

DAAD SUMMER SCHOOL

“Dialogue on Cultural Heritage in Times of Crisis”

POMPEII IN MOVIES

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Abstract

Historical movies, their purpose and their use in our modern societies have captured the attention of many scholars, and many theories have been produced on that matter. The purpose of this report is above all to show that, the ancient city of Pompeii and its destruction by the eruption has, throughout cinema's history, captivated the artists and the audiences. Moreover, we will try to present, to the extent of our abilities, the different messages that each film has tried to express to the audiences of their time.

We believe that the case of Pompeii is an interesting one, since from the early days of the cinema, we have productions based on the city's doom. In this way, a mature viewer can examine them, and drive their own conclusions on how the modern world has change from the 20th century till today.

The eruption that buried the city might be an unchangeable historical fact. The films, however, are living organisms telling different stories, constantly evolving, like the audiences of our times. In their own way, they become history themselves, awaiting to be criticized, disregarded, or, admired. Lastly, they serve as reminders of where we, as modern people, stood a hundred years ago, as far as politics, race and gender are concerned, and where we stand now.

Finally, the research for this subject offered to the author a different perspective, since we had to look into the past through a nonscientific – archaeological way. Even though, the methods and rules of our science are necessary in order for safe, accurate conclusions to be drawn, to put oneself out of those norms can be refreshing.

About the author

I am a graduate of the University of Athens, where I studied History, Archaeology and History of Art. Currently I am at my masters decree, on Classical Archaeology at the University of Crete. During my years as a student of Archaeology, I have participated on excavations in Kos, Athens and Corfu, as well as a conservation project in Corfu, in Greece.

Apart from the valuable knowledge and teachings that I have received from my professors, the sense of wonderment that I felt, when exposing something that had been hidden for millennia, was the primary reason for choosing Archaeology as my field of expertise. More specifically, it is the Roman era that has capture my attention. Finally, I hope to be able to contribute to the research on the Roman times.

Introduction

Why are we depicting history in the movies? Maybe, it is because we find easier to admire facts set in stone. The past is a safe "place". In this way, it offers an escape for the audience, who feels close to a reality – since historical films are inspired by actual

events or people – and away from it at the same time. According to Marcia Landy¹, the will to depict the past was evident since the earliest embodiments of cinema. Moreover, according to her, even though early cinema did not focus on historical events, there was a need for a correct depiction of facts for staged events on film purported to be “authentic”. Additionally, she points out that during the teens and twenties some standards for factuality and nonfictionality were put in place, in order for the “historical film” to have an authentic sense of history. Finally, Pierre Sorlin², mentions that, some – but not many – details must be given, to set the action in a period, in order for the audience to place the film, at least approximately. A kind of cultural heritage of every country, or as he calls it, the group’s “Historical Capital”.

Generally, disaster films focus on cities, like Babylon, Los Angeles or New York, since such places act as material and symbolic centers of civilized and modern societies³. When Pompeii was rediscovered in the twentieth century, it became an instant fascination for the people and created a drive to reenact antiquity⁴. Books were written about the ancient city, operas, and later pyrodramas⁵ took place. At the end, it was the means of the movies that paid their respect to the city that froze in time.

The motif of fear of nature

A naturally induced catastrophe intrigues us. We are after all only humans, and we know, that no matter how well we prepare, how much we know about the environment, there will always be those circumstances, where Mother Nature will come and sweep away our lives, our technology and our way of life. In his book, Stephen Keane⁶ makes the observation that for a Civilization to be overrun by Nature is the main theme of most disaster movies. He also states that, if put in terms of Depression, this type of movies can be seen either as providers of escapism, or as dramatizations of moral and material declines⁷.

Environmental disasters unify us as a species since they do not discriminate against us. They produce the same destruction in every country, every social class and every point in our history. In this way, they exist in our past, present and future. Fear in front of the power of nature is felt by all human beings in the same way.

¹ Marcia Landy (Editing), *The Historical Film, History and Memory in Media*, New Brunswick New Jersey, 2000, p. 7.

² Pierre Sorlin (How to Look at a “Historical Film”), in Marcia Landy (Editing), *The Historical Film, History and Memory in Media*, New Brunswick, New Jersey, 2000, p.37.

³ Stephen Kean, *Disaster Movies, The Cinema of Catastrophe*, New York, 2006, p.130.

⁴ Maria Wyke, *Projecting the Past, Ancient Rome, Cinema and History*, New York and London, 1997, p. 148.

⁵ A Pyrodrama was a type of mass entertainment, popular in the late 1880s. Performances such as those took place at vast outdoor places, ready to receive up to ten thousand spectators with a cast of almost three hundred. They focused on a collective identification with the past. Finally, this form of amusement contributed to that period’s models of reconstructing the life and death of Pompeii. Maria Wyke, *Projecting the Past, Ancient Rome, Cinema and History*, New York and London, 1997, p. 157.

⁶ Stephen Kean, *Disaster Movies, The Cinema of Catastrophe*, New York, 2006, p.160.

⁷ A.a.p.7.

In this way, disaster movies offer us an easy escapism of that fear, as well as a sense of security – what I am seeing is not happening to me. Our projections with the protagonists are safe – I am the protagonist – he or she will survive and I will “survive” with them.

According to Stephen Keane⁸, a number of Roman epics produced in Italy between 1908 and 1914, provided for the first notable cycle of disaster films, amongst them sequences that focused on Pompeii. Keane⁹ goes further on noting the significant success of those movies in America and the rest of Europe, as well as, the fact that, the disaster sequences of the first two films were recycled in other remakes throughout the 1910s and 1920s.

Pompeii, more than the other places that were destroyed by the eruption, due to the way that it was preserved, takes us closer to that deeply humane part of our selves. We see the places, the way of life, no historian or archaeologist is needed for us to understand.

Finally, we see the people of Pompeii. They are not dehumanized from everything that made them real, living, actual people. They are not bones buried in some other time. They shock us and mirror our deepest fear, because they did not survive. They rise as tragic antiheroes in our consciousness. At last, they inspire us.

Edward Bulwer – Lytton and “The Last Days of Pompeii”

It was all that historic reality that inspired Edward Bulwer – Lytton, to write his novel, the Last Days of Pompeii in the 19th century. Lytton had visited Pompeii in 1833, a time during which Vesuvius was active again¹⁰.

Lytton’s novel became the central source for many directors and spun many movie adaptations. The book itself is – as many scholars agree¹¹ – very close to presenting a good amount of historical and archaeological accuracy, as the writer had incorporated in the story authentic descriptions of places, as well as character deaths, based on those of skeletons he had inspected in the villa of “Diomed”, the temple of Isis and the streets of the excavated city¹².

The story evolves around an Athenian nobleman named Glaucus, his love for the beautiful Greek Ione and the malevolent plans of Abraces – a priest at the temple of Isis – who is set to destroy their happiness. Another key role, is the one of Nydia – a blind slave girl who is in love with Glaucus. At the end Glaucus, been accused of murder, finds himself in the amphitheater. The mountain erupts saving Glaucus from

⁸ Stephen Kean, Disaster Movies, The Cinema of Catastrophe, New York, 2006, p.6.

⁹ A.a.

¹⁰ Maria Wyke, Projecting the Past Ancient Rome, Cinema and History, New York and London, 1997, p.150.

¹¹ The general acceptance of the novel’s strong historical accuracy is expressed by these researchers: Alastair J.L. Blanshard & Kim Shahabudin, Classics on Screen, Ancient Greece and Rome on Film, London, 2010, p.80. And Maria Wyke, Projecting the Past Ancient Rome, Cinema and History, New York and London, 1997, p.151.

¹² Maria Wyke, Projecting the Past Ancient Rome, Cinema and History, New York and London, 1997, p.151.

his sentence. Nydia then helps Glaucus and Ione to safely escape the destruction by boat, sacrificing herself in the process. Finally, Abraces finds his tragic – but justifiable – death during the destruction of the city.

Movie adaptations of “The Last Days of Pompeii”

1900 – 1930

In general, when Rome is put on screen, large scale, fictional elements are usually incorporated in the plot. This happens because the historical facts are used as a stable point, from where a story, that suits an audience’s taste and fashion, can be expanded¹³. In this way, all Roman epic films are in a sense “historical”. Their narratives, on the other hand, are closer to historical fiction, rather than historiography, since, most of those are drawn from successful, popular novels¹⁴.

The first time Pompeii appeared on screen, it was used as a pretext for the depiction of the volcanic eruption and destruction. In 1900, William Booth made *The Last Days of Pompeii* as a four to five minute “reconstructed actuality”, emphasizing the punishment of pagans by an apocalypse of fire¹⁵.

A little while after, the – on the rise¹⁶ – Italian film industry, focused on the ancient city. In 1908, Luigi Maggi directed the first of Lytton’s novel’s film adaptation, *The Last Days of Pompeii* (*Gli ultimi giorni di Pompei*), which was released by the production house Ambrosio. The film was a success upon its release. Even though it compressed the plot into a brief number of scenes, the audiences of the time were captivated and astounded¹⁷. Maggi’s film was in line with the Italian operatic tradition, for its grand *mise – en – scène*¹⁸, rich sense of historical spectacle, elaborate costumes, acting style, even some of its cast¹⁹. The 1908 version focuses on the individual desire of the characters, in comparison to the background’s decadence and destruction. According to Blanshard and Shahabudin²⁰, in such narratives the purity of individuals depicts the purity of the Christian religion, which takes over the decadence of Rome.

¹³ Alastair J.L. Blanshard & Kim Shahabudin, *Classics on Screen, Ancient Greece and Rome on Film*, London, 2010, p.80.

¹⁴ A.a. p.38.

¹⁵ Maria Wyke, *Projecting the Past Ancient Rome, Cinema and History*, New York and London, 1997, p.158.

¹⁶ A.a.

¹⁷ A.a.p.159.

¹⁸ The term *mise – en – scène* is used in film studies in the discussion of visual style. It is a French word, used in English since at least 1833, and has its origins in the theatre. It literally means “to put on stage”. However, as far as films are concerned a possible definition could be “the contents of the frame and the way that they are organized”. The contents include lighting, costume, décor, properties and the actors themselves. John Gibbs, *Mise – en – scène Film Style and Interpretation*, London and New York, 2002, p.5.

¹⁹ Maria Wyke, *Projecting the Past Ancient Rome, Cinema and History*, New York and London, 1997, p.159.

²⁰ Alastair J.L. Blanshard & Kim Shahabudin, *Classics on Screen, Ancient Greece and Rome on Film*, London, 2010, p.18.

According to Wyke²¹, Maggi's success on the historical film started a fascination in the Italian cinema for historic dramas. It was in that exact competition between Italian production companies, that in 1913 two more adaptations came to be.

The first one, *Gli ultimi giorni di Pompei*, was directed by Eleuterio Rodolfi for the production house Ambrosio. It was the first feature length version of the novel. According to Gary Allen Smith²² it was notable for its impressive sets and costumes, and even though the direction in the first part is static, the action sequences are sophisticated for the time. Additionally, Pierre Sorlin²³, makes a point as far as the use of light is concerned in this film. He states that, the reconstructed urban architecture created lanes the actors had to walk through, opposing the sunny and shadowy grounds which opposed those who were smart and happy and those who were not. The second one was called *Ione, o gli ultimi giorni di Pompei*, directed by Giovanni Enrico Vidali for the production house of Pasquali. Both films were praised for paying attention to archaeological detail as well as, for their lively animation of the city²⁴.

By the end of the First World War, Italian cinema suffered a massive decrease on its popularity and production. It was in this environment, in 1926, when directors Carmine Gallone and Amleto Palermi, brought on screen another adaptation of *Gli ultimi giorni di Pompei*. In this version the directors cut from the ancient site to a reconstructed one, giving the audience a marvelous resurrection of the city²⁵.

The Italian films that focused on the Pompeian tale, distinguished themselves from Lytton's morals, where the eruption symbolizes the victory of Christianity against Paganism, and the Athenian democracy against the Roman decadence. On the contrary, the Italian films from 1913, projected a Pompeii endangered by the foreign evil, which came from the orient and was personified by the character of Ambraces, the priest of Isis. Vesuvius' eruption comes as a purification and redemption from the oriental contamination²⁶. In this glorification of Rome, Wyke²⁷ sees a way in which the Italian film industry was bringing its products closer to the rhetoric of the Fascist Regime.

1935 – 1960

The next adaptation was visualized in America. *The Last Days of Pompeii*, was directed by E. B. Schoedsack in the year 1935, for the RKO studio. However, the title was the only thing that the American film shared with the novel or the actual city. The

²¹ Maria Wyke, *Projecting the Past Ancient Rome, Cinema and History*, New York and London, 1997, p.159.

²² Gary Allen Smith, *Epic Films: Casts, Credits and Commentary on more than 350 Historical Spectacle Movies*, Second Edition, 2004, p.152.

²³ Pierre Sorlin, *Italian National Cinema 1896 – 1996*, London and New York, 1996, p.25.

²⁴ Maria Wyke, *Projecting the Past Ancient Rome, Cinema and History*, New York and London, 1997, p.161.

²⁵ A.a.p.167.

²⁶ Maria Wyke, *Projecting the Past Ancient Rome, Cinema and History*, New York and London, 1997, p.165.

²⁷ A.a. p.170.

map of the city was redesigned to match the requirements of the new kind of movie²⁸. Monuments of Rome were considered better choices from the architecture and art of Pompeii. In any case, a detailed reconstruction presented to an American audience, could not bring the sense of recognition and ownership, with which Italian films had provided their national audience²⁹. At the end, the film lost \$237.000 at the box office, and fell short on the great ambitions of its producer (Merian C. Couper) and of RKO³⁰.

Here the protagonist of the story is Marcus, a blacksmith, who after the accidental death of his wife and son, takes up the more profitable professions of gladiator and slave trader. However, at the moment of the eruption he learns the Christian values of human life, liberty and parental care and sacrifices himself to aid the escape of his adopted son and some runaway slaves, dying in the comforting glow of a visitation from Christ himself. This American original story, takes upon the issues of the protagonist's journey of personal discovery and redemption, while depicting modern day America as the "free" – "unspoiled from Fascism" world³¹.

Two more films were produced until 1960. The first one, was released in 1950 and it was an Italian/French coproduction at Cinecittà, with the sponsorship of the Catholic production house Universalia. This adaptation glorifies the Christian suffering at the hands of pagan persecutors, as it focuses on the trial of a Greek youth who is saved by an underground Christian community. In a post war Italy, pagans symbolize the Nazi army of occupation, while early Christians symbolized the wartime resistance heroes.

The last adaptation of the *Gli ultimi giorni di Pompei* was an Italian/Spanish coproduction, filmed at CEA Studios (Madrid) and Cinecittà (Rome), released in 1959. It was directed by Mario Bonnard and then Sergio Leone, when the first one fell ill³². Starring Steve Reeves as Centurion Glaucus Lito, the conqueror of Palestine and Syria, who returns to Pompeii in 79 AD. Consul Ascanius (Guillermo Marin) suspects and persecutes the Christians, for attacks on Roman villas. Glaucus, however, discovers that the culprits operate from the Temple of Isis. In the end, Glaucus saves the Christians in the arena by wrestling a lion. The Supertotalscope Eastmancolor³³ cinematography showcased the great sets, especially the realistic – looking streets of Pompeii, with cobbles and flagged paviers, market stalls and hefty curb stones. The

²⁸ We are referring to the fact that, this was the time when the first films with incorporated sound were released. For more information about the revolution of the sound in the cinema: Richard B. Jewell with Vernon Harbin, *The RKO Story*, London, 1982.

²⁹ Maria Wyke, *Projecting the Past Ancient Rome, Cinema and History*, New York and London, 1997, p.172.

³⁰ Richard B. Jewell with Vernon Harbin, *The RKO Story*, London, 1982, p.89.

³¹ Maria Wyke, *Projecting the Past Ancient Rome, Cinema and History*, New York and London, 1997, p.178.

³² Howard Hughes, *Cinema Italiano, the Complete Guide from Classics to Cult*, London – New York, 2011, p.65.

³³ The Eastmancolor tripack negative film was introduced in 1951. It came after the demand, for color filming in the United States, increased, and the previous technology (Technicolor cameras) was unable to keep up with the industry's needs. Charles Harpole (General Editor), *History of the American Cinema, 7 Transforming the Screen 1950 – 1959*, Peter Lev, University of California Press, London, 2003, p.108.

eruption causes the Temple of Isis to collapse and the town is showered with hot coals and cinders, intercut with spewing lava stock footage (courtesy of Haroun Terzoeff)³⁴. This film borrows many characteristics of the Western genre and stands as a beginning of an era where Pompeii acts as a signifier of spectacle³⁵.

“Pompeii”, 2014

The last time, so far, when the world of cinema concerns itself with the ancient Roman city, was in 2014, with the movie Pompeii, a German/Canadian/American film, directed by Paul W. S. Anderson, starring Kit Harington and Emily Browning.

The film tells the story of Milo (Kit Harington), a slave turned to a gladiator, in a race against time to save Cassia (Emily Browning), the daughter of a wealthy merchant who has been unwillingly betrothed to a corrupt Roman Senator.

In an interview to the Huffington Post³⁶, director W. S. Anderson said “We have tried to be historically accurate within the contexts of making a fictional story”. According to the director, Pliny’s the Younger letters, as well as documented cases of volcanic eruptions that have occurred in the last 10 years, were the basic source materials as far as the depiction of the eruption is concerned.

Moreover, to make a more accurate depiction of the city, Anderson used helicopter shots of the modern state of Pompeii and projected a computer – generated image over the top of the real photography. Furthermore, Jonathan Edmondson, a professor of Roman history at York University in Toronto, advised on the film’s historical accuracy. Professor Edmondson, stated in an interview in the Guardian³⁷, that the director accepted most of his major criticisms, such as Roman names and a gladiator’s diet.

As far as the actual eruption is concerned, “Pompeii” is the only film that makes an honest effort to be close to history. Of course, the fact that, it was produced in a cinematic era where special effects can make a scene as realistic as reality, gives the 2014 movie a unique advantage, making it incomparable to those that came before.

However, it is another point that we would like to make. Anderson’s Pompeii focuses on the destruction, not as a tragic ending to a story told, but as a true “protagonist” of the film, who has a role during the entire movie. More specifically, from the start, various camera shots, introduce Pompeii to the audience, as the city that lies beneath Vesuvius. Additionally, indications of what is about to happen start twenty minutes in the film, and then happen every ten minutes, as the movie’s time - line progresses. An escalation of ominous activities such as earthquakes, are put in contrast to the

³⁴ A.a. p.66.

³⁵ Maria Wyke, *Projecting the Past Ancient Rome, Cinema and History*, New York and London, 1997, p.182.

³⁶ http://www.huffingtonpost.com/alejandro-rojas/paul-w-s-anderson-pompeii-scientific-historical-accuracy_b_4827109.html

³⁷ <https://www.theguardian.com/film/2014/apr/26/pompeii-back-to-life-film-paul-ws-anderson>

characters' unawareness, whose story runs as a dramatic parallel. This escalation reaches its breaking point one hour into the film, when the eruption happens.

The phenomenon then unfolds, as the heroes and villains are trying to save themselves and take revenge, before, falling to their doom. The last act of the film, includes, explosive eruptions, lava bombs, a tsunami and a rain of ash and stones.

The 2014 film, lines itself with the new era movies of its kind, where destruction is a spectacle and no modern socio-political points are made. The plot is simple, the main motif being a forbidden love. Finally, there is no depth in the heroes and villains, since a type of stock, standardized characters are put in exceptional circumstances, a common motif for disaster movies³⁸. It is, we believe safe to say, that the characters and plot exist to facilitate the director to show Pompeii's destruction, in his own way, which might not be a representation of the historical facts to their last point.

Conclusion

Historical accuracy and its necessity in films is a debatable subject. As far as filmmakers are concerned, it is a matter of personal choice. Cinema, after all, is considered art, not science, something that audiences know. Even when directors choose a more scientifically accurate approach on their subject, the result might still be far from the truth. Firstly, because historians themselves are not – in many cases – able to give a definite answer. Secondly, because there are movies produced in times, when history and archaeology did not have a clear methodology, and were not bound by the scientific rules that we have today.

Robert A. Rosenstone³⁹, provides with an interesting point of view, in saying that “The Filmmakers speak – of the past – the way historians did before the era of professional training in history, before history was a discipline”. In this way he states that “filmic literalism” is impossible. He also believes, that historians do not appreciate the historical film, partly because such films falsify history, but mostly because a film, projects the fact that we do not own the past, creates a historical world with which the written word cannot compete in popularity, and acts as a symbol for a world where people can read but choose not to⁴⁰.

Taking this under consideration, we could say that, in modern films, where access to a scientific approach is easier, and technology offers a high level of achievable accuracy, it is still difficult to accuse directors for their personal interpretations of history. Blanshard and Shahadudin⁴¹, for example, state that it is ridiculous to hang up to “historical errors” in a film. According to them, it is foolish to treat filmmakers as historians and hold them accountable to the same standards. Films must synthesize a

³⁸ Stephen Kean, *Disaster Movies, The Cinema of Catastrophe*, New York, 2006, p.42.

³⁹ Robert A. Rosenstone (*The Historical Film: Looking at the Past in a Postliterate Age*) in Marcia Landy (Editing), *The Historical Film, History and Memory in Media*, New Brunswick, New Jersey, 2000, p. 59.

⁴⁰ a.a.p.50.

⁴¹ Alastair J.L. Blanshard & Kim Shahabudin, *Classics on Screen, Ancient Greece and Rome on Film*, London, 2010, p.11.

summary of events, generalize a situation and have a symbolic meaning for the audience, all those captured in images⁴².

On the other hand, Stephen Keane⁴³, focuses on another point, as far as historical disaster films are concerned; a particular challenge that they face. They have to make the historically predetermined as absorbing as possible, where audiences are drawn into the absolute certainty of disaster and follow various characters to death or survival. To quote from him “if the inevitable disasters depend upon how they are realized on film, these characters are key to maintaining our interest through to the fatal end”.

The early Italian films use characters already known, who promise, through the novel’s success to captivate the audience. When the stories change, the new plots and characters are chosen based on stereotypical successful types. They may lack profanity and ingenuity, but they play well within the expectations of each time’s audience.

Another interesting aspect of these movies, is death and the way it is used in each era. In the early Italian films those who escape death, the lovers Glaucus and Ione, are the ones who have a future to share. Nydia, to a point makes a conscious choice to die, since she sacrifices herself. She cannot have Glaucus’ love, she will not be complete. Death in her case is liberating her from a meaningless life. On the other part, the villains’ death serves as a divine justice.

The motif, where life and death serve a divine purpose, and are served to those deserving of them is recurring till 1959, and it is altered in the 2014 film. There, everyone falls, it is not a matter of if one character dies, but of the state of mind they are when it happens. The villains die in a state of panic and distress, while the heroes are peaceful and liberated.

To conclude, the ancient city of Pompeii is a vibrant example of how the past, tragic such as it is, inspires us to revisit it either as makers of art, or as audiences willing to be lost in it.

Acknowledgement

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⁴² A.a.p.61.

⁴³ Stephen Kean, Disaster Movies, The Cinema of Catastrophe, New York, 2006, p.117.

Furthermore, I would also like to acknowledge with much appreciation the crucial role of the Organizing Committee, Doctors Sara Saba and Anna Anguissola, for their tireless work to make this a truly educational experience. A special thanks goes to Doctor Roberta Fonti, who was always present and provided us with information and necessary help when needed.

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“POMPEII IN THE MOVIES”

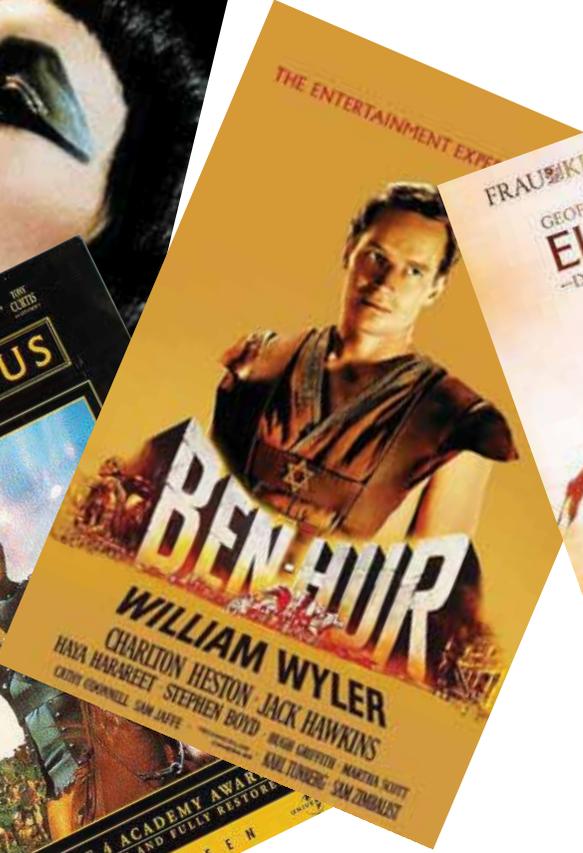
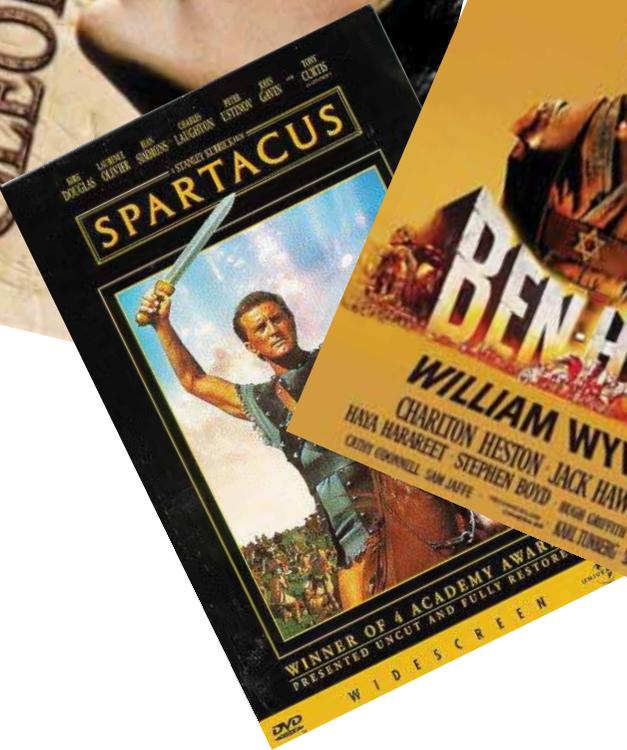


Pompeii and Vesuvius

21 September 2016
Hotel del Sol

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The Last Day of Pompeii, 1830 – 1833 (oil – on - canvas), Karl Pavlovich Bryullov (Russian painter, 1799 - 1852).

THE MOTIF OF FEAR OF NATURE



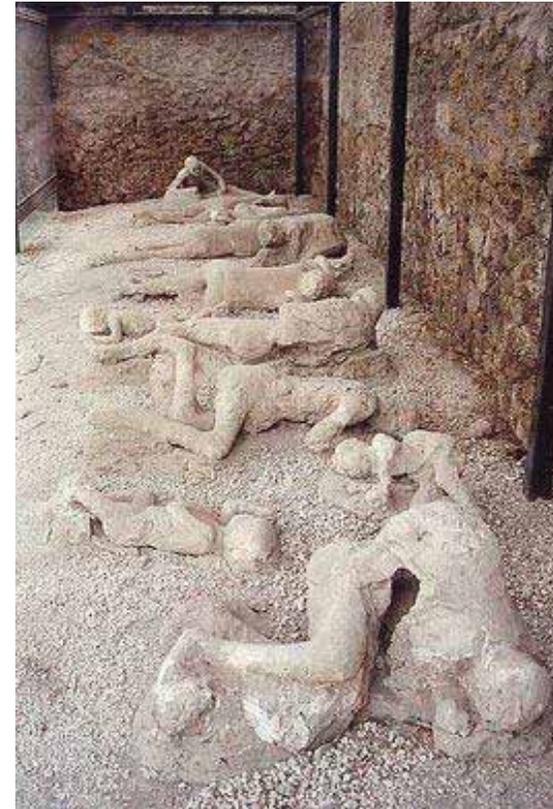
“Burning house under tornado in flooded landscape”.



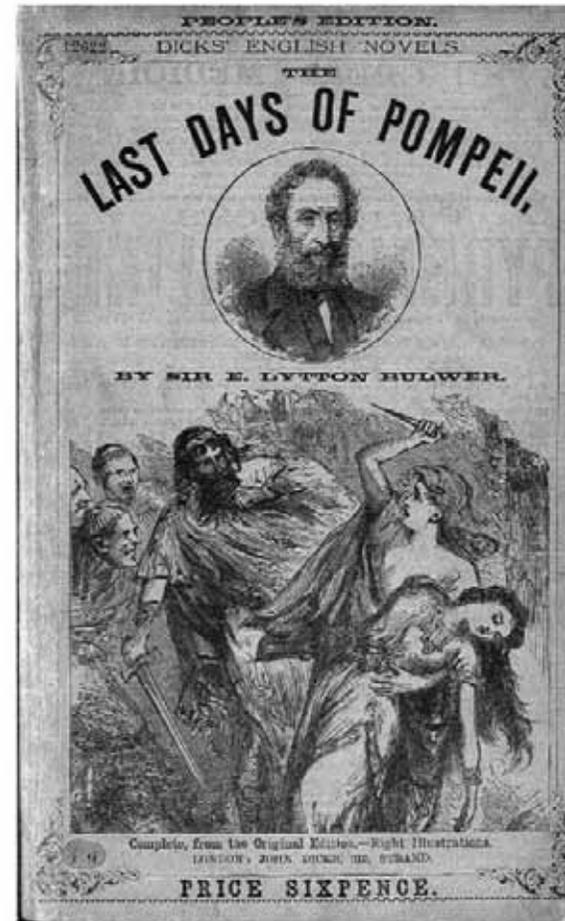
Hurricane Katrina, satellite image by NASA.



Haiti, earthquake 2010.



Garden of the Fugitives,
Pompeii.



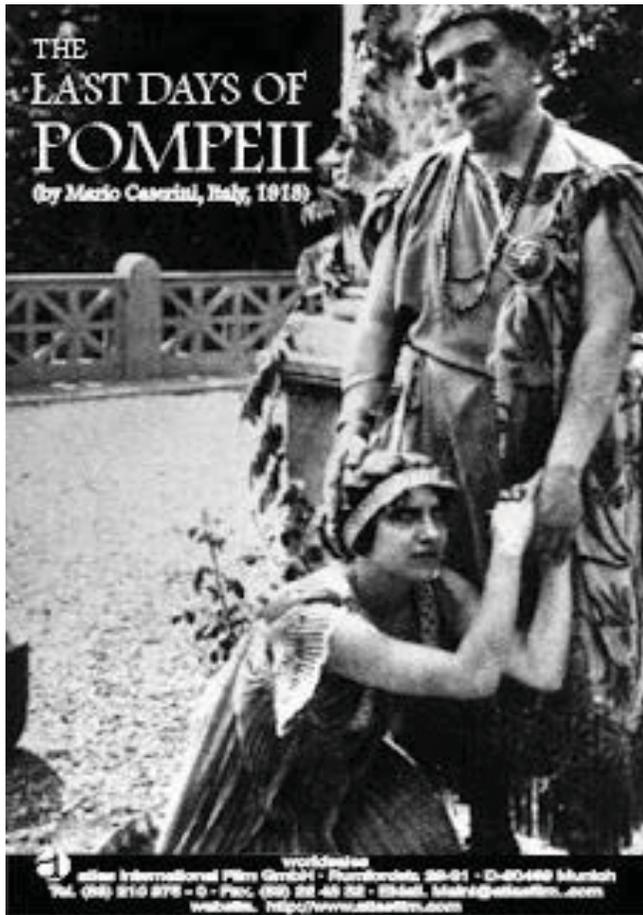
Edward Bulwer – Lytton (1803 - 1873)



The eruption as depicted in *Gli ultimi giorni di Pompeii* (Ambrosio, 1908). Source Cineteca MNC.



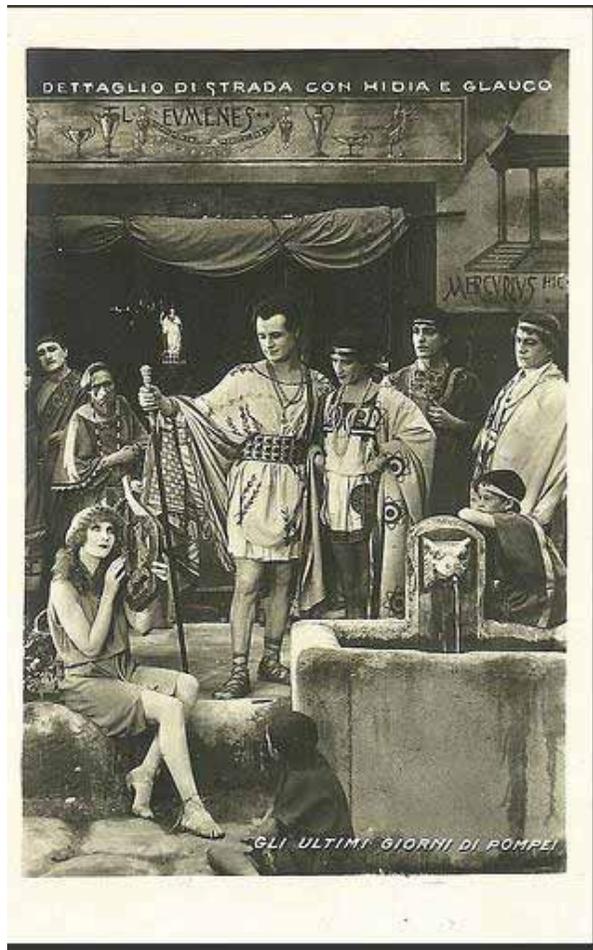
Nydia moments before her sacrifice, *Gli ultimi giorni di Pompeii* (Ambrosio, 1908). Source Cineteca MNC.



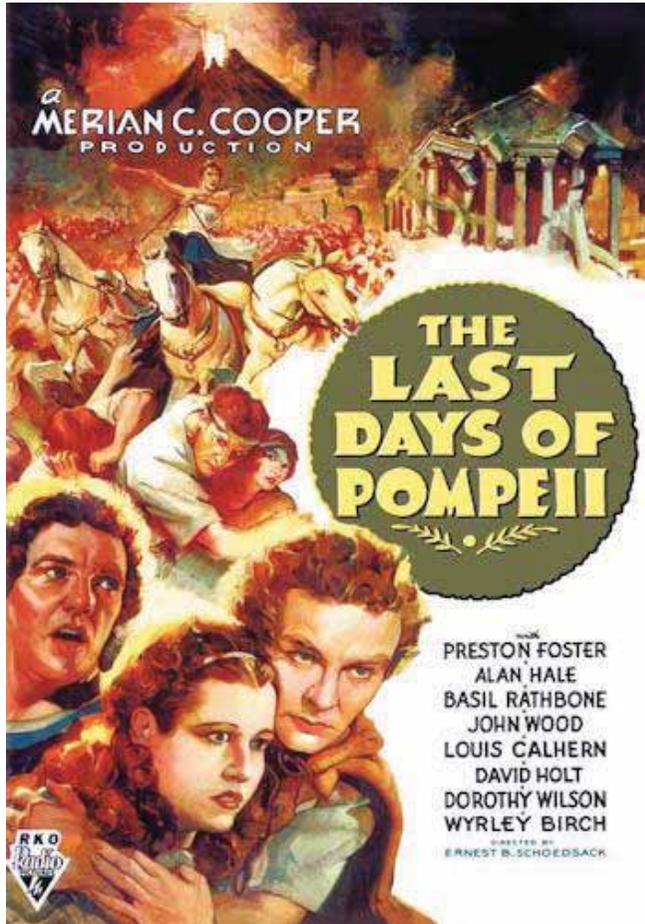
The Last Days of Pompeii, 1913
Ambrosio version.



The Last Days of Pompeii, 1913
Pasquali version.

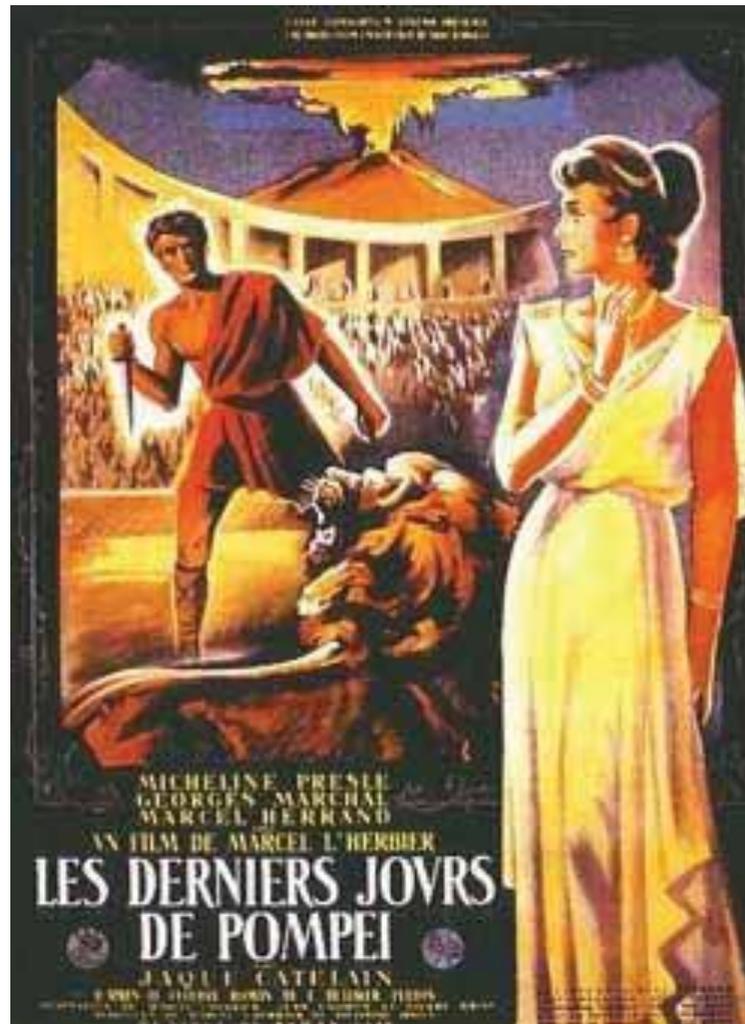


Italian postcards by C. Chierichetti, Milano. Photo: Grandi Films, Roma. Publicity still for *Gli ultimi giorni di Pompei/The Last Days of Pompeii* (Amleto Palermi, Carmine Gallone, 1926).

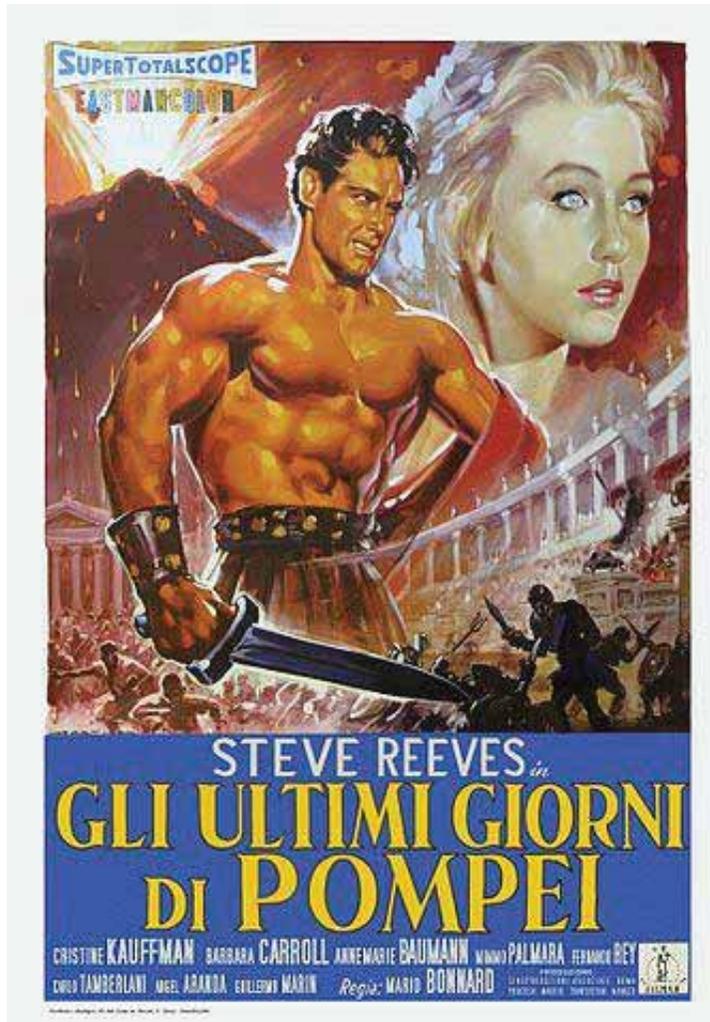


1935 version





1950 version



1959 version





Stills from “The making of Pompeii”, source YouTube.



Stills from the movie Pompeii 2014



19:57 min in film time



20:43 min in film time



38:19 min in film time



01:06 min in film time, the Eruption



Conclusion

A. Fact or Fiction? History vs Artistic Licence

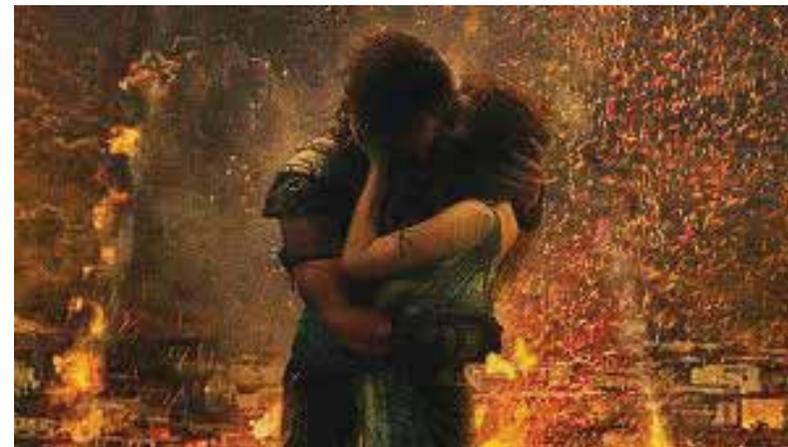


Statuette of a Greek Hoplite,
Berlin.



Hoplites as depicted in the movie 300.

B. Life and Death in a Historical Disaster Film Who lives? Who dies? Why?



Death scene of Milo and Cassia, Pompeii, 2014