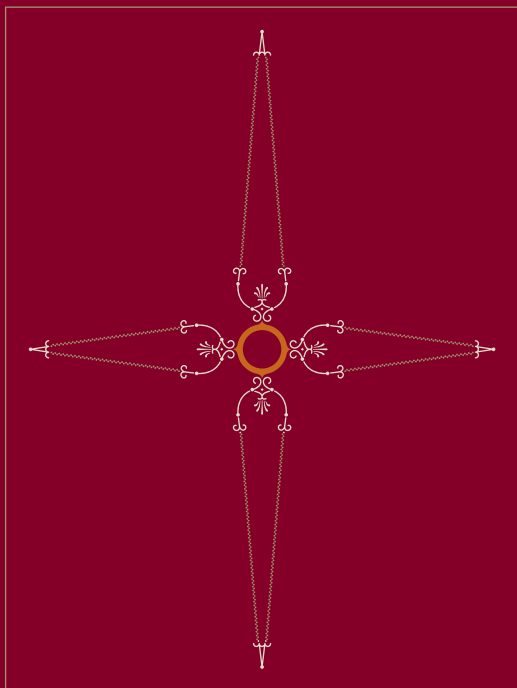


A Guide to the Pompeii Excavations



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of Pompeii

This guide contains brief introductory texts with reference to the more significant areas of the excavations. Some of them may be temporarily closed.

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A Guide to the Pompeii Excavations



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Index

A brief history of the ancient city and the excavations	p. 8
Overall plan of the Pompeii Excavations	p. 10
Regio I	p. 12
1 House of the Citharist	14
2 House of Casca Longus or Quadretti teatralei	15
3 Fullery of Stephanus	16
4 House of the Lararium of Achilles.	17
5 House of the Cryptoporticus	18
6 House of the Ceii	19
7 House of the Menander	20
8 House of Paquius Proculus	21
9 House of the Ephebe.	22
10 House and Thermopolium of Vetutius Placidus	23
11 House of the Orchard or of the Floral Cubicles	24
12 House of the Europa Ship	25
13 Osteria of the Gladiator	26
14 Garden of the Fugitives	27
Regio II.	p. 28
1 House of Octavius Quartio	30
2 House of Venus in the shell	31
3 <i>Praedia</i> of Giulia Felice	32
4 Forum Boarium	33
5 Amphitheater	34
6 Large Palaestra	35
7 House of the Triclinium outdoors or summer	36
8 House of the Garden of Hercules.	37
9 Nocera Gate and walls.	38
10 Necropolis of Nocera Gate	39

Regio III	p. 40
1 House of Trebio Valente	42
2 House of the Moralist	43
3 Nola Gate and walls	44
4 Necropolis of Nola Gate	45
Regio V	p. 46
1 Gladiators Barracks	48
2 House of Marco Lucretius Frontone	49
3 House of the Silver Wedding	50
4 House of Cecilio Giocondo	51
5 Necropolis of Porta Vesuvio	52
Regio VI	p. 54
1 House of the Faun	56
2 House of the Anchor	57
3 House of the Small Fountain	58
4 House of the Tragic Poet	59
5 Thermopolium	60
6 House of Pansa	61
7 House of the Oven	62
8 House of Sallust	63
9 House of Adonis wounded	64
10 House of Castor & Pollux	65
11 House of the Vettii	66
12 House of the Golden Cupids	67
13 House of the Ara Maxima	68
14 Castellum Aquae	69
15 House of the Prince of Naples	70
16 House of Meleager	71
17 House of Apollo	72
18 House of the Surgeon	73
19 Herculaneum Gate and walls	74
20 Necropolis of the Herculaneum Gate	75
21 Villa of Diomedes	76
22 Villa of the Mysteries	77

	Regio VII	p. 78
1	Suburban Baths	80
2	Marina Gate and walls	81
3	House of the Sailor	82
4	Sanctuary of Apollo	83
5	Forum	84
6	Mensa Ponderaria	85
7	Forum Granary	86
8	Temple of Jupiter	87
9	Honorary Arches	88
10	Forum Baths	89
11	Temple of Fortuna Augusta	90
12	Macellum	91
13	Sanctuary of the Public Lares	92
14	Temple of Genius Augusti (Temple of Vespasian) .	93
15	Portico of Concordia Augusta (Building of Eumachia)	94
16	Stabian Baths	95
17	House of Sirico	96
18	Lupanar	97
19	Bakery of Popidio Prisco	98
20	House of the Ancient Hunt	99
21	House of Marcus Fabius Rufus and the Golden Bracelet	100

Regio VIII	p. 102
1 Sanctuary of Venus . . . . .	.104
2 Basilica . . . . .	.105
3 <i>Comitium</i> and municipal buildings . . . . .	.106
4 House of Championnet . . . . .	.107
5 House of the Geometric Mosaics . . . . .	.108
6 House of the red walls . . . . .	.109
7 Triangular Forum . . . . .	.110
8 Doric Temple - Sanctuary of Athena and Hercules .	.111
9 Samnite Palaestra . . . . .	.112
10 Large Theatre . . . . .	.113
11 Quadriporticus of the theatres or Gladiators Barracks . . . . .	.114
12 Small Theatre - <i>Odeon</i> . . . . .	.115
13 Temple of Aesculapius or Jupiter Meilichios .	.116
14 Temple of Isis . . . . .	.117
15 House of the Cornelii . . . . .	.118
 Regio IX	 p. 120
1 House of Marcus Lucretius in via Stabiana . . .	.122
2 Central Baths . . . . .	.123
3 House of Obelius Firmus . . . . .	.124
4 House of Julius Polybius . . . . .	.125
5 Insula of the Lovers Chaste . . . . .	.126
 Glossary	 p. 128
 Alphabetical index	 p. 134
 Rules for visiting the excavations	 p. 141

A brief history of the ancient city and the excavations

Pompeii rises on a plateau at about 30 metres above sea level, formed by a flow of Vesuvian lava, overlooking the valley of the River Sarno at the mouth of which there was a busy port. The origins of the city remain uncertain. The oldest evidence available dates back to the late 7th up to the first half of the 6th century BC, when the first city walls made of tuff, called 'pappamonte', were built to enclose an area of 63.5 hectares.

A mixed population of Etruscans, Greeks and indigenous people, which led to the development of the city and the construction of a fortified limestone wall according to the Greek system (5th century BC). Towards the end of the 5th century BC, the Samnites descended from the mountains of Irpinia and Sannio, swarmed into the plains of what is today called the Campania region (which means "fertile plains") and conquered the cities near Mount Vesuvius and the coast in a league with the capital, *Nuceria* (Nocera).

Pompeii was highly urbanised during the Samnite period: a new fortification constructed in Sarno limestone, which dates back to the 4th century BC, had to trace a path similar to the previous one. Towards the end of the 4th century BC, the movements of the Samnite population unsettled the political order, thereby forcing Rome to intervene in southern Italy: alliances and successful military campaigns led to its hegemony throughout the Campania region (343-290 BC). Pompeii then joined the political organisation of the *Roman res publica* as an ally, however, in 90-89 BC, together with other Italic populations, the city rebelled and demanded equal social and political dignity as Rome. Pompeii was besieged by the troops of *Lucius Cornelius Sulla* and the city surrendered and

became a *Roman colony* by the name of *Cornelia Veneria Pompeianorum* (80 BC).

Once the colony was founded, Pompeii was enriched with private and public buildings and further embellished particularly under the ruling of Emperor Augustus (27 BC - 14 AD) and Emperor Tiberius (14-37 AD).

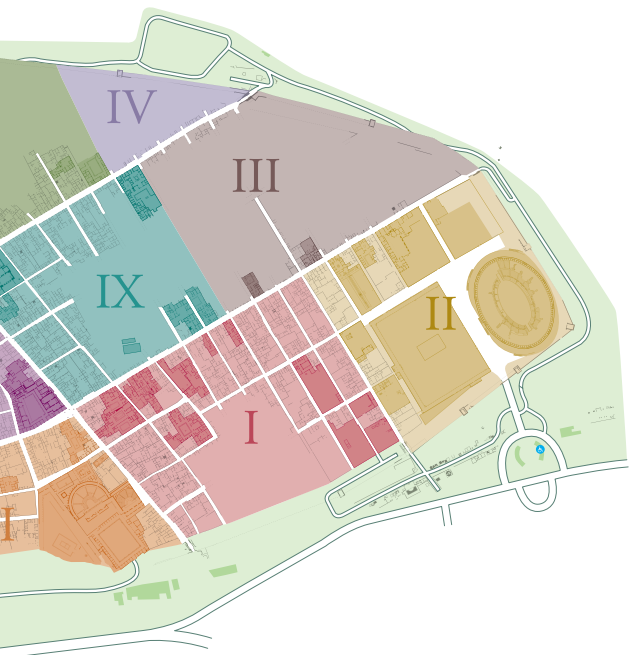
A violent earthquake struck in 62 AD and shook the entire area surrounding Mount Vesuvius.

Reconstruction works in Pompeii began immediately, however, they took a long time to be completed due to the extent of the damage and the seismic swarm that followed. The sudden eruption of Vesuvius 17 years later, on August 24, 79 AD, buried Pompeii under ash and lapilli, creating what seemed to be an open construction site. The city was rediscovered at the end of the 16th century but explorations only began in 1748, under the King of Naples, Charles III of Bourbon, and continued systematically throughout the 19th century, right up to the most recent excavations, restorations and enhancement of the city and its exceptional heritage of architecture, sculptures, paintings and mosaics. The archaeological site of Pompeii spreads over 66 hectares, 49 of which have already been excavated. In 1858, due to the exigencies of study and direction, Giuseppe Fiorelli divided the city into *regiones* (neighborhoods) and *insulae* (blocks). The names of the houses when the owner was not known were coined by the excavators according to the particular discoveries or other criteria.

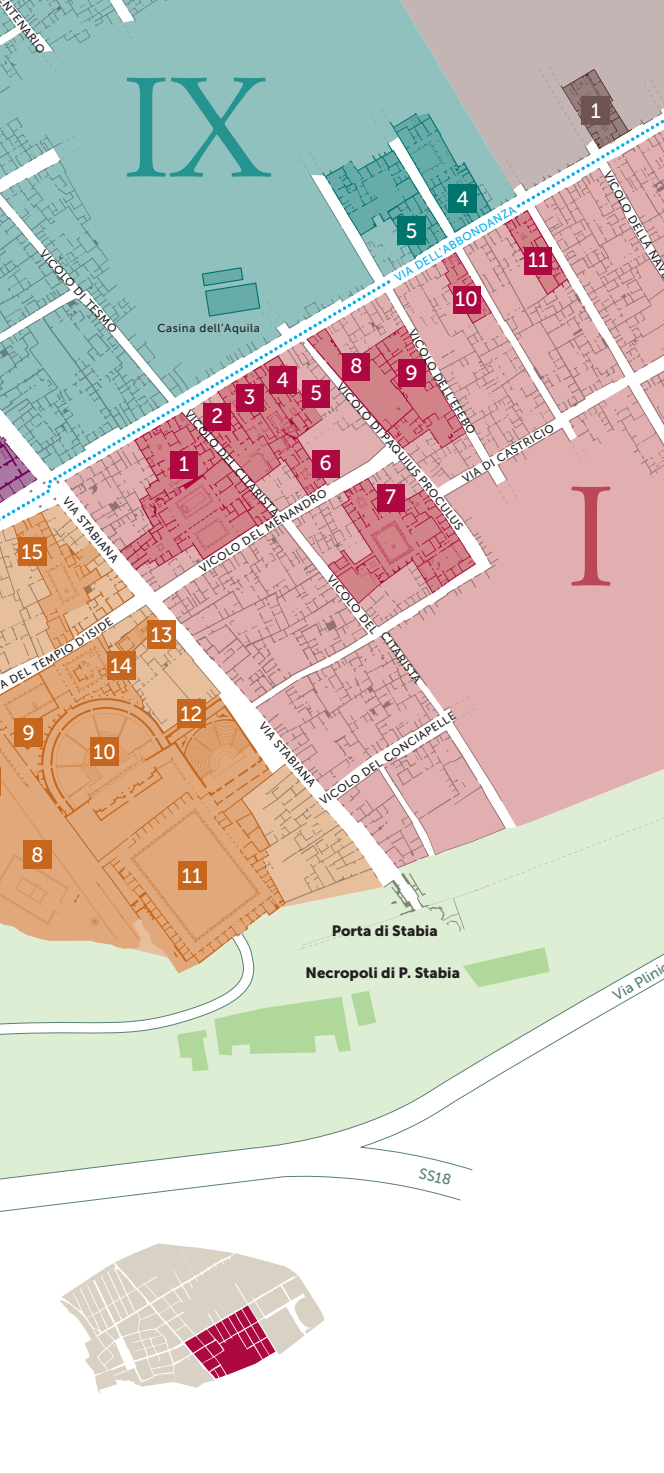
Overall plan of the Pompeii Excavations



In the following pages, the terms mentioned in the glossary are marked with an asterisk (*).



IX



Casina dell'Aquila

Porta di Stabia

Necropoli di P. Stabia

SS18

Via Pliniana

- VIA DELL'ABBONDANZA
- VIA DI CASTRICIO
- VIA DI PAQUIUS PROCULUS
- VIA STABIANA
- VIA DEL TEMPIO D'ISIDE
- VIA DEL CONCIAPELLE
- VICOLI DEL CITARISTA
- VICOLI DEL MENANDRO
- VICOLI DEL PAQUIUS PROCULUS
- VICOLI DEL CITARISTA
- VICOLI DEL CONCIAPELLE
- VICOLI DELLA...
- VICOLI DI TESVIO

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I



Regio I

1	House of the Citharist	page 14
2	House of Casca Longus or Quadretti teatrali	15
3	Fullery of Stephanus	16
4	House of the Lararium of Achilles	17
5	House of the Cryptoporticus	18
6	House of the Ceii	19
7	House of the Menander	20
8	House of Paquius Proculus	21
9	House of the Ephebe	22
10	House and Thermopolium of V. Placidus	23
11	House of the Orchard or of the Floral Cubicles	24
12	House of the Europa Ship	25
13	Osteria of the Gladiator	26
14	Garden of the Fugitives	27

House of the Citharist

DOMUS POPIDI
SECUNDI AUGUSTANI



The house, one of the largest in the city covering an area of 2700 m², takes up almost an entire block and reached such dimensions thanks to the progressive incorporation of various properties. This complex construction led to the development of an irregular plan, with two atriums* and three peristylia*, which form the most rich and lavish dwelling. The central peristylum has a swimming pool around which there were bronze sculptures of a wild boar attacked by two dogs, a lion, a deer and a snake all with fountain jets that created spectacular water features, according to the popular models in the richer Vesuvian villas.

The house reached the current dimensions in the 1st century BC and its name derives from the discovery of a bronze statue of Apollo playing the lyre. He was a member of the powerful *Popidii* family, as suggested by the graffiti and electoral inscriptions in the house.

Date of excavation: 1853-1861; 1872; 1929; 1933.

House of Casca Longus or Quadretti teatrali



The complex is composed of two adjoining houses which date back to the 2nd century BC and which today are used as a primary and secondary atrium*. The most important paintings of the atrium are of high level, which replaced previous decorations and theatrical scenes, in the Augustan era, inspired by the tragedies of Menander.

The whole environment is very elegant: the impluuium* bath is covered in coloured marble and the compluuium* that drains the rainwater is entirely rebuilt and decorated with pictorial terracotta water spouts. On one side of the impluuium there is the characteristic table held by three marble supports with lion-paw shaped feet that bear the engraved name of the original owner, *Publius Servilius Casca Long(us)*, one of the conspirators who killed Caesar in 44 BC. The remarkable piece forms part of the confiscated property pertaining to the assassination of Julius Caesar and derived from the furnishings of the wealthy owner of this house, a collector of valuable items, as substantiated also by the silver plate and a bronze statue found in the cabinets found in the atrium.

Date of excavation: 1912; 1926-1927.

Fullery of Stephanus



This production facility, designed for the washing of dirty laundry and degreasing fabric that had just been threaded, was built in the last stage of the life of the city, transforming the structure from an original house to an atrium*. A large bath was placed at the centre of the atrium, instead of the impluvium*, and a skylight was placed instead of the previous compluvium* so as to use the upper part as a terrace to dry the laundry and other baths were placed in the garden, at the back of the house. When the excavators exposed the *fullery* (laundry) a skeleton was found near the entrance, which bore a hoard of coins. Based on electoral inscriptions it is supposed that *Stephanus* was the owner of the *fullery*, who died during the eruption in 79 AD while trying to escape with the latest collections. The collaborators of *Stephanus*, almost all slaves, had to tread on fabrics and clothes for hours, placed under a liquid containing human and animal urine, collected in pots placed along the streets, which intended to treat the fabrics.

Date of excavation: 1912-1913.

House of the Lararium of Achilles



The house has a rich and refined pictorial decoration with cultured literary references. It owes its name to the stucco decoration of a room that opens near the atrium*, which probably consisted of a small home chapel, with scenes of the Trojan War. The choice of this theme, which is also linked to certain frescoes of the House of the Cryptoporticus (see page 18), suggests the probable intention of the owner of the house to enhance the origins of his family, linking them with the history of Rome. One of the rooms facing the garden was decorated with a large fresco with two huge elephants led by cupids who use myrtle branches as reins, the sacred plant of Venus. The scene is probably interpreted as a celebration of the power of the goddess.

Date of excavation: 1911-1929.

House of the Cryptoporticus



The house, with its elegant wall decoration, was linked with the development of the building complexes and for more than three centuries was often separated or joined with the adjacent House of the Lararium of Achilles (see page 17) following the alternation of the owners, by doors and passages being closed.

At the end of the courtyard, where one finds the lararium*, there are two staircases that lead to the two different floors of the house; the ascending ramp leads to the triclinium* used for banquets and the kitchen found under the porch, where the victims of the eruption are found. The descending ramp leads to a large indoor corridor, the cryptoporticus, after which the house is named, decorated with frescoes of Satyrs and Maenads and a frieze depicting scenes from the Trojan War, which unravels like an illustrated scroll, a very popular theme following the publication of the Aeneid, the epic poem by Virgil. The vault is decorated with wreaths and floral and geometric motifs in stucco. The room was used as a cellar during the last period of life of the house. The bath complex opens up in front of the staircase, one of the few private baths documented in Pompeii; four rooms are left with rich stucco decoration. Date of excavation: 1911-1929.

House of the Ceii



The severe façade of the house, featuring panels of white stucco and cubic capitals placed above the door jambs, allows us to appreciate one of the rare examples of ancient dwellings in the late-Samnite period (2nd century BC). Upon entering the house one notices the impluuium* bath which is made of fragments of amphorae set on edge, a common technique used in Greece and attested in Pompeii also in the House of the Ancient Hunt. The back wall in the small garden is decorated with wild animals, a highly successful theme in the decoration of open areas. The side walls depict Egyptian style landscapes with animals of the Nile Delta, which probably indicated a link between the owner of the house and the cult of Isis, widespread in Pompeii in the last years of life of the city.

Based on an electoral inscription painted on the façade, the house probably belonged to the magistrate *Lucius Ceius Secundus*.

Date of excavation: 1913-1914.

House of the Menander



This large house was involved in the development of building complexes and is a typical example of a home of a high-ranking family.

The atrium* has frescoes with scenes from the Iliad and the Odyssey.

The peristyle* is rhodium-shaped, with the north side higher. The house owes its name to a picture of Menander, an Athenian playwright, placed in the portico.

The house has a small thermal area below which there is a basement, perhaps a cellar, where a box was found with 118 pieces of silverware, now on display at the National Archaeological Museum of Naples. This treasure had been hidden before the restoration works began and constituted the family service. The crockery included shapes to serve wine but mostly plates and cups used at banquets. The south side leads to the rustic area, where the reconstruction of a wagon is exposed.

The house belonged to Quintus Poppaeus Sabinus of the *Poppei* family, relatives of the Empress Poppea Sabina, Nero's second wife

Date of excavation: 1928; 1930; 1932.

House of Paquius Proculus



The first layout of the house dates back to the Samnite* period (2nd century BC) as indicated by the cubic capitals at the entrance, where the mosaic floor depicting a chained dog crouched in front of an open door is preserved. This subject is

found in Pompeii in the decorations of the Imperial period as a symbol of the custody of the dwelling. The atrium* is entirely covered with fine panelled mosaic with multi-coloured animals alluding to prosperity, and two portraits, one male and one female. The decorations of the residential areas open to the peristylum* are also of high level: floors inlaid with precious marble and refined figurative mosaics, made with tiny multi-coloured tiles on supports and placed at the centre of mosaic floors. That of the triclinium* depicts the comic scene of six pygmies fishing created by a famous studio active in the city, another picture that was detached and preserved at the National Archaeological Museum of Naples is the scene of a donkey that gives way under the weight of a drunken Silenus. The house is attributed to *Publius Paquius Proculus* or, according to others, to *Caius Cuspius Pansa*, both mentioned in the several electoral posters painted on the façade.

Date of excavation: 1911; 1912; 1923-1926.

House of the Ephebe



Typical dwelling of middle class merchants, enriched at the end of the 1st century AD thanks to commercial trade, composed by the aggregation of several houses. The most lavish area of the house is located around the garden and a large triclinium* overlooks its porch with a centre box of the floor decorated with inlaid marble, *opus sectile**, with rosettes and lotus flowers, unique in the Pompeii landscape. There is a small chapel in the garden dedicated to worship, decorated by a large painting of Mars and Venus. A number of statues, originally in the garden, were moved to other rooms of the house at the time of the eruption to avoid being damaged by the restorations in progress. Among these is a remarkable bronze statue of Ephebe, reworking of Greek themes of the 5th century BC, which is now found at the National Archaeological Museum in Naples, adapted for use as a lamp bearer, which gave its name to the house.

The house probably belonged to *Publius Cornelius Tages*, a wine merchant whose name appears in the electoral inscriptions read near and on amphorae found inside the dwelling.

Date of excavation: 1912; 1925.

House and Thermopolium of Vetutius Placidus



The *thermopolium* (Latin word formed from Greek words) of *Vetutius Placidus* opens on via dell'Abbondanza and represents social mobility in Pompeii in Roman times, where merchants and craftsmen also held a high social status, reserved only to landowners in older times. Drinks and hot food were served in this place, as the name indicates, stored in large jars placed in the richly decorated masonry counter of the tavern. The news stand* on the back wall is of great interest; extremely well-maintained, it consists of a *lararium** dedicated to the protectors of the household (*Lari*), the *Genius* protector of the owner, as well as the god of trade (*Mercury*) and the god of wine (*Dionysus*). The house is at the rear, interconnected with the shop, decorated with precious frescoes and a *triclinium** for outdoor dining. A hoard of nearly 3 kg (6.6 lb) of coins was found in one of the large clay jars placed in the counter, probably the last collections of the host, thereby attesting the profitable activity of the tavern. Date of excavation: 1912; 1939.

House of the Orchard or of the Floral Cubicles



The house has an atrium* layout with a green area at the back and preserves the most beautiful painting of a city garden. In contrast to that found in other houses, the painting of the garden was not reserved for reception rooms but used in the private area of the house in two small, elegant cubicles*, relaxation areas. The garden depictions are also enriched by Egyptian style motifs, the attributes of Isis, which perhaps allude to the owner's devotion to the goddess.

The first of the two cubicles has a garden with ornamental and fruit plants set up with extreme precision so as to allow the plant species, such as lemons and strawberry trees, to be recognised. The second cubicle* has 3 trees of different size, the larger middle one, a fig tree, being a refuge for a snake, a symbol of prosperity.

Date of excavation: 1913; 1951.

House of the Europa Ship



Just like the *fullery* of *Stephanus* (see page 16) and the House of the Oven (see page 62) in this case, an original house was transformed by adapting the rooms to production and business activities, which in this case were agricultural. Beans, onions, cabbage and fruit trees are cultivated in the large garden; a room was used as a stable for animals. The previous splendour and high social standing are attested by the monumental columns of the peristylum* and the wall decorations preserved in some areas, such as that on the left of the current entrance. Besides the imitation masonry in coloured stucco, the semi-columns at the top of the walls are remarkable, a type of decoration derived directly from Greek models of the third and second centuries BC, very rare in Pompeii.

The modern name of the house derives from the presence of graffiti etched on the north wall of the peristylum*, where one sees a large cargo ship called "Europa" flanked by smaller vessels.

Date of excavation: 1951-1961; 1972-1973; 1975.

Osteria of the Gladiator



The complex is formed by the union of several housing units that were demolished or renovated after the earthquake of 62 AD and opens on via di Nocera. The entrance provides access to a vineyard equipped with a closed cellar, an area for pressing grapes and a large summer triclinium* protected by a pergola.

A furnace was provided in other areas to produce small pots and lamps.

A small tuff statue of a gladiator, now on display in the *Antiquarium*, gave its modern name to the home and is testimony of the guests of the very popular business during the games which took place in the nearby Amphitheatre.

The vineyard has been transplanted since 2005, according to the layout documented at the time of the eruption.

Date of excavation: 1954-1955; 1958-1959.

Garden of the Fugitives



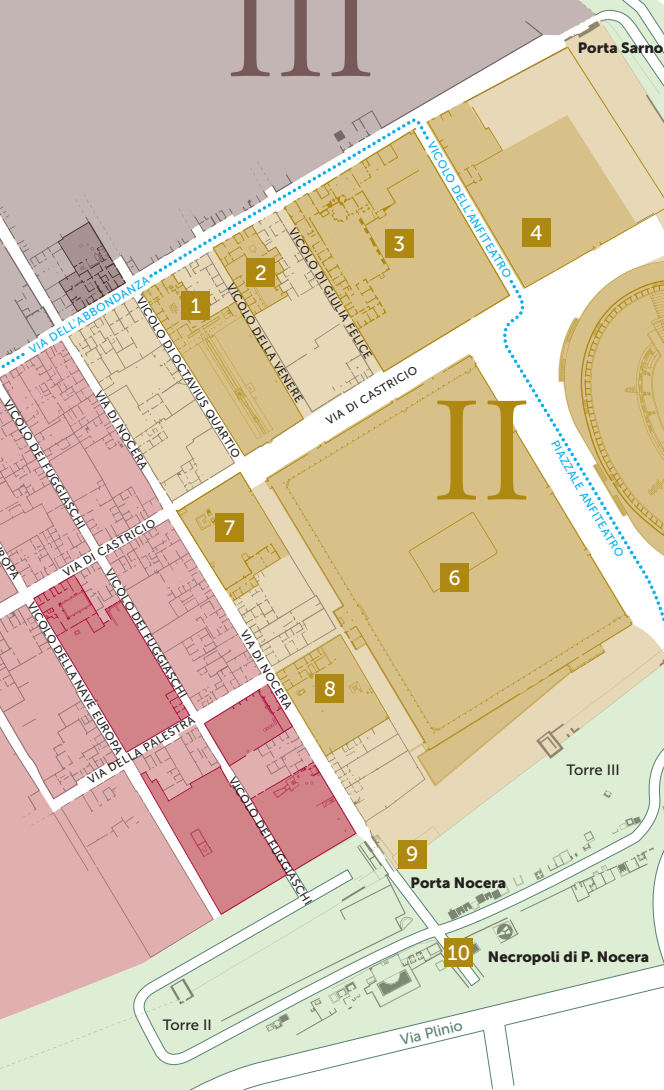
This area, once taken up by homes, had been transformed in a vineyard in the years preceding the eruption, with a triclinium* for outdoor banquets covered by a pergola.

13 victims, adults and children, were found at various points inside the enclosure, seized by death while trying to find a way out of Nocera Gate, running above the layer of pumice stones that had already reached a height of 3.5 m. The flight was interrupted by the arrival of the pyroclastic* flow, which was fatal due to asphyxiation and high temperatures.

The casts of the 13 victims can now be seen near the back wall of the garden, in a glass case.

Date of excavation: 1961-1962; 1973-1974.

III



Porta Sarno

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Torre III

Porta Nocera

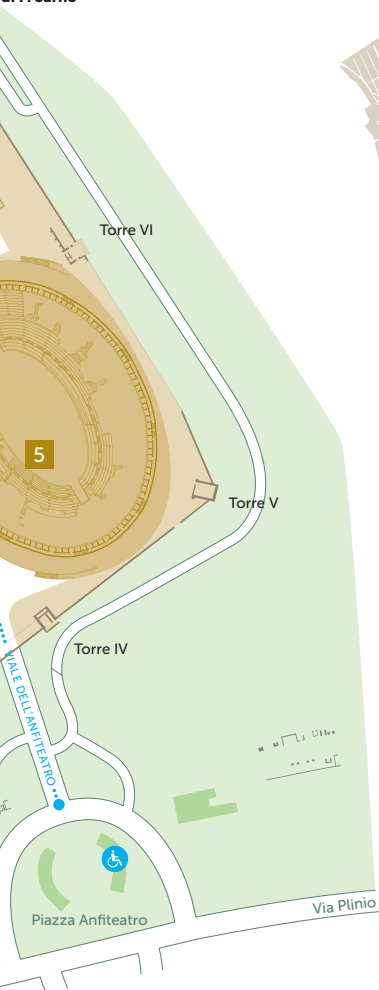
Necropoli di P. Nocera

Torre II

Via Plinio

Regio II

**Necropoli
di P. Sarno**



1	House of Octavius Quartio	30
2	House of Venus in the shell	31
3	<i>Praedia</i> of Giulia Felice.	32
4	Forum Boarium	33
5	Amphitheater	34
6	Large Palaestra	35
7	House of the Triclinium outdoors or summer .	36
8	House of the Garden of Hercules.	37
9	Nocera Gate and walls.	38
10	Necropolis of Nocera	Gate 39

House of Octavius Quartio



The house, which looks like a "miniature version" of the grand aristocratic villas scattered in the countryside outside the city, is a type of dwelling used by the Pompeian elite just before the eruption. The entrance area partly preserves the original layout with a traditional atrium*; whereas, the garden extends on two areas located at different heights and are characterised by two artificial waterways (euripi*) perpendicular to each other, animated by waterfalls and fountains. The references to Egypt and to the goddess Isis found on the wall decorations, in the several marble statues and also in the architecture of the garden are particularly interesting.

Two rooms face the two ends of the upper euripus*: a small room on the west which appears to be a shrine dedicated to the goddess Isis; a double bed on the east for outdoor dining (biclinio) and a niche that acts as a cave decorated with frescoes with mythological themes. The artist is a certain *Lucius* who affixed his own signature. The owner, as evidenced by a seal, was *Decimus Octavius Quartio*, a member of the board of dedicated Augustans to the cult of the emperors. It is also known as House of Loreio Tiburtino

Date of excavation: 1916; 1918; 1921; 1933-1935; 1973.

House of Venus in the shell



The house was built in the 1st century BC and underwent a number of significant changes in its internal layout. Just like in the House of the *Vettii* (see page 66), the *tablinum** is sacrificed for the garden with *peristylum** which becomes the focal point of the house around which there are various frescoed rooms, including the enormous *oecus** second to that of the House of Menander only in size (see page 20).

The back wall of the *peristylum* is decorated with the great and spectacular fresco with Venus, which gives the house its name. On the lower part, a luxurious garden is depicted over a barrier with exotic plants and animals. The upper part of the wall is divided into three panels with different scenes: to the right, a fountain that birds drink from; to the left, a statue of Mars with a spear and shield on a pedestal. In the centre, two cherubs accompany Venus, protectress of Pompeii and the erotic sphere, lying in a large shell.

The goddess, completely naked, wears only a tiara on her head and jewellery around her neck, wrists and ankles. The house belonged to a branch of the family of the *Satrii*, very prominent in the last few years of the city.

Date of excavation: 1933-1935; 1951-1953.

Praedia of Giulia Felice



The large complex of properties of Giulia Felice is implemented at the end of the 1st century BC following the incorporation of previous buildings into a single building complex set as an "urban villa", characterised by the predominance of green areas. The property is set into four different cores with separate entrances: an atrium* house, a large garden which opens on a number of residential areas, a thermal facility and a large park.

The name Giulia Felice was found in an inscription painted on the façade after the disastrous earthquake of 62 AD when the owner announced the lease of part of her property, which is now at the National Archaeological Museum of Naples. A unitary decorative renovation of most rooms dates back to this era, on which the summer triclinium* stands out as a cave with water features around the enjoyable bases, which opens onto the portico enhanced with marble pillars. The garden has a euripus*, which creates an idyllic-sacral area, whereas all the spa area, which is richly decorated, is canonical. The house was one of the first to be excavated.

Date of excavation: 1754-1757; 1912; 1933-1934; buried and unearthed in 1951-1952.

Forum Boarium



When the first excavations took place, in the early 19th century, this large block had been deemed to be the Forum Boarium, that is the market area where cattle was sold, based on the discovery of many cattle bones. However, subsequent archaeological investigations revealed traces of a large cultivated vineyard according to the *vitis compluviata* system described in ancient sources, which consists of branches arranged from top to bottom so as to create four festoons.

Next to the main entrance two masonry triclinia* were meant to welcome the patrons during the shows at the nearby amphitheatre; another is found in the Northwest section of the area. Here lie also the wine press and 10 large terracotta containers sunken into the ground, which were designed to contain the harvest output which was estimated to be 120 hectolitres.

Today the area hosts an experimental vineyard, where vines have been planted.

Date of excavation: 1813-1814; 1933-1935; 1954-1955; 1968-1972.

Amphitheater



This amphitheatre is the oldest among those known in the Roman world. Built in 70 BC, just before the colony was founded, on the initiative of magistrates *Caius Quinctius Valgus* and *Marcus Porcius* who also had the *Odeon* built (vedi pag. 32).

It could hold up to 20,000 spectators not only from Pompeii but also from neighbouring towns.

The building is located in a peripheral area so as to facilitate the movement of so many people.

External staircases with two flights provide access to the upper steps and a downward corridor provides access to the lower steps. The arena is separated from the area intended for the spectators by a parapet and has fresco paintings of gladiators; the upper part has inscriptions that are still legible with the names of the magistrates who had the steps built.

In 59 AD the cheering of the audience led to a bloody brawl between the people from Pompeii and those from Nocera.

As a result of these riots, the Senate of Rome decided to close the arena in Pompeii for ten years, however, this measure was withdrawn in 62 AD, after the disastrous earthquake struck the city.

Date of excavation: 1748; 1813-1814.

Large Palaestra



The "Large Palaestra" consists of a large open air square, approximately 140 x 140 m, surrounded by porticoes and enclosed by a high wall with battlements in which there are 10 doors. All that is left of the centuries-old plane trees that were on the three sides of the great courtyard at the time of the eruption are moulds of the roots and there lies a 23 x 35 m pool at the centre.

It was built in the Augustan period, at the beginning of the 1st century AD, and was intended for the physical and intellectual training of young citizens. Many erotic or poetic graffiti have been left by visitors on the walls and columns.

Numerous victims were found during the excavation who had looked for a refuge or a way to escape through the building in vain.

The Palaestra hosts the permanent exhibition of the grand frescoes and artefacts found in the Complex of the Moregine Triclinia*, a distinguished building situated about 600 metres away from the site of Pompeii, at the river port.

Date of excavation: 1935-1939.

House of the Triclinium outdoors or summer



Overlooking via di Nocera, behind the Large Palaestra, the house has an area with limited space available and the aggregation of several independent cores.

The large garden encloses a modern vineyard, which represents that which existed in the same place in 79 AD. The current vines were placed next to the moulds of the old roots and are grown according to the old techniques of the time. The area is ennobled by the presence of the summer triclinium* that named the house, consisting of two twin niche fountains covered with mosaics made of glass paste, pumice stone and shells.

Date of excavation: 1933; 1954-1955.

House of the Garden of Hercules



It falls under the terraced type of homes, atrium* houses with no side chambers, which are typical in this area of the city. The entrance leads to the courtyard which gives access to the large garden at the end of the house, with irrigation canals. The pollen analyses allowed this garden to be considered a place of cultivation of flowers (roses, violets, lilies).

Ancient literary sources explain how these essences were used in ointments, which were stored and sold in small terracotta and glass containers, found here in large quantities. The house, therefore, was also used as a shop for the production and sale of perfumes.

It can be dated back to the 3rd century BC and owes its name to the marble statuette of Hercules found in a small aedicula* in the eastern part of the garden. Date of excavation: 1953-1954; 1971-1973; 1984.

Nocera Gate and walls



The original layout of this gate, which provided access from the road that led to Nocera to the south-east of the city, dates back to the Samnite* era (4th century BC) although the currently visible appearance is the result of various subsequent restorations.

The gate has architectural similarities with Nola Gate and Stabia Gate: there is a room with a barrel vault where the actual gate was located and an aisle thereafter with two bastions at the ends to protect the entrance.

It is made of limestone blocks and appears very high due to the road surface having been subsequently lowered. The adjacent walls are formed by a double wall made of limestone blocks with a walkway, which is on an embankment.

Date of excavation: 1799; 1814; 1952; 1954; 1984.

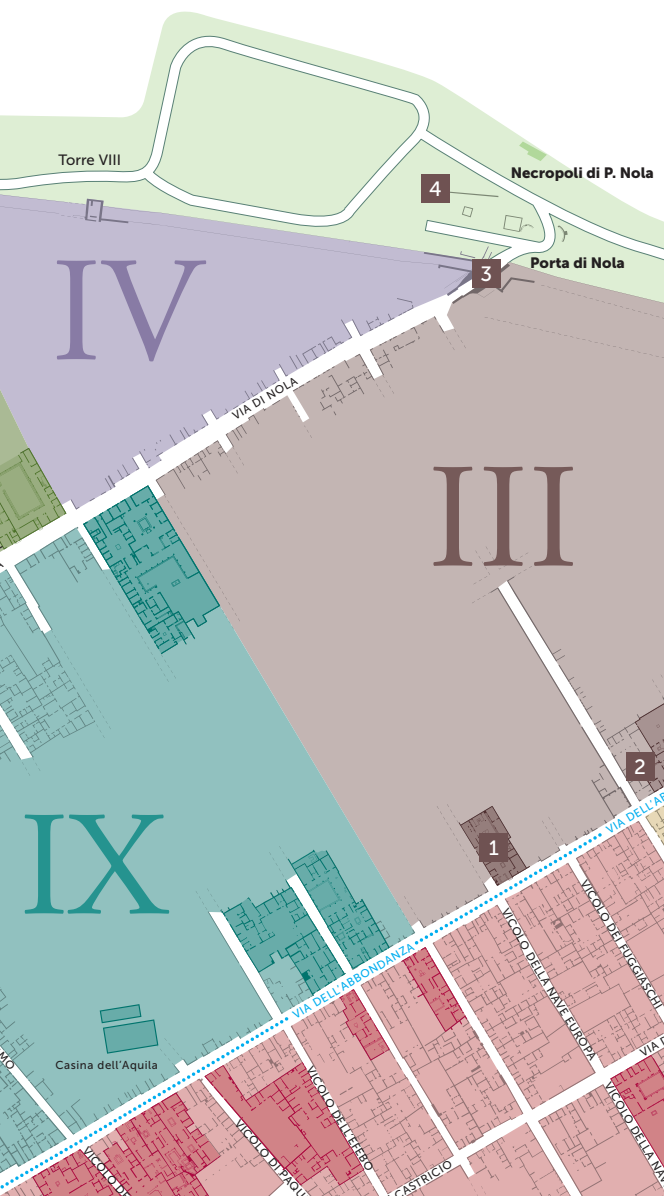
Necropolis of Nocera Gate



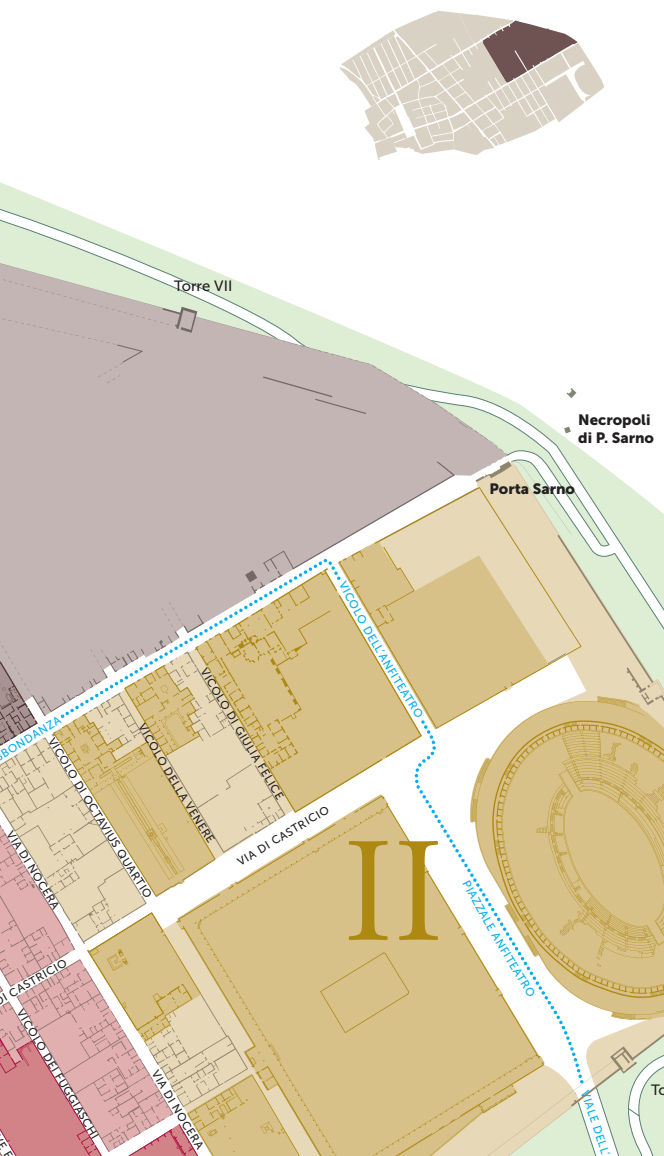
The necropolis is set on the sides of a road that runs parallel with the city walls.

There are several burial monuments that exemplify the most popular models at the beginning of the 1st century BC, the period when the necropolis began to be visited, and 79 AD. These include the tomb of *Eumachia*, the priestess who devoted a large building in the Forum (see page 94). Here, inside an enclosure, there is the high basis* over which a semi-circular (exedra*) opens up, inside of which the burial chamber is found. Two tombs are seen on the sides of the tomb of *Eumachia*, with a basis surmounted by an aedicula* that hosts the statues of the deceased. However, the simplicity distinguishes the enclosed tombs in which the ashes of the deceased deposited in the urns are placed in earthen pits or in the base of the monument. The poorer tombs are evidenced by the presence of rough stone busts called "columelle". The cippus of *Titus Suedius Clemens*, the magistrate who was sent by Emperor Vespasian to rectify the unauthorised constructions in the city after the earthquake of 62 AD, can be seen from near the centre of the intersection of the road that goes from Nocera gate and the path along which the Necropolis is found. Date of excavation: 1954-1956; 1996-1997.

Regio III



1	House of Trebio Valente	42
2	House of the Moralist	43
3	Nola Gate and walls	44
4	Necropolis of Nola Gate	45



House of Trebio Valente



The house, with its lobby in the atrium* and peristylum*, is considered a typical house from the era of the Roman Republic. Its façade, destroyed by the Anglo-American bombings in 1943, showed the most impressive example of mural advertising in the ancient world, covered with black painted inscriptions, a small part of which, on the eastern side, are preserved.

The inscriptions have provided a vivid picture of everyday life in the city with countless electoral programs and advertisements of games that would have been held in the amphitheatre.

The garden that opens up at the back of the house hosts a summer triclinium* with lively wall decorations in coloured boxes covered by a pergola that is supported by four columns.

The house belonged to the *Trebbii* family, one of the most powerful in the city before the Roman conquest and again in the foreground in recent years prior to the eruption.

Date of excavation: 1913; 1915-1918.

House of the Moralist



The house derives from two different homes being merged. Almost one third is taken up by a large garden that houses a triclinium* for banquets that took place during the summer months, and the walls of which are frescoed with images of birds pecking fruits and berries. The walls also bear painted inscriptions that gave the house its name and that list a number of precepts on the expected behaviour during festive occasions, how to avoid disputes, how to ward off the looks of other men's wives and how to wash one's feet.

A small place of worship located in the garden and dedicated to Diana, as evidenced by a marble statuette found here, could also be admired from the triclinium.

The house probably belonged to wine merchants: *Marcus Epidius Hymenaeus*, *Caius Arrius Crescens* and *Titus Arrius Polites*, whose names appear on five electoral posters on the façade of the house.

Date of excavation: 1916-1917.

Nola Gate and walls



Nola Gate is called so because it led to the road that led to the old centre of Nola.

An inscription in the Oscan language on the façade of the gate, which is now found in the British Museum, attributes the construction to the highest official in charge, *Vibius Popidius*, in the Samnite* era (3rd century BC). The Gate has hangings in regularly overlapped tuff blocks and a barrel vault made of concrete, that is a mixture of mortar and stones.

The head of the goddess Minerva is carved in the keystone of the internal arch to protect the entrance to the city. The Gate has two bastions before it to which the walls are grafted: they would force any attacker to go over a narrow and very dangerous gorge with his side unprotected by the shield. Upon leaving the city, approximately 100 m of the section of wall on the right was reconstructed during the 1st century BC with the cement technique, that is a mixture of mortar and stones. And the left side retains the original structure with a limestone base and made higher with tuff.

Date of excavation: 1813.

Necropolis of Nola Gate



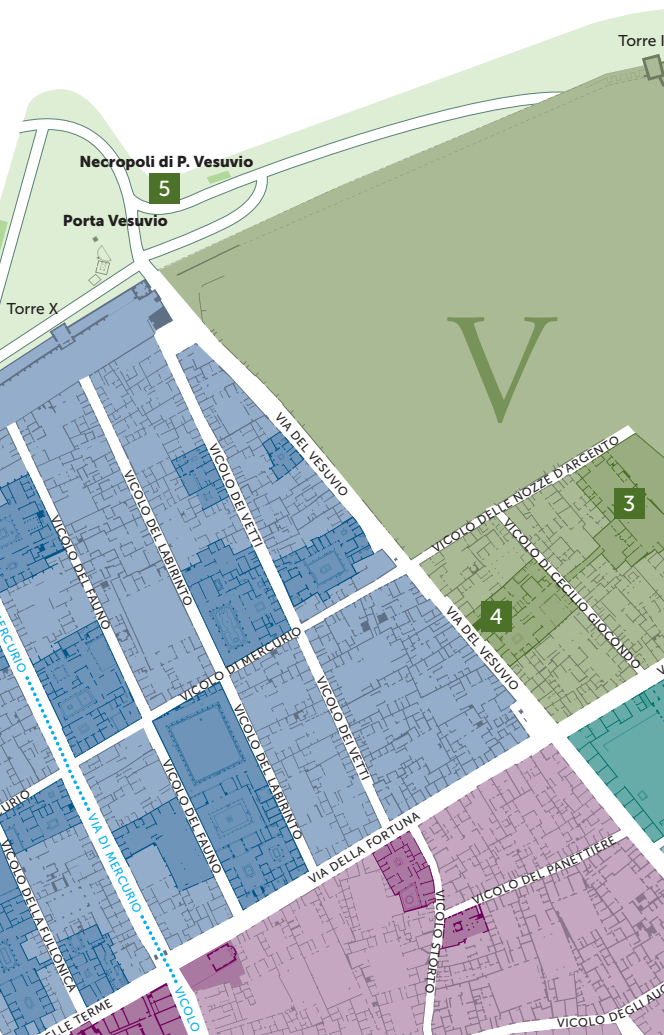
Only four monumental tombs are known: two semi-circular seat-type and two burial ground-type. The best-preserved seat-type tomb has a column surmounted with a marble pot and was built for *Aesquilia Pollia*, who died at the age of 22, by her husband. The other tomb is anonymous and belonged to a priestess from Cerere, the protector of harvests, as indicated by the cist and spikes on the base of the burial column. To the west there is an enclosed tomb with an inscription on the fronton that bears the name of the deceased, *Marcus Obellius Firmus*, one of the most important magistrates of the city and owner of a grand house near Nola Gate.

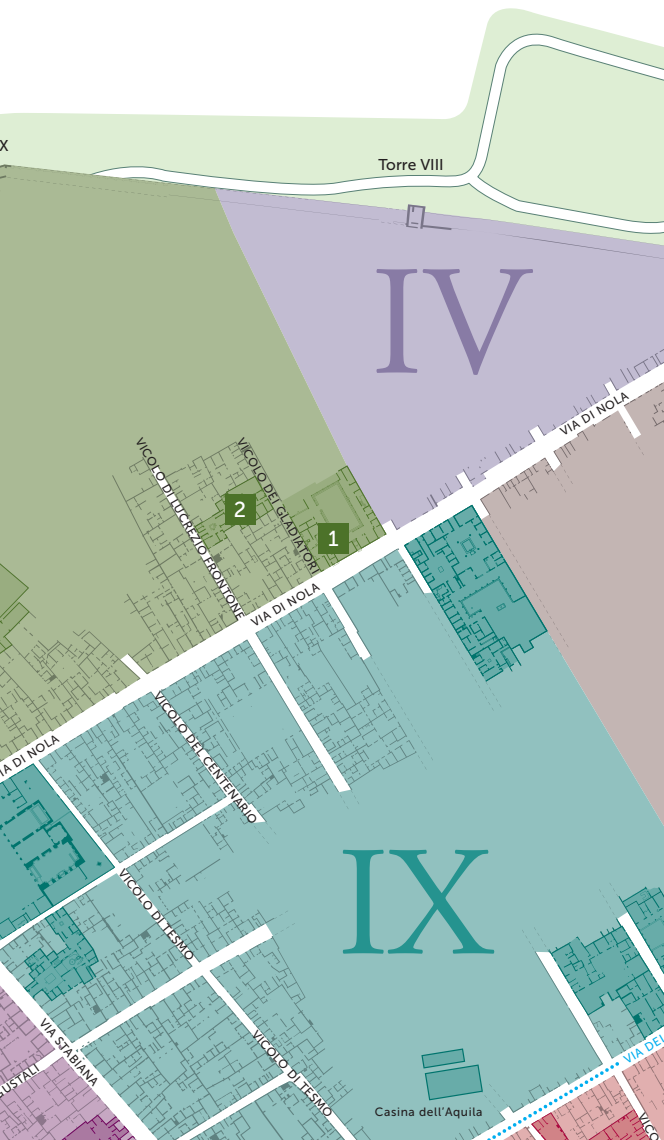
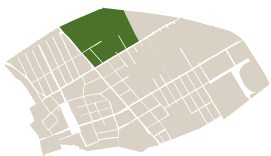
Here, 15 victims of the eruption were found and their mould was made. The tombs of four Praetorians are found near the walls, the guards of the emperor, remembered in the inscriptions on marble stelae.

Date of excavation: 1907-1908; 1978.

Regio V

- 1 Gladiators Barracks 48
- 2 House of Marco Lucretius Frontone 49
- 3 House of the Silver Wedding 50
- 4 House of Cecilio Giocondo 51
- 5 Necropolis of Porta Vesuvio 52





Torre VIII

IV

VIA DI NOLA

2

1

VIA DI NOLA

VICOLO DI RIZIO RONTONE

VICOLO DEL GLADIATORI

VICOLO DEL CENTENARIO

VICOLO DI TESMO

IX

Casina dell'Aquila

VIA STABIANA

VIA DEL...

Gladiators Barracks



The building constituted the headquarters of the corporation of gladiators and was used for their training, as indicated by the 120 gladiatorial theme inscriptions found inside the building. After the earthquake of 62 AD the structure changed its function and became a private home, probably based on the decision taken by the Senate of Rome to dissolve such associations after a violent riot broke out between the people from Pompeii and those from Nocera, who flowed en masse into the amphitheatre in 59 AD to support their favorite gladiators.

It is accessed via two ramps that lead to a large peristylum* with 24 columns; the spaces between the columns were closed with low walls decorated with hunting scenes and mythological themes, such as Europa on the bull. Reception rooms overlook the peristylum, such as triclinia* and exedras* and living rooms are found on the south side. The building was also equipped with a stable, built at a later time.

The building was built around the middle of the 1st century BC.

Date: 1842; 1890-1899; 1905; 1947; 2004-2005.

House of Marco Lucretius Frontone

DOMUS M. LUCRETI FRONTONIS



One of the most elegant homes in Pompeii opens behind a simple façade, characterised by a highly refined pictorial decoration, rich in functional artistic and literary references to emphasise the high cultural level of the owner.

The heart of the home that illustrates the sophistication of the owner are the atrium* and the tablinum*. One must note the marble bath of the impluvium* and a table with lion-paw shaped feet where the fixings were displayed, both found in the atrium*. The tablinum is decorated with the Triumph of Bacchus and Ariadne and the loves of Venus and Mars. These are complemented by depictions of seaside villas, a particularly popular subject, and still life paintings. Hunting scenes of lions, panthers, bears and cattle are depicted on the walls of the garden according to the popular trend for decorations in semi-open areas.

The name of magistrate *Marcus Lucretius Fronto* appeared in the electoral inscriptions on the façade of the house, thereby indicating he lived there.

Date of excavation: 1899-1900; 1972-1974.

House of the Silver Wedding



The house is one of the most solemn and majestic example of what the home of a member of the aristocracy of Pompeii had to look like and is characterised by the impressive architectural solutions, such as the towering Corinthian columns made of tuff in the atrium*. It also has a rhodium-type of peristylum*, that is with the northern side higher than the other sides; an architectural approach noted also in other houses in Pompeii, such as the House of the Anchor (see page 57) and the House of the Golden Cupids (see page 67). Some graffiti and inscriptions on many items led to the identification of *Lucius Albucius Celsus* as being the last owner of the house.

The current appearance of the building can be dated back to 40-30 BC when many rooms, especially those overlooking the atrium, were restored.

The house owes its name to the royal visit of Umberto I and Margherita of Savoy on their silver wedding anniversary in 1893.

Date of excavation: 1883; 1891-1893; 1907-1908.

House of Cecilio Giocondo

DOMUS L. CAECILI IUCUNDI



The rigorous portal made of tuff and the construction technique of the internal walls indicate that the house was originally built in the 2nd century BC but underwent major restructuring and fine redecoration of all sections in the last period of life of the city, when the *Caecilii* family became the new owners. The bronze portrait found in front of the tablinum*, currently exhibited at the National Archaeological Museum of Naples, is dedicated to the founder and owner of the house in 79 AD, *Lucius Caecilius Iucundus*. Cecilio Giocondo was a banker, as evidenced by the exceptional discovery in the house of his archive of 154 waxed boards which recorded the amounts paid between 52 and 62 AD to persons on whose behalf he had sold goods (especially slaves) or received rents, while retaining commission at 1-4%. Two marble reliefs were discovered in the house, which adorned the home chapel (lararium*) of the atrium* and represented the effects that the earthquake of 62 AD had on some public buildings in Pompeii. Date of excavation: 1844; 1875-1876.

Necropolis of Porta Vesuvio



Excavations revealed four tombs. The most monumental, that of magistrate *Caius Vestorius Priscus*, dated to 75-76 AD, is a typical architectural model of the Imperial period characterised by a basis* surmounted by an altar with symbolic figures related to the afterlife.

Here, the rich fresco and stucco decorations depict the deceased performing public duties, as well as a domestic scene with a table, on which the silver crockery is displayed, a banquet on the Nile, a fight between gladiators and a hunting scene and still lifes. These subjects can be related to the life of the deceased and his actions as well as symbolic representations related to the funerary sphere.

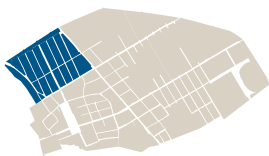
A semi-circular seat shaped tomb was entitled to *Arellia Tertulla*; to the north of this there is a funerary column in tuff for another woman, *Septumia*. The last tomb is enclosed with lava cippi and is dedicated to *Marcus Veius Marcellus*.
Date of excavation: 1907-1910.



Regio VI

1	House of the Faun	56
2	House of the Anchor	57
3	House of the Small Fountain	58
4	House of the Tragic Poet	59
5	Thermopolium	60
6	House of Pansa	61
7	House of the Oven	62
8	House of Sallust	63
9	House of Adonis wounded	64
10	House of Castor & Pollux	65
11	House of the Vettii	66





12	House of the Golden Cupids	67
13	House of the Ara Maxima	68
14	Castellum Aquae	69
15	House of the Prince of Naples	70
16	House of Meleager	71
17	House of Apollo	72
18	House of the Surgeon	73
19	Herculaneum Gate and walls	74
20	Necropolis of the Herculaneum Gate	75
21	Villa of Diomede	76
22	Villa of the Mysteries	77



House of the Faun



It is one of the larger houses of Pompeii, covering an entire block of about 3000 sqm and, according to its original layout, it dates back to the 2nd century BC. The wealth and social level of the owner are immediately evident from the street: the pavement bears the Latin welcome inscription (*HAVE*); the majestic door is framed with pillars with decorated capitals and the entrance

floor is inlaid with multi-coloured yellow, green, red and pink marble triangles (*opus sectile**). Both sides of the top part of the walls are adorned with small temples in relief where the *lararium** of the house is recognised.

The house has two atriums* and two peristylia* around which there are other rooms: some exceptionally decorated reception rooms, others reserved for family use and others for service.

At the centre of the impluvium* of the main atrium there is a copy of the famous statue of the dancing satyr or Faun, which named the dwelling and alludes to the name of the lineage of the owner: the Satrii.

A copy of the famous mosaic of the decisive battle between Alexander the Great and the Persian king Darius, which changed the course of history, dated to the 2nd century BC, is found in the living room (*exedra**) between the first and second peristylum.

The originals of the mosaics and the statue of the Faun are exhibited in the National Archaeological Museum of Naples.

Date of excavation: 1829-1833; 1900; 1960-1962.

House of the Anchor



The house, which opens on via di Mercurio, is named after the anchor depicted in the mosaic at the entrance, which represents a symbol of peace and safety that the home offered to its inhabitants; it has an original layout compared to traditional layouts in Pompeii. The back part is in fact set on two levels, at different heights: the upper level is centred around a large terrace which had three large overlooking reception rooms and the lower

level is taken up by a garden, which is much lower, around which there is a covered portico with pillars. There is a large aedicula* at the centre of one of the wings of the portico, depicting two rudders and an altar that form a chapel intended for the worship of Venus.

Date of excavation: 1826-1827; 1828-1829.

House of the Small Fountain



The layout of the house, situated in an important position along via di Mercurio, is set in such a way that the beautiful fountain that decorates the garden at the back can be seen immediately from the entrance and imagine the high social status of the owner. The precious fountain, recently restored, is covered with colourful mosaics and shells and is adorned by a bronze statue of a fisherman and a cherub (the copy is exhibited). All around, the side walls of the peristylum* are frescoed with great landscape views painted only a few years before the eruption, including a remarkable seaside town, a very popular theme at the time and particularly suitable for decorating gardens.

The cement roofs of the two atriums*, repositioned to the original height, date back to restoration carried out in 1971 and allow the old volume of the house to be perceived once again.

Date of excavation: 1826-1827.

House of the Tragic Poet



The house that preserves the traditional shape of an atrium* house is famous for the mosaic that reads *CAVE CANEM* ("beware of the dog"), at the main entrance, and now protected with glass. It is accessed from a side entrance which

leads directly to the peristylum*. The atrium and tablinum* had fine mosaics, including one with the scene of actors who are preparing for the play, which named the house.

Particular care was attributed to the decoration of the living room: out of the great mythological paintings with episodes from the Iliad, the one still visible is that with Ariadne abandoned by Theseus, on the wall opposite the "Sale of Cupids", a popular theme in the beginning of the 19th century, after the house was excavated.

A small aedicula* can be noted in the peristylum. This is the lararium*, found in almost all the houses and dedicated to the worship of the Lares and other protective deities of the family.

The originals of the mosaics and paintings are preserved at the National Archaeological Museum of Naples.

A part of the novel, *The Last Days of Pompeii*, written by Edward Bulwer-Lytton (1838), takes place in the house.

Date of excavation: 1824-1825.

Thermopolium



Although the excavated part in Pompeii (which amounts to two-thirds of the old urban area) has 89 *thermopolia*, small cook-shops where hot food was sold, it does not mean that the wealthy owners of large atrium* houses used to dine out. The lower classes frequented such places. When passing through Pompeii, one can see many dwellings and shops within the large houses, which overlook the street and often consist of a single room.

Craftsmen and merchants lived and worked here who often lived with their families on the upper floors. These homes rarely have a kitchen. Therefore, one would dine out, in one of the many *thermopolia* that offered hot food.

Date of excavation: 20s of the 19th century.

House of Pansa

INSULA ARRIANA POLLIANA



The house, which takes up the entire block, is a typical example of a Roman aristocratic home where the rooms are symmetrically and inter-axially located around the atrium* and the peristylum*. At the centre of the severe façade made of tuff opens the monumental entrance framed with capitals typical of the mid-second century BC, the time when the house was constructed. It is remarkable to note an inscription painted in red and now protected with glass, which is one of seven in the Oscan language found in the city, which provided precise instructions to the troops, directing them towards certain places of defense if the enemy were to attack. The most iconic rooms open on to a large pool, originally decorated with a painting depicting fish, at the centre of the great peristylum, enhanced with 16 tuff columns. As evidenced by the long lease notice, which has now been lost, painted in the adjacent alley, in the last period of Pompeii, the owner *Gnaeus Alleius Nigidius Maius*, a rich merchant from the Campania region and *duoviri** of the city in 55-56 AD, rented some property of the large estate.

Date of excavation: 1810; 1813-1815; 1824-1825; 1827; 1898; 1901; 1943.

House of the Oven



The layout of this house dates back to the 2nd century BC, however, following the earthquake, it was transformed into a bakery during the renovations carried out in 62 AD, by adapting the rooms on the ground floor to production rooms, while the owners probably lived on the upper floor. The baking business was very profitable, as evidenced by over 30 bakeries known so far in Pompeii. Besides the set up of a large oven for baking bread at the back of the house, the renovation of the building transformed the peristylum* into a paved room intended to house four huge lava millstones to grind grain and water basins to wash it. The milling machines were operated by slaves or donkeys, who pushed the wooden beams inserted sideways into the upper piece. An entire skeleton of a donkey was found in the stable, next to the peristylum. Date of excavation: 1809-1810.

House of Sallust



The house is one of the most significant examples of a dwelling in the Samnite* era (dated around 180 BC), which retains much of the original layout, the severe façade made of limestone blocks, the atrium* equipped with an impluvium* made of tuff and the small rear portico with tuffaceous columns. Even the wall decoration of many rooms is original and is one of the most remarkably preserved in Pompeii. Painted imitations of marble slab coatings let one perceive the severe monumentality that the painting conveyed to the visitor of the home. The house was probably turned into a hotel after the earthquake of 62 AD, adding a second floor above the street front and partially renovating the decoration, such as the addition of the bronze unit of Heracles and the deer on the edge of the impluvium, now at the National Archaeological Museum of Palermo, and the life-size representation of Actaeon attacked by the dogs of the goddess Diana on the back wall of the small garden, partially destroyed by the Anglo-American bombing of 1943.

The house is possibly attributable to *Aulus Cossius Libanus* as indicated by a seal ring.

Date of excavation: 1806-1808; 1969-1971; 2005-2006.

House of Adonis wounded



In its original layout that dates back to the mid-second century BC, the house was joined to the adjacent dwelling, forming one large property. In the last phase of life in Pompeii, the house was restored and most of the walls were repainted. Among the frescoes of this era there is the large painting with Adonis dying and Aphrodite painted in the garden, which named the house. In Greek mythology, Adonis, a nice-looking young man, loved by Aphrodite, died because Mars (or Apollo, according to some), driven by jealousy, made a wild boar attack him during a chase in the woods. Anemones grew from the blood of Adonis. In the large opening on to the garden there is another painting based on love and desire: on the east wall, to the left, one can see the remains of a fresco showing the "Toilet of Hermaphrodite". The unfulfilled and unfulfillable love that we find in these paintings, was a recurring theme in ancient literature and art.

Date of excavation: 1835-1838.

House of Castor & Pollux

DOMUS CN. CAETRONI EUTYCHI



The house, one of the most lavish and extensive of the last period of Pompeii, is characterised by a complex architecture of space and a particular richness of paintings. The house has two atriums* connected by an elegant rhodium type of peristylum*, that is with the northern section scenically higher than the others, overlooking a deep bath used for water games, which has an elegant living room facing it

(exedra*), the walls of which were originally coated in marble, which is not common in Pompeii.

The main atrium has 12 columns in tuff and on it open sumptuous rooms, used for receptions and gatherings, with a small garden at the rear; the secondary atrium is almost entirely taken up by the service areas and those dedicated to rest. The wall painting is the work of the same shop that worked in the neighbouring House of the *Vettii* (see page 66) and the most significant paintings can now be viewed at the National Archaeological Museum in Naples, including the small paintings at the entrance with Castor and Pollux, who gave the house its name and the copies of which have been recently relocated in situ.

Date of excavation: 1826; 1828-1829; 1837.

House of the Vettii

DOMUS VETTIORUM



The house, one of the richest and most famous in Pompeii, is under the protection of Priapus, the god of prosperity, painted to the right of the door, symbolising the economic prosperity of the owners, the brothers, *Aulus Vettius Restitutus* and *Aulus Vettius Conviva liberti**, who became rich through trade. The appearance of the house was changed during the restructuring phase in the Augustan era (1st century BC) with respect to the traditional layout that characterises other homes, such as those of the Faun (see page 56) and Sallust (see page 63), eliminating also the *tablinum* to gain more space for the large garden, full of statues with jets of water, which is the focal point of the dwelling. The more richly decorated rooms overlook the peristylum*, including the living room with the frieze of Cupids which carry out the main productive activities of that time, from selling wine to cleaning clothes, cultivating flowers to harvesting, jewellery making to creating perfumes. The *lararium** painting is found in the kitchen area; a graffiti at the entrance of the house indicates that the prostitute, *Eutyclus*, who was a slave offering herself for two Asses, carried out her affairs in the adjacent room, decorated with a number of erotic paintings.

Date of excavation: 1894-1895.

House of the Golden Cupids



The house, one of the most elegant of the Imperial era, is set around the spectacular peristylum* with a rare rhodium type of garden, with higher columns on one side surmounted by a fronton, which conveyed a sacred aura to the overlooking rooms. Among these, particular attention should be given to the large hall, characterised

by high quality mythological paintings and having a mosaic floor with a central rosette according to the fashion of the Augustan era. The religiousness of the peristylum is also emphasised by the presence of two places of worship: the aedicula* of the lararium* for traditional domestic worship and a particular chapel, dedicated to the worship of Egyptian gods as evidenced by the paintings of Anubis, god of the dead, with a jackal's head; Harpocrates, child god son of Isis, Isis and Serapis, healing god; alongside objects of the cult of Isis, whose owner was perhaps a priest. In a kind of museum collection, the garden was decorated with reliefs and marble sculptures, some of which are originally Greek. The name of the house is attributed to the Cupids engraved on two gold medallions that decorate a cubicle* of the portico. Graffiti and a seal ring indicate the owner as *Gnaeus Poppaeus Habitus*, a relative of the Poppea Sabina, Nero's second wife.

Date of excavation: 1903-1905.

House of the Ara Maxima



The atrium* is the focal point of the house with its layout not being so canonical and with no garden due to the conditioning of the building space. In line with the entrance there is a small room instead of the usual tablinum*, frescoed with a central painting depicting the myth of Narcissus; a niche opens on the same side, which forms the domestic lararium* depicting the family Genius whose intent was to sacrifice and two auspicious snakes on either side of the votive altar. A rare table was found in the house, having a bronze Egyptian sphinx as a support, now exhibited at the National Archaeological Museum in Naples, together with a large number of bronze tools, including 120 fishing hooks. The name of the house derives from the frescoed painting of Hercules standing near an altar, the latter generally identified with the Ara Maxima founded by the hero in Rome, where perhaps Hercules and Admetus are to be noted in front of the tomb of Alcestis. Date of excavation: 1903.

Castellum Aquae



This water distributor is placed at the highest point of Pompeii (42 m) and, through its connection with the Augustan aqueduct of Serino, near Avellino, the water supply was guaranteed to the entire city. The structure operation allows you to appreciate the high level of development achieved by the ancient hydraulic engineering: the *castellum* had a large circular basin within, served by a pipeline found on the north side, and fitted with a gate system and breakwaters, which adjusted the water distribution accordingly. The water used the drop pressure to be conveyed from here towards three pipes at different heights. If necessary, these could be closed with wooden wedges.

The structure was damaged by the earthquake in 62 AD and does not seem to have been in use at the time of the eruption in 79 AD, unlike the the 40 fountains distributed around the city.

Date of excavation: 1902.

House of the Prince of Naples



The house has an irregular layout consisting of two originally independent units being united. The atrium* area almost entirely preserves the original decoration dating back to the last period of the city; the upper part, consisting of painted blocks of rows, is well preserved. A marble table resting on legs in the shape of winged lions is found at the edge of the impluvium*. The rear part consists of richly decorated rooms formed around the portico and the central garden, dedicated to gatherings or receiving guests. The life-size images of Bacchus and Venus are painted on the walls of the exedra*, and the central area of the floor of the triclinium* is embellished with inlaid coloured marble. There is an aedicula* on the back wall of the garden, where there is the lararium* for family worship. Date of excavation: 1896-1897.

House of Meleager



The house is named after the painting of Meleager and Atlanta found at the entrance that opens along the important *via di Mercurio*, which leads directly to the city's main square. It belonged to an upper-class owner, as evidenced by the rich decor of the atrium* with the precious marble bath with water flowing from a fountain and the marble table supported by griffin*-shaped legs. The focal point of the house is the grand peristylum* behind which, the main reception rooms of the house, arranged in a sophisticated architectural sequence, open on the porticoes. The living and reception room is remarkable, enhanced with rich internal columns (Corinthian-type *oecus**), the only documented example in the city together with the older one found in the House of the Labyrinth. The large bath in the central garden, painted in blue, with a fountain with steps for water games, offered a beautiful setting in these luxurious rooms, which could be shaded by curtains attached to the columns.

Date of excavation: 1829-1830; 1837; 1962

House of Apollo

DOMUS HERENNULEI
COMMUNIS



The current layout dates back to the last period of life of the city, when the dwelling took up the area closest to the walls for the large garden to be set on two levels. This is without doubt the most important part of the house: a summer triclinium* overlooks the lower garden adorned with a spectacular marble fountain with a ladder for a small waterfall, with a room at its side whose outer walls are embellished with a limestone coating to look like a cave and three mythological mosaics made of shells and coloured glass paste. Only the painting of Ulysses is preserved on site, in which Achilles is recognised although disguised and hidden between the daughters of the king of Skyros, whereas the other two, depicting the Three Graces and Achilles against Agamemnon, are kept at the National Archaeological Museum of Naples. Scenes related to the myth of Apollo named the house, which perhaps belonged to *Aulus Here(n)uleius Communis* as is evidenced by a seal ring found in 1830. Date of excavation: 1830-1839; 2004.

House of the Surgeon



The house is considered among the oldest of Pompeii (mid-third century BC), as shown by the construction technique of the façade with large square blocks of limestone and that of the internal partition walls built with chains of the same blocks arranged alternately horizontally and vertically and mirrors filled with smaller stones. The house retains its original layout with the main rooms arranged around the atrium* with impluvium* in tuff and a small viridarium* at the back, which opens onto a room with windows. The latter retains much of the surviving decoration, with original paintings on the outside and those redone inside after 50 AD, including the small painting with the rare depiction of the studio of a female artist, which can now be viewed at the National Archaeological Museum of Naples. The house, which owes its name to the discovery of more than 40 surgical instruments, such as probes and scalpels, was also among the first to be excavated, and the name of a certain Tullio painted on the plaster in 1799 in memory of his passing, attests that visitors could already visit it at that time.

Date of excavation: 1770-1771; 1777; 1926.

Herculaneum Gate and walls



The gate, built after the city was conquered by the Roman general Sulla in 89 BC, has no defensive structures because it was built at a time when the walls lost their function. It has three fornix*, of which those at the sides are smaller and the central vault has partially collapsed. It owes its name to the fact that the road which connected Pompeii with Herculaneum emerged from here. From inside, the adjacent walls belong to an earlier time than the Samnite* era (2nd century BC), the great staircase with steps made of tuff had to provide easy access to the walkway. A section of the walls can be seen, 7 m high outside the door, on the left, built with large blocks of tuff and arranged in a regular layout. The marks left on the vestment by stone bullets thrown during the siege of Sulla, which concentrated particularly in this area of Pompeii, can still be noted. Date of excavation: from the 18th century.

Necropolis of the Herculaneum Gate



The necropolis of the Herculaneum Gate, which stretches along the road that led to Naples, was already used during the first centuries of life in Pompeii, although the funeral buildings visible today date back to the 1st century BC and thereon. The monumental tombs illustrate the most common types of funeral at that time. One can see two tombs upon leaving the Herculaneum

Gate, on the left, which consist of a semi-circular seat in tuff, called *schola* (from the Greek word *schole*, which is the root word for 'school'), typical of Pompeii and dedicated by the city assembly to distinguished and deserving citizens. One of them preserves the inscription of the owner of the tomb in large letters, the public priestess *Mamia*, who died around 29 AD and who had had the Temple of the Genius of Augustus in the Forum built. Other tombs are built on a high basis* in the shape of an altar, such as that of *Naevoleia Tyche* and *Munatius Faustus* with the depiction of the double seat, a symbol of honour granted to sit in the front row at the theatre and a ship that enters the port. Later, suburban* of the city begins among the tombs, populated by several villas.

Date of excavation: 1763-1838.

Villa of Diomedede



It develops scenically on three levels, opening with gardens and pools towards the ancient coastline. It is one of the largest buildings of the entire city with an area of 3500 square metres. Upon entering, one accesses the peristylum* directly, around which there are the most important rooms of the house, such as the triclinium*. The beautiful garden is one of the most evocative areas. at the centre of which there was a triclinium covered with a pergola for summer banquets, and a pool. Two victims were found near the door that led to the service area, one of whom had a gold ring and a silver key as well as a hoard of 1356 sesterces.

The villa was one of the first buildings to be excavated in Pompeii and was a key destination for all travellers in the 19th century, as evidenced by the numerous graffiti that bear the names of famous travellers, such as the Count of Cavour. It is also used as the setting in the novel *Marcella* by Théophile Gautier.

It owes its name to *Marcus Arrius Diomedes*, whose tomb is located in front of the entrance.

Date of excavation: 1771-1774.

Villa of the Mysteries



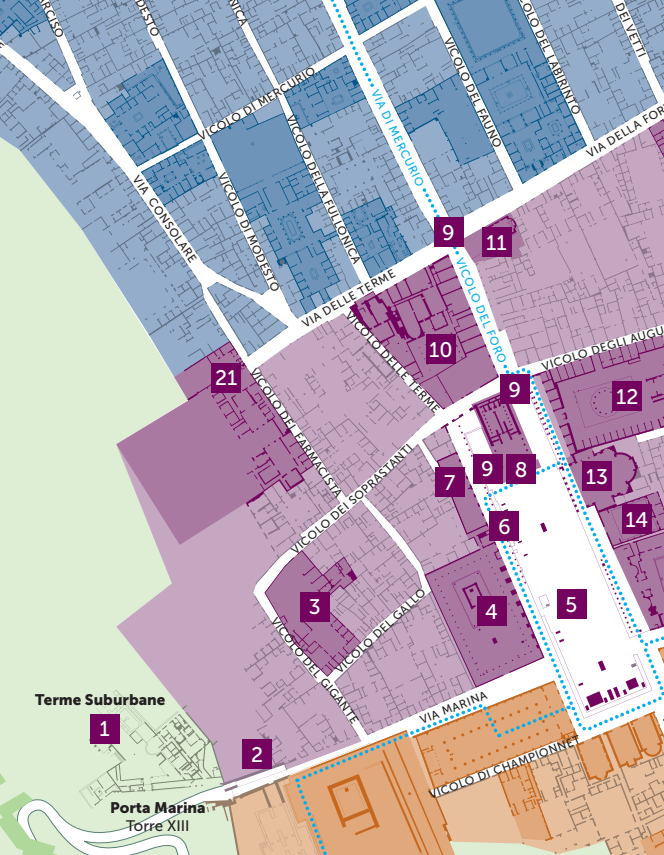
It is named after the hall of mysteries located in the residential part of the building, which faces the sea. A large continuous fresco that covers three walls, one of the most preserved ancient paintings, depicts a mysterious rite, that is reserved for the devotees of the cult. The scene is linked with Dionysus, who appears on the central wall with his wife, Ariadne. Female figures as well as fauns, maenads and winged figures are seen on the side walls, engaged in various ritual activities. Besides Dionysian ecstasy expressed in dancing and drinking wine, one sees the ritual flagellation of a young girl resting on the lap of a seated woman (bottom right). The other rooms also preserve wonderful examples of second style wall decoration, that is with depictions of architecture.

Egyptian inspired miniature paintings are seen in the tablinum*.

The villa also includes an area intended for the production of wine with a rebuilt wooden press.

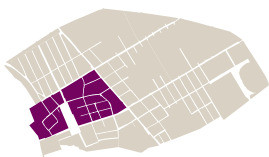
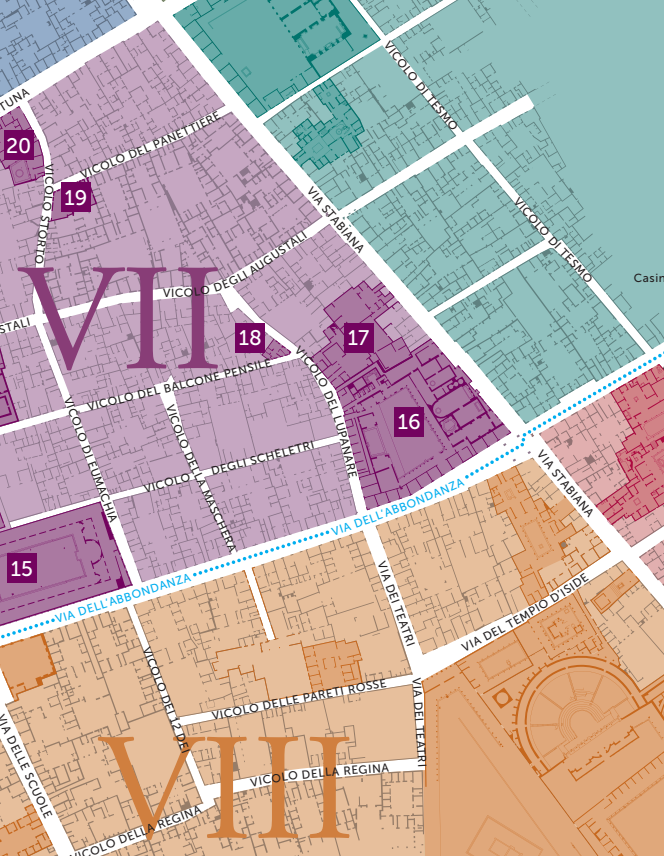
The complex dates back to the 2nd century BC but was given its current shape in 80-70 BC, which is the same period of the frieze of the mysteries.

Date of excavation: 1909-1910; 1929-1930.



Regio VII

1	Suburban Baths	80
2	Marina Gate and walls	81
3	House of the Sailor	82
4	Sanctuary of Apollo	83
5	Forum	84
6	Mensa Ponderaria	85
7	Forum Granary	86
8	Temple of Jupiter	87
9	Honorary Arches	88
10	Forum Baths	89
11	Temple of Fortuna Augusta	90
12	Macellum	91



13	Sanctuary of the Public Lares	92
14	Temple of the Genius Augusti (Temple of Vespasian)	93
15	Portico of Concordia Augusta (Building of Eumachia)	94
16	Stabian Baths	95
17	House of Sirico	96
18	Lupanar	97
19	Bakery of Popidio Prisco	98
20	House of the Ancient Hunt	99
21	House of Marcus Fabius Rufus and the Golden Bracelet	100

Suburban Baths



The Suburban Baths, located immediately beneath the Marina Gate, are built halfway along the walls, which during the 1st century BC had lost their defensive function; unlike the Stabian Baths (see page 95) and those of the Forum (see page 84), the Suburban Baths were private.

There are small erotic paintings in the changing room (*apodyterium*) that advertise the activities held in the halls of the upper floor, probably intended for prostitution, as often happened, illegally, in the baths.

The other thermal areas have sumptuous decorations. A waterfall flowed in the small cold pool from a fake cave, adorned with a mosaic depicting Cupids handing over their weapons to Mars, the walls were frescoed with paintings that reproduced naval battles marine wildlife.

Besides the normal sequence of rooms that range from the more moderate to the hottest, the section of the heated rooms also includes a large pool that is heated by means of a large bronze brazier, placed at the bottom.

Date of excavation: 1960; 1985-1988.

Marina Gate and walls



Similar to a bastion perched on the edge of the plane, the gate provides access to the west of the city and it is the most impressive among the seven gates of Pompeii. The name derives from the fact that the exit road led to the sea. The layout with a barrel vault made of concrete, that is a mixture of mortar and stones, dates back to the Silla colony (80 BC). The gate has two fornix, the main one being higher, intended for the passage of horses and pack animals; the smaller one, more forward, intended for pedestrian passage. The city walls that can be seen today, already in place in the 6th century BC, is over 3200 m long: it consists of a double wall with a walkway, protected inside by an embankment. Twelve towers, more on the north side where the flat terrain made Pompeii more vulnerable, guaranteed defence. The definitive entrance of the city within the Roman orbit decreased the importance of the walls, sometimes re-used and destroyed to make place in homes. Date of excavation: 1862-1863.

House of the Sailor



The house, whose layout dates back to the 2nd century BC, required a great construction commitment since the significant difference in height between the various areas throughout had to be compensated for by constructing vaulted semi-hypogean* rooms used as a warehouse.

The presence of a vast commercial and productive area within an elegant townhouse is an exception in Pompeii. The main rooms of the house open on to an impressive atrium*, which was redecorated at the end of the 1st century BC with several interesting black and white mosaics. A small thermal complex was also added at the time. The house, unearthed since 1871, owes its name to the mosaic with six prows of ships within arsenals at the entrance, an allusion to the peaceful haven offered to its occupants and perhaps even to the amateur activity of the owner.

Date of excavation: 1859; 1871; 2014.

Sanctuary of Apollo



The Sanctuary of Apollo is one of the oldest places of worship in Pompeii, built in a strategic point, along the path that goes up to Marina Gate that led to the public heart of the city. The choice of god as the founding cult of the settlement refers to the Greek and Etruscan presence in the Campania region. Deep

excavations have allowed the earlier phases to be exposed, documented from vases, votive items and terracotta decorations that document the presence of an archaic temple (6th century BC). Between the 3rd and 2nd century BC the old building was completely renovated until it achieved the shape that, with a minor Neronian renovation, reached the dramatic days of the eruption: a temple on a basis*, surrounded by a portico-style area, which defines a courtyard that has an altar at its centre. A sequence of open doors on the eastern wall, a monumental colonnade that might have had a terrace, connected the sanctuary to the square of the forum: gladiatorial games and theatrical performances of *ludi Apollinares*, the festivities in honour of the god focused on the initiations of boys and girls who recognised tutelary deities in Apollo and his twin sister, Diana. Both were depicted in bronze, precious sculptures from the Hellenistic period, preserved in the National Archaeological Museum of Naples and the copy of which is exhibited here.

Date of excavation: 1816-1817; 1931-1932; 1942-1943; 1997; 2015.

Forum



The Civil Forum is the core of daily life of the city and is the focal point of all the main public buildings for city administration and justice, for business management, for trade activities, such as markets, as well as the main places of citizen worship.

The square of the Forum originally looked like a simple open area with an overall regular shape, made of clay and its western side opened on to the Sanctuary of Apollo (see page 83), whereas the eastern side had a row of shops. The Forum was significantly modified between the 3rd and 2nd century BC when the shape of the square was regularised, surrounded by porticoes and the bottom paved with slabs of tuff. The axis of the square became the façade of the Temple of Jupiter (see page 87), aligned with Mount Vesuvius.

At the beginning of the Imperial age the Forum was re-paved with travertine slabs, some of which are no longer in their original location and have a groove to accommodate the bronze letters that belonged to a large inscription. Excavations that began upon the requests of Maria Carolina Bonaparte immediately indicated that the area had been explored and stripped of its decorations in ancient times.

Date of excavation: 1813.

Mensa Ponderaria



In a niche in the western perimeter wall of the Sanctuary of Apollo there is a copy of the *Mensa Ponderaria*, the original of which is kept at the National Archaeological Museum of Naples.

It is a counter used to check the capacity measures used for goods in trade. Both liquid and solid food, such as cereals, could be measured. These were placed in the appropriate containers and sealed with caps and lastly, emptied after verification.

This counter was already present in pre-Roman times, as indicated by three inscriptions in the Oscan language then deleted when colony was founded (80 BC), and its upgrade to the system of Roman weights and measures, as evidenced by the inscription that is still visible.

Date of excavation: 1816-1817.

Forum Granary



They stretch on the western side of the Forum with eight openings separated by brick pillars and were used as for the fruit and vegetable market (Forum Holitorium). Today they form the most important archaeological inventory of the city and have more than 9000 artefacts from the excavations in Pompeii and its territory since the end of the 19th century. They preserve the terracotta crockery that was used in the last decades of life of the city for the every day activities, such as pots and pans for cooking, jugs and bottles, and amphorae, large containers used to transport oil, wine and fish sauce throughout the Mediterranean. The exhibited items also include marble tables and baths for fountains that adorned the entrances of houses and some casts of victims of the eruption as well as that of a dog and a tree. The building was built after the earthquake of 62 AD and it might have not been completed at the time of the eruption.

Date of excavation: 1816-1822.

Temple of Jupiter



The Temple of Jupiter dominates the north side of the Forum, and behind scenically rises Mount Vesuvius.

When the colony was founded (80 BC), the temple underwent a radical renovation and became a real *Capitolium* with the three cult statues of Jupiter, Juno and Minerva, which looked like those of the *Capitolium* in Rome, placed on a high base so as to make them visible to whoever passed in the Forum square. The new works extended the cell of the temple, in which a rich mosaic floor with marble elements was laid.

The *favissae* open in the basis*, underground areas originally used for the offerings to the gods. According to some studies, in time they probably protected the public treasury of the city. There were two equestrian statues on the sides of the basis of the *Capitolium*, as evidenced by the relief found in the lararium* of the house of Lucio Cecilio Giocondo (see page 51).

Date of excavation: 1810; 1816; 1820.

Honorary Arches



On the sides of the temple of Jupiter (see page 87), in the northern part of the Forum, there were two old honorary arches made of bricks and covered with marble.

On the east side only traces of the foundations remain, which was probably dedicated to the Emperor Caligula (37-41 AD) and was demolished after his death. The arch on the west was instead dedicated to Drusus, son of Emperor Tiberius; a relief of the lararium* of the house of Cecilio Giocondo shows it collapsing during the earthquake of 62 AD, after which it was rebuilt and redecorated. The exit of the east portico of the Forum on the north side is dominated by another honorary double arch fornix*, originally covered with marble; the top houses a large tank intended to supply the fountain on the external façade and was decorated with statues of the emperors of the Julio-Claudian dynasty. It was probably dedicated to Germanicus and replaced that dedicated to Caligula.

An arch was built in the era of Tiberius (14-37 AD) near the temple of Fortuna Augusta (see page 90) halfway along via di Mercurio.

The arch closed the sequence of buildings intended for the imperial cult.

Date of excavation: 1816.

Forum Baths



The Forum Baths are located behind the Temple of Jupiter (see page 87) and date back to the years immediately after the founding of the colony of veterans by General Silla (80 BC). Women's and men's quarters had separate entrances. The man's section presents an *apodyterium* (dressing room), used also as a *tepidarium* (for medium temperature baths), *frigidarium* (for cold baths) and *calidarium* (for hot baths). Like many buildings in Pompeii, the baths were heavily damaged during the earthquake of 62 AD. The current state mainly derives from the results of the subsequent restoration works.

Significant attention and effort was devoted to the decoration of the rooms, such as the niches for storing clothes and objects for the bathroom decorated with male figures in terracotta (telamones*) and the vault with elaborate stucco in relief of the *apodyterium-tepidarium*. In the same room one notices a great bronze brazier that was used for heating. The women's quarters, which is smaller, was being renovated at the time of the eruption. More than 500 lamps found in the entrance of the men's quarters were used for lighting during the evening openings.

Date of excavation: 1823-1824.

Temple of Fortuna Augusta



Like many other places of worship throughout the Roman Empire, this small temple on the *basis** with marble capitals and columns and with the altar at the front was not only dedicated to the celebration of specific rituals in honour of Emperor Augustus (31 BC-14 AD) but also to the propaganda in favour of the imperial house by the local elite. In this case, an inscription gives us the name of the manufacturer of the building: Marcus Tullius, son of Marcus, *duoviri** of Pompeii. The construction of the temple at his own expense and on land owned by him, made Marcus Tullius a strong supporter of the emperor. The cult of Fortuna Augusta was looked after by a group of slaves and *liberti**, that is groups particularly related to the emperor as the guarantor of their rights and ambitions. The marble coatings that adorned the building were removed just a few years after the eruption. There was a statue of Fortuna in the cell of the temple and statues of the imperial family in the niches on the side.

Date of excavation: 1823-1824; 1826; 1859.

Macellum



The *Macellum* consists of a tuff quadriporticus with a hall for worship in an elevated position on the eastern side, in line with the entrance. The copies of two marble statues, a female and a male armed, are found on the niches of the side wall, together with the fragment of a larger statue, probably pertaining to an emperor, Titus or Vespasian, indicating how this area was intended for the imperial cult. To its left is a room for meetings of a sacred board and to the right a large room with a masonry counter perhaps for fish to be sold.

There was a circular structure (*tholos*) at the centre of the courtyard, which was also used for selling and cleaning fish; the shops are lined up along the southern side. The walls of the porticoes were decorated with scenes from daily life, such as selling fish and poultry, and mythological subjects.

The building was built between 130-120 BC

Date of excavation: 1818; 1821; 1888.

Sanctuary of the Public Lares



This sanctuary, together with the other temples for the imperial cult, such as the Temple of the Genius Augusti (below) and the Portico of Concordia Augusta (see page 94), was built in an area formerly taken up by shops.

The large building, completely open on the Forum (see page 84), was fitted with a central altar, where sacrifices could be offered for the emperor as well as for citizens of Lari. There are two large exedras* on either side of the central apse and several niches intended to house the statues of the imperial family. Only a few fragments of the rich marble covering are preserved, which was destroyed shortly after the eruption 79 AD.

The Sanctuary was built prior to the earthquake of 62 AD but following the rule of Augustus (first decades of the 1st century AD).

Date of excavation: 1817.

Temple of Genius Augusti (Temple of Vespasian)



The Temple of the *Genius Augusti* was built upon the requests of *Mamia*, mentioned in an inscription as priestess of Cerere and the Genius of Augustus. The construction of this temple in the Augustan period (first decade of the 1st century AD) adopted the same architectural design as the adjacent Portico of Concordia Augusta (see page 94), as indicated by the marble decoration of the façade, the bottom part of which can now only be seen, by motives in a niche and the renewed altar and partly completed after the earthquake of 62 AD. The temple included a small courtyard, an altar and a small temple with four columns on a high basis*, accessible from both sides.

The beautiful marble decoration with floral motives filled with rich fauna, today seen at the entrance of the Portico of the Concordia of *Eumachia*, was likely to belong to the entrance of the temple. The frieze was made based on the model of the *Ara Pacis* in Rome.

Date of excavation: 1817.

Portico of Concordia Augusta (Building of Eumachia)



This building, the most impressive on the eastern side of the Forum, was built by *Eumachia*, priestess of Venus belonging to a very rich family from Pompeii, to worship the emperor.

The statues of the the richest and most important people in Pompeii were exhibited below the portico in front of the entrance and two *elogia* of Romulus and Aeneas, that is two inscriptions with the list of good deeds performed by them, were placed at the sides of the large entrance, below the niches that can still be seen today. The rich marble frame of the entrance with scrolls of acanthus filled with animals was found in the Forum and was mistakenly relocated here when it actually belonged to the adjacent Temple of *Genius Augusti* (see page 93).

The interior consisted of a portico with three wings, in the short eastern side there are three exedras*; the central one is larger and contained a statue of *Concordia Augusta*, now at the National Archaeological Museum of Naples. There was a covered corridor behind this portico, also with three wings, at the centre of which there was the statue of *Eumachia*, the copy of which is now on display as the original is at the National Archaeological Museum of Naples.

Nothing remained from the rich multi-coloured marble decoration; just like other buildings of the Forum, this was ruined soon after the eruption.

Date of excavation: 1814; 1817; 1836.

Stabian Baths



The main entrance on via dell'Abbondanza leads to a large courtyard. The pool is found to the left, whereas a colonnade is found to the right, which leads to the men's quarters, which are split into the *apodyterium* (dressing room), with the *frigidarium* (for cold baths), which leads to the *tepidarium* (for medium temperature baths) and then to the *calidarium* (for hot baths). The heating was guaranteed by a piping system in the walls and double floors that circulated the hot air coming from the furnaces and from mobile braziers.

The women's quarters, close to the men's quarters, was split the same way in the *apodyterium*, *tepidarium* and *calidarium*, however, all were smaller and had no rich decorations that distinguish the men's quarters. Women entered through a separate door, on which "*Mulier*" (woman) was written, in the NW corner of the courtyard, which opens on to via del Lupanare. The separation of the sexes was normal practice in the ancient world.

The Stabian baths, which date back to the 2nd century BC, are among the oldest we know of in the Roman world.

Date of excavation: 1853-1857; 1865.

House of Sirico

DOMUS SIRICI



The big house is the result of two houses being joined in the 1st century BC, one with its entrance on via Stabiana and the other from the Lupanare alley. The decorations of the entire property were

being radically renovated at the time of the eruption, according to the principles of the time.

The exedra* was one of the parts already completed, where the guests feasted on couches around a fine floor made of marble slabs and surrounded by beautiful frescoes with mythological subjects inspired by the Trojan War, one of which is exhibited at the National Archaeological Museum of Naples. The last owner of the house, *Publius Vedius Siricus*, was identified thanks to the discovery of a bronze seal bearing his name. Sirico belonged to the political and trade class of Pompeii and met with his supporters on a daily basis in his home welcoming them with the auspicious inscription *SALVE LUCRU*, Welcome, money! that could be read on the floor of the entrance.

Date of excavation: 1851-1852; 1857-1859; 1862; 1872-1873.

Lupanar



The prostitutes in the brothel were mostly Greek and Oriental slaves who were paid between two and eight Asses (a glass of wine cost one Ass) for their services.

The building has two floors. The homes of the owner and the slaves are at the top and there are five rooms at the bottom, all fitted with a built-in bed, on either side of the corridor that connects the two entrances of the ground floor. The rooms were closed by a curtain. A latrine is seen at the end of the corridor, under the staircase.

Small paintings with erotic depictions on the walls of the central corridor informed customers of the activities that took place.

The brothel is named from *lupa*, a Latin word meaning 'prostitute'.

Date of excavation: 1862.

Bakery of Popidio Prisco



Here, like elsewhere, the mill and bakery are connected because the place of flour production and processing are part of the same production process.

The wheat is ground with large lava millstones, five fine examples of which are seen in the bakery. These are formed by two elements: a lower cone-shaped part (*meta*) and an upper hourglass-shaped part (*catillus*). The grain is poured into the *catillus* that turns by being pulled by slaves or animals and grinds it and then drops it below.

Bread was baked in different shapes in the large oven at the centre of the building and was regularly sold in the same place in a small room with a counter. The counter is missing in this bakery; the bread was probably produced on commission or sold wholesale or by street vendors, called *libani*.
Date of excavation: 20s of the 19th century.

House of the Ancient Hunt



The house, dating back to the 2nd century BC, the front of which fully represents the typical layout of a Roman house with an entrance, atrium* and *tablinum* all on a single axis. Because of the limited space, the peristylum* at the back is highly irregular. It has only two columns instead of four, which mostly form an acute angle.

Among the frescoes, made some years before the eruption as part of the restoration works, two mythological paintings stand out, belonging to the decoration of the central area, overlooking the garden. One can see the god Apollo and a Nymph, as well as Diana and Actaeon, a hunter who was turned into a stag by the goddess because he had seen her naked while she was bathing. The hunting scene that gave its name to the house, found in the peristylum, has become discoloured because of meteorological phenomena.

Date of excavation: 1823; 1833-1834.

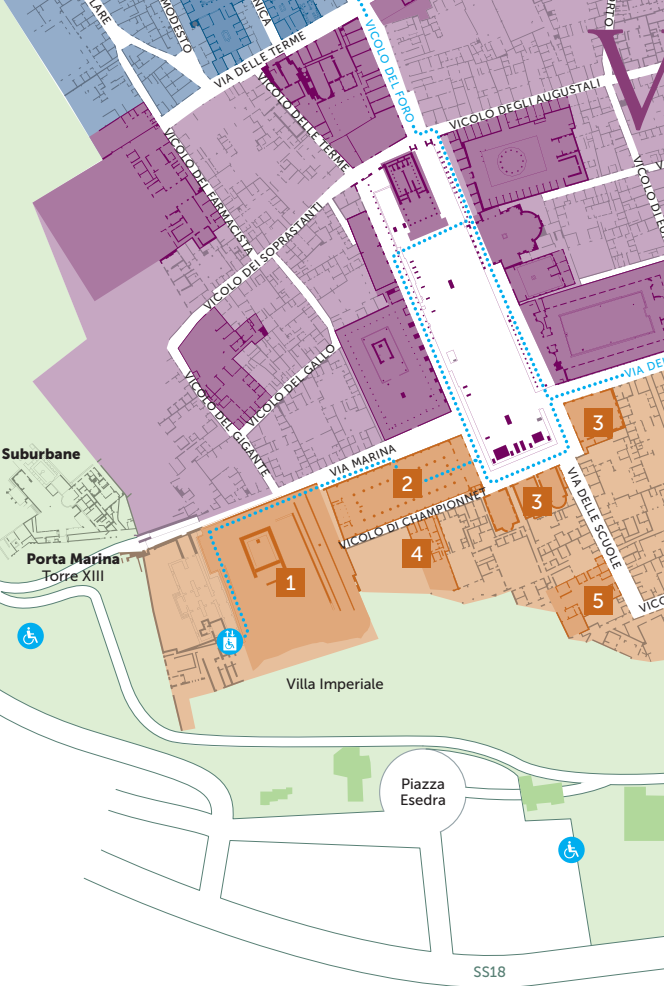
House of Marcus Fabius Rufus and the Golden Bracelet



The grand complex of houses of Marcus Fabius Rufus and the Golden Bracelet covers at least four levels of living space with panoramic terraces that slope scenically towards the sea. The terraces are built on top of the walls of the city but in pre-Roman times the houses were situated on the sides of one of the city gates, *Porta Occidentalis*, which was the intersection of via di Nola and via delle Terme. The buildings have a luxurious decoration on the floor with coloured marble mosaics (*opus sectile**), as well on the wall with mythological frescoes, views of gardens and reproductions of original Greek works of the 4th century. The houses were still inhabited at the time of the eruption as evidenced by the numerous victims found and of whom casts were made.

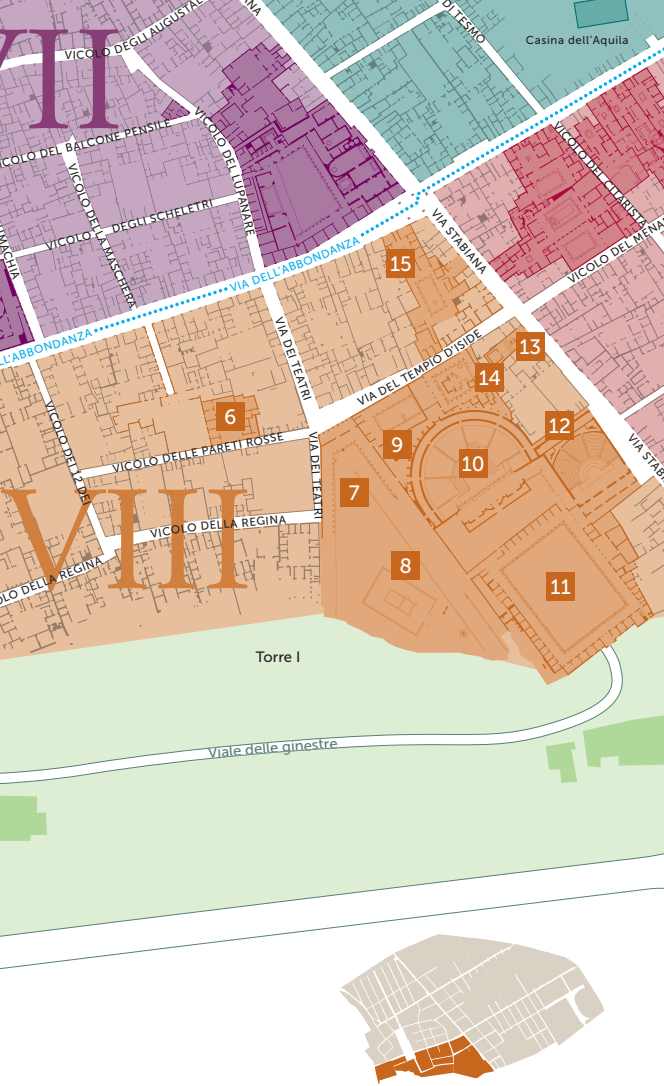
The House of the Golden Bracelet owes its name to a large gold bracelet worn by one of the victims. Date of excavation: 1759; 1910; 1940; 1958-1980.





Regio VIII

1	Sanctuary of Venus	104
2	Basilica	105
3	<i>Comitium</i> and municipal buildings	106
4	House of Championnet	107
5	House of the Geometric Mosaics	108
6	House of the red walls	109
7	Triangular Forum	110
8	Doric Temple - Sanctuary of Athena and Hercules .	111



9	Samnite Palaestra	112
10	Large Theatre	113
11	Quadriporticus of the theatres or Gladiators Barracks	114
12	Small Theatre - <i>Odeon</i>	115
13	Temple of Aesculapius or Jupiter Meilichios	116
14	Temple of Isis	117
15	House of the Cornelii	118

Sanctuary of Venus



The Sanctuary of Venus takes up a spectacular artificial terrace that offers great views of the Gulf of Naples and from a distance overlooks the bay where the harbour was to be situated.

Venus was the patron goddess of Pompeii who named the colony upon conclusion (80 BC), already worshiped in pre-Roman times and later was also patron goddess of sailing.

The earthquake of 62 AD and those that followed up to the eruption, caused the destruction of the temple whose reconstruction had not yet been completed in 79 AD

The first sanctuary dates back to the 2nd century BC and consisted of a space surrounded by porticoes at the centre of which stood the temple. That which can be seen today dates back to the early imperial age.

A large gold lamp weighing 896 grams was found during the 19th century excavations, in a small provisional chapel leaning against the bottom of the cell of the temple, which was a gift of Emperor Nero, and is now found at the National Archaeological Museum of Naples.

Date of excavation: 1852; 1869; 1872; 1898; 1937, 1952-1953; 1984-1985; 2004-2005.

Basilica



The Basilica, with its extension of 1,500 square metres, was the most sumptuous building of the Forum (see page 84), and its space was used to carry out for business and for the administration of justice.

It is accessed from the Forum through five entrances separated by tuff pillars; inside it is divided into three naves with two rows of brick columns with Ionic capitals. A richly decorated *suggestum**, where judges sat while judicial affairs were managed, is located at the centre of the short western side. The space was enhanced with an equestrian statue, whereas the walls are richly decorated with stucco like large blocks of marble.

The Basilica is dated back to 130-120 BC and is one of the oldest examples of this type of building in the entire Roman world. It was excavated since the 19th century, when investigations in the Forum square area began.

Date of excavation: 1806; 1813; 1820; 1928; 1942; 1950.

Comitium and municipal buildings



The *Comitium* is located in the southeast corner of the square of the Forum. Built during the 2nd century BC, it originally constituted the headquarters of the polling station and then became the place intended for the counting of votes and the announcement of newly elected judges (*Diribitorium*), whereas the square of the Forum became an area for casting the votes. The importance of this building for local political life is also indicated by the many electoral campaign posters that covered the pillars of the entrance on Via dell'Abbondanza and the *suggestum** on the south side.

There are 3 public administration buildings in the south side of the square, one after another, from west to east: the *Tabularium*, a store with a gap that isolates it from the neighbouring buildings to avoid the risk of fire; the Curia, that is the Council meeting-house, with space to accommodate the benches used during meetings; and the Building of the Duoviri*, the magistrates who governed the city. All overlook a portico that connects them to the *Comitium* and the Basilica, thereby constituting a group of buildings linked to civilian city life.

Date of excavation: 1814; 1826.

House of Championnet



The House of Championnet is one of the most sumptuous homes of Pompeii, which covers at least four levels sloping scenically towards the sea.

The house consists of a rich atrium* with four columns and with multi-coloured mosaic floors and geometric decorations. A thermal system was installed in the rooms situated on the lower floors, already active in the late republican era (2nd-1st century BC).

The rich wall decorations were reproduced in many designs from the late 18th century and the early 19th century.

Date of excavation: 1799; 1812; 1828.

House of the Geometric Mosaics



It is one of the largest houses in the entire city with over 60 rooms and occupies an area of 3000 square metres. It scenically extends on two levels with a series of terraces, exploiting the natural slope of the land, offering guests who entered the panorama of the valley of the Sarno. It is richly decorated with black and white floor mosaics in labyrinth and checkerboard patterns.

The house derives from the union of two pre-existing atrium* houses and shows the typical layout of a Roman house: a large atrium followed by the tablinum*, which provided access to the portico and the large peristylum*. The construction of the peristylum led to further expansion of the dimensions of the house, which reached the Forum area.

The appearance that can be seen today derives from the restoration works after the earthquake in 62 AD, when the façade was rebuilt.

Date of excavation: 1826; 1889-1899; 1928-1929; 1932.

House of the red walls



The original layout of the building dates back to the Republican age and has changed significantly after the earthquake of 62 AD and renovation works were still in progress at the time of the eruption in 79 AD as evidenced by the presence of unpainted plaster on the walls of various rooms.

In two of them the wall decoration was already completed with its characteristic red colour that named the house.

The lararium*, which is a small aedicula, is found in the atrium*, intended for domestic worship, where six bronze statues of protective deities of the house were found.

Date of excavation: 1832; 1882.

Triangular Forum



The Triangular Forum, which takes its name from its unique shape, stands on a ridge of lava rock that overlooked the valley and the mouth of the river Sarno and preserves one of the oldest sacred areas in the city dating back to the 6th century BC. It was accessed from via dei Teatri, through a hallway with six columns that formed the monumental façade, preceded by a public fountain. The inner portico was built in the 2nd century BC and surrounds the area of the Doric Temple with tuff columns.

A double rectangular enclosure before the stairs to the temple has been interpreted as the tomb of the legendary founder of the city, Heracles. A well is found behind the closed off area, surrounded by a circular building (*tholus*) with Doric columns, built by the Samnite* magistrate *Numerius Trebius*.

The Samnite Palaestra opened on the eastern side. Date of excavation: 1765; 1767-1768; 1813; 1899; 1905; 1931; 1981-1996.

Doric Temple - Sanctuary of Athena and Hercules



The Doric Temple stood on the spur that dominated the bay in which the harbour is located, built entirely of limestone (6th century BC), with a multi-coloured terracotta roof, continually updated over the years, as evidenced by the architectural terracotta now exposed at the Antiquarium.

The layout of the temple and the shape of the columns recall the Greek Doric style with adaptations and concessions to local tradition in the Campania region.

An inscription in the Oscan language has allowed the attribution to Athena and the goddess seems associated with Hercules even in the clay decorations, in sculptures all round, reliefs and antefixes. With the Sanctuary of Apollo (see page 83) it was one of the sacred poles of the city, a place of integration and safekeeping of social order. Date of excavation: from the 18th century.

Samnite Palaestra



It's called "Samnite" because the construction, as evidenced by an dedicated inscription, dates back to pre-Roman times, when Pompeii was inhabited by people belonging to the Samnite people (2nd century BC). The original colonnade of tuff columns, turned around the central courtyard but during the renovation works of the nearby temple of Isis, the east side was demolished. There is the pedestal at the centre of a short side where they carried out the award-ceremonies and events.

According to the Greek model, the palaestra was used for men and boys to train; not by chance, a door connects the courtyard of the palaestra to the Triangular Forum, where a track was found for racing. To emphasise the athletic-military aspect of the building, the people of Pompeii placed a marble statue in the courtyard, now at the National Archaeological Museum of Naples, a faithful copy of a very famous work of art, Doryphoros ("spear-bearer"), made by one of the most famous Greek sculptors in the 5th century BC, Polykleitos.

Date of excavation: 1768; 1796-1798.

Large Theatre



The Grand Theatre was built by exploiting the natural slope of the hill for the construction of the auditorium. The staircase was separated into three areas with corridors, which were in turn divided into five sectors, and was based on a passage with a barrel vault.

It was built around the middle of the 2nd century BC and significantly restored according to the Roman style. An inscription, visible at the entrance of the corridor that provides access to the east and that is one of the very few representations known with reference to the name of the *architectus*, recalls the works carried out in the Augustan age by *Marcus Artorius Primus*.

These works concern the scene and the stage, the adoption of the *velarium*, a large tarp used as a cover for the warmer days and the numbering of the seats. In the theatre they represented comedies and tragedies of Greek-Roman tradition.

The theatre was the first large public building completely freed from the deposits of the eruption. Date of excavation: 1764-1765; 1767-1769; 1773; 1789; 1791-1794; 1902; 1951.

Quadriporticus of the theatres or Gladiators Barracks



Behind the scene of the Large Theatre (see page 113) covers a large quadrangle surrounded by 74 Doric grey tuff columns of Nocera used as a *foyer*, an area where the spectators could stop during the intervals of the theatre shows.

After the earthquake of 62 AD the building changed its function and became a barracks for gladiators, which resulted in certain parts of the building being reorganised. The most important rooms were those on the eastern side whereas the rooms upstairs may have been the apartments of the undertaker of the gladiators. Rich weapons used in the parades that preceded the battles and are now kept in the National Archaeological Museum of Naples were found in two wooden boxes. Many victims were found here, such as four skeletons of slaves found near ceppi and 18 people were found in a room, including a woman with a very rich collection of jewels.

Date of excavation: 1766-1769; 1771; 1792-1795.

Small Theatre - *Odeon*



The *Odeon* or *theatrum tectum* as it was called by the Romans, was built during the early years of the colony (79 BC), as evidenced by an inscription, as requested by two local magistrates, *Marcus Porcius* and *Caius Quinctius Valgus* who also requested the construction of the amphitheatre. This building was the place dedicated to the representation of the most popular theatrical genre at the time, miming, and could also be used for musical and singing performances. It was richly decorated with multi-coloured marbles whereas large male tuff figures (*telamones**) supported the steps. The structure was completely covered by a functional roof to improve the acoustics. The plaster of the external masonry retains many graffiti of the spectators of the shows that were held here, sometimes even from very distant regions.

Date of excavation: 1769; 1792-1795.

Temple of Aesculapius or Jupiter Meilichios



Since the discovery of the temple, the smallest of the religious buildings of Pompeii, it sparked a vivacious debate on the divinity that was worshiped here. On the basis of an inscription in the Oscan language it was thought that the temple was dedicated to Jupiter Meilichios (sweet as honey), a deity linked to the underworld whose places of worship usually stood outside the village.

Most probably the temple was dedicated to Asclepius, patron of medicine, as indicated by the discovery of a terracotta statue, today at the National Archaeological Museum of Naples, and a medical kit.

At the centre of the courtyard there is the tuff altar; a steep staircase leads to the temple with four columns on the façade and two on the sides, with Corinthian capitals decorated with a bearded male head. In the cell there were the foundations of the cult statues of Asclepius and Hygeia.

The temple was probably built between the 3rd and the 2nd century BC.

Date of excavation: 1766-1798; 1869; 1940.

Temple of Isis



When the Temple of Isis was discovered by excavators its decoration and furnishings were almost intact, thereby contributing decisively to introduce Pompeii to the world.

The ancient cult of the Egyptian goddess spread throughout the

Mediterranean as from the 3rd century BC; it was a mystery cult, that is reserved for the initiates.

The myth tells the story of Isis who retrieves the parts of her spouse Osiris, killed and dismembered by Seth, who recomposed him and revived him with her magical limbs, thereby becoming the life-giving deity.

The cult was particularly popular among the lower classes of Pompeii, simply for the message of hope for a life beyond death.

There is the temple on a high basis* at the centre of a portico-style courtyard; the altar, the pit for the offerings to be discharged and a small building (*purgatorium*) are found in the area at the front, inside which there is a staircase that leads to the basin from which water was drawn for the offerings, which was said to derive directly from the Nile. A large hall behind the temple was dedicated to meetings of the initiates (*ekklesiasterion*) and paintings could be viewed in a smaller one (*sacrarium*), which illustrated episodes of the myth of the goddess.

Mozart, who visited Pompeii in 1770 with his father, Leopold, was so impressed by this temple that inspired the scenes of the first performance of the "Magic Flute" in Vienna in 1791.

All the furnishings and statues are on display at the National Archaeological Museum of Naples.

Date of excavation: 1764; 1958-1959 e 1988-1991.

House of the Corneli

DOMUS CORNELIA



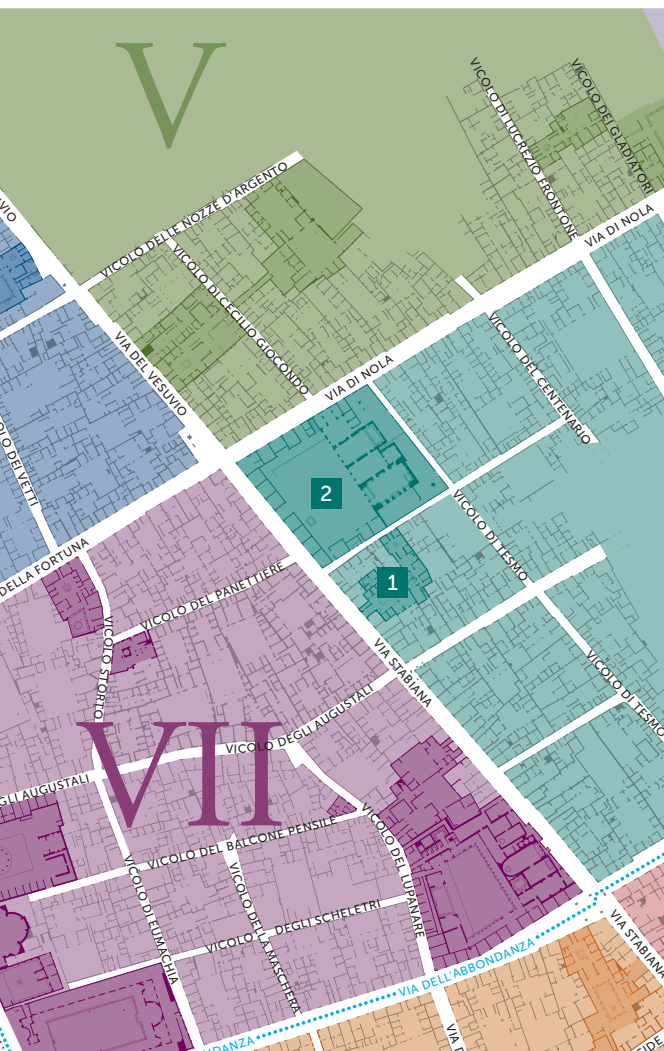
The house that opens on Via Stabiana has a regular layout: the marble impluvium* is situated at the centre of the atrium* and on its edge there was an elegant table with feline-paw shaped feet, which today can only be seen in many paintings of the late 19th century when the house, where the most comprehensive sculptural ornaments known then were exhibited (now in the Forum Granary), was a fixed landmark ; the peristylum* with Doric columns is found in the rear part. The marble portrait bust of the owner *Caius Cornelius Rufus*, now at the *Antiquarium* of Pompeii, was originally placed at the doors of the atrium.

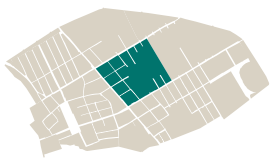
Date of excavation: 1766; 1855-1856; 1861-1863; 1893.



Regio IX

- 1 House of Marcus Lucretius in via Stabiana122
- 2 Central Baths123
- 3 House of Obelius Firmus.124
- 4 House of Julius Polybius.125
- 5 Insula of the Lovers Chaste126





III

IX

I

VIA DI NOLA

3

4

5

Casina dell'Aquila

VIA DELL'ABBONDANZA

VIA DEL

VICOLO DEL FUGGIAS

VICOLO DELLA NAVE EUROPA

VICOLO DELL'EFEBO

VIA DI CASTRICIO

VICOLO DI PAQUIUS PROCULUS

VICOLO DEL MENANDRO

VICOLO DEL CANTARISTA

VICOLO DEL

House of Marcus Lucretius in via Stabiana

DOMUS M. LUCRETI



The house is the result of two originally independent houses being joined, as indicated by the irregular layout, with two atriums* set at right angles and placed on different levels.

The paintings of mythological subjects, decorating the rooms that open on the atrium and dating back to the last period of Pompeii are of good level, and some of them can be seen at the National Archaeological Museum of Naples.

The interest point of the house lies in the small garden, which has a higher level overlooking the atrium area and featuring special decorative care in the elegant marble waterfall fountain supplied by a jet of water that gushed from a statue of Silenus. There were four herms and marble figurines of Erotes and Sileni in different formats in the garden, around the circular bath. The house is named after a small painting in which writing instruments are represented, including a letter addressed to Marcus Lucretius, decurion of Pompeii and priest of Mars. Date of excavation: 1846-1845; 1851; 2002-2005.

Central Baths



The biggest thermal baths in the city, which cover an entire block of the IX region, was under construction at the time of the eruption, according to innovations introduced in thermal architecture in the new complexes built in Rome, such as the baths of Nero, whose splendour was acknowledged even by a critic such as Martial, who quipped: "What is worse than Nero? What is better than the baths of Nero?". The eruption has preserved the site in an incomplete state but the ambitious project is understood from the façade overlooking the courtyard.

The rooms for the baths are brighter and more spacious than other baths in Pompeii.

However, the women's and men's quarters are not separated and supposedly different time slots were applicable for women and men.

Date of excavation: 1817; 1836; 1877-1878.

House of Obelius Firmus



It is one of the largest and most complex houses of Pompeii, with its façade that takes up the entire short side of the block. The house has two atriums* and a peristylum*. The first atrium with Corinthian tuff columns was monumental and solemn, adorned with stylish marble furniture which evidenced the wealth of the owner. It included a marble table with lion-paw shaped feet, a grooved base which supported a marble statue of Satyr, and a collection basin for a fountain. The wooden safe, covered with a sheet of iron found during the excavations, is exposed on the right side of the atrium.

The second atrium, with Doric columns, was surrounded by residential and service areas.

The house was built in pre-Roman times for a local high level family; it is not clear whether this was one of the *Obellii*, who lived in the house before the eruption and played a prominent role in political city life.

Date of excavation: 1888; 1903; 1910-1911.

House of Julius Polybius



The house, with its severe façade, is one of the rare examples of dwellings in the middle-Samnite age (3rd-2nd century BC), with an unusual layout compared to the majority of the houses in the city. The atrium* is followed by a closed area with a painted door that covers an existing door, relating to a previous phase of the house.

Near the door there is a heap of lime that evidences the restoration works in progress at the time of the eruption. There is a large fresco in the triclinium* with scenes of punishment of Dirce, bound by a bull, an iconographic theme very popular also in sculpture. The desire of the owner of the house to show the guest his wealth and sophistication can be seen in some objects found, which were meant to inspire awe in the visitor: such as a bronze statue of Apollo, a vase with mythological depictions and a large bronze jug that can be dated to the 5th century BC, which is an antique item.

Date of excavation: 1912-1913; 1964-1970.

Insula of the Lovers Chaste



The insula is composed of several houses and a bakery. It's been the subject of archaeological excavations until recently, but has not yet been entirely investigated. At the time of the eruption of 79 AD restructuring works were in progress, perhaps to repair the damage of an earthquake that had occurred a few days before, as evidenced by the water system works and the redecoration in progress in a large room of the House of the Painters at Work, on the walls of which the preparatory drawings made before the colour was applied to the fresco was found, suddenly interrupted by the disaster.

The insula is named after the decoration of a triclinium* with paintings depicting three banquets set in as many moments of the year, including summer with the languid kiss being exchanged between two lovers. Skeletons of mules used to turn the millstones present and load the grain necessary for the production of bread were found in the barn adjoining the bakery.

Date of excavation: 1912; 1982-2010.



Glossary

ATRIUM: large room on to which the most important rooms open, and it was accessed from the street with a corridor. In more ancient times it formed the core of the house, then the focal point of domestic life moved on to the internal porticoed garden, the peristylum*, whereas the atrium was used for representative purposes.

COMPLUVIUM: opening in the roof of the atrium*, a source of light and air for the house. The inclined pitch of the roof conveys the rainwater into the underlying impluvium* that drained into the cistern placed beneath it.

CUBICULUM: in Latin it means bedroom. Generally, they were small to facilitate heating in the winter months

DUOVIRI: The magistrate of the highest rank of the Roman colonies and then in the municipalities. As indicated by the Latin name, , it referred to a couple of magistrates elected for a year, who had political and administrative tasks.

AEDICULA: diminutive of the Latin term *aedes* (house) that indicated a shrine. Dedicated to public and private worship, it consists of a niche with the characteristics of temples, tympanum supported by columns, with or without wooden doors, inside of which there are statues of protective deities of the house: Lares and Penates.

It is commonly referred to as Lararium*.

EXEDRA: a room in front of or near the atrium*, open towards the peristylum* and fitted with

removable seats; it was intended as a sitting and chatting room. It often featured an apse.

EURIPUS: in Greek it means narrow. In Rome it indicated the channel that Caesar had requested to be dug around the arena of the Circus Maximus to protect the spectators from the attacks of wild beasts. The term is also used for the fountains in the garden characterised by a long channel lined with statues and architectural constructions. The most famous is the Canopus, in the villa of the emperor Hadrian in Tivoli.

PYROCLASTIC FLOW: a burning cloud that reaches five hundred degrees, composed of a solid part (stones, pumice, lapilli) and a gas (water vapour, nitrogen dioxide and carbon monoxide). Typical Plinian eruption of Vesuvius, descends at high speeds from the slopes (about 80 km/h), destroying everything along its path.

FORNIX: In architecture, the term refers to both a large arched opening for public transit as well as for rooms with arched vaults (triumphal and honorary arches, city gates, aqueducts, access to amphitheatres and theatres, etc.)

GRIFFIN: legendary animal with a lion's body and an eagle's head. Companion and servant of the god Apollo.

HYPOGEUM: Natural or built underground room, which can be used as a dwelling, burial place or place of worship.

LIBERTUS: freed slave with the ceremony of manumission. He acquired the forename, name and status of the former owner, who he was bound to by means of loyalty.

IMPLUVIUM: a quadrangular basin for the collection of rainwater placed in the atrium* in line with the opening and connected to a cistern below.

LARARIUM: aedicula* where the statues of the Lares are found, protective deities of the home and public spaces. In domestic worship they represented the ancestors (Lares familiares), they were depicted as young men with a short tunic and high boots, while they poured wine from the *rhyton* (a horn-shaped cup). Every important event was put under the protection of the Lares with sacrifices and offerings: for example, the coming of age, the starting point of a trip or return of someone, marriage and births.

OECOS: this is the most important room of the Roman house, often used as a triclinium* for banquets. As the luxury in homes increased, so did the layout with columns that supported the high ceilings: the tetrastyle *oecus* has four columns; the Corinthian has two rows of columns on the sides that form aisles; the Egyptian is similar to the previous one but has a lower ceiling and skylights to illuminate the area.

OSCAN: the language spoken by Samnites* and other populations from the centre of Italy distributed along both sides of the Apennines, from the Sabina to Lucania areas.

PERISTYLIUM: courtyard surrounded by porticoes. A particular type of peristyle, very elegant and derived from Greek models, is the "rhodium" type, that is, with the north side portico higher and deeper.

BASIS: raised podium on which the actual temple is found, which isolated the sacred building, thereby increasing its importance.

SAMNITES: or Sabelli were Italian people allocated in Sannio, the area corresponding to the current territories of the north-eastern Campania region, upper part of Apulia, most of Molise, lower part of Abruzzo and upper part of Lucania. The pre-Roman inhabitants of Pompeii. During the 4th century BC they came into contact with Rome and were only subdued by the military after almost 50 years of war. Their language was still spoken Oscan* in Roman times, as indicated by the inscriptions of Pompeii, dated to the 1st century BC.

SECTILE: the *opus sectile* is a decorative technique for floors and walls, one of the finest in terms of the use of luxurious materials (usually fine marble) as well as for implementation difficulties. In fact, the marble must be sectioned in thin sheets so as to compose multi-coloured inlays. The technique was then used in the West throughout the Roman Empire and continued to be applied in the East, in Byzantine basilicas

SUBURBAN: from the Latin *sub* and *urbs* (city). It indicates the space immediately outside the city walls.

TABLINUM: it is the room that opens on the atrium*, opposite the entrance, and separates it from the peristyle*. It is the main room of the house, the office of the landlord, where he received clients. It was originally the bedroom of the owner.

TELAMONES: male figures all round or in high relief, used as a structural or decorative support instead of columns or other elements.

SUGGESTUM: it takes its name from the stage where the tribunes (tribunal) spoke from. It indicates the space reserved for the magistrate who presided the hearings in the Roman basilica.

TRICLINIUM: the dining room of the Roman houses; it takes its name from three beds, on which the guests and the hosts lay on, three to a bed, which were placed on the three sides of the room, leaving the fourth free for service. Generally, it was open on to the garden so that the guests could enjoy the view of the greenery.

VIRIDARIUM: garden of the Roman houses, often adorned with statues and fountains. It is located in the centre of the peristyle*.



Alphabetical index

A

- Achilles (House of the Lararium of A.) p. 17
- Adonis (House of A. wounded) p. 64
- Aesculapius (Temple of A. or Jupiter Meilichios) p. 116
- Amphitheater p. 34
- Anchor (House of the A.) p. 57
- Ancient (House of the A. Hunt) p. 99
- Apollo
 - Apollo (House of A.) p. 72
 - Apollo (Sanctuary of A.) p. 83
- Aquae (Castellum A.) p. 69
- Ara (House of the A. Maxima) p. 68
- Arches (Honorary A.) p. 88
- Athena (Doric Temple - Sanctuary of A. and Hercules) p. 111
- Augusta
 - Augusta (Portico of Concordia A. (Building of Eumachia)) p. 94
 - Augusta (Temple of Fortuna A.) p. 90
- Augusti (Temple of Genius A. (Temple of Vespasian)) p. 93

B

- Bakery (B. of Popidio Prisco) p. 98
- Barracks (Gladiators B.) p. 48
- Barracks (Quadriporticus of the theatres or Gladiators B.) p. 114
- Basilica p. 105
- Baths
 - Baths (Central B.) p. 123
 - Baths (Forum B.) p. 89
 - Baths (Stabian B.) p. 95
 - Baths (Suburban B.) p. 80
- Boarium (Forum B.) p. 33
- Bracelet (House of Marcus Fabius Rufus and the Golden B.)
p. 100

C

- Casca (House of C. Longus or Quadretti teatralei) p. 15
- Castellum (C. Aquae) p. 69
- Castor & Pollux (House of C.) p. 65
- Cecilio (House of C. Giocondo) p. 51

Ceii (House of the C.) p. 19
Central (C. Baths) p. 123
Championnet (House of C.) p. 107
Chaste (Insula of the Lovers C.) p. 126
Citharist (House of the C.) p. 14
Comitium (C. and municipal buildings) p. 106
Concordia (Portico of C. Augusta (Building of Eumachia)) p. 94
Cornelii (House of the C.) p. 118
Cryptoporticus (House of the C.) p. 18
Cubicles (House of the Orchard or of the Floral C.) p. 24
Cupids (House of the Golden C.) p. 67

D

Diomede (Villa of D.) p. 76
Doric (D. Temple - Sanctuary of Athena and Hercules) p. 111

E

Ephebe (House of the E.) p. 22
Eumachia (Portico of Concordia Augusta (Building of E.)) p. 94
Europa (House of the E. Ship) p. 25

F

Fabius (House of Marcus F. Rufus and the Golden Bracelet) p. 100
Faun (House of the F.) p. 56
Felice (Praedia of Giulia F.) p. 32
Firmus (House of Obelius F.) p. 124
Floral (House of the Orchard or of the F. Cubicles) p. 24
Fortuna (Temple of F. Augusta) p. 90
Forum
 Forum p. 84
 Forum (F. Baths) p. 89
 Forum (F. Boarium) p. 33
 Forum (F. Granary) p. 86
 Forum (Triangular F.) p. 110
Fountain (House of the Small F.) p. 58
Frontone (House of Marco Lucretius F.) p. 49
Fugitives (Garden of the F.) p. 27
Fullery (F. of Stephanus) p. 16

G

Garden

Garden (G. of the Fugitives) p. 27

Garden (House of the G. of Hercules) p. 37

Gate

Gate (Herculaneum G. and walls) p. 74

Gate (Marina G. and walls) p. 81

Gate (Necropolis of Nocera G.) p. 39

Gate (Necropolis of Nola G.) p. 45

Gate (Necropolis of the Herculaneum G.) p. 75

Gate (Nocera G. and walls) p. 38

Gate (Nola G. and walls) p. 44

Genius (Temple of G. Augusti (Temple of Vespasian)) p. 93

Geometric (House of the G. Mosaics) p. 108

Giocondo (House of Cecilio G.) p. 51

Giulia (Praedia of G. Felice) p. 32

Gladiator (Osteria of the G.) p. 26

Gladiators

Gladiators (G. Barracks) p. 48

Gladiators (Quadriporticus of the theatres or G. Barracks) p. 114

Golden

Golden (House of Marcus Fabius Rufus and the G. Bracelet) p. 100

Golden (House of the G. Cupids) p. 67

Granary (Forum G.) p. 86

H

Herculaneum

Herculaneum (H. Gate and walls) p. 74

Herculaneum (Necropolis of the H. Gate) p. 75

Hercules

Hercules (Doric Temple - Sanctuary of Athena and H.) p. 111

Hercules (House of the Garden of H.) p. 37

Hunt (House of the Ancient H.) p. 99

I

Insula (I. of the Lovers Chaste) p. 126

Isis (Temple of I.) p. 117

J

Julius (House of J. Polybius) p. 125

Jupiter

Jupiter (Temple of Aesculapius or J. Meilichios) p. 116

Jupiter (Temple of J.) p. 87

L

Lararium (House of the L. of Achilles) p. 17

Lares (Sanctuary of the Public L.) p. 92

Large

Large (L. Palaestra) p. 35

Large (L. Theatre) p. 113

Longus (House of Casca L. Quadretti teatrale) p. 15

Lovers (Insula of the L. Chaste) p. 126

Lucretius

Lucretius (House of Marco L. Frontone) p. 49

Lucretius (House of Marcus L. in via Stabiana) p. 122

Lupanar p. 97

M

Macellum p. 91

Marco (House of M. Lucretius Frontone) p. 49

Marcus

Marcus (House of M. Fabius Rufus and the Golden Bracelet) p. 100

Marcus (House of M. Lucretius in via Stabiana) p. 122

Marina (M. Gate and walls) p. 81

Maxima (House of the Ara M.) p. 68

Meilichios (Temple of Aesculapius or Jupiter M.) p. 116

Meleager (House of M.) p. 71

Menander (House of the M.) p. 20

Mensa (M. Ponderaria) p. 85

Moralist (House of the M.) p. 43

Mosaics (House of the Geometric M.) p. 108

Mysteries (Villa of the M.) p. 77

N

Naples (House of the Prince of N.) p. 70

Alphabetical index

Necropolis

- Necropolis (N. of Nocera Gate) p. 39
- Necropolis (N. of Nola Gate) p. 45
- Necropolis (N. of Porta Vesuvio) p. 52

Nocera

- Nocera (Necropolis of N. Gate) p. 39
- Nocera (N. Gate and walls) p. 38

Nola

- Nola (Necropolis of N. Gate) p. 45
- Nola (N. Gate and walls) p. 44

O

- Obelius (House of O. Firmus) p. 124
- Octavius (House of O. Quartio) p. 30
- Odeon (Small Theatre - O.) p. 115
- Orchard (House of the O. or of the Floral Cubicles) p. 24
- Osteria (O. of the Gladiator) p. 26
- outdoors (House of the Triclinium o. or summer) p. 36
- Oven (House of the O.) p. 62

P

Palaestra

- Palaestra (Large P.) p. 35
- Palaestra (Samnite P.) p. 112

Pansa (House of P.) p. 61

Paquius (House of P. Proculus) p. 21

Placidus (House and Thermopolium of Vetutius P.) p. 23

Poet (House of the Tragic P.) p. 59

Polybius (House of Julius P.) p. 125

Ponderaria (Mensa P.) p. 85

Popidio (Bakery of P. Prisco) p. 98

Porta (Necropolis of P. Vesuvio) p. 52

Portico (P. of Concordia Augusta (Building of Eumachia)) p. 94

Praedia (P. of Giulia Felice) p. 32

Prince (House of the P. of Naples) p. 70

Prisco (Bakery of Popidio P.) p. 98

Proculus (House of Paquius P.) p. 21

Public (Sanctuary of the P. Lares) p. 92

Q

- Quadretti (House of Casca Longus or Q. teatralei) p. 15
- Quadriporticus (Q. of the theatres or Gladiators Barracks) p. 114
- Quartio (House of Octavius Q.) p. 30

R

- red (House of the r. walls) p. 109

S

- Sailor (House of the S.) p. 82
- Sallust (House of S.) p. 63
- Samnite (S. Palaestra) p. 112
- Sanctuary
 - Sanctuary (Doric Temple - S. of Athena and Hercules) p. 111
 - Sanctuary (S. of Apollo) p. 83
 - Sanctuary (S. of the Public Lares) p. 92
 - Sanctuary (S. of Venus) p. 104
- shell (House of Venus in the s.) p. 31
- Ship (House of the Europa S.) p. 25
- Silver (House of the S. Wedding) p. 50
- Sirico (House of S.) p. 96
- Small
 - Small (House of the S. Fountain) p. 58
 - Small (S. Theatre - Odeon) p. 115
- Stabiana (House of Marcus Lucretius in via S.) p. 122
- Stabian (S. Baths) p. 95
- Stephanus (Fullery of S.) p. 16
- Suburban (S. Baths) p. 80
- summer (House of the Triclinium outdoors or s.) p. 36
- Surgeon (House of the S.) p. 73

T

- teatrali (House of Casca Longus or Quadretti t.) p. 15
- Temple
 - Temple (Doric T. - Sanctuary of Athena and Hercules) p. 111
 - Temple (Temple of Genius Augusti (T. of Vespasian)) p. 93
 - Temple (T. of Aesculapius or Jupiter Meilichios) p. 116

Alphabetical index

Temple (T. of Fortuna Augusta) p. 90

Temple (T. of Isis) p. 117

Temple (T. of Jupiter) p. 87

Theatre

Theatre (Large T.) p. 113

Theatre (Small T. - Odeon) p. 115

theatres (Quadriporticus of the t. or Gladiators Barracks) p. 114

Thermopolium

Thermopolium p. 60

Thermopolium (House and T. of Vetutius Placidus) p. 23

Tragic (House of the T. Poet) p. 59

Trebio (House of T. Valente) p. 42

Triangular (T. Forum) p. 110

Triclinium (House of the T. outdoors or summer) p. 36

V

Valente (House of Trebio V.) p. 42

Venus

Venus (House of V. in the shell) p. 31

Venus (Sanctuary of V.) p. 104

Vespasian (Temple of Genius Augusti (Temple of V.)) p. 93

Vesuvio (Necropolis of Porta V.) p. 52

Vettii (House of the V.) p. 66

Vetutius (House and Thermopolium of V. Placidus) p. 23

Villa (V. of Diomedea) p. 76

W

walls (House of the red w.) p. 109

Wedding (House of the Silver W.) p. 50

wounded (House of Adonis w.) p. 64

Rules for visiting the excavations

The archaeological site of Pompeii, which covers about 44 excavated hectares, 22 of which can be visited, presents irregular walking surfaces due to its nature. Therefore, you are kindly asked to pay utmost attention during the tour in order to avoid accidents, for which the Board of Cultural Heritage can not be held liable.

Please note that in the archaeological Vesuvian areas the requirements of Legislative Decree no. 81/08 apply with reference to the regulations of cultural heritage protection (Legislative Decree 42/2004).

Please find below some information and recommendations for your visit

ENTRANCE

The excavations have 3 entrances/exits: Marina Gate, Exedra Square and Amphitheatre Square

The ticket offices are found at the entrances of Marina Gate, Exedra Square and Amphitheatre Square.

Schools are required to use the entrance from Amphitheatre Square.

Villa of the Mysteries is only open for exit purposes.

LUGGAGE DEPOSIT

Handbags, backpacks, luggage and cases that exceed dimensions of 30 x 30 x 15 cm are not allowed to be introduced on site.

Students and tour groups visiting the excavations are asked to kindly leave their backpacks on the bus.

A cloakroom service is available at the three entrances to the excavations.

GUIDED TOUR SERVICE

Guided tours can be requested at the Porta Marina guide points (Information Office) and Exedra Square between 9.00 and 14.00 hrs.

The service (not provided by the Board of Cultural Heritage) is carried out by qualified guides certified by the Campania Region, who can be identified through special badges.

Regulations

PICNIC AREA AND RESTAURANT

A restaurant is found within the excavations, near the Forum, and a picnic area is found near Amphitheatre Square and Casina dell'Aquila.

FIRST AID

First Aid service is found near the Forum. Telephone (+39) (0) 81 8575404-406

FILMING & PHOTOGRAPHY

Photography and filming are allowed for private use only. The use of flash is prohibited. Specific permission is required from the Board of Cultural Heritage for filming with a tripod or for commercial use.

RECOMMENDATIONS AND RESTRICTIONS

People with mobility difficulties and cardiovascular issues are urged to implement utmost caution. It is recommended to wear comfortable shoes. It is strictly forbidden to access areas that are closed off with barriers and bollards.

Please pay attention and do not approach the frescoed walls, do not climb on or sit on walls and on archaeological and architectural structures in the area. Kindly behave in a respectful manner and refrain from shouting, writing on the walls and dispersing waste rather than placing it in the appropriate containers.

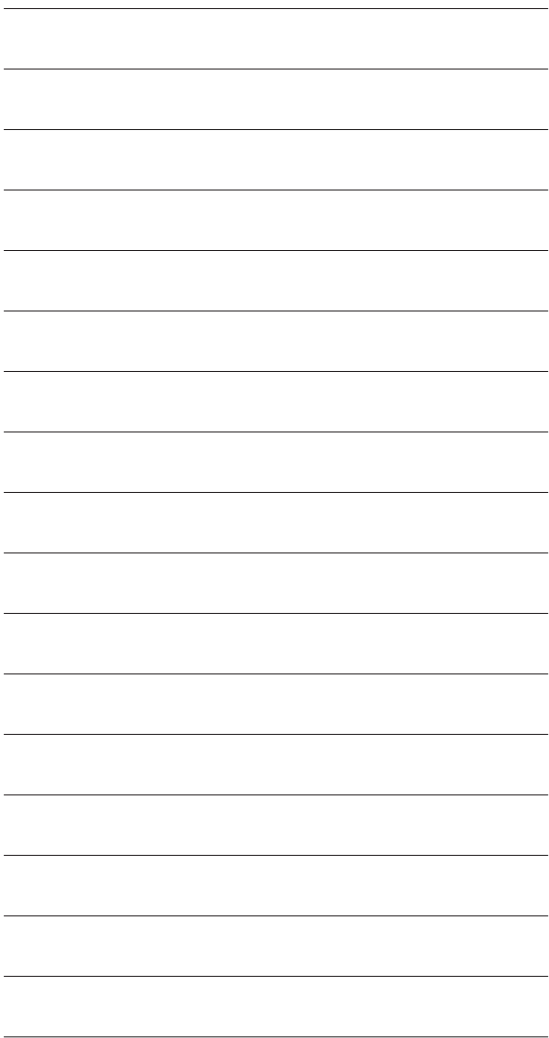
NO SMOKING

Smoking is strictly prohibited inside the excavations. Smoking areas are found on the terrace of Casina dell'Aquila and near the restrooms.

ANIMALS

Large dogs are not allowed in the archaeological site. Pets allowed must be fitted with a leash and carried inside buildings.

You are asked not to approach unsupervised animals that may be in the area.



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