



# Museums of Rome



# Index

Introduction .....7

## Municipal Museums

Musei Capitolini .....	9
• Palazzo Nuovo.....	10
• Tabularium .....	11
• Palazzo dei Conservatori.....	11
• Pinacoteca Capitolina .....	13
Musei Capitolini - Centrale Montemartini .....	15
Museo Barracco .....	16
Museo della Civiltà Romana .....	18
Museo delle Mura.....	19
Museo di Roma - Palazzo Braschi .....	20
Museo di Roma in Trastevere.....	22
Museo Napoleonico - Palazzo Primoli.....	23
Museo Pietro Canonica a Villa Borghese .....	24
MACRO - Rome Museum of Contemporary Art.....	25
MACRO Future .....	26
Musei di Villa Torlonia - Casino Nobile.....	26
Musei di Villa Torlonia - Casina delle Civette .....	28
Musei di Villa Torlonia - Casino dei Principi .....	29
Museo Carlo Bilotti Aranciera di Villa Borghese .....	31
Mercati di Traiano - Museo dei Fori Imperiali .....	32
Planetario e Museo Astronomico.....	33
Museo dell'Ara Pacis .....	34
Museo e Villa Romana dell'Auditorium .....	35
Galleria Comunale d'Arte Moderna e Contemporanea .....	36
Museo del Teatro Argentina .....	37
Museo Civico di Zoologia a Villa Borghese .....	38
Museo della Matematica .....	39

## Archaeological Museums

Museo Nazionale Preistorico Etnografico "Luigi Pigorini" .....	41
Museo Nazionale Etrusco di Villa Giulia .....	42
Museo Nazionale Romano .....	44
• Terme di Diocleziano .....	44
• Palazzo Massimo alle Terme .....	46
• Palazzo Altemps .....	47
• Crypta Balbi .....	48
Museo di Porta San Paolo (Archaeological Museum, Via Ostiense) .....	49
Museo dell'Alto Medioevo .....	50
Museo Nazionale d'Arte Orientale - Palazzo Brancaccio .....	51

## Artistic-Historical Museums

Museo Nazionale di Castel Sant'Angelo .....	53
Museo Nazionale di Palazzo Venezia .....	55
Galleria Nazionale d'Arte Antica - Palazzo Barberini .....	57
Galleria Corsini .....	59
Galleria Spada .....	60
Galleria Borghese .....	62
Galleria dell'Accademia Nazionale di S. Luca .....	64
Galleria Colonna .....	65
Galleria Doria-Pamphilj .....	66
Galleria Nazionale d'Arte Moderna e Contemporanea .....	67
Museo Boncompagni-Ludovisi .....	69

## The Vatican Museums

The Vatican Museums .....	71
• Pinacoteca .....	71
• Museo Chiaramonti .....	72
• Museo Gregoriano Egizio .....	72
• Museo Gregoriano Etrusco .....	72
• Museo Gregoriano Profano .....	73
• Museo Pio-Clementino di Scultura .....	73
• Stanze di Raffaello .....	73
• The Sistine Chapel .....	74
• Museo Pio Cristiano .....	74

## Memorial Museums

Keats-Shelley House .....	75
Museo Heindrik Christian Andersen .....	76
Casa Museo Giorgio De Chirico .....	77
Casa di Pirandello .....	78
Casa di Goethe .....	79



Museo-Atelier Canova-Tadolini .....	80
Museo Mario Praz .....	81
Museo Venanzio Crocetti .....	82
Biblioteca e raccolta teatrale del Burcardo .....	82

## Historical Museums

Museo Centrale del Risorgimento .....	85
Museo Storico Garibaldino .....	86
Museo Storico Vaticano .....	87
Museo Storico della Liberazione di Roma .....	89
Museo Storico delle Poste e Telecomunicazioni .....	90

## Religious Museums

Museo Francescano .....	93
Museo Ebraico di Roma (Jewish Museum) .....	94
Museo delle Anime del Purgatorio .....	95

## Military Museums

Museo Storico dell'Arma dei Carabinieri .....	97
Museo Storico dei Bersaglieri .....	98
Museo dell'Istituto Storico e di Cultura dell'Arma del Genio (Engineers Corps Museum) .....	99
Museo Sacratio delle Bandiere delle Forze Armate	
Monumento a Vittorio Emanuele II .....	101
Museo Storico dei Granatieri di Sardegna .....	102
Museo Storico della Fanteria .....	103
Museo Storico della Guardia di Finanza .....	104
Museo Storico dei Vigili del Fuoco (Fire Service Museum) .....	104
Museo Storico della Motorizzazione Militare	
Città Militare della Cecchignola .....	105

## University and Scientific Museums

Museo di Antropologia "G. Sergi" .....	107
Museo di Paleontologia .....	108
Museo delle Origini .....	108
Museo delle Antichità Etrusco Italiche .....	109
Museo dell'Arte Classica dell'Università di Roma .....	110
Museo di Fisica .....	110
Museo di Mineralogia .....	111
Museo di Anatomia Comparata .....	112
Museo di Geologia .....	113
Museo Storico della Didattica (History of Teaching Museum) .....	114
Museo Storico Nazionale dell'Arte Sanitaria .....	115
Museo di Criminologia .....	116

Museo dell'Istituto Centrale per la Patologia del Libro "A. Gallo" .....	117
--------------------------------------------------------------------------	-----

## Various Museums

Explora. Children's Museum .....	119
Museo Nazionale delle Arti e Tradizioni Popolari .....	120
Museo Nazionale degli Strumenti Musicali .....	121
Museo Tipologico Internazionale del Presepe .....	122
Museo delle Cere .....	123
Museo Tassiano .....	124
Museo Nazionale delle Paste Alimentari (Pasta Museum) .....	124
Museo delle auto della Polizia di Stato (State Police Car Museum) .....	126
Museo Numismatico della Zecca .....	126
Mostra Permanente delle Carrozze d'Epoca (Antique Carriages Museum) .....	127

## Archaeological areas and monuments

Area Sacra di Largo Argentina .....	129
Area Sacra di S. Omobono .....	130
Auditorium of Maecenas .....	131
Roman house under the Museo Barracco .....	131
Cloaca Maxima .....	132
Excubitorium of the Seventh Cohort of Vigiles .....	132
Fidenae, Proto-historic Hut .....	133
Insula in Via S. Paolo alla Regola .....	133
Ludus Magnus .....	134
Mithraeum of the Circus Maximus .....	134
Monte dei Cocci (Monte Testaccio) .....	135
Columbarium of Pomponius Hylas .....	136
Archaeological area of the Porticus of Octavia and the Theatre of Marcellus .....	136
'Sette Sale' Cistern .....	137
Stadium of Domitian .....	137
Mausoleum of Augustus .....	138
Villa of Maxentius on the Appian Way .....	139
Roman Forum .....	140
Flavian Amphitheatre (Colosseum) .....	141
Baths of Caracalla .....	141
Archaeological Area of the Palatine .....	142
Palatine Museum .....	143
Villa of the Quintili .....	143
Mausoleum of Caecilia Metella .....	144
Imperial Fora .....	145



**R**ome has always been considered the greatest open-air museum in the world. It is the only city where it is possible to see the traces of its long history in practically every corner while simply walking around the city. It is a city which continuously stimulates a myriad of emotions and awe because of its unique atmosphere.

Rome is also a city which has always considered the preservation of its cultural assets as an absolute priority, thus, its museums offer an extraordinary quantity of exhibits of great value.

This guide offers citizens and tourists a complete and exhaustive tool which illustrates all the museums of the Capital, from the most famous to the least renowned, from scientific museums to the “more eccentric ones”. Each of them is described in a very precise and exhaustive description with regards to a historical and artistic point of view in order to make all visits to museums easier and more pleasant for everyone.

The guide is pocket size, therefore it is essential for all those who desire to approach the immense cultural patrimony of our city or to simply deepen their knowledge because it also contains very important information such as Visiting Hours , prices, public transport, telephone numbers, websites, reservation centres, guided tours, etc..

Tourism Office  
Municipality of Rome

# Museums of Rome





# Municipal Museums

## Musei Capitolini

Palazzo Nuovo • Tabularium • Palazzo dei Conservatori • Pinacoteca Capitolina

The Capitoline museums, which have now reopened to the public after a long period of restoration of the palaces which stand around the piazza (the whole complex conceived by Michelangelo), offer the visitor a wonderful itinerary: the Palazzo dei Conservatori, with its Exhedra of Marcus Aurelius and picture gallery, the Palazzo Nuovo, the Tabularium (ancient records offices with its Galleria Lapidaria (collection of epigraphs) and the Palazzo Clementino Caffarelli, which contains the Capitoline medals collection and holds temporary exhibitions. The museums have been extended and reorganized as part of an overall project to give an optimal rendering of the Capitoline Hill's historical, architectural and artistic merits: a highly detailed itinerary has therefore been designed, new spaces have been acquired and some sectors have been reorganized, with the opening up and equipping with new displays of sections which had been left closed, sometimes for long periods. The Capitoline collection, founded in 1471 by Pope Sixtus IV with the donation to the Roman people of the bronze statues of the Lateran (the She-wolf, the 'Spinario', or Boy extracting a thorn from his foot, the 'Camillus' and the colossal head of the emperor-king Constantine with its hand and orb), is regarded as the oldest public museum in the world; moreover, the restitution to the people of these works (the *Thesaurus Romanitatis*, symbol of Rome's former grandeur) took on a higher emblematic value as the Capitoline had always been the centre of Ancient Rome's religious life and, after a long period of abandonment, seat of its chief civic offices from the Middle Ages onwards. These sculptures were initially located on the front and in the courtyard of the Palazzo dei Conservatori.

# 10

Later, several works of art originating from archaeological excavations were added to the collection, including the large Hercules in gilded bronze (2<sup>nd</sup> century BC) found in the Forum Boarium during the papacy of Sixtus IV, the fragments of the colossal statue of Constantine (achieved using the acrolithic technique with uncovered parts in marble and clothing in stucco or bronze, dating back to between 313 and 324 AD) originally located in the Basilica of Maxentius in the Roman Forum, the three marble relief panels, dating back to between 176 and 180 AD, depicting the exploits of the emperor Marcus Aurelius (sacrificial scene in front of the Temple of Capitoline Jupiter; triumph of the emperor king; scene of imperial clemency towards prisoners), transported in 1515 from the church of SS. Luca e Martina in the Forum, and what is known as the 'Capitoline Brutus', a bronze bust dating back to between the 4<sup>th</sup> and the 3<sup>rd</sup> centuries BC, donated to the museum by Cardinal Pio da Carpi in 1564. The original historical nature of the Capitoline collection was however altered in 1566, when Pope Pius V decided to remove the images of pagan idols from the Vatican and donated over 140 ancient statues to the Capitol, turning the museum into a great collection of classical sculpture. In 1654 the **Palazzo Nuovo** was built as part of Michelangelo's brilliant project to restructure the whole area of the piazza, making it possible to move several of the statues there. To these was added the collection of Cardinal Albani in 1733, which included over 400 sculptures and portraits, allowing Pope Clement XII to open the Capitoline Museum in 1734. It was in this period that many statues were added to the Capitoline collections, including the Capitoline Venus, a Roman copy of a Hellenistic original deriving from the Venus of Cnidus (2<sup>nd</sup> century BC), the Drunken Faun in 'rosso antico' marble, the two centaurs in 'bigio morato' (black with white flecks) and a mosaic with doves originating from Hadrian's Villa in Tivoli (2<sup>nd</sup> century AD), in addition to the famous statue of the Dying Gaul, which was part of the Ludovisi collection.

There were major additions to the Capitoline collections towards the end of the 19<sup>th</sup> century after Rome became the capital of a unified Italy in 1870 and new areas were excavated for the construction of modern neighbourhoods. In the same period, thanks to the generosity of private collectors who donated their remarkable collections, the Capitoline Museums acquired the Castellani Collection of Greek and Etruscan vases and the Cini Collection of precious porcelain.

The **Medagliere Capitolino** (Capitoline medals collection) now housed in the Palazzo Clementino Caffarelli also came into being in 1872 with the acquisition of important private collections of coins, medals, gems and jewels from city excavations.



The **Galleria Lapidaria** may be reached from the Palazzo Nuovo via the so-called Galleria Congiunzione which runs under the piazza. It has now re-opened after thirty years' closure, and the new display illustrates the most important aspects of Ancient Rome's public and private life by means of over 3,000 inscriptions in Latin, Greek and Hebrew, combining a high level of scientific rigour with the need to satisfy a growing interest and attention on the part of the general public. The Galleria Lapidaria is divided into nine thematic sections: "Languages", "Professions and Trades", "Games", "Burials", "Worship", "Law", "Roads and Aqueducts", "Soldiers" and the "Roman Aristocracy". The gallery also has an informatics point where all the inscriptions can be viewed complete with images and translations into Italian and English. There is also a specific itinerary for the visually disabled and a musical commentary which accompanies the visitor all the way, right up to the spectacular view from the Tabularium over the Roman Forum.

Indeed, from here the museum itinerary takes us to the imposing structure of the **Tabularium**, with its monumental arches. This was the ancient public archive of the people of Rome, where the bronze *tabulae* were preserved containing the laws and official acts of state. Its construction was completed by Quintus Lutatius Catulus, consul in 78 BC. It stood on a high podium against the slopes of the hill and it was built on several storeys, which overlooked the square behind. The previously existing Temple of Veiove, a youthful underworld version of Jupiter of ancient Italic origin, was incorporated into its design, and its cult statue (double life-size) still survives, unfortunately minus its head. As for the remains of the temple, which was consecrated in 192 BC, the area of the inner chamber may be seen, with its laterally elongated plan: this was only discovered in 1939 during the building of the above-mentioned Galleria Congiunzione. Indeed, the Palazzo Senatorio is built on top of both the Tabularium and the protruding parts of the Temple of Veiove, which has preserved both buildings from otherwise likely destruction.

Continuing along this memorable itinerary, we come to the **Palazzo dei Conservatori** (the name derives from the holders of civil office who played a central role in municipal government from the mid 14<sup>th</sup> century onwards) after crossing a large courtyard containing important ancient sculptures, including the fragments of the above-mentioned colossal acrolith of Constantine and reliefs depicting military trophies and conquered provinces originating from the Temple of the Deified Hadrian (145 AD), the imposing remains of which are still visible in Piazza di Pietra. We ascend the grand stairway to the first floor, which constitutes the original nucleus of the building, with its frescoed halls such as the 'Sala degli Orzi e Curiazi', which tells the legendary story of the origins of Rome in the cycle painted by Cavalier d'Arpino and his pupils between 1595

# 12

and 1640 (the finding of the twins by the she-wolf; the battle of the Veientes and the Fidenati; combat between the Horatii and Curiatii; Rape of the Sabine Women; Numa Pompilius founds the cult of the Vestal Virgins; Romulus draws the perimeter trench around his square city). The many other rooms of the Palazzo dei Conservatori include the 'Sala dei Capitani', frescoed by Tommaso Laureti between 1587 and 1594 (with scenes extolling the virtue and courage recounted in the stories of Mucius Scaevola and Porsenna; Horatius Cocles on the Sublician Bridge; the justice of Brutus and the victory of Lake Regillus); and the 'Sala di Annibale', which contains the original frescoes dating back to the beginning of the 16<sup>th</sup> century (depicting various episodes from the Punic Wars: the triumph of Rome over Sicily; Hannibal's descent into Italy; the peace negotiations between Lutatius Catulus and Hamilcar; and the Battle of the Aegadian Islands).

The various statues present in the Palazzo dei Conservatori – apart from those already mentioned: the She-wolf, the 'Spinario' (Boy extracting a thorn from his foot), the 'Camillus' and the 'Capitoline Brutus' – include the marble statue of Pope Urban VIII designed by Gian Lorenzo Bernini (1640), the bronze statue of Pope Innocent X by Alessandro Algardi (1645-1650) and the recently restored Medusa's head by Bernini (1644-1648).

Continuing along the museum itinerary, we may admire the effective new setting of the famous equestrian statue in gilt bronze of the emperor Marcus Aurelius (121-180 AD), which Pope Paul III ordered moved to the Capitoline Hill from the Lateran in 1538 and which, under Michelangelo's project, stood in the centre of the piazza (a bronze copy cast by the State Mint was positioned there in 1997). The sculpture group, which returned to the Campidoglio in 1990 after restoration work lasting nine years and spent fifteen years in an air-conditioned ground-floor hall off the courtyard of the Palazzo Nuovo, now stands on a new base which allows it to be viewed correctly from close quarters, and is housed in the what is known as the **Exhedra of Marcus Aurelius**. Inaugurated in December 2005, this is a vast oval-shaped hall (1,000 sq. m.) with a glass-coffered ceiling and controlled temperature and humidity, designed by Carlo Aymonino, occupying the area which used to contain the Roman Garden. Some of the great Capitoline bronzes have been brought together in the exhedra (the colossal head of the emperor Constantine and his hand holding an orb, and the bronze Hercules, nude and armed with a club, which originates from the Forum Boarium); here, the perimeter wall of the Temple of Capitoline Jupiter, dedicated to Iuppiter Optimus Maximus and to the two goddesses of the Capitoline triad, Juno and Minerva, may now be seen all the way down to its foundation base. The building was started by King Tarquinius Priscus and completed by the last king of Rome, Tarquin the Proud, but the tem-



ple was only inaugurated at the beginning of the Republic in 509 BC. It stood on a high podium with a flight of steps at the front, and was surrounded by a colonnade on three sides, with another two rows of columns aligned with those on the façade inside the deep porch in front of the three chambers. The extant remains of the foundations and podium consist of enormous parallel wall structures of blocks of 'cappellaccio' tufa indicating the broad extension of the base of the building (about 55 x 60 metres). The roof of the temple was decorated by a grandiose terracotta four-horse chariot, a 6<sup>th</sup> century work by the Etruscan artist Vulca of Veii, but the temple was rebuilt in marble after total destruction in the fires of 83 BC and 69 and 80 AD. Findings from the excavations of the Area Sacra di S. Omobono in the Forum Boarium have been placed in the area next to the remains of the Temple of Capitoline Jupiter. These include the statues in painted terracotta depicting Heracles and Athena which decorated the top of one of the temples of the sanctuary, dedicated to Fortuna and Mater Matuta, and a few architectural pieces from the same building dating back to the reign of Servius Tullius in the 2<sup>nd</sup> half of the 6<sup>th</sup> century BC. The new museum display has also renewed the vast sector devoted to the Horti romani, ie to the sumptuous villas which the patrician families possessed across the city, including the Horti Lamiani on the Esquiline. Here, a bust of the emperor-king Commodus was found at the end of the 2<sup>nd</sup> century AD (portrayed as Hercules with a lion's skin on his head, a club in his right hand and the apples of Hesperides in his left, flanked by the busts of two tritons), and also the Esquiline Venus, a nude portrayed binding her hair before bathing. On the stand, next to the statue, is a sculpture of an Egyptian vase with a snake wrapped around it and a basket of roses, suggesting a representation of Isis and Osiris, according to the religious synthesis which operated in Hellenized Egypt. The goddess is accompanied by two figures of priestesses or muses, who are very similar in the treatment of the marble surface and the porcelain-like finish of the skin: the three pieces may be dated to the early imperial age.

Further ascending the great stairway, we come to the **Pinacoteca Capitolina**, or Capitoline picture gallery: the first nucleus of the collection was formed with the acquisition of the picture collections of the Sacchetti marquises (1748) and the Pio of Savoy princes (1750) under the papacy of Benedict XIV. It included about 300 pictures which were brought together for a joint purpose: to avoid dissipating the collections on the antiques market, and to encourage the study of the works by the "Scuola del Nudo" of the Accademia di San Luca, which was based in one of the rooms of the Palazzo dei Conservatori. Reopened to the public in 1999, the Capitoline picture gallery boasts a totally new itinerary in chronological order, starting with paintings from the late Middle Ages and ending with those of the 18<sup>th</sup> century.

## 14

The works from the Veneto and Ferrara schools constitute the main core of the collection, which includes the Baptism of Christ (c. 1512) by Titian, the Rape of Europa by Veronese - a mythological subject very dear to the painter, an Annunciation by Garofalo (1528) and a Holy Family by Dosso Dossi (1527). The collection also includes masterpieces by Caravaggio: the Fortune Teller (an early work of 1595 from the collection of Cardinal Francesco Maria Del Monte, one of the artist's first patrons), and St John the Baptist, painted in 1602 for the Mattei family. The collection also includes important paintings with mythological themes commissioned from Pietro da Cortona by the Sacchetti family between 1624 and 1630: the Sacrifice of Polyxena; the Rape of the Sabine Women and the Triumph of Bacchus, as well as a notable group of works by Guido Reni which includes an early painting of St Sebastian (c. 1615) and canvases from his mature period depicting Cleopatra, Lucretia, the Young girl with a crown and the Blessed Soul (1640-1642). In the hall built in 1752 is the monumental altarpiece of St Petronilla by Guercino, executed between 1622 and 1623 for an altar in the Basilica of St Peter and commissioned by Pope Gregory XV.

Works by foreign painters include the canvas of Romulus and Remus being suckled by the She-wolf, by Pieter Paul Rubens and assistants (1617-1618), portraits by Anton Van Dyck (1627-1629) and the self-portrait by Diego Velázquez (1649-1651). (mvm)

### Information and Addresses

**Address** Piazza del Campidoglio, 1

**Visiting Hours** Every day from 9.00 am to 8.00 pm;  
24 and 31 Dec. 9.00 am - 2.00 pm

**Closed** Monday, Dec. 25, Jan.1, May 1

**Telephone** 06 82059127; Fax 06 6785488;

Bookings 399 67800 (evenings)

**Price** € 6,50; concessions € 4,50; bookings € 1; groups € 25,00, min 12 persons; combined admission to Centrale Montemartini € 8,50; concessions € 6,50

**Internet** [www.museicapitolini.org](http://www.museicapitolini.org)

**E-Mail** [info.museicapitolini@comune.roma.it](mailto:info.museicapitolini@comune.roma.it)



## Musei Capitolini - Centrale Montemartini

The Power Station named after the Councillor Giovanni Montemartini is situated in Via Ostiense and constitutes one of the most interesting examples of reconversion and reutilisation of a neglected industrial building: the construction of the building, as designed by Puccioni of the Municipal Office was begun in 1911 and terminated in 1913, even though it had already been producing electricity for certain parts of the city for nearly a year. The building, which is 23 metres high, is of reinforced concrete and very clearly presents the need to hide references to its specific function, above all through the positioning of all the machinery inside the building and the realization on the façade of several decorative elements such as the string-course frames, the numerous well-constructed windows, friezes and the streetlamps in Art-Nouveau style. It had been built to supply power for the city, it stopped production activity in 1968 and was recently transformed into an exhibition centre to house many ancient sculptures from the Capitoline Museums, thus establishing an evocative union between classical and industrial archaeology. The engine room which is done in Art Nouveau is particularly successful, the turbines, diesel motors and the large steam boiler stand out, beside the fine forms of the ancient sculptures. The museum arrangement also aims to reconstruct the ancient monumental complexes, from the Rome of the imperial age to that of the late empire, including the series of statues that decorated the gable of the temple of Apollo Sosiano: it's a complex representing an Amazonomachia, that is, a battle scene between Greeks and Amazons, which features the Greek hero Heracles flanked by Theseus and the goddess Athena stands out in the middle. On the basis of stylistic considerations, the sculpture, which was originally in polychrome, as deduced by the traces of colour still present on some fragments, dates from between 450 and 425 BC and it is certain that it was moved to Rome in the Augustan age and reassembled in the temple at the foot of the Campidoglio. As regards portraits, the museum features the so-called Togato Barberini who, wrapped in a toga, the symbol of Roman citizenship, presents the images of his ancestors, the father on the left (20-15 BC) and the grandfather on the right (50-40 BC); the head of the statue is not original, but was added during the seventeenth-century restoration by the Barberini family. The excavations for the construction of the military hospital on the Caelian Hill yielded the basanite statue of Agrippina the Younger (mother of Nero) depicted in an attitude of prayer, an austere pose deriving from a Greek model of the 4<sup>th</sup> century BC, while the excavations in the Sacred Area of Largo Argentina yielded fragments of the colossal cult statue of Temple D, achieved using the acrolithic technique (nude parts in marble, man-

## 16

tle in bronze); the sculpture was eight metres high. Attributed to Skopas the Younger, it is dated to around 100 BC. Various statues found in the museum come from the sumptuous residence of emperor Licinius Gallienus (253- 268 AD) on the Esquiline, including that of the sitting maiden, a fine copy from the Hadrian age of a Hellenistic original and especially those of two magistrates portrayed in the act of initiating the circus races and a hypothesis of identification has been put forward: the older figure is probably Q. Aurelius Symmachus, a famous orator and advocate of the pagan traditions, who was elected consul in 391 AD, while the young figure could be his son Memmius Symmachus, born in 383 and praetor in 401. The great polychrome mosaic discovered during railway works near the church of S. Bibiana is also worth mention: the mosaic represents a scene of the capture of wild animals for the games of the amphitheatre and a boarhunt and dates from late ancient age (3<sup>rd</sup>-4<sup>th</sup> century AD).

#### Information and Addresses

**Address** Via Ostiense, 106

**Visiting Hours** Every day from 9.00 am to 7.00 pm; Dec. 24 and 31 9.00 am - 2.00 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 82059127; Fax 06 5754207 - 57138575

**Price** € 4,50; concessions € 2,50; combined admission to Musei Capitolini € 8,50; concessions € 6,50

**Internet** [www.centralemontemartini.org](http://www.centralemontemartini.org)

**E-Mail** [museo.centrale.montemartini@comune.roma.it](mailto:museo.centrale.montemartini@comune.roma.it)

## Museo Barracco

The museum exhibits an important collection of ancient sculptures donated to the City of Rome by baron Giovanni Barracco in 1902. He had set up the collection in his home in Via del Corso, it was subsequently transferred to a small building situated at the end of Corso Vittorio, near San Giovanni dei Fiorentini which was later torn down during the demolition of the historical centre carried out for the construction of the Corso itself. In 1947 the collection was moved to the premises of its current site which had been altered for the occasion. The small building, called Le Roy, was also called Farnesina ai Baullari, because the lilies that adorn the facades were wrongly attributed to the Farnesi. It was built in accordance with the design made by Antonio da Sangallo the Younger in the XVI century, it underwent various works that also led to the addition of more floors





during the 1800s, it was the object of a restoration project in the early twentieth century conducted by architect E. Guj, who transformed the structure and brought it back to its original style. The Barracco collection includes about 380 works of Egyptian, Assyrian, Cypriot, Greek, Etruscan and Roman art which was supposed to offer, as intended by the collector, an exhaustive panorama of the development of sculpture from the cultures that flourished in the Mediterranean area. The first two rooms exhibit the Egyptian collection with works arranged in chronological order that span a period of time between the start of the III millennium and the era of Roman rule. One of the most important finds is the funeral stele of Nefer, some finds from the *Iseo campense* of the Campo Marzio: the sphinx said to be from Hatshepsut, a Leonine protome in wood and a clepsydra in basalt, which is one of the most beautiful examples of its kind; Assyrian art is illustrated through several slabs decorated in relief from Ninive and Nimrud, these date from IX-VIII centuries B.C. The Greek-Roman section is displayed on the second floor and comprises both original attics from V and IV centuries B.C. and Roman copies of Greek works of art, in particular a head of ephebe and a head of Athena from a Magna-Greek background, three fragments of works by Myron, copies of works by Polyclitus, etc.; for the Roman period one can admire the fragment of mosaic from the Villa di Livia at Prima Porta, representing two partridges sipping water. (it)

### Information and Addresses

**Address** Corso Vittorio Emanuele II, 166/a; room on ground floor where disabled may perform a virtual tour of the museum

**Visiting Hours** Every day from 9.00 am to 7.00 pm; Dec. 24 and 31 9.00 am - 2.00 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 82059127;

**Price** € 3,00; concessions € 1,50

**Internet** [www.museobarracco.it](http://www.museobarracco.it)

**E-Mail** [info@museobarracco.it](mailto:info@museobarracco.it)

## Museo della Civiltà Romana

The Museum has both documentary and educational value, in that the material on display is essentially made up of reproductions of examples of classical archaeology which have either been lost or destroyed or of works, which have been pieced back together. There are mainly moulds of statues, busts, inscriptions, reliefs and of life-size parts of buildings, of plastic models of monuments and architectural complexes of Rome and of the provinces of the Roman Empire, as well as evidence of the so-called "material culture" such as furnishings, objects of domestic use and work tools. The Museum is divided into 59 sections that cover a surface area of 13,000 square metres, for a wall development of 3 kilometres and a height of about 10 metres: such dimensions obviously make it possible to reconstruct, completely or partly, buildings and monuments of the ancient Roman world. The first fourteen rooms house an historical summary of the origins of Rome until VI century AD, which includes a map that illustrates the progressive expansion of the Roman Empire, the portraits of emperors and illustrious men including Caesar, Augustus, Claudius, Nero, Brutus, Pompey, Cicero, and plastic models of numerous Augustan, Trajan, Severan and Aurelian monuments. There are moulds of inscriptions and early Christian reliefs and sarcophagi including that in porphyry of Constantina, the daughter of emperor Constantine, that of urban prefect Junius Bassus and that of St. Ambrose on exhibit in the section dedicated to Christianity. Among the numerous other sections that reconstruct Roman civilization in its varying aspects in detail, from public life to everyday life, there are those dedicated to the military sectors of the army and navy, that of the ports and provinces of the empire, a section dedicated to baths, aqueducts, nymphaea and reservoirs and a section illustrating theatres, amphitheatres, circuses and arenas with plastic models of the Colosseum and the Theatre of Marcello in Rome. The complete series of moulds of the Trajan Column deserves a special mention, there are reliefs that illustrate the two military campaigns of the emperor Trajan against the Dacians (101-102 and 105-106 AD) and the plastic model of Rome (scale: 1:250; surface: 200 metres squared), created by architect Italo Gismondi, which reproduces the city as it was presented at the time of the emperor Constantine, and it is reconstructed on the basis of results and research and excavation campaigns carried out over the years. It's construction had started for the Augustan Exhibition of the Roman World in 1937, it was completed in the seventies and is a useful instrument in learning about the ancient city, in an interesting comparison with the aspects that the same presents today. (mvm)



### Information and Addresses

**Address** Piazza Giovanni Agnelli, 10

**Visiting Hours** Every day from 9.00 am to 2.00 pm; Sundays from 9.00 am to 1.30 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 82059127; Fax 06 5926135

**Price** € 6,50; concessions € 4,50

**Internet** [www.museociviltaromana.it](http://www.museociviltaromana.it)

## Museo delle Mura

The Museum, whose current set-up was established in 1990, is housed inside the Appia gate, better known by the name of Porta San Sebastiano, which is one of the most important gates in the wall (19 km long). The wall was built by emperor Aurelian between 290 and 295 AD to oppose the advance of the barbarian peoples. The gate - which marks the beginning of the extra-urban stretch of the Via Appia Antica - has only one barrel-vault dominated by two covered arcades and by an external communication trench that ends with merlon decorations; two great towers stand out on the sides of the gate, they too are decorated, and there is a podium with a square layout in the bottom part, while in the upper part, they have a semicylindrical shape, and arched windows. The facing of the whole structure is in white marble on the podium and with bricks in the upper zone. The Museum goes back over the history of the city walls, from the Servian walls (VI-IV century BC), to the above-mentioned Aurelian walls, and analyses their different building techniques and construction systems, as well as their numerous transformations and frequent restoration operations which became necessary over the centuries and which constantly changed their original appearance. In the Museum there are explanatory panels both in Italian and in English which are accompanied by a wealth of graphic and photographic documentation, as well as plastic models that specifically go back over the construction phases of the Aurelian Walls. A visit to the Museum also includes a walk along the covered communication trench of the walls in the stretch up to the Bastione Ardeatino and access to the terrace at the top of the western tower of the gate, where it is possible to admire a beautiful view of the city which reaches the Castelli Romani. (mvm)

**Information and Addresses****Address** Via di Porta San Sebastiano, 18**Visiting Hours** Every day from 9.00 am to 2.00 pm**Closed** Monday, Dec. 25, Jan. 1, May 1**Telephone** 06 82059127**Price** € 3,00; concessions € 1,50**Internet** [www.museodellemuraroma.it](http://www.museodellemuraroma.it)**E-Mail** [museomura@zetema.it](mailto:museomura@zetema.it)**Museo di Roma - Palazzo Braschi**

The Museum documents, with various exhibits, the cultural, social and historical-artistic life of Rome from the Middle Ages until the first half of the twentieth century. It has been housed, since 1952, in the rooms of Palazzo Braschi, which has recently reopened to the public after a closure of 15 years and a careful intervention of restoration. The palace was designed by architect Cosimo Morelli (Imola 1732-1812) in the last decade of the XVIII century, between Piazza Navona and Corso Vittorio Emanuele, this area was previously occupied by Orsini Palace and was constructed for duke Luigi Braschi Onesti, the nephew of Pope Pius VI (1775-1796). A leading element of the building, which in many rooms preserves the tempera decoration realised between the end of the eighteenth century and the beginning of the nineteenth century, is the spectacular grand staircase to the entrance, even Giuseppe Valadier worked on the final phase of the staircase around 1804: the structure is constructed on 18 columns of Asian red granite from one of the courtyards of S. Spirito, while the pillars of the walls are made from slabs of granite which had been removed from the Colonna Antonina. The capitals that rise above the columns and pillars are decorated with the heraldic coats of arms of the Braschi family (lily plants stirred by the breath of the Boreas) and Onesti family (lion with pine cone in its mouth), while the rich decoration of the walls and of the vault comprises marble, ancient statues, bas-reliefs and stucco panels representing stories from the life of Achilles, in most cases these are the work of Luigi Acquisti. The main entrance hall of the palace, which overlooks the side on Via S. Pantaleo, presents an oval plan and is adorned with 10 columns in cipolin marble with Doric capitals and white marble bases: placed inside it is the great sculpture representing the Baptism of Christ, as well as the statues of St. Peter and St. Paul which were all sculpted by Francesco Mochi and date from around 1640, they were commis-



sioned by the Church of S. Giovanni dei Fiorentini. The Palace in its recent reopening to the public also offers an exhibition entitled "The Museum narrates the city" which documents the most significant aspects of the history and culture of Rome between 1600 and 1800 through a collection of about four hundred works of painting, sculpture, graphics, photography and decorative arts; the Museum's permanent collection includes more than a hundred thousand works including paintings, sculptures, engravings, photographs, furniture, clothes and much evidence of the urban and topographic transformations that concerned the city between the end of the nineteenth century and the 1930s. The double portrait of Pope Benedict XIV and his secretary Cardinal Silvio Valenti Gonzaga, well known patron of artists and literary men, are among the paintings on display. The portraits were painted by Giovanni Paolo Pannini and date from between 1750 and 1760. Other notable portraits are also on display such as: the portrait of Pius VII painted by Pompeo Batoni from Lucca, in 1775, the year of the election of Pope Braschi, the Giostra del Saracino in Piazza Navona by Andrea Sacchi from about 1634, the views of Rome by Ippolito Caffi datable to the mid nineteenth century and the three great paintings representing Venus giving Helen to Paris, the rape of Helen and the death of Achilles painted by the Scotsman Gavin Hamilton between 1782 and 1784. The Palazzo Braschi also houses the Gabinetto Comunale delle Stampe (30,000 works including drawings, watercolours, engravings and ancient books) and the Municipal Photographic Archive which includes an important foundation for the urban and topographic history of Rome and numerous photographs of the Roman context organized along the themes of the view, archaeology and the portrait. (mvm)

### Information and Addresses

**Address** Piazza San Pantaleo, 10

**Visiting Hours** Every day from 9.00 am to 7.00 pm; Dec. 24 and 31 from 9.00 am to 2.00 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 82059127; Fax 06 67108303

**Price** € 6,50; concessions € 4,50

**Internet** [www.museodiroma.it](http://www.museodiroma.it)

**E-Mail** [museodiroma@comune.roma.it](mailto:museodiroma@comune.roma.it)

## Museo di Roma in Trastevere

The museum is housed in the building that was the seat of the Convent of the barefooted Carmelites from 1610 until after the Unity of Italy. In 1875 it became the property of the City of Rome; in 1918 the a sanatorium for children was set up in the building and it was named after Ettore Marchiafava who was an expert in the treatment of the malaria; in 1970 it underwent restoration work and was used as the Museum of Roman Folklore and Poets, as a detached branch of the Museo di Roma. The building thus housed the exhibits relating to Roman life and popular culture between the eighteenth and nineteenth centuries. The works on display came from the Museo di Palazzo Braschi and the Gabinetto Comunale delle Stampe. Recently the building was again renovated and was provided with an exhibition space for temporary displays, a conference room and music room, and during the summer concerts and dance shows are held in the cloister. The historical nucleus of the collection of the museum is composed of so-called Roman Scenes, reconstructions of popular life in the nineteenth-century realised with mannequins in period costume and inspired by the works of Bartolomeo Pinelli (1781-1835): the scenes represent a pharmacy, a wine cart, a saltarello, a tavern, a public clerk and pipers. The Museum also houses an important collection of watercolours by painter Ettore Roesler Franz belonging to the collection entitled "Roma sparita" which has been the property of the City of Rome since 1883: the paintings represent views of Rome referring to the areas of Piazza Venezia, the Ghetto, Borgo, Trastevere, Monti and the banks of the Tiber which are portrayed without the signs of the development and profound urban unrest that was going on during those very years. The Museum also has a rich collection of paintings, prints, and watercolours by Ippolito Caffi, Vincenzo Morani, Salomon Corrodi, Adolphe Roger and Teodor Aerni: the paintings represent scenes associated with popular festivals such as Carnival, the celebration of religious festivities such as Saints Peter and Paul Day, the patron saints of the city, and harvest celebrations. Moreover a section dedicated to dialect poet Trilussa (1871-1950) is being prepared and will be realised with paintings, furnishings, drawings, documents and photographs from his study. (mvm)

### Information and Addresses

**Address** Piazza di S. Egidio, 1/b

**Visiting Hours** Every day from 10.00 am to 8.00 pm; Dec. 24 and 31 from 10.00 am to 2.00 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 82059127; Fax 06 5884165

**Price** € 3,00; concessions € 1,50

**Internet** [www.museodiromaintrastevere.it](http://www.museodiromaintrastevere.it)

**E-Mail** [museodiroma.trastevere@comune.roma.it](mailto:museodiroma.trastevere@comune.roma.it)



## Museo Napoleonico - Palazzo Primoli

The first nucleus of the works of the Museo Napoleonico originated from the generous bequest of count Giuseppe Primoli (1851-1927). He had decided that upon his death, his collection of Napoleonic curios and the ground floor of his palace, where they were to be displayed, would be donated to the City of Rome. He was a descendant of the Bonaparte family on his mother's side. He lived in France from 1853 to 1870, after he graduated from law school, the count expanded his cultural knowledge in the intellectual parlours of his aunt Matilde Bonaparte and Giulia di Roccagiovine, where he came into contact with literary men and artists such as Mallarmé, Flaubert and Maupassant; in this Parisian milieu he developed a taste for sophisticated literary essays and, for all his life, cherished a his memories of the years he had spent in Paris. Once he returned to Rome, the count felt the need to come into contact with prominent figures from the Italian cultural scene by becoming acquainted with D'Annunzio, Boito, Giocosa and Matilde Serao. Throughout his life, the count always maintained a strong tie with the Bonaparte family and, at first, he had decided to write of its secret history, by gathering a considerable amount of documents both from oral tradition and archives; later, however, he devoted himself to creating the collection that forms the original nucleus of the museum and that privileges the private aspects of the family, leaving its historical and political vicissitudes in the background. The museum tour unwinds through 13 rooms which document three very distinct historical moments: the Napoleonic heroic deeds, the so-called "Roman" period which illustrates the adventures of the family from the fall of Napoleon to the accession of Napoleon III and the period of the second empire (1852-1870). The objects collected range from paintings to sculptures, from furniture to objects of everyday use, from albums of memoirs to snuffboxes, from clothes to jewels, from books to drawings, in an ensemble of considerable appeal, where every object proves to be interesting both as evidence of art and a taste of the time, and as the fragment of an organised family history. Another purpose of the collection is to document in detail the relations that bound the Bonaparte family to the city of Rome where most of the emperor's family lived, his mother Letizia Ramolino, his sister Paolina, who married the Prince Camillo Borghese, and his brothers Luigi, Girolamo and Luciano. The latter gave origin to the Roman branch of the family whose descendants married the children of noble Roman families (Gabrielli, Del Gallo, Campello, Ruspoli, Primoli). Among the numerous portraits of different members of the family, there are those which represent

## 24

Letizia Ramolino in imperial dress, Elisa Bonaparte with her daughter, Napoleon III and the Empress Eugenia. The furniture of the first room comes from the Napoleonic residence of St. Cloud, while the numerous items of court attire are come from the donations made by noble Roman families. (mvm)

### Information and Addresses

**Address** Piazza di Ponte Umberto I, 1

**Visiting Hours** Every day from 9.00 am to 7.00 pm; Dec. 24 and 31 from 9.00 am to 2.00 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 82059127; Fax 06 68809114;

**Price** € 3,00; concessions € 1,50

**Internet** [www.museonapoleonico.it](http://www.museonapoleonico.it)

**E-Mail** [napoleonico@comune.roma.it](mailto:napoleonico@comune.roma.it)

### Museo Pietro Canonica a Villa Borghese

The Museum is housed in the building called "Fortezzuola" which means small fort. It was established at the end of the eighteenth century during restoration work in Villa Borghese which had been commissioned by Prince Marcantonio I. As a result of the passing of the Villa to the City of Rome at the beginning of the twentieth century, the building was given in concession in 1926 to sculptor, painter and musician Pietro Canonica (Moncalieri 1869 - Rome 1959), who made it his own home-study: the ground floor was expanded to accommodate the laboratory, while the upper floor was furnished with valuable pieces of furniture, Flemish tapestries and paintings. At the time of his death, the artist gave the City all the works gathered over the years, so that a museum named after him could be built: in 1960 the artist's collection of sculptures was thus opened to the public (originals in marble and bronze, sketches in plaster and terracotta, life-size models in plaster) mostly inspired by the portrait genre, the favourite field of the artist, and partly by the commemorative genre with works in memory of the fallen of the Great War and funeral monuments. Among the many works by the artist exhibited in the seven rooms of the museum, there are also the models for the monuments dedicated to tsars Alexander I and Nicholas II, these are particularly interesting in that the originals were destroyed during the revolution of 1917, the marble bust of Donna Franca Florio and the portrait of princess Emily Doria Pamphili, the patinated plaster model of the equestrian monu-





ment to Simon Bolivar, as well as the sketch of the funeral monument for musician Giovanni Paisiello, which was the artist's last work, it was inaugurated in Taranto after his death, while among the works of symbolist character features the couple of lovers of the famous marble group from 1912 entitled "The abyss". A visit to the Museum also includes the tour dedicated to Canonica's study and his apartment. (mvm)

### Information and Addresses

**Address** Viale Pietro Canonica, 2

**Visiting Hours** Every day from 9.00 am to 7.00 pm; Dec. 8, 24 and 31 from 9.00 am to 1.30 pm

**Closed** Monday, Dec. 25, Jan. 1, Jan. 6, May 1, Nov. 1

**Telephone** 06 82059127; Fax 06 8845702

**Price** € 3,00; concessions € 1,50

**Internet** [www.museocanonica.it](http://www.museocanonica.it)

**E-Mail** [info@museocanonica.it](mailto:info@museocanonica.it)

## MACRO - Rome Museum of Contemporary Art

MACRO is based in one of the buildings of the old Peroni brewery, which ceased production in 1971. MACRO was opened in 2002, with its principal location in Via Reggio Emilia. This is to be extended by 2008 on a plan by the French architect Odile Decq, who won the international selection organized by the Department of Local Policy of the Municipality of Rome. In tune with contemporary art trends, the plan has the aim of achieving a dynamic equilibrium and generating a conflict, crossing boundaries and seeking a creative instability. The museum cover an area of over 10,000 sq. metres, becoming a meeting place and a point of reference and dialogue for international contemporary art. A propulsive force in the city, the new museum will host not only the visual arts, but also music, cinema, theatre, dance and literary events.

### Information and Addresses

**Address** Via Reggio Emilia, 54

**Visiting Hours** Every day from 9.00 am to 7.00 pm; holidays from 9.00 am to 2.00 pm

**Closed** Monday

**Telephone** 06 671070400; Fax 06 671070459

**Price** exhibition only € 1,00

**Internet** [www.macro.roma.museum](http://www.macro.roma.museum)

**E-Mail** [macro@comune.roma.it](mailto:macro@comune.roma.it)

## 26

## MACRO Future

The ex-Mattatoio complex (the old city slaughterhouse) is a lively area for cultural and artistic events. Located not far from the Tiber bank in the neighbourhood of Testaccio, MACRO Future is strongly oriented towards cultural experimentation. Testaccio is notorious for its night life, and this centre will be open from 16.00 to 24.00. Its late visiting hours and its strategic position in one of the most lively areas of the city, as well as its size and the way in which its space is organized, make these two hangars – an exceptional location for exhibitions and a flexible and innovative model for a museum - a particularly suitable space for large-scale multi-media explorations and contamination between various forms of art.

### Information and Addresses

**Address** Piazza Orazio Giustiniani, 4  
**Visiting Hours** Every day 4.00 pm - 12.00 pm  
**Closed** Monday  
**Telephone** 06 671070400; Fax 06 8554090  
**Price** Free admission  
**Internet** [www.macro.roma.museum](http://www.macro.roma.museum)  
**E-Mail** [macro@comune.roma.it](mailto:macro@comune.roma.it)

## Musei di Villa Torlonia - Casino Nobile

This large building located in the Torlonia park has ancient origins and has been transformed many times over the course of time: the first conversion took place in 1797 when the grounds were bought by Giovanni Torlonia, a rich banker of French origin who, upon acquiring a noble title, commissioned Joseph Valadier to rebuild the Casino (lodge) along more grandiose and elegant lines. When the villa was inherited by Alessandro, Giovanni Torlonia's favourite son, it was enhanced with the addition of new buildings in different styles, and the park was turned into a verdant English-style garden containing several species of exotic plants. It was in this period, between 1835 and 1845, that the Casino Nobile was transformed into a luxurious villa, where parties and society events took place and serried ranks of artists executed decorations in fresco, tempera, stucco and false marble under the direction of architect-painter Giovan Battista Caretti, himself the author of grotesques in Gothic or Pompeian styles. The rooms were decorated with precious furniture and ennobled with marble statues and



mosaic floors inspired by classical models. Caretti was also responsible for the new alignment of the façade of the Casino Nobile on Via Nomentana and the execution of the two colonnaded wings and a majestic porch in the Palladian style, its pediment featuring the Triumph of Bacchus in terracotta, the work of Rinaldo Rinaldi (pupil of Canova). The most impressive rooms include the large Ballroom with its depiction of Parnassus by Francesco Coghetti, the Room of Famous Men, the Egyptian Room, the Room of Psyche and, in particular, the Room of Alexander with its large frescoed vault and relief by Berthel Thorvaldsen depicting the Triumph of Alexander in Babylon.

In 1978, when the whole complex was bought by the Municipality of Rome, the Casino Nobile was in a state of total dilapidation. It has now been fully restored and designated as the Museo di Villa Torlonia, and it will contain furniture and sculpture from the Torlonia collection. The ground floor will trace the history of the Casino Nobile and the Torlonia complex from its origins to modern times, when it used as the residence of Benito Mussolini and his family between 1925 and 1943, and down to its acquisition by the Municipality and latest restoration. On the third floor of the building there will be a permanent exhibition of the Roman School, with works by the most important painters active in Rome between the 1920s and the 1960s. (mvm)

### Information and Addresses

**Address** Via Nomentana, 70

**Visiting Hours** Every day, from the last Sunday of March to September 30 from 9.00 am to 7.00 pm; from March 1 to the last Saturday of March and from October 1 to the last Saturday of October from 9.00 am to 5.30 pm; from the last Sunday of October to February 28 from 9.00 am to 4.30 pm; Dec. 24 and 31 from 9.00 am to 2.00 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 82059127

**Price** € 4,50; concessions € 2,50

**Internet** [www.museivillatorlonia.it](http://www.museivillatorlonia.it)

**E-Mail** [villeparchistorici@comune.roma.it](mailto:villeparchistorici@comune.roma.it)

## Musei di Villa Torlonia - Casina delle Civette

The Museo della Casina delle Civette a Villa Torlonia was opened to the public in 1997. It is situated within the park of Villa Torlonia on Via Nomentana. The building, which is positioned on a hillock, presents an original architectonic structure rich in decorative elements; the construction dates back to 1840 when the Venetian architect Giuseppe Jappelli designed a strange building called “Capanna Svizzera” covered in rough squared stones with an “L-shaped” plan and a small octagonal main body; in 1908 Prince Giovanni Torlonia, the owner of the villa, decided to live in the building and ordered its expansion and decoration with Neo-Medieval and Art-Nouveau elements, and he entrusted its design to the architect Gennari: in fact indented attics, turrets, small loggias and arcade balconies and a series of decorative elements such as majolicas, wrought iron, mosaics, stuccoes and sculpted marble were added to the building. The building underwent further transformation between 1916 and 1920 through the work of the architect Vincenzo Fasolo who added another building on a vast portico with a cross vault that supports a terrace room to the structure. It is owing to these two phases of work that more than forty polychrome glass walls bound with lead, created by master glassworker Cesare Picchiarini were added to the design of famous artists like Duilio Cambellotti, Paolo Paschetto, Umberto Bottazzi and Vittorio Grassi. The very presence of this rich collection led to the suggestion of using the building as a museum of glass walls: other examples of glassworks, over a hundred preliminary sketches, cartoons and drawings are exhibited together with the originals which have been restored and replaced in their original positions. The glass walls of the Casina which are particularly important are those by Cambellotti, like the one called “the nail” with a rich portrayal of vine leaves and bunches of grapes, the picture of the Owls, with the stylised images of the nocturnal bird which obsessively recurs in the decoration of the whole building and those with the dynamic flights of birds of the “Migratory” series. The glass windows by Paolo Paschetto with the series “Roses and Butterflies” and those by Bottazzi entitled “The Peacocks” are also worth mentioning. When the Prince died in 1939 the Casina was abandoned and from 1944 to 1947, during the occupation of the villa by Anglo- American military command, all the decorative sets which are particularly delicate and precious sustained considerable damage. This state of deterioration made rescue and restoration operations even more difficult but they were completed with great skill by many different specialists. A visit to the museum also includes a tour through the rooms where Prince Torlonia lived, they are decorated with the recurring owl theme. (mvm)



### Information and Addresses

**Address** Via Nomentana, 70

**Visiting Hours** Every day, from the last Sunday of March to September 30 from 9.00 am to 7.00 pm; from March 1 to the last Saturday of March and from October 1 to the last Saturday of October from 9.00 am to 5.30 pm; from the last Sunday of October to February 28 from 9.00 am to 4.30 pm; Dec. 24 and 31 from 9.00 am to 2.00 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 82059127

**Price** € 3,00; concessions € 1,50

**Internet** [www.museivillatorlonia.it](http://www.museivillatorlonia.it)

**E-Mail** [villeparchistorici@comune.roma.it](mailto:villeparchistorici@comune.roma.it)

## Musei di Villa Torlonia - Casino dei Principi

The current appearance of the Casino dei Principi is due to the transformation that the building underwent between 1833 and 1840 as desired by Alessandro Torlonia. The work was supervised by the architect Giovan Battista Caretti, who - together with a group of painters, craftsmen, decorators and sculptors - carried out a complete transformation of the previous country building, through an added storey and new decoration both inside and outside. The building presents, on the short sides, two monumental marble entrances, with ancient columns in pink marble and cast iron vases on the attic floor, while traces of monochromatic paintings of the frieze representing the triumph of Alexander the Great in Babylon on the main façades; one could watch the shows that used to be organised in the underlying amphitheatre, which was destroyed in 1910 during work to widen via Nomentana. The walls of the three rooms on the piano nobile were completely covered with tempera paintings portraying views of ancient Greece, of ancient Rome and of the Gulf of Naples: only these remain, and along with the rare polychrome marble and mosaic floors present also in the other rooms, they have been subjected to a thorough intervention of restoration. Inside the small villa a museum has been set up exhibiting some of the works that were part of the great Torlonia Collection, whose most substantial core is still private property, while a few works have been lost over the years. Some of the sculptures on display come from the production of the eighteenth-century sculptor, restorer and antiquarian, Bartolomeo Cavaceppi, all of whose works were bought by Prince

## 30

Giovanni Torlonia; they also come from the excavations carried out on the family's estates and partly from the decorations of the main building inside the villa. Some of the works on display: the Cavaceppi collection includes four statues, which unfortunately are acephalous, the Pudicizia, Sacerdotessa, Diana and Fauno; a copy of ancient originals kept in the Capitoline Museums and originally placed at the entrance to the villa in Via Nomentana, where they were replaced with copies; the small puttos representing the four seasons, which are copies of the seventeenth-century originals by Camillo Rusconi kept in Windsor Castle; three large stucco reliefs, by Antonio Canova, portraying the Death of Socrates, the Dance of the Feaci and Neoptolemus killing Priam these were originally placed in the dining room of the Villa at the beginning of the nineteenth century. The exhibition tour - which also comprises numerous ancient statues including busts of emperors, dressed in togas, altars - ends with the furniture from the bedroom of Giovanni Torlonia, which were an example of fine handicraft in Genoese Baroque style. Two large winged sphinxes, the family's coat of arms with a comet and aligned rosettes, a huge statue of Hera and a marble bowl with integrations from the Renaissance age are placed outside the casino. (mvm)

### Information and Addresses

**Address** Via Nomentana, 70

**Visiting Hours** Open for exhibitions, every day, from the last Sunday of March to September 30 from 9.00 am to 7.00 pm; from March 1 to the last Saturday of March and from October 1 to the last Saturday of October from 9.00 am to 5.30 pm; from the last Sunday of October to February 28 from 9.00 am to 4.30 pm; Dec. 24 and 31 from 9.00 am to 2.00 pm

**Closed** Monday, 25 Dec., 1 Jan., 1 May

**Telephone** 06 82059127

**Price** € 3,00; concessions € 1,50

**Internet** [www.museivillatorlonia.it](http://www.museivillatorlonia.it)

**E-Mail** [villeparchistorici@comune.roma.it](mailto:villeparchistorici@comune.roma.it)



## Museo Carlo Bilotti Aranciera a Villa Borghese

The building known as the Orangerie inside the Villa Borghese park was used as a winter shelter for citrus plants after 1849, when the original structure was seriously damaged in fighting between the Papacy and the Roman Republic. In the 18th century the structure was known as the Casino dei Giuochi d'Acqua due to its fountains and nymphaeums, surrounded as it was by the Giardino del Lago with its spectacular displays. Its halls, richly decorated and furnished by the Borghese family, were home to parties and society events. After decades of dilapidation and improper use, the Orangerie was restored under an ambitious project equipping it to house the art collection donated by Italo-American businessman Carlo Bilotti. This new cultural foundation represents yet another element in the project to transform Villa Borghese into a Park of Museums, a nerve-centre of art and culture. Alongside the rooms designated for the exhibition of the permanent collection, spaces will be allocated for temporary events in order to keep the museum open to new directions in the field of contemporary art and to render it a more vital cultural centre. The permanent collection of the Carlo Bilotti Museum comprises 22 works including paintings, drawings and sculptures. The central core is made up of 18 works by Giorgio de Chirico, representing the most famous subjects produced by the artist from the second half of the 1920s to the 1970s. The invention of themes such as the Archaeologists, the Horses on the River Bank, the Furniture in the Valley or in the Room, and the Knights or Ancient Warriors, dates back to a happy period, subsequent to the years of the first Metaphysical period. Other works include portraits of Tina and Lisa Bilotti by Andy Warhol (1981) and of Carlo, with a Dubuffet in the background, by Larry Rivers (1991); the painting Summer, by Gino Severini (1951); and finally a large Cardinal in bronze by Giacomo Manzù, which is exhibited outside. (it)

### Information and Addresses

**Address** Viale Fiorello La Guardia

**Visiting Hours** Tuesday - Sunday from 9.00 am to 7.00 pm; Dec. 24 and 31 from 9.00 am to 2.00 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 82059127

**Price** € 4,50; concessions € 2,50

**Internet** [www.museocarlobilotti.it](http://www.museocarlobilotti.it)

**E-Mail** [museo.bilotti@comune.roma.it](mailto:museo.bilotti@comune.roma.it)

## Mercati di Traiano - Museo dei Fori Imperiali

The imposing structures of the Markets of Trajan are currently the object of an important project which aims to consolidate and restore them in order to house the Museum of the Imperial Forums. The vast archaeological area has had a very complex and varied history, which has been reconstructed thanks to the various excavation campaigns which have taken place since the 1990s and which are now nearing completion. The large number of sizeable findings deserve an appropriate exhibition space, and the museum has been planned as the combination into a single itinerary of the ancient remains, which are visible in the open air in the archaeological areas, and the fragments of their architectural and sculptural decoration, which will be exhibited in the spaces of the Markets of Trajan. The exhibition of the materials will be divided into five sections, one for each of the five forum areas (Forum of Caesar, Forum of Augustus, Temple of Peace, Forum of Nerva and Forum of Trajan) located at the various levels of the complex. The new museum is due to open in the summer of 2007, and the current itinerary covers the archaeological areas of the Forum and Markets of Trajan.

The Forum of Trajan, inaugurated between 112 and 113 AD, is chronologically the last of the Imperial Fora, and the most complex in design. The square was flanked by colonnades on the sides, and with a statue of the emperor on horseback in the middle. At the back it was sealed off by the Basilica Ulpia. Trajan's Column stood in a narrow courtyard behind the basilica, with libraries on either side which had colonnades on their fronts.

The Markets of Trajan are a series of complex structures on several levels which must have constituted an urban quarter in themselves. Attributed to Apollodorus of Damascus, the complex is crossed by a flagstone road which in late antiquity acquired the name of the Via Biberatica. The buildings are located on either side of this road, with cleverly laid out rooms in brick with various types of vaulting. The spaces were used mainly as an official reception centre by the administration. The main hall is of double height, and is vaulted with six cross-braces. The sensation is one of air and light, as it must have been in the halls of the basilicas. The idea, similar to that of the Eastern bazar, is comparable to the modern-day shopping centre. On the ground floor there were rows of six shops on each side, and on the floor above these were fronted by a corridor. The south side of the hall leads to a series of spaces on two levels which, given their set-back position, must have served a different function within the complex: perhaps the management offices for the entire structure. (it)





### Information and Addresses

**Address** Via IV Novembre, 94

**Visiting Hours** Every day from 9.00 am to 7.00 pm; Dec. 24 and 31 from 9.00 am to 2.00 pm

**Telephone** 06 82059127

**Price** € 6,50, concessions € 4,50

**Internet** [www.mercatiditraiano.it](http://www.mercatiditraiano.it)

**E-Mail** [info@mercatiditraiano.it](mailto:info@mercatiditraiano.it)

## Planetario e Museo Astronomico

Rome's new planetarium was inaugurated on 26 May 2004 at the Museo della Civiltà Romana in EUR, more than 20 years after the closure of the historic planetarium housed in the Sala della Minerva. The hall consists of a broad cupola, 14 metres in diameter, onto which a perfect reproduction of the celestial bodies is projected: the movements of the sun, moon and planets against the background of the Zodiac, Milky Way and 4,500 stars. Three digital projectors also make it possible to make three-dimensional journeys into outer space in real time. The Rome planetarium offers a varied programme of live astronomical shows, talks, events and astronomical viewings, aimed at a range of audiences, in order to spread knowledge of the wonders of the sky and throw light on its secrets. The nearby astronomical museum accompanies the visitor in a journey from the Earth to the Universe via the important themes of space, time and the origin of the elements, and provides a engaging experience with large models of the planets, dioramas and interactive multi-media points with astronomical video games. (it)

### Information and Addresses

**Address** Piazza Giovanni Agnelli, 10

**Visiting Hours** Tuesday - Sunday from 9.00 am to 2.00 pm; Saturday and Sunday from 9.00 am to 7.00 pm

**Telephone** 06 82059127

**Price** € 6,50; concessions € 4,50

**Internet** [www.planetarioroma.it](http://www.planetarioroma.it)

**E-Mail** [planetario@comune.roma.it](mailto:planetario@comune.roma.it)

## 34

## Museo dell'Ara Pacis

The project for the new complex of the Museo dell'Ara Pacis (Altar of Peace) is the work of the architect Richard Meier, author of some of the most important museums of the second half of the 20th century. The new building occupies the fourth side of the Piazza Augusto Imperatore, which was left unfinished by Morpurgo in the 1930s, and is divided into three main sectors. The first sector is an artificially lit gallery containing a visitors' centre. Access is up a flight of stairs which takes us from the level of Via Ripetta to the level of the Lungotevere. We then enter the main exhibition area, where in daylight hours the altar is immersed in softly diffused light from skylights and through broad filtering crystal windows. The third sector houses a small multimedia auditorium.

The construction of the altar took place in the northern part of the Field of Mars in an area where Octavian had already decided to build his Mausoleum and was now planning to build a large sundial at the same time as the Ara Pacis, which would have been named after him as the Horologium or Solarium Augusti.

The recovery of the Ara Pacis was started in the 16<sup>th</sup> century and was concluded only four centuries later, after a series of chance discoveries and specific excavations, with the recomposition of the monument in 1938. The first evidence of the re-emergence of the altar from the foundations of the Palazzo in Via in Lucina (owned by the Peretti family and then the Fiano family and Almagià families) is provided by a carving by Agostino Veneziano made prior to 1536 depicting a swan with outstretched wings and a large portion of the spiralled frieze. Recovery work started in 1903 and was completed in 1937. Between June and September 1938 the work to build the pavilion to house the monument on the Lungotevere took place alongside the excavations. The inauguration took place on 23 September 1938.

The Ara Pacis consists of an enclosure which stands on a large marble base and is divided into two decorative orders: the lower one contains plant patterns, while the upper one is figurative, with the representation of mythical scenes on either side of the enclosure's two entrances and a procession of people on its other sides. On the right of the front of the enclosure we may view the relief of Aeneas making a sacrifice to the Penates (household gods). On the left of the east side of the enclosure is the panel showing Tellus (Mother Earth) seated on rocks. On the right-hand panel is a fragment of the relief of the goddess Roma seated upon a trophy of arms. On the north and south sides are two crowded processions; these include priests, attendants, magistrates, men, women and children whose historical identity may only be guessed at. On both sides of the enclosure, the processions are fronted by the lictors, followed by members of the chief priestly colleges and perhaps by the consuls. Members of the Augustan family start to file past immediately after-



wards. On the south side, Augustus himself and Agrippa have been identified with some certainty, along with other figures, including the young Gaius Caesar, his son, and Livia, the prince's bride. On the north side are more members of the family, including Lucius Caesar, Octavia the Younger and Marcella. The lower order of the enclosure is decorated with a plant frieze consisting of spirals emanating from an acanthus figure and a central candelabra bearing plant motifs. The monument is also illustrated with a series of aids designed to display its main characteristics: scale models, plaster casts and fragments from similar monuments. (it)

### Information and Addresses

**Address** Lungotevere in Augusta

**Visiting Hours** Tuesday - Sunday from 9.00 am to 7.00 pm; Dec. 24 and 31 from 9.00 am to 2.00 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 82059127

**Price** € 6,50; concessions € 4,50

**Internet** [www.arapacis.it](http://www.arapacis.it)

**E-Mail** [info@arapacis.it](mailto:info@arapacis.it)

## Museo e Villa Romana dell'Auditorium

During work to build the 'Parco della Musica' Complex in the Flaminio neighbourhood at the foot of the Parioli Hills, between the Via Flaminia and the River Tiber, the remains of a large Roman villa were uncovered: one of the biggest suburban residences of the Republican Age. The structures were four metres lower than the level of the current Viale Pilsudski and consist of the foundations, the elevated parts of the complex having been removed in ancient times when the villa was abandoned. This is a single vast complex consisting of two buildings divided by a strip of land. The excavations have revealed an extraordinary sequence of different strata: the area was in continuous use from the second half of the 6th century BC down to the 2nd century AD, when it was finally abandoned, probably due to frequent flooding from the nearby Tiber. The Roman villa has been successfully incorporated into the modern auditorium complex thanks to an alteration in the project, ensuring the displaying of the excavations and the creation of a small archaeological museum. Architect Renzo Piano solved the problem by creating a space inside the foyer to show off the archaeological materials which had been found. The fact that it contains an archaeological area with a permanent exhibition space makes this auditorium somewhat unique. (it)

## 36

**Information and Addresses**

**Address** Parco della Musica,  
Via Maresciallo Pilsudski - Via Pietro De Coubertin  
**Telephone** 06 82059127

**Galleria Comunale d'Arte Moderna e Contemporanea**

The gallery was inaugurated in January 1995. It houses the works of the municipal collection datable from 1883 to 1945 and is based in the former seventeenth-century convent of the barefooted Carmelites connected to the sixteenth-century Church of S. Giuseppe a Capo le Case. The collection was started in 1883 when the City of Rome purchased several works of historical and genre theme at the International Exhibition. The first display of the collection, which had been enriched with other paintings, took place in 1925 in the rooms of the Palazzo Caffarelli. The gallery was temporarily closed in 1938 and was reopened in 1963 in the halls of the Palazzo delle Esposizioni in Via Nazionale and again closed with the contextual transfer of the works to Palazzo Braschi. In the existing arrangement that is organised on three floors of the abovementioned former convent, the gallery houses more than four thousand works by important artists mostly Italian from XIX and XX centuries. Some of the works on display: the great triptych on a table by Giulio Aristide Sartorio called "Le vergini savie e le vergini stolte" datable between 1890 and 1891 and the most radiant landscape "Carri di fieno a Terracina" from 1923; the two oil paintings by Giacomo Balla "The doubt" and "Portrait of Nathan" (politician and mayor of Rome), both of intimist inspiration and relevant to the early production of the artist. The futurist movement is represented in several works by Fortunato Depero "Polenta a fuoco duro" (1924- 1926), Enrico Trampolini "La bullfight" (1929-1930) and "Sailor in space" (1934), with a clear study on the dynamics and decomposition of colour. The first nucleus of the so-called Roman School - movement of clear expressionist definition - is represented on the other hand by the works of Scipione including his "Il Cardinal Decano" from 1930 and of Mario Mafai exhibited with the painting "Demolizione in Via Giulia" from 1936. The still life genre is represented by such works as that by Filippo De Pisis with fish and bottle from 1925 and that by Giorgio Morandi from 1932 with oil on canvas, together with three others painted by the same artist using the technique of etching on copper in the thirties. Giorgio De Chirico is represented by a single oil painting portraying a "Contest of Gladiators" (1933-1934), while his brother Antonio Savinio is exhi-



bited with the representation of Autumn from 1934 in oily tempera on canvas. There is a self-portrait from 1937 by Sicilian painter Renato Guttuso, Mario Sironi is represented with an oil painting entitled "The family" from 1927, the many sculptures on display include the "Bust of a Lady" (1907) and "Tete au nez cassé," (1913) in bronze by Auguste Rodin, the "Portrait of Anna Gemito" (1886) in terracotta and clay, the "Bust of Cesare Correnti" (1878) in plaster and the big "Horse" (1920-1926) in wood by Vincenzo Gemito.

### Information and Addresses

**Address** Via Francesco Crispi, 24

**Visiting Hours** Closed until autumn 2008

**Telephone** 06 4742848 - 4742909; Fax 06 4742912

**Internet** [www2.comune.roma.it/avi](http://www2.comune.roma.it/avi)

**E-Mail** [galleria.moderna@comune.roma.it](mailto:galleria.moderna@comune.roma.it)

## Museo del Teatro Argentina

The City of Rome bought it in 1869 from the Torlonia family, the theatre Argentina has always been the most important theatre in Rome. It dates from the first half of the Eighteenth century, it was built in 1731 upon the wish of Duke Giuseppe Sforza Cesarini from the drawings of Girolamo Theodoli by Paolo Cappelletti and Nicola Zagaglia, the heads of the mechanical craftsmen from St Peter's. It was entirely built in wood, with the exception of the boundary walls and the staircase which are in masonry. The theatre consisted of a horseshoe shaped hall for obvious reasons of visibility and acoustics, with stalls and boxes. There were forty rows of benches separated by the backs of other benches following the shape of the room. The one hundred and eighty six boxes were disposed in six orders bearing a rather simple pictorial decoration on the window-sills. These together with the stuccoes and the gilding of the proscenium and children bearing festoons painted on the ceiling, were the simple decoration of the hall. A richer decoration was added only in 1837 on the occasion of works carried out on the building structure of the theatre by Pietro Camporese the Younger, while architect T. Hoil had built the façade just a few years earlier in 1826. Since then the theatre has been subject to several interventions of maintenance and restoration. The structural modernisation at the end of the 1960s to ensure the continuing life of the building are of particular relevance. In 1973, on the occasion of further refurbishment, by initiative of Professor Cecilia Pericoli Ridofini the City promoted the creation of

the Museum of the Argentina Theatre . It is located in the two halls of the attic, the Museum aims to document the history of the theatre itself. following an itinerary in three sections. The topographical one concerns the history of the district where the theatre was established. "Argentina" derives from the Latin name (*Argentoratum*, the present Strasbourg) of the city of birth of Johannes Burckhardt, the famous papal Master of Ceremonies who had incorporated the neighbouring medieval tower in his residence. The second section, the richest, exhibits objects related to the original theatre, like fragments of the canvass (Nineteenth-Twentieth century), pieces of wall decorations coming from the ground floor of the theatre (Twentieth century), the final cardboard of the lost curtain and preparatory drawings for the equally lost curtain of the Apollo theatre by Cesare Fracassini, a caricature by N. Zagaglia, works by P. L. Grezzi and the large wheel used in Nineteenth century to raise the curtain and scenes. The third and last section illustrates the life of the theatre from the opening performance of January 31st 1732 dedicated to the musical drama "Berenice", through sketches, playbills and photographic documents relating to the permanent companies of actors of the theatre (the "Dramatic Company of Rome" and the "New Dramatic Company of the Teatro Argentina). It is also possible to see an ancient truss in the museum. This the only left of the eight built in 1731 as part of the ancient cover of the theatre and saved from the several restorations to be an example of the Eighteenth century constructive technique. (mm)

### Information and Addresses

**Address** Largo di Torre Argentina

**Visiting Hours** Tuesday - Friday from 9.00 am to 2.00 pm and from 3.00 pm to 5.00 pm; Sunday from 9.00 am to 2.00 pm

**Closed** Monday

**Telephone** 06 67106018/7

**Price** € 3,00; concessions € 1,50

### Museo Civico di Zoologia a Villa Borghese

It was founded in 1932, it has over 5 million examples of several animals species, which are part of naturalistic collections that go back as far as the period following the Napoleonic domination including molluscs, insects, birds, mammals, added to which are important collections from the Roman countryside with species of mammals, birds and insects that are no longer found in our



region. The many examples shown range from the coleopter that measures less than a millimetre to the rorqual measuring 16 metres in length, added to which is an important osteological collection. The exhibition standards of the Museum have recently undergone substantial changes according to a project called "Biodiversity" for which the great variety of species with which life is presented on earth is also the basis of the multisensory tour that visitors of all ages can take inside the structure. (mvm)

### Information and Addresses

**Address** Via Ulisse Aldrovandi, 18

**Visiting Hours** Every day from 9.00 am to 5.00 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 67109270; Fax 06 32650186

**Price** € 4,50; concessions € 2,50

**Internet** [www.comune.roma.it/museozoologia](http://www.comune.roma.it/museozoologia)

**E-Mail** [info.museozoologia@comune.roma.it](mailto:info.museozoologia@comune.roma.it)

## Museo della Matematica

The Museum of Mathematics is the first municipal museum dedicated to the history of the theory of mathematics and the spread of the scientific culture. Here the visitor is directly involved in a practical experimentation of mathematical principles. The philosophy behind this exhibition is also embedded in the name of the museum itself. The ancient Romans believed Numeria was the goddess of mathematics. Numbers and the art of using them were considered graceful gifts of the Goddess, without which neither science nor rationality could exist. Through the objects displayed in the Museum and their manipulation, the abstract concepts are somehow made tangible and interactively explained. The exhibition has several itineraries which illustrate the various particular aspects of the mathematical culture, such as: *How the ancient Romans counted and measured*, the Roman counting system is explained with the help of an abacus which can be used to execute several operations. A little ball abacus and a groma (goniometer) from the First century AD are exhibited in this section. The *Polyhedra*: here the manipulation and examination of various polyhedra aid the visitor's comprehension of the concept of space. The Museum collection boasts approximately 116 wooden polyhedra of various types and dimensions. Some instruments found in the museum are worth a special mention: the "proto rulers" as the

# 40

rods of Nepero and the compasses of proportion by Galilei; the original book containing the first tables of the logarithms by Nepero; the drawing by Galilei for the plan of his ruler of proportion. Also worthy of note: the collection of mathematical models entitled to Felix Kiein. These small “mathematical sculptures” made of chalk were used as didactic tools. The peculiar concept and the remarkable didactic focus make the visit of this museum suitable to school students who can follow specifically tailored itineraries. (it)

## Information and Addresses

**Address** Piazzale Aldo Moro, 5 (temporary)

**Visiting Hours** Every day from 9.00 am to 6.00 pm.

Only by appointment

**Closed** Saturday and Sunday

**Telephone e Fax** 06 58331022

**Price** Free admission

**Internet** [www2.comune.roma.it/museomatematica](http://www2.comune.roma.it/museomatematica)

Museums  
of Rome





# Archaeological Museums

## **Museo Nazionale Preistorico Etnografico “Luigi Pigorini”**

It was founded by the palaeo-ethnologist Luigi Pigorini, his aim was that of illustrating Italian prehistoric evidence and that of the present-day peoples in order to compare the different phases of development of the cultures. The museum was inaugurated in 1876 in the building of the Roman College; between 1962 and 1977 it was transferred to its present site in the EUR area. The new establishment was inaugurated in 1994 the exhibit is divided into two sections: one dedicated to Prehistory and Protohistory and the other to Non-European Indigenous Cultures. The ethnographic sector, which is situated on the first floor, is organised according to a geographic division: African finds illustrate the essential historical moments in the exploration of the continent which started between 1434 and 1488, with various artefacts of artistic handi-craft. From the Americas one can admire the finds from the archaeological cultures of Mesoamerica and western America. The Oceanic section contains many items, mostly collected by travelers at the end of the XIX century, and are organized in such a way as to illustrate the specific regions. The palaeo-ethnology section presents different exhibition areas which aim at illustrating the different search methods on the prehistorical sites and the main stages of human evolution. The sections are supplied with advanced didactic supports, plastic models, reconstructions, graphical devices, which, though they provide rigorous scientific information, succeed in intriguing and fascinating visitors. The evolutionary tour of our species is completed by a multimedia and digital support that accompanies visitors along a route of model settings that faithfully reproduce different excavation conditions. As for the material displayed for the Palaeolithic period there are finds

## 42

that were discovered in various areas in Lazio and this allows visitors to go back over the fundamental stages of the development of the human species. As regards the older phase there are finds from the settlements of Castel di Guido and Torre in Pietra (about 300,000 years ago). The finds of Saccopastore (about 100,000 years ago) and of Grotta Guattari al Circeo belong to the era of the Neanderthal Man. The next section regards more recent phases, there is material from the underwater site "La Marmotta" located in the lake of Bracciano, as well as a large panorama of the artefacts from the Neolithic, Eneolithic, Bronze and Iron ages, from both Italian and European sites. Some of the items featured are of Aegean origin, in particular Troy II - V century, Minoans (Phaistos, Haghia Triada) and Mycenaean (necropolis of Rhodes). (it)

#### Information and Addresses

**Address** Piazza Marconi, 14

**Visiting Hours** Every day from 9.00 am to 1.30 pm

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 549521; Fax 06 54952310

**Price** € 4,00; concessions € 2,00

**Internet** [www.pigorini.arti.beniculturali.it](http://www.pigorini.arti.beniculturali.it)

**E-Mail** [pigorini@arti.beniculturali.it](mailto:pigorini@arti.beniculturali.it)

### Museo Nazionale Etrusco di Villa Giulia

This museum is housed in the splendid Renaissance villa of Pope Julius III, which was built between 1550 and 1555, it is located in two courtyards which are separated by a nymphaeum. It is a classic suburban villa whose construction involved the participation of renowned architects like Giorgio Vasari, Jacopo Barozzi da Vignola and Bartolomeo Ammannati. It was appointed as a museum site in 1889, today it is one of the most representative museums of Etruscan art. It houses finds in particular from southern Etruria, that is from the territory of northern Lazio, between the Tiber and the Tyrrhenian Sea, a place which is extremely rich in evidence of different eras and various civilizations (Etruscan, Greek, Phoenician, Faliscan), since it was a natural intersection, a crossroads of traffic along the main routes of communication of the central Mediterranean. The finds are exhibited according in a topographical manner, beginning with the areas of Vulci, Bisenzio, Veii, and Cerveteri. Some of the most well-known works are the bronzes from Vulci, the terracotta decoration from the Sanctuary



of Portonaccio in Veii, including the famous Apollo (VI century BC) and the Sarcophago degli Sposi from Cerveteri. The private collections, instead, are organised according to their typology. The Barberini, Pesciotti and Castellani collections are quite important, they include several extremely important jewels for the study of Etruscan jewellery, which date mainly from between VII century BC and the medieval era, as well as reproductions ordered by the same Castellani on ancient models. The Faliscan-Capenate section, which houses material from towns in the middle valley of the Tiber such as Corchiano, Vignanello, Nepi, Narce and in particular Falerii Veteres (Civita Castellana) with terracotta sculptures from the ornaments of the sanctuaries in the area, is particularly interesting. Then follow materials from towns in Latium Vetus, among which we can find the oriental style accessories found in the princely tombs of Barberini and Bernardini of Palestrina; the famous gold foils of texts from Pyrgi, written in the Etruscan and Phoenician languages (V century BC), are also featured in this section as well as the terracotta polychrome sculptures that line the wooden structure of the two temples of the sanctuary of Leucotea Ilizia. The Museum offers numerous itineraries that make it possible to also admire the underground rooms of the Villa like the nymphaeum, the remains of the Aqua Virgo aqueduct (Augustan age), and the “neviera” of Pope Julius III. (it)

### Information and Addresses

**Address** Piazzale di Villa Giulia, 9

**Visiting Hours** Every day from 8.30 am to 7.30 pm

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 3200562; Fax 06 44239949

**Price** € 4,00; concessions € 2,00

**Internet** [www.beniculturali.it](http://www.beniculturali.it)

## Museo Nazionale Romano Terme di Diocleziano

### Museo Nazionale Romano

It was established in 1889 in order to house the antiquities of Rome, the museum has the most important archaeological collection in the world. Currently the collection is organised in various exhibition centres, which gather the materials sorted out by their contexts of origin, nature and collections.

### Terme di Diocleziano

It was the most impressive spa complex in Rome and of the Roman world, it occupied a huge area between the current Via Torino, Via Volturmo, Piazza dei Cinquecento and Via XX Settembre. It was made up of an extensive central area which held the real bathing facility, which symmetrically arranged according to the lower axis that included the swimming pool, the frigidarium, the tepidarium and of a series of different kinds of rooms, such as a semicircular exedra with steps corresponding to the current Piazza della Repubblica ex Piazza Esedra, on whose sides there were the two rectangular halls used as libraries; it presented a very rich decorative display including sculptures, reliefs, marble baths, valuable objects, etc. In 1561 a basilica inside the complex was dedicated to the Madonna of the Angels with an attached convent, designed by Michelangelo; with the passing of time the rooms of the baths underwent numerous interventions that altered their original function. The interventions culminated in the urban transformations associated with the declaration of Rome as the capital of Italy which involved further modifications to the complex, in particular the construction of Via Cernaia that cuts the structure in half and the construction of new buildings in the surrounding area. It has been the headquarters of the section of Roman antiquities since 1889. The cloister of the Carthusian Monastery of S. Maria degli Angeli, whose design is attributed to Michelangelo, has been completely restored after a painstaking intervention that has made it possible to emphasise its typology and the original finishing touches. The organisation of the art works which occupy the four ambulatories has also been redefined, they are placed on bases that allow an optimum enjoyment of the sculptures. The finds, which come mostly from chance discoveries in different parts of the urban and the suburban areas, are placed according to conventional topographic criterion: inside the Servian Walls, the consular roads, the Tiber, etc. The garden towards Piazza dei Cinquecento, which has always been the entrance to the museum, is also the result of substantial restoration work that has given it back its appearance of the '50s and houses epigraphic material, mainly of a



funerary nature, and various architectural material. The funeral stele mostly go back to the end of the Republican - early imperial age; the altars are referable to the first two centuries of the empire. There are sarcophagi and funeral statues on display in the drive. The epigraphic section of the Museum is presented today in a new arrangement that intends to illustrate the birth and spread of Latin writing, through the exhibition of a very rich collection of finds located within the vast heritage of the Museum. The museum tour on the ground floor hosts works displayed in chronological order; the upper floor exhibition features the epigraphic testimonials of the imperial age presented to visitor according to the great topics, administrative and religious themes. The inscriptions recently discovered in the area of the Meta Sudans in Rome are among the most important documents found in the museum. There is a collection illustrating the protohistory of the Latin peoples, that is the formative process of the societies within which the first development of Rome took place, displayed on the mezzanine floor of the cloister by Michelangelo. The materials of recent excavations such as those of Osteria dell'Osa and Castiglione, Gabi, Acqua Acetosa Laurentina, Fidene, etc. are among the most important finds on display, their nature and historical-cultural worth are explained through graphic, computer, plastic and pictorial illustrations. (it)

### Information and Addresses

**Address** Via Enrico De Nicola, 78

**Visiting Hours** Every day from 9.00 am to 7.45 pm

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 47826152

**Price** € 7,00; concessions € 3,50; cumulative ticket for branches of Museo Nazionale Romano valid for three days

**Internet** [www.archeorm.arti.beniculturali.it](http://www.archeorm.arti.beniculturali.it)

## 46

## Museo Nazionale Romano Palazzo Massimo alle Terme

The building, which is in neo-sixteenth-century style, was built between 1883 and 1887 as designed by Camillo Pistrucci, in an area that was previously occupied by the Villa Peretti, which had been built by Sixtus V and was the home of the Massimo family. The area pertaining to the Villa was gradually eroded in order to allow the construction of buildings and the surrounding town layout, in particular for the building of the Stazione Termini. It was acquired by the state in 1981 and it was subjected to substantial restoration and reinforcing work aimed at adapting the building for exhibition space. Works such as sculpture - portraits, reliefs, statue- portraits datable mostly from the late Republican age to the early imperial age, that testify the influence of Greek-Hellenistic art on the Roman artists are housed on the ground floor and the first floor. The so-called Generale di Tivoli, Augusto as Pontefice Massimo da Via Labicana, the Fanciulla di Anzio, the Efebo da Subiaco, the Afrodite da Villa Adriana are among the most significant works of art on display. It is then possible to follow the typological evolution of the official Roman portrait through a series of works that document the styles adopted in the imperial age on the basis of the features of the emperors. Some of the more well-known decorative elements discovered on estates in Rome, characterised by particular luxury and elegance are exhibited on the second floor. Even if there are much fewer Roman wall paintings than those found in the Pompeii and Herculaneum area, Rome still has several examples of an exceptional artistic level. Several paintings from the Villa di Livia in Prima Porta which have undergone careful restoration work which has brought back to light their original colours and details, and the decorations of the Villa della Farnesina, probably imperial property, of which four rooms of the nine preserved have been reconstructed, are also on display. These are particularly exquisite examples, which date from around 20 BC. Several examples of floor mosaics from the Republican age can also be seen, they are in black and white with small polychrome squares in the centre and floors with more complex portraits from the imperial age are also featured. The Museum's numismatic collection is particularly important. It is kept in a special vault in the basement. The vault was installed during the most recent works on the building. The coins on display are evidence of the use of this element in the old, medieval and modern ages. There are many unique examples and rarities. The collection of the former Museo Kircheriano, the Gnechi collection and the medieval and modern collection of Vittorio Emanuele III of Savoia are among the collections on display. The collection of jewels that document the art of jewellery and glyptics of the Roman age, among



which we can find the very famous gem of Aspasios and other materials relating to funeral sets found in the necropolis and the suburb, are of extraordinary quality. The context of the “mummy” of Grottarossa, the only known Roman example of the use of embalming is of considerable interest. (it)

### Information and Addresses

**Address** Largo di Villa Peretti, 1

**Visiting Hours** Every day from 9.00 am to 7.45 pm

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 4814144; Bookings 06 39967700

**Price** € 7,00; concessions € 3,50; cumulative ticket for branches of Museo Nazionale Romano valid for three days

**Internet** [www.archeorm.arti.beniculturali.it](http://www.archeorm.arti.beniculturali.it)

## Museo Nazionale Romano Palazzo Altemps

The building was built over continuing periods between the fifteenth and seventeenth centuries through the unification of several medieval houses built in the area close to a fortified system that divided the Orsini property from that of the Colonnas. It had various owners including Cardinal Marco Sittico Altemps and his nephew Giovanni Angelo. Recent restoration work supervised by the Ministry of Cultural Heritage has brought the building back to its sixteenth century style, by eliminating modifications and superfetations which had altered its appearance. It houses units of collections of classic finds that have been put together in this exhibition centre according to a criterion that allows visitors to perceive both the formal aspects and the taste of collectors of the time. The famous Boncompagni-Ludovisi collection is particularly valuable. Cardinal Ludovico Ludovisi collected a considerable amount of valuable antique marble that he kept in his property on the Colle Quirinale. The collection included about 450 world renowned sculptures that decorated the paths and gardens of the Villa. The sculptures were then restored and missing parts were reinstated by some of the most important sculptors of the time like Gian Lorenzo Bernini, Alessandro Algardi, Ippolito Buzzi. Part of the collection was lost when the Villa was destroyed at the end of the nineteenth century in order to allow the construction of the present-day Ludovisi district. The state managed to acquire 104 sculptures that the State managed to acquire which are now exhibited in the rooms of the Palazzo, among these, one can admire the group of the

suicidal Gaul with his wife, Orestes and Electra, Ares and the head of Juno, and the famous Greek original from the V century BC and the so-called "Trono Ludovisi" from excavations carried out in the area. The collection of Cardinal Marco Sittico Altemps, which is displayed with the criteria the rich furnishings of the Palace, originally consisted of 120 sculptures from the Greek and Roman eras. Currently 15 sculptures are kept, four of which can be seen under the arches of the northern portico. Works relating to the Mattei collection, which were assembled by the family in order to decorate Villa Celimontana, and which were previously housed in the Museum of the Baths of Diocletian are now exhibited in the porticos of the courtyard and in the rooms on the first floor. Another important unit is that of the Del Drago Collection dating back to XVII century, it was initially housed in the building in Via Quattro Fontane. In Palazzo Altemps one can also admire a substantial core of the Egyptian collection belonging to the Roman National Museum: in particular the materials from the Sanctuary of Isis and Serapis in Campo Marzio and the finds from the excavation of the Syriac sanctuary of the Janiculum. (it)

#### Information and Addresses

**Address** Piazza di S. Apollinare, 44

**Visiting Hours** Every day from 9.00 am to 7.45 pm

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 6833759; Bookings 06 39967700

**Price** € 7,00; concessions € 3,50; cumulative ticket for branches of Museo Nazionale Romano valid for three days

**Internet** [www.archeorm.arti.beniculturali.it](http://www.archeorm.arti.beniculturali.it)

## Museo Nazionale Romano

### Crypta Balbi

The Museum of the Crypta Balbi is housed in a complex between Via delle Botteghe Oscure and Via Caetani which includes two houses of medieval origin on Via Botteghe Oscure and the "Barberinian dormitory" in Via Caetani. The arrangement plan and the tours allow the visitor to notice the articulation of the old buildings and the original communication routes in an area which has had considerable continuity of life from the Roman era to the present day. The general archaeological excavation and the restoration project of such an important complex, which can be considered one of the most successful projects of urban archaeology, was carried out over approximately twenty years starting in the '80s, and now demonstrates the diffe-





rent building phases of the area. In the Roman era the area was occupied by a vast courtyard with an arcade attached to the theatre of Balbus erected in 13 BC, then it was transformed and adapted over subsequent periods, especially in the medieval and Renaissance eras with the settlement of the Monastery of Saint Maria Domine Rose built in VIII century, the houses of merchants built after the year 1000 next to the wall of the Crypta and the Conservatory of Santa Caterina dei Funari built in XVI century. The transformations of this section of the historical centre are displayed as documented by the excavation on the ground floor; the Roman urban culture between the V and X centuries is illustrated through the exhibition of materials that document the productive and handicraft industries of the time, on the ground floor and first floor: the artefacts from the VII century found in the storage room of the Crypta that held a huge amount of tableware, kitchenware and items for transport, are among some of the examples. Other important items following recent urban excavations and historical collections, in particular material from the Forums, the Colle Oppio and Celio are displayed in addition to the finds from the excavation of the Crypta. The numismatic material on display (Gnecchi and Vittorio Emanuele III collections) originates from historical collections. (it)

### Information and Addresses

**Address** Via Botteghe Oscure, 31

**Visiting Hours** Every day from 9.00 am to 7.45 pm

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 6780167; Bookings 06 39967700

**Price** € 7,00; concessions € 3,50; cumulative ticket for branches of Museo Nazionale Romano valid for three days

**Internet** [www.archeorm.arti.beniculturali.it](http://www.archeorm.arti.beniculturali.it)

## Museo di Porta San Paolo (Archaeological Museum, Via Ostiense)

The museum is located in the structure of the ancient gate of St. Paul built in the third century AD as the starting point of the Ostiense and the ancient Laurentina roads. The items on exhibition illustrate the ancient link between Rome and Ostia: moulds, inscriptions, surveys of the route and several of the relative monuments placed on the ancient way. There are also a few models representing Ostia and the ports of Claudio and Traiano by the architect Italo Gismondi; and together with the ancient and

## 50

modern plans, prints and photographs are also included in the exhibition. In addition, Christian memoirs regarding the Ostiense road and Ostia and some pieces coming from catacombs are gathered in a room where traces of medieval age frescoes are still visible. The reconstruction projects of some "ostiensi" buildings, among which the so-called Piccolo Mercato (Small Market), are of particular interest. (mvm)

### Information and Addresses

**Address** Via Raffaele Persichetti, 3

**Visiting Hours** Every day from 9.00 am to 1.30 pm; Tuesdays and Thursdays from 2.30 pm to 4.30 pm; Sunday 9.00 am to 1.30 pm (first and third of each month).

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 5743193; Fax 06 57284435

**Price** Free admission

## Museo dell'Alto Medioevo

The museum was inaugurated in 1967 and it houses items which aim at illustrating the postclassical age, through finds mostly from Roman environments and central Italy. The exhibition tour begins with the presentation of several objects from the late-ancient period, in particular three imperial portraits from the V-VI centuries AD, funeral inscriptions, etc. The two subsequent rooms hold a series of items going back to the Lombard period, which are mainly illustrated by the finds of the necropolis of Nicer Umbra and Castel Torsion. They are notable funeral accessories, with arms and ornamental objects of various kinds; in some cases the tombs of the dead of high rank are characterised by objects of luxury, such as swords with a gold hilt, silver horse harnesses, bronze plates, etc. The Carolingian age is documented by marble furnishings from churches in Rome and Lazio, in particular presbyteral enclosures, capitals, ambos, altars, tabernacles, with decorations in naturalistic style and the geometric repertory. Ceramic items which were discovered during old excavations in the area of the Roman Forum are also on display. The subsequent rooms are dedicated to the settlements of the early Middle Ages of the Roman countryside such as S. Cornelia near Veii and S. Rufina on the Via di Boccea, which document the characteristics of settlements with considerable continuity - even though with different and complex functions and uses - from the Roman age



to the medieval age. The great floor mosaic from Santa Rufina is particularly interesting. The itinerary concludes with a collection of fabrics and reliefs produced in Egypt from the late Roman age to the Islamic period; in particular liturgical furnishings and fabrics decorated with characteristic patterns of remarkable handcrafted elegance are displayed. (it)

### Information and Addresses

**Address** Viale Lincoln, 3

**Visiting Hours** Every day from 9.00 am to 2.00 pm

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 54228199; Fax 06 54228130

**Price** € 2,00; concessions € 1,00

**Sito web** [medioevo.ostia@arti.beniculturali.it](mailto:medioevo.ostia@arti.beniculturali.it)

## Museo Nazionale D'Arte Orientale - Palazzo Brancaccio

The Palazzo Brancaccio was built between 1892 and 1895 as designed by Luca Carimini. It houses the Museo Nazionale D'Arte Orientale, which was founded in 1957 through an agreement between the Italian State and the Italian Institute for the Middle and Far East; the Museum, which is an Institute with special purposes for the Ministry of Artistic Heritage and Activity, carries out duties of protection on a national scale, by identifying, in collaboration with the territorial Offices, works of significant interest, to avoid the scattering of the collections and to increase the patrimony of the State through acquisitions, donations, bequests and deposits from other institutions and associations. The structure has a restoration laboratory, a photographic laboratory, a photographic archive, a library, an archive of the oriental collections in Italy with a wealth of photographic documentation and numerous catalogue files and a bio-archaeology service. It displays objects of art from the prehistoric age to modern times from the Asian regions between Iran and Japan, to which items relating to the Mediterranean regions of the Near East have just recently been added. Several collections formed around an initial nucleus of works belonging to the IsMEO, today IsIAO. The number of collections then increased with donations from private citizens and associations through exchanges with various Asian countries (Thailand, Pakistan, Korea, Japan) and the store of finds brought to

## 52

light by Italian archaeological missions in Iran, Afghanistan and Pakistan; the permanent exhibition is organized in the following sections: Ancient Near and Middle East, Islam, India, Gandhara, Tibet and Nepal, Southeastern Asia and Far East and the items collected include ceramics and porcelain, metals, sculptures in different materials, glass, paintings, fabrics, weapons, votive and ritual objects, furnishings, jewels, furniture and books. The section dedicated to India features the famous "Scorretti Marble" from the Hindu-shahi period (VIII-IX century) representing the goddess Durga taming the buffalo demon, the three stele in dark stone from the Pala period (VIII-XII century) and some bronzes from southern India, including the image of dancing Siva from the Cola age (IX-XIII century). The Far East section features artefacts of Chinese and Japanese production, along with a group of glazed ceramics of Korean production; the Chinese section features bronze ceremonial vases dating back to the age of the Shang and Zhou dynasties (XVI century-221 BC) and some small bronze statues of Buddhist theme, while in the section dedicated to Japan there is a collection of xylographic prints regarding the Kabuki theatre. (mvm)

**Information and Addresses**

**Address** Via Merulana, 248

**Visiting Hours** Every day from 8.30 am to 2.00 pm;

Tuesday, Thursdays and Sundays from 8.30 am to 7.00 pm

**Closed** 1<sup>st</sup> and 3<sup>rd</sup> Monday of the month, Dec. 25, Jan. 1, May 1

**Telephone** 06 4875077 - 4874415; Fax 06 4870624

**Price** € 4,00; concessions € 2,00

**E-Mail** [orientale@arti.beniculturali.it](mailto:orientale@arti.beniculturali.it)



# Artistic-Historical Museums

## Museo Nazionale di Castel Sant'Angelo

It has been the seat of the Museo Nazionale since 1925. The purpose of this museum was to receive collections of art and history and relics of the Italian Army in Castel Sant'Angelo a monumental setting which had been restored for the occasion. The Castel Sant'Angelo is a monument-symbol of the Roman practice of "re-use" of the buildings of ancient Rome, it stands out with its massive structure on the right bank of the Tiber not far from St. Peter's Basilica, at the end of the perspective row of Bernini's Ponte S. Angelo. It was built between 123 and 139 AD as ordered by Emperor Publius Aelius Hadrianus as a monumental tomb for himself and his successors. The Mole Adriana was originally made up of three overlapping bodies of decreasing diameter with a mound ceiling crowned by the emperor's bronze quadriga. It was subsequently incorporated within the Aurelian walls (271 AD) because of its strategic position, in order to control the northern access into the city, its function then changed from tomb to a military post and as a fortified stronghold it underwent continuous work during the Middle Ages and the Renaissance under several Roman families who competed for its ownership until the final acquisition in 1377 by the papacy on its return from exile in Avignon. In the second half of the fifteenth century the final transformation of the building into a war machine complex was completed in accordance with the wishes of Nicholas V and Alexander VI and under the work of Antonio da Sangallo the Elder. The building was adapted to the use of new firearms and therefore equipped with a new pentagonal boundary fortified with ramparts; at the same time it began to be used as an alternative and fortified papal residence connected to the Vatican palace by the thirteenth-century Passetto di Borgo that saw its completion in the mid sixteenth century with the construction of Paul III's apartment, which is located above the fifteenth-

## 54

century rooms built for Nicholas V and splendidly frescoed by the circle of Perin del Vaga. The complex and stratified history of the monument, that can be traced back to the three main units formed by the Roman remains of the imperial mausoleum (the helicoidal flight of stairs with its four gigantic ventiducts, the halls of the urns intended for the ashes of the imperial family with three overlapping rooms made in the last cylinder of the Mole), from the fortified castle (with the patrol round and the four bastions dedicated to the Evangelists) and from the papal apartments (in which to be counted are those small treasures represented by the chapel of Leo X and from the heater of Clement VII) simultaneously constitutes the substance and setting of the exhibition route that boasts mixed collections of sculptures, paintings, marble finds, weapons, furniture and objects of different origins, partly discovered during construction for the helicoidal ramp of the mausoleum, partly given up by the Roman National Museum of Baths of Diocletian and by the former Industrial Art Museum, in part purchased on the antiques market and as a result of exhibitions set up to celebrate the Universal Exposition in 1911. The small yet precious picture gallery formed through the bequests of the Menotti and Contini Bonaccossi collections and was placed in the rooms of the historical apartments according to a museological criterion of "furnishings in style": the heterogeneity of the works is compensated by the great value of the authors among which Crivelli, Lotto, Dossi and Signorelli stand out. The most important sculpture in the collection is the stone angel by Raffaello da Montelupo which is now located in the Cortile d'Onore but it was located on top of the castle until 1752. During the time of Gregory the Great it was believed that an apparition of the statue had brought a plague to its end. In the collection of arms, on the other hand, which is arranged in the rooms of Pius IV at the top of the monument and involved in a new arrangement which has not been completed yet, priority has been given to the nature of the items of fine antiquities rather than to that of simple relics, however pieces which are definitely linked to the Castle's events have been selected; there are arms, equipment and uniforms dating from between the XV and XIX centuries. (mm)

### Information and Addresses

**Address** Lungotevere Castello, 50

**Visiting Hours** Every day from 9.00 am to 7.30 pm (the ticket office closes one hour before the schedule closing time)

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 6819111; Fax 06 68191155; Bookings 06 39967600

**Price** € 5,00; concessions € 3,50

**Internet** [www.beniculturali.it/luoghi](http://www.beniculturali.it/luoghi)



## Museo Nazionale di Palazzo Venezia

The building was once the seat of the embassy of the Republic of Venice (1564-1797), then of France (from 1797) and later Austria (from 1814). The fifteenth-century Palazzo Venezia, a splendid example of a Roman noble palace with Tuscan influences attributed to the work of Leon Battista Alberti. It has been the home of the National Museum since 1916 (the year when it was returned to the Italian State). The museum is named after the building. Rich and varied collections of medieval art and from the early renaissance from various private collections have merged in the museum. Subsequent to an initial partial opening in 1921, which was supervised by Federico Hermanin, and until the end of the Second World War, the Museum was forced to coexist with the occupation of the Fascist government which used the Appartamento Barbo (currently used as an exhibition area) as state rooms and those of the Appartamento Cybo as the private residence of the Duce. Even though the museum benefited from an arrangement adapted for its wealthy collections since 1936, it was closed to the public during its occupation for security reasons, therefore it did not attain the fame that it deserved. This problem still affects it today, and it has tried to find a solution with the museum reorganisation that started at the beginning of the '90s and is not yet complete. The current tour features three large sections which correspond to the architectural articulation of the palace. The Appartamento Cybo houses items from the medieval period and a rich collection of paintings from XIII to XVIII century which is divided by geographic areas. Particular attention is given to the paintings from the regions in central-northern Italy from the Sterbini collection; masterpieces by Pisanello, Gozzoli, Giorgione, Borgianni, Solimena and Maratta thus alternate with monumental examples of thirteenth-century painted crosses, valuable manufactured articles of medieval jewellery (for example the *Cross in rock crystal* from the Othonian era), diptychs and Byzantine ivory boxes, architectural-sculptural elements tied to the local tradition of Roman marble workers (like the *marble transenna by Giovanni di Stefano* of 1372 from the Ara Coeli), large fifteenth-century wooden chests and valuable examples of Latium wood sculpture from the thirteenth century such as the polychrome *Vergine col Bambino* (known as *di Acute*). The halls of the adjacent Palazzetto Venezia house very wealthy collections of small renaissance bronzes from the collection of Roman antique dealer Alfredo Barsanti and ambassador Giacinto Auriti (with works by Riccio, Giambologna and Francesco Mochi) and also the very interesting collection of terracotta models most of which once belonged to opera singer Evan Gorgo from the Cavaceppi collection, some experiments by Bernini (the

## 56

*Testa del Moro*, study for the fountain in Piazza Navona and *l'Angelo col titolo* for Ponte Sant'Angelo) and by Algardi, both masters who brought crucial innovations to the field of teaching through the large number of followers widely represented in the museum, are among the most interesting pieces which the collection boasts. The so-called *Passaggio dei Cardinali* acts as a link between the two sections, the old patrol trench was covered in the eighteenth century, here, room is given to the sections dedicated to ceramics and chinaware datable between VIII and XIX century. There are several particular collections in the museum, for example; a consistent nucleus of Roman and Latium artefacts from the early Middle Ages (small jugs, jars and special plates used for bread) and the complete collection of domestic ceramic typologies in use in different Italian geographic areas until the early fifteenth century tell the story of the origins of ceramic works which achieved great success from the XVI until the XVIII century (compare the manufactured articles of Deruta, Faenza, Montelupo, Savona, Genova and Albissola, and the Dutch work of Delft); a wide panorama of chinaware from European factories from XVIII to the early years of XX century is offered by pieces from the Factory of Meissen (specialised in small polychrome sculptures and furnishings which were also decorative), from the factory of Vienna, Sèvres, Paris and also from the Imperial Factory of St. Petersburg and the Moscow Factory of Popoff for foreign countries (with a small nucleus of oriental chinaware) while Italian production is represented from the Factories of Capodimonte, Buen Retiro, the Real Factory of Naples and the Tuscan factory of Doccia. The museum, which has a small but precious collection of tapestries produced in Brussels, also has the beautiful ceiling fresco painted by Giorgio Vasari in 1553 for the loggia of the Palazzo owned at the time by the powerful banker Bindo Altoviti. It was saved from destruction in 1888 when work was being done on the embankments of the Tiber river, it is now located and named after the Appartamento Cybo. Instead, the collection of Odescalchi arms which gathers over 1200 pieces and which recounts the history of the evolution of instruments used for military attacks from the IX century to the XIX century, is still undergoing preparation. (mm)

### Information and Addresses

**Address** Via del Plebiscito, 118

**Visiting Hours** Every day from 8.30 am to 7.30 pm (the ticket office closes one hour before the schedule closing time)

**Closed** Monday, Dec. 25, Jan. 1

**Telephone e Fax** 06 699941

**Price** € 4,00; concessions € 2,00; free admission to those aged under 18 and over 65





## Galleria Nazionale d'Arte Antica - Palazzo Barberini

It was conceived as the self-celebration of the rise of a papal family. The huge complex of Palazzo Barberini was established by the Florentine Pope Urban VIII. In 1625, two years after his nomination, Pope Urban VIII took advantage of the financial difficulties of the Sforza di Santa family and acquired their estate located between Via Quattro Fontane and Via Pia (today Via XX Settembre) streets and the related magnificently decorated buildings in order to carry out the project of a palace-villa able to compete with the luxurious dwellings of the Roman nobility. The mansion was in fact appropriate for the twofold functions of "villa of the delights" opened on the green belt surrounding the ancient inhabited area and city palace. The mansion originally overlooked Piazza Barberini. The qualities which were already intrinsic to the Palazzo Sforza, were reinforced by the new project which refused the traditional model of the city-palace with a quadrangular plan and courtyard, instead the project of the architect Maderno was based on an H-shaped open plan with two parallel wings joined by a central septum with arcade entrance and false upper open gallery. The work of Bernini is mostly concentrated in this connecting body which is the official and public part of the palace common to both residential wings. Bernini became the head of the work being done after the death of Maderno in 1629. Bernini was assisted by Borromini, who was the grandson of Maderno and had already been working on the construction site. Some of the most notable structures of the palace are tied to these two names such as, the ovoid staircase of the right wing by Borromini, which echoes the similar wide staircase of the Palazzo Farnese in Caprarola; the monumental staircase with a quadrangular plan projected by Bernini beside the oval hall and the impressive double height hall where Pietro da Cortona would paint the famous fresco "*The Triumph of the Divine Providence*", an allegorical celebration of the glories of the Barberini dynasty, between 1633 and 1639. The palace was acquired by the Italian State in 1949 and, in spite of the difficult cohabitation with other institutions which were already tenants of the Barberini, the state decided that it would be the location of the National Gallery of Ancient Art which had already been established in 1895 but had never been set up. The museum was closely tied to the other collection located in Palazzo Corsini, therefore the Gallery was initially divided in accordance with a chronological criterion that assigned the more ancient works (until end of Seventeenth century) to Palazzo Barberini and the more recent ones to Palazzo Corsini: such a rigid division was finally discarded with the 1984 reorganisation of both museums. Justice was finally rendered to the Corsini collection on that occasion, it was re-assembled and brought back to its historical site. Instead, Palazzo Barberini would host, in accordance with chronological criteria, the various works acquired by the State either by

purchase on the market or as bequests and donations which came from various collections which were otherwise dispersed. The same remarkable Barberini collection is now reduced to a minor portion of the original acquired by the State in 1934, because of a law which, gave the family back part of the collection in exchange for the right to have possession of the remaining part. The pieces returned to the family was incredibly dispersed. The current property of the museum, without taking into account the so-called "third gallery" constituted by the works in external warehouses, state agencies and ministries, boasts approximately 1500 paintings and more than 2000 items of decorative arts including furniture and objects from the former Industrial Artistic Museum. The core of the collection is however represented by paintings that include several masterpieces especially dating from the Seventeenth and Eighteenth centuries. The collection, in which significant works by specific artists are often represented, dates back to the Thirteenth century; it includes, the icon coming from S. Maria in Campo Marzio and some Fourteenth century crucifixes, grotesque works of the Fifteenth century and the famous *Madonna di Corneto Tarquinia* by Filippo Lippi. The core of the gallery is represented by the masterpieces which date from the Sixteenth and Seventeenth centuries. The famous painting by Raffaello called the "*Fornarina*" deserves special mention besides the works by Andrea del Sarto, Beccafumi, Sodoma, Bronzino, Lotto, Tintoretto, Tiziano and El Greco. While Caravaggio's *Judith cutting off the head of Holofernes* opens the superb itinerary of the Seventeenth century art which includes paintings by Reni, Domenichino, Guercino, Lanfranco, Bernini, Poussin, Pietro da Cortona, Gaulli and Maratta. The Eighteenth century is also very well represented. The paintings displayed by schools, offer a rather exhaustive view of the Italian art of that period that is complemented by an interesting group of French paintings coming from the Cervinara collection. The final touch to complete the visit is the evocative apartment set up and furnished by Cornelia Costanza Barberini in the second half of the century using rare and precious decorations. This little jewel is the expression of the taste of that age and it also exhibits some of the most interesting decorative artworks which belong to the museum. (mm)

### Information and Addresses

**Address** Via Quattro Fontane, 13 (the main entrance is currently closed)

**Visiting Hours** Every day from 9.00 am to 7.30 pm (the ticket office closes one hour before the schedule closing time)

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 4824184; Fax 06 4880560

**Price** € 5,00; concessions € 2,50

**Internet** [www.galleriaborghese.it/barberini/it](http://www.galleriaborghese.it/barberini/it)

**E-Mail** [info@galleriaborghese.it](mailto:info@galleriaborghese.it)



## Galleria Corsini

It is the only example of an eighteenth-century Roman picture gallery which to this day has survived completely intact. The Corsini Gallery is housed in the building of the same name at the Lungara just outside Porta Settimiana. It is an impressive building with a basic design carried out by Ferdinando Fuga between 1732 and 1736 upon the wishes of Cardinal Neri Maria Corsini. The Florentine cardinal was the nephew of Pope Clement XII, and he acquired the old Riario building situated on the slopes of the Janiculum, which in the seventeenth century was the home of Queen Christina of Sweden and the seat of the Arcadian Academy which she founded, in order to transform it into a splendid noble family residence as well as the monumental centre of the cardinal's collection. In fact, ancient pieces and modern sculptures of classicistic taste which were scattered around the building welcomed visitors, starting from the vast entrance hall introduced by the triple outward fornix guiding them along the monumental flight of steps with two ramps reaching the apartment on the piano nobile, where a very remarkable picture gallery with works that ranged from the Middle Ages to the modern age was located. The cardinal was assisted in the collection work by the learned Giovanni Gaetano Bottari, who was a fervent admirer of Maratta and a keen supporter of the classicistic taste, the cardinal himself had a preference above all for seventeenth-century paintings represented by artists of the calibre of Rubens, Van Dyck, Murillo, Caravaggio, Gentileschi, Guercino, Reni, Rosa, Preti and Giordano without disregarding the coeval approaches to scenes of genre, landscape and still life, thereby shaping the Gallery in fact as the centre designated to trace the development of paintings from the XVII and XVIII centuries in Rome and Naples; there is also a sizeable core of foreign works (especially Dutch) that is evidence of the close contact maintained by Cardinal Corsini with the transalpine artists working in the papal city. The collection was donated to the young Italian State in 1883, along with its architectonic building and part of the original furnishings. The collection was the origin for the creation of the Galleria Nazionale d'Arte Antica for which it formed the first nucleus; recently it was the object of a new arrangement that, though having a preference for unification of the paintings by school and theme, intended to reproduce the traditional expository criteria marked by the decorative placement of the items. A small but valuable collection of small bronzes mostly dated between the end of XVII century and the early decades of XVIII century is displayed on the *consolles* of various rooms starting from the great entrance hall to the cardinal's apartment called

## 60

*sala del trono* and once used as a hall for feasts; a rich grotesque ceiling with *storie di Mosè* datable to the end of the sixteenth century and ascribable to the mannerist taste of Federico Zuccari and the Sistine painters on the museum's itinerary, is found in the room which was Queen Christina's bedroom and was substantially untouched by Fuga's restoration work. Some of the masterpieces in the gallery include paintings by Beato Angelico and Andrea del Sarto, Rubens, Caravaggio (*S. Giovanni Battista*), Van Dyck and some of the most famous items on display are the *Coppa Corsini*, a silver kantharos going back to the I century BC and the *Trono Corsini*, which was inspired by Etruscan funeral thrones, is a Roman artefact from the late Republican age, it was found in 1733 during excavations for the construction of the family chapel in St. John Lateran. (mm)

### Information and Addresses

**Address** Via della Lungara, 10

**Visiting Hours** Tuesday - Saturday from 9.00 am to 7.30 pm; Sunday and holidays from 9.00 am to 1.30 pm

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 68802323; Fax 06 68133192; Presale 06 32810

**Price** € 4,00; concessions € 2,00; free admittance for those aged under 18 and over 65 (EU)

**Internet** [www.galleriaborghese.it/corsini/it](http://www.galleriaborghese.it/corsini/it)

**E-Mail** [info@galleriaborghese.it](mailto:info@galleriaborghese.it)

## Galleria Spada

Palazzo Spada which has been the seat of the Council of the State and the gallery by the same name since 1927, is not far from the Palazzo Farnese, and is located in the small Piazza Capodiferro. It was built in the middle of the sixteenth century by Bartolomeo Baronino for Cardinal Giacomo Capodiferro and its façade and courtyard are adorned with the excellent stuccoes by Giulio Mazzoni, the building is characteristic of the sixteenth-century aristocratic palace. It was bought by Cardinal Bernardino Spada in 1632, it underwent, according to his wishes, expansion and renovation work during which the seventeenth-century wing of the palace and the famous Perspective Gallery of Borromini (1652-53) was opened on the left side of the courtyard; the optical telescope of rare sophistication, which was able to transform, in the typical Baroque skill, a space of 8 metres into a flight of columns



which are apparently 35 metres long, probably had a moralizing meaning intended to warn the visitor about the trick on the senses and about the illusoriness of the ground size. The work is evidence of the cardinal's strong scientific interests while the gallery, which was located on the piano nobile in rooms which were expressly created for exhibiting works, gave substance to the cardinal's artistic preferences. Other members of the family added their contributions to the first nucleus of works, such as: Virginio and Orazio Spada (the former was the husband of Maria Varalli who had to bring a dowry of old and modern works of considerable importance for the collection), as well as Cardinal Filippo Spada, Bernardino's great-grandson who lived at the beginning of the eighteenth century. The gallery was restored to the state in 1951 after patient recuperation work of the material lost during the Second World War was carried out. The picture gallery occupies four large frescoed halls which also include old and modern fittings, furniture and marble; the ensemble thus successfully restores the characteristic appearance of the private collections of the seventeenth century where the paintings, arranged on the walls in successive rows, aspire to outlining, in an integrated and harmonious way, rooms with a clearly decorative aspect. The collection includes important examples of seventeenth century paintings with works by Reni, Guercino, Carracci, Domenichino, Solimena, Preti and the Artemisia Gentileschi, as well as important pieces by the Nordic school (Bamboccio and Valentin), and a valuable Titian. One of the most important works is the sketch created by Baciccia for the fresco in the dome of the church of Jesus, while two splendid chandeliers in Murano glass in the third room and the maps of the world by Dutch cartographer Guglielmo Bleau stand out among the items on display. (mm)

### Information and Addresses

**Address** Piazza Capodiferro, 13

**Visiting Hours** Every day from 8.30 am to 7.30 pm (the ticket office closes half an hour before the schedule closing time)

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 6832409 - 6874896; Fax 06 6861158

**Price** € 5,00; concessions € 2,50; free admittance for those aged under 18 and over 65 (EU)

**Internet** [www.galleriaborghese.it/spada/it](http://www.galleriaborghese.it/spada/it)

**E-Mail** [info@galleriaborghese.it](mailto:info@galleriaborghese.it)

## Galleria Borghese

The reopening to the public of the Borghese Gallery, has been greeted as the most important event which has taken place in the art world in recent years. This superb Seventeenth century collection gathered by the homonymous Cardinal is not practically untharmed but also enriched by historical items added at the end of the Eighteenth century. The building was threatened by serious problems of stability and considered unfit for use for a long time because of the widespread hydro-geologic disorder that has affected the whole area, therefore the villa was closed for long time. This has prevented Romans and tourists from enjoying one of the richest and most elegant museums that the Capital can boast. The building is a typical example of “villa of the delights” of Renaissance memory, the splendid suburban residence situated outside the Pinciana Gate is one of the few examples of that belt of patrician residences swept away during the building boom which occurred after the annexation of Rome to the Reign of Italy. It providentially escaped one of the typical real estate speculations of that time, and was acquired by the Italian State in 1902 along with its collections, the property of the park was only subsequently transferred to the City of Rome. The original nucleus of the villa was built at the beginning of the Eighteenth century when Scipione Borghese, an unrivalled patron and collector, became a cardinal of Pope Paul V and therefore the beneficiary of large incomes. He then decided to transform an ancient, anonymous Sixteenth century vineyard into the prestigious suburban family residence and a place for cultural and mundane pleasures enriched by an unlimited collection of ancient marbles and creations of both famous and promising artists then working in Rome. The result was a building projected by the architects Flaminio Ponzio and Vasanzio, and carried out between 1613 and 1615. The mansion has a U shaped plan on the model of the Sixteenth century Villa Farnesina at the Lungara, with an antique facade which is completely encrusted with bas-reliefs and ancient statues. By contrast the sobriety of the interiors was meant to create a neutral background against which the superb art collection could stand out. Interestingly the artworks were not always gathered by lawful means: “acquisitions” enforced during the night (as in the case of the famous *Baglioni Deposition* by Raffaello), paintings extorted under threat of jail (as happened to the Domenichino) or generously withdrawing from the treasury of the Apostolic Chamber allowed to gather works of exceptional value, that still today dazzle visitors with their beauty, in the mansion. Such works as those by ancient artists such as Raffaello, Perugino, Dosso Dossi, Beccafumi, Sodoma, Lotto, Bronzino, Niccolò dell’Abate, Parmigianino, and works by contemporary artists such as Reni,



Guercino, Domenichino and Albani and Algardi, were the rich booty of the audacious acquisitions made by Scipione. But his greatest "acquisition" was the collection of some of the absolute masterpieces of Seventeenth century art created by Michelangelo Merisi da Caravaggio and by his protégé Gianlorenzo Bernini. The sculptor is represented in the Gallery by works that are the full expression of his artistic evolution, from the juvenile attempts represented by the *Amalthean Goat*, the *Ermafrodito*, the *Enea and Anchise*, the *David*, the *Apollo and Daphne* and the *Rape of Persephone*, to his more mature works such as the *busts of Paul V and Scipione Borghese* and the group of the *Truth disclosed by Time*. The collection of handwritings by Caravaggio is also extraordinary, it allows one to interestingly compare juvenile works like that of *the Young Ailing Bacchus*, the *Boy with the basket of fruit* to the more mature works like that of the *Madonna of the Palaffrenieri*, *Saint Jerome* and *Saint John the Baptist*. The *David with the head of Goliath* is particularly interesting with regards to biographical vicissitudes, where the head is generally recognised as the last dramatic self-portrait of the artist before his premature death. The austere yet extremely adorned aspect of the Scipione villa, whose only concession to decoration was the fresco of the loggia on the back painted by Lanfranco in 1624, was completely reversed at the end of Eighteenth century when Marcantonio Borghese started a total renewal that transformed the Seventeenth century mansion into a real workshop of the incipient neo-classic style; a group of the most successful artists and craftsmen of his time generously adorned every site of the mansion with rich plastic and pictorial decorations whose extreme elegance is expressed at the highest level by the frescoed vault of the entrance celebrating with complex historical allegory the birth of the first-born child of Marcantonio. The result of this radical refurbishing is to create a subtle thematic counterpoint between architecture and decorations. Such unique balance between container and content is the extraordinary ruling spirit of the Borghese Gallery. (mm)

### Information and Addresses

**Address** Piazzale del Museo Borghese

**Visiting Hours** Every day from 9.00 am to 7.00 pm; Admission every 2 hours

**Closed** Monday, Dec. 25, Jan. 1

**Telephone e Fax** 06 32651329; Bookings 06 32651329; Fax guided tours for groups 06 8555952

**Price** € 8,50; concessions € 5,25; free admittance for those aged under 18 and over 65 (EU)

**Internet** [www.galleriaborghese.it/borghese/it](http://www.galleriaborghese.it/borghese/it)

**E-Mail** [info@galleriaborghese.it](mailto:info@galleriaborghese.it)

## 64

## Galleria dell'Accademia Nazionale di S. Luca

The National Academy of S. Luca was founded by Pope Gregory XIII in 1577 with the name of "Roman Academy of Fine Arts", when he accepted the suggestion of painter Girolamo Muziano who intended to give prestige to the category of artists through an association that would put together the three figurative arts and welcome painters, sculptors and architects of undisputed fame. The first centre was in the church of S. Martina in *Tribus Foris* which was then given the name of SS. Luca and Martina. The institution acquired considerable authority over the centuries: the academicians benefited from Roman citizenship and the "princes" (the presidents) had various honours and were bestowed with high-ranking titles. The names of the most important Italian and foreign artists from the end of the sixteenth century until today can be found among the members of the association. The museum was subsequently transferred to its existing location, Palazzo Carpegna, in 1932 when the work for the construction of the Via dell'Impero entailed the loss of the historical site of the Academy. The charter of the association foresaw that each member and "prince" had to leave a piece of work as a gift of permanent memory and later also a portrait of themselves. A collection was thus formed that includes about a thousand paintings and sculptures, around 500 portraits and many drawings. In addition to those bequests, there were also various donations including Cavaceppi, Domenico Pellegrini, Fabio Rosa, and a group of paintings already in the Capitoline Picture Gallery donated by Gregory XVI. The current temporary arrangement in room I exhibits several works, which have recently been restored, among which two pieces of work by Pierfrancesco Mola, the *Perseus and Andromeda* of Cavalier D'Arpino, *Ritratto di Ippolito Riminaldi* by Titian. Then follows the Gallery of portraits, that houses a selection of those left by several members of the Academy. Room II holds paintings of unascertained attribution due to their precarious state of preservation; room III contains works belonging to the Pellegrini and Dumarest bequests, among which the *Vergine con ali* by Van Dyck, the *Cattura di Cristo* by the Cavalier D'Arpino; room IV displays a *Putto reggifestone* by Raphael, a *Veduta prospettica* by Canaletto; the exhibit in room V includes bas-reliefs and terracotta groups awarded in competitions that the Academy advertised in the XVIII century for young sculptors, among these there are works by Vincenzo Pacetti, Algardi and others. (it)





### Information and Addresses

**Address** Piazza dell'Accademia di S. Luca, 77

**Visiting Hours** Monday to Saturday from 10.00 am to 12.30 am.  
Currently closed for renovation.

**Closed** Sunday

**Telephone** 06 6798850 - 6790324; Fax 06 6789243

**Price** Free admission

**Internet** [www.accademiasanluca.it](http://www.accademiasanluca.it)

**E-Mail** [accademia.sanluca@flashnet.it](mailto:accademia.sanluca@flashnet.it)

### Galleria Colonna

The gallery was founded by Cardinal Girolamo I Colonna, the son of the Contestabile Filippo and Lucrezia Tomacelli; it was built between 1654 and 1655 as designed by the architect Antonio Del Grande, but was completed after his death in 1671 by Girolamo Fontana and inaugurated by Filippo Colonna in 1703. The collection of art works gathered in the gallery initiated in the Seventeenth century and later increased by Lorenzo Onofrio Colonna consists of sculptures from the Roman age and several paintings ranging from the Fifteenth to the Nineteenth century. Among the various exhibition rooms of the Gallery, the great hall is particularly noteworthy because together with the preceding and the following rooms, it forms a complex which is more than 70 meters long and has an impressive visual effect. The fresco decoration of the vault was done by the Roman artists Giovanni Paolo Schor, his son Filippo and Laura Bernasconi, (1665-1670), while the five paintings depicting the stories of Marcantonio II are by Giovanni Colli and Filippo Gherardi (1675-1678) and they represent: the *Battle of Lepanto*, the *entrance of Marcantonio II in Rome* and *St. Pius V appointing him as commander of his fleet*, the *placing of the statue of Marcantonio in Campidoglio* and the *Doge of Venice that gathers his council in order to defeat the Turks*. The walls of the hall are divided by couples of Corinthian pillars of ancient yellow marble, which bear friezes of golden stucco representing trophies and panoplies. The large Venetian mirrors are decorated with figures of cherubs created by Maratta and with flowers by Mario de' Fiori. Some gilded console tables and ancient statues are located in the hall, which is illuminated by large Murano chandeliers. Some painting in the gallery deserve special mention, such as: *The eater of beans* by Annibale Carracci, *the Portrait of the Cardinal Pompeo Colonna* by Agostino Carracci, another *Portrait of the Cardinal*

## 66

*Pompeo Colonna* by Lorenzo Lotto, a *Portrait of Onofrio Panvinio* by Titian, *Cain and Abel* by Pier Francesco Mola, the *Annunciation with the Archangel Gabriel* by Guercino, the *Assumption of the Virgin* by Rubens and two paintings by Salvator Rosa representing a *Self-portrait of the artist in the semblance of St. John the Baptist* and *A sermon of the Baptist*.(mvm)

### Information and Addresses

**Address** Via della Pilotta, 17

**Visiting Hours** Saturday from 9.00 am to 1.00 pm

**Closed** August

**Telephone** 06 6784350; Fax 06 6794638

**Price** € 7,00; concessions € 5,50

**Internet** [www.galleriacolonna.it](http://www.galleriacolonna.it)

**E-Mail** [galleriacolonna@tin.it](mailto:galleriacolonna@tin.it)

## Galleria Doria Pamphilj

The Galleria Doria-Pamphilj is one of the most important and magnificent private art collections in existence in Rome. It is housed in the splendid noble family residence between Piazza del Collegio Romano and Via del Corso, the residence originates from the merging of the Palazzo Aldobrandini al Corso (once Della Rovere, with a splendid Bramante courtyard) and the original nucleus of Palazzo Pamphilj erected in Collegio Romano by Antonio Del Grande between 1659 and 1675; the existing appearance of the palace goes back to the first half of the XVIII century when the two main bodies of the building underwent comprehensive restoration work by architect Gabriele Valvassori between 1731 and 1734 who created a better connection between the two pre-existent units by giving them a monumental facade on the side of the old *Via Lata* and by creating the famous Galleria degli Specchi erected on the same side after the closing of the upper loggia of the Bramante courtyard. The Galleria, planned with an eye to French models and in particular to the palace of Versailles is still adorned with the very rich original furnishings (the frames of the mirrors in pure gold and the crystal chandeliers of Murano and Bohemia) and constitutes the heart of the aristocratic collection by maintaining some of the most important masterpieces by the European masters of seventeenth and eighteenth centuries. The collection was started by Camillo Pamphilj in 1644, the year when, coinciding with the election to the papal throne of his uncle Giovanni Battista as Innocent X, he was raised to the position of "car-



dinal nephew”: a position which, though determining the start of financial fortunes, he was subsequently rejected because of the great family scandal when he married Olimpia Aldobrandini who brought a dowry of a very rich set of sixteenth-century paintings from the Veneto region including works by Titian, Raffaello (Double portrait) and Lotto; the famous landscape lunettes by Annibale Carracci, which were originally intended for the chapel of Pietro Aldobrandini in the Palazzo del Corso were also part of this collection. Camillo and his son Benedetto were responsible, on the other hand, for the purchase and direct commissioning of the main pieces on the collection which includes the excellent works by Saraceni, Guercino, Lorraine, Bernini, Algardi and the splendid Portrait of Innocent X by Velázquez. The heraldic fusion with the Doria family of Genoa, which took place in 1763 due to the extinction of the male line of the Pamphili, led to the new reorganisation of the arrangement in the rooms which were richly decorated and adorned with valuable furniture and artefacts, the historical arrangement was restored to all its splendour by recent restoration work. (mm)

### Information and Addresses

**Address** Piazza del Collegio Romano, 2

**Visiting Hours** Every day from 10.00 am to 5.00 pm (the ticket office closes half an hour before the schedule closing time)

**Closed** Thursday, Dec. 25, Jan. 1, Easter Sunday, May 1, Aug. 15

**Telephone** 06 6797323; Fax 06 6780939

**Price** € 8,00; concessions € 5,70

**Internet** [www.doriapamphilj.it](http://www.doriapamphilj.it)

**E-Mail** [informa@doriapamphilj.it](mailto:informa@doriapamphilj.it)

## Galleria Nazionale d'Arte Moderna e Contemporanea

The Gallery has been housed in the building designed by C. Bazzani for the exhibition that celebrated the fiftieth anniversary of the Unity of Italy in 1911, in the area of Valle Giulia since 1915. It can be considered to be the most complete collection of art works produced between the end of the nineteenth century and the present day, it has been continuously enriched thanks to acquisitions, donations and bequests of items of great artistic calibre. The main entrance opens in Viale delle Belle Arti, but it is also possible to access the Gallery from Via Gramsci, whose entrance directly leads to the section dedicated to the works of the XX century. The mate-

## 68

rial on display, in fact, is divided into four sectors, placed to the left and right of the central body of the building: productions from the XIX century are exhibited in the south wings, while those of the XX century are exhibited in the north wings. Sculptural works are displayed in the open spaces of the Gallery along the external perimeter. The so-called "atrium" can be reached by climbing the stairway of Valle Giulia, then the Hall of Ceremonies which is used to host temporary events, in the same manner as the subsequent Great Hall. The tour can begin from the hall towards the left where there is a collection of works that go from the Napoleonic age to the Unity of Italy, which mostly come from private collections ordered for art schools. The works by Canova and his school are among these. The south-east wing houses art from the end of the century, again ordered for schools, among which the commemorative paintings of battles of the Risorgimento, by G. Fattori and M. Cammarano stand out. In the section dedicated to the XX century there are donations from Balla, Guttuso, De Chirico and Schwarz; examples of futurism and abstractionism from the twenties, of recent acquisition, are placed along with Italian works by artists including Carrà, Sironi, Morandi and sculptors such as Martini, Marini and Andreotti. The north-west wing is dedicated to more recent artistic styles and contains international works by artists such as Pollock, Tapier, Twombly, and by Italians including Burri, Fontana and Novelli. The sculptors represented include Arnaldo and Giò Pomodoro, Consagra and Guerrini. The last hall is dedicated to temporary exhibitions and particularly to the exhibition of new acquisitions. (it)

**Information and Addresses**

**Address** Viale delle Belle Arti, 131; wheelchair access: Via Gramsci, 71

**Visiting Hours** Every day from 8.30 am to 7.30 pm (the ticket office closes 40 minutes before the schedule closing time)

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 322981; Fax 06 3221579

**Price** € 6,50; concessions € 3,25

**Internet** [www.gnam.arti.beniculturali.it](http://www.gnam.arti.beniculturali.it)

**E-Mail** [gnam@arti.beniculturali.it](mailto:gnam@arti.beniculturali.it)



## Museo Boncompagni-Ludovisi

After the death of the heirless Prince Andrea Boncompagni in 1972, his widow Blanceflor De Bildt decided to donate to the a small villa in eclectic style, dating back to the beginning of the twentieth century situated in the street of the same name, which was to be used as a centre for cultural activity to the Italian State. This request was disregarded for many years and the building at first was almost granted to Portugal, then it was restored to the heirs who reclaimed the property in case the opening of the centre would be further delayed. The building's use a museum was only decided at the beginning of the '90s. It was therefore renovated for the occasion (as illustrated by the permanent exhibition situated inside the stables), and it has housed the first Italian collection entirely dedicated to the decorative arts since 1995. Objects of art and of architectural ornamentation, fashion, costume and design from the end of the XVIII century until today (the result of the addition to the initial nucleus of donations of works by artists such as Ernesto Basile, Galileo Chini, Duilio Cambellotti, Felice Castrati, Leoncillo) are displayed in rotation in thematic exhibitions in the same manner of the Cooper Herwitt Museum in New York. The collection, which will be supported by a central national archive of images of the heritage of decorative art, includes artistic glass windows, ceramic pots, wooden boxes and famous chairs; the main attraction is, however, the splendid crib from the time of Umberto I, built in 1901 in massive silver and bronze gilt by Giulio Monteverde as commissioned by the City of Rome which donated it to the monarchs Elena and Vittorio Emanuele III on occasion of the birth of their first child Iolanda. Thanks to donations and to loans from designers such as Galitzine, Gattinoni, the Fontana sisters, Valentino and Lancetti the museum also acts as an archive of haute couture displaying the evolution of costume and tailoral sartorial techniques. (mm)

### Information and Addresses

**Address** Via Boncompagni, 18

**Visiting Hours** Every day from 8.30 am to 7.30 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 42824074; Fax 06 32298430

**Price** Free admission

**Internet** [www.museoboncompagni.beniculturali.it](http://www.museoboncompagni.beniculturali.it)

**E-Mail** [gnam@arti.beniculturali.it](mailto:gnam@arti.beniculturali.it)

# Museums of Rome



# The Vatican Museums

## The Vatican Museums

**Pinacoteca • Museo Chiaramonti • Museo Gregoriano Egizio  
 Museo Gregoriano Etrusco • Museo Gregoriano Profano  
 Museo Pio Clementino • Stanze di Raffaello • The Sistine Chapel  
 Museo Pio Cristiano**

The Vatican Museums are the true compendium of civilisation and the history of arts since prehistory to modern day. The Vatican Museums constitute a system of museums and galleries established in the historical buildings composing the complex of the Vatican Palaces. The first real museum was established under Pope Clement XIII (1758-69) who wanted the Profane Museum to be organised with the co-operation of Winkelmann. Shortly after came the Pio-Clementine Museum (1769-99) and between 1807 and 1810 the Chiaramonti Museum, which was arranged by Canova. In 1822 the Braccio Nuovo (New Wing) was opened, in 1837 the Gregorian Egyptian Museum, in 1844 the Profane of Lateran. At the beginning of the Twenty-first century the Ethnological Missionary Museum was established, it exhibits collections of objects coming from the several catholic missions in the non-European countries, and also the Historical Museum and the Collection of Modern Art were established at this time. The picture gallery was opened in 1932.

### **Pinacoteca**

The several works displayed include the Stefaneschi triptych by Giotto representing Christ on a Throne surrounded by angels with scenes of the crucifixion of St. Peter and the martyrdom of St. Paul; the Madonna sitting on a throne and Saints are featured at the bottom of the painting, which is worthy of special mention. The Fifteenth century paintings featured include those of Beato Angelico, Benozzo Gozzoli, Masolino da Panicale, Perugino and Pinturicchio. The room dedicated to Raffaello exhibits juvenile works like the Coronation of Mary and the Transfiguration of 1520, while the Italian art of painting between the

Sixteenth and Seventeenth centuries is represented by the S. Girolamo by Leonardo and the Pity by G. Bellini. The paintings from the Seventeenth century which are worthy of mention include the Deposition of St. Peter by Caravaggio (1602-1604) and several works by G. Reni, Guercino and Poussin.

#### **Museo Chiaramonti**

The museum is named after the family that founded it. It is located in one of the corridors designed by Bramante as a connection between the Vatican palaces and the villa of Innocent VIII. Several Roman sculptures are displayed here, those worthy of particular mention are a statue by Ganymede from the Imperial age, a colossal head of Athena from the Adrian age and a relief from the First century AD representing the Three Graces.

#### **Museo Gregoriano Egizio**

It was conceived by the famous Italian Egyptologist L. Ungarelli and it gathers sculptural works and artistic handicraft from various ages, including the colossal inscriptions of Queen Tula the mother of Ramses II, of the king Ptolemy Philadelphus and his sister Arsinoe II, which are worthy of special mention, in addition to sarcophagi, mummies and elements of the funerary furnishings and the material culture. The reconstruction of the sculptural decoration of the Canopy of the Hadrian Villa in Tivoli is also quite interesting.

#### **Museo Gregoriano Etrusco**

It was founded in 1837 by Gregory XIII and it gathers various findings coming from the excavations in southern Etruria, executed in particular between 1836 and 1837 in the necropolis of Sorbo by General Galassi and the archpriest Regolini. There are funerary ornaments of very high workmanship including some golden objects, a copy of a chariot and the bronze remains of a throne. Some sarcophagi, including one representing scenes of the Atrides myth dating from the Second century BC are displayed in the museum, as well as one with scenes of the Niobe myth dating from the Second century AD besides the bilingual burial stele from Todi, with Latin and Gallic inscriptions from the Second century BC. Gregorian Profane Museum: it was established in its current location in 1970, and it was purposely built alongside the Picture Gallery. Important Greek originals are collected here, including, in particular: three fragments of the Parthenon in Athens, the head of Athena dating approximately from 460 BC. The section dedicated to Roman sculpture offers among other things, the Altar of the Vicomagistri (First century AD) and the two reliefs of the so-called Chancery, representing the entrance of Vespasian in Rome and the departure of Domitian, both were discovered in 1939. The Museum also has a section dedicated to Roman copies and re-elaborations, among which the bronze group of Athena and Marsia, from the original by Myron dating from the Fifth century BC. and a copy of the Hellenistic mosaic cited by Pliny, which represents the floor of a room with the remnants of a meal.





### **Museo Gregoriano Profano**

It was established in its current location in 1970, and it was purposely built alongside the Picture Gallery. Important Greek originals are collected here, including, in particular: three fragments of the Parthenon in Athens, the head of Athena dating approximately from 460 BC. The section dedicated to Roman sculpture offers among other things, the Altar of the Vicomagistri (First century AD) and the two reliefs of the so-called Chancery, representing the entrance of Vespasian in Rome and the departure of Domitian, both were discovered in 1939. The Museum also has a section dedicated to Roman copies and re-elaborations, among which the bronze group of Athena and Marsia, from the original by Myron dating from the Fifth century BC. and a copy of the Hellenistic mosaic cited by Pliny, which represents the floor of a room with the remnants of a meal.

### **Braccio Nuovo**

It was designed in 1822 by the architect R. Stern, and it hosts other ancient sculptures among which the statue of Demosthenes, from an original bronze from the Third century BC., the wounded Amazon from the original by Kresilas from the Fifth century BC., the Spear Carrier from the original bronze by Polyclitus and especially the Augustus of Prima Porta, from an original bronze, discovered in the villa of Livia at Prima Porta.

### **Museo Pio Clementino di Scultura**

It is located in some of the rooms of the Innocent VII palace, it gathers various examples of ancient sculptures, among which the Apollo del Belvedere, the Laocoon group found in the area surrounding the Domus Aurea, the trunk of Belvedere by Apollonius from the First century AD, the Venus of Cnidus, a Roman copy of the original by Praxiteles, the squatting Venus, a copy of the original by Boidalsas from the Second century BC, the colossal head of Jupiter from Otricoli. The large porphyry sarcophagus of Constance, daughter of the emperor Constantine originating from the Mausoleum on the Nomentana road, dating between 350 and 360 AD, and that of the emperor's mother Helen, dating from the beginning of the Fourth century AD and originating from the Labicana road, are particularly interesting.

### **Stanze di Raffaello**

These can be reached the passage-ways of the Candlesticks Gallery, the Tapestries Gallery and the Maps Gallery, the rooms were built under the pontificate of Nicolò V (1447-55) and they were later transformed into an apartment by Pope Julius II who commissioned Raffaello and his school, including Giulio Romano and Giovanni Francesco Penni, to the decorate it. The four rooms connected to each other are denominated as follows: the Constantine Room with paintings representing the Battle between: Constantine and Maxentius at the Milvian Bridge, The Donation of Rome, The Vision of the Holy Cross and The Baptism of Constantine; The Eliodoro Room features The Expulsion of Heliodorus from the Temple, The Encounter of S. Leo The Great and Attila, the Liberation of S. Peter and the Mass in Bolsena; the Segnatura Room, which was entirely decorated by Raffaello bet-

## 74

ween 1508 and 1512 features the following paintings: The Dispute over the Sacrament, the School of Athens, the Mount Parnassus, Trebonian entrusting the Pandects to Justinian and Gregory IX Approving the Decretals; the Fire in the Borgo Room features The Coronation of Charles The Great, the Justification of Leo III, the Battle of Ostia and The Fire of the Borgo.

### The Sistine Chapel

It was built between 1477 and 1480 it is named after Pope Sixtus IV of the della Rovere family who ordered its construction. The chapel consists of a large rectangular hall with a vault cover, whose pictorial decoration can be referred to three different phases. The first cycle of frescoes was painted between 1481 and 1483 on the walls of the Chapel by Perugino, Botticelli, Rosselli, Ghirlandaio, Pinturicchio, Piero di Cosimo and Luca Signorelli. The series depicts the stories of the lives of Moses and Christ. The second decorative phase dates from 1508-1512 and was painted by Michelangelo in the vault of the chapel with representations of the History of Humanity before Christ. A special mention is due to the Creation of Adam, the Exile of Adam and Eve from Paradise, the Deluge and to several figures of Sibyl. The last pictorial phase was painted by Michelangelo between 1536 and 1541 with the representation of the great Last Judgement on the wall above the altar, where the characters stand out on the intense blue of the background with the large figure Christ the Judge in the centre.

### Museo Pio Cristiano

The museum was originally situated in the Lateran Palace. It was founded by Pope Pius IX in 1854 as a chamber for all the material from the excavations of the catacombs and the early Christian monuments that the then recently established Pontifical Commission of Christian Archaeology collected in Rome and its environs. The guardian of the collection was De Rossi who divided the museum into two sections, one dedicated to inscriptions and the other to sculptural finds; they include countless faces of sarcophagi and the famous statue of the Good Shepherd, which is one of the most significant symbols of early Christianity (mm)

## Information and Addresses

**Address** Viale Vaticano, 100

**Visiting Hours** Mondays - Fridays: From Mar. to Oct., from 10.00 am to 4.45 pm, from Nov. to Feb. from 10.00 am to 1.45 pm. Saturdays: from Mar. to Oct., from 10.00 am to 2.45 pm, from Nov. to Feb. from 10.00 am to 1.45 pm (the ticket office closes one hour and 15 minutes before the schedule closing time)

**Closed** Jan. 1-6, Feb. 11, Mar. 19, Easter and Monday of angel, May 1 and 17, June 7 and 29, Aug. 15-16, 1 Nov. 8, Dec. 25-26

**Telephone** 06 69884341 - 69883860; Fax 06 69885433

**Price** € 13,00; concessions € 8,00

**Internet** <http://mv.vatican.va>

**E-Mail** [musei@scv.va](mailto:musei@scv.va)



# Memorial Museums

## Keats Shelley House

The English Romantic poet John Keats who was seriously ill with tuberculosis at the beginning of the nineteenth century, sought shelter in Rome in the hope that the local healthy climate could perform a miracle and save his young life; unfortunately it was of no use and on 23 February 1821 the disease prematurely tore him away from literature and art at the tender age of twenty-six inside this house in Rome, which situated at the bottom of the stairway of Trinità dei Monti which overlooks the magnificent Piazza di Spagna. A group of his admirers were moved by this terrible fate and started a collection in 1903 in America and in England to raise the funds necessary to purchase the apartment and thus make it a small corner of the United Kingdom in the heart of Rome dedicated to the memory of the unfortunate couple of English Romantic artists who are buried in the non-Catholic cemetery in Testaccio. The four rooms which make up the apartment were inaugurated as the Keats-Shelley Memorial House in 1909 by King Vittorio Emanuele III. Here one can in fact admire, in addition to the original furnishings; numerous relics associated with the life of Percy Bysshe Shelley, the famous poet who died at the age of thirty when he drowned during a boat trip after an adventurous life also spent in Italy; manuscripts, paintings, sculptures, prints and drawings as well as an important collection of watercolours by the painter Joseph Severn who lived in the house with Keats create the evocative setting to the memory of the two great English Romantics and a small circle of artists from the same country such as Lord Byron, J.L. Hunt and Oscar Wilde. The original manuscripts and autographs, which are kept in the closets along the walls of the rooms, are joined by a very rich collection of approximately 10,000 books that document the useful exchange relations between England and Italy during the fervent Romantic season making it a very up-to-date specialised library (it also publishes a newsletter and a newspaper). Some of the particular items on display include a cast of Keats' face and a lock of his hair, as well as Oscar Wilde's autograph. (mm)

## 76

**Information and Addresses****Address** Piazza di Spagna, 27**Visiting Hours** From Mondays to Fridays from 9.00 am to 1.00 pm and from 3.00 pm to 6.00 pm. Saturdays from 11.00 am to 2.00 pm. and 3.00 pm. to 6.00 pm.**Closed** Sunday, Aug. 15 and the Christmas holidays**Telephone** 06 6784235; Fax 06 6784167**Price** € 3,50**Internet** [www.keats-shelley-house.org](http://www.keats-shelley-house.org)**E-Mail** [info@keats-shelley-house.org](mailto:info@keats-shelley-house.org)**Museo Heindrik Christian Andersen**

The Norwegian painter-sculptor Heindrik Christian Andersen, who became an American citizen but resided in Rome since 1897, designed and built his own house-studio in the form of a “house with an adjoining studio” between 1922 and 1925 near the Porta del Popolo, in the area which was then undergoing expansion between the initial stretch of Via Flaminia and the embankment of the Tiber. The building, which features Neo-Renaissance forms and external faces rich in symbolic decorative elements of the sentimental universe of the artist (such as the big fascia painted with allegorical subjects on the top floor executed in 1935) or the series of portrait-heads of the artist’s relatives that overlook Via Mancini and Via Pisanelli, certainly represents an interesting example of architecture and decoration in the artistic Roman panorama of the time; nevertheless, following restoration work promoted by the Special Office for Contemporary Art (SACS) and its opening to the public in 1999, it especially emerges as an exceptional testimonial of an artist’s atelier-home since it has remained substantially intact. Since it is close to Valle Giulia, it has been included within the boundary of the Parco dei Musei as a satellite-museum (together with the Museo Praz, the Museo Boncompagni-Ludovisi and the Museum Manz of Ardea) of the National Gallery of Modern Art. Within this fascinating original setting of the completely restored environment it is possible to visit the artist’s Studio, a veritable jewel, which saw the realisation of Andersen’s impressive sculptures dedicated to the phases of love, maternity, fine physique, of intellect against brute force, all these works were ideally intended for that “World City” outlined by the artist in the great design exhibited along the walls of the so-called “Gallery”. This exhibition room is also located on the ground floor where Andersen used to show visitors his finished products. The utopian idea of a great “World City”, an international centre for a creative laboratory



extending from the arts to the sciences and to philosophical and religious thought, which was richly illustrated in the book "*Creation of a World Centre of Communication*" produced with French architect Ernest Hébrardin 1913, illustrated an entire artistic research on Andersen which was translated into over 200 sculptures (plaster and bronze, of which about forty are from the Studio), in over 200 paintings and in more than 300 graphical works currently distributed between the ground floor - location of the two ateliers - and the first floor, once the home of the artist and now used to display the permanent collections of smaller dimensions and to organise temporary exhibitions mostly focusing on the relationship between Italy and the European and American artists of the XIX and XX centuries. The opening to the public of his house-atelier was what Andersen himself intended and left the building to the Italian State when he died in 1940. (mm)

### Information and Addresses

**Address** Via Pasquale Stanislao Mancini, 20

**Visiting Hours** Every day from 9.00 am to 7.30 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 3219089 - 32298302; Fax 06 3221579

**Price** Free admission

**Internet** [www.gnam.arti.beniculturali.it](http://www.gnam.arti.beniculturali.it)

**E-Mail** [edimajo@arti.beniculturali.it](mailto:edimajo@arti.beniculturali.it)

## Casa Museo Giorgio de Chirico

The museum which is located in the Seventeenth century Borgognoni palace was opened to the public in 1998 on the twentieth anniversary of the painter's death. It is located in the apartment where the artist lived and worked from 1948 until his death in 1978. The Giorgio and Isa De Chirico Foundation, on the occasion of the opening of museum, restored the apartment that occupies the three highest floors of the building with great care. It consists of a large hall overlooking the square, a dining room, bedrooms on the upper floor and the studio where the artist worked with his books, his paint-brushes, and his colours. The sketch for the artist's last painting representing a bathing woman still stands on his easel. The halls on the fourth floor contain paintings, sculptures and graphical works coming from the private collection of De Chirico, they are displayed with the same taste of the Artist. Two of the paintings exhibited in the museum, the *Portrait of Isa with yellow mantle* and the *Self-portrait in the garden* deserve special mention. (mvm)

**Information and Addresses****Address** Piazza di Spagna, 31**Visiting Hours** Every day and the first Sunday of the month 10.00, 10.45, 11.30 and 12.15 am**Closed** Monday, Nov. 1, Dec. 25 and 31, Jan. 1, August**Telephone e Fax** 06 6796546**Price** € 5,00. Booking compulsory.**Internet** [www.fondazionedechirico.it](http://www.fondazionedechirico.it)**E-Mail** [fondazionedechirico@tiscali.it](mailto:fondazionedechirico@tiscali.it)**Casa di Pirandello**

This was the last place the author lived in in Rome. Since 1962 it has housed the Institute of Studies on Pirandello and Contemporary Italian Theatre, which is entrusted with the conservation of the house, and in particular the conservation and cataloguing of the author's library and papers. Since 1986 the institute has published the four-monthly theatre magazine "Ariel". The apartment is in a building built in the second decade of the last century in what was then Via Alessandro Torlonia, in a leafy neighbourhood of the city conjured up in many of the author's works. It consists of a large drawing room-study, a bedroom and a terrace.

The original furnishings date back to 1933, the year in which the author moved in upon his return to Italy after the years spent in Berlin and Paris. Some of the Florentine-style furniture dates back to the 1920s and came from the writer's previous homes (a desk, two glass-fronted bookcases and two "Savonarola chairs"). The big sofa, armchairs, second desk, shelves and bedroom furniture (in the rational style) were all later acquisitions. Also preserved is the little typewriter, from which the author became inseparable. Among the pictures are four by his son, Fausto. The library includes about 2,000 books which belonged to the author: dictionaries, encyclopaedias, annotated books, translations of Pirandello's works, and volumes by contemporary writers bearing dedications. There are also several hand-written manuscripts of poetry, novels and plays.



### Information and Addresses

**Address** Via A. Bosio, 13b/15

**Visiting Hours** Tuesday - Friday from 9.00 am to 1.00 pm

**Closed** Monday, Saturday and Sunday

**Telephone and Fax** 06 44291853

**Price** Free admission

**Internet** [www.studiodiluigipirandello.it](http://www.studiodiluigipirandello.it)

**E-Mail** [posta@studiodiluigipirandello.it](mailto:posta@studiodiluigipirandello.it)

## Casa di Goethe

Johann Wolfgang Goethe arrived in Rome in October 1786 where he lived together with a friend in the former's apartment until 1788. His friend was a painter named Johann Heinrich Wilhelm Tischbein. Goethe wrote to his friends in Weimar and described the location of the apartment as along the Via del Corso, not far from Piazza del Popolo, at the "intersection of the Palazzo Rondinini". In 1997 the new Goethe Museum was opened in those same rooms inhabited three centuries ago by the great German poet. The museum had already been housed in a different apartment and closed to the public for over a decade. The opening of the new museum was promoted by the ASKL - German Association of the Independent Institutes of Culture which proceeded with the purchase of the original locations, the new exhibition space boasts, in six hundred square metres, a permanent collection of original drawings, watercolours, diaries and letters written by Goethe himself as well as numerous period objects of everyday use and areas where exhibitions are periodically organised in connection with Goethe's life. The main themes of the exhibition are constituted by Goethe's travels in Italy and the impact they had on him and the complex and well-organised wealth of his work. The memorial museum also hosts a rich programme of cultural initiatives that range from conferences to concerts, from readings to screen projections; numerous first editions, illustrated volumes and an immense stock of critical works on the life and the work of Goethe are also available by appointment in the attached specialised library. (mm)

**Information and Addresses****Address** Via del Corso, 18**Visiting Hours** Every day from 10.00 am to 6.00 pm**Closed** Monday, Dec. 24-25-26-31, Jan. 1, May 1, Aug. 15**Telephone** 06 32650412; Fax 06 32650449**Price** € 4,00, concessions € 3,00**Internet** [www.casadigoethe.it](http://www.casadigoethe.it)**E-Mail** [info@casadigoethe.it](mailto:info@casadigoethe.it)**Museo-Atelier Canova-Tadolini**

The museum was recently rescued from a property venture that would have devastated the historic premises and caused the loss of the items kept in it, the Canova-Tadolini Museum is a rare example of a restored yet undamaged sculpture atelier in a part of Rome which is still filled with the spirit of a lost world. The study in Via del Babuino represents the handing down of the artisan techniques from master to apprentice which has always governed the productive trends of the art world with unique effectiveness: it was already the Canova's workplace, then, the atelier was inherited by his pupil and favourite assistant Adamo Tadolini that in turn handed it down, from father to son, for as many as four generations of sculptors of marble and bronze over a period of time spanning from very early in the nineteenth century until the 1960s. The statues that inhabit this box of art treasures displayed for the enjoyment of the public, is evidence then not only of the work by individual craftsmen who worked there but also and above all of the extraordinary historical continuity of an art studio, the only one in Rome and with very few equals even elsewhere in Europe. (mm)

**Information and Addresses****Address** Via del Babuino, 150/a/b**Visiting Hours** From Mondays to Saturdays from 9.00 am to 8.00 pm**Closed** August**Telephone** 06 32110702; Fax 06 32629336**Price** Free admission**Internet** [www.museoateliercanovatadolini.it](http://www.museoateliercanovatadolini.it)**E-Mail** [canova.tadolini@virgilio.it](mailto:canova.tadolini@virgilio.it)





## Museo Mario Praz

The museum is situated on the third floor of Palazzo Primoli, where the Napoleonic Museum is also housed. It is the apartment Mario Praz lived in from 1969 onwards. Praz was a distinguished scholar of English literature but also a unique collector of antiques; he died in 1982 at the age of 86. Since 1995 in those same rooms that were the setting of the growth of that “archive of experiences” that Praz loved to call his “museum of the soul”, over 1200 pieces including inlaid bookcases, large mirrors, sofas, chandeliers, paintings and objects of varying nature, all together reconstruct, along a tour of nine rooms, the coordinates of Neo-classical taste, which was popular between the end of the eighteenth century and the first half of the following century, whose rise and fall the same scholar himself defined with an apt seasonal metaphor: “it had its spring in the France of Louis XV, its summer in the Empire and its languid autumn in the delicious awkwardness of the Biedermeier”. The unique collection of fans and the canopy bed from the Castle of Fontainebleau deserve a special mention. (mm)

### Information and Addresses

**Address** Via Giuseppe Zanardelli, 1

**Visiting Hours** Every day from 9.00 am to 2.00 pm and from 2.30 pm to 7.30 pm

**Closed** Monday, Dec. 25, Jan. 1, May 1

**Telephone** 06 6861089; Fax 06 3221579

**Price** Free admission

**Internet** [www.gnam.arti.beniculturali.it](http://www.gnam.arti.beniculturali.it)

**E-Mail** [gnam@arti.beniculturali.it](mailto:gnam@arti.beniculturali.it)

## Museo Venanzio Crocetti

The museum, opened in 2002, exhibits an important collection of works associated with the sculptor Venanzio Crocetti (1913-2003), member of the Accademia di San Luca and professor of sculpture at the Accademia di Belle Arti in Venice, famous above all for having executed one of the doors of the Basilica of St Peter inaugurated by Paul VI in 1966. It contains about a hundred of his works, which include sculptures, drawings and oils, in a permanent display which is periodically accompanied by temporary exhibitions. The basement is of major interest, with its chapel decorated with marble bas-reliefs and bronze candelabra wrought by Crocetti himself. The museum is located in what was the artist's live-in studio from 1951 onwards. (mm)

### Information and Addresses

**Address** Via Cassia, 492

**Visiting Hours** from 10.00 am to 5.00 pm

**Closed** Tuesday and Wednesday

**Telephone e Fax** 06 33711468

**Price** Free admission

**Internet** [www.museocrocetti.it](http://www.museocrocetti.it)

**E-Mail** [info@museocrocetti.it](mailto:info@museocrocetti.it)

## Biblioteca e raccolta teatrale del Burcardo

Founded in 1932 by the SIAE (Italian authors' and editors' society), this institution is located in the historic Palazzo del Burcardo, built between the end of the 15th century and the beginning of the 16th by the pope's master of ceremonies, Johannes Burckhardt, on land owned by the Monastery of Farfa, which lay behind the current Teatro Argentina. Its proximity to and close ties with the adjacent theatre, cultivated in the 18th century by the Cesarini family, who owned the whole block up till the end of the 19th century, explains the Municipality of Rome's decision to entrust the renaissance building to the SIAE on a permanent basis in 1929 for the creation of a National Theatre Museum and Theatre Library. Indeed, the choice is particularly in line with the historical vocation displayed by the area in this direction: there was already a theatre here in Roman times, the famous Theatre of Pompey, the first brick structure of its kind in Ancient Rome. The 15th century building had become



seriously dilapidated and was subjected to a series of inappropriate additions over the years. It was first restored in 1931 and then again in 1995, recuperating the building's original Northern-Gothic architectural and decorative features, which are virtually unique in Rome (the terraced plan, on the other hand, is typical of Roman middle class buildings of the period) and uncovering the original frescoes of views of the city. This is the evocative setting for the library's various rich collections, which are all from the world of the theatre and include scripts, manuscripts, autographs, papers, bills, programmes and posters, in addition to paintings, drawings, prints, sculptures, marionettes, costumes and an archive of images containing over 21,000 photos. These categories were all present in the museum's original core, the collection of Luigi Rasi, actor, scholar of theatre history and former director of the Florence Acting School, which was purchased by the SIAE in 1918. The most important nuclei are those of Petrolini (costumes, pictures, prints and sculptures), Onorati (caricatures) and Carelli (sketches for sets). There is also a valuable collection of 94 statuettes displaying masks and an 18th century series of richly draped Chinese marionettes. (mm)

### Information and Addresses

**Address** Via del Sudario, 44

**Visiting Hours** from Monday to Friday from 9.00 am to 1.30 pm

**Telephone** 06 6819471; Fax 06 68194727

**Price** € 2,00; concessions € 1,00

**Internet** [www.burcardo.org](http://www.burcardo.org)

**E-Mail** [biblioteca.burcardo@siae.it](mailto:biblioteca.burcardo@siae.it)

# Museums of Rome



# Historical Museums

## Museo Centrale del Risorgimento

It was founded in 1906 and placed in the monument dedicated to Vittorio Emanuele II, which was still under construction. The Museum comprises, in addition to plenty of documentary material, numerous paintings, statues, engravings, and various relics illustrating the history of the transformation of the Italian society starting from the reforms of the eighteenth century and the Jacobin republics to the formation and growth of the Italian nation, concluding with the events of the First World War. As mentioned already, the Museum is housed in the Vittoriano complex, precisely in the wing added in 1931 by architect Armando Brasini, along the road that runs along the Imperial Fora. After the display of several engravings with the allegories of history between the eighteenth and nineteenth century and busts of gold medals from the First World War, the exhibition tour continues with the first hall dedicated to the protagonists of the Italian Renaissance: Cavour, Mazzini, Garibaldi and Vittorio Emanuele II, whose portraits, documents, personal relics and weapons are on display. In the following gallery a historical course is reconstructed going from the secret societies and the revolutionary revolts to the Roman Republic of 1849, from the wars of independence to the expedition of the year 1000 and the capture of Rome, through the display of various exhibits including the weapons, portraits, uniforms and tricolours of the followers of Garibaldi, along with the stretcher and blanket with which Garibaldi was aided when he was wounded during the battle of Aspromonte; the books and portraits of the partisans in jail; photographs of the opening of Porta Pia in 1870 and of several events connected with brigandage, as well as numerous weapons that belonged to various figures among whom the commander-in-chief of the Veneto troops, General Guglielmo Pepe and Garibaldi's lieutenant Nino Bixio. The

last evocative room is dedicated to the First World War with the display of extensive documentation that ranges from paintings by soldier-painters, to drawings and oil paintings by Carpi, Bucci, and Brass in addition to archive documents, relics and photographs from the time. In the centre of the room one can observe the gun carriage with which in 1921 the body of the unknown soldier was transported from the cathedral of Aquileia to Rome, where on 4 November with a solemn ceremony, it was buried in the crypt of the Vittoriano. It is worth remembering that the Museum, after years of enforced closure, was reopened to the public on 2 June 2001 and that, thanks to a collaboration with the Istituto Luce, it uses the support of carefully restored rare filmed sequences from the time that document the clashes and attacks of the Great War, but also the everyday life of Italian soldiers in the trenches or on the ships. (mvm)

#### Information and Addresses

**Address** Via di San Pietro in Carcere

**Visiting Hours** Every day from 9.30 am to 6.00 pm

**Telephone** 06 6780664-6793598; Fax 06 6782572

**Price** Free admission

**Internet** [www.risorgimento.it/risorgimento/home\\_museo\\_ita.asp](http://www.risorgimento.it/risorgimento/home_museo_ita.asp)

### Museo Storico Garibaldino

The Janiculum Wall, the construction of which was ordered by Pope Urban VIII Barberini in 1643, was scene of the bitter fighting that took place in 1849 for the defence of the Roman Republic of Garibaldi, Armellini and Saffi against French troops commanded by General Oudinot; Luciano Manara, Enrico Dandolo, Goffredo Mameli and others took part in the fighting until 30 June 1849. The walls, under the fire of the siege, collapsed at several points and Porta San Pancrazio was also destroyed and was rebuilt in its current form in 1854 as designed by the architect Vespignani. It was recently restored by the City of Rome, the structure is now the seat of the "Museo Storico Garibaldino" that houses two collections that go back over a historical itinerary that goes from the Renaissance to the Resistance, and is a symbol of the continuity and modernity of the Garibaldian tradition. Numerous relics belonging to Giuseppe Garibaldi, his wife, Anita and their children and various tokens and souvenirs of the interventions Garibaldi



made in Europe in support of the freedom of the peoples and the attempts to create a new social organisation are on display. The “Museo della Divisione Italiana Partigiana Garibaldi” is dedicated to the final Garibaldian heroic deeds, through the commemoration of the glorious deeds of Italian soldiers, from the “Venezia” and “Taurinence” divisions who, had been isolated in Montenegro and Yugoslavia at the time of the armistice on 8 September 1943, but, instead of surrendering to the Germans, they united to form the “Divisione Italiana Partigiana Garibaldi” and continued to fight for another 18 months, and paid the tragic toll of sacrifices and human lives. The museum currently has a conference hall, a specialised library with about 1200 volumes, a historical archive, services and structures for disabled visitors as well. (Barbara Nobiloni)

### Information and Addresses

**Address** Largo di Porta S. Pancrazio, 9  
**Visiting Hours** Open by appointment  
**Telephone** 06 5415592

### Mausoleo Ossario Garibaldino (Garibaldi Mausoleum)

**Address** via Garibaldi, 29/e  
**Visiting Hours** Every day from 9.00 am to 1.00 pm  
**Closed** Mondays, Dec. 25, Easter Day, May 1, August  
**Telephone** 06 67103407 - 67102967

## Museo Storico Vaticano

The Museum is established in the Apostolic Lateran Palace, which is a massive residential Palace built by Domenico Fontana in 1586 along the side of the cathedral of S. Giovanni. Its construction was ordered by Pope Sixtus V who meant to replace the crumbling medieval *Patriarchio* with an adequate summer residence for the Bishop of Rome who resided in the Vatican at the time. The ancient papal residence had in fact been destroyed in 1308 by a huge fire and afterwards abandoned by the Popes who escaped to Avignon. Therefore at the end of the Sixteenth century only a group of distressed and indecent medieval structures were remaining. The Historical Museum, which was inaugurated in 1973 inside the Vatican is today hosted in some of the large halls frescoed by a large group of mannerist painters headed by Giovanni Guerra. This singular and precious museum is meant to preserve the historical memory of the world related to the papal court. It is divided into three sec-

tions: the iconographic collection of pontiffs and related historical representations; the section of the ancient ceremonial in force at the Papal Court and the collection of weapons, uniforms and historical relics of the Papal Armed Corps of Honour and Combatants. The most ancient collection of items is that of weapons and armour which were originally located in the rooms of the Borgia Apartment in the Vatican. The museum also has a rich exhibition of handicrafts from the Seventeenth, Eighteenth and Nineteenth centuries pertaining both to the active combatant Units existing before 1870 and to those dissolved in 1970 and which served in the Vatican (Noble Guard, Palatine Guard of Honour, Gendarme). Some of the items on display in the museum deserve a special mention due to their rarity and quality, such as: the small Italian shields used in tournaments (Rotelle), they date from the first half of the Seventeenth century, they are decorated with a cycle of paintings referring to the chivalrous deeds of King Arthur. The armour -sole surviving copy - used for the magnificent tournament organized in the Court of Belvedere in the Vatican on March 5 1565 to celebrate the wedding of Annibale Altemps and Ortensia Borromeo, the niece and nephew of Pope Pius IV. Other items on display in the museum which are worth mentioning are; breastplates (armour made with plates in order to protect from the head to the waist); morions (helmets with a pointed arch profile) used by the so-called "Broken Spears", a special Corps of knights who aided the more famous Light Cavalrymen in the delicate and prestigious role of the Papal Honour Guards beginning in 1555, then merged in 1801 in the Corps of the Papal Noble Guard. The sector dedicated to the pontiffs iconography from the Sixteenth century is located in the first of the three wings of the open arcade(loggia) overlooking the inner court of the palace, the most interesting portraits displayed here are those of popes which history has often forgotten, such as Urban VIII Casting who was Pope for only 12 days in 1590 or Marcellus II Cervini who was Pope for only 20 days in 1555. The sector dedicated to relics, exhibits objects used in the course of the centuries for the papal ceremonies and which are no longer used or which have been abolished, this sector displays the clothing of the dignitaries who animated the Papal Court up until its abolition in 1968. The uniforms and liveries of the Marescialli di Santa Romana Chiesa, Latori della Rosa d'Oro, Bussolanti di Sua Santità, Camerieri Segreti di Spada e Cappa, Sediari Pontifici, Mazzieri Pontifici, the Cavallerizzo Maggiore di Sua Santità, the Foriere Maggiore dei Sacri Palazzi Apostolici display scenes of pomp and ancient ceremonies which are almost unimaginable. The collection of gestatorial chairs and flabella with the nineteenth-century thalamus used for the Corpus Domini procession also deserves special mention. (mm)





### Information and Addresses

**Address** Piazza San Giovanni in Laterano

**Visiting Hours** Tuesday - Saturday guided tours 9.00, 10.00, 11.00, 12.00 am

**Closed** Dec. 24- 25-26-31

**Telephone** 06 69886386; Fax 06 69886394

**Price** € 4,00, concessions € 2,00

## Museo Storico della Liberazione di Roma

The museum is located in a nondescript building behind St. John's Basilica, in Via Tasso. It was once the seat of the cultural office of the German Embassy in Rome, the headquarters of the SS Kommandateur which were led by the unfortunately well-known Herbert Keppeler were established here following the 8th of September 1943. He transformed the house into a prison in January 1944, he blocked every opening by walling them up: the rooms, kitchens and closets which were walled-up then became the scenes of the brutal interrogations, torture and imprisonment of some of the most important figures of the Roman Resistance. In 1957 those same rooms became a museum to remember that tragic period of occupation and the Nazi madness through the collection of the testimonies of the life and deaths of those who were victims of the violence in those years. The establishment of the museum was made possible by the donation which Mrs. Josepha Ruspoli in Brazzà of four apartments to the Italian state. She did not want the community to forget the lives lost in the name of freedom. Thus unfolding along the three floors of the prisons are the dramatic records of the persecution against the Jews and the underground struggle (bans and anti-Jewish orders, manifestos and handbills of the resistance inciting the fight, material on prisoners and those who died in the war from the archives of the Gestapo) with rooms dedicated in particular to the slaughters of the Fosse Ardeatine (in fact some of the 335 victims were taken from the prisons of Via Tasso) with the tragic finds consisting in pieces of rope and fragments of fabric found on the bodies of Forte Bravetta where seventy-seven freedom fighters were shot dead and from La Storta whose victims also included Bruno Buozzi. The rich graphical and photographic documentation goes back over the main historical events that occurred in Rome between the fall of Fascism and the armistice, illustrating then the defence of Rome between 8 and 11 September 1943 and the formation on an impulse of colonel Giuseppe Montezemolo of the

Underground Military Front; the memories of the protagonists of that time of fighting come back to life not only through images of the time but can also be touched by hand in this unique museum of "history lived" thanks to the persistence in their integrity of some cells bearing writings in pencil on the plaster and graffiti produced with makeshift means that reflect touching messages of life and freedom often written by prisoners nearing death. The rooms are loaded with history and maintain a certain emotional hold, yet they also feature curiosities and souvenirs connected with the underground struggle such as the three-point nails used by the partisans against German vehicles. (mm)

#### Information and Addresses

**Address** Via Tasso, 145

**Visiting Hours** Tuesday to Sunday 9.30 am - 12.30 am. Tuesday, Thursday and Friday also 4.00 am - 7.00 pm. April 25 guided tours every hour from 9.30 am to 7.30 pm

**Closed** Nov. 1-2, Christmas and Easter holidays, May 1, August

**Telephone** 06 7003866; Fax 06 77203514

**Price** Free admission

### Museo Storico delle Poste e Telecomunicazioni

This museum was established in the basement of the Ministry of Post and Telecommunications which is located in the EUR district. This Historical Museum is a rich itinerary through the history of communication from its beginning, from rudimentary experiments to state of the art technologies. The museum, that is divided into 22 sections with approximately 4,000 sq.metres of exhibition area was inaugurated in the present location in 1982 but its original nucleus arises from the collection begun in 1878 by the general manager of the telegraphs, Ernesto D'Amico. He put together equipment and materials coming from the "telegraphic offices" of the ancient Italian states, the equipment and materials had fallen into disuse after the unification. The itinerary of the exhibition evocatively opened by the reestablishment of a Nineteenth century post office, reconstructs the history of mail service prior to the modern reorganisation of the sector which occurred after the proclamation of the Republic. The exhibition begins with ancient times (with its articulated system of mail stations, which are described by the famous *Tabula Peutingeriana*) to the modern age with relics, photographs and watercolours that witness the evolution of public



transportation by land, sea and air. It reverts to the period of the Kingdom of Italy through an extraordinary and precious collection of mail boxes, the most ancient come from Borgo Cerreto (PG) and date back to 1633. There are also plenty of odd items such as the weapons used to defend the mail carriages from the onslaught of the numerous robbers who acted in the territory of the Kingdom or the stick with bells used by the military messengers as acknowledgement in areas of war operations. The sector dedicated to the mechanisation describes the history of the telegraph. A Morse work station and the radio cabin of the Elettra, Guglielmo Marconi's boat and floating laboratory for his experiments, are reproduced in the museum. Some of the highly fascinating objects housed in the museum include an ingenious and complicated mechanism for the transmission of images, the photo-telegraph, fax ante litteram which dates back to 1825 and the little oven for the disinfection of letters in use between the Eighteenth and Twentieth centuries during the epidemics and especially plagues. Besides the rich sections dedicated to philately that exhibit stamps, post-marks and seals from the pre-unification States to the Republic, the museum also offers an area dedicated to the history of radiocommunications and relics that recall the beginning of television: as an example, the cathode ray tube produced in 1940 by Safar in Milan. (mm)

### Information and Addresses

**Address** Viale Europa, 190

**Visiting Hours** Every day from 9.00 am to 1.00 pm

**Closed** Saturday and Sunday, Nov. 1, Dec. 25, Jan. 1, May 1

**Telephone** 06 54442092; *Fax* 06 54221673

**Price** Free admission

**Internet** [www.comunicazioni.it/museo/index.htm](http://www.comunicazioni.it/museo/index.htm)

# Museums of Rome



# Musei Religiosi

## Museo Franceseano

The museum originates from the research carried out by Franciscan father Louis Antoine da Porrentruy who, in 1880 started gathering documentation of various nature in the convent of the Capuchins of Marseilles with the purpose illustrating the biography of St. Frances which was published in 1885. This unique historical-iconographic collection composed of mostly mixed items, which (engravings, paintings, drawings, photographs, seals, sculptures, ceramics and objects of daily use), was partially reduced at the beginning of the twentieth century by an unpropitious auction, was then continued and enriched by the student during his stay in Rome and then in 1927 it was recognised as a real museum and joined the newly founded Historical Institute of the Order. It is currently housed in the centre of the Institute situated along the Raccordo Anulare (Pisana area), the museum's more than 20,000 items on display aspires to providing visitors with extensive and varied historical documentation of Franciscanism connected to the lives of the founder and the most important saints, as well as to the apostolate work carried out in the world by the Order. Some of the works which bear greater are the paintings and drawings by Palma the Younger, Annibale and Ludovico Carracci, Domenichino, Carlo Saraceni, Gherardo delle Notti, Paul Brill and Giovan Battista Piazzetta; the collection of paintings on glass, pharmacy jars, miniatures and embroidery is particularly noteworthy, while the artefacts from the different Capuchin missions around the world have a certain anthropological value. (mm)

### Information and Addresses

**Address** Grande Raccordo Anulare km. 65.200

**Visiting Hours** By appointment only

**Telephone** 06 66052518; Fax 06 66162401

**Price** Free admission

## Museo Ebraico di Roma (Jewish Museum)

Repository of the historical, cultural and artistic patrimony of the ghetto, where the Roman Jews were forced to live from the mid 15th century to the end of the 19th century, the Museum of Jewish Art was created in 1960 with the collection and classification of ritual objects and documentary materials originating mainly from the demolition of the old Jewish schools or centres of worship (the Catalan, the Sicilian, the 'scuola nuova', the 'scuola del Tempio' and the Castilian). The suppression of the five schools coincided with the construction of the current imposing synagogue in Assyrian-Babylonian style between 1901 and 1904. Designed by Vincenzo Costa and Osvaldo Armani, it was immediately filled with manuscripts and incunabula, archive materials, ritual silverware and precious cloths, as well as the original decorations, which have been preserved as the "Temple wardrobe" in accordance with the explicit wishes of the Jewish community: a rich store of various materials which bears witness to the everyday life and practices of worship of Rome's historic Jewish community. In addition to the ritual objects and cloths still used for liturgical purposes, allowing for the display to be continually modified, a large section of the Museum is also devoted to the tragedy of the persecutions, which began with the famous papal bull of 1555, under which Paul IV made residence compulsory in the area between Ponte Quattro Capi, Portico d'Ottavia, Piazza Giudia and the Tiber, and culminated in the Nazi repression. The most recent items include the account by the president, Ugo Foà, of the expropriations suffered by the community in 1943, some receipts from the confiscation of gold, some of the police files on the Jews imprisoned in Via Tasso and a prayer book perforated by shrapnel from the bombs thrown into the crowd on 9 October 1982. (mm)

### Information and Addresses

**Address** Lungotevere de' Cenci, 15 (Synagogue)

**Visiting Hours** From October to May, from Sunday to Thursday 10.00 am - 4.30 pm; Friday 9.00 am - 2.00 pm. From June to September, from Sunday to Thursday 10.00 am - 7.00 pm; Friday 9.00 am - 4.00 pm

**Closed** Saturday and Jewish holidays

Closed afternoons on Catholic holidays

**Telephone** 06 68400661; Fax 06 68400684

**Price** € 7,50, concessions € 3,00



## Museo delle Anime del Purgatorio

This museum was established in a building adjacent to the sacristy of the small Neo-Gothic church of the Sacred Heart of Intercession, the unique museum was created at the end of the nineteenth century by the French missionary Victor Jouet who, after a mysterious fire had developed inside the recently completed church in the chapel of the Rosary, decided to go around Europe in search of proof of the existence of life after death and the contact between the dead and their living relatives: the priest and many of the faithful in fact believed they had glimpsed the features of a suffering face among the flames in the chapel which then mysteriously remained impressed on the wall of the altar and is now visible in a photographic reproduction inside the museum. The collection of mysterious traces of the afterlife put together by the priest actually only numbered about ten finds in so far as many of the other items were deemed unsatisfactory by church officials who contested the authenticity of the evidence gathered. Cloths, materials, habits, skullcaps, breviaries, nightshirts and wooden tablets which are jealously guarded within showcases therefore tell the story of the apparitions of the dead in the presence of sceptical relatives, which are witnessed by the imprints of their "fire branded" hands for future memory and souvenir: such apparitions, circumstantiated to each with a particular story, mainly go back to the XVIII and XIX centuries and in at least one case (going back to 1879) they were caused by the worry of a Belgian woman over the debauched life led by her son, who reconverted to the faith through continuous maternal declarations of an afterlife to the point that he founded a new religious order. (mm)

### Information and Addresses

**Address** Lungotevere Prati, 12

**Visiting Hours** Every day from 7.30 am to 11.00 am and from 4.00 pm to 7.00 pm

**Telephone** 06 68806517; Fax 06 6865261

**Price** Free admission

# Museums of Rome





# Military Museums

## Museo Storico dell'Arma dei Carabinieri

The Corps of the Carabinieri was founded by Vittorio Emanuele I through manifest orders on 13 July 1814. The Corps task was that of “protecting good order and guaranteeing the enforcement of laws in the provinces on the mainland of the Savoy states” and it was classified first in order of precedence in comparison with other corps of the army. A squadron of Carabinieri on horseback qualified with certain specifications and called Corazzieri, was appointed as the personal guard for the Head of State. The Museo Storico dell'Arma, which was founded in 1925, was inaugurated in its present-day premises in Piazza Risorgimento in 1937, in a building constructed by the Corps of Engineers as designed by the architect Scipione Tadolini. The building has a solid and rather austere aspect, which is heightened by the use of spur stone in the facing of the first and second floors and by the insertion of the large bronze entrance; there is a bas-relief by sculptor Enrico Tadolini that portrays typical elements of the uniform and armour of the Carabinieri, while above it appears the motto of the Corps “Faithful Through the Centuries” is located under the second row of windows on the main facade. Following careful restoration work and adaptation for exhibition purposes, the Museum was reopened to the public in July 1985: it is presented as divided into 12 rooms on the ground floor and on the two upper floors, while the third floor houses the historical archive, photographic archive, library, management and secretarial offices. The museum features relics, weapons, uniforms, works of art, photographs and documents, starting with the origins of the Corps of the Carabinieri, to the present day: the role of the Military Corps in the Wars of Independence (painting representing the Carica di Pastrengo), in the formation of the Kingdom of Italy, the fight against the brigandage in southern Italy, the First World War, the campaigns of Africa, the Second World War and the fight for freedom (painting portraying hero Salvo D'Acquisto) are also illustrated. General C. A. dalla Chiesa is also exalted,

while several rooms are dedicated to the illustration of the Corazzieri, to special units (helicopter pilots, rock-climbers, divers, dog experts, etc), to the Reggimento a Cavallo, the Associazione Nazionale Carabinieri, the Banda dell'Arma and the Centro Sportivo. The structure also has an operational centre with audiovisual systems and cases dedicated to publications and to the investigative police. (mvm)

### Information and Addresses

**Address** Piazza del Risorgimento, 46

**Visiting Hours** Every day from 8.30 am to 12.30 am

**Closed** Monday, Nov. 1, Dec. 25, Jan. 1

**Telephone and Fax** 06 6896696

**Price** Free admission

**Internet** [www.carabinieri.it/Internet/Arma/Ieri/](http://www.carabinieri.it/Internet/Arma/Ieri/MuseoStorico/default.htm)

[MuseoStorico/default.htm](http://www.carabinieri.it/Internet/Arma/Ieri/MuseoStorico/default.htm)

## Museo Storico dei Bersaglieri

The museum is based in the structure of Porta Pia it was established accordance with the orders of Pope Pius IV who assigned its design to Michelangelo between 1561 and 1564 near Porta Nomentana which is an opening on the ancient Aurelian Walls. After a collapse at the end of XVI century, the triangular gable of the crowning tower of the gate was restored in 1852 by the architect Virginio Vespignani according to the wishes of Pope Pius IX and then in 1861 restoration work was carried out in the rooms inside; the external face of the door in Via Nomentana was created in 1864, while the entrance of the Bersaglieres into Rome through the open breach in the wall of the gate dates back to 20 September 1870. In 1887 the Museum was established at the Ispettorato dei Bersaglieri, then, in 1932 it was inaugurated in its current centre, along with the National monument to the Bersaglieri positioned in the square in front, after it had been moved several times. The Museum gathers documents, sculptures, paintings, arms, uniforms and photographs of the Corps founded by Alessandro La Marmora and established in 1836; there are also documents on the defence of Rome in 1849, relics of the expedition to Crimea, the Wars of Independence, the repression of the phenomenon of brigandage in southern Italy, the Colonial Wars in Africa and the World Wars. Some very interesting documents are featured in the museum, such as the proposal La Marmora sent to King Carlo Alberto for the constitution of the Corps of the Bersaglieri. (mvm)



### Information and Addresses

**Address** Piazzale di Porta Pia

**Visiting Hours** Currently closed. By appointment only

**Telephone** 06 486723

**Price** Free admission

**Internet** [www.museimilitari.it](http://www.museimilitari.it)

## Museo dell'Istituto Storico e di Cultura dell'Arma del Genio (Engineers Corps Museum)

The work for the establishment of the Museo delle Armi inside the fortress of Castel Sant'Angelo began in 1900 through the initiative of general Luigi Durand de La Penne, with the support of the Ministry of Education: the constitution of the museum also had the aim of seeing to the renovations of the Castello or Mole Adriana, built in II century AD, which at the time was in need of repairs and used as a barracks. In reality the museum was no longer established, because the Museo Storico Nazionale di Artiglieria had already been established in Turin as a weapons museum in 1893; it was therefore decided to establish the Museo dell'Ingegneria Militare Italiana inside of Castel Sant'Angelo where important military engineers like Rossellino, Baccio Pontelli, Antonio da Sangallo, Michelangelo and others had worked over the centuries: the museum structure was inaugurated in 1906 with a solemn ceremony. In 1911, the rooms of the Castel Sant'Angelo were needed for the celebrations of the fiftieth anniversary of Rome's becoming the Capital of the country, the decision was then made to transfer the museum to the small barracks of Urban VIII situated in the pentagonal bastion of the fortress. The museum was also given a new name "Museo Storico del Genio Militare" and after the First World War the museum became filled with relics, plastic models and photographs relating to action during the conflict. In 1927 the Istituto di Architettura Militare Italiana was also established inside Castel Sant'Angelo, (currently dependent on the Ministry of Defence through the Scuola del Genio), but in 1933 it was decided to transform the area surrounding the building into a public park and to transfer the Museum and the Institute to their current premises on Lungotevere della Vittoria. The Museum occupies the whole ground floor of the building and is preceded by two rooms of honour which preserve the relics of the lieutenant of the engineers corps Camillo Benso Count of Cavour and of general Federico Menabrea, a scientist and a former prime minister; the Cappella-Sacrario named after S. Barbara patron saint of the engineers, decorated with glass windows created by Duilio

# 100

Cambellotti is located in the semicircular courtyard around which the building sits. The museum structure is divided into two fields: the first regards all the special elements of the Engineers Corps, those from peaceful times, those formed in time of war and the independent ones such as the Aeronautica Militare, the Corpo Automobilistico, the Servizio Chimico Militare and the Trasmissioni; the second section concerns the Corps of Engineers in different battles fought from the Kingdom of Sardinia to the Italian State, until the Second World War. The museum includes, along with the extensive historical evidence on display, regulation road bridges and those suited to the occasion to quickly overcome blocks and floating bridges, the means of the Dirigibilisti and the Aerostieri, the relics concerning the Roman Republic from 1848-1849, the Campaign of Crimea from 1855-1856 and the wide tracking dedicated to means of transmission from brands of the ancient era, to carrier pigeons, to optical means to reach the telegraph office, to radio whose inventor and captain of the Genio Guglielmo Marconi is celebrated. Also part of the Institute is a documentary archive with about 150,000 pieces on the work of the Genio from 1800 to the present day, a historical iconographic archive containing stamps, cartography, etc. and a photographic archive with about 20,000 plates and photographs that document the birth and start of military photography and aerial photography. On the first floor of the building which houses the Engineers Corps Museum there is also a **Museum of the History of Military Architecture** which, with the aid of several scale models, illustrates the history of Italian and European military constructions, from pre-historic hill fortifications and Sardinian beehive nuraghes, via Roman fortifications and Medieval castles to defence works from various subsequent periods. The itinerary ends with a room devoted to Julius Caesar, the first great military engineer. (mvm)

## Information and Addresses

**Address** Lungotevere della Vittoria, 31

**Visiting Hours** Tuesdays to Fridays from 8.30 am to 3.30 pm; Saturday and Sunday from 8.30 am to 7.30 pm. Currently closed for repairs.

**Closed** Saturday and Sunday

**Telephone and Fax** 06 3725446

**Price** Free admission

**Internet** [www.esercito.difesa.it](http://www.esercito.difesa.it)

## Museo Storico dell'Architettura Militare

**Address** Lungotevere della Vittoria, 31

**Visiting Hours** Temporarily closed for repairs. Due to re-open soon

**Telephone and Fax** 06 3725446

**Price** Free admission



## Museo Sacrario delle Bandiere delle Forze Armate Monumento a Vittorio Emanuele II

The Sacrario delle Bandiere is housed inside the monument to Vittorio Emanuele II and gathers the war flags of the sections of the naval units eliminated by the Quadro del Naviglio dello Stato, and those of the Armed Forces which took part in fighting on land, sea and in the air from the Unity of Italy until today. On the first floor, two large halls exhibit the flags of the Esercito, the Aeronautica, the Guardia di Finanza, the Polizia di Stato and the Corpo Volontari della Libertà: there are 469 flags of which 440 from the monarchic period and 29 of regiments which were re-established under the Italian Republic. The oldest flag is that of the I Infantry "Re" from 1848. The Museo Sacrario della Marina organised in the rooms on the ground floor was inaugurated on 14 June 1961, for the events organised to celebrate the hundredth anniversary of the Marina Militare: there are numerous relics from the wars fought by the Italian armed forces including; the MAS 15 (*memento audere sempre*) with which Luigi Rizzo on 10 June 1918 sank the Austrian battleship S. Stufano near Premuda, an example of the so-called human torpedo, a slow torpedo used during the Second World War to attack the English naval bases in Gibraltar, Alexandria, Haifa and Algiers and a fragment of the hull of the Scirè submarine purposely equipped for the transport of men and instruments of attack. There are also collections of the flags and the combat stemmas of the Unità della Marina Militare Italiana, which has been employed from 1861 until today in peace and war on all the seas of the world, including the flag of the frigate Re di Portogallo which fought valiantly in Lissa, of the Duilio battleship, the cruisers Colombo, Liguria and Piemonte; there are also the flags of the torpedo-boat destroyer and torpedo-boats which fought in the War of Libya and the two World Wars and the flag of the Battleships Vittorio Veneto and Italy. The oldest flag kept in the Sacrario is that of the frigate Garibaldi (1860-1894). (mvm)

### Information and Addresses

**Address** Via dei Fori Imperiali

**Visiting Hours** Every day from 9.30 am to 3.00 pm

**Closed** Monday, Nov 1., Dec. 25, Jan. 1, Apr. 1, 1 May

**Telephone** 06 47355002

**Price** Free admission

**Internet** [www.museimilitari.it](http://www.museimilitari.it)

# 102

## Museo Storico dei Granatieri di Sardegna

The museum was opened in 1924, and it goes over the history of the Corps of the Grenadiers of Sardinia starting from 1659, the year the Regiment of the Guards by Carlo Emanuele II Duke of Savoia was established; in 1685 6 particularly tall and brave soldiers were included in each of the 12 Companies that made up the Corps, they were given the task of preceding the troops and launching small devices, which were filled with powder and known as “grenades” from which the Grenadiers also got their name, against the enemy. The plot where the Museum stands, near the Basilica of S. Croce in Gerusalemme, was granted to the Corps by the City of Rome after the end of the First World War. The building which is based on the plan of Lieutenant Francesco Leoni was almost entirely built by volunteer Grenadiers and the funds they raised. The Museo gathers documents and historical relics arranged in chronological order and placed in 15 rooms containing both Italian and foreign weapons, photographs of the Great War, plans of the main areas where the various Units fought (the three Wars of Independence with the battles of Goito in 1848 and Solferino in 1859, the First World War with the clashes on the Carso and plateau of Asiago, the Second World War with the defence of Rome against German troops following the Armistice on 8 September 1943). The museum tour continues with historical souvenirs of the War of Spain in 1936-1939 and of Yugoslavia in 1913-1914, the hall of honour is where the rulers of the House of Savoy are commemorated, who were supporters of the branch of Grenadiers since its foundation. One room is dedicated to the Sacratio of the Granatieri where over 8,500 names of the soldiers belonging to the Corps who fell in the different Wars are written on the walls. (mvm)

### Information and Addresses

**Address** Piazza Santa Croce in Gerusalemme, 7

**Visiting Hours** From Mondays to Thursdays from 8.00m to 12.00 am

**Closed** Monday, Nov. 1, Dec. 25, Jan. 1, Apr 25., May 1

**Telephone** 06 7028287

**Price** Free admission

**Internet** [www.museimilitari.it](http://www.museimilitari.it)



## Museo Storico della Fanteria

The establishment of the Museo Storico della Fanteria was conjectured at the end of the First World War when of the enterprises carried out by the army during the conflict was still fresh; but in those years only a few various Regiments kept small memorials where they gathered important evidence in their respective barracks. In 1948 after the Second World War, the General Staff of the Army entrusted the historian and military general Edoardo Scala with the task of collecting all the surviving material for the creation of the Museum; in 1956 general Attilio Bruno had the Museum housed in the building constructed in the early twentieth century in Piazza S. Croce in Gerusalemme and had the park in front and some ruins of the Palazzo Sessoriano (IV century AD) incorporated in museum area. The Museum was inaugurated on 11 November 1959 by the President of the Republic Giovanni Gronchi, in the presence of the flags of the Infantry Regiments; in 1990 the museum underwent radical restoration work, it is made up of 35 exhibition rooms and 3 galleries, as well as a library, a historical archive and administrative department: on display in the different halls in chronological order are weapons, flags, uniforms, relics, documents, plastic models, paintings and sculptures that illustrate the historical evolution of the Infantry, the Risorgimento, the branches of weaponry, the colonial branches, the two World Wars, the War of Liberation, the Colonial Wars, the Expedition Corps, the Armoury, banderols and heraldic armorial bearings of the Infantry units, war flags and medal collections. (mvm)

### Information and Addresses

**Address** Piazza Santa Croce in Gerusalemme, 9

**Visiting Hours** Every day from 9.00 am to 1.00 pm. Fridays from 9.00 am to 12.00 am.

**Closed** Saturday and Sunday, Nov. 1, Dec. 25, Jan. 1, May 1

**Telephone** 06 7027971

**Price** Free admission

**Internet** [www.museimilitari.it](http://www.museimilitari.it)

# 104

## Museo Storico della Guardia di Finanza

La prima Guardia di Finanza ha origine il 1° ottobre 1774 per volere del re di Sardegna Vittorio Amedeo III con il compito di effettuare la vigilanza finanziaria sui confini e la difesa militare delle frontiere; dopo l'unificazione d'Italia, nel 1862 vennero riunite le varie milizie finanziarie esistenti negli stati italiani e fu creato il Corpo Militare di 14.000 uomini, con la funzione di "custodia o vigilanza della linea e della zona doganale di terra e di mare e di repressione del contrabbando delle merci soggette a dogana e dei generi di privativa". Il Museo Storico della Guardia di Finanza, inaugurato nel 1937, raccoglie cimeli, armi, documenti ed un'importante collezione di uniformi suddivisi in otto sale che illustrano il ruolo svolto dall'Arma, dalla sua fondazione agli episodi del Risorgimento, delle due Guerre Mondiali, delle campagne coloniali, della Resistenza e della Guerra di Liberazione; sono inoltre esposti i trofei ed i premi conseguiti da esponenti del Corpo in numerose gare sportive. Al Museo sono anche annessi un Sacrario dei Caduti della Guardia di Finanza ed una biblioteca di carattere storico aperta a tutti. (mvm)

### Information and Addresses

**Address** Piazza Mariano Armellini, 20

**Visiting Hours** From Monday to Friday from 9.00 am to 1.00 pm.  
Closed on all holidays.

**Telephone and Fax** 06 44238841

**Price** Free admission

**Internet** [www.museimilitari.it](http://www.museimilitari.it)

## Museo Storico dei Vigili del Fuoco (Fire Service Museum)

Opened on 18 April 2002 at the Ostiense Fire Station, designed in 1928 by Vincenzo Fasolo, the museum aims to cover the evolution of fire-fighting organization in Rome from ancient times to the current day by means of a succession of thematic and historical scenographic illustrations. The historical part includes effective scenographic reconstructions of the darkest and most tragic events in the city's history: the famous "Fire of Nero" in 64AD; the fire which nearly destroyed St Peter's in 847; the events surrounding the descent of the Landsknechts, who were responsible for the Sack of Rome in 1527; and a reconstruction of the most tragic recent, that of the aerial





bombardment of Rome on 19 July 1943. As regards the organization of the modern fire service, much space is devoted to its modern specialized branches, such as frogmen, helicopter pilots and the speleological-mountain-river unit. There are two scenographic reconstructions with good special effects of two of the most common types of operations: a fire in an apartment and the collapse of a building as a result of an earthquake. A multi-media room and a scientific laboratory provide avenues of further study for educational and preventive purposes, and it is possible to perform interesting experiments illustrating basic combustion phenomena. (mm)

#### Information and Addresses

**Address** Via Marmorata, 15

**Visiting Hours** Monday - Saturday from 9.00 am to 7.00 pm; June, July and August open only on Tuesday, Thursday and Friday.

**Telephone** 06 5746808

**Price** Free admission

**Internet** [www.museimilitari.it](http://www.museimilitari.it)

## Museo Storico della Motorizzazione Militare Città Militare della Cecchignola

The museum was founded in February 1957 with the aim of collecting and preserving the technical and historical patrimony illustrating the process of development of the Army's motorisation. It is housed inside the military town of Cecchignola, in the Caserma Rossetti. There are pieces of great historical importance including a Fiat car that Vittorio Emanuele III used during his transfers on the front of the First World War, the wagon with a steam motor designed by Cugnot in 1769 and used to transport the artillerymen and the Alfa 1750 that belonged to the famous pilot Tazio Nuvolari. (mvm)

#### Information and Addresses

**Address** Viale dell'Esercito, 170

**Visiting Hours** Saturdays and Sundays from 9.00 am to 12.00 am

**Telephone and Fax** 06 5011885

**Price** Free admission

**Internet** [www.museimilitari.it](http://www.museimilitari.it)

# Museums of Rome



# University and Scientific Museums

## Museo di Antropologia “G. Sergi”

The Museum was founded by Giuseppe Sergi in 1884, when the chair of Anthropology of the University was instituted. In 1938 the museum was moved to the current location at the faculty of mathematics, physics and natural Sciences of La Sapienza University. The collection illustrates, through the exhibition of pre-historical, proto-historical and modern age findings, the evolution of the human species and human Biology. The objects displayed are accompanied by accurate explanatory panels that emphasise the didactic scope of this museum. The fossil skulls from the Neanderthal period which were discovered in Rome (Saccopastore), the collections from the Tierra del Fuego, from Papuaasia, from ancient Peru, and an Egyptian mummy, which are displayed in the museum deserve special mention. (it)

### Information and Addresses

**Address** Piazzale Aldo Moro, 5

**Visiting Hours** Fridays only, guided tours at 9.30 am - 11.30 am - 2.30 pm

**Closed** Christmas holidays, August

**Telephone** 06 49912222; Fax 06 49912273

**Price** Free admission

**Internet** [www.uniroma1.it/musei/indexmusei2.asp](http://www.uniroma1.it/musei/indexmusei2.asp)

**E-mail** [museo.paleo@uniroma1.it](mailto:museo.paleo@uniroma1.it)

## Museo di Paleontologia

This naturalistic Museum which holds great didactic interest was established in 1928. It is currently located in the Department of Earth Sciences where it occupies two halls. The first hall is dedicated to general palaeontology and features findings of fossil invertebrates (vegetal and animal cells, sea weeds, molluscs, etc.). The second hall exhibits vertebrate skeletons including those of mammals from Quaternary of central Italy. The skeletons of dwarf elephants found in Spinagallo (Siracusa) and of dwarf stags found in Crete and displayed in the museum are particularly interesting. The aspects and dimension of a forest elephant and the bones of a mammoth on display are quite impressive. The museum structure also offers a library and study rooms. (it)

### Information and Addresses

**Address** Piazzale Aldo Moro, 5

**Visiting Hours** From Tuesday to Friday from 9.30 am to 1.00 pm (Tuesday and Thursday 2.00 pm - 4.00 pm).

**Closed** Saturday, Sunday and Monday, Christmas holidays, 1 May, August

**Telephone** 06 49914315; Fax 06 4454729

**Price** Free admission; for groups and schools with guided tours € 25,00

**Internet** [www.uniroma1.it/musei/indexmusei2.asp](http://www.uniroma1.it/musei/indexmusei2.asp)

**E-mail** [museo.paleo@uniroma1.it](mailto:museo.paleo@uniroma1.it)

## Museo delle Origini

The Museo delle Origini was founded by Professor Ugo Reilini in 1942, it exhibits findings which come from excavations and searches carried out by the students mainly in central-southern Italy. The properties of the Museum have increased over the years thanks to transfers from the Superintendent Agency and other Italian and foreign Museums. The museum was re-opened to the public in 1992 after it was completely restructured. The new exhibition that follows a chronological order, analyses various cultural environments with reference to topics like survival, types of settlement, exchanges, technology, funerary habits, etc. The findings cover a very long period of time going from approximately 300.000 years ago to the Tenth-Ninth century BC., that is from the inferior Palaeolithic age to the Iron age. The most important archaeological sites represented in the museum are: Venosa, Grotta Polesini, Coppa Navigata; the dwelling areas of Canelle and Ortucchio, the necropolis of Este and



Veii. The museum also has a didactic laboratory where special analyses are carried out on stone, flint, bone handicrafts and ceramic findings. (it)

### Information and Addresses

**Address** Piazzale Aldo Moro, 5

**Visiting Hours** May be visited upon request.

**Closed** Saturday and Sunday, Nov. 1, Christmas holidays, August

**Telephone** 06 49913924; Fax 06 49913653

**Price** Free admission; For groups and schools with guided tours € 25,00

**Internet** [www.uniroma1.it/musei/indexmusei2.asp](http://www.uniroma1.it/musei/indexmusei2.asp)

**E-mail** [musori@rmcisadu.let.uniroma1.it](mailto:musori@rmcisadu.let.uniroma1.it)

## Museo delle Antichità Etrusco Italiche

The museum was founded in 1955 by Massimo Pallottino. The initial exhibition consisted of archaeological findings from the Gorga collection and plastic models and moulds deriving from important Etruscan exhibitions held in the 1950s. Time after time the property has been increased by findings donated by the Etruscan National Museum of Villa Giulia along with mould and plastic models from the sanctuaries of Etruria. The museum organisation follows a didactic principle aiming at illustrating the main aspects of the Etruscan and Italic cultures. Therefore the objects are accompanied by extensive explicative panels, articulated in various sections like material culture, history and epigraphy, topography and urban planning, architecture, religion, etc. The most interesting objects on exhibition are the models of chambers used as Etruscan tombs the model of a typical Tuscan temple, the plastics from major Etruscan cities. There is also a noteworthy series of watercolours from the beginning of the Twentieth century which reproduces the decorations of some of the important tombs located in Tarquinia, Chiusi and Orvieto, which are the important testimony of archaeological sites now in a serious state of neglect. (it)

### Information and Addresses

**Address** Piazzale Aldo Moro, 5

**Visiting Hours** Every day from 9:30 am to 1 pm

**Closed** Saturday and Sunday, Nov. 1, Christmas holidays, August

**Telephone** 06 49913315 - 49913981; Fax 06 49913315

**Price** Free admission

**Internet** [www.uniroma1.it/museoetruscologia](http://www.uniroma1.it/museoetruscologia)

**E-mail** [museo.etruscologia@uniroma1.it](mailto:museo.etruscologia@uniroma1.it)

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## Museo dell'Arte Classica dell'Università di Roma

The Museum of Classic Art owns a collection of over 2000 chalk moulds of Greek and Greek-Roman sculptures, which are chronologically classified. The museum displays also a nineteenth-century collection of gem impressions and a collection of ancient marble samples. It is articulated in 56 halls along three corridors, this is one of the major collections of this genre in the world. It therefore allows scholars an almost complete presentation of the masterpieces from ancient times. The chalk moulds allow the analysis of each artwork through the largest number of antique copies through which these masterpieces have survived the centuries. In addition, guided tours and conferences are available, in addition, a special study room offers archaeological texts, newspapers and cultural magazines. (it)

### Information and Addresses

**Address** Piazzale Aldo Moro, 5

**Visiting Hours** Monday to Friday from 9.00 am to 7.30 pm

**Closed** Saturday and Sunday, Nov. 1, Christmas holidays, August

**Telephone** 06 49913960 - 49913827; Fax 06 49913955

**Price** Free admission

**Internet** [www.uniroma1.it/musei/indexmusei2.asp](http://www.uniroma1.it/musei/indexmusei2.asp)

## Museo di Fisica

The New Museum of Physics of La Sapienza was established in 1857 and originally located in some halls of the La Sapienza palace as ordered by Pius IX. The Museum, which was directed by Volpicelli, disposed of a large room and an amphitheatre for public demonstrations. The most antique section is the "physics Theatre" established 1748. The relevant documents demonstrate that the Cabinet of Physics received 6 instruments in 1747, among which a pneumatic pump. The 1828 Catalogue kept in the Museum reports the magnitude of the collections, that became larger and larger by the initiative of the professors who took over the chair. With Volpicelli the museum had considerably increased its collections also with the addition of instruments coming from the Scarpellini bequest. In 1881 the Mathematical Physics Cabinet was moved to the premises of Via Panisperna and on that occasion an important purchase of several instruments was also made. In 1937 the Institute of Physics was moved to its current location, and many items were discarded or donated to other Institutes. In 1978 part of the



objects and instruments were recuperated and exhibited in some of the halls of the new building of the Faculty of Physics, which is the current location of the Museum. The itinerary of the exhibition develops in three sections: Classic Physics, with instruments pertaining to mechanics, acoustics and electromagnetism. Modern Physics, with spectrographs, equipment used for the detection of radioactivity, etc.; a permanent didactic exhibition, that includes a number of demonstrations on oscillation and waves. Some of the more noteworthy items: a pendulum-clock, a machine by Atwood, a hydrostatic scale and some electrostatic machines dating from the Eighteenth and the beginning of the Nineteenth centuries. The other instruments displayed are mostly dated from 1870 and the first decades of the Twentieth century. (it)

### Information and Addresses

**Address** Piazzale Aldo Moro, 5

**Visiting Hours** Only Tuesday and Thursday from 10.00 am to 12.00 am

**Closed** Christmas holidays

**Telephone** 06 49914334; Fax 06 4463158

**Price** Free admission

**Internet** [www.uniroma1.it/musei/indexmusei2.asp](http://www.uniroma1.it/musei/indexmusei2.asp)

**E-mail** [fabio.sebastiani@roma1.infn.it](mailto:fabio.sebastiani@roma1.infn.it)

## Museo di Mineralogia

The Museo di Mineralogia is one of the most important scientific museums with a collection of approximately 2500 different mineralogical species including topazes, precious stones and meteorites for a total of approximately 30.000 pieces. It was founded in 1804 by Pope Pius VII and it is located in the prestigious premises of La Sapienza. The museum collections have increased overtime due to the skill and care of the various directors in charge, all of them distinguished scientist such as: the mineralogist Strüver; Gismondi and Carpi- who acquired the famous Dactylioteca, which was a gift made by Pope Leo XII, and of the private collection of Lavinio de' Medici Spada comprising 12000 samples, which is the fundamental nucleus of the current collection. After the relocation of the Museum inside La Sapienza University the various directors, were committed, not only to increasing the collections but also to their systematic organisation with persistent research and studies of great scientific importance. The current exhibition includes an important selection of samples exhibited in the central hall, which come from classic Italian mineral deposits and ore, for instance: hematite from the isle of Elba, sulphur, celestite and aragonite from Sicily; volcanic minerals from Lazio

# 112

and the Vesuvius, etc. The Dactyloteca is very interesting. It is a collection of 388 precious and ornamental stones, set on agate or other ornamental material; gems, of several shapes and cuts of which several studies and classifications have been made. The exhibition area opened to visitors is also equipped with computers and multimedia systems. (it)

## Information and Addresses

**Address** Piazzale Aldo Moro, 5

**Visiting Hours** from Monday to Friday from 9.30 am to 1.30 pm

**Closed** Saturday and Sunday, Christmas holidays, May 1, August

**Telephone** 06 49914887; Fax 06 4454729

**Price** Free admission

**Internet** <http://musmin.geo.uniroma1.it>

**E-mail** [musmin.roma@uniroma1.it](mailto:musmin.roma@uniroma1.it)

## Museo di Anatomia Comparata

Like the other scientific museums of the University La Sapienza, the Museum of Comparative Anatomy originates from a section of the Museum of "Mineralogia et Historia Naturalis" which was established on the premises of La Sapienza under the pontificate of Pio VII in 1805. The most antique items belong to the famous A. Kircher collection which was gathered around the middle of the Seventeenth century at the Roman College. It was later dispersed as a result of the seizure of church assets, after the conquest of Rome. Some of the most significant items on display can be found in the Cetaceans Room. The colossal skeleton of a whale which approximately 22 metres long and discovered on the Latium shoreline near S. Marinella in 1866 is placed in the middle of the room. The mammals section exhibits the skeleton of a giraffe and that of a sea curiope. The hall dedicated to Battista Grassi who was the director of the Institute of Compared Anatomy from 1896 to 1926, contains the reproduction of a work table from the end of the past century through the use of the zoologist's equipment and furniture. Grassi's reputation is due, among other things, to the fact that he was able to isolate the carrier mosquito of malaria. This hall exhibits not only the relics and manuscripts of his works, but also a collection of instruments such as microscopes, microtomes and equipment used for microphotography dating from the end of the Eighteenth century and the beginning of the Nineteenth century. The Museum also features some cardboard models of human anatomical elements and animals produced by the laboratory of L.T.J. Anzoux the famous creator of several models, his most famous being an actual size horse and a complete human anatomical model. (it)





### Information and Addresses

**Address** Via Alfonso Borelli, 50

**Visiting Hours** Monday and Friday from 2.00 pm to 5.00 pm;  
Wednesday and Thursday from 9.30 am to 12.30 am

**Closed** Saturday and Sunday, Christmas holidays

**Telephone** 06 49918033 - 49918008; Fax 06 4457516

**Price** Free admission

**Internet** [www.scienzemfn.uniroma1.it/bau/musei/anacomp/](http://www.scienzemfn.uniroma1.it/bau/musei/anacomp/)

**E-mail** [museo.anatomiacomparata@uniroma1.it](mailto:museo.anatomiacomparata@uniroma1.it)

## Museo di Geologia

The Museo di Geologia was founded by the Roman physician and naturalist Giuseppe Ponzì (1805- 1885) using his personal collections and it was enlarged in 1875 through the acquisition of fossils, rocks and antique books from the famous collection of A. Kircher. In 1935 the Museum was moved to its current location inside the Faculty of Geology and Palaeontology of "La Sapienza" University in the Department of Earth Sciences. The museum features a large documentation of antique and recent cartography, a rich collection of rocks pertaining to various evolutions of Italian regions, useful for the understanding and evaluation of the transformations of the earth crust. At the moment a section dedicated to sedimentary environments, with special reference to deltaic environments as in the case of the Tiber is being under preparation. The museum exhibits many interesting collections, the most noteworthy ones are the Bell and the Dodwell collections of Antique Marbles that include marble tiles, many marbles and decorative stones, which are findings belonging to the Roman Age discovered in archaeological sites in the city of Rome. The museum also includes the samples of nearly every existing variety of oriental alabaster, rubble, purple, cipolins, granites, etc. Both collections have been used to study the materials used in the ancient times. (it)

### Information and Addresses

**Address** Piazzale Aldo Moro, 5

**Visiting Hours** Tuesday, Wednesday and Thursday from 10.00 am to 1.00 am and from 2.00 am to 4.30 pm.

**Closed** Christmas holidays

**Telephone** 06 49914825 - 4463068; Fax 06 4463068

**Price** Free admission

**Internet** <http://tetide.geo.uniroma1.it>

**E-mail** [museo.geologia@uniroma1.it](mailto:museo.geologia@uniroma1.it)

## 114

## Museo Storico della Didattica (History of Teaching Museum)

After being closed for about half a century, the historic Pedagogical Museum (formerly the Museum of Instruction) was reopened in 1986 under the new name of the Museo Storico della Didattica. It had been founded in 1873 immediately after the Vienna Universal Exhibition, in which many countries had taken part bringing evidence of their progress in the sphere. Initially, the museum was designed to house teaching materials, demonstrative tools, books and magazines and to function as training and requalification centre. It was closed at the end of the 1930s and divided between the Faculty of Letters' Institute of Philosophy and Rome University La Sapienza's Institute of Pedagogy (now Roma III University's Department of Education Science). The museum, in its current form, stands out for its miscellaneous collections of documents collected between the end of the 19th century and the beginning of the 20th century by inspectors sent to study school systems abroad, for its important papers by illustrious exponents such as Giuseppe Lombardo Radice and Luigi Volpicelli, and for all the materials (documents and items) originating from the now closed Governing Body of the Peasant Schools of the Rome and Pontine areas. There are also two large triptychs on agricultural themes executed for the latter by Duilio Cambellotti in the Colle di Fuori area. The museum also includes some items belonging to Maria Montessori, including a precious chest of drawers especially designed by her to contain the first historic series of famous geometric shapes, the very first materials from which the method was to be developed; this is accompanied by modern versions of the Montessori tools. (mm)

### Information and Addresses

**Address** Via Castro Pretorio, 20

**Visiting Hours** Tuesday and Thursday from 9.00 am to 1.00 pm and from 2.00 pm to 5.30 pm

**Telephone** 06 49229331

**Price** Free admission

**Internet** <http://host.uniroma3.it/laboratori/museodidattica>

**E-mail** [mus.did@uniroma3.it](mailto:mus.did@uniroma3.it)



## Museo Storico Nazionale dell'Arte Sanitaria

The National Museum of Health Care Art is located in large spaces made available by the Pio Istituto di S. Spirito and in the splendid Sala Alessandrina (Alexandrine Hall), once used to shelter the wounded, which became known as "The Little hospital of the wounded". The construction of the Hospital was started by Pope Innocent III in 1198; in 1471 it was destroyed by a fire, and reconstructed by Pope Sixtus IV; it has been modified several times over the centuries. The initial collection of the Museum was assembled with various objects gathered in Castel S. Angelo on the occasion of the Universal Exhibition in 1911 which needed a stable location. The exhibition is distributed in nine large Halls. The largest, with 200 seats, is the Alexandrine Hall which has been used as the Aula Magna since 1971. Anatomical tables by Mascagni (1752-1815) and oil paintings belonging to Guglielmo Riva (1626-77), a famous anatomist and surgeon of the Roman hospital of the Consolation are displayed on the walls; on the staircase there are some busts of physicians, of which the most prominent is Hippocrates. In the centre of the Hall is the wooden reproduction of the famous Sistine ward, a primitive model of the Hospital of S. Spirito. The Carbonelli Hall exhibits an important collection of surgical instruments, such as drills, specula, etc; a display window contains a collection of microscopes of different shapes and various ages (from the XVII to the XIX century). The hall also hosts the original desk used by G. M. Lancisi and his successors, where they gave medical lectures to the staff of the Hospital; paintings of medical subjects from the XVII century to the present are displayed on the walls. The museum features an interesting reconstruction of an ancient pharmacy from the XVII century and a chemical-alembic laboratory of the same age. The Capparoni Room exhibits a magnificent collection of various objects donated by professor Capparoni in the last century, such as: an important series of Roman and Etruscan anatomical votive offerings; surgical instruments from Roman, medieval, renaissance instrumentation, etc. There is also a noteworthy collection of glass and ceramics containers for the preservation of medicine, several prints by prominent physicians, certificates of degrees, health care edicts, etc. The assets of the Museum are complemented by a splendid library with authentic walnut shelves from the XVI century which contain more than 10.000 books, pamphlets, reviews and prints of Health Care Art. (it)

### Information and Addresses

**Address** Lungotevere in Sassia, 3

**Visiting Hours** Monday, Wednesday and Friday from 10.00 am to 12.00 am

**Closed** Dec. 25, Jan. 1, May 1, August

**Telephone** 06 68352353; Fax 06 6833485

**Price** € 2,60; concessions € 1,60

**Internet** [www.sameint.it/accade/museo.htm](http://www.sameint.it/accade/museo.htm)

## Museo di Criminologia

The Museum of Criminology is currently housed in the Palazzo del Gonfalone, a former juvenile prison established by Pope Leo XIII in 1827. The museum was originally established in 1931 in the seventeenth-century building of the “New Prisons” in Via Giulia as established by the Minister of Justice Rocco who wanted to collect and make the main objects tied to the world of crime available to students. In the original arrangement three sections were dedicated to crime, to the repressive initiatives of the State and the enforcements of the sentences and prison measures followed with a thematic criterion now completely outdated by the reorganisation of the collections carried out between 1991 and 1994 that takes advantage of the succession of rooms in the historical palace to present the very rich material of the collections on a chronological tour aimed at contextualising documents and instruments on display. The first section is dedicated to the history of the exertion of justice from ancient times to the end of XVIII century, in which the most shocking and appalling finds of the museum are gathered. The following section is dedicated to the birth of the nineteenth century, in the height of the positivistic age, of the prison as an institution and criminal anthropology that marked the passage from the corporal-punishment conception of the sentence to tribute in terms of labour-force according to the dictates imposed by the new requirements of industrialisation. The coeval invention of the criminal asylum is widely documented thanks to the exhibition of texts and study materials as well as an immense iconographic display collected by Cesare Lombroso and his followers who, by analysing anatomic finds like the skulls and brains of famous criminals and prostitutes of the time, tried to demonstrate the link existing between physical anomalies and criminal behaviour; while finds like the gun used by Gaetano Bresci to assassinate Umberto I or the papercutter with which Monsignor Tacchi-Ventura was injured tell of the important anarchic episodes that took place between the end of the nineteenth century and the beginning of the twentieth century. The forms of modern crime, on the other hand, occupy the last section with material evidence linked to burglaries, espionage, forgery (of money, works of art, stamps) and illegal gambling, while famous murders that have filled the pages of crime news in recent decades are reconstructed in a small purposely arranged room; also proceeding at the same rate is the story of the prison institution that, following penitentiary reform, assumed in our country some of the most innovative and progressive characteristics in the world. Some of the exhibitions which possess great emotional impact present in the



museum are the instruments of torture and capital punishment of the past centuries among which the most cruel is probably the so-called *Vergine di Norimberga*, a kind of iron sarcophagus, equipped with thorns next to the heart and eyes used in Germany and Spain until the sixteenth century that enclosed its victims in a deadly embrace and the iron cage in the shape of the human form from Milazzo in Sicily which contains a skeleton, it was used to punish a deserter of the English army at the beginning of the nineteenth century. Among the gruesome curiosities there is also the red blood-stained cape of the most famous Roman executioner, Mastro Titta who between 1796 and 1864 untiringly carried out 516 death sentences by means of hanging, beheading and quartering and the “briglia delle comari”, a kind of metal muzzle used by men in the Middle Ages for their wives when they were too loquacious. (mm)

#### Information and Addresses

**Address** Via del Gonfalone, 29

**Visiting Hours** Tuesday to Saturday from 9.00 am to 12.30 am; Tuesday and Thursday from 2.30 pm to 6.00 pm

**Closed** Sunday and Monday

**Telephone** 06 68300234; Fax 06 68215347

**Price** € 2,00

**Internet** [www.museocriminologico.it](http://www.museocriminologico.it)

**E-mail** [museo.criminologico@giustizia.it](mailto:museo.criminologico@giustizia.it)

### Museo dell'Istituto Centrale per la Patologia del Libro “A. Gallo”

The museum is housed in a small nineteenth century palace immersed in the green neighbourhood of the Villa Aldobrandini park inside the Institute of Book Pathology. It is part of the restoration structures belonging to the Ministry of Culture (Ministero dei Beni e delle Attività culturali) and the Institute has had the responsibility of the preservation and restoration of books since 1938; The institution is named after the prominent scientist Alfonso Gallo who was not only a specialist in this field but also engaged himself in the establishment of a small collection as a didactic support for the activity of the institute. Therefore, besides various findings related to writing materials and instruments (like various types of supports or inks used in the course of the centuries), the small museum features a rich sampling of possible

## 118

pathologies that books could incur. The exhibition of books which are exceptionally damaged, corroded, twisted, or burnt shows the injuries that can be provoked to paper by the action of one or more factors: biological (bugs or micro-organisms), chemical (as those provoked by inks) and physical (light and heat). But it is mostly the exceptional events like floods earthquakes and wars that communicate deeper emotions to the visitors, such as, books pierced by bullets during the more recent conflicts when they lost their natural function and served as barricades.

**Information and Addresses****Address** Via Milano, 76**Visiting Hours** Every day from 9.00 am to 1.00 pm.

By appointment only

**Closed** Saturday and Sunday**Telephone** 06 482911 - 48291304 - 48291235; Fax 06 4814968**Price** Free admission



# Musei Vari

## Explora. Children's museum

Explora is the first educational museum for children aged 0-12 years. It is located in the Municipal spaces of the former ATAC bus depot, not far from Piazza del Popolo, known as the Spazio Flaminio. This is part of the Borghetto Flaminio, a neighbourhood which provides an important example of urban requalification in what was previously a run-down area. The exhibition space is designed as a 'children's city' where all the material can be handled and played with, with a strong emphasis on everyday life, making it possible for the young visitors to enter into direct contact with those aspects of reality which normally belong to the adult world. The itinerary is divided into four sections, in which visitors can play and experiment with the help of animators. The first section, devoted to knowledge of the human body and space, is devoted to children of 0-3 years; space is illustrated through the organization of the home, refuse sorting and recycling, and the solar panel which produces energy from the sun; "society" and everyday activities are described via the reproduction of a supermarket, food and its transformations, firemen etc; the world of communication is represented by structures and technologies such as the study of television, the bank, the post office, the subsoil and its underground networks and the telephone. Here children may actively participate in the production of a TV programme, changing a wheel in a garage, learning to use and economize on water etc. The aim of the museum, apart from generating children's interest in subjects of notable importance, is to encourage and aid learning through practical activities, play and socialization (it)

# I 20

## Information and Addresses

**Address** Via Flaminia, 82

**Visiting Hours** Every day, admission shifts 10.00 am - 12.00 am - 3.00 pm - 5.00 pm

**Closed** Monday

**Telephone** 06 3613776; Fax 06 36086803

**Price** Adults € 6,00; children € 7,00; Thursday afternoon € 5,00 all ages; groups (minimum 15) € 6,00; free for under-threes

**Internet** [www.mnbr.it](http://www.mnbr.it)

**E-mail** [info@mnbr.it](mailto:info@mnbr.it)

## Museo Nazionale delle Arti e Tradizioni Popolari

The Museum gathers together the material exhibited in Rome in 1911 in the range of the Italian Ethnographic Exhibition organized for the fiftieth anniversary of the Unity of Italy by ethnologist Lamberto Loria who had carried out studies amongst non-European populations. When the researcher died in 1913, after several transfers, the collections were finally arranged in a centre in the EUR area with its current name in 1956. The museum tour unwinds through numerous sections divided by theme and in which a selection of over a hundred thousand documents relating to Italian traditional culture is exhibited, most of it attributable to a period between the XVIII century and the beginning of the XX century. The following are brief examples of the collections displayed in the museum: the room on the ground floor features several means of transport used by man (carts, sledges, *tregge*) while other rooms illustrate work in the fields using numerous tools such as ploughs, scythes, spades and the productive cycles of grain, grapes, olives and hemp are also documented. The following sections are dedicated to sheep-farming (breeding, milking, the productive cycle of milk, the clothes of a shepherd etc.), to hunting (weapons, traps, bird calls, cages, nets, sailboat models and plastic models of boats, etc.). The section dedicated to work and domestic space presents furniture and objects from various regions, like kneading troughs for bread, fireplace accessories, containers for the preparation and preservation of food, chests for equipment, beds, wardrobes, etc. The main religious festivals, the ceremonies of the yearly cycle and those relating to the magical-religious beliefs of the different regions, are illustrated through the exhibition of a Neapolitan crèche in eighteenth-century style, of numerous photographs and Carnival masks, while - among the different expressions linked to annual and religious festivals - the collection features stockings for Epiphany, dolls for Lent, objects regarding the Holy Week,





the collections of pictorial and anatomic votive offerings, ceramics, paintings and a few reproductions of processional carts like the one of S. Rosalia in Palermo, the Tower of S. Rosa in Viterbo, the Candles of Gubbio, etc. The cycle of human life is represented in a section exhibiting objects relating to the various phases of a person's development, while popular traditions are exhibited according to a rotation rule according to the region they belong to. The collection of jewellery deserves a special mention because of its variety and the importance of the examples including earrings, necklaces, rings, accompanied by many photographs belonging to the historical-photographic archive of the Museum. The section dedicated to the theatre and popular shows exhibits Sicilian puppets and the marionettes of the Roman theatre, along with to bills of story-tellers and games held in the public squares, while the masks of *commedia dell'arte* and musical instruments (wind, stringed, percussion instruments) are displayed in special rooms. (it)

### Information and Addresses

**Address** Piazza Guglielmo Marconi, 8/10

**Visiting Hours** Tuesday to Friday from 9.00 am to 4.00 pm; Saturday and Sunday from 9.00 am to 8.00 pm (Jul. - Aug. from 9.00 am to 4.00 pm). Advance booking: 6.00 pm - 8.00pm.

The ticket office closes half an hour before the scheduled closing time

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 5926148 - 5910709 - 5912669; Fax 06 5911848

**Price** € 4,00; concessions € 2,00

**Internet** [www.popolari.arti.beniculturali.it](http://www.popolari.arti.beniculturali.it)

**E-mail** [popolari@arti.beniculturali.it](mailto:popolari@arti.beniculturali.it)

## Museo Nazionale degli Strumenti Musicali

The Museum was inaugurated in 1974 and is housed in one of the halls of the former "Principe di Piemonte" barracks built in 1903. The museum's entrance is located on the left side of the garden next to the church of S. Croce in Gerusalemme. The main nucleus of the collection originated from an agreement stipulated in 1949 between the Italian State and the tenor Evangelista Gorga (1865-1957), who after a very brief career full of important achievements (on the explicit wish of Puccini, he played the role of Rodolfo in the first performance of *La Bohème* directed by Arturo Toscanini) abandoned his profession and devoted himself to collecting and creating an extraordinary collection of musical instruments; under the quoted agreement, the Italian State, by confiscating the whole collection, committed itself to paying the artists debts who was in a diffi-

# 122

cult financial position and the State offered him an income for the rest of his life. Further acquisitions were added to the original nucleus of the Museum, including the collection of Benedetto Marcello with the piano built in 1722 by the inventor of the piano Bartolomeo Cristofori, the Barberini harp built with three rows of strings between the second and third decade of the XVII century for the family of Pope Urban VIII and given for use to the great composer Marco Marazzoli from the Roman school, this is why he was called "Marco of the harp" and the instruments from the collection of Marcello Giusti del Giardino like the twisted bagpipes made in 1524 by the Bavarian Joerg Weier and the harpsichord by Hans Müller, which was made in 1537 and is the oldest. The exhibition tour is organised in 18 rooms on the first floor of the building and follows an assorted form: some instruments are displayed by typology (archaeological, non-European, popular, military, mechanical, instruments etc.) others, however, are presented according to a chronological order (from the XI to the XVIII century). Among the instruments of particular interest are those from the Greek and Roman eras such as sistrums, crotalas and bells accompanied by a wealth of iconographic documentation composed of bas-reliefs, oil-lamps, small statues, etc. which portray scenes of musical activity. (mvm)

## Information and Addresses

**Address** Piazza Santa Croce in Gerusalemme, 9/A

**Visiting Hours** Every day from 8.30 am to 7.30 pm (the ticket office closes half an hour before the scheduled closing time)

**Closed** Monday, Dec. 25, Jan. 1

**Telephone** 06 7014796; Fax 06 7029862

**Price** € 4,00; concessions € 2,00

## Museo Tipologico Internazionale del Presepe

This museum is among the smallest and least known museums in the city, the unique collection originated from the desire of the Italian Association of the Friends of the Crèche founded in Rome in 1953 to defend, also through annual courses on crèche building techniques, the tradition of the crèche and to study all the religious, historical, folklore and technical implications connected with the sacred theme. More than three thousand pieces from many Italian regions and different parts of the world (from Africa to Latin America, from Japan to the Canary Islands) narrate the interpretation and always new setting given to the Nativity scene, that can be admired there, recreated in the context of evocative views of the old Rome like inside a television set or in miniatur-



re version inside nutshells or shells. There are also stamps, coins and medals inspired by the theme, while a rich collection of statuettes made from various materials such as wood, terracotta, straw, glass, tin, papier-mâché, coal and marzipan complete the panorama on this fascinating popular art which combines the holy event with landscapes and scenes of daily life all over the world with flair and creativity. (mm)

### Information and Addresses

**Address** Via Tor de' Conti, 31/A

**Visiting Hours** From Sept. to June. Wednesday and Saturday from 5.00 pm to 8.00 pm. From Dec. 24 to Jan. 6 every day from 4.00 pm to 8.00 pm; Sunday from 10.00 am to 1.00 pm and from 4.00 pm to 8.00 pm

**Telephone** 06 6796146; Fax 06 69789602

**Price** Free admission

**Internet** [www.presepio.it](http://www.presepio.it)

**E-mail** [amici.presepio@iname.com](mailto:amici.presepio@iname.com)

## Museo delle Cere

The Wax Museum was opened in 1958 according to the wishes of Fernando Canini who wanted to give the city of Rome a museum similar to those he had visited in London and Paris, the collection is the first of its kind in Italy and because of the importance and number of figures represented in the museum it is classified as the third most important wax museum in Europe after Madame Tussaud's of London and the Grévin in Paris. The museum's collection keeps growing, at the moment it has about 250 wax models of historical figures, politicians, artists, scientists, poets, musicians, men of culture and entertainment of all times with particular consideration to the events and personalities of the twentieth century; some of the halls of the Museum feature faithfully reconstructed important historical events of the last century such as the last session of the Great Fascist Council on 24 July 1943 and the first Conference of the Italian Popular Party in Bologna presided by Don Sturzo and Alcide De Gasperi and settings such as the hall of the small papal throne with Giovanni XXIII appointing a new cardinal, Abraham Lincoln on the platform in the Theatre of Washington in 1895 and Lenin addressing Russian peasants. The collection is completed by reproductions of some famous instruments used for executions in Europe and America (electric chair, gas chair, garrotte) and waxworks dedicated to children that illustrate the main dinosaur species or recall the protagonists of the best-loved fairy tales such as Snow White and the Seven Dwarfs and Sleeping Beauty. (mm)

## 124

**Information and Addresses****Address** Piazza SS. Apostoli, 67**Visiting Hours** Every day from 9.00 am to 8.00 pm; August from 9.00 am to 11.00 pm**Telephone** 06 677347**Price** € 6,00; concessions € 5,00**Internet** [www.museodellecereroma.it](http://www.museodellecereroma.it)**Museo Tassiano**

The museum is housed in the premises run by the Equestrian Order of the Holy Sepulchre of Jerusalem located inside the convent of S. Onofrio al Janiculum where the poet died on 25 April 1595, the small collection dedicated to the life of the author of *Gerusalemme Liberata* consists of objects that belonged to the poet (a crucifix and pottery) and relics of his life such as an autographed letter, the chest that held his ashes for many years (now placed in the tomb housed in a chapel of the nearby church), the bedroom where he died, his funeral mask; old editions of the poet's works, which are exhibited in showcases, complete this small collection dedicated to one of the most important figures of literature and Italian culture at the end of the sixteenth century. (mm)

**Information and Addresses****Address** Piazza S. Onofrio al Gianicolo, 2**Visiting Hours** By appointment only**Telephone** 06 6828121; Fax 06 68802298**Price** Free admission**Museo Nazionale delle Paste Alimentari  
(Pasta Museum)**

Behind Piazza Fontana di Trevi at the foot of the Quirinal Hill is a unique museum, the National Pasta Museum, which covers the eight centuries of history of this staple and quintessentially Italian dish in eleven display rooms, with a view to promoting it as a nutritionally valid and economical alternative in order to resolve the world food crisis. Opened in 1993 with the aid of the Vincenzo



Agnesi Foundation, the museum contains a varied collection of material, which ranges from old machinery and traditional implements, such as rolling pins and sieves, to documentation of the subject in the form of antique prints, drawings, edicts and documents regarding taxes on pasta over the centuries. From the wheat to the finished product, all the phases of manufacture (traditional and industrial), from blending to drying, are covered in the different rooms, illustrated by machines which range from the first rudimentary millstones (such as the kneading machine, which served to homogenize the mixture of ground wheat and water) to the modern mixers and the revolutionary invention of drying techniques, which have made it possible to keep pasta for years on end and thus to export it throughout the world. The early history of modern bread-making techniques, creation of the format and baking, which were the heirs of the traditional techniques, have been brought back to life and placed in their historical context through the reconstruction of a proper pasta factory of the early industrial age, consisting of five machines in perfect working order, and documents dating back to 1154 bear witness to the length of the pasta-making tradition in Italy and the trading of pasta with Muslim countries. This is therefore a little jewel in the history of Italian custom, which may also be savoured in its entertaining references in the world of cinema and theatre, to which two of the rooms are devoted. These contain the irresistible photos of Totò and Alberto Sordi, and also items of interest such as the “container full of macaroni” bequeathed in a manuscript of 1279, alongside the works of modern artists inspired by the subject: Crista, Latella, Scaglione, Penél and Di Raco. (mm)

### Information and Addresses

**Address** Piazza Scanderbeg, 117

**Visiting Hours** Every day from 9.30 am to 5.00 pm

**Closed** Dec. 25, Jan. 1

**Telephone** 06 6991119; Fax 06 6991109

**Price** € 10,00; concessions € 7,00

**Internet** [www.museodellapasta.it](http://www.museodellapasta.it)

**E-mail** [pastainmuseum@pastainmuseum.com](mailto:pastainmuseum@pastainmuseum.com)

## Museo delle auto della Polizia di Stato (State Police Car Museum)

On display in the State Police Car Museum there are about thirty motor vehicles and motorcycles used by the State Police in the last 60 years. The technical characteristics of the vehicles forming part of the habits and life of Italians can be seen close up and admired. Among others, the famous Alfa 1900 "Pantera", the "Giulia", the Fiat "Campagnola" (off-road vehicle), the Highway Police "Guzzi" motorcycle, and the legendary "Ferrari 250 GTE". The exhibition can be visited in a large pavilion of the Fiera di Roma, completely restructured with attractive architectural and decorative features, forming a circuit illustrating the most significant moments of Italian history and habits since 1945.

### Information and Addresses

**Address** Via dell'Arcadia, 20

**Visiting Hours** Monday-Friday from 9.30 am to 5.30 pm; Saturday from 9.30 am to 6.30 pm

**Closed** Sunday and holidays

**Telephone** 06 5141861

**Price** € 3,00; concessions € 1,50; admission free under 16 years

**Internet** [www.museoautopolizia.it](http://www.museoautopolizia.it)

## Museo Numismatico della Zecca

Housed in the Italian Treasury, the Numismatics Museum has an extremely valuable collection of about 20,000 items, including coins, medals, minting tools and wax patterns. The section devoted to coins contains a rich collection of issues by Italian and foreign states from the Middle Ages to the current day, together with an interesting nucleus of coin-making studies (including designs and pilot coins). The collection of medals is divided into three main groups: papal medals (mainly recoinage from the first half of the 19th century by Francesco Mazio, director of the Papal Mint); religious or devotional medals privately executed between the 18th and the 19th centuries by Papal engravers for use by pilgrims; and 20th century medals by Italian and foreign artists, many of them donated, such as the valuable collection of Orlando Paladino Orlandini (1905-1986). The minting tools include several stamps and punches from the papal collection



and parts used to mint the devotional medals. The collection of wax patterns for medals and cameos, supporting material which may nonetheless be admired in its own right, contains an sizeable nucleus of works (425 wax forms) by Benedetto Pistrucci (1784-1855), the Roman engraver famous for his design of the gold sterling in London, and various items by Giuseppe Bianchi and his son Francesco, who were active in Rome in the mid 19th century. (mm)

### Information and Addresses

**Address** Via XX Settembre, 97

**Visiting Hours** Tuesday - Saturday from 9.00 am to 12.30 am

**Telephone** 06 47613317

**Price** Free admission

## Mostra Permanente delle Carrozze d'Epoca (Antique Carriages Museum)

This privately owned museum houses a vast collection of antique carriages numbering about 300 examples of varying origin, in addition to harnesses, saddles, whips and trimmings, some of which are very antique. The exhibition is supplemented by pictures on the subject, model carriages, items of precious porcelain, pieces of armour, helmets, caparisons, antique weapons, toys and traditional farming equipment. Various countries, periods and types are represented: majestic official Berlin carriages (used by governors, magistrates, princes, popes and knights of Malta) and luxurious landaus, but also spider phaetons, Berlins, coupés, omnibuses (which could transport up to 15 passengers at 5 soldi a ride), chariots, public stage-coaches, work carts, traditional Sicilian carts, firemen's carts, farm carts and oriental carriages. The most important historical pieces include a little Berlin presented to princess Sissi and the landau used by the then-bishop Carol Wojtyla on a skiing holiday in Zagopane, Poland, in addition to some 19th century frescoed carts belonging to the Municipality of Rome. From the world of cinema, there is the Irish courting cart used by John Wayne in *The Quiet Man*, a coach from the film *Stagecoach*, a Napoleonic carriage with a cannon from *The Baron of Munchhausen*, a trap used by Anna Magnani and a two-horse chariot used in *The Gladiator*.(mm)

# 128

## Information and Addresses

**Address** Via A. Millevoi, 693

**Visiting Hours** Tuesday - Friday from 10.00 am to 12.00 am and from 3.00 pm to 6.00 pm; Saturday and Sunday from 9.30 am to 12.30 am and from 3.30 pm to 6.30 pm. Visitors are accompanied by a guide.

**Telephone** 06 51958112

**Price** € 5,50; concessions € 4,00

**Internet** [www.lecarrozzedepoca.it](http://www.lecarrozzedepoca.it)

**E-mail** [info@lecarrozzedepoca.it](mailto:info@lecarrozzedepoca.it)

# Museums of Rome





# Archaeological areas and monuments

## Main Municipal Archaeological Areas

There are several archaeological areas and monuments across the city. Some of these may also be viewed from the outside, while others are to be found underneath or inside buildings of later ages, and are only opened to the public upon request or on particular occasions. Go to the site [www.comune.roma.it](http://www.comune.roma.it) and click on *Dipartimenti e altri uffici* and then *Sovrintendenza comunale* and you can see the areas owned by the Municipality of Rome with a brief description.

For information and bookings call 06 67103819. Admission to areas which have to be specially opened is € 3.00, € 1.50 concessions.

## Area Sacra di Largo Argentina

The demolition of the old neighbourhood lying between Via del Teatro Argentina, Via Florida, Via S. Nicola de' Cesarini and Corso Vittorio Emanuele, which took place in a short space of time between 1926 and 1929, unexpectedly revealed one of the city's most important archaeological complexes: a vast paved square containing four temples, generally identified as the Porticus Minucia Vetus, founded by Marcus Minucius Rufus after his victory over the Scordisci in 107 BC. This is one of the rare examples to have survived of Republican temple architecture. Unfortunately, its low lying position with respect to the surrounding roads, which are affected by heavy traffic, makes the area somewhat inaccessible, and it has become a kind of traffic island, with all the negative consequences of air pollution on the ancient structures, which are in a worrying state of deterioration as a result. Indeed, the area is currently undergoing restoration. (it)

# 130

## Information and Addresses

**Address** Largo di Torre Argentina.

The area is currently undergoing restoration

**May be visited upon request** 06 67103819

**Internet** [www2.comune.roma.it/sovraintendenza](http://www2.comune.roma.it/sovraintendenza)

## Area Sacra di S. Omobono

The most important discovery is that of the remains of an archaic temple beneath the apse of the church of S. Omobono. This is the most ancient example of a Tuscan-order temple in the Roman area, and it may be dated to the mid 6<sup>th</sup> century BC. It was rebuilt a few decades later, along with all its decorative apparatus, and then destroyed towards the end of the 6<sup>th</sup> century BC after the expulsion of the Tarquins from Rome. The place was consecrated to Mater Matuta, a deity who appears in the temple decoration and is associated with the commercial riverport area. In the early 5<sup>th</sup> century BC, a pair of temples were built, in honour of Fortuna (the west one) and Mater Matuta (the east one). The two temples were destroyed in a fire in 212 BC and rebuilt at the end of the 3<sup>rd</sup> century BC. Several imperial phases have also been documented. In the 6<sup>th</sup> century, an early Christian church was built on top of the pagan temple, and in the 12<sup>th</sup>-13<sup>th</sup> centuries the church was restored, with the addition of a new Cosmatesque-type floor. In 1482 the church was rebuilt and named S. Salvatore in Porticu. In 1700 it was finally consecrated to Sts Homobonus and Anthony. The sanctuary has yielded a large quantity of materials which document the commercial importance of the area and derive from the temples' terracotta decorations. Via Petroselli, on the corner with Via di Vico Jugario.

## Information and Addresses

**Address** Vico Jugario, 4

**May be visited upon request** 06 67103819

**Price** € 3,00; concessions € 1,50

**Internet** [www2.comune.roma.it/sovraintendenza](http://www2.comune.roma.it/sovraintendenza)



## Auditorium of Maecenas

This apsed hall is part of a broader complex identified as the Gardens of Maecenas. It was uncovered in 1874 by Vespignani and Visconti, after the area along Via Merulana had been excavated as part of the city plan for the nascent Quartiere Umbertino (centred around the what is now Piazza Vittorio). Of this wider complex, only the so-called auditorium was preserved, as it was set in the embankment behind the Servian Walls as they came down from the Esquiline Gate. The structure is 24 metres long and is divided into four parts: a vestibule to the south-east, consisting of a kind of rectangular hall; the main hall; an exhedra with steps; and a double ramp in tufa reticulata for access to the south-west of the complex, which was partly below ground level even at that time. The rectangular hall, a famous cultural venue, had six niches on each wall, which must have been decorated with statues. The paintings on the walls are of great merit and are still fairly well preserved.

### Information and Addresses

**Address** Largo Leopardi, 2

**May be visited upon request** 06 67103819

**Price** € 3,00; concessions € 1,50

**Internet** [www2.comune.roma.it/sovraintendenza](http://www2.comune.roma.it/sovraintendenza)

## Roman house under the Museo Barracco

The structures which may be seen in the underground parts of the building, about 4 metres down from current street level, were discovered in 1899 when the building was being restored. Most of the remains date back to the 4<sup>th</sup> century. They feature various phases of construction, presumably corresponding to buildings serving different functions. The most accredited hypotheses identify these underground structures with a public building on the Field of Mars (the *stabula quattor factionum* used by the four racing teams which competed against each other in Rome); later the area became private and was converted into a genteel *domus*.

### Information and Addresses

**Address** Corso Vittorio Emanuele II, 166/a

**Visiting Hours** The monument cannot be visited at the present time

## 132

## Cloaca Maxima

This largest of the Roman drains, still functioning, originated in the channeling of a course of drainage water which ran from the Roman Forum towards the Vicus Tuscus, followed a winding route across the Velabrum and the Forum Boarium and then curved round to exit in the Tiber: the outlet may be seen close to the Palatine Bridge, on the left bank. According to tradition, the initial stretch of the Cloaca was built by the Tarquins as part of the reclamation of the Roman Forum valley. The stretch of the conduit owned by the Municipal Authorities is the part which goes from Via del Velabro to the outlet.

### Information and Addresses

The monument is closed for security reasons.

**May be visited upon request** 06 67103819

## Excubitorium of the Seventh Cohort of Vigiles

Located 8 metres below current ground level, this was uncovered in 1865-66, during one of the several 19<sup>th</sup> century excavations performed to recover works of art in the area in front of Piazza S. Crisogono, which has now disappeared in the most recent replanning of the neighbourhood. The use of the rooms uncovered became immediately apparent right from the start of the excavation, given the large quantity of graffiti on the walls, repeatedly mentioning the Seventh Cohort of Vigiles. It was therefore possible to identify the building as an *excubitorium*, or guard-house, which came into being towards the end of the 2<sup>nd</sup> century AD on the premises of a private house bought or rented by the public authorities. The monument consists of a large hall containing a hexagonal pool with concave sides in the middle. In front of this, on the south wall, is an elegant arched door which leads into the *lararium*, a kind of shrine to the guardian spirit of the *vigiles*, the *Genius excubitorii*, mentioned in graffiti which has now disappeared.

### Information and Addresses

**Address** Via della VII Coorte, 9

**May be visited upon request** 06 67103819

**Price** € 3,00; concessions € 1,50

**Internet** [www2.comune.roma.it/sovrintendenza](http://www2.comune.roma.it/sovrintendenza)



## Fidenae, Proto-historic Hut

The centre of Fidenae, in the north-east suburb of Rome, has yielded various indications of the Iron Age settlement. The most famous finding is a late 9<sup>th</sup> century dwelling which is so well preserved that it has been possible to make a scale model using ancient building techniques. This unique monument is located in a precinct in Via Quarrata (IV Municipio) close to the original remains. (it)

### Information and Addresses

**Address** Via Quarrata - Fidene

**May be visited upon request** 06 67103819

**Price** € 3,00; concessions € 1,50

**Internet** [www2.comune.roma.it/sovraintendenza](http://www2.comune.roma.it/sovraintendenza)

## Insula in Via S. Paolo alla Regola

Between 1978 and 1982 the Municipality of Rome undertook the restoration of a group of buildings which it owned located between Via del Conservatorio and the church of SS. Trinità dei Pellegrini in south part of the Field of Mars. This restoration uncovered Roman buildings four storeys of which had been preserved, two underground and two above, which had already been restored and further elevated in the Medieval period.

The archaeological complex of S. Paolo alla Regola, which has been excavated and restored and may currently be visited, is located on the first and second underground levels of the 16<sup>th</sup> century Palazzo degli Specchi, which contains the Municipal Children's Library on its first floor and private dwellings on the upper floors. The area overlooks Via di S. Paolo alla Regola, which follows the path of an republican-age road which linked the Circus Flaminius to the flat area of the Field of Mars. The remains are of warehouses from Domitian's reign on the 2<sup>nd</sup> floor below street-level, and the intermediate level includes a courtyard onto which the warehouses face. On the 1<sup>st</sup> floor below ground level there are warehouses dating back to the age of Severus, over which are rooms paved in mosaic from the same period. (it)

### Information and Addresses

**Address** Via San Paolo alla Regola, 16

**May be visited upon request** 06 67103819

**Price** € 3,00; concessions € 1,50

**Internet** [www2.comune.roma.it/sovraintendenza](http://www2.comune.roma.it/sovraintendenza)

# 134

## Ludus Magnus

The Ludus Magnus was the biggest gladiator training school in Rome. It was built by the emperor-king Domitian (81-98 AD) in the valley between the Esquiline and Caelian Hills, in an area already occupied by republican and Augustan-age buildings. The remains currently visible are from a rebuilding of the monument, attributed to Trajan (98-117). The Ludus Magnus was located here because it was built to serve the spectacles held in the Flavian Amphitheatre (the Colosseum). The two buildings were directly linked by an underground passageway which led from the underground spaces of the Amphitheatre to the south-west corner of the Ludus. The remains include a helix-shaped area for training, a small cavea for spectators and living quarters and service areas. (it)

### Information and Addresses

**Address** Via Labicana

**May be visited upon request** 06 67103819

**Price** € 3,00; concessions € 1,50

**Internet** [www2.comune.roma.it/sovraintendenza](http://www2.comune.roma.it/sovraintendenza)

## Mithraeum of the Circus Maximus

The Circus Maximus Mithraeum is one of the largest places of worship of the god Mithras known in Rome. It arose in the 3rd century AD on the premises of a previously existing 2<sup>nd</sup> century public building which probably had something to do with the Circus. The complex was discovered at about 14 metres below ground level during 1931 building work on what was then the Pantanella pasta factory. The previously existing building was then adapted to house the functions associated with the cult. It had consisted of a row of five parallel but separate chambers, into which doorways were opened up; and the central part of the sanctuary was at this point paved with recycled slabs of white marble. The current entrance was actually a secondary one, the main one being on the east side, via a room terminating in a right-angled corridor, so that passers by would be unable to view the proceedings inside the sanctuary. On the piers framing the doorway from the first room to the next are two niches which must have housed the statues of the god's torch-bearing companions, Cautes and Cautopates. From here we enter the most important part of the Mithraeum: this has stone benches



along the walls to seat the faithful during sacred meals. The doorway to the heart of the sanctuary is described by a large arch: on the pavement, a circle of alabaster represents the sun, and at the back is a semicircular niche which must have contained the statue of the god Mithras. A magnificent marble relief depicts the ceremony of taurobolium, during which a bull was sacrificed, using the example of Mithras who, flanked by Cautes and Cautopates and by the Sun and the Moon, is raising his dagger to slay the sacrificial animal. (it)

### Information and Addresses

**Address** Piazza Bocca della Verità, 16/a

**May be visited upon request** 06 67103819

**Price** € 3,00; concessions € 1,50

**Internet** [www2.comune.roma.it/sovraintendenza](http://www2.comune.roma.it/sovraintendenza)

## Monte dei Cocci (Monte Testaccio)

This is an artificial hill located in the river port area of the ancient city, near the warehouses which stored food produce, the so called *horrea*. 54 metres high and one kilometre in circumference, the hill consists of testae, or earthenware fragments, deriving mainly from the *amphorae* used to transport the wares, which were systematically dumped here and piled up between the Augustan period and the mid 3<sup>rd</sup> century AD, according to the findings of recent studies. A pile of this size and height was made possible by the existence of a ramp and two paths, which were used by the carts laden with potsherds and broken *amphorae*, many of which still bear the manufacturer's stamp their handles, while others feature *tituli picti*, ie notes in paint or ink indicating name of exporter, content, any checks performed during the journey and consular date. (it)

### Information and Addresses

**Address** Via Zabaglia, 24

**May be visited upon request** 06 67103819

**Price** € 3,00; concessions € 1,50

**Internet** [www2.comune.roma.it/sovraintendenza](http://www2.comune.roma.it/sovraintendenza)

## Columbarium of Pomponius Hylas

The *columbarium* discovered in 1831 by Pietro Campana is located not far from the Aurelian Walls. Entrance was down a side road off the Via Latina. The burial chamber, built in brick-faced concrete, dates back to the period between Tiberius and Claudius (14-54 AD), as indicated by two inscriptions found inside. The admirable paintings decorating the walls of the burial chamber are from the same period. (it)

### Information and Addresses

**Address** Porta Capena, between Via Appia and Via Latina (inside the Parco degli Scipioni)

**May be visited upon request** 06 67103819

**Price** € 3,00; concessions € 1,50

**Internet** [www2.comune.roma.it/sovraintendenza](http://www2.comune.roma.it/sovraintendenza)

## Archaeological area of the Porticus of Octavia and the Theatre of Marcellus

The archaeological area between the Via del Mare and the old ghetto has undergone important work over the last decade which has partly changed its appearance. The complex of the Porticus of Octavia which overlooks the Circus Flaminius (the area of the old ghetto) was rebuilt by Augustus between 27 and 23 BC to replace the older Porticus of Metellus and dedicated to his sister Octavia. The currently visible remains date back mainly to restoration work from the reign of Septimius Severus. It was a quadriporticus measuring 119 metres by 132 with one aisle running along the front and down two of its sides and it contained the temples of Juno Regina and Jupiter Stator, the Curia and two libraries: Greek and Latin. The main front of the porticus, towards the Circus Flaminius, and the south-east corner have been preserved for the most part and can be seen. The front was broken by imposing monumental gateways in the middle. The archaeological area is currently joined to that of the Theatre of Marcellus, forming a single itinerary.

### Theatre of Marcellus

The Theatre of Marcellus is a typical example of a Roman theatre, which did not depend on the lay of the land for its construction like the Greek theatre. The semicircular *cavea* was built on an underlying structure: semi-circular and radial walls in blocks of tufa, tufa reticu-





late and brick provided the framework upon which the white marble tiers rested. The external façade is in three storeys of travertine limestone, of which the first two, with arches on piers with Doric and Ionic semicolumns, are for the most part intact. The top storey was a plain wall with Corinthian pilaster strips. The theatre was started by Julius Caesar and completed by Augustus, who dedicated it to his nephew Marcellus. Due to its proximity to the river it was used as a fortress by the Pierleone and Fabi families. In the 16<sup>th</sup> century Baldassarre Peruzzi built the present *palazzo* for the Savelli, and it was bought by the Orsini family two centuries later. (it)

## 'Sette Sale' Cistern

This gigantic cistern fed the Baths of Trajan, the monumental nature and size of which required a special water supply. The building is completely artificial, and the visible parts are faced in brickwork. It was built on two levels, the lower one resting directly on the ground, with the sole function of raising the actual water container so that the pressure was always sufficient to feed the baths. The cistern consists of nine parallel compartments: the tank had a capacity of over 8 million litres and was partly embedded in the ground and rendered more solid by the use of rectangular buttresses. The interior of the compartments is lined in waterproof terracotta paste right up to the barrel vaulting, which was constructed on a double camber-strip of different sized bricks of which the imprints are still visible in the concrete. (it)

### Information and Addresses

**Address** Via delle Terme di Traiano, 5/B

**May be visited upon request** 06 67103819

**Price** € 3,00; concessions € 1,50

**Internet** [www2.comune.roma.it/sovraintendenza](http://www2.comune.roma.it/sovraintendenza)

## Stadium of Domitian

This is an important example of a circus in masonry, the extent of which is represented by the area of the current Piazza Navona. The original walls were uncovered in 1936 during the demolition of the housing which stood on top. After excavation, the surviving walls were incorporated into the Palazzo dell'INA. The stadium is built in

the form of a circus (265 metres by 106): its long sides are parallel, while one of its short sides is curved and the other is slightly oblique. Certain important works of art found in the area have been identified as having adorned the stadium, for example the statue known famously as Pasquino, which is a group featuring Patroclus and Menelaus, and also other statues found in the streets surrounding the four sides of the building during other excavations carried out at various moments. (it)

### Information and Addresses

**Address** Piazza di Tor Sanguigna, 13

**May be visited upon request** 06 67103819

**Price** € 3,00; concessions € 1,50

**Internet** [www2.comune.roma.it/sovraintendenza](http://www2.comune.roma.it/sovraintendenza)

### Mausoleum of Augustus

This is a tomb which Augustus had built for himself and his family after the victorious campaign in Egypt which ended in the Battle of Actium. As recounted by Suetonius, Augustus had visited the tomb of Alexander the Great in Alexandria, and this was probably what inspired him in the construction of a dynastic tomb for the Julio-Claudian *gens*, immortal symbol of his family and dynastic power. The place chosen for the construction of the mausoleum was the northern tip of the Field of Mars, which was not yet a built-up area and where there were already a few tombs of famous men. The monument consisted of a cylindrical drum faced with blocks of travertine limestone, in the centre of which was a door fronted by a short flight of steps and flanked by two piers supporting the bronze plaques upon which were inscribed the *res gestae*, or imperial autobiography. Nearby stood two granite obelisks which were later reused as decoration on the Fountain of the Dioscuri (Castor and Pollux) in Piazza del Quirinale and in Piazza dell'Esquilino, behind S. Maria Maggiore. Structurally, the monument consisted of a series of rings of walls of which the outermost, united by seven radial walls formed a series of adjacent chambers, while the innermost formed circular corridors. The long entrance passage led directly to the two circular corridors which went around the burial chamber, which was circular and contained three rectangular niches. In the centre of the chamber, a cylindrical pillar faced in wedge-shaped blocks of travertine limestone formed the central nucleus of the building. The monument is cur-



rently at the centre of an important project to upgrade Piazza Augusto Imperatore, which will also involve the restoration and study of the monument in order to increase its appreciation. (it)

### Information and Addresses

**Address** Piazza Augusto Imperatore

**May be visited upon request** 06 67103819

**Price** € 3,00; concessions € 1,50

**Internet** [www2.comune.roma.it/sovraintendenza](http://www2.comune.roma.it/sovraintendenza)

## Villa of Maxentius on the Appian Way

A villa located at the third mile of the Appian Way has been identified as the private dwelling of Maxentius, the place where the unfortunate emperor took refuge prior to his fatal last battle. In addition to traces of the imperial palace, the complex also comprises the remains of a circus used for the enactment of private spectacles for the emperor and his acquaintances and a mausoleum commemorating his son Romulus, who died young in 309 AD. The entire complex was built in the short span of his reign (306-312) and shares many features in common with the palaces which the tetrarchs had built in the capital cities of the various parts of the empire between the end of the 3<sup>rd</sup> and the beginning of the 4<sup>th</sup> centuries (Milan, Trèves, Salonica, Nicomedia, Aquileia etc). The site chosen by the emperor for the construction of his palace was at a place overlooking the Appian Way. The complex is divided into independent constructions: palace, circus and mausoleum. From the top of the hill, the palace with its large apsed chambers towered over the circus, which occupied a natural depression in the land, and the imperial family tomb with its entrance from the Appian Way, the most famous road of tombs. (it)

### Information and Addresses

**Address** Via Appia Antica, 153

**Telephone** 06 7801324

**Price** € 3,00; concessions € 1,50

# I40

Other monuments managed by the municipal authorities which may be visited upon request by calling 06 671038119 and are not included in this guide:

- **Burial Ground** in Via Ostiense  
(off Via Ostiense, in the Parco Schuster)
- **Hypogeum** in Via Livenza
- **“Aqua Virgo”** Aqueduct in Via del Nazzareno
- **Insula** next to S. Maria in Aracoeli
- **Latrine** in Via Garibaldi
- **Monte del Grano Mausoleum**
- **Porta Asinaria**
- **Republican Tombs** in Via Stabilia
- **Nymphaeum** in Via delle Botteghe Oscure
- **Nymphaeum** in Via degli Annibaldi
- **Trophies of Marius** in Piazza Vittorio
- **Cistern** in Via Cristoforo Colombo

Monuments undergoing restoration which may not be visited upon request:

- Mausoleum known as **“Il Torrione”**  
(closed at present for restoration)
- **Mausoleum of Lucilius Petus** (closed)

## Main archaeological and monumental areas

### Roman Forum

The monumental centre of ancient Rome, the Forum makes it possible to track the changes in the city's public, economic and religious life through the evidence provided by Rome's principle monuments and public spaces.

A recent project to upgrade the area has activated several excavations and a new organization of the whole archaeological area, allowing the public to follow an unforgettable itinerary (free admission) through the heart of the ancient city, across the whole of the area which lies between the Colosseum and the Capitol. (it)

### Information and Addresses

**Visiting Hours** Every day from 8.30 am up to an hour before sunset



## Flavian Amphitheatre (Colosseum)

Opened as the Amphiteatrum Caesareum by the emperor Titus in 80 AD, it got its current name in the 11th century from the colossal bronze statue of Nero which stood nearby. The monument is the symbol of the city and was the most grandiose arena in the ancient world, used to stage gladiatorial contests, hunting spectacles and executions. From the 6th century onwards it fell into decline, ending up as a quarry for building materials, and in the Middle Ages the Frangipane family built a fortress inside it. (it)

### Information and Addresses

**Visiting Hours** Every day from 8.30 am to an hour before sunset

**Telephone** 06 39967700

**Price** € 9,00; concessions € 4,50

**Internet** [www.archeorm.arti.beniculturali.it](http://www.archeorm.arti.beniculturali.it)

## Baths of Caracalla

The Baths of Caracalla are one of the biggest and best preserved bath complexes of ancient times. They were opened in the south part of the city, probably in 216AD, under the reign of the son of Septimius Severus, Marcus Aurelius Antoninus Bassianus, known as Caracalla. The remains, which still stand up to a remarkable height of over thirty metres in some places, give us but an idea of the grandiose nature of the baths, second in grandeur only to the Baths of Diocletian, which were built almost a century later. However, the size of the building and the monumental nature of its halls, of which two storeys are preserved in elevation and two levels below ground, allow us to imagine their splendour. The baths remained in use for only three centuries; they were finally abandoned after 537AD after the siege of Rome when Witigis, king of the Goths, sabotaged the aqueducts in order to force the city into submission. Several works of art were found during the excavations, including the Farnese Bull, statues of Hercules and the granite baths moved to Piazza Farnese by the Rainaldi family. (it)

# 142

## Information and Addresses

**Address** Viale delle Terme di Caracalla, 52

**Visiting Hours** Every day from 9.00 am until an hour before sunset; Monday until 2.00 pm (ticket office closes an hour earlier)

**Telephone** 06 39967700

**Price** € 6,00; concessions € 3,00

**Internet** [www.archeorm.arti.beniculturali.it](http://www.archeorm.arti.beniculturali.it)

## Archaeological Area of the Palatine

Through the analysis of several exceptional findings on the Palatine Hill we may reconstruct the development of many aspects of the ancient city. The archaeological evidence takes us from the first settlements of huts, dating back to the 8th century BC (a date which coincides with the traditional date for the founding of Rome by Romulus in 754-753 BC) down through the archaic and republican ages. The former is represented by fortification walls and drainage works, the latter by sumptuous dwellings, such as the House of the Gryphons, "Aula Isiaca", House of Livia and House of Augustus, and by temples, such as the Temple of Magna Mater and the Temple of Apollo. Finally, the evidence documents the imperial and late ancient periods. The Palatine Hill was the residence of choice of the emperors. Important examples are: Nero's Domus Transitoria; the Domus Tiberiana, with its annexes in the direction of the Forum of Caligula and Domitian, the Domus Flavia and the Domus Augustana (respectively the public and private reception areas of the grandiose palace of the emperors of the gens flavia) and the subsequent extensions of these made towards the valley of the Circus Maximus (what are known as the Baths of Severus, the Schola Praeconum or "House of the Heralds" and the Paedagogium, or school of the imperial pages). Other remains go right down to the period of restoration under Theodoric and to the decline and final abandonment of the site in the Middle Ages. In the Renaissance period the hill was home to the villas of the wealthy, such as the Mattei and Farnese families. The latter was responsible for the creation of the magnificent Farnese Gardens on the north-west part of the hill, the remains of which extend on top of the remains of the palaces of Tiberius and Caligula. (it)



## Palatine Museum

**Antiquarium** The Palatine Antiquarium is located in the Palace of the Caesars and contains material from the Iron-age tombs and works of art from the Augustan complex and the emperors' residences. These include the painted decoration from the "Aula Isiaca".

### Information and Addresses

**Address** Piazza S. Maria Nova, 53

**Visiting Hours** Every day from 8.30 am to an hour before sunset

**Telephone** 06 39967700

**Price** € 9,00; concessions € 4,50

**Internet** [www.archeorm.arti.beniculturali.it](http://www.archeorm.arti.beniculturali.it)

## Villa of the Quintili

Purchased from the heirs of the Torlonia family in 1985, the Villa of the Quintili is one of the most archeologically abundant areas and one of the most extensive villas on the outskirts of Rome. The initial excavations of the villa took place in the last quarter of the 18th century, when Pope Pius VI sponsored a series of investigations with a view to enriching the Pio-Clementino Museum. These excavations yielded works of art such as the "Braschi Venus", the Children with the Goose, busts of philosophers and emperors, columns of marble from the East and Africa, entire mosaic floors and precious wall and floor coverings in coloured pieces of marble. Since 1797 the history of the villa has been associated with the Torlonia family, who launched systematic excavations of the area under various architects from 1828 onwards. The area which can presently be visited extends from the Via Appia Nuova to the Via Appia Antica, which was the original entrance. The most private spaces for family and staff stretched back to the current Via Appia Nuova, looking over the open countryside and the Statuario valley and featuring cryptoportici, service areas and small bath houses built on terraces, creating a remarkable scenographic effect which has finally been partially recovered. The most imposing structures belong to the baths sector. At the entrance on Via Appia Nuova there is a visitors' centre and a small museum has been set up in the former stables of the modern farmhouse, displaying interesting findings from excavations which took place in the early decades of the 20th century.

## I44

**Information and Addresses****Address** Via Appia Nuova, 1092**Visiting Hours** Every day from 9.00 am to an hour before sunset**Closed** Monday**Telephone** 06 39967700**Price** € 6,00; concessions € 3,00**Internet** [www.archeorm.arti.beniculturali.it](http://www.archeorm.arti.beniculturali.it)**Mausoleum of Caecilia Metella**

Build on a piece of rising ground at the third mile of the Appia Antica, or Appian Way, this is its most well known funerary monument and it has become its symbol. The Roman noblewoman to whom the tomb was dedicated was connected by birth and by marriage to two of the most illustrious Roman families of the late republican period: her father, Quintus Caecilius Metellus, was consul in 69 BC and between 68 and 65 BC; her husband was consul and member of the First Triumvirate together with Caesar and Pompey in 59 BC, followed Caesar to Gaul between 57 and 51 BC and held several important public offices. The monument to Caecilia, an excellent example of architecture and building techniques, was built to celebrate the glories of the two illustrious families, in affirmation of their power and social status.

In the Middle Ages the mausoleum was incorporated as a tower into the castle of the Caetani family and a small village grew up around it. The outer walls of the halls of the palace are still intact. The different levels of excavation have thrown light on the structure of the palace and the ways in which it was built, and the ceramics found and now displayed in the tower, which date from the late 13<sup>th</sup> century to the 16<sup>th</sup> century, have added to our knowledge of its chronology.

A new structure has been set up in the courtyard at the entrance to the monument in order to house the ticket office, shop and wardens' office and it includes a display of some of the items found here since the early 20<sup>th</sup> century. (it)

**Information and Addresses****Address** Via Appia Antica, 161**Visiting Hours** Every day from 9.00 am to one hour before sunset**Closed** Monday**Telephone** 06 39967700**Price** € 6,00; concessions € 3,00**Internet** [www.archeorm.arti.beniculturali.it](http://www.archeorm.arti.beniculturali.it)





## Imperial Fora

Proceeding along what is now the Via dei Fori Imperiali, which joins Piazza Venezia to the Colosseum, we cross the area in the heart of the city where a whole series of monumental squares dedicated to the emperors grew up in the first centuries of the imperial age. The area occupied by the Imperial Fora was previously divided into two by the Argiletum: the west part was occupied by a residential neighbourhood, and the east part was a mainly commercial area.

The first of the Imperial Fora was built by Julius Caesar (mid 1st century BC) and it was used as a model for the ones which followed. In chronological order these were: the Forum of Augustus, the Forum Transitorium (built by Domitian but inaugurated by Nerva, his successor) and the Forum of Trajan, the most imposing, built at the beginning of the 2nd century AD. The *Templum Pacis*, commissioned by Vespasian in an area to the East of the Forum of Nerva, also forms part of the series.

### Forum of Augustus

This consists of a rectangular colonnaded square with lavish marble and sculpted decoration. At the end of the square is the temple, dedicated to Mars Ultor: this is a large building in white marble with eight columns on the front and seven down its long sides. The inner chamber is lavishly decorated and terminates in an apse which contained the cult statues of Mars and Venus.

On either side of the temple are two paved walkways terminating in flights of steps leading to outer level, which end in two entrances, one with three arches and one with a single arch, traditionally referred to as the 'Arco dei Pantani'. The large spaces covered by exhedrae and colonnades were almost certainly used by the city's praetors, who presided over civil litigation.

### Forum of Caesar

The square took the form of a long rectangle with colonnaded double-aisled colonnades down its sides. The flat ceiling of the side colonnades rested on a series of tabernae (shops) of the Augustan period, which were partially rebuilt under Trajan. The shops are of different sizes, wedged into the slopes of the Capitoline Hill, and the second storey looks over the Clivus Argentarius, the ancient road which joined the Forum to the Capitol.

The bottom of the square was occupied by the Temple of Venus Genetrix, which had eight columns across the front and nine down the long sides, but none at the back.

### Forum of Nerva

Known in late antiquity as the Forum Transitorium, the Forum of Nerva acquired this name because it joined the earlier Imperial Fora together and because of the role it served as a thoroughfare, occu-

pying the space of the Argiletum. The Temple of Minerva was built outside the exhedra of the Forum of Augustus, and the remaining area, which became known as the 'Porticus Absidata', functioned as a general entrance to all the monumental complexes.

#### **Forum of Peace**

The complex of the Imperial Fora was completed to the south-east by Vespasian's Forum of Peace. The temple consisted of a big apsed hall which opened in the manner of an exhedra at the bottom of the colonnade. The cult statue was kept in the apse.

A row of columns marked the colonnade of the temple, and a large fragment of African marble from one of these may still be seen in the open space in front of the current entrance to the Roman Forum. Finally, a plan of Rome carved in marble was placed in one of the colonnade's large exhedrae in 211AD. A library was also kept in the Forum, its design reminiscent of that of Hadrian's Library in Athens. This contained a large number of works of art, including those originally from Greece and Asia Minor confiscated by Nero for his Golden House, as Pliny the Elder recounts, and recovered by Vespasian so that they could once again be enjoyed by the general public.

#### **Forum of Trajan**

This is the largest and the most majestic of the Imperial Fora. Trajan returned to Domitian's ambitious projects for the removal of the saddle of land joining the Capitol and the Quirinal in the area of what is now Piazza Venezia. The works on the slopes of the Quirinal gave rise to the brick complex of the Markets of Trajan, which were separated from the Forum by a road. The square ended in the Basilica Ulpia, and behind this and between two libraries rose Trajan's Column, thirty metres high, which recounts the emperor's exploits and his conquest of Dacia.



## Municipality of Rome

### Tourism Office

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