



MARIANA MUSEUM





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THE ARCHAEOLOGICAL PARK

ARCHAEOLOGY

Its role

The open-access Mariana Archaeological Park makes it easy to compare the remains to the discourse presented by the Mariana Museum. It also presents a significant scientific and heritage potential, ensuring sustainable research activities. Also, this space will be important for future studies and valorization.



Excavation, a common thread

Excavation is an act that involves destruction, so it is crucial to determine beforehand the objectives of heritage valorization.

The archaeological park will gradually develop and allow the public to read the accumulated remains in an accessible and enjoyable way.

THE ARCHAEOLOGICAL PARK

THE ANCIENT PERIOD

The colony

The ancient port colony of Mariana was founded around 100 BC by the Roman general Caius Marius. Its strategic location made it possible to secure the Corsican Canal. This military and political control offered a new commercial outlet to Rome - Mariana, a port and agricultural city, participated in the Roman world.



Evocation of the ancient city of Mariana

Mariana and its remains

The remains that can be seen today belonged to a peripheral district located south of the ancient city. The porticoed road being at the center, there were artisanal and commercial activities, including a market. In addition, there were comfortable residences along this road, called "domus", which for some had columns and mosaic floors.



THE ARCHAEOLOGICAL PARK

THE EARLY CHRISTIAN PERIOD

The archaeological site and its early Christian complex

With the Christianization, a new chapter in the history of the site opened with the construction, at the end of the 4th - beginning of the 5th century, of the early Christian episcopal complex of Mariana. This Christian building is probably the first built in Corsica and the most important discovered to date for the early Christian period.

The basilica

The basilica is 39 meters long and 18 meters wide, and its plan is widespread in the early Christian world: three naves separated by eight granite columns with a raised choir on which the high altar was located.

Its mosaic floor underwent several changes and more radical modifications until the construction of the Romanesque cathedral, A Canonica, in the early 12th century.

The baptistery

The baptistery was built at the end of the 4th - beginning of the 5th century, at the same time as the basilica.

Of modest dimensions, it houses a baptismal font that underwent several modifications during the Middle Ages.



Basilica mosaic



Baptistry mosaic

THE ARCHAEOLOGICAL PARK

THE MEDIEVAL PERIOD

"A Canonica"

Located about twenty meters north of the old episcopal complex, a new cathedral was erected at the beginning of the 12th century by the Pisan authority in charge of governing Corsica at the request of Pope Gregory VII. In 1119, the archbishop of Pisa and the papal legate consecrated the new building dedicated to Santa Maria Assunta.

It is the most spacious medieval place of worship known on the island. The dimensions of the building are close to those of the early Christian basilica, with a length of 35 meters and a width of 13 meters. The church is characterized by the simplicity of its volumes and the harmony of its proportions, inspired by the Pisan style.



"San Parteo"

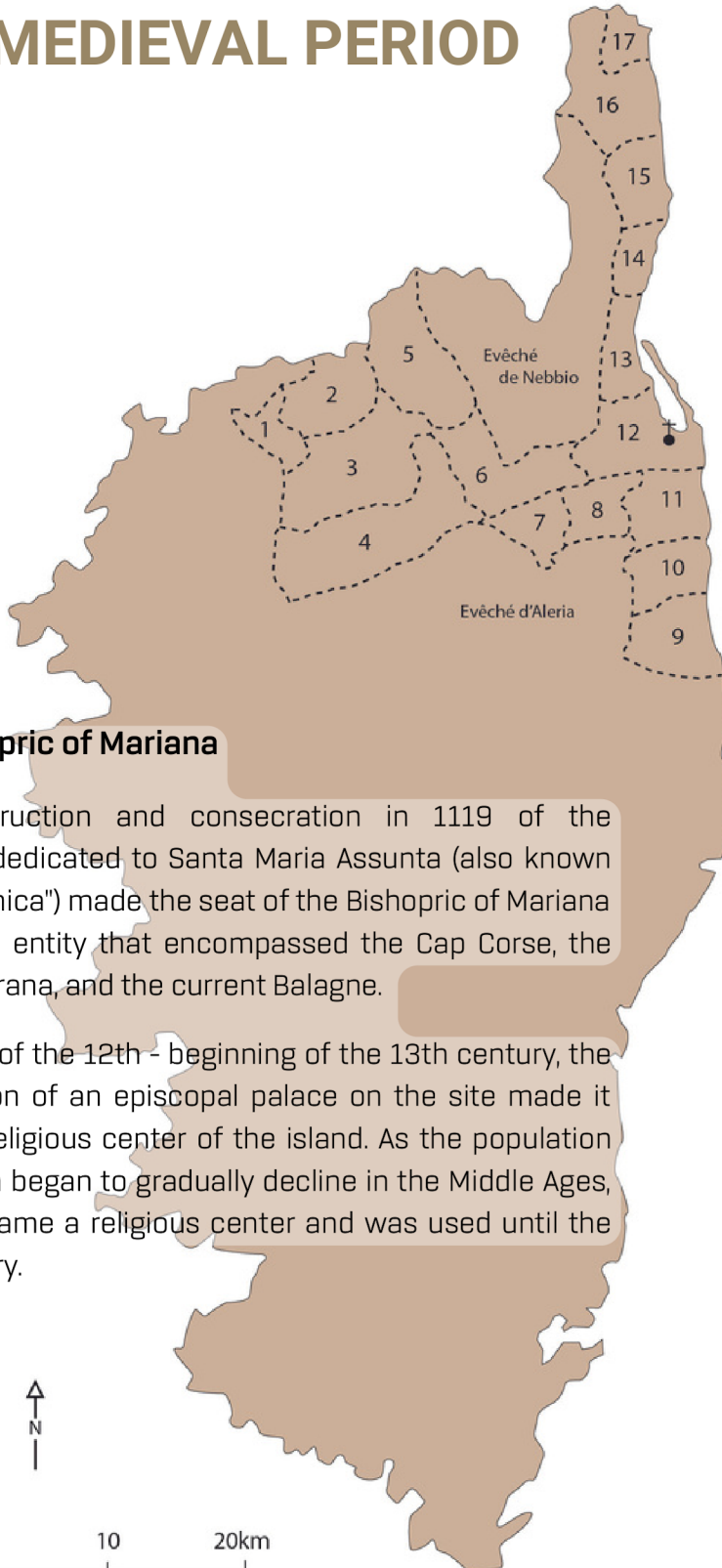
The Romanesque church of San Parteo, built in the 12th century on the foundations of a suburban basilica from the 5th century, is located 300 meters west of A Canonica. Being documented as early as 1115, it is a building that locally enjoyed a certain prestige due to its immediate proximity to the cathedral of Mariana, as well as the antiquity of the worship.

Isolated in the countryside since the end of the Middle Ages, its architectural decoration is closely related to that of A Canonica. One can observe granite columns crowned with Corinthian capitals, or an original sculpted decoration marked by its Orientalist inspiration.



THE ARCHAEOLOGICAL PARK

THE MEDIEVAL PERIOD



The Bishopric of Mariana

The construction and consecration in 1119 of the Cathedral dedicated to Santa Maria Assunta (also known as "A Canonica") made the seat of the Bishopric of Mariana a territorial entity that encompassed the Cap Corse, the plain of Marana, and the current Balagne.

At the end of the 12th - beginning of the 13th century, the construction of an episcopal palace on the site made it the main religious center of the island. As the population of the plain began to gradually decline in the Middle Ages, it truly became a religious center and was used until the 15th century.

The pieve of the Bishopric of Mariana:

1. Sant'Andrea
 2. Tuani
 3. Giussani
 4. Caccia
 5. Ostriconi
 6. Bigorno
 7. Rostino (jusqu'en 1133 seulement)
 8. Casaconi
 9. Moriani
 10. Tavagna
 11. Quadro (Casinca)
 12. Sant'Appiano
 13. Orto
 14. Lota
 15. Brando
 16. Luri
 17. Santa Maria della Chiapella
- ✠ Cathédrale de Mariana



Evocation of the medieval episcopal palace of Mariana

THE ARCHAEOLOGICAL PARK

SOME TESTIMONIALS...

The archaeological site of Mariana is pleasant to visit and allows students to confront the traces of the past. The materiality of the remains makes them measure the time that has passed and the way a city is built and rebuilt on itself.

A teacher

After discovering the museum, the visit of the site becomes clear, I jump from one era to another by identifying each vestige and I remember the objects of the museum. Facing the majesty of the church of Canonica, I am speechless.

A visitor

THE MUSEUM

PRESENTATION OF THE ESTABLISHMENT

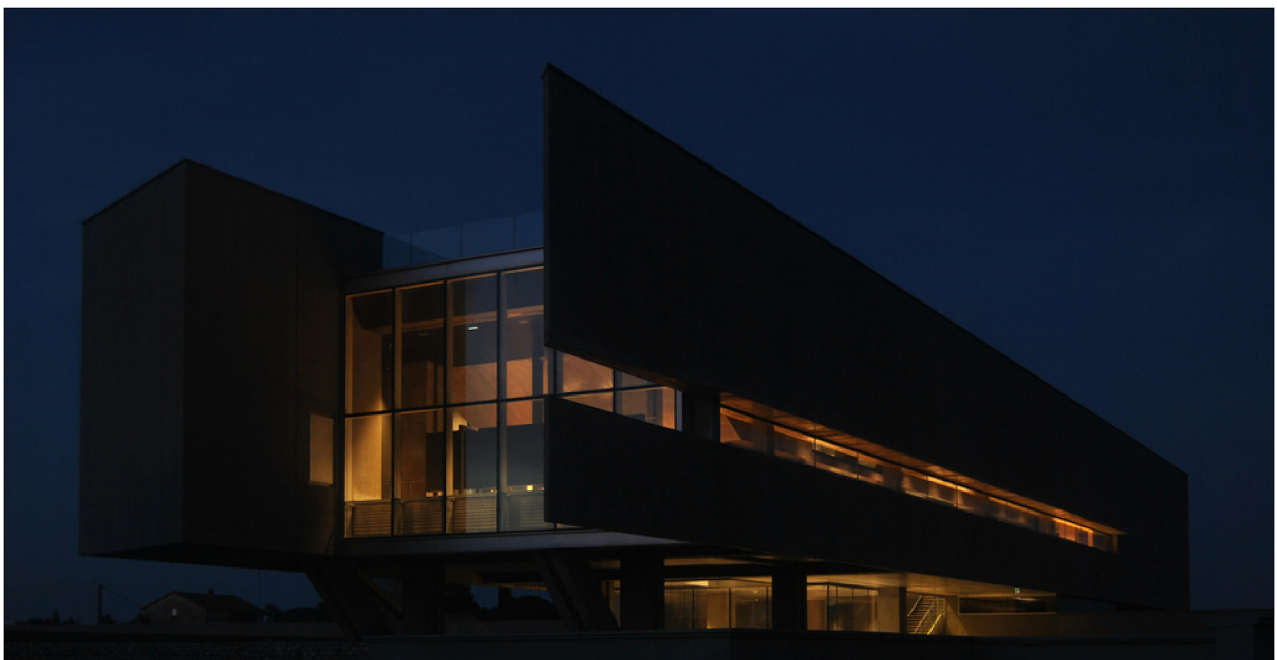
The project

Born 50 years ago, out of a reflexion initiated by Geneviève Moracchini-Mazel and carried out by the strong will of Joseph Galletti, mayor of Lucciana. He testifies:

"The challenge was for a small town in Corsica to succeed in creating a museum with the label Musée de France."

The museum

Opened on June 22, 2021, the Mariana museum is located a few hundred meters from the archaeological park near the cathedral A Canonica. With the majority of the ancient city still buried, more precisely between these two spaces (museum and site), it is undoubtedly an archaeological site museum that maintains a close relationship with its territory, and that in all its aspects (research, environment, architecture).



THE MUSEUM

PRESENTATION OF THE ESTABLISHMENT

Its scientific and cultural project

Its ambition is to promote interaction between researchers and the public. In 2017, during road work, archaeologists discovered a sanctuary dedicated to Mithra, a deity of Indo-Persian origin appreciated by Roman soldiers. This unexpected and unprecedented discovery in Corsica shows how much remains to be discovered and transmitted in Mariana.

A structure, rich in functionalities

It is intended to arouse curiosity and promote encounters. Therefore, it will be able to meet the expectations of the public, and in particular the students of the region, through the quality of its programming and its mediation actions.



THE MUSEUM

A PARTICULAR ARCHITECTURAL SILHOUETTE

The mastermind behind this architectural work

This building was imagined and built by Pierre-Louis Faloci, winner of the National Grand Prize for Architecture in 2018, he is a Knight of the Order of Arts and Letters, a Knight of the Legion of Honor, Équerre d'argent, and founder of the workshop "Architecture and Contemporary Landscape" at the École nationale supérieure d'architecture of Paris-Belleville.

An architect with multiple architectural, plastic, and cinematographic references, he is passionate, among other things, about André Le Nôtre's gardens and the spectacular framing techniques of the filmmaker Andrei Tarkovsky.



A building in harmony with its territory

He designed a building in harmony with the natural, archaeological, and agropastoral environment of the Mariana archaeological site, being sensitive to perspective, depth of field, the interplay of lines, and the gaze.

As Pierre-Louis Faloci pointed out, this building is an exchange between the historic ground structure of the Canonica church and an elevated contemporary design, the museum. The use of raw materials, with a predominance of black, recalls the photographer's black box and cinema, recurring references of the architect. This design and use of colors allow for highlighting objects through a play of light.



THE MUSEUM

AN INNOVATIVE MUSEOGRAPHIC PATH

Mariana, archaeological exploration of a Mediterranean site in Corsica

L'exposition The permanent exhibition is a didactic and innovative path that offers visitors a new approach. It strives to create a constant link between the territory, the place, the collections, and the knowledge that archaeologists derive from it. We believe that it is equally important to offer visitors a coherent chronological thread and chrono-thematic cartographic elements.



Indeed, we are convinced that the public is as curious about the results of our investigation as the analytical approach that allowed them to be established. The museographic sequences are punctuated by archaeological enlightenments.

Our chronological timeline

A chronological timeline located along the south bay relates four geographic areas, ranging from the appearance of the first hominids on Earth to the first excavation carried out in Mariana in 1936: the world, the Mediterranean, Corsica, and Mariana.



THE MUSEUM

AN INNOVATIVE MUSEOGRAPHIC PATH

A territory in motion

The paleochristian mosaics are beautifully visible from the mezzanine. This space presents on the one hand, the link between Lucciana and Monaco. On the other hand, it demonstrates the archaeological dynamism of the Mariana territory, its heritage and preservation in collaboration with DRAC, Inrap, and the Conservatoire du Littoral.



A visit for everyone

Our museographic approach is based on several principles: everyone can create their own visit or different visiting experiences, from the most novice to the most knowledgeable. The museographic path was designed to meet different types of needs, offering several levels of reading.



Relief map of the ancient urban heart of Mariana interpreted from surveys and excavations.

THE MUSEUM

A SPECTACULAR APPROACH

A lively welcome

The main staircase leads the visitor to a massive plastic animation that situates Corsica and the Mariana site in its geographical context, at the heart of the Tyrrhenian space.

This aesthetic animation offers an experience thanks to a zoom and de-zoom system that plays with optical perception. Visible from the mezzanine, it then takes on another dimension.



A scenographic approach

Another device, this time didactic, punctuates the path. A scenographic audio-visual installation summarizes the entire plot of the museum in nine minutes. This three-dimensional representation of the Mariana archaeological site is constructed and deconstructed by a system of projections on three planes. It is a key entry into the museum's discourse.

THE MUSEUM

A FEW TESTIMONIALS...

Beautiful architecture, remarkable interior layout, precious objects, and a use of digital technology that sheds light on the long and fascinating history of Corsica and the Mariana region. Interesting chronological timeline.

I will come back.

THANK YOU

A museum visitor

We are in front of the Canonica, which is a medieval building. Between this church and the museum, the ancient city will emerge through excavations and will form an absolutely gigantic archaeological park, with discoveries that will feed the museum. Here, the question of the culture of the gaze is a matter of the real and the imaginary. A new gaze will evolve over time on this site, and the reason for the fine crack on the main façade is a way of seeing without being seen.

Pierre-Louis Faloci, architect of the museum

THE RESEARCH CENTER

THE GENEVIÈVE MORACCHINI-MAZEL RESEARCH CENTER

The presentation

The north wing of the ground floor also houses a research center, with a room for excavation tools, offices, a meeting and documentation room, an archaeological laboratory, reserves for collections, and a museographic logistics space.



A dynamic research center

Thus, for the archaeological furniture unearthed, the entire study, conservation, and valorization chain is ensured by the facility's equipment and personnel, namely the management, conservation, collection management, and documentation.



THE RESEARCH CENTER

THE GENEVIÈVE MORACCHINI-MAZEL RESEARCH CENTER

An institution serving the scientific community

Partnership agreements have been established between the Municipality of Lucciana, Inrap (National Institute for Preventive Archaeological Research), the Coastal Conservatory, and Fagec. Others will be initiated with the CNRS (National Center for Scientific Research) and universities.



The museum provides logistical and scientific support to researchers and students, which promotes research dynamics and emulation. It will be a matter, in the longer term, of relying on programmed research to establish a real archaeological training platform through a university field school.



THE RESEARCH CENTER

A PRESTIGIOUS COLLECTION

A total of 10,000 objects

So far, nearly 10,000 objects are preserved at the Geneviève Moracchini-Mazel research center. Over 1,700 already have "museum collection" status. The others have "study collection" status.

Its role

Due to the scientific and heritage importance of this collection, the archaeological site museum of Mariana Prince Rainier III of Monaco has become the ninth museum of France in Corsica and the fourth archaeological museum. It notably allows for the valorization of the Roman, paleochristian, and medieval periods.



Ceramic goblet

Second half of the 2nd century BC
- Early 1st century AD



Millefiori glass cup

50 BC- 50 AD



Cosmetic vase

Late 1st century BC - Mid-1st century AD

THE RESEARCH CENTER

A PRESTIGIOUS COLLECTION

Deposits

Since the majority of our collections are owned by the City, it facilitates their management, inventory, study, and valorization. The Ambrosi family, as well as some institutions such as the Louvre Museum, the Department of Underwater and Submarine Archaeological Research (DRASSM), the Aleria Museum, or the Bastia Museum, have deposited objects with us.

Our collection

The accumulation of objects in Mariana has allowed for the creation of a collection of great diversity, covering a vast chronology from Antiquity to the Middle Ages. Some items even have a truly exceptional character, such as the 11 panels of early Christian mosaics that have been deposited and restored, or the ancient glassware. This collection represents various aspects of the economic, cultural, religious, and daily life of the people who lived in Mariana over time.



Copper ingot
1500-1200 BC



Earrings
1st century BC - 3rd century AD



Anthropomorphic furniture pendant in copper alloy
1st century BC - 3rd century AD

THE RESEARCH CENTER

SOME TESTIMONIALS...

This archaeological site museum is doubled as a research center, in anticipation of excavations in the Mariana pieve and more broadly related to Paleochristian and medieval history of Upper Corsica. The Municipality of Lucciana, over the past two decades, has assembled a heritage of land registered in the Local Urban Plan covering an area of seven hectares. Excavation campaigns are scheduled for the future and will take place. Therefore, researchers now have an exceptional operational tool at their disposal.

José Galletti - Mayor of Lucciana

The objects discovered in Mariana are sometimes too incomplete to be easily apprehended despite their scientific and historical interest. To overcome this difficulty, the museum has sought other institutions in order to benefit from the deposit of objects from the same production circuits, but much more accessible to the public.

In addition, the Ambrosi family, located in Marana, has also entrusted us with one of the major pieces of the exhibit, a copper ingot from the Bronze Age. These deposits reinforce the quality and rigor of the museum tour developed in Mariana.

Ophélie de Peretti - Director of the Mariana Museum

GREAT FIGURES

CAIUS MARIUS

Caius Marius, born in 156 BC in Arpino, an Italian municipality in the province of Frosinone in Lazio, died in 86 BC, at the beginning of his seventh consulship.

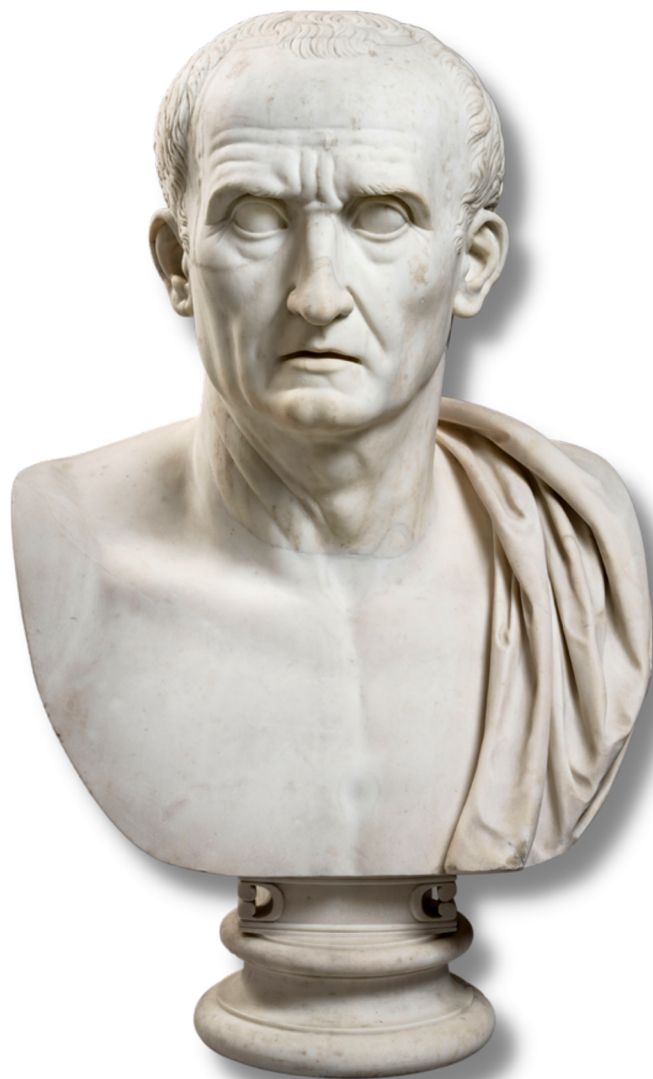
Coming from a humble family, he received a more military than intellectual education. He served with bravery during the siege of Numantia in 134/133 BC, before embarking on a political career in 121 BC, where he would align himself with the popular class. Some senators of noble origin reproached him for his positions and modest origins.

In 107 BC, he presented himself in the consul elections and, by campaigning against the alleged incompetence of his opponent, he won the votes and was awarded the proconsulship in Africa and the command of the war against Jugurtha in Numidia. He won this war with the collaboration of his future political rival Sylla.

Caius also led the wars against the Cimbri and the Teutones, which allowed him to renew and assert his glory and superiority over the most eminent members of the civic aristocracy.

At the end of the 2nd century BC, he was responsible for the Marian reforms structuring the legions and giving them importance, for example by introducing the figure of the eagle as emblem and attributing a salary to each soldier, hitherto "volunteer".

His veterans founded the ancient port colony of Mariana, which subsequently attracted other inhabitants from Corsica, Italy, and the entire Roman world.



Marble bust attributed to Caius Marius

Modern era

GREAT FIGURES

MITHRA

A mithraeum (temple dedicated to Mithra) was discovered in 2017 during a deviation project of the T107 road, near the archaeological park.

Mithra is a Persian deity whose cult was discovered by Roman legionaries during their military campaigns.

The cult of Mithra was particularly popular among armies, especially among soldiers and centurions. Mithraism was a mystery religion, in which the believer had to be initiated to be fully integrated into the community. There were seven degrees of initiation: raven (corax), engaged or newlywed (nymphus), soldier (miles), lion (leo), Persian (Perses), Heliadrome (Heliodromus) and Father (pater).



Copper alloy bells
2nd-3rd century AD



Iron sword
2nd-3rd century AD

SAINT DEVOTA

Saint Devota, who was born in Lucciana at the end of the 3rd century, is considered one of the first martyrs of Corsica, persecuted by the Roman general Barbarus. Her followers transported her on a boat to Monaco, where she is now considered the Patron Saint.

It was in 2009 that Lucciana and Monaco were twinned, and the museum bears her name because of the pilgrimage that took place in 2003, which was the last official visit of Prince Rainier III.



Saint Devota
(detail of the altarpiece of the cathedral of Monaco)
1560-1570

GREAT FIGURES

LOUIS LESCHI AND ALBERT CHAUVEL

Louis Leschi was born on December 2, 1893 in Bastia and died on January 7, 1954 in Algiers. He was a French scholar who specialized in the history, epigraphy, and archaeology of ancient North Africa.

Albert Chauvel was born on June 25, 1895 in Rosny-sous-Bois and died on January 1, 1974. He was the chief architect of historic monuments.

Together, they led the first archaeological research in Mariana in 1936 and 1937. The team discovered what appears to be the ruins of a civil basilica, a temple, and baths belonging to ancient Mariana.



GREAT FIGURES

GENEVIÈVE MORACCHINI-MAZEL

Geneviève Moracchini-Mazel was born on October 30, 1926 in Saint-Denis and died on February 14, 2014 in the hamlet of Querciolo, Sorbo Ocagnano. She was a specialist in religious, paleochristian, and medieval archaeology. In April 1951, she began to study the ancient Roman colony of Mariana. She obtained a degree in art history and archaeology in 1958, after studying at the Sorbonne.

As a result, she was able to conduct research in Corsica, and more specifically in Mariana. Geneviève Moracchini-Mazel excavated the area south of the Cathedral of Canonica from 1959 to 1967, uncovering the first episcopal complex of Mariana, consisting of the basilica and its baptistery. Then, the ancient necropolises of Murotondo-Palazzetto, I Ponti, and San Parteo were partially cleared in the 1970s and 1980s.



OUR TIMELINE

ANTIQUITY

Creation of the Roman colony of Mariana by General Caius Marius.

Around 100 BC

1st century BC

Start of urbanization and structuring of the city.

Construction of the Mithraeum of Mariana.

2nd-3rd century AD

Late 4th-early 5th century

Construction of the Episcopal complex with the basilica and the baptistry.

OUR TIMELINE

MIDDLE AGES

Reorganization of the presbytery: raised podium and crypt arranged.

770-945

Late 11th-early 12th century

Manuscript of the Passio dei votae: oldest mention of the life of Saint Devota.

Appearance in texts of the village of Lucciana.

Around 1100

1119

Consecration of the Santa Maria Assunta Cathedral, known as "A Canonica".

Construction of the San Parteo church.

Around 1120

Around 1280

The bishops of Mariana create a summer residence in the castrum of Vescovatu. Construction of an Episcopal palace attached to the Canonica.

Chronicles of Giovanni Della Grossa on Corsica, mention of Mariana.

Around 1450

OUR TIMELINE

MODERN ERA

1500
First figurative representation of Saint Devota in Monaco.

1500

1575

Episcopal See of Mariana transferred to Bastia.

1637
Relic of Saint Devota offered by Monaco to the Jesuits of Bastia, transferred to Lucciana.

1637

1728

The Pope authorizes the diocese of Mariana to celebrate Saint Devota.

1755
Pasquale Paoli creates the Order of the Knighthood of Saint Devota.

1755

1777

Discovery of the Tanghiccìa shipwreck dating from the 7th-6th century BC, at the mouth of the Golu.

OUR TIMELINE

CONTEMPORARY ERA

Saint Devota becomes the patron saint of Corsica.

1820

Illustrated History of Corsica by Abbé Galletti, born in Lucciana.

1863

Pisan Churches in Corsica, written by Carlu Aru.

1908

Birth of Geneviève Moracchini-Mazel.

1926

1839

Visit of Prosper Mérimée, Inspector General of Historical Monuments, to the Canonica.

1886

The Canonica and San Parteo classified as Historical Monuments.

1923

Birth of Prince Rainier III of Monaco.

1936

First archaeological excavations of Mariana directed by Louis Leschi and Albert Chauvel.

OUR PRICES

Full price	7 €
Reduced price	4 €
Guided tour	+ 2 €
Workshop	+ 3 €
Family (minimum 2 parents + 2 children)	20 €
Annual family pass (excluding guided tours and games)	35 €
School package: guided tour + games	50 €
Birthday package (minimum 6 children)	€15/child + €3 per cake slice
Visit to the Canonica for groups with a conference guide	2 €

PRACTICAL INFORMATION

The REDUCED RATE applies to :

- Groups of 10 or more people (reservation only, at least 48 hours in advance);
- Children, excluding school groups, from 8 to 18 years old;
- Students;
- Job seekers and beneficiaries of RSA (French social security);
- People with disabilities + 1 companion;
- Seniors (over 65 years old).

FREE admission applies to:

- Lucciana schools from 3 to 18 years old, visiting freely with their teachers and chaperones;
- Children under 8 years old;
- Teachers with the "Pass Education";
- Journalists (upon presentation of their press card);
- Guides-conference;
- Tourism professionals;
- Agents of the Ministry of Culture and Inrap (upon presentation of the "Culture Card");
- ICOM cardholders (International Council of Museums).

The museum is free for all during European Heritage Days (3rd weekend of September).

MUSEUM HOURS

Off-season

- From Tuesday to Friday 1pm to 5pm
 - And Saturday 10am to 5pm
 - Groups reservation only from Tuesday to Friday from 10am
- Closed on Mondays and Sundays
Closed on public holidays

High-season

- Tuesday to Sunday from 10am to 7pm

Close on Mondays

OUR CONTACTS



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Musee De Mariana



[museemariana](https://www.instagram.com/museemariana)

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