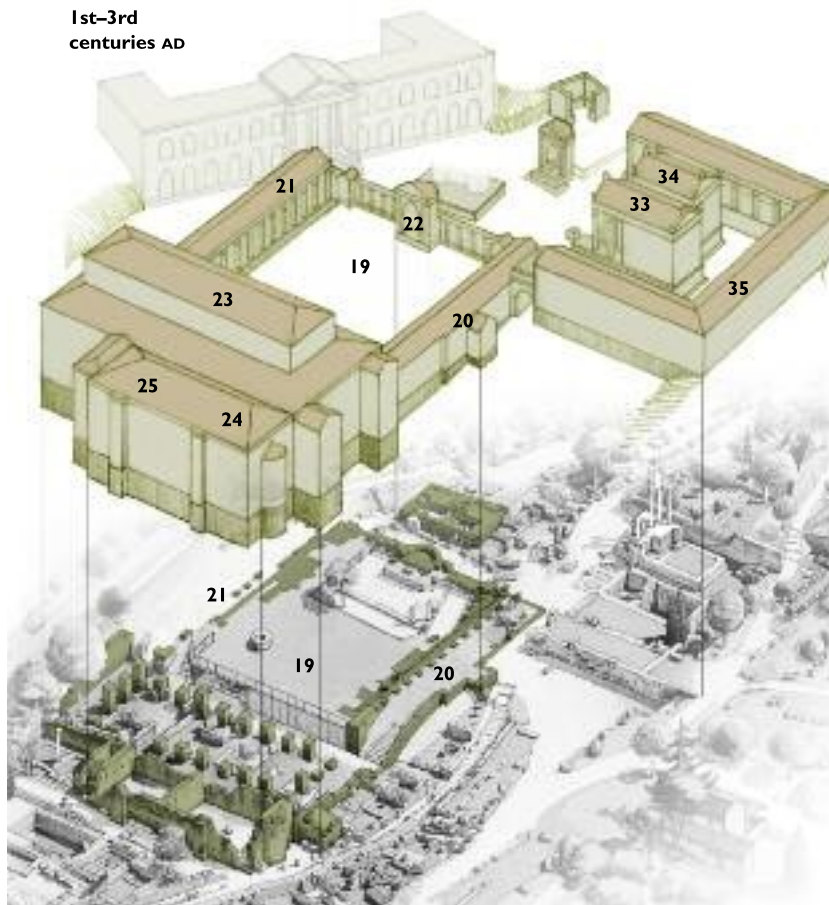


The Second Forum

At the forum, the population gathered for market days, financial transactions, legal proceedings and official cult liturgies. The forum comprised a paved square¹⁹ (for the most part restored), flanked by porticoes^{20, 21} and closed to the south by a monumental enclosure with semi-circular exedra²². It was dominated ~~to the north~~ by the ~~civil and judicial~~ basilica²³; the grand hall (47 by 24 meters) was supported by 24 sturdy columns of which only the foundations remain (square masonry blocks, previously covered by earth). The façade has completely disappeared, but the lateral walls and the huge wall at the bottom made from small stones have

survived. Steps at the front led to the ground floor, which should be placed a little above the top of the columns' foundations; an ambulatory with a gallery surrounded the central nave. At the rear of the basilica to the left is the *curia*²⁴, with its apse, which was adorned by the emperor's statue, ~~and~~ at the centre a square room²⁵, which served both as courthouse and as ~~temple~~ for the imperial cult. This is the ~~classical~~ plan of a forum for a small provincial city, which was in use between the mid-1st century and mid-3rd century AD, with the exception that its temples ^{33, 34}, which were built earlier, were not ~~situated~~ in its axis but ~~on the west side~~.

1st–3rd
centuries AD

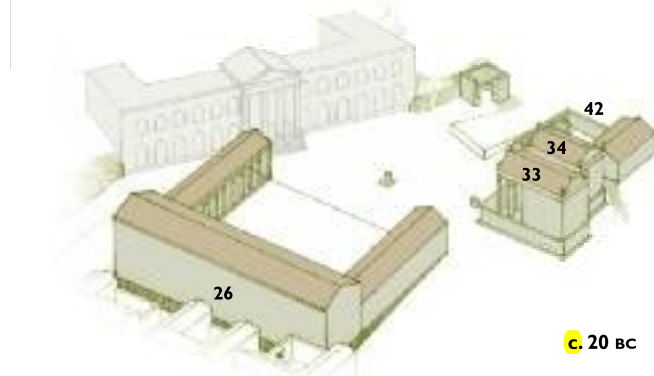


The First Forum

| 37

The first forum was smaller and of a rarer type ~~with its~~ modest basilica with two naves²⁶; ~~we now~~ can only see the north corner of its east portico, the two lateral temples^{33,34} and the council hall of the Gallo-Greek city, which ~~henceforth~~ served as the *curia*⁴².

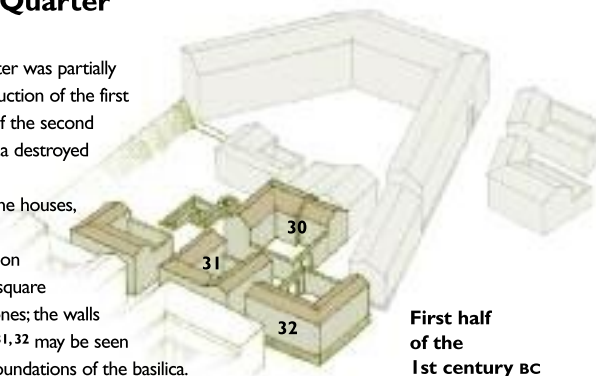
The construction of the first forum might have followed shortly after the title of *oppidum Latinum* was granted to Glanum. ~~could the larger~~ second forum of the 1st century AD be considered evidence of ~~an~~ elevation to the rank of colony?



Residential Quarter

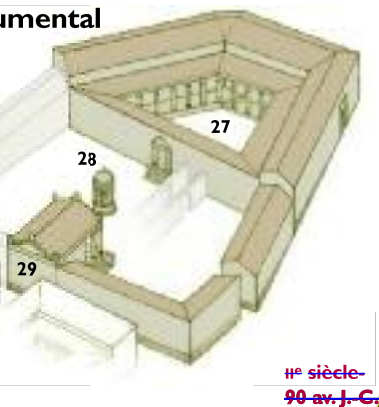
The residential quarter was partially razed for the construction of the first forum; the building of the second forum with its basilica destroyed what remained.

The plan of one of the houses, the House with Two Alcoves³⁰, is evoked on the restored forum square by lines of paving stones; the walls of the other houses^{31,32} may be seen between the cubic foundations of the basilica.



The Hellenistic Monumental Centre

This architectural complex ~~of the greatest interest~~ ~~was the distinguishing feature of Gallo-Greek Glanum.~~ It comprised, from south to north, a large building with a ~~trapezoidal~~ peristyle²⁷, a ~~dromos~~ well²⁸ (~~ecouloir~~) and a Tuscan temple²⁹, linked by ~~topography and function.~~





Hellenistic Town Hall²⁷

Cyclops.



Visage
d'homme
imberbe

From the restored paving of the forum, on the south side, one can see lower down two columns, a number of bases and a paved floor forming a sharp angle. This is the north-west corner of a large trapezoidal²⁷ shaped Hellenistic building²². In the context of the Celto-Ligurian city this could have been the equivalent of a Greek *prytaneum*, the seat of the city's governing body responsible for its political and religious functions. Several aspects support this identification. First the building's location at the north edge of the public square (*agora*⁴⁰) and the Hellenistic council hall (*bouleuterion*⁴²). Second, its design: a vast house containing luxurious mosaic pavements, wall decor (terracotta) and the figured capitals of the peristyle courtyard. Third, the contents, especially the drinking vessels, and the cult activities, such as the exhibition of human skulls, traces of which have been found

in one of the rooms.

The portico, which surrounded the courtyard of the trapezoid building, was decorated with four-headed capitals.

The excavations have revealed eight of these intact as well as many fragments. This type of capital originates in Southern Italy, Sicily and Etruria, but these are the work of indigenous artists as can be seen by the numerous parallels with the sculptures from the Salluvian oppidum Entremont (which preceded the Roman colony of Aquae Sextiae). One can recognise the faces of men and women, divinities and heroes, some Graeco-Roman, others Celto-Ligurian, some can be identified by their attributes, others cannot.

An allegorical Africa is symbolised by an elephant, Apollo by his laurel crown, Pan by his horns, Mercury by his small, frontal wing, and there is also the one-eyed



39

Cyclops. But many of the male and female portraits, some wearing Gallic torques, remain anonymous.

Although the order and sense of these representations escape modern understanding, they are an important testimony to the religious syncretism of the Salluvii.

To the north, this magnificent monument opened onto a second, larger monumental complex, probably surrounded by porticoes, which dominated a temple in its axis overlooking a monumental well.



Africa.



Female faces.

Four-headed capital.





Dromos Well²⁸

In the restored forum square ~~now rises~~ the coping of a well that was not ~~there during~~ the Roman period, since ~~from the 20s BC~~ it was buried ~~during the filling in~~ of the first forum.

The underground part of the well and the remains predating the basilica are reached by a staircase. The well dates from

the late 2nd century BC. Its name derives from the 1.5 metre wide, thrice bent passageway – or *dromos* – with its 37 steps, which leads down to the water level, some 10 metres under the Hellenistic

ground level. Originally the entire monument was constructed from large stone slabs, carefully laid out in a “herringbone” pattern.

But the casing of the well was dismantled at the beginning of the 1st century BC, like many of Glanum’s buildings, and was rebuilt soon after with simple quarry stones like those used for the neighbouring houses. Having been buried under the foundations of the first forum, the well and dromos were salvaged in late Antiquity by entrepreneurs who quarried



Youth and old man, two of the three stone tragic theatre masks thrown in the well during the early days of the empire.

stones from the abandoned forum. It provided water for the work site, ~~then served as a~~ rubbish pit. Besides heaps of pottery fragments, excavation of the well revealed architectural elements from the forum, such as marble dedications to

emperors of the 2nd century AD, statues, and three beautiful acroteria in the form of theatre masks. The sacred nature of the *dromos* well – highly likely – is confirmed by its close connection with the temple ~~overlooking it to the north.~~

Tuscan Temple²⁹

On the way back from the well, one reaches the side staircase and the demolished foundations of a small Tuscan temple (2nd century BC-beginning of the 1st century BC). Among the discoveries ~~made here~~ are blocks from the frieze, as well as cornices, columns, capitals and

plinths decorated with mouldings (exhibited nearby). Without any dedication or traces of any cult activity, it is impossible to identify the divinity that was honoured here, though the association of temple and *dromos* well ~~means~~ it was probably dedicated to the ~~cult of water.~~

Elements of the Tuscan temple pediment; presented beside the temple; the temple walls, built in large stones and badly preserved, are on the left.



Courtyard Houses, 90–30 BC

Between the two monumental building phases of the central district, during the Hellenistic and Roman periods, there was a brief *spate* of residential construction in the 1st century BC, with houses with simple courtyards without peristyles, clearly more comfortable than the indigenous houses northern *quarter* of the city. Here, the houses are on a level with the foundations of the *second* basilica, *some* 3 metres below *its* ground floor.



House with Two Alcoves: bedroom with wall painting imitating an architectural order.

Reconstruction by A. Barbet, F. Trouvé and R. Nunes Pedroso.

House with Two Alcoves³⁰

All that remains of this house with two wings around a courtyard (*buried*) is the plan drawn on the restored paving of the forum (see p. 37).

It is so named because its bedroom contains two *recesses* for beds. Its walls were decorated with the Corinthian architectural

order in *trompe l'oeil*, a fashionable style of the time and well known from Pompeii (middle 1st century BC). The excavations have revealed the short but turbulent history of this house, which was *burned* down and rebuilt twice in the course of the 1st century BC.

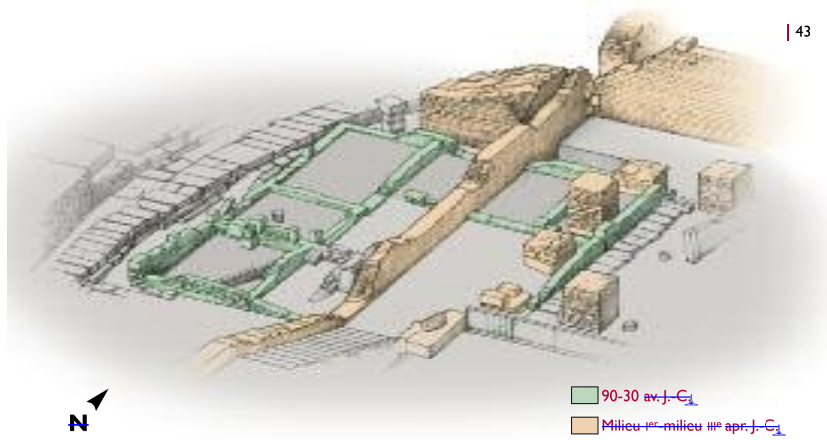


House with Painted Coating³¹

This house with three wings around a courtyard is located in the ruins of the Tuscan temple, *some of whose* foundations were reused to build it.

One of the walls has been preserved to a substantial height *and is* made from rejected slab fragments from the quarry. It still has traces of red paint coating on the pink concrete made of tile fragments.

Other walls, built in quarry stones, included unbaked clay bricks.

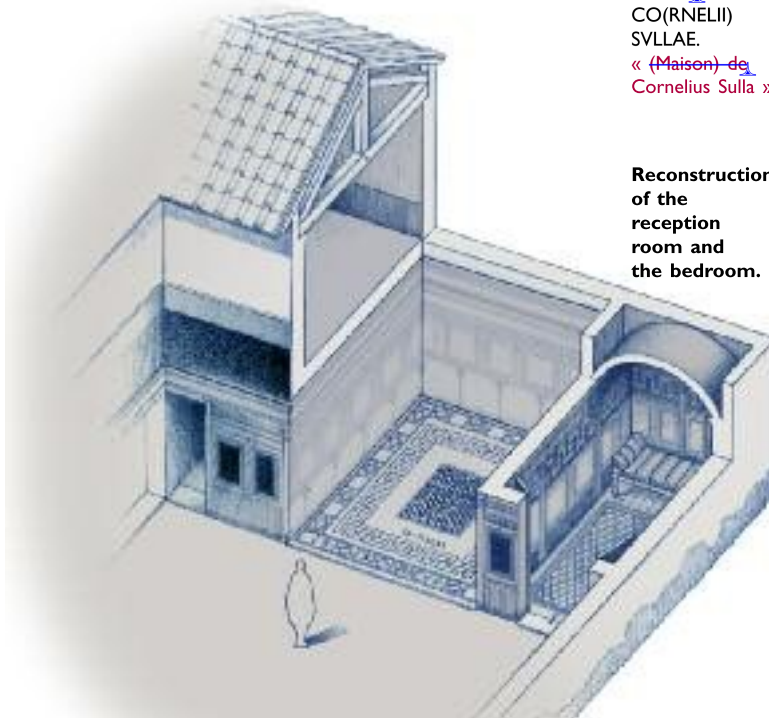


House of Sulla³²

The House of Sulla, cut in half by the basilica's west wall and obstructed by three of its foundation piers, featured two wings around a courtyard. It owes its name probably that of its owner to an inscription on a (removed) mosaic in the central reception room. The neighbouring single bedroom had a pink concrete floor decorated with cubes of white marble; its walls were painted, like those of the reception room.



Inscribed
mosaic:
CO(RNELII)
SVLLAE.
« (Maison) de
Cornelius Sulla ».



Reconstruction
of the
reception
room and
the bedroom.

**Gorniche
du péribole;**
détail (fin
du 1^{er} siècle
av. J.-C.).



The Twin Temples³³⁻³⁴

♦ **Peribolos:**

An enclosed area around a temple, often delimited by porticoes.

The two Corinthian temples, decorated in the same way but of different dimensions, were dedicated to the cult of the emperor and his family.

Having been built in the early years of Augustus' reign (20 BC), they were part of the first forum; the second forum preserved them.

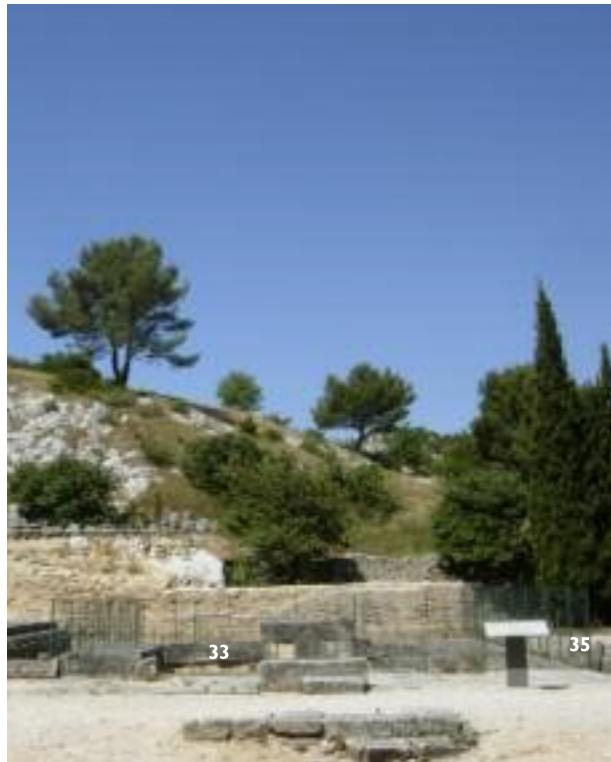
A tiered peribolos³⁵, whose northern podium, built in large stones and filled up with small quarry stones, can be seen to the right; a stone screen closed its façade.

The excavation of the podium of the larger temple³³ uncovered foundations built in large stones salvaged from Hellenistic monuments, while its front section preserves the ruins of a house and its rear section, a well dating from the 1st century BC.

The smaller temple³⁴ is squeezed into the available space to the right. The base of its podium, decorated with a frieze, has been preserved, and above, a part of the façade has been restored. It includes

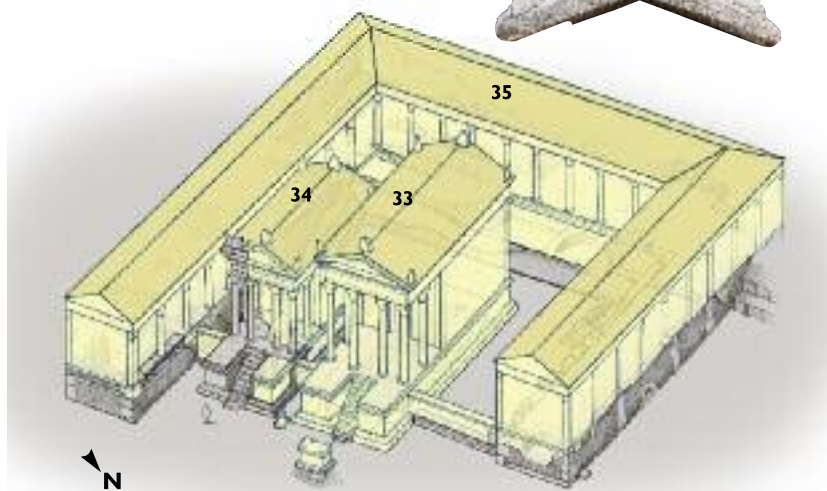
Marble statue of a young prince (h.: 81 cm), found with the heads of two princesses near the twin temple.





Acroterion
from the roof
of the large twin
temple (end of
1st century BC).

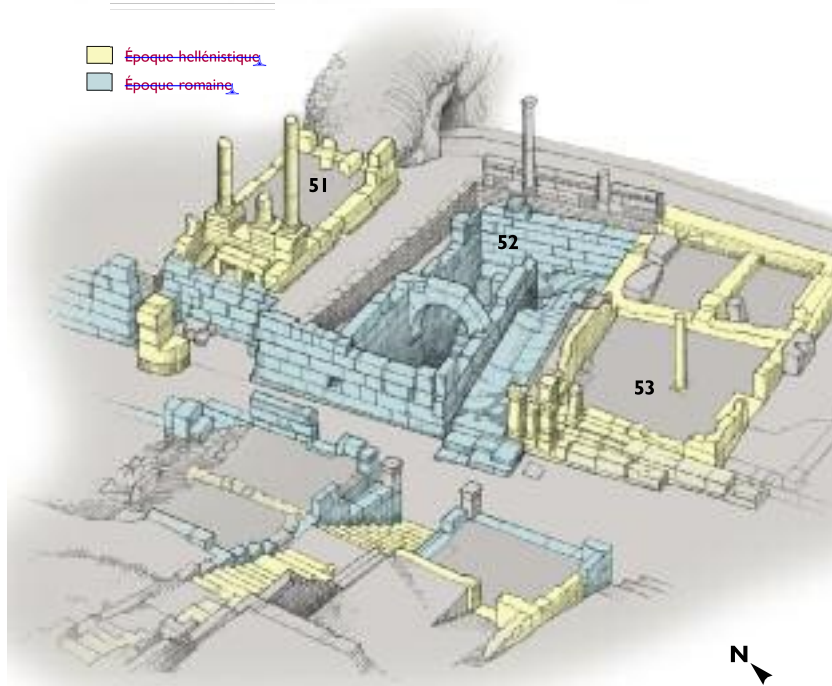
a podium, three columns
and the corner of the
entablature and frieze — a close
reproduction of the typical
Corinthian decor (capitals,
cornices and acroterion) based
on the many fragments found
in the excavations.



54 The Valley of the Sacred Spring



Époque hellénistique
Époque romaine





Funerary Monument⁵⁰

Dedicated to Gaius Marcius Paetus, which was rebuilt from fragments used in a later wall.

The wall's builders probably recovered them from the nearby necropolis.



- 50 Monument of Gaius Marcius Paetus
- 51 Temple of Valetudo
- 52 Sacred spring
- 53 Temple of Hercules
- 54 Place of worship and wine smokehouses
- 55 Indigenous type houses
- 56 Cave
- 57 Henri Rollan Belvedere

The Temple of Valetudo⁵¹

The small Corinthian temple was partially rebuilt with original fragments: the base, decorated with a frieze; three columns and fragments of a pilaster with its capital. The acanthus decorating the capital—not very naturalistic with its symmetrical carving—was in a style characteristic of the last years of the Roman Republic, allowing the construction of the

temple to be dated to Agrippa's first journey to the province (c. 39 BC). According to the inscription the temple was dedicated to the Roman goddess of health, Valetudo, by Agrippa—Roman general and the son-in-law of the future emperor Augustus—probably during his mission to Gaul in 39 BC.

Corinthian capital from the Temple of Valetudo.





The Sacred Spring⁵²

This is the heart of ~~the~~ sanctuary ~~of the Glanices~~: to the left of the ~~path~~, a paved passageway ~~continued by~~ a staircase, ~~leading~~ to the **underground spring**. Its therapeutic character gave rise to the water cult, ~~laid~~ the foundation of the settlement and made Glanum prosperous. In the 2nd century BC, an earlier, simple basin, carved in rock, was replaced by the covered building. The herringbone pattern of the large stone slabs is characteristic of this period (some blocks were replaced at a later stage). Opposite the passageway ~~leading~~ to the spring, a staircase leads to the rock sanctuary (not open to the public) ~~and~~ dwelling place of the infernal deities since prehistoric times, closely related to the **sacred spring of the valley**. In the early Iron Age, stone stelae with hollow recesses, sometimes painted and engraved, were linked to this cult.

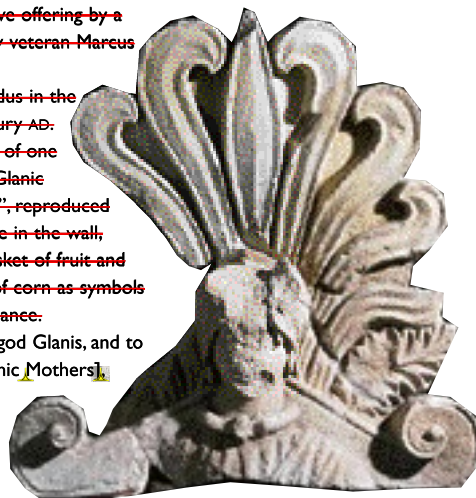
~~The names of the local divinities,~~ the Celtic god Glanis and his beneficent companions, the "Glanic Mothers", ~~are recorded on a large altar (copy) on the opposite side of the street, given as a votive offering by a legionary veteran Marcus Licinius~~

Verecundus in the 1st century AD. A statue of one of the "Glanic Mothers", reproduced in a niche in the wall, has a basket of fruit and a sheaf of corn as symbols of abundance.

~~To the god Glanis, and to the {Glanic Mothers}.~~



and to Fortuna Redux, Marcus Licinius Verecundus, of the Claudia tribe, veteran of the 21st Legion Rapax, fulfilled his vow willingly ~~and correctly~~, says Verecundus' dedication: Fortuna Redux was the goddess who brought travellers safely home. The tribe (here, Claudia) was a constituency in ancient Rome. The 21st Legion, nicknamed "the Predator", was based in Germania in the 1st century AD.



Acroterion from the roof of the spring showing one of Glanum's mother goddesses with coif, earrings and torque (Gallic necklace). End of 2nd - beginning of 1st century BC.

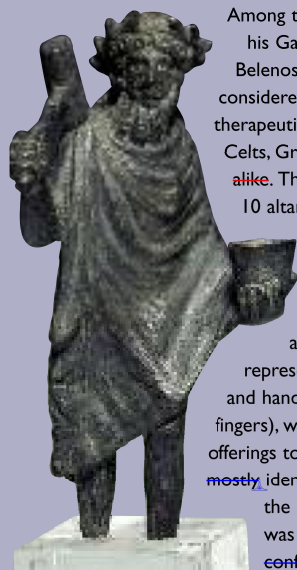
58 | **Autel aux Mères Glaniques.** L'inscription, en langue gauloise, est écrite en caractères grecs :
 MATRE/BO
 GLA/NEIKA/BO
 BPA/TOUDE/
 KANTEN;
 « Aux Mères Glaniques, en accomplissement d'un vœu ».
 II^e-I^{er} siècle av. J.-C.



Right-hand page
 (centre)
**Altar to
 Sucellus**
 showing a hand
 with six fingers
 and a hammer.

The Healing Water

Sucellus,
 the hammer god.



and the "Glanis Mothers", a multitude of heading deities were honoured at Glanum.

Among them, Apollo and his Gallic counterpart, Belenos, who were considered to have therapeutic powers by Celts, Greeks and Romans alike. There are about 10 altars, mainly without inscriptions, sometimes with anatomical representations (legs and hands, one has six fingers), which were votive offerings to a divinity that is mostly identified as Sucellus, the hammer god. He was frequently confused with



Silvanus —the rural god of the Romans—during the Empire. At Glanum, he seems to have protected the quarrymen in particular.

In Gaul, Mercury, the god of commerce, was often celebrated as a physician in the vicinity of springs. His first representation at Glanum was on a figure capital in the 2nd century BC.



There is also a small limestone relief of him with rustic features, naked under his coat, carrying a purse and a wand, dating from Roman times. Fortuna (the Gallic Maia or Rosmerta) stands at his side, holding a horn of plenty and a rudder resting on a globe. A turtle symbolises the celestial arch, and a ram symbolises the fire. In Roman times, two divinities seemed particularly linked to the water cult and each of them has a monument close to the spring. Hercules is honoured as guardian of the spring, but also as the opener of the passage in the rocky defiles. Valetudo is the Roman goddess of health. Here she seems to reincarnate one the Glanum's beneficial and helpful "Glanic Mothers" of the Celtic tradition.



These healing divinities did not expect valuable offerings from their supplicants and their faithful. The bulk of offerings probably consisted of coins, minuscule stone altars and ex-votos made from wood, as well as food. These did not leave any archaeological traces,

but it is likely that they constituted the largest share of offerings, as indicated by the limestone 92cm high, Gallo-Roman statue of a pilgrim who, dressed with a short coat over a tunic, offers the deity a bunch of bunch of grapes in gratitude.

Mercury and Fortune

Pilgrim carrying grapes as votive offering.

♦ **Ex-votos:** votive offerings.

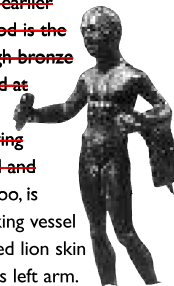


La chapelle d'Hercule⁵³

Situated to the right of the spring, Hercules' sanctuary was a **modest, square room** measuring 7 metres **with a central column**. There are no traces of cult activity, but against one of its walls, near the street, Henri Rolland recovered **in situ** six small altars (a seventh which had been reused was found subsequently). They surrounded the base of a statue of Hercules that had fallen to the floor:

The 1.30 metre tall statue depicts **Hercules** standing, leaning on his club with the skin of the Nemean lion tied around his neck. In his hand he holds a drinking vessel, evoking the healing water of the spring. The inscription on the base attributes it to lieutenant Gnaeus Pompeius Cornutus who gave the statue as a votive offering in thanks for the healthy return of the tribune Gaius Licinius Macer, and the centurions and soldiers from Glanum who served in the army (2nd century AD). The other altars are also ex-votos. **Dating from the much earlier Hellenistic period is the small, 11 cm high bronze which was found at Saint-Remy-de-Provence, showing Hercules, naked and beardless.** He, too, is carrying a drinking vessel and has a stylised lion skin hanging from his left arm.

Two representations of Hercules **trouvées à Glanum** in stone (above) and in bronze (below) Musée Calvet, Avignon).





The Wine Smokehouse⁵⁴

The oblong building of the Hellenistic period (late 2nd–early 1st century BC) built in large stones (14 by 9 meters) was in all likelihood part of the healing sanctuary.

Three columns supported the roof, but only the base of the central column has survived. When the cult of the spring had to compete with the civic cults on the forum in Roman times, this building seems to have been put to agricultural use.

There are two vaulted rooms, each with a fireplace whose brick pillars have been reconstructed. The free smoke evacuation and the large quantities of amphorae found here suggest that it was a smokehouse for preserving wine.



52 Sacred spring

53 Temple of Hercules

54 Place of worship and wine smokehouses

55 Indigenous type houses

~~Indigenous Type Houses⁵⁵~~

Surrounding the smokehouse are houses of simple, indigenous design, with only one room, built one above the other against the rock, and served by small sloping alleys. They were left over from the Celto-Ligurian village that preceded the building of the monumental city just

~~before the Roman conquest~~ and were occupied from the 2nd century BC to the 1st century AD. Underneath them, there are earlier traces of habitation from the First Iron Age. In the early Christian period their ruins served as the foundations of new houses.

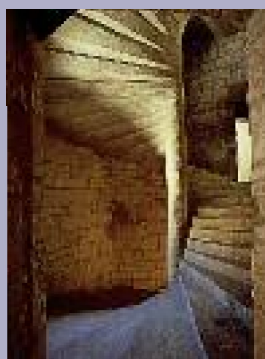
62 | **The Hôtel de Sade in Saint-Rémy-de-Provence**



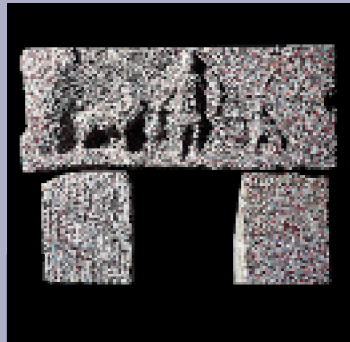
The "**Hôtel de Sade**" was built in the 15th century by the Sade, rich dyers from Avignon. It replaced a 14th century manor house, one of whose walls is still preserved in the courtyard.



En raison des travaux de restauration l'hôtel sera longtemps fermé, se renseigner sur sa réouverture (2013).



The archaeological finds from Glanum are preserved in the "Hôtel de Sade" museum in Saint-Rémy-de-Provence. It is a remarkable collection of architectural and figurative sculpture from Gallo-Greek and Gallo-Roman times. There are inscriptions, paintings, jewellery, pottery, metal objects, etc. which document the private and public tastes, fashions, traditions, customs and beliefs of the people of Glanum.



from top to bottom and from left to right:
Rock crystal ring (1st century AD).
Roman Lamps. Female face
 (2nd century BC).
**Roman era. Altar decorated with
 a garland and a bull's head**
 (1st century BC).

**Pillar with chamber for exhibiting
 a skull** (2nd-1st century BC).
Relief of Diana, the huntress,
 Gallo-Roman era.
Altar of the Glanic Dendrophoroi,
 Gallo-Roman era.

64 | Selected bibliography

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Captions

CMN : Centre des monuments nationaux, Paris. MAP, AP : Médiathèque de l'architecture et du patrimoine, Archives photographiques, Charenton-le-Pont.

Cover

Front: Mont Gaussier dominates the town. Back: Portrait of an imperial princess. 1st flap: Soffit of the Lares altar in the house of the Antes (detail). 2nd flap: Aerial view.

Visit, page 18: base of the mausoleum.

Chronology

From left to right and from top to bottom.

- Rome: symbol of Rome's foundation: the wolf (5th century BC) feeding Romulus and Remus (added in the 15th century). Rome, Capitoline Museum, Cl. Malécot collection.

- Barbarian fighting a Roman legionary. Paris, Musée du Louvre, RMN/R.-G. Ojéda.

- Julius Caesar. Paris, Musée du Louvre, RMN/Chuzeville.

- Augustus. Paris, Musée du Louvre, RMN/

- H. Lewandowski. Marcus Aurelius and Constantine. Paris, Musée du Louvre, MAP, AP/CMN.

- South-east Gaul: Celto-Ligurian double-head, 5th-3rd century BC, Roquepertuse Sanctuary, Marseilles, Museum of Archaeology/P. Baguzi.

- Agrippa. Paris, Musée du Louvre, RMN/Chuzeville.

- Tropaeum Augusti at La Turbie and the amphitheatre in Arles, CMN/J.-L. Paillé. Detail of a sarcophagus, end of the 4th century, Arles, Museum of Christian Art. A. Allemand, Cl. Malécot collection.

- Glanum: Major Events: see p. 9, 24.

- Glanum, public architecture: see p. 56, 55, 44, 28, 60.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

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- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

- Glanum, private architecture: see p. 31, 42, 20, 61.

62, 63 except br; CMN/D. Chenot: front cover, 10t;

CNRS/Centre Camille-Jullian/Aix-en-Provence: 7c, 8b, 9c, 11b, 33t, 38b, 39b, 43c, 51b;

L. Damelet/Clic antique: 63br; reproduction L. Damelet/Clic antique: 16, 17t;

Cl. Malécot: 1st outer flap, 44cl; musée Calvet, Avignon: 60br;

Ph. Riffaud: 41t; A. Roth Congès: 1c, 7b, 12, 13, 17b, 26-27, 31, 32-33b, 44-45t, 48t, 51t, 55c, 58t;

service régional de l'Archéologie/PACA/Chr. Hussy: 5.

service régional de l'Archéologie/PACA/Chr. Hussy: 5.

service régional de l'Archéologie/PACA/Chr. Hussy: 5.

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