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THE ROMAN VILLA  
AN INVESTIGATION OF TYPOLOGY

Timothy de Noble  
Thesis 1991

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TO CLAUDIUS (?) GALLUS

You may wonder why my Laurentine place (or my Laurentian, if you like that better) is such a joy to me, but once you realize the attractions of the house itself, the amenities of its situation, and its extensive seafront, you will have your answer. It is seventeen miles from Rome, so that it is possible to spend the night there after necessary business is done, without having cut short or hurried the day's work, and it can be approached by more than one route; the roads to Laurentum and Ostia both lead in that direction, but you must leave the first at the fourteenth milestone and the other at the eleventh. Whichever way you go, the side road you take is sandy for some distance and rather heavy and slow-going if you drive, but soft and easily covered on horseback. The view on either side is full of variety, for sometimes the road narrows as it passes through the woods, and then it broadens and opens out through wide meadows where there are many flocks of sheep and herds of horses and cattle driven down from the mountains in winter to grow sleek on the pastures in the springlike climate.

The house<sup>1</sup> is large enough for my needs but not expensive to keep up. It opens into a hall [A], unpretentious but not without dignity, and then there are two colonnades, rounded like the letter D, which enclose a small but pleasant courtyard [B]. This makes a splendid retreat in bad weather, being protected by windows and still more by the overhanging

of them are quite presentable enough to receive guests [C].

On the other side of the dining-room is an elegantly decorated bedroom [D], and then one which can either be a large bedroom or a moderate-sized dining-room [E] and enjoys the bright light of the sun reflected from the sea; behind is another room with an antechamber, high enough to be cool in summer and protected as a refuge in winter, for it is sheltered from every wind. A similar room and antechamber are divided off by a single wall [F]. Then comes the cooling-room of the bath, which is large and spacious and has two curved baths built out of opposite walls; these are quite large enough if you consider that the sea is so near. Next come the oiling-room, the furnace-room, and the hot-room for the bath, and then two rest-rooms, beautifully decorated in a simple style [G], leading to the heated swimming-bath [H] which is much admired and from which swimmers can see the sea. Close by is the ball-court [I] which receives the full warmth of the setting sun. Here there is a second storey, with two living-rooms below and two above, as well as a dining-room which commands the whole expanse of sea and stretch of shore with all its lovely houses [J]. Elsewhere another upper storey contains a room which receives both the rising and setting sun, and a good-sized wine-store and granary behind, while below is a dining-room [K] where nothing is known of a high sea but the sound of the breakers, and even that as a dying murmur; it looks on to the garden and the encircling drive.

All round the drive runs a hedge of box, or rosemary to fill any gaps, for box will flourish extensively

circumate, the atmosphere is never heavy with stale air.

At the far end of the terrace, the arcade and the garden is a suite of rooms [L] which are really and truly my favourites, for I had them built myself. Here is a sun-parlour facing the terrace on one side, the sea on the other, and the sun on both. There is also a bedroom which has folding doors opening on to the arcade and a window looking out on the sea. Opposite the intervening wall is a beautifully designed alcove which can be thrown into the room by folding back its glass doors and curtains, or cut off from it if they are closed: it is large enough to hold a couch and two arm-chairs, and has the sea at its foot, the neighbouring villas behind, and the woods beyond, views which can be seen separately from its many windows or blended into one. Next to it is a bedroom for use at night which neither the voices of my young slaves, the sea's murmur, nor the noise of a storm can penetrate, any more than the lightning's flash and light of day unless the shutters are open. This profound peace and seclusion are due to the dividing passage which runs between the room and the garden so that any noise is lost in the intervening space. A tiny furnace-room is built on here, and by a narrow outlet retains or circulates the heat underneath as required. Then there is an ante-room and a second bedroom, built out to face the sun and catch its rays the moment it rises, and retain them until after midday, though by then at an angle. When I retire to this suite I feel as if I have left my house altogether and much enjoy the sensation: especially during the Saturnalia<sup>1</sup> when the rest of the roof resounds with festive

roof. Opposite the middle of it is a cheerful inner hall [C], and then a dining-room [D] which really is rather fine: it runs out towards the shore, and whenever the sea is driven inland by the south-west wind it is lightly washed by the spray of the spent breakers. It has folding doors or windows as large as the doors all round, so that at the front and sides it seems to look out on to three seas, and at the back has a view through the inner hall, the courtyard with the two colonnades, then the entrance-hall to the woods and mountains in the distance.

To the left of this and a little farther back from the sea is a large bedroom [E], and then another smaller one [F] which lets in the morning sunshine with one window and holds the last rays of the evening sun with the other; from this window too is a view of the sea beneath, this time at a safe distance. In the angle of this room and the dining-room is a corner which retains and intensifies the concentrated warmth of the sun, and this is the winter-quarters and gymnasium of my household [G] for no winds can be heard there except those which bring the rain clouds, and the place can still be used after the weather has broken.<sup>1</sup> Round the corner is a room built round in an apse to let in the sun as it moves round and shines in each window in turn, and with one wall fitted with shelves like a library to hold the books which I read and read again [H]. Next comes a bedroom-wing [I] on the other side of a passage which has a floor raised and fitted with pipes to receive hot steam and circulate it at a regulated temperature. The remaining rooms on this side of the house are kept for the use of my slaves and freedmen, but most

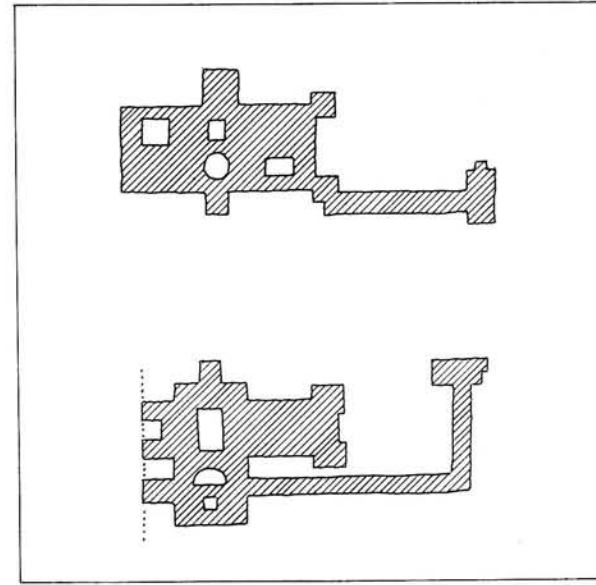
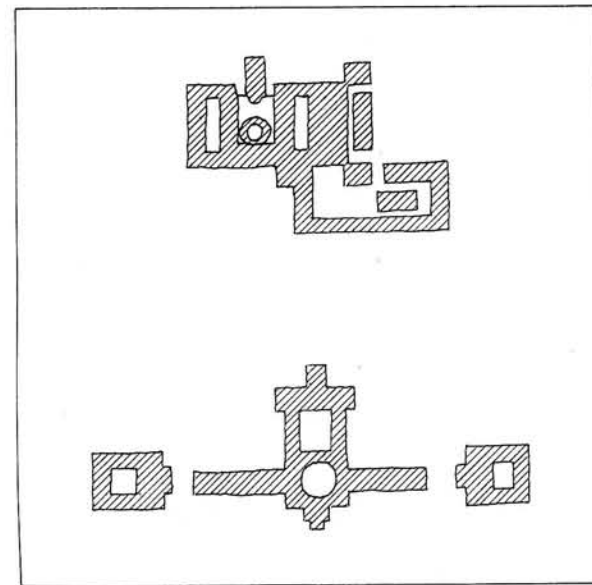
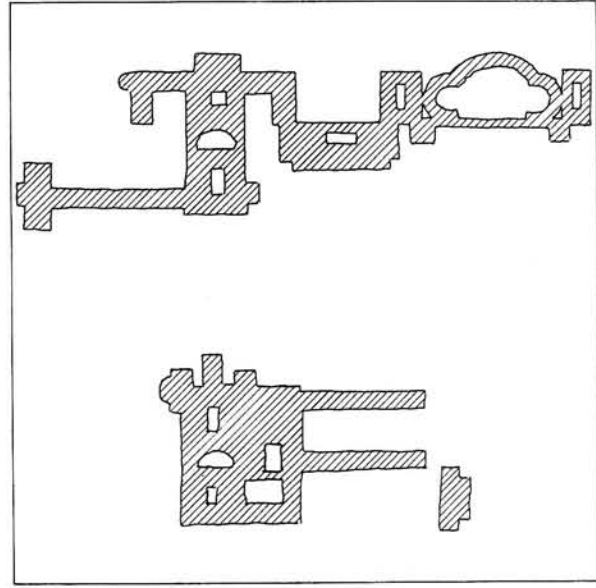
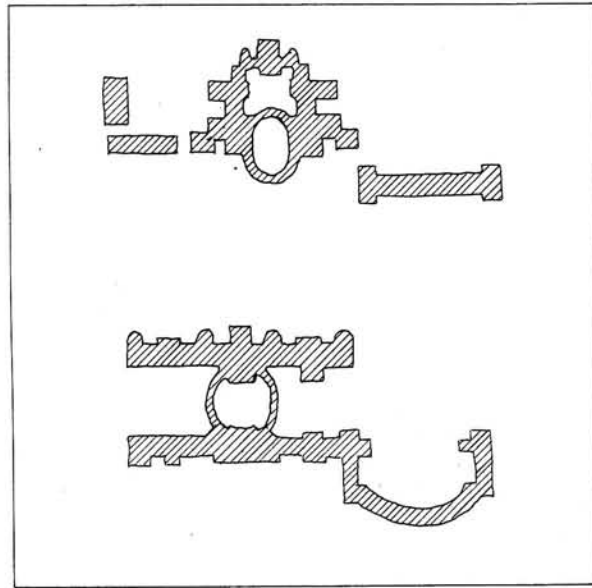
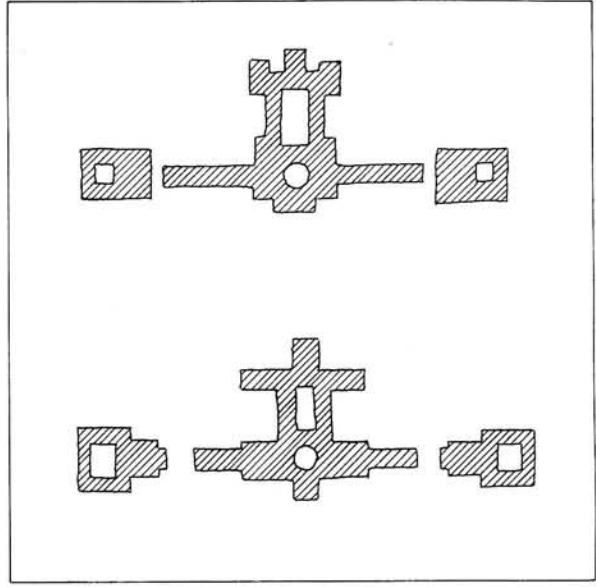
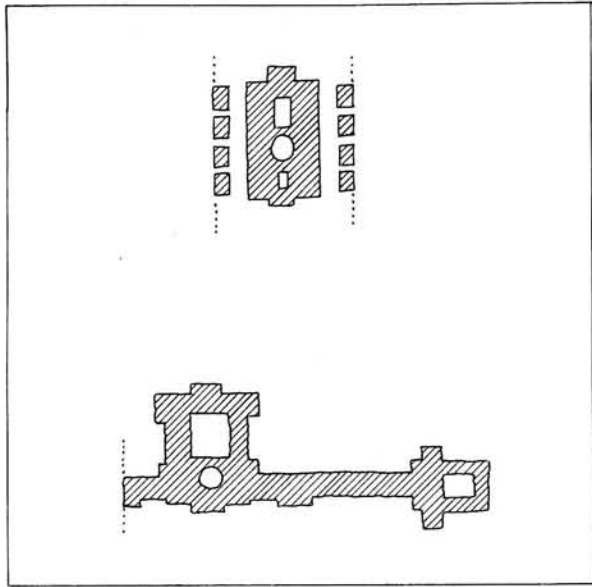
where it is sheltered by the buildings, but dries up if exposed in the open to the wind and salt spray even at a distance. Inside the inner ring of the drive is a young and shady vine pergola [J], where the soil is soft and yielding even to the bare foot. The garden itself is thickly planted with mulberries and figs, trees which the soil bears very well though it is less kind to others. On this side the dining-room away from the sea has a view as lovely as that of the sea itself, while from the windows of the two rooms behind [K] it can be seen the entrance to the house and another well-stocked kitchen garden [L].

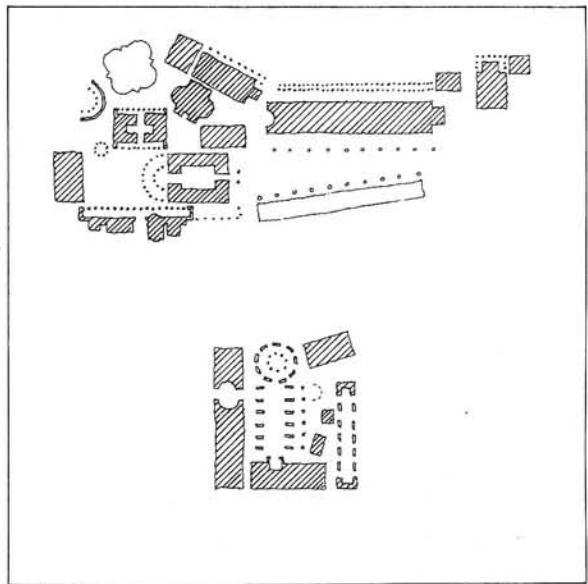
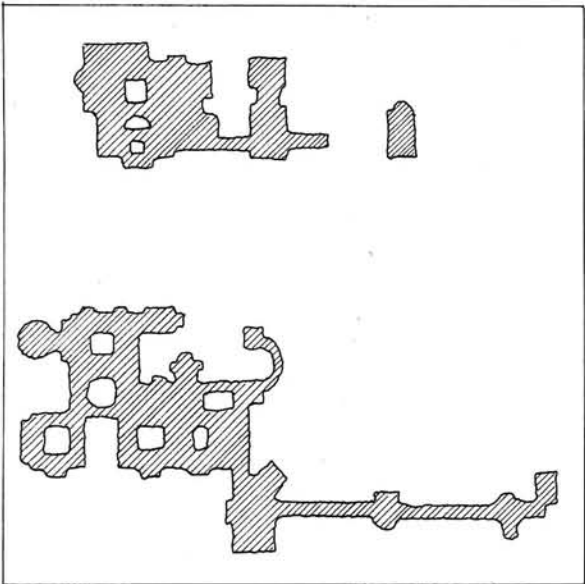
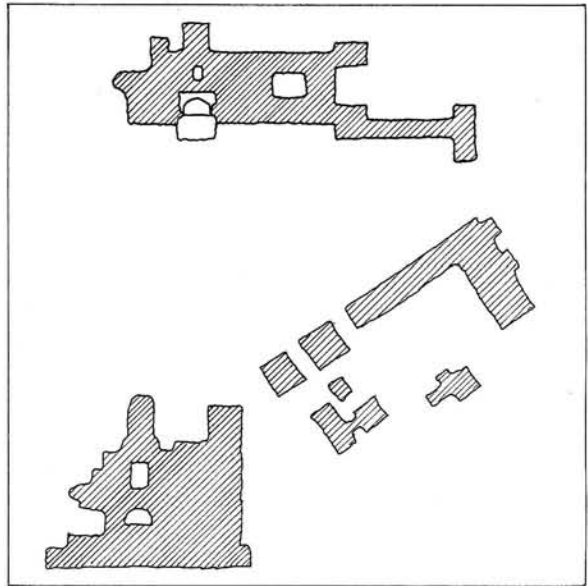
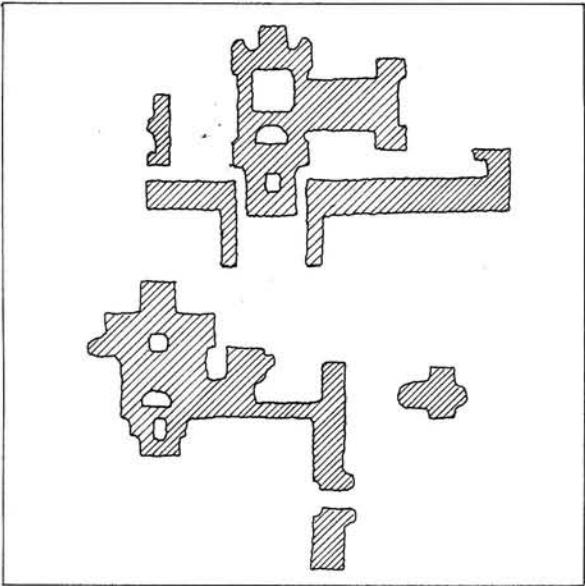
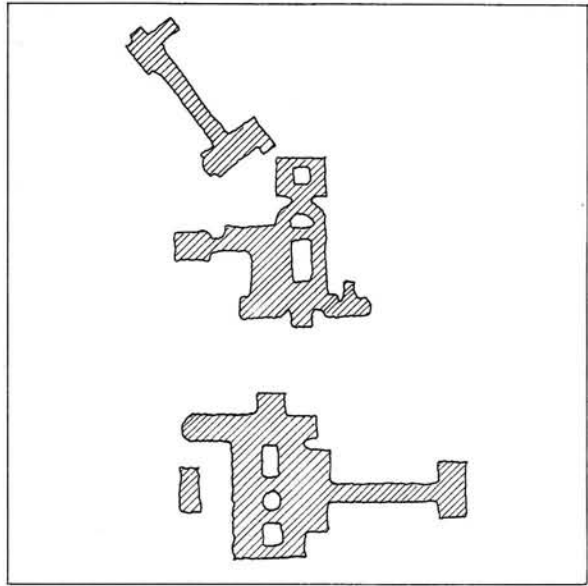
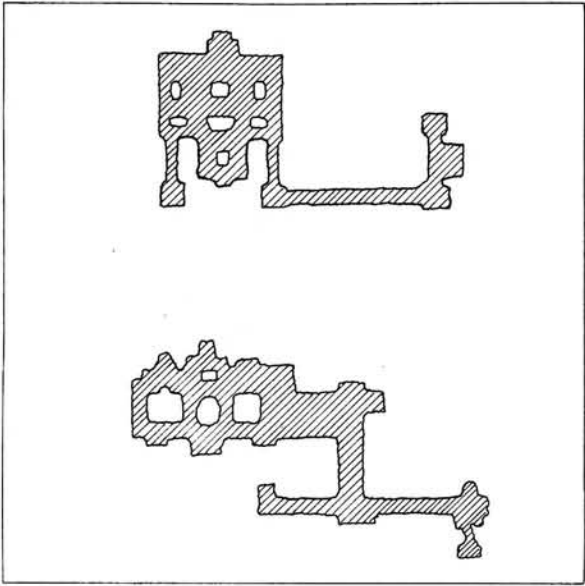
Here begins a covered arcade [M] nearly as large as a public building. It has windows on both sides, but more facing the sea, as there is one in each alternate bay on the garden side. These all stand open on a fine and windless day, and in stormy weather can safely be opened on one side or the other away from the wind. In front is a terrace [N] scented with violets. As the sun beats down, the arcade increases its heat by reflection and not only retains the sun but keeps off the north-east wind so that it is as hot in front as it is cool behind. In the same way it checks the south-west wind, thus breaking the force of winds from wholly opposite quarters by one or the other of its sides; it is pleasant in winter but still more so in summer when the terrace is kept cool in the morning and the drive and nearer part of the garden in the afternoon, as its shadow falls shorter or longer on one side or the other while the day advances or declines. Inside the arcade, of course, there is least sunshine when the sun is blazing down on its roof, and as its open windows allow the western breezes to enter and

cries in the holiday freedom, for I am not disturbing my household's merrymaking nor they my work.

Only one thing is needed to complete the amenities and beauty of the house—running water; but there are wells, or rather springs, for they are very near the surface. It is in fact a remarkable characteristic of this shore that wherever you dig you come upon water at once which is pure and not in the least brackish, although the sea is so near. The woods close by provide plenty of firewood, and the town of Ostia supplies us with everything else. There is also a village,<sup>1</sup> just beyond the next house, which can satisfy anyone's modest needs, and here there are three baths for hire, a great convenience if a sudden arrival or too short a stay makes us reluctant to heat up the bath at home. The sea-front gains much from the pleasing variety of the houses built either in groups or far apart; from the sea or shore these look like a number of cities. The sand on the shore is sometimes too soft for walking after a long spell of fine weather, but more often it is hardened by the constant washing of the waves. The sea has admittedly few fish of any value, but it gives us excellent soles and prawns, and all inland produce is provided by the house, especially milk: for the herds collect there from the pastures whenever they seek water and shade.

And now do you think I have a good case for making this retreat my haunt and home where I love to be? You are too polite a townsman if you don't covet it! But I hope you will, for then the many attractions of my treasured house will have another strong recommendation in your company.





## THE LAURENTINE VILLA OF PLINY THE YOUNGER

The Roman villa is a distinct typology emerging from urban precedents which are transformed by site, program, and constructional methods and materials in order to represent the Roman city. The reconstruction of Pliny's Laurentine villa, as described in his letter to Clusinius Gallus, provides the context for this investigation of typology and for an exploration of Pliny's urban reposition.

Some basic assumptions have been made regarding Pliny's description. First, the description is of a series of hierarchically significant spaces and doubtless excludes other important spaces. In fact this descriptive method parallels a mnemonic technique described by Quintilian, Pliny's tutor. In his treatise on rhetoric, Institutio oratoria, Quintilian describes a method of artificial memory in which singular concepts are associated with spaces within a villa or a city.<sup>1</sup> A series of ideas may then be recalled by mentally following a sequence through each distinctive space. Thus Pliny's description may in fact be a mnemonic device relative to his image of the Roman city and in fact this assumption coincides with his multiple references to villa as city.

Secondly, it is obvious from Pliny's description that he did not build the entire villa himself, referring to a particular suite of rooms as, "... my favorites, for I had them built myself."<sup>2</sup> Consequently a villa existed before he acquired it. This investigation assumes that the site, previous to Pliny's acquisition and expansion, was occupied by a *villa rustica*<sup>a</sup> and subsequent *villa urbana*.<sup>b</sup>

This scenario allows the incorporation and transformation of typological elements as well as spatial comparisons relative to the chronology of Roman structural technology. The language of the villa reflects the actual materials of the Romans while their assembly necessarily reflects the era of this reconstruction.

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<sup>1</sup> Yates, F.A. The Art of Memory. Chicago, 1966. pp 1-26. See appendix.

<sup>2</sup> Pliny 2, 27.

a *Villa rustica*- Building or complex of buildings used for agricultural production, including shelter for workers and animals.

b *Villa urbana*- Manor house or owners quarters generally built separately from, but near the *villa rustica*.



## THE VILLA TYPOLOGY

The programmatic distinction between a villa and a farmhouse may be understood as the difference in their productions, the former pleasure, the latter produce. However the clarity of this distinction is rare relative to the Roman villa. Columella describes three categories of villa; the *villa urbana* or manor house, the *villa rustica* or workers quarters, and the *villa fructuria* or storehouse.<sup>3</sup> These distinctions are not necessarily of autonomous complexes, rather they indicate diverse functions within a complex which may may not have been separate structures.

As the working farms increased in size during the late Republic the distinction between the *villa urbana* and the *villa rustica* became more evident socially and architecturally. These complexes were often acquired by wealthy urban patricians who transformed the villa into luxurious retreats while deriving great profits from the labors of slave and (later) tenant farmers.<sup>4</sup>

Two other categories of villas, the *villa suburbana*<sup>c</sup> and the *villa marittima*<sup>d</sup> were ultimately the result of increasing urban wealth and growth. The increasing population of Rome and its cities brought about an escalation in urban land values, as well as increased noise, congestion, and poor sanitary conditions. Land speculation in Rome resulted in a ratio of one private *domus*<sup>e</sup> to every 26 blocks of *insulae*.<sup>5</sup> As Juvenal writes, "One could purchase a fine estate at Sora or Frusina for the price of quarters in Rome."<sup>6</sup> This attitude was indicative of the trend to move away from the city to the suburbs and countryside in search of the idyllic life associated with dependence on the soil. The reverence of nature is obvious in the

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<sup>3</sup> Columella. On Agriculture. Lewis, N. and Reinhold, M. Roman Civilization: A Sourcebook. New York, 1955., pp. 166-173.

<sup>4</sup> *ibid.*

<sup>c</sup> *Villa suburbana* - Residence or part-time residence of a wealthy family located near the city.

<sup>d</sup> *Villa marittima*- Residence or part-time residence of a wealthy family located within sight of the sea and generally intended as a retreat for relaxation and contemplation.

<sup>e</sup> *Domus*- House. Urban residence of a wealthy family

<sup>5</sup> Carcopino, J. Daily Life in Ancient Rome. Hammondsworth, 1956. (1797 *domus* to 46,602 *insulae*) *Insula*- Multi-family dwelling of the middle-class generally built as land speculation.

<sup>6</sup> Juvenal 3, 223-225.

writings of Columella, Varro, and Cicero as they praise the simple life of the plough while condemning the urban luxury of the country retreat. At once the urban Roman sought the unspoiled bucolic life of the country and transformed it with urban luxury. As Bassus says, "... the owners (of the estates) went for relaxation with a carriage full of the abundance of the countryside bought in town."<sup>7</sup>

Thus the paradox; the villa as reposition of the urban condition. Initially the reposition may be understood as the transfer of a specific typology, the *domus*, to the countryside.

The Roman *domus* emerged from Etruscan and Greek precedents as evidenced by its axial spatial disposition and general program.<sup>8</sup> The configuration of *cubicula*<sup>f</sup> ringing the voids of the *atrium*<sup>g</sup> and the *peristyle*<sup>h</sup> was optimum for the urban context as the individual units may share common walls without sacrificing the light gathered at the center. The *domus* was, save for its sprawling footprint, the ultimate urban dwelling. It is therefore somewhat odd that this configuration was adopted for the villa as the restrictions of the urban fabric no longer applied. However, in context of the tumultuous late Republic, the internal nature of this configuration provided necessary security. In addition the constructional methods and materials of the time bred similarity in form regardless of context. This was particularly evident in the platform villa, generally *villa suburbana*, such as the Villa of the Mysteries near Pompeii. Raised above the surrounding landscape on a platform of *cryptoportico*<sup>i</sup>, this villa was compact and internalized, addressing the landscape solely through the latter addition of porticos along the perimeter. Consequently the landscape is subordinate to the villa.

In other *villa suburbana* the principle transformation was of scale. For instance the Villa of the Papyri outside Herculaneum retained the general configuration of the *domus* while certain elements, particularly the *peristyle*, were expanded to the scale of public urban elements such as the *forum*.<sup>j</sup> This is indicative of the scale

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<sup>7</sup> Martial 3, 47.

<sup>8</sup> Ward-Perkins, J.B. Etruscan and Roman Architecture. Hammondsworth, 1970.

<sup>f</sup> *Cubiculum*- Bed chamber or withdrawing room.

<sup>g</sup> *Atrium*- The central hall of the traditional Italic private house.

<sup>h</sup> *Peristyle*- An open courtyard, or garden, surrounded by porticoes.

<sup>i</sup> *Cryptoportico*- Subgrade vaulted corridor, often employed as a substructure and lit obliquely through splayed apertures in the vault.

<sup>j</sup> *Forum*- A central open space or piazza for public gathering.

manipulation and expanded program imposed on the transplanted *domus*. Thus the *domus* was mnemonically transformed to represent the urban condition or *urbs*,<sup>k</sup> the base of Roman society. Ultimately the villa was Rome, the master its Emperor. Obviously in the villas of the actual emperors, such as the Villa Jovis of Tiberius or Nero's villa at Antium, fact and fantasy coincided. Here the urban elements, more than analogies, were actual functioning elements necessary to rule the Empire.

Pliny alludes to the notion of villa as city twice in describing his *villa marittima* at Laurentium. He refers to the covered arcade as, "nearly as large as a public building," thus indicating the urban scale of the element. Later, describing his view of the coast, he writes, "The seafront gains much from the pleasing variety of villas either in groups or far apart; from the sea or shore these look like a number of cities."<sup>9</sup> These analogies indicate the urban sensibility found in Roman thought.

In the *villa marittima* the Romans achieved the ultimate dwelling allowing a subtle discourse with the landscape while maintaining the form and familiarity of its urban precedents. Thus the Roman was able to live the paradox, to experience the bucolic while enjoying the comforts of the urban ideal. These villas, known best from Pliny's description and from Pompeian murals, were related to the *domus* and were superimposed with urban-scaled elements which were altered in response to the landscape and vistas of the sea. For instance the portico of the Villa Arianna at Stabia is best described as a three-sided *forum* oriented to the vista of the sea below. Similarly the *porticus*<sup>l</sup> of the Villa Oplontis at Torre Annunziata opens to the water and is connected to a leisure complex and corresponding *peristyle* which resembles a *palestra*<sup>m</sup> in scale and activity. Eventually the orientation of the villa was shifted outward, indicative of the extra-urban growth of the Roman city in the relative peace of the early Empire.

The final transformation of the villa is technological in nature and involves the widespread acceptance of vaulted construction in the early Empire. Previously the villa was almost exclusively trabeated,

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k *Urbs*- City.

9 Pliny 2, 27.

l *Porticus*- Generally a covered walkway along the exterior of a structure.

m *Palestra*- Porticoed enclosure for sport and exercise, often part of a bath complex.

with vaulted construction of *opus quadratum*<sup>n</sup> reserved for infrastructure such as the cryptoporticus and cistern. Non-structural vaulting occurred within some public areas of the villa but generally consisted of finished stucco on a straw and wood frame backing. With the development of concrete, the growth of the brick industry following the fire of 64, and the less traditional attitude of Flavian society, vaulted construction began to replace trabeation in the secular structures of Rome. Previously reserved for utilitarian structures such as aqueducts and bridges, its use as a constructional method brought about an architectural revolution. As William MacDonald writes,

“A kind of architectural apostrophe resulted. As parallel supports rose to become turning, concave surfaces above, the standing human form and the space within its reach were implied in heroic outline. It is this outline that was the essence of the Roman architectural revolution. The rise of the body and the stretch of the limbs were projected in a strong, simplified form. Even if the observer did not take this in consciously, he could not be entirely free from its implications, just as he could not be entirely free from response to that human measure inherent in the upwardness of a standing column. In Roman vaulted architecture he was embraced and directed by forms in a manner unknown in rectilinear construction. He was inside, or required to come inside, the limits of his choice of path and view rigorously preordained by the architect.”<sup>10</sup>

Thus interior space became dominant and visual interaction with the surrounding landscape was axially controlled. However, the direct relationship between structure and space resulted in architectural autonomy of elements within the villa. This spawned greater interaction between landscape and architectural form, as it was no longer a matter of manipulating the site to accommodate the transplanted typology. This reversal is evident in the relationship of architecture and topography at Hadrian's Villa and between coastline and structure at the Villa of Val Catena at Brioni.

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<sup>n</sup> *Opus quadratum*— Ashlar masonry of large square stones laid in horizontal courses.

<sup>10</sup> MacDonald, W.L. The Architecture of the Roman Empire. New Haven, 1965, 1982., pp44.

## PLINY THE YOUNGER

The son of Lucius Caelius, sister of Pliny the Elder, Gaius Plinius Caecilius Secundus was born at Como in 61 or 62 A.D. He was educated, after his fathers, death by his guardian Vergius Rufus and later tutored by Quintilian at Rome.

His career began at 18 when he entered the Bar. Soon after he practiced in the Centumviral (Chancery Court) and often represented the provinces as prosecutor for the Senatorial Governors. In 89 A.D., at the age of 27, he entered the Senate as Questor and soon served two appointments as Tribune. In 93 A.D. he was appointed as Praetor (Priest) and became Counsel to Trajan in 100 A.D. After only two months as Counsel he returned to the Centumviral and the advocacy of the Senate. Aged 48 and ready to retire he was selected by Trajan as the Emperor's direct representative to the province of Bithynia and Pontus. He is thought to have died there in 112 A.D.<sup>11</sup>

He wrote and published his letters in 9 books during his lifetime. A tenth book, consisting of communications between Pliny and Trajan, was published posthumously. He also wrote a Panegyricus in thanks to Trajan during his time as Council.

He was a very wealthy man, worth approximately 20 million sesterces, when the cost of the finest coat was near 90 sesterces. He owned numerous properties, including two large villas, and between 500 and 1000 slaves of which 100, the maximum allowed by law, were freed in his will.<sup>12</sup>

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<sup>11</sup> Radice, B. Pliny. Letters and Panegyricus. Cambridge, 1969.

<sup>12</sup> Carcopino, J. Daily Life in Ancient Rome. Hammondsworth, 1956.



## PROGRAM- PLINY'S LAURENTIAN VILLA

1. Atrium
2. Colonnades a "D", *porticus*
3. Small pleasant retreat
4. Ante room, *cavaedium hilare*
5. Dining room, *triclinium*
6. Large room, *cubiculum amplum*
7. Smaller room, *cubiculum minus*
8. Gymnasium
9. Room with a bay window, *cubiculum*
10. Bedroom, *dormitorium membrum*
11. Passage
12. Rest of this side of the house
13. Charming room, *cubiculum politissimum*
14. Large room or dining room
15. Room with ante room
16. Ante room, *procoeton*
17. Room with ante room
18. Ante room
19. Baths, cold room with two plunge baths, *cella frigidaria*
20. Anointing room, *unctorium*
21. Hot room, *hypocauston*
22. Steam room, *propnigeon*
23. Two small rooms, *duae cellae*
24. Swimming pool, *calida piscina*
25. Ball court, *sphaeristerium*
26. Three-story tower, *turris*. Two rooms per floor and a dining room on the top floor.
27. Three-story tower. Chamber, storeroom and granary on the upper floor. Dining room and two apartments on the lower floor.
28. Garden, *hortus*
29. Walk, *gestatio*
30. Shaded path, *via tenera*
31. Covered gallery, *cryptoporticus*
32. Terrace, *xystus*
33. Suite with solarium, *heliocaminus*
  - alcove, *zotheca*
  - bed chamber, *cubiculum noctis et somni*
  - corridor, *andron*
  - furnace room, *hypocauston*
  - ante room, *procoeton*
  - chamber, *cubiculum*.

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Vidler, A. "The Third Typology." Oppositions 6. Cambridge, 1976.

Vidler, A. "Type and Origins." Oppositions. Cambridge.

## MISCELLANEOUS

Yates, F. The Art of Memory. Chicago, 1966.



# APPENDIX

## PROGRAM - TYPICAL ROMAN VILLA

### Canina's Standard Roman Villa<sup>13</sup>

#### *villa urbana*

1. Porticus
2. Vestibule
3. Fauces
4. Atrium
5. Impluvium and compluvium
6. Alae
7. Tablinum
8. Kitchen
9. Peristyle
10. Oeci
11. Cubicula with anterooms
12. Baths
13. Triclinia
14. Gardens

Note: Canina also included shops in his program though it is unlikely that they were a part of the villa.

### Castell's Standard Roman Villa<sup>14</sup>

#### *villa urbana*

1. Perisyle
2. Atrium
3. Porticus
4. Palestra
5. Tablinum
6. Inner court
7. Dining, winter
8. Dining, summer
9. Withdrawing rooms, (cubicula)
10. Suite, winter
11. Suite, summer

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<sup>13</sup> Canina, L. Architettura Antica. Rome, 1840.

<sup>14</sup> Castell, R. The Villas of the Ancients. London, 1728.

Castell's Standard Roman Villa

*villa rustica*

1. Farmyard
2. Kitchen
3. Wine press and cellar
4. Oil press and cellar
5. Ox stalls
6. Stables
7. Herdsman and grooms
8. Granaries
9. Baliff's lodge
10. Husbandman,s lodge
11. Servent's lodge
12. Houskeeper's Lodge
13. Cattlemaster's Lodge
14. Baths
15. Warm room
16. Sweating room
17. Miliarium, (to heat water)
18. Storehouses
19. Porticus
20. Hogstyles
21. Shepherd's lodge
22. Sheepfold
23. Kennals
24. Aviarium
25. Poulterer's lodge
26. Hen house
27. Porter's lodge
28. Kitchen gardens
29. Ponds
30. Dunghills

Note: Castell's program is obviously reflective by the requirements of a working farm in his time.

## EXCERPT FROM YATES', THE ART OF MEMORY

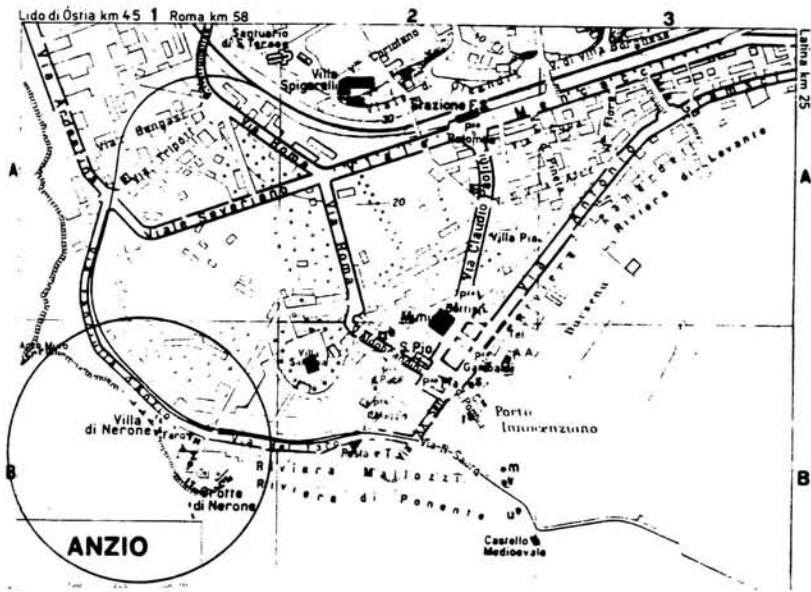
This achievement of Simonides appears to have given rise to the observation that it is an assistance to the memory if places are stamped upon the mind, which anyone can believe from experiment. For when we return to a place after a considerable absence, we not merely recognise the place itself, but remember things that we did there, and recall the persons whom we met and even the unuttered thoughts which passed through our minds when we were there before. Thus, as in most cases, art originates from experiment.

Places are chosen, and marked with the utmost possible variety, as a spacious house divided into a number of rooms. Everything of note therein is diligently imprinted on the mind, in order that thought may be able to run through all the parts without let or hindrance. The first task is to secure that there shall be no difficulty in running through these, for that memory must be most firmly fixed which helps another memory. Then what has been written down, or thought of, is noted by a sign to remind of it. This sign may be drawn from a whole 'thing', as navigation or warfare, or from some 'word'; for what is slipping from memory is recovered by the admonition of a single word. However, let us suppose that the sign is drawn from navigation, as, for instance, an anchor; or from warfare, as, for example, a weapon. These signs are then arranged as follows. The first notion is placed, as it were, in the forecourt; the second, let us say, in the atrium; the remainder are placed in order all round the impluvium, and committed not only to bedrooms and parlours, but even to statues and the like. This done, when it is required to revive the memory, one begins from the first place to run through all, demanding what has been entrusted to them, of which one will be reminded by the image. Thus, however numerous are the particulars which it is required to remember, all are linked one to another as in a chorus nor can what follows wander from what has gone before to which it is joined, only the preliminary labour of learning being required.

What I have spoken of as being done in a house can also be done in public buildings, or on a long journey, or in going through a city, or with pictures. Or we can imagine such places for ourselves.

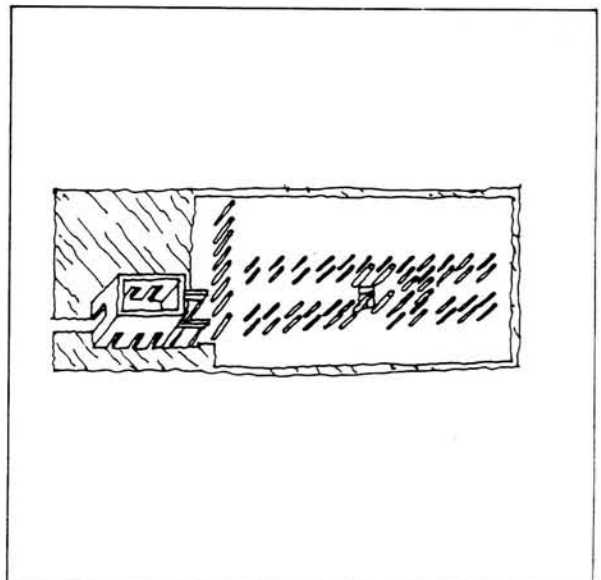
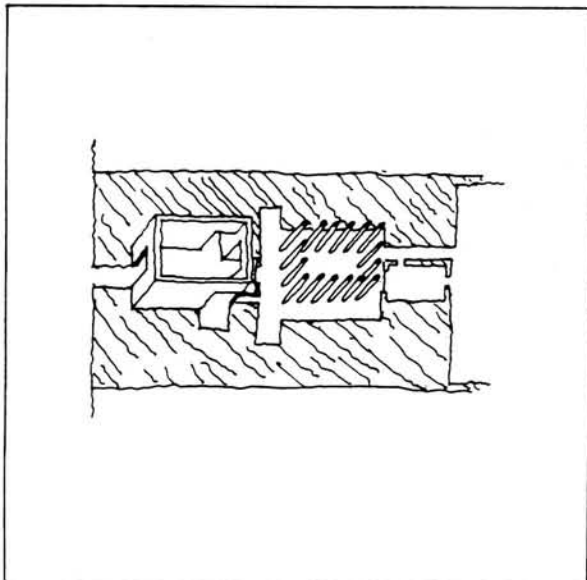
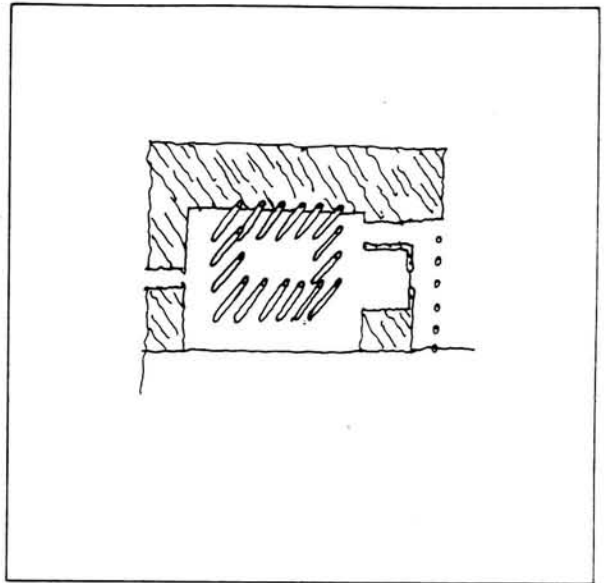
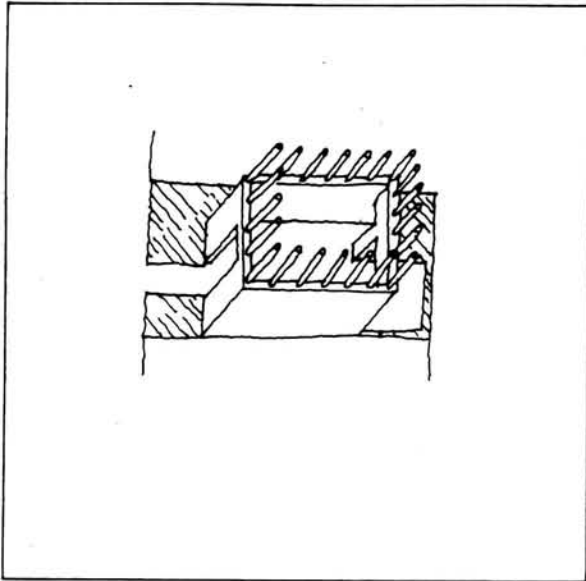
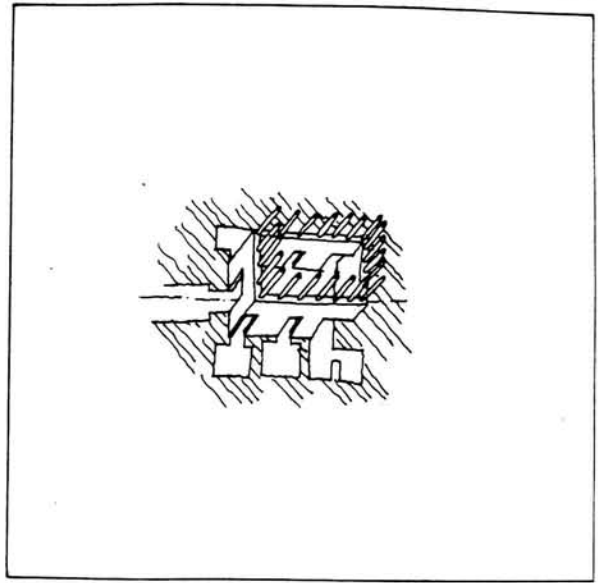
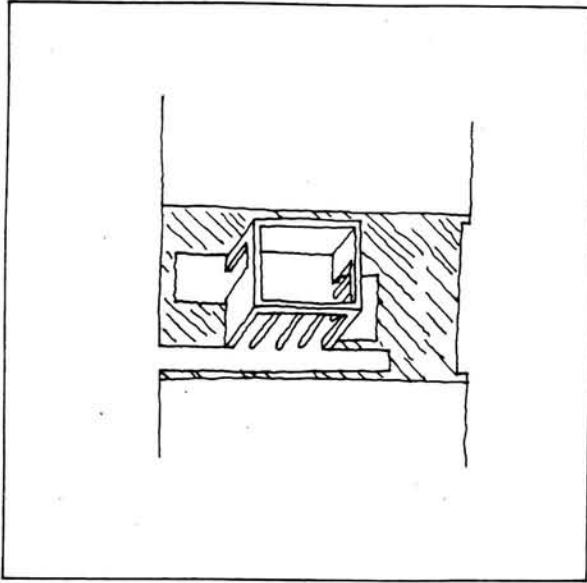
We require therefore places, either real or imaginary, and images or simulacra which must be invented. Images are as words by which we note the things we have to learn, so that as Cicero says, 'we use places as wax and images as letters'. It will be as well to quote his actual words:—'One must employ a large number of places which must be well-lighted, clearly set out in order, at moderate intervals apart, and images which are active, which are sharply defined, unusual, and which have the power of speedily encountering and penetrating the mind. Which makes me wonder all the more how Metrodorus can have found three hundred and sixty places in the twelve signs through which the sun moves. It was doubtless the vanity and boastfulness of a man glorying in a memory stronger by art than by nature.'<sup>30</sup>

SITE

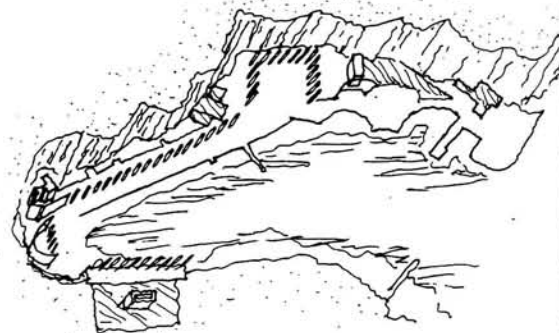
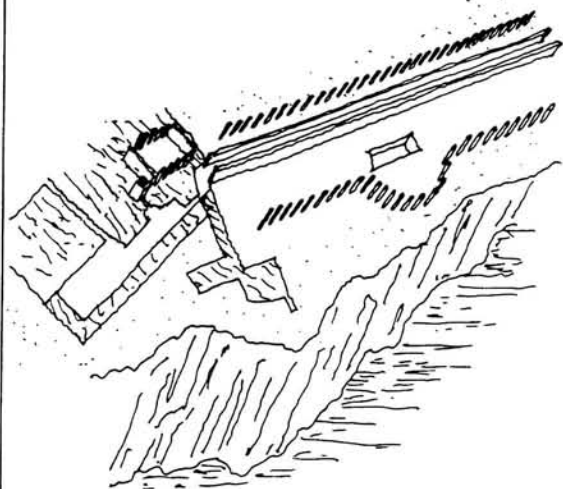
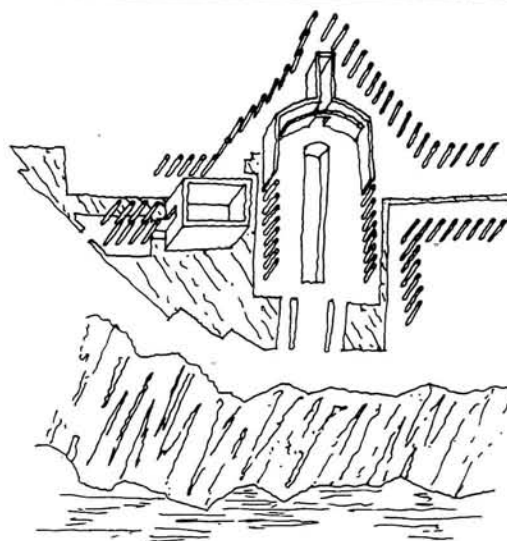
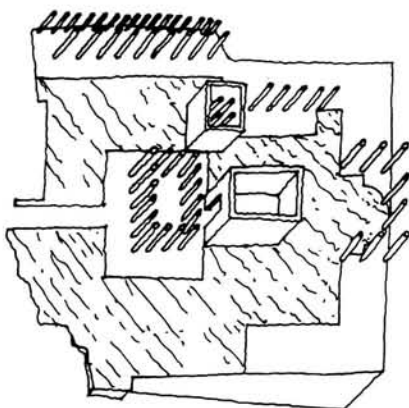
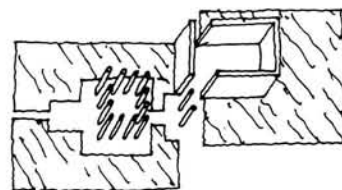
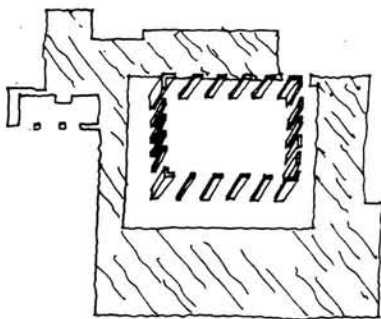


## DIAGRAMS

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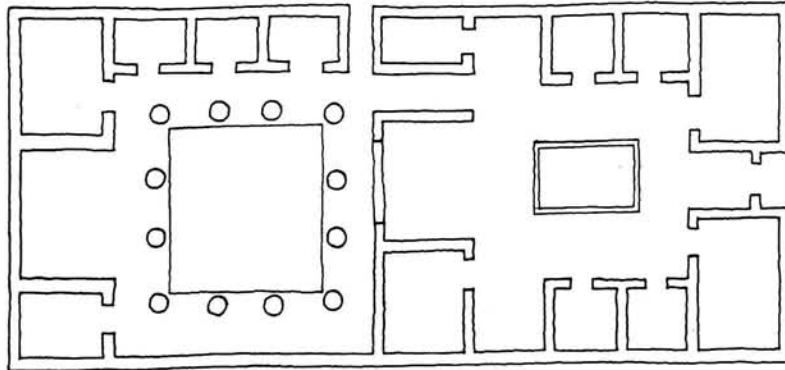


DEVELOPMENT OF THE VILLA

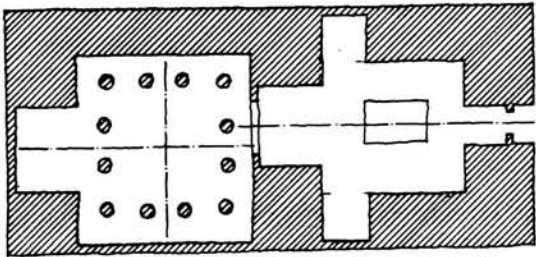




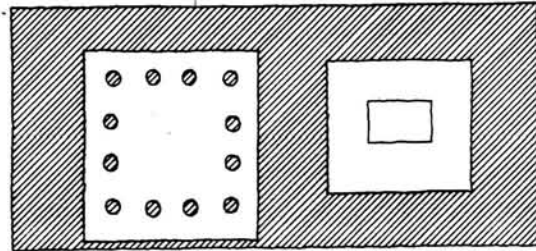
TYPICAL URBAN DOMUS



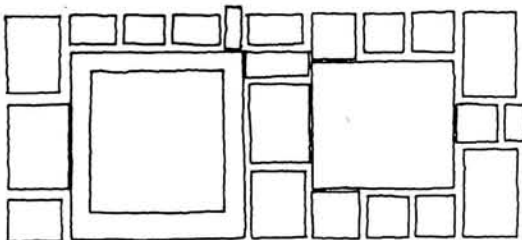
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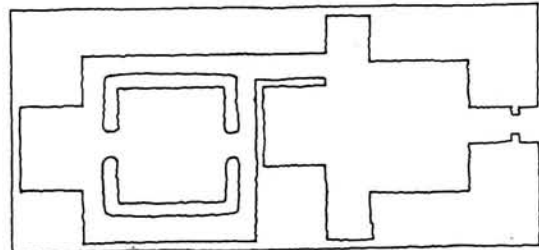
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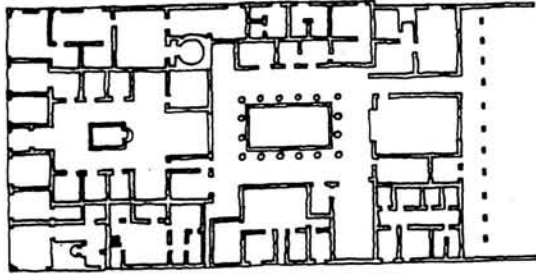
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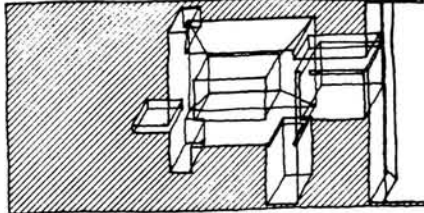
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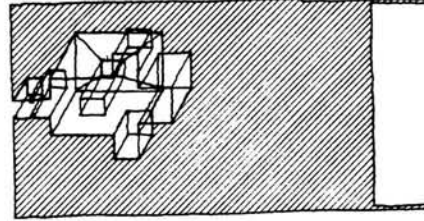
HOUSE OF THE PANSA, POMPEII



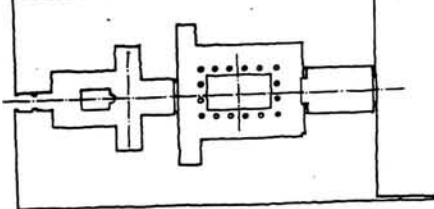
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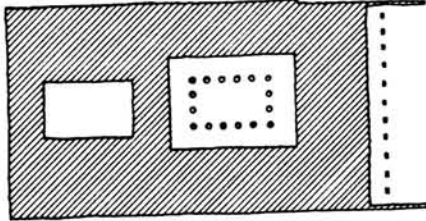
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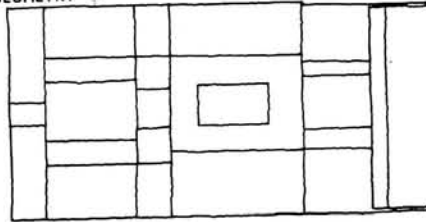
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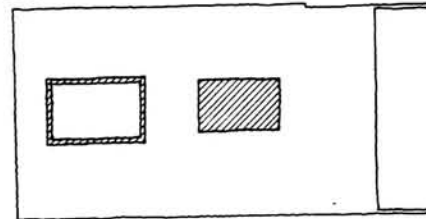
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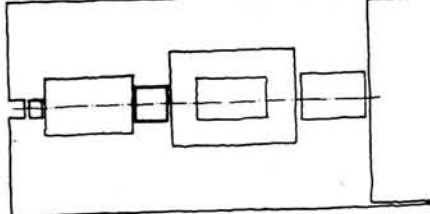
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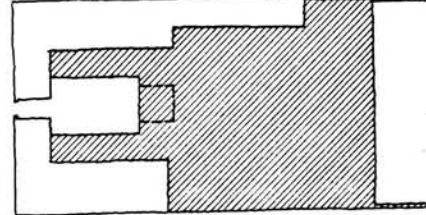
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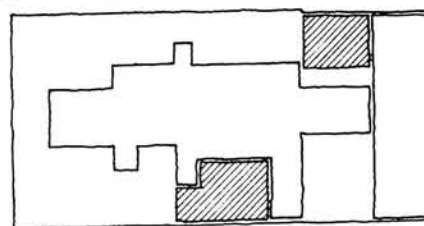
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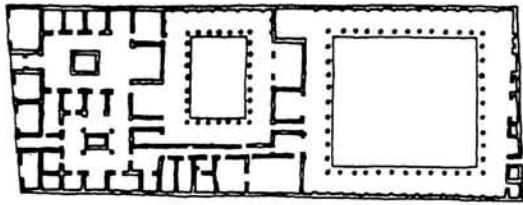
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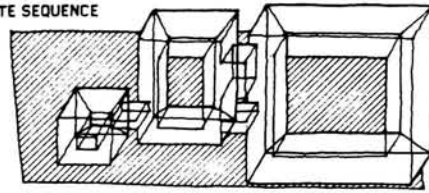
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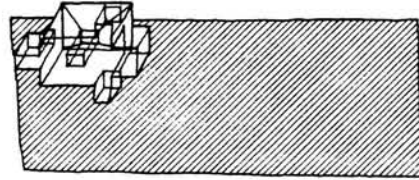
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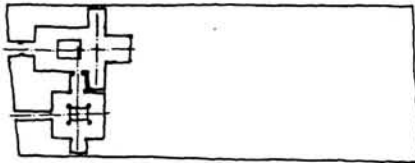
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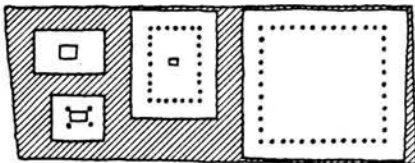
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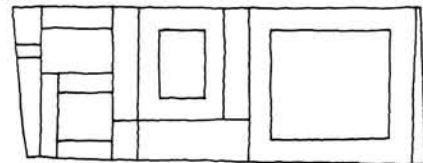
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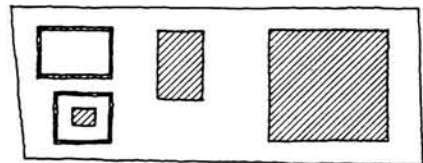
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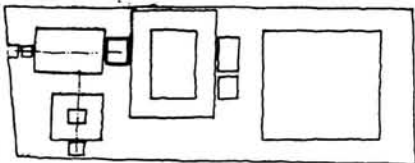
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SOLID/ VOID



HIERARCHY



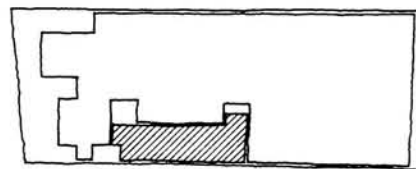
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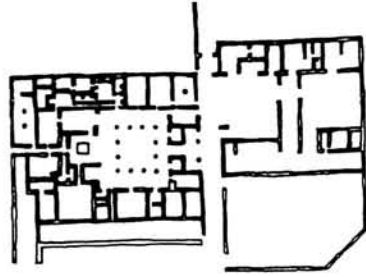
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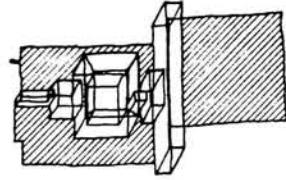
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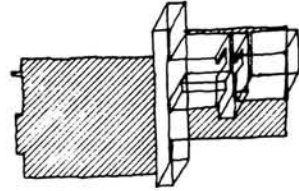
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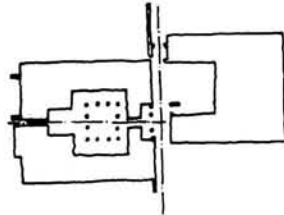
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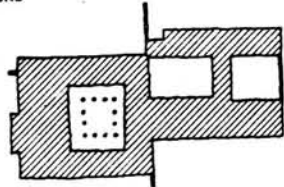
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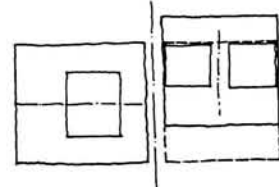
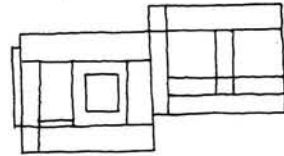
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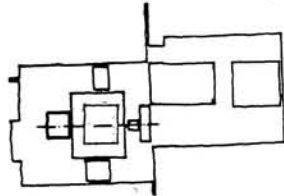
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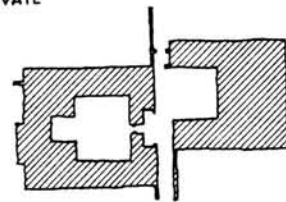
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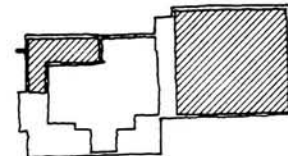
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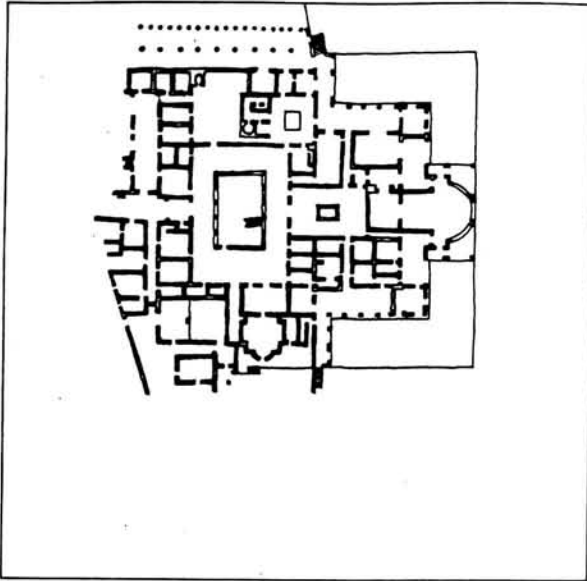
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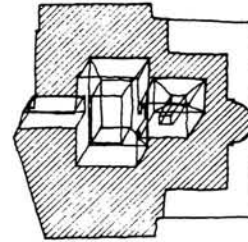
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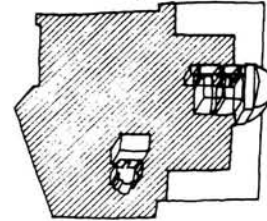
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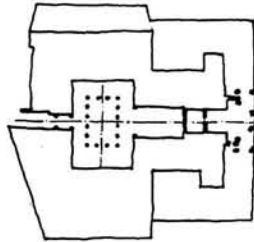
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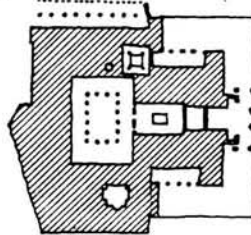
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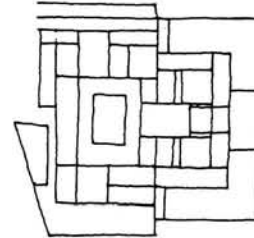
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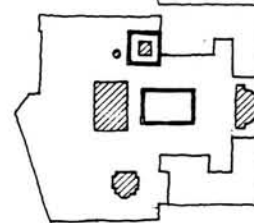
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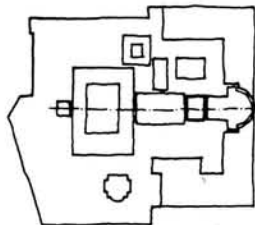
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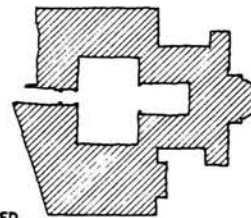
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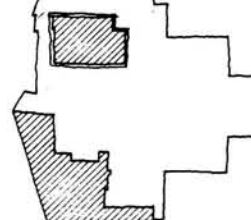
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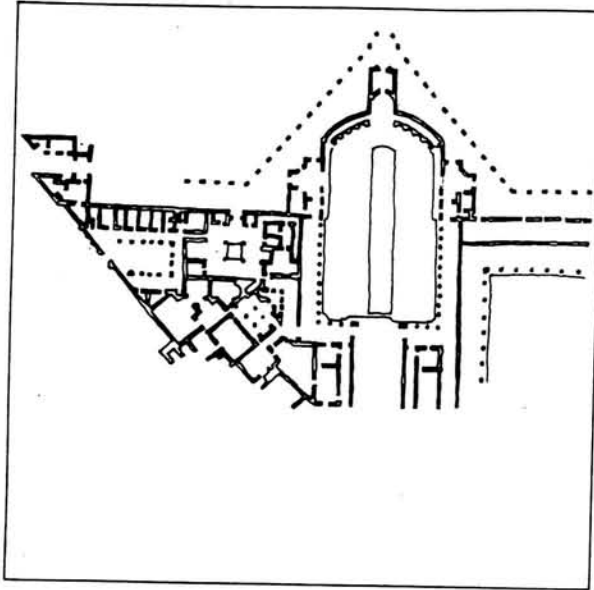
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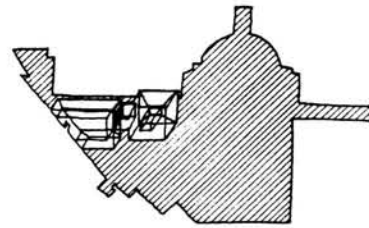
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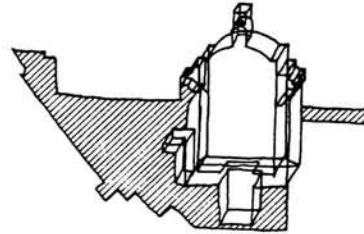
VILLA SAN MARCO, STABIE



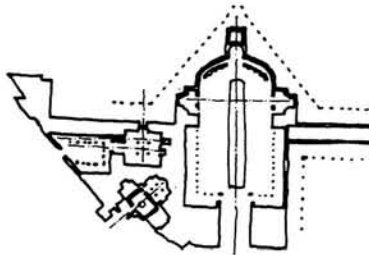
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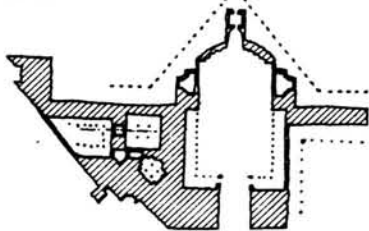
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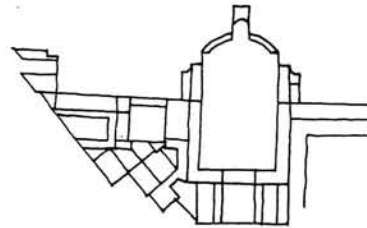
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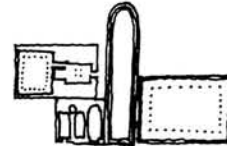
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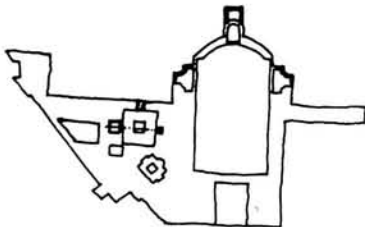
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URBAN ANALOGY



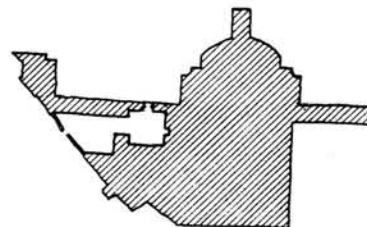
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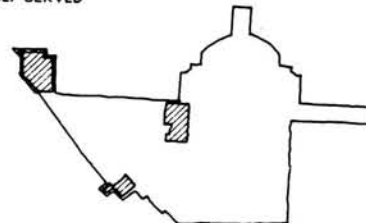
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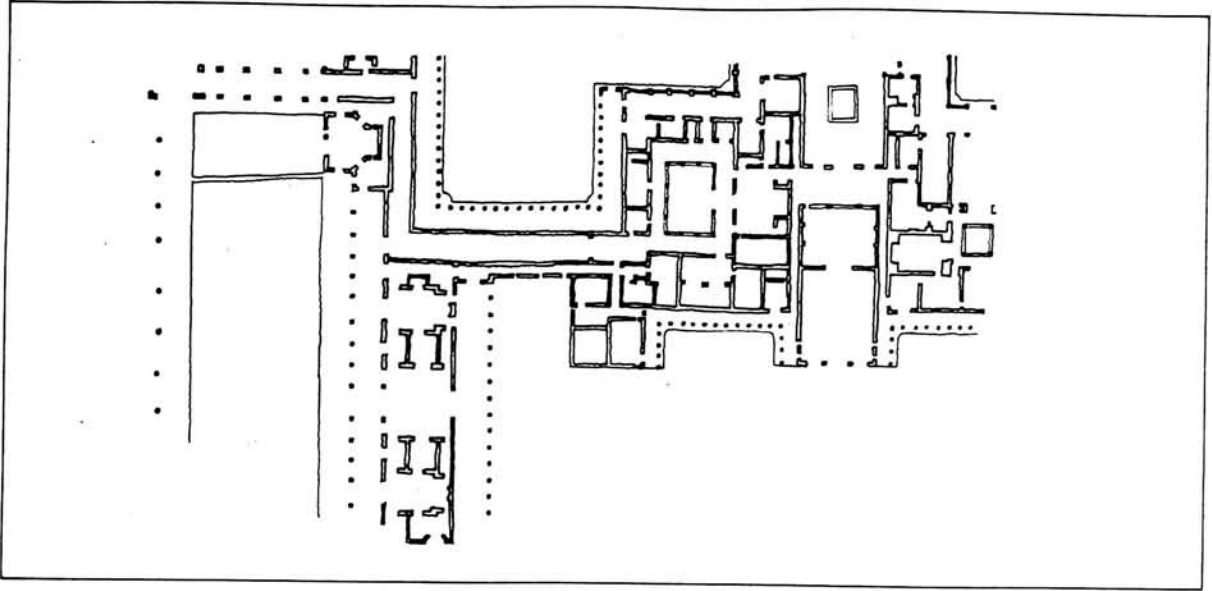
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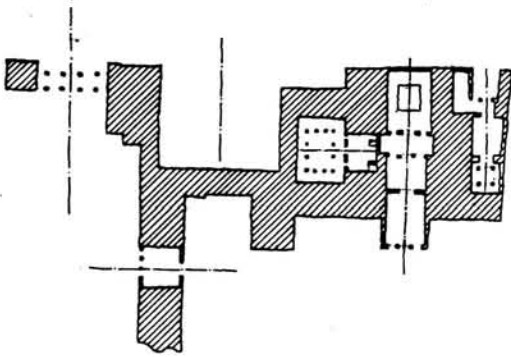
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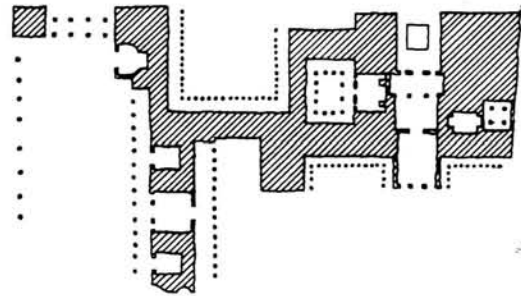
VILLA OPLONTIS, TORRE ANNUNZIATA



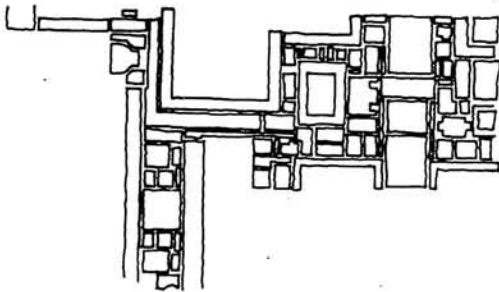
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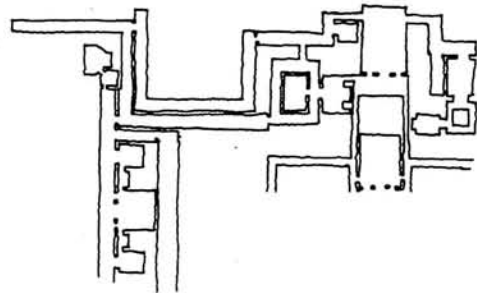
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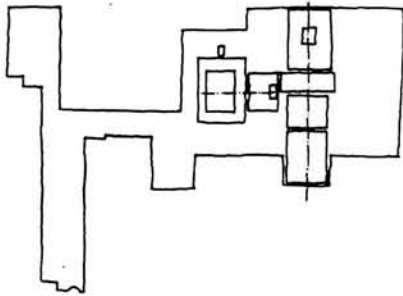


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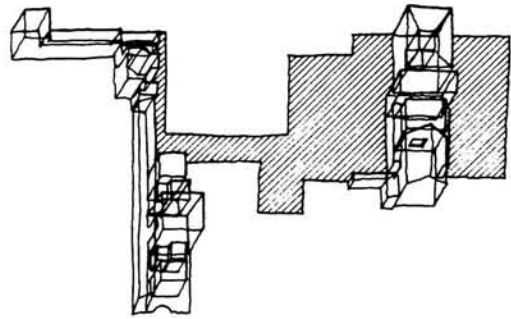


VILLA OPLONTIS, TORRE ANNUNZIATA

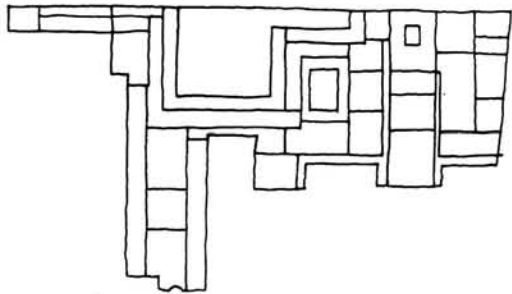
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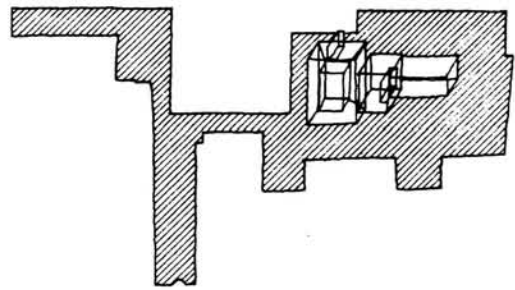
RECREATION SEQUENCE AND PUBLIC SEQUENCE



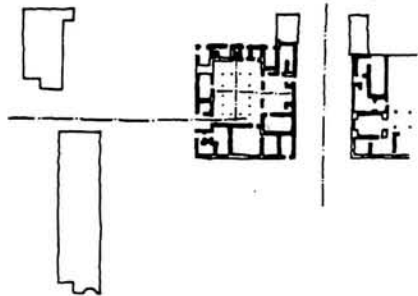
GEOMETRY



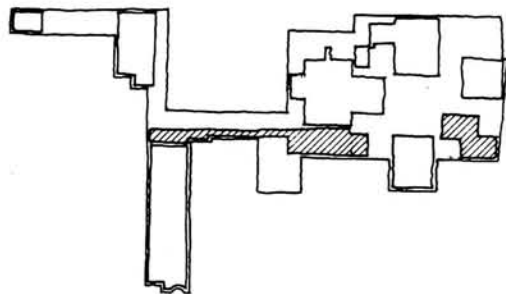
SECONDARY SEQUENCE



IMBEDDED DOMUS TYPE



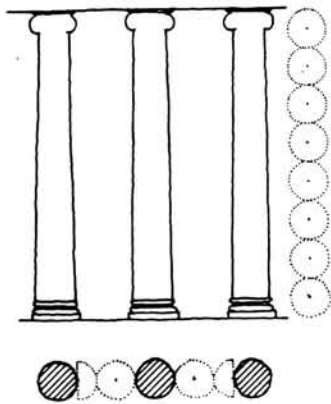
SERVICE/ SERVED



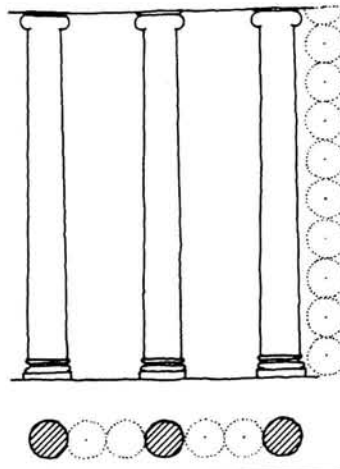


INTERCOLUMNIATION- VITRUVIUS, BOOK 3, CHAPTER 3

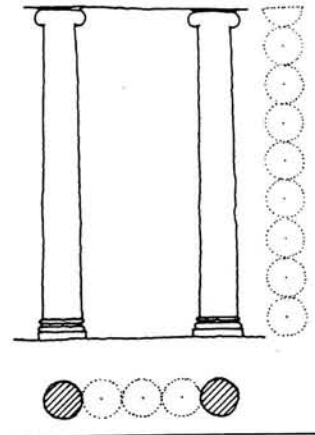
PICNOSTYLE



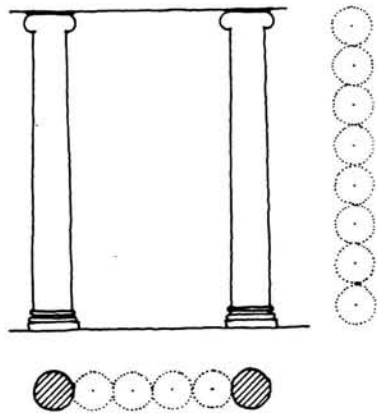
SYSTYLE



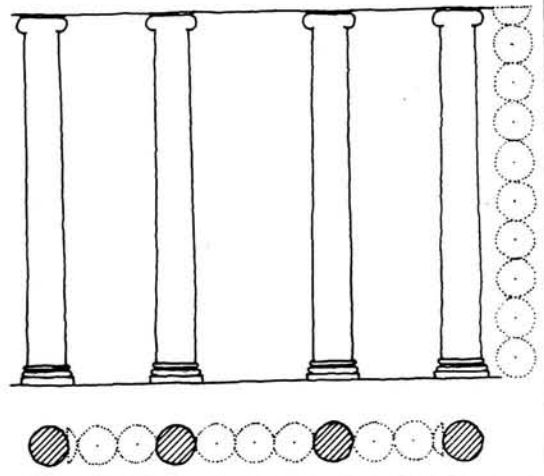
DIASTYLE



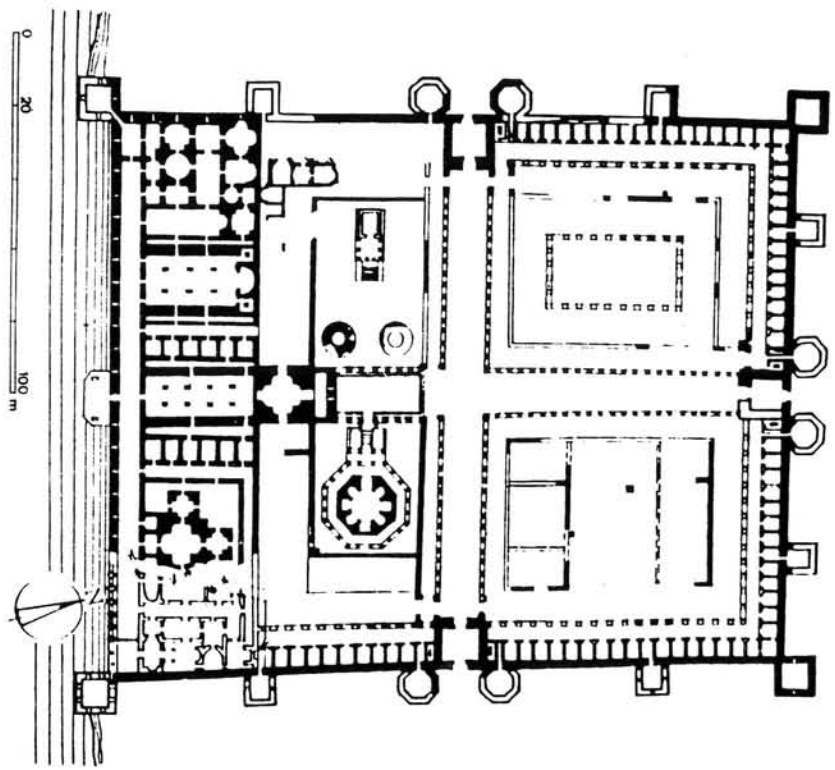
ARAESTYLE



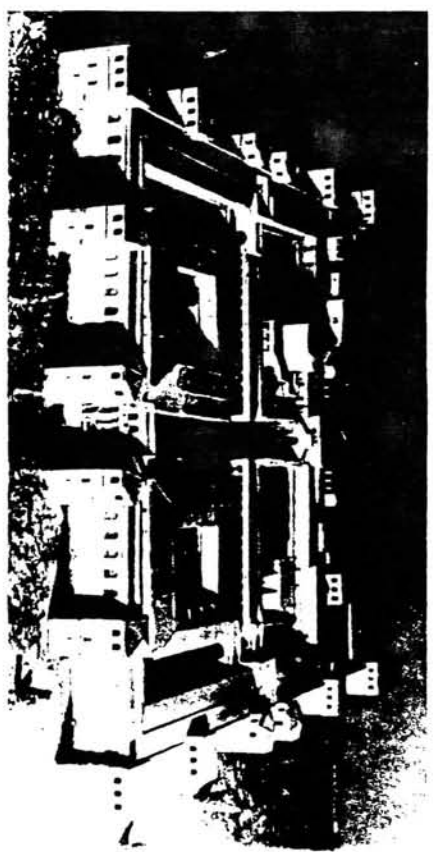
EUSTYLE



101. Palace of Diocletian, Spalato (Split), AD 300-306. Ground plan.  
 102. Palace of Diocletian, Spalato (Split). Peristyle court.

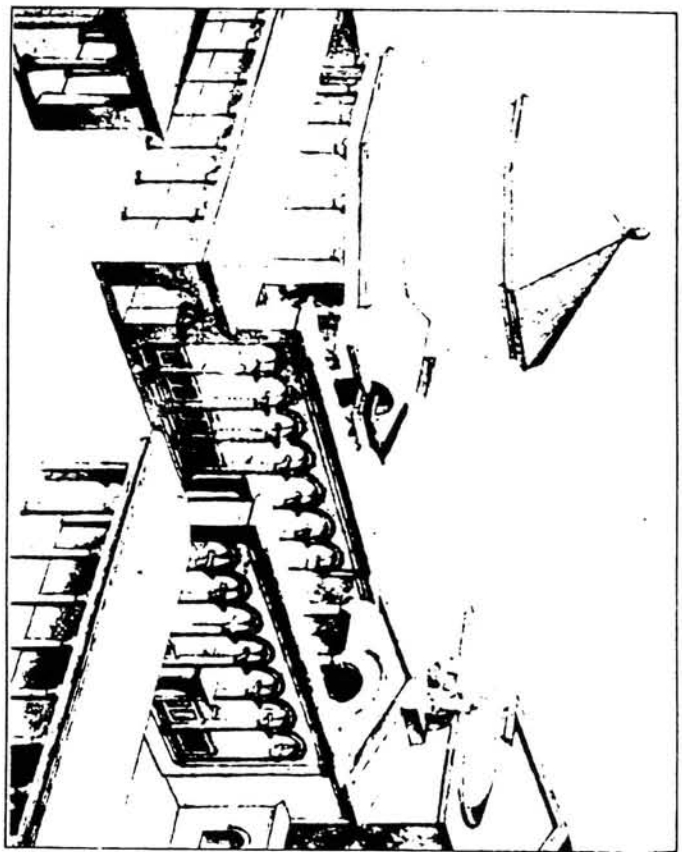


104. Palace of Reconstruction of  
 105. Imperator

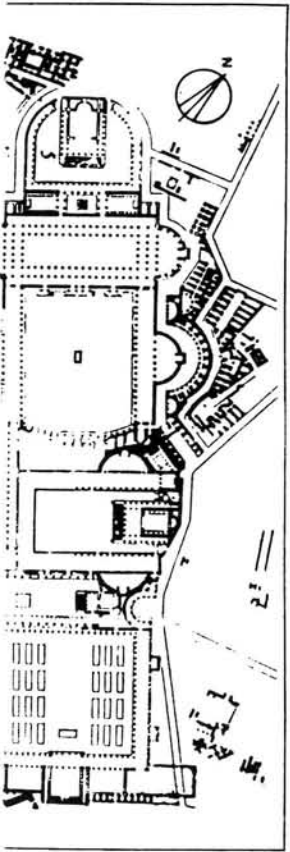


and domains. Cosmos having a the single building. Every building and every place of the world or This does not mean space was consisted of clearly which were additionally, evidence of the situation of the map layout of Hadrian's layered maximum human physics of a particular place.

**Meaning and**



Although the Rod of Classical Greece was not a... of ideal of system... conditioned by image. The individual thus were replaced by automatic interaction stressed the common, and as a result was only one... donias (185-51) great system arranged by divine... is still present in Aurelius (emper... "O world, I am... great harmony... perfection, the R... live in accordance to participate actions mans life on earth reproduction of... a direct and... divine will. Thus contradiction between practical action order and action of the same history. The recognition... mension of human



LE 1.

CAPITOLIUM

MACELLUM

LARARIUM

TEMPLE  
OF  
VESPASIAN

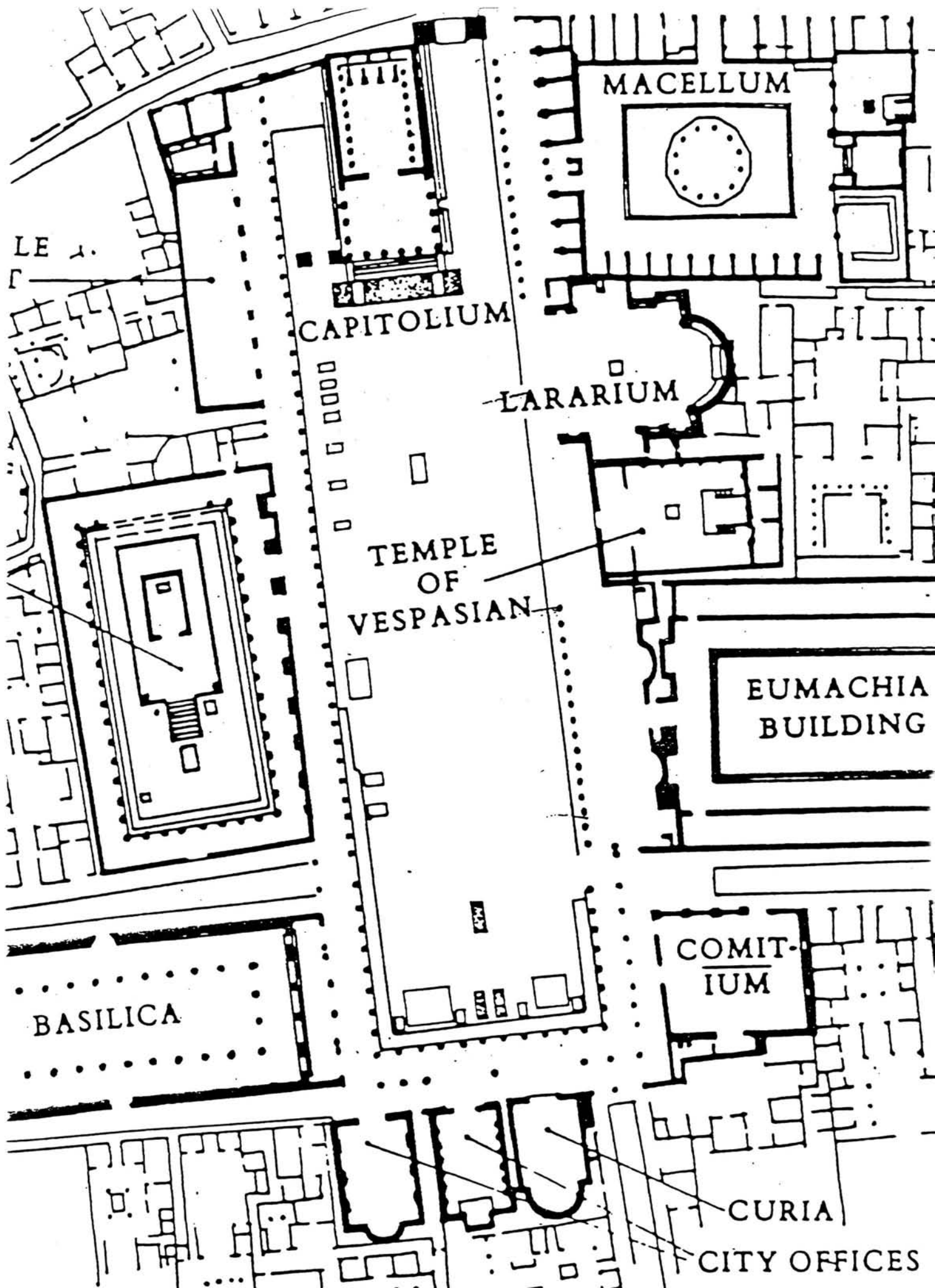
EUMACHIA  
BUILDING

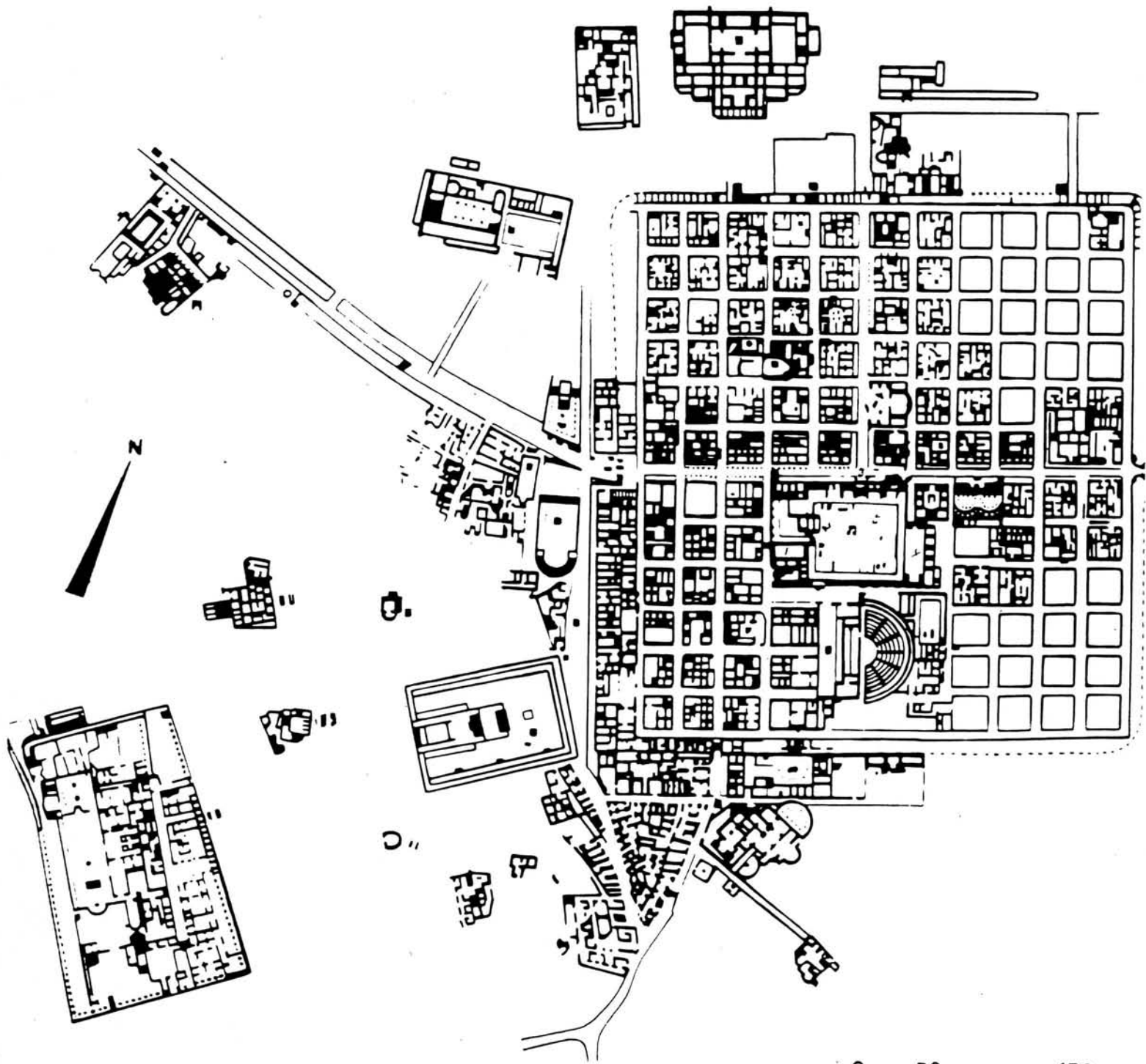
BASILICA

COMIT-  
IUM

CURIA

CITY OFFICES





0 50 150 m.

# VILLA MARITTIMA IN POMPEIAN WALL PAINTING







