

Pompeii 1a

The physical environment - geographical setting, natural features and resources

Text Chapter 1 "*The Physical Environment of Campania*"
pp.2-8

**Describe the geographical setting and natural features of Pompeii and Herculaneum.
Refer to sources in your answer.**

**Outline the resources of Pompeii and Herculaneum.
Refer to sources in your answer.**



Geographical setting

- Pompeii and Herculaneum are in **Campania**: a volcanic plain which stretches from the Voltuno R. in the north to the Sorrentine Peninsula in the south.
- The plain divided by Mt Vesuvius into **two regions**, the northern region drained by the **Volturno River** and the southern region drained by the **Sarno River**.
- Pompeii was built on a **volcanic spur**, 25-40m above sea level, overlooking the mouth of the Sarno R.
- Pompeii was at a **crossroads** from North to South and to the east.



- **Herculaneum** was built on a steeply sloping spur which ended in a cliff, bounded on both sides by deep ravines. Its views and moderating maritime influence made it an ideal resort town. Strabo commented on Herculaneum.
- **Phlegraean Fields** – a volcanic area near Puteoli
- The main Roman naval station was at **Misenum**.

The next town is Herculaneum, which occupies a cape jutting out into the sea, where it feels the southwest wind to such an amazing extent that the settlement is a healthy one.

Strabo, Geography 5.4.8

It is an area “incredibly favoured by nature.”

Michael Grant, Cities of Vesuvius p.15

How [to describe] the Campanian coast and its happy, indeed blessed delightfulness, plainly the handiwork of Nature in her favourite spot!

Pliny the Elder, Natural History Bk III 40

- The **climate** is Mediterranean – hot dry summers and mild wet winters.

Campania's coastal area is the finest, not only in Italy but in the entire world. Nowhere is the climate gentler. Spring comes with its flowers twice a year there.

Florus, Brief History, 1.11.3 6

Bay of Naples

Natural features

The dominant natural feature is **Mt. Vesuvius**, 1277m. high. The crater circumference is 11 km. (partly encircled by 1110m ridge of Mt Somma).

Diodorus (on Mt Vesuvius), Bibliotheca Historica Book IV, 21

Heracles then moved on from the Tiber, and as he passed down the coast of what now bears the name of Italy he came to the Cumaean Plain. Here, the myths relate, there were men of outstanding strength the fame of whom had gone abroad for lawlessness and they were called Giants. This plain was called Phlegraean ("fiery") from the mountain which of old spouted forth a huge fire as Aetolia did in Sicily; at this time, however, the mountain is called Vesuvius and shows many signs of the fire which once raged in those ancient times.

Strabo, Geography Book V, 4

*Next after Neapolis comes the **Heracleian Fortress**, with a promontory which runs out into the sea and so admirably catches the breezes of the southwest wind that it makes the settlement a healthful place to live in... **Pompaia**, on the River Sarnus — a river which both takes the cargoes inland and sends them out to sea — is the **port-town** of Nola, Nuceria, and Acherrae... Above these places lies **Mt. Vesuvius**, which, save for its summit, has dwellings all round, on **farm-lands that are absolutely beautiful**. As for the summit, a considerable part of it is flat, but all of it is unfruitful, and looks ash-coloured, and it shows pore-like cavities in masses of rock that are soot-coloured on the surface, these masses of rock looking as though they had been eaten out by fire; and hence one might infer that in earlier times this district was on fire and had craters of fire, and then, because the fuel gave out, was quenched. Perhaps, too, **this is the cause of the fruitfulness of the country** all round the mountain; just as at Catania, it is said, that part of the country which had been covered with ash-dust from the hot ashes carried up into the air by the fire of Aetna made the **land suited to the vine**; for it contains the substance that **fattens both the soil** which is burnt out and that which **produces the fruits**; so then, when it acquired plenty of fat, it was suited to burning out, as is the case with all sulphur-like substances, and then when it had been evaporated and quenched and reduced to ash-dust, it passed into a state of fruitfulness.*

Martial, Epigram 4.44

Observe Vesuvius. Not long ago it was covered with the grapevine's green shade, and a famous grape wet, nay drowned the vats here. Bacchus loved the shoulders of this mountain more than the hills of Nysa [his birthplace], satyrs used to join their dances here. Here was a haunt of Venus, more pleasant than Lacedaemon to her, here was a place where Hercules left his name. It all lies buried by flames and mournful ash. Even the gods regret that their powers extended to this.

Resources



Volcanic soil was very fertile.
A wide variety of crops grown:

- vines on slopes of Mt Vesuvius - a fresco from House of the Centenary (*right*) shows Bacchus wrapped in grapes, Vesuvius as it appeared before the eruption, and Agathodemone, the bearded snake which represents good fortune. Pliny wrote: "It has been observed that Pompeian wines are rather dangerous as they may cause a headache which lasts till noon on the following day." (Pliny the Elder, *Natural Histories* XIV 70). Also see the wine press with the reconstructed ram's head beam, below, from the Villa of the Mysteries
- olives (see the olive press below)
- flowers for perfume
- fruit
- vegetables

Sheep for wool. There is much evidence of textile production, especially the number of fullonicae (e.g. the Fullonica of Stephanus in Pompeii and the House of the Fullery in Herculaneum), and the Building of Eumachia which may have been a wool market and the headquarters of the fullers' guild. Seneca writes that 600 sheep were killed in the earthquake of AD 62 (**Seneca**, Natural Questions VI 3)

Being on the coast, **seafood** was plentiful. See the mosaic from the House of the Faun, below. Garum, a fish sauce, was a famous product of Pompeii.

Next comes Campania, a region blessed by fortune. From this bay onwards you find vine-growing hills and a noble tippole of wine famed throughout the world. Over this area the gods of wine and grain fought their hardest, or so tradition tells us... These shores are watered by warm springs; they are famed beyond any other for their shellfish and their fine fish. Nowhere do olives produce more oil – the production strives to match the demands of human pleasure.
Pliny the Elder, Natural History Bk III 60

List the resources of Campania as described by Pliny the Elder.

Volcanic stone for building, olive presses and millstones.



A mosaic from the House of the Faun showing the variety of sea life abundant in the area



Wine press, torcula, from the Villa of the Mysteries



Olive press (in the Antiquarium at Boscoreale)



Garum residue (in the Antiquarium at Boscoreale)

There is a naturally occurring powder that produces remarkable results. It is found near Baiae, in the territories of the municipalities that surround Mt. Vesuvius. When mixed with lime and gravel it produces a strong building material, especially useful for piers built out into the sea, as the mixture hardens even under water.

Vitruvius, On Architecture 2.6.1 2

VESUVIUS B

Vesuvius 1b

Plans and Streetscapes of Pompeii and Herculaneum

**Describe the main features of the towns of Pompeii and Herculaneum.
Write a paragraph for each town with at least ten points in each paragraph.**

Past HSC Question - 2015

Outline the main features of streetscapes in Herculaneum. In your answer, use Source F and your own knowledge. (4 marks)

Source F: Image of a streetscape, Herculaneum

Past HSC Question - 2008

Using Source 2 and your own knowledge, describe the streetscapes in Herculaneum. (4 marks)

Source 2: A streetscape in Herculaneum

Click [HERE](#) to download the latest maps and short guides to Pompeii and Herculaneum.

Pompeii



Identify the following features on your plan of Pompeii:

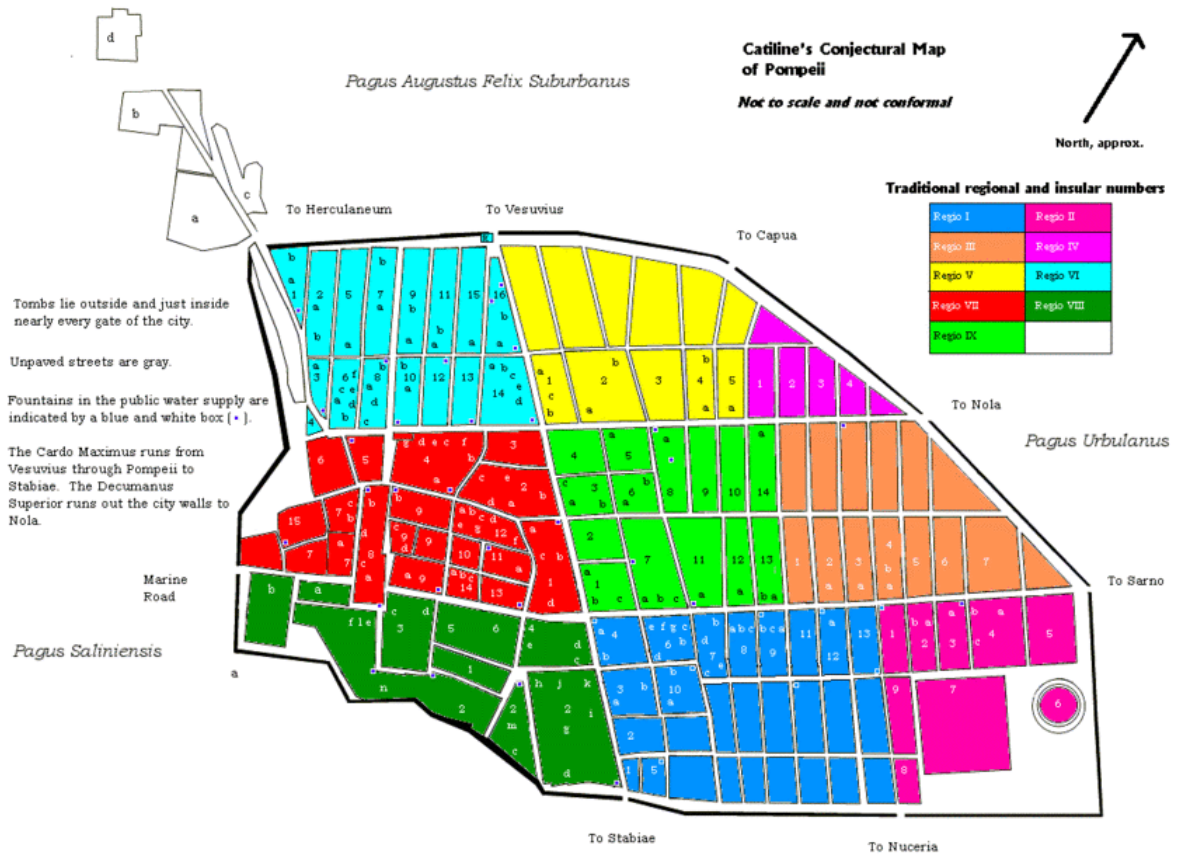
- 66 hectares in area. Only two-thirds of the site of Pompeii has been excavated.
- **Walls** – 3.2 km of wall built from tufa. Some sections of the wall at the east of the town had been dismantled
- **Watch towers** – some towers still remain in the wall, on the north side of Pompeii
- **Gates** – seven gates provide entry points to Pompeii (Porta Marina, Porta di Stabia, Porta di Nocera, Porta di Sarno, Porta di Nola, Porta Vesuvio, Porta

Ercolano). An eight gate, Porta di Capua is referred to in many books, though recent archaeological work suggests that there is no gate there (see Dobbins p.143).

- The streets are laid out on a grid pattern with streets running east-west (decumani) and streets running north-south (cardini). The main north-south street is **Via Stabiana**. The main east-west street is **Via dell'Abbondanza**.
- **Grooves** had been worn into some street by the wheels of carts.
- Water arrived in Pompeii from an aqueduct and was fed into the **castellum aquae**, which then distributed the water into three main large lead pipes which then ran through the town.
- To reduce the water pressure there were **water towers** at a few locations.
- There were numerous public **street fountains** with continuous flowing water. Few houses had their own private water supply.
- The town plan was divided into **nine regions** by Giuseppe Fiorelli in the 1860s. Each block (insulae) in each region was numbered. Each entrance in each insula was numbered. Every building in Pompeii can be identified with a number, e.g. The House of Pansa is VI.6.1, that is, Region 6, Insula 6, Entrance 1.
- **Stepping stones** were placed across streets to allow people to cross the street without getting wet or muddy (or worse).
- **Cats' eyes** (small white stones) were inserted in road surfaces to assist in walking at night.
- The **Forum** was surrounded by public buildings: temples, government buildings and large commercial buildings.
- **Necropolis**: outside the Porta Ercolano and outside the Porta Nocera.

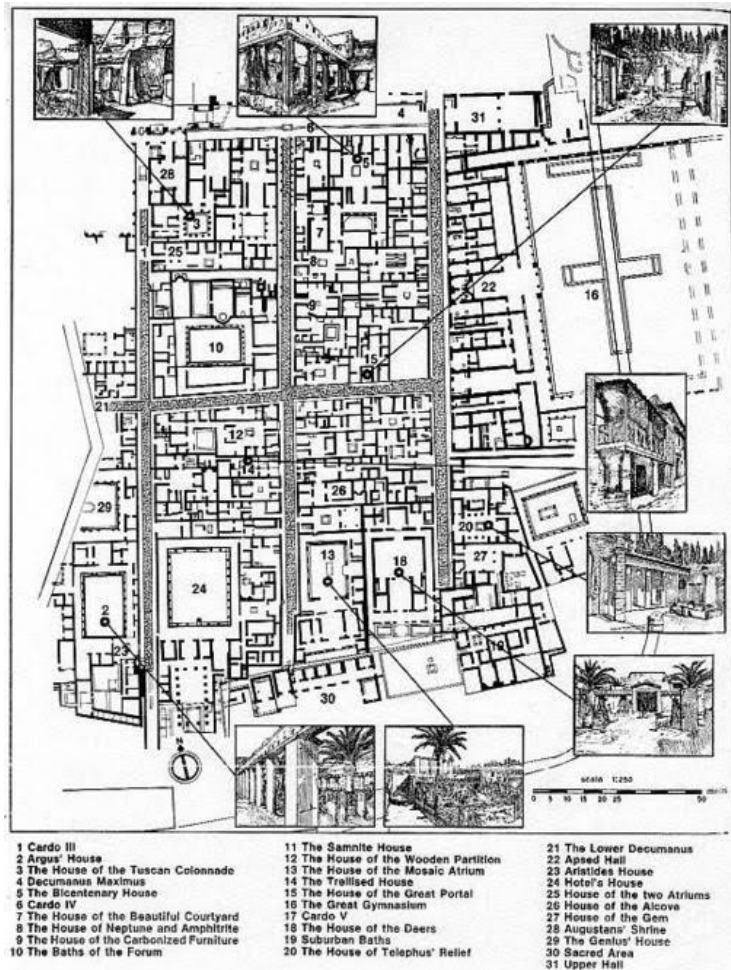
Some of the uses of land in Pompeii:

- **Temples** – Forum Temples (Apollo, Jupiter, Fortuna Augusta). Also: Isis (near the theatres) and Venus (near Porta Marina)
- Two **Theatres**: Large Theatre and Small Theatre (Odeon)
- **Amphitheatre** – In southwest corner – the oldest extant Roman amphitheatre
- **Palaestra** – Large Palaestra next to amphitheatre, smaller palaestra at Stabian Baths.
- **Baths** – Forum Baths, Stabian Baths, Central Baths, Suburban Baths (outside Porta Marina)
- **Houses, shops, workshops, brothel**
- **Cultivated area**
- **Villas**: Mysteries and Diomedes: suburban villas outside the walls of Pompeii.



Plan of Pompeii showing the Region and Insula numbers

Herculaneum



- Smaller area than Pompeii - possibly 12 hectares.
- **Insulae** (incl. Insula Orientalis): Insulae are numbered. Only insulae III, IV, V, and VI have been fully excavated.
- **Streets**: decumani, cardini. The north/south streets are Cardo III, IV and V; the east/west streets are Decumanus Maximus and Decumanus Inferior.
- Underground **drainage system**.
- Situated on a cliff overlooking the sea. **Boatsheds** have been found on the ancient beach.
- **Baths**: Suburban Baths in south-east corner of excavated area. Forum Baths in Insula VI.
- Open excavation area and underground excavation area. Difficult to get a full understanding of the layout of the town because it has not all been uncovered.
- **Street fountains**.
- Mixture of residential and commercial uses.
- **Forum**
- **Theatre** (not shown on plan)
- **Villa of the Papyri** (not shown on plan)



Wall and watch tower



Gate: Porta Marina



Road with wheel grooves



Stepping stones



Cats' Eyes



Street fountain



Castellum Aquae



Via Stabiana and water tower

Vesuvius 2a

The range of available sources

Text Chapter "*The archaeological record*"
pp. 63-77

The range of available sources, both written and archaeological, including ancient writers, official inscriptions, graffiti, wall paintings, statues, mosaics, human and animal remains.

There are photographs of sources on the relevant pages of this site.

Past HSC Question - 2011

Using Sources F and G and your own knowledge, explain how examples of graffiti contribute to our understanding of life in Pompeii and Herculaneum. (6 marks)

Source F: A graffito from the 'Street of Abundance', Pompeii

- I beg you to elect Cn. Helvius Sabinus aedile, worthy of public office. Maria asks this.

Source G: A graffito from the 'House of the Gladiators', Pompeii

- 28 July, Florus won at Nuceria; 15 August, won at Herculaneum.
-

Written and archaeological sources, including ancient writers, official inscriptions, graffiti, wall paintings, statues, mosaics, human and animal remains.

Find an example from Pompeii and an example from Herculaneum of each type of source.

Written:

- ancient writers
- official inscriptions
- public notices
- graffiti

Archaeological:

- buildings (houses, shops, public buildings for entertainment, religion, politics)
- other structures (walls, gates, towers, streets)
- tombs (Via dei Sepolcri and Necropolis of Porta di Nucera)
- wall paintings

- statues
- mosaics
- other household objects
- human and animal remains

Use your notes from the video "*Life and Death in Herculaneum*" narrated by Andrew Wallace Hadrill for this section.

You can download my notes from the bottom of this page.

Interpreting the evidence

Written sources

What kind of written source is it?

Who wrote the source or provided the information?

Would they be in a position to have special access to information?

When was the source written?

For whom was the source written?

What is the purpose of the source?

What are the limitations of the source?

How reliable is this source?

Archaeological sources

Archaeological sources that can be used by the historian include artefacts made or used by people in the past, remains of housing and building structures, the traced pattern of street plans, remains of furniture and furnishings, mosaics, paintings and statues, clothing and personal ornaments, preserved plant remains including seeds and pollen, as well as human and faunal remains. The totality of an ancient environment - natural landscape and environment as well as human activity - can provide the historian with a wealth of information that cannot be obtained from written sources. Archaeologists and historians may examine objects, artefacts (anything produced, constructed or modified by humans) such as weapons or food containers, paintings or mosaic floors or manipulated organic remains, but these individual objects cannot be called upon as **evidence** unless they are related to a larger picture by being placed in a **context** and made part of an **argument**. In order for us to use an artefact to reconstruct some aspect of ancient life it is crucial for us to relate the object to the context in which it was found.

Life and Death in Herculaneum

Andrew Wallace-Hadrill

Also with Luca Bondioli (anthropologist), Luciano Fattore (anthropologist), Prof. Mark Robinson (Environmental Archaeology, Oxford University)

Date: 2013

Types of sources

Skeletons found in boat houses and on beach. Women were in the boat houses and men were on the beach. 300 skeletons representing about 10% of the population of Herculaneum. Grape seeds found in child's ribcage. One skeleton wearing earrings.

Pompeii: plaster casts with bones inside.

(Volcanic deposit 3-5 metres at Pompeii, 25 metres at Herculaneum.)

House of the Wooden Partition: impluvium, marble table, tablinum. The main feature that distinguishes this house is the partition made of carbonised wood. No wood has survived in Pompeii. Other wooden items which have survived in a carbonised form in Herculaneum are: bed, linen chest, cradle, lararium, statues (e.g., lares – household gods; Hercules – with lion's skin and muscular body; Venus washing her hair; mother with child), wooden ceilings showing traces of paint – through chemical analysis they have been able to reconstruct the ceiling.

In the House of Neptune and Amphitrite they have analysed mosaics to show that the most important details are highlighted with real gold.

Dozens of shops which have been preserved better in Herculaneum than Pompeii – especially showing upper stories with wooden balcony rails, and amphorae stored.

Evidence shows Herculaneum had a complex social structure with all classes mixed together. An important source for evidence which doesn't exist in Pompeii is the sewers of Herculaneum which provide evidence of the diet of the less well-off classes. 110 different food items and 46 different species of fish, including anchovies, sardines, three types of eels, sea bass and even sharks and rays. The diet for all classes was rich in protein and more varied than today. Fruit types include apples, pears and figs, but not oranges and lemons.

Collagen testing of the bones of Herculaneum shows that there was a uniform distribution of consumption. Where there are variations between individuals, it cannot be simply explained as related to their social class, e.g., a well fed person could be a slave who happened to be the cook or keeper of the larder for a wealthy person.

Nine different types of undigested herbs found suggests that poorer people cooked a variety of foods at home which is different from the previous assumption (because of the large number of thermopolia) that most people bought already cooked food and only heated it up at home.

There is much evidence for the use of water, baths, public fountains (one with a relief of Venus washing her hair), water towers, lead pipes ('plumbing' from the Latin word for 'lead' – plumbum), water piped into some private houses. Near the fountain at the top of Cardo IV is a sign prohibiting dumping of rubbish near the fountain – free men would be fined, slaves would be flogged.

Herculaneum was a town of slaves and their owners. Marcus Nonius Balbus, the most prominent wealthy citizen in Herculaneum, had many slaves and there is evidence for many freedmen of his, who adopted his name after their manumission, e.g., M. Nonius Dava (formerly a slave from Syria). Herculaneum shows progression from slavery to citizenship. Marble tablets list freedmen and full citizens. Shows up to 80% of the population were slaves or ex-slaves. Skeletal evidence shows signs of slavery or former slavery. It was an upwardly mobile town. Wooden tablets, on which legal matters were recorded, shows the case of Petronia Justa (see p.94 of text) and of Venidius Ennicus – a freedman who used a loophole in the law to become a citizen before the required age of 30 (found in Casa del Salone Nero IV 11).

Vesuvius 2b

The limitations, reliability and evaluation of sources

Text Chapter "The archaeological record"

pp. 63-77

For your notes: write a detailed paragraph on the following:

"Despite the extraordinary range of archaeological sources that has come to light at both Pompeii and Herculaneum, there are some significant 'gaps' in the evidence."

With reference to the above source and other sources, assess the significance of the 'gaps' in the evidence when trying to reconstruct what life was like in Pompeii and Herculaneum at the time of the eruption of Vesuvius.

Written sources

- **Pliny the Younger's** account of the eruption was written 25 years after the event. He relies on what other people told him for the account of his uncle's (Pliny the Elder) death.
- Some **glimpses of personal life** come through the graffiti though its reliability can be questioned.
- There are **no diaries, letters or other sources written by the people** themselves giving an account of daily life, therefore historians have to rely on the problematic evidence of the archaeological sources

Archaeological sources

- **Andrew Wallace-Hadrill:** the **most studied but least understood site** because of past neglect, damage, failure to document carefully. Much of the accepted "history" of the sites is not accurate.
- Early excavations used **no methodology** and were merely a treasure hunt. Reporting was patchy; no excavation reports for some buildings; some reports are totally unpublished; subjective judgements and conjecture.
- **Much evidence has disappeared forever**, and continues to disappear through the deterioration of the sites.
- **Context of many artefacts has been lost:** looted or put in museum without recording of location in house, etc. Difficult to ascertain ownership, function of rooms, standards of living, status of people.
- **Literary evidence is unavailable or disagrees with the architecture** (e.g., Vitruvius). Names of rooms as used by Pompeians is not known. Names are based on Vitruvius, De Architectura. However the basic structure of houses dates from Samnite period, and therefore pre-dates the Roman period of the cities.
- **Amadeo Maiuri's** view that Pompeian patrician class had declined and was superseded by new rich is not based on statistical evidence but inaccurate assumption.
- There are different interpretations on the extent to which Pompeii had recovered from the **impact of the earthquake** in 62 and truly represents a typical Roman

town, e.g., Penelope Allison argues the town was in decline; John Dobbins argues that urban renewal was taking place on a grand, if slow-paced, scale.

- Our interpretations of buildings and houses can be coloured by the names that have been given to the building: e.g. the House of the Tragic Poet.
- Much work has been done recently on the **human remains** of Pompeii, especially by Estelle Lazer. However, originally they were not considered important for study and were looted (Bulwer-Lytton), discarded or unceremoniously lumped together in storage. Lazer had to work with thousands of disarticulated bones which had been dumped in a room in the Sarno Baths.
- The main commercial, religious and political centre of Herculaneum focussed on the **Forum has not been recovered** limiting the interpretations that can be made of these areas of daily life in the town.

Using Sources A and B and your own knowledge, outline some of the limitations of the sources from Pompeii and Herculaneum.

Source A. Electoral graffiti from Pompeii.

Helvius Sabinus. An honest young man.

Wake up and vote for Helvius Sabinus.

Source B. A plaque in House VI.2.4 in Pompeii - House of Sallust or House of A. Cossius Libanus.

The text reads: "Struck by bombardment 14 September 1943. Partially restored with funds of the American Committee".



Vesuvius 2c1

The Eruption



“...the nature of the eruption governed what was left behind for archaeologists to dig up” (A.E. Cooley, *Pompeii*)

For each topic in this section, you need to use your own knowledge and sources to respond to short-answer questions and multiple choice questions.

Focus Questions:

What evidence is there for the date of the eruption of Mount Vesuvius?

What evidence is there for warning signs of the eruption?

What do modern and ancient sources show us about the stages of the eruption?

How did the eruption have a different impact on Pompeii and Herculaneum?

How many people escaped the eruption? Why did some people not escape?

Past HSC Question - 2013

With reference to Source E and other sources, explain how Pompeii and Herculaneum were affected differently by the eruption of Mt Vesuvius. (6 marks)

Source E: Extract from Domenico Camardo et al., ‘Raising The Roof’ in *World Archaeology*, 2010
The roof lay in a corner of the beach ... The team had to remove about a metre of volcanic deposits before the roof was exposed, still lying on the black sand of the beach.

Massive wooden beams up to 7 metres long, along with smaller timbers and rafters, were the first elements to be uncovered. These lay on top of the tiles that would originally have covered the roof, revealing that it had been flipped upside down by the brute force of the eruption ... Despite the monumental size and weight of the timbers, not one nail was used and only a few iron cramps were recovered.

Past HSC Question - 2012

Using Sources A and B and your own knowledge, explain what human remains reveal about the causes of death in the eruption of AD 79. (4 marks)

Source A: Plaster casts of bodies in the Garden of the Fugitives at Pompeii

Source B: Skeletal remains from the seashore at Herculaneum

Melbourne Museum's "A Day in Pompeii" eruption video

The date of the eruption

See Fig 5.1 p.68

The eruption began on 24 August AD 79 – or was it 23 November AD 79?

- **List the arguments for each date?**
- **Which date is the accepted date for the eruption?**

Warning signs

- **What warning signs are shown in works by Seneca, Tacitus and Suetonius?**

Seneca described the earthquake in AD 62 (*Naturales Questiones* VI 1 1-2):

WE have just had news, my esteemed Lucilius, that Pompeii, the celebrated city in Campania, has been overwhelmed in an earthquake, which shook all the surrounding districts as well. The city, you know, lies on a beautiful bay, running far back from the open sea, and is surrounded by two converging shores, on the one side that of Surrentum and Stabiae, on the other that of Herculaneum. The disaster happened in winter, a period for which our forefathers used to claim immunity from such dangers. On the 5th of February, in the consulship of Regulus and Virginius, this shock occurred, involving widespread destruction over the whole province of Campania; the district had never been without risk of such a calamity, but had been hitherto exempt from it, having escaped time after time from groundless alarm.

The extent of the disaster may be gathered from a few details. Part of the town of Herculaneum fell; the buildings left standing are very insecure.

Seneca, *Naturales Questiones* VI 1 1-2

There is no record of another quake though some buildings in Pompeii that had been repaired after 62 seem to have suffered further damage.

Tacitus and Suetonius mention a quake in 64 which damaged the theatre in Naples:

There an incident occurred, which many thought unlucky, though to the emperor it seemed due to the providence of auspicious deities. The people who had been present, had quitted the theatre, and the empty building then fell in without harm to anyone.

Tacitus, *Annals of Imperial Rome* 15:34

And he made his début at Naples, where he did not cease singing until he had finished the number which he had begun, even though the theatre was shaken by a sudden earthquake shock.

Suetonius, *Life of Nero* 20.2

The eruption

Pliny the Younger's letters (6.16 and 6.20) to Tacitus provide the only eye-witness account of the event. He also relied on accounts of others and the letters were written long after the event. However, they are a very accurate description of the first phase of a major eruption (now called the Plinian phase).

- **What do the letters of Pliny the Younger (6.16 and 6.20) to Tacitus tell us about the sequence of events during the eruption?**
- **How has the work of volcanologist, Haraldur Sigurdsson, helped us to understand the sequence of the eruption?**
- **What is the difference between the Plinian phase and the Pyroclastic phase?**
- **Which phases/s affected Pompeii and which affected Herculaneum? (see table p.69-70 and map p.71 for extent of Pyroclastic surges)**

- **How were Pompeii and Herculaneum affected differently by the eruption?**
- **How did this affect the way people died and the way the sites were preserved?**

View footage of the 1944 eruption of Mount Vesuvius

Using Source A and your own knowledge, outline what the evidence tells us about the nature of the eruption of Mt Vesuvius in AD 79.

Source A

The cloud was rising from a mountain - at such a distance we couldn't tell which, but afterwards learned that it was Vesuvius. I can best describe its shape by likening it to a pine tree. It rose into the sky on a very long "trunk" from which spread some "branches". I imagine it had been raised by a sudden blast, which then weakened, leaving the cloud unsupported so that its own weight caused it to spread sideways. Some of the cloud was white, in other parts there were dark patches of dirt and ash.

Pliny the Younger, Letter to Tacitus, 6.16

1. Pliny Letter 6.16

My dear Tacitus,

You ask me to write you something about the death of my uncle so that the account you transmit to posterity is as reliable as possible. I am grateful to you, for I see that his death will be remembered forever if you treat it [sc. in your Histories]. He perished in a devastation of the loveliest of lands, in a memorable disaster shared by peoples and cities, but this will be a kind of eternal life for him. Although he wrote a great number of enduring works himself, the imperishable nature of your writings will add a great deal to his survival. Happy are they, in my opinion, to whom it is given either to do something worth writing about, or to write something worth reading; most happy, of course, those who do both. With his own books and yours, my uncle will be counted among the latter. It is therefore with great pleasure that I take up, or rather take upon myself the task you have set me.

He was at Misenum in his capacity as commander of the fleet on the 24th of August [sc. in 79 AD], when between 2 and 3 in the afternoon my mother drew his attention to a cloud of unusual size and appearance. He had had a sunbath, then a cold bath, and was reclining after dinner with his books. He called for his shoes and climbed up to where he could get the best view of the phenomenon. The cloud was rising from a mountain - at such a distance we couldn't tell which, but afterwards learned that it was Vesuvius. I can best describe its shape by likening it to a pine tree. It rose into the sky on a very long "trunk"; from which spread some "branches". I imagine it had been raised by a sudden blast, which then weakened, leaving the cloud unsupported so that its own weight caused it to spread sideways. Some of the cloud was white, in other parts there were dark patches of dirt and ash. The sight of it made the scientist in my uncle determined to see it from closer at hand.

He ordered a boat made ready. He offered me the opportunity of going along, but I preferred to study-he himself happened to have set me a writing exercise. As he was leaving the house he was brought a letter from Tacitus; wife Rectina, who was terrified by the looming danger. Her villa lay at the foot of Vesuvius, and there was no way out except by boat. She begged him to get her away. He changed his plans. The expedition that started out as a quest for knowledge now called for courage. He launched the quadriremes and embarked himself, a source of aid for more people than just Rectina, for that delightful shore was a populous one. He hurried to a place from which others were fleeing, and held his course directly into danger. Was he afraid? It seems not, as he kept up a continuous observation of the various movements and shapes of that evil cloud, dictating what he saw.

Ash was falling onto the ships now, darker and denser the closer they went. Now it was bits of pumice, and rocks that were blackened and burned and shattered by the fire. Now the sea is shoal; debris from the mountain blocks the shore. He paused for a moment wondering whether to turn back as the helmsman urged him. "Fortune helps the brave", he said, & "Head for Pomponianus".

At Stabiae, on the other side of the bay formed by the gradually curving shore, Pomponianus had loaded up his ships even before the danger arrived, though it was visible and indeed extremely close, once it intensified. He planned to put out as soon as the contrary wind let up. That very wind carried my uncle right in, and he embraced the frightened man and gave him comfort and courage. In order to lessen the others fear by showing his own unconcern he

asked to be taken to the baths. He bathed and dined, carefree or at least appearing so (which is equally impressive). Meanwhile, broad sheets of flame were lighting up many parts of Vesuvius; their light and brightness were the more vivid for the darkness of the night. To alleviate peoples fears my uncle claimed that the flames came from the deserted homes of farmers who had left in a panic with the hearth fires still alight. Then he rested, and gave every indication of actually sleeping; people who passed by his door heard his snores, which were rather resonant since he was a heavy man. The ground outside his room rose so high with the mixture of ash and stones that if he had spent any more time there escape would have been impossible. He got up and came out, restoring himself to Pomponianus and the others who had been unable to sleep. They discussed what to do, whether to remain under cover or to try the open air. The buildings were being rocked by a series of strong tremors, and appeared to have come loose from their foundations and to be sliding this way and that. Outside, however, there was danger from the rocks that were coming down, light and fire-consumed as these bits of pumice were. Weighing the relative dangers they chose the outdoors; in my uncles case it was a rational decision, others just chose the alternative that frightened them the least.

They tied pillows on top of their heads as protection against the shower of rock. It was daylight now elsewhere in the world, but there the darkness was darker and thicker than any night. But they had torches and other lights. They decided to go down to the shore, to see from close up if anything was possible by sea. But it remained as rough and uncooperative as before. Resting in the shade of a sail he drank once or twice from the cold water he had asked for. Then came a smell of sulphur, announcing the flames, and the flames themselves, sending others into flight but reviving him. Supported by two small slaves he stood up, and immediately collapsed. As I understand it, his breathing was obstructed by the dust-laden air, and his innards, which were never strong and often blocked or upset, simply shut down. When daylight came again 2 days after he died, his body was found untouched, unharmed, in the clothing that he had had on. He looked more asleep than dead.

Meanwhile at Misenum, my mother and I – but this has nothing to do with history, and you only asked for information about his death. I'll stop here then. But I will say one more thing, namely, that I have written out everything that I did at the time and heard while memories were still fresh. You will use the important bits, for it is one thing to write a letter, another to write history, one thing to write to a friend, another to write for the public. Farewell.

2. Pliny Letter 6.20

My dear Tacitus,

You say that the letter I wrote for you about my uncles death made you want to know about my fearful ordeal at Misenum (this was where I broke off). "The mind shudders to remember ... but here is the tale"

After my uncles departure I finished up my studies, as I had planned. Then I had a bath, then dinner and a short and unsatisfactory night. There had been tremors for many days previously, a common occurrence in Campania and no cause for panic. But that night the shaking grew much stronger; people thought it was an upheaval, not just a tremor. My mother burst into my room and I got up. I said she should rest, and I would rouse her (sc. if need be). We sat out on a small terrace between the house and the sea. I sent for a volume of Livy; I read and even took notes from where I had left off, as if it were a moment of free time; I hardly know whether to call it bravery, or foolhardiness (I was seventeen at the

time). Up comes a friend of my uncles, recently arrived from Spain. When he sees my mother and me sitting there, and me even reading a book, he scolds her for her calm and me for my lack of concern. But I kept on with my book.

Now the day begins, with a still hesitant and almost lazy dawn. All around us buildings are shaken. We are in the open, but it is only a small area and we are afraid, nay certain, that there will be a collapse. We decided to leave the town finally; a dazed crowd follows us, preferring our plan to their own (this is what passes for wisdom in a panic). Their numbers are so large that they slow our departure, and then sweep us along. We stopped once we had left the buildings behind us. Many strange things happened to us there, and we had much to fear.

The carts that we had ordered brought were moving in opposite directions, though the ground was perfectly flat, and they wouldn't stay in place even with their wheels blocked by stones. In addition, it seemed as though the sea was being sucked backwards, as if it were being pushed back by the shaking of the land. Certainly the shoreline moved outwards, and many sea creatures were left on dry sand. Behind us were frightening dark clouds, rent by lightning twisted and hurled, opening to reveal huge figures of flame. These were like lightning, but bigger. At that point the Spanish friend urged us strongly: "If your brother and uncle is alive, he wants you to be safe. If he has perished, he wanted you to survive him. So why are you reluctant to escape?" We responded that we would not look to our own safety as long as we were uncertain about his. Waiting no longer, he took himself off from the danger at a mad pace. It wasn't long thereafter that the cloud stretched down to the ground and covered the sea. It girdled Capri and made it vanish, it hid Misenum's promontory. Then my mother began to beg and urge and order me to flee however I might, saying that a young man could make it, that she, weighed down in years and body, would die happy if she escaped being the cause of my death. I replied that I wouldn't save myself without her, and then I took her hand and made her walk a little faster. She obeyed with difficulty, and blamed herself for delaying me.

Now came the dust, though still thinly. I look back: a dense cloud looms behind us, following us like a flood poured across the land. "Let us turn aside while we can still see, lest we be knocked over in the street and crushed by the crowd of our companions." We had scarcely sat down when a darkness came that was not like a moonless or cloudy night, but more like the black of closed and unlighted rooms. You could hear women lamenting, children crying, men shouting. Some were calling for parents, others for children or spouses; they could only recognize them by their voices. Some bemoaned their own lot, other that of their near and dear. There were some so afraid of death that they prayed for death. Many raised their hands to the gods, and even more believed that there were no gods any longer and that this was one last unending night for the world. Nor were we without people who magnified real dangers with fictitious horrors. Some announced that one or another part of Misenum had collapsed or burned; lies, but they found believers. It grew lighter, though that seemed not a return of day, but a sign that the fire was approaching. The fire itself actually stopped some distance away, but darkness and ashes came again, a great weight of them. We stood up and shook the ash off again and again, otherwise we would have been covered with it and crushed by the weight. I might boast that no groan escaped me in such perils, no cowardly word, but that I believed that I was perishing with the world, and the world with me, which was a great consolation for death.

At last the cloud thinned out and dwindled to no more than smoke or fog. Soon there was real daylight. The sun was even shining, though with the lurid glow it has after an eclipse. The sight that met our still terrified eyes was a changed world, buried in ash like snow. We returned to Misenum and took care of our bodily needs, but spent the night dangling between hope and fear. Fear was the stronger, for the earth was still quaking and a number of people who had gone mad were mocking the evils that had happened to them and others with terrifying prognostications. We still refused to go until we heard news of my uncle, although we had felt danger and expected more. You will read what I have written, but will not take up your pen, as the material is not the stuff of history. You have only yourself to blame if it seems not even proper stuff for a letter. Farewell.

Vesuvius 2c2

The Economy: Trade, Commerce, Industries, Occupations

Use the "Evidence provided by the sources from Pompeii and Herculaneum for..." template to organise your material for the four listed areas.

Focus Questions:

- **In what ways was the economy of Pompeii and Herculaneum based on agriculture?**
- **What types of occupations and trades were available in Pompeii and Herculaneum?**
- **Where were shops and workshops located in the towns?**
- **What evidence is available for the economic activity in and around Pompeii and Herculaneum?**

Past HSC Question - 2014

Describe types of economic activity which took place in Pompeii and Herculaneum. In your answer, use Sources C and D and your own knowledge. (6 marks)

Source C: Translation of text on an image of a pottery vessel in the second atrium of the House of A. Umbricius Scaurus at Pompeii

Scaurus' flower of garum made from mackerel, from the workshop of Scaurus.

Source D: View of a building at Herculaneum (Thermopolium)

Past HSC Question - 2009

What do Sources 3 and 4 and other sources reveal about industries in Pompeii and Herculaneum? (8 marks)

Source 3: Fishing net and net mending tools from Herculaneum

Source 4: Fullery of Stephanus at Pompeii

See Chapter 7 of your text book: "Social structure, economy and politics"
"Commercial Life" pp.89-101.

- The economies of Pompeii and Herculaneum were influenced by their geographical position by the sea and on the fertile volcanic soils of Vesuvius. They were based on agriculture and fishing. Within the towns, many trades were practiced, there were many different types of shops and workshops, and many different occupations were followed.
- Evidence for these comes from the buildings, frescoes and graffiti, inscriptions and artefacts.

Wine and oil industries

Evidence:

- Commercial vineyard within Pompeii, 2014 vine-root cavities (Wilhelmina Jashemski). Smaller vineyards next to Inn of Euxinus and Inn of the Gladiators.
- Amphorae found in wine shops.

Inn of Euxinus (I.11.10-11):

Outside this inn is a painted sign depicting a phoenix and two painted peacocks. A short text wishes good fortune to its customers ("The phoenix is lucky; may you be too.") The name of the innkeeper Euxinus appears in an electoral notice painted on its façade ("Euxinus asks you to elect Quintus Postumius and Marcus Cerrinius aediles, together with Iustus Hinnulus wrote this."), and three amphorae bear labels instructing their delivery to his address ("At Pompeii, near the Amphitheatre, to the innkeeper Euxinus."). Excavation revealed that thirty-two vines were planted in the garden in irregular rows. Their grapes could have been fermented on the premises in two large pottery vessels (dolia), found partially embedded in the ground. Each of these had a capacity of about 100 gallons. Presumably Euxinus made available to his customers a range of wines, both home produced and imported. (Cooley p.162)

- Wine production in rural villas: torcularium (pressing room) and wine press [Villa of the Mysteries] and large dolia for storage [Villa of Pisanella and Villa Rustica]
- Epigraphic evidence for variety of wines on sale – graffiti on bar walls and inscriptions of amphorae: "(Wine from the farm of) Fabius at Sorrento. When Vespasian was consul for the second time {i.e. AD 70}"
- Oil production in rural villas: olive presses made from lava stone; storage jars. Presses also have been found in town houses.
- Forum markets may have housed an olive oil market



Replanted vineyard near amphitheatre, Pompeii



Villa Regina at Boscoreale



Olive press, Antiquarium, Boscoreale



Grape press, in torcularium, Villa of the Mysteries

[Inn of Euxinus at Pompeii in Pictures](#)

[Inn of the Gladiators and Vineyard at Pompeii in Pictures](#)

Garum

Evidence:

- Pliny the Elder: "Furthermore, there is another type of choice fluid, called garum, produced from the guts of fish and anything else which would have been discarded, steeped in salt – in other words it is the fermentation of decaying matter." Natural History 31.93
- A prominent manufacturer: Aulus Umbricius Scaurus - four large mosaics of fish sauce bottles were found in the atrium of his house (VII, Ins. Occ. 12-15) with the following inscriptions: "Scaurus' finest mackerel sauce from Scaurus' workshop"; "Finest fish purée"; "Scaurus' finest mackerel sauce"; "Best fish purée from Scaurus' workshop".

- Over fifty fish sauce bottles have been found in or around Pompeii. One was even found in southern France. “Finest fish sauce from Umbricia Fortunata, belonging to Veturinus Iulianus” (inscription on a fish sauce bottle).



Garum residue, Antiquarium, Boscoreale



Garum bottle
mosaic from house
of A. Umbricius
Scaurus

Cloth Manufacture and Treatment

Evidence:

- Fullonicae – 18 in Pompeii, e.g. Fullonica of Stephanus, containing the basins for washing and rinsing.
- Painted sign in the Workshop of Verecundus in Pompeii showed the processes of cloth manufacture.
- Clothes press found in the House of the Wooden Partition in Herculaneum.
- Building of Eumachia on the Forum was the headquarters of the Guild of Fullers and possibly a wool market.



Building of Eumachia (from outside)



Building of Eumachia (from inside)

Bakeries

Evidence:

- Thirty bakeries in Pompeii. These are indicated by the lava stone flour mills, a table for kneading dough and a wood-fired oven.
- Some bakeries had a separate area for selling their own bread.
- 81 loaves of bread found in the Bakery of N. Pomidius Priscus (aka Bakery of Modestus).
- Different sized bronze baking pans found in the Sextus Patulcus Felix in Herculaneum.



Wood-fired oven



Flour mills

Other Industries

Evidence:

- Epigraphic evidence shows there were carpenters, plumbers, wheelwrights, tanners, tinkers, ironmongers, goldsmiths, silversmiths, marble-workers, stonemasons, gem-cutters, glassmakers.
- Perfume industry. According to Wilhelmina Jashemski (1979), the Garden of the Fugitives and Garden of Hercules were for flower production for the perfume industry: root cavities probably of rose bushes; fragments of terracotta and glass perfume containers.

Markets

Evidence:

- Much commercial activity was centred on the Forum.
- Macellum: fish and meat market and possibly fruit and vegetables. An arcaded courtyard with shops between the columns; a round covered market in the middle, with probably a pool for live fish. Fish scales and bones have been found in a drainage channel.
- Horrea and/or olitorium: market for grain, vegetables. Contained a table with the official set of standard measures (mensa ponderaria).



The round fish market in the Marcellum



The Horrea in the Forum



Shops

Evidence:

- Shops attached to most houses. The Via dell'Abbondanza was the main commercial road with many types of shops. Painted signs or paintings on the outside wall indicated the type of shop.
- Thermopolia (take away food shops) are identified by the marble-topped bar with dolia for holding food and drink. As most houses did not have kitchens, these were very popular businesses.
- Cauponae (wine bars and taverns) are often identified by graffiti on the walls.
- "Hedone says, 'You can drink here for one as, if you give two, you will drink better; if you give four, you will drink Falernian.'" (from bar attached to house VII.2.45)



The big thermopolium opposite the entrance to the palaestra, Herculaneum



Amphorae in a taverna in Herculaneum

Hotels and Inns

Evidence:

Hotels for travellers have been found inside and outside the walls of Pompeii. Hotel of the Muses on the (ancient) banks of the Sarno. Hotel near the Forum and hotels inside the Herculaneum and Stabian gates.

Prostitution

- Prostitution was widespread in Pompeii and Herculaneum, though only one building (VIII.12.18-20) has been identified as being used as a brothel. Prostitution also took place in taverns, bars and baths.
- Evidence:

- Erotic paintings in the Suburban Baths outside the Marine Gate at Pompeii.
- Graffiti in many bars and in the brothel. (They can't be printed here!)



The lupanare in Pompeii

Agricultural production and fishing

Evidence:

- A number of villa rusticae have been found, e.g. Villa Regina at Boscoreale.
- Fishing gear (nets, hooks) found at Herculaneum.



Public toilets off the Forum, Pompeii

Vesuvius 2c3

Social Structure; men, women, freedmen, slaves

What do sources reveal about social structure in Pompeii and Herculaneum?

Past HSC Question - 2016

Explain what is known about the role of women in Pompeii. In your answer, use Sources B and D and your own knowledge. (6 marks)

(Source B: Translation of an advertisement from the estate of Julia Felix, Pompeii)

To let, in the estate of Julia Felix, daughter of Spurius:

Elegant baths for respectable people, shops with upper rooms, and apartments. From 13 August next to 13 August of the sixth year, for five continuous years. The lease will expire at the end of the five years.)

(Source D: Wall painting from the Villa of the Mysteries, Pompeii.)

Past HSC Question - 2010

What do Sources D, E and other sources reveal about social class in Pompeii and Herculaneum? (7 marks)

Source D: Photograph of Statue of Eumachia from Pompeii

Source E: Tomb inscriptions outside the Herculaneum Gate

- For Aulus Veius, son of Marcus, duumvir with judicial power, quinquennial duumvir for the second time, military tribune by popular demand, by decree of the town council.
- Marcia Aucta, his wife, made this tomb for Gaius Fabius Secundus and for herself and for Fabia Gratina, daughter of Gaius, her daughter.
- Naevoleia Tyche, freedwoman of Lucius, set this up for herself.
- To Gnaeus Vibrius Saturninus, son of Quintus, of the tribe Falerna, his freedman Callistus set it up.

Past HSC Question - 2012

Using Sources F and G and your own knowledge, discuss the contribution that slaves made to society in Pompeii and Herculaneum. (6 marks)

Source F: Receipt for rental payment from Pompeii

In the duumvirate of Lucius Albucius Iustus and Lucius Veranius Hypsaeus, I, Privatus, slave of the colony, have written that I have received from Lucius Caecilius Lucundus 1,652 sesterces, from the outstanding amount for the fullery before this day, 14 July.

Transacted at Pompeii, 14 August, in the consulship of A. Paconius Sabinus and A. Petronius.

Source G: Extract from Michele George, The World of Pompeii, 2007.

In the domestic context the slave members of the household, the familia, performed a wide range of jobs, both menial and administrative, and slaves are visible in the house through the items they used in their work ...

Population of Pompeii: estimates from 6,400 to 20,000. Descoudres (Pompeii Revisited) supports 8,000-10,000 based on the 800 houses excavated.

Population of Herculaneum: 5,000 (estimate based on seating capacity of the theatre).

Slaves, freedmen and freeborn

Large proportion of population of servile origin - ethnic diversity.

Slaves - performed many household tasks in town, and agricultural labour on rustic estates. Rural slaves treated harshly - evidence: prison cell and stocks (Villa of Agrippa Postumus at Boscoreale); iron block to which slaves chained (Villa Regina at Boscoreale).

A hierarchy between slaves: e.g. oven-stoker lower than dispensator or cellarius.

Female slaves could not marry; children belonged to her owner.

"Conviva, slave of Veia, lived 20 years."

(Cooley, p.153 - Inscribed on a marble plaque from a tomb outside the Nuceria Gate.)

"Helle, slave-girl, lived 4 years."

(Cooley, p.153 - Inscribed on a herm.)

Freedmen: Manumission - a slave could buy freedom or be granted freedom. Could assume master's name.

Many freedmen and women became prosperous - involved in crafts, trade and commerce. Wealthy freedmen - the brothers Vettii. [See the case of Petronia Justa (p.94).]

"Freedmen and freedwomen... became increasingly prominent from the Augustan period onwards... After their release, ex-slaves became clients of their patron and retained close connections with their original household. They might still live in the same house, and might be buried in the household's tomb at their death. Some freedmen and freedwomen promoted their patron's commercial interests (*see No 1 and No 2 below*).

Some of their epitaphs provide intriguing glimpses of the success with which they and their families were integrated into Roman citizen society after their manumission (*No 3*).

Freedmen were excluded from reaching the ranks of the governing class, but could achieve positions of importance and act as benefactors of the community at a lower level, in certain religious cults (*No 4*) and as Augustales."

Pompeii - A Sourcebook, Alison L Cooley, MGL Cooley, pp. 146-7

No 1: Inscribed marble plaque: "Baths of Marcus Crassus Frugi with seawater and baths with fresh water. Ianuarius, freedman."

(Cooley, p.82 - These baths must have been on the sea shore. Their remains have not been uncovered.)

No 2: Inscription painted on a fish sauce container: "Finest fish sauce by Umbricius Abascantus."

(Cooley p.166 - Abascantus was a freedman in the household of Pompeii's largest garum producer, A. Umbricius Scaurus - see below.)



No 3: Marble plaque in the centre of the tomb's facade, Nucerian Gate necropolis: "To Gaius Veranius Rufus, Son of Quintus, duumvir; Veraina Clara, freedwoman of Quintus, to her excellent patron, for herself and her household."
(Cooley, p.147)

No 4: Inscribed marble slab: "Publius Ancarsulenus Philadelphus, freedman of Publius, President of Mercury, Ancarsulena Eleutheris, freedwoman of Publius, freedwoman."

(Cooley, p.148 - this was found c. 400 metres from the Villa of the Mysteries on the road to Oplontis, 5 metres below the current ground level. 'President of Mercury' probably refers to this freedman's position in the cult of Mercury and Maia.)

Freeborn - (Ingenuus [m] / Ingenua [f]) could be humble or wealthy plebs or members of the elite.

Patron-client system.

Prominent members of society

Pompeii:

A. Umbricius Scaurus: wealthy garum manufacturer

"A local producer, Aulus Umbricius Scaurus, dominated the market for fish sauce at Pompeii from Neronian times until the eruption. Inscriptions painted upon small one-handed pottery vessels containing the sauce reveal that he ran a number of workshops. These were managed by members of his household... Over fifty of these containers have been found in Pompeii itself and its environs (e.g., the villas at Boscoreale and Boscotrecase). A unique choice decorative scheme in his atrium allows us to identify his house, a luxury property (with a private bath-suite) to the west of the town overlooking the sea (VII Ins. Occ. 12-15). Around his impluvium were found four larger-than-life black and white mosaic depictions of fish sauce vessels bearing promotional inscriptions (right)... His repeated claims for his sauce's excellence seem almost a modern style of advertising, which appears to have paid dividends. Almost 30% of inscriptions on fish sauce containers in Campania relate to his workshops. One fish sauce container inscribed with his name has even been found in Fos-sur-mer in southern France."

(Cooley and Cooley, p.165)

L. Caecilius Jucundus: tax farming; money lending; renting and selling property

Family of Poppaea Sabina (married Nero) - owned Villa of Oplontis. Family possibly owned House of Menander and House of Golden Cupids

Eumachia - priestess and businesswoman. Came from Prominent family. A patron of the Fullers Guild.

Julia Felix - independent wealthy woman.



Herculaneum:

Marcus Calatorius - had a bronze statue in the theatre

M. Nonius Balbus - ten statues throughout the town - richest most influential family in Herculaneum. Possibly owned the House of the Relief of Telephus.



House of the Relief of Telephus, Herculaneum

Vesuvius 2c4

Local Political Life

What do sources reveal about the nature of local political life in Pompeii and Herculaneum?

No past HSC question on Local Political Life.

Political Life

Pompeii and Herculaneum were self-governing in local matters. Very loyal to Rome as shown in dedicatory statues, shrines, arches and buildings.

Examples of inscriptions demonstrating loyalty to the imperial rule of Rome:

Statue of Augustus (c. 8 BC)

- To Emperor Caesar Augustus {son of the deified, hailed as victorious general} thirteen times, in his fifteenth year of tribunician power, father of his country, {consul eleven times}. (CIL X 931)

Statue of Julia Augusta (Livia) (found near the Temple of Jupiter – dates from after Augustus' death in 14 BC)

- To Augusta Julia, daughter of Drusus, (wife) of the deified Augustus. By decree of the town councillors. (CIL X 799)

Statue of Nero as Caesar (c. AD 51-4)

- To Tiberius Claudius Nero Caesar, son of Tiberius Claudius Caesar Augustus Germanicus, father of his country. By decree of the town councillors. (CIL X 932)

City Council – 100 decurions – for life – freeborn citizens – list revised every five years – debated and voted on administrative matters and instructed the Board of Four.

The City Council met in the **Curia** chamber.



The interior of the building which may be the Curia in Pompeii

People's Assembly – elected magistrates – town divided into precincts – winner had to have majority of precincts – vote was by ballot.

People's Assembly met in the Comitium. Voting took place here.

Judiciary and law courts were held in the **Basilica** – with the judge on a raised podium at one end. A long central hall with colonnaded aisle on each side and five doors leading to the Forum. Duoviri were the judges.



Four images of the Basilica in Pompeii

Duoviri – administered electoral rolls – tried civil and criminal cases – carried out census.

Aediles (two) – sacred and public buildings – roads and sewerage – markets – public order – sponsorship of spectacles.

The following inscription shows the **role of the aediles in administering public works**. It appears on a travertine block found sunk into the ground just inside the Stabian Gate:

"M. Suttius, son of M., and Numerius Pontius, son of M., aediles, marked out this road as far as the lower Stabian road. This road is marked out over 100 feet. The same magistrates marked out the Pompeian road over 30 feet as far as the Temple of Jupiter Meilichios. They officially established from scratch these roads and the road of Jupiter and the (?) road by order of the Pompeian chief magistrate. The same aediles approved the work."

(Cooper and Cooper, Pompeii: A Sourcebook, p.9)

The following inscription shows the **role of the aediles in controlling markets**. It refers to market stalls by the amphitheatre:

"By permission of the aediles, Gnaeus Aninius Fortunatus occupies (this space)."

(Cooper and Cooper, Pompeii: A Sourcebook, p.180)

The responsibility of **duumvirs to ensure standardised measurements** in the markets is shown in the following inscription:

"Aulus Clodius Flaccus, son of Aulus, and Numerius Arcaeus Arellianus Caledus, son of Numerius, duumvirs with judicial power, saw to the standardisation of the measures in accordance with a decree of the town councillors."

(Cooper and Cooper, Pompeii: A Sourcebook, p.179)

ELECTIONS

- There was intense political activity before March elections.
- Electoral slogans were painted on walls. Candidates wore white toga. Could not write manifestos himself – could only proclaim his worthiness for the position, not other achievements.
- There were many manifestos from a range of supporters: trade guilds; women; teachers and students.
- Other graffiti was critical of politicians.

Examples of electoral graffiti:



Electoral graffiti on Via dell'Abbondanza

Simple:

- I beg you to elect Satrius quinquennial. (CIL IV 7620)

Showing candidates' qualities:

- If integrity in life is thought to be of any use,
- This man, Lucretius Fronto, is worthy of great honour. (CIL IV 6626)
- I beg you to elect Gaius Julius Polybius aedile. He brings good bread. (CIL IV 7201)

Negative:

- All those asleep and Macerius ask for Vatia as aedile. (CIL IV 575)
- The little thieves ask for Vatia as aedile. (CIL IV 576)

Support from individuals:

- We, Quintus and Sextus Caecilius Iucundus, ask for Ceius Secundus as duumvir. (CIL IV 3433)
- Euxinus asks you to elect Quintus Postumius and Marcus Cerrinius aediles, together with Iustus. Hinnulus wrote this. (CIL IV 9851)

Support from occupations:

- The fullers all ask for Holconius Priscus as Duumvir. (CIL IV 7164)

Support from town districts:

- The Campanienses ask for Marcus Epidius Sabinus as aedile. (CIL IV 470)

Vesuvius 2c5

Everyday life: leisure activities, food and dining, clothing, health, baths, water supply and sanitation

Vesuvius 2c5a

Everyday life: leisure activities

Text Chapter 10 "Relaxation, Entertainment and Sport"

p.145 "Visiting the Baths"

p.149 "Attending the Theatre"

p.152 "Training at the Palaestra"

p.158 "Drinking and Gambling"

leisure activities - [food and dining](#) - [clothing](#) - [health](#) - [baths](#) - [water supply and sanitation](#)

Past HSC Question - 2015

Explain what the evidence reveals about leisure activities in Pompeii. In your answer, use Sources B and G and your own knowledge. (6 marks)

*Source B: Image of **strigil** and **oil container** found at Pompeii.*

*Source G: Mosaic from the House of the Faun, Pompeii (**cocks fighting**)*

Leisure activities included **bathing**, going to **theatrical performances** in the theatre and **gladiatorial games** in the amphitheatre, and **exercising** in the large palaestra or a palaestra attached to a baths complex.

There is a range of evidence for other leisure activities: **painting**, **playing or listening to music**, **gambling** and **games**, and **prostitution**.

Painting

Women are shown painting in the two frescoes below. The first is from the House of the Surgeon in Pompeii, the second from an unrecorded location in Pompeii. Both paintings are in the **National Archaeological Museum (NAM)** in Naples.



Music

Music was for religious ceremonies and theatrical performances and games. It was also a leisure activity as shown in the following frescoes.



From an unknown location in Pompeii, the fresco above shows a woman, surrounded by other young women, sitting on a couch, with a harp on her right and a kithara on her lap.



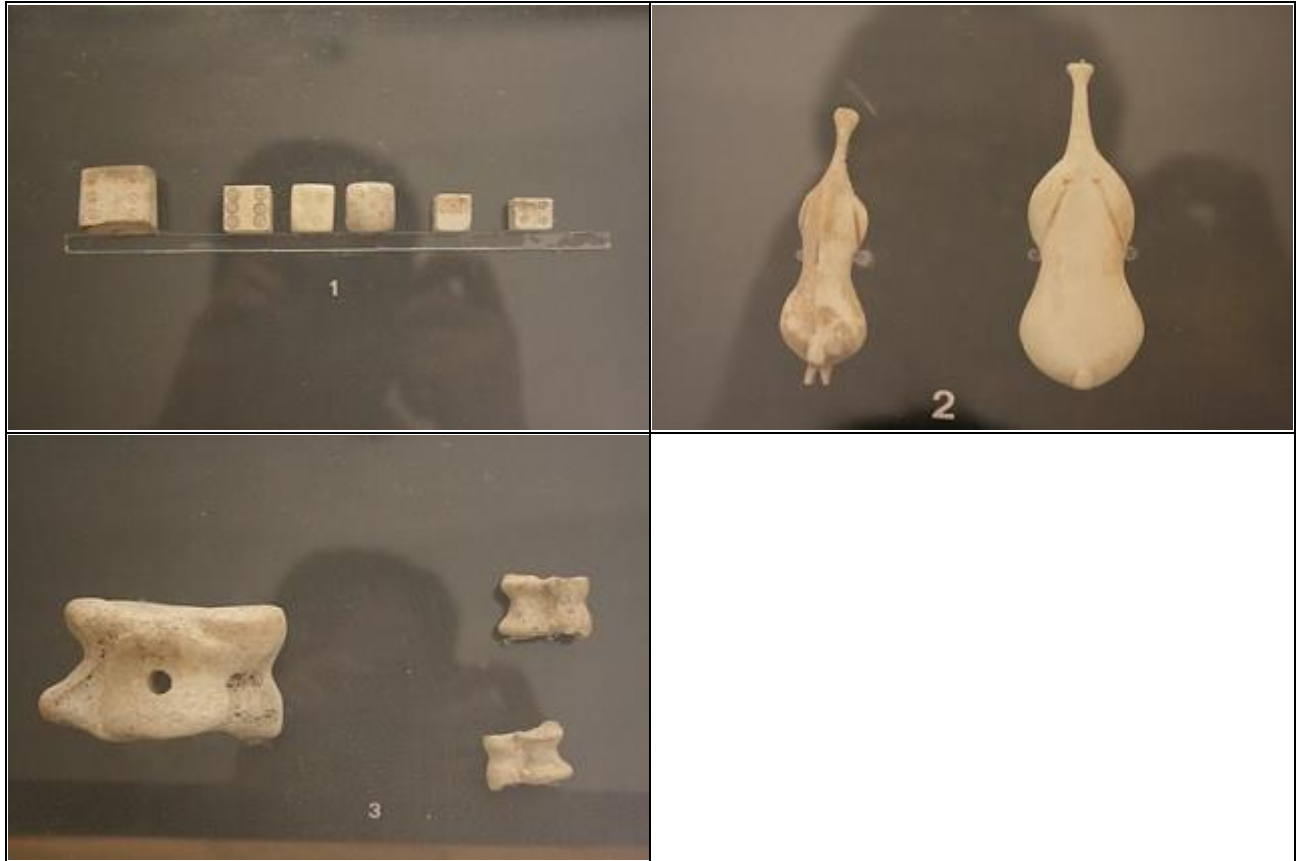
The fresco above comes from the Palaestra at Herculaneum. Two musicians on the right play a double flute and a lyre for a seated woman who appears perhaps to be keeping time.

There are a range of **musical instruments** from Pompeii on display in the National Archaeological Museum. Below are **pan pipes**, a **flute**, **systra** and **cymbals**.



Games

The NAM has some objects for games on display. Below are **dice**, **game pieces** in the shape of chickens, and **bones**.



A fresco from an unrecorded location in Herculaneum (excavated in 1746), shows a mythological scene with a group of women playing bones.



Gambling and drinking

There are many cauponae and tabernae in Pompeii and Herculaneum. Frescoes and graffiti record the pleasures of drinking and gambling.

Graffiti: "Set out the wine and dice. To hell with him who cares for the morrow."

A fresco from the Caupona of Salvius (below left) shows two seated men. One calls to the serving woman, "Here!", and the other says, "It's mine." The second fresco from the same location shows two men gambling.



Prostitution

Prostitution appears to have been widespread in Pompeii and Herculaneum. There is only one building in Pompeii identified specifically as a brothel, though there is much graffiti which suggests that upstairs rooms of shops were used for the purpose. Frescoes in the Suburban Baths show scenes of services which may have been available there for a price.

Graffito from the rear entrance vestibule of the House of Menander: "At Nuceria, look for Novellia Primigenia near the Roman gate in the prostitutes' district." (CIL IV 8356)

Graffiti of a more lewd nature (evidence of prostitution) can be found [here](#).

Prostitution was **legal** and **taxed**. (23 April: prostitutes' holiday!)

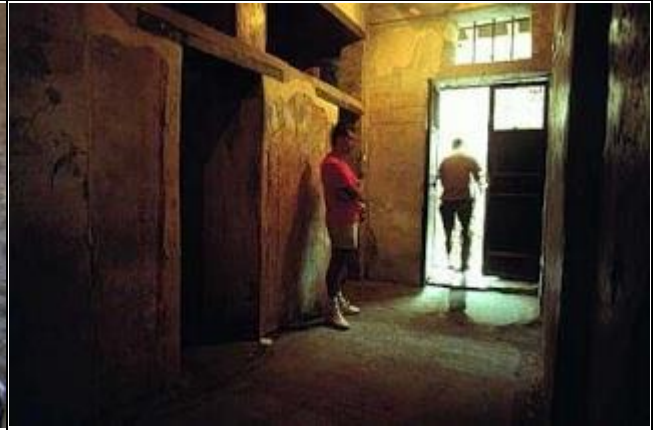
There was no stigma attached to visiting a brothel for men. Prostitutes were stigmatised: "lupa" = "she-wolves"; "lupanar" = "brothel".

Prostitutes were usually foreign.

The famous lupanar in Pompeii (VII, 12, 18) has five rooms and a small latrine on the ground floor and five more rooms upstairs. "This is the only building known to us which existed specifically for this trade. All the other places of prostitution were either single rooms opening off the street or rooms on the upper floor of an existing house." (Pompeii: Guide to the Site)



A queue at the brothel



Inside the brothel

Vesuvius 2c5b

Everyday life: food and dining

[leisure activities](#) - [food and dining](#) - [clothing](#) - [health](#) - [baths](#) - [water supply and sanitation](#)

"Shops (Tabernae)" p.97; "Dinner Parties" p.125-127

For Shops go to the [Shops](#) page.

Past HSC Question - 2013

What do Source A and other sources reveal about the diet of people in Pompeii and Herculaneum? (3 marks)

Source A: *Foods from Pompeii, preserved by the eruption of Vesuvius*

Past HSC Question - 2006

Using Source 2, describe how food was prepared and sold in Pompeii and Herculaneum. (4 marks)

Source 2: *Photograph of a food bar in Herculaneum.*

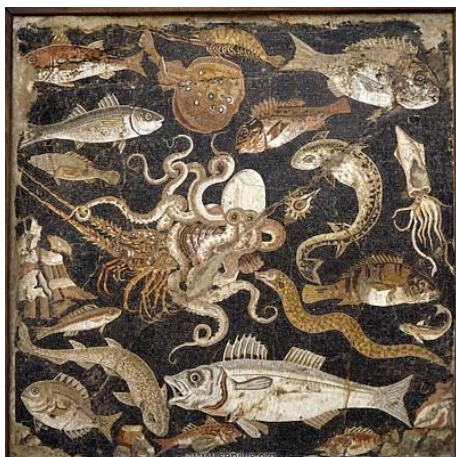
Food

There is much evidence in Pompeii and Herculaneum for the types of food eaten.

Still-life **frescoes** in many houses depict the food that could be served to guests. Below are frescoes from the **House of the Deer** in Herculaneum.



Mosaics from the **House of the Faun** in Pompeii depict marine life. Sea food would have been widely available in Pompeii and Herculaneum.



Garum was a specialty product of Pompeii.

Epigraphic evidence

- A list from the atrium of the house at IX.7.24-5 shows a wide range of food that may have been available at the attached shop or had been bought for the household: cheese, bread, oil, wine, onions, porridge, beef, sausages, leeks.

- A person recorded his expenditure on a wall of a cubiculum of the house VII.2.30: items include bread, cabbage, beetroot, mustard, mint and salt.
- A **graffito** in the large palaestra refers to lard, wine, cheese, oil, bread and pork.
- **Labels on various amphorae** in Pompeii show the contents: Barley, bay, chick peas, fennel, figs, honey, lentils, nuts, olives, pepper and pickling brine. For example, an amphora fragment from the peristyle of VII.7.5 is labelled: “Honey of Gavia Severa from bees fed on thyme”.

Carbonised food has been found in various parts of the cities. Types of food are loaves of bread, figs, dates, prunes, almonds, chestnuts, walnuts, olives and pomegranates. Below are **carbonised nuts** and **olives** on display in the Antiquarium at Boscoreale.



Dining

Most people ate simply. Petronius' *The Satyricon* and the 4th or 5th century cookbook by Apicius are **not reliable sources** for dining in Pompeii and Herculaneum.

Not all houses had kitchens. Food would have been bought from the thermopolia, taken home and kept warm on a **brazier**. Below are a square and a round brazier on display at the National Archaeological Museum at Naples.



For the wealthy households, dining was a different matter. A dining room was called a triclinium. The triclinia from the large houses are lavishly decorated, and often open onto the peristyle, showing the importance of entertaining and impressing guests.

The triclinium below is a reconstruction – note that it does not come from Pompeii or Herculaneum.



Below is a 19th century reproduction of a wall from the Ixion room in the House of the Vettii. The room is thought to have been a formal dining room. It opened onto the peristyle garden with statues and water features.



Dinner was a long drawn-out business:

- Gustatio
- Fercula
- Mensae secundae

See p.139 for arrangement of diners on the three couches of a triclinium and a description of dinner parties.

Food was eaten lying down, from small table in front of the couches.

Slaves served and cut food, and poured wine. There was entertainment and heavy drinking.

Graffiti from the House of the Moralist (III.4.2-3):

Let water cleanse your feet and a slave boy wipe them;

Let a cloth cover the sofa, take care of our linens.

*Remove lascivious expressions and flirtatious fawning eyes
from another man's wife; may there be decency in your expression.*

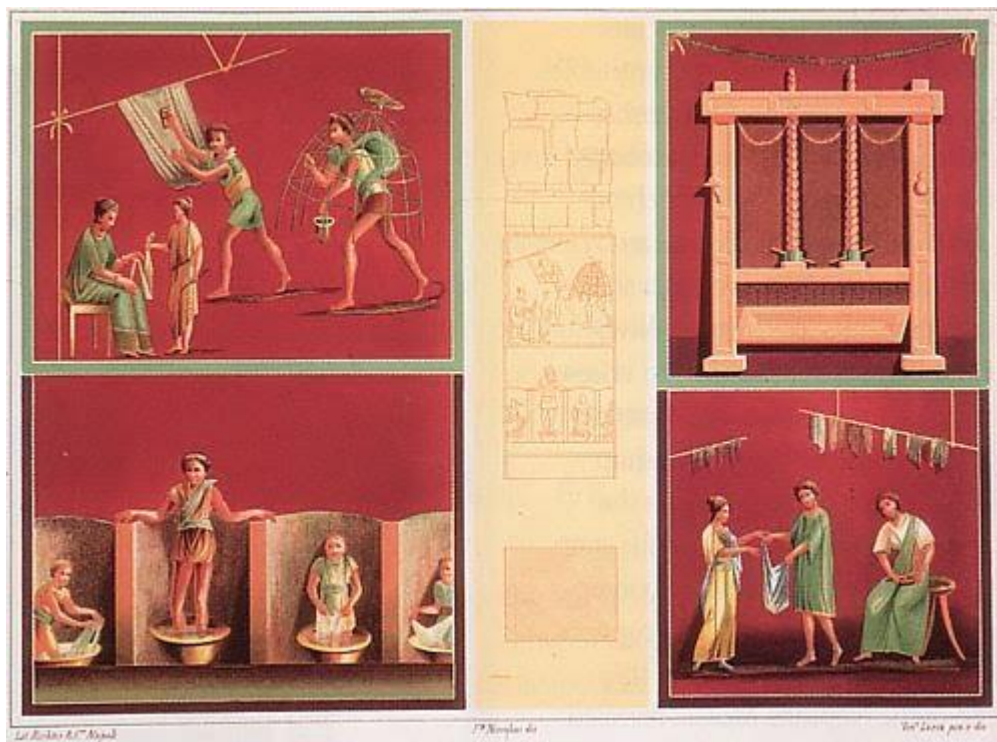
*... put off to another time your troublesome quarrels if you can,
or leave and take them with you to your own house. (CIL IV 7698a-c)*

The silverware from the House of Menander.



Vesuvius 2c5c

Everyday life: clothing



Fresco showing the fulling process from workshop of L. Veranius Hypsaeus



- There are few archaeological remains to provide evidence for clothing: some fabric, shoe leather, metal fasteners and pins.
- Evidence comes from **busts, statues** and **frescoes**.
- **Busts** and **statues** are representations of the elite and show them in clothes that would not have been worn every day.
- **Marcus Nonius Balbus** and **Marcus Calpurnius**(Herculaneum) wear the heavy Roman toga which would only have been worn on rare formal occasions.
- **Marcus Holconius Rufus** (Pompeii) wears a military uniform with cuirass. This represents his honorary position as military tribune.

Marcus Holconius Rufus

- Usual clothing for men: a knee-length tunic with purple stripes on the back and front. A wider stripe signified one's higher rank in society.
- Respectable women wore an ankle-length stola and a woollen palla or mantle. These signified her chastity and modesty.





From the statue found in the theater of Merulanum
Now in the Museo Nazionale, Naples
THE SISTER OF N. NONIUS BALBUS

- Frescoes of everyday life show the clothes that were commonly worn.
- Frescoes from the **Praedia of Julia Felix** show textiles being sold, a school boy being punished and shoes being sold.



Punishment of a schoolboy - from Praedia of Julia Felix - now in NAM

Above: **Punishment of a schoolboy.** A group of at least seven schoolboys, standing or seated with a writing tablet on the knees, beneath a high-columned portico, observe the punishment of a classmate by two male figures who strike him with a whip. The youth, naked for the punishment, is held by the arms and raised from the ground on the shoulders of a classmate, while another restrains his legs. On the left is the magistrate, recognisable by the long tunic and the goatee beard.



Selling textiles - from Praedia of Julia Felix - now in NAM

Above: **The selling of textiles.** Two ladies seated on a bench are examining a cut of red cloth. Behind them, a serving girl watches the scene. On the right, another vendor with a roll of green cloth on his shoulders is in animated discussion with two ladies: the old one wears a yellow cloak (palla) and has her hair gathered in a bonnet; the younger one wears a long red tunic.

Vesuvius 2c5d

Everyday life: health



Estelle Lazer

Sarah Bisel studied the Herculaneum skeletons found in a boatshed in 1982.

Estelle Lazer has made an extensive study of disarticulated bones which were stored in the Sarno Baths.

From their studies, the remains do not seem to reflect any age or gender bias and may be taken as a reasonably random sample of the population.

Some of the conclusions Estelle has drawn from her study are:

- She disputes the view that the victims were the women, children, elderly and infirm.
- Poor teeth: doesn't reflect social status. Worn teeth as result of volcanic grit in bread from the millstones.
- 10%: post-menopausal syndrome - hyperostosis frontalis. Led to obesity, tumours, facial hair.
- Generally, the victims were in good health.



Entrance to the Sarno Baths



Surgical instruments have been found at 27 locations in Pompeii, for example in the House of the Surgeon. This indicates that surgical intervention was used when required. Two skulls from Pompeii show trepanation in which a small piece of the skull is removed. Healing shows that the patients survived the operation.

Below and right - surgical instruments now in NAM



Vesuvius 2c5e

Everyday life: baths

Past HSC Question - 2009

Using Source 2, describe the features of baths in Herculaneum and Pompeii. (5 marks)

Source 2: Plan of the Forum Baths at Herculaneum

Baths

Few people had private bathing facilities.

A number of public baths have been discovered in Pompeii and Herculaneum.

A visit to the baths was a social occasion. See p.148 for sources relating to activities within the baths.

Pompeii:

- **Stabian Baths** (oldest)
- **Forum Baths**
- **Central Baths** (under construction at the time of the eruption)
- **Sarno Baths**
- **Suburban Baths** (Just outside Porta Marina)
- Baths of **Marcus Crassus Frugi** – known from an inscription – these have not been located.

Herculaneum:

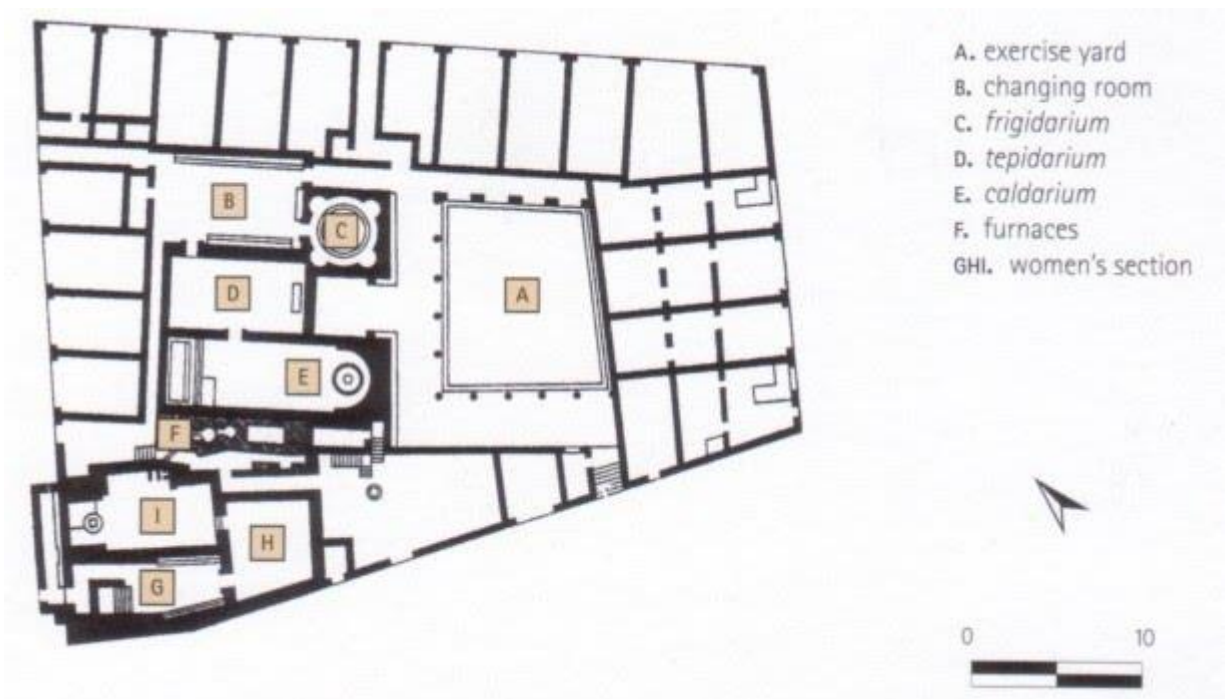
- **Forum Baths**
- **Suburban Baths**

Features of a bathing complex:

- Different sections for men and women or different bathing hours for each gender.
- Vaulted ceilings, walls and ceilings decorated in stucco, floors in mosaics.
- Various rooms:
 - **Apodyterium** – changing and waiting room with niches
 - **Frigidarium** – circular cold bath
 - **Tepidarium** – warm room for transition from hot to cold and vice versa – laconium sometimes off the tepidarium

- **Caldarium** – hot room, rectangular heated bath (alverus – could hold ten people, marble) and large circular basin (labrum) for cold water. Heating was provided by a hypocaust system.
- An exercise area.
- Stabian and Forum Baths in Pompeii and Forum Baths in Herculaneum had public toilets
- Heating system - furnaces provide heat, heated air is sent through a hypocaust system to the caldarium and sometimes the tepidarium

Pompeii – Forum Baths



Link: the [Pompeii Forum Project](#) has a plan and set of videos

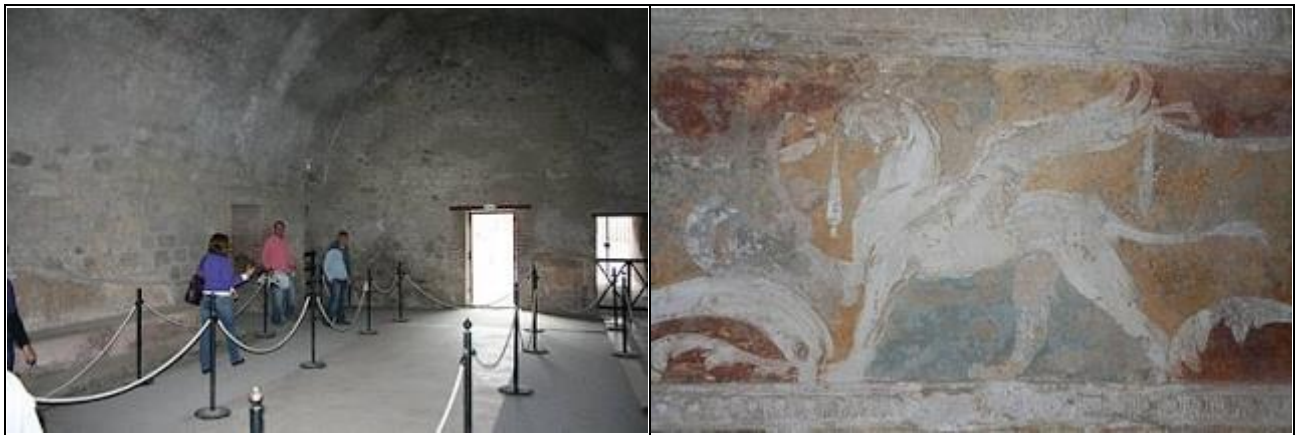
- Built around 80 BC by Lucius Caesius (duovir) and Caius Occius and Lucius Niraemius (aediles) according to two inscriptions
- Uncovered in 1824
- Only baths in operation at the time of the eruption in AD 79 as they had been repaired quickly after the earthquake of AD 62
- Separated into men and women's section; the men's section was much larger and more ornately decorated
- Palaestra in men's section

- Three entrances to the men's section: Via delle Terme, Via del Foro, Vicolo delle Terme

Features

Apodyterium:

- Had vaulted ceiling with stucco decorations, little of which remains
- Walls didn't contain recesses, so clothes were probably stored in a pile on the benches
- Pavement of white mosaic with black band around edges



Frigidarium:

- Round room with dome skylight
- Walls decorated with stucco friezes and pictorial representations of gardens and cupids



Tepidarium:

- Attractive room, ornamented with stucco panels along the ceiling of mythological scenes such as Eros with his bow, Apollo riding a griffin and Ganymede carried off by the eagle
- Series of recesses along the walls, framed by terracotta Atlases, with entwining plant motifs also decorating walls
- Large bronze brazier in the centre, that heated the entire room, decorated with insignia of donor Marcus Nigidius Vaccula who also donated three bronze seats, decorated with cow heads



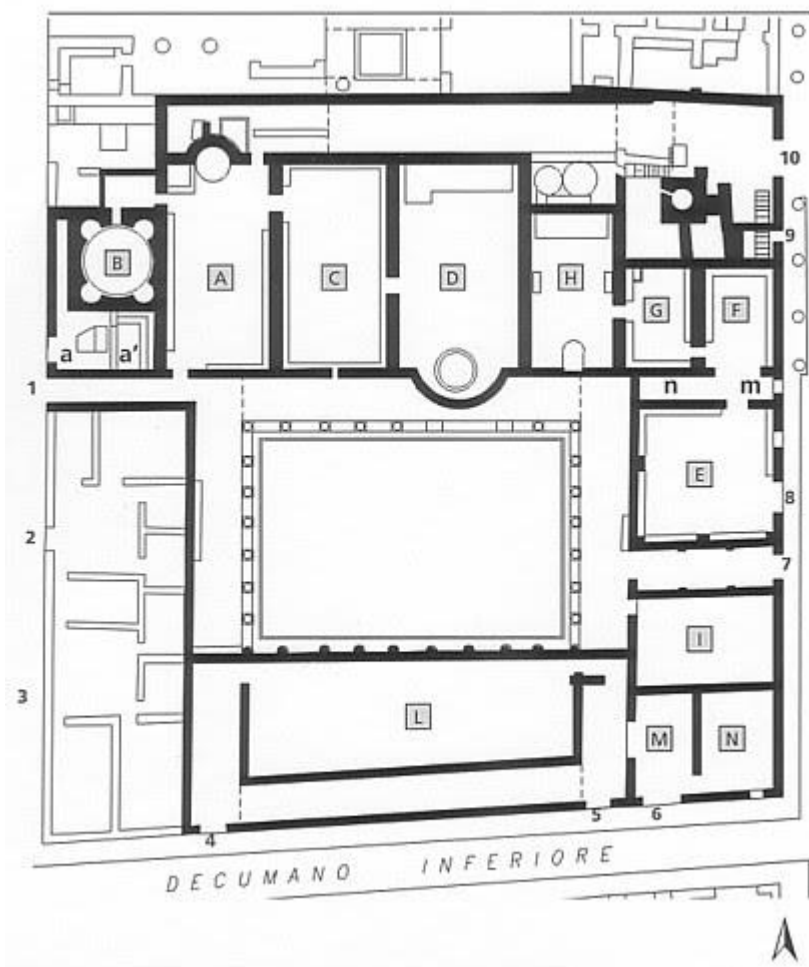
Caldarium:

- Constructed so warm air could circulate to heat the entire room
- Stucco roof
- End wall features labrum in the centre
- Labrum was provided in 3 - 4 AD
- Alverus on opposite side



Palaestra





Herculaneum – Forum Baths

Men's Section

A Apodyterium

B Frigidarium

C Tepidarium

D Caldarium

Women's Section

E Waiting room

F Apodyterium

G Tepidarium

H Caldarium

- Built around 10 BC

- Women's section was smallest and least decorated, but has best preserved structure
- Palaestra in men's section
- Figures of fish decorated vaulted ceiling of frigidarium

Women's section - apodyterium

The floor is decorated with a mosaic of Triton and sea creatures.



Women's section - tepidarium



Women's section - calderium



Men's section - entrance and palaestra



Men's section - apodyterium



Men's section - frigidarium



Men's section - tepidarium



Men's section - caldarium



Vesuvius 2c5f

Everyday life: water supply and sanitation

Past HSC Question - 2007

Using Source 2 and your own knowledge, explain the ways in which water was distributed in Pompeii and Herculaneum. (4 marks)

Source 2: Photograph of a fountain in a street in Pompeii.

Water supply

Exterior of Castellum Aquae, Pompeii

Before they were connected to the aqueduct, Pompeii and Herculaneum relied on wells for drawing up ground water,



and **cisterns** under the **impluvium** which stored collected rainwater.

From the Augustan period, Pompeii and Herculaneum were both serviced by an **aqueduct** from the Acquaro springs. At Pompeii, the water flowed into the **castellum aquae**, at the highest point of the town, from where it was directed by three mains and branch lines throughout the town. Water pressure was reduced by **water towers** throughout the town. Water pipes were made of lead.



Water tower, Cardo IV, Herculaneum

The water supplied the fountains, gardens and service areas of some houses, as well as public baths, latrines and the many public fountains. 42 public fountains have been found in Pompeii and three in Herculaneum. Water was used by some industries, e.g., fullers and wool-dyers.

The water flowed continuously.



**Fountain of Abundance,
Via dell'Abbondanza, Pompeii**



**Lead water distributor, under garden,
House of the Little Bronze Bull, Pompeii**

Sanitation

The latrine in a house was next to the kitchen (because of the common water supply). It was flushed by piped water or kitchen waste.

In Pompeii, some houses had a cesspit. These would have overflowed into the street in heavy rain. Chamber pots were also used, with the contents emptied in the street or onto public dung heaps. Three public dung heaps have been found.

It is probable that fullers left containers for urine collection outside their workshops.

There were some drains under the forum area, though mostly the streets were the stormwater and sewerage system. Overflow from cisterns and fountains constantly flushed the waste from the streets. The lower gates (Nola, Stabia and Nuceria) had gutters for the sewage to flow out and into the Sarno river.

There were public toilets near the forum, in the baths and the palaestra. There was no toilet paper: they used a sponge on a stick!

In Herculaneum, overflow from cisterns and fountains flushed out the streets. However, there was an **underground sewerage system**. Three main lines have been found, aligned with the three excavated cardini. They flowed downhill and into the sea. The photo below (Cardo V) shows the street sloping down to the sea. Also there was no need for the stepping stones which were prevalent in Pompeii.



A public notice at the corner of Cardo IV and Decumanus Maximus (see photo below) indicates that the streets of Herculaneum were not flowing with waste as in Pompeii, and that they wanted to keep it that way:

If anyone wishes to dispose of dung in this place, he is advised that it is not permitted. If anyone acts contrary to this notice, free persons will be fined, slaves will be punished by beatings to their rears. (CIL IV 10488)



Vesuvius 2c6a

Public Buildings: basilicas

Past HSC question 2016

Outline the purpose of public buildings in Pompeii. Refer to Source C and your own knowledge of specific buildings. (4 marks)

Source C: Line drawing of the Forum, Pompeii

Where was the Basilica situated in Pompeii?

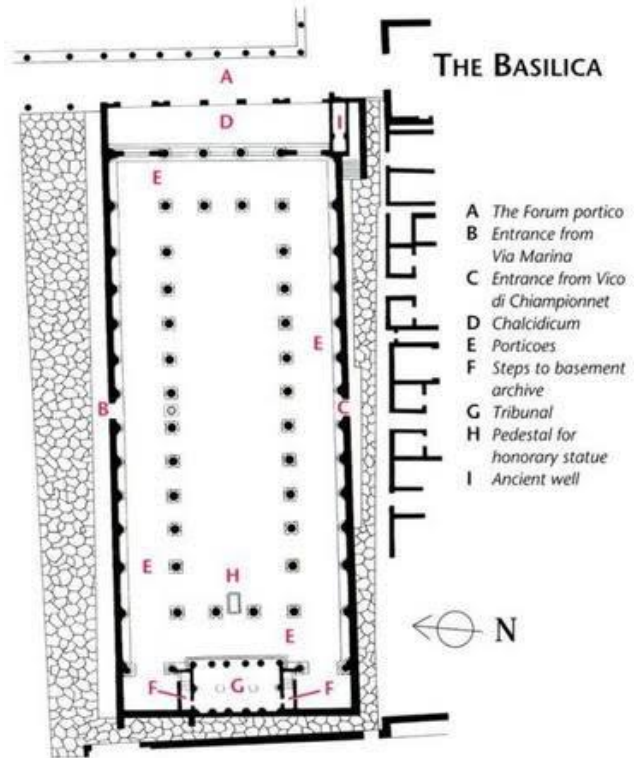
Describe the features of the Basilica in Pompeii.

What was the function of the Basilica?

Where was the Basilica Noniana situated in Herculaneum?

What are the features of Basilica Noniana?

Basilica in Pompeii



THE BASILICA

- A The Forum portico
- B Entrance from Via Marina
- C Entrance from Vico di Chiampionnet
- D Chalcidicum
- E Porticoes
- F Steps to basement archive
- G Tribunal
- H Pedestal for honorary statue
- I Ancient well

(from *Guide to the Site*, p.49)

"Dating from the second half of the 2nd century BC, it is the oldest building of its kind to have come down to us and was put up as part of the building program to provide the city with public monuments. It housed law courts and business activities. Its central nave and two aisles were originally covered by a sloping roof supported by the massive central columns and semicolumns in the upper section of the side walls. At the far end is the tribunal, where the magistrates sat, reached by wooden steps. Some traces of the original plasterwork in the first style have survived."

See the Basilica at [Pompeii in Pictures](#)

Basilica in Herculaneum

(Here is a rough translation from *Guida agli scavi*, pp115-6)

Basilica Noniana

"At the northern extreme of Cardo III, the western wall of the basilica has been excavated. It was built in the Augustan age by M. Nonius Balbus and is recorded on a wax tablet from AD 61 as the Nonian Basilica. It was excavated by tunnels in the Bourbon age. The wall decoration is in Fourth Style with a frieze depicting the deeds of Hercules with Greek captions. The basilica had a rich collection of statues of the family of M. Nonius Balbus. Recently a splendid head of an Amazon was found with the remains of colour on the hair and eyes. Also found has been the fragments of a register containing about 500 names. It was originally believed to be the list of the Augustales, though there are too many names for a town of only 4,000 people, including slaves. It is now thought that it may be the list of the citizens with the right to vote.

[The Basilica Noniana Panoramas](#)

Some evidence for Basilica in Pompeii

At the Basilica, we finished clearing the large room, which I mentioned in my previous report, and some broken marble slabs were found there: both their small number and their being found all in confusion indicate that already the ancients had salvaged some of them.

Excavation report, 14 August, 1814, Cooley and Cooley, *Pompeii, A Sourcebook*

Love dictates and Cupid points the way as I write.

I'd rather die than be a god without you.

CIL IV 1928. Cooley and Cooley, *Pompeii, A Sourcebook*

A small evil becomes very great through being ignored.

CIL IV 1811. Cooley and Cooley, *Pompeii, A Sourcebook*

Vesuvius 2c6b

Public Buildings / Religion: temples

- **What temples are there in Pompeii and Herculaneum?**
 - **Where were temples situated? Mark them on your map.**
 - **What was the purpose of a temple?**
 - **What are the design features of a temple?**
 - **Identify the main features on the floor plan of a Pompeian temple.**
-

Temples in Pompeii

- Temple of Jupiter (VII,8,1)
- Temple of Apollo (VII,7,32)
- Temple of Venus (VII,1,3)
- Temple of Ascepius (Jupiter Meilichius: VIII,7,25)
- Temple of Isis (VIII,7,28)
- Sanctuary of the public Lares (VII,9,3)
- Doric temple (VIII,7,30-34)
- Temple of Fortuna Augusta (VII,4,1)
- Aedes Genii Augusti (VII,9,2 – also known as the Temple of Vespasian)

Purpose

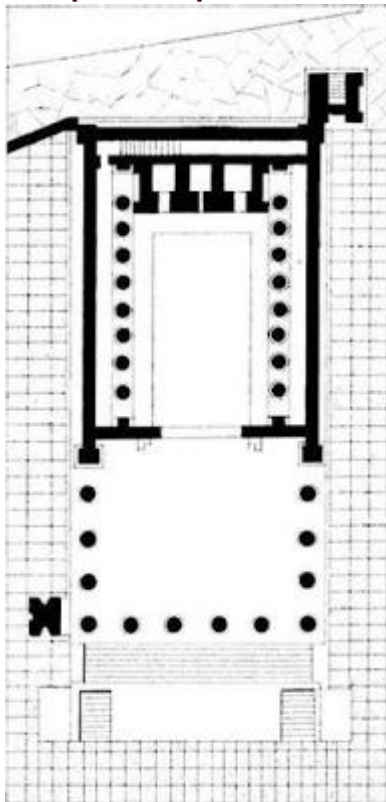
- to house the images and statues of the gods and the objects associated with their worship
- a place where rituals and sacrifices were carried out by priests or priestess to honour the gods and gain their favour.

- Temples or religious buildings dedicated to the Imperial Cult showed the loyalty of the people to Rome.

Design Features

Most temples followed a basic structure of an enclosed rectangular space, which inside housed a cella (house of the gods) containing the statue of the god. The temple was usually surrounded in part or in full by columns. The front of the temple usually opened onto a colonnade. The temples in Pompeii were the responsibility of the Aediles. The number of temples highlights the importance of religion in the lives of the Pompeians and the use of temples and religion in political and social fields.

Temple of Jupiter



(VII,8,1)

Damaged by the earthquake (AD 62 – see bas-relief from house of L. Caecilius Jucundus) – repaired. (see p.152 for description of the temple). Games held in honour of the Triad every 1st September.

- **Where:** north end of the Forum. It was the dominant feature of the Forum.
- **When:** build in the 2nd century BC
- **Who:** Dedicated to Jupiter. After Pompeii became a Roman colony (80 BC) the temple was rededicated to the Capitoline Triad, Jupiter, Juno and Minerva. It became a symbol of Rome's power in Pompeii.
 - Constructed on a high base 10 feet x 121 feet
 - Double flight of stairs, one either side of the central altar, led to a platform at the foot of the podium, with two arches either side of the stairs
 - The Cella contained a triple pedestal which was designed to hold the three statues of Juno, Jupiter, and Minerva; the head of Jupiter is now located at the Archaeological Museum in Naples
- The cella had geometric design mosaic marble floor
- Column remains are shown to have been along the sides of the Temple, each column is estimated to have been 8.4m high
- The chambers below the main hall were used to store sacrificial offerings and also the treasury of the city.



The Imperial Cult – **Temple of Vespasian**
(VII,9,2)

- Where: the western side of the Forum, next to the building of Eumachia
- The temple of Vespasian was the most prominent place of adoration and worship of the Imperial cult.
- The Front wall of the outer structure still remains and is made of bricks; the side walls are decorated with windows and a cella raised on a pedestal.
- Cella located at the rear of the temple on a tall podium with a base for the statue of the Emperor.
- A large courtyard
- A white marble altar is located outside the temple, in the courtyard, which is decorated with scenes of sacrifice. The front side of the altar depicts a bull sacrifice which was a rite performed in the honour of the Emperor.



Temple of Vespasian - Entrance



White marble altar

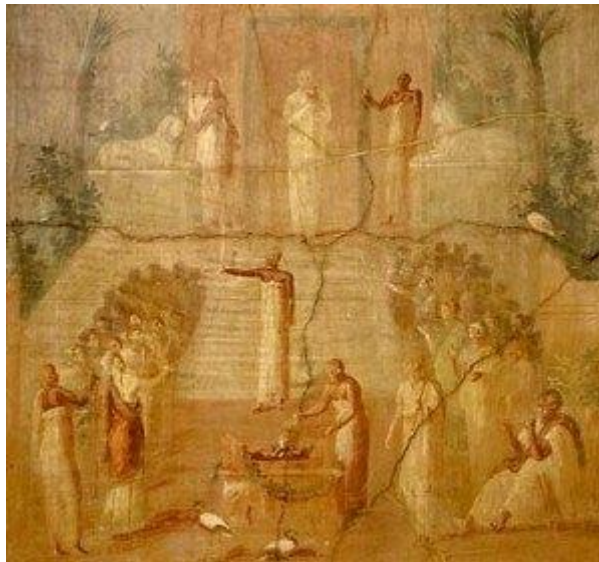
Foreign Cult – **The Temple of Isis**

See "[Foreign Cults](#)" in Religion section.

Temples in Herculaneum

At Herculaneum, so far, **no temples** have been excavated; however **evidence of religious life and associations with temples** has been uncovered:

- an inscription found at Herculaneum reveals that the Emperor Vespasian restored the temple of the Mater Peum
- a life size statue of Aphrodite has been found
- a Herculaneum painting shows tonsured, white robed priests of Isis performing their rituals, suggesting the practices of the cult of Isis which may have been as popular as it was in Pompeii.



The worship of Isis, fresco from Herculaneum

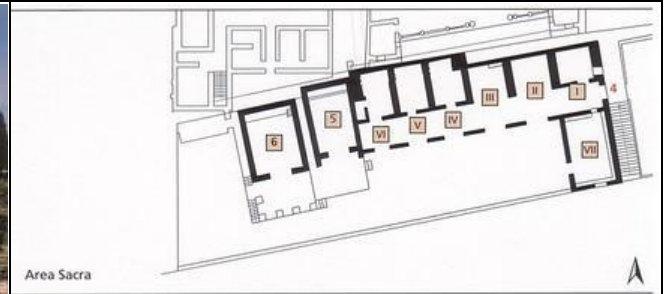
This evidence suggests temples were located in Herculaneum, but must remain in the area that has not been excavated. It is believed by archaeologists that a temple to the god Hercules, the protector, must definitely exist in Herculaneum as his image is featured frequently in many households, paintings and street shrines as well as the statues that have been found dedicated to him.

Other religious buildings in Herculaneum include:

- The **shrine of Augustaes**, indicating the active practice of the imperial cult.
- The **Sacred Area**



Sacred Area



No. 5: Sacello of Venus
No. 6: Sacello of the Four Gods (Minerva, Mercury, Neptune, Vulcan)
A sacello is an enclosure with a altar consecrated to a god.

Other Temples in Pompeii

The Temple of Apollo

(VII, 7,32 - excavated 1816-1820)



- It is the most ancient sanctuary in Pompeii; its architectural decoration dates as far back at 575BC, however many modifications were made to the Temple, especially after the earthquake in 62AD
- Built during the Samnite period (c.6th Century)
- Located at VII, 7,32 in the Forum. The temple faces the north side of the basilica
- Augustus adopted Apollo as his patron
- The building shows architectural influences of both Italic and Greek designs; eg italic use of high podium with front entry stairs and Greek elements of colonnade around the cell.

- It has a rectangular plan
- The perimeter is surrounded by 48 columns
- The colonnaded courtyard was made of tufa and stucco
- At the far end of the temple wall scenes from the Iliad are depicted
- The cella was raised on a podium and reached by stairs.
- The floor of the cell is made of polychrome stone diamond shapes
- Within the Temple was a Sacrificial altar; it is located at the central part of the temple and is surrounded by columns
- Two statues were found near the altar; the statues of Apollo and Diana, both depicted as arches. Today the statues are located at the Naples Museum
- Statues of Venus and Hermaphroditus were also found within the temple; they were located on the bases of the entrance portico. A marble bust of Mercury was also discovered.
- Also within the Temple is the colonnade with sundial dating to the time of Augustus.
- The Cult of Apollo is one of the oldest cults. The temple of Apollo was the principle shrine until 80BC
- The worship of Apollo was particularly promoted during the reign of Augustus, as Apollo represented the values of peace and enlightenment which Augustus wanted to promote
- The Apolline Games were held every year on the 5th of July

The Temple of Venus

(VII, 1, 3)

- It was built at the western edge of the hill of Pompeii, overlooking the sea. It was believed Venus was born from the water and would protect sailors on their journeys. The Temple was built around 80BC to honour the goddess Venus. Venus became the patron of Pompeii when it came under Roman control.
- The Temple of Venus was a place of worship for all classes of society.
- The temple of Venus has been significantly pillaged due to its prominent position in Pompeii that made it clearly visible to looters.
- Described as a “marble temple in the Corinthian order (it) was constructed in an enclosure, with porticoes on three sides”

The Temple of Fortuna Augustus

(VII, 4,1 - excavated 1824)



- Dedicated to the worship of the Fortuna Redux; the name Augustus was added during imperial rule
- Fortuna had been a goddess of fertility and good luck and was combined with Augusta, the guardian of the divine Augustus, to link the popular goddess with the imperial regime.
- Built in the 1st century BC under the instruction and financial backing of politician duumvir Marcus Tullius; in honour of the Emperor; thus also a place for worship of the Imperial cult
- The cella was preceded by four columns in front and two on either side. Located in the cella were many statues; such as one in honour of the Emperor Augustus and the statue of Fortuna Augusta, which stood on a pedestal at the back of the sanctuary
- This building reveals the link between religion and politics.

Vesuvius 2c6c

Public Buildings: fora

Past HSC Question - 2006

Using Source 3, explain the importance of the forum in Pompeii. (8 marks)

Source 3: *Ground plan of the forum and surrounding buildings.*

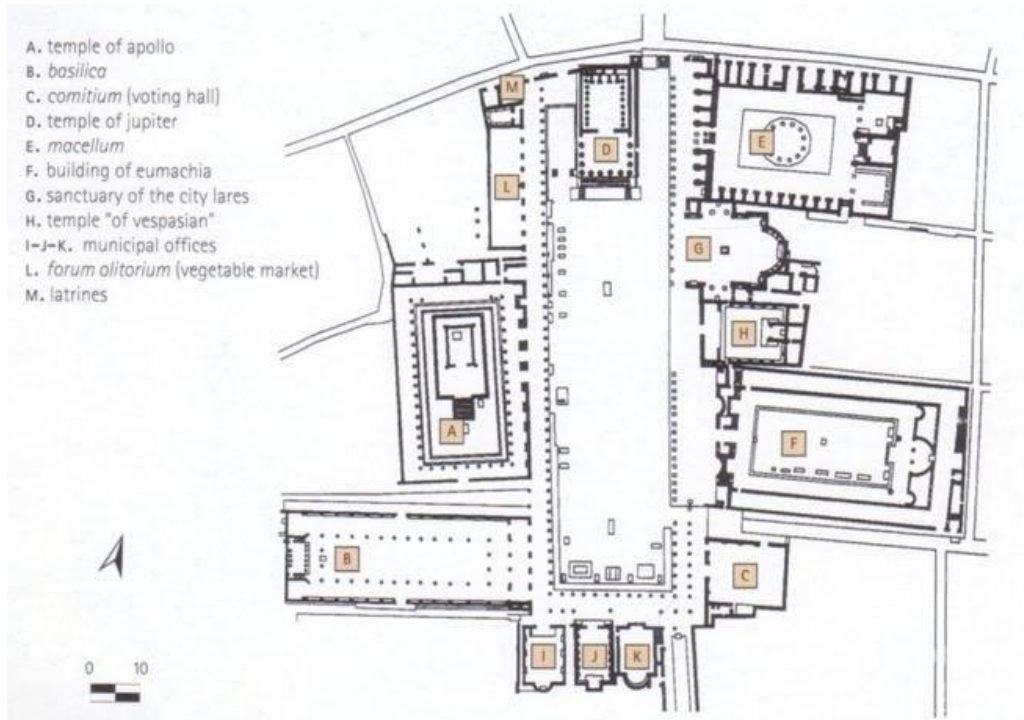
The Forum in Pompeii

- **Describe the location of the Pompeian Forum.**
- **Describe the layout of the Forum.**
- **What buildings were around the Forum?**
- **What does this suggest about the uses and importance of the Forum in Pompeian life?**

- **Label the buildings on the diagram of the forum.**

Go to the [Pompeii Forum Project](#)





- The Pompeian Forum was located where the main roads of Naples, Nola and Stabiae met.
- The Forum was constructed in such a way so that Mount Vesuvius would dominate its central axis, uniting the two landmarks of the ancient town as one.
- However, the Forum did not adhere exactly to Vitruvius' injunctions and went ahead with other methods of construction.
- It underwent a number of modifications during the town's history and at the time of the eruption, according to the latest evidence, was undergoing a comprehensive vigorous and ambitious post-earthquake restoration. According to the research findings, it proved to be a successful town project and mirrored the resilience and strength of the people after the incident.



The Forum at Pompeii



Reconstruction of the Forum

- Until the second century BC, the Forum of Pompeii seemed to be primarily a marketplace. After this time, law courts, porticoes and buildings of political and religious importance were built. This expanded the uses of the Forum and also the capacity of people visiting the area.
- On any day of the week, the Forum and surrounding streets would have been filled with the lively bustle of shopkeepers and stallholders, merchants, moneychangers, customers, teachers and students, people wishing to pick up news or hear the latest gossip, as well as those attending law courts or holding political office.
- As the city of Pompeii advanced in its importance, the Forum remained the centre of social, economic, political and religious life.
- The Forum was the only area of Pompeii where there were underground drains.
- The Forum buildings, roofed in red terracotta tiles, were brightly coloured, as were the statues that surrounded them.



The Triangular Forum - Pompeii

- **Where is the Triangular Forum situated?**
- **What buildings are nearby?**
- **Describe the Triangular Forum.**
- **What do you think its uses might have been?**

Go to the Triangular Forum at [Pompeii in Pictures](#)

(from *Guide to the Site* p.117)

"The triangular open space was included in the fundamentally coherent urban scheme applied to the whole district of the theatres during the second century BC. It is situated on the southern extremity of the lava mass on which Pompeii developed, overlooking the sea and the Sarno river. A majestic gateway with ionic columns opens onto the forum, which is surrounded on three sides by a doric colonnade, the southern side being left open for its splendid panorama. The whole cultural and religious complex, comprising the forum, theatres and three temples (Doric, of Isis and of Zeus Meilichios), is more Hellenistic in appearance than Italic, and it may be no coincidence that it is situated on the edge of what was in origin an Italic city."

The Forum in Herculaneum

The Herculaneum Forum is still buried under the town of Resina. It is believed to lie just beyond the north-west corner of the excavated area. Buildings nearby suggest this: the **College of the Augustales**, the **Basilica Noniana** and **triumphal arch**.

Vesuvius 2c6d

Public Buildings: theatres

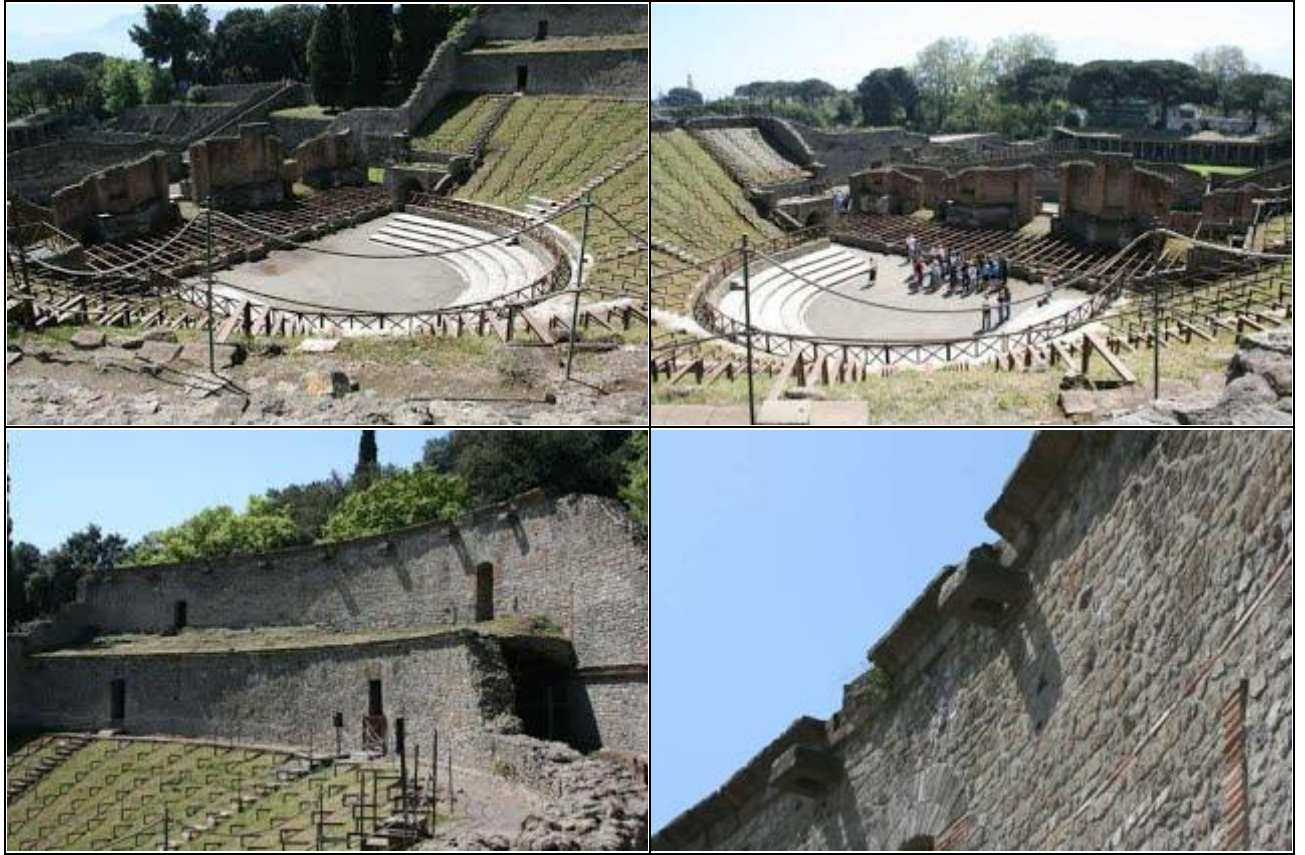
Pompeii

Large Theatre at [Pompeii in Pictures](#) / Small Theatre (Odeon) at [Pompeii in Pictures](#)

There were **two theatres at Pompeii**.

Large theatre:

- Seated 5,000 people.
- Possibly surviving Roman theatre.
- Built during Hellenic period – 2nd Century BC. Renovated during Augustan period by Marcus Holconius Rufus and Marcus Holconius Celer and by architect Marcus Artorius Primus. Seating capacity increased to 5,000 at this time.
- Open air
- Popular entertainment (comedies, tragedies, farces, pantomimes).



Small Theatre or Odeon:

- Seated 1,000 people.
- Built early 1st century BC (70s BC) by the duumviri C. Quinctius Valgus and M. Porcius.
- More serious performances – concerts, poetry recitals, lectures.
- Roofed
- Steep cavea and small size provided perfect acoustics.

Next to theatres was quadriporticus for strolling during breaks in performance. After the earthquake of AD 62, this became a gladiators' barracks.

Herculaneum

- Seated 2,500 people.
- First building discovered in Herculaneum.
- Excavated via tunnels and still buried under the lava of the 79 eruption.
- In perfect condition but raided for its art and marbles.
- Freestanding with two-storey façade, unlike Greek style Pompeian theatres.

- On top were gilded figures and statues of emperors and important people.

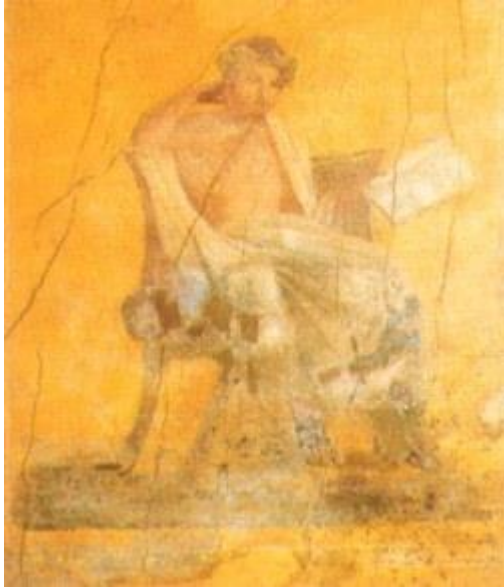
Features of the theatres and performances

- Auditorium – Cavea: three areas – ima cavea at the front (important people), media cavea, summa cavea at the top (women).
- Skene – backdrop for stage – three doors to changing areas. Used curtains, deus ex machine.
- Tribunalia - a special box above the entrances for the magistrates (Large Theatre, Pompeii).
- Performances: organised for religious festivals. Magistrates used an impresario. Program advertised with or without velarium (a sunshade) and sparsiones (perfumed water sprayed over the audience).
- Performances held in daylight
- Free entry – a token of bone or ivory indicated where to sit. Those which held the image of a bird signified the highest seats.
- All classes attended but possibly not slaves.
- Audience brought cushions for comfort.
- Actors had low social status but were popular. Women took part in some performances.
- Lowbrow Oscan farces with much slapstick and often obscene humour were most popular – Atellanae.
- Horace, the Roman Poet (in the time of Augustus) states that audiences always wanted more from the theatres, more thrill and excitement, such as bears or boxers on stage. Fire and special effects were said to arouse great animated appreciation among the people.

360 view of cavea - 360 view of theatre stage left

EVIDENCE

Theatrical motifs were used for decoration in well-to-do houses. For example, the fresco from the House of Menander (I.10.4) in Pompeii of the Greek dramatist Menander (below).



Graffiti written by fans about local and visiting actors. The theatrical troupe of Actius Anicetus was very popular, as was the actor, Paris.

- *Actius Anicetus, greetings. Horus, greetings.* (CIL IV 3891)
- *Actius, master of stage performers.* (CIL IV 5399)
- *Paris, pearl of the stage.* (CIL IV 3867)



Bust and inscription of the actor Gaius Norbanus Sorex (right), found in the Temple of Isis (next to the theatre in Pompeii)

(Portrait) of Gaius Norbanus Sorex, actor of second parts; the presidents of the Fortunate Augustan Suburban Country District (set this up). Space given by decree of the town councillors.

Inscriptions. Particularly honoured were the **Holconii** - most likely two brothers who paid for reconstruction of parts of the theatre. Also honoured was the architect of the project:

- *Marcus Holconius Rufus and Marcus Holconius Celer (built) at their own expense the crypt, boxes and theatre seating. (CIL X 833 and 834)*
- *To Marcus Holconius Rufus, duumvir with judicial power four times, quinquennial, military tribune by popular demand, priest of Augustus, by decree of the town councillors. (CIL X 837)*
- *Marcus Artorius Primus, freedman of Marcus, architect (CIL X 841)*

Over 100 small **counters in bone and ivory** have been found. It is believed that they were used as theatre tokens.

ATELLAN FARCES

- Theatrical form native to Campania (named after the town of Atella)
- Performed in the Oscan language, a language still spoken in Pompeii and Herculaneum up until the time of the eruption.
- In a sense was likened to the Greek Old Comedy with characters stock characters including “the hunchback”, “the fool” or “the glutton”.
- Roles were thought to be played in masks and stock costumes which accentuated aspects stereotypical of the characters.
- Satire of people and their occupations and buffoonish parodies of serious aspects of theatre, such as tragedy generated humour.
- Originally farce was staged after tragedy, however it later evolved distinctly.
- The coarse and obscene language that was used was the everyday language used on the streets
- Titles of the plays shed some light for us about the nature of the plays : “The Pregnant Virgin”, “The Soldiers of Campania”, “The Castrated Boar” and “The Women of Brindisi”.

PANTOMINE

- Combined Dance and mime alongside musical accompaniment.
- Performed on public stages and in the private houses of the wealthy.

- Pantomimus wore splendid costumes as well as a mask. Communication was achieved by means of exaggerated foot-steps, overacted poses and postures as well as a vast range of hand gestures which expressed various meanings.
- The principal artist was backed by a chorus that sang the story, either comic or tragic, which he acted out. Musicians provided a lively accompaniment with flutes, cymbals, drums and a type of foot-played percussive clacker used to beat time.

Vesuvius 2c6e

Public Buildings: palaestra



A palaestra is a **sports area / gymnasium**.

Pompeii

- The large palaestra is in Region II, next to the amphitheatre.
- 141 x 107 metres.
- Portico on three sides.
- Shade trees.
- Surrounding wall.
- Swimming pool in centre (35 X 22 metres).

There was also a palaestra in the Stabian Baths, and the so-called Samnite Palaestra (VIII. 7. 29). These were smaller and older exercise areas than the large palaestra.



Palaestra and Amphitheatre



Amphitheatre from the Palaestra



Palaestra



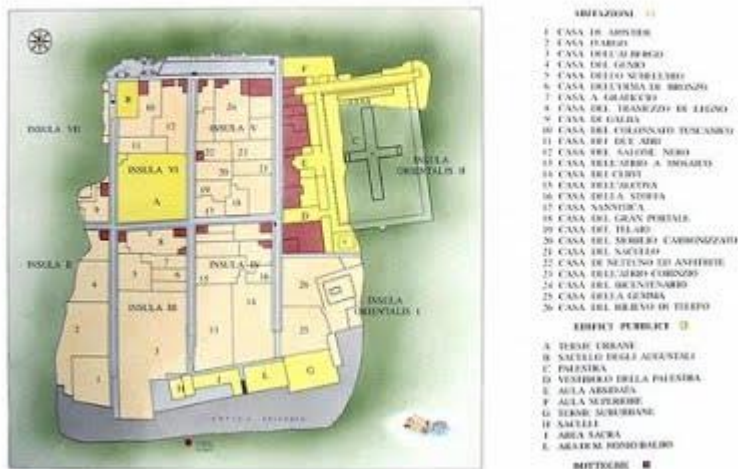
Palaestra



Outside wall of Palaestra

[Pompeii's Palaestra reopens after being closed for seven years.](#)

MINISTERO PER I BENI CULTURALI E AMBIENTALI
 SOPRINTENDENZA ARCHEOLOGICA DI POMPEI
 ERCOLANO - PIANTA DELLA CITTA' ANTICA



Herculaneum

- 110 x 70 metres.
- A cross shaped swimming pool (5.5 metres wide, 1.1 metres deep – length of arms: 50 metres and 30 metres). At the centre was a bronze fountain, a five headed serpent around a tree; each head emitted a jet of water. This pool was probably a decorative feature.
- Another pool 30 X 5 metres was probably for swimming, though it was not in use at the time of the eruption.
- The sports area was surrounded by trees.
- A grand and imposing entrance like the cella of a temple. Deiss: there was probably a statue of Hercules here.
- A room on the western side has a large apse and a table in front of it. This may have been for the display of prizes.



The small pool in the Herculaneum Palaestra



The grand entrance to the Palaestra



The room with apse on western side of Palaestra

Collegia of young people 11-17 years (**luventus Pompeiana** in Pompeii) competed in youth games (**Ludi luventus**)

luventus Pompeiana possibly trained in the **Schola Armaturarum** nearby.

Probable activities were running, discus and javelin though there is no evidence of these.

Vesuvius 2c6f

Public Buildings: amphitheatres

Past HSC Question - 2008

Using Source 3 and your own knowledge, explain the importance of the amphitheatre in Pompeian society. (8 marks)

Source 3: Inscriptions from Pompeii

The gladiatorial troupe of Aulus Suettius Certus will fight at Pompeii on 31 May. There will be a hunt and awnings. Good fortune to all Neronian games.

Gaius Quinctius Valgus, son of Gaius, and Marcus Porcius, son of Marcus, quinquennial duumvirs, for the honour of the colony, saw to the construction of the amphitheatre at their own expense and gave the area to the colonists in perpetuity.

There is no amphitheatre in Herculaneum.



Pompeii

The amphitheatre was built in AD70 made out of stone in an oval shape. It has the ability to seat up to 20,000. There was no roof but an awning provided shade. It was built in the south east of the city "to take advantage of the embankment that ran along the back of the fortification walls" also to avoid the congestion.

There was seating arrangements based on society class with the city authorities and distinguished guests sitting at the front and at the back women as ordered by Augustus. There was a wall that acted as a barrier to the front seats that protected them from beats and victims climbing into the crowd. In the amphitheatre there were two paved tunnels, which allowed carts holding equipment to move within the amphitheatre.

There were sponsors of the games, which were expected to finance the production. There were agents, which were wealthy despite it being viewed as a shameful career. It was a hard job, as they have to provide large numbers of gladiators, recruit and train gladiators. The editor commissioned selling of programs advertised on walls and pamphlets distributed. The programs information included:

- Name of magistrate and official position
- Reason for spectacle
- Number of gladiators: Specific names of gladiators not told unless it would increase turnout
- Other events eg beast hunts

- Date



The types of sports held within the amphitheatre including boxing, gladiator combats and wild beast hunts were shown in reliefs, inscriptions, mosaic and wall paintings on private and public buildings.

A normal day at the Pompeii amphitheatre would firstly include a procession with musicians in elaborate garments. In the morning there would be animal hunts, which included an animal verse gladiator or animal verse animal including bull, bears and boar. Next the gladiators would warm up in front of the crowd and fight but the death was not necessarily the desired outcome it would be the decision of the emperor who took into account the wishes of the crowd. Some of the gladiatorial contests were associated with funeral rites to honour the dead. The victorious gladiators would receive (shown as *vicit* or *v* in the graffiti) a palm symbolic of victory and a sum of money. Due to the reason that the events lasted from dawn till dusk there were drink and food stalls under the portico.

The gladiators would consist of prisoners of war, slaves, freedmen and criminals sentenced to death. In some literary sources it mentioned women fighting. Various graffiti and drawing on walls tells gladiators who had celebrity status and were admired within society. The gladiators who proved themselves would be given a wooden sword to mark the end of a successful career.

In the gladiator's barracks near the amphitheatre there were weapons found including helmets, shoulder and lower body protection also two bodies of gladiators with their wrists chained to walls.





Evidence

Inscriptions:

Benefactors who paid for stone seating during the Augustan period:

- *Titus Atullius Celer, son of Gaius, duumvir, instead of games and lights, saw to the construction of a seating sector, by decree of the town councillors. (CIL X 854)*
- *Marcus Cantrius Marcellus, son of Marcus, duumvir, instead of games and lights, saw to the construction of three seating sectors, by decree of the town councillors. (CIL X 857d)*

Restoration after the earthquake of AD 62:

- *Gaius Cuspius Pansa, son of Gaius, the son, priest, duumvir with judicial powers. (CIL X 859)*

Inscription from the family tomb of the **Clodii**:

Aulus Clodius Flaccus, son of Aulus, of the Menenian voting tribe, duumvir with judicial power three times, quinquennial, military tribune by popular demand.

In his first duumvirate, at the games of Apollo in the Forum, (he presented) a procession, bulls, bull-fighters, and their fleet-footed helpers, 3 pairs of stage-fighters, boxers fighting in bands, and Greek-style pugilists; also (he presented) games with every musical entertainment, pantomime, and Pylades; and he gave 10,000 sesterces to the public coffers.

in return for his second duumvirate, which was also his quinquennial duumvirate, at the games of Apollo (he presented) in the Forum a procession, bulls, bull-fighters, and their fleet-footed helpers, and boxers fighting in bands; on the next day in the Amphitheatre (he presented) by himself 30 pairs of athletes and 5 pairs of gladiators, and with his colleague (he presented) 35 pairs of gladiators and a hunt with bulls, bull-fighters, boars, bears, and the other hunt-variations.

In his third duumvirate (he presented) with his colleague games by a famous troupe, with extra musical entertainment.



Graffiti:

Graffiti on the west side of the building IX. 8 (right):

- *20 pairs of gladiators of Decimus Lucretius *Celer wrote this* Satirius Valens, perpetual priest of Nero and 10 pairs pairs of gladiators of Decimus Lucretius Valens, his son, will fight at Pompeii on 8, 9, 10, 11, 12 April. There will be a regular hunt and awnings. Aemilius Celer wrote this on his own by the light of the moon.*

Graffiti in the House of the Gladiators (V.5.3):

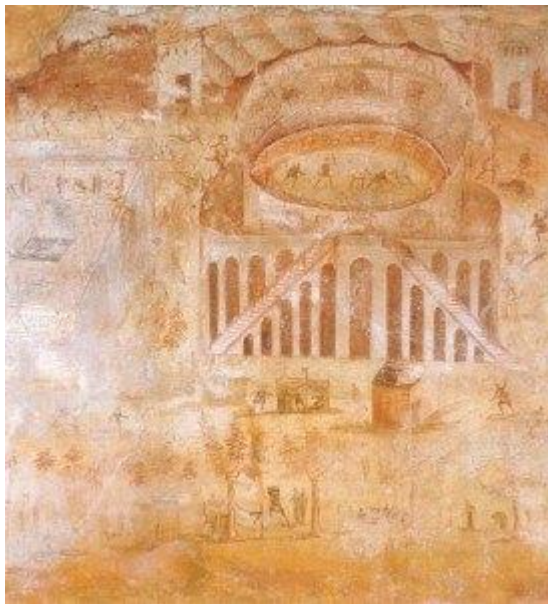
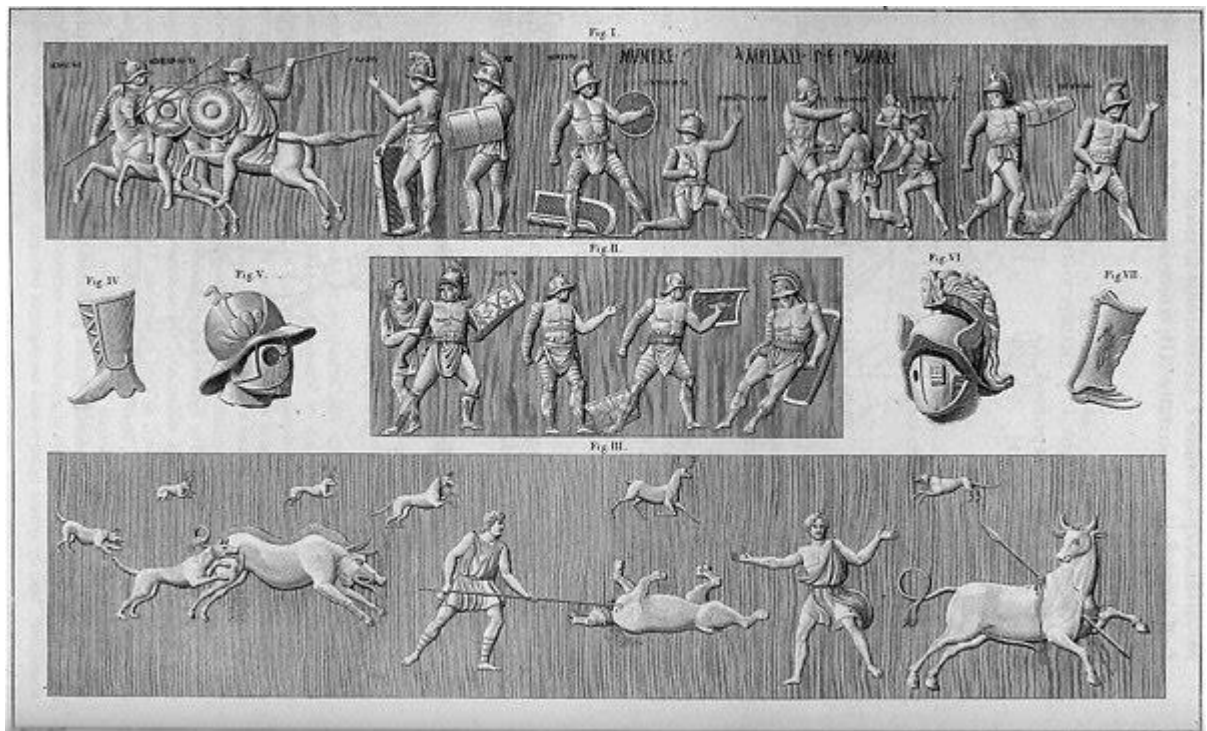
- *The girls' idol, Celadus the Thracian gladiator.*
- *Girls' heart-throb, Thracian gladiator Celadus, belonging to Octavus, fought 3, won 3.*

Relief:

Stucco relief on the tomb of Festius Ampliatus (?):

At the games of {Numerius Fes}tius Ampliatus on the last day.

This relief was damaged by frost in 1815 and little of it remains today. It records a day's combat in games put on by Ampliatus.



Riot in the Amphitheatre from the House of Actius Anicetus (I.3.23)

Tacitus:

Tacitus (**Annals** 14.17) on the riot in the Amphitheatre:

At around the same time, there arose from a trifling beginning a terrible bloodbath among the inhabitants of the colonies of Nuceria and Pompeii at a gladiatorial show given by Livineius Regulus, whose expulsion from the senate I have recorded previously. Inter-town rivalry led to abuse, then stone-throwing, then the drawing of weapons. The Pompeians in whose town the show was being

given came off the better. Therefore many of the Nuceriaans were carried to Rome having lost limbs, and many were bereaved of parents and children. The emperor instructed the senate to investigate; they passed it to the consuls. When their findings returned to the senators, the Pompeians were barred from holding any such gathering for ten years. Illegal associations in the town were dissolved; Livineius and the others who had instigated the trouble were exiled.

Vesuvius 2c7a

Private buildings: villas

What are the following types of villas?

- **Villa rustica**
- **Suburban villa**
- **Otium villa**

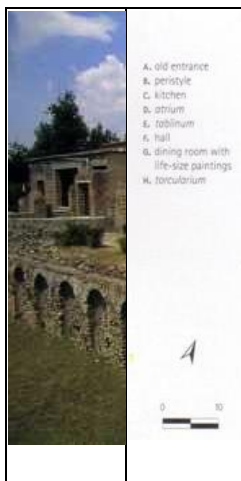
In what ways do villas differ from town houses?

In what ways are they similar?

What are the main features of the following villas?

- **Villa of the Papyri**
- **Villa of the Mysteries**
- **Villa Regina (Boscotrecase)**

The Villa of the Mysteries



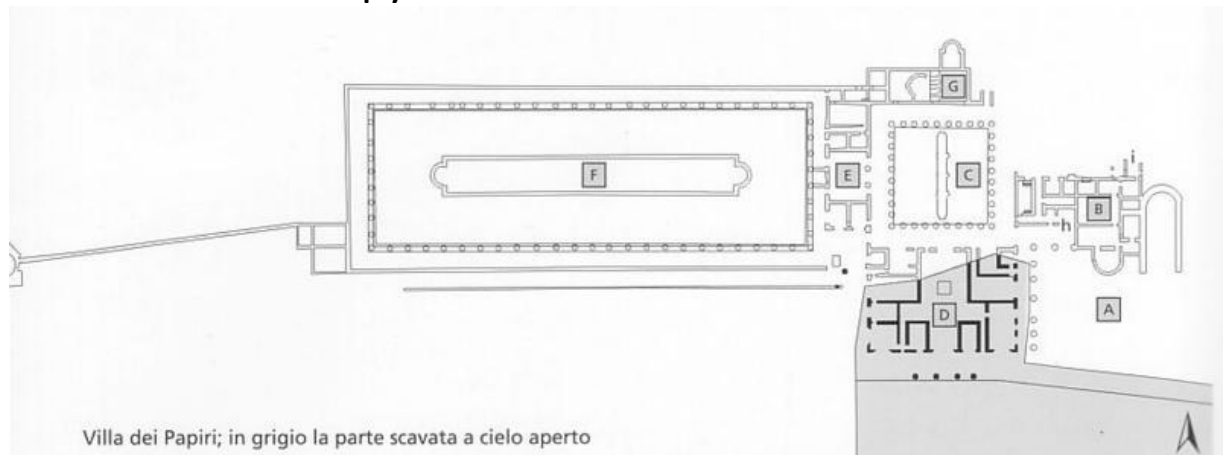
- The **Villa of the Mysteries** combines the luxury and position of an otium villa, with the utility of a working villa rustica. One theory is that it was

reduced to a working villa after the earthquake of AD 62.

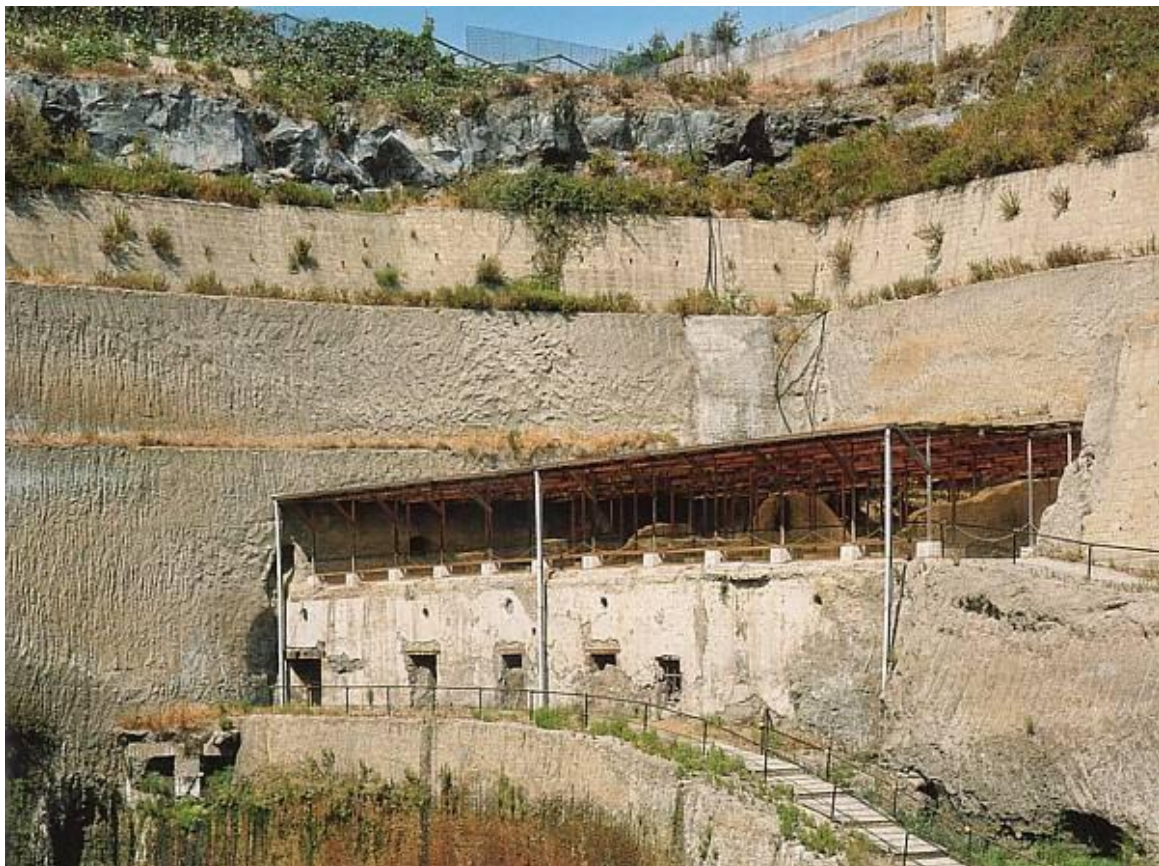
- Large and luxurious, overlooking the sea.
- Faces outwards to take advantage of its position, unlike the inward facing town houses.
- The entrance leads directly into the peristyle.
- It had its own bath suites.
- Terraces, galleries and cellars.
- Working area, with torcularium and half-buried dolia.
- Excavation of this villa which began in 1909-10 and is still not yet complete. This is because, it is thought that further excavations can provide or add little to the knowledge we already have.
- It is not known who owned the villa.
- The most famous feature is the series of life-size frescoes which give the villa its name (triclinium - Room G). It is believed to represent an initiation into the cult of Dionysus, though its interpretation is still unclear.



The Villa of the Papyri



The Villa of the Papyri is an otium villa. It is believed to have been owned at one time by Lucius Calpurnius Piso, the father-in-law of Julius Caesar. It was discovered in 1750 and excavated via tunnels over the next 15 years. Many marvelous statues and busts were found as well as hundreds of carbonised papyrus scrolls.



The open-air excavated part of the Villa dei Papyri

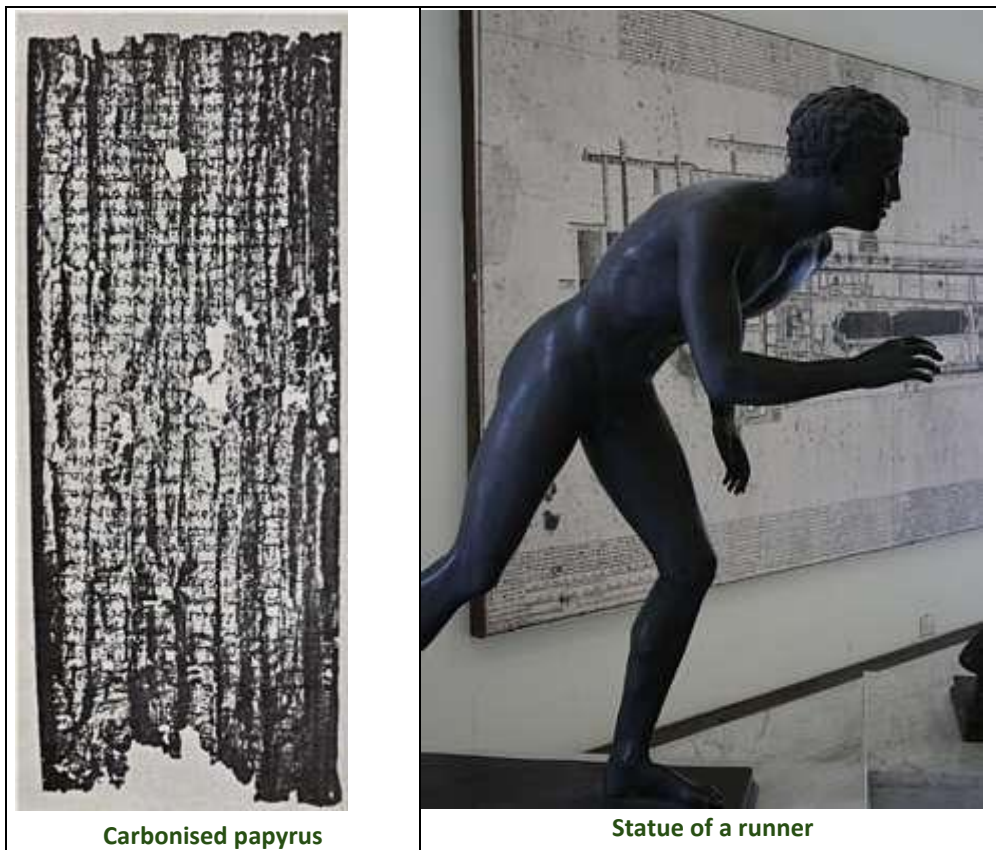
Purpose and Size:

The Villa of the Papyri was just outside Herculaneum, overlooking the sea. It ran 250 metres along the coast with a terrace along much of the length. It was over 33000 square metres.

Layout:

There were four levels on the sloping site each containing different rooms, terraces and gardens. The entrance to the Villa was on the sea side and opened with a columned portico leading into the atrium. In the atrium, the impluvium was surrounded by eleven fountain statues depicting mythological beings pouring water into it. The Villa had two peristyles with the first containing a swimming pool in its centre. The second larger peristyle could be accessed through a large decorated tablinum. The peristyles and surrounding gardens were filled with statues and fountains. The living areas were around the terraces, overlooking the sea.

Other artefacts:



Carbonised papyrus

Statue of a runner

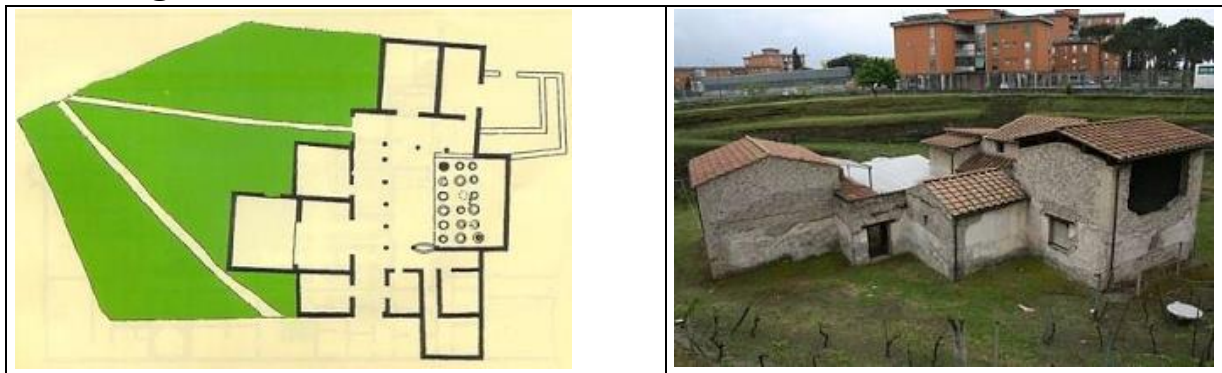
As well as 1800 carbonized papyrus scrolls, many other artefacts have been found in the Villa of the Papyri. 87 marble and bronze sculptures from the Greek archaic period were found decorating different areas of the Villa. The sculptures were of many different things including gods, nymphs, famous orators, athletes, philosophers and forest animals.

[Panaramas](#)

[Visit the National Archaeological Museum's display rooms of artefacts from the Villa dei Papyri.](#)

[View 53 photographs of artifacts found in the Villa dei Papyri and now in the National Archaeological Museum in Naples.](#)

Villa Regina at Boscoreale



The Villa Regina was a small working farm. It was discovered in 1977 and carefully excavated over the next three years. It had little comfort as in the otium villas and had the sole purpose of producing wine and possibly other agricultural products. 18 dolia are embedded in the ground, enough to produce about 10,000 litres of wine.

Among objects found were a marble herm of Bacchus in the lararium, kitchen vessels, lamps, a carriage and a pig.

Vesuvius 2c7b

Private buildings: houses

Past HSC Question - 2010

What do Sources B and C reveal about the uses of houses in Pompeii? (3 marks)

Source B: Floor plan of the House of the Tragic Poet at Pompeii

Source C: Excavation report, October 1830; House of the Faun:

- The atrium is decorated with ... walls, which appear as if of coloured marble; in the middle is the impluvium with a small fountain. On one of its sides was found a statue of Pan, the Faun.

Houses

What were the main features of houses in Pompeii and Herculaneum?

What were the uses and features of individual rooms in houses?

What does housing reveal about society in Pompeii and Herculaneum?

What limitations are there in the evidence for housing?

Main features

What are the following features of houses?

- Fauces
- Atrium
- Tablinum
- Ala
- Cubiculum
- Triclinium
- Peristyle
- Impluvium
- Compluvium

What would you see from outside a house?

What would you be able to see from inside a house?

In what ways do the houses differ from modern houses?

Where did people eat?

Where did people sleep?

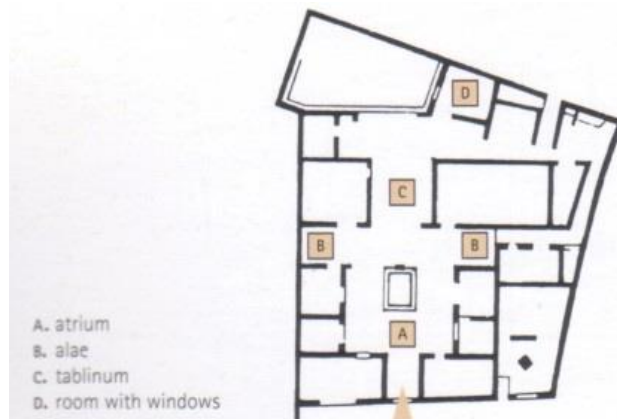


House of the Tragic Poet - Entrance "Cave Canem"



House of the Tragic Poet - Atrium

A small house - the House of the Surgeon

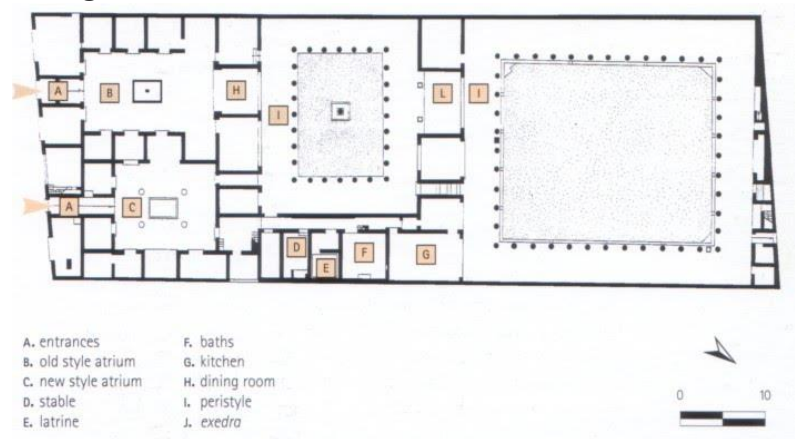


House of the Surgeon - Floor Plan



House of the Surgeon - Atrium

A large house - the House of the Faun



House of the Faun - Entrance



House of the Faun - Atrium



Faun - Tablinum through to Peristyle



Faun - Alexander Mosaic



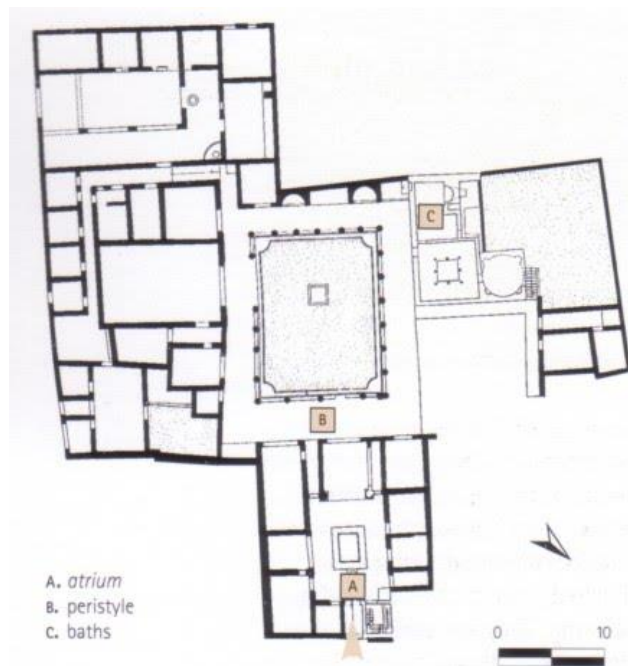
Faun - First Peristyle towards Atria



Faun - Second Peristyle

A large house - the House of Menander

House of Menander - Floor Plan





Menander - Fauces



Menander - Atrium



Menander - Compluvium



Menander - Impluvium



Menander - through Tablinum to Peristyle



Menander - Peristyle



Menander - Lararium



Menander - Bones

Pompeian Houses have been categorised into four groups on the basis of size, domestic and commercial function, architectural elements and decoration.

- Shops and workshops with one or two roomed residences behind or above.
- Large workshop residences of two - seven rooms on the ground floor, some having an atrium.
- The average Pompeian house with eight - thirteen rooms, a similar symmetrical plan and common architectural features such as decorated atria and colonnaded gardens.
- The largest houses designed for hospitality and large scale admission of visitors, they contained separate space for the slaves.

The doors contained bronze locks with an L-shaped keyhole, but archaeologists have found that some houses contained a bolt on the inner side of the door that fitted into holes in the door jambs with a horizontal bar that fitted into the floor for extra protection. Some houses contained a fixed iron grate on their roof to prevent thieves from gaining access via the roof.

The Exterior:

Houses in Pompeii and Herculaneum opened directly onto the raised pavements of busy streets and they were built to face inward. The houses contained few if any windows facing the street and the doors were often located between shops and workshops with no rich decoration or elegance. Most of the doors were made of wood and the red tiled roofs were usually flat or on a gentle slope. All public spaces in the house were designed and decorated to impress the visitors, these decorations were used to show the owner's wealth and status.

The Interior:

- Very few houses throughout Pompeii and Herculaneum had kitchens. The kitchens were located away from the entrance but still had easy access to the street.
- Some houses contained toilets or chamber pots, the toilets were often found in the kitchen as they were also used as a way to dispose of other items like food.
- Bedrooms were usually located near the atrium, these rooms were also used as a formal meeting room or a study and for privacy a curtain was put up.
- The size and design of a front door indicated the status and wealth of the house's owner.

The Atrium, Tablinum and Peristyle:

In the earliest houses, the atrium had no opening in the roof and was the centre of domestic activity focused on a fireplace. The Atrium was a covered forecourt which public and private events took place in the household. Overtime the atrium developed into a space that was more

ceremonial and sacred. The family shrine that was dedicated to the household deities was usually located in the atrium.

The Atrium's were often decorated in black and white mosaics in geometrical patterns and the ceilings (which few have survived) were decorated with wooden beams and sometimes painted. Sometimes when the household became overcrowded, a second atrium might be added to provide for the activities of the family. In the centre of the Atrium was a impluvium which is a shallow pool that was used for collecting water.

The Tablinum was a room used by the owner to conduct daily business and where the family and commercial documents were kept. In some homes this room was used as a dining area, study and bedroom. It could be closed off for privacy using curtains or wooden panes.

The Peristyle was a colonnaded portico overlooking a garden, a hallway next to the dining room usually lead to the peristyle. This are frequently consisted of a garden and floor mosaics, wall paintings, crafted furniture, statues and fountains. Some of the more elaborate peritstyles consisted of trellises, flowers, ponds and fruit trees etc.

- Tuscan - (most common in Pompeii) - with no columns and four roof pitched which conveyed towards the compluvium
- Tetra - with 4 supporting columns at the corners
- Corinthian - (Greek style column)

The House of The Faun

The House of the Faun was the biggest and most expensive house in ancient times in Pompeii, Italy. It was built around the 2nd century BC and unlike most houses in Pompeii, it actually took up a whole block with its almost 3000 metre square interior.

At the entrance of the house is a mosaic welcome mat. On it is written the Latin message HAVE (meaning HAIL to you). This mat was either added after the Roman colony settled in Pompeii in about 89 BC or shows that the original owners of the house know Latin. This is known because the two languages mainly spoken in Pompeii at the time was either Oscan or Samnian.

The House of the Faun had two atria and two peristyles. A Roman atrium is a rectangular open air court with a shallow basin in the centre of the room to collect rain water. This basin is called the impluvium. The statue of the 'Dancing Faun' (by which the house was named after) was found in one of the two atria, in the centre of the impluvium. The statue is made of bronze. Around this artria are rooms that once held mosaic floor paintings and first style decorations on the walls.

A peristyle is a large open courtyard surrounded with columns. The one at the rear of the House of the Faun is the larger of the two peristyles. The smaller one includes a garden which may or may have not been there in ancient times.

The Alexander Mosaic was a great find in the house. It depicted the victory of Alexander the Great over King Darius III (king of Persia). This battle took place in about 333 BC, which was 150 years before the House of the Faun was built.

Some other mosaics that were found in the House of the Faun include the Cat and Hen Mosaic, the Dove Mosaic and the Tiger Rider Mosaic. All these Mosaics can now be found in the Naples Museum.

Triclinia and cubicula

- Separate dining room or Triclinium ('three couches')
- Located off the atrium or looking onto the Peristyle
- Larger residences had two Triclinia one for summer adjacent the garden and one for winter next to the Tablinum
- Most were fairly small with enough room for three couches, small, low, wooden, bronze or marble table was placed in front of the couches, larger rectangular serving table
- Best preserved summer dining room is the house of the mosaic of Neptune and Amphitrite in Herculaneum
- Smaller rooms called cubicula possibly used for sleeping areas, usually adjacent to main reception area or secondary atrium if the house had one, windowless and richly decorated often with erotic scenes

Service areas

- Service areas included areas for cooking, washing, private living and sleeping quarters for the slaves, often accessed down long, dark narrow corridors e.g. The House of the Vetti where the service area entered from the side of the atrium and had its own courtyard leading to the kitchen lavatories and assortment of store rooms and small sleeping rooms.
- Kitchen culina was small only fitting two slaves, contained stone hearth with podium and recess for firewood and charcoal, some had small brick oven, running water and sink, smoke escaping through a hole in the roof, badly ventilated
- Latrine located directly adjacent to or opened off the kitchen, both kitchen used the same pipes for water supply

Cooling, heating and lighting of the house

- Wealthier families designed their homes with terraces to catch summer sea breeze and covered porticoes for shade, airy rooms adjacent to the gardens
- Wooden partitions and shutters which folded or slid into the walls, curtains or nets were used to protect and warm the house

- Winter dining rooms painted with black background to absorb any heat in house
- Natural light entered via the compluvium, windows and Peristyle or courtyard, service areas were stuffy and dark, references to eye troubles - people suffered eye strain due to poor lighting

Notes from a lecture by Dr Penelope Allison

“Houses and Households in Pompeii”

(Visit Penelope Allison’s Website with artefacts from 30 houses.)

Earthquake in 1980 destabilised some houses.

House I.10.8: 53 loom weights found in atrium area - it had been assumed that this house was a workshop and not used as a dwelling. This is a misreading. About 50 weights was what was required for a household loom and is therefore not evidence that there was commercial activity in the house.

Distribution of cloth production items by room type in the 30 houses studied. Most evidence is found in the front hall area - atrium and cubicula surrounding. Also around garden area. Not found in service areas. this activity was going on in front areas of the houses, the main part of the house, therefore performed normally in the family area of the houses.

Food. Painting of Dinner, House of the Chaste Lovers.

Little written record of normal family meal. Don’t know much about the cooking side. Only abnormal, extreme, extravagant - such as Alpicus’ recipe book and Petronius’ feast of Trimalchio.

Almost every house has a room with a bench/hearth for food preparation. (Photo of Vettii with pot on stove - the pot was actually found on the floor.)

Braziers found in north and south porticos of garden of House of Menandro. Distribution of braziers - many found in garden areas. Some have argued that braziers were only used in poorer houses that couldn’t afford a kitchen but this is not the case. Many of the big wealthy houses had them. Probably, they were used to heat dinner rather than diners. Possibly used for cooking.

Red ware dishes from Casa del Menandro found in Room 2 - far from the kitchen. Therefore probably not cooking vessels. Soot on the bottom of the medium sized plates but not on the the bigger or smaller ones. Therefore, probably used for cooking on brazier or hearth, then food distributed to smaller plates or larger plates.

Other tableware. Terra sigillata vessels from Insula of the Menander (I 10). Small ones found with olives, plums, figs, or barley. Suggests that these were passed around rather than a single diner eating a whole bowl of plums. It is a transference of our own way of dining to the Romans that suggests they ate with a single bowl and own cutlery. Only one or two of these

vessels were found in houses, which suggests most meals were taken individually rather than eating together as a family.

Toilet or medical items in house of Menander. Tweezers and probes, scalpel, patula, vessels for cosmetics or medicines, strigil, ear cleaner.

Example of tweezers. Over half the houses she studied had a pair of tweezers. Most forceps from Insula Menandro came from House of Fabbro, in a chest in the atrium. Found with all sorts of things that have nothing to do with toiletry or medical activities. It appears they are medical forceps and that medical procedures were performed by a member of the household.

Vesuvius 2c7c

Private buildings: shops

SHOPS

- Shops that once existed in Pompeii can be recognised by a wide opening onto the main commercial thoroughfare, with long grooves out the front of them where doors or shutters would have been.
- Many of these shops had a back room or area, which was usually the living quarter of the shopkeeper.
- It is quite possible that cloth merchants, gem cutters, or perfume vendors were adjacent to greengrocers, garum sellers, wine and hot food bars, or rag-and-bone vendors.
- These shops were among grand residence entrances in the insula behind. Shop and workshop owners would advertise their businesses with trade signs, which were often hand painted, or advertisements painted straight onto the walls of many buildings.
- This thoroughfare was also the best location for political slogans.

Eating and Drinking

- In Pompeii, about 200 public eating and drinking places have been identified.
- Some of these places were no more than fast food snack bars, which are easily recognised as having large marble counters which had dolia placed inside of them (devices used for holding hot drinks and meals).
- Food was usually taken away and eaten at home, or it was eaten standing up.
- One of the largest places found in Herculaneum, opposite the palaestra, had two large entrances, where its counter was 'faced with irregular pieces of polychrome

marble and eight large jugs... Other jugs and amphorae may have been used for other types of oil or for sauce. A stove behind the counter was in use: varied dishes were kept simmering in terra-cotta casserole dishes over the charcoal fire.'

Bars and Taverns

- Wine bars and taverns have been found scattered throughout Pompeii and Herculaneum.
- In Pompeii they were mostly concentrated near the gates leading to the town, and near the entrance to the amphitheatre.
- Some of these had rooms in the back with chairs and benches for clients to sit at.
- Others had couches for the wealthier clients to use whilst eating or drinking.
- From various graffiti and wall writings, it has been implied that Pompeian's were heavy drinkers. "Cheers! We drink like wineskins" and "Suaris demands full wine jars, please, and his thirst is enormous" are among the examples of graffiti in some of the taverns.
- A well-known tavern was one that was owned by a woman named Asellina.
- She employed foreign waitresses, who were believed by some to be prostitutes.
- Sums displaying debts or tabs of customers can be seen scribbled across the walls of this tavern, and political slogans were painted on the outside walls, displaying Asellina's interest in upcoming elections.

Markets

- The markets of Pompeii, which were owned by the city, flanked each side of the forum.
- They were administered by magistrates (aediles), who were in charge of making sure that the markets:
 - Ran smoothly
 - Had accurately measured goods
 - Maintained a high standard of quality
 - Upheld city regulations
- The Macellum was another busy market in Pompeii, specialising in the selling of fish, meat and possibly fruit and vegetables.
- Its location, on the northeastern side of the Forum, was chosen so that its busy pedestrian life would not disturb the normal life of the main Forum Square.
- It had a large arcaded courtyard, which was filled with shops wedged between the marble columns of the portico on the southern side.

- The fact that this was a market is backed up by a representation of a Roman market on a coin found from the time of Nero.
- A variety of different meats, including fish, lamb, beef, veal, pork and poultry, were all for sale in the Macellum.
- It was a closed roof market that featured beautifully decorated panelled painting, with statues of an emperor and Pompeian dignitaries (who would have most likely financed the building).
- Documentary evidence indicates that Saturday was considered “market day” in Pompeii.

Bakeries

- Thirty or so bakeries have been identified in Pompeii.
- This would have saved Pompeians from going through the hard process of baking bread themselves, which was a basic foodstuff.
- Bakeries often did their own grain refining in lava stone mills, set in a paved courtyard with a table for kneading the dough, and a brick oven.
- Ovens for baking were heated by burning vine faggots, and once they were hot enough, they were cleaned out and prepared for baking the loaves of bread.
- These loaves were then sold to other various smaller shops and stalls in the surrounding streets.
- Some Bakeries had an adjoined area for selling their own bread, but there are some that did not.
- 84 loaves of bread have been recovered from the bakery of N. Popidus Priscus, still in the oven where they were placed on the day of the eruption in AD 79.
- 25 bronze baking pans have been found on the premises of Sextus Patulcus Felix in Herculaneum.

Other Industries

- From evidence that has been provided by epigraphy and painting, it is known that there are workshops of carpenters, plumbers, wheelwrights, tanners, tinkers, ironmongers, goldsmiths and silversmiths, marble workers, stonemasons, gem-cutters and glassmakers in Pompeii.
- The commercial activity of Herculaneum was based on the work of skilled craftsmen, particularly carpenters, for whose work there was high demand.
- After the earthquake of AD 62, there was an increased demand for bricks and tiles for rebuilding.

- Many wine producers also owned the brick and tile factories.

Vesuvius 2c8

Influence of Greek and Egyptian cultures: art, architecture, religion

- **What are Hellenic and Hellenistic cultures?**
- **What Greek and Egyptian influences are shown in art from Pompeii and Herculaneum?**
- **What architectural features are influenced by Greek styles.**
- **What evidence is there for Greek and Egyptian influence in religious practices?**

Past HSC Question - 2014

Briefly outline Greek influences at Pompeii and Herculaneum. In your answer, use Source A and your own knowledge. (3 marks)

Source A: Image of actors rehearsing a play, found in the House of the Tragic Poet at Pompeii

Greek influences came directly from the Greek colonies in southern Italy which were established c. 7th Century BC.

Hellenistic influences came through trade and settlement as Rome expanded its territory with conquests of the Hellenistic East from 2nd Century BC onwards. Rome gained control of Egypt under Augustus.

Art

Mau – wall paintings

Mau divided Pompeian art into four chronological styles. The following examples are the pictorial examples he used to illustrate each style in his book.

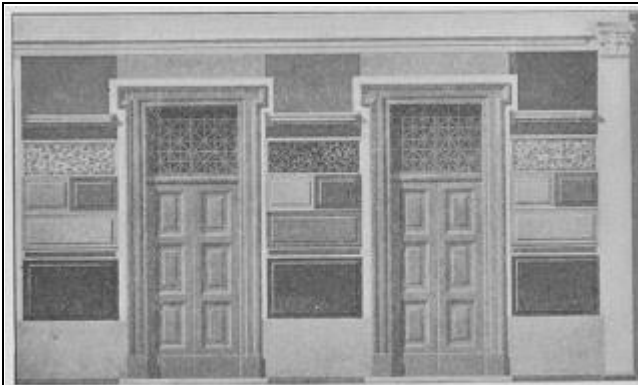


Fig. 261.—Wall decoration in the atrium of the house of Sallust. First or Incrustation Style.

First Style



PLATE XII.—SPECIMEN OF WALL DECORATION. SECOND OR ARCHITECTURAL STYLE

Second Plan

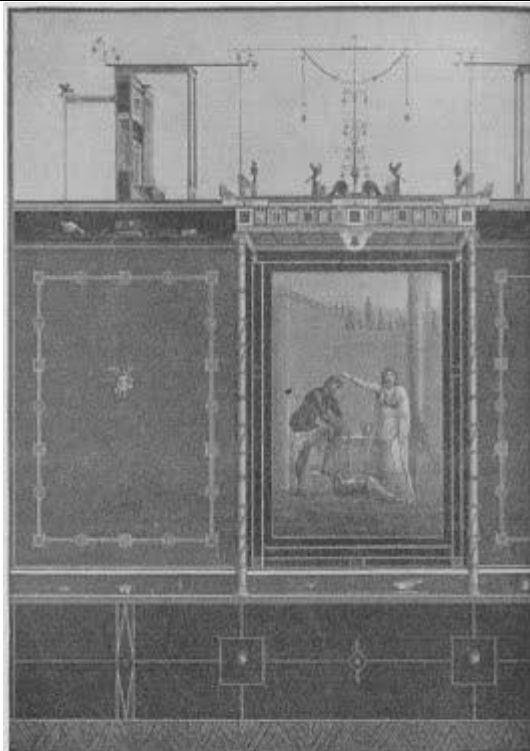


Fig. 263.—Specimens of wall decoration. Third or Ornate Style. From the house of Spurius Mæso.

Third Style

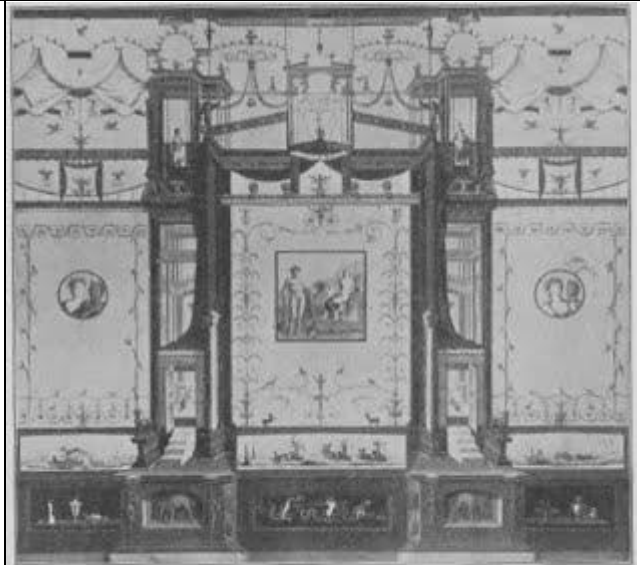
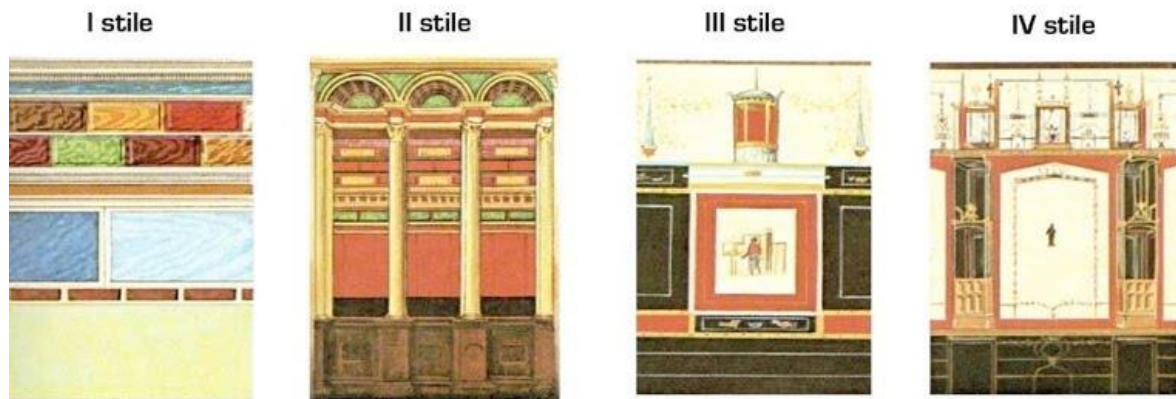


Fig. 265.—Specimen of wall decoration. Fourth style. In the middle panel, mythological scene in which Hercules is the principal figure; in each of the panels, a satyr and a bacchant.

Fourth Style



“Apparently the system which we find at Pompeii originated in the period following the death of Alexander the Great, and received its impulse of development from the contact of Greece with the orient.”

Use the examples and the information on pp.34-35 of your text to answer these questions:

- **What are the dates of each style?**
- **Describe the features of each style.**
- **What Greek and Hellenistic influences are there in Pompeian art?**

First Style: Incrustation – originated in Alexandria in 3rd C. BC – plaster is painted to represent stone or marble. Examples: atrium of House of Sallust, House of the Faun.



Atrium of House of Sallust showing First Style artwork

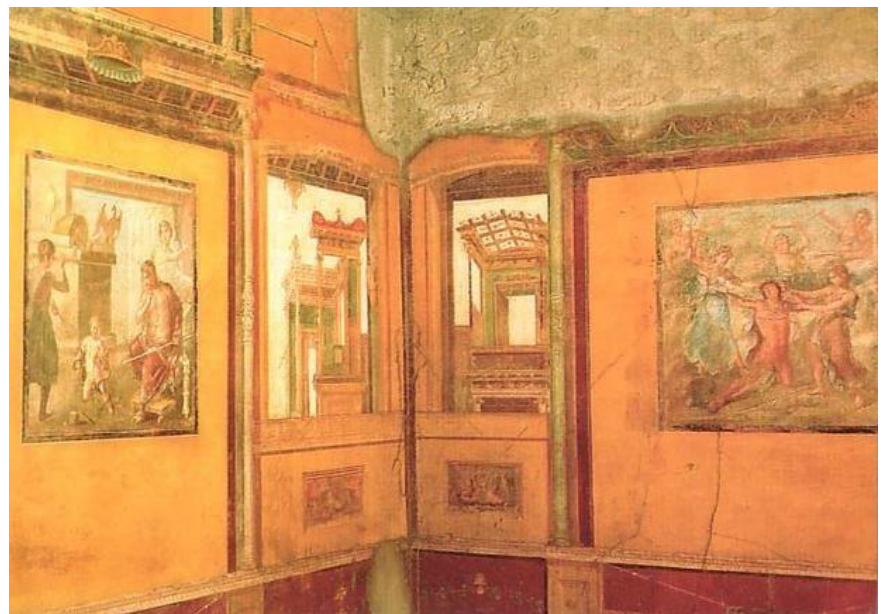
Second Style: Architectural. Examples: Villa of the Mysteries; House of the Labyrinth; House of the Silver Wedding.

Third Style: Ornate. Examples: House of Spurius Mensor (VII.3.29 – example used by Mau); House of the Centenary (room 41); House of M. Lucretius Fronto; House of L. Caecilius Jucundus.



Third Style from House of M. Lucretius Fronto

Fourth Style: Intricate. Examples: House of the Vettii; House of the Menander.



Fourth Style from House of the Vettii

Greek and Egyptian influences:

- Greek **architectural motifs** in the wall decorations

- Frescoes of Greek **mythological scenes** (sometimes copied from Greek originals): Hercules in College of the Augustales (Herculaneum); “Jason meeting King Pelias” from the House of the Golden Cupids (Pompeii); “The Sacrifice of Iphigenia” from House of the Tragic Poet (Pompeii)
- **Hellenistic style of artwork** – categorised by Mau into the four Pompeian styles.

Statues



Drunken Hercules from House of the Deer, Herculaneum

Images of Hercules

Pompeii:

- Image of Hercules (4th C BC) in Triangular Forum
- Bronze statuette of Hercules in Temple of Isis.

Herculaneum:

- Images of Hercules in a public fountain, in houses, in a wine shop.
- Statue of Hercules mingens in the peristyle of the House of the Deer (right). This is a Roman satirical representation of the Greek hero.

Images of Greek gods e.g. statue of Apollo in the temple of Apollo and several frescoes and a statuette of Apollo in the House of Apollo. Also in this house is a fresco showing Achilles recognised by Ulysses.

Mosaics

Greek and Egyptian influences in wall and floor mosaics: “Achilles being recognised by Ulysses” from House of Apollo (Pompeii)

The **House of the Faun** has both Greek and Egyptian influenced floor mosaics:

Greek: flowers and fruit with tragic masks; Dionysus as a child framed in theatrical masks; erotic satyr and nymph mosaic

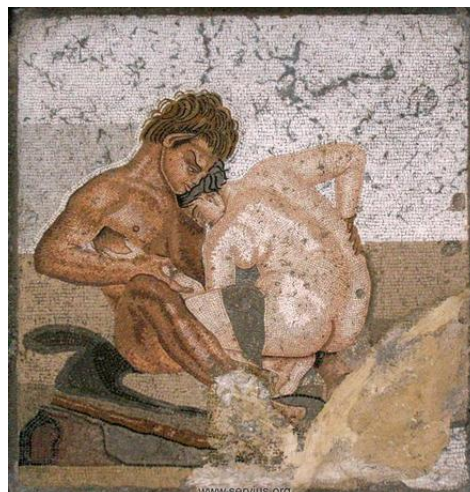
Egyptian: Alexander mosaic; a Nile scene



House of the Faun (at threshold of Atrium) - two tragic masks, flowers, fruit



House of the Faun - Dionysus as a child framed in theatrical masks



House of the Faun - erotic Satyr and Nymph mosaic



House of the Faun floor mosaic - Alexander Mosaic



House of the Faun floor mosaic - Nile Scene

Architecture

Greek influences and traditions in many buildings:

- peristyle garden in houses
- large houses laid out like Hellenistic palaces
- a stoa (colonnaded portico) as in the Forum
- use of Greek column orders (Doric, Ionic, Corinthian) in public and private buildings
- Large and Small Theatres in Pompeii (including the Quadriporticus with its Doric colonnade)
- Palaestra of Pompeii in a Hellenistic style
- Doric Temple in Triangular Forum of Greek style

Religion

Greek gods and goddesses (or Roman adaptations) worshipped publicly – temples; and privately – the Cult of Dionysus/Bacchus (Villa of the Mysteries); representations of Gods in many houses (Venus in the Seashell)



House of Venus - fresco from peristyle showing the birth of Venus

Egyptian (Hellenistic) influence: publicly through Cult of Isis – and Temple of Isis; privately in household shrines to Isis and Egyptian statues (e.g., House of Loreius Tibertinus and Villa of Julia Felix)

Vesuvius 2c9

Religion

Past HSC Question - 2007

Using Sources 3 and 4 and your own knowledge of other sources, describe what the evidence shows about religion in Pompeii and Herculaneum. (8 marks)

Source 3: Photograph of the Temple of Isis

Source 4: Statuette of Fortuna with statuettes of Lares on either side

See public buildings temples

-

Vesuvius 2c9b

Religion: household gods

- **What were household gods?**
- **What is a lararium?**
- **What are the features of a lararium?**

- **Where was a lararium situated in the house?**

Past HSC Question - 2011

Using Source C and your own knowledge, what were three important features of household religion at Pompeii and Herculaneum? (3 marks)

Source C: Photograph of a feature from the House of the Vettii at Pompeii (lararium)

Household Gods

A household shrine is called a **lararium**.

The structure of lararia range from a simple wall painting to an elaborate three dimensional stone shrine.

These are commonly found in a lararium:

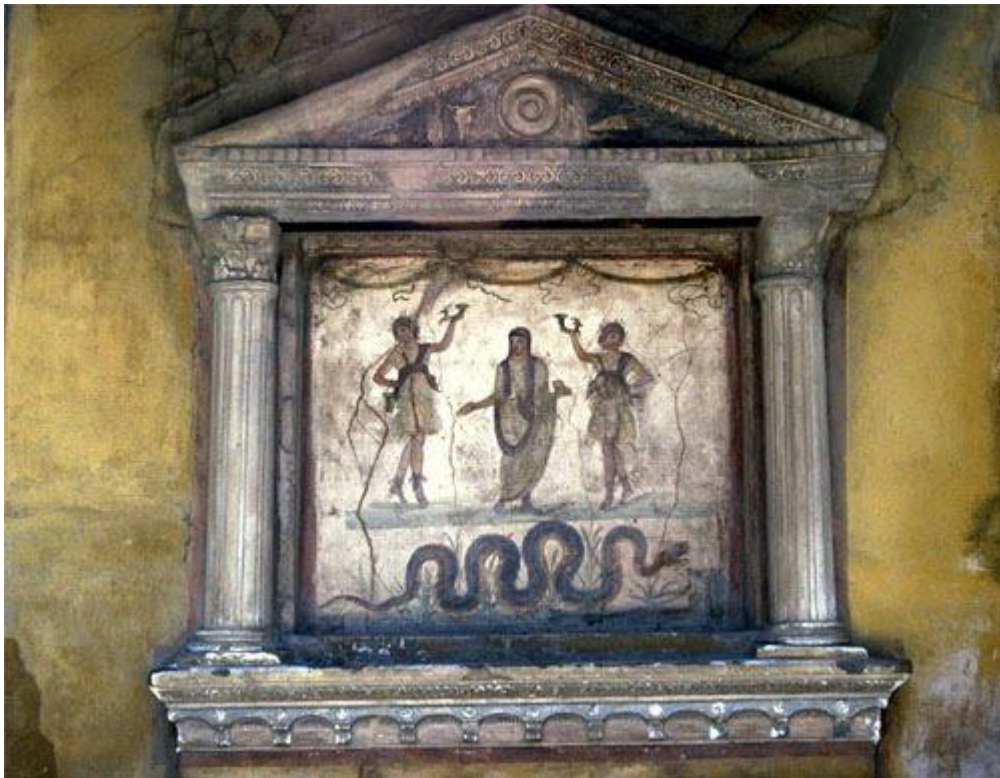
Lares – protectors of the household. There are usually depicted as a pair of dancing youths in short tunics with a drinking horn in the shape of an animal's head in one hand and either a wine bucket or a patera (dish).

Penates – protectors of the stores

Genius – guardian spirits of the family

Bacchus (the god of wine) and **Mercury** (messenger of the god Jupiter and god of commerce) were also added to some lararia.

Snake and altar – agathodemon (snake) was shown rearing its head or wrapping itself around the altar which was said to bring fertility to the family



Lararium in the House of the Vettii, Pompeii

- The picture above shows a lararium in the House of the Vettii, which is designed in the form of a temple.
- Columns support a pediment, and frame a central painting.
- Two dancing lares (guardians of the family, who protect the household from external threats) hold raised drinking horns.
- They are positioned on either side of the genius (who represents the spirit of the male head of the household), who is dressed in a toga and making a sacrifice.
- Beneath them all is a serpent. Snakes are often depicted in lararia, and were considered guardian spirits of the family.



Lararium in the Thermopolium of L. Vetutius Placidus
Genius (centre) with lares on either side
On the left is Bacchus and on the right is Mercury



Lararium in the Peristyle of the
House of the Golden Cupids

Different types of lararia

- A niche found in the walls of poorer homes with figures painted in black
- Aedicule which is a mini temple set on a podium lined with expensive materials such as marble

- A wall that is made to look like an aedicule (but is 2D) with the household gods also painted. (This painting technique is called trompe l'oeil ["trick the eye"].)



Worships and offerings

- Rituals performed by the paterfamilias (the head of the family) who was the chief priest
- Regular daily offerings and monthly celebrations were carried out, using an offering of wreath, portions of a meal (eg. Fruits and eggs) and crumbs left on the floor
- Sometimes on a special occasion a lamb was also sacrificed

Right is a herm of L. Caecilius Jucundus. Inscribed on the herm is:
"To the genius of our Lucius. Felix, freedman (set this up)".

Vesuvius 2c9c

Religion: foreign cults

- **What is a foreign cult?**
- **What evidence is there for the cult of Isis?**
- **What evidence is there for the cult of Dionysus?**

Hellenistic cults. The two most important in Pompeii and Herculaneum were associated with Isis and Dionysus/Bacchus.

Cult of Isis

- A body of priests.
- One third of participants were women.
- Shrines in houses dedicated to the goddess: Villa of Julia Felix; House of the Guilded Cupids (a sacrum dedicated to Isis, Serapis and Anubis).

The cult was a fusion of the Egyptian myth of Isis with Greek elements. Isis offered consolation from suffering, happiness and salvation; Osiris/Serapis promised resurrection; Anubis guided the soul to the next life.

Temple of Isis: two daily services – at dawn and at 2.30 pm. The temple remained open all day. Evidence comes from the frescoes that decorated the walls. It was one of the first public buildings to be repaired after the earthquake - see the inscribed plaque below.

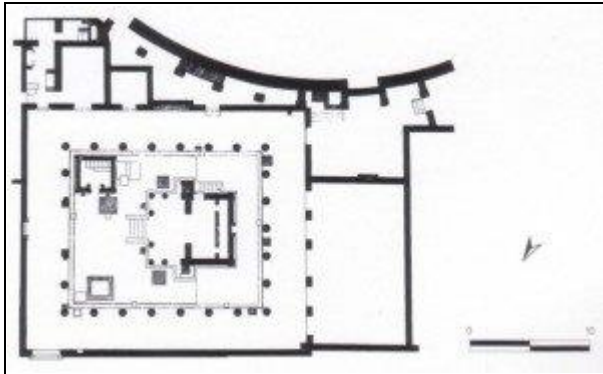
Two festivals: **Navigation of Isis** – 5 March – for the protection of sailors. **The Isia** – 13-16 November – secret initiations took place.



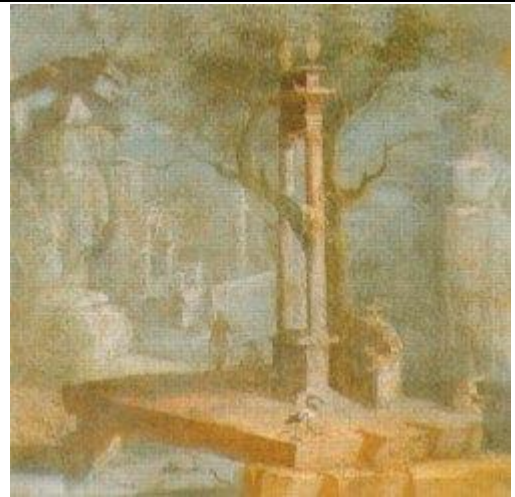
Temple of Isis



Temple of Isis



Temple of Isis - floor plan



Fresco of Egyptian landscape from Temple of Isis (NAM)

Go to the Temple of Isis at [Pompeii in Pictures](#) / [Soprintendenza](#) / [Rene Seindal](#) (photos of artefacts now in NAM)



Inscribed plaque above the entrance to the Temple of Isis:

Numerius Popidius Celsinus, son of Numerius, at his own expense restored from its foundations the Temple of Isis, which had collapsed in the earthquake.

Because of his generosity, although he was six years old, the councillors enrolled him into their number without fee.

Cult of Dionysus

The cult had been suppressed in Rome during 2nd Century BC, but continued to flourish in Campania. Shown in frescoes (e.g. Bacchus and Ariadne in the House of the Vettii). The most magnificent representations are in the Villa of the Mysteries. The paintings depict rituals associated with the cult, though interpretations differ.

Vesuvius 2c9d

Religion: tombs

- **Where were burial areas situated?**
- **What were the burial practices?**
- **Who was buried in the necropolis?**
- **What evidence comes from tombs of Pompeii?**



Tomb of Eumachia outside Porta Nocera

There was a necropolis outside each of the main gates of the city – the most significant were the **Necropolis of Porta Nocera** and the **Via dei Sepolcri** outside the Porta Ercolano.

Most people were **cremated**. Burial or cremation must be outside the city walls. Musicians and professional mourners attended the funeral procession. The family wore masks of ancestors to link the living and the dead. Ashes were placed in terracotta or glass urns and secured in the tomb. Tombs were for all members of the household.

Many elaborate tombs: Istacidii; Mamia, daughter of Publius; the most impressive was the tomb of Eumachia and her family.

Tombs were decorated with bas-reliefs showing occupations or achievements.



Tomb of Mamia on Via dei Sepolcri

Inscription from the tomb of Mamia: **MAMIAE P(ublii) F(iliae) SACERDOTI PUBLICAE LOCUS SEPULT(urae) DATUS DECURIONUM DECRETO** – Mamia daughter of Publius Public Priestess a place for burial is given by decree of the town council.



Tomb of the Istacidii family

Relief:

Stucco relief on the tomb of Festius Ampliatus (?) in the Porta Nuceria necropolis:
At the games of {Numerius Fes}tius Ampliatus on the last day.

This relief was damaged by frost in 1815 and little of it remains today. It records a day's combat in games put on by Ampliatus.

