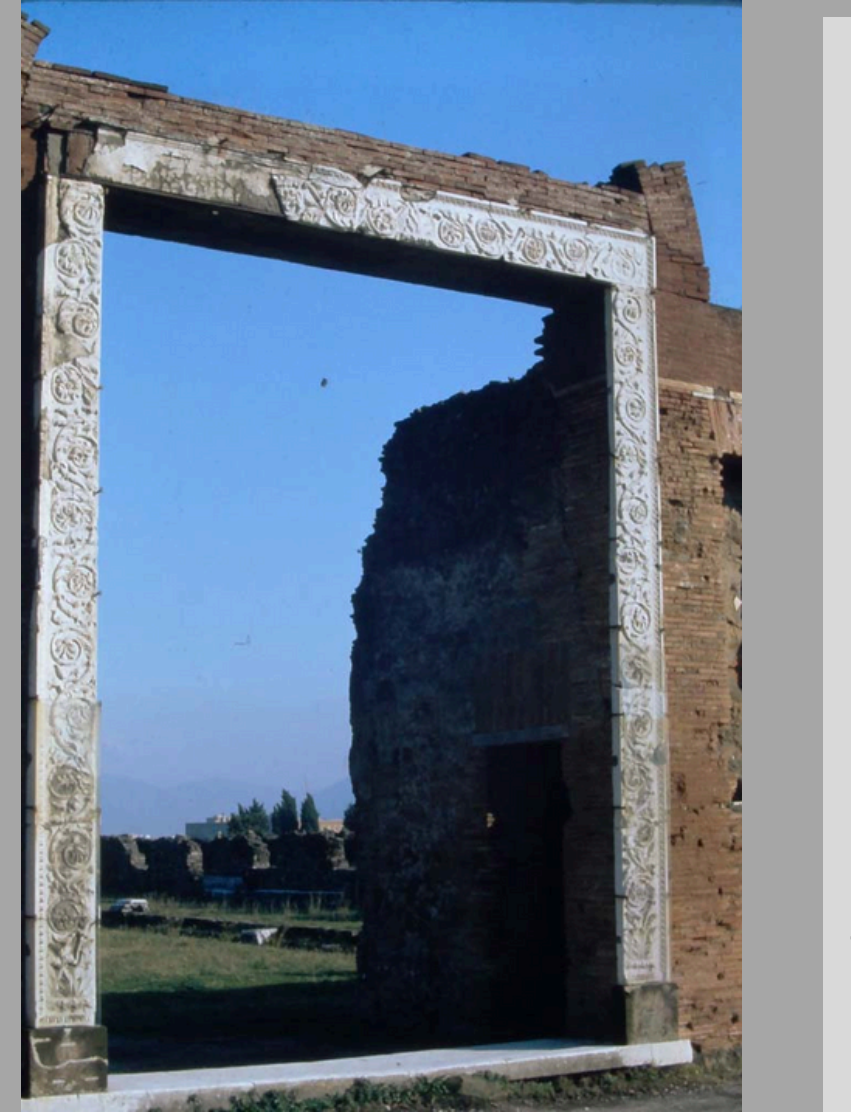




The ornate stonework on the building entrance,
From: Pompeii in pictures, <https://pompeiiinpictures.com/pompeiiinpictures/R7/7%2009%2001%20p2.htm>

The Textile Industry In Pompeii.

While the largest proportion of any pre-industrial economy was agriculture, urban areas such as Pompeii tended to have a number of additional sources of economic activity.

In the case of Pompeii, it is believed that one of the most important industries was the textile industry, and The Building of Eumachia is a vital piece of evidence for this belief.

The building likely served as a centre for the fullers of the city, given an inscription thanking Eumachia for the building that also references the fullers, and a number of now-lost pieces of equipment originally found in the building.

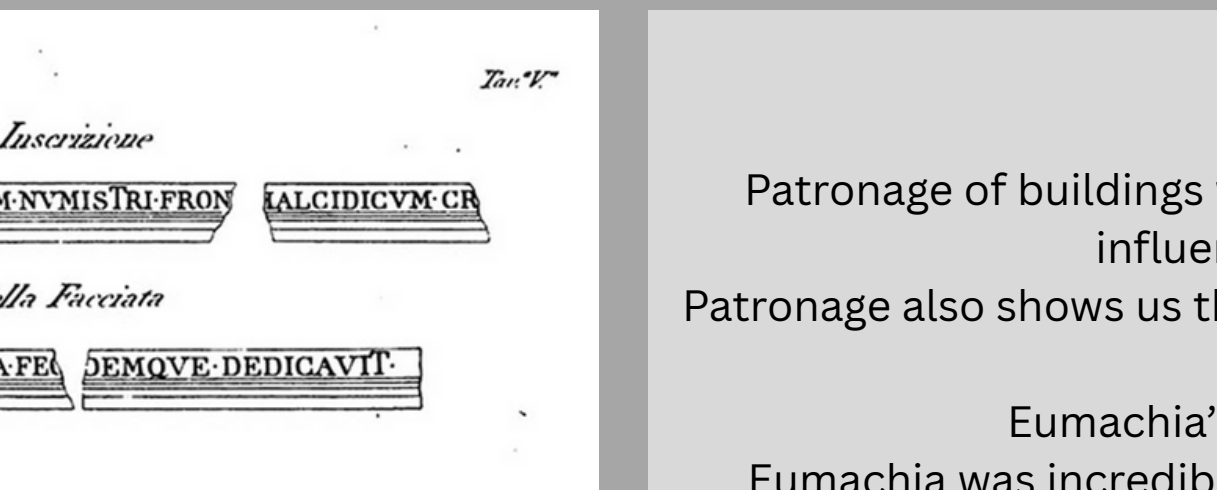
The building's scale and importance are of most importance as evidence. It is one of the largest buildings on the forum, and included extensive ornamentation. This implies that the fullers (and by extension likely the other textile workers) held a very important position in the economy of the City.

The Building's Decoration

As the high level of ornamentation is important for the analysis of the role of the building, the decoration is of some note.

The building displays several notable examples of ornamental stonework, and included a pair of life-sized statues.

In addition to this, when it was originally excavated the building possessed a number of wall paintings and decorative plaster on the walls. While these have been lost to the elements they remain a vital piece of evidence into the cost and ornamentation of the building.



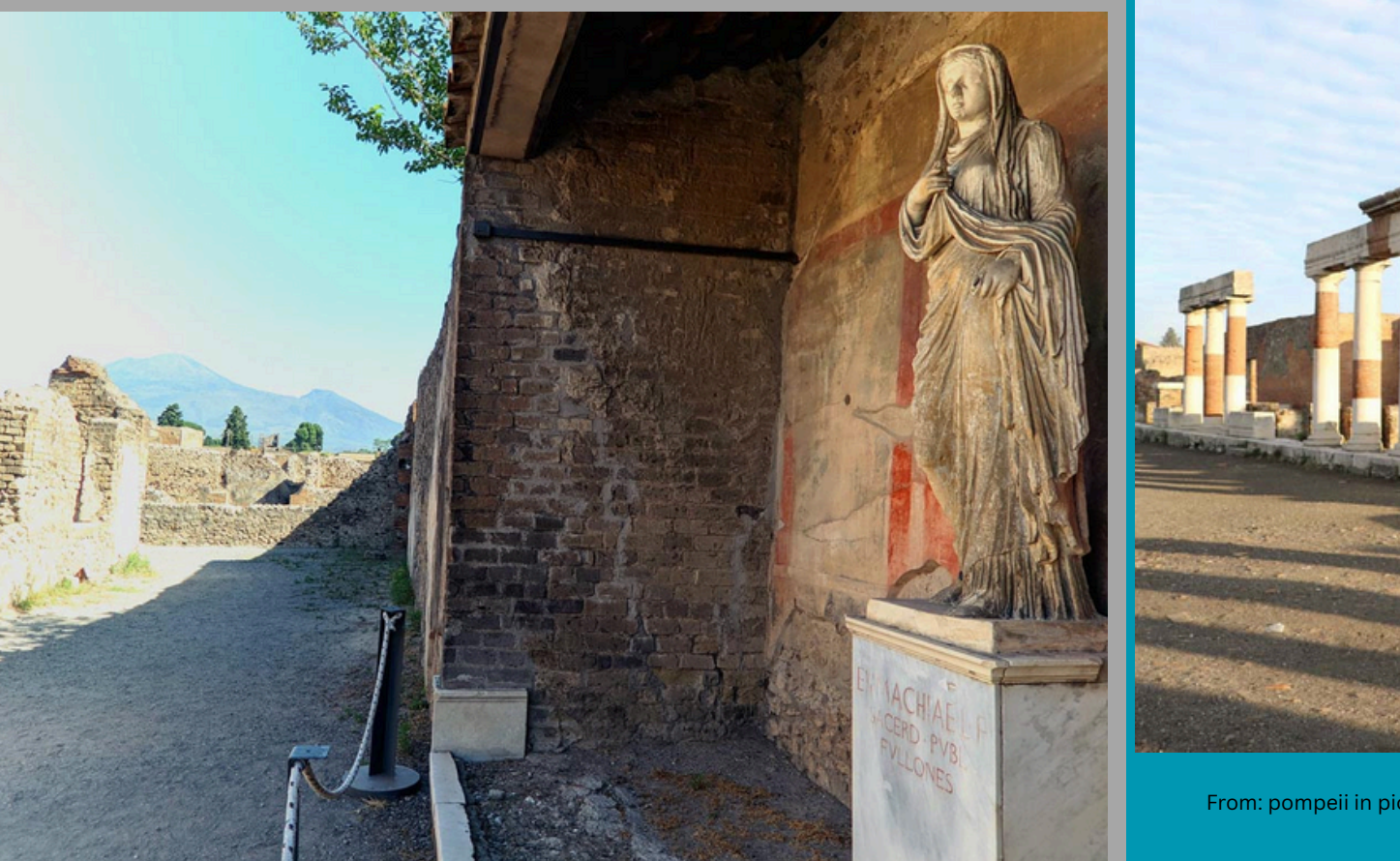
Above is a drawing of the inscription found on the section of the colonnade, 1820. Del Calcidico e della Cripta di Eumachia scavati nel Foro di Pompeii l'anno 1820, Tav. V., via Pompeii In Pictures, <https://pompeiiinpictures.com/pompeiiinpictures/R7/7%2009%2001.htm>

Who was Eumachia?

Eumachia was a public priestess of city of Pompeii. She is known for being a wealthy and influential patron.

She was the daughter of a wealthy business owner, and the wife of another wealthy business owner. This meant that she had access to a remarkable amount of wealth, evident in both her building she was patron of, and her large tomb.

Eumachia's influence grants a good insight into the roles that women could play in Roman society. Her wealth allows her to play a much more influential role than was typically expected of women in the period. That her building is the second largest on the forum tells us that she was almost certainly one of the most powerful women in the city of Pompeii.



Above is the statue of Eumachia, located in a niche.
From: Pompeii in pictures, <https://pompeiiinpictures.com/pompeiiinpictures/R7/7%2009%2001%20p4.htm>

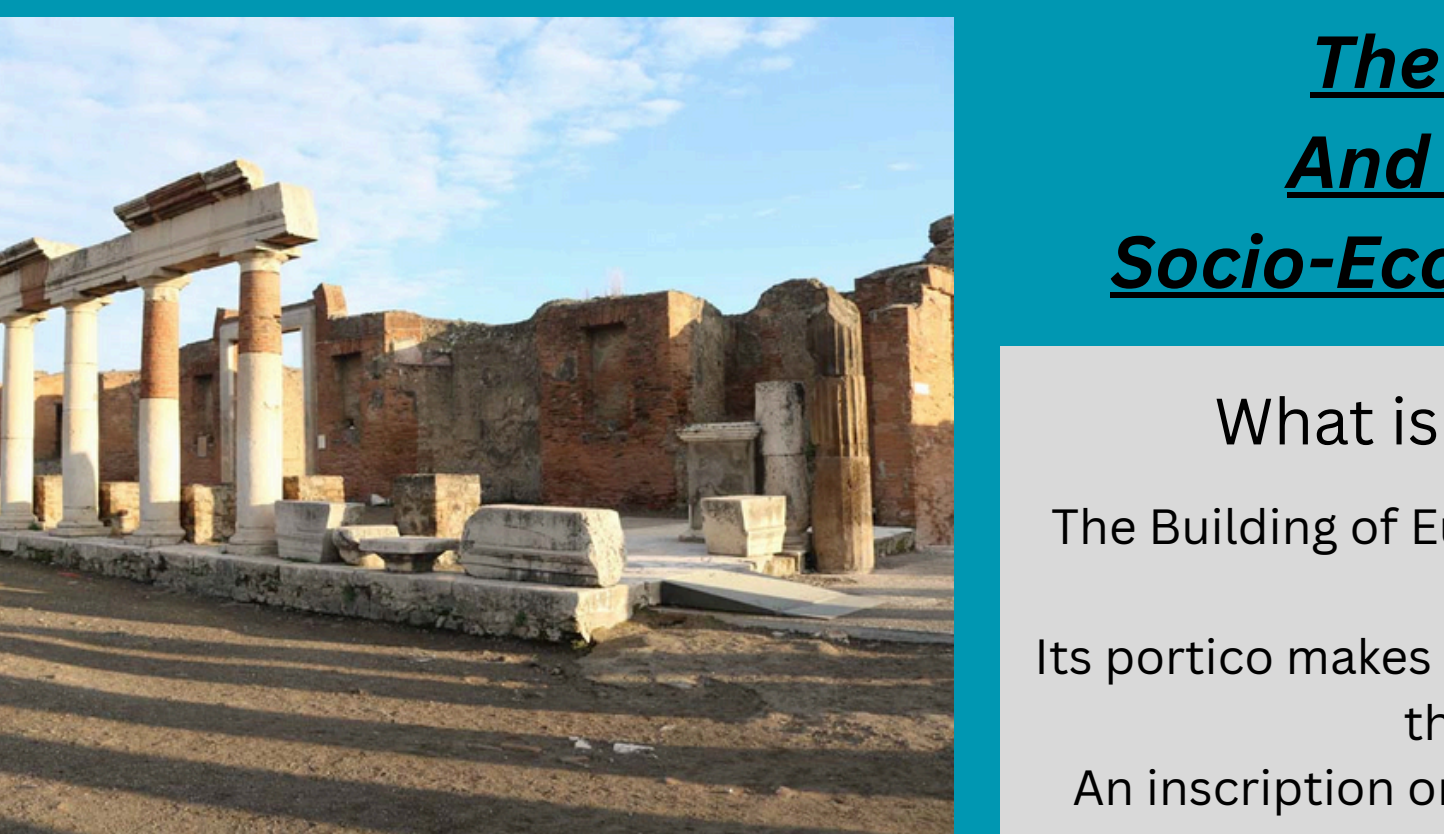
The Social Aspects of Patronage.

Patronage of buildings was a common sight in Rome. It was an expression of both wealth and influence among the more powerful individuals in the city.

Patronage also shows us the power of certain individuals, both in their hard power through wealth, and their soft power, their influence.

Eumachia's Building is an example of both of these forms of power.

Eumachia was incredibly wealthy, and while as a woman she was at a disadvantage in Roman society in soft power, her priesthood and wealthy upbringing granted her a level of soft power.



Above is the front of the Building of Eumachia,
From: pompeii in pictures, <https://pompeiiinpictures.com/pompeiiinpictures/R7/7%2009%2001.htm>

Missing Artefacts.

Several early descriptions of the building describe "Vats, tables and basins." being present in the courtyard of the building, however in the modern day, none of these are present, and there does not seem to be any record or where they ended up.

What was its purpose?

There is some debate as to what building of Eumachia was, however it is certain that there was some connection to the fullers of the city.

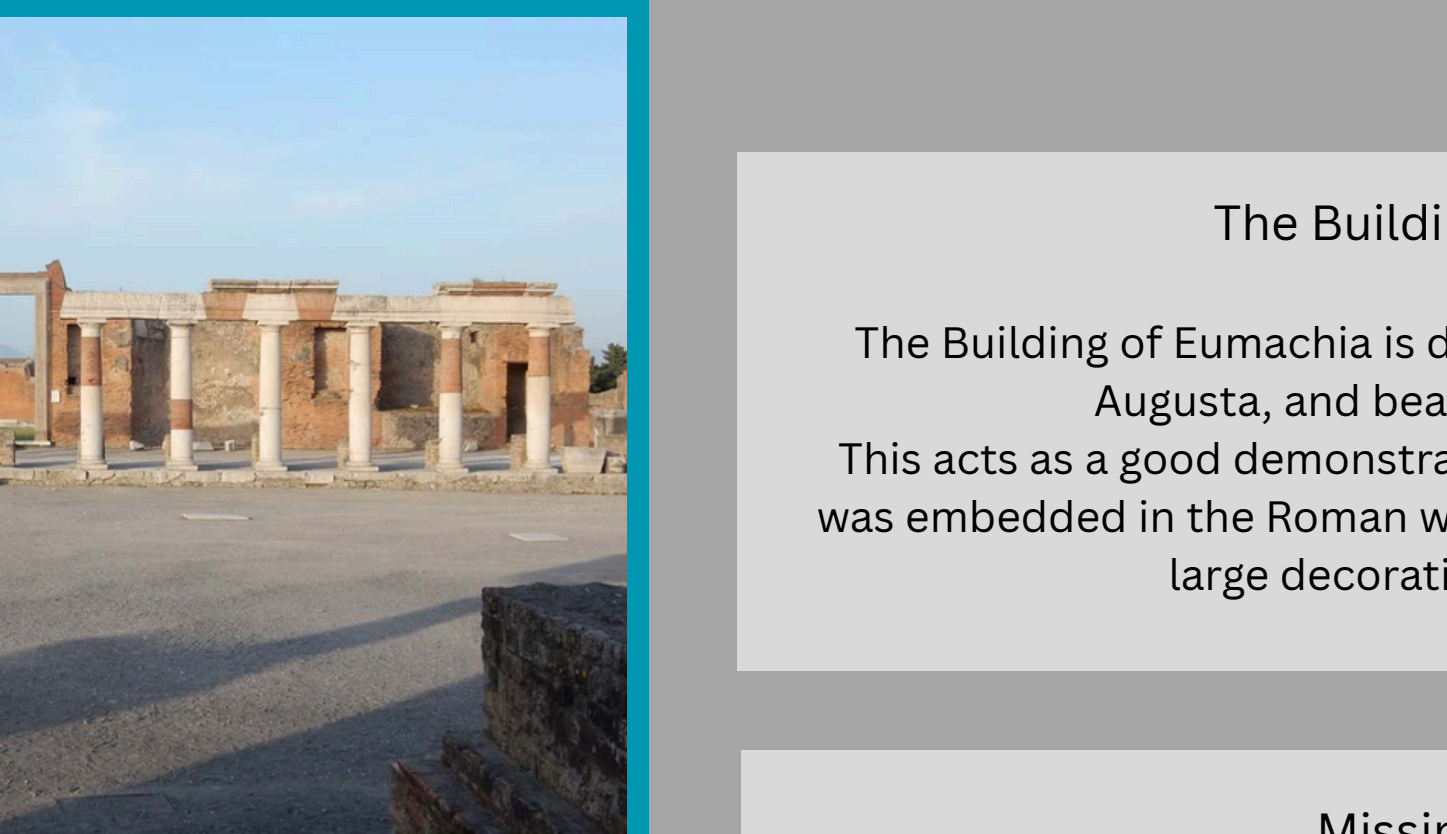
The most likely use the building has been speculated to be a meeting place or business place for the city's fullers.

Some of the now missing features of the building (notably the vats, tables and basins formerly found in the courtyard) have been analysed as being likely used in the fuller's profession (though none of these survive, so modern analyses are not available.)

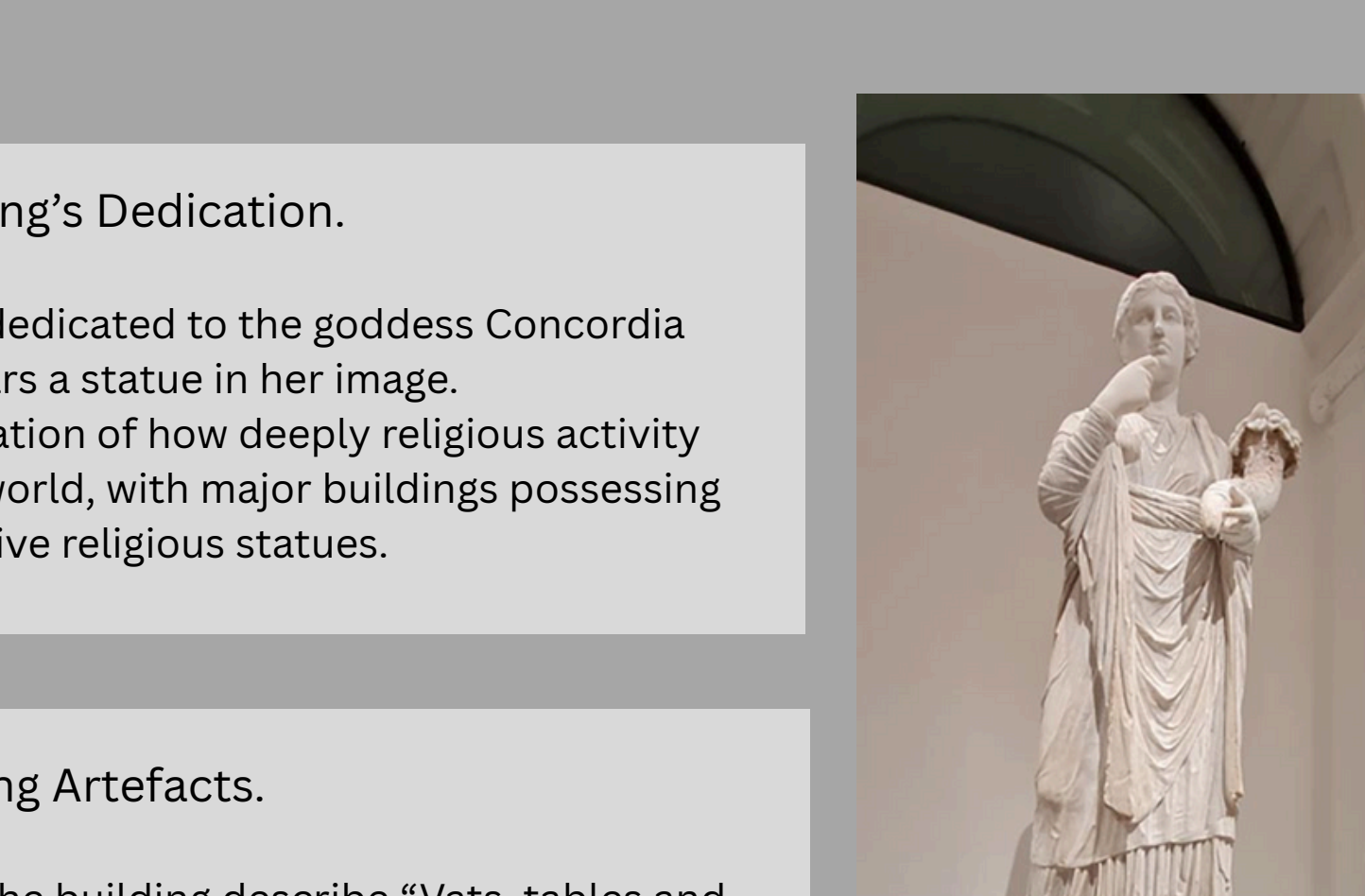
It should be noted that while early speculation suggested that the building was a market, however since then this has been debunked, as

Roman markets have a specific form that is not shared by the building of Eumachia.

The building has been used as a piece of evidence for Pompeii's economy being heavily based off on the textile industry.



The front of the Building of Eumachia,
From: pompeii in pictures, <https://pompeiiinpictures.com/pompeiiinpictures/R7/7%2009%2001.htm>



Above is a statue of Concordia Augusta,
From: Pompeii in pictures, <https://pompeiiinpictures.com/pompeiiinpictures/R7/7%2009%2001%20p5.htm>

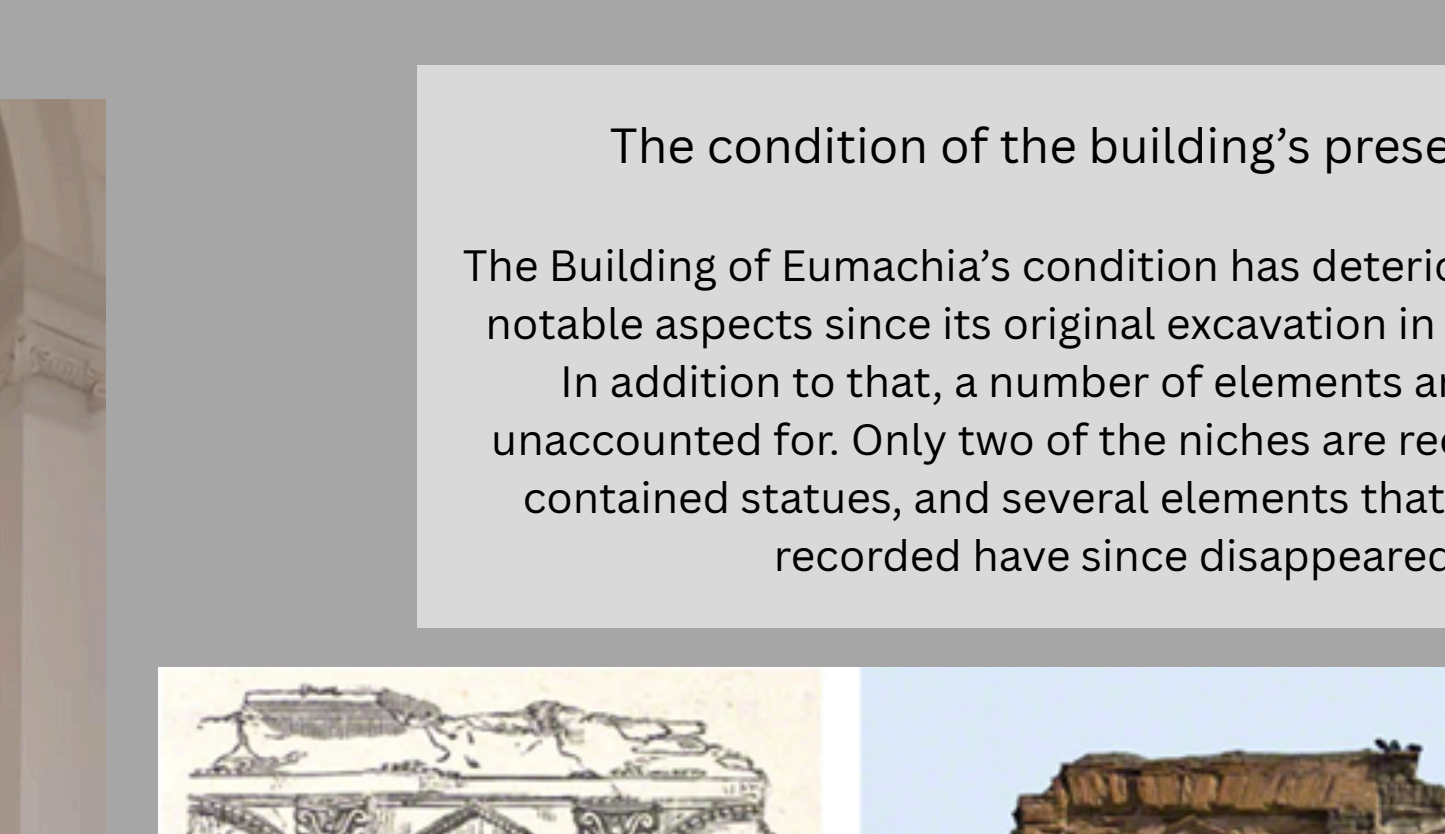


Image above shows the exterior walls the Eumachia Building covered with plaster decoration and graffiti on the left, and current condition of walls on the right.
From Pompeia décrite et dessinée by Ernest Breton, via pompeii perspectives, <https://www.pompeii Perspectives.org/index.php/condition-assessment-analysis/north-side-regio-vii-insula-9>

The Building's Dedication.

The Building of Eumachia is dedicated to the goddess Concordia Augusta, and bears a statue in her image.

This acts as a good demonstration of how deeply religious activity was embedded in the Roman world, with major buildings possessing large decorative religious statues.

What was its purpose?

Several early descriptions of the building describe "Vats, tables and basins." being present in the courtyard of the building, however in the modern day, none of these are present, and there does not seem to be any record or where they ended up.

Two statues were found in niches in the building, however, there were far more than two niches. It is unknown if the statues were originally there, if they were lost or destroyed due to the eruption, or if they were simply taken from the site and not properly recorded, given the often poor archaeological practice of the mid 19th century.

This does limit some of the implications that could be taken, and precludes modern analysis of data that is no longer present.

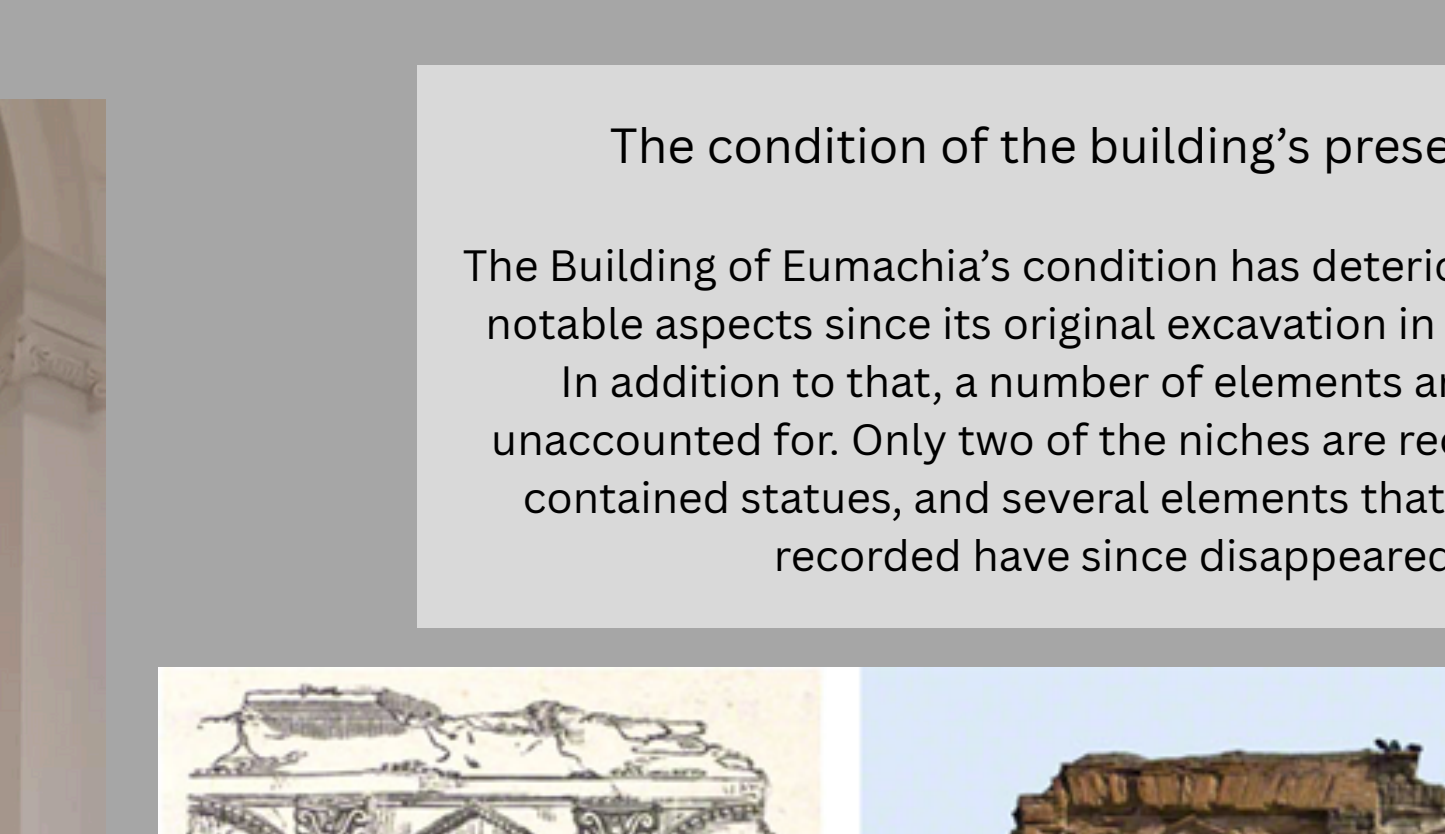


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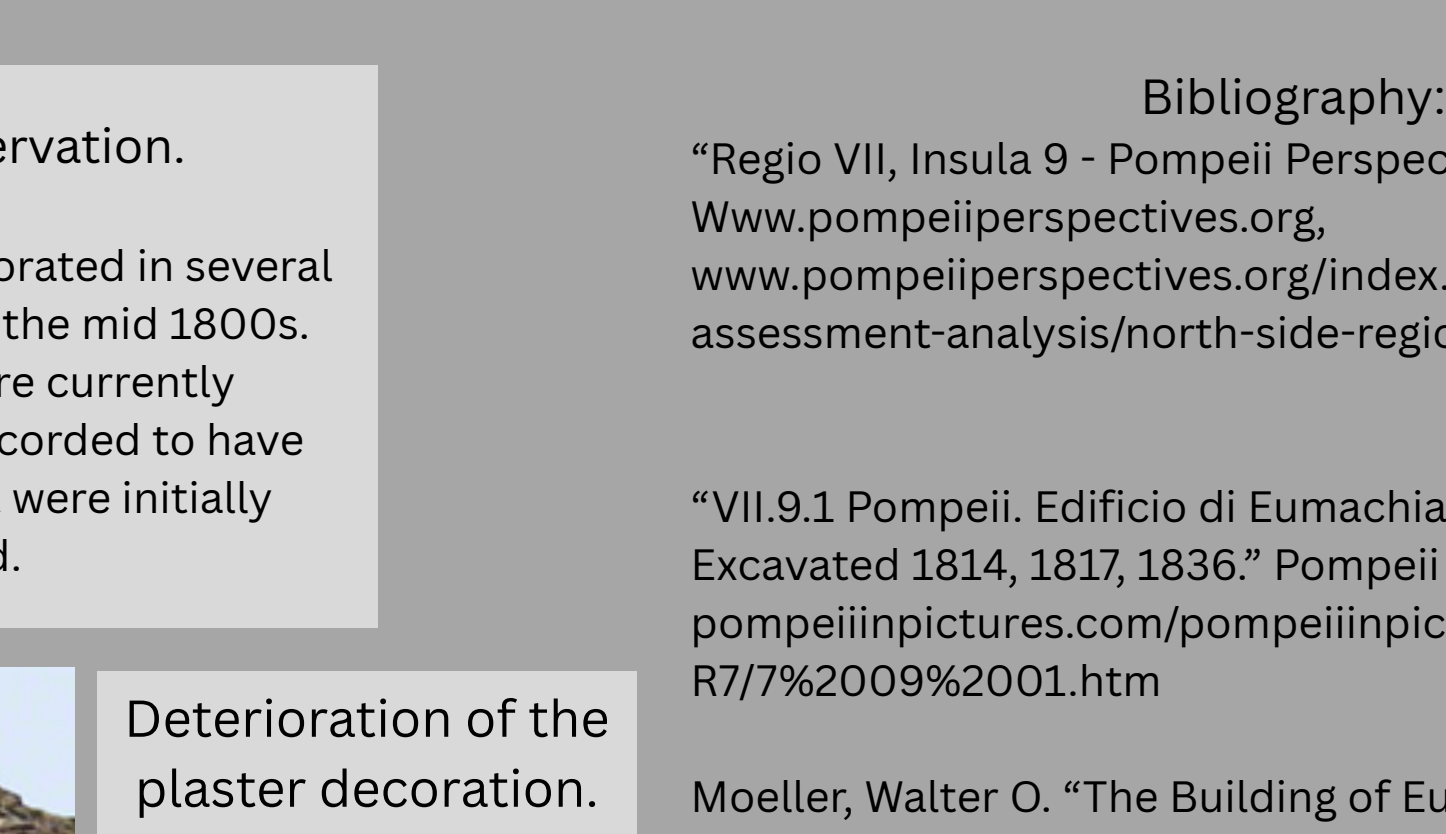


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Deterioration of the plaster decoration.

The walls of the building originally had plaster decoration.

The plaster had graffiti on it that was well preserved after the original excavation.

Since the Excavation, the building was left to the mercy of the elements, and in the modern day, there is no remaining plaster.

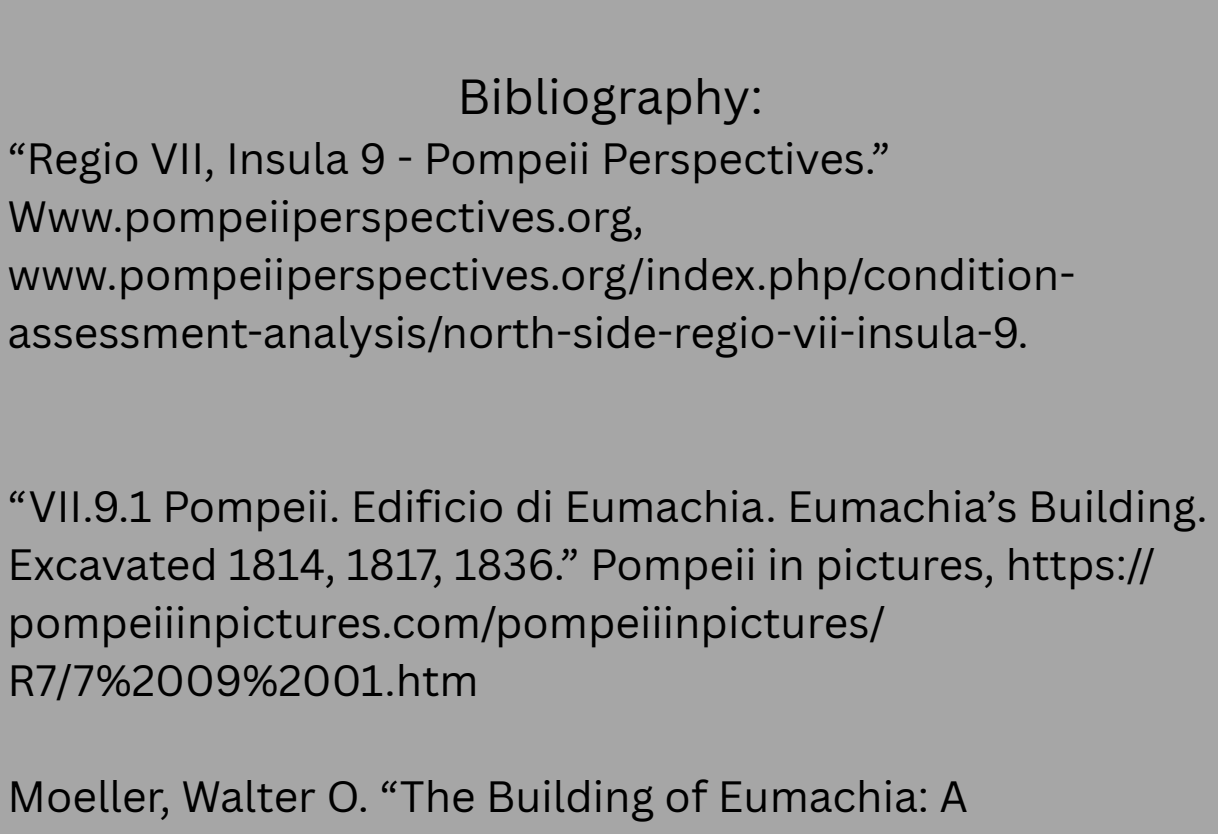


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From Pompeia décrite et dessinée by Ernest Breton, via pompeii perspectives, <https://www.pompeii Perspectives.org/index.php/condition-assessment-analysis/north-side-regio-vii-insula-9>

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