

Rome ...Italy

by Dave Colwell









CLEMENS XIII PONTI-
MAXIMVS AQVAM VIRGINEM
COPIA ET SALVBRITATE COMMENDATA
CVLTV MAGNIFICO ORNAVIT
ANNO DOMINI MDCCXXV PONTIF-

PERFECTVS
BENEDICTVS XVI

PON

ANNO DOMINI MDCCXXV

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CLEMENS XII. PONT. MAX.
AQUAM VIRGINEM
COPIA ET SALVBRITATE COMMENDATA
CVETV MAGNIFICO ORNAVIT
ANNO DOMINI MDCCXXXV. PONT. IIII.

BENEDICTVS XVI

PONT. MAX.

SOLVITVM ANNO DOM. MDCCXXXV.

PONT. MAX. ET







MAIOR SOLIDITAS STRUAT AC ED.

D. O. M.
SACRILEGII BENEDECTO XIII
FONTE MAR.
LUDOVICO XV
IN LAPIDIBUS REGNANTE
SACRILEGII BENEDECTO XIII
FONTE MAR.
LUDOVICO XV
IN LAPIDIBUS REGNANTE

D. O. M.
SEDATE BENEDICTO XIII
PONT. MAX.
LUDOVICO XV
IN GALLIIS REGNANTE
EUSQ APUD SANCTAM SEDEM
NEGOTIIS PRÆPOSITO
MELCHIORE S. R. ECCLESIAE
CARDINALI DE POLIGNAC
ARCHIEPISCOPO AUSCITANO
AD SACRAE AEDIS ALMAEQUE URBIS
ORNAMENTUM
AC CIVIUM COMMODUM
MARMOREA SCALA
DIGNO TANTIS AUSPICIIS OPERE
ABSOLUTA.
ANNO. DOMINI MDCCXXV







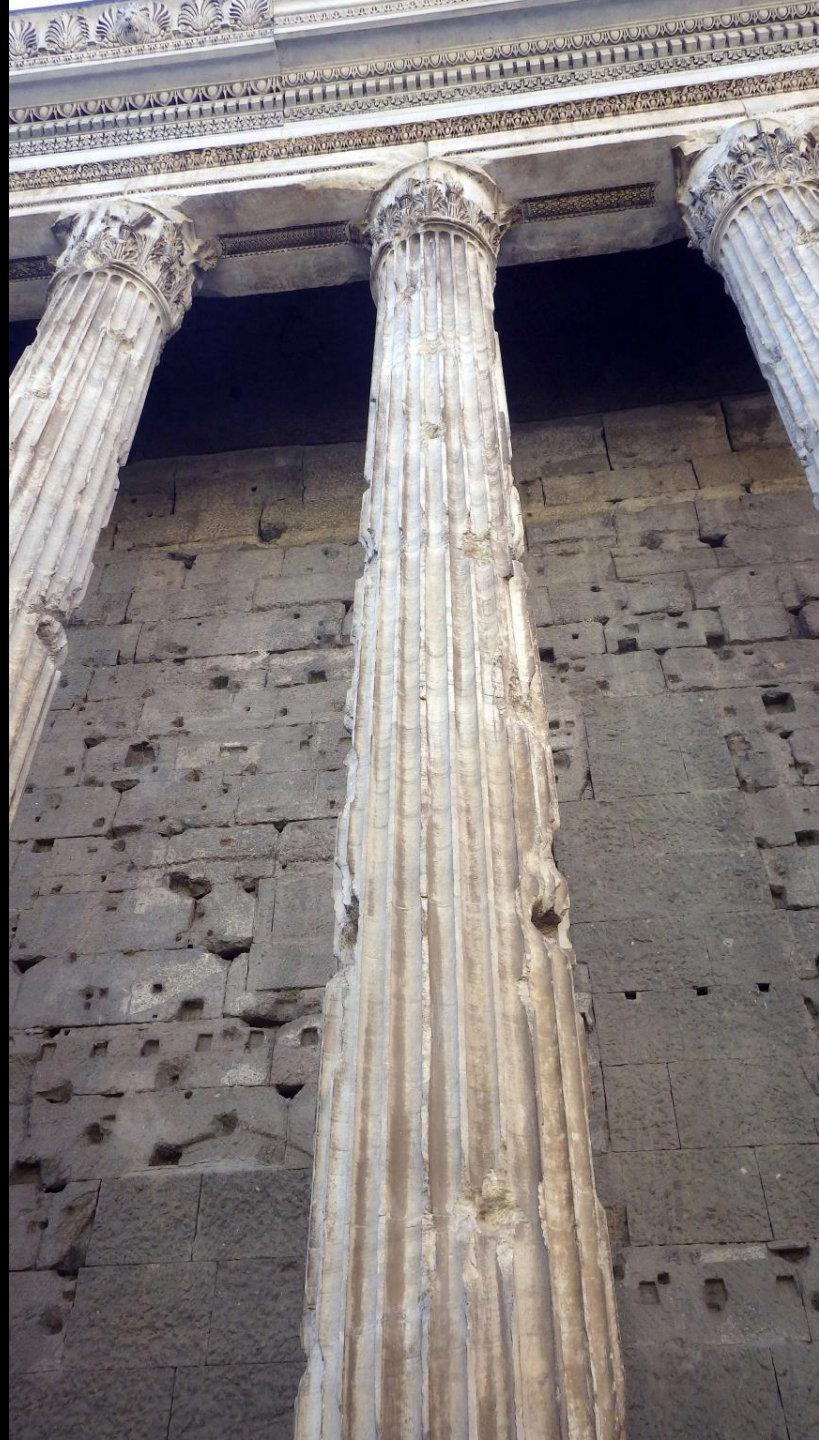
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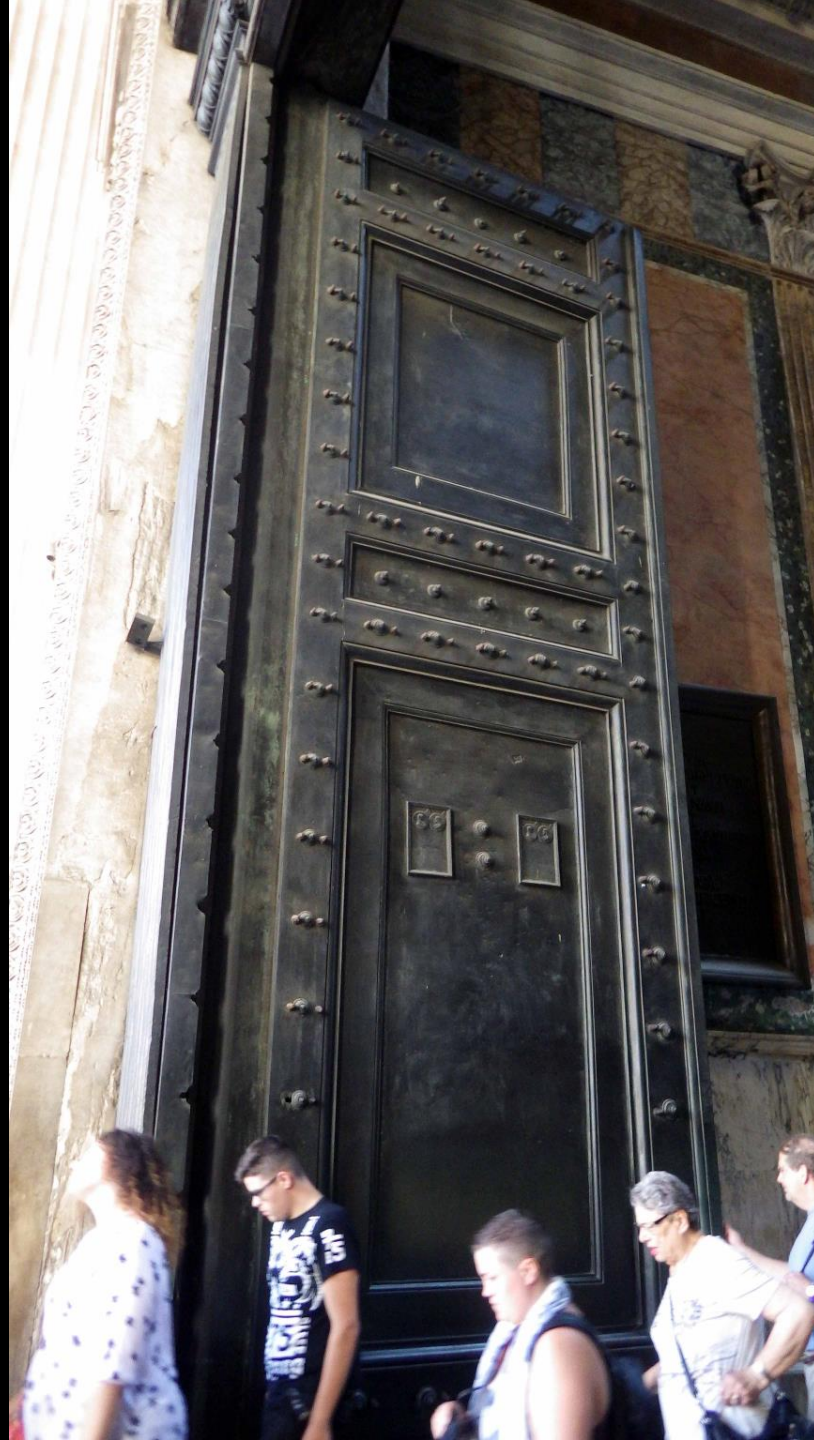




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MARS CRIPPAE TERTIUM



















ALBERGO

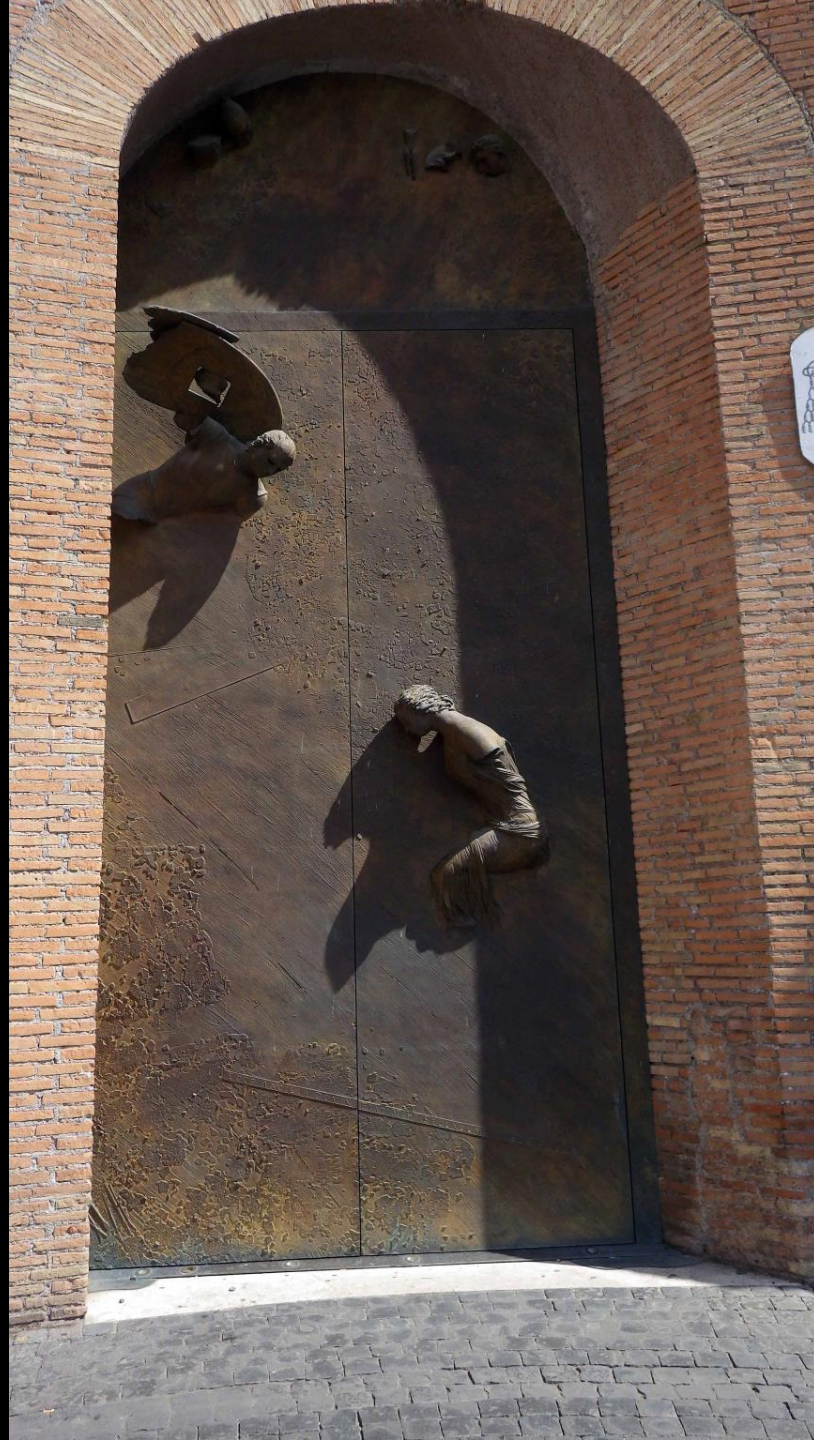
Obelisk of the Piazza del Campidoglio, Rome, Italy. The obelisk is topped with a cross and a star, and is supported by a large, ornate stone base. The obelisk is inscribed with hieroglyphs and the name of the pharaoh Amenhotep III.

Obelisk of the Piazza del Campidoglio, Rome, Italy. The obelisk is topped with a cross and a star, and is supported by a large, ornate stone base. The obelisk is inscribed with hieroglyphs and the name of the pharaoh Amenhotep III.























BASILICA

S. MARIA DEGLI ANGELI E DEI MARTIRI

PIAZZA
DELLA
REPUBBLICA









ALEXANDRI VII PONT

REM PRINCIPIS APOST PAVLVS V BVRGHESIVS ROMANVS PONT MAX AN MDC XII PONT VII

COME IN CIELO
COSÌ IN TERRA
SANTO SPIRITO
E LA
SANTA CHIESA
CANTORALE
E LA
CORO
CANTORALE
E LA
CORO
CANTORALE







IN HONOREM PRINCIPIS APOST PAVLVS V B ROMANVS ONT MAX AN MD XII PONT VII

Panasonic





PRINCIPIS APOST

PAVLVS V BVRGHESIVS ROMANVS

MDCCCLXXIII









Informational placard with text and a small illustration of a classical scene.

16

30

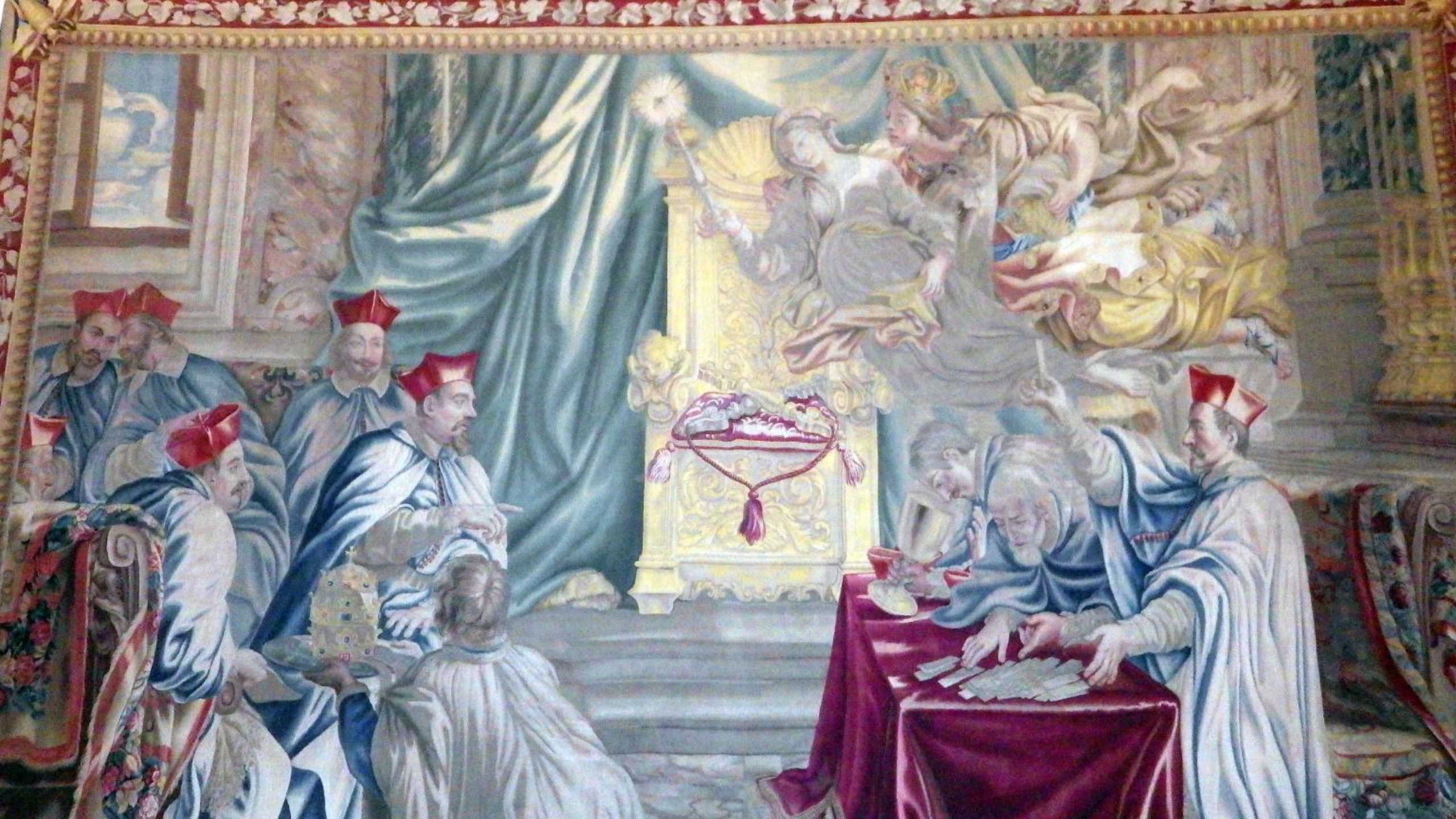
15







ARTES PRÆSCIENTIA AUSPICIIS PONTIFICUM
ROMANAE FELICITUS REVIXERUNT





AVENIENONEN
DITTO ET
VEMASINVS
COMITATVS



SICILIA

Galleria delle
Carte Geografiche



S-PETRVS-DE-MYRANO-ANACORETA-IN-PONTIFICEM-ELIGITVR



NECESSARIA
SYMMACTHURAT

SYMMACTHURAT
PAPAE



CLATA

HYDRUNTINAE
REGIONIS PART

AREA SVA ACKI VIRO

PICENTIA

HAIRI

PARS

SALERNUM VIDES A SILARO ANNE DICTVM ET IN
AGRO PICENTINVM ROMANORVM COLONIA NORIEM
INSIGNEM IVM ROMANORVM COLONIA NORIEM
POSTREMIS HISTORIBVS TOTIVS APPELLATAM
CAIVT ET SEDEM PRINCIPATVS QVA IN REGIONE
CLARISSVIRIVM FRECVNTIA CELEBRIMA AR
A MAEPHITANIS CAROLO MAGNO IMPERANVS
IN NAVIGANDO MAGNETIS AD INVENTVS FVIT
CVIVS BENEFICIO PLANE DIVINO FACTVM EST VT
IN MARI VIAS INTER NAVIGANDVM QVAM IN
CONTINENTE INTER AMBVLANDVM CERTIORES INNSTIMAVI

SALUTIS QVAE HIPPICVS QVAM









GREGORIUS XIII PONT
OPT MAX ANNO VIII



VRBANVS VIII PONT MAX
AMBVLATIONIS GREGORIANAE
FVNDAMENTVM AB AQVAE SVBLABENTIS NOXA
PARIETES FORNICEM ABIMBIA VMETTE MPORIS IN VR IAVINDICIT
PICTVRAS INDIES PAENE OBSOLESCENTES INSTAVRAVIT
GEOGRAPHIAM VLTIS IN LOCHICORREXIT ET AVXIT
VNIVER SVMO PVV SAKI VMTE CTVM QVE
FRISTINO DECORARE ITITAD MDCKXXI PONT VIII

GENVA
ARTIFICALIUM QVORVM CAPIT
NS VAGI MILITAE SVTHIC
ET CIVITATE VETVA
ATQVE OPVLENTIA
IN CLIA
MONTES SARI NVFER
EXADIT CIVITAE MOENITVA
PVV
CLARISSIMAE REPVBLICAE

ASVETVS









DE LUCA

DE LUCA









Small informational label for the first sculpture.

Small informational label for the second sculpture.

Small informational label for the third sculpture.



IL MUZZETTO DELLA "CARITÀ" DI GIAN LORENZO BERNINI È STATO RISTABILITO GRAZIE ALLA GENEROSITÀ DELLA SIGLA FLORENTINA (FORNIA PATRON OF THE ARTS IN THE VATICAN MUSEUMS OF NEW YORK).
2002
THE MODEL OF "CHARITY" BY GIAN LORENZO BERNINI HAS BEEN RESTORED THANKS TO THE GENEROSITY OF A.S.S. FLORENTINE (FORNIA NEW YORK PATRON OF THE ARTS IN THE VATICAN MUSEUMS).



















4



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15



















VAND O
CONVERSIS CONFIRMA FERITEN





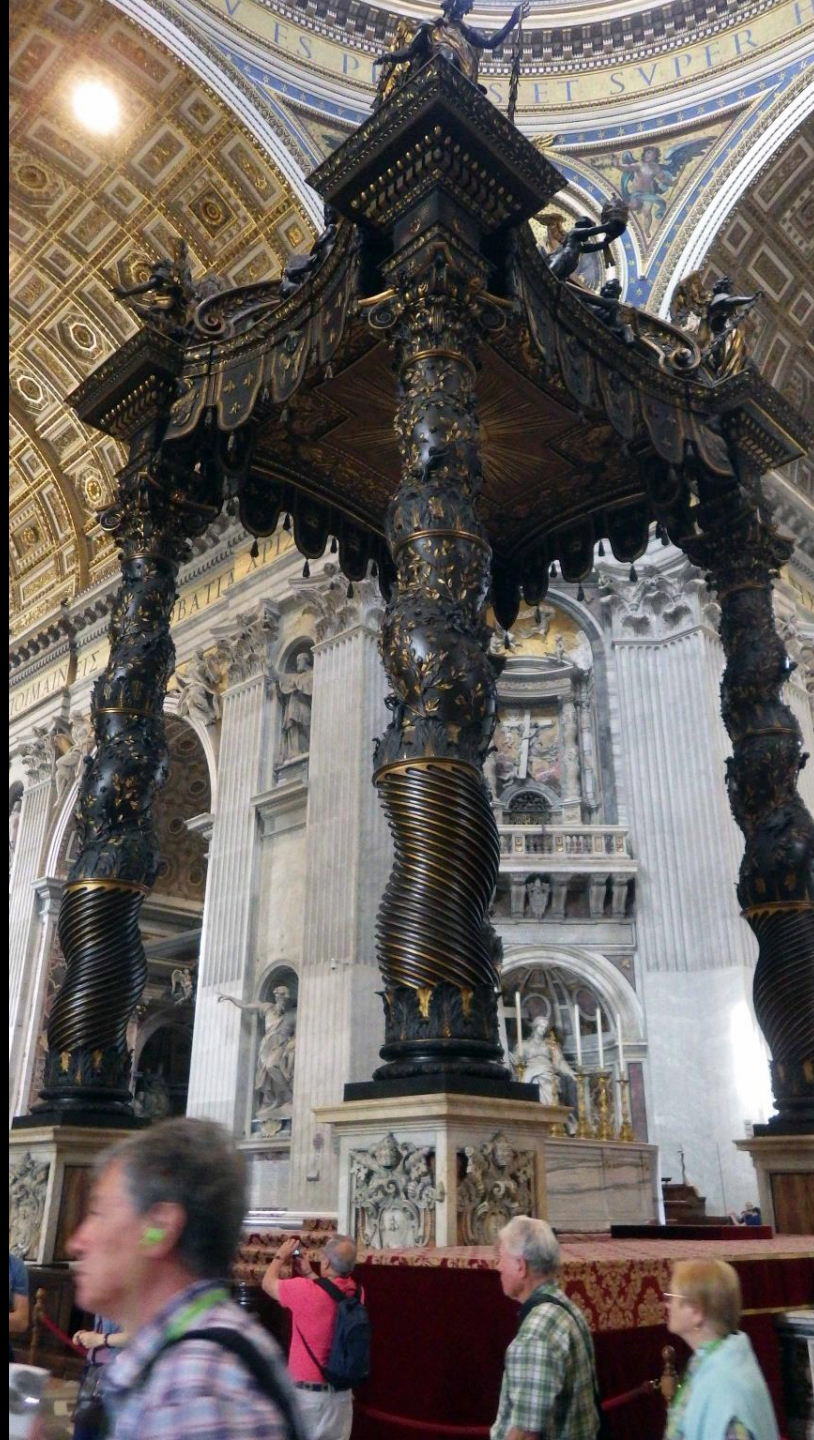
IV ALIQVAND O

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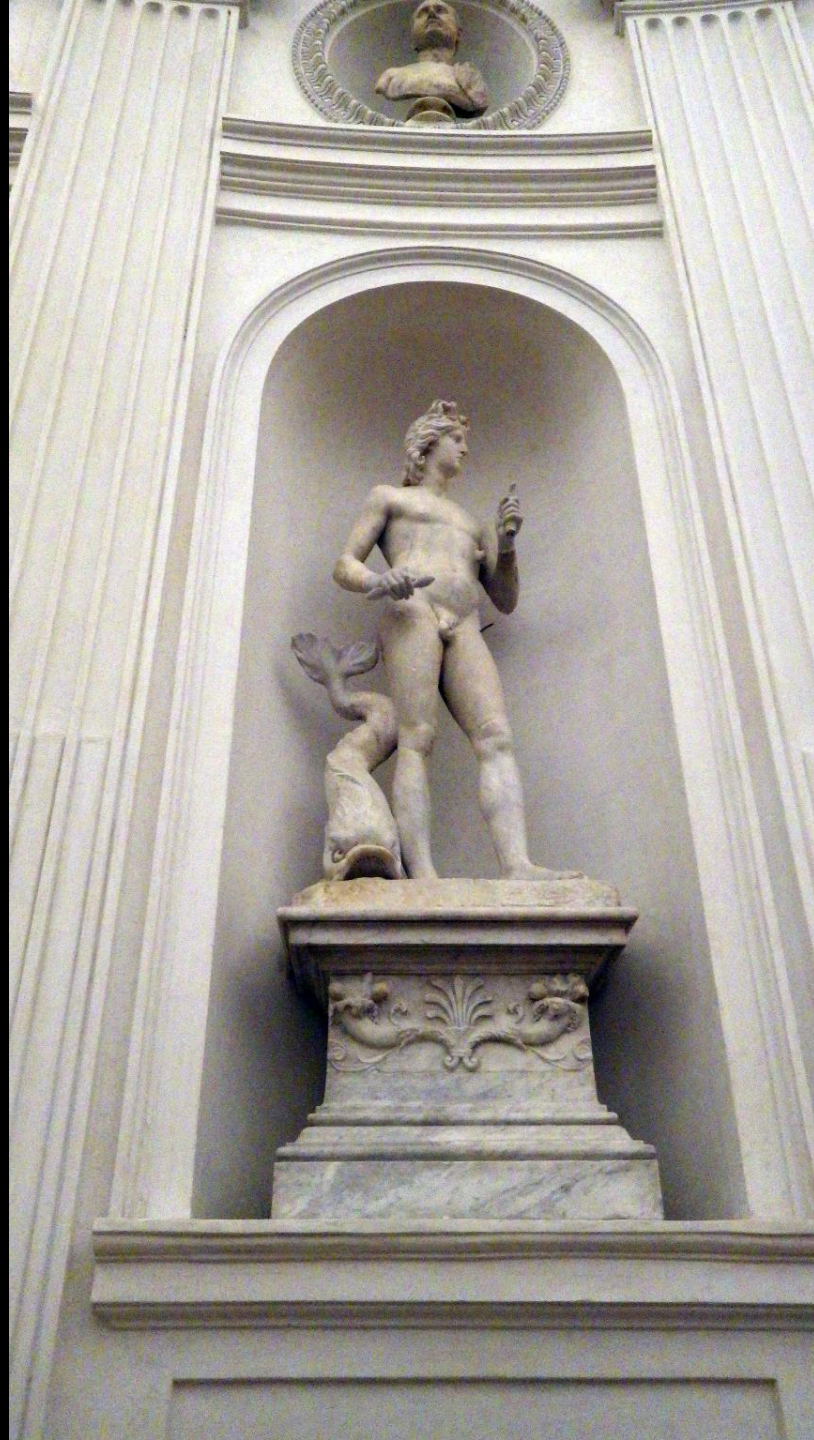


























AMPHITHEATRVM · FLAVIVM
 TRIVMPH · S · SPECTACVLISQ · INSIGNE
 DIIS · GENTIVM · IMP · O · CVLTV · DICATVM
 MARTYRV · CRVORE · AB · IMPVRA · SVPERSTITIONE · EXPIATVM
 NE · FORTITVDINIS · FORVM · EXCIDERET · MEMORIA
 MONVMENTVM

A · CLEMENTE · X · PONT · MAX
 AN · IVB · MDCLXXV
 AN · IVB · TEMPORVM · INIVRIA · DELETVM

PARIETINIS · DEALBATUS · DEPICTVM · XIV · PONT · MAX
 BENELECTVS · MARMOREVM · REDDI · CVRAVIT
 AN · IVB · MDCCL · PONT · X

PIVS · IX · PONT · MAX
 QVVM · PARTEM · MEDIAM · AD · ESQVILIAS · CONVERSAM
 VETVSTATE · FATISCENTEM
 RESTITVENDAM · ET · MVNIENDAM · CVRASSET
 MEMORIAM · RENOVAVIT
 ANNO · MDCCLII · PONT · VII

















AMPHITHEATRUM FLAVIVM
IN ANNO 80 AURELIANO IMPERATORE
RESTITUTUM ET A BENEDICTO XII PONTIFICI
MAXIMO RECONDITUM
A CLEMENTE X PONTIFICI MAXIMO
ANNO 1625 RECONDITUM
BENEDICTO XIV PONTIFICI MAXIMO
ANNO 1817 RECONDITUM
PIVS IX PONTIFICI MAXIMO
QVI PARTEM MEDIAM AD ESQVILLAS CONVERSAM
VETVSTATE FATISCENTEM
RESITVENDAM ET MVNIENDAM CVRASSET
MEMORIAM REINOVAVIT
ANNO MDCCCLII PONTIFICI VII

regolamento generale
del museo
regole di comportamento
per gli visitatori

regole di comportamento
per gli visitatori

regole di comportamento
per gli visitatori

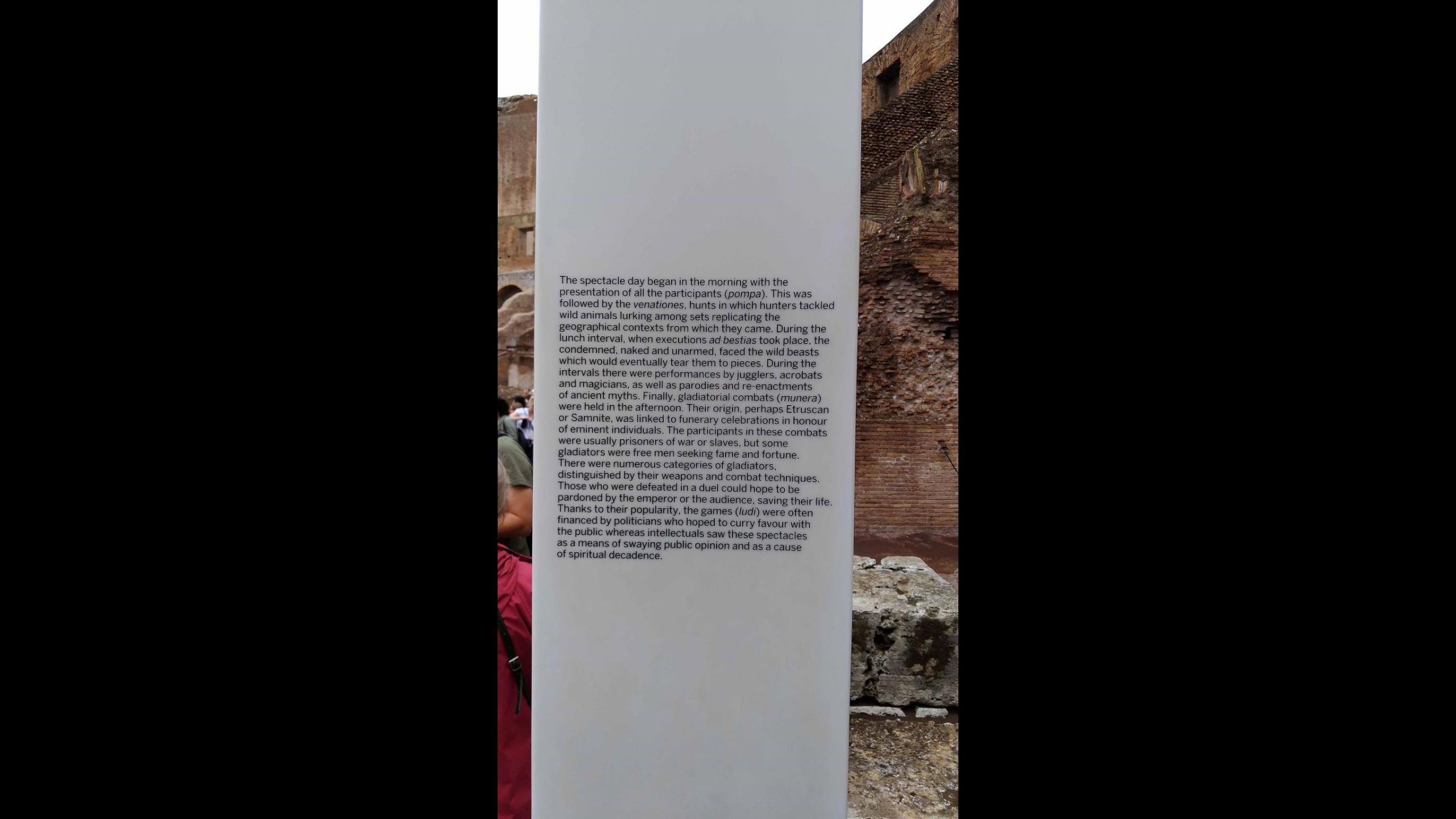
visitors











The spectacle day began in the morning with the presentation of all the participants (*pompa*). This was followed by the *venationes*, hunts in which hunters tackled wild animals lurking among sets replicating the geographical contexts from which they came. During the lunch interval, when executions *ad bestias* took place, the condemned, naked and unarmed, faced the wild beasts which would eventually tear them to pieces. During the intervals there were performances by jugglers, acrobats and magicians, as well as parodies and re-enactments of ancient myths. Finally, gladiatorial combats (*munera*) were held in the afternoon. Their origin, perhaps Etruscan or Samnite, was linked to funerary celebrations in honour of eminent individuals. The participants in these combats were usually prisoners of war or slaves, but some gladiators were free men seeking fame and fortune. There were numerous categories of gladiators, distinguished by their weapons and combat techniques. Those who were defeated in a duel could hope to be pardoned by the emperor or the audience, saving their life. Thanks to their popularity, the games (*ludi*) were often financed by politicians who hoped to curry favour with the public whereas intellectuals saw these spectacles as a means of swaying public opinion and as a cause of spiritual decadence.

The Amphitheatre had a large central oval depression covered by a wooden platform forming the arena, named after the sand (*harena* in Latin) spread here. According to some ancient sources, the central area could be flooded to host spectacular naval games using the system of channels with which Nero had created his private lake. This became impossible when, some years after its inauguration in AD 80, Domitian had the underground, or hypogeum, level built: 15 vaulted corridors with walls in tufa blocks and brick at the sides of a central gallery along the long axis of the ellipse. These rooms hosted the equipment needed for the games: weapons, cages for animals and machinery, including 80 winch-operated lifts which raised men, stage sets and wild beasts up to the arena level through trap doors and inclines. The central gallery continued beneath the east entrance towards the Ludus Magnus, the most important gladiators' barracks, the remains of which can still be seen just outside the Colosseum, between Via Labicana and Via di San Giovanni in Laterano. Gladiators could reach the underground level of the amphitheatre directly through this passageway. Another underground tunnel, the so-called "Passage of Commodus", was used exclusively by the emperors, who could thus avoid crossing the open space in front of the amphitheatre crowded with spectators.





The Gladiators

In the Roman period the gladiatorial games, after losing their original link with funeral games, became a very popular spectacle. The gladiators might be prisoners of war, slaves, criminals condemned to the death sentence or to forced labour. Free men rarely chose this profession to reach fame, and only for brief periods.

The fighters were assembled in groups supported and trained by an entrepreneur (*lanista*), to whom the editor turned when organizing the shows. The largest barrack in Rome was the *Ludus Magnus*, built by Domitian, whose remains are visible along the via Labicana.

In the republican period, the armours worn by gladiators were inspired by those of enemy peoples. Only in the Augustan period the types of gladiator were defined depending on their equipment: the *thraex*, the *oplomachus*, the *murmillo*, the *retarius*, the *provocator*, the *contraretiarius*, the *secutor*, the eques. The offensive and defensive weapons of the fighters ensured a balanced encounter: the retarius, with net and trident, only faced the secutor, the provocator and the contraretiarius, equipped with a smooth helmet which prevented the net from getting caught up; the thraex, with hide shield and short sword (*sica*), faced the murmillo, carrying a large rectangular shield, or the oplomachus, armed with round shield, sword and spear. The eques, equipped with spear, sword and little shield, confronted each other on horseback.

Gladiatorial fights

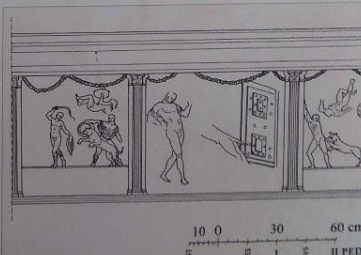
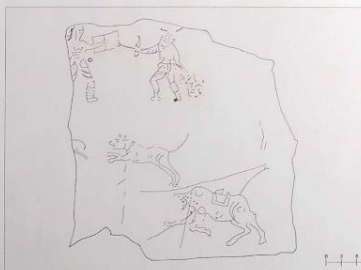
The *munera* involved pairs of gladiators chosen on the basis of their equipment. The defeated gladiator might ask for mercy (*cum missione*), or be killed (*sine missione*). Granting of mercy was in the hands of the editor, which in Rome meant the Emperor. The victorious gladiator received a symbolic palm and valuable gifts. Gladiators gained great popularity and the drawings scratched by the public pass on some of their names, like *Quintus* and *Vindicomus*. In the 4th century, gladiatorial games still flourished and gladiators were often hired by senators as bodyguards. The end of the *munera*, due to politico-economic reasons, came after the sack of Rome by Alaric's Goths in 408 – 410 AD: the high cost of the shows led to a less thorough selection of fighters, and their mediocre performances generated a lack of interest on the part of the public. The last gladiatorial fight in Rome is reported to have been held in 434 – 435 AD. The blood of gladiators, mopped up with a sponge, fed a profitable business (Tertulliano, *De Spectaculis*, 25.4); drinking human blood was considered to be a remedy against epilepsy (Pliny, *Naturalis Historia, med.*). Similarly, the blood of martyrs assumed, in time, healing properties.

The Punishments

In Roman culture the death penalty was the just punishment for certain crimes, to be carried out in public to set an example. Punishments, particularly cruel in the republican period, were partly mitigated during the first centuries of the empire, only to become severe again in late antiquity; the death sentence by crucifixion was abolished by Constantine in 313 and the *damnatio ad bestias* fell into disuse, both being connected to the deaths of Christ and the martyrs, but burning at the stake, which evoked the flames of the inferno, increased. The first documented episode of a death sentence by means of animals dates back to 167 BC (Valerius Maximus, 2.7.14). In time, the *damnatio ad bestias* merged with the *venatio* and perhaps under Augustus was included in the pattern of the spectacles. The *damnatio* required stage sets which transformed the death of the convicts into pantomimes with a mythological or historical theme. Executions by burning were carried out by means of the *tunica molesta* (Martial, Epigrams, 10.25). The condemned men wore tunics impregnated with inflammable substances; when the dancing began, the clothing was set alight, and the dance was transformed into dramatic contortions. In late antiquity, death sentences were executed by sword or fire with far greater frequency than in previous centuries.

The games in late antiquity

From the first half of the 5th century AD the widespread economic crisis and the mediocre level of the fights led to the decline and final end of the *munera* and *venationes*. Between the end of the 5th and the beginning of the 6th century AD the underground structures began to be filled up with earth and detritus on the initiative of the Prefect D.M. Venantius Basilus. Lacking machinery for shifting sceneries, the arena only served to accommodate displays similar to our modern circus performances, with acrobatics and shows of dexterity which demanded the use of simple equipment and the presence of trained animals, in particular bears. Among the equipment used were the *coelea* and the *encus*, both places in which to hide when escaping the animals. The first was a system of revolving doors, like screens; the second had the form of an openable hedgehog, equipped with prickly spikes. One very fashionable type of game was the *contomorbolon*, executed by acrobats who performed spectacular jumps among the animals with the aid of a pole (*contus*). According to historical sources, the last shows in the Amphitheatre took place in 523 AD.



DOMUS AUREA BETWEEN PALATINE, THE VELIAN HILL VALLEY OF THE COLOSSEUM

Colosseo rientrano,
della Domus Aurea.
hanno lasciato solo
per questo settore
area di scavo, che

al muro di fondo
Foro (attuale
alcuni ambienti
errati.

che
collina. Alle
di Costantino,
fondazioni

o della Domus
olari in laterizio
attuti nel corso
entre sui loro

re e Roma.
gli ambienti
fici dati di

di terrazze,
a immaginare
fondazioni

l'ultimo
monumentale
tture
Augustea,

After the fire of AD 64, the Palatine hill and the valley now dominated by the Colosseum were part of the Domus Aurea. Later events, both ancient and modern, have saved only a few remains of the grandiose project of this part of the palace. Looking towards the excavated area on the slopes of the hill, you should see, on the right, the foundation wall of the long portico that flanked the road to the Forum (the *Via Sacra*). On the other side, towards the Palatine hill, there are several interconnected rooms with brick vaulted roofs. These structures supported a terrace that marked the first change in level between the valley and the hill. Behind the onlooker, in front of the Arch of Constantine, you should see, between the olive trees, the foundations of the monumental façade of the *atrium-vestibulum* of the Domus Aurea. The atrium, on the valley side, was organised in a series of rectangular rooms. Part of this structure was demolished when the Colosseum was built (AD 70–80), to make space for it and for the square. Much later (AD 135) the temple of *Venus and Rome* was raised over the remains of the Neronian complex. In front of this structure, towards the Colosseum, you'll see another sequence of long and narrow brick walled rooms, defining a system of terraced structures, porticoes or pavilions built around the central lake that covered the area now occupied by the Colosseum. Near the Arch, the circular structure that overlaps and hides these buildings, is what is left of the foundation of a monumental fountain (*Meta Sudans*) that the Flavians built over the demolished neronian remains. The Flavian *Meta Sudans* was intended as a reconstruction of an Augustan fountain of the same name that had been destroyed in the fire of AD 64.

Ricostruzione grafica dei blocchi
edilizi della Domus Aurea nella valle
del Colosseo e sulle pendici
del Palatino e della Velia e particolare
delle strutture rinvenute
negli scavi (in rosa).
In grigio la topografia moderna.

Graphic reconstruction
of the buildings of the Domus Aurea
in the Valley of Colosseum,
on the Palatine and on the Velian Hill,
and a particular of the buildings
found in the excavations (in pink).
The modern topography (in grey).











