



ITINERARY 2

The via Appia Antica from Capo di Bove to Casal Rotondo (III-VI mile)

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The section running from the Cecilia Metella Belvedere to Casal Rotondo is the stretch with the highest concentration of monuments, providing an uninterrupted series of sepulchral buildings of various kinds on both sides, built using different construction techniques and dating from the Republican era to the late Imperial era.

The monuments range from the simple collective cremation tomb, usually below ground, the columbarium, to individual or family tombs, in the shape of an altar, or an aedicule on a four-sided base, to the more elevated tower-shaped sepulchres, for the most part reduced to a single nucleus of concrete without its original cladding. A further typical part of this road's landscape are the small temple tombs on two storeys made of brickwork and often in two colours; the circular design mausoleums with a cone-shaped roof are quite common along this street and recall the tradition of tumulus graves; then there are certified brickwork mausoleums from the III-IV centuries A.D., either with a circular design or articulate and with a dome ceiling.

Luigi Canina carried out various preservation and restoration work in the region of the Cecilia Metella Mausoleum up to the IX mile, adding a framework of pines and cypress trees which still influence the via Appia landscape of the present day. Subsequent restoration, such as recent work carried out by the Ministry for Arts and Culture in agreement with the Rome Town Council for the 2000 Jubilee, has reclaimed and restored large sections of paving for the ancient road and pavement sections, with the aim of restoring to the via Appia the aspect of an "open air museum" as conceived by Canina.

Section 2a: from Capo di Bove to the junction between via di Tor Carbone/via Erode Attico



1) Capo di Bove Tower

Beyond the junction between the via Appia and the via di Cecilia Metella, immediately after a section of ancient paving, on the left it is possible to see the cement nucleus of a tower or aedicule sepulchre of various storeys, known as the Capo di Bove Tower. Two plaques affixed to the monument serve as a reminder to the trigonometric measurements made along the straight stretch of the via Appia by the astronomer Father Angelo Secchi in 1855.



2) Heroic relief

Leaving behind the military area of the Appio Fortress, built in 1870 immediately after the capture of Rome, it is possible to see, on the right, the plaster cast of a funeral stele with marble high-relief, whose original is kept for security reasons in the Roman National Museum, pertaining to a monument which is no longer preserved, dating from the Republican era: it depicts a naked youth, in a heroic stance, with an imperial mantle on his shoulder and Hellenistic armour at his feet.



3) Tomb of M. Servilio Quarto

Slightly before the IV mile, on the left and opposite the Appia Fortress, is the sepulchral monument to M. Servilio Quarto, which was the first to be restored, in 1808, following the design of the neo-classical sculptor Antonio Canova: it is a kind of pillar in brickwork and small blocks of tuff, with architectural and decorative fragments as well as an inscription dedicated to the original monument embedded in it.



4) Tomb of Seneca

The fourth milestone along the road stood just before another construction by Canova, again to be found on the left, currently reduced to a simple brickwork pillar, completely stripped of the architectural and decorative fragments which were embedded in it: this is known as the Tomb of Seneca, in memory of the great philosopher, the tutor of Nero, who owned a villa at the IV mile of the Appia, the same where he was to be found, now fallen into disgrace, when he received the order to kill himself from the Emperor.



5) Circular Mausoleum

Once more on the left, opposite number 199A, is preserved the flint-stone concrete nucleus of a large circular mausoleum, resting on a four-sided base and which can be dated from the first Republican era; the entrance to the subterranean burial chamber is at the rear, covered by a barrel vault, with four niches for the sarcophagi.



6) Tomb of the children of Sesto Pompeo

Continuing along the left-hand side of the road, opposite the modern-day via dei Lugari, you come to an architectural prospect in brickwork with a triangular

tympanum built by Antonio Canova, which contains an inscription in hexameters in which *Sextus Pompeius Iustus* remembers the premature death of his children. Of the numerous decorative and architectural fragments which were inserted in the walls, only one fragment of a sarcophagus has been preserved, featuring the portrait of a married couple inside an open shell.



7) Tomb of St. Urban and villa Marmenia

A brickwork tomb on a high podium, which can be glimpsed inside private property on the right of the road, near to the corner with via dei Lugari. In the past this was construed as the tomb of St. Urban, bishop of Rome, who succeeded to St. Callisto in the III century A.D.; in reality this building has been recently dated as coming from the IV century. At the end of the nineteenth century light was thrown on a large villa, with sections dating from the Republican era in the IV/V centuries A.D., hypothetically construed as the *Domus* of the Roman gentlewoman Marmenia, who converted to Christianity.

In the area owned by the State to the right of via dei Lugari, the Appia Antica Regional Park Authority has pursued a campaign, in cooperation with the Rome Archaeology Office, of digging around a post-classical construction, used in modern times as a stable, which was transformed in the Imperial era, incorporating the remains of a Roman tank in reticulated flint-stone, into a residential environment, with *opus sectile* marble flooring. Many structures have emerged, which can be referred to various building stages, from the Roman Republican era to the Renaissance.



8) So-called Doric Monument

Once again on the right there is a funeral monument belonging to the “altar” kind, featuring a Doric frieze with metopes decorated with a helmet, rosettes and vases,

standing above a structure in “Opera Quadrata” blocks of Peperino stone, dating from the Republican era. Rebuilt by Luigi Canina, the monument has recently been restored by the Rome Archaeology Office.

Web site: www.archeorm.arti.beniculturali.it/sar2000/appia/htm



9) Tomb of Ilario Fusco

Continuing on the right side, in an architectural wing in the form of a triangular pediment constructed by Canina, is the cast of a funeral stele (the original is kept in the Roman National Museum) with the half-length portrait of five characters. In the central niche a married couple is portrayed in the *dextrarum iunctio* position with, possibly, their daughter; two male figures are depicted in each of the two side niches; the combing of the women’s hair enables the relief to be dated around 30 B.C. The inscription by Ilario Fusco embedded together with the relief gives the tomb its name.



10) Brickwork Columbarium

Further along on the right-hand side a columbarium can be observed, also recently brought to prominence and restored, which can be dated from the middle of the II century A.D. A brickwork construction in a rectangular design, with the entrance to the burial chamber at the rear, as is commonly used, it consists of a semi-circular area with hollowed-out niches for the cinerary urns, arranged on different levels; the mosaic floor of large white tesseras is visible in the entrance courtyard, together with brief sections of wall cladding. The remains of a square-based structure situated between the columbarium and the via Appia can possibly be attributed to a tomb in the form of a small temple.



11) Brickwork Columbarium

Another brickwork columbarium with a vaulted ceiling is preserved a little further on and on the right-hand side. It has a rectangular design, with the side walls extended to form a forepart. The niches which held the cinerary urns are visible in the left wall.



12) Tomb of the Freedmen of Claudio

Continuing once more along the right side, we come across a brickwork prospect with architectural fragments, designed by Luigi Canina and originally surmounted by statues of the deceased: This is the tomb of a family of freedmen under the Emperor Claudio: the head of the family *Ti. Claudius Secundinus*, a bank collector, copyist and messenger, his wife, *Flavia Irene* and their two children.



13) Small temple-shaped tomb

Once past the modern-day via degli Eugenio, a temple-shaped tomb is visible on the right, with two storeys and an access stairway to the high podium, which led to the upper floor, where funeral ceremonies were held. The funeral chamber however was reached from the rear of the monument, built inside the podium. The exclusive use of two-colour brickwork is a feature of the tomb and typical of the middle of the II century A.D. and also used for the decorative parts: the window frames and the Corinthian capitals on the corner pillars.



14) Rabiri Mausoleum

The Rabiri Mausoleum, again on the right, past the modern-day via degli Eugenio, belongs to the type of altar-shaped tombs, rebuilt by Canina by putting together marble fragments found nearby. The cast of the original relief, which is kept in the Museum of Palazzo Massimo alle Terme, shows the portraits of the three deceased: *C. Rabirius Hermodorus* and his wife *Rabiria Demaris*, probably freedmen of C. Rabirio Postumo, a merchant and successful banker defended in a lawsuit by Cicero and *Usia Prima*, priestess of Isis, depicted with sistrum and patera, symbols of the ancient Egyptian cult of this goddess, whose figure was added at a later stage, by chiselling over a previous portrait.



15) Tower tomb

Continuing along the same side of the road, all that remains of a tower tomb is the concrete nucleus. One of the more representative types of funeral monument in the via Appia, devoid of its original cladding and with an arch-shaped ceiling at the base.



16) Tomb of the Festoons

The next tomb belongs to the altar type tombs, again on the right, dating from the first half of the I century B.C.: built in blocks of Peperino stone, it consists of a crowning of pulvini and a Medusa mask as well as a frieze with eroti supporting festoons - added by Canina within the scope of his restoration work - which provides the modern name for this monument.



17) So-called Tomb of the Frontispiece

The following monument was also in the form of a tower: the concrete nucleus is still preserved, in front of which in the nineteenth century refurbishment an architectural prospect with a triangular tympanum was added, which includes the cast of a relief featuring four portrait-busts (the original has been taken to the Roman National Museum). In the centre there is a married couple, represented in the matrimonial "*dextrarum iunctio*" position; on the sides are a younger man and woman, probably their children; from the combing of the women's hair, with a centre "knot", the relief can be dated from the second half of the I century B.C.

Section 2b: from the junction between via di Tor Carbone/via Erode Attico to Casal Rotondo



1) Tomb with epigraph of Baricha Zabda and Achiba

Past the junction between via di Tor Carbone/via Erode Attico and on the right, opposite number 288, another concrete nucleus of a tower-shaped funeral monument has been preserved, bearing an inscription in front in memory of *L. Valerius Baricha*, *L. Valerius Zabda* and *L. Valerius Achiba*, freedmen of the *Valerii* family and clearly of Semitic origin.



2) First Brickwork Monument

On the left passers-by come across the so-called **First Brickwork Monument**, a classic example of the type of “small temple tomb” of two storeys, in two-coloured brickwork, typical of the mid II century A.D.: in the façade which was added during nineteenth century rebuilding several marble fragments were set into the walls, today almost entirely disappeared.



3) Second Brickwork Monument

Beside the previous one and set back from the road lies the **Second Brickwork Monument**, a clear example of Roman monuments during the Middle Ages, often transformed into watch towers: the Roman brickwork walling, belonging to a tomb with a chamber on a podium, has been added to, using the typical medieval building technique with small blocks of tuff.



4) Circular Mausoleum

The next monument, lying on the right, is a further example of transformation and reuse in the Middle Ages: a construction in flint-stone chippings and reused material has been built over the concrete nucleus of a circular mausoleum.



5) Grave of the Curiazi (V mile)

At the V mile the straight stretch ends and the road bends slightly to the left, to respect the *Fossae Cluiliae* area, a ditch which in ancient times marked the boundary between the lands of Alba Longa and Rome where, according to tradition, in the time of King Tullo Ostilio the famous battle between the Orazi and the Curiazi was supposed to have taken place, which confirmed the disappearance of Alba as an independent centre.

Immediately preceding a side street leading off the via Appia, on the right, there is a tumulus tomb, with a circular concrete foundation, surmounted by a small, cylindrical tower in small blocks of tuff, known as the **Grave of the Curiazi**.



6) Pyramid-shaped Tomb

Further down on the left stands an imposing nucleus of flint-stone concrete, with a parallelepiped base rising up in the shape of a pyramid and pertaining to a funeral monument devoid of its original cladding and decorations: dating from the II century A.D., it is hypothetically attributed to the Quintili brothers, whose villa is situated a little further on.



7) Graves of the Orazi

Approximately 300 metres south of the Grave of the Curiazi lie the two **Graves of the Orazi**, a short distance from each other: with a low base, one in Peperino stone, the other in Travertine, they can probably be dated between the end of the Republican era and the first Imperial era.



8) Quintili Villa

The majestic nymphaeum facing the via Appia a little further on formed the original entrance to the villa of the Quintili brothers, with its imposing structures extending over a vast area of Roman countryside, between the Appia Antica and the Appia Nuova and which, today, is the entrance for visitors coming to see the monument.

The current aspect of the nymphaeum is due to fortifications added during the Middle Ages to the part of the villa facing the Appia and belonging to the counts of Tuscolo and subsequently to the Astalli, who constructed a castle to control trade along the road.

Owned by the brothers Sesto Quintilio Condiano Massimo and Sesto Quintilio Valeriano Massimo, both consuls in 151 A.D., in 182 A.D. it became the property of the Emperor Commodo, who took possession of it after having the owners killed, on the pretext of a conspiracy.

The numerous buildings forming part of the villa are arranged in various distinct groups and feature various building styles, pertaining to different construction phases, from the II to the III/IV century A.D.

Beyond the spectacular entrance nymphaeum extends a vast garden which leads to the residential and representative part, with the brickwork structures of its magnificent thermal areas standing out, still preserving sections of the extremely rich, multi-coloured, decorative marble flooring, recently brought to light. On the lower level of the residential area, raised up on a system of terraces, stood the cryptoportici, service areas and heating rooms for the residential chambers. A vast circus, added at a later stage to the complex, was situated on the south-east side.

At the entrance to the via Appia Nuova lie the reception areas and an Antiquarium, housing finds from the villa and its surroundings.

Administrative area: Rome Archaeology Office

Web site: www.archeorm.arti.beniculturali.it/sar2000/villa_dei_quintili.asp



9) Tomb with spiral staircase

Opposite the Quintili Villa, on the other side of the road, are preserved the remains of a tomb in “Opus Mixtum”, possibly a variant of the more common tower tombs: on a parallelepiped plinth stands an octagonal element, which should have originally been surmounted by a statue or a belvedere platform, with a winding staircase inside; the building technique and constructional features allow this tomb to be dated from the Trajan era (end I/beginning II century A.D.).



10) Tower tomb

Continuing along the left side of the road, passers-by come across a tower-style mausoleum, whose remains include the nucleus in flint-stone concrete and the funeral chamber, in “Opera quadrata” Peperino stone with a vaulted ceiling, which can be dated from the mid I century B.C.



11) Tomb with statue

Further along on the left a nucleus in flint-stone concrete is visible, belonging to a monumental tomb in front of which stands a male statue, wearing a toga, in white marble, without a head.



12) Thermal building

The preserved brickwork structures on the right of the road belong to a thermal building forming part of a place of rest for travellers and also belonging to a particularly large villa, dating from the I-II century A.D.



13) Casal Rotondo (VI mile)

A short distance before the VI mile stands the largest circular tomb in the via Appia, with a base 35 metres in diameter, called the Casal Rotondo.

The building, dating from the early era of Augustus, consists of a cylindrical tambour, originally clad with blocks of Travertine. Sections of marble cladding, attributed by Canina to this monument, were inserted in the walls of a nineteenth century wing, built alongside the monument. In particular, on the basis of a fragment of inscription discovered in the vicinity, the mausoleum was attributed to Messalla Corvino, consul in the year 31 B.C., supposedly dedicated to him by his son M. Valerio Messalino Cotta. This attribution is however no longer accepted by scholars. The marble fragments set in the architectural prospect rather refer to another funeral building, somewhat smaller in size.

A small farmhouse was added on top of the monument, transformed today into a residential dwelling, using the structures of a XIII century tower in marble and Peperino stone, originally belonging to the Savelli family.

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