The Maison Carrée at Nîmes

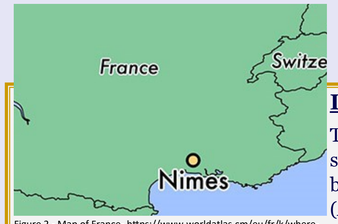
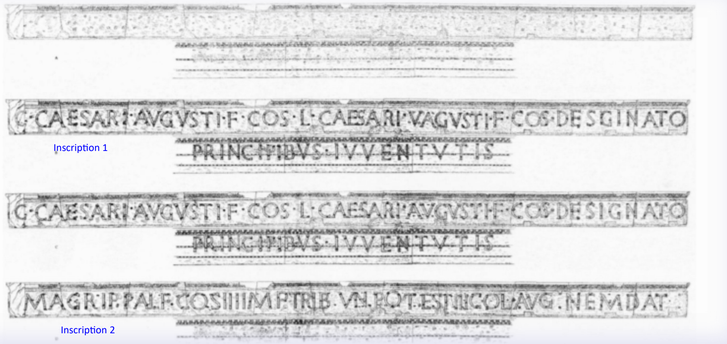


Figure 2 - Map of France- https://www.worldatlas.cm/eu/fr/k/where-is-nimes.html

Introduction

The Maison Carrée in Nîmes is one of the best preserved Roman temples which may be because it has been used almost constantly since the Roman Period (Anderson, 2001, p. 68). One of the main problems with the Maison Carrée is that we cannot be sure who the temple was dedicated to because the inscription was removed in the Medieval period (Becker, 2016). This has led to scholars (such as Segueir and Esperandieu) attempting to decipher what the dedication might have said. There has also been a debate about the dating of the temple because, as the inscription has been removed, it is difficult to date exactly when the temple was built. And besides, the inscription could have been added any time after the temple was built.



Inscription 1

Inscription 2

Figure 1-The dedicatory inscription of the Maison Carrée variously restored– L'inscription de la Maison Carrée de Nîmes– Robert Amy


Figure 3 —inscription holes- http://www.maisoncarree.eu/monument/architecture/facade-principale/dedicace

Inscription

The problem with the inscription on the Maison Carrée a large number of hypothetical inscriptions could have fitted into the holes where the bronze letters would have been (Anderson, 2001 ,p. 69). Seguier tried to date the temple to the Augustan period (Anderson, 2001, p. 68) which can be seen through the way that in Inscription 1 the temple is dedicated to Augustus' grandsons Gauis and Lucius. Esperandieu tried to show that there might have been a previous inscription (see inscription 2 below) before Seguier's about Agrippa because Esperandieu believed that Segueir had not used all of the available holes (Amy, 1970,p 671). When Amy re-examined Esperandieu's hypothetical inscription, he discovered that it never could have existed (Kleiner, Kleiner pg. 56). Amy proved that Esperandieu's interpretation of the inscription was impossible because only one section of Esperandieu's inscription 'COL' could have actually fit into the holes (Amy, 1970).

Latin Inscriptions (Figure 1)

Inscription 1—*C(aio) CEASARI AUGUSTI F(ilio) CO(n)S(uli) [et] L(ucio) CEASARI AUGUT F(ilio) CO(n)S(uli)*

DESIGNATO

Inscription 2—*M(arcus) AGRIPPA L(uci) F(ilius) CO(n)S(uli) III IMP(erator) TRIBUN(ucia) POTEST(as) III COL(onia) AUG(ustus) NEM(ausus) DAT (Figure 1 Inscription 2)*

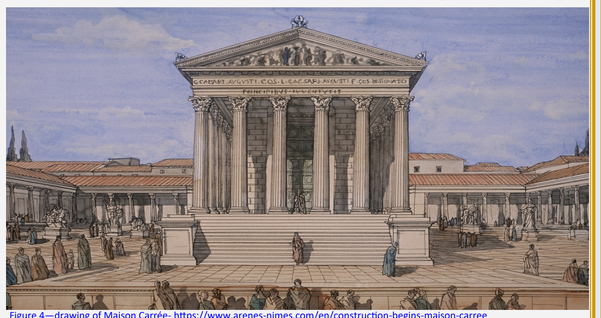
English Translations

Inscription 1- To Gauis Julius Caesar, son of Augustus Consul [and] to Lucius Caesar, son of Augustus Consul Designate

Inscription 2- Marcus Agrippa, son of Lucius, Consul for the third time, emperor power of the tribune for the third time, gives to Nemausus colony of Augustus

Dating

Anderson raises the question of when the Maison Carrée was built. The Maison Carrée is generally thought to have been built at some point during the reign of Augustus (Anderson , 2001 ,p. 68). But when Harston studied the measurements of the building, he believed that the Pes Dresenae measurement may have been used when building the Maison Carrée (Anderson, 2001 ,p. 72). But this unit of measurement was not used in Roman Gaul until after the 2nd century, so why would the Pes Dresenae appear in an Augustan temple (Anderson, 2001 ,p. 73)?. In an excavation between 1990 -1 it was discovered that there was a similar building beneath the Maison Carrée, that possibly dates from the early half of the first century BC (Anderson, 2001 ,p. 74-5). Due to this finding and the use of the Pes Dresenae, it is plausible that the Maison Carrée was rebuilt in the 2nd century. The temple could have been renovated during the 2nd century because Nîmes' prestige would have risen in the during that period due to Nîmes being " the probable birthplace of the empress Pompeia Plotina" (Anderson, 2001 ,p. 75). This would have meant that Nîmes was closely connected to the imperial family early on in the second century (Anderson, 2001, p. 75). Although the temple may have been rebuilt in the 2nd century, the Maison Carrée may still have been of Augustan origin (Anderson, 2001 ,p.76). Even the hypothetical inscription offered by Segueir could still be a possibility if when renovating they had kept the inscription from the original Augustan temple (Anderson, 2001, p. 76)


Figure 4—drawing of Maison Carrée- https://www.arenes-nimes.com/en/construction-begins-maison-carree

Restorations

Maison Carrée has had a number of restorations including one recently from 2006 -10 (MaisonCarrée, 2011)

- Statistics on the new restoration (MaisonCarrée, 2011, p. 19) – 44,000 hours of work, 95 blocks of cut stone, a variety of different craftsmen– stonecutters, sculptors, painters. When restoring the temple, techniques such as laser cleaning were used for trying not to damage the original stone, and varnish was applied to the stones to prevent further damage (MaisonCarrée, 2011, p. 20-21) .


Figure 5- Temple of Maison Carrée- http://www.MaisonCarrée.eu/en/monument-2/architecture/an-exceptional-building/


Figure 8– example of Psuedoperipteral columns from the Maision Carrée- http://mon-blog-de-voyage.over-blog.com/article-un-jour-pour-faire-revivre-nimes-la-romaine-109335524.html

Architecture

The Maison Carrée is "a nearly textbook example of a Roman temple as described by architectural writer Vetruvius" (Becker, 2016).

- Temple measures 26.42 meters by 13.54 meters
- 6 columns at the front and back and 10 on each side (Becker, 2016) (see Figure 5).Pseudoperipteral hexastlye like the Mars Ultor in Rome (MaisonCarrée, 2011 ,p. 22). Pseudoperipteral means that the front columns are free standing whilst the side and back columns are attached to the wall (Becker, 2016).
- The temple is of Corinthian order which is shown by the Acanthus leaves on the capitals (see Figure 4) (Becker, 2016)


Figure 6 -Example of Acanthus leaves capital- https://smarthistory.org/Maison-Carrée/

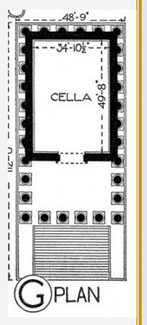


Figure 7– Temple plan—https://smarthistory.org/Maison-Carrée/

What was the temple used for after the Roman Period?

The Maison Carrée's excellent state of preservation could be because of, or in spite of "a chequered history of use" (Anderson, 2001, p. 68). Here are a few examples of what the temple has been used for:

- A convent in 1670 (MaisonCarrée, 2011, p.11)
- Private home (Anderson, 2001 ,p. 68)
- A stable for government horses (Anderson, 2001 ,p. 68)
- Finally became a public museum in 1824 (MaisonCarrée, 2011, p.11)

Dedication

There is uncertainty as to which god the temple was dedicated to. The inscription may show that the temple was dedicated to Gaius and Lucius Caesar and therefore the Imperial Cult (Strong ,1961, p.261). Although worship of the imperial family was not frequent in Italy at this time, it was "more commonplace in the provinces of the Roman Empire" (Becker, 2016).

Conclusions

- Seguier's hypothesis that the temple was dedicated to Gaius and Lucius Caesar is highly possible but there are a limitless number of inscriptions that could fit into the holes.
- The Maison Carrée could have been dedicated to the Imperial cult but this is based on a hypothetical inscription.
- The temple may have been Augustan in origin but there is also evidence of it being rebuilt during the 2nd century.

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Cathedral of Saint-Trophime, Arles

James Forder

Arles and Christianity

Arles is a very important city in the history of Christianity. Arles was the first city to have a bishop, in 254, as well as the first to have a church council in 314, under Constantine I. A second council was later set up under Constance II in 353. (Heijman, 2006, p. 42) Arles notably had conflicts with the cities of Vienne and Marseilles, over its autonomy. (Heijman, 2006, p. 43)

The first bishop of Arles was Trophime, sent to Arles by the Holy See, according to pope Zosimus, (Patr. Lat. 20.645, 667) allegedly a disciple of Saint Paul. The cathedral in Arles was later dedicated to him. During the construction of the cathedral, the Kingdom of Arles was under the authority of the Holy Roman Empire (fig. 1)

Arles was also an area in which the Cathar heresy of the 10th and 11th Century was very prominent, as will be discussed in a separate section.

Romanesque Architecture

The term 'Romanesque' usually refers to the art and architecture of Western Europe between the years 1050 and 1200, particularly in the area under the influence of the Holy Roman Empire. (Petzold, 1995, p.p. 7,17) One of the innovations of the time was the use of the stone ceiling vault, (fig. 2) which protected churches from fire and improved acoustics. The main form of vault in Provence was the barrel vault, a design previously used in the Roman period. (Petzold, 1995, p. 46; Zarnecki, 1989, p. 52) The acoustic properties were of particular importance, due to the use of chanting in Cluniac liturgy, with the stone vault allowing sound waves to travel the distance of the nave without being absorbed by acoustically dampening materials. (Petzold, 1995, p. 102)

Romanesque art also assimilated influences from classical sources. In Provence, it is debated whether these influences derived from remains from antiquity in the area directly, (Zarnecki, 1989, p. 52; Virnich, 2000, p. 292) or came indirectly from Carolingian and early 11th Century German art, rather than from antique remains themselves. (Petzold, 1995, p. 144) In regards to Arles, Virnich hypothesises that the reuse of classical materials and forms are dedicated to the memory of the founders of the church in Arles, particularly Saint Trophime himself. (Virnich, 2000, p.p. 290-292)

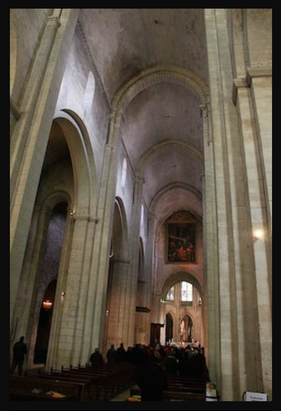


Fig. 2: Nave of Cathedral of St. Trophime, Arles, showing the barrel ceiling vault.



Fig. 3: entrance portal of Cathedral of Saint-Trophime, Arles.

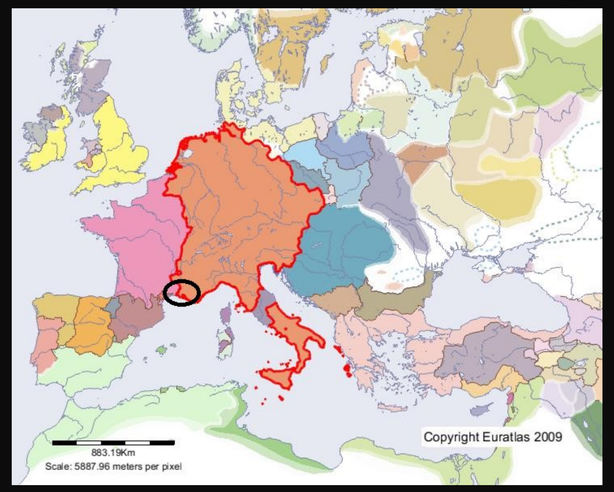


Fig. 1: map of the Holy Roman Empire in 1200, with the approximate location of Arles circled

Entrance portal

The entrance portal to the cathedral shows a representation of the Last Judgement, with Christ sitting in the central tympanum, with the souls of chosen Christians ascending to heaven below on the left, and the damned being cast into hell on the right. (fig. 3) Petzold attributes these images of the damned to a breakdown in the division between social classes caused by the importance of towns as trade centres, with the church associating towns with greed and lust. (Petzold, 1995, p. 72) This imagery would therefore give the viewer a reminder of the fates which await those who give in to the temptation of greed, as well as the reward for those who do not, reinforcing the church's doctrine.

The portal could also be argued as having a resemblance to a Roman triumphal arch, with the triumphal imagery transported to a Christian context to show Christ and the church triumphant over sinners. (Petzold, 1995, p.p. 15, 51) The imagery of the souls being taken in chains to hell could be interpreted in a similar way to a representation of the spoils of war from a Triumphal Arch. (fig. 4) However, Thiron believes the influence of Roman triumphal arches to be overrated, stating the variation in the design of portals in Provence to be too wide to say for certain that they are based on such arches. (Thiron, 1991, p.p. 385, 392)



Fig. 4: relief of triumphal arch, Orange, showing captured weapons

Representation of Heresy

During the cathedral's construction, a particularly important cultural phenomenon was that of the Cathar heresy. The Cathars were a sect which rejected the idea of Christ as a human form, calling for the cleansing of the church. This attracted much support from the local aristocracy in the area, due to the increasing power of the archbishop undermining the aristocracy's own authority. (Segal, 2010, p.p. 45, 56) To respond to this, the cathedral has many references to the incarnation of Christ, with Barsch believing the portal to be a particularly important example. (Barsch, 1971, p. 127)

Another possible indicator of a response to heresy is the representation of Judas as the flagellation, (fig. 5) taken out of its biblical context, highlighting the crime of betraying Christ, as the church believed the Cathars to have done. (Segal, 2010, p. 63) The representation of the flagellation also further illustrates the incarnation of Christ and the suffering he is said to have endured, a response to the denial of Christian doctrine. (Segal, 2010, p. 67) Another interesting addition is the representation of King Herod holding a fleur-de-lis, (Fig. 6) a symbol of both France and of Provence, possibly portraying the local aristocracy through the metaphor of Herod, highlighting their betrayal of the church. (Segal, 2010, p. 69)



Fig. 5: Representation of Judas, from *The Flagellation*, Cathedral of Saint-Trophime, Arles.



Fig. 6: *Magi before Herod*, Cathedral of Saint-Trophime, Arles

Conclusion

The Cathedral of Saint-Trophime is a very important part of the history of the city of Arles and the south of France in general. By analysing aspects of the cathedral's architecture, iconography and materials, we can gain an understanding of how classical influences, as well as contemporary events and themes influenced the design of the cathedral and, therefore, how they affected the wider population.

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LES ALYSCAMPS: 3RD–5TH CENTURY SARCOPHAGI IN ARLES

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The 3rd-5th century AD is an important period of change in Arles from a pre-Christian settlement to a Christian centre of importance, illustrated by the changing iconography on the sarcophagi found in the five necropoli surrounding the city itself. The sarcophagi provide a testament to the adoption of Christianity by the social élite and give context to the social and religious changes occurring at the time.

SARCOPHAGI

Sarcophagi were coffins used for inhumation burials, becoming common practice from the second century AD and found in every part of the Roman empire. They represent a change from cremation and the use of ossuaries or urns in Roman funerary practice, and could be made from stone, lead, wood, and marble (Awan 2007). The Greeks and Etruscans used sarcophagi, and the development of Roman sarcophagi was influenced by their styles. Generally, sarcophagi were rectangular boxes with a lid, which could be flat or styled as a gable-roof, although lids with a sculpture of the deceased, called a kline lid, became popular in the late second century and were used on richer sarcophagi. A tub-shaped sarcophagus-style - a lenos - was also introduced in the second century, often displaying two lions' heads on the façade. Post mortem commemoration was an important element of Roman mortuary culture, commemorating the success of the individuals buried and illustrating their social status.

LES ALYSCAMPS

The surviving 2nd-5th century sarcophagi from Arles come mainly from the complex necropolis at the Elisii Campi, corrupted to Les Alyscamps, i.e. the Champs-Élysées or the Elysian Fields – according to Greek mythology, the meadows where the righteous live after their death. Burials were forbidden within the walls of Roman cities (Klingshirn 1994), and Les Alyscamps is situated on the final part of the Aurelian Way leading up to the city gates. Arles was Christianised in the 4th century, with a council of Bishops taking place in 314 AD called by Constantine the Great (Rivet 1988), with Saint Trophinus becoming the first Bishop. Saint Genesius, the first patron saint of Arles, and Saint Trophinus were both buried in Les Alyscamps (Klingshirn 1994), resulting in this necropolis becoming a centre for pilgrimage and thus a prestigious place in which to be buried, with coffins being transported from distant parts of France down the Rhône to Arles (Notre Dame 2019). The numerous examples of Christian sarcophagi in Les Alyscamps is evidence of the existence of a wealthy Christian élite in the city, and of the site being an important centre of Christianity.

ART

Sarcophagi were often highly decorative, with carved scenes and relief sculptures from Greek mythology, hunting, battles, celebrations, and biographical scenes referring to the deceased interred. Different styles were utilised, with some tableaux shown in a continuous frieze, or columns and arches used as an architectural frame to partition the façade – a Sidamara pattern – with these niches frequently used to depict the Labours of Hercules. Funerary art is an important source documenting the lives of those outside the élite.

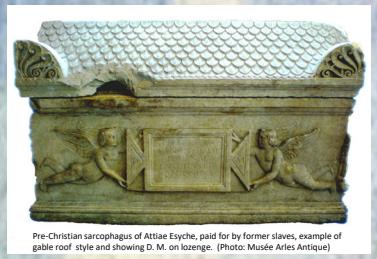
RELIGION

Roman artistic styles continued to be used after the introduction of Christianity with Biblical subjects replacing the pre-Christian ones, and sarcophagi became an important means of developing early Christian iconography Simpler sarcophagi were chosen by freedmen or other less wealthy individuals – these had less ornate decoration with sometimes just an inscription and insignia of their trade (Awan 2007). Pre-Christian sarcophagi often displayed the letters D.M. (Diis Manibus), with Christian sarcophagi displaying a small cross or Christian iconography.

MYTH

The mythological iconography was often familiar from scenes displayed in the domus but the funerary context imbued them with a different layer of meaning. Thus, for example, Psyche might illustrate a hope for a happy afterlife as she was a mortal loved by the Gods and granted immortality, or Achilles might represent the deceased's bravery and virtue. There is debate as to whether these displays are to illustrate the status of the deceased and their classical learning, or to represent Roman beliefs of death and the afterlife, or are just convention with no profound meaning (Awan 2007).

The inscriptions and the iconography on the sarcophagi evoke the personal lives of those represented, whether Roman citizens or former slaves now freedmen, and help to compose a picture of society and to portray social progression and the changes being experienced with a vividness and humanity which is very engaging.



Pre-Christian sarcophagus of Attiae Esyche, paid for by former slaves, example of gable roof style and showing D. M. on lozenge. (Photo: Musée Arles Antique)



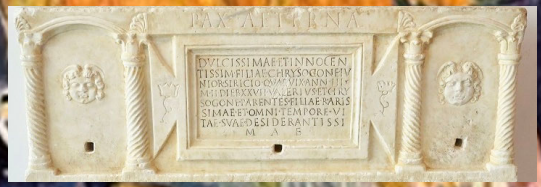
Sarcophagus with kline lid showing myth of Phèdre and Hippolyte (Photo: Musée Arles Antique)



Marble sarcophagus with flat lid, portraying deer hunting scene, 3rd C AD (Photo: Musée Arles Antique)



4th C AD Sarcophagus of the Hunt (Photo: Musée Arles Antique)



Example of early Christian sarcophagus displaying elements of pre-Christian funerary customs – daughter of Chrysogonus with Gorgons to provide protection and holes for *profusiones*, pre-Christian libations for the after-life (Photo: Musée Arles Antique)



Marble sarcophagus of Saint-Béat with strigils, 4th C AD, with Romano-Christian iconography and the Nativity Scene in upper portion (Photo: Musée Arles Antique)



Side view of the Psyche sarcophagus showing Eros/t (Photo: Musée Arles Antique)

Les Alyscamps by Paul Gauguin (Photo: Musee d'Orsay)

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Pont-du-Gard and the construction of Nîmes' aqueduct

Introduction:

The aqueduct of Nimes and the '*Pont du Gard*' is one of the most well preserved Roman aqueducts that there is today. This provided the people of Nimes with fresh water to their baths, fountains and homes, creating a fundamental aspect of each and every citizen's daily life. The whole structure portrays the vast extent of Roman capabilities in science and engineering. Hauck describes the aqueduct as 'a real mark of civilized living — more, even, than the Latin language'. (Hauck 1988, ix).



Fig. 1. '*Pont du Gard*' Bridge

Castellum Divisorium:

The Castellum was located at the end of the aqueduct in the town of Nimes and this where the water ended up as it was a large basin with multiple pipe lines linking to areas around the town in which the water was dispersed to. This is one of only two 'Castellums' which are this well preserved, the other one being at Pompeii (Hodge 2002, p. 285).

One notable thing is that there were three larger drains in the floor which was potentially used to flood the amphitheatre nearby in order to allow *naumachia* to take place; this was where a 'mock naval battle' would be performed (Hodge 2002, p. 288).



Fig. 3. '*Castellum Divisorium*' - Nîmes

Background:

The aqueduct is said to have been constructed around 19 BC during the time of Augustus, on the orders of Augustus' close friend and son-in-law Marcus Agrippa who had a 'great passion', for water supply, at times, using his own personal funds to finance these public projects (Hauck 1988, p. 2.). Alternatively, there is evidence to suggest that the construction of the Aqueduct began roughly during the middle of the 1st century AD, as Guilhem Fabre and his team of archaeologists discovered that the earliest coins at the end of the Aqueduct in Nimes are from the reign of the Emperor Claudius from 41 AD - 54 AD (Fabre 1991). The main purpose of the aqueduct was to provide water for the Baths which required a vast amount of water in comparison to what was needed for drinking (which could have just been gathered from a well, without the need of an aqueduct), and this would serve as the social centre for relaxation and comfort (Hauck 1988, x).



Fig. 2. Coin of Emperor Claudius

Pont du Gard:

The '*Pont du Gard*', which translates to Bridge of the Gard (the River Gard), is a magnificent structure which was built for the purpose of carrying the water over the River Gardon; Hauck describes the '*Pont du Gard*' with vivid detail saying that it 'enhances' the landscape and its surroundings, 'it does not shout, but sings.' (Hauck 1988, p. 7) giving the impression that this was a great work of art, as if designed for the sole purpose of being aesthetically pleasing. Hauck continues by saying how that 'it is all the more astounding that (a) the edifice was built over 2000 years ago, (b) it was not intended to be seen by anyone except an occasional hunter or fisher, and (c) it served quite a technical, necessary function, namely as a conduit for water.' (Hauck 1988, p. 7) The bridge has three levels being a total of 49 metres high, 274 metres long and 9 metres wide at the bottom (Deming 2010, p. 176). The bridge was constructed within 15 years by a group of up to 1000 people who would have used cranes and pulleys to lift the heavy stones (Fabre 1992) which were cut in order so they would fit together by just using friction meaning they had no need to use mortar to keep the blocks together (Langmead 2001, p. 254).



Fig. 4. Naumachia - Mock Naval Battle

History of the Aqueduct and Bridge:

After the 4th century AD, the aqueduct was no longer maintained due to the invasions of foreigners intruding with the daily regimen of the area. Thus, by the 9th century AD (at the latest), the water supply to Nimes had stopped because of the residue and debris clogging up the aqueduct over a long period of time. (Cleere, H. p. 96.) After this time, the '*Pont du Gard*' remained intact as it was able to provide a secondary use as a toll bridge for travellers to get across the river until as recent as the 18th Century, when it required renovating. (Cleere, H. p. 96.) This is the predominant reason why the bridge is so well preserved in comparison to the rest of the aqueduct which is severely broken and worn away. Even today it attracts millions of tourists to witness the grand spectacle which was created 2000 years ago.

Conclusion:

Overall, my findings of the Aqueduct of Nimes and the 'Pont du Gard' have been very intriguing and the attraction that the site gains is definitely deserved. It conveys just how great the Romans were architecturally, scientifically, engineeringly and artistically because to be able to create something this vast with an efficient idea of providing water to a town is genius and is certainly unmatched for over a thousand years after the Romans abandoned the area.

Geography of the Aqueduct:

The aqueduct's water flows from the springs at the Fountaine d'Eure to the 'Castellum Divisorium ' in Nimes. The distance between these two points is only around 12 miles 'as the crow flies' but the length of the aqueduct is measured at about 31 miles due the convoluted nature of its route. This was required due to the landscape around 'Garrigues de Nimes' being full of valleys and hills making it highly impractical to create the aqueduct through this area. (Bromwich 2006, p. 110).

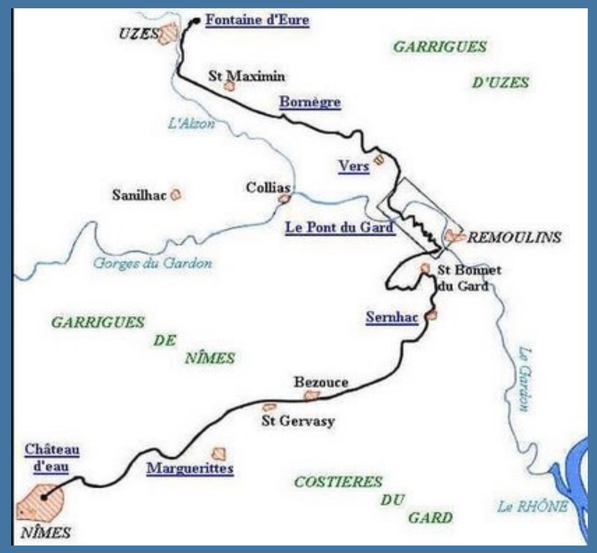


Fig. 5. Map of Aqueduct

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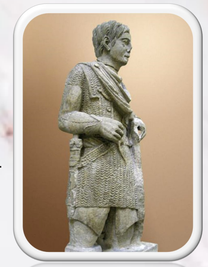
Contention in Construction
The Papal Palace at Avignon

By Scott Sowton

"Avignon! Avignon on her mighty rock! Avignon, the joyful ringer of bells, whose stone carved belfries, side by side, point heavenwards; St Peter's god-child, Avignon, who saw the saint's bark ride at anchor in her haven and who bears his keys at her battlemented girdle; Avignon, that lovely city, tumbled and dishevelled by the mistral..." (Mollat: 1949)

Background

In 1271, the Alphonse of Poitiers gave a parcel of land to Pope Gregory X to use as his domain in Southern France. In 1309, Avignon was established as the location of the Papal court, becoming the largest Gothic building in the world. The Palace is a spectacle of spirituality as well as military might as it is located strategically on the only bridge over the Rhone River (Heckart:1989). The start for the construction of the palace has been contested by academics, still believed to be commissioned by Clemence VI, the actual year of construction of the old palace is debated. Matters are complicated further with the new palace being built alongside it also in the 14th century.



Before being owned by the church, Avignon was originally inhabited by the Celtic-Ligurian tribe of Cavares, archaeology such as this statue of a Celtic warrior was found in Avignon and the surrounding area (Lazarov:2006).

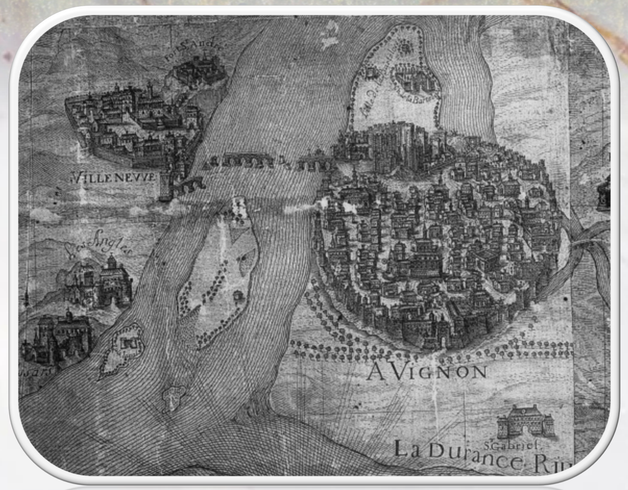


Avignon, Palais des Papes



Early Maps

Avignon was so significant that on early cartographers' maps, such as those of Jean Bonfa in the 17th century, the palace of the popes out-scaled the rest of the town as a sign of its splendour and importance (Stroup: 1995).

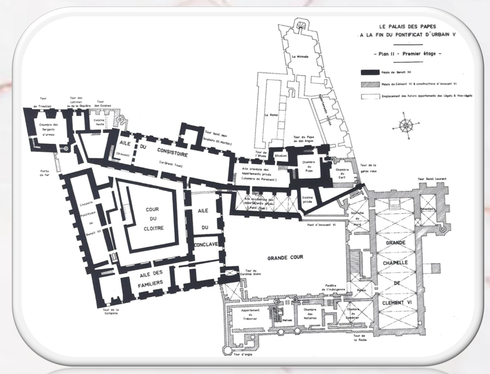




The Papal Palace as a Tourist Attraction

The papal palace at Avignon is one of the top 10 tourists attractions in France with 650,000 annual visits. Art Exhibitions are common at the papal palace such as the Musée de l'Oeuvre and the Luminescences, a sensorial video experience (Avignon-et-provence.com: 2019) .

As seen by the phase plan below, the Papal palace is actually two segments joined together; The 'old palais' of Benedict XII and the 'new palais' of Clement VI.



When was Avignon constructed?

The construction of the Avignon Papal Palace is contested amongst historians with information on the building varying between sources. A press release made by the Avignon Tourism board, claims that construction first began in 1333, and only took 20 years to build including the addition of the 'new palais' (Avignon Tourisme:2015).

There are discrepancies here as Morris says that construction started in 1342. There is also the writing of Rollo-Koster, an historian with focus on Avignon, who writes that construction of the palace walls had been finished by 1348, only 7 years into the 20 year process claimed by the press release (Rollo-Koster:1978).

Historians such as Mollat (Mollat:1949), who in his writing makes it difficult to understand which of the palaces he is writing about, but this may be due to the fact that this source came from the 40's and may not be fully up-to-date.

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The history of the GLANUM FORUM

The site of Glanum has a deep cultural heritage spanning from its first settlement c. 6th-century BC to its abandonment due to Almennic Invasions in 260 AD (Roth, 2001). One of the best examples of this rich history lies beneath the forum at Glanum, established in the heart of the settlement, where human activity has been centralised for centuries. However, dating and identifying the function of the space has been a difficulty when deconstructing the layers of Glanum's past, particularly in discerning the cultural role and developments of this space.

UNDERSTANDING GLANUM

First recognised in ancient sources as a Salluvid Village (Ptolemy, Tetrabiblos), Glanum was located 2 days walking distance from Massilia (Figure 1). Thus Greek and Roman influences had a direct effect upon the Celtic- Ligurian settlement due to the strong Greek then Roman presence in Massilia. This lead to an increased 'Hellenisation' of local populations as evident in the architecture at Glanum, such as the Tuscan Temple built in the 2nd-century BC (Heyn, 2006). It is important to stress that this shift in material practices does not reflect a change in other aspects of cultural identity such as belief systems. The presence of a spring meant that Glanum had strong religious significance to the indigenous culture that arguably prolonged its eventual 'Romanisation'(Anderson, 2012).

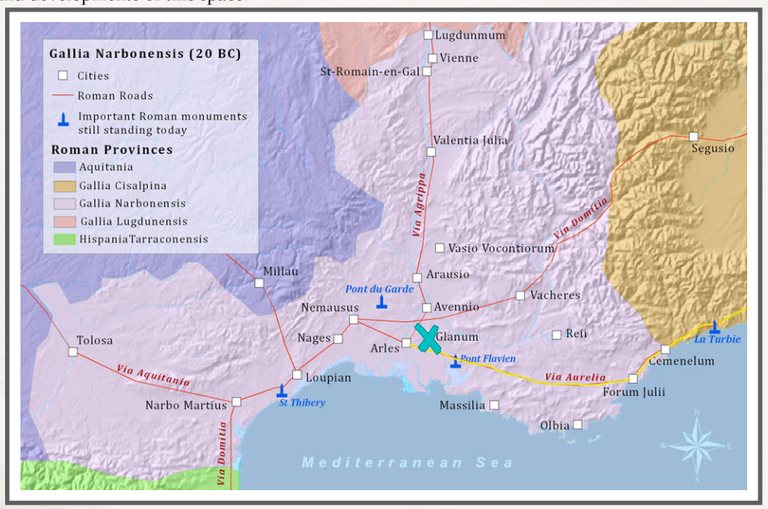


FIGURE 1: MAP OF SOUTHERN GAUL IN 20 BC (ROME 2016)

In Gaul	In the Roman Empire
125BC Salluvi defeat by Rome	**219-202 BC** Second Punic War
122BC second Salluvid defeat	**102BC** invading Germanic tribe
90BC final revolt of the Salluvi and the razing of Glanum	**100-40 BC** Julius Ceasar reigned
45BC granted Latin Rights by Ceasar (oppidum latinum)	
c.20 BC Rebuilding phase I in Glanum	**27-14 BC** Augustus Ceasar reigns
c. 50 AD Rebuilding II in Glanum	**41-54 AD** Emperor Claudius Reigned
260AD Almennic invasions force site to be abandoned	

FIGURE 4; TIMELINE OF GLANUM NEXT TO RELEVANT ROMAN DATES

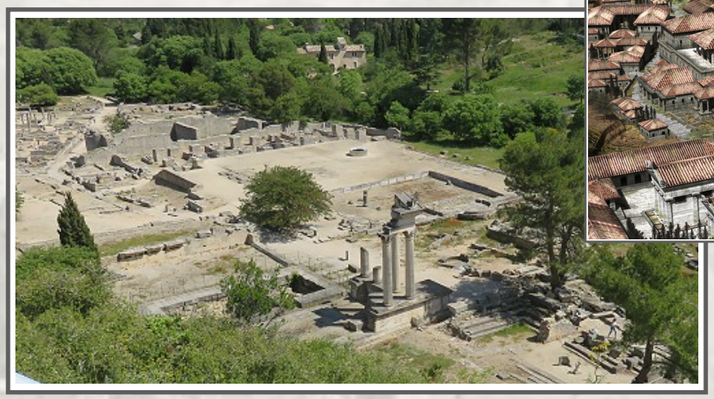




FIGURE 5 (ABOVE): A RECONSTRUCTION OF THE SECOND FORUM (PEY, 2017)
FIGURE 6 (LEFT): PHOTOGRAPH OF REMAINS OF THE ROMAN FORUM AT GLANUM (PIPERNO, 2016)

LIMITATIONS TO UNDERSTANDING GLANUM

The excavation of the ruins of Glanum has been met with many problems, predominantly when dating and identifying the monuments. Above is a timeline (Figure 4) of events in Glanum in comparison to events in the Roman Empire that I considered to have had a notable effect on the settlement, whether direct or indirect. For example the Second Punic War that increased Roman presence in southern Gaul due to the alliance with Massilia in (Heyn, 2006).

Dating: Political tensions and conflict meant that Glanum, as a Salluvic settlement, saw periods of mass construction and destruction that correlated with its relationship with the Roman Empire. In the 2-century BC there was a noticeable increase in monumental construction at the site, potentially as a demonstration of local identity and rebellion against increased Roman presence in the area (Anderson, 2012), however this was mostly destroyed in 90BC. Nonetheless this is a good example of reactionary activity to social changes at the time. Glanum was then rebuilt in the mid 1st-century BC, around the time it gained the title *Oppidum Latinum*, this has caused challenges as the new buildings were built from remnants of the destroyed monuments and took over a decade to build, making dating difficult (Anderson, 2012). This and lack of administrative records means that dating the exact construction of Glanum mostly speculative (Heyn, 2006). Furthermore material evidence for Glanum is confined to mostly the ruins due to the limited availability of other artefacts, including amphorae shards which were mostly discarded when excavated in antiquity (Heyn, 2006), even then these are mostly foundations as much of the stone was stripped away in the 4-5th-centuries AD when Glanum was used as a quarry (Roth, 2001). Unfortunately this loss of information means much of Glanum's history is uncertainly placed often relying on what was known of surrounding areas.

Identifying: With Glanum being destroyed or dismantled many times (as evident in the repurposing of stone in the architecture) it is hard to discern with any certainty the exact function and identity of buildings as much of this is reliant on cultural context. Take the proposed prytaneum and the bouleuterion as key examples of this, the lack of evidence means the function of these buildings can only be speculated. When looking at what is proposed to be the prytaneum, it's highly ornate decoration, large courtyard and central location (34 in Figure 3) suggest public use, however historians are divided over its use. It has been suggested that it was a prytenean and would have been used for hosting, feasting as well as in connection with religious festivals (Roth Congès 1997), however Gros (1995) counter argues that the building may have had a commercial role, acting as a market place. This theory relies on the idea of Glanum being a de facto gathering place and acting as a 'toll booth' to pastures (Heyn, 2006), although it provides an economic explanation for the extensive building work, it ignores the religious significance of Glanum. This conflict of ideas is a key example of one of the main difficulties in Glanum as both have sufficient evidence to be credible, but neither can be proven (Anderson, 2012). Finally it should always be taken into consideration that Glanum was primarily an indigenous settlement, therefore regardless of how many Hellenistic and Roman elements there are, they should be seen as a tool for cultural expression rather than a reflection of cultural identity, the local culture still prevailed as evident by stylistic choices such as the figures used in the capitals of columns as well as in practical elements such as the use of the local units of measurement in construction as opposed to Greek or Roman ones (Anderson, 2012).

The layout of the town is also a cause for difficulty in both dating and identifying ruins, the asymmetry of many of the buildings suggest irregular building whether it was incomplete or changed direction construction. However it should also be considered the geography of Glanum in a crevice as opposed to most oppidi that were usually constructed on hilltops, therefore there was limited space to work with due to the landscape, for example there is evidence of part of the hill being cut away to make space for the forum (Anderson, 2012).

Finally the difficulty in modern scholarship in the labelling of 'Hellenism' causes problems as it does not equate to Greek or Latin culture, instead it describes a style of architecture that draws influence from Mediterranean cultures, this does not accurately reflect changes in the identity or beliefs of a culture practicing these styles beyond the adoption of new methods (Heyn, 2006).

THE LAYERS OF THE FORUM

What we now understand to be the forum is located in the centre of the crevice in which Glanum was built, dividing the residential from the sacral areas. It is therefore reasonable to assume that this central space has always held significance to the surrounding population.

Iron Age: Due to the presence of the spring, there is evidence of early activity in Glanum from the 6th-century BC. The site was not settled or urbanised but instead it is proposed that it was used as a centre for religious practices by local communities (Anderson, 2012).

Second Century BC: Excavations of under and around the forum reveal what is theorised to be a Tuscan Temple (A in Figure 2) from c. 2nd-century BC and a central trapezoid courtyard (G in Figure 2) measuring 10 x 13m. The courtyard was too large for domestic use and thus probably had a public function (Roth Congès 1992).

> **Bouleuterion and Prytaneum:** one of the main examples of uncertainty in identifying the structures of the past in relation to cultural identity (see below) are the buildings G and E of Figure 2. The public building with columns and porticos is the indisputable result of hellenistic influence, but this does not translate into the culture being 'hellenistic' itself.

Forum I: Built in the Augustan period at the end of the 1st century BC and in use until the mid 1st century AD (20s BC) the first forum in Glanum is evident from the remains of vestiges of the basilica, a simple hall with 2 naves (Roth Congès, 2001). Foundations of the columns plus ruins of an earlier house remain (the house of Sulla). The first forum may have been constructed after Glanum gained the title *oppidum latinum* (Roth Congès, 2001). It is illustrated by the lighter grey in Figure 3.

> **The House of Sulla** is one of the main elements in identifying early roman presence and influence in Glanum with the inscription *'Co(rnelii) Sullae'* thus placing the powerful Roman family of the Cornelii within Glanum (Heyn, 2006)

Forum II: In use from the mid 1st until the abandonment of the site in 260 AD it was built in the Julio-Claudian era (Roth Congès, 2001). It follows the classical plan of a forum for a small *city* potentially marking the rise of Glanum into a more prominent site in the Roman Empire (Roth Congès, 2001). The square with 2 porticoes, basilica and 2 attachments of the courthouse and imperial cult and a curia is depicted below in dark grey in Figure 3. This large central space was definitely a cultural centre as opposed to economic with strong emphasis on the state religion.



FIGURE 2: 2ND CENTURY BC GLANUM (HEYN, 2006)

Plan of the Central Area
(*Centre des monuments nationaux*)

24 Tiled Platform
25 "closing of" the forum (*check translation*)
28 Hellenistic Fountain
32 West Portico of the Forum
33 Forum
34 Town Hall/ Prytaneum
35 East Portico of the Forum
36 Basilica of Forum II
37 Court and chapel to the Imperial Cult
38 Curia
39 Doorway
40 House with 2 alcove
41Basilica of Forum I
42 House of Sulla
43 House with painted coatings
44 Tuscan Temple
45 Roofed wells
48 House with Doric- Tuscan peristyles

Key:
- Glanum from the 2nd -century AD
- Glanum pior to the 2nd -century AD

FIGURE 3: EXTRACT OF A SITE PLAN OF GLANUM (ROTH 2001)

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Amy Kirby- 1600156

Regional History, Archaeology and Heritage HPAH5017

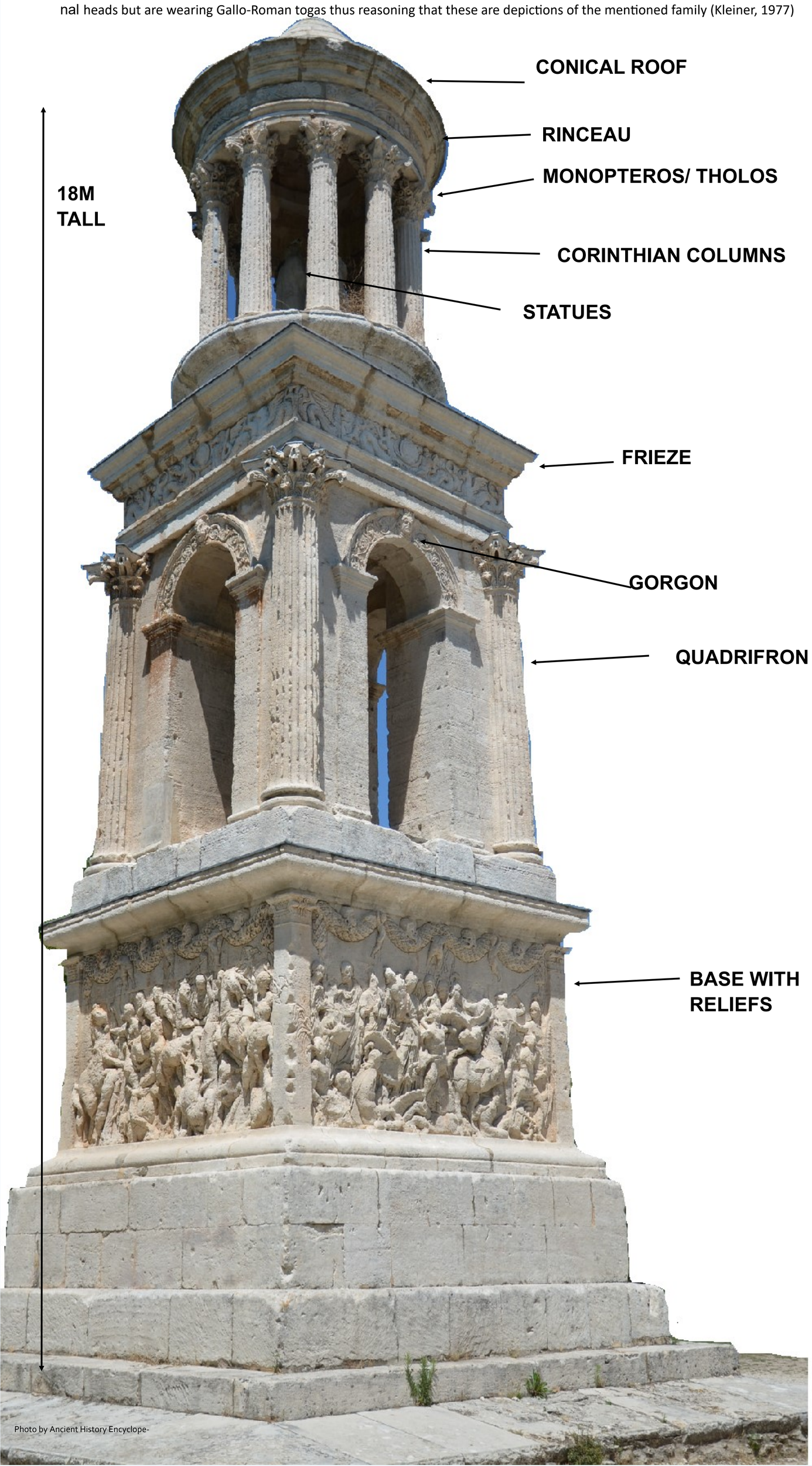
MAUSOLEUM OF JULII

CENOTAPH OR MAUSOLEUM?

'SEX L M, IULIEI CF PARENTIBUS SVEIS'

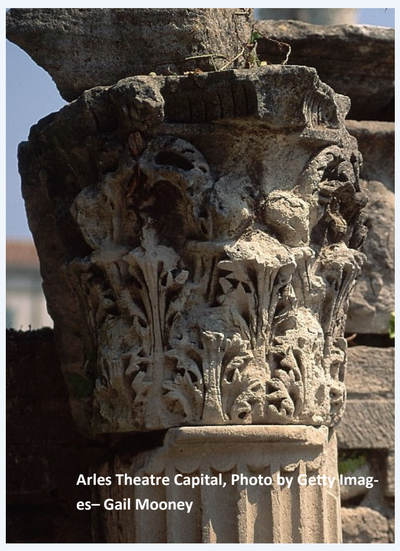
Sons of Caius Julius, Sextus, Lucius and Marcus, dedicate this structure to their parents/ ancestors.

- There are several arguments for the tower being a cenotaph, such as the lack of remaining body or urn at the site. Furthermore, two people have dedications. As seen, by the incorporation of two statues, and use of parentibus in its inscription referring to ancestors and not just one person.
- In contrast, the argument for the monument being a mausoleum, a building created to hold corpse/s, has several more convincing arguments.
- Firstly, there is a monopteros at the top of the tower which historians argue for having housed a cremation urn which has since gone missing (Livius.org, 2018).
- Secondly, it is purposely intimate in its engraving to the parentibus. Without any reference to emperors or other people. Thus ,showing that this monument was made without influence from outside sources and was merely a mausoleum to commemorate.
- Consequently, Khäler argues that this was devoted to the three sons' father and grandfather. Subsequently, because of the wording choice and the incorporation of two male statues in the monopteros, which have since lost their original heads but are wearing Gallo-Roman togas thus reasoning that these are depictions of the mentioned family (Kleiner, 1977)



DEDICATED TO WHOM?

- There are two originating stories for this monument. Firstly, the more fantastical concepts from the 19th century. Molosse suggested that it was a triumphal monument to depict the military successes of Julius Caesar by Augustus. Evidence pointed to Caesar's triumphs in the base relief and the two tholos statues being Augustus and Caesar (Malosse,1803).
- Also, Gilles suggests that the monument was ordered by Caesar, with dedications to his predecessors Caius Marius and Quintus Lutatius Catulus (Gilles,1867). Though all of these ideas have discredited though there are similar propositions appear years later.
- Such as, Formigé and developed by Rolland who argued to honour Caius and Lucius Caesar, adopted sons of Augustus — demonstrated with the two statues and in the reliefs (Formige, 1909) (Rolland, 1960).
- However, as discussed this monument points previously towards a private family mausoleum commissioned by a wealthy local family the Julii. Kleiner argues that Julius was a common name adopted in 50 and 40 BCE by Celtic legionnaires who were granted Roman citizenship by Julius Caesar (Kleiner, 1977).
- Further reasoned that because the monument promotes a private nature that it was merely an elaborate commemoration to Caius Julius who served Julius Caesar as local commander in the take over of Gaul (RomeArtLovers, 2019).


Arles Theatre Capital, Photo by Getty Images– Gail Mooney

DATE?

- This mausoleum has mostly been accepted to originate from between 30 to 20 BCE (Avignon et Provence, 2019).
- Supported by evidence such as the style of Corinthian capitals in the tholos and quadrifrons with a rigid style to the plant forms instead of organic, called the second triumvirate style emerging in Rome in late 40 BCE. Similarly, many comparable monuments such as basilica and theatre in Arles, and an arch in Avignon built between 30 and 20 BCE, the mausoleum fitting perfectly in this period (Kleiner, 1977).

INTERPRETATION OF RELIEFS

- Mausoleum of Julii has extensive reliefs from historical depictions to mythical. Therefore, there is a variety in interpretations of what and why they were created.
- First, there are traditional elements included in ornamentation. Such as the conical roof with carved fish scales and acanthus leaves in the frieze representing rebirth. Below is the quadrifons with a gorgon in each bay protecting the tomb (Kleiner, 1977).
- In a more personalised influence the base has four individual scenes on each side. One with a mythical battle from the Iliad with Greeks and Trojans fighting over Patroclus body. Historians argue that it's represented is comparing the deceased with heroes like Patroclus. Secondly, that there was a fashion for depicting battles on Roman sarcophagi (RomeArtLovers, 2019).
- Another side shows a fighting scene presumed the battle of Zile in which Caesar was named Emperor and granted Roman citizenship to many of his supporters including Caius Julius. Also, a family group listening to something presumed the announcement of Roman citizenship to Caius (RomeArtLovers, 2019)


Tholos Statues, Photo by RomanArtLovers

STYLE?

- Style has previously been brought up however we have yet to discuss the influences of other cultures and fashions in its construction.
- Firstly, the two statues are different. The first a standard toga, position with a diagonal sweep from left hand to right ankle. However, the opposite toga design is rare with only one other found at Trion Necropolis of Lyons, ancient Lugdunum. This position if with arms folded at the chest with the toga outside of the sling and at an equal length on both legs.
- Secondly, the pier and plaster capital follow the Italo-republican-Hellenistic style of leaves that has only been recorded twice in Gaul, Salomi tomb and Julii. However, this style is seen in Pompeii basilica and Pompeiian homes.
- Additionally, comparisons have been referenced as being identical in style and craftsmanship, thus attributed to the same person or minimum the same workshop. Traveling for commissions. Consequently, influences from around the country always being seen and incorporated as well as the holding onto specialised styles.
- Equally, the tower-tomb style appears back to the mausoleum of Halicarnassus or the choragic monument of Lysicrates in Athens. With the majority appearing in Augustan Italy (Kleiner, 1977).

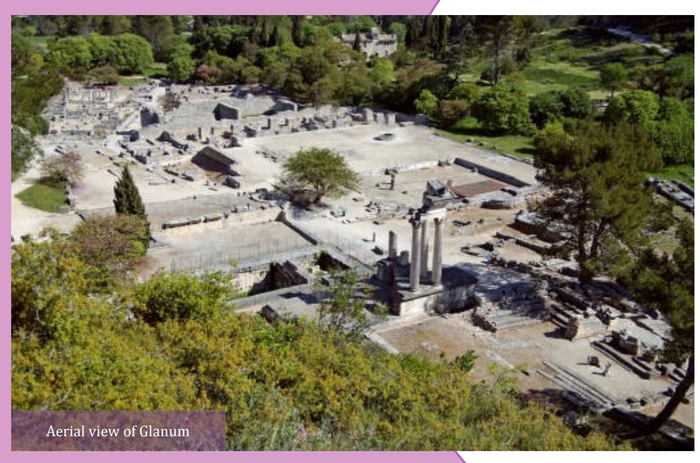
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Religious Activity in Glanum between the 1st and 3rd Century AD

INTRODUCTION

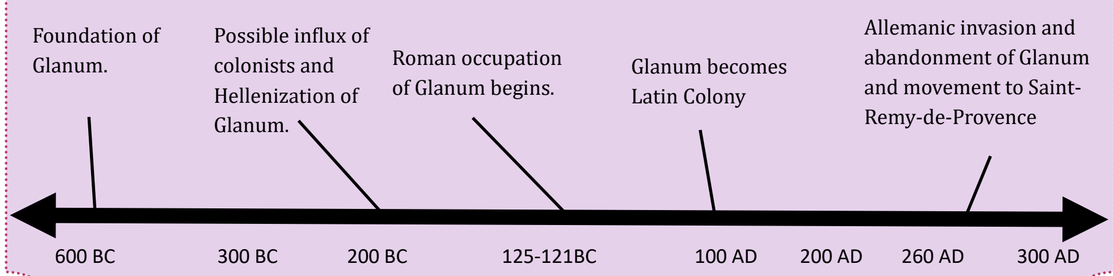
The Roman towns in Gallia Narbonensis yield a large amount of archaeological and epigraphic evidence for religious activities. A particularly interesting case is Glanum. By looking at the locations of inscriptions and structures within the oppidum, one can interpret the history of religious activity in Glanum. As such, as the religious culture of Glanum was so diverse, one can question what could be considered as "Roman" (c. 125 BC) and what was "Pre-Roman" influence, why these religious changes were significant and why evidence of earlier activity still remains in to the end of the Roman occupation.


Aerial view of Glanum

Background:

Before being built upon in Roman times, Glanum was an Iron Age oppidum, associated with the Celto-Ligurian Saluvii. It is unclear on the origins of the town's name, whether it was after the Celtic spring deities, Glan and the Glanicae or vice versa (Congès: 2000). There is speculation that the oppidum later received an influx of Greek colonists, resulting in Hellenization and the formation of a "Gallo-Greek" community (Cartwright: 2016). If this is true, then the religious foundations in the oppidum are not solely Roman during their occupation, with some origins of religious aspects stemming from the "Gauls" and the Greeks (Haeussler, 2017).

Timeline of Glanum's occupation



THE DEITIES OF THE SPRING

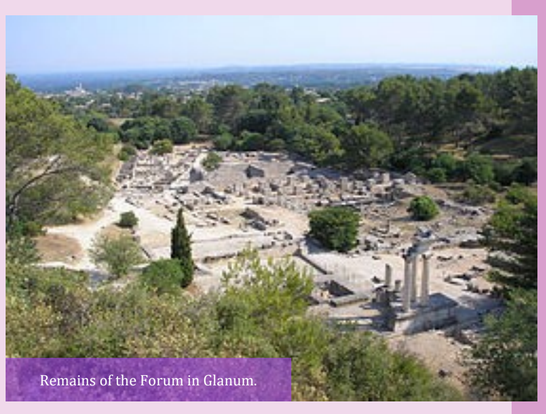
Located at the highest part of the town, the Sacred Spring of Glanum is believed to have been a important religious site since its foundation with the arrival of the Saluvii, being associated with the the deities Glan and the Glanicae, a triad of local Mother-Goddesses (Bridge: n.d.). Originally a basin carved in to a rock, followed by a construction in the 2nd Century BC, the spring later became a healing sanctuary under Agrippa, with a temple dedicated to Valetudo, Roman goddess of health, built nearby (Congès: 2000). In 1st Century AD, from Legionnary M. Licinius Verecundus, dedicating it to the Glanis, Glanicae, and to Fortuna Redux (Congès: 2000). Leading up to the spring, there was also a chapel, with statues and altars dedicated to Hercules, who would be shown carrying a vessel of some sort, suggesting that Hercules was the protector of the spring (Haeussler: 2019). There was also an inscription at the statue's base, stating gratitude for the safe return of C. Licinius Macer and the soldiers from Glanum who campaigned in the 2nd Century AD. The fact that this spring withstood multiple occupations with varied religious beliefs, testifies to the spring's importance to the community.


The sacred pool and spring in Glanum

Religious activities in Glanum during the Principate.

Following the foundation of the town, and the rise in significance of the spring and the various deities that were praised in relation to it, one can see the diversity of the religious activity up to and including occupation during the principate, an amalgamation of Celtic, Greek and Roman influences, and also withstanding the town's abandonment and population's movement to what is now Saint-Remy-De-Provence. Klingshirn (2004) argues that Glanum maintained a higher proportion of indigenous deities than places like Arles, due to the fact that the town was never fully "Romanized". Examples of this include the cults of the Celtic Silvanus-Succellus and *Matres Glanicae*, with suggestions of non-native religious additions such as dedications to Valetudo or the Imperial cult and possible allusions to Apollo as well (Klingshirn: 2004). However, the second Saluvian war in 90BC resulted in the settlement of the Romans and the destruction of indigenous buildings constructed prior to their (Roman's) occupation (Congès: . Therefore, evidence of the remaining Celtic religious figures does not necessarily mean that the Romans could not remove all indigenous beliefs, it may provide an argument for an attempt of a coalition between the native peoples and the Romans who also occupied the *oppidum*.

The archaeological remains of the town demonstrate just how far these various religions spanned, starting from the altars and inscriptions around the sacred spring in the south, and as one moves to the north side of town, there are examples of dedications such as *Numen Silvani, Silvanus-Sucellos, Mercury, Fortuna, Mars, Bonna Dea, Domina,* as well as statues alongside altars showing multiple animals and mythological beings (Haeussler: 2017). There are also a few statues of unidentified deities, bearing multiple era defining features, for example a head that is believed to be either some kind of female god, or Apollo, found next to the spring and also a goddess wearing a torc, which was a symbol of a Celtic religion, which is believed to have ceased around the 3rd century AD. It is also worth noting that upon Roman occupation a lot of the town was reconstructed in order to implement their own cults, but the fact that there are remains indicate the relevancy of non-Roman religious activity and causing their adaptation in to the Roman culture.


Remains of the Forum in Glanum.

There are also two forums within the town, the first containing the twin temples and the second was built during the 1st and 3rd Century AD. Looking at the layout and remains within the forums, one can see a temple dedicated to religious rituals as well as dedications to the cult of the Emperor, as did one of the twin temples, indicating the presence of imperial Rome did affect the religious activity within the town to an extent.


Inscriptions found within Glanum's Temples

IMPERIAL CULT

The cult of the Emperor was something imposed on many Roman colonies to remind those within how impressive and divine the principate was. This was generally done with temples, statues and honorific inscriptions dedicated to previous and current emperors, which in relation to Glanum can be seen predominantly within the town's forums. That being said, Glanum has very few surviving pieces of evidence indicating such activity towards the cult, with one or two inscriptions, of which have been dated after 200AD, the later end of Glanum's occupation, and remnants of a statue, believed to have been dedicated to Augustus. Although what remains is believed to have a large amount of time between them, their existence enables an argument for the prevalence of the Imperial cult within Glanum. Furthermore, rather than causing the destruction of pre-existing cults within the town, the evidence of the imperial cult is another example of diversity and tolerance. This, in turn, also amplifies a merciful depiction of the emperor, whilst maintaining the ability to demonstrate the importance of the principate and the cult.


The Twin temple forum: Temple to the Imperial cult, Glanum.

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Arles' Forum and Cryptoporticus

By Helen Douglas (1700383)

Introduction

This poster will look at three controversial features:

- The supposed reconstruction of the layout of the Arles' Forum and how it differs from the 'typical' forum
- The disputed purpose of the Cryptoporticus as a warehouse or mere architectural construction
- The dating of the Forum and Cryptoporticus

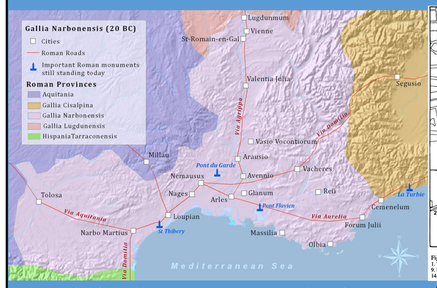


Figure 1. Location of Arles within Roman Provence. From: Historical Atlas of the Mediterranean.

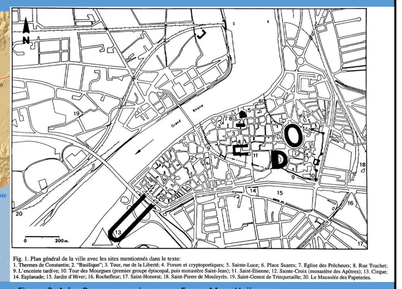


Fig. 1. Plan général de la ville avec les sites mentionnés dans le texte:
1. Thermes de Constantin; 2. "Basilique"; 3. Tour, rue de la Liberté. 4. Forum et cryptoportiques; 5. Sainte-Luce; 6. Place Suarez. 7. Eglise des Prêcheurs. 8. Rue Tourbet; 9. L'ancienne tanderie; 10. Tour des Mourgues (premier groupe épiscopal, puis monastère Saint-Jean); 11. Saint-Etienne; 12. Sainte-Croix (monastère des Aptères); 13. Cirque; 14. Esplanade; 15. Jardin d'Hiver; 16. Rochedhor; 17. Saint-Honorat; 18. Saint Pierre de Mesclerphi. 19. Saint-Césaire de Trinquetaille; 20. Le Mausolée des Pignerons.

Figure 2. Arles Roman remains map. From: Marc Heijmans.

History of Arles

Arles, originally the Greek colony of Theline, was settled in the 6th century BC, and was to became the Roman province of Arelate in Gallia Narbonensis. Arles underwent a resurgence with canals being built under Marius in 104BC. It was later used by Caesar in 49BC as a war-port when he was besieging nearby Massalia/Marseille, because of its position at the edge of a gulf (see Figure 1). Suetonius writes that after the Alexandrian War, Tiberius was sent to Gaul to found colonies including that of Arles and Narbonne, and that they were given the name '*Iulia Paterna*' (Suet. Tib. 4.1; Février, 1973). The province Arelate was ultimately founded in 46BC (Lafond, 2006).

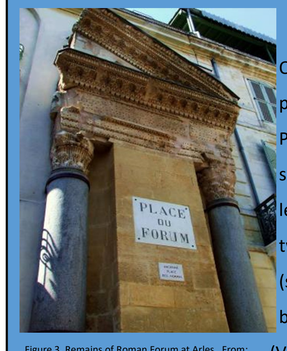
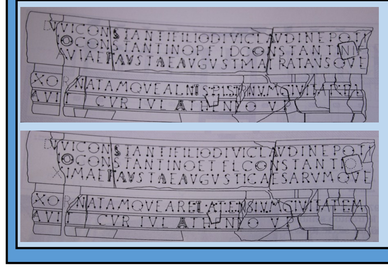


Figure 3. Remains of Roman Forum at Arles. From: Tripadvisor.

The Forum's Legacy

One of the two physical remains of the forum are fragments of a portico seen on the Place du Forum today on the Hotel Nord-Pinus (see Figure 3; Rothé & Heijmans, 2008, p. 359). As can be seen in Figure 3 there are holes in the façade where a bronze lettering inscription would have been attached, and there are two interpretations as to what have may have been written here (see insert below). The Place du Forum has been immortalised by an 1888 Van Gogh painting of the *Café Terrace at Night* (Vellekoop & Zwikker, 2007; see Figure 4). The square is so called because it is on the site of the old Roman Forum. However, the remains of the forum in this square are not depicted in the painting and instead are just out of view on the right (see Figure 3 & 4).



The two interpretations of what the façade inscription may have been. Top is Séguier (1778) and Benoi's (1951) interpretation. Bottom is Heijmans' (2008) interpretation.

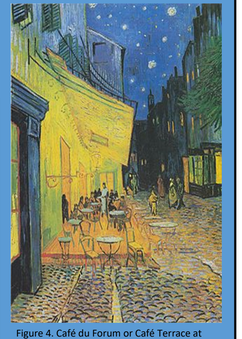


Figure 4. Café du Forum or Café Terrace at Night by Van Gogh. From: Van Gogh Route.

Arles' Unusual Forum

According to Heijmans (2006), the forum of Arles was built during the first major urbanisation of the town as gratitude from Caesar in 46BC for assistance during the civil war and his besieging of nearby Marseille (Heijmans, et al., 2006). However, the character of the columns, cornice remains, and capital, as well as the angularity and rudimentary modelling of the Arkanthus leaves on the columns puts a suggested date for the forum at c.25BC (Droste, 2003, p. 35), which implies that there was an urbanised town before 46BC. The Forum was in a central location on the intersection of the two main roads *Cardo* and *Decumanus* (see Figure 2; Droste, 2003, p.33). It was the central location for religious, administrative and civil buildings (Heijmans & Sintés, 1994, pp. 160-1; Droste, 2003, p. 34).



Figure 5. Arles Forum Reconstruction. From: Jean-Claude Golvin.

Various reconstructions of the forum have been attempted (see Figure 5), however, there are only two fragments remaining (see Figure 3), so reproductions are based solely on the subterranean Cryptoporticus and on the model of Rome's Forum Romanum, which was dated to the 4th century BC (Höcker, et al., 2006). Our surviving literary description of the forum comes from one of Sidoine Apollinaire's letters in AD 461 where he describes it as being "cluttered with columns and statues" (Epistulae. 1.11.7-8; Heijmans & Sintés, 1994, p. 160). Droste argues that the Forum mostly follows the ideal plan of a Roman market place, and was 60m wide and c.190m long (Droste, 2003, p. 34). However, the surrounding forum complex has some peculiarities, notably the lack of basilica, and there is also an oval space connecting the main forum to the temple complex (see Figure 5 & 6; Droste, 2003, p. 36). Additionally, there is a smaller forum square to the North of the main forum and down a flight of stairs (see Figure 5), which is unique to compared to other examples of forums (Droste, 2003, p. 36).

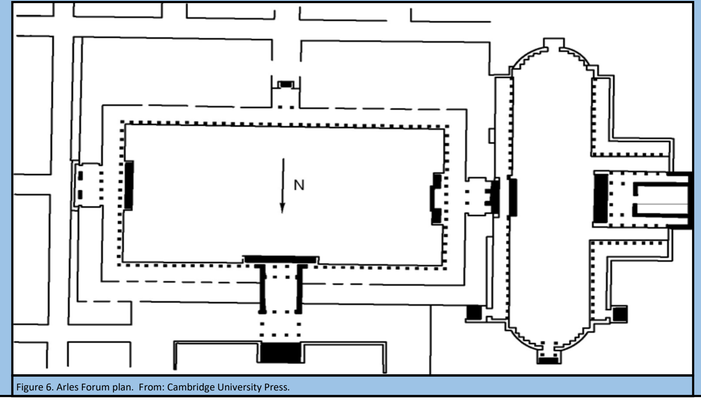


Figure 6. Arles Forum plan. From: Cambridge University Press.

The Purpose of Arles' Cryptoporticus



Figure 7. Arles' Cryptoporticus. From: SpottingHistory.

Arles' Cryptoporticus is formed of three galleries in the shape of a U facing east (see Figure 7; Amy, 1973, p. 275). It lies 5.80m below the modern city between the Place du Forum and Place du Republic and is accessible from the modern town hall (Amy, 1973, p. 275). The function of these subterranean buildings is disputed. Ward-Perkins argues that the function of the Cryptoporticus is merely constructional, and it is the simplest and most economical way of ensuring that the large rectangular open space required for the forum would be level, as the Arles Forum was built on a hill (Ward-Perkins, 1970, p. 11). However, considering the impressive appearance and space of the Cryptoporticus (see Figure 7) it seems unlikely that they would not have been put to some use. Therefore, Vitruvius' claim that they were warehouses (De arch. V.9.5) seems logical. Especially as they were built under the forum and market place, were accessible, and would have been a cool area to store produce.

Dating the Cryptoporticus

Dating the cryptoporticus is problematic as there is no distinctive sculpture or notable features (Amy, 1973, p. 286). Dating has been attempted from the marble finds in the North Gallery, these include a bust of Octavius Augustus (Amy, 1973, p. 286; Salet, 1952, p. 268). Although it is argued that the marbles are dated from around AD 27, after Augustus' support of Arles against Marseille, Amy and Salet both doubt that the marbles originate from the same date as the Cryptoporticus (Amy, 1973, p. 286; Salet, 1952, p. 268). A Corinthian capital, in the style of a forum monument, found in the northern corner of the Cryptoporticus is more likely to be of the same period (Amy, 1973, p. 286), although this time frame is unknown.

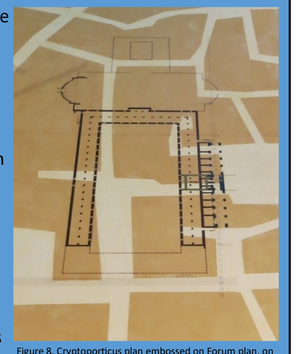


Figure 8. Cryptoporticus plan embossed on Forum plan, on top of current street plan. From: Mikestravelguide.

Conclusion

Although the Forum mostly follows the typical Roman structure, it includes an odd northern square and an enclosed open space in front of the central temple, there is also a distinct lack of basilica.

The dating of both the Cryptoporticus and Forum is problematic, with variations depending on either the social context of Caesar's use of the city, or Augustan and later Tiberian-Flavian influence (Droste, 2003, p. 37).

Although Vitruvius states that the purpose of the Cryptoporticus was storage, it has been argued to have only a constructional purpose.

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Nîmes' Amphitheatre

By Carrina Tucker-Hughes
1706475



Introduction

The amphitheatre in Nîmes is thought to have been constructed in the Augustan period, in the second half of the first century. It was designed by T. Crispius Reburrus. Much like the buildings in Italy the amphitheatre was constructed in a rhythmical pattern with classical framework in order to create the correct shape. It is argued to resemble that of the amphitheatre in Arles and both were seen as 'contemporary' style. Nîmes amphitheatre is the best preserved Roman structure in southern France which can be due to many reasons including the concrete used, the continued use and architectural construction. The amphitheatre could seat 24,000 spectators.

Ancient use

The amphitheatre was a venue for a number of Roman spectacles in ancient times including:

- Gladiator fights, the spectacles most commonly associated with Roman amphitheatres,
- The hunting of exotic animals such as Lions, Tigers and even elephants.
- Also there were cases where executions were held here in front of the public where the accused were thrown to animals to be eaten.

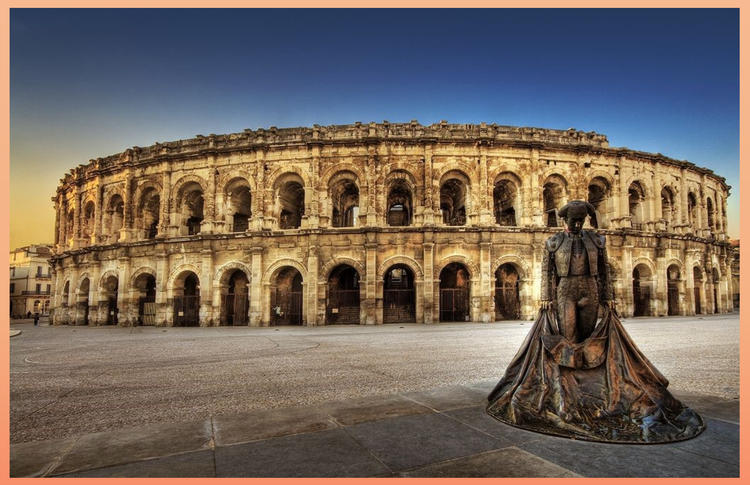
The evidence for gladiator fights comes from relief carving found on the parapet of the arcade at Nîmes (Bomgardner, 2000). Other evidence has been found including inscriptions in the amphitheatre. It is also suggested that the barracks of the imperial gladiators were either in Narbonne or Nîmes itself (Bomgardner, 2000).

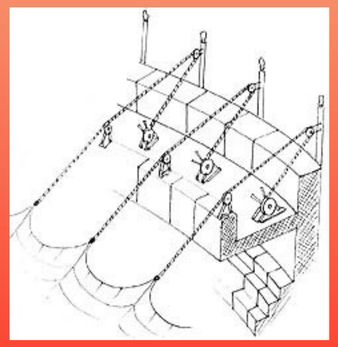
Architecture

The circumference of the complete building stands at 133 .4 x 101.4 M and 21 metres high (Benario, 1981). The internal arena size is 69.1 x 38.3 M (Benario, 1981). Roman architecture Includes archways that are seen throughout the amphitheatre. The shape of the amphitheatre is an oval shape which is different from eclipse shape. The amphitheatre has a two storey façade with arched openings all the way around flanked by pilasters and half columns just like the colosseum in Rome (Sear, 1982). The architectural honeycomb style of the chambers and passageways of the amphitheatre is one of the factors contributing to its survival to this day (Sear, 1982). There are 120 well preserved evidence of mast holes set in corbels around the top wall of the amphitheatre (Sear, 1982). These were used to support a huge awning or velarium to keep the spectators from the sun. Similar evidence of the use of a velarium are found in Roman theatres.

Construction

The amphitheatre was constructed on a flat sparsely populated, largely horticultural region to the south of the city. It was therefore constructed after the city of Nîmes was established. Much like other amphitheatres and theatres there is evidence that the amphitheatre was first built from wood and later build from stone and concrete. The amphitheatre had galleries to allow access to the seating area (Bomgardner, 2000). Lower galleries may have been used to gladiator quarters and to contain prisinors and animals. The amphitheatre was designed to allow rapid entrance and exit of spectators through the galleries and the arches on façade as an effective form of crowd management.





Conclusion

- Amphitheatre at Nîmes is an impressive ancient Roman structure.
- It is also a unique in that it is still intact after nearly 2,000 years.
- Its survival has much to do with the fact that in each successive phase in the history of Nîmes the amphitheatre has been able to adapt to a new use.
- The amphitheatre has gone from being a Roman arena, to fortress, to château, to village, to historical monument to bullring it has engaged and provided for the people of Nîmes.

Renovation in Antiquity to Modern use

After the fall of Rome and its waning influence on provincial southern France the amphitheatre was not just left to fall completely but was renovated in antiquity many times. The table below shows how the amphitheatre was used in antiquity.

Sixth century	The Amphitheatre at Nîmes was converted into a Visigoth fortress for a more militaristic use equipped with a moat and emergency shelter for casualties of war.
Eighth century	Charles Martel in 739 AD ordered all the defences, which were made from wood, to be burnt down (Bomgardner, 2000).

During the medieval period the amphitheatre had a chapel to Saint-Martin-des-Arénes (Bomgardner, 2000). In the twelfth century the fortress was changed again to become the first seat the Viscounty of Nîmes and became a Chateau. In the eighteenth century there was an established seven hundred strong village within the amphitheatre. By 1786 it started to be re-stored into the amphitheatre that it had been in the Roman times.

In the present the amphitheatre has been fully restored with metal frames to help stabilise the structure. It is used to show re-enactments of how it was used in the Roman period with many different shows. There is now even interactive audio guides and a museum with many interesting exhibits. The Amphitheatre has also become a venue for bull fights and has a commemorative statue outside. (travel website and museum website for this section)

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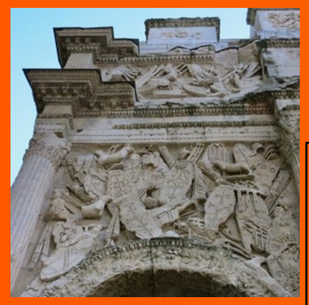
https://www.triphistoric.com/historic-sites/nimes-arena

https://www.metmuseum.org/toah/hd/tham/hd_tham.htm

Photos

From Wikipedia

‘Triumphal’ Arch of Orange





The ‘Triumphal’ Arch is located in Orange, in southeast France, along the via Agrippa. The exact date it was built is unknown but it is thought to have been built during the reign of Augustus (27BC-14AD). It was thought to be originally dedicated to the Veterans of the Gallic Wars, Legio II Augusta, however this has been proven wrong as this legion was not concerned with southern Gaul. The arch was then re-dedicated to Tiberius/Germannicus for their campaigns against the Gallic Tribes in A.D. 26-27. The Arch is approximately 19.57 metres in length by 19.21 metres in height and 8.40 metres wide (Cook, T. A. 2000: 60.). I will be discussing the controversies of whether it can be called a triumphal arch as no triumph has been recorded in Orange; the date of its original construction (Augustus or Tiberius’ reigns). The *fasti triumphales* is our most complete source of Roman triumphs from until 19 B.C.E. and is inscribed on the Arch of Augustus, however, some lines are missing. (Simpson, C. J. 1993: 61.).



Dedication and re-dedication:

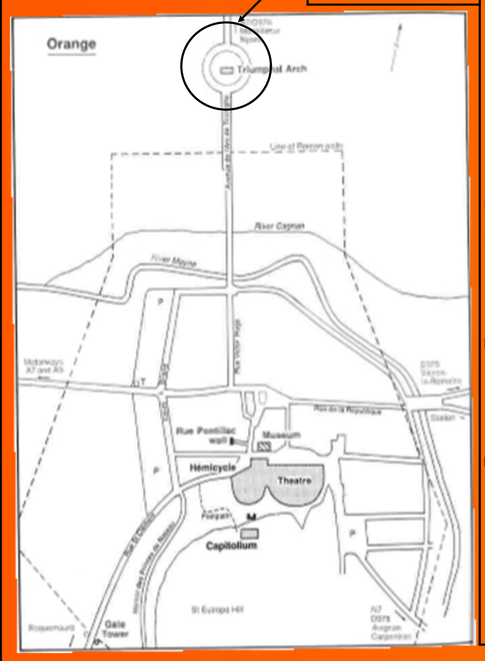
The main debate surrounding the arch is the date of when it was built. The date will always remain a mystery since the inscription has been lost. However, most scholarly debate estimates the arch to be built during Augustus or Tiberius’ reign with a recent claim that it was during the Severan period (A.D. 193-235.), however this is mainly due to the similarities in its architecture and artistic style. Paul Zanker claims that Arausio (Orange) built an unusually elaborate triumphal arch in the years A.D. 26-27 for the emperor Tiberius or possibly Germanicus for defeating a revolt of the Gallic tribes (Zanker, P. 1990: 84). However, this claim is not widely supported as Frothingham writes “I assign this arch to the early part of the reign of Augustus, for reasons to be given elsewhere” (Frothingham Jr, A. L. 1904: 6.), this however provides no clarity on the issue and cannot be taken as fact by itself. Furthermore, Fagerlind writes that the inscription dedicated to Tiberius is clearly secondary and “covers the *fasciae* of the main architrave” and also that its development could be accurately dated to the Caesarian or early Augustan age because of its decoration and this claim can be confirmed by Couissin’s study of the armour depicted on the arch (Richmond, I. A. 1933: 151.). Platter, also adds his view that Marius built it and named it ‘Tour des Arcs’ because it outline was similar to a fortified tower, however, this was in 1597 and is not a widely agreed upon theory due to a complete lack of evidence and our sources are void of stating Marius had ever been to Orange. Millin, also gives a wide range of emperors from Augustus to Hadrian (Cook, T. A. 2000: 70.).





[Ti(berio) Caesari divi Augusti f(ilio) divi Iuli nepoti Augusto pontifici maximo tribunicia Potestate XXVIII imperatori IIX con(n)s(uli) IIII restitutori coloniae]

This inscription roughly translates to: “In honour of Tiberius Caesar Augustus, son of the Divine Augustus, grandson of the Divine Julius, Pontifex Maximus, invested with the Tribunician power for the twenty-sixth time, Imperator for the eight time, and Consul for the fourth time, the Decurions restored this Triumphal Arch” (Cook, T. A. 2000: 72; Mignon, J.M. 2009:).



Triumphal Arch of Orange

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Millin, A.L. 1808. Travels through the Southern Departments of France: Performed in the Years 1804 and 1805. London: R. Phillips.

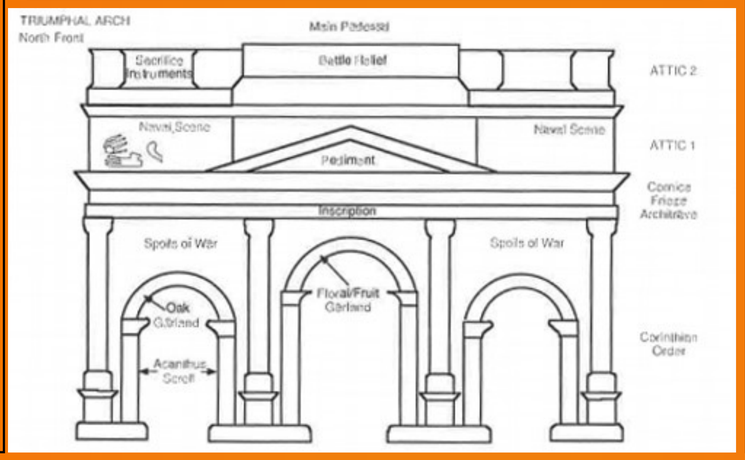
Richmond, I. A. 1933. ‘Commemorative Arches and City gates in the Augustan Age’, *The Journal of Roman Studies,* 23: 149-174.

Simpson, C. H. 1993. ‘The Original Site of the *Fasti Capitolini*’, *Historia: Zeitschrift fur Alte Geschichte,* 42.1: 61-81.

Zanker, P. 1990. *The Power of Images in the Age of Augustus.* Michigan: University of Michigan Press.

Structure and original appearance:

The Arch was believed to have statues on top of it as three pedestals can quite clearly be seen. What these statues would have been is unknown but our best guess for the middle pedestal would have been the emperor possibly standing alone or in a chariot similar to the statue of Augustus in the *quadriga* in the Forum Augustum, and possibly slaves or pacified people either side of him. The Arch was and still is elaborately decorated with floral and militaristic reliefs, containing scenes of naval and land battles on the attics (Gallic wars, Actium). Lances, curved swords, trumpets (carnyx: a Celtic war trumpet that would have been used to intimidate and confuse the enemy. Polybius. 29.2.), battle standards, drapery, and shields can be found above one of the lower arches supporting the a militaristic theme to the Arch. The naval scene does not show any complete ships, only parts which provide the relief with an underwater effect, whilst also being another medium of propaganda for Actium, and their victory over Anthony and Cleopatra. The battle scene depicts a soldier carrying a shield with a Capricorn on it, a symbol of the *Legio II Augusta*—a legion that fought in the Gallic wars, this would support an argument for its dedication originally being for victories in the Gallic wars. However, Capricorn, was the astrological sign under which Augustus had been born (Suetonius. *Aug*. 94.12.) and after speaking with Theogenes Augustus had minted silver coins with the symbol of the Capricorn on, there are many, (RIC 125: Augustus, AV aureus. Struck 18-16 BC, 18.8 mm, 7.87 g.), as well as on the obelisk in the Campus Martius (Pliny. *Natural history.* 36.72.), cf: Barton, T. 1995. It is clear that there was originally an inscription on the Arch due to the clamp holes that are still present, this would end the debate of when it was originally built and then dedicated.



Conclusion:

- The Arch was an effective medium of imperial propaganda that symbolised Rome’s glory for their naval and land victories .
- The date it was built has been heavily debated and with no clear answer to the question, the debate will likely continue.
- It is one of the most decorated Triumphal Arches that was built throughout the Roman empire, perhaps only second to the Arch of Constantine.
- Despite it being known as the Triumphal Arch of Orange it is disputed to whether an actual triumph took place in order for the arch to be classified to be ‘triumphal’ as a Arch of Augustus had been built and commemorated Actium.

Comparison info:

The Arch of Septimius Severus was built in A.D. 203 to commemorate their victories against the Parthians in A.D. 194-9 and was built and is still located in the Forum Romanum and like the arch at Orange has three arches, this would be typical of later triumphal arches. The inscription on the attic of the arches is dedicated to Septimius Severus and his two sons: Caracalla and Geta (Cartwright, M. 2013.).

The Arch of Augustus was built in the Forum Romanum to commemorate either Octavian’s victory at Actium in 31B.C.E. or the return of the Parthian standards in 20 B.C.E. The triple arch was uncommon at this time and this was the first of its kind in Rome. Cassius Dio argues that the arch was built in celebration and dedication to Augustus for the return of the standards (Cass. Dio. *54.8.3.)*However, it is most likely that two arches were built and dedicated to Augustus for each victory, and the monuments for Octavian/Augustus are said to have transformed the look of the Forum Romanum. (Zanker, P. 1990: 81.). The picture on the right shows a reconstruction of Augustus’ Parthian arch.



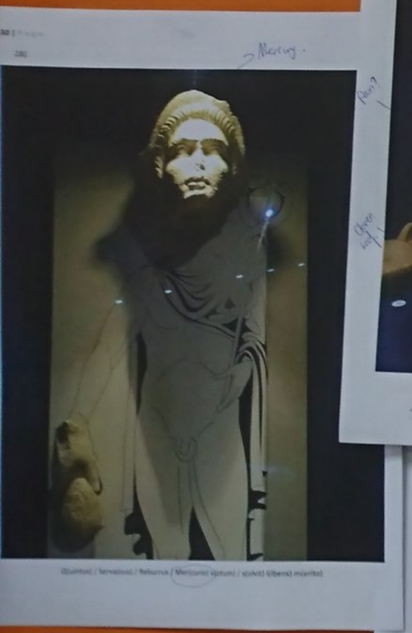



IOMHELIOPOLITAN
ETNEMAVSO
GIVLIVSTIBFILFAB
TIBERINVSPPDOMO
BERYTOVOTVMSOLVIT
MARTI AVG
PACAVO SACRVM
MGENTINEXAERE
COLLATO
MAGRIPI
IVNONIB
MONTIAN
CIANIANIS
AVGVSTOSACR

curavit – "cared for, attended to"
curator manager, overseer, etc. (somebody in charge)
dat – "(he/she) gives"
de "of"
DSP - de suo (pecunia): of/from his/her/their own (money)
DEC → decurio – "town councillor"
dedicavit "dedicated"
defunctus "died, death, dead"
divus "deified" – divi "of the deified"
DM - Dis Manibus "To the spirits of the departed, to the Shades"
duobus "to the two"
duumvir, IIvir "mayor (of the city/colony")
eq, equites,... "equestrian, cavalry"
et "and"
ex "out of"
faciendum "making, erecting,..."
f → filius "son", **filia** "daughter"
f → fecit "made (this) »
FAB – Fabia voting tribe
frater – brother / fratri – to (his/her) brother
genius - a tutelar deity or genius, e.g. of a city or colony: genio – "to the genius"
gratuitus – gratuitous, free
heres "the/his/her heir"
HSE – hic situs est "here he/she lies"
IMP - imperator
impensa "cost, expenditure,.."
incolumitas "safety, security"
iterum "again, a 2nd time,...", **item** "likewise"
Lar, Lares "protecting deities.."
salus, salute "Health", **Saluti** "to Health"
sancta "sacred"
Sergia – a Roman voting tribe (tribus)
Tuihanti – Twinti (city in the Netherlands)
suus, sua "his/her" (e.g., "**suis**" his family)
sibi "himself, herself"
sub ascia "under the axe" (Gallic votive formula)
taurobolium - a sacrifice of a bull in honour of Cybele
TR POT, tribunicia potestas "tribunician power"
turma military unit, squadron
veterans "veteran"
visa "vision, power of sight,..."
V → vivus, viva "at lifetime"
V → vixit – "lived"
VSLM – votum solvit libens merito "has/have willingly and deservedly fulfilled his / her / their vow"

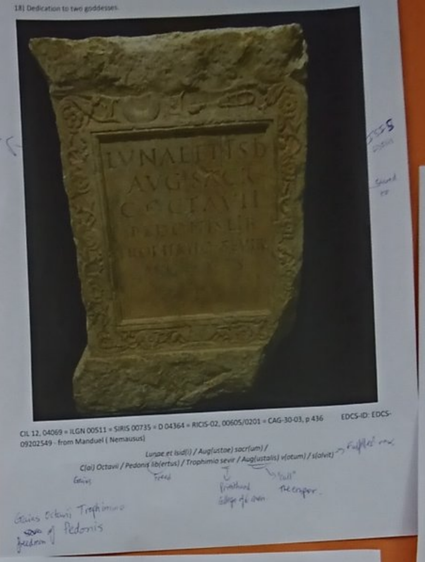
Numbers:
I – 1, V – 5, X – 10, L – 50, C – 100, D – 500, M – 1000

Perseus online dictionary:
http://www.perseus.tufts.edu/hopper/morph?l=artor&la=la#lexicon

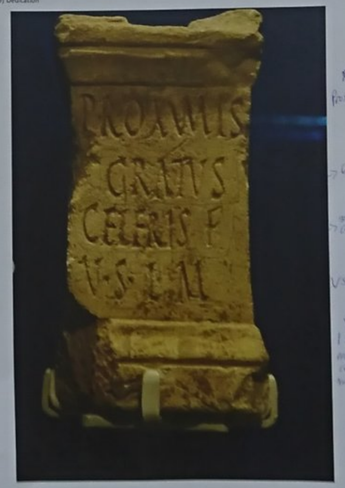


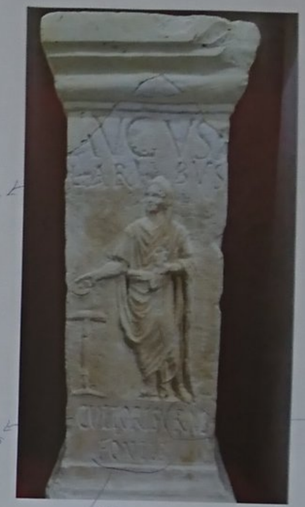






CIL 12, 04069 = ILGN 00511 = SIRIS 00735 = D 04364 = RICIS-02, 00605/0201 = CAG-30-03, p 436 EDCS-ID: EDCS-09202549 - from Manduel (Nemausus)



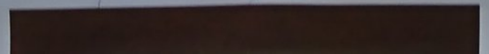










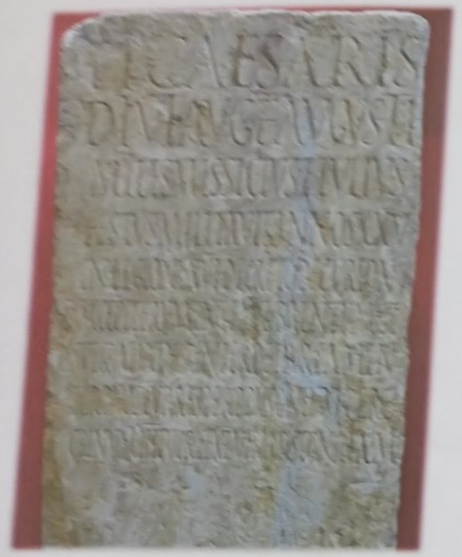








6) Dedication to Tiberius by a veteran soldier. Donations to the city. Date: 1st half 1st c. AD



ion: CIL 12, 01179 (p 836) = D 02267 = Nîmes 00034 = AE 1994, 01174 EDCS-ID: EDCS-09201647

Caesaris / divi Augusti filio Augusti /
Tiberio Tiberi[o] Iulio / Festo
annos XXV / in legione XIII
decurionium[/ / accepit frumenti m[odios] L balneum et / sua[?] gratuitum in perpetuum] et aream in/ter
ores per Ffidium/ Pusonium Pere/grinum Illivi[um] et Kivi[os] adsignatam

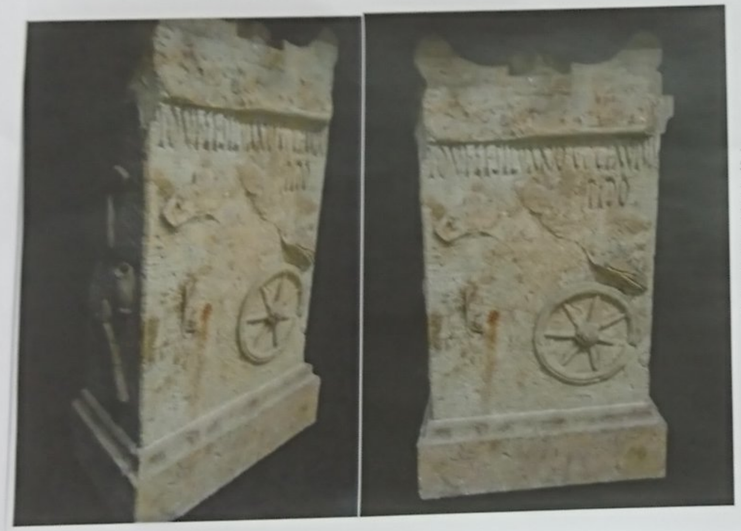
Tiberius

year of service in 10th legion.



5) Relief 3rd c. AD from the Amphitheatre

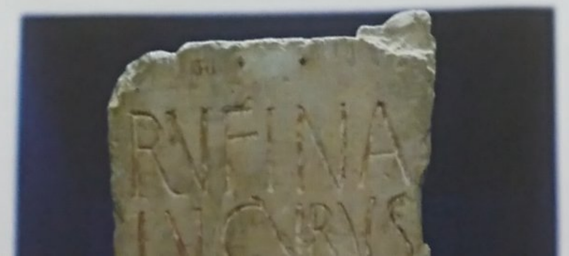




Iovi et Silvano Clausi Octavius Pedo

Iulius god of hamus cil
viii god- master

7) Dedication



10) Milestone



CIL 17-02, 00238 = CIL 12, 05617 = IR-03, 00200 = AE 1980, 00610

dating: -3 to -3

Imp(erator) Caesar / divi f(ilius) Aug(ustus) pontif(ex) / maxi=[i=]mus co(n)s(ul) XII / co(n)s(ul) designat(us) XIII / imp(erator) XIIII tribunicia / potestate XX

8) Funerary stele; Augustean? Or see footnote: Flavian?



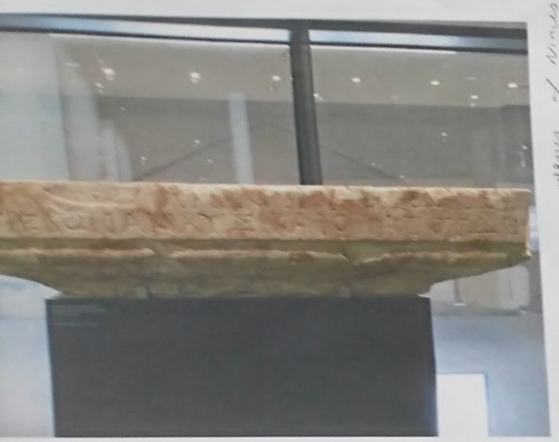
Cintiae Honoratae / Tiberis Tatula

3)



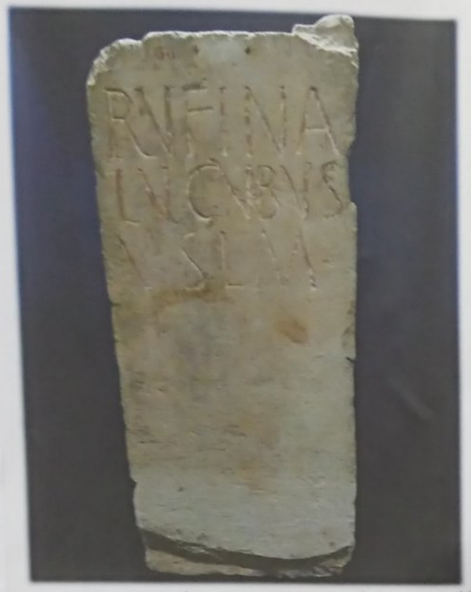
2)





9 | Page

7) Dedication



5 | Page

3)



Memoriae / Marci Atti Marcii filiii Voltinia) / Paterni equo publicid / honorato item decurioni colonia[e] / Apolinare / Reorum decurioni / ornamentaria colonia) Augusta) / Nemausi ornorum) XXV agenti / Coelia Sexth) filio / Paterno / filio pissimo

Numes) 25 age

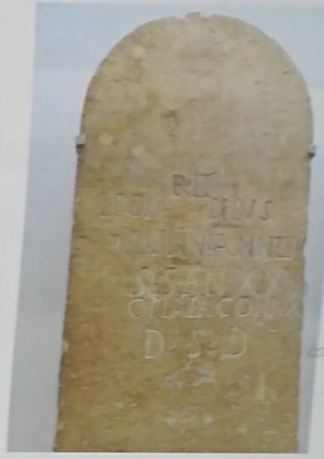
4 | Page

2)



3 | Page

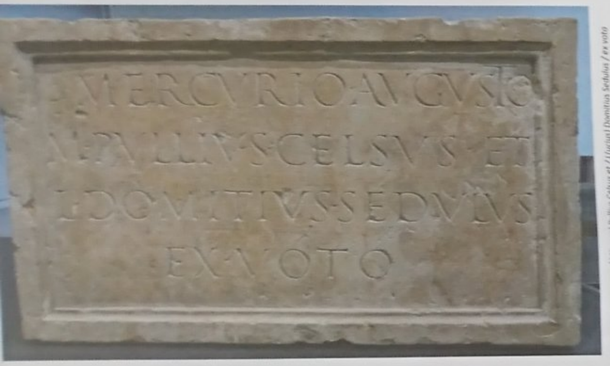
1) Funerary Stele from Nîmes



publication: CIL 12, 03327 (p 837) = EAOR 05, 00021 = D 05123 = AE 2005, +00970 EDCS-ID: EDCS-09201001



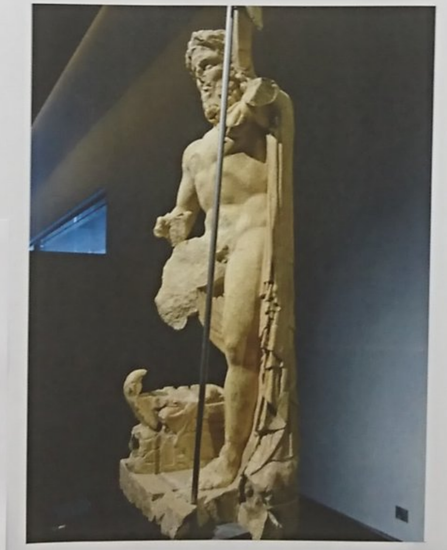
*rationus: check online/Brill etc.



Mercurio Augusto / Marcus) Pullius Celsus et / Lucius) Domitius Sedatus / ex voto

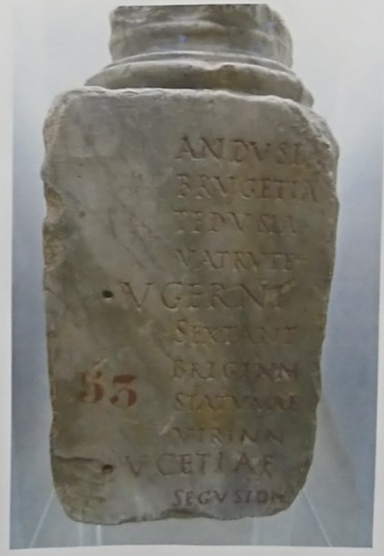
8 | Page

6)



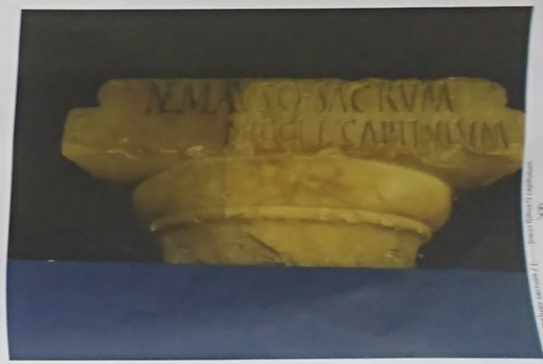
7 | Page

5) The "Geography Pillar" from Nîmes, discovered near the "spring"

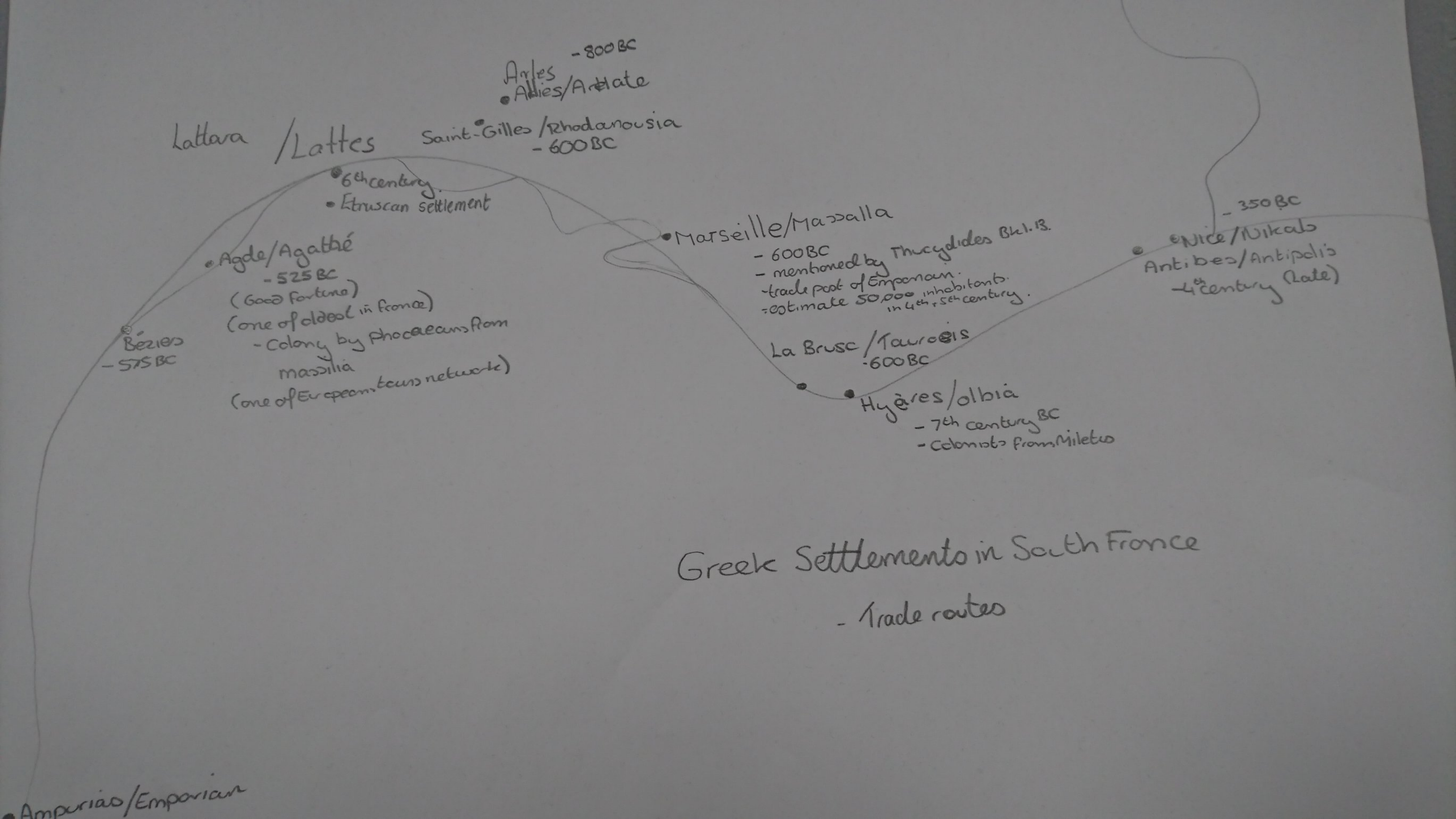


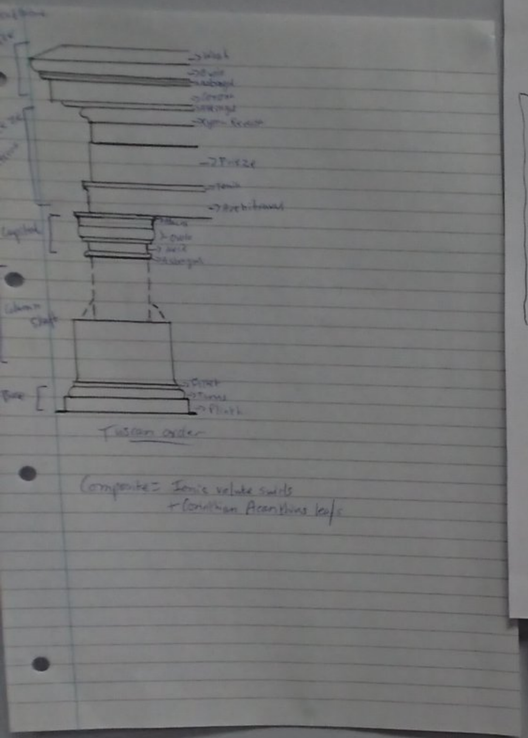
6 | Page

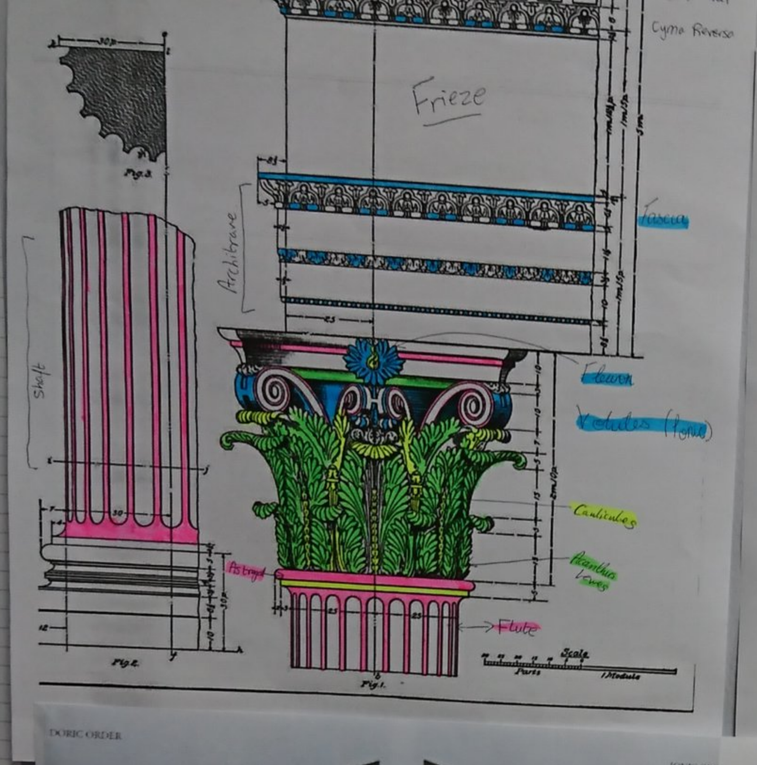
4) Dedication

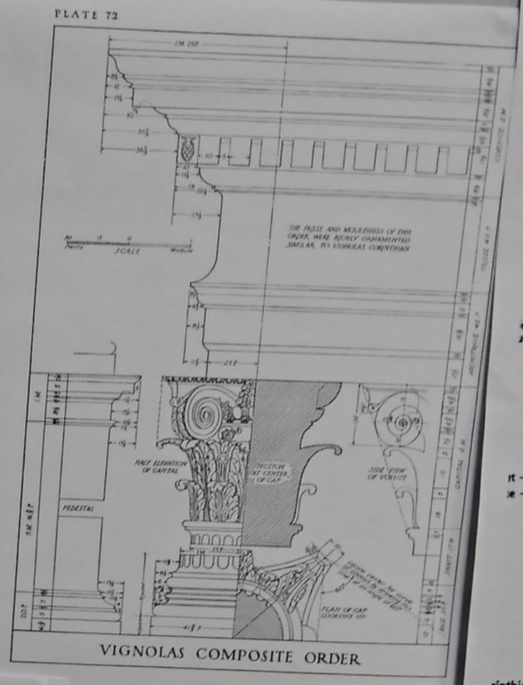


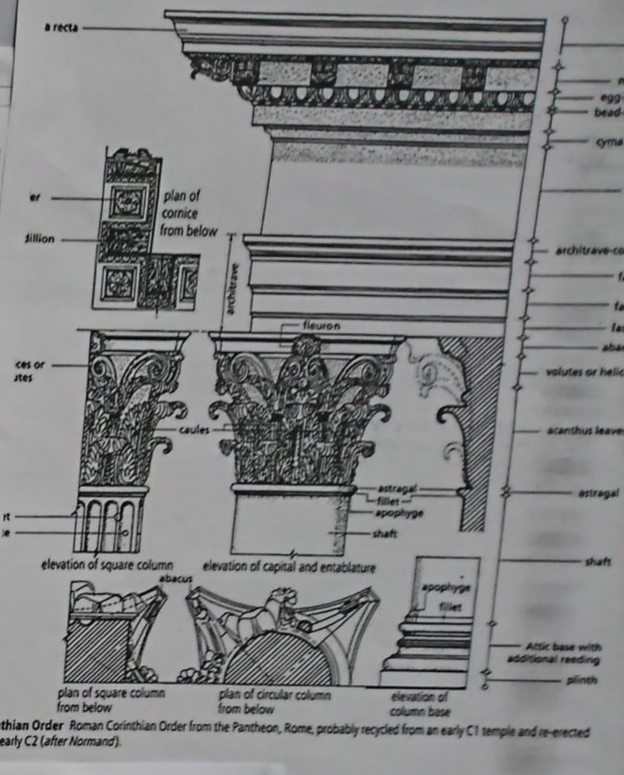



- 800 BC
Arles
Allies/Arelate
Lattara /Lattes
Saint-Gilles /Rhodanousia
- 600 BC
6th century
• Etruscan settlement
Agde/Agathé
- 525 BC
(Good fortune)
(one of oldest in France)
- Colony by Phocaeans from Massilia
(one of European tours network)
Béziers
- 575 BC
Marseille/Massalia
- 600 BC
- mentioned by Thucydides Bk1. B.
- trade post of Emporian.
- estimate 50,000 inhabitants. in 4th + 5th century.
La Brusc /Tauroeis
-600 BC
Hyères/olbia
- 7th century BC
- Colonists from Miletus
- 350 BC
Nice/Nikaia
Antibes/Antipolis
-4th century (Late)
Greek Settlements in South France
- Trade routes
Ampurias/Emporian

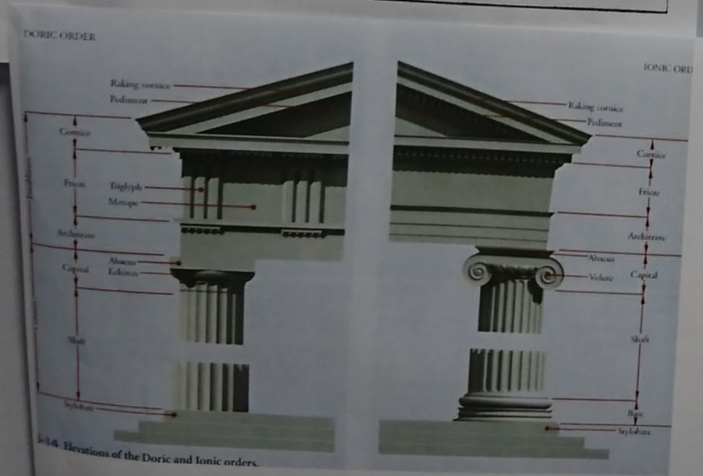




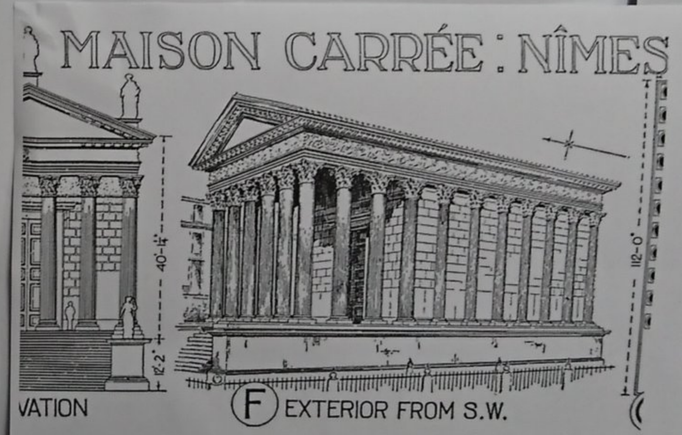


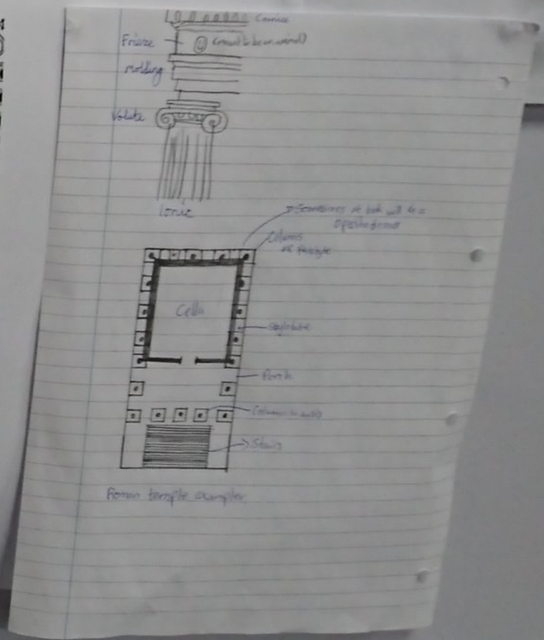


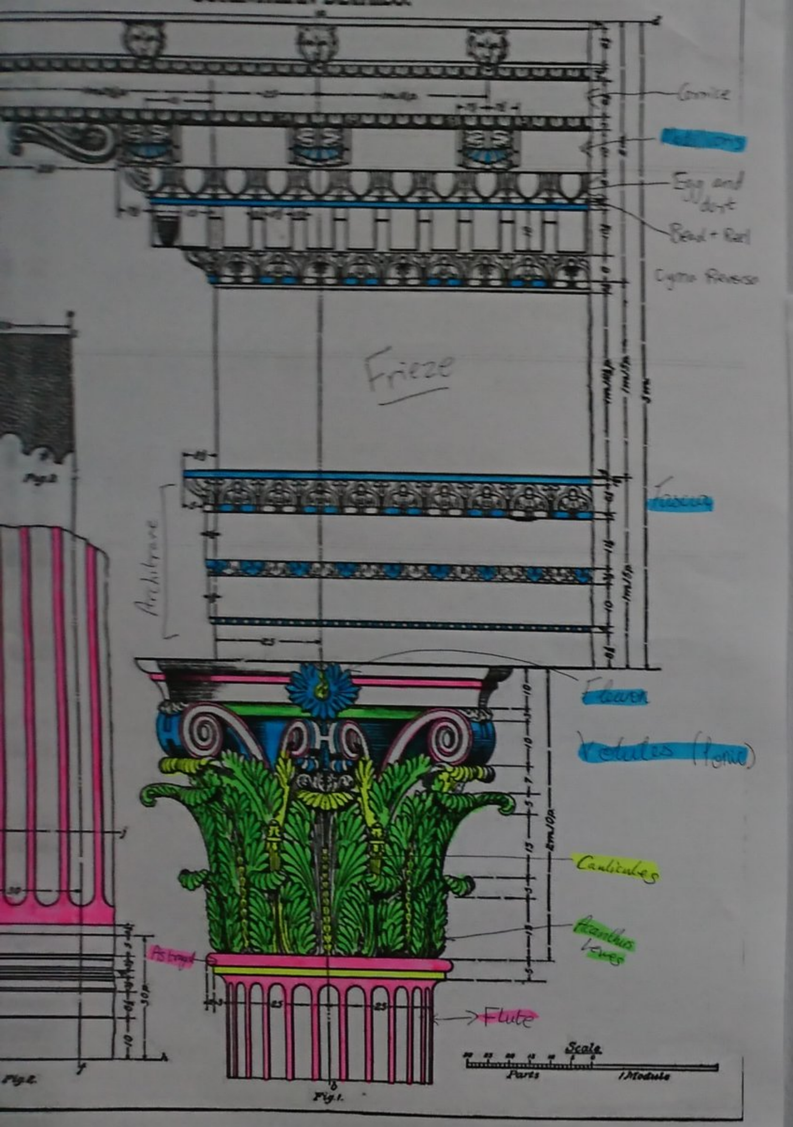
rinthian Order Roman Corinthian Order from the Pantheon, Rome, probably recycled from an early C1 temple and re-erected he early C2 (after Normand).

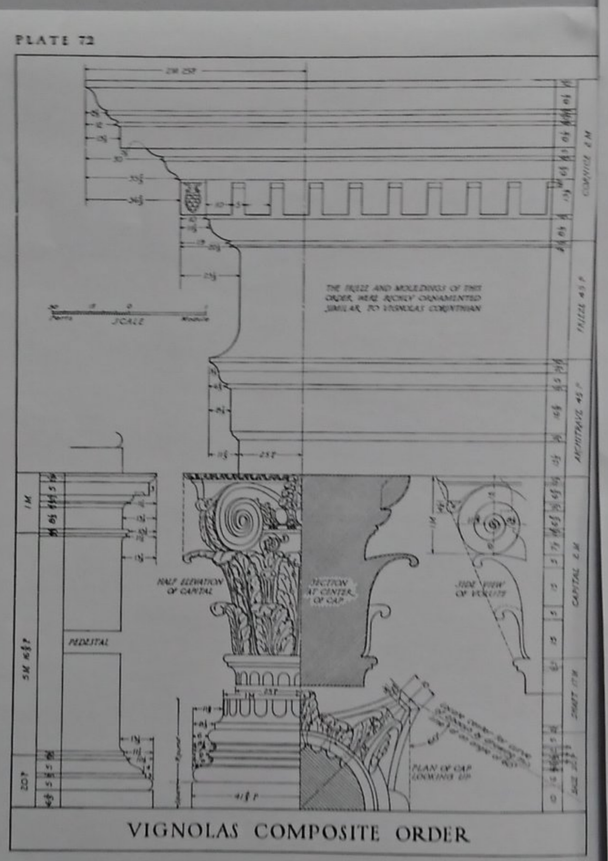


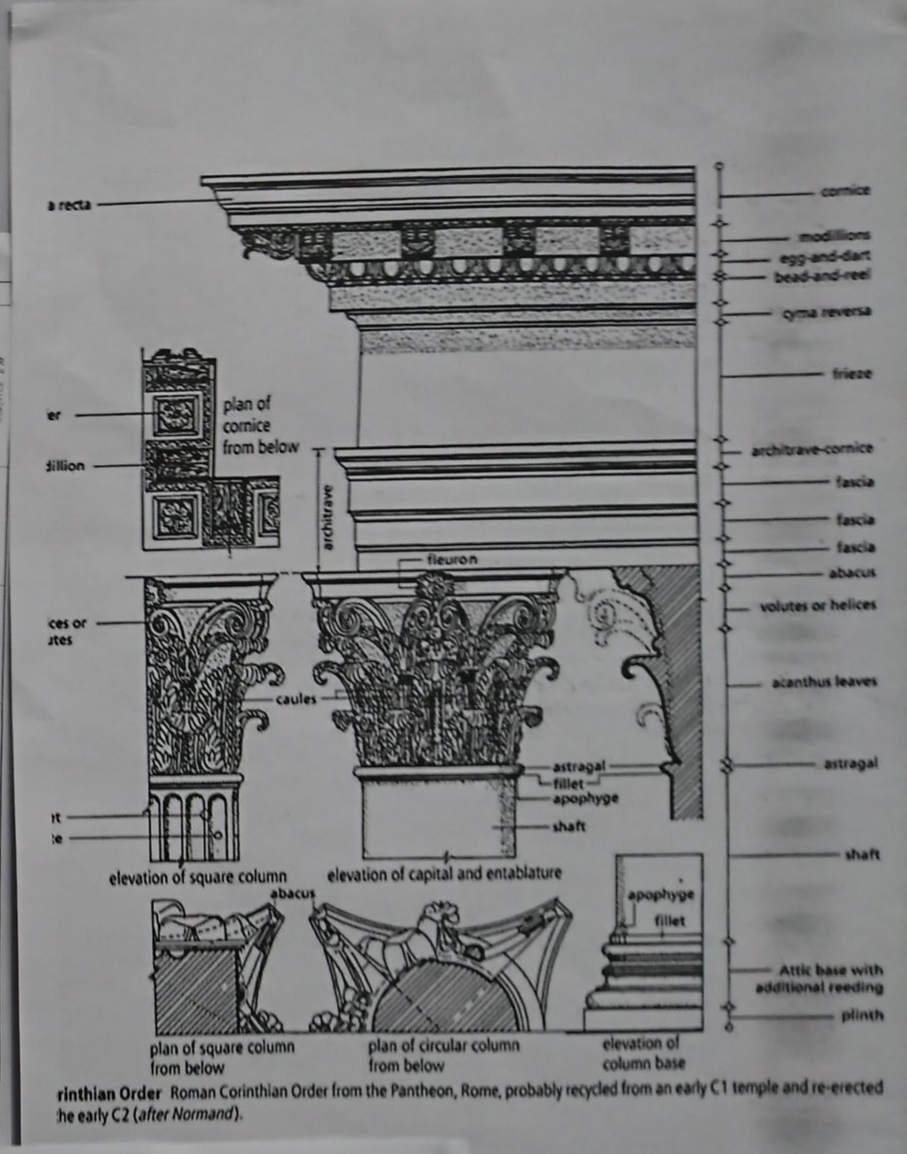
3-14 Elevations of the Doric and Ionic orders.







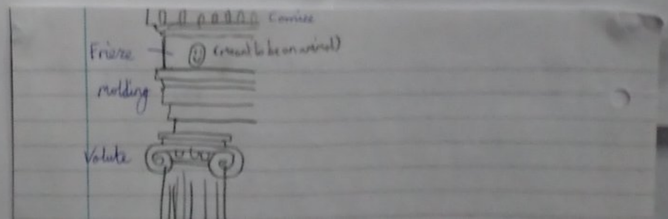


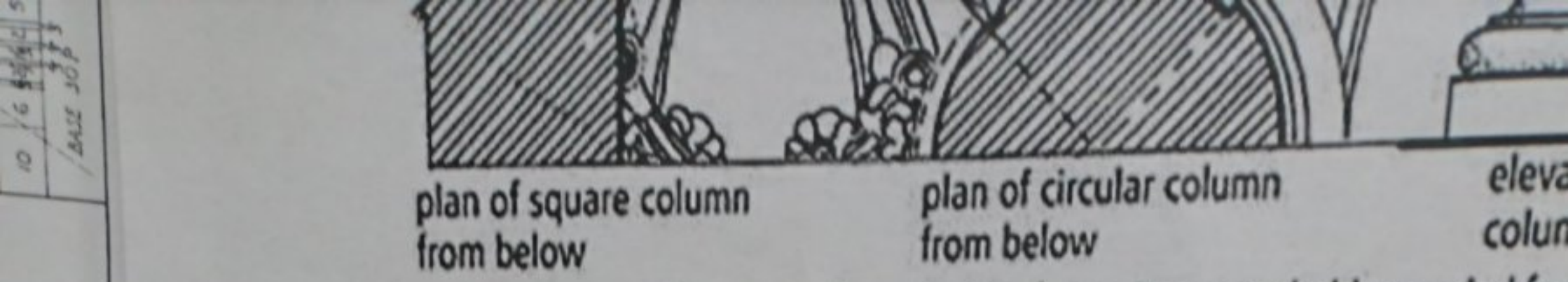


rinthian Order Roman Corinthian Order from the Pantheon, Rome, probably recycled from an early C1 temple and re-erected he early C2 (*after Normand*).







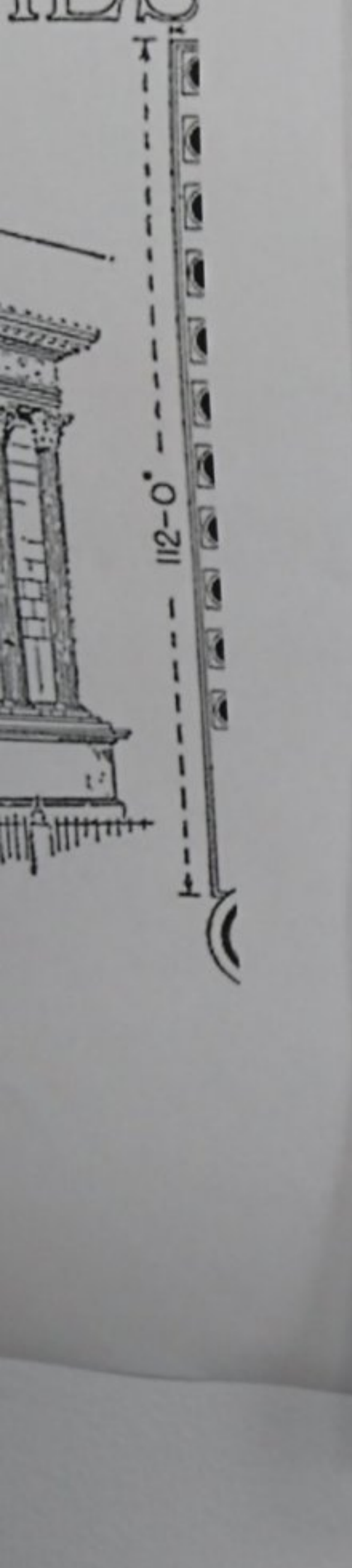


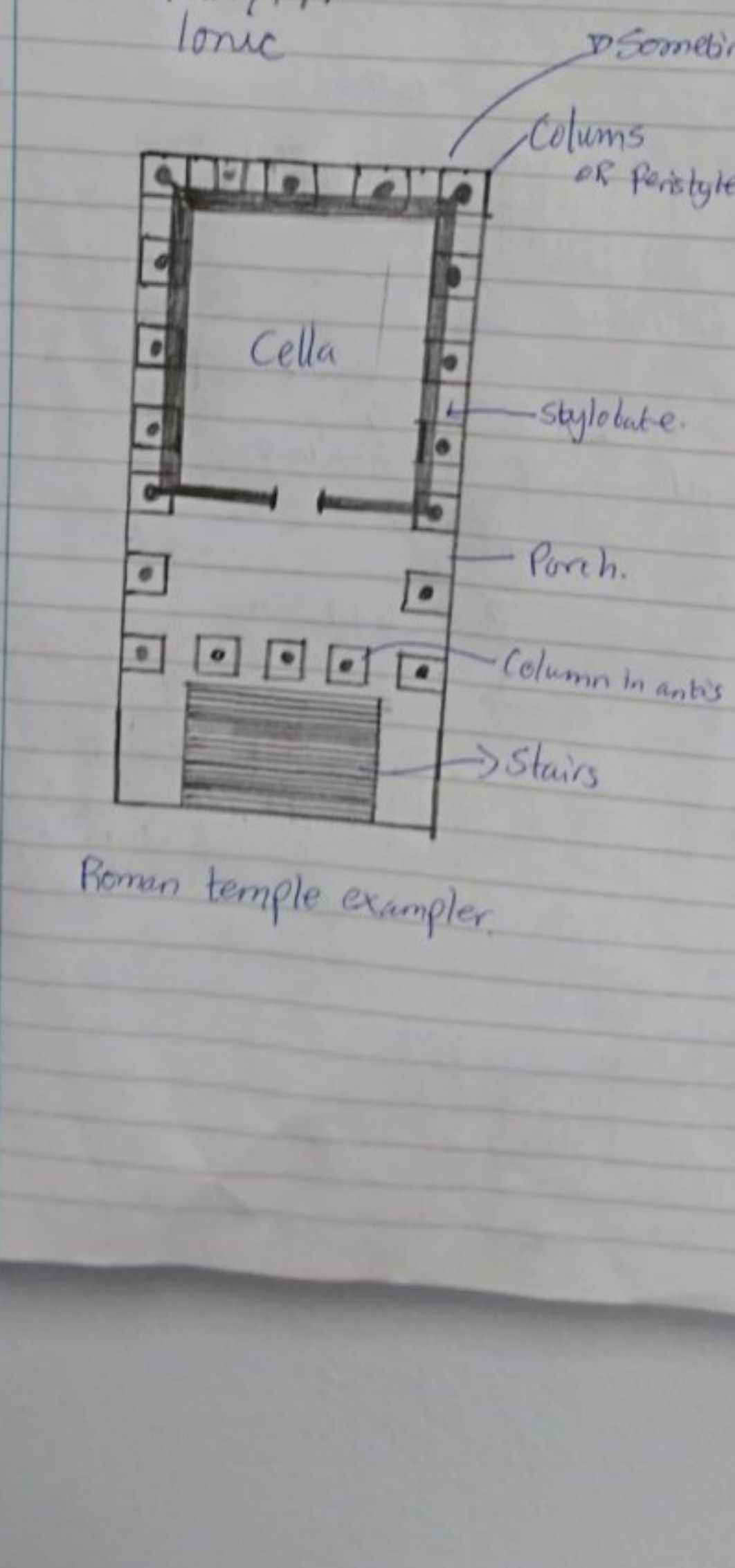
plan of square column from below

plan of circular column from below

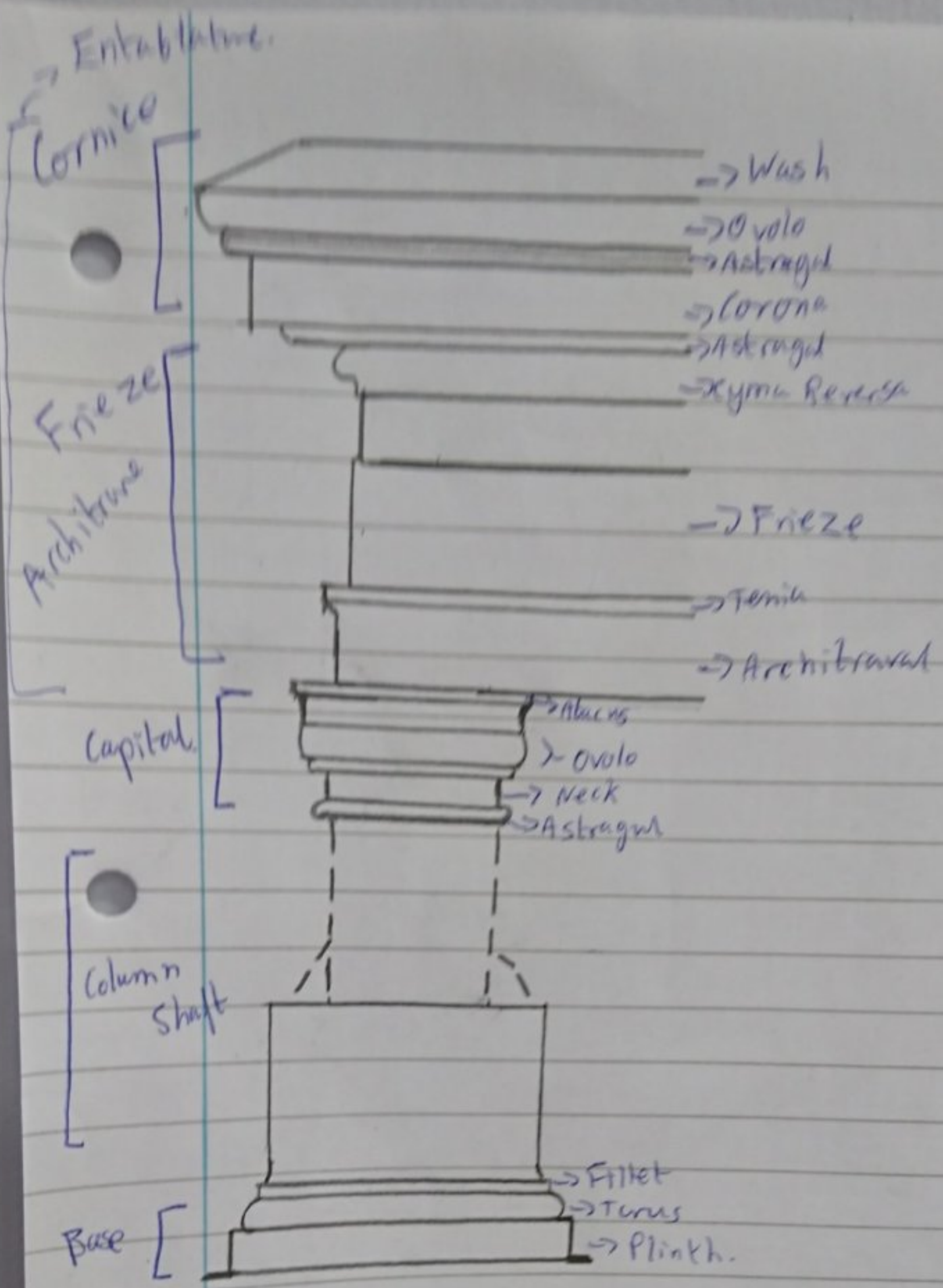
elev
colu

rinthian Order Roman Corinthian Order from the Pantheon, Rome, probably recycled fro
he early C2 (*after Normand*).





Roman temple exampler.



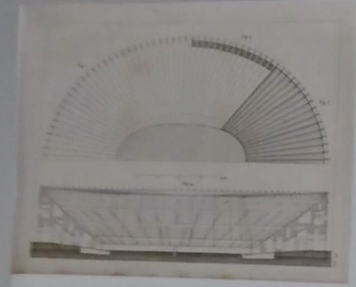
Tuscan order

Composite = Ionic volute swirls
+ Corinthian Acanthus leafs


LES ARENES DE NIMES
1702




KOHNE & EWIGLEBEN (2000)



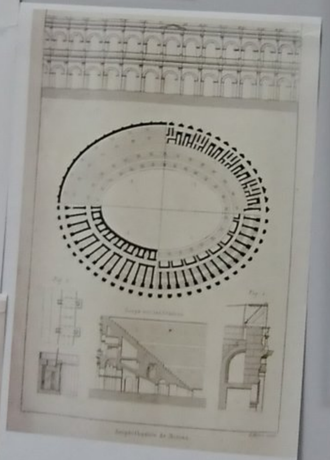


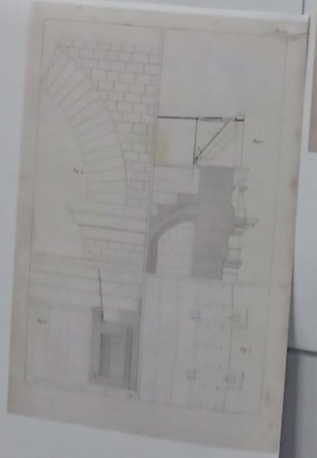


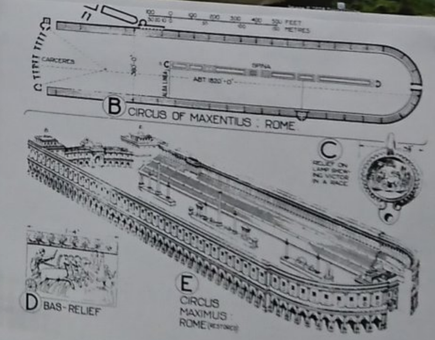

יָם-סוּף

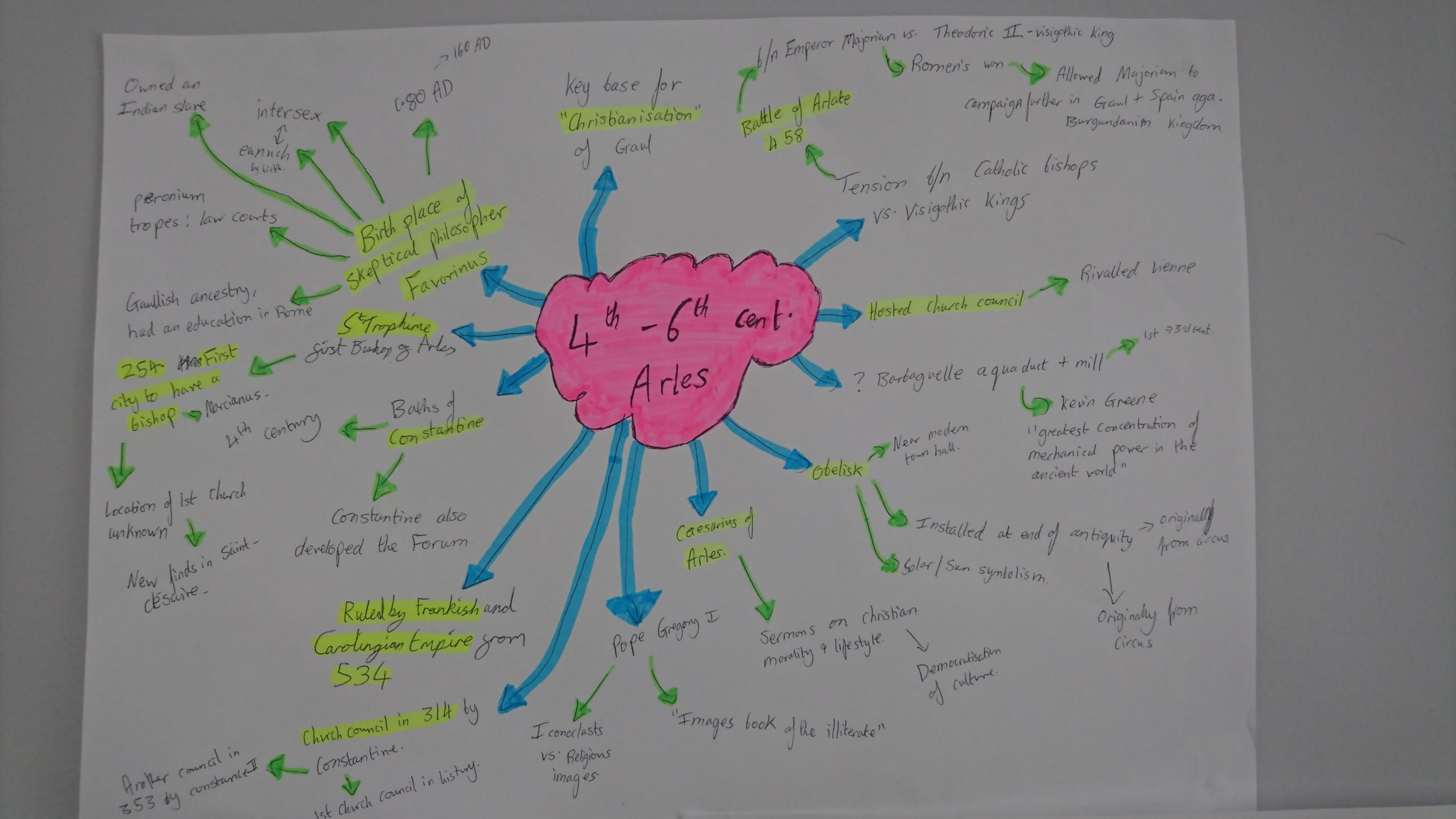

Goog


COLOSSEUM
Section
Rome






B CIRCUS OF MAXENTIUS . ROME
C
D BAS-RELIEF
E
CIRCUS
MAXIMUS
ROME


4th - 6th cent. Arles
Key base for "Christianisation" of Gaul
Birth place of Skeptical philosopher Favorinus
Owned an Indian slave
intersex ↕ eunuch by birth.
c.90 AD
→ 160 AD
peronium tropes: law courts
Gaulish ancestry, had an education in Rome
5th Trophime First Bishop of Arles
254. First city to have a bishop → Marcianus.
Location of 1st church unknown
New finds in Saint-Césaire.
4th century
Baths of Constantine
Constantine also developed the Forum.
Ruled by Frankish and Carolingian Empire from 534
Church council in 314 by Constantine.
1st church council in history.
Another council in 353 by constantine II
Pope Gregory I
Iconoclasts vs. Religious images
"Images book of the illiterate"
Caesarius of Arles.
Sermons on christian morality & lifestyle.
Democratisation of culture.
Battle of Arlate 458
b/n Emperor Majorian vs. Theodoric II - visigothic king
Romen's won
Allowed Majorian to campaign further in Gaul + Spain aga. Burgundanian Kingdom
Tension b/n Catholic bishops vs. Visigothic Kings
Hosted Church council
Rivalled Vienne
? Barbegnelle aquaduct + mill
1st → 3rd cent.
Kevin Greene "greatest concentration of mechanical power in the ancient world"
Obelisk
Near modern town hall.
Installed at end of antiquity → originally from circus
Solar / Sun symbolism.
Originally from Circus

Arles in Middle Ages

Cathar heresy

- Cathars sect rejected material world, ~~the~~ wealth sinful.
- Allowed female priests etc. discouraged procreation.
- Albegensian Crusade (1209-1229) → reduction of Cathars and incorporation of Languedoc into Kingdom of France.

Frederick Barbarossa crowned king of Burgundy by Archbishop of Arles in 1178

Holy Roman Empire

- kingdom of Arles incorporated in 1032

Romanesque Architecture

- Imagery from antiquity applied to Christian context.
- Triumphal arch as entrance to church show triumph of God
- Church of St Trophime response to Cathars?

Late Antique Nîmes

AMPITHEATRE

- Visigoths fortified the Ampitheatre in 6th Century for a more militaristic use
- added moat and an emergency shelter
- Charles Martel in 739 ordered the desences to be burned
-

Religion

- Due to the occupation of the Visigoths and the Vandals, Nimes' religious remains from the Imperial Romanera gets diluted as a result of these external influences.

Maison Carrée

- When the Visigoths arrived they used the Maison Carrée as a palace
- in the 5th Century it was consecrated as a church and therefore avoided the destruction as a "Pagan" temples

Pont du Gard

- 4th Century onwards aqueducts maitanance neglected because waves of invaders distrubbted the region
- After the Roman empire the Pont Du Gard remained Largely intact due to its importance as its secondary function as a toll bridge.

Occupation

- The diocese was the Septum Provinciae within the Narbonensis 1 province 314-477 AD
- When Nimes was included in the Visigoths territory in 472 AD

Tour Magne

- Tour Magne was part of City wall and is the only remnant of the Augustan fortifications
- Around 15BC it was built

- 350 BC
- Nice / Nikaia
- ...bes / Antipolis
- 4th century (Late)