



Comune di Roma
Turismo

Walks in Rome



At kilometre zero

From Campidoglio to piazza Venezia

Rome for you

Information series on the City of Rome

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*On the cover, the equestrian statue of Marcus Aurelius (modern replica) and in
the background the Palazzo Senatorio.*

On this page, a statue of the Dioscuri at the top of the Cordonata Capitolina



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La Triade Capitolina

At kilometre zero

From Campidoglio to piazza Venezia



A spectacular view of the Campidoglio, with Michelangelo's cordonata and the Araceli steps in a seventeenth century engraving by G.B. Piranesi.



Piazza Venezia as it was in the seventeenth century before the construction of the Vittoriano. On the left, Palazzo Bolognetti, then Torlonia, today no longer; at the centre in the background the Tower of Paul III, also destroyed, in the foreground Palazzotto di Venezia, dismantled and reconstructed at the beginning of the nineteenth century, and finally on the right the only survivor of the demolition crew's picks - Palazzo di Venezia.

Presentation

The Roman academic Silvio Negro maintained that in order to know Rome, a "lifetime was not enough".

When faced with a history that is as eventful as Rome's, it is difficult to appraise it even into brick thick guides, still we decided to offer a series of encompassing pocketbook volumes that any curious tourist may carry with them during their visit.

The "Walks in Rome" series offers routes within the city's great web of must-see sites and monuments. Each publication has chosen a guiding theme allowing you to follow a path through, to mention a few, "Monumental Rome" (via dei Fori Imperiali and the Colosseum) or "The Dawning of Christian Rome" (The Basilicas of St. Johns in the Lateran and the Holy Cross in Jerusalem) or even enjoy the most earthly Rome "A virtual film set" (via Veneto and surroundings).

So, even if a lifetime is not enough, you might as well start.

**Tourism Office
Rome Municipal Council**

Map





...the walk
begins...

The Campidoglio

In antiquity the Campidoglio hill represented Rome's military, civil and religious sovereignty. Its robust structure dominated the Tiber's ford, rendering it able to maintain defences and in this way become a centre of privileged power. Its inhabitants made treaties, negotiated, decreed, celebrated victories and pronounced and carried out sentences. The Campidoglio is the lowest Roman hill. In fact, it is only 46 metres above sea level and in ancient times was defended by inaccessible cliffs except for the side facing the Quirinale. Thanks to this position and the proximity of the Tiber, between the valley of the Forum, the wide plain of Campo Marzio and the flood plains of Foro Boario, the hill was a veritable fortress for the ancient city. Maybe you remember the legend of how the geese defended the city? The ancient Campidoglio had two hill tops - the *Capitolium* and the *Arx*. These were separated by a slight depression, named the *Asylum*, so called because at the time of Romulus, he provided shelter to exiles and bandits from other cities. They became the nucleus of the first Romans. Architectural study has shown that the hill was inhabited at least from the XIV century BC. On the top of the *Capitolium*

rose the Temple of Jupiter Ottimo Massimo, the most important in the City. The temple was actually dedicated to a triad of gods, Jupiter, Giunone and Minerva and was the reason the Campidoglio was considered the sacred hill of the City until the end of the imperial age. According to legend it was named *Capitolium* because the skull (*caput*) of an Etruscan warrior found at the temple of the Tarquinii during excavation for the construction of the Temple of Jupiter. The name of the warrior was *Olus*, thus from *caput Oli* was derived *Capitolium*. On the *Arx*, the hill's other summit, rose the Temple of Giunone *Moneta*, and since it was near the mint, the noun "moneta" ("coin") became the term for a piece of metal that was minted. The Campidoglio was progressively abandoned at the end of ancient times until the point of losing its original name, which was substituted with Mount Caprino. There followed a slow reawakening, which peaked with the dawn of the XVI century. It is Michelangelo's design that turned around Campidoglio in more than one sense. The Urban orientation of the square and the monuments turned their backs on the ancient and pagan forum and faced the new Papal City.

1. The square

To reach Campidoglio square you must first go up the **cordonata** (Great Stairway), which was designed by Michelangelo, modified by Giacomo Della Porta in 1578 and shortened to create the Via del Mare, now called via del Teatro di Marcello, in 1929. At the bottom of the cordonata are **two ancient Egyptian lions** made of black granite with red veining. These were found around Iseo Campense, an ancient Egyptian temple of the first century A.D near Campo Marzio. Going up the steps



One of the so-called Trophies of Mario



One of the statues of the Dioscuri at the top of the Capitoline stairway

of the cordonata on your left you see the **statue of Cola di Rienzo** (1313 -1354), the famous ill fated judge who governed Rome during the years of the Popes' exile in Avignon. The statue, a bronze by Girolamo Masini, was inaugurated on 20 September 1877. At the top of the cordonata we find a **balustrade** and a terrace with a panoramic view of the City. Decorating the balustrade are two **Dioscuri**, the divine twins Castor and Pollux holding their horses maybe recalling the time they spent in the ancient Circo Flaminio (Flaminius Circus), now Lungotevere Cenci.

The other decorations around you are the so-called **trofei di Mario**



One of the basalt lions that function as a fountain at the foot of the Campidoglio

(Triumphs of Marius). At one time, these were thought to represent the weapons taken from the Cimbri and the Teutons, Sulla's famous rivals. They are however military memorials constructed on the Esquiline by Emperor Alessandro Severo and their ruins are still visible at the centre of Piazza Vittorio Emanuele II. On the right of the trophies is the



Statue of Constantine on the Capitoline balustrade

statue of **Constantine** and on the left is that of his son **Costanzo II**, both were recovered from the Quirinale where the baths were built by Constantine. Finally, at the end of the balustrade, are **two miliari /milestones**, which came from the Appian Way. They date from the era of the Emperors Flavi. Now we have come to piazza del Campidoglio. The piazza was entirely designed by Michelangelo, a complete modification of the ancient medieval piazza. Today, in its centre is a modern copy in synthetic materials of the **Statue of Marcus Aurelius**.



The bronze equestrian statue of Marcus Aurelius (modern copy)

The original statue was placed at its present location inside Palazzo dei Conservatori on 22 December 2005. It had previously been moved from the Laterano to the centre of the square on the initiative of the same Michelangelo. It is the only equestrian Roman statue that has come down to us from imperial

times as this work of Marcus Aurelius only survived because it was wrongly believed for centuries to be Emperor Constantine, who is dear to Christianity, and therefore untouchable. While his steed paces majestically, the Emperor salutes with his right hand as though addressing victorious troops. He has

1st walk

a serene expression on his face. In ancient times a small figure of a Barbarian prisoner lay under the raised hoof of the horse. A symbol of military victory against the people that menaced the Empire's borders. The statue rests on a monolithic base decorated by the coats of arms of the people of Roman and Pope Paul III. An inscription records the transfer of the statue from the Laterano, while another imitating the Roman era, praises the Emperor. The **star design** decorating the pavement of the square, starting under the statue of Marcus Aurelius, was designed by Michelangelo in the XVI century. However, it was only assembled in 1940 by the architect Antonio Muñoz.



The bronze statue of Cola di Rienzo in the garden that flanks the cordonata



12

Piazza del Campidoglio at night

2. Palazzo dei Conservatori



Il Palazzo dei Conservatori (Music School building)

On the right of the piazza is the ancient court that was responsible for governing the people. In the 1400s the celebrated She-wolf was placed on its façade. Made of bronze it may be work of the Mycenaean Greeks from V century BC. The wolf, the Spinario and the huge bronze head of Constantine were donated by Pope Sisto IV della Rovere to the building in 1471. These pieces were the start of the Capitoline Museum collection. In the 1500s Michelangelo designed the layout of the piazza, beginning the new Palazzo dei Conservatori in 1563. It was completed in 1568 by Giacomo Della Porta.



Hand of the giant statue of Constantine

The oldest internal rooms were decorated at the beginning of the 1500s – **Sala Maggiore (Great Room)**, **Loggia della Lupa (Loggia of the She-wolf)**, **Sala di Annibale (Hannibal's room)**, **Sala del Trono (The Throne Room)**, **Sala delle Oche (The Geese Room)** and **Sala delle Aquile (The Eagles' Room)**. Later the **Trionfi dei Capitani (Trophies of the Captains)** and **degli Orazi and Curiazi** were added. Among those who decorated these rooms were the Cavalier d'Arpino, Jacopo Ripanda and Antoniazio Romano. The She-wolf and



Relief showing Marcus Aurelius while he performs a religious ceremony

the other bronzes donated by Sisto IV were originally kept in the porch that preceded the ancient medieval building. Contributions by Innocenzo VII Cybo (1484-92) and Pio V Ghislieri (1566-72) increased the collection, which was first opened to the public

in the first half of the 1700s by Pope Clemente XII Orsini, making it the oldest museum in the world. In the courtyard are the remains of the huge **statue of Constantine**, which in ancient times was in the apse of the Basilica di Massenzio. Here you will also find sculptures representing **Provinces subject to Rome**. Inside on the stairway you can see both a **relief of Marcus Aurelius** (176 A.D.) and of **Adriano**. Above is the **statue of Carlo d'Angiò**, a work from the XIII century by Arnolfo di Cambio. In the Sala degli Orazi and Curiazi are two splendid works, a **statue of Innocenzo X Pamphilj** a bronze by Algardi and a statue of **Urbano VII Barberini** by Bernini. In the Sala dei Trionfi is the so-called **bust of Brutus**, which was actually sculpted at the start of the II century BC. Further along is the bronze **statue of Camillus**, a young assistant of the pagan priesthood, and finally is the so-called **Spinario** from the late



The so-called bust of Brutus



The head of the huge statue of Constantine



The She-wolf



Bust of Commodore



Head of the Medusa by Gian Lorenzo Bernini

Hellenistic period which portrays an effeminate young man carefully taking a thorn out of his foot.

The famous **She-wolf** is in the room of the same name (Sala del Lupa). The **head of the Medusa attributed to Bernini** can be found in the Sala delle Oche (The Geese Room). Among the other "must sees" is the **bust of Commodore** portrayed as Hercules. The **Pinacoteca Capitolina (Capitoline Art Gallery)** is housed in this building. It was founded by Pope Benedict XIV Lambertini (1740-58) after he bought the Pio and Sacchetti family collections. You can find paintings by Veronese, Palma il Vecchio, Titian, Antonello da Messina, Tintoretto, Jacopo Bassano, Rubens,

Van Dyck, Annibale Carracci, Pietro da Cortona, Domenichino and Caravaggio.

A new section of the Capitoline Museum inside the palazzo was inaugurated on 22 December 2005. It runs from the area already covered by the Palazzo's Giardino Romano (Roman Garden) to the Palazzo's New Wing. A large glassed hallway originally used in a cover in the Roman Garden is now used in the final placement of the bronze equestrian statue of Marcus Aurelius. The enlargement project was carried out by the architect Carlo Aymonino and includes the newly displayed foundations of the recently restored Tempio di Giove Capitolino (Temple of Jupiter Capitolinus).



3. Il Palazzo Nuovo



Palazzo Nuovo

In front of Palazzo dei Conservatori is the identical Palazzo Nuovo (New Building) the final part of Michelangelo's project. Construction started 1603 but was only completed in 1654 under Pope Innocent X Pamphilj. The building was initially used to house the statues that could not be kept in Palazzo dei Conservatori but after the purchase of the Albani collection in 1734, Clement XII Corsini inaugurated the building as a museum. In its small courtyard you can find the giant statue of the prone **Marforio** along with the famous Pasquino, who among other personalities, is one of the so-called "talking statues" of Rome. In the atrium is the huge **statue of Mars**. Other pieces are ancient Egyptian and come from around the Temple of Iside at Campo Marzio. Also of

great interest are the archaeological artefacts from Eastern religions, which are located in rooms on the ground floor. On the floor above is a replica of the **Eros di Lisippo**, the precious **mosaic of the doves** from the Hadrian era, the **Venere Capitolina**, the **bust of a woman** from the Flavian era, the statue of the Amazons, the celebrated **dying Gaul** and a room containing the busts of emperors and philosophers.



The mosaic of the Doves

4. Il Palazzo Senatorio and Tabularium

The current Palazzo Senatorio (The Senate) rises on the site of the previous medieval building that housed the senators of the city of Rome. The entire complex rests on the ancient structure of the *Tabularium*, which dates from Silla's time. Today it is the Mayor's headquarters. The design of the main façade of the building has features that are attributed to Giacomo Della Porta and Girolamo Rainaldi but the original project was by Michelangelo and the elegant staircase designed by him with its double ramp remains. The stairway is decorated by a niche, in which sits an ancient **statue of Minerva**. In white marble and porphyry

she is the personification of the goddess of Rome. In front of the statue is a fountain with two superimposed basins designed in 1588 by Matteo da Città di Castello. To the sides are two great statues personifying rivers. The one on the left represents the **Nile** and the one on right the **Tiber**. They came from the Constantine Baths on the Quirinale. The façade is spanned by high ledges, which enclose the larger windows with triangular tympanums and curved lines, above them are richly framed smaller windows. The **bell tower**, built in the 1580s by Martino Longhi il Vecchio, replaced the medieval tower. The tower is 35 metres high, has four floors and is





Statue of the Nile

decorated in travertine. Open arches are flanked by flat ledges with Corinthian capitals decorated with cherubs' faces. The left side of the Palazzo is squeezed between two towers, the **Torre di Niccolò V Parentucelli** (1447-55) on the Forum side and the **Torre di Martino V Colonna** (1417-31) on the square side. On the façade are coats-of-arms and inscriptions from

around the XVI century. You can also see the so-called **portrait of Scipione**, accompanied by a **female head with an elephant-shaped helmet** representing Africa. There are other tablets on the walls in memory of the Roman Republic and the Capital Rome. The entrance of the building is from the time of Sisto IV. Its door is ashlar-work and above it are the coats-of-arms of the Pope,



Statue of the Tiber



Remains of the Temple of Veiove

the Roman people and the Cardinal d'Estouteville.

The façade to the side of Via del Campidoglio reveals the walls of the **Tabularium**, in which is found the main entrance. The tract of Roman basalt preserved here is all that remains of the Clivus Capitolinus crossing. The great facade looks on

to the Roman Forum and the tall arches of the **Tabularium** are clearly visible. The building used to hold the public archives of the State of Rome hence its name, which is derived from the *tabulae* (tablets) that documented the registry of citizens' births and deaths and the payment of their taxes. It was built by Quinto Lutezio Catulo in 78 BC and the inauguration inscription of the building is still visible. The **Tabularium** is in 1 century BC style with a high podium surmounted by arches framed by half-columns. Similar works can be found at Palestrina, Ferentino and Terracina.

The space **inside the Palazzo Senatorio** houses in the atrium two XII century naves that once faced the exterior through a doorway.

The interior of the Senate was once called the **Lion's Place** because of a group of sculptures from the Roman era. Here death sentences were read and criminals pilloried. On a lower level you can see the remains of the



Tabularium



A coat-of-arms on the facade of Palazzo Senatorio

Republican era **Temple of Veiove**, whose divinity was connected to the Tellurici religion. In the **Sala del Carroccio** there is an inscription recording the gift of standard-bearing wagons (carroccio), which were taken from the people of Milan during

the battle of Cortenuova by Federico II of Svevia in 1237. You can also find the **Cappella della Misericordia** (Mercy chapel) where the condemned waited prior to execution. Then there is the **Aula Consiliare (Counsel Hall)**, which is decorated with the coats-of-arms, inscriptions and flags of the City and its districts. Housed here are statues of **Julius Caesar** from the II century AD and one of the admiral of the imperial fleet from the I century AD. Next is the **Sala delle Bandiere (Flag Room)**, in which is depicted the unification of the Roman Republic of 1849. Crossing a recently constructed passage, you reach the **Protomoteca (Bust Gallery)**, a room decorated by the busts of important people that were once on display in the Pantheon.

5. Walking, walking...

Going back towards Palazzo dei Conservatori and making a right onto Via delle Tre Pile you come to **Palazzo Clementino**, which was built for Clemente X Altieri. Today it houses the Capitoline Museum's administrative offices. Going under its great entrance door, which was once the entrance to **Villa Caffarelli**, you come to a part of the Capitoline where the splendours of this family's residence are visible. The building's architect, who opened it onto Caffarelli square, was Gregorio Canonico a student of Iacopo Barozzi also known as the Vignola. Construction was completed in 1610 but centuries of additions and changes have made the original building practically unrecognizable.

The Caffarelli remained until 1854 when it was economically convenient for them to cede the property to Prussia. The Caffarelli Palace rises on the remains of the ancient **Temple of Giove Capitolino**, a tract of the rostrum of which is preserved. The temple had three cells dedicated to Giove (Jupiter), Giunone and Minerva. They were on the front of the six column portico that faced the Roman Forum. Built in the Etruscan style during the time of the Tarquini, it was reconstructed many times until the time of Domiziano. Fragments of a marble column and part of the wall in blocks of tufa have been restored. Following Via di Villa Caffarelli you come to a building in the Neo-Classical style, which was built between 1873

and 1877 by the German Paul Laspeires. It is decorated with medallions depicting the portraits of great German scholars of Greek-Latin culture such as Winckelmann.

The building was constructed as the premises of the prestigious German Institute of Archaeology, which today can be found on Via Sardegna. Continuing on, after an arched passage, the Via Caffarelli descends as a

ramp. On the left at numbers 2-10 facing towards the Tiber loggia is the **ex Ospedale Teutonico (ex Teutonic Hospital)**, which was designed by Julian Knapp. Today it is used as further Capitoline Museum offices. At number 12 is the so-called **Casa Tarpea** also in the Neo-Classical style. Elegant in its simplicity, it was constructed in 1835 following a design also conceived by Knapp. The terracotta relief that decorates the facade is of particular interest. The central one, moulded by Emilio Wolff in 1837, represents **Rome between Tarpea and the Tiber**. It was here that the Friends of Iperborei, a club of studious Germans of antiquity, gave life to their Institute through archaeological correspondence. They published their studies in Italian and organised the temple as an archive, library and conference room. It was this cultural foundation that became the German Archaeological Institute in 1886.

Moving on you come to the **Belvedere Tarpeo**, where another splendid and picturesque panorama of Rome can be seen. It is the highest point of the Campidoglio and was known to the ancients as Mount Tarpeo as it is here they believed that the tragic story of

Tarpea unfolded. Tarpea, according to legend, betrayed Rome. She had shown the Sabines the secret path that allowed them to breach the Campidoglio fortress. Once inside the soldiers killed and buried her

under their shields. Perhaps as they wanted to make an example of her or maybe they just wanted to show they owed no loyalty to a traitor. However, there is another detail to be added to this legend,

the virgin Tarpea had bargained for payment. She had desired what the Sabines held in their left hands as it was their tradition to wear bracelets and rings covered with beautiful jewels on their left. On that occasion they held arms in place of their jewels thus the Sabines covered her with their shields. From that time to this, according to tradition, traitors of the homeland and assassins are thrown from the Belvedere Tarpeo. From Medieval times until the 1800s this mount was also called Caprino as shepherds brought their goats to graze here nevertheless it was also called *locus iustitiae* as the gallows were raised on this spot.

Returning to Piazza Campidoglio and going down the cordonata (great stairway) on our right we find the **scalinata dell'Aracoeli (steps of the Aracoeli)** constructed in 1348 by Lorenzo di Simone Andreozzi. The one hundred and twenty-four steps were built at the expense of the people of Rome in gratitude to the Madonna who saved the City from the plague, who is also remembered by Boccaccio in the *Decameron*. The stairs were the only public work carried out in Rome whilst the Popes were exiled to Avignon, France.



Model reconstructing the Tempio di Giove Capitolino

6. Santa Maria in Aracoeli



S. Maria in Aracoeli, central nave

At the top of the staircase of the same name, where according to legend the Madonna had shown herself to Augustus while holding the Baby Jesus in her arms, is the Church of Santa Maria in Aracoeli. The Emperor on seeing the vision knelt and gave homage to Christ. In the VIII century a coenobium was built here, which in 944 became the Benedictine monastery of S. Maria in Capitolio. The orientation of the primitive church was the same as the current transept. The image of Mary was venerated on the X century great altar. In this church during the XII century, the ambo (oblong pulpit) of Lorenzo Jacopo Cosmati was placed. In 1249 Pope Innocent IV assigned it to the Franciscans and at the end of that century construction of the new Basilica began with its façade facing the Tiber. The construction of the stair-

way was said to have been inaugurated by Cola di Rienzo in 1348.

Only a small part of the mosaic decoration in lateritious bricks on the church's **façade** is visible. It is not known how much actually remains of this once great decoration or if it is only the unfinished beginnings of the same. The church has three doorways and above each one there was once a rose window. In front of the church is the tombstone of the great humanist Flavio Biondo. The **interior** has three naves with ancient white marble columns in pavonazzetto, cipollino and granite. To the left on a granite column crossed transversely by a hole, which may once have been used to make astronomical observations, is writing in Latin that identifies the column as coming from a cubicle of the Augusti. The paving stones are cosmatesco and there are many tombstones from the XIV and XV century.



Pinturicchio, Funeral of St. Bernardino

On your right as soon as you have entered the church you see the **Capella Bufalini**. Inside are several works of art - the **Story of St. Bernard and St. Frances** painted by Pinturicchio in 1486, the **Statue of Gregory XII** by P.P. Olivieri sculpted 1476 and the **Tomb of Cecchino Bracci** made by F. Amadori in 1544 from a design by Michelangelo. In

the transept on the right you find the **Sepulchre of Luca Savelli** attributed to Arnolfo di Cambio in around 1287. On the high altar is the venerated image of the **Madonna with Child** from the X century, which has already been mentioned. In the transept on the left, in front of the chapel of St. Elena and under the current paving stones, you can see through glass to a Cosmatesco alter. It shows the **Apparition of the Virgin to Augustus**. In the **Chapel of St. Elena** are the relics of the Saint, who was the mother of Constantine. In the second chapel on the left is a famous wooden **manger** from the 1700s, in which the miraculous **Child of the Aracoeli** is placed during Christmas. It is 60 centimetres high and sculpted, according to the Franciscan tradition, by a Franciscan from Jerusalem from olive wood from the Garden of Gethsemane. The original of the celebrated statue, an object of veneration for centuries, was stolen in 1994.



Child of the Aracoeli (copy)



Ancient columns that have been reused in the central nave of St. Maria in Aracoeli

7. Walking, walking...

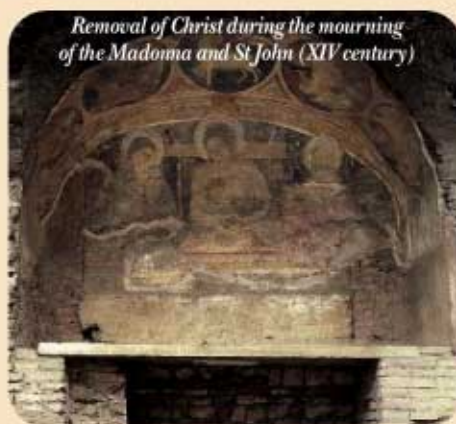
Leaving the church from the side you find a **column** with a Corinthian capital and cross, it recalls the earthquake of

1703. The **portico** with the lilies of Paolo III Farnese, designed by Pietro da Melide and decorated with frescoes depicting the **Story of St. Francis**, links the church to the now defunct convent of the Aracoeli. Descending the XIV century stairs on your right you can see the remains of a little **Romanesque campanile (bell tower)** from the XI century. It has a mullioned window, which came from the church of S.

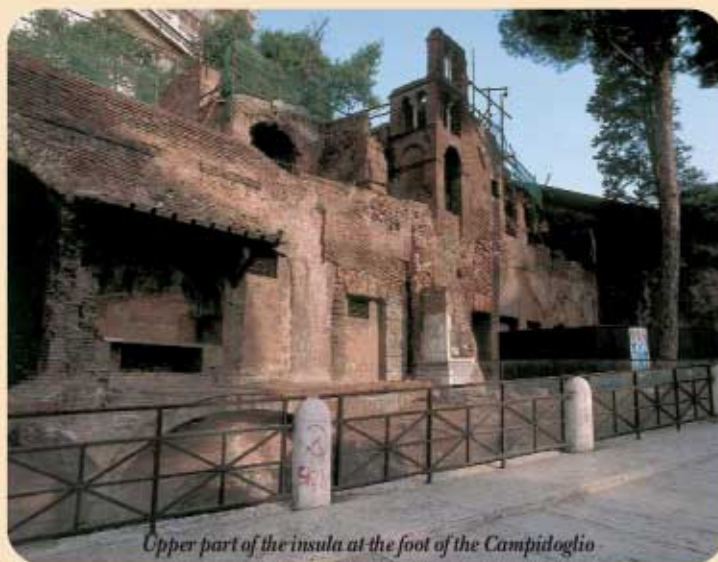
Biagio de Mercatello. Its central arch comes from a Boccabella tomb and is decorated with a fresco depicting the **Removal of Christ during**

the lament of the **Madonna and St. John** from the 1300s. After the destruction of the church, remains of a Roman **insula** came to light - four floors, part of the façade and the workshop.

The ground floor of the **insula**, the only non-aristocratic dwelling remaining from ancient Rome, is located nine metres under the present level of the road. From here you walk along the left side of the Vittoriano and come to **Piazza Venezia**.



Removal of Christ during the mourning of the Madonna and St John (XIV century)



Upper part of the insula at the foot of the Campidoglio

...continuing
the walk...

Piazza Venezia

The square takes its name from the building constructed by the Cardinal of Venice Pietro Barbo, later elected Pope with the name of Paul II (1464-71). However in ancient times the square was named St. Marks (S. Marco) as it was where the cardinals of St. Mark once resided. When Pio IV conceded a part of the square's buildings to the Serenissima for their embassy, the square took the name that it has to this day, Venezia.

Piazza Venezia was once the finish line for a celebrated horserace. The jockey-less horses left Piazza del Popolo and flew down Via del Corso, which takes its name from this race, ending up at a point called Ripresa dei Barberi, where they were stopped using long sheets. The race was the main attraction of the famous Roman Carnival and remained so until the XIX century when it was stopped because of the many accidents involving people along the way.

The present square results from the demolition work between 1885 and 1911 needed to construct the Monument to Vittorio Emanuele II. To this end several

building were destroyed including the best part of the convent of the Aracoeli, Paul III's Tower and Palazzo Torlonia. The later being replaced by Palazzo delle Assicurazioni Generali di Venezia (Generali Insurance Building).

The Monument to Vittorio Emanuele II which lies on an axis with Via del Corso dominates the square's current rectangular form of 130 metres by 75 metres. The monument is ironically renamed by Romans as "the typewriter". It is flanked to the West by Palazzo di Venezia and to the East by Palazzo delle Assicurazioni Generali. During the last century the square became famous throughout the world because of the meetings held there during the twenty years of fascism. Many speeches were made by Mussolini from the balcony of Palazzo di Venezia. Mussolini also chose Piazza Venezia as the point of departure for two grand arterial highways - Via dell'Impero (today Via dei Fori Imperiali) toward the Coliseum, and the Via del Mare (today via del Teatro di Marcello) towards Foro Boario (Forum Boario) and Bocca della Verità (the mouth of truth).

8. The Monument to Vittorio Emanuele II (Vittoriano)

The architect Sacconi after winning the international competition announced after the death of the king in 1878 became director of works for the monument. A giant altar was conceived, partly inspired by the Altare di Pergamo (Pergamo's Alter)

with the door at the top and an equestrian statue of the king Vittorio Emanuele II, Father of the Nation, at the centre. Later, the sepulchre of the Unknown Soldier was added to the regal monument, incorporating the remains of an anonymous soldier who



died during the First World War. The monument is 81 metres high and in order to build it parts of the city that had survived from the Renaissance around the Campidoglio were destroyed. To the sides of the stair are a group of sculptures in gilded bronze, they represent **Pensiero (Thought)** by G. Monteverde, and **Azione (Action)** by F. Jerace. Half way up are two **Lions**, works by G. Tonnini and at the top are two **Vittorie alate su rostri (Winged Victories on rostrums)**,

the one on the left is by E. Rubino and the one on the right by E. De Albertis. On the sides are two great fountain with figures depicting the **Tyrrhenian Sea** to the right by P. Canonica and the **Adriatic Sea** to the left by E. Quadrelli. The other four marble sculptures symbolise national virtues. To the sides of the terrace above the fountain on the left is **Forza (Strength)** by A. Rivalta and **Concordia (Harmony)** by L. Pogliaghi. Above on the other terrace to the



right are **Sacrificio (Sacrifice)** by L. Bistolfi and **Diritto (Law)** by E. Ximenes.

At the top of the stairs is the **Altare della Patria (Alter of the Nation)**. A work by A. Zanelli that is decorated by a great statue representing **Rome**. A majestic relief converges on the statue, a work by the same sculptor, representing the march of **Lavoro (Work) and Amor di Patria (Love for the Nation)**. Inside the votive chapel is the **Tomba del Milite Ignoto (Tomb of the Unknown Soldier)**, which contains the remains of an anonymous

soldier who fell during the First World War. The **equestrian statue of Vittorio Emanuele II** is in bronze and is by Enrico Chiaradia. The base of the statue is decorated by representations of Italian cities, a work by E. Maccagnani. On the four columns flanking it soar **Vittorie alate (Winged Victories)**, works from left to right by E. Cantalamessa, A. Apolloni, C. Zucchi and M. Rutelli. On the mid-projections above the doorway on the left are the representations of **Politics, Philosophy, Revolution and War**.

If you now look beneath the high ter-





F. Jerace, l'Azione (Action), sculpture in gilded bronze

race with its two entrances to the propylaeum you will see eight alters. The alters record the cities liberated during the First World War and behind them is a boulder from Monte Grappa, scene of an infamous battle. The **balcony** is 72 metres long and its sixteen column front is slightly concave. The decorated plinth represents the regions of Italy. The upper floor is decorated by a frieze of eagles alternated by great shields. Under the pronaos of the propylaeum are the sculptures of **Geni (Talents)** with each one corresponding to a **Fama (Distinction)**. In the timpani of the pronaos there are **Unity** by E. Butti on the left and **Liberty** by E. Gallori to the right. At the top of the propilei there are two bronze works representing the **strategies used by the victorious allies** on the left is **Unity** by Carlo Fontana and on the opposite side is **Liberty** by Paolo

Bartolini. From the Vittoriano's portico you can enjoy one of the most picturesque panoramas of Rome. Within the monument are the headquarter of the **Institute for the history of Italian Reunification** and the **Museum of the Flags of the Armed Forces**. The **Central Museum of Unification** makes use of another series of the Vittoriano's internal spaces where there is a collection of documents, sculptures, prints and paintings on the history of Italy at the end of the 1700s and the First World War. Among the most interesting pieces are the prison relics of Spielberg, personal objects once owned by Garibaldi from the first and second wars of independence and propaganda from the First World War. Today the Monument has become an important place for exhibitions.

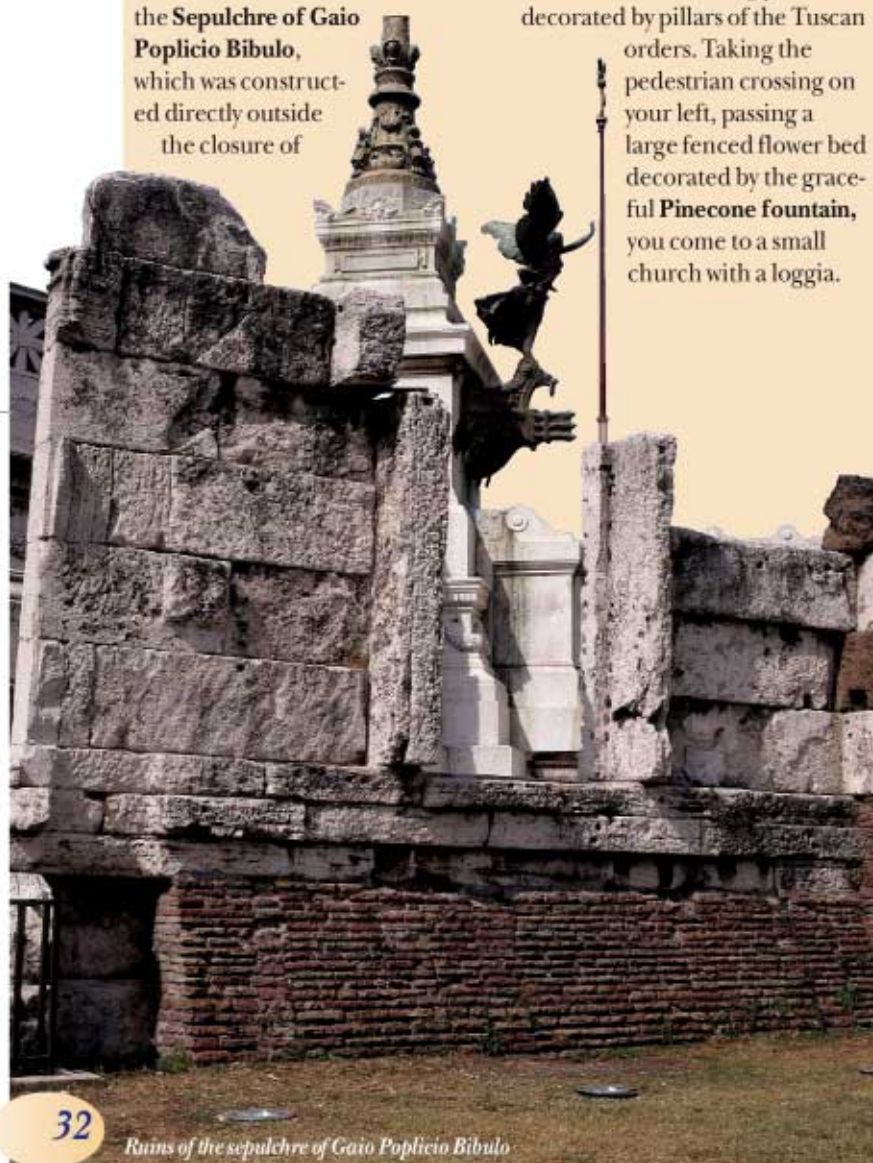


A. Zanelli, Rome

9.
*walking,
walking...*

On descending the stairs of the Vittoriano, look to your right near the flower bed at the foot of the monument and you will see some ancient ruins. These are the remnants of the **Sepulchre of Gaio Poplicio Bibulo**, which was constructed directly outside the closure of

the so-called Mura Serviane (walls). The walls were made from tufa and travertine stone in the I century BC. The sepulchre has a rectangular cell on a high rostrum and this surviving part is decorated by pillars of the Tuscan orders. Taking the pedestrian crossing on your left, passing a large fenced flower bed decorated by the graceful **Pinecone fountain**, you come to a small church with a loggia.



10. San Marco

There is much to document the existence of St. Marks Church, which was founded by Pope Mark in 336. The remains of the first IV century basilica can be found 2.3 metres under the present one with the foundations and dividing columns of the three naves being identifiable. The building had the same orientation as the present church and it is presumed that it was destroyed by fire. A second V century basilica was differently orientated with the altar placed at the entrance of the preceding church. On the site of the second rose the third IX century church. The crypt of this church is still visible today. In 1154 the Romanesque bell tower was built. Its marble canopy is a work by the same craftsman who worked at S. Lorenzo

fuori le Mura (St Lawrence outside the walls). In 1464 extensive modifications were carried out by Paolo II. The rich decorations on the ceiling of the central nave were fitted, the apse was restored and the present portico was erected with an overhanging gallery. However, the current floor was re-laid in 1523 at the expense of the Venetian embassy, which in ancient times was located in Palazzo di Venezia. The Venetians also paid for new glass, plaster decoration and paintings. The church took on its final aspect in 1735 when the ancient granite columns were replaced with those covered in Sicilian bricks. The high altar was also built at this time.

The Pope, who lived for a long time in Palazzo di Venezia, blessed the



The façade St Marks Church



The IX century well in the foyer (atrium)

crowds gathered for formal events from the terrace of St. Marks. In the foyer of the basilica are the remnants of a IX century well and on the walls to its right is a funeral inscription that testifies to the relationship which bound Pope Alessandro VI Borgia to Vannozza Cattanei. She died in 1518 with four children among whom were Cesar, the so-called Valentino, and the famous Lucrezia, duchess of Ferrara. The **interior** is divided into three naves and in the middle one there are many frescoes and paintings between the windows, all of which

date from the 1600s and 1700s. In the chapel are some valuable works by Palma il Giovane. However, the most admired and precious works of the church are the IX century **mosaics** that adorn the apse. These two masterpieces show **Christ with Pope St. Mark and the Saints Agapitos, Agnes, Felicissimo, Mark the Evangelist and Gregorio IV and Christ and the Apostles**.

In a chapel designed by Pietro da Cortona, near the side entrance, is a funeral monument, a work by Antonio Canova. On the sacramental altar, at the end of the nave, is **St. Mark**, a work by Melozzo da Forlì. The body of the saint is preserved in the presbytery in a porphyry urn. You should try to visit the sacristy, where you will find the remains of the original ciborium, precious furnishings and relics together with a fragment of a XII century **Crucifixion** and a work of **St. Mark the Evangelist** by Melozzo da Forlì.



11. Walking, walking...

Leaving the basilica of St. Mark on the square of the same name on the right at No. 49 are the ruins of a statue that came from Iseo Campense, an Ancient Egyptian temple from the Imperial era, which was found near Via di Campo Marzio. The large marble bust of a woman is probably all that remains of a large statue of the goddess Iside, which was in there until 1400. The bust was renamed **Madama Lucrezia** and was among those linked to the famous Pasquino, one of so-called talking statues of Rome. In past times the people placed satiric comments on them making statements against the government or high-ranking citizens of the City. The statue is near **Palazzetto di Venezia**, a building that originally had a large entrance and arches which acted as an enclosure to the *viridarium*, the Papal garden. Due to the development of the various roadways between Rome and the sea the building was completely destroyed in 1911. The reconstruction has a different orientation and is greatly modified in respect to the original being raised a storey and with its arches closed. Today it is a premises for various cultural associations.

From the door of Palazzo

di Venezia we find ourselves on Via del Plebiscito, this entrance is used for the exhibitions that are periodically held in the building. You enter by way of a garden filled with palm trees, in which you can find a fountain decorated with the lion of St. Mark. From here you can reach the courtyard of the adjacent building and see the reconstructed Papal *viridarium*. In the middle of the garden is a **well** sculpted in 1483 with the arms of cardinal Barbo. Returning to piazza Venezia, with your back on the Vittoriano, now look closely at the building to your left.



Bust of Iside renamed Madama Lucrezia

12. Palazzo di Venezia

Originally this was simply a dwelling for the titled cardinals from the basilica. In 1440 the land title was owned by the Venetian cardinal Pietro Barbo, who later became Pope Paul II. The building was then transformed, first a tower was annexed, which once belonged to an Annibaldi named Biscia. Then with the crowning of the cardinal on the throne of Peter, the building underwent significant development. It was enlarged from 700 metres square to 11,000 plus a garden. A vast courtyard was built and the windows onto the square were altered. In 1564 Pio IV set up a form of condominium in the square for the titled cardinals from the basilica of St. Mark

and the Venetian Republic. They used it as a residence for their ambassadors. At the end of the 1700s with the treaty of Campoformio the building passed into the hands of the Hapsburg Empire, that is except during Napoleonic times. It became the property of the Italian State in 1924.

Today the building hosts the Museum of the Palazzo di Venezia and the Biblioteca dell'Istituto Nazionale d'Archeologia e di Storia dell'Arte (Library of the National Institute of Archaeology and Art History). From 1929 to 1943 it was the last seat of the Great Council of Fascism. The building includes the Sala del Mappamondo (World Map



Room), Mussolini's study.

The **Sala** is named after the now missing map that was once found on the ceiling measuring 280 square metres. From the Sala's external balcony, which you can see from the square, "il Duce" gave his famous speeches to the crowd assembled there. These included the declaration of war with France and England.

The **Palazzo di Venezia Museum** was opened to the public in 1921. The collection of the Odescalchi tapestries and arms, bought by the State in 1959, are located in the director's room, where ambassadors waited before they were received by the Pope. Some of the tapestries from the 1500s are Flemish and have a notable style and artistic value. There is also a magnificent fireplace with the Barbo coat-of-arms. From this room you have access to cardi-



A detailed window at Palazzo di Venezia

nal Barbo's apartments, the **Sala del Pappagallo (Parrot Room)**, **Sala degli Argenti (Silver Room)** and **Sala delle Ceramiche (Ceramic Room)**. The Cybo Apartments are used for temporary exhibitions.



The Lion on Palazzo di Venezia on Via del Plebiscito

13. Walking, walking...

To the extreme right of Palazzo di Venezia you find the **Chapel of the Madonna of Grace**. It

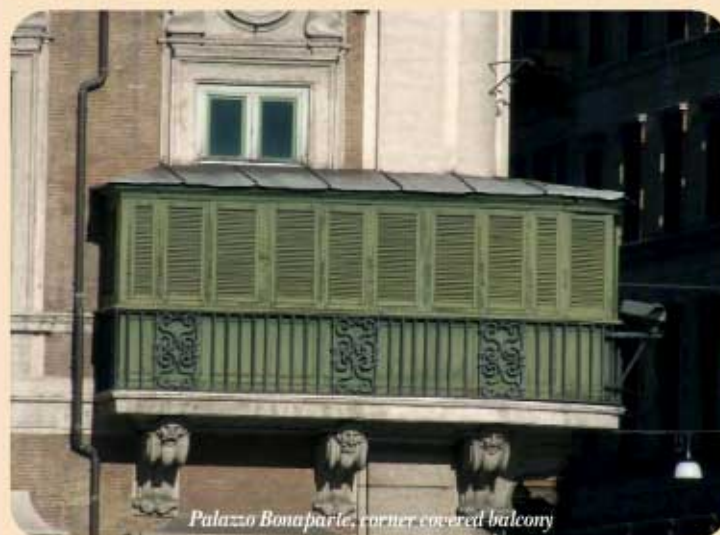
dates from 1699 and is commonly known as the Madonnella of St. Mark and is found in the corner of Piazza S. Marco. During 1911 the chapel was reconstructed when the original Palazzo di Venezia was demolished and moved. At the corner of Piazza Venezia and Via del Corso is **Palazzo Bonaparte** where you can find works from the end of the 1600s by G.A. De Rossi. The building is most famous for being the last residence of Napoleon's mother, Madama Letizia Ramolino Bonaparte. She spent her final years seated for days

at a time inside the **covered balcony** on the so-called "mignano" corner from where she watched the people of Rome walking below. On the opposite side of Piazza Venezia we find the far more recent, **Palazzo delle Assicurazioni Generali (Generali Insurance Building)**, which was constructed in 1911 from a

design by Alberto Manassei. He took the Renaissance proportions of Palazzo di Venezia as his model. A simple stone records that Michelangelo Buonarroti lived in Via dei Fornari. His home, which also served as the studio for his students, was destroyed to make way for the Palazzo.



Palazzo delle Assicurazioni Generali, detail of the facade



Palazzo Bonaparte, corner covered balcony

CAPOLINEA

How to get there...

Piazza Venezia:

H - 30 - 40 - **44** - **46** - 60 - 62 - 63 - 64 -
70 - 81 - **84** - 85 - 87 - 95 - 117 - 119 -
130 - 160 - 170 - 175 - **190** - **204** - 271 -
492 - 571 - 628 - 630 - **715** - **716** - **780** -
781 - **810** - 850 - **916**

Tour Lines:

110 - Archeobus

Legend:

Numbers in **bold** show the terminus (e.g. **70**)
the underlined indicate the tram (e.g. 3)
those in **green** are on Mondays - Saturdays (e.g. 30)
those in **red** are only on holidays (e.g. **130**)



Comune di Roma
Turismo

1

Tourist Information Points

mon-sun 9.30am-7.00pm

- Castel Sant'Angelo Piazza Pia
- Santa Maria Maggiore Via dell'Olmata
- Piazza Sonnino Trastevere
- Via Nazionale near Palazzo Esposizioni
- Piazza Cinque Lune - Navona
- Via Minghetti - Fontana di Trevi
- Visitor Centre Via dei Fori Imperiali *mon-sun 9.30am-6.00pm*
- Fiumicino Leonardo da Vinci Airport - International Arrivals - Terminal C
mon-sun 9.00am-6.30pm
- Termini Station Via Giolitti 34 - Inside of building F/track 24
mon-sun 8.00am-8.30pm
- Ciampino "G.B. Pastine" Airport of Rome
mon-sun 9.00am-6.30pm
- Lungomare P. Toscanelli - corner Piazza A. Marzio (Ostia Lido)
mon-sun 9.30am-7.00pm

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