

Tristan Lecture

Curse Tablets

- The person you curse, something bad will happen to them
 - Useful means in getting your team to win for chariot racing
- "I adjure you, demon whoever you are, and I demand of you from this hour, from this day, from this moment, that you torture and kill the horses of the Greens and Whites and that you kill and crash their drivers Clarus, Felix, Primulus, and Romanus and leave not a breath in their bodies."
 - Curse Tablet from Hadrumetum
 - A demon is being called upon
 - Demon doesn't have the same sense now, as it did in ancient world
 - People call upon them to bring ill to their enemies
- "I call upon you....."
 - Curse Tablet from Carthage
 - Ghost is being called upon
 - Someone who died before their time
 - Magical terminology → all the crazy names
 - Many different things people call upon in the races, to make sure their team wins, and the other team loses
- "I call on you, holy angels and holy names...."
 - Christian Curse Tablet from Rome
 - Holy angels being called upon
 - Christian curse tablet
 - Power of magic spells
 - Comes from much later in the Roman empire
 - The people though it was okay to call upon these things (angels, ghosts, demons) to make sure that their chariot team wins

Movie Clip (Ben-Hur) (1959, directed by William Wyler)

- Correct
 - Dolphin counter
 - Drop of the cloth to start
 - And timing was right (time of day)
 - quadriga 4 horses
- Wrong
 - Blades on the one chariots wheels
 - no factions
 - armour was inaccurate
 - they all started on the same line instead of starting gates
 - egg counters missing
 - no musical signal to start the race
 - held the ropes instead of around their waist
 - the chariots were wrong too, super heavy war chariots
 - they used war chariots in the movie

- the scene took 3 months to film due to the physical demand on the horses

Athletics in Rome

- Were they adverse to classical Greek athletics?
 - The romans weren't really into the pentathlon or long jump and stuff like that
 - But this isn't 100% true
- Boxing, running, wrestling since the 6th C BCE
 - Not into athletics as much as the Greeks were
 - Converted boxing and sports like that into the amphitheatrical events as breaks, in-between main events
- Incorporated into bloodsports
- Pentathlon 186 BCE
 - 5 events
 - very short lived
- Athletic contests were held in the circus
 - didn't have a stadion dedicated to sporting events so they used the circus
 - mostly artistic evidence of these things
- Philostratus' treatise 3rd C CE on Roman athletics

Boxing

- Pugilatus
 - Latin word for boxing
- Most popular athletic event
 - Because it was dangerous and that's what the Romans liked
- Boxers were infames
 - Where the person who is practicing this profession, only have reduced citizens rights if you are infames
 - Roman citizens do not practice boxing
- Free men practiced in private palaestrae (exercise yards)
 - Practiced as a hobby, but never as a performance to display
- Never reached the heights of popularity that bloodsports did
 - prize money could be large, or boxers could have fan base, but not nearly as much people watching as much as they did with gladiators
- Athletic contests part of ludi and munera
 - part of the religious festivals and amphitheatrical events

Brutality of Boxing

- In the Imperial period, boxing was made more brutal by increasingly hard gloves
 - Caestus
 - what the glove was called
 - developed from the Greeks
- Knuckleduster of various forms
 - Hard metal piece that attaches to your fist

- Bronze(very heavy; spikes or a jagged edge
 - makes it into an offensive weapon
- Padding on the forearm meant that the Roman boxer could shield himself with his lower arm
 - the lower arm is padded with protection
- Caestus aimed at increasing the force of a blow
 - dealing your opponent physical damage
- Injuries frequent and severe, more so in Roman time, than in ancient Greece
- Death happened as well
- No time limit; went on until a KO or a capitulation(gives up)
- No rounds
- Break?
 - Long matches could be broken up by the referee, if both boxers needed the break
- If one opponent was on the floor the fight would continue with direct punches to the head until one athlete capitulated(gave up) or was knocked out
- No weight class
- Opponents decided by drawing lots
- Large men vs. small men
 - larger men were stronger
 - smaller men had better footwork and were more agile
- Blows to the head were the target
 - body blows only occurred by chance
- Heavy downward punches and straight punches preferred
 - hooks and swings were too slow and not as much power
- Chin, ear, top of skull was the aiming point
 - you wanted to knock out your opponent
- Mouth, eye, nose area to wear a man down in the long run
- No protection: injuries were numerous
 - no helmets or ear guards or anything
- Even broken bones and fractured skulls
- No wrestling holds were allowed, so no submissions
 - only knockouts allowed

Fatalities

- 1945-1979: 335 deaths from boxing worldwide
- mainly from brain damage
- death rate now is low due to regulations and precautionary measures
 - back then, they wanted boxing as fatal as possible
- medicine was not as advanced as it is today
 - men died back then from injuries, that probably could have been healed today
- no stats available from the ancient world

Wrestling

- Luctatio: latin word for wrestling
- Three throws decided a wrestling match

- No kicks, low blows, or punching
 - you have to pin your opponent
- Dependent on strength and skill
- Standing position
 - this is where the men start
 - when a fall occurred, the match is stopped and they re-start from the standing position
- No weight classes
- Least spectator appeal
 - basically a harmless sport for the Romans so nobody wanted to watch it

Pankration

- Wrestling + boxing, combination of both
- Came late in gaining roman acceptance because it's not dangerous
- No caestus
- Could strike with open hand or closed fists at any part of the body
 - Almost without rules in this event
- Throttling; trying to dislocate limbs
 - This is fully legal, perfectly allowable
- No biting or eye-gouging or low blows
 - Everything else was fair game
- KO or capitulation(surrender)

Roman Prostitution

Status

- Most were likely slaves; but some were freedwomen and some certainly freeborn
- Prostitution not a crime in ancient Rome
 - perfectly normal and natural of the urban landscape
- Brothels formed part of the revenues of respectable estates
 - brothels is a place where these sluts lived and worked and fucked and sucked cocks

Who were Prostitutes?

- Young girls were often enticed into prostitution by a madam or promise of rich clothing or food to eat
- The poor. Casual prostitution?
 - when a girl turns to prostitution as a way to supplement her usual income
 - makes extra cash on top of her day job
- Performers; Roman theories of public display
 - Actresses, dancers, etc...
- Tavern girls
 - Bartenders
 - Bar girls

- They are putting themselves on display
- Most bars had rooms upstairs for customers to take the employees

Clothing and Status

- Hierarchy of prostitution represented by clothing
- Rich clothing all the way down to nothing
 - poor prostitutes virtually wore not clothing at all
- They did not wear the toga
- Other adornment(colorful and bright)
 - perfume
 - jewelry
 - makeup
- Messalina: gilded nipples and a blonde wig (gilded=covered with gold leaf)
 - She would sneak out at night and go to the brothel, and she would get kicked out at the end of the night
- Nudity
 - some would actually stand in the street virtually naked to entice the customer

Enticing the Customer

- Blanda (wheedling, or uses her voice); docetur blanditias
 - Tell the customer different positions she does etc..
- The cella door
 - A notice was put above the door to advertise her particular sexual strengths or her sexual specialty
- Body movement
 - Hip wiggles etc..

Fees of Prostitution

- In Pompeii prostitutes were: 2-16 asses
- Glass of wine: 2 asses
- In today's time, this would mean you could get a whore for \$7
- High class whores might receive large cash gifts or payment in kind
 - extensive wardrobe
 - her own apartment

Law on Prostitutes (prostitutes are all infames)

- Pimps (leno), prostitutes (retired as well as active), actors and actresses and gladiators were subject to Infamia
- Loss of citizen rights (= Infamia)
- No inheritance, public councils or political office etc. Cannot bring court cases
 - Prostitutes are usually in the lower class so this didn't really effect the whores

Prostitution at Pompeii

- Only one certain lupanar (latin word for brothel) in Pompeii
- Five cellae up(rooms), five below; we know this because of remains of wooden staircase, bell, latrine

- Masonry bed in each cella (bed made of cement); erotic tabella (painting) over the door
- Clients middling to poor men
- Equestrian position
 - The woman is on top riding the man
 - Ideal body
 - small breasts, big hips and ass
 - her hair is done up
 - her skin is pale, and the male is darker
- Having a big penis is a good luck charm
 - Preappus
- The pictures we have of brothels show young, pretty women. When really they probably were lower class women

Children's Toys

- Bells and rattles
 - Babies played with these
- Dolls, small utensils and furniture
 - Lots of evidence on these things
 - Most of these things were found in graves
- Animals, marbles, chariots, and horses
 - Young roman boys played with these
 - Also found in graves
- Balls and hoops
 - Keep the hoop rolling down the street with a stick
- Grave goods
 - Very sad
- Toys dedicated to a god or goddess on sexual maturity

Board Games

- Duodecim scripta ('twelve line')
 - Played with 30 game pieces and dice
 - We don't really know what it really consisted of
 - Very popular game though
- Ludus latruncularum (robbers)
 - Pieces of light and dark glass
 - Object was to take your opponent's pieces
- Associated with women (physical pastimes are suitable for men)
 - Women have a slight edge on the men
 - They board games are very suitable for women (stay at home and be lazy and play board games)
- Hot highly regarded by intellectuals
- Pure relaxation

Knucklebones (form of Roman dice)

- Tali
 - Latin for knucklebones
- Not love gifts
- Each piece has four different sides
 - 1: plain side (canis)
 - 3: convex side (bluges out a bit)
 - 4: the concave side (dips down a bit)
 - 6: the twisted side (senior)
- Called out the numbers/sides ahead of time
- This took skill, as the pieces did not land on the same sides with equal frequency
- Thrown in sets of four
- Highest throw: the 'Venus throw'
- Lowest throw: 'all dogs'

Dice

- Tesserae
 - Usually get pulled from someone's grave as well
- 6-sided cubes of ivory, wood, bone
- Bronze dice boxes used to shake up the dice
- 3 dice used to make the highest throw possible (all 6's)
- Invoke the name of a lover or deity
 - Current times we blow on the dice or do something superstitious
- Frenzy during the Roman empire
 - Everybody starting dicing, very very popular

Gambling (only gambled on dice, chariot racing, gladiators, no card playing)

- Cut across social boundaries
- Also cut across boundaries of age
 - Children gambled on "who could knock down that pile of chestnuts"
- Privately; in taverns; some taverns had separate dicing rooms
- The elite also diced
- People also gambled on gladiatorial matches (presumable) and on chariot-racing

The Roman Legal System

- Gave continuous attention to gambling at dice
 - The people making up the laws were elite males, who probably like to gamble too, so this was a weird concept
- Betting on dicing was officially illegal except during the Saturnalia (roman winter solstice festival in December)
- A civil offense (monetary fine probably)
- 204 BCE: Lex Alearia (the law on dicing)
- 1st C BCE: Lex Talaria
- Laws never seriously enforced

- Just don't have the man power to do it
- Other betting seems to have been legal
 - Chariot racing and gladiator matches
 - Only illegal for dicing
- Proprietors of gaming establishments could not bring charges for assault, damage, or theft
 - If you're a tavern owner etc... you cant sue or press charges for any damages or assault caused or theft stolen inside of your establishment
- Gambling losses are irrecoverable
- Loaded dice have been found
 - Dice which are weighted to cheat

Gambling and Roman Moralists

- Was it a threat?
- Noblemen need to show temperantia
- Greed and an unnatural desire for profit
- A gambler had no self-control; madness?
- Ideally a man gambled intelligently and morally
 - Doesn't spend to much money or spend his time at the tavern
- Otherwise, social ridicule and censure
- To gamble excessively also meant that recklessness triumphed over reflection and judgment
 - Two characteristics (reflection and judgment) that roman noblemen are supposed to have
- 'Bad' emperors play dice immoderately (Caligula, Commodus)
- Gambling of the lower classes: licentia
 - Selfish uncontrollable manner, recklessness
 - No regard for the consequences
- Upper-class gambling: temperantia
 - They have self-control and judgment
- The elites thought the gambling of the poor = idleness, stupidity, and superstition
- Did gambling compensate the poor for the lack of control over their own lives?
 - Yes it did
- Intellectual stimulation
- Emotional excitement
- Diversion from poverty and unemployment
- A way of passing the time

Roman Ball Games

Roman Balls

- Small and large ball
- A leather case stuffed with hair or feathers

- Pila or harpastum (latin)
- Follis (air-filled)
 - Lightest ball of all
 - Its so light, that its mentioned with children's games and old men
- Not spectator sports
- Pick-up games
 - Played on urban streets
 - Myth with the ball hitting the barber who was shaving someone and killed them
- Sphaeresterion (ball-court)
 - Where you play with the sphere
 - Warmed by the hypocaust system
 - Can play ball during any season of the year

Ball Games

- Adopted enthusiastically by the Romans
 - This is odd for a society who loved blood sports
- Way of keeping fit for the wealthy/scholars
- Rules of ball-games scanty and confused
 - Our ancient authors were more interested in the battlefield stuff, not the little ball games
- Skill, endurance, good eyesight
 - These are characteristics of good Roman ball players
- Galen on exercise with the small ball
 - He was a doctor
 - He has plenty of ways to use the small ball
- Jugglers
 - Picture of a roman juggling eggs

March 25th

Eating, Drinking: Tavern and Bars

Roman Meals

- 3 meals per day
- Breakfast
 - Whenever you woke up
 - Higher up ranks woke up earlier
- Lunchtime: noon
- Dinnertime: 3:00 PM, but then later and later
 - Upper-class romans would invite lots of people to dinner parties
 - Early dinner get people home safely (light outside still making it a safe walk home, if its dark it was very dangerous to walk home because there was no police force)
 - If it was dark and you needed to walk home, you would have your slaves walk home with you

- Wheat/grain: porridge or bread
 - (cereal)
 - staple ingredient of somebody's diet
- Poor cuisine: porridge, beans, cabbage, discarded parts of the animal (limbs, testicles)
- Rich cuisine: exotic spices, fancy appetizers and desserts, meat
 - Lots of food
 - They ate lots of meat (good cuts of meat too)
- Meat often boiled
 - Sometimes roast their meat, but they had no bbq's
- Preservation of food a problem
 - Before fridges and freezers were around
 - Roman cookbooks all have lots of rich sauces
- Rich sauces covered rotten meat
 - Makes the unpreserved meat taste better

Garum/Liquamen

- One of the spicy sauces
- Made of fish innards
- Fish were salted and placed in the sun for up to three months
 - This gives you the fish sauce
- Did they just putrefy?
- Or does the brine dissolve the fish?
 - The salt b
- Immensely popular
- Garum factories all over the Empire
 - Devoted to placing huge tubs of fish and salt out in the sun
 - Every single recipe calls for it, even desserts

Produce

- Vegetables: cabbage, leeks, lettuce, onions, garlic, mushrooms
- Fruits: plums, quinces, pomegranates, strawberries, cherries
- Nuts: pine nuts, almonds, walnuts, hazelnuts

Other Food

- Bread: people would bake their own; take their dough to a communal oven; or buy it from a baker
- Wealthy would have a baker on staff or hire one for the day
- Sheep, pork, hens, geese, ducks, small birds (roman delicacy)
- No beef
- Picture of baker***
- Picture of food***
- Picture of bakery***
- Picture of reconstruction of bakery***

Beverages

- Wine was of varying qualities
 - Good wine, and shit wine (shit wine went to the slaves)
- Spices, honey, herbs added to wine (for the wealthy)
- Wine stored in amphorae, but did not keep well (most: 3-4 years)
- Water + wine (they don't drink the wine straight)
 - Everybody drinks wine and water so you don't get smashed
 - Children 4+ too
 - Can't just drink water itself cause its full of bacteria and germs
 - If you just drank wine by itself, you were considered an alcoholic
- Beer and milk were uncivilized
 - Goats milk was given to infants (up to the age of 4)

Luxury Food Items

- Fresh fish (wealthy people)
- Some roman villa owners had private fishponds
 - Breed and eat their own fish
- 'Pike caught between two bridges' was fat and juicy
 - it was a kind of fish only found in the Tiber river
 - pike was fat cause it feeds off the human waste (sewage) thrown in the river
- Peacocks, dormice, snails, boar
 - Peacock tongues were a novelty
 - Door mice were fattened up and eat too as a luxury
- Picture of glass and fruit***
- Picture of marine scene***
- Picture of platter of fish***
- Picture of orchard***
- Picture of herbs and sauces and birds and chalice***

Roman Kitchens

- Not large (slaves work in the kitchens, not the wealthy)
- Not well-equipped or ventilated
 - Single windows which the smoke would escape from
- Earth floor with cesspit/latrine (garbage)
 - Human waste as well
 - The smell must have been brutal
- Roman kitchens located at some distance form the dining room
 - Because of the kitchen smell
- Oven + hearth
- Brazier (for the poor people)
 - Little metal table that sits on the floor
 - You build your fire on the metal table and cook off of that
 - Huge fire hazard
- Knives, spatulas, spoons, pots

- No forks, that was a medieval invention
- Amphorae held wine, oil, and grain
- Slaves did the cooking

Roman Dining rooms

- The triclinium (pl. triclinia)
 - Word for dining room
- Could be large and elaborately decorated
 - Some larger houses had more than one dining room
- Three couches (with three guests each)
 - “tri”=three
 - 3 couches = 9 people
- Reclining position
 - The poor people sit up and eat
 - Upper class would recline to eat
- Spoons and knives only; no forks
- Women reclined with men
 - Sexual shenanigans
- Mosaic, fresco, fountains or pools, cushions and covers
- Flowers, perfumes, silver and gold dinner services
 - For very fancy dinner parties
- Etiquette: only take small amounts of food and remain clean
 - Eat with their fingers since it is small portions
- (Pompeian inscription):
- Refuse tossed onto the floor
 - There was no garbage can
 - Just toss er on the floor
 - The slave staff is always around to clean up the garbage
- Skeletal imagery also present while they ate
 - Roman philosophy of carpe diem
 - They have to have a good time on earth right now
 - Live life to the fullest cause one day they’ll look like the skeleton
 - Looking at the skeleton makes you want to enjoy your meal that much more

A Roman Meal:

- 1. Gustatio (appetizers: eggs, raw vegetables, fish)
- 2. Prima Mensa (main meal): cooked meats, and vegetables, cheese, various sorts of bread
 - prima mensa means first tables
- 3. Secunda Mensa (dessert): fruit, nuts, pastries
 - depends on how much money you have
- Entertainment: music, dance, poetry, juggling
- No commercial sex

- Unfair to the romans because they are branded as having “orgy’s” when really the Greeks were having orgy’s
- Fantastic dinners contain food such as roast pig served stuffed with warm sausages; a pastry Priapus whose apron was filled with fruit; false eggs made of pastry which contained roast birds inside
 - Served at fancy dinner parties and extravagant banquets
- We hear of extravagant favors given to guests (silver jewelry; gem-encrusted cups; ivory boxes, pins and combs, even practical objects like flyswatters)
 - Send their guests home with a gift
- The triclinium in the emperor Nero’s house apparently had a revolving ceiling which sprinkled the guests with flowers and perfumes while they ate
 - There was evidence found that this may actually have been true

Taverns and Bars

- No respectable women going to taverns and bars
- ‘lower-class’ places
- Brickwork bar facing the street
- Open-air
- Large amphorae set into it for food and wine
- Room in back with tables and chairs
 - Where the gambling happened
- Sitting to eat and drink was lower-class
- Wine and hot and cold foods
- Traveling food and drink vendors in the Forum and baths too:
- Wine, focaccia, porridge and fruit, sausages; hot fish or roasted chestnuts

Baths and Bathing

Bathing in Ancient Rome

- Integral part of daily life
- Greece: bathing was brief, cold and invigorating
 - Not a place to lie back in warm water and chill
- Rome: more emphasis on leisure and relaxation
- Baths were multifunctional
- Wealthy: private baths in their townhouse or villa
 - Archeological examples of this have been found
- But most people went to the public baths for a low entrance fee
- Men in the afternoon, after lunch (primetime for bathing)
- Women in the morning (baths had not heated up)
- The sexes never bathed together
- By 4th C CE there were 1000 thermae in Rome (bath houses)

Thermae

- Frigidarium: cold room with a plunge bath (not as deep or large as a swimming pool)

- It's an unheated room
- Tepidarium: warm room (heated by the Roman heating system)
- Caldarium: hot room with a plunge bath
 - Most of the heat generated goes here
 - Also usually has a plunge bath as well
- This symmetrical plan emerged quite early on
 - And was repeated all over the Empire

Also Included

- Natatio: swimming pool
- Other rooms: sweating rooms, massage rooms
 - These were heated rooms
- Apodyterium: change-room
 - A slave would guard your clothes
- Vestibules (places to walk around) and meeting-rooms, exercise grounds
- Food and drink were served by travelling vendors
 - Eat while you bath
 - Spend hours at the baths
- Gossip, network, politick
- KNOW THE DIAGRAM ON OWL FOR THE FINAL EXAM (baths)

Bathing in Roman Society

- For the Romans, to be “clean,” leisurely, and healthy was a mark of separateness, a mark of being Roman
 - It's the way they set themselves off in the races around them
- Roman moralists thought that daily bathing was luxurious and effeminizing (womanizing)
- Baths were sometimes portrayed as places of immorality and disruption, which weakened the spirit
 - The moralists think that men who take these luxurious baths are not very manly or Roman at all
- (remember: central values of Roman culture)
- Moralists also disapproved of the sexual indiscretion which was supposed to take place in the baths:
 - Mainly homoerotic voyeurism and homoerotic pick-ups
 - Sizing each other up, picking up each other
 - We don't really know if women also indulged in this

Early Roman Baths

- The earliest Roman baths were modeled on Greek baths
 - Greek baths mainly are just rooms with individual little tubs that line the walls of the room
 - You sit in the tub and cold water is poured on you by the slaves
- Then came small indoor baths were called balneae built by wealthy Romans who then charged a fee for entrance

- Baths which are built by entrepreneurs
- These baths would appear dark and dingy to modern people, and were located in gloomy alleyways and on dark street corners
- They were important for basic hygiene, and made life livable for the poor living in the slums
- This type of bath existed alongside the more grandiose Roman type with differently heated rooms (thermae)
 - Anyone could go to the thermae
- The physical structure of Roman bath-houses changed as time went on, from the small and dark Stabian Baths in Pompeii of 100 BCE
 - They include the differently heated rooms (3 rooms)
 - (bathers would have brought their own lamps for light)
- All the way to the emperor Caracalla's grandiose establishment
- The baths also became decoratively fancier as time went on
 - Baths of Caracalla are very glorious and fancy, Stabian baths aren't exciting
- In the end including Greek statuary, fountains, and vaulted ceilings
- Bathing establishments have separate places for men and women, or the sexes bathed at different times

April 1st

Continuing on With the Bathing Lecture (TIMELINE ON OWL FOR EXAM)

Baths of Caracalla

- Grandiose thermae, built south of the Circus Maximus
- Built 212-216 CE, very quickly for such a monumental structure
- An aqueduct was also built specifically to serve this new building
- The baths are remarkably well-preserved and their arrangement is clear
- The bathing block is surrounded by gardens, bordered by colonnaded walkways on three sides
- The bathing block was reached by a monumental stairway
 - You had to walk up the stairs to get into the baths of Caracalla
- Even by today's standards the size of the baths is impressive: the main building is 390 feet x 740 feet
 - two and a half football fields
- It could accommodate several thousand bathers at once

Pattern

- Follows the general layout of imperial thermae
 - The 3 rooms get repeated over the entire Roman empire (frigidarium, tepidarium, caldarium)
- Frigidarium (unheated room), with unheated plunge pools
- Natatio (open-air swimming pool)
- The pools north wall had an elaborate decorative program, with storied niches, columns, and statues

- The decorative program was very very spectacular
- Tepidarium (warm room, 82 feet x 170 feet)
- Caldarium is circular and domed
 - With seven heated pools set in arched niches in the wall, lit by windows
 - And perhaps decorated with a gilded bronze ceiling

Secondary Rooms

- To either side of the Frigidarium are symmetrical sets of secondary rooms: entrances, lounges, dressing rooms, and hot rooms
- Entrances (#4, 5, 6 on the big map)
- Apodyteria (#3), or dressing rooms
- Palaestrae with exhdrae(semi circle) athlete mosaics here
- #17: massage rooms?
- Rooms #19-22: sweating rooms? Massage? (all glazed [*glass] windows facing out on to the garden to catch as much of the sun as possible)

Heat in the Baths

- Hot and warm rooms in baths were heated by the hypocaust system
 - ie: pumping hot air from furnaces into hollow floors
 - the rooms were heated from the radiation
- The floor was raised on columns of bricks topped with a square tile
- The furnace (which burned wood or charcoal) was stoked by slaves, and the heating effected by radiation
 - Heat moves upward and hits the bottom of the floor, then the pools would gradually heat up

Baths of Caracalla: decoration

- Although little remains in place today, the baths were lavishly decorated
- Many subtleties of design are lost. Most of the floors were made in mosaic
 - Some were still at the sight itself
- There are a lot of black and white geometric mosaics (cheaper way), some in colored marble, and some with a marine theme (often found in baths)
- The rooms on the main axis all had marble floors (very expensive)
- Many columns (of imperial purple forming the screen between cold room and pool)
- The Frigidarium pools were lined with white marble
- Very little of the marble veneer or revetment on the walls remains
- But fragments display colors of scarlet, green, black, gold, coral-colored, and deep purple
- The columns shafts in many of the rooms were red and grey granite and red porphyry, and the capitals were possibly painted or gilded
- Glass mosaics were small square tesserae of lilac, blue, turquoise, green, pink, red; clear glass squares have also been found which were once gold- or silver-leafed

- The caldarium also had floors of colored marble and a gilded ceiling
- The mosaics and marbles would have glittered and sparkled in the sunlight from the windows and that reflected off the pool

Sculpture

- Altogether there are 108 niches for sculpture in the central block alone
- 41 of which were supplied with water, suggesting they held fountain-statues
- More free-standing sculpture stood on the floor, all of it painted or even gilded
- The floor space was further decorated with furniture (like seats)
 - All of this unfortunately has vanished
- While the change rooms were supplied with cupboards (wooden) for clothes which have now disappeared
- As well, between the frigidarium and natatio there were bronze doors
- The frigidarium also had massive sculpture
- The decoration was also designed to emphasize the palatial splendor of the baths (spectacularness)
- And allow the ordinary mortal to experience however fleetingly the life of the rich and powerful
 - Anyone could go to the baths as long as you paid the very little fee, couple of pennies basically

Sanitation

- Although the baths were large and richly decorated, they would hardly have met modern hygiene requirements
- The Romans cleaned themselves with olive oil, as did the Greeks, which must have floated on the surface of the pools in great gobs
- The wood or charcoal furnaces would have made the atmosphere dim and smoky
- Huge cockroaches ran riot among the bathers
- There is no evidence that the Romans used disinfectants, and until Hadrian's time (early 2nd C CE), apparently the diseased and healthy bathed together
- As well, Roman baths were not chlorinated as modern swimming pools are to reduce the risk of viral and bacterial infection
- And chances of diseases like cholera and dysentery being transmitted
- Baths had to be periodically drained and scrubbed to remove slime and sediment
 - Scrubbed down by hand
- The stench would likely have been overwhelming

The Roman Stage

- Plays almost as important as bloodsports
- 1. Tragedies, 2. Comedies, 3. Popular entertainments
- Plays were designed for all classes of people
- Slaves, freedmen, women, men, and children saw plays
 - There were no ratings like there are today

Theatre Architecture

- Pompey built the first permanent stone theatre in 55 BCE
 - 11 years later Caesar was assassinated in 44 BCE
- Temporary wooden theatres in the Circus or outside a temple
 - Temples because they have long flights of steps
- Seating area: the cavea
- Stage itself: pulpitum (1.5m high)
- Orchestra area had moveable seating
 - For the high class people
- Roman addition: curtain
 - Sank into a pit before the play and rose again when the play was over
- Scaena or wall divided off the stage from the backstage area
 - This also served as the place to hang the backdrop
- There were only two backdrops
 - Tragedies
 - Comedies
- Scaenae frons: this is the latin word for backdrop
 - One of a palace
 - One of townhouses
- Awnings
 - Open air theatres so its really hot or raining
 - The awnings shielded them from the bad weather
- Seating graded according to social rank
 - Higher rank sit closest to the stage
 - All the slaves in the back, ROSA PARKS STYLE BRUH
- Plays enacted in daylight in the open air
 - They had no lights
 - Theatre building was unroofed (open air)

When were plays held?

- Ludi (religious festival)
- Thus some theatres set in religious sanctuaries or had small shrines attached
 - Pompey's theatre had a shrine attached to it
- Triumphs, funerals
 - Fairly wealthy person who had to put the play on for funerals
- An editor paid for theatrical performances to be put on

Roman Drama

- Livius Andronicus: 240 BCE, earliest play
- Naevius: 235 BCE, tragedies and comedies
- Ennius 239-169 BCE, mostly tragedies
- Plautus: died in 184 BCE, comedies
- Terence: d. in 159 BCE, comedies
- Seneca: d. in 65 CE, tragedies

Status of Playwrights

- Not of noble birth (unlike most writers from antiquity)
- Some found noble patrons (Ennius and Terence)
- Playwright would sell his play to the manager of a company of actors (lump sum payment)
- Paid again by the editor
- But no royalties, so you better have another job cause it only pays once

Status of Actors

- Slaves or freedmen
- Infames
- Could rise to stardom but no great wealth

Costumes and Masks

- No women appeared in tragedies or comedies
- Roman actors wore masks
- Exaggeration inherent in mask design
- Costumes often of Greek design
- Cothurnae: built-up shoes to make the actor appear taller

Music

- Performances began with a musical overture on the tibia
- Incidental music and music between the acts of a play
- Plautus' plays were almost operettas or musical comedies because there was so much music and singing

Tragedy vs. Comedy

- Happy vs. sad ending
- Social status of the characters involved
 - Comedies: ordinary citizens and slaves, back drop of the townhouses
 - Tragedies: nobles, royalty, backdrop of the palace
- Thus only the nobility could claim tragic suffering as their own
 - Romans don't think there are tragedies in the lower classes, a tragedy is only for the nobles

Roman comedy

- Stock figures (repetitive figures, ex stupid old man)
- Roman comedies are often about love
- Vicissitudes of love
- But some comedies include conflicts
 - Conflicts (father-son, master-slave, husband- wife)
- Plautus: bright, bold, farcical
 - Plautus is the one with all of the music in his plays

- Terence: same stock characters; less farce and more emotion (his characters are a little bit more well-rounded)
- 1) Atellan or Oscan farces
 - Coarse and rustic in content
 - 3rd C BCE begin to get put on the Roman stage here
 - 4 stock characters: Bucco, Pappus, Maccus, Dossennus
 - 1st C BCE began to be written down
 - Indecent language
 - Performed after a tragedy
- 2) Mimus
 - Performed after a tragedy
 - Not silent (think ‘mimic’)
 - Actually has speaking roles
 - 3rd C BCE → begins to be produced on the Roman stage here
 - Everyday life in the lower classes
 - So it’s going to be funny
 - “Adultery mime” most popular
 - woman with a stupid husband
 - woman is having an affair
 - husband comes home and the secret lover has to hide
 - the wife has to make up a story to distract the husband
 - Women appeared in mimes
 - Women often took their clothes off
 - There were no ratings for theatrical performances like we have in movies today
 - Around 50 BCE the mimus became the epilogue to a tragedy
- 3) Pantomimus
 - Most popular entertainment in the imperial period
 - Expressive dance in dumb show
 - The dancer has no speaking lines (interpretive dance)
 - Dancer (always a man) took on different roles
 - Would have to perform costume changes
 - Text sung by a chorus; orchestra provided music
 - Subjects were serious and tragic, or historical
 - Existing text or one written specifically for them
 - Masks, costumes, props
 - Filled huge recital halls and theatres; dancers paid very well
 - No evidence that they made as much as gladiators or chariot racers
 - Dancing called for expressive arms and hands
 - And an artistic perfection of the body achieved through hard training
 - Large female followings

- 4) Tragedies
 - Cast into the shadows by pantomimes
 - Seneca's tragedies have mostly Greek mythological subjects
 - No women in tragedies

- 5) Entr' actes
 - Between the acts of a tragedy or comedy
 - Acrobats, jugglers, magicians, short recitations
 - Women and men

Theatrical imagery in the Roman house

- Frescos and mosaics of masks or stage sets in house
- 1) it could indicate at one point, you were the editor of a play
 - But wall décor is always of palaces
 - A world of luxury and grandeur
 - Reminds you of the backdrop of a tragedy (noble)
- 2) a suitable backdrop for nobility
 - making a statement of your own social status

The Roman Amphitheatre January 14th

- Theatre in the round
 - Amphi latin word for round
- Regular theatres: half-circles
- Arena
 - Middle part of amphitheatre
- Harena
 - Latin word for arena
 - Means sand, for soaking up blood

Before the Coliseum

- Pairs of fighters fought in the Forum or the Circus
 - Similar to our downtown
 - Wooden stages where they would fight
 - Circus is the stadium part where they race horses
- Temporary wooden theatres (See Futrell)
- Semi-permanent theatres: 51 BCE swiveling amphitheatre
- 29 BCE Rome's first permanent stone amphitheatre (Gaius Statilius Taurus-he was an aristocrat)
- he manages to get permission to erect a permanent amphitheatre
- Small and not much used
- Semi private amphitheatre
- This burned down in 64 CE
 - Great fire of Rome occurred
 - Lasted about 90 years and wasn't used too much
- Rome made due with wooden amphitheatres in the meantime
 - Until the building of the flavian amphitheatre(coliseum)

The Coliseum (Flavian Amphitheatre-called this by the urbans)

- Not called coliseum until medieval times
 - Called coliseum because there was a colossal statue next to it
- built on grounds of Nero
 - he had many bad qualities → bad emperor
 - after the fire of Rome in 54, instead of rebuilding the homes of roman citizens, he decided to buy the land and build a huge place for himself
- Romans called it the Flavian amphitheatre
 - Flavian dynasty decided to reclaim some of Nero's grounds. They drained a private lake and built this amphitheatre on it
 - Emperor vespasian drained the lake and laid the footing of concrete
 - Romans invented concrete
 - Theatre is made of concrete and bricks
- Private lake of Nero, on the grounds of his Golden Horse
- Nero committed suicide and the Flavians took over
- Vespasian: drained lake and laid deep footing of concrete
 - romans invented concrete
- Titus: finished the amphitheatre

- Dedicated it with magnificent games
 - Finishing touches had not been put on yet
- Domitian: added gilded bronze shields
- Coins PICTURE
 - Left, statue of Nero, imperial entrance
 - Inside wild beast hunt
- 217 CE struck by lightning
 - damaged so badly it couldn't be used for several years
- repairs continue under different emperors to 238 CE
 - repairs from lightning and making sure the arena was sturdy
- 250 CE another fire caused by lightning
 - more damage done to the building but continued to be in use for gladiatorial combat
- Last gladiatorial games: 404 CE
- Wild beast hunts continued until 523 CE
 - Even though Rome was considered Christian, lots of blood and stuff still went on
- Earthquake in 847; plundered
 - damages part of the south side of the coliseum
 - plundered, medieval builders are just taking parts of the coliseum to make their own buildings
- 14th Century through 18th Century
 - plundering continues to as what we see today
- 1749 Pope Benedict the 14th (XIV)
 - dedicated the coliseum to the passion of Jesus
 - he stopped plundering
 - under memory of the Christian martyrs
 - nearly half of the south side had been removed including the imperial entrance
- PICTURE with vegetation growing on top
 - systemq
- PICTURE excavation of coliseum

Construction of the Coliseum

- Concrete, brick facing, marble and limestone blocks
- Concrete had 'graded aggregate'
- Stone brought 17 miles from the quarry by 30,000 Jewish prisoners
- The use of marble: coloured and white
- All decoration gone
- PICTURE 4 distinct stories
- PICTURE bottom part (arena) in very bad shape
- PICTURE out of the book
- PICTURE remains of the 80,000 white marble seats
- PICTURE artist reconstruction fresco painting

The Outside:

- 1. Ground storey: 80 engaged Doric columns

- three of the ceremonial entrances decorated with columns and pediments
- Arches: 7 x 4.2 metres
- 3 architectural orders
 - doric
 - ionic
 - Corinthian
- 2. Second storey: engaged ionic columns
 - arches slightly lower
 - parapet across the base of each arch
- 3. Third storey: engaged Corinthian columns
- 4. Fourth storey:
 - solid wall
 - Corinthian pilasters
 - rectangular windows
 - three corbels just above the lintels
 - these correspond to piercings in the cornice
 - braced the masts which held the awnings
 - 1000 sailors required
 - stone posts around the Coliseum (?)
 - We have no clue how the awnings system worked

Dimensions

- height of exterior: 48.5m
- 188m on the long axis
- 156m on the short axis

Other features

- Stands on a limestone podium of 2 steps
- white facade, colored marble and gilded shields
- 2nd and 3rd storey arches: statues?
 - No statue bases have been found

Entrances

- 4 ceremonial and 76 lesser ones
- Two on the short axis: imperial family and magistrates
- Two on the long axis: performers; corpses
- entrance arches on the north side numbered XXIII – LIV (23-54)
- Was there a quadriga over the imperial entrance?
- South side is missing rings (1&2)

Seating

- 2 systems: horizontal (rows) and vertical (wedges)
- You could sit in one area of the amphitheatre on the ground or middle or upper storey
- Spectators had tokens which told them where to go and where to sit
- Cavea (seating area generally)
- Maenianum (horizontal/row)
- Cunei (vertical/wedge)

- latin words in class and in readings are testable
- Cavea divided by walls (the balteus) into 5 annular sections
- Podium wall: 4m high
 - Very first row of seats behind it
 - separates audience from the performance
- Posts hung with nets
 - This is because 4m is not very high and the big cats could jump this high
- Podium: senators, wives sat here (of high status)
- 4 rows of seats wide to accommodate special chairs
- Imperial box on this level
- Another box for the editor opposite of it
- The senator seating is separated from the maenianum primum by a balteus
- Maenianum primum had 20 rows of seats
- for equites
- Maenianum secundum had 16-20 rows of seats (in 2 parts)
 - 1. Maenianum secundum immum for well-off citizens
 - 2. Maenianum secundum summum for poor citizens
- In ligneis: poor women and slaves
- Vomitoria: you come up the stairs and you get vomited through into the amphitheatre
- Danger point
- Drop of 3m from seats above, down into the stairwell

50,000-80,000 spectators

Seating and social inequality

The Arena

- An ellipse 86 x 54 m
- Floored with wood
- Deep substructures: the hypogeum
- Suites, annexes, tunnels, cages, elevators, storage
- East tunnel communicates with the gladiatorial school
 - takes the gladiators straight to the coliseum
- Carceres
- Circle of rooms running behind the podium and opening out into the arena
- In the amphitheatres that did not have hypogea, equipment etc was stored in the carceres
- Some arenas could have pits dug into them and filled with water
- Throughout what was the Roman empire, there are many amphitheatres
- "romanitas"
- Often based on the Coliseum
- 252 in the Roman west
 - current identifiable amphitheatres
- Greece: combats were often held in stadia and theatres

Pompeii (70 BCE)

Pozzuli

Amphitheatrical Events January 21st

When were the games held?

- At ludi
 - Roman religious festivals 4-5 days in length, several times per year
- Or in honor of the emperor or the emperor's conquests
- In honor of a dead relation (in the Republic)

Amphitheatrical Programme

- Morning: venationes and Pyrrichae
 - Venationes are the beast hunts
 - Pyrrichae are animals displays and tricks
 - Venationes are more blood thirsty (lots of killings)
- Noon: executions
 - Criminals, POW's
- Afternoon: gladiatorial combat
 - Not the same as executions
 - Executions result in certain death while gladiatorial combat there's only a chance of death

1. Pyrrichae/Venationes

- Pyrrichae: shows and tricks involving animals
- Venationes: wild animal hunts
- Pyrrichae begin in the late 3rd century BCE
- First venationes: 186 BCE
- Took place in the circuses because there was to built amphitheaters
- Scenery and special effects (animals were displayed in their natural habitat to make it more exciting for the spectators)
- Venationes: animals shot by fighters on horseback or in chariots (bestiarii)
- Or the animals were pitted against other animals
- Bestiarii: swords, spears, helmets, shields
 - bestiarii are trained in certain schools
- Domestic animals (deer, bears, boar, bulls) → being put to death
- Exotic animals (lions, giraffes, elephants, panthers, hippos, apes) → also being put to death
- Advertising: "African" or "Oriental"
- Animal shows are part of aristocratic competition
 - animal shows are part of aristocratic competition
- Young politicians on their way up (aediles), or to gain the favor of the emperor
 - when it came time to voting then wanted to have an image in people mind, that their wild beast hunt or animal showing was the best
- Ingenuity, wealth, generosity of the editor

- editor→the man who pays to put on the spectacle (chariot races, wild beast hunts, etc..)
- The variety of animals demonstrates the editor's overseas connections
- Also = Rome's reach of conquest too
 - Rome now encompasses lands which brings forth such exotic beasts
 - Vastness of Rome's empire
- Numbers of animals slaughtered is quite horrifying
 - Numbers in the hundreds of thousands
 - For the romans this wasn't too concerning
- Novelties became important in the later empire
 - Aristocratic competition

PICTURE→relief from Apri (thrace)

- Representing a venation with bull and bear-leaping, a pyrricha with a dancing bear, and an execution

PICTURE→wild beasts

PICTURE→mosaic sitting on a camel leading a tamed lion

PICTURE→mosaic in the 4th century showing wide variety of animals

PICTURE→same mosaic from 4th century loading an animal on board

- artwork is displayed in the home of the editor or the person who puts on the wild beast hunt or show being presented

PICTURE→mosaic collection of animals

PICTURE→roman mosaic half upside down, supposed to walk and look down on mosaics

PICTURE→hunters in Africa

PICTURE→smaller mosaic of a bull chained to a spike in the ground

PICTURE→spearing a leopard

PICTURE→mosaic beast hunt with a boar

PICTURE→big cheetah or leopard

- All this is abhorrent to modern sensibilities
- In Rome the proper relationship between humans and animals is one of domination
- Many animals were crudelis
 - rather terrifying creatures
 - Latin word for cruel = crudelis
- The venationes signaled that the natural world is still under control
- Wiedemann page 65*****EXAM
 - elephant with the tusks
- The wild beast hunts and animal displays all happen in the morning

2. Noxii:

- Executions, carried out at noon
- Cruelty of Roman executions evokes modern repulsion
 - the romans are out to give the criminals a quick and easy death, romans don't inflict pain for pains sake
- Humanitarian sensibilities were not the norm
 - they're not into humane acts

Methods of Execution

- 1. Pseudo-gladiatorial combat
 - at least one of the men hasn't been trained as a gladiator
 - the poor criminal will go up against a trained gladiator, or they give criminals weapons and say fight each other
- (Ad ludos not a form of execution, just punishment)
 - criminal has been sent to gladiatorial school for 3 years
 - if you make it through the 3 years, they release you as a free man
- 2. Crucifixion
 - done in the amphitheatre itself
 - also done on the roads of Rome so people could look at them
- 3. Death ad bestias
 - most famous type of death
 - death being thrown to the wild beasts (fed to the big cats or bulls)
 - separate from the venationes
- 4. Death ad flammas
 - death by being burnt to death
 - everyone just watched you just burn to death

PICTURE→woman tied on the back of a bull

PICTURE→scene of an execution

PICTURE→mosaic depiction of what happens in the morning and at noon

PICTURE→other half of the same mosaic

Vestaiarii***

PICTURE→another one from the same mosaic, big cat crawling around blood soaked arena

Why was the infliction of pain necessary?

- pain not inflicted randomly or for its own sake
- 1. The pain the criminal will receive is = to the pain the criminal caused to others
- 2. Pain is degrading; public pain more so
 - humiliating death
- 3. Social and moral order; a reassurance that crime is under control (Rome had no police force and no prisons)
 - romans didn't have newspapers to broadcast all this stuff so they made sure everyone saw the deaths and punishments to keep things in order (crime)
- 4. Deterrent: body of the criminal displayed with a placard
 - states everything that the man or woman did, and why they deserved to die

Who was punished in this way? (mostly lower class people)

- Murderers, arsonists, slaves, temple robbers (of the lower classes)
- POW (prisoners of war)
 - romans brought them back with them
- Members of dissident religious groups (all classes together)

- Upper classes usually exiled
 - totally different system of justice for the upper classes
 - they just exiled themselves
- If the criminal did not die he/she was given the coup de grace with a sword
 - gladiator just takes them out with a sword

Christians

- Crucified (sometimes upside down)
- Used as bait for the big cats and other wild animals
- Covered in pitch, crucified and set fire to
- PICTURE→cats coming out of the floor with people in a group
- PICTURE→blood bath fight lol
- Executions as mythological enactments
 - futrell talks about this
 - stage the execution as a story, dress the person up
 - they'll use props, scenery, costumes
- ***Laureolus (Wiedemann 84)***

Amphitheatre's NOT primarily intended for executions

- they were primarily intended for gladiatorial combats and animal showings

Gladiators

Gladiatorial Combats

- Munus, pl. munera
- "duties;" 'obligations'
- Usually seen in the ludi, Roman religious festivals
- Given 5 times a year, 4-5 days in length
- Private munera could also be given

Origins of Gladiatorial Spectacle:

- 264 BCE in funeral ceremonies for wealthy Romans
- 3 pairs only
- By 183 BCE, 60 pairs
- Ludi set up to cope with demand
- Gladiatorial schools

Earliest artistic depiction of an arena event is Campanian, ca. 370-340 BCE

- exam question***

Who were gladiators?

- Variety of situations and persons
- POW's, criminals, and slaves condemned ad ludos
- Slaves owned by the lanista
- Volunteer free or freedmen: Why?

- Poverty-stricken men, wished to escape military service, those with a lust for fighting, etc.

The Ludus:

- Gladiatorial school, run by the **lanista**
 - Manager or the owner
 - He managed or owned the troop of gladiators
 - Acquired men by purchase and recruitment
 - familia gladiatorial
- 4 in Rome: Ludus Magnus, Gallicus, Dacicus, Matutinus
- PICTURE→
- PICTURE→ remains of the ludus magnus
- PICTURE→reconstruction of ludus magnus
- PICTURE→similar ludus in the roman town of Pompeii

Training

- ??? We actually don't know
- Men practiced in the yard at first against a pole, with wooden weapons
- Gladiators not worse off than the Roman poor
- Trainers
- Doctors, masseurs, a good diet
- Non-criminal gladiators were not prisoners in the ludi

Organizing munera

- 12-13 pairs of gladiators per afternoon
- Editor
 - pays for and
 - aspiring politician/the emperor
 - Pays to rent the gladiators from the lanista and also for their armor
 - Supplies the price money too
 - Really good fighters cost more

Advertising

- Gladiators displayed in some public place
- Gladiators' banquet
- Written/painted programme:
 - Paint the info on the wall
- Occasion, name of editor, names of gladiators, additional events, any measures to be taken for the spectators' comfort, times and location of show
- Prizes won, number of victories
- PICTURE→mosaic of gladiators banquet

- 1. Sacrifice
 - first thing that happens in a gladiatorial show
- 2. Pompa
 - procession into amphitheatre from long end

- Musicians, gladiators with attendants carrying tabellae (big posters on sticks (implications of literature)) and palm branches, editor and his attendants, horses, statues of the gods
- PICTURE→mosaic of orchestra which played during combat
- 3. Prolusio
 - “warm-up”
 - Warms up the men, gives the crowd a foretaste of their skill, etc..
 - ‘we who are about to die salute you’
- 4. Munera
 - Men carefully matched up
 - Placard preceded each man
 - Two referees: one principal, one auxiliary
 - No rounds
 - In a long fight, breaks could be given
 - Massage, drinks, medical treatment
 - PICTURE→mosaic of two gladiators and two referees
 - PICTURE→tombstone of gladiator being tended to during a break of a long match

Gladiators Continued January 28th

How did a match end?

- 1. Referee stops the match and dismisses the gladiators (missio)
 - no death that happens here
 - no clear winner
- 2. A gladiator perished during the match through wounds or exhaustion
 - accidental death basically
 - no death blow
- 3. One man signals defeat; the audience signals with thumbs up, and the loser is killed
 - you hold up one or two fingers
 - referee checks out the audience and see’s what they want
 - either a thumbs up or thumbs down
- 4. One man signals defeat; the audience signals with thumbs down, and the loser is let off (missio)
- “Habet”! accompanied a death-blow or a decisive hit
 - habet is latin for “he has it”
- Dead gladiator was carried to the mortuary where his throat is cut
 - in case he was pretending, they made sure he was dead

Prizes

- palm branch or laurel wreath
- money: his to keep regardless of status
 - even if he is a slave
- good fighters cost more to rent out
 - editor will get the best man he can so he can put on a good show

- winner would run once around the arena holding his prizes aloft
- the rudis or wooden sword
 - the gladiator could retire
- this gladiator could retire (cost the editor a lot of money)

Chances of Survival

- In the 1st century CE killing was only ever a possibility
- Pompeian ads name men who have fought 20-30 times and won half the matches
- In the editor's and the lanista's interest to keep the men alive
- The more fights a gladiator had behind him the better
- Survival of the fittest; but could also psyche out his opponents; a crowd more likely to give the missio
- Most gladiators 18-25
- Fought a minimum of twice per year
- One 48 year old gladiator fought for 20 years before retiring
- In the 1st century CE, very rarely was a gladiator killed in the arena; more likely a missio
- 1st century CE: 19/200 dead gladiators were killed in the arena
 - only 19 of the 200 met their death in the arena
- Then the opulence and severity of the munera increased
- 3rd century CE: 100/200 dead gladiators were killed in the arena
 - upswing in a man being dealt the death blow

Armour

- We don't have a clear picture of the armour or fighting techniques
- Armour was different for each type of gladiator
- Changed as time went on
- 1. "Diaper"/belt
 - kind of a loin cloth
- 2. Wrappings around legs and arms were leather or linen: manica (plural manicae)
- 3. Greaves (leg armour)
- Chests left bare for excitement

Gladius (most gladiators carry this)

- Iron or bronze
- 4. Helmets (EXAM Q)
 - identified the type of gladiator
 - protection
 - sinister
 - anonymous
 - only gladiator NOT helmeted was the retiarius or net-fighter

Gladiatorial combat: general characteristics

- Taught to strike without killing, injuring, or causing unnecessary pain
- Split ie, minor wounds which let a lot of blood

- Extremities only partially protected
- This enabled a fight to go on longer and be more skilled
- No armour= ?
 - a bloodbath or a really slow and boring fight

Gladiatorial Categories: Imperial Only

- Equites
 - Horseman vs. horseman
 - They only fight each other
 - Colorful tunics, no greaves, manica, helmet with white feathers
 - First to fight
 - round shield, spear, gladius
- Murmillo
 - Opponents: Thraex, hoplomachus
 - Short greaves
 - Tall oblong shield (scutum); gladius
 - Weight of armor: 16-18 kg
 - 'fish' on helmet
- Thraex (Thracian)
 - Opponents: mumillo, hoplomachus
 - Leg wrappings; 2 high greaves; small square shield
 - Short curved sword (sica)
 - Does not have a Gladius
 - Griffin on helmet (very identifiable) (head of an eagle, body of a lion
→ griffin, mythological creature)
- Hoplomachus (armed fighter)
 - Opponents: Thraex, Murmillo
 - Armed as a Thraex, but with small round shield, spear, and gladius
 - No griffin on helmet
- Thraex/hoplomachus descriptions are different in Wiedemann, go with the profs
- Retiarius
 - Net fighter
 - Most lightly armed gladiato
 - No helmet, greaves, or shield
 - only gladiator with no helmet
 - Manica (arm wrapping) with metal guard; net and trident; gladius
 - Net: 3m in diameter with lead weights
 - 7-8kg in weight
 - Opponent: secutor, he doesn't fight the big 3
- Secutor
 - Opponent: retiarius
 - Equipped like a murmillo, but with a completely closed helmet

Other categories: women and dwarves

Gladiators and Roman

Legal Status of Gladiators

- Ambivalent status
- At the furthest margin of the social world
- Roman theories of public display: shame
- Ultimate disgrace for a Roman nobleman was to fight as a gladiator
 - performers put themselves on display for the visual delectation of the crowd, they are often likened to prostitutes
- Infamia
- Infamis (plural infames)
- Could not witness a will, appear in court, hold political office
- In the arena the social and moral order is confirmed
- To call someone a lanista or a gladiator was a term of abuse

Virtus

- Gladiators also popular figures who could acquire money and status
- Manly skill and courage (virtus in latin)
- Connected with fighting in wartime
 - every roman man is supposed to display virtus
- **Bloodshed, slaughter, military glory, violence (EXAM)**
 - **central characteristics of roman culture**
- Thus the gladiator did what was expected of every good citizen
- This gives him claim to being “Roman” and admired
- Citizens were made braver and better
- Senators secretly collected armor and practicing as gladiators
- Gladiators were popular (though ambivalent) figures among young men
- Especially wounds received

February 4th

Gladiators in Roman art: *virtus*, status

- Gladiators and their armour appear on lamps, glass, bowls, mosaics
- Gladiator graffiti

Mosaic in someone's house - commemoration of their role in organizing combat as editor

- Status as opposed to admiration

Fear of gladiators:

- Physical size, weapon skills, ability to inflict harm
- Spartacus' rebellion 73-71 BCE began in a gladiatorial school
- In periods of civil unrest, the Romans broke up the gladiatorial schools and deported them back to their own country
- Caesar was feared because of the 5000 gladiators he owned in Italy
- Gladiators who managed to retire were often hired as bodyguards and bullies

So far gladiators - admiration, fear, and sexual attraction - their position was very complex

Gladiators as sex symbols:

- Popular gladiators had large followings of women
- Strength, bravery, risk of death
- Sexual stories involving women and gladiators
- Empress Faustina (married to Marcus Aurelius) had an adulterous affair with, and bore the child of, a gladiator

Gladius - Latin slang for penis

Necklace found on female body in the gladiatorial barracks of Pompeii

‘Political theatre’

- *Munera* originally had a religious/private aspect
- Soon fused with/eclipsed by the political aspects
- *Aediles* used private funds
- One could give games to suit one’s own political calendar
- Time and wealth invested
- Celebrated his own victories, power, wealth
- Enhanced his family’s prestige
- Advanced his political career/reputation
- Some threw gifts
- Always surrounded by

Munera are a ‘status bloodbath’

- Various ways of showing off wealth in the arena
- Exotic animals, scenery, fancy armour
- Games put on to win popularity for the *editor*
- Domitian - 96 CE - no more private *editores*

Emperor showed his worth and character at games

Dramatization of Roman Gladiators

Over 400 films about the period

“Classics”:

- Shakespeare and Sophocles
- Latin and Greek part of education

Gladiators in the cinema

- *Spartacus*: 1909, 1913, 1914
- *Last Days of Pompeii*: 1926

- Big wave of gladiator films: 1950-1965
- Began with the fad for 'Roman' epic movies generally
- *Quo vadis*, *Cleopatra*, *Spartacus*, *Ben-Hur*
- About 150 gladiator movies - 'easiest kind of movie to make badly' - Charlton Heston
- Stress the ostentation and violence of Rome
- Lasting accomplishments of the Roman empire not a priority
- Roman epics are more about modern America than ancient Rome - used as a kind of analogy
- *Spartacus* (1960) vs *Gladiator* (2000)
- B-list Gladiator movies had very cheesy names ("Revenge of the Gladiators" etc.)
- Muscle men get cast as gladiators over serious actors

Spartacus, directed by Stanley Kubrick

- Based on novel by Howard Fast (1954), social activist focused on working-class issues
- Novel intimately connected to Communism; Fast jailed for Communist beliefs
- Previous Italian versions of *Spartacus* and one American version (1929)
- Kirk Douglas read the novel and persuaded the studios to finance a film adaptation
- Shot for 167 days, used 10,000 people, cost \$12 million
- Classified as a 'Grand Roman Epic'
- Four Oscars
- \$13 million revenue in the first year
- Director's cut in 1989, put back in a lot of scenes that were originally cut

Gladiator

- Ancient films are 'new' again
- Computer animation and technology helped reboot this
- *Gladiator* helped set the stage - \$458 million box office
- *Troy*, *Alexander the Great*, *300*, *Rise of an Empire*, *Hercules*
- HBO's *Rome*, *Clash of the Titans*, *Percy Jackson*
- Directed by Ridley Scott (had to be persuaded to direct by the writers)
- Re-engages in the invention of ancient Rome
- Spectacular decadence + imperial intrigue
- Hero's journey and a lot of solemnity

February 11th

Pagan Objections

- Any objections at all?
- No reservations about the need to destroy hostile animals or criminals
- Childish/a moral weakness
- Part of the Roman character to watch amphitheatrical spectacle

- There was concern over the vices associated with gladiatorial combat
- No opposition to the games on humanitarian grounds
- No call for the abolition of games
- Emperors had no power here
- Marcus Aurelius hated blood sports but did not refuse to put them on

Why and how did thinking men oppose arena spectacle?

Pagan Objections

- 1. Games were **non-intellectual**
 - Trivial conversation topics
- 2. Games were
 - Mobilized emotions; decreased rationality
 - “Mob mentality”
 - Roman authors disgusted by emotions which govern the lower classes
 - Licentia vs. otium
 - Too much interest in blood sports denoted a low/non-intellectual character
 - Elitist objections: viewer subject to unreasonable, lower-class emotion, indicative of a low character
 - No humanitarian objections (munera are cruel)

Jewish Objections

- Josephus
- The games were against Jewish pious and moral tradition/customs

Christian Objections

- Same grounds as pagan writers
- Effect of games on the onlooker
- Sexual/moral grounds
- St. Augustine
- Psychological and emotional damage (wiedmann pg.148)
- He also objects to them on intellectual grounds
- Watching cruelty defiled the Christian onlooker
- No humanitarian concern
- Problem is that Christians have to witness it
- Very few objections that men should suffer to give pleasure
- Prudentius advocates outright abolition of the games
 - Because of their sexual nature
- But he is still all for the killing of animals
- Beasts as allegorically significant
- What do these writers imply?
 - That Christians are still going to view arena events

Rome under the Christians

- Violence in Roman society did not change significantly under the Christian emperors
- It cannot be argued that Christianity brought humanitarian sensibilities to Rome
- Or even abolished torture
- Gladiators, executions continued to be popular
- 430's/440's CE (or AD) last gladiatorial combats
- 523 CE last venatio

Chariot Racing in Rome

- “The people,” who were once the font of power, of authority, of armies, of everything, now shut themselves in and anxiously choose only two things: bread and circuses.”
 - Juvenal, ca. 1st century CE (satira 10.77-81)
- “No action could be concealed, whether honourable or shameful, since it was undertaken in full view of all, and thereby was each side inspired to excellence (virtus), whether by a desire for praise or a fear of disgrace”
 - Julius Caesar, 52 BCE (De bello Gallico)
 - Describing the final battle in the siege of Alesia in modern France

The Early Chariot

- Four wheeled battle cart
- 1 ton in weight
- King Maradas on his chariot hunting, Neo-Nittite, Orthostat
 - 9th Century BCE, Musée du Louvre, France
- Royal Chariot and guardian, Assyrian-Orthostat
 - 8th Century BCE, Eski Sark Eserleri Muzesi, Istanbul, Turkey
- Battle of Kadesh, East Façade, Temple of Amon,
 - Ca. 1570-1202 BCE, Luxor, Egypt
 - Heavier chariots and lighter chariots
 - Ramses the second
 - Pharaoh of Egypt

Key Design Features of the Chariot

- Draft-Pole
 - Allows yoking of horses-less pressure on neck
- Spoked wheels
 - Reduces weight of chariot proper
- Purpose: Lightness→maneuverability

Chariot Vocabulary

- Currus→ chariot (literary)
- Quadriga→4 yokes
 - four horsed chariot (biga (2-horsed), triga, deciga)
- Circus→oblong track where chariot-races took place

- Similar design to modern race-tracks
- Traces
 - Leather straps, connecting outer horses of quadriga to the chariot
- Triumph
 - ceremonial procession for victorious generals on a quadriga
- Naufragium: (pl. naufragia)
 - latin term for chariot crashes, literally “shipwreck
- Falx
 - small, curved knife used for cutting the reins in naufragia
- Fascia
 - padded bands, worn by charioteers and wrapped over a tunic
- Factio
 - organization of chariot stables, associated with a colour (reds, whites, blues, greens)
- Familia Quadrigaria:
 - household of the four-horse chariot
 - term for the staff of a chariot stable
- Dominus Factionis
 - master of the factio
 - leaders of factions usually from equestrian, middle class—powerful

The Chariot in Rome

- Det. Titus in Triumphal Chariot, Arch of Titus
 - Ca. 81 BCE, Roman Forum, Italy
- Charioteer winning a race, Mosaic
 - Piazza Armerina, Roman Sicily, 325-50 CE
- Naufragium → chariot collides with the turning post (metae)
- Charioteer on biga, holding falx
- Roman Mosaic-Charioteers in full kit (leather caps/fasciae) and Colours
 - 3rd Century, Museo nazionale romano
- Roman Mosaic-Charioteers with their factio colour, 3rd century, museo nazionale romano
- Futrell pg. 208
- Familia Quadrigaria
 - Household of the quadrigaria

February 25th (she was sick and posted notes to owl)

CS 2300: CHARIOT-RACING

The **Circus Maximus** was the largest in Rome. It was very old: the first literary references to it are from the 6th C BCE. Various emperors and politicians added to it or improved it over the centuries. with an area of 45,000 square meters (twelve times larger than the arena of the Coliseum; it is 600 x 150 m; arena area is 550 m x 80 m)— and it

accommodated 150,000 spectators! It resembled the Greek stadium in shape (one curved and one straight end; two long narrow sides. Height of *cavea*: 35 metres. This type of building, like the amphitheatre, was a Roman invention (**what did the Greeks race on?** the Greeks raced in the hippodrome, just a bared piece of land usually in a broad valley with spectators sitting on the slopes). Until the Flavian amphitheatre was built in Rome, circuses too were the site of some arena events. A level and consistent ground was extremely important: some circuses have a layer of stamped mud topped by coarse gravel; or even a foundation of lime mortar, gravel, and then crushed brick. It's hard to tell what the floor of the CM was, as it has not survived archaeologically.

SLIDES HERE. The straight narrow side was where the starting boxes were (twelve in all, flanked by towers). The long length of the arena was divided by a wall forming the barrier (the *spina*; 335 m x 8 m). The *spina* itself was richly ornamented with statues of the gods; sometimes the space in the middle of the walls of the *spina* was filled with water. The teams raced around this barrier. The *metae* or turning posts stood at either end of the *spina*: semi-circular platforms with three pillars topped by an egg-shaped decoration. Also on the *spina* stood platforms with seven egg shapes and seven dolphin shapes, which were used as counters, signaling the number of laps driven. The seating in the Circus was very like that of the amphitheatre in that it visualized the social order.

There were four *factiones*: Blues, Greens, Reds, and Whites. There were usually four, eight, or twelve teams on the starting line (one, two, or three teams from each faction). A Roman charioteer was called an *auriga* (pl. *aurigae*), usually slaves or freedmen, but like gladiators could win wealth and fame in this profession (although unlike gladiators the loyalty of the public was to one faction or another, not to any one charioteer). *Aurigae* could switch from one faction to another, although most committed themselves to one.

The standard chariot was the *quadriga*, with four horses harnessed to it side-by-side, although two- and three-horse chariots were used. Unfortunately no identifiable remains of racing chariots have been found, but we can tell something of the chariot from artistic representation. It had small light wheels, with a small low body of wood and metal. The breastwork was also light, with a skin stretched over it. In total it probably weighed 25-50 kg. Charioteers tended to be small light men, so the total weight the horses had to pull was probably around 100-150 kg.

The charioteers wore protective clothing (Greek charioteers did not): a tunic, leather crash-helmet, leather straps laced around the torso, and wrappings of leather around the leg. He also carried a short curved knife in the straps around his torso, in case he got in an accident and dragged over the ground. There was a considerable chance of this, since charioteers wrapped the reins around their waists and tied them! (again, unlike Greek counterparts). Thus they steered the chariot by shifting their weight, and the left hand only to correct course (the right hand wielded the whip).

As in the arena events, there was a *pompa* which began the circus races. Chariot racing was also part of *ludi* and therefore often located in a religious context. In the procession were musicians, dancers, men holding platforms with statues of the gods, the *editor* in a

quadriga, the racing teams, chariots and charioteers. The procession went once around the circus; after that the men and teams lined up to start.

The starting gates (*ostia*) were double swing doors closed under tension, and all could be opened at once by a special mechanism (the rooms behind the gates were called *carceres*, and at the Circus Maximus were over 6 m wide to accommodate teams of four). The signal to open the starting gates was an official throwing down the *mappa* (the cloth napkin); this gave the trumpeter the signal to blow and start the races. False starts were thus avoided. Chariots and teams were assigned spots by lot; balls for the teams were placed in an urn, and the charioteers chose their starting gates in the order that the balls were picked out. The gates themselves were not all in a straight line, so that all teams would travel the same distance before reaching the first *meta* and the white chalk line on the ground beside the *spina* (the chariots were not allowed to cross paths until after this white line). The *spina* was not positioned precisely down the length of the arena; the first side the charioteers would have raced (to the right of the *spina*) was 42 m wide; that on the other side 30; because the field strings out in the course of the first lap (i.e., at the first start most chariots are beside each other). There were referees' boxes too, before the end of the *spina* (at either end?) *Pulvinar* = imperial box.

After the teams had been let out of the starting gates they made for the right of the *spina* (when they reached the white line, which is not quite straight, they were allowed to break) and drove around the racetrack counter-clockwise seven times. Duration of a chariot race was probably 8-9 minutes. The ancient charioteer (*auriga*) drove about 5200 meters in total.

Dangerous collisions were an expected and accepted part of chariot-racing. Often an opponent would cut across the path of another chariot, trying to force it up against the central barrier. Charioteers of the same faction would work together in trying to head off rival teams by shielding their own chariots, blocking and forcing aside others. The situation became critical at the turning posts, which was a 180° turn: the vehicles often went into skids and the *aurigae* had to calculate very carefully. Since every team tried to take the bend as fast and as tight as possible, this was where the greatest dangers lay. The frequency of spectacular crashes in which the chariot team was a total write-off was very high (the Romans called it a *naufigium*, a shipwreck).

The *editor* was the man who paid for the chariot-races to be put on (often, the emperor) and bestowed on the victor palm branch, wreath, money. The winner received from the *editor* a palm branch, a wreath (of flowers or a circlet of thin metal), and a bag of money. He then drove a victory lap and left the arena. It was also lucrative to be a charioteer. Prizes for first place in a chariot race were 15,000-16,000 *sesterces* (annual pay for a Roman soldier was 900 *sestercii*). But naturally the profession entailed great risks—many tombstones of charioteers indicate that the man was killed in a racing accident.

During the *ludi* there were 24 chariot-races per day. The staff required was enormous: stable-boys, grooms, and veterinarians; cart wrights, and saddlers to look after the chariots and harnesses and horses. The starting boxes and unbolting mechanisms had to

be serviced; the arena tidied up between races; recovery teams to move injured or dead horses and men and wrecked chariots away from those still in the race; doctors to give first aid to the *aurigae*; boys to refresh horses and men with water (*sparsores*). Other staff members included referees, officials to count laps and work the counting devices, trumpeters etc. In between chariot races there were acrobatic displays, with men racing around the racetrack at full gallop and (at the end of each lap) leaping over to the second horse he led beside him. It is remarkable that single-horse racing seems never to have been practiced by the Romans.

The circus *factiones* were very profitable economic enterprises for the owners/managers. They were managed by *equites* (Rome's wealthy business class). Their headquarters and stabling were on the Campus Martius; they kept stud-farms and stables in the country. In late antiquity the factions moved from private to state control. Officials organizing chariot races (*editores*) often had to dig deep into their own pockets; one could argue that some of the cost was undertaken by the racing clubs or racing associations (*factiones*), such as the cost of training men and horses (but this of course made a rental price high).

****quote Sidonius Apollinaris (5th C CE); G&C p. 101 OR *curse tablet p. 102**

The Roman mob was fanatical about chariot-racing, and this met with disfavor (naturally) from intellectual men of the time: "if they were attracted by the speed of the horses or by the drivers' skill one could account for it, but it is in fact the racing-colors they really support and care about, and if the colors were to be changed in mid-course during a race, they would transfer their favor and enthusiasm and rapidly desert the famous drivers and horses whose names they shout as they recognize them from afar. Such is the popularity and importance of a worthless color." (Pliny the Younger).

Ben-Hur (dr. William Wyler, 1959).

- Plot line w/ names of characters

What is accurate in this film? No factions in evidence: this follows the practice of the Greek east, in which owners of teams sent them into the arena without involving any large well-established associations. Nor were there permanent circuses in the East (contra the film). Nor would Roman magistrates have actually driven in the races! Other imaginative elements: nine teams; six teams come to grief yet four manage to finish; Ben-Hur races without a helmet; armor is purely imaginative and the chariot is the triumphal not the racing. And Messala's evil chariot is NOT historically accurate! Length of race correct: 8 min 20 seconds. The chariots in *Ben-Hur* are very heavy, war chariots rather than racing equipment: during filming the teams could only run four races of a single lap each every day, and even then some of the horses were spitting blood.

- Details of film's creation

[[As well there were men called *hortatores*, the function of whom is not quite clear. They were individual horsemen wearing protective clothing similar to the charioteers, and may have rode ahead to act as guides for the charioteers: showing the way and indicating dangers (?). The *hortatores* had more maneuverability than did the chariots. We do not know if they were present in all races, throughout the whole of a race, or for only parts of a race.]]