeii of new families favorable to Augustus and a heartfelt adhesion to the new political ideology manifested in a propagandistic public building program, such as the Building of Eumachia and the Temple of the Fort Augusta. After an obscure period of political crisis under Claudius, the situation was fully normalized under Nero. It was under his reign, in A.D. 59, that the bloody riot in the Amphitheater between Pompeians and Neronians took place. In A.D. 62 a disastrous earthquake damaged the buildings in the city. The following years were dedicated to the challenging job of rebuilding, which was still in progress when Pompeii was completely buried under a dense hail of volcanic cinders in the fatal eruption of Vesuvius on August 24, 79. A moving eyewitness account of the tragedy has been preserved in two letters sent to Tacitus by Pliny the Younger.





Above: the Style IV fresco inside the House of the Vettii, depicting Apollo overcoming the Python. Left: detail of a room decorated in Style II simulated architecture.



THE STYLES OF PAINTING

Style I (or “incrustation”) spread through the world in the 2nd cent. B.C. when it became fashionable to paint the inner walls of private dwellings as well as public and religious buildings. This decorative mannerism of Greek derivation, directly inspired by the incrustation technique of 6th and 5th cent. B.C. architecture, and used polychrome stucco to reproduce projecting elements such as the dado, the middle zone in large panels, the upper zone in smaller panels, niches, and sometimes the pilasters which articulated walls vertically. The lively color contrasts are more than a translation into the pictorial idiom of the Hellenistic innovation of employing various types and colors of marble, in the realization of the single elements of architecture.

Style II (or “architectural”) became popular in the 1st cent. B.C. when Sulla’s military colony was established (80 B.C.). The decoration on the walls proposed perspective with architectural elements illusionistically articulated on different planes with foreshortenings and complementary effects which culminated in breaking through the wall towards an imaginary open space. The models were the illusionistic stage sets of the Hellenistic Roman theater and the new “baroque” fashions of the 1st cent. B.C. architecture.

Style III (or “ornamental”) was a reaction to the solutions of the illusionism of Style II, together



Above: the wing of the atrium of the House of the Vettii with Style III frescoes.

preference for academic classicism typical of the art of the Augustan period. The walls are once more simple flat surfaces which mark the boundaries of an enclosed space and are subdivided horizontally and vertically into monochrome areas articulated by slender architectural and decorative elements. The focal point is a painting in the center, generally of mythological, religious or idyllic subject, set inside an aedicule flanked by panels with small scenes suspended in the center which depict miniature figures and landscapes; in the upper zone slight perspective architectural elements in the manner of Style II occasionally survive. Worthy of note are the frequent use of Egyptian-style decorative elements and the appearance of an impressionistic technique typical of Alexandrine "impressionistic" painting, which in a certain sense contrasts and enlivens the sober balanced classicism of Style III.

Style IV, which became popular in the period of Claudius and Nero, exhibits the typical eclecticism of Roman art in its broad variety of decorative schemes inspired by both Style II and Style III. The colors are more decided and tend to contrasting lively color effects, the decorative elements multiply and crowd together, alternating with illusionistic architectural views and pictures of mythological subjects often painted in the impressionistic technique. A particular type is that of suspended carpets with small pictures and figures in the center, inspired by the Hellenistic fashion of hanging decorative tapestries on the walls.

DOMESTIC ARCHITECTURE

Pompeii, thanks to the exceptional completeness of archaeological documentation, provides a fairly exhaustive picture of the evolution of domestic architecture of the "Italic" type, both as regards upper class houses as well as the more modest dwellings. The basic nucleus for all further development was the atrium house, of which one of the oldest and most important examples in Pompeii is the House of the Surgeon dating to the 4th cent. B.C. Domestic life revolved around the atrium which had two basic functions: it provided light for the house, which was conceived of as a closed organism with high enclosing walls, through an opening in the roof, and it collected rain water in an impluvial basin at the center of the floor under this opening, from whence the water was carried off into a cistern. The lararium for the tutelary gods of the household was in the atrium and in the earlier examples the kitchen with the hearth, around which the family consumed its meals, was also there. A short corridor (fauces) led to the atrium around which there was a series of small rooms which served as bedrooms (cubicula), as well as two open areas at the ends of the side walls, used for the ancestor cult (alae). The back wall was occupied by the tablinum, a room originally used as bedroom for the husband and wife and later transformed into a dining room or reception hall. Next to it was a corridor which led to the hortus, a small garden enclosed by a high wall.



Above: the small entrance portico to the presumed shrine of Isis inside the House of Octavius Quartio.

In the 2nd cent. B.C., after Rome's conquests in the East, the influence of Hellenistic architecture led to the fusion, in the ambience of the patrician dwelling, of the atrium house with the Greek type centered around the peristyle, a courtyard garden, often with basins, surrounded by a columned portico off which the various rooms opened. Another element adopted at this time by the Italic house was the triclinium, a dining room generally situated next to the tablinum and with three convivial couches from which meals were taken in a reclining position in Greek style. The introduction of the peristyle in place of the original hortus led to the development of other rooms for daily use (diaetae) and reception (oeci) next to it, as well as occasionally the creation of baths. As time passed the layout of the various elements became more complex. A particularly significant example is the imposing House of the Faun.

The houses of the lower classes of small shopkeepers, ar-

tisans, freedmen, were much smaller and simpler in design. Often they were lined up in a single large building with the various entrances on the facade. Inside, the rooms were articulated around a covered atrium with an impluvium (atrium testudinatum), with a first floor opening onto it, used for the bedrooms. The increase in population in Pompeii in Imperial times meant that housing was in great demand and as a result apartment houses, many as three floors were built.

The shops, workshops, laboratories, of which Pompeii furnishes us with an exceedingly vivid and significant example, were often part and parcel of the owner's quarters, which were behind the shop or on the upper floor above.

It was also fairly frequent to find shops set up in the courtyard that opened off on either side of the entrance to an apartment class dwelling and which were rented out by the owner of the house.

MOSAICS

The oldest type of decorated pavement is the *opus signinum*, well represented in pre-Sullan Pompeii. This type of pavement consists of fragments of bricks and potsherds set into a layer of lime, in which white tesserae of "palombino" were sometimes inserted to create a regular dot effect or a carpet of geometric pattern. At the same time the emblemata made their appearance - small pictures set at the center of the pavement and depicting scenes that were inspired by the models of great Greek painting. In Sulla's time the mosaics reflected the taste for the schemes of Style II wall painting, with illusionistic perspectives in boxes made of tesserae that became gradually lighter in color and with patterns of rhombs with borders of cubes and perspective meanders. Toward the end of the republican period simpler black and white mosaics became popular. They had geometric decorations and figures, surrounded by borders of wave meanders, dentate bands, checkerwork. Sober geometric mosaics also characterize the period of the early empire; with the Claudio-Neronian period there is an increase in traditional ornamental elements which crowd the composition, while the figured mosaics reflect the luminarist acquisitions that had been experimented in contemporary Style IV painting.

SCULPTURE

The sculpture found in Pompeii generally falls into a category of artisan production that satisfied requests of a decorative, celebrative-political, religious, and sepulchral nature.

Pompeii was after all a provincial city, where the clients were prevalently middle class and there was no particular demand for real works of art.

This explains the essentially "practical" nature of Pompeian sculpture which consisted primarily of small-size statues although there were also figures that were larger than life such as some of the examples from the Temple of Jupiter. Copies of famous works, such as that of the Doryphorous, are extremely rare. A variety of materials was used for the sculpture: marble, tufa, limestone, terracotta, bronze.

The discovery of fragments from various statues as well as famous pieces such as Apollo playing the lyre, the so-called Caligula on horseback, Apollo and Artemis archers, show that bronze was more common than previously thought.

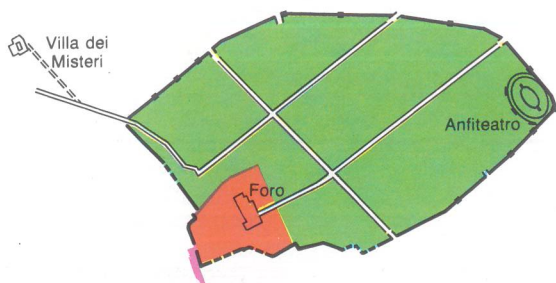
Portraiture appeared after the establishment of Sulla's colony, initially in the field of funerary and honorary sculpture, and then, after the empire, with the representations of the various members of the imperial family.

Below: the elegant mosaic in *chiaroscuro*, depicting two tragic masks and garlands, found in the House of the Faun and now in the Museo Nazionale in Naples.



I PART

Porta Marina - Suburban Villa - Antiquarium - Temple of Apollo - Basilica - Forum - Public Buildings on the South Side of the Forum - Building of Eumachia - Temple of Vespasian - Sanctuary of the Lares Publici - Macellum - Temple of Jupiter - Arches on the North Side of the Forum - Horrea or Forum Olitorium



1 - PORTA MARINA

As the name indicates, this was the gate facing the sea, set in the western side of the hill on which the town is built. It is the most recent of Pompeii's city gates, built *incertum* in lava stone. It consists of two passageways with barrel vaults, one meant for pedestrians and vehicles and animals.

Later these two passageways were joined at the top by a single vaulted gallery, which is what we see today. In the 1st cent. B.C. various villas were built near the coast on this side with its magnificent panorama of the sea.

2 - SUBURBAN VILLA

This villa near the Porta Marina was discovered after the bombardment of 1943. It dates to the Imperial period and is set against the outer side of the city walls, where its function had changed with the *pax augustea* and here it enjoyed a marvelous view of the sea. The villa was destroyed by the 1943 bombing.

The two vaulted passageways of the Porta Marina, for pedestrians and for vehicles.





On this page: two views of the suburban villa next to the Porta Marina: the remains of the portico and the city walls can be identified at the top.

seems to have been abandoned after the earthquake of A.D. 62.

Stretches of walls can still be seen behind a long colonnaded portico, in front of which is a garden that covers an older road that led to the Porta Marina. A series of rooms opens off the portico: the main room is a large triclinium with an antechamber, originally paved with hexagonal tiles and a complex painted decoration which represented one of the first examples of Style II (late 1st cent. B.C.), restored in Style IV in the middle of the 1st cent. A.D. The main band on the walls, surrounded by elegant accessory decoration, is occupied by three large pictures of Cretan subjects: Theseus killing the Minotaur with Athens in the background; Theseus abandoning Ariadne on the island of Naxos; and Icarus and Daedalus. The upper band contains cupboard doors with portraits of poets.

Next to the triclinium is a cubicle with an alcove with white-ground walls and another alcove with two small pictures of mythological subject. Behind the cubicle a second triclinium looks out through a three-light opening onto another garden. The fresco on the walls depicts a satyr and a maenad.





Above: a room in the Antiquarium. Right, above: the portico of the Temple of Apollo with the statue of the God and, below, the remains of the sanctuary and the altar.

3 - ANTIQUARIUM

The Antiquarium in Pompeii, at present being reorganized, was founded in 1861 and rebuilt with new museum installations after being destroyed by bombs in World War II. The Antiquarium contains material from the different phases of life in the city and the surroundings, thus supplying an explanatory chronological survey of the cultural vicissitudes of this exceptionally well-documented archaeological site.

The protohistoric phase is represented by tomb furnishings from the inhumation cemetery in the Valle del Sarno, dating to the Iron Age between the 9th and the 8th cent. B.C. The archaic period is represented by terracottas from the Doric Temple and the Temple of Apollo, as well as Corinthian pottery, Attic black-figure and red-figure pottery, and Etruscan bucchero, dating to between the 6th and 5th cent. B.C. From the Samnite period there are the tufa pediment and the altar from the Temple of S. Abbondio dedicated to Dionysius (3rd-2nd cent. B.C.) and figured capitals with Dionysiac subjects dating to the same period and from the entrances of some of the houses on the Via Nolana.

From the Roman period are a cloaked statue of Livia, Augustus' wife (from the Villa of the Mysteries), and the portraits of Marcellus, Augustus' nephew, of C. Cornelius Rufus (from the house of the same name), of

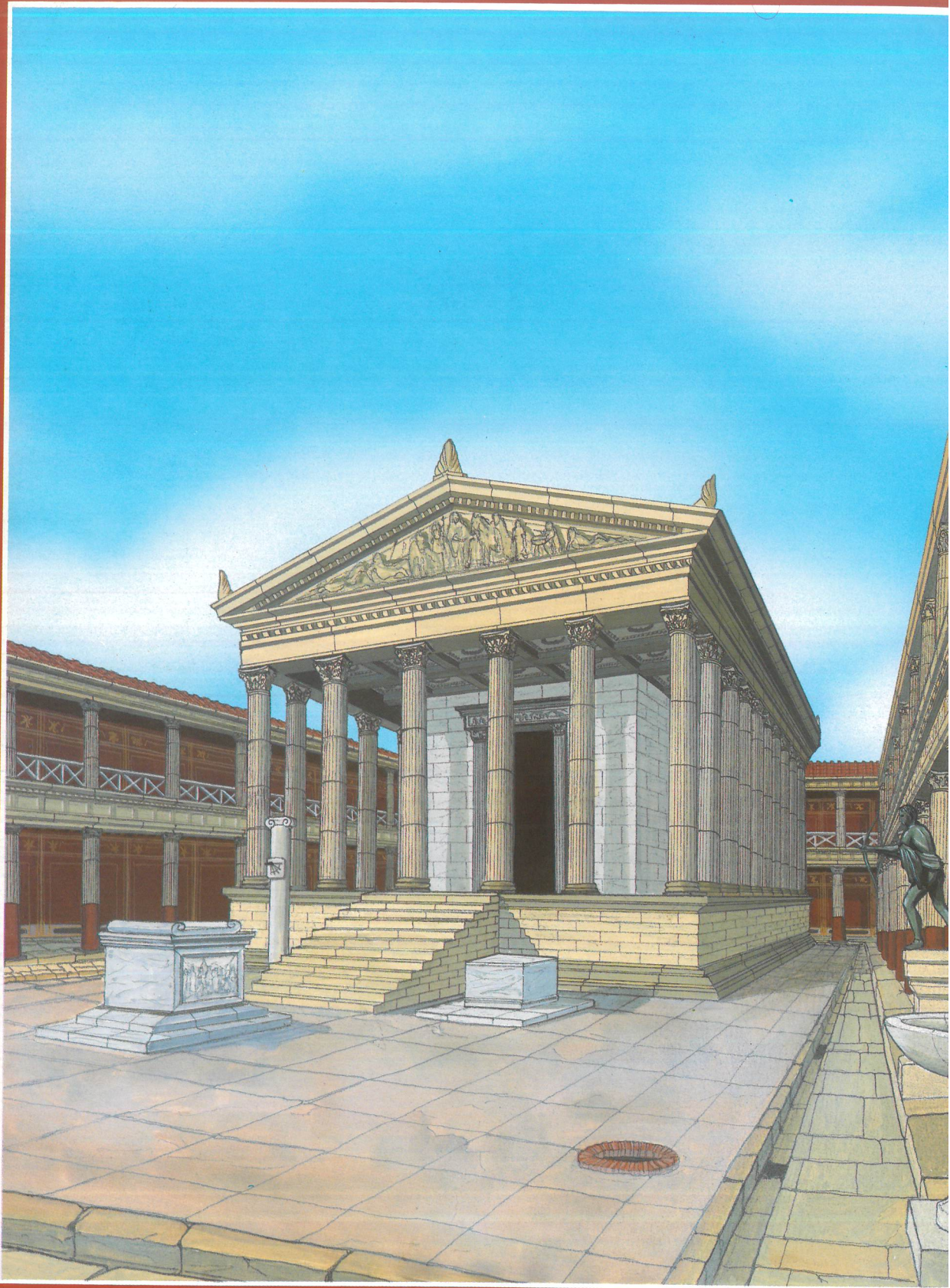
Vesonius Primus (from the House of Orpheus). Domestic ware, tools and instruments for work, the remains of food such as carbonized loaves of bread, eggs and other things also date to Roman times. Casts of some bodies of the victims of the eruption are also to be seen here.

4 - TEMPLE OF APOLLO

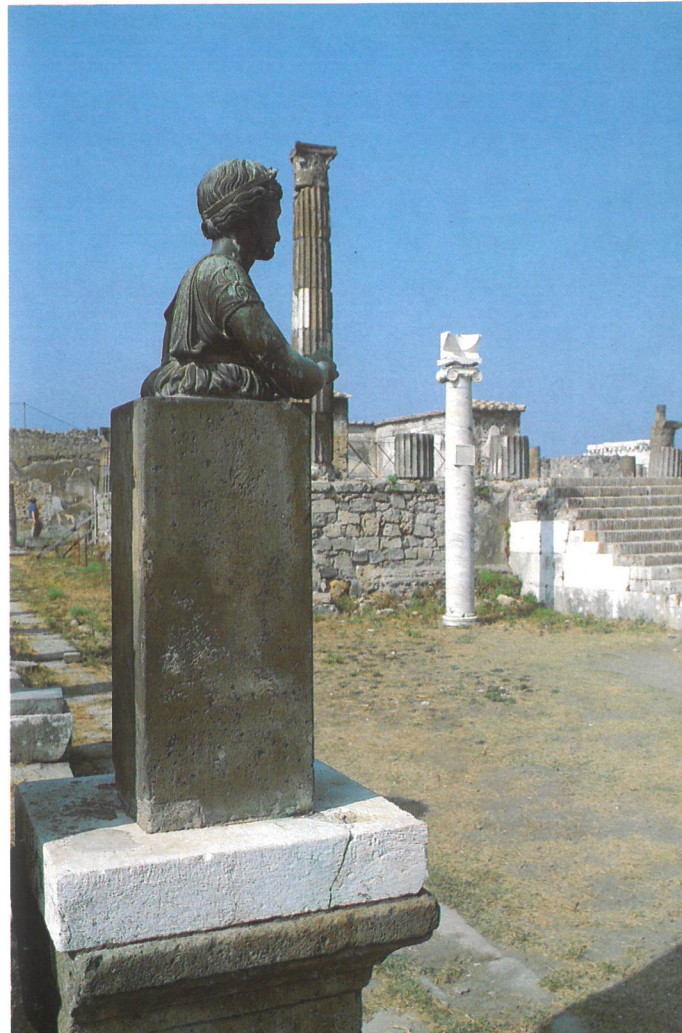
This imposing religious complex stands along the west side of the forum but does not communicate with it. In fact that Corinthian, Attic black-figure and red-figure pottery and Etruscan bucchero with dedicatory inscriptions have come to light in the area of the temple testify to the existence of a cult of Apollo in Pompeii, undoubtedly imported from Greece via the Greek colonies in Campania as early as the first half of the 5th cent. B.C. The ground plan as we know it dates back to no earlier than the Samnite period (2nd cent. B.C.) and was inspired by Hellenistic models. It was frequently modified until the restoration after the earthquake of A.D. 62, which had not yet been terminated when the eruption of A.D. 79 took place.

The actual temple stands at the center of a peristyle of columns with the entrance on the south side, from the Via Marina. Originally the colonnade of the portico





*Above: the reconstruction of the Temple of Apollo, to be compared with the extant remains shown on the facing page, above.
Below: the bronze statues of Apollo (left) and Diana (right).*







Facing page: the bronze statue of Apollo near the portico of the sacred area. Above: the interior of the Basilica.

Doric with a Doric entablature with metopes and triglyphs, on top of which stood another tier of smaller columns. After the earthquake, a heavy layer of stucco transformed the columns into the Corinthian style, the entablature was redecorated with a frieze of griffins supporting garlands and the upper tier of columns was not replaced.

The original aspect of the complex was considerably modified when openings the sanctuary had on the east side, overlooking the forum, were walled up and transformed into niches decorated in Style IV painting with subjects from the Iliad. Around 2 B.C. the *duoviri* M. Holconius Rufus and C. Egnatius Postumus had a high wall raised on the west side. As explained in an inscription, it was built so that the sanctuary could not be seen from the windows of the houses that faced in this direction. The temple was thus isolated at the center of an enclosing wall, completely altering the idea behind the original Greek architectural model upon which it was based. Various statues were found in front of the columns of the portico: the bronze statue of Apollo with a bow was near the east side, while on the west the statue of his divine sister Diana was situated, with an adjacent cult altar. Both statues have now been replaced by copies. The marble statues of Venus and Hermaphrodite may have been set along the south side temporarily while the nearby Temple of Venus to which they probably belonged was being

remodelled. Lastly, on the east side there was also a herm with a youthful version of Hermes, of the type associated with the god as protector of the palaestra.

The Temple of Apollo is a peripteral structure with six Corinthian columns on the front and nine on the sides, set on a podium with an entrance staircase on the front. The cella is paved with a central carpet of rhombs in polychrome stone mosaic bordered by three bands. The outer one was decorated with a meander design in perspective. Near the entrance, in the pavement, a dedicatory inscription in Oscan referring to the *quaestor* Oppius Campanus was found. The oval tufa *omphalos* inside the cella is the symbol of the Delphic Apollo. The cult statue has not been found and all that remains is the base at the back wall. The temple is architecturally heterogeneous, for it includes elements appertaining to the Etruscan-Italic tradition such as the podium and the flight of stairs on the front, and Greek, such as the peripteral module and the Corinthian order.

In front of the building is the marble cult altar with the dedicatory inscription of the *quattuorviri* M. Porcius, L. Sextilius, Cn. Cornelius, and A. Cornelius, figures who belonged to the early phases of Pompeii's political history when it was a Sullan colony (80 B.C.). The sundial, dedicated by the Augustan *duoviri* L. Sepunius Sandiliianus and M. Herennius Epidianus was set on an Ionic column near the temple stairs.



Above: the interior of the Basilica with the Tribune at the top; below, the reconstruction of the same side of the building.

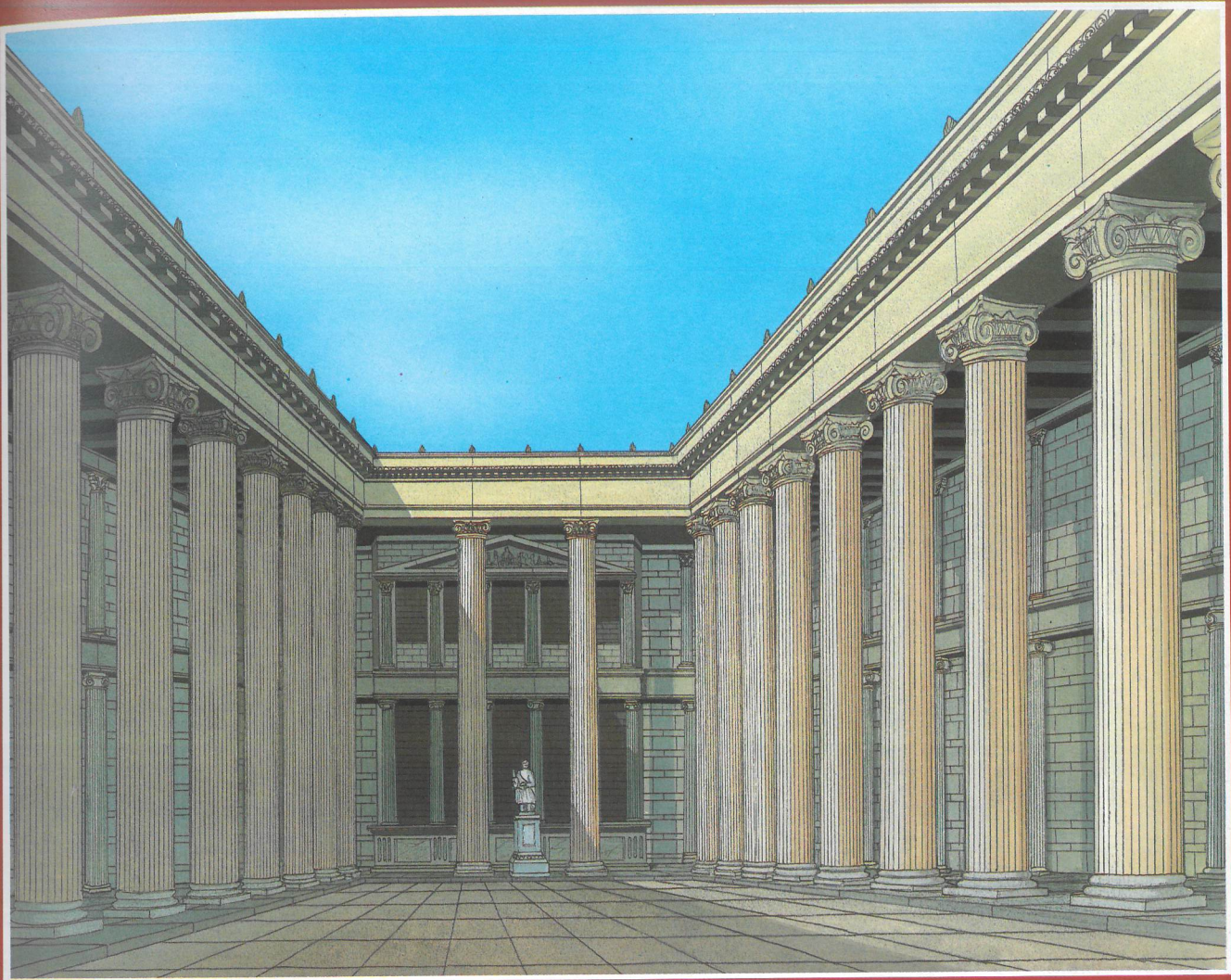
5 - BASILICA

The Basilica, identified as such by graffiti on the intonaco of the walls (*bassilica*), stands near the west corner of the Civil Forum. It is one of the oldest known examples of this type of building, the beginning of a long tradition which would evolve in its final form into the model for the Christian basilicas.

In Pompeii the Basilica can be dated to the last quarter of the 2nd cent. B.C. on the basis of roofing tiles with the factory mark in Oscan *Ni-Pupie*, the name of a magistrate in the Samnite period, and of inscriptions scratched into the oldest intonaco of the walls, also written in Os-

can. The building already reflects some of the conventions later codified by Vitruvius in his *architectura* for the basilicas, but differs in the proportions of the volumes and because the entrance is on the side, overlooking the Forum, instead of on the front. As a result the tribunal is also on the short back wall, on an axis with the entrance.

The main entrance consists of five openings supported by piers, which lead to an uncovered vestibule, the *atrium*, of which is a room with a deep well for water. The vestibule leads to the real entrance to the Basilica. The facade has a facade raised up on four steps, with four columns flanked by two side doors. The interior consists of a nave and two aisles: the nave is bordered on its



by twenty-eight large columns, each built of tiles which were cut along the flutes and then covered with stucco. A row of Doric half columns is set along the aisles. Originally they were topped by a second tier of Corinthian half columns. The roof must have been with a single truss and the intercolumniations between the half columns of the upper tier must have been left open to allow light to enter the Basilica.

There were two secondary entrances at the center of the long sides. The back wall was occupied by a tribunal, a podium with an elevation of two superposed tiers of six Corinthian columns; two rooms at the sides have entrances framed by an Ionic column and two Doric half columns in the corners. In the space between these two

rooms and the tribunal, two flights of stairs lead to an underground vaulted room. The tribunal, access to which was via two wooden staircases, was reserved for the judges who directed the trials from here and pronounced their verdicts. The Basilica played a leading role in the civil and commercial life of the city. Justice was administered here, but important business meetings were also held, the most pertinent economic and legal affairs were handled and authoritative scholars have found a comparison to modern Wall Street quite apt. The numerous graffiti found on the walls inside, which were originally decorated in Style I, are now in the Museo Nazionale in Naples. The subjects were varied ranging from witty to erotic to political.