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ACCA LARENTIA, ARA : see SEPULCRUM ACCAE LARENTIAE.

ADONAEA : the name¹ found on a fragment of the Marble Plan (44) which seems to belong to a large complex of buildings covering an area of about 110 by 90 metres. Its location is not certainly known, though some authors (LR 167-170; BC 1910, 1-41; ZA 219-220) place it at the east angle of the Palatine, in the large area known as Vigna Barberini (see DOMUS AUGUSTIANA). On the other hand, on grounds of material, it appears that the fragment will not fit in at this part of the plan (DAP 2. xi. 113-118); and, if this is so, its site must be considered quite uncertain (HJ 87; Mitt. 1890, 77; 1896, 206).

ADONIDIS AULA : a hall or garden in the Flavian palace in which Domitian is said to have received Apollonius of Tyana, but nothing is known of its character (Philost. vit. Apoll. Tyan. vii. 32; HJ 87; Mitt. 1896, 206).

AEDES TENSARUM : mentioned only in one inscription, a military diploma (CIL iii. p. 845 II.); but probably the same building is referred to in another (ib. p. 1963, XVI. : post thesarium veterem). This was on the Capitol and served to house the chariots, *tensae* (Fest. 364), in which the statues of the gods were carried in processions (Jord. i. 2. 52; BC 1910, 49-52). Cf. also Suet. Vesp. 5 ut tensam Iovis optimi maximi e sacrario . . . deduceret.

AEDICULA CAPRARIA : mentioned in the Notitia among the monuments of the southern part of Region VII, but otherwise unknown (HJ 459). It may have stood in or near the VICUS CAPRARIUS (q.v.).

AEMILIANA : a district outside the Servian wall in the southern part of the campus Martius, but whether near the Tiber, or near the via Flaminia just north of the porta Fontinalis, cannot be determined (Varro, RR iii. 2. 6; Tac. Ann. xv. 40; CIL xv. 7150; cf. Cic. de rep. i. 9; HJ 490). It was ravaged by a great fire on 21st Oct., 38 A.D. (Suet. Claud. 18; BC 1916, 220; 1918, 247; AJA 1908, 42; ILS 9427; BPW 1920, 310).

AEOLIA : *balnea* belonging to a certain Lupus, which are mentioned only by Martial (ii. 14; cf. i. 59). The name was perhaps derived from a picture of the island of Aeolus on the wall of the baths, or from its draughts (HJ 502), and in the latter case it may be simply a joke.

¹ It is maintained in *Ἄγγελος*, ii. 44-50, that they are garden courts and not connected with the cult of Adonis.

AEQUIMELIUM: an open space on the lower part of the south-eastern slope of the Capitoline hill, above the vicus Iugarius (Liv. xxiv. 47. 15; xxxviii. 28. 3). According to tradition this was the site of the house of Sp. Maelius that had been levelled with the ground by order of the senate, and the word itself was derived from his name (Varro, LL v. 157; Cic. de domo 101; de div. ii. 39; Liv. iv. 16. 1; Dionys. xii. 4; Val. Max. vi. 3. 1; de vir. ill. 17. 5). In Cicero's time it was the market-place for lambs used in household worship (Jord. i. 1. 165; Mommsen, Roem. Forsch. ii. 202; BC 1914, 111).

AERARIUM SATURNI: see SATURNUS, AEDES.

AESCULAPIUS, AEDES: the temple of Aesculapius erected on the island in the Tiber soon after 291 B.C. In consequence of a pestilence in Rome in 293 an embassy was sent to Epidaurus in 292 to bring back the statue of the god Aesculapius. This embassy returned in 291, bringing not the statue, but a serpent from Epidaurus that, on reaching Rome, abandoned the ship and swam to the island (Liv. x. 47; xi. ep.; Val. Max. i. 8. 2 in ripam Tiberis egressis legatis in insulam . . . transnavit); Ovid. Met. xv. 736-741; Plut. q.R. 94; Plin. NH xxix. 72; de vir. ill. 22). According to another tradition the first temple was built *extra urbem*, the second *in insula* (Plin. NH xxix. 16; Rend. Linc. 1917, 573-580; AJA 1919, 431). The whole island was consecrated to Aesculapius (see *INSULA TIBERINA*), the temple built, and dedicated on 1st January (Ov. Fast. i. 290-292; Hemerol. Praen. Ian. 1; CIL i². p. 305; Fast. Ant. ap. NS. 1921, 83). It was usually called *aedes*, but also *templum* (Val. Max. i. 8. 2; Ov. Fast. i. 290; de vir. ill. 22; Plin. cit.), *fanum* (Liv. xliii. 4), and Ἀσκληπιεία in Greek (Dionys. v. 13).¹ Besides being the centre of the cult and of the sanatorium that developed on the island (Fest. 110), this temple, being outside the pomerium, was also used as a place for the reception of foreign ambassadors, as those of Perseus in 170 B.C. (Liv. xli. 22), and for such meetings as that between the senators and Gulussa (Liv. xlii. 24). From a reference in Varro (LL vii. 57 equites pictos vidi in Aesculapii aede vetere et ferentarios adscriptos; Urlichs, Malerei vor Caesar 10) and some inscriptions (CIL vi. 6, 7, 12) it appears certain that the first temple was rebuilt or restored towards the end of the republic; perhaps when the pons Fabricius was built in 62 B.C. the first temple was decorated with frescoes (Varro, loc. cit.; Liv. xliii. 4). It is altogether probable that there was further restoration during the empire, perhaps under Antoninus Pius (HJ 144), but there is no direct evidence therefor (cf. Besnier, L'Île Tibérine 176, 191-192; JRS 1911, 187-195).

There are no certain remains of this temple, but it probably occupied the site of the present church of S. Bartolomeo, and some of the columns of the nave probably belonged to the temple or its porticus. A considerable number of inscriptions relating to the temple or to votive offerings in it

¹ Cf. Cass. Dio xlvii. 2. 3.

AESCULETUM—AIUS LOCUTIUS

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have been found in the vicinity (CIL vi. 7-20 ;¹ 30842-30846 ; IG xiv. 966), and many terracottas, most of which have been dispersed. A signum Aesculapii (Suet. Aug. 59) is mentioned as standing near the temple in the time of Augustus, but such statues of the god were undoubtedly numerous in and around the temple, as well as elsewhere in Rome. (For the legend of the serpent and the temple itself, see Besnier, *op. cit.* 152-202 ; HJ 633-635 ; Gilb. iii. 72-73 ; Jord. Comm. in honor. Mommsen 356-369 ; DuP 59 ; for the cult of Aesculapius on the island, the inscriptions and votive offerings, Besnier 203-238). For some reliefs which may refer to it, see Besnier 181 sqq. ; Bull. d. Inst. 1879, 7 ; Mitt. 1886, 167-172 ; Strong, Roman Sculpture 269 ; Scultura Romana 241.

AESCULETUM : a grove of oaks in the campus Martius (Varro, LL v. 152), in which the assembly met in 287 B.C. to pass the Hortensian laws (Plin. NH xvi. 37). If the VICUS AESC(U)LETI (q.v.) took its name from the grove, it must have been a little north of the modern ponte Garibaldi (HJ 521-522).

AGER L. PETILII : property lying *sub Ianiculo*, but otherwise unknown, where the tomb (q.v.) and books of Numa were said to have been found in 181 B.C. (Cic. de legg. ii. 56 ; Liv. xl. 29 ; Val. Max. i. 1. 12 ; HJ 626).

AGER TURAX : see **CAMPUS TIBERINUS**.

AGER VATICANUS : see **VATICANUS AGER**.

AGER VERANUS : the name given in the middle ages (Acta S. Laurentii AA.SS. Aug. 10) to the site occupied by the catacombs of S. Cyriaca and later by the church of S. Lorenzo and the modern cemetery, campo Verano ; this district probably took its name from its owner in classical times (PBS iii. 89).

AGGER : see **MURUS SERVII TULLII**.

AGONUS : according to Festus (254) this was the earlier name of the collis Quirinalis, derived from *agere* 'to offer sacrifice,' but this was probably simply an invention of the antiquarians (Jord. i. 1. 180 ; Walde, Etym. Wörterb. s.v.). Cf. Fest. 10, where an even more absurd suggestion is made, that *agonus* = *mons*.

AGRI NOVI : see **CAMPUS ESQUILINUS**.

AGRIPPAE TEMPLUM : see **PANTHEON**.

AIUS LOCUTIUS, ARA : an altar erected in 390 B.C. by order of the senate at the north corner of the Palatine in *infima Nova via*, opposite the grove of Vesta. It was dedicated to the *deus indiges*, Aius Locutius (Loquens, Cic. de div. ii. 69), the speaking voice. Tradition agreed in relating that in 391 a plebeian, M. Caedicius, heard at night at

¹ CIL vi. 7=i². 800=ILS 3836. CIL vi. 1080=31236 is referred to this locality and to Caracalla by von Domaszewski (SHA 1918, 13. A. 140) : cf. also the coins of L. Rubrius Dossenus (B.M. Rep. i. 312. 2459 sqq.). See CIL vi. 30842, 30843, 30845=i². 26-28 =ILS 3834-3836 ; 30846=i². 29 ; PT 262-265 (also for the terracottas).

this point a voice that warned the Romans of the invasion of the Gauls. No attention was paid to this warning until after the event, when the altar was built in expiation (Cic. de div. i. 101 ; ii. 69 ; Varro ap. Gell. xvi. 17 ; Liv. v. 32. 6, 50. 5, 52. 11 ; Plut. Cam. 30 : *νεὼν φήμης καὶ κληδόνας* : de fort. Rom. 5 : *ἔδη*). Besides *ara*, this altar is also referred to as *sacellum* (Liv. v. 32) and *templum* (ib. v. 50, 52), but there is no doubt that it was an enclosed altar in the open air. This altar has no connection with that found on the south-west slope of the Palatine near the Velabrum, dedicated *sive deo sive deivae* (CIL i². 801 = vi. 110 = 30694)¹ with which it has sometimes been identified (HJ 46 ; RE i. 1130 ; Roscher ii. 191, and literature cited).

ALBIONARUM LUCUS, a grove somewhere on the right bank of the Tiber, consecrated to the Albionae (Fest. 4 : Albiona ager trans Tiberim dicitur a luco Albionarum quo loco bos alba sacrificabatur), who were probably connected with the protection of the fields (RE i. 1316 ; Roscher i. 223 ; HJ 626 ; Wissowa, Rel. 245).

ALMO: the modern Acquataccio, a stream that rises between the via Latina and the via Appia, receives the water of the modern Fosso dell'Acqua Santa (some of which is nowadays derived by a crosscut from the Marrana Mariana : see AQUA IULIA), flows north-west and west for six kilometres and empties into the Tiber about one kilometre south of the porta Ostiensis. It formed the southern boundary of Region I, and in it the ceremony of bathing the image of Cybele took place annually on 27th March (Cic. de nat. deor. iii. 52 ; Ov. Met. xiv. 329 ; Fast. iv. 337-340 ; Lucan i. 600 ; Mart. iii. 47. 2 ; Stat. Silv. v. 1. 222 ; Sil. Ital. viii. 363 ; Amm. Marcell. xxiii. 3. 7 ; Vib. Sequest. 146, Riese ; Prudent. Peristeph. x. 160 ; Claudian de bell. Gild. 120 ; Gregor. Magn. reg. xiv. 14 ; RE i. 1589 ; T. ix. 32, 33, 40).

ALTA SEMITA: the name given in the Regionary Catalogue to the sixth region of Augustus. This lay between the imperial fora, the east boundary of Region VII, and the north-west boundary of Region IV, and included the Viminal, the Quirinal, the valley between the Quirinal and the Pincian, and the lower slope of the latter hill. This region took its name from that of its principal street, the Alta Semita, which ran north-east along the ridge of the Quirinal to the porta Collina, corresponding with the modern Via del Quirinale and Via Venti Settembre² from the Piazza del Quirinale eastward. The north-eastern part of this street was probably called VICUS PORTAE COLLINAE (q.v.), if we may infer this from an inscription (CIL vi. 450) found near S. Susanna (Jord. i. 1. 510). The ancient pavement lies at an average depth of 1.83 metres below the present level (HJ 418 ; BC 1889, 332 ; RhM 1894, 387 ; Mitt. 1892, 312).

¹ = ILS 4015. The earliest record of this altar is in a notebook of Sir William Gell (ii. 30 ; see Mem. A.P. i. 2. 139, n. 35), who adds, "it exists in the Vigna Nussiner, near the church of S. Anastasia."

² The name changes at the Quattro Fontane.

AMICITIA—AMPHITHEATRUM CASTRENSE

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AMICITIA, ARA: an altar erected in 28 A.D. by order of the senate, dedicated to the *amicitia* of Tiberius, probably as illustrated in the case of Sejanus (Tac. Ann. iv. 74: ita quamquam diversis super rebus consulerentur, aram clementiae, aram amicitiae effigiesque circum Caesaris ac Seiani censuere; cf. Wissowa, Rel. 337). Its site is entirely unknown.

AMPHITHEATRUM: a form of building that originated, apparently, in Campania, but was developed in Rome after the end of the republic. It was widely diffused throughout Italy, and has always been regarded as a distinctly Roman structure. It was intended primarily for gladiatorial contests and venationes, which had previously taken place in the forum. Around the open area of the forum temporary seats had been erected, forming an irregular ellipse. This was the reason for the shape of the amphitheatre, and for the name itself which means 'having seats on all sides.' This word, however, does not occur before the Augustan era, and was at first applied to the circus also (Dion. Hal. iv. 44); in the inscription on the building at Pompeii (the earliest extant example) we find *spectacula* used (SJ 128).

The amphitheatres erected in the city of Rome itself were the following:

AMPHITHEATRUM CALIGULAE: begun by Caligula near the Saepta, but left unfinished, and abandoned by Claudius (Suet. Cal. 21): see AQUA VIRGO.

AMPHITHEATRUM CASTRENSE.* This name, found only in the Regionary Catalogue (Region V), belongs without doubt to the structure of which some remains are still visible, near the SESSORIUM (q.v.). *Castrense* is to be explained as meaning 'belonging to the imperial court,' and the brickwork is that of the time of Trajan¹ (AJA 1912, 415, 417), who was especially fond of buildings of this kind. It is possible that this is the *θέατρον μέγα κυκλοτερές πανταχόθεν* mentioned by Pausanias (v. 12. 6) as one of the most important buildings of Trajan.

It was elliptical in form, with axes 88.5 and 78 metres in length, and constructed entirely of brick and brick-faced concrete. The exterior wall consisted of three stories of open arcades, adorned with pilasters and Corinthian capitals. When the Aurelian wall was built, the amphitheatre was utilized as a part of the line of fortification, the wall being joined to it in the middle of the east and west sides. The outer half of the building was thus made a projecting bastion, and the open arcades of the exterior were walled up, the ground level outside being at the same time lowered. The inner half was evidently pulled down, so that little use can have been made of the edifice at that time.

Drawings of the sixteenth century represent all three stories, but since that time the upper one has entirely disappeared and all but a few fragments of the second. The cavea and the wall of the arena have also been destroyed, so that the remaining portion consists of the walled-up arcades

¹ Rivoira (RA, 44-46) puts it in the first half of the third century.

of the lowest story (HJ. 248-249; RE iii. 1773; LR 386; LS iii. 164; DuP 132). See Ill. 1, which shows its condition in 1615; ASA 96.

AMPHITHEATRUM FLAVIUM: * ordinarily known as the Colosseum,¹ built by Vespasian, in the depression between the Velia, the Esquiline and the Caelian, a site previously occupied by the *stagnum* of Nero's domus Aurea (Suet. Vesp. 9; Mart. de spect. 2. 5; Aur. Vict. Caes. 9. 7). Vespasian carried the structure to the top of the second arcade of the outer wall and of the *maenianum secundum* of the cavea (see below), and dedicated it before his death in 79 A.D. (Chronogr. a. 354, p. 146). Titus added the third and fourth stories² (ib.), and celebrated the dedication of the enlarged building in 80 with magnificent games that lasted one hundred days (Suet. Titus 7; Cass. Dio lxvi. 25; Hieron. a. Abr. 2095; Eutrop. vii. 21; Cohen, Tit. 399, 400). Domitian is said to have completed the building *ad clipea* (Chron. ib.) which probably refers to the bronze shields that were placed directly beneath the uppermost cornice (cf. Cohen, Tit. 399) and to additions on the inside³ (HJ 282).

There are indications of changes or additions by Nerva and Trajan (CIL vi. 32254-5; for the inscription of the former see Spinazzola, Anfiteatro Flavio (Naples, 1907) 27 sqq.), and it was restored by Antoninus Pius (Hist. Aug. Pius 8). In 217 it was struck by lightning (Cass. Dio lxxviii. 25), and so seriously damaged that no more gladiatorial combats could be held in the building until 222-223, when the repairs begun by Elagabalus (Hist. Aug. Elagab. 17) were at least partially completed by Alexander Severus (Hist. Aug. Alex. Sev. 24; Cohen, Alex. Sev. 468, 469), although they seem to have continued into the reign of Gordianus III (Hist. Aug. Max. et Balb. i. 4; Cohen, Gord. III. 165, 166). In 250 the building was presumably restored by Decius, after a fire caused by another stroke of lightning (Hieron. a. Abr. 2268). It was injured by the earthquake of 442 (Paul. Diac. hist. Rom. xiii. 16; BC 1917, 13-17), and restorations by different officials are recorded in the years immediately succeeding (CIL vi. 32086-32089), and again in 470 (CIL vi. 32091-2, 32188-9). Some of the inscriptions set up on the former occasion in honour of Theodosius II and Valentinian III were cut on marble blocks which had originally served as seats. Repairs were made after another

¹ For the name see **COLOSSUS NERONIS**: it was not transferred to the amphitheatre until after 1000 A.D. (HCh 265, 380, 394, 426; HFP 52; BC 1926, 53-64).

² The word used is 'gradus,' which applies to the interior; Vespasian may, Hülsen thinks, have completed a great part of the Corinthian order of the exterior.

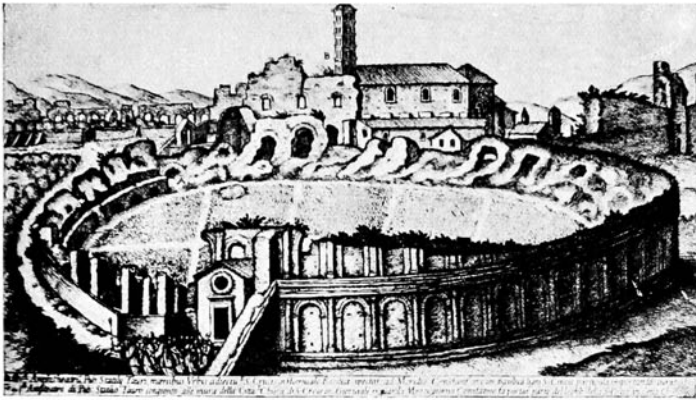
³ Leopold (Med. Nederl. Hist. Inst. Rome. iv. (1924) 39-76) thinks that Vespasian's work extended as far as the top of the Corinthian arcade. Von Gerkan carried the same idea further, adding a number of observations in detail. (See Mitt. 1925, 11-50.) But the relief of the Haterii, in which the arch of Titus is shown (see p. 45 n. 2), cannot possibly be used as evidence for the condition of the amphitheatre at the end of the reign of Vespasian. As Hülsen has pointed out, Titus came to the throne in June, 79, while the inscription of the Arvalis as to the distribution of the seats belongs to June or July, 80; and it is quite enough to credit him with the completion of the third and fourth stories on already established lines, without supposing that he also made fundamental alterations in what Vespasian had already built.

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I AMPHITHEATRUM CASTRENSE

From an engraving by ALÒ GIOVANNOLI, 1615 (p. 6)



2 ARCO DI PORTOGALLO, NORTH SIDE

From an engraving by ALÒ GIOVANNOLI, 1615 (p. 33)

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4 AMPHITHEATRUM FLAVIUM, SOUTH-EAST END, INNER ARCHES (p. 7)

AMPHITHEATRUM FLAVIUM

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earthquake by the prefect Basilius, who was probably consul in 508 (CIL vi. 32094), and finally by Eutharich, the son-in-law of Theodoric, in preparation for the last recorded venationes, which took place in 523 (Cassiod. Var. v. 42). The last gladiatorial combats occurred in 404 (Theodoret v. 26).

The Colosseum was injured by an earthquake in the pontificate of Leo IV (in 847). In the eleventh and twelfth centuries houses and isolated 'cryptae' within the Colosseum are frequently mentioned in documents of the archives of S. Maria Nova, as though it were already in ruins (Arch. Soc. Rom. St. Patr. xxiii. (1900) 204, 216; xxv. (1902) 195; xxvi. (1903) 38, 41, 57, 79). Gradual destruction continued until the eighteenth century, while the work of restoration has gone on intermittently since the beginning of the nineteenth (De Angelis, *Relazione* 8-15). The north side of the outer wall is standing, comprising the arches numbered xxiii to liv, with that part of the building which is between it and the inner wall supporting the colonnade, and practically the whole skeleton of the structure between this inner wall and the arena—that is, the encircling and radiating walls on which the cavea with its marble seats rested. The marble seats and lining of the cavea, together with everything in the nature of decoration, have disappeared.

The amphitheatre (Ill. 3) is elliptical in form. Its main axis, running north-west-south-east, is 188 metres in length, and its minor axis 156. The exterior is constructed of large blocks of travertine—a fact that contributed greatly to the astonishment of Constantius (Amm. Marcell. xvi. 10. 14); and in the interior Vespasian erected a skeleton of travertine blocks where the greatest pressure had to be resisted, which was not carried higher than the second story (Ill. 4). The remainder of the inner walls are of blocks of peperino and of concrete, with and without brick facing, the former being used where there was more pressure. Some tufa and sperone is also employed in the lower part of the inner walls. The outer wall, or façade, is 48.50 metres high, and stands upon a stylobate, which is raised two steps above a pavement of travertine. This pavement is 17.50 metres wide, and extended around the whole building. Its outer edge is marked by a row of stone cippi—five of which on the east side are in situ (BC 1895, 117-119; NS 1895, 101, 227)—with holes cut on the inner side to hold the ends of barriers connecting these posts with the wall of the building.¹ The outer wall itself is divided into four stories, of which the lower three consist of rows of open arcades, a style of architecture borrowed from the theatre of Marcellus. The arches of the lower arcade are 7.05 metres high and 4.20 wide; the pillars between them are 2.40 metres wide and 2.70 deep. In front of these pillars are engaged columns of the Doric order, which support an entablature 2.35 metres high, but without the distinguishing

¹ It seems more likely that the barrier was concentric; for there are no corresponding arrangements on the piers of the building itself to hold the other ends of the beams. These would have been supported by iron rings fixed in the holes in the cippi (Mitt. 1925, 12-13).

characteristics of this order. There were eighty arches in the lower arcade, of which the four at the ends of the two axes formed the main entrances to the amphitheatre, and were unnumbered. The remaining seventy-six were numbered (CIL vi. 1796f = 32263), the numbers being cut on the facade just beneath the architrave. Above the entablature is an attic of the same height, with projections above the columns, which serve as pedestals for the engaged columns of the second arcade. This arcade has the same dimensions as the lowest, except that the arches are only 6.45 metres high. The half-columns are of the Ionic order, and in turn support an entablature 2.10 metres in height, but not in perfect Ionic style. Above this is a second attic, 1.95 metres high, on which the columns of the third arcade rest. The last is of the Corinthian order, and its arches are 6.40 metres high. Above this is a third entablature and attic. In each of the second and third arcades was a statue.

The attic above the third arcade is 2.10 metres high, and is pierced by small rectangular windows over every second arch. On it rests the upper division of the wall, which is solid and adorned with flat Corinthian pilasters in place of the half-columns of the lower arcades, but shows numerous traces of rude reconstruction in the third century (Lanciani, *Destruction of Ancient Rome*, figs. 9, 10). Above the pilasters is an entablature, and between every second pair of pilasters is a window cut through the wall¹ (see below, p. 9). Above these openings is a row of consoles—three between each pair of pilasters. In these consoles are sockets for the masts which projected upward through corresponding holes in the cornice and supported the awnings (*velaria*) that protected the *cavea* (Hist. Aug. Comm. 15; cf. Mau, *Pompeii*, 223, Fig. 111).

Within this outer wall, at a distance of 5.80 metres, is a second wall with corresponding arches; and 4.50 metres inside of this a third which divides the building into two main sections. On the lower floor, between these three walls, are two lofty arched corridors or ambulatories, encircling the entire building; on the second floor, two corridors like those below, except that the inner one is divided into two, an upper and a lower; and on the third floor two more. In the inner corridor on the second floor, and in both on the third, are flights of steps very ingeniously arranged, which lead to the topmost story, and afford access to the upper part of the second tier of seats. Within the innermost of the three walls just mentioned are other walls parallel to it, and radiating walls, struck from certain points within the oval and perpendicular to its circumference. These radiating walls correspond in number to the piers of the lower arcade, and are divided into three parts, so as to leave room for two more corridors round the building. This system of radiating walls supported the sloping floor (*cavea*) on which the rows of marble seats (*gradus*) were placed. Underneath, in corridors and arches, are other flights of steps which lead to all

¹Cf. Mitt. 1897, 334; 1925, 30-33. In the remaining spaces between the pilasters the *clipea* were fixed (Colagrossi, *Anfiteatro Flavio*, 45-47: 257-264).