

Pompeii. Antiquarium

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Pompeii. Antiquarium

Press Release

On the 25th of January, 2021, the newly refurbished Antiquarium of Pompeii opens to the public: a museum specifically intended as a permanent exhibition for the finds illustrating the history of Pompeii.

The building has had a chequered history. Inaugurated by Giuseppe Fiorelli in 1873 circa, and extended by Amedeo Maiuri from 1926, in 1943 it suffered damage from bombing which caused a whole gallery to be destroyed and the loss of several finds. And once again in 1980, due to an earthquake, it remained closed for 36 years. Not until 2016 was it possible to reopen it with galleries for temporary exhibitions.

Today we are restoring to the public a completely renovated area that is reminiscent of Amedeo Maiuri's first concept of the museum and provides an introductory tour before the actual visit to the site.

Using its most significant finds, the tour follows the history of Pompeii, from the Samnite period (4th century BCE) until the tragic eruption in 79 AD, highlighting in particular its indissoluble connection with Rome.

Alongside the more famous discoveries from the immense legacy of Pompeii, such as the frescoes from the House of the Golden Bracelet, the silver items from Moregine or the dining room (triclinium) in the House of Menander, exhibited here are the finds from the most recent excavations in the Archaeological Park. These range from the fragments of stucco of First Style, taken from the entrance of the House of Orion, to the hoards of amulets found in the House with a Garden, and on to the latest plaster casts of victims from the villa of Civita Giuliana.

The installation, designed by **COR architectos & Flavia Chiavaroli**, is marked by brilliant lighting, an allusion to the atmosphere of the Antiquarium as envisaged by Amedeo Maiuri. This is partly due to the recovery of space from the original galleries and to the installation of display cabinets from the 1950's, which have been restored.

Electa was responsible for organizing the whole installation.

To accompany the reopening of the museum there are two digital communication projects produced by Electa for the Archaeological Park of Pompeii: "A living town", a series of podcasts in collaboration with PIANO P and Amedeo, a web-bot. There is also an audio narrative, produced in collaboration with MACHINERIA.

Pompeii. Antiquarium

Tour of the exhibition

SUMMA POMPEIANA

The discovery of Pompeii in 1748 leads to a new image of Antiquity, which tells us about daily life. In 1786, overcome by surprise at how everyday that discovery was, Goethe exclaims: “There have been many disasters in the world, but few have brought as much joy to posterity. I think that it would be difficult to see anything more interesting”. For the first time ever, Pompeii provides the possibility of being in a medium sized town in ancient Italy, inside houses with walls decorated with frescoes that either reproduce simple architectural partitions or recount myths, and with marble tables on which the owner once displayed his own most precious objects. These are biographies of objects and of men whose journeys through life we are able to follow right to their portraits being laid on their own tombs.

BEFORE ROME

The “dark century”

During the archaic period (7th-6th cent. BCE) Pompeii underwent considerable urban development, thanks to the strong influence from the cities of Magna Graecia and the Etruscan towns that were in the region of the Bay of Naples. Extensive public areas such as the main square were levelled off, temples were constructed (the sanctuaries of Apollo and of Athena, near the Triangular Forum), houses were built and the town was defended by a wall that was over 3 kilometres long. The 5th cent. BCE coincided with a period of deep crisis: the temples were not visited, the walls were abandoned and there was a significant drop in the population. That crisis affected almost the whole of central and southern Italy and was also due to new peoples coming in from the Apennine region, including the Samnites, who settled in Pompeii and in the Valley of the Sarno.

The phase of alliance with Rome

In 308 BCE, two years after its own territory had been destroyed by the Romans, the cities in the Sarno Valley concluded a treaty with Rome: these facts, as told by the Roman historian Livy, provide the first historical evidence concerning Pompeii. Its admission as one of the federated cities coincided with considerable building activity, which is reflected in the renovation of the Doric Temple and re-newed devotion to the cult of Apollo, and especially by the construction of a new surrounding wall, built with the embankment system (*ad agger*) also used in Rome. From the early decades of the 3rd cent. BCE, the Pompeii we all know began to develop, with its streets – simple beaten tracks at that time – its public buildings and its houses.

The “golden century” of Pompeii

The 2nd cent. BCE can be called the “golden century” of the town. Following the phases of the Roman conquest in the East, groups of traders from the coastal towns of Campania reached the main ports of the Mediterranean: Delos, Rhodes and Alexandria. Like the other important towns of Campania, Pompeii also renovated and multiplied its own monuments in a few decades. Near the Doric Temple were built a theatre, several temples for foreign cults – including one to Isis of Egypt and a series of buildings intended for the physical, cultural and military education of the local *élite*, such as the Samnite Palaestra and the *domus publica*. A short distance away, the oldest thermal bath of the town was built: the Stabian Baths. The sanctuary of Apollo in the Forum was completely rebuilt and around the square, surrounded by shops, large new buildings appeared, inspired by those in Rome: the Temple of Jupiter, the Basilica and, slightly further away the public market (*macellum*). A small sanctuary was built outside the town, dedicated to *Liber Pater* [“the free Father”], the god of the fertility of the soil and of abundant grape harvests.

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Mercatores

Activity by traders from Pompeii in the Mediterranean basin is well-known since the 2nd cent. BCE. Inscriptions by citizens of Pompeii have been found in Delos – the most famous port in the Aegean and a global crossroads for peoples and goods – as well as in the Spanish provinces, where the main activity was connected with mining and the slave trade.

Privata luxuria

The “model of Rome” was certainly present throughout the streets of the town. Grand houses, sometimes more opulent than those in Rome – where the narrowness of the streets only permitted building dangerously upwards – opened onto streets with high portals. In those houses one could admire the vast solemnity of *atria* (entrance halls) large enough to accommodate dozens of visitors each day for the greeting ceremony (*salutatio*) and the sumptuous airy peristyles, where guests were welcomed in banqueting rooms reminiscent of magnificent Greek architecture. Even the middle classes enjoyed peaceful well-being: their houses were smaller but decorated with refinement and some even had private baths.

ROME VS POMPEII

Obsidio

During the course of the harsh and bloody Social War (91-89 BCE), when Rome fought against her Italic allies, Pompeii sided with the coalition of rebels and from ancient sources we know that Sulla attacked the town in 89 BCE. Archaeology shows us the signs of this siege: along the north-west sector of the town walls, the holes left by the projectiles hurled from catapults are still visible. A precious set of inscriptions, written in Oscan, documents the defence system set up by the citizens of Pompeii: chosen troops were arranged as defence in each sector of the outer walls and the auxiliaries were grouped together near the main public areas and along the routes indicated by the names of the ancient streets of Pompeii, such as the *viu sariu* (Via Salaria) and the *viu mefru* (Via Mediana).

POMPEIS DIFFICILE EST

Colonia Cornelia Veneria Pompeianorum

A proverbial saying attributed to Cicero states that it was easier to make a career in Rome than in Pompeii. The creation of a colony of veterans from the army of Sulla in 80 BCE, i.e. *Colonia Cornelia Veneria Pompeianorum*, changed the life of the town forever. The ruling Samnite class was replaced even brutally by the new arrivals and Pompeii began to look like a Roman city by acquiring buildings in fashion at that time, such as a theatre for musical performances (the *Odeion*) and an amphitheatre. Along the streets going out of the town, large monumental necropoleis were created, like those in Rome, and the suburbs became full of grand aristocratic villas (such as the Villa of the Mysteries) and a myriad of small farms, and we know what they looked like from Villa Regina at Boscoreale.

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TOTA ITALIA

Augustan Pompeii

The loyalty of Pompeii to the new power system created by Augustus and his successors was celebrated by a series of monuments on the eastern side of the Forum, built by magistrates and powerful local personalities, often women as in the Building of Eumachia. Not far from the square, the *Macellum* was renovated, a meeting-place for the powerful assembly of the *Augustales* and the Temple of Fortuna Augusta was built on private land. At the opposite end of the town, the huge Large Palaestra was intended for the physical and cultural education of the youth of Pompeii. The ancient theatre was modernised, and the architect *M. Artorius Primus* boldly defined a space that was both for games and for sacred use, in which the gigantic statue of Augustus took centre stage. The same thing happened to the Temple of Venus, rebuilt as a place celebrating the origins of the *gens Iulia*.

HIC HABITAT FELICITAS

Living in luxury

During the Julio-Claudian dynasty (27 BCE-68 CE) Pompeii enjoyed a direct relationship with the imperial court that, under Tiberius and Nero, stayed in the region of the Bay, between Capri and Baia, for long periods. A graffito may record that one of the wives of Caligula stayed in the town and Suetonius reports that a son of Claudius was found dead there during a tragic children's game. All these influential personalities and the local ruling class lived in rich town houses (*domus*; the most famous is the one of the Menander, that belonged to a branch of the family of Poppea Sabina, Nero's wife) and in aristocratic villas scattered on the slopes of Vesuvius or facing the sea. In 58 CE Tacitus records that a huge brawl broke out in the amphitheatre, in which the Nucerini fought with people from Pompeii, resulting in scores of dead. This episode prompted harsh repression from the Roman Senate, which forbade gladiatorial combats in the town for 15 years.

A FUNDAMENTIS REIFICERE

We have heard, Lucilius, excellent man, that Pompeii, the busy Campanian city has been ruined by an earthquake, and all the neighboring areas have been badly affected. [...] This event happened during winter too, a period that our ancestors used to promise us was free from such dangers. Campania had always been nervous of this threat, but had remained unharmed and had many times got over its fears; but this earthquake, occurring on February 5 [in the consulship of Regulus and Verginius], devastated all of the region and caused great destruction. [...] In addition to this, a flock of hundreds of sheep was killed, and statues were split apart; afterward some people wandered around in a state of shock and deranged.

(Seneca, *Questioni Naturali*, 6, 1, 1-2.)

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Structores et pictores

The few firms of bricklayers (*structores*) or decorators (*pictores*) present at the time of the earthquake cannot have been sufficient for the enormous task of reconstructing the town. After removing the debris, scores of specialist firms had to be involved, coming from other towns that had suffered less or had even emerged unscathed from the earthquake. And all these skilled workers, comprising slaves, paid workmen, architects, bricklayers, painters and mosaicists, must have had to stay in the town for some time or commute daily from neighbouring villages. Besides, they all had to eat, sleep and rest. The town had now doubled in size and so taverns, restaurants, lodgings and brothels had to be built: in a word, the Pompeii we know today when visiting its main streets.

The last day

Before the eruption, Vesuvius looked like a fertile mountain, its slopes occupied by rustic villas devoted to the production of wine. Convinced that they were in a place protected by the gods, the inhabitants of Pompeii lived without considering that they were on the edge of a volcano. As recent studies and discoveries suggest, on the 24th of August or October, in 79 CE, Vesuvius pours down a rain of lapilli and stone fragments onto Pompeii: the eruption lasted until the next day, causing roofs to collapse and mowing down the first victims. The people of Pompeii tried to take refuge in houses or put their hopes in flight, walking over the bed of pumice that was accumulating, now almost 2 m. high. However, at 7.30 on the following day, an extremely violent release of toxic gas and glowing ash devastated the town: it penetrated everywhere, taking anyone attempting to escape by surprise and making any kind of defence useless. A rain of extremely fine ash, forming a deposit of 6 m thick, adhered to bodies and to folds in their clothes and blanketed absolutely everything. And two days later, when the fury of the elements had abated, the whole area looked completely different: everything was wrapped in a white blanket.

Pompeii. Antiquarium

Data sheet

Antiquarium di Pompei

location

Archaeological Park of Pompeii

Entrances

Porta Marina (Via Villa dei Misteri)
Piazza Esedra (piazza Porta Marina Inferiore)

promoted by

Parco Archeologico di Pompei

organization, production and communication

Electa

opening hours

from 1st November to 31st March:
dal 1 novembre al 31 marzo: 9.00 a.m - 5.00 p.m
(last entrance 3.30 p.m)

Ticket fees

Access to the Antiquarium is included
in the entrance ticket to the excavations
Full price: € 16.00 (+ € 1.50 of presale)
Reduced price: € 2.00 (+ € 1.50 of presale)

information

www.pompeisites.org

Archaeological Park of Pompei

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Pompeii. Antiquarium

Colophon



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attività culturali
e per il turismo

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General Manager of Museums
Massimo Osanna



Acting General Manager
Massimo Osanna

Secretariat of the General Manager
Ernesta Rizzo, Clelia Mazza

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Annamaria Mauro

Administrative Secretary
Davide Russo

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Manuela Valentini, Elena Gravina

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Franco

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Fire prevention officer
Armando Santamaria

Fire-fighting equipment
RH Builder SpA
Kuper
Dueeffe srl
Poliform Lucernari srl

Support for the Project Manager
Paolo Mighetto

Press and communications office
Marella Brunetto

Scientific project by
Massimo Osanna
Fabrizio Pesando
Luana Toniolo

**Teaching equipment of the
exhibition**
Fabrizio Pesando
Luana Toniolo

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Anna Civile

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Exhibitions Manager
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Editor
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Communications Manager
Monica Brognoli

**Exhibition set-up and supervision
of works**
COR architects
(Cremascoli, Okumura, Rodrigues)
with Flavia Chiavaroli

Mounting of the exhibition
Petrucci srl

Graphic design
Giorgia Dalla Pietà

Graphic design
SP Systema

Translation of the information panels
Wilfred Watson

**Digital communication project:
Pompeii. A living town.**
Podcasts by PIANO P
Amedeo: a web-bot for the
Antiquarium of Pompeii
developed by MACHINERIA
(texts by Luana Toniolo, Tiziana
Rocco)
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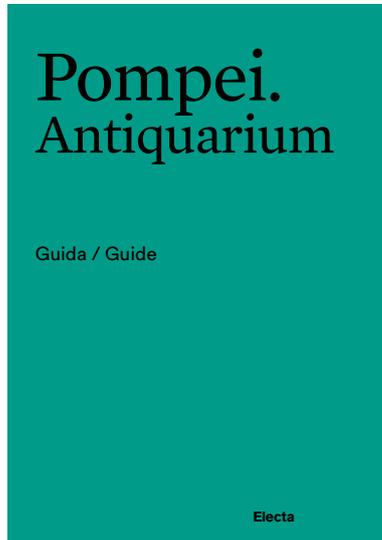


PARCO
ARCHEOLOGICO
DI POMPEI

Electa

Pompeii. Antiquarium

Guide



Pompeii. Antiquarium

curated by Massimo Osanna
Fabrizio Pesando
Luana Toniolo

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Tota Italia

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A tour of the exhibits by COR arquitectos & Flavia Chiavaroli

THE ANTIQUARIUM IN POMPEII AS A PRELUDE TO THE VISIT OUTSIDE

The collection of the *Parco Archeologico* finds a long-term home thanks to a new *permanent exhibition hall*.

The public will have access to internal galleries that have been rearranged for the new sequence of exhibits, following the route telling the history of Pompeii from its origins until the eruption that decreed its end. But it also spelt its immortality, thanks to the work of rediscovery which for decades has continued to *astound* both visitors and scholars alike. The sequence of 11 exhibition halls is divided into the following sections: Before Rome, Rome vs Pompeii, Pompeii is Problematic, All Italy, Starting from Scratch, The Last Day. These reconstruct the history of the town along a route with exhibits informing the public about what was found.

A feature of the new route is its very strong lighting, reminiscent of the atmosphere of the Antiquarium envisaged by Amedeo Maiuri and creating an environment of other times, thanks to the space of the original galleries being recovered and to the restoration of the display cabinets from the 1950's, which are also going to be renewed. The showcases, the plinths for the statues, the large glass-fronted display cabinets are sober elements made of lava and immersed in luminous spaces.

The slope giving access to the new entrances to the Antiquarium is marked by a large gateway made of lava, with the lettering "ANTIQUARIUM", like a sign from the 1950's. We can envisage this gateway as the prototype of many other features that in the future will act as markers for the tour through the open-air exhibition, indicating strategic sites in the Park. In fact, the infrastructure will have a system indicated by a logo specific to each station, giving access to information concerning the site through which the visitor is walking.

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**Pompeii. A living town
a series of podcasts**

Pompeii. A living town (Pompei. La città viva) is a podcast produced by Electa for the Parco Archeologico di Pompei together with Piano P, an Italian platform for podcasts by journalists , on the occasion of reopening of the Antiquarium of Pompeii to the public.

Six episodes, directed by Carlo Annese, involving 26 academics, archaeologists artists and writers, together with the director, Massimo Osanna, narrate the history and development of of one the greatest riches of Italian heritage: from the tragic eruption of Vesuvius in 79 AD, which caused a whole town to disappear under a blanket of ash and tiny stones (lapilli) to the chance discovery which led to first excavations in 1748, until the final and extraordinary relaunch of the Archaeological Park (Parco Archeologico). In fact, for several years, Pompeii has become one of the most sought-after sites in world tourism and never ceases to reveal evidence of its past that is always new and surprising.

Valeria Parrella, Pappi Corsicato, Catharine Edwards, Maurizio De Giovanni, Andrea Marcolongo and many others are helping to reconstruct the daily life, art and habits of an ancient town– from food to eroticism, from the architecture of the mansions (domus) to the gardens – connecting them with our own times. Together with **Cesare De Seta e Anna Ottani Cavina** they analyse the influence that Pompeii has had on the culture of the last three centuries, from the thoughts of the Enlightenment concerning this catastrophe to the fascination of the romantic travellers of the *Grand Tour* and even to best-sellers about the final days just before the tragedy. And together with **Maria Pace Ottieri**, they discover the countless points of contact with what is actually happening now, starting with the risk run by the 700,000 inhabitants of the seven Municipalities (Comuni) in the area around Vesuvius. «Those ruins tell us that, essentially, we are the same», says the popular Neapolitan writer Maurizio De Giovanni. «That town, with its markets and its houses, with its divide between a wealthy middle-class and the lower-class suburbs, looks exactly the same as the town would today, if it was photographed in a similar situation. But we hope that this will never happen».

The series will be in 6 episodes, streamed every week from the 8th January 2021. The episodes will be available on Spotify, Spreaker, Apple Podcast and on all the main free apps for listening to podcasts

SYNOPSIS OF EPISODES

Episodes 1. **A LIVING MUSEUM**

The oldest town in the world lives in the present and speaks to the future. The sensational “Pompeii effect”, which has led to the Archaeological Park (Parco Archeologico) seeing almost double the number of visitors in the space of a few years, almost reaching 4 million in 2019, is the result of one of the most ambitious projects ever seen in Italy.

The Great Pompeii Project (Il Grande Progetto Pompei), begun in 2014 after decades of neglect, coincides with the umpteenth rebirth of the town, a unique world heritage site, which the director, Massimo Osanna, has transformed into an international *brand*, in a place that never ceases to reveal ever new and extraordinary traces of its history.

Contributors: Maurizio De Giovanni, writer; Catharine Edwards, lecturer in Classics and Ancient History at Birkbeck College, London; Antonia Falcone, archaeoblogger; Francesco Jodice, visual artist; Andrea Marcolongo, journalist and writer; Massimo Osanna, Acting Director General of the Archaeological Park of Pompeii (Parco Archeologico di Pompei) and Director General of Italian museums; Luana Toniolo, official archaeologist; Andrea Vilianni, manager of the Centre for Research of Casello di Rivoli (Centro di Ricerca del Castello di Rivoli)

Episode 2. **LIFE IN POMPEII: FROM ART TO STREET FOOD**

Pompeii, an open-air museum, is our largest source of information on the daily life of the ancient Romans.



Electa

Pompeii. Antiquarium

And like a jigsaw puzzle, every new find forms a constantly changing image providing endless surprises. Following two imaginary men on their last day, before the eruption of Vesuvius, we walk along streets overflowing with life and we discover a Pompeii of shops and a Pompeii of luxury, of inns and frescoed mansions, as status symbols. We will taste the wine that once again has been produced in recent years and we will see the buildings that are still intact which, at the beginning of the 20th century, provided Le Corbusier with the basis for his idea of architecture.

*Contributors: **Giuseppe Di Napoli**, lecturer in Design and Colour at the IED in Milan; **Massimo Montanari**, lecturer in the History of Diets at the University of Bologna; **Fabrizio Pesando**, lecturer in Archaeology and the History of Roman at the Università Orientale di Napoli; **Carlo Rescigno**, lecturer in Classical Archaeology at the University of Campania “Luigi Vanvitelli”; **Grete Stefani**, official archaeologist; **Marida Talamona**, lecturer in the History of Contemporary Architecture in the University of Rome 3; **Luana Toniolo**, official archaeologist.*

Episode 3. **FIFTY THOUSAND TIMES MORE POWERFUL THAN HIROSHIMA**

Living under the threat of disaster, yesterday and today. Without knowing it, as happened to the people of Pompeii in the first century AD, or else being completely aware, as is the case today for the 700,000 inhabitants of the seven Municipalities (Comuni) in the vast area around Vesuvius, now living in the shadow of the volcano.

The tragic eruption that in little more than a day, on the 24th October 79 AD, spewed out tens of thousands of tons of magma, vapours and gas, burying the town, has had an influence on science, from Pliny the Younger to modern vulcanology. Also, it has given rise to a philosophy of disaster interpreted mainly by Rousseau and the followers of the Enlightenment.

*Contributors: **Francesca Bianco**, director of the Osservatorio vesuviano di vulcanologia di Napoli; **Luigi Gallo**, art historian and director of the Galleria Nazionale delle Marche di Urbino; **Maria Pace Ottieri**, journalist and writer; **Valeria Parrella**, writer; **Andrea Tagliapietra**, lecturer in the History of Philosophy at the Università Vita-Salute San Raffaele di Milano.*

Episode 4. **THE FACES OF RESEARCH**

The history of Pompeii is also the epic history of excavations, begun in 1748 under King **Charles de Bourbon** and still ongoing, and with the prospect of other important finds in the 22 hectares yet to be examined.

Our story is a novel about the rebirth of an ancient town, a saga populated by men and women who, often with strokes of genius, have restored Pompeii to life: from Giuseppe Fiorelli, who invented the famous technique of plaster casts, to Vittorio Spinazzola, who had the idea of a wider museum; from Amedeo Maiuri, the “prince of archaeologists” (as Guido Piovene calls him), to Annamaria Ciarallo, who reconstructed the flora of that period, and then to Massimo Osanna, who transported the Archaeological Park (*Parco Archeologico*) into a new dimension.

*Contributors: **Andrea Marcolongo**, journalist and writer; **Massimo Osanna**, Acting General Manager of the Parco Archeologico di Pompeii and General Manager of Italian Museums; **Valeria Parrella**, writer; **Grete Stefani**, official archaeologist; **Luana Toniolo**, official archaeologist; **Andrea Viliani**, manager of the Centro di Ricerca del Castello di Rivoli.*

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Episode 5. **THE TOWN OF LOVE**

One of the most recent finds is also one of the most fascinating: a small, wonderful fresco on the wall of a rich mansion (*domus*), portraying Leda seduced by Zeus. In order to get near her, the god has turned himself into a swan and he is leaning towards her almost as if asking her for a kiss. There is a high number of images with erotic themes, and not only in the bedrooms, confirming the idea, matured over the centuries, of Pompeii as a town of pleasure, where vanity was gratified by jewels, perfumes and ointments. Between legend and truth, we enter places that have always struck the imagination of both ordinary people and scholars: the brothel, the public baths, but also private rooms where prostitution went on. Even today, the town exudes sensuality and gives us a good idea of the beauty that is also a benchmark for present-day aesthetic canons.

*Contributors: **Ria Berg**, lecturer in Archaeology and Classical Studies at the University of Helsinki; **Pappi Corsicato**, producer; Catharine Edwards, lecturer in Classics and Ancient History at Birkbeck College, London; **Valeria Parrella**, writer; Fabrizio Pesando, lecturer in Archaeology and the History of Roman Art in the Università Orientale di Napoli; **Danda Santini**, managing director of Amica and IoDonna.*

Episode 6. **FROM THE GRAND TOUR TO LONELY PLANET**

The discovery of Pompeii, in the mid-eighteenth century, is a real revolution, moving the centre of attention towards the South. The start of excavations changed the route of the European Grand Tour, and intellectuals and great artists now flock to Pompeii, from Winckelmann to Goethe, from Mozart to Picasso, and even... Pink Floyd. In the meantime, there is increasing attraction for the most dramatic moment for the ancient town: the eruption of Vesuvius. The last days of Pompeii are turned into a best seller in literature, lyrics and the cinema, from Edward Bulwer-Lytton to Robert Harris, from Giovanni Pacini to Sergio Leone. So now Pompeii has become a producer of stories that new discoveries continue to make almost inexhaustible.

*Contributors: **Maurizio De Giovanni**, writer; **Cesare De Seta**, professor emeritus of the History of Architecture in the Università Federico II di Napoli; **Luigi Farrauto**, author of the Lonely Planet guides; **Luigi Gallo**, art historian and director of the Galleria Nazionale delle Marche di Urbino; **Anna Ottani Cavina**, lecturer in the History of Art at Johns Hopkins University of Bologna; **Paola Villani**, lecturer in Italian Literature at the Università Suor Orsola Benincasa di Napoli.*



Pompeii. A living town

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Carlo Annese

Texts

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Lucia Stipari

Voice

Matteo Ali, Arianna Granata

Cover

Joey Guidone

Original music by

di Nicola Scardicchio.

Michele Bozzi, flauto;

Antonella Pecoraro, arpa.

Montage and post-production

Giacomo Vaghi

Editing

Giulia Pacchiarini

Executive production

and adaptation

Carlo Annese per Piano P

Pompeii. Antiquarium

AmedeoBot
a web-bot and an audio narrative

AmedeoBot is an integrated digital tool available for mobile phones: a **chatbot**, i.e. a digital assistant capable of supplying clear and simple service information. It is also an audio narrative accompanying the visitor on his/her tour from the Antiquarium, helping him/her to discover several points of interest in the Archaeological Park of Pompeii.

Produced by Electa for the Archaeological Park of Pompeii (**Parco Archeologico di Pompeii**) **based on a project developed by Machineria**, to meet the public's need for gaining, **securely and independently on their own devices, further** information about the most important content of the visit by means of a narrative **involving** the listener **directly and in context**.

By means of **QR codes**, installed in strategic locations, both inside and outside, the user is directed to an integrated web site: **an interactive chat reacts in real time to** requests for varied and specific information on the visit, while the **audio narrative is a simple but involving story that provides immersive sounds**, introduces the visitor to the historical and archaeological context and accompanies him or her in discovering several Points of Interest (*POI*) during the tour.

The name AmedeoBot is in homage to **Amedeo Maiuri**, a famous archaeologist, who dedicated much of his professional life to excavating Pompeii.

Besides the visit to the Antiquarium, AmedeoBot also invites the visitor to **explore the 'wider museum'**: in fact, it is possible to continue towards the Temple of Apollo, the House of Championnet and the Granaries in the Forum, and to arrive finally at the Archaeological Museum "Liberio D'Orsi" at *Stabiae*, in the Reggia di Quisisana, recently refurbished and opened to the public (September 2020), which houses and displays impressive finds from the holiday villas in Stabiae.

The chatbot and the audio narrative, are **not two separate items but one single experience**. This means that they have become tools to make new audiences aware of reconstructing thematic connections and planning their own visits and to arouse their interest in the heritage of our Country.

Pompeii. Antiquarium

Timeline

End of the 7th - beginning of the 6th centuries BCE

Foundation of Pompeii after the aggregation of the villages of the Opici, an indigenous people mentioned by ancient historians, under the direction of Etruscan groups. Already in the first quarter of the 6th century BCE, the plan of the town is restructured and reorganized, with a wall surrounding the town and two urban sanctuaries, one dedicated to Apollo and the other to Athena, key elements of the town throughout its history.

4th century BCE

After the crisis that affected the town in the 5th century BCE, Pompeii was inhabited once again by new peoples, the Samnites, who have come down from the mountains in Irpinia and Sannio. A new process of urbanization begins that, in the 2nd century BCE, would culminate in increasing occupation of the space between the town walls and the construction of large mansions.

2nd century BCE

The "golden age" of Pompeii sees the rearrangement of sacred and public spaces in the town and extremely active trade all over the Mediterranean, thanks to the production of wine.

80 BCE

Pompeii becomes a Roman colony called *Colonia Veneria Cornelia Pompeianorum*. After the disastrous results of the first Roman civil war, during which Pompeii had sided with Silla, no fewer than 2000 heads of households, veterans of Silla's army, are resettled in the town as colonists.

59 CE

During the gladiatorial games in the Amphitheatre, an extremely violent brawl breaks out between people from Pompeii and from Nocera, where the latter came off worst. The historian Tacitus records how, as a result of this event, the Roman Senate, by a

senatusconsultum banned gladiatorial games for 10 years and the families responsible were exiled from the town.

62 CE

Pompeii is struck by a devastating earthquake, described by Seneca in *Naturales quaestiones*. After earthquake, there is a massive recovery operation to restore the public monuments and the houses.

79 CE

New discoveries show that, on the 24th of August or October, Pompeii was buried by a tremendous eruption. This explosive event is the first to be described by an eye-witness: in fact, it has been possible to reconstruct the history of this catastrophe thanks to letters that Pliny the Younger wrote to the historian, Tacitus, who had been asking him for news about the death of his uncle, Pliny the Elder, which occurred during the eruption.

1748

Official inauguration of the excavation of Pompeii, sponsored by King Charles III of Bourbon, a decade after Herculaneum.

1807

Under the French rule of Joachim and Caroline Murat, the first extensive exploration begins with a real plan for excavating that makes it possible to see the actual size of the town, and revealing the complete circuit of the town walls.

1863

Giuseppe Fiorelli, nominated as director of excavations in Pompeii after the unification of Italy, opens the site to the public, with ticketed entry, makes the first casts of the victims and partitions the town into insulae and regiones.

1911-1923

Vittorio Spinazzola, superintendent from 1911 to 1923, excavates the whole of the Via dell'Abbondanza, revealing

and conserving the upper stories of houses, leading a new view of buildings in Pompeii.

1924-1961

Amedeo Maiuri, superintendent from 1924 to 1961, makes the city look as it is today, with grand excavations and operations making it accessible. He reveals the buildings to the south of the Via dell'Abbondanza, such as the famous House of Menander (1928-1934) with its silver treasure and also completely excavates the Villa of the Mysteries (1929-1930) with its Dionysiac frieze, one of the most famous frescoes in the ancient world. He is concerned with accessibility, extending and improving the look of the Antiquarium, building new entrances, replanting the ancient gardens and also illuminating the main monuments at night.

1943

Between August and September 1943 Pompeii is hit by circa 150 bombs dropped by the allies. The bombs destroy a room in the Antiquarium, with the loss of about 1000 finds, and heavily damage several houses, including the House of Cryptoporticus, the House of Trebio Valente and the Schola Armaturarum.

1997

Pompeii becomes a UNESCO World Heritage Site.

2014

Start of the "Grande Progetto Pompeii" [The Great Pompeii Project], begun in 2012 after the collapse of the Schola Armaturarum on the 6th November 2010. This initiative by the Italian Government, financed from national and European funds, has allowed systematic operations to protect the site, alongside an ambitious programme on six levels (security, works, knowledge, capacity building, communication, accessibility) that has involved all the crucial aspects of Pompeii, from conservation to improvements.

Pompeii. Antiquarium

Selection of images for the press

The images can be used only and exclusively in the context of reviews or journalistic reports of the Antiquarium of Pompeii.

Images available at the links:

**pompeiiisites.org/parco-archeologico-di-pompei/press-kit/
electa.it/ufficio-stampa/pompei-antiquarium/**

TOUR OF THE EXHIBITION

SUMMA POMPEIANA



Wall with architectural views
Second half of the 1st century BCE
Fresco
Vesuvius region
Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei

PRIMA DI ROMA



Architectural element (metope) depicting the torment of Iphigeneia
End of 4th/beginning of 3rd century BCE
Tufa
Doric temple
Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei



Floral frieze with gods and cupids
Mid-2nd - early 1st century BCE
Terracotta
Insula Occidentalis
Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei

ROMA VS POMPEI



Relief bowls made in Asia Minor (western coast of Turkey)
140-100 BCE
Terracotta
Dump on the western side of the Forum
Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei



Capital depicting married couples, Satyrs and Maenads
Second half of the 2nd century BCE
Tufa
House of the Figured Capitals (VII 4, 57)
Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei



Projectiles from catapults
1st century BCE
Lava
Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei

Pompeii. Antiquarium

POMPEIS DIFFICILE EST



The goddess Venus standing on a quadriga drawn by elephants
1st century CE

Fresco
Feltmaker's workshop (IX 7, 5)
Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei



Venus Pompeiana with cupid
1st century CE
Fresco
House of Venus and the Four Gods (IX 7, 1)
Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei

TOTA ITALIA



Funerary statue of a man wearing a toga
1st half of the 1st century CE
Marble
Necropolis of Porta Ercolano, Tomb of gens Istacidia
Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei

HIC HABITAT FELICITAS



Bust of Marcellus
First half of the 1st century CE
Marble
Refuse under the House of Championnet (VIII 2, 1)
Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei



Silver table set consisting of 20 pieces (3850 grams): a circular serving plate, four plates, ten cups - two embossed - four stands and a teaspoon
Età augustea / Augustan age
Silver
Pompeii, the Complex of the Moregine Triclinia
Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei



Epephos as an oil-lamp holder
1st century CE
Bronze
House of Marcus Fabius Rufus (VII 16, 19), dining room
Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei

Pompeii. Antiquarium



Glass-cammeo panels decorating furniture and depicting Bacchus and Ariadne
End of the 1st century BCEbeginning of the 1st century BCE

Glass

House of Marcus Fabius Rufus (VII 16, 22), room 62

Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei



Treasure of amulets

1st century CE

Bronze

House with the Garden (V, 2)

Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei



Dionysus and Arianna in Naxos

Period of Nero (54-68 CE)

Fresco

House of the Golden Bracelet (VI 17, 42), triclinium

Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei



Relief showing the effects of the 62 CE earthquake in the Forum

67-79 CE

Marble

House of Caecilius Jucundus (VI, 26), lararium

Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei



Small cups containing the pigments used to decorate the walls

1st century CE

Pompeii

Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei



Copy of a cast of a horse from the excavation in Civita Giuliana

Boscoreale, Civita Giuliana

polyurethane

Boscoreale, Civita Giuliana

Photo credits: Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo - Parco Archeologico di Pompei

L'ULTIMO GIORNO

Pompeii. Antiquarium

Foto storiche Antiquarium



Cast of a man with a baby
Plaster
House of the Golden Bracelet (VI 17, 42)
Photo credits: Su concessione del Ministero
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Cast of a man with a baby
Plaster
House of the Golden Bracelet (VI 17, 42)
Photo credits: Su concessione del Ministero
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The façade of the Antiquarium, 1948
(Archivio Parco Archeologico di Pompei, A 600)



Antiquarium, room II, 1948
(Archivio Parco Archeologico di Pompei,
A 603)



Antiquarium, room IV, 1914
(Archivio Parco Archeologico di Pompei, A 607)



Antiquarium, room II, 1914
(Archivio Parco Archeologico di Pompei, C 665)

Pompeii. Antiquarium

SET-UP

photo by Francesco Squeglia

