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PALAZZO DELL'ISTRUZIONE

The building which hosts the head offices of the Italian Ministry of Education was designed by the architect Cesare Bazzani, well known in those days for having built also Palazzo delle Belle Arti (Palace of Fine Arts), which now hosts the National Gallery of Modern Art. The construction of the Palace, started in 1912, was completed only in 1928.

The building recalls the style and the eclectic taste of the beginning of the Twentieth Century. Its monumental architectural forms, inspired by Classicism, are softened by the baroque lines which liven up the facade, enriched in the front as well as in the internal spaces by an important series of ornaments and symbolic decorations with book-shaped capitals, grotesque caryatids, battering-ram heads, flower garlands. From the monumental Hall which introduces to the Palace, you can access the Courtyard of Honour, currently used for commemorative and prize-giving ceremonies at the end of the school year.

On the sides of the Hall, two Honour Staircases, made of white marble, lead to the Minister's Offices and to the Ministry representative rooms (Ministers' Hall, Minister's and Head of Cabinet's Offices) decorated by Antonino Calcagnodoro, Paolo Paschetto and Rodolfo Villani in the year 1928. The paintings, made with the cold encaustic and the casein glue poster paint, two of the oldest and most traditional techniques of Italian Art, depict some allegorical figures: Literature, Science, Wisdom, History, Genius and Art. The series, painted by Calcagnodoro for the decoration of the Ministers' Hall, is particularly valuable. It is a sequence which illustrates Education and Knowledge in the various stages of Italian history with the depiction of some of its most important representatives: Dante Alighieri, San Francesco and Santa Chiara, Leonardo da Vinci, Raffaello Sanzio, Benvenuto Cellini, Michelangelo Merisi. Moreover, the pictures of some Ministers of Educations (from 1859 to 1922), adorning the walls of the Great Hall, are really remarkable for their artistic quality. Some Murano crystal chandeliers, in Venetian eighteenth-century style, are of great interest and quality for their aesthetic quality and highly refined manufacture.

The seat of the Library, held in some rooms on the ground floor of the building, stores up a great quantity of official acts, decrees and yearbooks, as well as identity documents of the teaching personnel, a lot of examples of text books (among which we would mention, as it is interesting to know, Nobel Prize awarded writer Grazia Deledda's text book) and school reports, the oldest of which date back to 1863.

3 FEBBRAIO 2015

PALAZZO MASSIMO ALLE TERME



The palace of the former "Collegio Massimo" in Piazza dei Cinquecento was built in a Neo-Renaissance style by the architect Camillo Pistrucchi in the late 19th c. on the area once occupied by the Villa Montalto-Peretti, whose ownership subsequently passed to the princes Massimo. The building continued to serve as seat of the College of the Jesuits until 1960, then it was purchased by the Italian State with funds from Law 92/81 for the enhancement of the Archaeological Heritage of Rome, in order to house the sections of Ancient Art, Numismatics and the Goldsmith's Craft of the National Roman Museum. This nineteenth-century palace in Neo-Renaissance style, close to the Termini Train Station, houses one of the world's most important collections of Classical art. This museum seat has been open to the public since 1998.

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Explore the Museum

On the four floors of the museum, sculptures, frescoes and mosaics, coins and jewels document the evolution of the Roman artistic culture from the late Republican age through Late Antiquity (2nd c. BCE - 5th c. CE) along an exhibition path in which Ancient Roman history, myths and everyday life live anew. In the rooms of the ground floor are exhibited splendid Greek originals discovered in Rome such as the Boxer at Rest, the Hellenistic Prince and the **Dying Niobid** from the *Horti Sallustiani* [Gardens of Sallust] as well as portraiture of the Republican and Imperial ages, culminating in the statue of **Augustus Pontifex Maximus** (High Priest). On the first floor are displayed celebrated masterpieces of statuary, among them being the **Lancellotti Discobolus** (Discus Thrower), the Maiden of Antium and the Hermaphroditus Asleep, as well as magnificent sarcophagi such as the **Sarcophagus of Portonaccio**, with a battle scene carved in high relief. On the second floor, frescoed walls and pavement mosaics document the domestic decor of prestigious Roman dwellings. The basement houses the sizeable numismatic collection, besides grave ornaments, jewels and the Grottarossa Mummy.

FOCUS ON SCULPTURES - GROUND FLOOR, FIRST FLOOR



Dying Niobid

The statue represents a young woman who, wounded to death by an arrow, falls to her knees striving to extract it. In her we can recognize one of the daughters of Niobe, the mythical queen who, mother to seven sons and seven daughters, dared boast of being more prolific than Leto and for this reason was punished by Apollo and Artemis with the murder of her children.

According to a recent and evocative hypothesis (by *E. La Rocca*), the statue, a Greek original dateable between 440 and 430 BCE, was part of the pedimental group of the Temple of Apollo Daphnephoros at Eretria.

It was transferred to Rome in the Augustan Age by the Roman general Gaius Sosius, who had it placed as a decoration in one of the sides of the pediment of the Temple of Apollo built at his own expense in the Circus Flaminius.

The myth of the Niobids was, in fact, extremely suitable for emphasizing the affinity between Apollo, the avenger God, and the emperor Augustus, avenger of his adoptive father, Julius Caesar, as well as protector of Gaius Sosius. The statue would be successively moved to the *Horti Sallustiani* (Gardens of Sallust), perhaps as a component of an open air ornamental complex.



Augustus as Pontifex Maximus (High Priest)

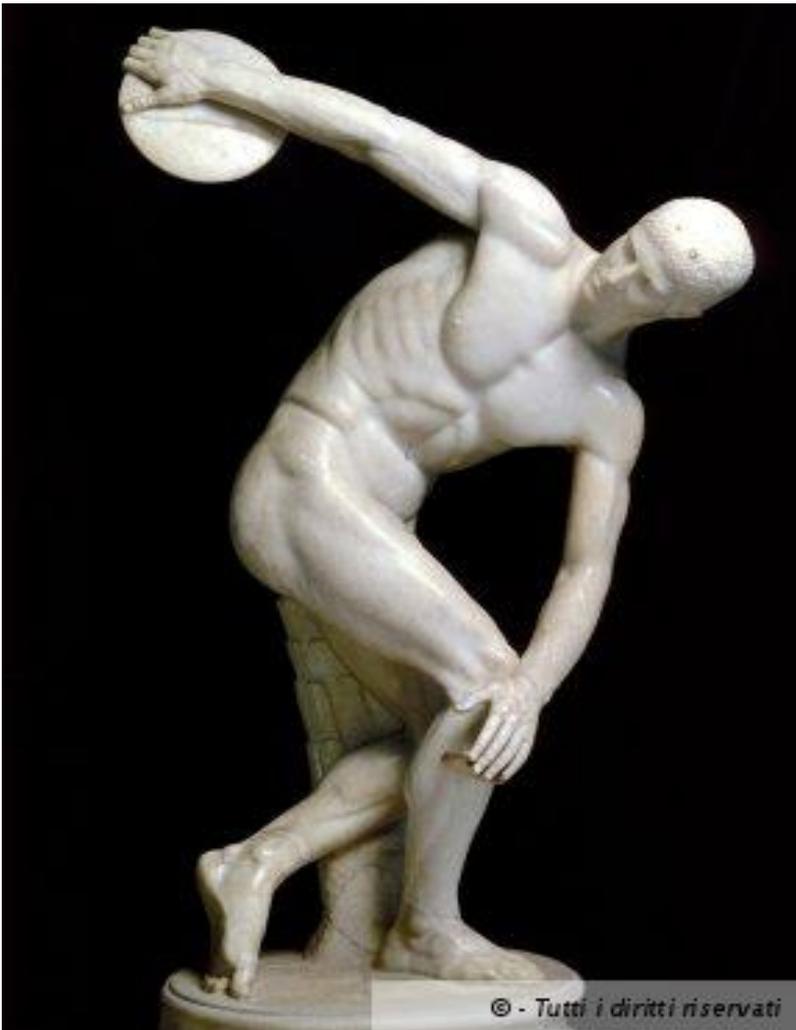
The statue portrays Augustus intent on celebrating a sacrifice.

He wears the *toga* (robe) after the fashion of the final decades of the 1st century BCE: considered the Roman national costume, the *toga* had to be worn by magistrates and common citizens alike every time they entered public places. The Emperor has his head veiled, as was the practice of Roman priests during the sacred rites; probably in his right hand he once held the *patera* (the sacrificial cup) and in his left the *volumen* (papyrus scroll or parchment).

The portrait reproduces faithfully the distinctive traits of the Emperor's face like the dovetail motif, formed by the locks at the center of his fringe, or the slightly protruding cheekbones; the wrinkles on his forehead and at the sides of his nose are signs of advanced age. It is an example of the classicistic style, typical of the Augustan Age, in which the realistic traits are coupled with an expression of pensive and detached intensity.

The work probably dates from the years immediately following 12 CE, when the Emperor assumed the priestly office of *Pontifex Maximus* (High Priest).

The statue was executed in separate parts, according to a technique of Hellenistic tradition, using diverse varieties of marble (Greek for the exposed parts, Italic for the garments)



Discobolus (Discus Thrower)

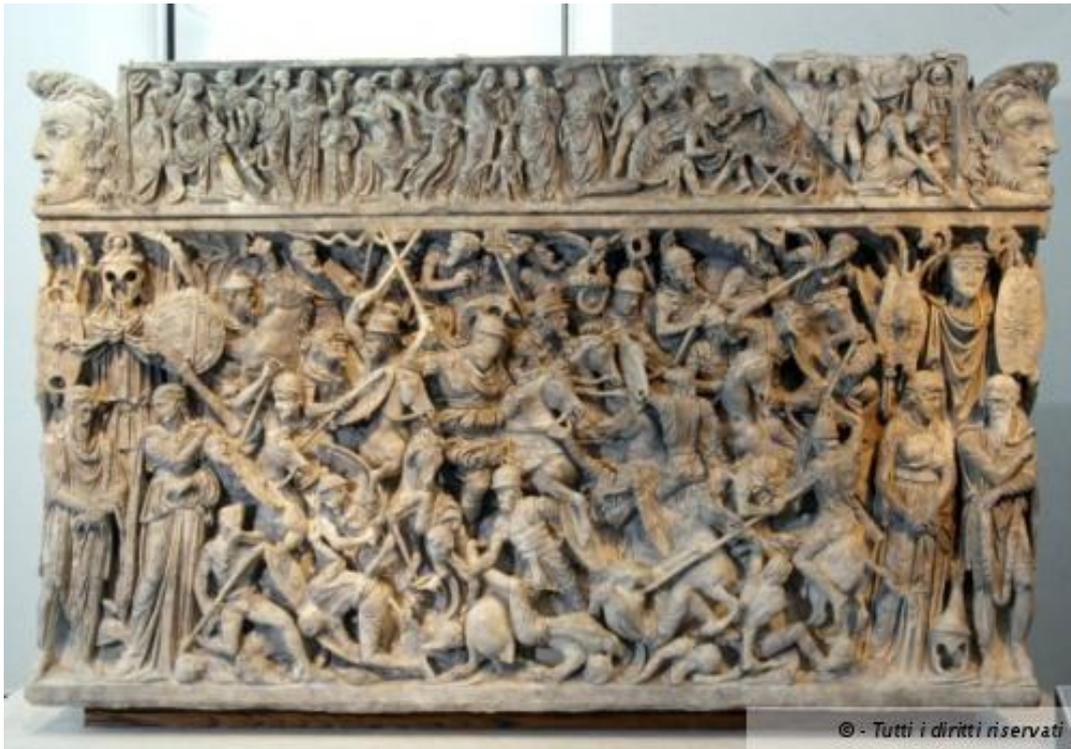
Two copies of the 2nd c. CE from a bronze original of the fifth-century sculptor Myron, much celebrated by the ancient writers as a fundamental work for the study of the athletic figure in motion.

The Lancelotti Discobolous, discovered in 1871 on the Esquiline Hill in an area anciently occupied by villas and gardens and then entered into the collections of Palazzo Massimo-Lancellotti, during World War II was transferred to Germany and returned to Italy in 1948.

Executed in the Antonine Age, because of its lack of tridimensionality it is considered one of the closest replicas to the original, generally dated from about 450 BCE.

On the other hand, the Discobolus from Castel Porziano, unfortunately lacking the head, was found in 1906 among the remains of an Imperial villa in the estate of Castel Porziano.

It constitutes a more naturalistic and evolved version in comparison with the Lancellotti copy, which perhaps was executed in the age of Hadrian, as suggested by the support in the shape of a palm trunk and by the shape of the plinth.



Sarcophagus of Portonaccio

The fore part of the grand sarcophagus represents a battle scene staged on several planes and focused on the haughty advance of a Roman knight depicted in the capacity of universal victor.

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The dramatic animation of the combat is emphasized by means of the deep chiaroscuro obtained thanks to a skillful use of intaglios.

The sanguinary scenes are framed by two couples of captive barbarians, whose woebegone expressions convey the torment incumbent on those who rebel against the rule of Rome. The bas-reliefs on the sides of the sarcophagus show events subsequent to the clash: on one side, barbarian prisoners crossing a river led by Roman soldiers along a boat bridge, on the other side the chieftains submitting to the Roman officials.

The frieze on the lid, between two corner mascarons, celebrates the deceased and his spouse, portrayed in the centre in the act of the *dextrarum iunctio* (clasping of right hands). The faces of the main personages were left unfinished, awaiting the features of the deceased to be sculpted. The decoration of the sarcophagus, inspired by many scenes of the Antonine Column, is dateable to about 180 CE.

The military insignia on the upper rim of the case - the eagle of the *Legio III Flavia* (Fourth Flavian Legion) and the boar of the *Legio I Italica* (First Italic Legion) - allow the identification of the deceased as Aulus Iulius Pompilius, official of Marcus Aurelius, in command of two cavalry squadrons drafted to these two legions during the Marcomannic Wars.

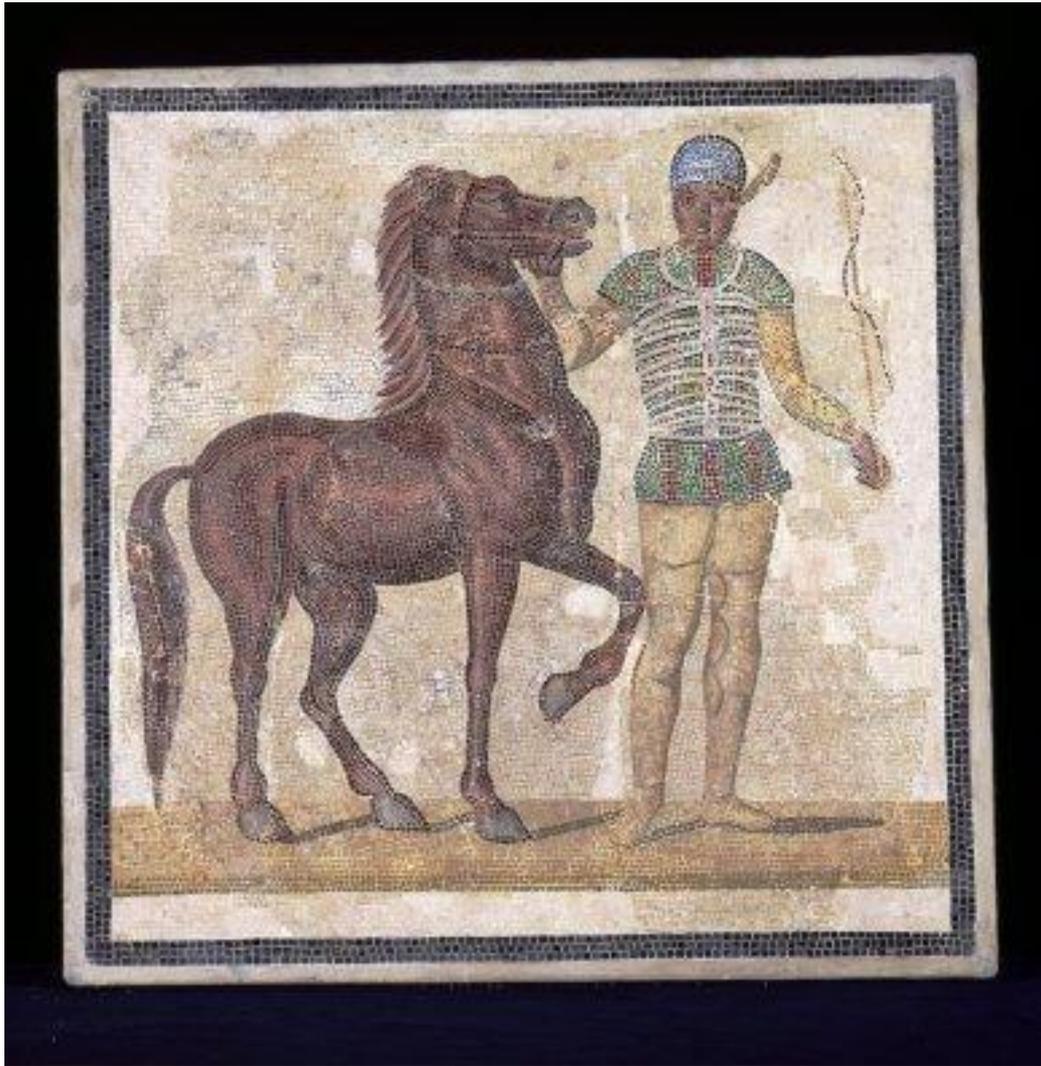


Bronze Dionysus

The god is represented naked in a youthful aspect, with the right leg extended and the left one slightly bent, the right arm is extended while the left one is bent and in his hand he holds a thyrsus. The head, slightly oriented towards the right and the eyes looking downwards. Some details are executed with the technique of the damascening, which is the insertion of leaves of other metals in the lowered surface of the sculpture: copper for the anatomical details (lips, nipples) and for the diadem, decorated with copper and silver triangles, berries and ivy leaves. The orbits of the eyes are, in contrast, in ivory and the irises, lacking, were probably made of coloured hard stone or vitreous paste.

The schema of the figure, denoting the influence of Polykleitos in the execution of the limbs but also the knowledge of the Praxitellic art, shown in the gentle movement of the head and in the sinuous aspect of the hips, is ascribable to a famous statuary model created about the mid-4th century BCE, the so-called Dionysus of the Woburn Abbey type, known through around 20 exemplars. Other elements, like the bent right arm, the hairdressing of long curling locks and the rendition of the eyes enable us to consider the work as an eclectic creation of the mid-imperial age, a reflection of the classicistic taste of that epoch.

FOCUS ON PAINTINGS AND MOSAICS - SECOND FLOOR



Emblema from the Villa of Bacchanus

On the second floor of the museum are exhibited frescoes, mosaics and inlaid works of high value.

The *triclinium* (dining room) with the painted garden from the Villa of Livia and the rooms of the Villa of the Farnesina, evocatively reconstructed in their original dimensions, constitute an example of the domestic decoration of prestigious roman dwellings.

A large display of pavement mosaics, mostly polychrome, culminates in the *emblemata* of the Villa of Bacchanus.

Noteworthy among the fine intarsia decorations are the inlaid stones from the Basilica of Junius Bassus.



The Painted Garden of the Villa of Livia

This lush painted garden covered the walls of a semi-subterranean chamber, probably a cool *triclinium* (dining room) for summer banquets, in the suburban Villa of Livia Drusilla, the wife of Augustus.

This Second style fresco, the most ancient example of continuous garden painting (30 - 20 BCE), presents a variety of plants and birds rendered in a naturalistic way.

Many are the botanical species identified: in the foreground, the umbrella pine, the oak, the red fir; beyond a marble enclosure grow apple quinces, pomegranates, myrtles, oleanders, date palms, strawberry trees, laurels, viburnums, holm oaks, box trees, cypresses, ivy and acanthus.

In the meadow under the trees bloom roses, poppies, chrysanthemums and chamomile, while along the footpaths in the foreground, ferns alternate with violets and irises.



The Frescoes from the Villa of the Farnesina

The Villa of the Farnesina, sumptuous residence of the Augustan age, was brought back to light in Trastevere in 1879, during the regulation works of the banks of the Tiber.

The remains of the Villa were only partially explored and then destroyed, but the elevated quality of the decorations required the salvage of the frescoes, mosaics and stuccoes, since preserved in the Museo Nazionale Romano. In the exhibition space of Palazzo Massimo the stripped decorations have been recomposed within rooms of the original dimensions. The goal was to recreate, to the extent possible, the sequence of the visual perceptions of the Ancient age, walking through the long gallery of the *cryptoporticus* (hidden portico) as far as the garden, on which faced the winter *triclinium* (dining room) and two *cubicola* (bedchambers) with vermillion walls, thence reaching, through another corridor, a third cubiculum. The diverse references to the Egyptian world present in the decorations of the villa can be read as a celebration of the conquest of Egypt. In fact the owner of the residence is probably, according to reliable hypotheses, to be identified as the general Marcus Vipsanius Agrippa himself, author of the victory at Actium. The frescoes, exemplars of the great painting of the Imperial age in Rome, are ascribable to the final phase of the Second style.



Opus sectile panels of the Junius Bassus Basilica

The two panels constitute, with the other two which are now at the Musei Capitolini (Capitoline Museums), what remains of the highly rich wall decoration of the Junius Bassus Basilica, a representative hall of the building which was built on the Esquiline Hill by Junius Bassus, a Roman consul in 331 A.D. The hall was completely covered with panels in *opus sectile*, a refined artistic technique characterized by the use of precious materials of different shapes and dimensions.

The first panel depicts a famous episode of the Argonauts saga: the kidnapping of young Hylas by the nymphs. The second one represents a *pompa circensis*: in the centre of the circus, the patron of the games (maybe it is Junius Bassus himself) stands out; behind him there are the charioteers, dressed with tunics of different colours, representing the four factions: the red one (*russata*), the light blue one (*veneta*), the green one (*prasina*) and the white one (*albata*).

The figurative program is based on the myths and themes which were dear to the pagan figurative culture, in opposition to the new dominant Christian iconography.

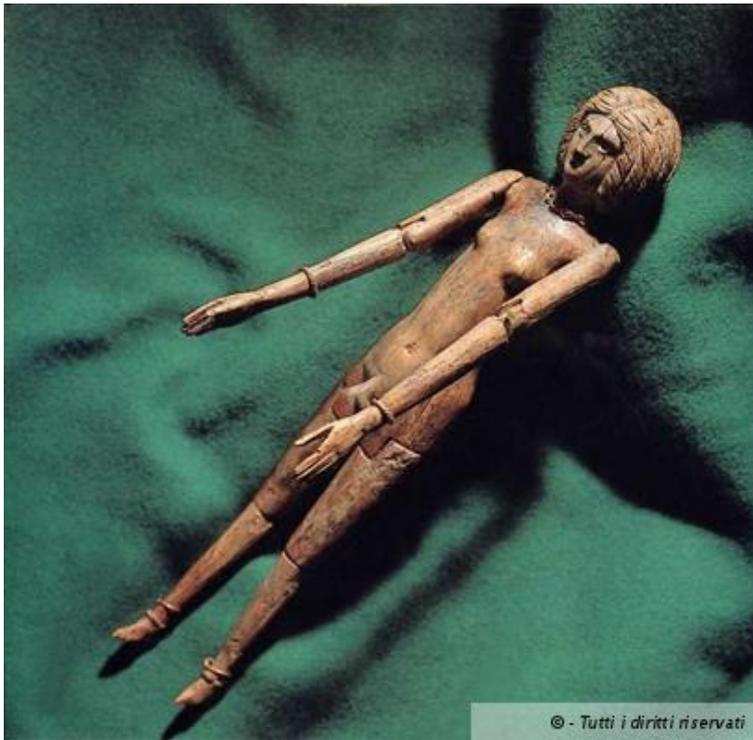
FOCUS ON THE GOLDSMITH'S CRAFT - BASEMENT

The Goldsmith's Craft section collects precious objects issued from feminine funerary trousseaux.



Vallerano. Silver glass. Second half of II A.C.

Some of the grave goods, such as the rings and the statuettes in amber or the pupae (dolls), had a ritual value.



Tivoli. Via Valeria. Ivory Doll. Ends II A.C.

Others, like hairpins or the golden reticulae (hairnets) that were used to gather the hair, were used in particularly lavish hairstyles. Dating from the 1st century BCE is the splendid intaglio in jasper signed by Aspanios and depicting the bust of Athena Parthenos.



Aspanios, Athena Parthenos. Jasper, I B.C.(?)

The greater space is dedicated to the context of Grottarossa, where, in a marble sarcophagus dating from the second half of the 2nd century CE, a mummy of a female child about 8 years of age was found.



Marble sarcophagus of Grottarossa

SOME INFORMATIONS ABOUT NATIONAL ROMAN MUSEUM – CRYPTA BALBI



The Crypta Balbi is a city-block of the historic centre of Rome wherein a vast portico, the *Crypt of Balbus*, rose in ancient times; it was an annexe of the theatre that Cornelius Balbus had erected in 13 BCE.

On the eastern side of the portico, included in the perimeter of the modern block, there extends a series of ancient blocks represented in the *Forma Urbis* ("Shape of the City", the marble map of Ancient Rome carved under the emperor Septimius Severus), whose buildings are partly accessible.

Urban Archaeology and the Museum of Rome in the Middle Ages

The exhibition path proceeds through the diverse buildings that succeeded one another over the different historical eras. The section *Archaeology and History of an Urban Landscape* illustrates the history of the complex from Antiquity to the 20th century: from the constructions of Balbus to the ruralisation of the urban landscape in the 5th century and, then, to the erection of the medieval churches and houses in the area, especially the edifice of the *Conservatorio di Santa Caterina della Rosa* (Conservatory of St. Catherine of the Rose) which, between the mid-15th century and the first decades of the 17th century, occupied the greater part of the area.

The section *Rome from Antiquity to the Middle Ages* illustrates the transformations of the city between Late Antiquity and the Early Middle Ages (5th-9th centuries). The most consistent nucleus of the exhibition comprises the contexts of the materials found during the excavations of the Crypta, such as the Late Antiquity and Early Middle Ages deposit of the *Exedra*, whose 7th century phase provided thousand of objects, mainly ceramics, but also vitreous objects, coins, lead seals as well as thousands of objects in metal, bone and ivory in addition to precious stones and tools pertaining to a workshop that crafted luxury objects for clothing and adornment.

The contexts of the Crypta are integrated by coeval finds coming from the historical collections of the Roman museums and by the contexts unearthed during the urban excavations carried out in the last decades.

Opening times: Open every day from 9.00 to 19.45.

Closed Mondays (except Easter Monday and during the "Week of Culture"), 1 January, 25 December.

The Ticket Office closes one hour before closing time.

Tickets:

Single ticket valid for 3 days at 4 sites (Palazzo Massimo, Palazzo Altemps, Crypta Balbi, Baths of Diocletian)

Full price: € 7.00

Reduced: € 3.50 for European Union citizens ages 18 to 25 and for European Union teachers.

Free: Visitors 17 and under.

Booking: +39.06.39967700 (Monday - Saturday 9.00 - 13.30 and 14.30 - 17.00); coopculture

Director: Laura Vendittelli

Via delle Botteghe Oscure, 31 Rome Public transportation: Bus: H, 30, 40, 46, 62, 63, 64, 70, 87, 119, 130, 186, 190, 271, 492, 571, 630, 780, 810, 916; Tram: 8.

NATIONAL ROMAN MUSEUM - PALAZZO ALTEMPS



The seat of the National Roman Museum at Palazzo Altemps houses important collections of antiquities consisting of Greek and Roman sculptures that in the 16th and 17th centuries belonged to various families of the Roman nobility. The placement of the statues inside the rooms reproduces the antiquarian taste for the ostentatious display typical of that time. A feature common to the sculptures is the recourse to additional restoration, desired by collectors not only for aesthetic sense but also to confer dignity to the figures represented.

The Altemps Collection - The important collection of antiquities of Cardinal Markus Sitticus abounded in some one hundred artworks, then passed to several different properties. In Palazzo Altemps there are still four large statues located in the northern portico and other sculptures decorating the staircase.

The Boncompagni Ludovisi Collection - In the rooms on the ground floor and the first floor are exhibited 104 sculptures that the Italian State purchased from the Ludovisi-Boncompagni family in 1900. Among the most representative examples: the Ludovisi Acrolith and the Ludovisi Throne, the Gaul Killing Himself and His Wife, the Athena restored by Algardi, the Ares restored by Bernini and the Grande Ludovisi Sarcophagus.

The Mattei Collection - In the galleries on the sides of the courtyard and in a room of the first floor are exhibited some ancient sculptures that originally adorned the villa and gardens of Ciriaco Mattei on the Caelian Hill: the Dacian in antique yellow marble is particularly renowned.

The Drago Collection - In the southern loggia are exhibited four reliefs of the collection once belonging to the Del Drago family; they were known and drawn since the 15th century, studied and admired by Winckelmann as well.

The Egyptian Collection - The sculptures on display in the so-called Apartments of D'Annunzio were found in Rome in the area of the Campus Martius where once the great Sanctuary dedicated to Isis stood; they partly come from Egypt and partly are the result of a Roman production after the Egyptian fashion that developed abreast with the spread of the Egyptian cults in the West. In the room of the Mother Goddesses is exhibited the head of the Ephesian Artemis unearthed in 2009 during the urban excavation campaign in Via Marmorata.

Opening times: Open every day from 9.00 to 19.45.

Closed Mondays (except Easter Monday and during the "Culture Week"), 1 January, 25 December.

The Ticket Office closes one hour before closing time.

Tickets: NATIONAL ROMAN MUSEUM

single ticket valid for 3 days at 4 sites (Palazzo Massimo, Palazzo Altemps, Baths of Diocletian, Crypta Balbi)

Full price: € 7.00

Reduced: € 3.50 for European Union citizens ages 18 to 25 and for European Union teachers.

Free: Visitors 17 and under.

Booking:

+39.06.39967700 (Monday - Saturday 9.00 - 13.30 and 14.30 - 17.00); [coopculture](#)

Director: Alessandra Capodiferro

Piazza di Sant'Apollinare, 46 Rome

Public transportation: Bus: C3 - 30 - 70 - 81 - 87 - 116 - 130 - 186 - 492 - 628.

NATIONAL ROMAN MUSEUM – BATHS OF DIOCLETIAN



The Baths of Diocletian (Terme di Diocleziano) are the most imposing thermal complex ever built in Rome. Erected between 298 and 306 CE, they spanned more than 13 hectares and could accommodate up to 3000 people at the same time, within a structure consisting of a series of environments such as gymnasia, libraries, a swimming pool of more than 3500 square metres and those rooms that were the heart of every thermal complex: the frigidarium (cold bath), the tepidarium (lukewarm bath) and the caldarium (hot bath). It was precisely these latter spacious rooms the ones converted by Michelangelo into the Basilica of Saint Mary of the Angels and the Christian Martyrs: in the other environments arose the Carthusian Monastery, conceived by the artist himself.

Original seat of the Museo Nazionale Romano (National Roman Museum) since its institution in 1889, the Baths and the Charterhouse are currently undergoing a restoration process that has thus far permitted the reopening of a part of the monumental complex and of the two sections of such a composite museum, the Section of Proto-history of the Latin Peoples and the Epigraphic Section, this one pertaining to Written Communication in the Roman World. Besides the exhibition, visitors can enjoy, therefore, the sumptuous and imposing Aula Decima, wherein are exhibited the big tomb of the Platorini and two chamber tombs, decorated with frescoes and stuccoes, originally from the Necropolis of the Via Portuensis.

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It is then possible to have a stroll in the large Michelangelo's Cloister of the Charterhouse, which today is an unexpected haven of peace and silence despite being only a few steps from the bustling Termini Train Station; in it are on display more than 400 artworks such as statues, reliefs, altars, sarcophagi, all coming from the Roman environs.

Opening times: Open every day from 9.00 to 19.45. Last admission at 19.00.

Closed Mondays (except Easter Monday and during the "Culture Week"), 25 December, 1 January.

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Director:

Rosanna Friggeri

Viale Enrico De Nicola, 79 Rome

Public transportation: Bus C2, H, 36, 38, 40, 64, 86, 90, 92, 105, 170, 175, 217, 310, 360, 714, 910

Metro Lines A and B, Termini stop

