



ITINERARY 1

The via Appia Antica from Porta Capena to Cecilia Metella's Mausoleum and Castello Caetani (I – III mile)

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- 3) Baths of Caracalla
- 4) Chiesa di S. Nereo and S. Achilleo
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ITINERARY 1

Part 1a: the urban stretch (outside the Park)

This stretch of the via Appia Antica is called the urban stretch because in ancient times it was part of the city, it starts from the central archaeological zone, opposite the Circus Maximus near the baths of Caracalla- where the ancient Porta Capena was situated in republican times, the starting point of the via Appia and via Latina – and ends at Porta S. Sebastiano, a gate in the walls built by emperor Aurelian in the third century A.D.

The monuments described in this section are not at present in the Parco dell'Appia Antica, which starts at Porta S. Sebastiano: however the collection of monuments along the via Appia Antica should be considered as a whole and illustrated together starting from the historic centre of Rome.

1) Porta Capena

Part of the oldest Roman walls called "Serviane" because they were traditionally thought to have been built by the sixth king of Rome Servius Tullius from the middle of the sixth century B.C. more recent studies confirm the existence of a boundary wall made of cappellaccio that could be attributed to Servius Tullius that was later restored and enlarged in the first half of the fourth century B.C. From this gate opposite the curved side of the Circus Maximus, both the via Appia and the via Latina departed to divide in the area that is now piazzale Numa Pompilio. When the emperor Aurelian built the new city walls the stretch of via Appia between Porta Capena and Porta S. Sebastiano became the urban section of the road.



2) Chiesa di S. Maria in Tempulo

The church, which is now deconsecrated is on the left side of the archaeological walk along the modern via Valle delle Camene, conserves the remains of an interesting

twelfth century romanian bell tower, the church was later incorporated in a farm house called Vignola Mattei. The house has recently been renovated by the City of Rome and is used as a registry office for weddings.

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3) Terme di Caracalla

One of the largest and best preserved spa baths of antiquity, the Terme di Caracalla were probably the idea of Septimius Severus but were inaugurated under his son Marcus Aurelius Antoninus known as Caracalla in 216. They were famous even in ancient times as one of the seven wonders of Rome for the richness of their decorations and the works of art that adorned them, some of which are still visible today rising to a height of over thirty metres.

This magnificent building was composed of two symmetrical wings, joined by a circular central body; the spa was complete with enormous gyms, a basilica for socializing and strolling and a large open air swimming pool. There was an extensive network of underground tunnels where the plumbing, the boilers and service tunnels were situated; of particular interest is a shrine dedicated to Mithras, found in the early twentieth century in the north west part of the tunnels, it is the largest in Rome.

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Web site www.archeorm.arti.beniculturali.it/sar2000/caracalla/caracalla.asp



4) Chiesa di S. Nereo and S. Achilleo

On the right side of the archaeological walk, opposite the Terme di Caracalla. The churches' foundations date back to the end of the sixth century, but it was rebuilt

partially and renovated in the ninth and again in the fifteenth century; its current appearance is the result of work commissioned by cardinal Baronio around 1600.



5) Chiesa di S. Sisto Vecchio (Domenico and Sisto)

On the left side as you walk, at the corner with via Druso; the eighteenth century façade hides the original work which dates back to the fifth century. The church had three naves preceded by a square portico; the little bell tower is thirteenth century.



6) Edicola di Piazzale Numa Pompilio

At the point where the via Appia and the via Latina separated, which is now Piazzale Numa Pompilio there is a mediaeval aedicule with a circular turret built in the eleventh or twelfth century: it stands in place of an older compitum, an aedicule dedicated to Lares of the compitum, divinities that protected places and travellers.



7) Casale Pallavicini and the Oratorio dei Sette Dormienti

After Piazzale Numa Pompilio, on the left side of via di Porta S. Sebastiano at number 7 you find the Casale Pallavicini, which incorporates the remains of a two storey Roman house, from the second half of the second century A.D. The first floor of the building was occupied between the eleventh and twelfth century by the “Oratorio dei Sette Dormienti”, with paintings depicting the legend of the youths of Ephesus: walled into a cave during the persecution of Decius (249-251 d.C.), according to the story they were found alive after nearly two hundred years. Managed by: Soprintendenza Archeologica di Roma



8) Chiesa di S. Cesareo

On the right side of via di Porta S. Sebastiano you can see the church of S. Cesareo de Appia, it dates back to the twelfth century, but under the floor black and white mosaics with maritime scenes were found, these belonged to a second century bath house, possibly the Terme di Commodo; the church was modified several times and restored at the beginning of the seventeenth century by cardinal Cesare Baronio.



9) Casina del Cardinale Bessarione

At the junction between the via Appia and via Latina, at number 7 di Porta S. Sebastiano, stands a suburban rinascimento villa, attributed to cardinal Bessarione, bishop of Tuscolo between 1449 and 1468; two late republican sepulchres have recently been found in the foundations. They are square built using tufa, later a private house was built on top of them. It was used as a hospice at the beginning of the fourteenth century, later as a monastery, by the middle of the nineteenth century it had become a country inn.

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10) Scipio's family sepulchre-Sepolcro degli Scipioni

At number 9 via di Porta S. Sebastiano on the left side of the road we find the sepulchre of the Cornelius Scipio family, one of the most famous patritian families of republican Rome.

The sepulchre was hacked out of a natural bed of cappellaccio in the first decades of the third century B.C. The work was ordered by Lucius Cornelius Scipio Barbatus the founding father who held the post of consul in 286 B.C., his peperine sarcophagus is in pride of place opposite the entrance (this is a copy the original is in the Vatican Museum).

The sepulchre is a quadrangle, with a tunnel on each side and two perpendicular to the centre, there are thirty-two sarcophagi lining the internal walls.

The monumental façade was done for Scipio Aemilianus in the second century B.C. it was formed of a high podium onto which three symmetrical entrances opened, there were three niches which housed statues of the poet Ennio, Scipio Africanus and Scipio Asiaticus;

On the right of the sepulchre another room was added in the first century A.D. by the Corneli Lentuli a secondary branch of the family that brought it back into use for burials and cremations.

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Web site: www.comune.roma.it/sovrintendenza/albero



11) **Pomponio Hylas' Columbarium-Colombario di Pomponio Hylas**

This monument, discovered in 1831 by the erudite antiquarian and collector of artefacts, stands a short distance from the Aurelian Walls, in the public gardens behind the Scipio family sepulchre, access is via number 10 via Latina along a side road that originally connected via Appia and via Latina. It is a laterite built columbarium belonging to *Pomponio Hylas* and his wife *Pomponia Vitalis*, dated between the reigns of Tiberius and Claudius (14-54 A.D.).

The names of the dead couple can be read in the inscription found on the panel in a wall mosaic of glass tiles surrounded by sea-shells, opposite the entrance steps below a niche which contained the funeral urns. To the right of the entrance the columbarium itself is situated, a rectangular shape with an apse at the far end at the centre of which stands a little temple aedicule, which contained the ashes of the founders of the sepulchre *Granius Nestor* and *Vinileia Pedone*, whose names are inscribed on a marble tablet below the aedicule. The sepulchre is decorated with valuable paintings with a Dionysian theme from the first half of the first century A.D. and with painted stucco dated as part of refurbishment in Flavian time (69-96 A.D.)

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Web site:

www.comune.roma.it/cultura/ArteeMonumenti/Monumenti/Pomponio_Hylas



12) The Codini vineyard Columbarium-Colombari di Vigna Codini

In the former Codini vineyard that backs onto the Aurelian walls between the via Appia and the via Latina, three columbaria were found between 1840 and 1852, built at some time between the Augustan period and that of Tiberius and in use until the second century A.D. The first columbarium is a square underground laterite construction with a reticular worked podium, the ceiling is supported by a central column; all the walls, the central column and a stone step that runs around the walls are full of little semicircular niches that held the funeral urns, there are around 500 of these loculi with the name of the owner inscribed or carved into a tablet placed at the base of the niche. The second columbarium is formed of a square room with reticular decoration out of which 300 arched loculi have been formed, each contains two cinerary urns; there are large areas of the walls where the decorative painting and polychrome stucco can still be seen. The floor is made of cocciopesto with marble inserts and bears a mosaic inscription, it is a dedication by two of the members of the funeral association who were responsible for its renovation. The third columbarium has a U shaped lay-out and is the largest, it is particular for the richness of its decorations compared to the other two: the loculi are larger – to contain marble urns and busts – quadrangular in shape, often lined with marble slabs and surrounded by many aedicules and arch shaped niches; to reach the upper loculi there were wooden platforms resting on supports fixed in the walls.

Managed by: Soprintendenza Archeologica di Roma; visit by request; via di Porta S. Sebastiano 13.



13) The Aurelian walls-Mura Aureliane

The senate of Rome decided to build new defensive walls around the city after the third Alemann invasion had been repelled, they had crossed the Alps but were pushed back by Aurelian in 270-271 A.D.; the walls were built very quickly, being finished by Probus, Aurelian's successor in 279 A.D.

The perimeter of the wall was sack-work faced with laterite, four metres thick and eight high it is about 19 km long and encloses an area of 135 hectares, including the seven hills of Rome and Trastevere district. Every 30 metres there are square lookout towers and along the wall there are numerous gates serving the roads leaving Rome. In Maxentius' reign (306-312) the walls were renovated and raised in part, whilst a century later the emperor Honorius had the walls restored in their entirety raising them and creating a new open patrol walkway above Aurelian's.

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14) Druso's Arch-Arco di Druso

The arch known as Druso's arch, just before the Porta S. Sebastiano, is in reality one of the arches of the Antoninian aqueduct – at the point where this crossed the via Appia – it was built by Caracalla to supply his baths. In the course of the restoration work ordered by Honorius the arch along with Porta S. Sebastiano became part of a sort of defensive castle.



15) Porta S. Sebastiano/Porta Appia –The Walls Museum-Museo delle Mura

A gate was opened in the Aurelian walls for the via Appia, it was the southernmost in the Urbe, its original name was Porta Appia; from mediaeval times it became known as Porta S. Sebastiano because it led to the catacombs of the famous martyr.

It has been restored and transformed many times over the centuries, it owes its current appearance to the restoration work by Belisario and Narsete at the time of the siege of Rome in the Gothic war (536 A.D.) As early as the fifth century, in Honorius' time, the gate had been narrowed to a single arch and square foundations with marble cladding had been put around the semi-cylindrical laterite towers; at this point the gate was joined to the Arco di Druso by two curved arms, forming an internal courtyard for the guards.

The monument is open to the public and houses the walls museum- Museo dell Mura. Managed by: City of Rome Council

Section 1b: from Porta S. Sebastiano to Mausoleo di Cecilia Metella and Castello Caetani

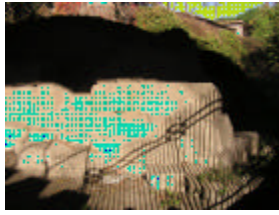
Some of most interesting features of this stretch are the walls around the suburban Roman estates of the post-rinascimento period: it is the *strada tra le vigne* described in Giovanni Battista Nolli's famous map published in 1748. The road no longer has pavements to the side as these have been incorporated in the private properties along with columbaria, sepulchres and monuments which are often hidden by the garden walls.



1) The first mile stone-Prima colonna miliaria

A hundred metres beyond the Porta S. Sebastiano gate, set into the city walls is a replica of the first mile stone of the via Appia, it comemorates the restoration work

done by Vespasian in 76 and Nerva in 97. It marked the first mile (1478 metres) from Porta Capena. The original column, found in 1584, is now part of the balustrade on the steps at Campidoglio.



2) Features under the via Cilicia road bridge

On both sides of the road there are remains of columbaria and sepulchres dating from the time of the republic to the fourth century A.D.; on the left there are buildings made of tufa from the republican period, that have been interpreted as remains of a temple dedicated to Mars, one of the oldest sanctuaries in Rome, which sources believe to have been between the first and second mile of the via Appia.

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3) Horace's Sepulchre-Sepolcro di Orazio

Just beyond the via Cilicia road bridge, at number 19 on the left side of the road stands a seventeenth century farm house; it has incorporated the concrete nucleus (originally clad with marble or travertino) of an ancient mausoleum from the first imperial period, erroneously called "Horace's sepulchre" in memory of the poet's famous journey along the via Appia.

Private property.



4)Geta's Tomb-Tomba di Geta

At number 41, again on the left, stands a concrete tower made up of cubes layed in a pyramid. It has a square house on top with a four sided roof. The sepulchre was originally clad with marble and is known as Geta's tomb – Geta was the younger son of emperor Septimius Severus, killed by his brother Caracalla in 212 A.D.; in fact though, there is no evidence to link the monument to him.

Private property.



5) S. Maria in Palmis (*Domine Quo Vadis ?*)

At the crossroads between the via Appia and the via Ardeatina, on the left, stands a little church known as *Domine Quo Vadis ?* The chapel is a seventeenth century reconstruction of the original ninth century building.

The name is linked to the legendary apparition of Jesus dressed as a traveller to Peter the apostle, who was fleeing Rome because of Nero's persecution.

To Peter's question "*Domine, quo vadis?*" (Lord, where are you going ?) the answer was said to be: "I am coming to be crucified again"; at these words the apostle turned back to face martyrdom. In the church there is a copy of a marble tablet with two footprints, an ancient pagan votive offering for a safe journey, it is probably linked to the nearby pagan sanctuary of the god Redicolo, which popular devotion attributed to Jesus (the original is housed in the basilica of S. Sebastiano).



6) Priscilla's Sepulchre-Sepolcro di Priscilla

Opposite the “Domine quo Vadis ?” church, at the crossroads between the via Appia and the via Ardeatina, stands the sepulchre that is thought Tito Flavio Abascanto, influential liberto of the emperor Domitianus, had built for his wife Priscilla, who died young and whose funeral is described by the poet Statius (*Silvae*, V,1).

The base of the sepulchre is quadrangular, it was originally covered in blocks of travertino stone and contains a burial chamber set out as a Greek cross in which the sarcophagi were placed and upon which a cylindrical structure with thirteen niches rests. The entrance to the tomb was from the side opposite the via Appia: the original access is occluded by an early twentieth century farm house, where cheese was made until a few decades ago. In late mediaeval times a watch tower made of re-used brick and pieces of marble was added to the sepulchre.

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7) St.Callistus' Catacombs-Catacombe di S. Callisto

This is the biggest underground burial site in Rome, it is formed of several separate areas joined together by tunnels on four different levels, over a distance of 16 km. It is named after Callistus the banker, deacon and later Pope, to whom Pope Zephyrinus entrusted the management of the Christian cemeteries placing them under direct control of the Church.

The oldest part is the “Crypt of Lucina” a group of hypogea that occupy the sector closest to the via Appia, it dates to a time between the end of the second and the beginning of the third century A.D., with extensions until the end of the fourth century. The crypt known as the “Cripta dei Papi”, also dates to this early period, the nine Popes that succeeded Callistus are buried here. From the end of the third century

and the first half of the fourth the Caius-Eusebius area was created, so called because these Popes were laid to rest there. The later period, the second half of the fourth and the beginning of the fifth century A.D., saw the construction of the “di Sotere”, “liberian” and so-called “labyrinth” sectors, the latter having a particularly unruly layout.

There are three ways into the complex. The first is from the via Appia Antica and via Ardeatina crossroads; the second is on the right side of via Appia Antica, just before the Catacombe di S. Sebastiano; the third is on via delle SetteChiese.

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Web site: www.catacombe.roma.it/indice.htm



8) Reginald Pole's Chapel-

At the junction with Vicolo della Caffarella we find a circular chapel in yellow and red laterite, built in 1539 for the English cardinal Reginald Pole as a votive offering for having escaped an ambush set for him by Henry VIII's men: he had been sent to Rome discuss Henry's divorce case, but decided to side with the Church in Rome and the Pope.



9) Augustus' freedmen's Columbarium-

On the left shortly after Reginald Pole's chapel are the remains of the columbarium of Augustus' freedmen, it is incorporated in an old farm house that is currently a restaurant: the laterite sepulchre is made up of three separate adjacent connecting vaulted rooms; there are about three thousand loculi for cinerary urns around the walls bearing numerous inscriptions.



10) Vibia's hypogeum-

Inside the seventeenth century Villa Casali, on the left of the via Appia Antica (entrance at n° 101) is Vibia's catacomb, an underground pagan cemetery comprising eight separate hypogea dug at different levels, dated between the third and the beginning of the fifth century A.D. The most famous hypogeum from which this place takes its name belongs to *Vincentius* priest of Sabatzio a god of vegetation from Thrace or Phrygia and to his wife *Vibia*. The inside is decorated with renowned paintings from the fourth century depicting the rape of Proserpina by Pluto, the judgement of Vibia before passing to the afterlife and her husband Vincentius with seven priests reclined at a banquet.

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11) The Calventi and Cercenni Sepulchres

On the left of the via Appia Pignatelli, at number 1, at the crossroads with the Appia Antica there are two burial monuments in laterite, named by the architect Pirro Logorio in the sixteenth century, on the basis of the inscriptions found nearby.

In fact the two sepulchres are probably the external part of Pretestatus' catacombs which are lie beneath.

The Calventi sepulchre is a round construction with six semicircular apses, with domed ceilings and rectangular entrance vestibules.

The Cercenni sepulchre has a quadrangular design with niches in the shape of Greek crosses and crossed vaulting; on the basis of their style and technique of construction the two buildings can be dated to the end of the fourth or the beginning of the fifth century A.D.

Private property



12) Pretestatus' Catacombs-

Pretestatus' catacombs are found on the left side of via Appia Pignatelli shortly after the junction with the crossroads with the Appia Antica. They are divided over several levels and areas, built around an existing tunnel, possibly part of the waterworks, known in the middle-ages as *Spelunca Magna* (big cave) in which an extraordinary collection of second-third century sarcophagi were found. The earliest part of the catacombs dating from the third century was enlarged throughout the following century, the period from which most of the cemetery's art work is dated.

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13) The Hebrew Catacombs in the Randanini vineyard

At n°119 via Appia Antica in the Randanini vineyard, on the left just after the junction with via Appia Pignatelli, are the best preserved catacombs belonging to the Hebrew community, which was at its most prosperous in Rome between the third and fourth century. The current entrance is through n°4 via Appia Pignatelli. After a flight of steps leading to a vestibule, two tunnels lead off, these in turn divide again in various directions; apart from the usual cubicles with niches we find *kokhim* type burials (oven tombs) of Phoenician origin. They have narrow deep openings perpendicular to the walkways allowing for several separate burials one above the other.

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14) St. Sebastian's Catacomb and Basilica-Catacomb

St. Sebastian's complex is on the right of via Appia Antica, directly after the vicolo bearing his name, the word catacomb comes from "ad catacumbas" (at the holes), which originally indicated the area between the second and third mile of the via Appia Antica, between the cemetery of Callisto and the tomb of Cecilia Metella, because of the china clay quarries that existed in the area. St. Sebastian's catacomb was one of the few to remain accessible throughout the middle-ages, so by extension the word was used to mean any underground cemetery.

The first nucleus from the paleo-Christian era was a burial construction – a large courtyard with stone benches around the walls, called "triclia" – in which the bodies of the Apostles Peter and Paul are supposed to have been buried at the time of the

persecution of Decius (250 d.C.), known as “*Memoria Apostolorum*”, which was built considerably raised from the ground from the second half of the first century A.D. above the columbaria the mausoleums sepulchres and other structures whose purpose is not entirely clear.

At this time there were more and more Christians who wanted to be buried near the two apostles, so a huge underground cemetery was expanding to create a total of 12 km of tunnels.

On the site of the “*Memoria Apostolorum*” in the fourth century a “circiform” basilica was built - so called because its layout is similar to that of the circuses with three naves, around which an extensive necropolis expanded with numerous mausoleums. The basilica was dedicated to St. Sebastian in the eighth century, in memory of the martyr killed in emperor Diocletian’s reign. It owes its current shape to restoration work done by cardinal Scipio Borghese at the beginning of the seventeenth century.

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15) Pius the ninth’s column-a di Pio IX

In the space opposite St. Sebastian’s basilica is a column with a cross on top, on the base there is an inscription in memory of the rehabilitation and recovery work done on the via Appia Antica. The work was promoted by Pope Pius IX in 1851 and carried out by the architect Luigi Canina, whose vision of the area as a whole created the first sort of Archaeological Park, restoring monuments and recovering numerous relics that were placed in stage-sets created for them.



16) Romulus' Mausoleum-

The mausoleum belonging to Romulus, son of emperor Maxentius, is part of the monumental structure including the Imperial Palace and Circus. The dynastic tomb was built by the emperor in the early fourth century for himself and his family, in fact it is probable that only his son Romulus who died in 309 A.D. at the age of seven was buried here. We can still see the round base of the original construction in the centre of a square portico its facing blocks are missing and the eighteenth century Casale Torlonia rests against it.

The mausoleum is a grand two storey temple shaped building that must have looked like a small Pantheon: it has a dome and a colonade in front, the ground floor had a crypt for sarcophagi which is still visitable today. It is a round room around a central pillar, the upper floor, which has not stood the test of time, was a cell for worshipping the divinified emperor.

On the south-east side the square portico around the tomb meets a pre-existing tomb known as the **Sepolcro dei Servili** dated between the end of the first century B.C. and the first century A.D., it comprises a square plinth of blocks of tufa and an upper tambour with eight niches, originally there may have been a conical mound of earth; the underground burial chamber, which has its access from the rear part of the via Appia, is cruciform in design.

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Web site:

www.comune.roma.it/cultura/ArteeMonumenti/Monumenti/Villa_di_Massenzio



17) Maxentius' Imperial Palace and Circus

Unlike the Circus Maximus, Maxentius' circus was not public, but was for the emperor's personal use at his country residence between the second and third mile of the via Appia.

The building was 520 m. long and 92 m. wide, of it remain two towers which rose beside the twelve stalls from which the horses started, the steps which could seat up to 10,000 spectators and the spine around which the charriots raced seven laps.

The spine is a longitudinal structure which forms the central axis of the circus: it was 296 m. long, equivalent to 1000 roman feet, and marked out by two semicircular *metae*, in the middle there were ten troughs to refresh the teams during the competition; on the two aedicules, one at each end, there were seven eggs and seven dolphins that were moved to mark the laps completed by the chariots for the spectators.

At the centre of the spine there was an obelisk which was moved to piazza Navona in 1650 by pope Innocent X to embellish Bernini's Fontana dei Quattro Fiumi.

The spectator's entrance was an arched opening on the curved side towards the Caffarella, chariots could not use this entrance because of a flight of steps before the arch. From the *porta pompeae*, in the centre of the top end the *pompa circensis* procession set forth, there were chariots, athletes, dancers and acrobats led by the magistrate who was financing the games. The imperial tribune or *pulvinar*, on the north side was joined to the palace by an open corridor ending with an apse which allowed the emperor to watch the games without leaving his residence.

Only a part of the semicircular apse of the palatial hall remains, it had hot air heating and the emperor used it to hold audience. The imperial residence was built on the site of a second century villa, that may have belonged to the politician and Greek rector Erode Attico, which in turn was built on a villa from the republican period.



18) Cecilia Metella's Mausoleum, the Caetani Castle-

Left of the via Appia, shortly after Maxentius' complex rises Cecilia Metella's mausoleum, the best known sepulchre on the via Appia, a symbol of the "regina viarum". On a tall square concrete base now lacking its travertine stone block cladding, rests a cylindrical figure 30 m. in diameter, faced with slabs of travertine cut with fake bosses. The upper part of the tambour bears a frieze in Greek marble decorated with bulls' heads alternated with garlands. This decoration gave rise to the name "Capo di Bove" "Bull's Head" in the middle ages. On the Appia side of the building beneath a trophy of arms recalling the glorious battles of the family, there is an inscription dedicated to Cecilia Metella, daughter of Q. Metello Cretico conqueror of Crete, and wife of M. Licinio Crasso who was victorious in Gaul with Caesar, the monument is dated at the early imperial period, between 25 and 10 B.C.

The funeral cell is a round room tiled with laterite brickwork, which rises to the ceiling: it contained the urn with her ashes, probably removed in very early times.

The sepulchre had a cone of earth over it originally, like that on Augustus' mausoleum, which was still present in the eleventh century when it became the property of the Tuscolo Counts and incorporated in their fortified village.

At the beginning of the fourteenth century, thanks to the intervention of pope Boniface VIII (Benedetto Caetani), it passed into the hands of the powerful Caetani family, who built a baron's palace in peperino stone up against the mausoleum. The tambour was raised higher with ghibelline battlements which make it so instantly recognizable today.

The *castrum*, which extended over both sides of the Appia Antica was designed to control the traffic in and out of Rome.

After the Caetani ownership of Capo di Bove passed to the Savelli, Colonna and Orsini families.

Managed by: Soprintendenza Archeologica di Roma

Web site:

www.archeorm.arti.beniculturali.it/sar2000/cecilia_metella/cecilia_metella.asp



19) Chiesa di S. Nicola

The little church opposite Cecilia Metella's tomb, in the garden partially enclosed by the castle boundary walls was the parish church of the Caetani's fortified village dedicated to S. Nicola di Bari in 1303; it no longer has a roof but the walls remain with eight buttresses on each side and monofore windows, it is nevertheless an interesting example of gothic architecture recalling the cistercian abbeys and their European influence.

A cura di Caterina Rossetti

Ufficio Comunicazione ed Educazione - Parco Regionale Appia Antica

