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Coliseum

Rome<sup>2</sup>





**Explanation of a View of the Interior of the COLISEUM and part of ANCIENT ROME, exhibiting in the Panorama, Leicester Square.**



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DESCRIPTION  
OF  
A VIEW OF THE INTERIOR OF THE  
COLISEUM,  
AND PART OF  
THE ANCIENT CITY OF  
ROME;  
NOW EXHIBITING AT THE  
**PANORAMA, LEICESTER SQUARE.**

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PAINTED BY THE PROPRIETOR,  
ROBERT BURFORD,  
FROM DRAWINGS TAKEN BY HIMSELF, IN 1837.

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## THE COLISEUM.

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THE far-famed Amphitheatre of Vespasian, or, as it is more generally called, the Coliseum, is one of the most extraordinary and massive works that Rome or any other country ever produced, and forms one of the most surprising and intensely interesting objects of attraction amongst the many gigantic remains of that ancient city. In whatever way it is viewed, whether as regards its immense size, the solidity of its structure, the simplicity and harmony of its architecture, the grace and beauty of its proportions, or its internal arrangement and convenience, it equally strikes the mind with wonder and admiration, and is universally admitted to be one of the noblest remains of antiquity in the world.—

Arches on arches! as it were that Rome  
Collecting the chief trophies of her line,  
Would build up all her triumphs in one dome,  
Her Coliseum stands.

Placed at some distance from the gorgeous churches, extensive palaces, and busy streets of modern Rome, it stands alone in solitary dignity and gloomy contrast, elevating its stupendous masses far above the surrounding ruins of the imperial City, a striking image of Rome itself in its present state; erect on the one side, fallen on the other, half grey, half green, deserted, and fast decaying; a splendid and melancholy monument of passed greatness; and no monument of human power, no memorial of departed ages, ever spoke more forcibly to the heart, or awakened feelings so powerful and unutterable.

The present Panorama of this magnificent ruin is taken from the third tier of arches, which being about two thirds the height of the building, enables the Spectator to obtain a fine and most comprehensive view; on the one side, of the whole interior of the Amphitheatre, and on the other, of many of the celebrated remains by which it is encircled; and an extensive and delightful view of the present City and surrounding Country. Immediately in front of the spectator rises, in lofty grandeur and ruined splendour, the most perfect portion of this unrivalled building, seen from base to summit, the immense thickness of the walls, the vast blocks of stone of which they are composed, the numerous galleries and vomitories, the various tiers of seats, and the extent of the arena being all perceptible. Towards the right, through the arcades and over the ruined portions, the view is most extensive and picturesque—the line of the horizon, including the hills beyond Frascati, the ancient Tusculum, Monte Finaro, Monte Pila, Monte Cavo and Marino; turning towards the north, the immediate foreground is occupied by the extensive ruins of the Temple of Venus and Rome, the richly ornamented roof of which still hangs over the vacant shrines of the deposed deities; to the left is the magnificent arch of Constantine, adorned with the spoils and trophies of better times, behind which rises the Palatine Hill, overshadowed by ancient evergreens, and covered with the frowning ruins of the enormous palace of the Cæsars, once a city in itself.

But the gladiators' bloody circus stands  
A noble wreck in ruinous perfection!  
While Cæsar's chambers and the Augustan halls,  
Grovel on earth in indistinct decay.

Round the base of the hill, the Via Sacra is seen as far as the arch of Titus, above which rises the long ridge of the Cœlian Mount. Between the



Coliseum and the Forum, vestiges of the baths of Titus, and the enormous arches of the Temple of Peace, stand conspicuous; and all around are substructures, the very purposes of which are unknown; and huge fragments of colossal columns, overthrown and half buried in the earth, whose gigantic shafts it would almost seem no human power could have broken, and that this scene of tremendous ruin must have been the work of the revengeful gods, or of some great convulsion of nature, rather than of man. Beyond this scene of desolation, modern Rome bursts in all its splendour on the view, and the eye is delighted by the immense number and variety of the domes, towers, and palaces, which occasionally intermix, and finely contrast with, some lofty and well known relic of antiquity.

The Coliseum was commenced by Flavius Vespasian, in the year 72, as a triumphal memorial of his victories in Judea, and it has also served to perpetuate the recollection of the many horrid cruelties committed by the conquering Romans during that war. It was erected, according to Martial and Pliny, on the spot formerly occupied by a lake or fish pond, in the gardens of Nero's golden house, then nearly in the centre of the city. Twelve thousand Jewish prisoners, reduced to slavery, were employed on the work; and when it is considered that so large and solid an edifice was completed in little more than four years, it becomes clearly evident that the utmost cruelty and oppression must have been resorted to, in order to compel these unfortunates to complete the task. Titus, the son of Vespasian, finished the building, and on its dedication exhibited shows and games for one hundred days, during which, numbers of gladiators were killed, and five thousand wild beasts torn to pieces in the arena.

This vast amphitheatre is of an elliptical shape, which gives it great powers of resistance. According to the best and most recent measurement, it must have been about 1788 feet in external circumference, the long axis being 628, the short 540, and the total height 160 feet. The whole is a mixed mass of enormous blocks of stone and bricks, probably portions of the Golden Palace, metal and cement, which have become so hardened by time, as to be like solid rock; the exterior was entirely of calcareous tufa of Tivoli, called travertino, a fine hard and white stone. It presents a series of three ranges of open arcades, so airy and correct in their proportions, that the building does not appear so large as it really is. Each tier consisted of eighty arches; the columns between which, together with the entablatures, displaying different orders of architecture, the lowest being doric, the second ionic, and the third corinthian, surmounted by an attic story, with composite pilasters, and forty windows; the two upper tiers of arches, which have the remains of pedestals for statues in them, admitted light to the various ambulacra or corridors, which were quadruple at the base, diminishing in number and size as they ascended, and terminating in a single passage at the top; the lowest tier of arches were the entrances, seventy-six of which were for the spectators of various denominations; and four of a large size were, one for the emperor, finely ornamented, one for the consuls, senators, &c., and two for the gladiators, animals, &c.; these entrances led to the various staircases by which the populace gained the different vomitories, and descended by narrow flights of steps to the graduated ranges of seats. Altogether there were one hundred and sixty staircases; that is, to the first floor, sixty-four; to the second, fifty-two; to the third, sixteen; to the fourth, twenty-four; and four to the extreme top for the workmen. In the four ambulacra, on the ground floor, were shops, taverns, and stalls, for refreshments, and places where perfumes were burnt. There was also a fifth, or private passage, under the pulvina, for the use of the emperor, which communicated subterraneously with the palace. In the tier above were twenty-two small vaulted chambers, called fornices, devoted to the sensual pleasures of the privileged classes.

The interior of this vast building shews the grand scale on which public exhibitions and spectacles were given to the Roman citizens, of whom it is calculated to have held at least eighty thousand. P. Victor says that eighty-

seven thousand found seats, and twenty thousand more standing room. Magnificent indeed must have been the sight, when such a prodigious number, in the gorgeous and varied costume of ancient Rome, were assembled. By the excellent arrangements this vast body collected and separated without tumult or confusion, every person, from the emperor to the meanest freeman, having his proper seat, and every class a separate entrance, the number on which corresponded with that on his tessera, or ticket. The number of staircases and vomitorio, of which there were twelve to the Podium, and ninety-six to other parts, plainly shewing the attention paid to that subject.

Whilst stands the Coliseum Rome shall stand ;  
 When falls the Coliseum Rome shall fall ;  
 And when Rome falls—the world.

The venerable Bede relates, that in his time (735) pilgrims who visited Rome were wont to say, that the Coliseum was made to endure as long as the great globe itself; and indeed it appears to have been a fabric that might have aspired to almost everlasting duration, had it had only the ravages of time to contend with; but the hand of man, guided by ignorance or vanity, and a total absence of feeling, has robbed, mutilated, and almost destroyed this proud monument of Roman splendour.

It is impossible to say at what period the amphitheatre was first suffered to decay; the sanguinary exhibitions of the gladiators were abolished in the reign of Honorius, at the commencement of the fifth century; yet so late as 1332 it must have been perfect, as bull fights and other games were at that time exhibited. A great portion of the southern side was demolished by order of Paul III. it is said at the recommendation of Michael Angelo, to furnish materials for the Farnese palace for his nephew, and the complaints of the populace alone saved it from total demolition; it has, however, since suffered frequently from similar depredations of worse than goths and vandals; so that

“ From its mass  
 Walls, palaces, half cities, have been reared.”

These robberies have now ceased, Benedict IV. having, by the erection of a series of altars in the arena, made the whole consecrated ground; a most efficient protection against the ravages of modern barbarism: Pius VII. has also erected a massive buttress against the weakest end, and repaired some parts of the interior.

Thus, after a lapse of nearly eighteen centuries, having frequently suffered from earthquakes, storms, and fire; having been several times battered as a fortress, during the civil contentions of the middle ages; defaced as a quarter for soldiers; used as a manufactory, and worked as a quarry—it still remains a miracle of human labour and ingenuity, even in its present state one of the noblest remains of antiquity, and the most wonderful monument of Roman magnificence. Solitary and desolate, it is still grand and imposing; the rich hues with which time has overspread its venerable fragments, with the luxuriant clusters of vegetation, and the graceful drapery of numerous beautiful creepers, festooning from the rifted arches and broken arcades, whilst assimilating with the general character, add an indiscrible richness and variety to the whole, that has a powerful effect on the mind of the spectator.

## EXPLANATION OF THE ENGRAVING.

### No. 2.—S. Francesco e S. Paolo.

One of the very many churches in Rome, which, although not particularly remarkable, either for the beauty of their architecture or the richness of their interiors, yet containing something amongst their numerous works of art worthy of notice; the painted ceiling of the present is considered the *chefd'œuvre* of Sassoferrato.

### No. 3.—Santa Croce in Gierusalemme.

This church, although small, and of no particular note, ranks as the fourth Basilica, from the circumstance of its having been built on the ruins of a church erected by Constantine, and being possessed of a third portion of the holy cross, presented by St. Helena, from which it derives its name; it has also several other relics of the crucifixion, such as two of the thorns from the crown, the superscription and part of the cross of the good thief, &c. &c. The original structure was repaired by Gregory II., and the present erected by Lucius II. in 1144; the Facade was added by Benedict XIV; it was in this church that the Pope used to consecrate the golden rose annually presented to some great potentate. There are some fine remains of the walls of ancient Rome visible in this vicinity.

### No. 6.—Brackets for the Velarium.

The audience in the amphitheatre were not left exposed to the great heat of the sun or the inclemency of the weather; when it was necessary, an immense awning, termed a velarium, could be stretched over the whole in a very short space of time, by means of ropes passing from side to side, on which triangular pieces of coloured canvas, or on some occasions even silk were made to slide towards the common centre; this contrivance it is said employed one thousand workmen, who were Numidian sailors, to manage. Caligula frequently amused himself by having portions suddenly withdrawn when the sun was most powerful, to annoy certain persons amongst the audience; these brackets were connected with the machinery, as were also on the outside a series of corbels, three between each pilaster, with groves and corresponding depressions in the cornice, apparently to admit upright poles.

### No. 7.—Covered Gallery of the People.

This portion of the building contained ten rows of seats, originally of wood, which after having been several times destroyed by fire, were re-built of bricks, they were appropriated to the lowest class of freemen, who had not seats elsewhere; from this gallery rose a series of eighty marble columns, of the corinthian order, supporting an architrave and terrace of wood, for the use of the workmen employed on the velarium.

### No. 9.—First Menianum.

The lowest of three slopes, now in a very ruinous state, called *meniano*, from *Menius* their inventor, they were divided from each other by a *præinctio* or wall, surmounted by a balustrade of gilt bronze, also by a passage called the *balteus* or belt. The first *menianum*, consisting of twenty four rows of seats, was for patricians, the second, of sixteen, for the equestrian order, and the third, of ten, was originally for females only, but they were afterwards permitted to take their seats with their husbands. The *præinctio* between the second and third was of considerable height, and had twenty eight windows to light the *ambulacrum* behind, and thirty six niches, in which were statues of bronze.

### No. 12.—Imperial Entrances.

The two imperial entrances were ornamented externally with very handsome porticoes, they led across the *ambulacra* of the lowest tier, and communicated with a private passage leading to the imperial seats in the podium.

### No. 13.—Seats for the Knights.

Fourteen rows of seats next above the podium, which were appropriated by the Emperor Otho to the various orders of knights.

### No. 16.—Podium.

The first series of seats above the arena, and the most noble place in the amphitheatre, was called podium; it was faced by a wall and balustrade of Tivoli marble, indeed the whole of the seats, passages, &c., as well as those of the meniana were of the same costly material, which has long since disappeared, the large flat bricks only being left, in which various plants, to the number of at least three hundred species, have rooted themselves; the podium was appropriated to the use of the emperor and his court, the consuls, praetors, and foreign nobles, who had the privilege of curule chairs, and others of high rank; besides his seat of state, the emperor had also his pulvinarium or private apartment, which projected from the podium, to which he might retire and enjoy the sports unseen; next to the imperial seats on the front row were those of the vestals, and to the right and left, those appropriated to the various descriptions of the priesthood, then followed the nobles, according to rank. From this spot successive generations of the great and renowned of Rome, witnessed with exquisite pleasure the most bloody spectacles, the butcheries of gladiators, and the ferocious conflicts of human beings with wild beasts, which took place sometimes twice in one day; here even the softer sex, matrons, maidens, and vestals, feasted their eyes with the mangled and quivering limbs of the slaughtered victims, raising their applauding voices for the conquerors, the vanquished, alas, seldom finding favour in their eyes, they being always the first to elevate their thumbs as the signal for death.

### No. 21.—Arena.

The enclosed area called the Arena, from sand being strewn thereon to prevent the gladiators slipping when it was wet with blood, was following the shape of the amphitheatre, of an oval form, somewhat more than three hundred feet in length, by one hundred and ninety in breadth; it was encompassed by a wall fifteen feet in height, to prevent the accidental escape of wild beasts, in which were the two gates of entrance, ten windows to light the ambulacrum, and twelve small recesses or chambers for the repose of the combatants. In this place fierce gladiators destroyed each other, and criminals were torn to pieces by ferocious animals, for the recreation and amusement of men more savage still, who, with feelings scarcely human, enthusiastically hailed with shouts of delight, the hideous barbarities and scenes of bloody magnificence, with a feeling, which in modern days we can scarcely understand; and were delighted by the groans and sufferings of their fellow mortals, selected to shed each others blood without enmity or revenge, who for the sole motive of gratifying an unthinking populace, were

“Butchered to make a Roman holiday.”

To shew the scale on which these games, as they were termed, were exhibited, it is merely necessary to mention, that at the celebration of Trajans triumph over the Dacians, ten thousand gladiators were engaged, and that the Emperor Gordian, at his elevation, presented the Roman people with five hundred pairs of purchased gladiators. The arena is now sanctified on account of the martyrdom of many thousands of the early christians, to whom it was a common doom to be here torn in pieces by wild beasts: in the centre stands a large cross of black marble, which grants an indulgence of two hundred days to all who humble themselves before it; around are placed fourteen small altars, being the stations of the via crucis, or the circumstances of the passion, which occurred to our Saviour on the ascent to the crucifixion; each altar is decorated by a large picture representing one of the events.

During the occupation of Rome by the French considerable excavations were made beneath the arena, at a great depth many passages were found,

which, by means of inclined planes, communicated through eighty openings with the upper surface, whether they were for the sudden irruption of wild beasts, or for the introduction of trees, scenery, &c., is not known; they appear to be of much later date than the original building, and must have been erected after the discontinuance of the *naumachia*, naval combats, &c. (which were frequently exhibited during the first hundred years,) as the space was at those times entirely filled with water, brought from beyond Tivoli; a subterranean passage communicating with the Imperial Palace, in which it is said the attempt was made to assassinate the Emperor Commodus, must also have been under water had it then existed.

### **No. 22.—Ancient Inscription.**

In this spot an inscription was discovered, bearing the name of Lampadius' prefect of Rome, describing the restoration of portions of the Amphitheatre destroyed during the great earthquake of 437.

### **No. 24.—S. Giovanni in Laterano.**

The church of St. John, and the various buildings attached to it, together with the ancient Palace of the Lateran, now an hospital for girls, forms a very fine, and from their elevated situation, a conspicuous group in all directions; the church is famous as the oldest in Christendom, having been erected by Constantine in 323, and having ranked, until the erection of St. Peter's, as the first Basilica, to which it is now second; the ancient church having been destroyed by fire, was rebuilt by Clement V. in 1308, and has been subsequently ornamented by many of the Popes; the Facade erected by Sextus V., to whom Rome is indebted for many of her finest and most ornamental works, has a very handsome portico of many columns, and an ancient statue of Constantine, found in his baths; also a stone balcony, from which the Pope at certain times delivers his benediction; the entrance is by five finely executed bronze doors, the central one formerly belonged to the Temple of Peace; a door to the right, called the *porta santa*, is opened only in the year of the jubilee, at other times it is walled up. The interior is divided into five aisles by pillars of granite, verde antique, giallo, and other rare marbles, mostly spoils of ancient Rome, from the tomb of Adrian, &c., many of which have been covered with plaister to alter their shape and colour. This church is rich both in sacred relics and those of the ancient City; the tomb of Clement is an urn of red granite, from the tomb of either Agrippa or Adrian, and in the baptistry is the green porphyry font in which Constantine received baptism. The chapel of the Corsini family is the most splendid in Rome; adjacent is the *capella del salvatore*, containing the *scala santa*, or holy stairs, brought from Jerusalem, which are only permitted to be ascended on the knees; and a portrait of our Saviour by St. Luke. In front of the church stands the largest obelisk in the city, it is of red granite, covered with hieroglyphics, and is one hundred and fifteen feet in height, without the Pedestal; it is supposed to be the most ancient obelisk in the world, having been erected in Thebes or Heliopolis in honour of Rhamestes; it was brought from thence to Alexandria by Constantine, and to Rome by Constantius, his son, by whom it was erected in the Circus Maximus, where it was discovered twenty feet below the earth, broken into three pieces; it was repaired and erected in its present situation by Sextus V. The church of the Lateran is famous in the history of Rome for the many important, religious, and political councils held therein.

### **25.—Frascati.**

The pleasant city of Frascati is about twelve miles from Rome by the road; it was founded in 1191, by the unfortunate inhabitants who escaped the destruction of Tusculum, on the ruins of Lucullus' Villa, and called Frascati, from the green boughs of which their first shelter was formed; the number of resident inhabitants is not more than four thousand two hundred, but it is much increased in summer by visitors; there are many fine Villas in the

neighbourhood, particularly the Villa Aldobrandini, celebrated as the Belvedere, from its fine situation: the casinos and gardens are much resorted to on Sundays and holidays by parties of pleasure from Rome.

### **26.—Rocks of Tusculum.**

The well known city of Tusculum, founded by Telegonus, the son of Ulysses, was well situated for defence on a range of hills forming one side of the valley between Rome and the Alban Mount; it was totally destroyed by Pope Celestin, and the vast ruins of every description, which cover an immense space, prove it to have been a place of considerable size and strength; the citadel was on the rocks above. The site of one of the villas of Cicero is shewn here.

### **27.—M. Pila.**

One extremity of a semicircular range of hills, which, when complete, formed the great crater of M. Albano.

### **28.—Campus Hannibalis.**

The extinct crater of M. Albano, now filled up by meadows, was long supposed to have been the site of Hannibal's encampment, but it is now more justly esteemed to have been the position of a Roman camp against the Carthaginian general, when he invested Tusculum; many pits have been formed in this place for the preservation of snow for the use of Rome, the sale of which is an exclusive privilege granted by the government.

### **29.—Rocca di Papa.**

Supposed by some antiquarians to be the Fabienses of Pliny; it is a small old town situated on the edge of the crater, it was formerly called Rocca di Fapia, but John the Antipope, having taken refuge here in 1190, where he shortly after died, it was changed to Papa.

### **30.—Grotto Ferrata.**

A small town, situated on one of the most beautiful risings of the Alban Mount, about a mile from Frascati, said to have been the site of Cicero's Tusculanum; a celebrated convent, founded by S. Nilus, of the order of St. Basil, formerly stood here; the town being surrounded by a wall, with iron gates, by Pius V; the latter circumstance gave it the present name.

### **31.—M. Cavo.**

The highest point of the Alban, or Latian hills, being about one thousand feet above the plain, and treble that height above the sea; it forms the opposite extremity of the crater to M. Pila; the whole semicircle of rocks towards Rome having nearly disappeared; on the summit of this hill stood the temple of Jupiter Latiæ, erected by Tarquinius Superbus, in honour of the Latin league, the forty seven towns of which, each had a share in the victims at the annual meetings to renew the oaths, called the *feriæ latinæ*; it was here also that Roman generals who were not deemed worthy of the great triumph in Rome, had the lesser, termed an ovation.

### **32.—Marino.**

A small but pleasant place, from its extensive ruins formerly of great importance; the churches are ornamented with some fine paintings, executed during his residence there, by Guido; the ancient Castrimonium is known to have been at Marino from inscriptions found.

### **33.—Palazzola.**

Erected on the site of Alba Longa, the ancient capital of Latium, which was built by Ascanius, 1152, B.C., on the spot where, according to Virgil,

Æneas found a white sow with thirty pigs; it was long the powerful rival of Rome, its ancient colony, by whom it was finally destroyed 665, B.C. In front of the town is a lake, which has a subterranean outlet, one of the most extraordinary works of the ancient Romans; it is above a mile in length, passing under the Alban hill, and was executed in obedience to the Delphic oracle during the siege of Veii.

### 34.—M Cælius.

The Cælian Hill was one of the seven celebrated hills on which ancient Rome stood, Romulus surrounded it with a ditch and rampart, and it was afterwards enclosed by the walls, receiving its name from Cælius, who assisted the Romans against the Sabines; it extends from the Coliseum to the church of St. Croce.

### 37.—Domus Augustana.

Augustus, according to Suetonius, lived in a house which had previously belonged to the orator Hortensius, and by no means conspicuous for its splendour; here he is said to have occupied the same chamber winter and summer, for more than forty years. During his reign it was destroyed by fire, when he re-built it on an enlarged scale. The ruins, called the Domus Augustana, are partly in the Vigna Palatina, which now belongs to an English gentleman, and partly in the gardens of an adjacent convent.

### 38.—Domus Aurea di Nero.

The palace of Augustus received many additions by Tiberius, Caligula, Domitian, and, finally, by Nero; so that it nearly covered the hill, and extended towards the Esquiline hill. But in the year 64 it being partly destroyed by fire, Nero erected the Domus Aurea, or golden house, which, in addition, occupied nearly the whole of the Cælian hill, and was quite a fairy domain. Tacitus relates that there were within its precincts fields, woods, and pools of water; it also contained the greek and latin libraries of Augustus, the temples and gardens of Apollo, the temples of Castor and Pollux, Viriplaca, &c., and many other buildings. The interior shone with gold, gems, ivory, and mother-of-pearl; nothing could exceed it in magnificence. Nero, whose extravagance knew no bounds, when he first lodged therein, is said to have exclaimed, "Now I can live like a man." This palace suffered much during the invasions of the Vandals, and the sacking by Totila, yet was tolerably perfect in the eighth century, soon after which it went to decay.

### 40.—Via Triumphalis.

The triumphal way was so named from its being the spot where peace was made between Romulus and Tatius, the Sabine, which united the two nations into one. An altar being raised, sacrifices were offered to the gods, and a triumphal procession made to the capitol. That portion which traverses the Forum to the arch of Sep Severus, was called the Via Sacra, or sacred way; it is now partly bordered by cypress trees, by whom planted is not known, but they form a suitable emblem for the place. The victor's shout, the captive's groan, the loud blasts of the trumpets, and the acclamations of the multitude, are all silenced by death; and the road once so famed, is now deserted and mournful as the grave.

### 41.—Arco di Constantino.

This fine arch, which stands at the foot of the Palatine hill, was erected by the senate, in honor of Constantine's victory over Maxentius, at the Ponte Molle, and was the last memento of the long race of the Cæsars—the last monument of gratitude erected by the Roman people. It consists of a large central arch, with a smaller one on each side; it is ornamented with eight columns, of the corinthian order, each surmounted by a statue, which, together

with the ten bas-reliefs round the attic representing the triumphs of Trajan, and eight medallions, were brought from the arch of Trajan; the remainder is of the time of Constantine, representing military processions, and evidently proving that the arts were then on the decline. Seven only of the columns are of giallo antico, the eighth being of white marble, exchanged by Clement VIII., who wanted one of the giallo for the Lateran; the statues, which represent Dacian captives, are of pavonazzo; they were supplied with heads by Clement XII., the originals having been taken by Lorenzo di Medicis to Florence.

#### **42.—Meta Sudans.**

The remains of a fountain, supposed to have been erected by Titus; it was once magnificent, and appears on ancient medals as a vast volume of water pouring down the sides of a pillar. It was called Meta Sudans, from the gladiators and spectators, when heated by their exertions, or the crowded state of the amphitheatre, being accustomed to drink and wash in its waters; Meta being the goal in a circus, which it resembled, and Sudans from sudare, to exude in drops. Recent excavations have laid open the fountain to its ancient base, and exposed a street which ran parallel with the Via Sacra, through the arch of Titus to the forum, called Vicus Sandaliarius, in which the booksellers dwelt.

#### **43.—Biblioteca Palatinus.**

The Palatine library was of vast extent, and was filled with all the best greek and latin authors; according to Pliny, it also contained a colossal bronze statue of Apollo, of fine etruscan workmanship.

#### **44.—M. Palatinus.**

On the Palatine Hill was the residence of Evander, when Æneas landed; at its base the Tiber deposited the infants Romulus and Remus, and on its summit Romulus laid the foundation of Rome, which afterwards extended to the six hills which surrounded it; here in years of regal simplicity, republican glory, and imperial splendour, successive generations beheld the straw roofed cottage of Romulus, the senate house of Rome, and the golden palace of the Cæsars; now a long chain of formless ruins, intermixed with gardens, alone marks the spot. Cicero and the Gracchi resided on the Palatine Hill.

#### **46.—Arco di Tito.**

The most ancient of the triumphal arches in Rome; although small in size, it is esteemed the most beautiful specimen in point of architecture and sculpture preserved, and the oldest building in which the composite order is found; it was erected in honour of Titus for his conquest of Jerusalem; it consists of one large arch, with an attic story, the whole of pentelic marble; many of its finest ornaments have been carried away; those that remain, although much defaced, are admirable; they represent the triumphs of Titus, and the spoils of Jerusalem. In 1818, the whole was repaired and in part restored; the Jews never pass under this arch, but if compelled to go that way, pass on one side.

#### **47.—Orti Farnesiani.**

These gardens on the Palatine hill were formed by the Farnese family, on part of the ground occupied by the Palace of the Cæsars, they were laid out with great taste, and decorated by an immense and valuable collection of statues, bas-reliefs, and marbles, which his Sicilian majesty, a member of the family, removed some years back to Naples; little now remains but a fine gateway, and some ruins supposed to be of a temple of Apollo, built by



Augustus after the battle of Actium. Several subterranean rooms of great extent filled with statues, were discovered in 1770, behind which are some apartments called the baths of Livia, containing fresco paintings, still very fresh; the Arcadian Academy, one of the literary societies of Rome, originally assembled in these gardens.

#### **48.—Tem. di Venere e Roma.**

Of this fine Temple the cella of each deity remains, with the niches in which were their statues, and a portion of one of the side walls, which prove it to have been of vast size, great magnificence, and a chef d'œuvre of architecture; the Emperor Adrian himself drew the plans, which he submitted to Appolodorus, whose opinion respecting them is said to have been the cause of his untimely death; the temples, although they had each a separate entrance and cella, formed but one edifice, the substructure of which having been recently excavated, is found to have been three hundred and thirty by one hundred and sixty feet; a noble flight of steps, discovered at the same time, between the arch of Titus and the church of S. Francesco, formed the approach from the Forum, which front, as well as that towards the Coliseum, was adorned with columns of parian marble six feet in diameter, and the whole was surrounded by a portico, with a double row of columns of grey granite; the walls and pavement of the interior were incrustated with fine marble, and the roof richly gilt; many of the columns have been found in excavating the substructure, and are seen near the road.

#### **52.—S. Francesco.**

A modern church and convent; also called Sa Maria Nuova.

#### **54.—Tower of the Capitol.**

The Campanile, or Belfry of the capitol, rises from the summit of the Senatorial Palace; being the highest point in the city, and being situated between ancient and modern Rome, forming as it were the boundary of one, and the commencement of the other; the view from it is the finest and most comprehensive that can be obtained of this extraordinary city. It is from this tower that the Panorama, now exhibiting in the large

#### **55.—Sa Maria D'Ara-coeli.**

A fine old church on the Capitol hill, supposed to occupy the site of the ancient temple of Jupiter Feretrius.

#### **56.—Tem. della Pace.**

Three immense arches, which rank amongst the most remarkable remains in Rome, are all that are left of this once stupendous structure, which, until lately, was supposed to have been the Temple of Peace, erected by Vespasian at the close of the Judean war; but the great degeneracy of the workmanship, and its being wholly unlike all erections of that nature, has led to the opinion, that the remains are neither of the time of Vespasian, nor those of the temple, which, with all the immense treasures it contained, was destroyed by fire about one hundred years after its erection; but of a basilica, erected by Maxentius, on the ruins of the temple, and converted by Constantine into a christian church. The stupendous proportions of this structure are shewn by the three vaulted roofs, each seventy-five feet across, which rise above all the surrounding buildings, in huge, but not beautiful, masses. The vault of the middle arch, which is recessed farther back, forms part of a sphere; the side ones are cylindrical; all are ornamented with sunk panels of stucco work. The church appears to have consisted of a nave and two aisles, divided by enormous pillars of marble, one of which now stands in front of the church of Sa Maria Maggiore; it is of a single block, forty-eight feet in height, and sixteen and a half in circumference.

**57.--M Mario.**

The ancient Cinnæ, on which are several pleasant villas; the upper part commands a fine view to the Mediterranean sea.

**58.—Col di Trajano.**

The finest pillar, and one of the most interesting of the remains of ancient Rome. It was erected by the senate and the people, at the commencement of the second century, to the emperor Trajan, in honour of his Dacian conquests, the progress of which is represented in basso-relievo, running spirally from bottom to top. The pillar being, with the pedestal and capital, about one hundred and sixteen feet in height, forms a conspicuous and splendid object from all parts of the city. The statue of the Emperor, which formerly stood on the summit, has been replaced by one of St. Peter.

**59.—Gesu e Maria.**

A handsome modern church, the principal ornament of which is a picture by Guido, said to be the finest production of his pencil.

**60.—Torre di Nero.**

An ancient brick tower, of considerable elevation, said to be of the time of Augustus, or Trajan; by others called the Tower of Nero, from whence he enjoyed the sight of Rome on fire. There are several of these towers in the city, but they are all of much later date than the time of the emperors.

**61.—Sa Catherine di Sienna.**

A convent of considerable size, in the garden of which stands the before-mentioned Tower of Nero.

**62.—Site of the Statue of Nero.**

This immense statue (which according to Suetonius, stood in the Vestibulum, or great court of the golden house, in front of the portico, which was half a mile in length, and was supported by one thousand pillars), was above two hundred feet in height, and could be distinctly seen from Albano, a distance of more than twelve miles.

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IN THE LOWER CIRCLE IS NOW OPEN

A SPLENDID VIEW OF

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